

You've got to wake up early to outsell these red hots—see p. 4

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

RECEIVED

JUL 5 1951

NBC GENERAL LIBRARY

SPONSOR

For buyers of broadcast advertising



NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N.Y.

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**RADIO'S
EVER MAGIC
TOUCH**

**THE STARS THAT SHINE
AT MORNING-TIME . . .**

*Every Morning The
Midwest Listens to
Its Favorite WLS Stars*

**. . . AND LISTENERS BECOME OUR
ADVERTISERS' CUSTOMERS!**



**6:45 & 7:45 A.M.
NEWS**

WLS Newscaster Bob Lyle presents complete round-ups of the news at 6:45 and 7:45 A.M. All news gathered from the extensive wire services leased by WLS. Both News periods have enjoyed a wide and loyal following based on accuracy, impartiality and completeness of presentation.



**7:00 A.M.
BUCCANEERS**

National Barn Dance favorites, Captain Stubby and the Buccaneers, offer music, comedy and sparkling songs as part of the breakfast menu. This group last year appeared before nearly 200,000 people in personal appearances.



**7:15 A.M.
BOB ATCHER**

The Midwest's favorite cowboy, Bob Atcher, "Top Hand of the Cawhands" weaves a pattern of songs long enjoyed by Midwest listeners. Popular with listeners through years of radio association, Bob is also one of TV's bright stars, having won a special plaque in a recent popularity poll.



**7:30 A.M.
DOLPH HEWITT**

RCA Victor Recording star, Dolph Hewitt, offers a unique style of singing enthusiastically accepted by Midwest listeners. Backed by the WLS Sage Riders, Dolph rounds out the 15-minute show with smooth singing and melodious renditions of all time favorites.

. . . In Terms Of Results

Using these WLS morning time periods: brought nearly a million and a half box tops from WLS listeners to a cereal company over a period of 16 years . . . resulted in over 5,000 proof-of-purchase requests for an ironing board cover offered by a starch manufacturer last summer in a six week period. An offer of a Dolph Hewitt record for prize joke brought over 3,000 letters in three weeks! A mail order account sold \$13,959 worth of its product in just five weeks!

It's a "must" that you consider WLS morning-time in your plans for complete Midwest coverage. Participations are still available in limited numbers. Your John Blair man has complete details.

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



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PROGRAMS THIS FALL ON NETWORKS WILL ZOOM DOWN IN COST—Bulk of NBC programs this fall will cost sponsor less than \$5,000 weekly, lower than in many years. CBS, Mutual, ABC as well are winnowing schedules, emphasising novelty and low cost. Atmosphere at net programming departments is definitely experimental. Lester Gottlieb, CBS radio programs director, told SPONSOR: "We are willing to gamble as long as these new ideas help stimulate the greatest of advertising mediums." (For fall predictions from program men of all 4 nets, see page 40.)

HUDSON OFFER IS DESIGNED TO TEST RADIO IN TV MARKETS—Those Hudson Pulp and Paper mail pulls you've been hearing about are part of firm's analysis of radio effectiveness in TV markets. On heels of whopping WOR, New York, mail count, WFIL, Philadelphia, scored total of 5,729 cards and letters as result of single announcement. On first day after pitch, 3,500 pieces were received. Firm offered 4 coupons exchangeable for 4 boxes of napkins. Early-morning d.j. LeRoy Miller made offer at 7:15 a.m.

YOU'LL BE HEARING FROM NARTSR'S MURRAY GRABHORN—There's plenty of activity ahead for Murray Grabhorn who takes over today (2 July) as managing director of National Association of Radio and Television Station Representatives. Dozen projects have been lined up for him, including research on average cost of spot radio over past 10 years—compared with average cost of other commodities and rise in radio's circulation. Like his predecessor Tom Flanagan, who was always in thick of spot radio/TV's promotional battle till illness enforced his withdrawal, Grabhorn will make plenty of statements, service advertisers with information about spot.

DAYTIME TV AUDIENCĒ MAY HAVE REACHED ITS PEAK—Seymour Smith, Advertest research director, believes daytime TV audience may have passed its peak percentage-wise. He points to recent Advertest study which shows that daytime audience increased by less than one-third between 1950-'51 while at same time set ownership increased by one-half. Other important discoveries of study were: (1) daytime TV exhibits no novelty effect, with long-time owners watching more than short-timers; (2) average daytime viewer spends 10 hours weekly (Mon.-Fri.) viewing between 9:00 a.m. and 5:00 p.m.; (3) if non-viewers so desire, they can find time to watch during day.

CROSLY INCENTIVE PLAN SYMPTOMATIC OF STEPPED-UP SELLING BY RADIO/TV—

Crosley Broadcasting's "Operation Sunburst" is first sales incentive plan in firm's history. Salesmen who sell most time this summer (proportionate to their opportunities) get prizes, including 2-week vacation in West Indies. Contest is symptomatic of stepped-up selling philosophy now permeating many radio stations. In this case, TV comes in for equal plugging to combat hiatus drop-off on WLW-T-C-D.

REPORT TO SPONSORS for 2 July 1951

HAL ROACH STUDIOS BLOSSOM WITH TV—Virtually idle during recent years, famous Hollywood Hal Roach lot is humming with TV film production, has long waiting list. Current productions include "Racket Squad" (Philip Morris), "Lone Ranger" and "Stuart Erwin Show" (General Mills), "Amos 'n' Andy" (Blatz), Bing Crosby Enterprises' "Royal Playhouse," numerous commercials. But big deal cooked up by Pat Weaver, NBC television chief, may soon bump some of foregoing off Roach lot.

WCCO CIRCULATION NEARLY TWICE AS BIG AS TWIN CITY NEWSPAPERS COMBINED—With summer business booming as result of aggressive sales drive and figures showing high summer listenership, WCCO, Minneapolis, unloaded more sales dynamite with its recent presentation. Station marshalled figures from extensive diary survey showing that it reached nearly twice as many homes in Minneapolis and St. Paul as all newspapers combined.

MORE TROUBLE AHEAD FOR TV SET SALES?—Virtually overlooked in present difficulty retailers have in moving TV sets is effect development of Theatre TV may have. Groundswell of consumer irritation may be increasingly reflected at store counters. Printed media aren't helping any. LIFE was quick to flick salt in retailer wounds with coy editorial on free TV losing out to theatres after recent Louis-Savold bout. You can expect more columnists, editorialists to get in their licks.

HOW RADIO STATIONS LICK TV BUGABOO IN BIG CITIES—Alert radio outlets in major TV markets are combating business declines with aggressive program ideas and merchandising tactics. WLS, Chicago; WNBC, New York; KYW, Philadelphia, have developed strategies that are boosting billings over last year. WNBC's "Operation Chain Lightning" gives tieup with 6 food chains and amusement park.

RADIO STATIONS LEAD IN BATTLE AGAINST NARCOTICS—Last week (29 June) WIP, Philadelphia, launched campaign against dope racketeers with documentary program recorded during Federal raids on Philadelphia narcotics dens. Veteran WIP producer, Varner Paulsen, and station's ace newscaster, John Facenda, used thousands of feet of tape to tell story complete with sound of doors crashing in on hideouts of peddlers. In Connecticut, meanwhile, Paul W. Morency, WTIC, Hartford, general manager leads battle against dope underworld. WTIC aroused public opinion, got stringent new narcotics law passed in state with cooperation of other stations. Now WTIC is offering aid to stations in other states who want to launch own crusades.

WATCH FOR HARD-HITTING CAMPAIGNS THROUGHOUT RADIO/TV AGAINST NARCOTICS—Following Wayne Coy's explanation to TV stations of what they can do to operate in public interest, civic improvement problems like narcotics will be uppermost in minds of TV broadcasters—as well as their AM confreres. Coy told 100 TV broadcasters at Washington, D. C., confab (22 June) that criteria of public-interest operation were: (1) Assistance in civic improvements; (2) Promotion of educational and cultural opportunities; (3) News integrity; (4) Fairness of presentation of controversial issues; (5) Enterprise and zeal in promoting community labor relations, inter-racial understanding; (7) Reliability, good taste, listenability of advertising on station.

17 OUT OF 18 PREFER WDAY, FARGO!



Students at North Dakota Agricultural College recently conducted an independent survey among 3,969 farm families in a 22-county area around Fargo. Each family was asked, "To what radio station does your family listen most?" 3,120 of the families named WDAY; only 174 named Station "B"! WDAY WAS A 17-TO-1 CHOICE OVER THE NEXT STATION — A 3½-TO-1 FAVORITE OVER ALL

OTHER STATIONS COMBINED!

Fargo-Moorhead Hoopers prove that WDAY consistently gets a 3-to-1 greater Share of the "in-town" Audience than *all other stations combined**!

BMB figures and mail-pull stories also prove that WDAY "hogs the show", throughout the entire Red River Valley! Write for all the facts today, including availabilities.

**Despite the fact that the other three major networks maintain local studios!*



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 14

DIGEST FOR 2 JULY 1951

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What you should know about morning men

Those early-a.m. music-news-time-weather shows have long pulled top sales results for advertisers. SPONSOR study shows how they do it

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Bell Telephone's party line: part II

Why 18 Bell companies use spot radio/TV regionally to win local goodwill, aid in emergencies, and recruit labor

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Is the sponsor really down on radio?

Ed Kobak, consultant to top advertisers, says "no," citing flabbiness of broadcasters in selling man who foots the bill

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How Schwerin does it

By eliminating guesswork about effectiveness of radio/TV commercials and programs, research techniques can save advertisers thousands of dollars

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TV Dictionary Handbook for Sponsors

Are you up on such TV lingo as "drooling," "fish bowl," "gobo," "flare"? This installment of Herb True's new lexicon gives valuable TV data

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COMING

FALL FACTS ISSUE

Fifth annual briefing issue will boil down basic radio/TV trends and data sponsors need to make fall buying decisions

16 July

The sponsor looks at censorship

The human and often whimsical history of a problem that sponsors must constantly face, current, future anxieties will be dealt with in this series

30 July

Sporting goods on the air

How and to what extent does the sporting goods industry use broadcast media to sell its wares? SPONSOR is now researching this question

Premiums on the air

SPONSOR is currently surveying trends, techniques, do's and don'ts in use of premiums

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COVER: Whether dignified or zany, radio's "morning men" (6:00-9:00 a.m.) are among the most popular performers in America. In a special five-page article (see page 19) SPONSOR explains their success, details results they've pulled for every kind of advertiser. Two "morning men" shown on the cover are Joe Gentile and Ralph Binge, WJBK, Detroit wake-'em-up team. Their morning madness has earned them top rating honors and a waiting list of sponsors.

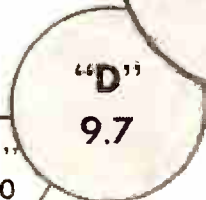
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Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 205. Telephone: SUperior 7-9863. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: HIllside 8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1951, SPONSOR PUBLICATIONS INC.

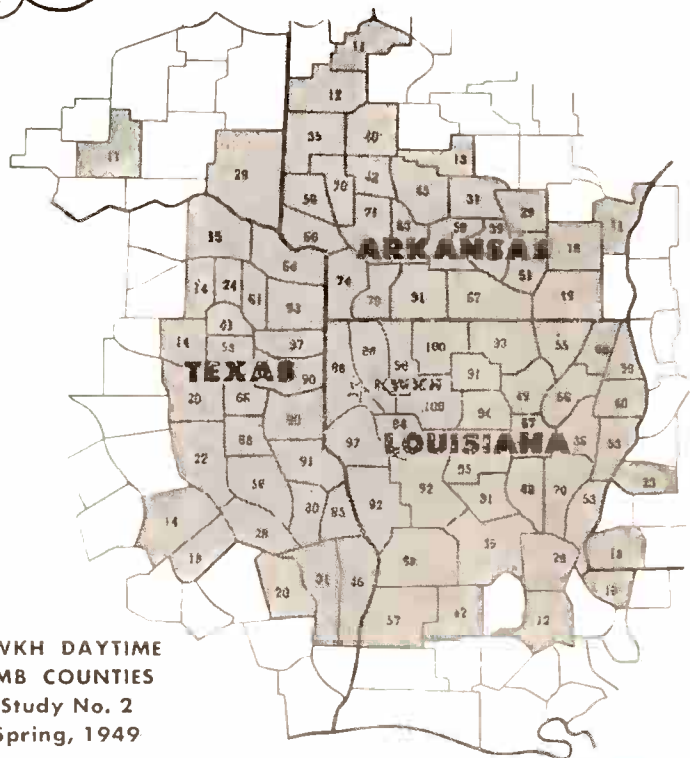


**IT'S EASY,
WHEN YOU
KNOW HOW!**

SHREVEPORT HOOPERS
March, 1951
MONDAY THRU FRIDAY
8:00 A.M. to 12:00 NOON



ALL OTHERS
1.1



KWKH DAYTIME
BMB COUNTIES
Study No. 2
Spring, 1949

KWKH

Texas
SHREVEPORT **LOUISIANA**
Arkansas

The Branham Company
Representatives
Henry Clay, General Manager

Here's double-barreled proof that KWKH is the outstanding radio value in the rich tri-State market around Shreveport.

Hoopers show that KWKH completely dominates the Shreveport audience. On Weekday Mornings, for example, KWKH gets a 146% greater Share of Audience than the next station . . . actually gets more listeners than all other stations combined!

89.0% of KWKH's listeners, however, live outside of Shreveport. BMB Study No. 2 credits KWKH with a Daytime Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. Proof that this is a loyal audience is the fact that 227,701 of these families are "average daily listeners" to KWKH!

Write direct or ask The Branham Company for the whole KWKH story.

50,000 Watts • CBS •



\$192,555,000
Effective Buying Income, 1950



\$134,098,000
Retail Sales, 1950
Copyright by Sales Mgt., 1951

***...that's what you like
about the South***

Let WJBO connect
Baton Rouge Buying- and
Sales-Power for You!

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Landry

Philosophy is the art of realizing things could be worse. It may cheer cost-groggy TV sponsors, who see production as slow as a stagehand on double time, to hear about an even more erratic, unpredictable and budget-bursting kind of "show business." We refer to the making of "prestige" phonograph records by great vocal and instrumental virtuosi. Here "the sponsor" deals with aristocrats who work under the conditions, in the places, and at the times they dictate, who have, by contract, the sole right of veto on musical quality. Perfectionism, temperament and over-budget operations are not only inevitable but invariable. So, gentlemen, it could be worse.

* * *

Just about 20 years ago, radio program control was passing, gradually at first, then in a rush, from the networks to the advertising agencies. The trend was in full tide by 1933 when two-way circuits to Hollywood were fully available. Today, in a reversal of history, it is the agencies, not the networks, which more or less willingly abdicate program-building responsibility. Will the agencies, like the networks, come in due course to rue their easy way out in letting George do it?

* * *

To ask this question, is to open a can of worms.

* * *

But the question is being asked, will be asked more and more as time goes on. The advertiser, as such, has a natural and irrepressible interest in the matter of who gets what, and why. Can advertising agencies, relying altogether on outside free-lance talent, indefinitely justify to their clients a system of talent-buying which adds a 15% charge to a package when everybody is on the package payroll, including the very agency supervisors? It's an easy prediction, from what we already hear around, that this issue will raise, and rage, during 1951-52.

* * *

Meanwhile, we feel an impressionistic word-picture coming on. This is Television, New York, July, 1951.

There is a dancing spotlight on \$-signs marching like Luckies. We fade in on a plunging neckline, hold, correction, don't hold. Pick up stagehand, nephew of another stagehand.

Stagehand slowly crosses set, grasps flower vase, slowly removes same.

Charge for stagehand, \$3, plus 25% for network overhead.

Stagehand drops flower vase, it shatters.

"Gees, I need a beer," says the stagehand, taking five.

Cost of broken flower vase, \$42, add 25% for network overhead.

What you say to the stagehands union: nothing.

Janitor sweeps up floor, add overhead to floor. Add floor to overhead, add beer to stagehand's waist. The men's room is free, included in the overhead.

(Please turn to page 19)

NOW FULL TIME DAY & NIGHT

now **1320** on your dial

New
NATIONAL
REPRESENTATIVE

WEED
& COMPANY

ONE OF AMERICA'S
OUTSTANDING
INDEPENDENT STATIONS

ALLENTOWN, PA.

**LATEST
HOOPERATING
SHOWS WKAP**

1st AGAIN

In the Lehigh Valley
(2nd Consecutive Year)
Daytime P.M. Rating

29.4

(Share of broadcast audience)
Ask the "WEED Man"

1000
WKAP
WATTS

... A RAHALL STATION ... Oggie Davies, Manager

WKAP—Allentown, Pa.

• WNAR—Norristown, Pa.

• WWNR—Beckley, W. Va.

JOE RAHALL — President

PLEASE...

Shall this be written on the tombstone—

RADIO 1920-1951 THE OPERATION WAS A SUCCESS BUT THE PATIENT DIED

Perhaps. Yet the curious fact apparent at this writing is that the patient is not dead at all. Virile in its youth, grown wiser in its maturity, the 31-year-old giant is being buried alive!

Those of us who have watched the industry through the years have seen the infant mature, until today, radio is herculean in its power alike to serve the public interest and to move mountains of American-built products.

How odd, then, that there are those today who are frenzied as flies in a mirrored box in their zeal to bury radio while it yet lives. How odd that a mass hysteria reminiscent of bank runs of the thirties should grip advertising people, a caste which has, until now, believed itself insulated against such emotional contagion.

The trade press headlines "Radio's Fight for Survival." Great networks slice radio rates. Rumor flies that radio is doomed. The infection, until these last months shielded from the public by the skin and flesh of sober judgment, has broken through, a blood red rash across the face of the industry in New York and other major advertising centers.

Witch-hunt Atmosphere

And we who must view from afar are startled by the witch-hunt atmosphere of those who would track down a great industry and cast it in

the grave that its last breath might be smothered by the very ones who fathered it. Little wonder that the competition stands by, slyly smiling, and now and then kicking a shoeful of dirt graveward.

Perhaps one quiet voice can do little to halt the surge of emotional thoughtlessness. Even so we would speak out. Even so we would call attention to the facts.

At WSM—and we venture to say at other large stations throughout America—there is no wild retreat. There is no slashing of rates unaffected by network operations. There are no convulsive midnight conferences.

At WSM there is business as usual. And as usual, business is good. Business, in fact, has never been so good as it is right now in 1951. Station income is up. We have more people on our payroll than ever before. Advertisers on WSM still clamor for certain programs . . . and one show has a waiting list of four sponsors standing in line to take the program in case it should become available.

Each week we originate 17 network shows from our Nashville studios. Each week people come from all over America to see our shows produced — in fact, more than 300,000 people will see WSM live originations as they go on the air this year.

Talent cutback? Not at WSM where we have more than 200 big name entertainers on our payroll. Radio dying? Not at this station where national magazines send writers down year after year to do the WSM story. The latest such story, by the way, appears in Collier's this summer.

NOT BURIED ALIVE!

WSM type radio with emphasis on live productions to satisfy the tastes of a regional audience continues to pay off just as it has for 25 years. For instance, take the case of a work clothes manufacturer who, two years ago, made WSM his only advertising medium for reaching the Central South. During the past 12 months, with a single half-hour show per week, sales have increased 21 per cent—this, mind you, for a company which had been selling hard in this same market for the past 85 years!

Big Bad Bug-a-boo

Here's an excerpt from a report from a large food manufacturer: "With one WSM program per week, the area covered by this advertising has shown the greatest sales increase in our history." This, from a company which, in other markets, is using newspaper, outdoor and the Big Bad Bug-a-boo, television.*

Over the last three years, a paint manufacturer with just one WSM program per week has concentrated on expanding his distribution. The result—he has increased his dealership in the Central South by 82 per cent!

A Southern flour miller has such firm faith in WSM advertising that he has concentrated more than half his total advertising budget on this one station during the last six years. The formula has paid off with (1) a sales area expanded to 18 states (2) production increased from 160,000 units in 1945 to 410,000 units in 1950.

The advertising manager of one of the country's largest shoe manufacturers — a company using television, national magazines and newspapers—reported to his own board of directors recently that his WSM advertising of the past

two years has been the "most satisfying advertising experience of my career." Little wonder—actual statistics show that the area covered by his WSM program has shown a 96 per cent increase saleswise this past year.

If you like, we'll furnish names of these companies and more details. More success stories, too.

But the point we would like to make is that the WSM kind of radio is alive, and growing as never before in our 25 years.

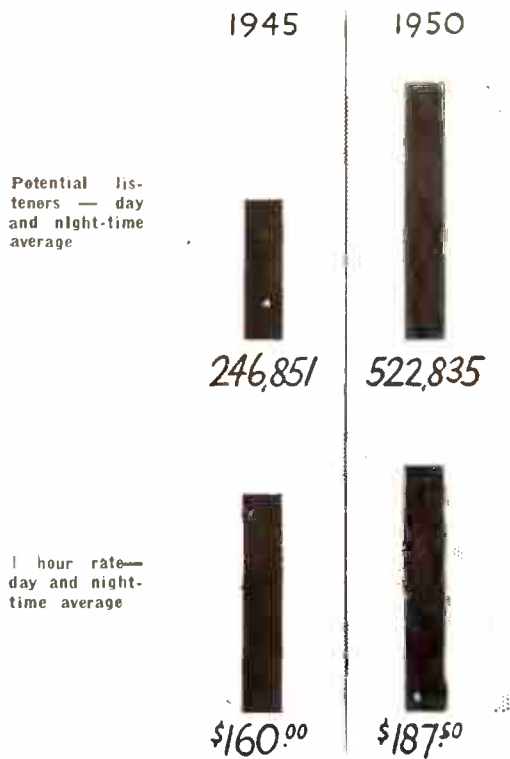
It is true that WSM is one of America's big stations, operating with the power of a 50,000 watt Clear Channel voice to reach a vast area. Still we are but a part of a great industry. We would not speak for other broadcasters.

If there are those who say their network or their radio station is sick and must be given the emergency stimulant found in rate cuts we may disagree. We may feel that they are victims of the contagion of defeatism. But in the final analysis, it is for these broadcasters to make their own decision about their own future.

We speak only for WSM. We say only this—Radio at WSM is here to stay because of the simple and obvious fact that never before has it sold so much merchandise or served so many people. Radio Station WSM with its operation geared to the needs of a region continues to be the only single medium which takes an advertiser's message to 7½ million people in the Central South.—*WSM, Inc., Broadcasting Service of the National Life & Accident Insurance Co., Nashville.*

* Incidentally, we don't sell television short, either. We think enough of this new medium to invest WSM-TV money in a 200-mile microwave relay system to bring network shows from the nearest cable-connection point in Louisville, Kentucky.

Talk about a Bargain!



CKAC costs 47% less per listener NOW than in 1945!

Even though increasing operating costs force us to adjust our rates, CKAC remains your best advertising buy in French Canada. Latest B.B.M. figures prove our point. CKAC covers Quebec at lowest cost per listener, now as ever.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
Willom Wright - Toronto

510 Madison

COMMERCIAL LONGEVITY

Some while ago I read an article, I believe it was in SPONSOR, regarding the length of time radio and television announcements are on the air before losing their effectiveness. If it was in SPONSOR, will you kindly refer me to the issue in which the article appeared. If my recollection is correct, it was late last fall.

RALPH FOOTE
Advertising Manager
Beech-Nut Packing Co.
New York

• Reader Foote will find Bob Foreman's discussion of the life of radio announcements in SPONSOR's 21 May issue. The 7 May SPONSOR carried an article titled: "How long does a TV commercial live?"

RADIO'S PIED PIPER

Some months ago SPONSOR carried a very excellent story on new Warfarin and D-Con. Somebody walked off with that particular issue of SPONSOR and I would appreciate it if you could send me another one. Losing SPONSOR is like losing the Standard Rate and Data on the way to a pitch!

GARDNER REAMES
Account Executive
Russell C. Comer Co.
Kansas City, Mo.

RESEARCH MUMBO-JUMBO

Congratulations on your persistent effort to clear the fog that surrounds so much of media research. The article in the 7 May issue, "Are you floored by research mumbo-jumbo?" is the clearest statement on advertising research that I have seen.

Because it is our aim to achieve clarity of purpose, and clarity of expression in all research reports produced by CORE, we would like permission to reproduce this article—with proper credit to SPONSOR, of course.

Too much talk and writing about research neglects the purpose of research. Research must serve as a guide to action. It is useless for this purpose unless the results are both understandable and interesting to the man who has to make the decisions. Usually this man is no social scientist. Instead of trying to bring the mountain to Mo-

ammed, we believe that the social scientist must present his findings in a form that can be readily digested by busy "top brass."

ALBERT A. SHEA
Communications Research
Toronto

SPANISH PROGRAMING SELLS

Congratulations on the excellence and thoroughness of your article on Spanish-language radio. It is welcome support for the story we have been selling for many years.

The only adverse criticism I have to offer is that the article failed to achieve a proper balance between the Spanish-language markets in Texas and California. I refer specifically to the omission of any mention of the 300,000 Spanish-speaking people in the San Francisco-Oakland area. KWBR has programmed successfully for this market for more than 11 years, and other stations in the area also devote considerable program time to the Mexican-American population.

LARRY KRASNER
Vice President
Forjoe & Company
Los Angeles

Your article on "How to win with Juan" was thought-provoking and interesting.

Our experience with Spanish-language broadcasting, largely in San Antonio and the lower Rio Grande valley and El Paso, on Cloverbloom "99," certainly proved its power beyond a doubt.

We have been working for some time, trying to prepare a list of Spanish stations. If you are preparing such a list, we would like to have several copies for our research files.

GENE M. LIGHTFOOT
Radio-TV Director
Evans & Associates
Fort Worth

• SPONSOR has compiled a list of Southwest Spanish language stations which is available on request.

BRAVO! Although it was no surprise to us that your article on the Spanish-language market ("How to win with Juan") was a thorough and accurate analysis of this huge "market within a market," we nevertheless feel impelled to salute SPONSOR for an outstanding presentation.

It is almost axiomatic now that the

more difficult the subject, the better the job that SPONSOR does. In our estimation, an accurate picture on the Spanish-language market in the United States, when it has to be compressed into one article, poses many difficulties. SPONSOR met and mastered them all.

As it has been often in the past, our hat is off to SPONSOR!

ARTHUR GORDON
Sales Manager
National Time Sales
New York

Kudos to you and your good magazine, SPONSOR. We, who are trying to promote the Mexican-American, are muchly appreciative of your article in the 4 June issue: "How to win with Juan."

Our organization, Harlan G. Oakes and Associates, in conjunction with National Time Sales, is a radio representative firm, not an advertising firm as stated in the article.

SPONSOR might, at a later date also correct an erroneous impression that only U. S. stations do a job with the Mexican-American. I think it is safe to say that the full-time border stations who broadcast in Spanish are equally well received by the U. S. citizen of Mexican extraction. Their coverage is generally limited to a radius of 100 miles north of the border, so the U. S. stations must of necessity complement their coverage in the interior. Language, loyalty to traditions, habits, and social discrimination make the Mexican-American extremely receptive to advertising in his mother tongue.

HARLAN G. OAKES
President
Harlan G. Oakes & Associates
Los Angeles

Along the lines of the Spanish programming article that you ran in SPONSOR, I thought you would be interested in the following information concerning the station I represent in Denver.

KTLN carries Spanish programming from 5:00 to 6:30 a.m. and from 8:30 to 9:30 a.m. They feel they are reaching 24,000 Spanish families. The program features Paco Sanchez and his wife. The format is built around Latin American, Spanish and Italian music. Paco Sanchez is the "leader and spokesman" for the Spanish group on the Denver mayor's board of directors and Colorado's governor's council.

KTLN has, in addition, Spanish-speaking announcers and will translate English copy into Spanish without cost.

PEGGY STONE
Vice President
Radio Representatives, Inc.
New York

Congratulations on printing one of the finest articles ever conceived for Southwest stations that program to the Mexican audience. The facts outlined in "How to win with Juan" only help to further indicate the impact of Spanish radio in Texas. We program two hours daily at KFRD, and over half of a long list of satisfied advertisers come from nearby Houston. Unsolicited!

JIM HAIRGROVE
General Manager
KFRD
Rosenberg, Tex.

I want to congratulate you on your article "How to win with Juan" which appeared in the 4 June SPONSOR.

I have been a radio announcer, Spanish program director-producer for the past 10 years, having been connected with such radio stations as KIBL, Beeville; KRIO, McAllen; KGBS, Harlingen; KBKI, Alice, Texas. During my years of experience I have made a survey of the likes and dislikes of the Latin American audience, especially in Southwest Texas, and have discovered the type of music each group likes or dislikes. This has helped me to win the title of "Dean of Latin American Announcers" through a survey made some four years ago in the Valley of the Rio Grande.

I wish we had a network in Spanish like CBS or ABC; then we could really give our sponsors better results. However, they get better results by using radio than any newspapers. . . . I, for one, read the headlines, the sports section and the funnies, and that's all; I pay very little attention to the ads and most of the Latin Americans do the same.

I have a program here from 1:00 to 4:00 p.m. week days and from 1:00 to 5:00 p.m. Sundays and our station has become to be known as "The Listening Habit of Latin America Where Thousands of Good Amigos Tune in Every Afternoon . . . The Listening Post of South Texas . . . Beeville's
(Please turn to page 58)

Let's
Look At The

VITAL STATISTICS



This cutie's a smarty — she trusts in her ears,

And buys only products about which she hears.

The place that she turns to for this advice on Good buys

is "The Voice of Toledo" and here are the "why's?"

For Thirty Years WSPD has served her both daytime and night

With Good Programs, Good sponsors — we've done the job right.

Buy Toledo's WSPD where a majority audience is always assured.

So, if it's sales you are seeking, want your spots to be heard



Represented Nationally by KATZ

the **TOUR TEST** *proves*

KGW THE ONLY STATION-
WHICH GIVES THE ADVERTISER
COMPREHENSIVE COVERAGE



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



BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

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

TOTAL BMB FAMILIES (From 1949 BMB Survey)



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

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

The greatest power potential in the nation, favorable building sites and a skilled labor supply have attracted hundreds of new industries to the KGW market area since the end of World War II. Typical of the steady growth of the great Northwest is Vancouver, Washington, effectively blanketed by KGW's **COMPREHENSIVE COVERAGE** through the greater efficiency of KGW's lower 620 frequency. This has been proven by an authentic Tour-Test, made in cooperation with the Oregon State Motor Association, and witnessed by A. R. Nieman, president of Vancouver's Chamber of Commerce. Above he gallantly assists "Miss KGW of 1950" from Vancouver's historic apple tree, first to be planted in the Northwest Territory. Depend for delivery of this rich area on the **COMPREHENSIVE COVERAGE** of KGW.



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO

New and renew

SPONSOR
2 JULY 1951

1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Block Drug Inc	Cecil & Presbrey	ABC 164	No School Today; Sat 10-10:15 am; 23 Jun; 52 wks
General Foods Corp	Young & Rubicam	ABC 182	Breakfast Club; M-F 9-9:15 am; 2 Jul; 52 wks
H. J. Heinz Co	Maxon	ABC 290	A Life in Your Hands; F 9-9:30 pm; 29 Jun; 13 wks
Kellogg Co	Kenyon & Eckhardt	ABC 230	Mark Trail; M, W, F 5:30-55 pm; 1 Oct; 52 wks
Kellogg Co	Kenyon & Eckhardt	ABC 230	Victor Borge; M, W, F 5:55-6 pm; 1 Oct; 52 wks
Miles Laboratories Inc	Geoffrey Wade	MBS 482	Alka Seltzer Time; M-F 12-12:15 pm; 18 Jun; 52 wks
Rexall Drug Co	BBDO	CBS 183	Peggy Lee Show; Sun 7:30-8 pm; 17 Jun; 7 wks
Wildroot Co	BBDO	CBS 149	FBI in Peace and War; Th 8-8:30 pm; 5 Jul; 52 wks (co-sponsored with General Mills Inc)
William Wrigley Jr Co	Arthur Meyerhoff	CBS 175	Broadway Is My Beat; Sun 9-9:30 pm; 8 Jul; 6 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 175	Romance; M 9-9:30 pm; 16 Jul; 6 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 175	Johnny Dollar; W 9-9:30 pm; 18 July; 5 wks
William Wrigley Jr Co	Arthur Meyerhoff	CBS 175	Lineup; Th 9-9:30 pm; 5 Jul; 7 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Oil Co	Joseph Katz	CBS 78	Edward R. Murrow; M-F 7:45-8 pm; 2 Jul; 52 wks
Campbell Soup Co	Ward Wheelock	CBS 153	Club 15; M-F 7:30-45 pm; 25 Jun; 52 wks
Campbell Soup Co	Ward Wheelock	NBC 34	Double or Nothing; M-F 10:30-11 am; 25 Jul; 52 wks
		NBC 32	Double or Nothing; M-F 2-2:30 pm; 25 Jul; 52 wks
Colgate-Palmolive-Peet Co	Sherman & Marquette	CBS 152	Mr. and Mrs. North; T 8:30-9 pm; 3 Jul; 52 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC 207	Betty Crocker Magazine of the Air; M-F 10:30-45 am; 4 Jun; 52 wks
Theodore Hamm Brewing Co	Campbell-Mithun	CBS 27	Edward R. Murrow; M-F 7:45-8 pm; 2 Jul; 52 wks
Kraft Foods Co	J. Walter Thompson	MBS 524	Queen for a Day; T, Th 11:45-noon; 3 Jul; 52 wks
Kraft Foods Co	Needham, Louis and Broby	NBC 154	The Falcon; W 8:30-9 pm; 25 Jul; 52 wks
Longines-Wittnauer Watch Co	Victor Bennett	CBS 149	Symphonettes; Sun 10:30-11 pm; 17 Jun; 28 wks
Noxzema Chemical Co	SSCB	MBS 98	Gabriel Heatter; M 7:30-45 pm; 3 Sep; 52 wks
Procter & Gamble Co	Compton	CBS 127	Lowell Thomas; M-F 6:45-7 pm; 2 Jul; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	CBS 131	Benlah; M-F 7-7:15 pm; 2 Jul; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 156	Jack Smith Show; M-F 7:15-30 pm; 2 Jul; 52 wks
Procter & Gamble Co	Biow	NBC 143	Welcome Travelers; M-F 10-10:30 am; 2 Jul; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC 154	Life Can Be Beautiful; M-F 3-3:15 pm; 2 Jul; 52 wks
Procter & Gamble Co	Compton	NBC 153	Road of Life; M-F 3:15-30 pm; 2 Jul; 52 wks
Procter & Gamble Co	Pedlar & Ryan	NBC 158	Pepper Young's Family; M-F 3:30-45 pm; 2 Jul; 52 wks
Procter & Gamble Co	Compton	NBC 155	A Right to Happiness; M-F 3:45-4 pm; 2 Jul; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	NBC 143	Backstage Wife; M-F 4-4:15 pm; 2 Jul; 52 wks
U. S. Army and U. S. Air Force	Grant	ABC 290	The Game of the Week; Sat aft; 13 Oct; 7 wks
Seeman Brothers Inc	William H. Weintraub	ABC 272	Monday Morning Headlines; Sun 6:15-30 pm; 27 May; 52 wks
Voice of Prophecy Inc	Western	ABC 145	Voice of Prophecy; Sun 9:30-10 am; 17 Jun; 52 wks
Williamson Candy Co	Aubrey, Moore & Wallace	MBS 526	True Detective Mysteries; Sun 5:30-6 pm; 2 Sep; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Borden Co	Sanowhite cleaning compound	Picard (N.Y.)	20 stns; Wis., Minn., Ia., N.Y., Mich.	1-min anncts; spring-summer
Chrysler Corp	Dodge div	Ruthrauff & Ryan (N.Y.)	National	1-min anncts; 9 Jul; 3 wks

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes



Numbers after names refer to category in New and Renew:

J. E. Baudino (4)
Murray Grabhorn (4)
Murry Harris (4)
Adna H. Karns (4)
Emmett Heerdt (4)

4. National Broadcast Sales Executives



NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph E. Baudino	KDKA, Pittsb., mgr	Westinghouse Radio Stations, Wash., gen mgr
Leon Benson	J. Walter Thompson, Hlywd., radio-tv dept head	Ziv Television Programs Inc, Hlywd., exec
Gilbert I. Berry	DuMont, Chi., central div sls mgr	WIBC, Indianapolis, gen sls mgr
Chester E. Daly	WBEN, Buffalo, local sls mgr	Same, sls mgr
Gordon W. Davis	KYW, Phila., staff announcer	Same, prog mgr
Scott Donahue Jr	WPIX, N.Y., sls mgr	Katz Agency, N.Y., asst tv sls mgr
Dick Dorrance	O'Brien & Dorrance, N.Y., prom consultant	MBS, N.Y., dir pub rel
Jacob A. Evans	NBC, N.Y., mgr sls development, adv, prom	Same, mgr net radio adv, prom
Ernest Felix	ABC, Hlywd., asst treas	Same, act gen mgr western div
Chuck Gay	Kircher, Helton and Collett, Dayton, radio-tv dir	WHIO, Dayton, sls prom mgr
Arthur Gerbel Jr	KJR, Seattle, sls mgr	Same, asst gen mgr
Murray B. Grabhorn	ABC, N.Y., spot sls superv	NARTSR, N.Y., managing dir
Gordon Grannis	KGO, S. F., asst adv prom mgr	Same, adv, prom mgr
Murry Harris	TV Guide, N.Y., prom dir	A. C. Nielsen Co, N.Y., dir pub rel, radio-tv div
John S. Hayes	WTOP Inc, Wash., vp	Same, pres
Emmett Heerdt	CBS Radio Sales, N.Y., acct exec	WEEL, Boston, sls mgr
Adna H. Karns	WING, Dayton; WIZE, Springfield, gen mgr	Great Trails Broadcasting Corp, Dayton, vp
Wayne Kearn	KSL, Salt Lake, pub sve editor	Same, prom mgr
Don L. Kearney	Katz Agency, N.Y., asst tv sls mgr	Same, tv prog mgr
Alex Keese	Dallas News, Dallas, air sve mgr in charge regional sls	WFAA, Dallas, asst mgr
James M. Kennedy	WBAL, Balto., acct exec	Same, sls mgr
Paul E. Moore	KJR, Seattle, acct exec	Same, sls mgr
Richard A. Moore	KECA-TV, L.A., gen mgr	KTTV, L. A., gen mgr
Hugh Murphy	KWEM, West Memphis, Ark., mgr	Paul H. Raymer, Memphis, mgr of new Memphis office
Robert W. Sarnoff	NBC, N.Y., dir unit prod	Same, vp
Arnold Snyder	WTTM, Trenton, news dir	WNJR, Newark, prom, pub dir
Clarke A. (Fritz) Snyder	Biow Co, N.Y., acct exec on spec assgmts	CBS, N.Y., field rep for CBS-TV sls sve dept
Donn B. Tatum	Don Lee, Hlywd., vp	ABC, Hlywd., dir tv western div
Franklin A. Tooke	KYW, Phila., prog mgr	WOWO, Ft. Wayne, stn mgr
Chris J. Whitting	DuMont, N.Y., gen mgr	Same, dir DuMont net

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter E. Benoit	Westinghouse Radio Stations, Wash., vp, gen mgr	Westinghouse Air-Arm div, Balto., mgr
Anton W. Bondy	Kenyon & Eckhardt, N.Y., media buyer	Lever Brothers Co, N.Y., asst media dir, adv dept
G. S. Brady	General Foods Corp, N.Y., asst dir market research	Same, dir market research
William K. Eastham	Whitehall Pharmaceutical Co, N.Y., asst adv mgr	Lever Brothers Co, N.Y., brand adv mgr (Lux Toilet Soap, Lux Flakes, Silver Dust brands)
Mortimer W. Loewi	DuMont, N.Y., dir tv net	Allen B. DuMont Laboratories, Clifton, N. J., exec asst to pres
H. A. Ludlam	Lever Brothers Co, N.Y., sls mgr (N.Y. div)	Same, asst field sls mgr
Richard O. Pallin	Gray Mfg Co, Hartford, adv, sls prom dir	Rheem Mfg Co, N.Y., adv, sls prom mgr
T. W. Pierce	Lever Brothers Co, N.Y., Atlanta div sls mgr	Same, sls mgr (N.Y. div)
Ralph M. Watts	General Foods, Evansville (Igleheart Brothers div), sls, adv mgr grocery specialties	Same, N.Y., prod mgr Post Cereals div

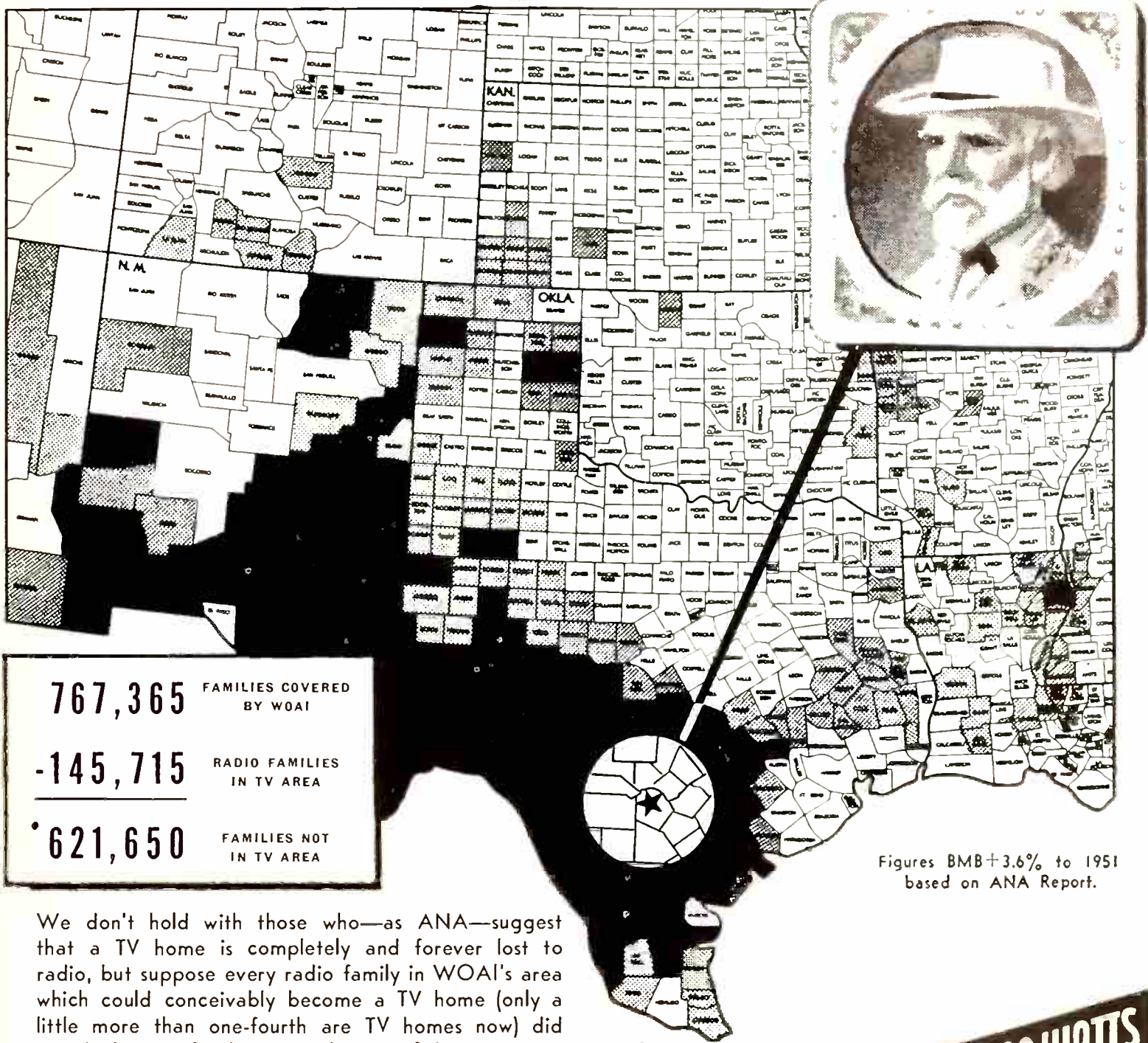
6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
B. C. Telephone Co, Vancouver, B. C.	Telephone company	James Lovick & Co, Vancouver, B.C.
Berkline Corp, Morristown, Tenn.	Berk-Loek chairs	Hammer Co, Hartford, Conn.
Burke Motors, Chi.	Automobile dealer	Olian, Chi.
Craftshire Sports, N.Y.	Women's suit manufacturer	William Wilbur, N.Y.
Doleis Ltd, Toronto	Shoe manufacturer	Anderson, Smith & Cairns, Toronto
Albert Ehlers Inc, N.Y.	Coffee, tea, spices	Erwin, Waszy, N.Y.
Green Spot Inc, L. A.	Non-carbonated orange beverage	Beaumont & Holman, L. A.
Jost Brothers Corp, N.Y.	Jewelry manufacturer	William Warren, Jackson & Delaney, N.Y.
Lever Brothers Co, N.Y.	Lifebuoy shaving cream	Kenyon & Eckhardt, N.Y.
Lusk Candy Co, Davenport, Ia.	Candy manufacturer	Alter, Rock Island, Ill.
Page-Barker Distributors of America, Seattle	Page-Barker British hair lotion	Howard J. Ryan & Son, Seattle
Salad Master of California, Oakland	Kitchen utensils	Richard N. Meltzer, S. F.
William S. Seull Co, Camden, N. J.	Bosnel coffee processor	Lamb & Keen, Phila. (eff 1 Sep)
Security Finance, San Jose	Finance company	Richard N. Meltzer, S. F.
Special Foods Co, Chi.	Jay's potato chips	Olian, Chi.
Trade-Bite Co, Cincinnati	Home merchandise distributor	Cuenther, Brown & Berne, Cinn.
Whole-Sum Products Co, Phila.	Candy manufacturer	Herbert B. Shor, Phila.

Numbers after names refer to category in New and Renew:

- Don L. Kearney (4)
- Fritz Snyder (4)
- Chris Whitting (4)
- Walter E. Benoit (5)
- W. K. Eastham (5)

What **IF** they **SECEDE?**



We don't hold with those who—as ANA—suggest that a TV home is completely and forever lost to radio, but suppose every radio family in WOAI's area which could conceivably become a TV home (only a little more than one-fourth are TV homes now) did secede from WOAI's 28-year history of dominant coverage. 621,650 homes outside the TV area still would be served by WOAI. That's 77% more homes than WOAI served in 1942. WOAI's rate has increased only 13% since 1942. Hooper shows WOAI leads in audience morning, afternoon and night. WOAI is a better than ever buy!

So

Even if every radio family in WOAI'S TV area should secede, WOAI, instead of cutting rate, still might logically increase its rate by a very substantial amount.

Represented Nationally by

EDWARD PETRY & COMPANY, INC.
New York, Chicago, Los Angeles, St. Louis
Dallas, San Francisco, Detroit



SPOTS BEFORE OUR EYES

—AND WE LOVE IT!

WRNL
SPOT
SALES
ARE
BIGGER
THAN
EVER

In Richmond, Va., it's WRNL for SALES RESULTS! When you buy WRNL, you get a Ready-To-Buy audience that has the WRNL listening habit. To get your share of this rich Richmond market remember

● THERE'S MORE
SELL . . . ON

WRNL

For over 10 years
910 KC 5000 WATTS
ABC AFFILIATE
RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES



Meyer H. Robinson

Advertising Director-Sales Manager
Monarch Wine Company, Brooklyn, N. Y.

Mr. Sponsor

You needn't take a course at the Berlitz School of Languages to pronounce Manischewitz. For radio, repeating the Monarch brand name daily, has familiarized listeners with this sweet kosher-type wine; made it a leading seller. (Incidentally, the firm has an association with The B. Manischewitz Company, food manufacturer, but is a separate corporate entity.)

For Monarch's 45-year-old Meyer Robinson it's an advertising idea come true; a gamble that paid off. Up until recent years printed media alone carried the Monarch story to consumers. But when Robinson joined Monarch in 1935, after putting aside a lucrative legal practice, he staunchly advocated a radio campaign. He explains: "I felt that Manischewitz had a wider market than its old-time limits as a sacramental wine. And that radio airing our phrase, 'captures the true taste of the grape,' would get a word picture across better than any other medium."

The Robinson all-out approach: he dropped printed media with the exception of foreign language newspapers and point-of-sale material; radio was to carry the sales burden.

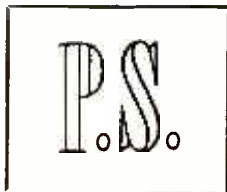
Starting in 1949, Monarch tested radio in New York and Pennsylvania but expansion was rapid. Today some 55 radio stations (80 to 90 in the fall) and 15 TV outlets plug Manischewitz. Campaign aims at personal endorsement by talent, stresses live participations.

"The budget," says genial New York-born Robinson, "is over \$250,000." He explains Monarch-Manischewitz strategy: "In the U. S., 30% of the people consume 90% of the domestic wine production. Manischewitz air promotion is aimed at the 70% who don't drink any type wine. We, and our agency, Donahue & Coe, sell Manischewitz appetite-appeal for America's sweet tooth."

A recent survey by the Los Angeles *Times* shows the Manischewitz brand to be second in L. A. among domestic wines. Among kosher-type wines, Manischewitz is the country's leader. Robinson is president of the American Wine Association (N. Y. State) and the National Wine Association.

Leisure-time activities for gregarious Robinson include golf, charity organization work, and a favorite annual "Off the Record" dinner for the Brooklyn Dodgers at the Monarch wine plant.

New developments on SPONSOR stories



See: "What net rate cut means to sponsors"
Issue: 7 May 1951, p. 21
Subject: Rise in station rates and change in network structure loom in period ahead

Ads are busting out all over, telling radio's story to advertisers in the wake of the now complete round of network rate decreases. The ads, most of them dynamic in tone, signify that networks and stations like WOAI, WNOX, KVOO, WFAA and KFJR are determined to prove their current value to sponsors.

A current CBS Radio Network ad entitled "Television's Big Brother . . ." calls TV a wonder child. But, CBS points out that TV's "big brother," network radio, is still the only medium that combines all advertising essentials; *nation-wide* coverage, thumping impact . . . and minimum cost. Cost-per-thousand on CBS net is \$1.18; leading magazines, \$2.72; newspapers, \$4.03.

An NBC Pacific Coast Network ad reports 14,000,000 new radio sets sold last year. The illustration depicts out-of-home and multiple set listenership and adds: "Wherever You Go . . . You Find Radio."

WSM, Nashville, protests gloom about radio with "Please . . . Not Buried Alive!" WSM points out that it originates 17 network shows (one show has four sponsors waiting for availabilities), emphasizes that radio is ". . . only single medium which takes an advertiser's message to 7,500,000 people in the central South."

Edward Petry & Company, station representatives, voice their protests against slashing of rates in a two-page ad story. A reappraisal of radio rates, says the Petry firm, must be done on a market-by-market basis. The company points out that markets like Portland and Wichita have increased in radio families, making a uniform rate reduction decidedly unfair. It asks each advertiser and agency to "measure radio as you would measure any advertising medium—in each market—by what it delivers for the dollar put into it."

In Moline, Ill., WQUA ran a full page ad headed "Don't Be TV Slaphappy" and requested listeners to take advantage of summertime listening outdoors. John Grandy, WQUA's commereial manager. reports that in Moline, "a television market . . . WQUA has just completed the biggest month in its history."



See: "Seward's folly: 1950"
Issue: 5 June 1950, p. 28
Subject: National advertisers flock to Alaskan radio

Broadcast advertisers in Alaska continue to hit pay dirt. Programing now includes live major league games and a soap opera. Listeners, for the first time in Alaska's radio history, can hear a "game of the day" from the lines of the Liberty Broadeasting System. The games are sponsored on Sundays by Blatz Beer, with Philip Morris a partieicipating sponsor on the Saturday games via the Alaska Broadeasting System (KIFW, Sitka; KFQD, Anchorage; KFRB, Fairbanks; KTKN, Ketchikan; KINY, Juneau; KIBH, Seward).

Soap opera is brought to Alaskan women through Procter & Gamble's sponsorship of *Life Can Be Beautiful* (Tide). This daytime serial is heard on KFAR, Fairbanks, and KENI, Anchorage.

The influx of spot advertisers continues with national brands on the ABS stations including Procter & Gamble; Hills Brothers coffee; Lueky Lager beer; Whitehall Pharmaeal (for Heet liniment. Anacin. Kolynos, and BiSoDoL). The Midnight Sun stations have recently added Procter & Gamble (Joy); J. B. Williams shaving products; Whitehall Pharmaeal's Anacin. Heet, and BiSoDoL.

BMB Report No. 2 Shows WSPA With The Largest Audience Of Any Station In The Area!

AND... This Hooper Report Shows How WSPA Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES
A POTENT PERMANENT HYPO
AIR YOUR WARES OVER**

Represented By:
John Blair & Co.
Harry E. Cummings
Southeastern Representative
Roger A. Shaffer
Managing Director
Guy Vaughan, Jr., Sales Manager

**The No. 1 CBS Station For
The Spartanburg-Greenville
Market**

**5,000 Watts --
950 On Your Dial**

WEED

and company

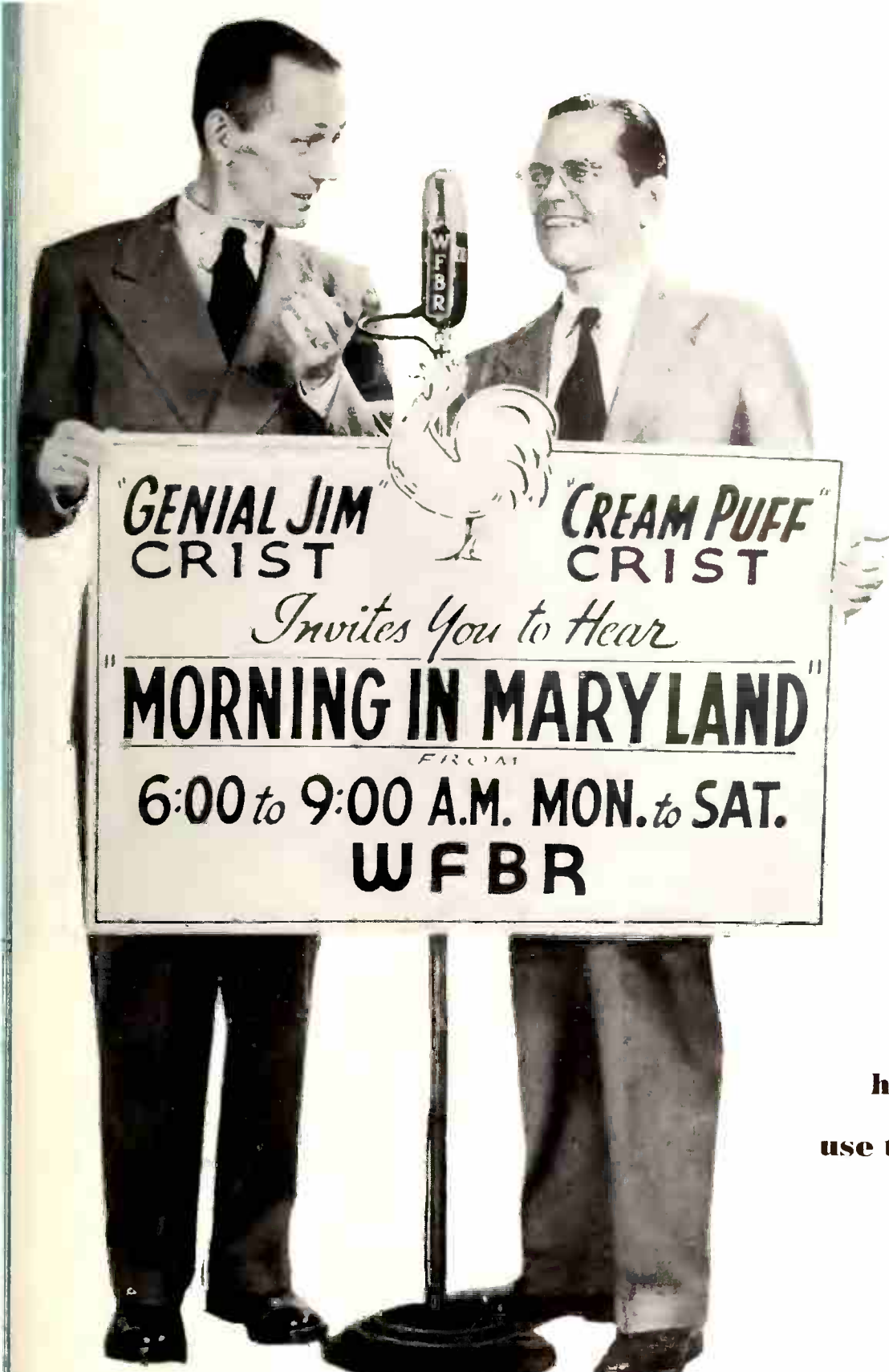


RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



SPONSOR analysis
in five pages

MORNING MEN

**Most stations have them;
hundreds of happy advertisers
use them. Here's the low-down on
what makes them tick**

spot The alarm clock clatters noisily—it's 7:00 a.m.! A man rubs his eyes briefly, flips back the covers, pops out of bed and across the room. Up goes a window and on comes the radio.

"Now, up on the toes, str-e-t-c-h, down again. In time with the music—
one-two-three-four. . . ."

This scene would be hard to come upon in real-life today; but most of the adult population will recognize it as the early-morning calisthenic program, popular in radio's "B-eliminator" and "C-battery" days.

For whatever reasons, interest in this brand of self-punishment has flagged to the point where stations no longer broadcast the necessary accompani-

ment. Nevertheless, programs to "get up and go to work to" remain a firm tradition among Americans. Something the kids can listen to while dressing, Dad can catch while shaving, and Mom can hum to while breakfast cooks.

Entertainment is only one reason, probably the least important, for radio's loyal flock of early-morning listeners (for size of the audience, see Pulse sets-in-use figures for representative markets). What most of them expect—and get—is service: time, weather, and news.

An extensive SPONSOR survey, just completed, shows how stations have built and held large breakfast-hour audiences by blending service with en-

tertainment. And the buying done by these regular listeners constitutes an impressive testimonial to the commercial effectiveness of radio's "morning men," and their "musical clock" broadcasts.

Response to SPONSOR's questionnaire was unusually widespread, indicating that musical clock shows are found on practically every station in all parts of the country. Returns show that the morning man operates sometime between 6:00 and 9:00 a.m.—some right through the entire three-hour period. Farm sections frequently begin broadcasts even earlier, provide market information as well as the usual news, weather, and time.

Fabulous pitchman Arthur Godfrey



MUSIC IS MAJOR MORNING SHOW INGREDIENT. D.J., MUSIC LIBRARIAN, ANNOUNCER WORK AS TEAM AT WPAT, PATERSON, N.J.

talked himself into his first network break partly on the strength of some tall early-hour persuading over Washington's WJSV (since changed to WTOP). As close as historians can figure, it was 6:24 a.m. one Monday morning in 1944 when light-hearted Arthur made an historic Enders Razor announcement which was to help lift him to national fame. Despite the unseemly hour, 3,153 listeners wrote in for the razor that first day. After

nine such announcements, the total of requests stood at 49,107—an average of 5,456 requests per announcement. This was considered outstanding for the time and the product.

A sampling of more up-to-date results from similar programs is enough to warm the heart, and pocketbook, of any advertiser.

A recent announcement campaign on WHBQ, Memphis, by Perel & Lowenstein jewelers brought 261 mail-orders

for their \$39.75 watches. They racked up sales of \$10,384.75—at a cost of only \$186.

In Minneapolis, WCCO's Allen Gray sold more than 420 five-pound chunks of Bongard's Cheese at \$3.00 apiece. A total of \$1,260 worth of cheese, at last report, bought by listeners to the *Sunrise Salute* section of this station's Housewives' Protective League program. (HPL is an established advertising vehicle on other CBS-affiliated



ZANY GIMMICKS, PROPS BUILD POPULARITY. (L. TO R.) ART BROWN, MARTHA & VERN, RAYBURN & FINCH SHOW INDIVIDUALITY

Four variations from usual morning format



Freddie Burns and I
6 to 7 A.M. 11:30 to 12:30 P.M.
MONDAY THRU SATURDAY



Tex & Jinx, WNBC, N.Y., man & wife team
Marjorie Mills is one of few wake-up women

Live Western music peps up WHBQ listeners
Nat Williams gets up early, WDIA, Memphis

stations in other areas as well.)

Orders for 200 "Clipper Farm Fanning Mills" (at \$75 each) rolled in to the Gurney Seed & Nursery Co. of Yankton, S. D., when local station WNAX aired four commercials. Some \$15,000 worth of merchandise sold for an advertising cost of \$158.15. A single \$12 morning announcement over the same station sold 13 combines for Francis Beehner of Sioux Falls to the

tune of over \$30,000.

Sales results like these from all over the country could be multiplied indefinitely—bank loans, real estate, cigarette lighters, toilet article kits, oil burners, household gadgets. Most stations say there isn't anything sold over the air today that can't be effectively promoted via early-morning shows. They back that up with actual results like those above.

Typical Morning Men merchandising pieces

A typical Morning Man

A little over 10 months ago, Cleveland's oldest station, WHK, predicted that its newest morning man would "turn the town upside down."

Bill Gordon appears to have done just that. Just a few months ago the annual poll, conducted by Stan Anderson of *The Cleveland Press*, tagged Gordon "Best Performer" and top D.J.

How did he leapfrog into the number one spot in Cleveland's smart, hotly competitive radio league—a league including some of the country's top stations? Only 26 years old. Gordon has a healthy physique, an equally healthy ambition. Back from the Navy, he immediately plunged into radio work. Success as a d.j. on WIIHM,



Memphis. led to more triumphs at WHBQ in the same city. He was a sensation. Finally WHK, Cleveland, beckoned and he made the switch to the bigger market.

Key to Bill Gordon's success is his reckless energy, an appreciation of the value of self-promotion, a well-developed imagination, and a willingness to extend himself for his sponsors.

A firm believer in gimmicks, Gordon bombards 7:15 to 10:00 a.m. listeners with Count Basie's *High Tide*. Quacky the duck, Froggy, the sound of screaming women, horses, dogs, wolves, a kazoo, a clap-hands theme, and his "Stay Smoochie" slogan—just to mention a few. On top of this, listeners get a double "treat" when Gordon plays a record; he sings along with the performer on wax.

A hard-plugging salesman, Gordon's selling triumphs include moving 67 used cars for Lou Meliska in 13 weeks, during the middle of winter. To say nothing of the \$6,000 worth of business Gordon promoted for Aeroways Flying School, with two announcements costing \$64.20. Currently Gordon is sold out.

Listen for Lloyd Grant, Master of Mirth on the
SATURDAY MUSICAL ALMANAC - WNAX-570
Brought to You at 7:45 a.m. by Your Local
GAMBLE STORE
Listen Every Morning to Musical Almanac... 7:45 a.m.

TUNE IN WHIZ 1240

Ed FISHER ON THE BREAKFAST PARTY
6:30 to 9:00 a.m.
Every Weekday Morning
NBC Southeastern

As Advertised on
AM WSJS 600 104.1
4-CON



SPONSOR PLUS: (l. to r.) Ed Slusarczyk, WIBX, Utica, is civil defense leader; B. Mayer, WGAR, Cleve., appears in stores; Don Bell, KRNT, Des Moines, throws ann

Certain products seem to sell better than others, however. Says Harry E. Travis, production supervisor of WKZO, Kalamazoo: "We feel that it is most effective to advertise the type of item which the listener can go right out and buy during the day, after hearing about it on the air."

WKY, Oklahoma City expands on this: "We advertise almost wholly those products which deal with the household (not TV sets, etc.) but items such as cereals, pastry products, laxatives, toothpaste, shampoos, tea, etc. We try to stay with those products which will interest housewives, since they are our greatest listeners during this time."

WTIC, Hartford, reports: "Because ours is a breakfast-time program we

are careful to restrict the commercial content to products palatable to breakfast-table listening. Present sponsors include a soap, hank, shaving preparation, coal company, salt, and soda-cracker."

Key factor in the success of an early-morning program is the personality of the performer who runs it. Practically all of them are men—except for a few man and woman combinations (usually husband and wife). One station manager explains the male supremacy by saying: "When people get out of bed half-awake, they prefer the more soothing tones of a man's baritone voice."

Possessed of the proper voice, a "morning man" needs a friendly, informal manner; ability to "be him-

self" while he ad libs his way through continuity and commercial. Good humor is a quality often mentioned, without corny attempts to gag up the program and impose on listeners. The "smart aleck," egotistical type who talks down to the audience is universally regarded as poison by experienced broadcasters.

Irwin Cowper, assistant sales manager of WTIC, Hartford, describes the ideal morning man: "An m.c. should be a distinct individualist, chosen for his ability to turn a phrase, his natural wit, and above all, his salesmanship. These qualities are hard to define, but they are worth waiting for and seeking. This job calls for an all-around man who is good at everything, for the

(Please turn to page 49)

How Morning Men programs "sets-in-use" compares with other times of day

	Boston	New York	Philadelphia	Washington, D.C.	Atlanta	Chicago	New Orleans	Cincinnati	Louisville
6:00 a.m.	3.6	6.7	4.5	11.2	8.7	8.0	7.7	5.9	9.8
6:30 a.m.	7.0	11.6	6.9	14.8	10.7	13.1	9.5	8.2	11.5
7:00 a.m.	17.2	24.3	17.5	22.2	16.2	24.0	17.7	7.6	18.2
7:30 a.m.	20.8	25.7	20.5	25.9	17.0	23.4	20.4	16.0	16.2
8:00 a.m.	22.4	25.3	18.6	24.6	25.6	25.2	25.9	20.6	23.9
8:30 a.m.	22.3	22.3	17.3	25.2	24.3	23.4	25.0	21.7	23.6
9:00 a.m.	27.8	24.5	22.2	26.6	27.7	25.6	30.4	23.9	26.4
11:00 a.m.	29.3	30.5	27.5	25.4	26.2	22.2	28.3	27.5	22.7
3:00 p.m.	25.8	20.6	22.5	21.7	24.9	19.2	25.8	22.6	21.2
8:00 p.m.	25.0	24.7	19.3	24.8	30.0	23.0	44.3	20.3	29.3

Source: Pulse (figures are for March-April 1951 except New York which is May 1951)

Picture album of American Morning Men



Ed Brown, WJZZ, Montgomery, honors local groups



Why Morning Men are a good buy

1. Sets-in-use are substantial; turnover is high, ensuring good audience.

2. Considered "fringe" time, early morning periods are classified C or D on rate card, making them economical.

3. In TV markets there's no problem of television cutting in on the audience. The visual medium still doesn't get up that early.

4. Morning men attract loyal listeners; their personalized sales pitches bring effective results.

5. Caught at the beginning of the day, a housewife is primed to buy a product just before she goes out shopping.

6. Every product and service has been sold on musical clock programs—they catch the whole family.



Louis	San Francisco	Los Angeles
9.8	5.5	5.0
11.5	9.5	8.4
18.2	20.6	13.7
16.2	20.9	15.4
23.9	22.3	19.4
23.6	21.6	20.4
26.4	22.5	24.9
22.7	28.7	26.6
21.2	22.7	22.2
29.3	30.5	22.5



1. Fred Haseltine, Richmond; 2. Creighton Stewart, WCAU, Phila.; 3. Wally King, KSFO, S.F.; 4. Ed Meath, WHEC, Rochester; 5. Howdy Roberts, WMT, Cedar Rapids, Ia.; 6. Denny Sullivan, WFBL, N.Y.; 7. Bob Steele, WTIC, Hartford; 8. Bill Fountain, WKY, Okla. City; 9. Bob Hamilton, WDSU, New Orleans; 10. Grady Cole, WBT, Charlotte, N. C.; 11. Sam Beard, WPTF, Raleigh; 12. George Mahoney, WSJS, Winston-Salem; 13. Lee Adams, KMOX, St. Louis; 14. Ross Mulholland, KMPC, L.A.



GRAY & ROGERS TO THE RESCUE: WHEN STORM STRUCK, ADMEN ERICKSON, WORRELL, ROGERS PHONED SPECIAL BELL ANNOUNCE

Bell Telephone's party line

PART TWO

OF A TWO-PART SERIES

Only a few of the 18 regional phone companies use radio in a big way; but the others are catching on fast

Spot One Sunday last November, a gale lashed across the State of Pennsylvania, ripping down wires, flooding the streets, and, among other destruction, wreaking havoc on telephone service. As the crisis boiled up, the Traffic Division of the Bell Telephone Company of Pennsylvania aroused the regional company's advertising manager, Earl A. Skinner, at his suburban home. He in turn alerted Edmund H. Rogers, senior partner and head of the radio/TV de-

partment of Gray & Rogers, the Bell company's ad agency in Philadelphia.

Within scant minutes, ad manager Skinner was racing his car through slippery roads to his Philadelphia office. On his part, radio/TV chief Rogers alerted Walter M. Erickson, the agency timebuyer, and Granville Worrell, the agency contact chief on the Bell account. In swift order, these three collected in the agency's office in the towering Philadelphia Saving Fund Society Building on South

Twelfth Street to take quick action.

Rapidly, they put together a 20-second station break. They cleared it with Skinner. Then each sat down to phone in that announcement to every radio station in the path of the storm.

"This is a message from the Bell Telephone Company," flashed the bulletin over some 90 stations. "We regret the inconvenience caused by the storm to those whose service has been interrupted. All available manpower and material are being used to restore



PENNSYLVANIA RADIO STATIONS (SEE TEXT)

How typical Bell ad managers operate



N. Y.'s Monser

Edward L. Monser, 47, advertising manager for New York Telephone Company, believes in blanketing the state with announcements. The company spends over \$350,000 annually for messages broadcast regularly over 98 radio, six TV stations. Born Leavenworth, Kan., graduate of Cornell, Columbia Journalism School, he joined N. J. Bell in 1929 as copywriter and became AT&T ad copy supervisor in 1944.



Michigan's Wallis

F. G. Wallis, advertising manager of Michigan Bell Telephone Company since 1950, uses radio programming, plus state-wide radio announcements, plus TV announcements over six stations. The company, spending about \$350,000, relies heavily on variety show, *Number Please*, on 18 AM stations. A Columbia Journalism School graduate, he joined N. Y. Bell 1929, entered AT&T's ad department in 1943.



Penn.'s Skinner

Earl A. Skinner, advertising manager of Bell Telephone Company of Pennsylvania, veteran of 20 years with the company, is heavy user of radio announcements. Spending \$150,000, the company schedules three-per-week announcements on 59 Penn. stations, two weekly on 33 stations, varying on five Delaware stations. He favors transcribed messages, uses some live. He feels radio is top public relations medium.



Ohio's Hardman

Anson F. Hardman, advertising manager of Ohio Bell Telephone Company since 1947, uses variety of broadcast efforts. Company's \$300,000 annual air budget includes five-times weekly participation programming on WEWS, Cleveland; radio announcements through Buckeye State; TV announcements in four cities; and three-times weekly *Ohio Story* on 13 radio stations. He is proud of awards won by *Ohio Story*.

service as quickly as possible. Thank you."

For two days, the ad manager and the ad agency worked hand-in-hand to help alleviate the crisis. Constantly informed by the Bell Traffic Department, they followed up with fresh tailor-made messages. These were dispatched to radio stations in local areas throughout the state as conditions improved, and more telephone lines went back into service. Finally, the emergency was over, and, with a sigh of relief, the admen returned to their more orderly routine—until the next crisis.

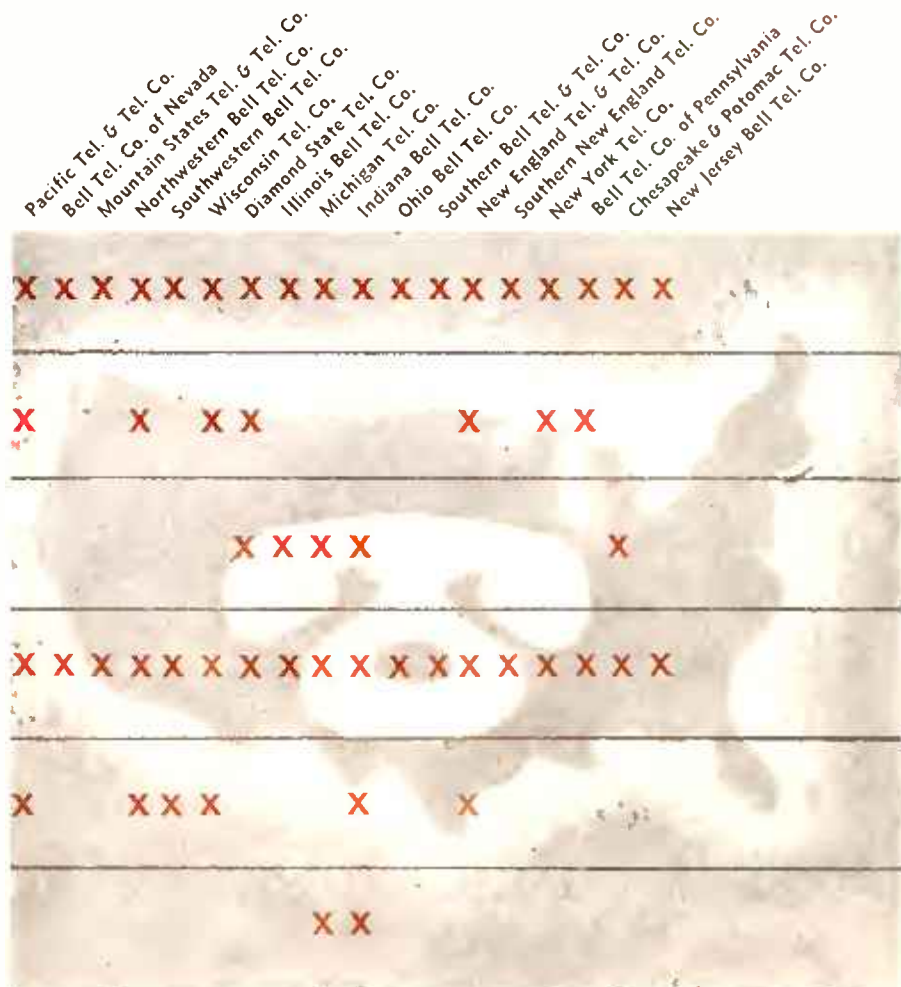
This dramatic episode reflects a typical function of the regional broadcast advertising done by the 18 associate companies of the Bell Telephone System. As was pointed out in Part I of this article (see the last issue of SPONSOR, 18 June), the 18 Bell companies jointly sponsor the \$1,250,000 *Telephone Hour* on the NBC radio network as a nation-wide open wire. The show serves a friend-making, friend-keeping purpose, informing the public of services provided by the Bell System.

(Please turn to page 44)

How 18 Bell Telephone companies use spot radio

(Source: AT&T survey, still being conducted)

1. Companies using spot announcements as traffic control, to warn of emergencies.
2. Companies using spot announcements to promote usage, space sales of classified directories.
3. Companies using spot announcements to recruit new personnel.
4. Companies using spot announcements detailing information about party line, long distance service.
5. Companies using spot announcements to help solve the long distance call-by-number problem.
6. Companies sponsoring radio programs to boost Bell service within region.



Is the

Ed Kobak, consultant



Kobak (above) urges radio, sponsors work together to make beautiful music at the cash register

over-all What lies ahead for radio? Is the medium which has helped build many of the nation's most important firms limping down the road to obsolescence—as many scare articles in the press would seem to indicate? Or, is radio entering on a new phase of constructive adjustment to television and continued power as an ally of business?

Decision makers on both the selling and buying sides of the fence are vitally concerned about the answers. For the plans of both broadcasters and advertisers depend to much the same degree on what happens to radio. This point is frequently overlooked. Wails of despair from the halls of radio management are heard everywhere; but what of the heads of firms which have millions of dollars invested in radio franchises which they still consider their most valuable selling vehicles? They, too, have a vested interest in and sincere good wishes for the continued prosperity of the radio medium.

To get an over-all analysis of radio's problems, SPONSOR interviewed a man whose career has embraced every facet of radio—Edgar Kobak. He has been president of the Mutual Broadcasting System; vice president in charge of sales of NBC; vice president of Lord & Thomas. Today he is a business consultant for, among others, two firms which are lead-

Sponsor really down on radio?

top advertisers, says "no," citing flabbiness of

broadcasters in selling man who foots the bill

ing buyers of radio time—Miles Laboratories and General Mills. And, he is owner of a radio station, WTWA, Thomson, Ga.

SPONSOR asked Ed Kobak to look at radio's present turmoil not as a former radio executive and an active member of radio committees (he is chairman of the board of BAB, Inc. and a member of the Affiliates Committee); not as a business adviser to firms which buy millions of dollars worth of advertising annually; but rather as a businessman equipped to look into radio's past, and its future, with perspective. Here, then, are questions SPONSOR put to Ed Kobak with the answers in his own words.

Q. *What single thing would you point to as radio's chief trouble right now?*

Kobak: The simple fact of the matter is that the men who sell radio do not understand their medium as well as the men who buy it. Too few sellers just don't know what happens once an

advertising message leaves their broadcast towers.

Q. *That sounds like a serious lack, but just why do you consider it so important?*

Kobak: In effect, most radio salesmen are operating in the dark. They don't understand how radio is working for advertisers. They don't know the needs of advertisers. They are unable to go in and sell some specific plan that will get new business coming into radio. All most radio salesmen can do is try to snipe at the other network's accounts, though there are exceptions.

Q. *Does that mean you think there's radio business to be had which is going down the drain for lack of analytical and creative salesmanship?*

Kobak: There is, and I can give you a good example. Recently, Miles Laboratories bought time on Mutual for taped rebroadcast of its Curt Massey show which is on CBS live. Now, notice I said bought. I don't mean that Miles was sold on the idea by any salesman. Miles went to radio; not the other way around. While salesmen

were calling on the agency, it was to get Miles back to MBS, not to launch a new show.

Miles bought the new time because analysis of Nielsen food and drug index figures showed that there was a good opportunity for the firm if it invested more money in radio to sell Alka-Seltzer. As you know, with these figures management can keep abreast of a product's standing in relation to competitive brands as far as sales and advertising are concerned. The Miles management knew more about their opportunities through added use of radio than the radio salesmen did.

Q. *What other weaknesses do you see in radio's approach to its problems?*

Kobak: Well, it's all really the same problem—poor selling. Let's go back to what happened to Miles. After the recent cut in network rates, Miles found itself with a substantial annual saving. With all that extra money available, you'd have thought someone at the networks would have been hopping a train down to Elkhart, Indiana, to sell Miles on a new show. But the pitches Miles

(Please turn to page 59)

What Kobak suggests to radio management

Advertisers aren't nearly the men with horns many broadcasters suspect they are. Rather, the broadcasters themselves are often to blame for the sales difficulties they now face. Here are suggestions Ed Kobak makes.

1. Sell with ideas. Study the problems of advertisers so that you can make specific suggestions to them for more advertising rather than making deals.

2. Make lots of calls with your chin up. Remember, you compliment the buyer's good sense when you ask him to buy radio.

3. Let advertisers know the economic facts of life of radio. Tell

them about your cost problems so that they can understand why rates can't be cut further.

4. Work to change the psychological climate among advertisers. Many plans are motivated by impressions advertisers get. Help them get good impressions.

5. Programs are what you have to sell. Build new shows, constantly refurbish old ones.



Kobak (with H. Kaiser above) knows problems

A CASE HISTORY

Commercial

#1 #2 #3

Estimated Cost of Reaching Each 1000 Women \$3.90 \$3.90 \$3.90

% of Women Who Remembered 28% 38% 63%

Estimated Cost per 1000 Women Remembering \$13.93 \$10.26 **\$6.19**

RADIO vs TV

Same Product = Same Show

% Remembering + Believing Payoff Claim Best Example, Each Show

Radio

Testimonial A

59%

TV

Testimonial B

45%

Objective: to obtain valuable information like this to help solve problems like this (where TV commercial pulled weaker than radio)

How Schwerin does it

Picture series on these pages shows how an advertiser takes the guesswork out of his commercials and program

over-all The pictures on these pages show a group of average Americans enjoying the unique experience of telling a sponsor off—about his program and commercials. While venting their spleen (and, probably, tossing some orchids) these citizens are helping the sponsor use the air more effectively. As a typical Schwerin test panel, their reactions will be scientifically charted and analyzed to provide

a basis for program and commercial improvement.

These pictures were taken a short time ago at the first evening test session held at Schwerin Research Corporation's new test theatre, a former New York motion picture house. Just how important to advertisers are tests like this? For a quick answer, here are some brief case histories which tell about results of Schwerin tests.

They range all the way from the case of the soap manufacturer looking for a new daytime radio serial to the sad tale of the TV sponsor with a "boom-erang" commercial.

Take the soap maker looking for an effective daytime radio vehicle for his product.

- First step taken by the Schwerin organization was to try out a dozen likely "soap operas" on typical house-

DETACH ALONG THIS LINE	
1. I can attend "Television-Radio Review Time."	
Please send _____ tickets for an AFTERNOON <input type="checkbox"/> or an EVENING <input type="checkbox"/>	
ANY DAY <input type="checkbox"/> Monday <input type="checkbox"/> Tuesday <input type="checkbox"/> Wednesday <input type="checkbox"/> Thursday <input type="checkbox"/> Friday <input type="checkbox"/>	
(please check your choice)	
2. My occupation is _____	
(If you are a Housewife, check here <input type="checkbox"/> and give your Husband's occupation on the line above)	
3. My age is: Under 16 <input type="checkbox"/> 16-25 <input type="checkbox"/> 26-35 <input type="checkbox"/> 36-50 <input type="checkbox"/> Over 50 <input type="checkbox"/>	
Please send the "Television-Radio Review Time" tickets to:	
Mr. <input type="checkbox"/>	Phone No. _____
Mrs. <input type="checkbox"/>	Name (please print) _____
Miss <input type="checkbox"/>	Address _____

1. Card returned by prospective panelist helps recruit balanced group



2. Panel members line up outside converted theatre for 7:15 p.m. show

wife audiences. One showed up as more interesting to the audience than all the rest and it was therefore chosen for sponsorship.

Then came a follow-up test, once the show was on the air. Although generally approving of the show, panel members now found things about it that needed improvement. As a result of their candid criticisms, the story line was changed somewhat: one main character was completely eliminated because he aroused extreme dislike; and a new actress took over in the leading role.

After these changes were made, the

program's rating took a substantial upward turn.

- Another advertiser had adapted his very successful radio show to television. How was the video version making out? Schwerin found the sales points in this sponsor's TV commercials not nearly as well remembered as those on the older radio version. Reason: a radio approach to the TV commercial, with pictures added later to fill in the visual end. A more unified approach to sight and sound licked this problem.

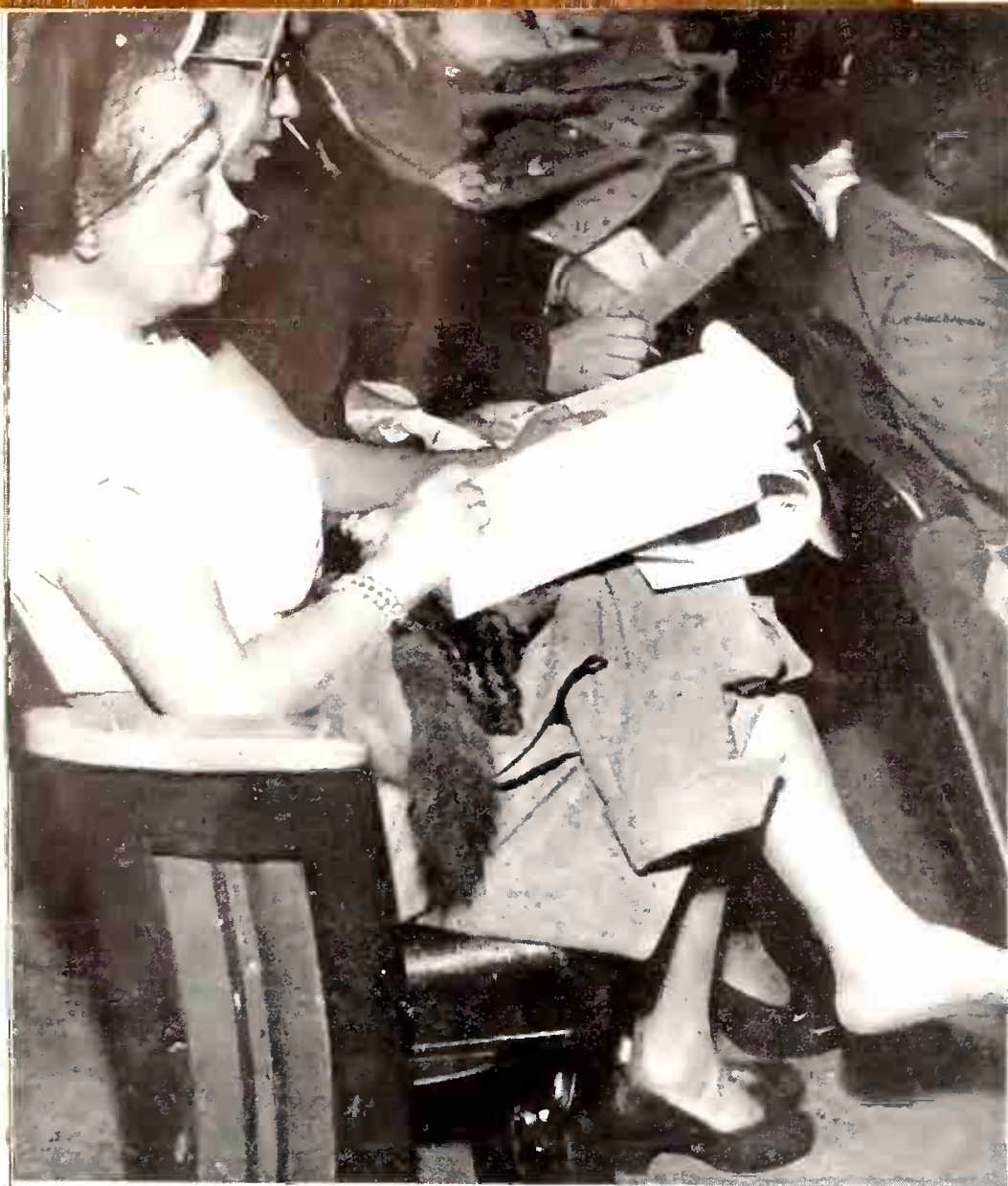
- Then there was the sponsor with an apparently successful radio pro-

gram. Periodic checks of entertainment and commercial by Schwerin's panels showed the program doing an effective job. But, thought the sponsor, I'm not so sure the singing star is the best man for the show. As a result, the singer's contract was not renewed and a new star took over the program. Tests immediately detected a drop in "liking" for the new star, consequently for the entire program. Replacing the original singer brought the "liking" back up to its former level.

- An appliance manufacturer devised an ingenious test demonstration



3. M.C. EXPLAINS TEST PROCEDURE. KIDS TYPICALLY GRAB FRONT SEATS, GIVING FALSE IDEA OF THE PANEL MAKE-UP



1. Test is on. Note how woman made herself at home while recording reactions



5. "I didn't like it because..." Opinions come out in discussion period



6. Exam is over. Panel members get small token of appreciation

for his product on television. It compared his product with an "unknown" brand, setting up certain safeguards to make conditions the same for both. One of these was a careful sealing of all openings on both appliances with

heavy tape. Someone pointed out how time-consuming it would be to have the fragile model in the TV commercial actually *tear* all this tape off—so it was loosened beforehand to make the job easier. It *was* easy; the tape prac-

tically fell off when the model-demonstrator pulled at it.

"Fake, phony," cried the Schwerin test panel which viewed a kinescope of this show. Loosening the tape had kept the commercial from going overtime; but it had boomeranged on believability, Schwerin pointed out.

What would tests like those described above cost? Base price is \$1,500 per test hour, for a single test. A contract for several tests lowers this price, so that 25 test hours would bring the maximum discount of 15%. Specifically, testing a 30-minute radio program for entertainment only would cost \$750; including commercials in the test would add 10 test-minutes, boosting total one-shot cost to \$1,000. TV programs, since they're more complex, cost more. A 30-minute television test is billed at 40 test-minutes or \$1,000 for an entertainment survey alone; with commercial, too, the tab comes to \$1,350. Programs of other lengths vary, not always in proportion.

Current Schwerin clients include, among others, Admiral Corporation, American Telephone & Telegraph,

(Please turn to page 55)

Who uses tests; how much do they cost?

1. Schwerin Research Corp. clients for program-commercial testing service include such companies as A.T.&T., Colgate-Palmolive-Peet, Miles Laboratories, General Mills, Lever Brothers, Admiral Corp., NBC, Toni Company, Campbell Soup Company.
2. How much does it cost? Basic charge for a "test hour" is \$1,500, minus varying discounts if series of tests is contracted for. Discounts run like this: 10% off for 12 test hours; 12% off for 18; and 15% off for 25 hours.
3. A 30-minute radio program, tested for entertainment only, is rated at 30 test minutes or \$750 on a single-shot basis. Same program, tested also for commercial effectiveness on one product is rated at 40 test minutes or \$1,000 for single test. Add 10 minutes for each additional product on the same program.
4. A 30-minute television program, tested for entertainment only, is valued at 40 test minutes or \$1,000 for one session. If commercial effectiveness on one product is included, same program is valued at 54 test minutes or \$1,350. For each additional product studied on a TV show, 14 test minutes are added.

SPONSOR

TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

**1951 TV lexicon is over three times as long
as first edition of Herbert True dictionary**

DICTIONARY APPEARS IN FOUR PARTS

PART THREE

TV Do you know what "drooling," "fax," and "gobo" mean in the parlance of television? A glance through the definitions in this issue's installment of the 1951 "TV Dictionary/Handbook for Sponsors" will provide the answers. It will also give you quickly grasped and valuable TV data. Example: the film conversion figures on page 35.

Authored by Herbert True, Gardner Advertising Com-

pany, St. Louis, radio-TV writer and producer, the 1951 dictionary is a greatly expanded (over three times as long) version of True's first dictionary—published previously in SPONSOR.

● *The complete "TV Dictionary/Handbook for Sponsors" will be available to subscribers on request. Price to others: \$2.00. Bulk rates furnished on request.*

D

(Continued)

DROOLING Padding a show with unimportant talk or skits in order to fill the allotted time.

DRY RUN Those rehearsals previous to camera rehearsals where business, lines, sets, etc., are perfected.

DUBBING Mixing several sound tracks and recording on a single film.

DUPE A duplicate negative film print made from existing positive.

DUPE NEGATIVE Negative of a film which is not the original negative; negative made from a positive print.

DUPING PRINT Special soft print (lavender or fine grain) made from an original negative so that a dupe negative can subsequently be made from it.

DUTCHMAN Cloth strip, about three to six inches wide, pasted over the crack between two flats to hide the crack and to make the wall appear solid.

E

EDITING Final arranging, shortening, and eliminating of scenes in a TV kine or film and synchronizing them with the sound track. While "editing" is often used inter-changeably with "cutting," a cutter is specifically one who does the manual part of the work.

EDGE FLARE (1) Unwanted lights at edge of picture. (2) May be countered by edge lighting which consists of a small lamp illuminating the edge of the mosaic. (3) Rim of illumination around the edge of the picture on the receiver tube.

EFFECTS Tricks or techniques used in changing film scenes, usually with the use of special cards, plates, etc., on a film negative. Also called opticals.

"802" The New York local of the American Federation of Musicians.

EIGHTY-EIGHT Slang for piano; derived from the number of piano keys.

ELECTRA-ZOOM A type of Zoomar or variable lens designed for studio use. (See lenses.)

ELECTRON BEAM A stream of electrons focused in the shape of a beam by external electrostatic or magnetic fields. Also known as the cathode-ray beam.

ELECTRON GUN A system of metallic cylinders arranged in the narrow ends of both the camera and receiving tubes, in which is formed the electron beam which is ultimately used for scanning the image before the TV camera and for reproducing it in the TV receiver.

EMCEE or M.C. Master of ceremonies on a TV production.

EPISODE Series of related scenes which are supposed to make up an event of importance in the story.

ESTABLISHING SHOT Long shot introduced at the beginning of a scene to establish the inter-relationship of details to be shown subsequently in nearer shots.

E.T. Abbreviation for electrical transcription. Usually 33-1/3 rpm's.

**IT
PAYS
TO...**

WATCH

**WORLD STATIONS ARE
MAKING MONEY WITH
THESE JINGLES NOW!**

- HOME IMPROVEMENT
JINGLES CAMPAIGN
- FUR STORAGE
SERVICES JINGLES
- FLORIST YEAR-ROUND
CAMPAIGN
- FARM PRODUCTS
SIGNATURES
- APPAREL LINES YEAR-
ROUND CAMPAIGN
- BEAUTY SHOP
PROMOTION JINGLES
- FURNITURE STORES
JINGLES

More Money-Makers!

- LOAN COMPANIES
JINGLES
- USED CAR DEALERS
JINGLES
- BAKERS JINGLES
- CREDIT CLOTHIERS
(MEN) JINGLES
- JEWELERS JINGLES
- SAFETY JINGLES
CAMPAIGN
- CREDIT CLOTHIERS
(WOMEN) JINGLES

And More!

- WORLD MUSICAL
WEATHER JINGLES
- FURRIERS CAMPAIGN
- FOOD PRODUCTS
JINGLES CAMPAIGN
- HOMEMAKING JINGLES
CAMPAIGN
- BASEBALL SIGNATURES
CAMPAIGN
- SPORTS SIGNATURES
CAMPAIGN
- HAPPY BIRTHDAY
JINGLES CAMPAIGN
- WORLD MUSICAL
TIME SIGNALS
- KIDDIE PRODUCTS
SIGNATURES CAMPAIGN
- FOOTBALL SIGNATURES
CAMPAIGN
- BASKETBALL SIGNATURES
CAMPAIGN


**...FOR MORE AND
MORE AND MORE**

SALEABLE

CAMPAIGNS!

World-Affiliates are making money
with these sales-producing jingles!

7,385 advertisers are currently sponsoring
these powerful WORLD jingle campaigns!



MAKING
MORE MONEY FOR
ANY OTHER LIBRARY
PROGRAM SERVICE!



AGAIN!
MORE TIMELY, NEW
MONEY MAKING
RELEASES FOR WORLD
AFFILIATES!

WORLD!

NOW! 3 GREAT *NEW* SPONSOR - SELLING JINGLES!

1. Back-to-School Campaign

Now Ready for August and September

2. Dry Cleaners and Laundry Campaign
for Year Round Use

3. Savings Bank and Building and Loan
Association Campaign
for Year Round Use.

FREE! TO WORLD-AFFILIATE STATIONS.
A WORLD PLUS AT NO CHARGE

Time-Buyers! Account Executives!

Your WORLD-Affiliate station is your best for top quality shows locally. Check your WORLD station for the new Robert Montgomery show, "FREEDOM IS OUR BUSINESS," "Steamboat Jamboree," the "Dick Haymes Show," "Forward America" and the "Lyn Murray Show." WORLD Commercial Jingles, another WBS special feature, include time and weather attention-getters and all manner of arresting sponsor-identification for jewelers, furriers, automobile dealers, furniture stores, apparel shops and many more.

**WORLD STATIONS HAVE THE SHOWS,
THE RATINGS, THE KNOW-HOW!**

**AND HERE ARE MORE
SALES PRODUCERS
AVAILABLE EXCLUSIVELY
AT WORLD STATIONS!**

- CHRISTMAS SHOPPING JINGLES
- CHRISTMAS SALES JINGLES
- FOOD PRODUCTS CHRISTMAS CAMPAIGN
- TOYS AND CHRISTMAS GIFTS CAMPAIGN
- CHRISTMAS DECORATIONS AND GIFTS JINGLES

And More Money-Makers!

- VALENTINE'S DAY JINGLES
- EASTER GIFT JINGLES
- EASTER APPAREL PROMOTION JINGLES
- MOTHER'S DAY JINGLES
- GRADUATION DAY JINGLES
- JUNE WEDDING JINGLES
- FATHER'S DAY JINGLES

WORLD

PROGRAM SERVICE

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

They helped build the TV Dictionary Handbook . . .



R. B. HANNA, Mgr., WRGB-TV, Schenectady



C. MacCRACKEN, v.p. radio/TV, DC&S, N.Y.



H. McMAHAN, Exec., Five-Star Prod., Hywd.

EXPANDING SQUARE Film effect wherein an image becomes visible as it replaces previous picture from small expanding square out.

EXPLANATORY TITLE A title inserted during a program, between actions or scenes, explaining something not made



clear in action. Poor taste usually and such titles are seldom used in television.

EXPOSITION Explanation of what is to follow, frequently by narration voice over, laying groundwork for the story.

F

FAC or FAX Full studio facilities.

FADE TO BLACK Popular method of ending TV dramatic presentations where picture is gradually faded down until the screen is black. In TV it's done electronically; in motion pictures, optically.

FADE UP, FADE DOWN Refers to audio fades of mikes.

FADER or POT Instrument used to lower to raise sound level.

FADES—Television:

In: The TV screen is dark and the picture gradually appears to full brightness.

Out: From full brightness a picture disappears gradually until the screen is dark.

Film: Fade in and outs, dissolves or mixes are normally made optically in film laboratory on an 'optical printer' and are usually called opticals. Trick shots are also mainly optically done. In films 'mix' and 'dissolve' are synonymous and denote a gradual transition from one scene to another, both scenes being visible in a superimposed state for a period during the middle of the transition.

FAIRY GODMOTHER An unimaginative musical director.

FAKE or FAKING Arrangement of articles or material in an unnatural manner that when photographed passes as authentic. A legitimate artifice to make the unreal appear real.

FALSE CEILING Term used to describe devices such as partial ceilings, etc., which are used to create the effect of a room completely enclosed from above without affecting an actual covering which would prevent effective overhead lighting.

FAN—Uncritical enthusiast for TV talent, show, or presentation.

FANFARE A few bars of music usually employing plenty of trumpets to herald start of TV show, an entrance, or special announcement.

FANTASY An imaginative TV presentation not restricted by realistic conventions. Usually one dealing with mythology or the supernatural.

FARCE TV comedy designed strictly for laughs and not concerned with plausible characters or probabilities of plot.

FAT Meaning to have sure-fire jokes, easy lines to deliver, or simple sound effects.

FEARLESS DOLLY The most flexible and satisfactory of the less expensive motion picture boom-type dollies, offering limited elevation of camera on short boom.

FEED To transmit a TV show to stations or groups of stations.

FEED BACK The squeal or howl resulting from accidentally closing the inbound and outbound ends of an electrical circuit, or from an improper mike set-up.

FIDELITY The exactness with which a television or radio-transmission system reproduces sound or picture on the receiver.

FIELD (1) Program-wise, the area of set or scene covered by the camera as seen on the receiver tube, depending on the type of lens and distance of the camera from the scene. (2) Refers to one set of scanning lines making up a part of the final picture. In present standards, pictures are transmitted in two fields of alternating lines which are interlaced to form a 525-line picture at the rate of 30 complete pictures or frames per second.

FIELD PICKUP or REMOTE The transmission of out-of-studio events by a mobile unit, and cameras.

FIGHT THE MUSIC To struggle in singing; (said of an actor) to be disturbed in speaking lines above a musical background.

FILL Cut to insert additional material.

FILL-IN LIGHT Spots or lights used to soften shadows, usually 3/4 KW or 2 KW.

FILM CAMERA CHAIN Complete series of equipment used to present films on television, consisting of iconoscope camera, camera control, and shading desk, and one or more projectors. Frequently a slide projector is mounted beside the film projector so that station announcement slides may be shown over same circuit.

FILM COMMERCIAL Advertising message placed on film for projection over the film facilities of television station.

FILM CUE Perforation in film to indicate time remaining.



RAY RICH, Prog. Mgr., WDSU-TV, New Or.

LEE RUWITCH, v.p., Gen. Mgr., WTVJ, Miami

W. J. SCROGIN, Serv. Mgr., United Film, K.C.

Film information

Timing and Word Allowance Chart for 16mm TV Filmed Commercials and Shows.

Feet	Seconds	Words
1	01.7	4
2	03.3	8
3	05.0	12
4	06.7	16
5	08.3	20
6	10.0	24
7	11.7	28
8	13.3	32
9	15.0	36
10	16.7	40
11	18.3	44
12	20.0	48
13	21.7	52
14	23.3	56
15	25.0	60
16	26.7	64
17	28.3	68
18	30.0	72
19	31.7	76
20	33.3	80
21	35.0	84
22	36.7	88
23	38.3	92
24	40.0	96
25	41.7	100
26	43.3	104
27	45.0	108
28	46.7	112
29	48.3	116
30	50.0	120
31	51.7	124
32	53.3	128
33	55.0	132
34	56.7	136
35	58.3	140
36	60.0	144
Feet	Minutes	Words
45	1:15	180
54	1:30	216
63	1:45	252
72	2:00	288
81	2:15	324
90	2:30	360
99	2:45	396
108	3:00	432
144	4:00	576
180	5:00	720
360	10:00	1440
390	10:50	1560
522	14:30	2088
1062	29:30	4248

CONVERSION FACTORS To find 16mm ft., multiply 35mm ft. by 40%. To find 35mm ft., multiply 16mm ft. by 2½. One 35mm ft. equals 2/3 of a second. (Number of 35mm ft. times 2/3 equals seconds of screening time.) One second equals 1½ 35mm. ft. (Number of seconds time 1½ equals the amount of 35 mm ft.) One 35mm ft. equals 16 frames. One 16mm ft. equals 40 frames. 24 frames projected a second. Ninety 35mm ft. equals 60 seconds. Thirty-six 16mm ft. equals 60 seconds. One 16mm ft. equals 1-2/3 of a second. (Number of 16mm ft. times 1-2/3 equals the screening time in seconds.) One second equals 6/10 of a 16mm ft. (Number of seconds times 6/10 equals the amount of 16mm ft.)

VOICE INFORMATION Voice must always be two seconds shorter than action. For example: 40 ft. 35mm playlet screens in 26-2/3 seconds but voice is read in 37 ft. or in 24-2/3 seconds. 16 ft. 16mm playlet screens in 26-2/3 seconds but voice is read in 14-8/10 ft. or 24-2/3 seconds. Voice on a revoiced playlet is always 2/3 of a second shorter than on original recording. (One 35mm ft. or 2/5 16mm ft.)

PROJECTION REMINDERS Takes 3 minutes to warm up 16mm projector; 5 minutes for 35mm projector. 8-second roll cues are necessary on 16mm sound film. Faster roll cue on 35mm sound or silent film. In TV 30 frames are projected a second and sound is 24 frames ahead of picture. Regular movie projection speed is 24 frames per second.

WORD, SOUND ALLOWANCES Average word allowance (non-technical subjects) 16mm film—4 words per foot. 20-second film commercial has 17 seconds of sound. 8-second film commercial has 6 seconds of sound.

FILM LOOP A short piece of motion picture film spliced end to end to form a loop which is threaded on a projector and run continuously during a show so it can be brought into the picture sequence as desired. Usually used to establish locale or maintain montage effect.

FILM PICKUP Electronic transmission of motion pictures from 16 or 35mm films by means of television.

FILM SEQUENCE (1) That portion of a telecast made up of various motion picture scenes. (2) In motion pictures the relation of various views of a scene which build into an incident climax.

FILM STRIP A sequence of several 35mm frames shown individually. Also called slides.

FILTER MIKE Microphone rigged to give special effect of voice coming through telephone receiver or other varied effects.

FILTERS TV lens filters used to eliminate or reduce glare or a portion of light spectrum.

FIRE UP Direction to film man to warm up projector. Takes approximately three minutes for 16mm; five minutes for a 35mm. An eight-second roll cue is necessary on 16mm sound film. Faster roll cues are possible on 35mm sound, and all silent film.

FISH BOWL The clients' observation booth with TV monitors.

FISH HIM OUT Slang for send the boom down to pick up sound, but don't get boom or mike in picture.

FIXED INSTALLATION Permanent set such as kitchen, newsroom, etc.

FLACK The publicity writer for TV talent, show, etc.

FLAG or GOBO Large sheet used to shade light from cameras.

FLANGE A spool reel with both sides omitted so that film, usually commercials, wound on it may be removed in a roll for storage.

(Please turn to page 61)

SEWING MACHINES

SPONSOR: State Sewing Center

AGENCY: Direct

CAPSULE CASE HISTORY: *Less than \$20 had been spent via WOOF by sewing machine outlets in the station's three-year history. Then State ventured a three-announcements-per-day campaign. In three weeks, the firm had so many leads they switched to a 15-minute segment of Hillbilly Hit Parade. In less than 60 days, spending \$156, State reaped a \$5,330 sales gross. And more than 100 leads remained to be called on at that point.*

WOOF, Dothan, Ala.

PROGRAM: Announcements;
Hillbilly Hit Parade

RADIO RESULTS

HELP WANTED

SPONSOR: Columbian Vise & Mfg. Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Columbian's problem: to build up several of their departments requiring immediate additional help. The Sunday Slovene program was the radio help-wanted column, with Columbian running two announcements. Cost: \$25. The response was immediate close to 300 inquiries the following day. The factory superintendent reports he's very pleased at the way radio brought skilled help quickly and inexpensively.*

WJMO, Cleveland

PROGRAM: Slovene

LIQUID PETROLEUM GAS

SPONSOR: Rock Gas

AGENCY: O'Brien

CAPSULE CASE HISTORY: *Rock Gas, an inexpensive heating and cooling fuel, is delivered in high pressure cylinders and is ideal where portability is desired. To reach new customers unaware of Rock Gas assets, the firm ran six announcements weekly for \$72. Now Rock Gas reports sales increased by thousands of dollars, 100% over some of the best previous years; salesmen are being welcomed. All this when Rock Gas has been in business in Vancouver for 25 years.*

CKNW, New Westminster, B. C.

PROGRAM: Announcements

REAL ESTATE

SPONSOR: First Federal Savings & Loan

AGENCY: Direct

CAPSULE CASE HISTORY: *First Federal specializes in home loans. And, to build realtor goodwill, it offers time on its 7:45 a.m. newscast free to real estate agents who want to mention specific offerings. One realtor, Sam King, booked a \$15,000 listing one day, received a free plug on the newscast the next day, closed the sale that same day. Naturally, First Federal Savings & Loan handled the financing. Program cost, \$20.*

WABB, Mobile

PROGRAM: Newscast

CONFECTIONERY

SPONSOR: Hoffman Candy Co.

AGENCY: Mayer- Co.

CAPSULE CASE HISTORY: *Cup O' Gold is a 10¢ candy bar on the market three years; sales till recently were 3,000 24-bar boxes weekly. To up its totals, Hoffman bankrolled a Monday to Friday 15-minute segment of America Dances and a 15-minute Saturday portion of Strictly From Dixie. In three weeks, 62 new jobbing outlets opened. In seven weeks, there were 4,000 new retail outlets. Sales now run to 7,500 boxes weekly and factory output is up 40%. Cost: about \$330 weekly.*

KFWB, Los Angeles

PROGRAM: America Dances;
Strictly From Dixie

MUSICAL CARD

SPONSOR: Wirt's Pharmacy

AGENCY: Direct

CAPSULE CASE HISTORY: *This drug store sponsors a daily five-minute social calendar program. For the most part, commercials are of an institutional nature. But, recently, Wirt's received a shipment of musical greeting cards that play "Happy Birthday" when a crank is turned. The show's announcer played the jingle and casually mentioned that the \$1 cards were available. Three brief mentions sold 47 dozen cards for \$564; cost: \$6 daily.*

WMGW, Meadville, Pa.

PROGRAM: Social Calendar

POWER LAWN MOWERS

SPONSOR: B. F. Goodrich Store

AGENCY: Direct

CAPSULE CASE HISTORY: *The store manager featured a new shipment of power lawn mowers on his Morning Parade announcements. Two announcements advertised the equipment with M.C. John Woods suggesting purchasers liquidate the price of the mower by using it to do their neighbors' lawns. Apparently this sales gimmick worked: the Goodrich Store sold four mowers at \$79.95 and one at \$125. From \$24 worth of announcements: \$444.80 in sales.*

WTAG, Worcester

PROGRAM: John Woods' Morning Parade

if you're all wet...

... chances are you'll remedy the situation with a towel made in the Carolinas... where one-half of the nation's bath towels are woven. Workers in Carolina household textile plants are an important segment of WBT's audience of 3,000,000... the largest group of your prospects you can reach by any single advertising medium *in the two Carolinas.*

EANNON



WBT

CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
REPRESENTED NATIONALLY BY RADIO SALES

TV commercials...

by **BOB FOREMAN**

As I've mentioned before, one of the most distressing effects continually being achieved in television copy, both live and on film, is the insipid grin of pleasure which happy users of various products toss camera-ward. They may be freckle-faced moppets gorging cake, buxom girls tasting synthetic orange juice, or healthy young men downing beer. Unfortunately, even the Lunts couldn't get away with this brand of histrionics. Not that it isn't okay for an actor or actress to appear happy utilizing the sponsor's product, but the gestures are usually reminiscent of the school of acting of Lilyan Tashman.

The main reason for this somewhat hammy approach to TV copy is, primarily, a thing known as "voice-over." Voice-over means having your audio

done by an announcer who is not seen. It's far cheaper on film and far easier to do both on film and live since folks who can actually speak on camera must be real actors and actresses able to talk as well as look pretty. Furthermore, they must be able to learn their lines and to deliver them as if they comprehended their meaning, in addition to moving about naturally while they are talking. It is this burden on the acting profession which has forced so many advertisers into voice-over copy.

When you stop to consider, it's only natural that voice-over will weaken your copy. In the first place voice and action tend to get in each other's way. When they are in perfect synchronization, neither advances the story, the
(Please turn to page 53)

TV review

PRODUCT: *Rheingold Beer (Liebmann Breweries)*
AGENCY: *Foote, Cone & Belding, N. Y.*
PROGRAM: *10-second station identification announcements*

One of the most adroit spot buys and appropriate copy techniques for that buy being done in TV today is represented by Rheingold Beer's 10-second station identifications. This product's ad-men, realizing that theirs is one which needs little elucidation, have spotted the Rheingold theme-line between top-rating shows. For those few who might not know, this theme is: "My beer is Rheingold, the dry beer!", hence it fits just right in the four to eight seconds of audio permitted for station identifications.

It would be nice if all channels which sell these quickies would require the same amount of copy, but the standards are as varied as Joseph's coat. This makes the writing and production of station identifications far more difficult than it should be. But to get back to Rheingold, which has bought a raft of these spots and inserted attention-getting personalities in them. The names of the personalities are announced: "Peggy Lee sings;" and Peggy warbles the theme-line, acapella, to the music of the

well-known Rheingold ditty. Here is ideal usage of a smart time-buy: not too many ideas worked into too little space (the way NBC pretzels do it); not too involved a thought (the way Beechnut gum does it). A gal, a label, and 10 words. That's just about right!

TV review

SPONSOR: *Ford Dealers of America*
AGENCY: *J. Walter Thompson, N. Y.*
PROGRAM: *"Ford Festival," NBC-TV*

This James Melton show (14 June, 1951), which seems to be smoothing out now, was far and away the most entertaining it's ever been . . . perhaps due to the lengthy film insert which took the audience inside the Walt Disney Studios and divulged some of the behind-scenes business of doing animation. Far from being of academic interest, and highlighted with full-animated excerpts from Alice-In-Wonderland, here was a TV treat of the first magnitude.

Commercially Ford presented its usually sound and intelligent footage of the car getting its bumps and showing its style.

The most interesting commercial vehicle this night was a brace of stunt-drivers doing the dramatic and dangerous with their fleet

of Fords. No one could fail to be (a) interested (b) impressed—even when hearing the testimonial from the head stuntman whose daring on the road was as apparent as his timorousness before the TV cameras. This live interview at the end of the commercial film served to point up the selling story most convincingly. The best part of the stunt driving was the fact that cameras also were strapped *inside* the stunt cars so there was plenty of footage "from the driver's point of view."

The only thing I didn't like was the pale carbon of Be Happy—Go Lucky that a somewhat inane quartet warbled at reprise of one commercial. If you're going to take the phrase "copy-writing" literally, why not copy thoroughly?

TV review

PRODUCT: *Super Suds (Colgate-Palmolive-Peet)*
AGENCY: *William Esty, New York*
PROGRAM: *Announcements*

The soap fraternity, which knows at least as much about this business of advertising as any other group, is embroiled in a never-ending battle of whiteness, sudsiness, and ease of operation regarding the various products they promote. Until Tide, and now Surf, there were few, I'd say, major differences or innovations in the products themselves, hence the burden on the advertising folks was even greater. And from this fact, plus the usually large expenditures (which help make a good theme better) came the finest themes and techniques, time-buys and programs, gimmicks and spots, in all advertising.

With this light doffing of my cap, I would like to question, however mildly, the Super Suds theme-line and their approach to this line; namely "Dynamite to dirt." Alliterative it is, short, memorable and adroitly colloquial. But, as I understand it, the newer detergents which are bubbling over in the soap field are sometimes a bit harsh for all their advantages. It's this reason that causes Super Suds' non-detergent competitors to stress effectiveness *plus kindness* (white, wash without red, red hands). So I can't exactly see why the Super Suds copy I've caught not only smacks home the explosiveness of the product, but also gimmicks it up with a booming sound effect and violent visualization. Of course this is done for punctuation and emphasis, and it's true that a tag line maintains (a bit weakly when associated with the above) that the product is kind to hands or finer things. But here's what I'm wondering: isn't the over-all—no pun intended—impression of the copy one of violence? And doesn't this carry over in a woman's mind when she thinks of her lingerie and her hands?



Mr. Sponsor asks...

How will this fall's network radio programming differ from previous years?

Alan R. Cartoun | Director of Advertising
Longines-Wittnauer Watch Co., Inc.
New York

The picked panel answers Mr. Cartoun



Mr. Barry

Two words—cost and creativeness are the keys to the difference that will be found in this fall's radio network programming at NBC. The cost will be low. Lower per program on the average than it has been for many years. This, in spite of the fact that radio for many years has been delivering more customers per dollar invested than any other advertising medium. With few exceptions, the bulk of the programs planned for our fall lineup will cost a sponsor less than \$5,000 per package.

This, we at NBC feel, is a realistic, contemporary approach to the problems currently facing the elder of the two broadcasting media. In view of the present widespread economic uncertainty, the heightened competition among broadcasters, and the advent of television, radio must adjust itself to the new situation. We feel that our new cost approach is doing just that.

In the realm of creativeness, we have planned programs that are completely and uniquely radio in that they could not be presented as well or as effectively in any other medium.

Radio has one great advantage that must now be utilized to the fullest—it appeals to and stimulates the imagination of the listener. The eye of the imagination is still the greatest "magic

eye" of all time. You can, via radio, create the most beautiful sets, the loveliest women and the most dashing heroes—because you create them in the individual minds of the listeners, according to the standards of the individual listener.

With this in mind, we are coming up with shows that could not be done even half as well visually. Our science-fiction program, *Dimension X*, is a prime example. The strange and unusual beings of other worlds, the vastness of interstellar space, the complexity of the fabulous machines of the future, are far more graphic and believable in the minds of listeners than they would be in the actual sight of a viewer, because each listener has his own personally acceptable concept of how they would appear.

We in radio know that we're going to have to share the living room from now on. Anyone who says we're not is wrong. But anyone who thinks Mr. John Q. Public is going to turn the radio set off entirely is wholly wrong.

CHARLES C. BARRY
Vice President in Charge
of Radio Programs
NBC
New York



Mr. Fineshriber, Jr.

programs, of course, but on the whole, the

listener will derive the same satisfaction from the same multiple categories of news, information, entertainment and service that he has enjoyed since radio came of age. From the sponsor's viewpoint, I believe he will find available the same type of outstanding artists and proven vehicles that have consistently carried his message at the lowest cost-per-thousand of all advertising media—but with this difference: at even more attractive prices. From the networks' point of view, the same responsibility to all segments of the listening audience, the same over-all output—but again with an important difference, a new method of selling. I doubt that program content will differ fundamentally this fall from previous years, but schedules will be rearranged, more ingenious sales combinations will be devised, and programs will be tailored more closely to sales effectiveness.

In some TV-happy quarters of the industry, it is predicted that radio programming this fall or perhaps next year will be reduced to three staples: news, recorded music, and so-called public service. This view not only does violence to the proven quality of radio's many-sided program offerings and their competitive excellence; it similarly overlooks the physical facts of radio's coverage compared to that of TV. Speaking only for Mutual, we can hardly see our network being sold short when our audience was up 5% in 1950 over 1949. And even later confirmation comes from the fact that the average commercial rating on MBS this past winter (October 1950-March 1951) topped the same period a year ago. These figures are nationwide, TV and non-TV areas combined, and during a period of TV's greatest inroads.

Here at Mutual, we recently took a Crossley survey of more than 500,000 phone calls in Home-Town America, the smaller cities and towns representing 25% of the U. S. population where television cannot hope to reach competitively for years to come. Less than 1/10th of 1% of all listening was to TV. For this 1/4th of the population, radio's service and radio's opportunity have not lessened one iota because of video. Taking the country as a whole, radio's 96,000,000 sets still dwarf TV's approximately 12,000,000 no matter how you measure them. With this reach and this responsibility, network radio programming this fall must maintain the quality and variety which its audience and sponsors alike demand.

WILLIAM H. FINESHRIBER, JR.
*Vice President in charge of
 Programs
 MBS
 New York*



Mr. Gottlieb

The neat, courageous question, "How will this fall's network radio programming differ from previous years?" might well deserve a question from me, which is "Does Macy's Tell Gimbel's?"

But the price war now raging between the two miracles of 34th Street has changed all that. Macy's is telling Gimbel's. The naive idea that anyone can keep a secret in this business has become archaic. Furthermore, the changes in network radio programming this fall will not be limited to CBS and the changes are on such a broad, industry-wide basis, that there are no top-level confidences. I leave my fall blueprint exposed on my desk for all the world to see. If I hid it, then maybe someone would think it had earth-shaking importance.

Of course, the sturdy champions will be back. I refer to Messrs. Benny, Amos 'n' Andy, Crosby and other CBS rating leaders. But they're going to find a lot of new, fresh-faced, fresh-voiced companions.

Radio is still the great advertising buy. Too many folks have forgotten that radio is still a growing boy. TV has given the kid a couple of bloody noses but he hasn't hit the canvas . . .

(Please turn to page 57)

COST PER LISTENER

The cost per listener measurement is the only fair and honest measurement to apply to the cost of radio broadcasting. This is true whether it be single station or network cost. When a cost per listener yardstick is applied to KVOO rates, the station's TOP VALUE is apparent. Check BMB figures, particularly the 6 and 7 day per week listening columns! You'll find convincing proof that KVOO is Oklahoma's Greatest Station . . . measured by service rendered . . . listeners served . . . and low cost per listener to the advertiser! Call, wire or write KVOO or your nearest Edward Petry & Company office for availabilities.

*Latest Tulsa Hooper shows KVOO
 again leads by substantial
 margins morning, afternoon and night.*

KVOO

Oklahoma's Greatest Station

50,000 WATTS 1170 KC NBC AFFILIATE

TULSA, OKLAHOMA

National Representatives — Edward Petry & Co., Inc.



OUT OF HOME LISTENING REPORTED BY PULSE

The out of home radio audience will be reported in surveys conducted in July for the following Pulse markets:

- Buffalo
- St. Louis
- Chicago
- Washington, D. C.
- Cincinnati
- Boston
- Philadelphia
- Los Angeles
- Detroit
- Minneapolis-St. Paul
- San Francisco
- Atlanta

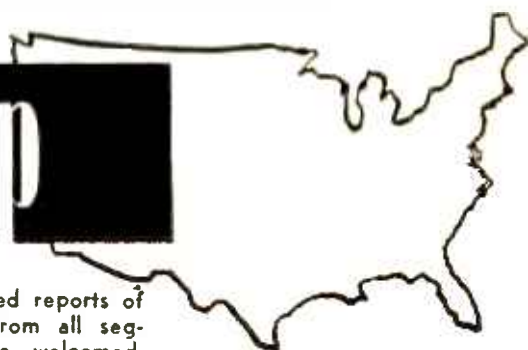
The reports are available to subscribers and other interested parties.

For information about these and other Pulse reports . . .

ASK THE PULSE

THE PULSE Incorporated
 15 West 46th Street
 New York 19, N. Y.

roundup



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

KYW helps Wellington Fund reach new investors

Investment companies, comprising a \$2,000,000,000 industry which previously confined its advertising to printed media, are now venturing into radio. Like banks and investment brokers before them (Bache & Company; Merrill, Lynch, Pierce, Fenner & Beane; Kidder Peabody & Company), they're selling via the airwaves. Latest advertiser is the Wellington Fund which totals \$172,000,000 and is one of 106 such funds in the United States. Late in May, this company went into radio for the first time.

A federal law explains why radio had been ignored previously. The Federal Securities Act of 1933 limits the language used in advertising the offering of registered securities. Companies who have their shares offered day to day through security dealers can mention only the name of the mutual fund, the fact that it is a mutual fund, the date of its organization, and the words "prospectus on request."

Wellington Fund, in its current KYW, Philadelphia, campaign stays within the legal limitations but nevertheless presents their minute-and-a-half commercial in provocative fashion.

The announcement, on an early morning d.j. show, is never out of character:

D.J.: Could I borrow a minute or so of your valuable time?

ANNOUNCER: Well, it's not so valuable. But of course. What's the matter?

D.J.: Well, it's not exactly a problem, but wherever there is anything of intelligence or involvement concerned, I like to have you standing by so that I don't stray too far. Well, now, let me tell you what the thing is. I've got a prospectus here that I can send out to young folk or to people with a few years on them too that sit in with us here in the family circle. A prospectus about the Wellington Fund. Do you know anything about that?

ANNOUNCER: Not too much. But I know enough to know that a prospectus should be a very interesting thing.

The remainder of the commercial is in the same vein and concludes by indicating that a prospectus can be obtained by writing the station.

A. J. Wilkins, vice president in charge of national distribution of Wellington Fund shares, comments on his firm's air venture. "We feel that the inauguration of our investment plan for the purchase of Wellington shares has created thousands of potential purchasers whom we have not been reaching with our advertising and sales promotion. We wanted an advertising vehicle that would reach these people. We think we may have found it with this radio program." ★★★

"Career girl" gives listeners program data

Advertisers are getting that something "extra" on KBON, Omaha, through "Kay" (Miss Kay B.O.N.) who heralds the station's daily programs. "Kay" makes her appearance every morning at 9:30 on Don Perazzo's disk show, *A Date With Don*.

To point out the merits of KBON shows, "Kay" becomes a jack-of-all trades. One day she portrays a gardener . . . "come to plant some ideas about easy listening." Or an archi-

tect . . . "a girl with plans . . . the blueprint for your information and entertainment."

Three to four minute discussions with m.c. Perazzo in the lingo of her chosen profession, and appropriate sound effects, acquaint early-morning listeners with KBON's sponsored lineup. Listener comments, the station reports, show the promotion announcements to be entertaining as well as effective program reminders. ★★★

Topical radio-TV on agenda at first SCAAA meet

Some 100 California advertising agency and media people met recently at Rancho Santa Fe, Cal., to discuss and exchange views on broadcast advertising problems. The occasion: first annual Southern California Advertising Agencies Association Conference.

Among those present at the two-day



SCAAA men relax in sun but shop talk goes on

meet were these radio panel speakers (seated l. to r. in picture above) John Bainbridge, program director, KFMB, San Diego; Wilbur Edwards, director, KNX, Los Angeles, and Columbia Pacific network; Robert J. McAndrews, panel chairman, and managing director, Southern California Broadcasters Association; Ray Gage, president, C. B. Juneau Inc., Beverly Hills, and president, Southern California Advertising



TV speakers share rostrum with AM experts

Agencies Association. Standing: Sid Gaynor, assistant station manager and sales manager, KFVB, Los Angeles; Thomas Frandsen, sales manager, KMPC, Los Angeles; Leon Wray, Southern California sales manager, Don Lee Broadcasting System; and

Kevin Sweeney, sales manager, KFI and KFI-TV, Los Angeles.

Television panel speakers (in lower photo) are Bob Laws, sales manager, ABC-TV, Pacific Coast division; Ray Gage (also on radio panel); Seymour Klute, art director, KTTV, Los Angeles; Haan Tyler, panel chairman, manager, KFI-TV, Los Angeles; Richard Linkrum, director, CBS-TV; Charles Brown, director of TV Sales and Program Procurement, Bing Crosby Enterprises; McGregor Eadie, sales department, KNBH, Hollywood; Wes Turner, president, Westurner Corp.

Agenda topics went heavily into radio's current problems with statistical evidence showing the large listening audience radio commands. Speakers included: Wilbur Edwards ("What's Different About Radio Out Here"); Kevin Sweeney ("New Findings in Radio Research"); Tom Frandsen ("More Retail Business for Agencies"). Bob Laws, on the TV panel spoke on "New Developments in TV Circulation, Impact, Advertising and Usefulness"; H. S. Barnes, Bureau of Advertising director, ANPA, on "There's No Universal Panacea for Advertising, Either."

Farmers' response on WOW-promoted tour: \$72,500

For four years now WOW, Omaha, has promoted a program of farm study tours designed to take farmers in the WOW area and their wives to every part of the nation and to Europe. But the latest tour promotion results excel anything done before.

WOW Farm Director Mal Hansen announced the fourth annual tour on his *Farm Service Reporter* program, weekdays 6:30 to 7:00 a.m., repeating the announcement for six consecutive days. The tour: Detroit, Toronto, Montreal, Quebec (by boat), southeast through New England to Boston and New York and home via Washington, D. C., and Chicago. The cost, via special all-room train, slightly over \$500.

In six days—and in about a half-hour's radio time—Hansen received 125 reservation requests accompanied by \$50 deposit checks, with an additional 206 inquiries. Farmers responded to the radio-selling effort with \$72,500 worth of cash business and there was a potential additional \$103,000 from the other 206 prospects. ***

(Please turn to page 54)



Is keyed to a Large Daytime Audience — Exclusively yours in 73,000 TV homes!

If you have a message for the Homemaker you'll find KOTV television is a mighty **ECONOMICAL** way to show her while you tell her through Daytime Spot Participation Shows.

- Lookin' at Cookin'
- Glass Showcase
- Musical Jigsaw

Three star packed, locally produced shows, that reach the **INFLUENTIAL WOMAN'S MARKET . . .**

Programming . . . of course . . . includes the pick of top entertainment from NBC, CBS, ABC, and DuMont.



represented by
EDWARD PETRY & CO.

BELL TELEPHONE

(Continued from page 25)

But the radio and TV advertising done individually by the Bell companies differs markedly in these two ways: 1. It's more localized, and 2. It's generally more utilitarian in its advertising commercials than the national radio show. As the chart accompanying this article plainly shows, the amount and the kind of broadcasting used varies according to the demands of each regional Bell company. Some, like the Southern Bell Telephone & Telegraph Company, spending an estimated \$100,000 annually, do little more than chip in their contribution for *The Telephone Hour*, and use radio announcements sporadically to warn of traffic control emergencies, detail information about party-line, long distance services, etc.

In contrast, a company like the Michigan Bell Telephone Company spends an estimated \$250,000 a year for the following broadcast efforts:

1. It contributes its share to *The Telephone Hour*.
2. It sponsors the 15-minute musical variety program, *Number Please*.

Over 18 Michigan radio stations three times weekly. The commercials on the show, according to Michigan's advertising manager F. G. Wallis, cover a wide variety of subjects, including "party line co-operation; calls to Information; waiting a minute when calling in order to give the called party a chance to answer; the need for hanging up properly when completing a call; describing the relatively low cost of telephone service to customers; the need for the telephone company to have adequate earnings; and other subjects on good service, good management and good citizenship which point out 'It's People Who Make Telephone Service Good'."

3. It uses radio announcements throughout the state in connection with such emergencies as "storm damage and strike and labor difficulties," and when it seeks to recruit operators.

4. It uses 20-second and one-minute TV announcements over the Detroit stations, WJBK-TV, WWJ-TV, WXYZ-TV; WKZO-TV, Kalamazoo; WLAV-TV, Grand Rapids; WJIM-TV, Lansing. The video commercials sell subscribers and advertisers on the value of using the classified directory.

Although no exact figures are available, SPONSOR estimates that all 18 Bell companies spend a combined total of \$2,500,000 on broadcast advertising a year. (The companies have been gradually adopting an increased use of broadcast advertising. By and large, though, they have been using more of the printed than the air media. Some broadcasters contend much more radio and TV broadcasting could be employed regionally on a regular basis, considering the air medium's mass coverage.) The reason it's difficult to compile a picture of the over-all broadcast effort is that each company has an advertising manager who handles the regional broadcast effort independently of the other companies.

The chief exception to this principle (quite apart from the pooling of funds for *The Telephone Hour*) is the joint production of special TV announcements. To eliminate paying excess costs for the same kind of video announcements, Will Whitmore, radio advertising manager for the parent American Telephone & Telegraph Company, was asked by the companies to take charge of producing the films. At a cost of \$12,000 to \$15,000, Whitmore arranged for the creation of 11 one-minute and 20-second TV announcements dealing with such problems as recruiting telephone operators. The copy was written by the N. W. Ayer & Son Agency, New York, and the films put together by a Hollywood ex-Walt Disney henchman, Paul Fennel. Preview prints were sent out to the 18 Bell companies; those who requested the finished film versions split the total expense of production. When using the announcements on their regional TV stations, each company paid whatever the local time cost might be from its individual advertising budget. (Production was done by Leslie Roush, Inc., New York.)


This project has worked out so neatly that another series of TV announcements dealing with intelligent usage of long distance telephone calls has also been produced. Some six companies are now using them.

Strictly commercial advertisers might well take a tip from the clever scriptwriting and animation of these TV commercials. One of them, designed for the pre-Christmas rush, features a little Santa Claus elf and a group of merry Ode England carollers. The message is presented on a restrained key, and the action is humorous and

1000 WATTS

730!

Charleston's most far reaching station



Bob Nichols, South Carolina's *first* negro disc jockey, sells for over 50 different accounts to over 300,000 negroes in our coverage area. They all listen to "Blues in a Boogie" (2-5 PM Mon-Fri.), "Jive Parade" (4 hours on Saturday), and "Harlemoods" (2-3 PM, Sundays).

Are YOU reaching this BIG, BUYING AUDIENCE?

W-PAL

of CHARLESTON
SOUTH CAROLINA

PAL

when you

• appoint a new rep

• increase your power

• change networks

tell the

world*

about it in

SPONSOR

**We mean the advertising world, including time-buyers, account executives, radio-TV directors, advertising managers, media directors, presidents of agencies and sponsor firms. SPONSOR is their market place.*

SPONSOR

The **use** magazine of radio/TV

sprightly. While the elf leaps from telephone wire to wire, then plunges pathetically into a snow drift, the carollers harmonize to the tune of *Jingle Bells*:

*We always do our best
For you on Christmas Day,
But some calls don't get through—
Or have a long delay.
So if you want to talk
With loved ones far away
It's wise to place your Christmas
calls
Ahead of Christmas Day.
Then the camera pans back to the*

snow drift, and out pops the elf chirping:

"Remember, rates are lower after 6:00 p.m. every day and all day Sunday, too."

The strictly regional TV announcements are cleverly animated, too. For example, the Michigan Bell Telephone Company's video commercial (via N. W. Ayer & Son, Detroit) features a Mr. Classified cartoon character wearing a collegiate mortar board and gown. "Last Fall," says Michigan's advertising manager F. G. Wallis, "in a local neighborhood Halloween parade,

one of the Detroit youngsters dressed up like this character, complete to the printed inscription on the front of his costume."

Radio announcements used by the associate companies generally fall into two distinct groupings—recorded and live messages. Perhaps typical is the radio operation of the Bell Telephone Company of Pennsylvania. This year, the Pennsylvania company will spend \$140,000 to \$150,000 for a continuous announcement schedule — three-per-week on 59 of the larger Pennsylvania stations, two a week on 33 smaller ones, and varying numbers over five stations in Delaware.

The company prefers recorded commercials whenever possible (written by William S. Harvey, copy chief at the Gray & Rogers Agency, and placed by timebuyer Walter M. Erickson). Each station on the schedule receives a new transcription every three months, on which are cut 20 separate one-minute spots. The messages are played repeatedly—one through 20—until new transcriptions arrive from the ad agency.

"The spots are scattered pretty much around the clock," says timebuyer Erickson. "But there's a heavy concentration during the early evening hours, in order to reach all members of the family at one time. In Philadelphia, which has 11 stations, there's scarcely an hour throughout the day and early evening when a Bell message is not heard. Over nine years of the Bell spot radio program, we've captured many valuable key times between important adjacencies."

The company's predilection for recorded announcements is explained this way by agency radio/TV chief Edmund H. Rogers: "When a broadcast is live, each announcer interprets the message in his own way. We don't want that. Our material is not controversial, and shouldn't be in tone. There's no reason for excitement. We don't want it pounded across. It's just to be spoken conversationally, in a good-natured, man-to-man manner. We record it that way, and that's the way it's heard."

The performer who presents the amiable, man-to-man spiel is Peter Roberts, an NBC announcer, who speaks on such regionally germane topics as the advisability of using the telephone directory instead of calling Information, and the courteous use of the party-line facilities. His dulcet, "This is

WSJS

Only ONE Station DOMINATES
This Rich, Growing 15-COUNTY MARKET
WITH
GENERAL MERCHANDISE SALES OF
\$89,084,000*
Sales Management, 1951 Survey of Buying Power

WSJS
The Journal-Sentinel Station
AM-FM
WINSTON-SALEM
NBC Affiliate
Represented by
HEADLEY REED CO

Peter Roberts speaking for the Bell Telephone Company" — which opens every recorded announcement — has made such an impression on Pennsylvanians that many have even written to him asking him for technical advice on phone service.

"I have the feeling," says Rogers, "that some people must think Roberts is Alexander Graham Bell. or even Don Ameche."

The company also uses live radio announcements; but these, according to Franklin P. Jones, the agency's briskly competent publicity director, deal only "with a strictly local situation." These one-minute announcements or 20-second station breaks announce that directories are being distributed in a certain city, or that service in another town is being switched over from the manual to dial system.

A typical message in the latter category, broadcast from WNAR, Norristown, Pa., began: "Your Bell Telephone Company wants us to remind you that wide-range dial telephone service in Norristown begins at seven o'clock tomorrow. From Norristown telephones, you'll *dial direct* to all other Norristown and Valley Forge telephones. . . ."

A unique variation on the delivery of radio announcements has been adopted by the New York Telephone Company, which spends between \$350,000 and \$400,000 on its broadcast advertising effort annually. Its ad agency (Batten, Barton, Durstine & Osborn, New York) fuses both live *and* recorded messages in the announcements the company directs to 98 radio stations throughout the state.

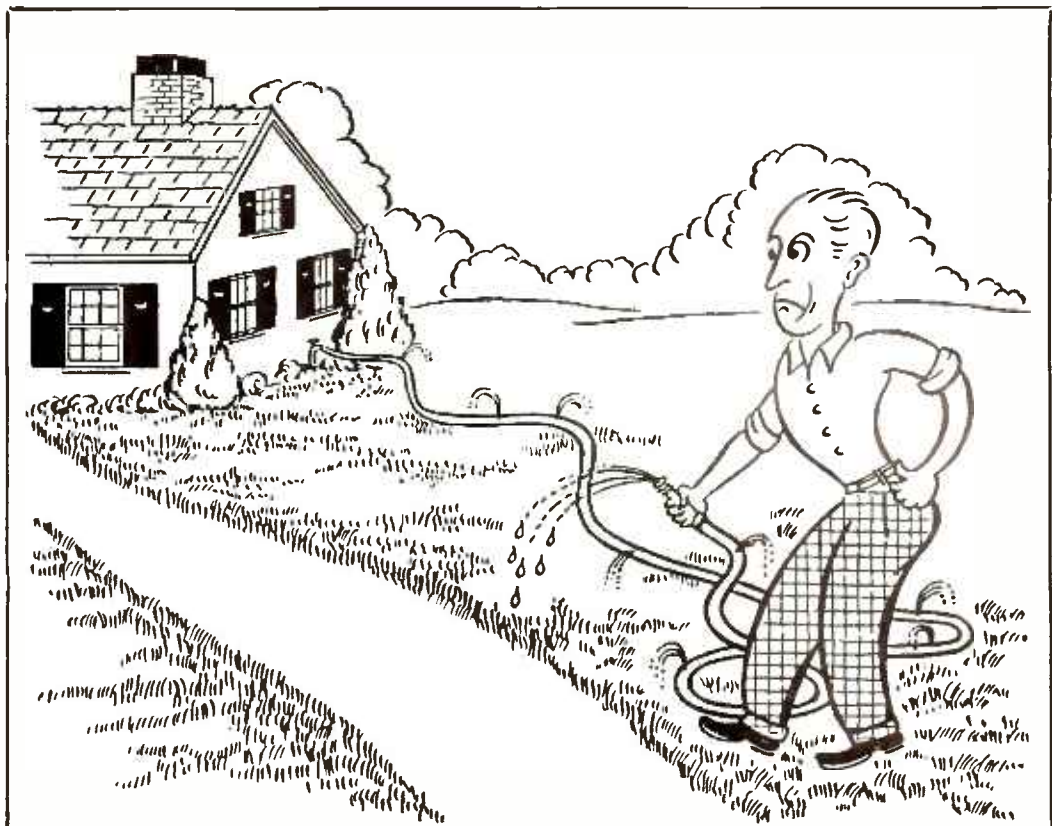
For example, a one-minute announcement will begin with a 15-second transcription, prepared by BBDO vice president Bob Foreman, aided by radio copy writer Anne Thomas. It goes this way:

SOUND: Telephone rings once.

WOMAN: Hello, this is Meribeth Watzon speaking for the New York Telephone Company. As you know, the number of telephones here has grown by leaps and bounds during the past few years. Have you ever thought of what this means to you? Well, here's someone to tell you about it.

(This is followed by live tag by local announcer with copy to be supplied by the telephone manager.)

What this final, bracketed injunction means is that the last 45 seconds of the announcement will be spoken live



ASK THE MAN WHO KNOWS

Are you on full pressure in the Atlanta Market? In Atlanta when you buy WGST you reach the whole market. Just ask the man who knows — Mr. Atlanta — he says buy WGST. Top ABC shows, high local acceptance and alert merchandising mean an effective selling job for you. That's why more local advertisers buy more time on WGST than any other Atlanta station.

MR. ATLANTA

WGST
ABC · ATLANTA
5,000 WATTS 920 KC

NATIONAL REP.
JOHN BLAIR
IN SOUTH EAST
CHAS C. COLEMAN



WILLIAM CHALMERS
V. P. & Radio-TV Dir.
Grey Advertising Agency, Inc.

LIKE MOST
"Newsworthy"
TV & RADIO
EXECUTIVES
Mr. Chalmers'
LATEST
PUBLICITY
PORTRAIT
IS BY —

Jean Raeburn

Photographer to the Business Executive
565 Fifth Ave., New York 17 PL 3-1882

by the announcer of the radio station that has been selected by BBDO's time-buyer Mary Ellis. The live copy is supplied by BBDO's account executives Don Velsey and Ed Ney to the manager of the local telephone company, who is familiar with the local situation. The agency men leave open certain blanks in their live copy ("Squeedunk, N. Y. has added . . . new telephones this past year"); and the manager fills in with his intimate knowledge. Then the company manager forwards the finished copy to the station announcer.

"The virtue of this technique," says Edward L. Monser, advertising manager for the New York company, "is that each local Bell manager throughout the state becomes, in effect, a local advertising manager. He's at the grass roots of the local situation, and can offer his specialized knowledge. Besides, it encourages him to take a more zealous interest in the New York company's radio program."

Account executive Velsey adds: "It took some time to get the system working. But now, after two and one-half years of radio broadcasting, the technique is coming along fine. We've gotten amazingly good results with the announcements. Last summer, the company surveyed people at upstate county fairs, and 143 out of 345 replied 'yes' to the question, 'Have you ever heard Meribeth Watson on the radio?'"

When it comes to regional radio programming, one of the outstanding jobs is done by the Ohio Bell Telephone Company. The company (via McCann-Erickson, Inc., Cleveland) spends \$300,000 a year on broadcasting, including its share in *The Telephone Hour*; five-times-a-week participation programming on WEWS, Cleveland; radio announcements throughout the Buckeye State; and TV announcements in Columbus, Cleveland, Dayton, and Toledo. Its most notable effort, though, is the venerable, three-times-a-week radio show, *The Ohio Story*, which has been on the air since January, 1947. (See "They like Mr. Bell—in Ohio," SPONSOR, 1 November 1947.) As of now, the show blankets the state over these 13 stations:

Canton, WHBC; Cleveland, WTAM; Columbus, WBNS; Coshocton, WTNS; Dayton, WHIO; Marietta, WMOA; Sandusky, WLEC; Springfield, WIZE; Steubenville, WSTV; Toledo, WSPD; Worthington, WRFD; Youngstown, WKBN; and Zanesville, WHIZ.

The program's basic idea is simple—to tell the story of the state, its past and present, to all who live in Ohio. As a consequence, the show does for the Ohio utility on a regional scale what *The Telephone Hour* does for the Bell System on a national scale. It makes subscribers feel that the Ohio utility is part and parcel of daily Ohio living. Because the program deals so warmly and vividly with such historical Ohioans as Annie Oakley, local schools often ask to play the shows back over their loud speaker systems. WBOE, the Board of Education station of Cleveland, uses selected *Ohio Story* programs for in-school training; and churches and fraternal orders frequently ask for special disks of Ohio sagas that are close to their heart.

The show gets heavy promotion from those corporations whose Ohio roots it dramatizes. When it saluted the greeting card industry, hundreds of post cards went out to stationery stores telling of the broadcast.

When a program was conceived around Jack Werst, the Dayton purchaser of the Vanderbilt diamond, every jeweler around Dayton received a circular from WHIO. In addition, ad manager Anson F. Hardman arranges for big newspaper advertisements to tell local areas of shows that are of special interest to them.

L. L. Evert, assistant vice president of the Ohio Bell, credits ad manager Hardman, account executive Robert Dailey, commercial writer Don Lindsay and script writer Frank Siedel for the "high quality" of the show. He points out that the program has won scads of awards, ranging from the National Advertising gold medal of 1948 to the Cleveland Advertising Club plaque of 1949 for advertising achievement.

"*The Ohio Story* has been voted each year in the various newspaper polls as the best program originating in Ohio," Evert told SPONSOR, adding proudly, "These also have voted the commercials the most effective and least objectionable."

His comment points up keenly the important lesson that commercial advertisers could learn from the broadcasting efforts of the 18 Bell Telephone Companies: when you want to sell a product, yet gain good will from the public, a soft word is often a better way of capturing the listener than sandbagging him. ★ ★ ★

MEN, MONEY, MOTIVES

(Continued from page 6)

Now new sponsor moves in, he's new sponsor of old show. Old show flopped for old sponsor. Old sponsor has departed, his tail on fire. New sponsor doesn't know about old sponsor. New sponsor doesn't read trade papers, correction, doesn't read. Package producer and agency producer are like this: XX. To XX, add 25% for miscellaneous.

Both men belong to the same troop, Boy Scouts. Both drank milk, same cow, Borscht Circuit, Catskills, 1935. New sponsor thinks package producer is a theatrical genius. The agency producer told him so. He isn't a theatrical genius, he's a financial genius. New sponsor doesn't know the difference. Old sponsor, in ointment and bandages, can't be interviewed. That's the script being re-written on network stationery, add 25% for overhead.

The script editor has ants in her brassiere, at the last minute they throw away this week's show and use next week's show instead, adding 25% of next week's overhead to this week's overhead.

The package producer is in the client's booth telling the sponsor about the champagne party he's arranged for after the telecast.

He's sparing no expense, since he makes a profit on his expenses. ★ ★ ★

MORNING MEN

(Continued from page 23)

program just about has everything the early morning listener seeks to give him a good start for the day."

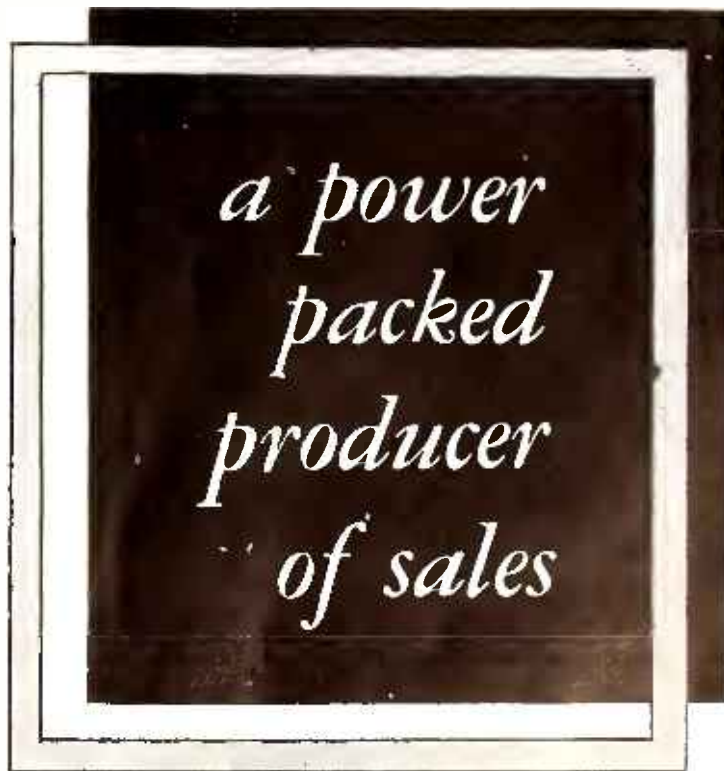
Some sections of the country require a local touch in their morning man. A Memphis station suggests "a sincere hillbilly," while a North Carolina station mentions a "typical Southern accent." Several stations feel their man should be active in local affairs and causes; one prefers a person who will make good impressions during public appearances.

A distinctive personality in the "get 'em up with a smile" school usually develops his own twists, props, and gimmicks to give his program a unique flavor. Sam Beard, for example, WPTF, Raleigh, N. C., morning man who follows Joe Reaves at 8:30 a.m. daily, adds variety to his stint by occasional remote broadcasts. WPTF's promotion manager, R. W. Young-



23 years of service and smart programming have made and kept WMMN in number 1 position in the rich north-central West Virginia area.

WMMN is the only station programmed and powered to serve both day and night the 18 counties that comprise a healthy portion of the state of West Virginia.



WMMN

5000 watts

Represented by KATZ

CBS

A FORT INDUSTRY STATION
Mailing Address, Fairmont, W. Va.

steadt, says: "Sam may pick a street corner, a safety island, or a restaurant from which to stage his talks with local folks in the news. Just a different way of presenting local events—pushing safety or any special local campaign. Sam is a past master at tying commercials into his program so they seem a real part of it."

One of the most unusual props used by a morning man is the flock of singing canaries who join in on the *Art Brown Show* every morning. Brown, morning man on WWDC, Washington, D. C., accompanies the birds on either a Hammond organ, a piano, or a celeste. Risking censure, his canary "Baby" flutters around in her bath before the microphone.

A veteran of 16 years on morning programs, Art Brown found the WWDC studio swamped by listeners wishing him a "Happy Birthday" last December 24th. More recently he emceed a School Safety Patrol Show in Washington's National Guard Armory. The American Automobile Association chose Brown for the job as a result of his daily 8:00 a.m. broadcasts to some 3,500 School Safety Patrolmen in the capital city. He's also been master of

ceremonies at Kiwanis, Lions, Board of Trade, and other meetings.

Another morning man, Don Bell of KRNT, Des Moines, has an anniversary celebration each year to which he invites listeners. Almost 6,000 turned out before 6:00 a.m. for his fourth-year anniversary party held a few months back. They jammed the huge KRNT Theater, watched and partici-

★ ★ ★ ★ ★ ★ ★ ★

"Good advertising is the kind which is so enticing and clear that it will make a woman unhappy with the clothes she has just bought."

H. WOODRUFF BISSELL
*Vice president,
Geyer, Newell & Ganger, N.Y.*

★ ★ ★ ★ ★ ★ ★ ★

pated in a fun-packed three-hour party broadcast—downed 6,000 doughnuts and 180 gallons of hot coffee in the process.

In a special promotion stunt for Colgate-Palmolive-Peet's washing powder, FAB, m.c. Lyndon Grove of station CHAB, Moose Jaw, Saskatchewan, hiked down to a laundry for a remote broadcast. While sudsing his wash in the laundry's window, he interviewed ladies engaged in the same chore, per-

sueded one to help him finish washing his dirty clothes. During the 15-minute remote broadcast, Grove had no trouble getting in some authentic plugs for FAB.

Ed Meath, m.c. of *Musical Clock* on station WHEC, Rochester, has devised regular features which build loyalty and interest. LeMoine C. Wheeler, commercial manager of WHEC, describes them: "Our man devotes five minutes daily during the school year to a special tune for the kids, and some homely admonitions to them to see that their hair is combed, teeth brushed, fingernails clean, etc. and then sends them off to school. Also, he has a daily stunt of saluting a shut-in whose name is sent in by the audience. The shut-ins get a floral gift from a local florist, and are invariably swamped for the next week or two by greeting cards from listeners. We've found stunts like these very, very effective."


The Musical Clock, emceed by Ed Brown over WJJK, Montgomery, Ala., makes a weekly remote broadcast from Leon's Restaurant each Wednesday. Explains station manager John C. Hughes: "Everyone is served coffee and doughnuts and there are favors and prizes for each participant. Each show is built around a special theme—this week it was Dairy Month. Prizes were listed on cards attached to miniature cows (five and ten cent store variety)."

Station WFBL, Syracuse, N. Y., makes a big production of their *Musical Clock Highlights*. Besides the m.c., there are one or two soloists and a five-to-eight-piece live orchestra. Robert G. Soule, WFBL vice president, reports: "We make a great play for a studio audience, especially Saturday mornings when we always have a full house. The show becomes a real party, with advertisers' products being served as refreshments and otherwise demonstrated."

One morning man has been doing remote broadcasts everyday for over a month, but not by choice. He's Ed Slusarczyk of WIBX, Utica, who is also its Farm Director. An auto accident on the way to the studio one morning put him in the hospital. His broadcasts continue, however, from home where he's convalescing.

The foregoing are just some of the variations introduced by morning men to add bits of their own personality to the routine service nature of musical clock shows. A fairly recent innova-

CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL



Chief Says:




WOOSOME TWOSOME

"Double threat to housewife's heart . . .
Jockies Hines and Clifton;
With her money she will part,
For products they have pitched on."

The gals laugh with Hines . . . sigh with Clifton . . .
and BUY! Let Cleveland's top personalities sell for YOU.

CLEVELAND'S *Chief* STATION



5000 W.
WJW BUILDING



BASIC ABC
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

tion, but one which appears to be expanding rapidly, is the teaming up of husbands and wives and of pairs of morning men.

One outstanding early-morning duo is the husband and wife team of busy Tex and Jinx McCrary. Jinx is the former movie actress and model, Jinx Falkenberg; Tex was a former editorial writer on the New York *Daily Mirror*. Their daily morning show on WNBC, New York, features interviews with well known celebrities—baseball players, authors, politicians, actresses, etc. It differs from competing programs in its news feature approach, an angle probably accounted for by Tex McCrary's newspaper background.

On at about the same time are Dorothy (Kilgallen) and Dick (Kollmar), a husband and wife team heard over WOR, New York. WJZ counters with Ed and Pegeen Fitzgerald, another married pair.

Representative of the growing trend toward pairs of morning men is the comic combination of Rayburn & Finch, heard over WNEW, New York, for the past four years and due for a CBS network show this Fall. Zany and completely unpredictable, they've built a loyal audience largely through studied irreverence for commercial transcriptions. When they're not taking an imaginary, and highly improbable, trip through a sponsor's factory, chances are they're cueing a humorous interpolation into the middle of a very serious transcribed sales pitch.

Explaining their reasons for overriding a fairly general rule against a comic treatment on musical clock programs, the two explained: "When you pack commercials so close together in a short period of time, they get deadly. We dress them up by kidding them a little, adding something extra that listeners get to look for. One woman we know turns the radio down during the musical parts, turns it up only when the commercials come on. Of course this kind of treatment requires good taste—which we have."

Kidding the commercial is only one way of adding the important personal touch to selling which all stations agree is vital for musical clock shows. The Rayburn & Finch approach to transcribed commercials is unusual, however, and most of the broadcasters quizzed suggested the personal, ad lib type of pitch done by the morning man himself.

The words "sincere" and "informal"



WTAR Sells ALL The Norfolk Metropolitan Sales Area for You!

WTAR is the profitable way to sell the big, eager and able-to-buy Norfolk Metropolitan Sales Area—Norfolk, Portsmouth, Newport News, Virginia.

According to BMB, 95% of the families in this four-county sales area listen to WTAR regularly. Hooper says that most Norfolks listen most of the time to WTAR. Add the fact that WTAR delivers more listeners-per-dollar than any other local station or combination of stations. Easy to see why WTAR reduces sales costs, increases sales and profits.

MARKET DATA—Norfolk Metropolitan Sales Area

	POPULATION SM ESTIMATES 1/1/51		RETAIL SALES—1950 SM ESTIMATES		EFFECTIVE BUYING INCOME SM 1950 ESTIMATES		
	Total (in Thou- sands)	Families (in Thou- sands)	Dollars (in Thou- sands)	% of U.S.A.	Net Dollars (in Thousands)	Per Capito	Per Family
Norfolk-Portsmouth Metropolitan Area..	419.4	107.2	\$375,623	.2677	\$509,403	\$1,215	\$4,752
Newport News Metropolitan Area..	144.5	38.9	113,954	.0812	182,051	1,260	4,680
TOTAL Norfolk Metropolitan Sales Area.....	563.9	146.1	489,577	.3489	691,454	1,226	4,733



NBC Affiliate
5,000 Watts Day and Night



Inter-connected NBC, CBS, ABC,
& DuMont Television Networks

Nationally Represented by EDWARD PETRY & CO., INC.



Same old story
in Rochester


**WHEC WAY
OUT AHEAD!**

Consistent Hooper Leader since
1943. Leads morning, afternoon
and night!

WHEC

ROCHESTER, N. Y.
5,000 WATTS

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



**SEPARATE BUT EQUAL
WERD**

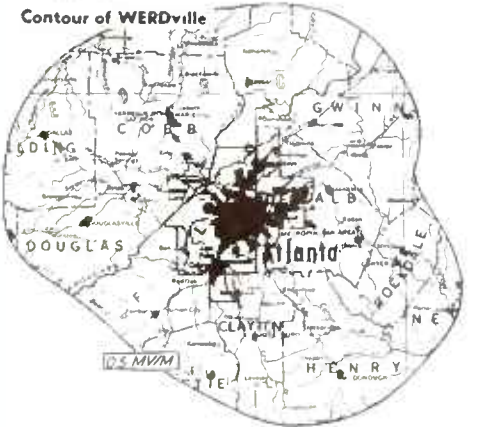
Proves A Moot Southern Point in Atlanta

"Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 noon—Monday through Friday.

WERD's Hooper Audience share equals the best station in Atlanta today. Here are the Hooper Facts:

WERD	— 23.2
Station A	— 23.2
Station B	— 19.7
Station C	— 10.6
Other AM and FM	— 23.2

WERD is the most economical radio buy in Atlanta 860 on every Atlanta dial covers the area shown below 1000 watts



Contour of WERDville

Write for proof of performance.
Represented nationally by
JOE WOOTTON
Interstate United Newspapers, Inc.
345 Fifth Avenue
New York 17, N. Y.

*WERD is Negro owned and operated

came up most frequently in connection with commercial delivery. As Morris A. Kenig of WRNL, Richmond, puts it: "The method varies with the product, but as a rule the informal, or off-the-cuff approach works very well. Try to avoid high-pressure overselling." Where the morning man has built a loyal following, his personal endorsement is a powerful assist.

The bait that draws the majority of listeners to their radio between "get up" and "go to work" time is the succession of informative tidbits provided. *Time*—will we have Wheaties this morning, or can we spare time to cook up some Wheatena? *Weather*—rubbers and umbrella today, or a light summer suit? And *news*—what's happened during the night and early this morning that I ought to know about? Here's how the average station handles these three "magnets."

Time is broadcast from "as frequently as possible" (KSFO, San Francisco's policy) to once every 15 minutes. The 15-minute interval between time announcements is uncommon, however; most morning shows call out the time about once every three to five minutes.

Weather reports vary considerably in frequency. Some stations make it a point to give at least a brief report every 15 minutes, others include it with an hourly news summary. Smart scheduling of weather forecasts is shown by station WCIS, Charleston, whose promotion director, Harry M. Brawley, says: "Weather reports should be given frequently, especially at the usual arising times, such as a few minutes after 6:30, 7:00, etc. People have a habit of setting alarm clocks for even periods such as 6:30, so time should be allowed for them to turn their radios on—which they will do if they know they will get a weather report and news right away."

News summaries are frequently a regular feature, put out by stations hourly or half-hourly throughout the broadcast day, regardless of program. The morning man may also give brief "headlines" as well, but the newsroom usually carries the burden of five or 15-minute newscasts. WPAT, Paterson, which points out that it has the heaviest news service in the metropolitan New York area, carries local news every hour on the hour, world-wide news every hour on the half-hour—a total of 38 newscasts each day.

Music, the mortar that holds these

service features together, depends on the sensibilities of freshly-awakened listeners and local preference. Marion Annenberg, promotion manager of WDSU, New Orleans, echoes the opinion of most stations: "We've found that listeners prefer popular and light tunes. Music that does not jar them but also is full of enough life to keep 'em moving and get them off to work in a good mood." Ralph O'Connor, general manager of WISC, Madison, calls it "whistle music"—tunes the listener can whistle or hum to himself.

Some of the regional variations reported:

- WSBT, South Bend—" . . . primarily straight pops, plus occasional novelty, occasional western, and current favorites from Dixieland jazz."
- WDIA, Memphis—" . . . standard race and popular records, sprinkled with a few cheery novelty numbers."
- CFQC, Saskatoon, Saskatchewan—"Bright, but not jazzy. Marches, polkas, westerns and hillbillies. Also, cheerful pop tunes."

★ ★ ★ ★ ★ ★ ★ ★

"Politics is just like selling soap, no difference at all. You have to have a good ad. Get your name before the people, so they'll remember it when they go to the polls."

EDWARD J. KELLY
Ex-Mayor, Chicago

★ ★ ★ ★ ★ ★ ★ ★

- WSJS, Winston Salem—"Most satisfactory music is the string band, gospel groups, and certain types of popular."

- WBT, Charlotte — "Instrumental selections which have a little bounce can be used with effect between vocal selections. It's not a good idea to make dreamy ballads standard fare."

Several stations point out the value of music library selections for musical clock programs. Donald W. Richardson, production supervisor for WJEF, Grand Rapids, says: "Bright music: novelties, up-tempo ballads, but no jive, jam, etc. Transcription libraries offer much that is good in the way of morning 'wake-up' music."

National sales manager of KMPC, Los Angeles, Charles H. Cowling amplifies this by explaining: "The music best for this show, here at least, is the middle-of-the-road, popular type music. Our Ross Mulholland uses Langworth and Standard Libraries to great success. One reason is that they have shorter tunes in the libraries, which allows us to get in more commercials than we could with standard records."

A cursory glance at the average musical clock program might lead the unwary to assume there's nothing to them. Just some time signals, weather reports, news summaries, records, and some chatter linking them all together. SPONSOR's survey indicates it's not as simple as that. Here are some of the most common pitfalls a musical clock program is apt to stumble into.

Bob Covington, promotion manager of WBT, Charlotte, gives a comprehensive list of them:

1. *Poor taste.*
2. *Forced humor.*
3. *Over-lengthy chatter at the cost of musical content.*
4. *"Rutty" presentation—same approaches, same phraseology, same gimmicks, day after day.*
5. *Not continually conscious of local social and charity events that should be publicized and promoted.*

Other pitfalls mentioned were: ". . . over-commercialization," cited by WMT, Cedar Rapids; "repetition of music" by WGAR, Cleveland; "sloppy production" by WDIA, Memphis.

A morning man quickly learns to sidestep these pitfalls or he doesn't last. And the record of survival has been excellent to date—some morning men have become veterans of 15, even 25 years on the same stations. Their sales records, made during early-morning "fringe" time periods, at low cost to advertisers, emphasize the fact that radio is still the number-one low-cost medium. More than one product has pushed its way up from a small beginning to a hearty maturity on the coat-tails of a genial morning man. ★ ★ ★

TV COMMERCIALS

(Continued from page 38)

voice merely describing what you are seeing, which is a bit unnecessary. If they get too far out of synchronization, the sound and sight are at odds which only serves to confuse the viewer.

And most disconcerting: all the while you are viewing a voice-over commercial, you secretly wonder who the devil is doing the talking, where he is, and why you can't see him. Contrast an unseen announcer describing a refrigerator while some dame wreathed in a vapid smile points out the various features—with attractive Betty Furness, all by her lonesome,

CKLW

at 50,000 watts
gives advertisers the

GREATEST COVERAGE

at the

LOWEST RATE

of any Major Station in the

DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

CKLW

50,000 WATTS at 800 KC.
Guardian Bldg. • Detroit, Mich.

Adam J. Young, Jr., Inc.
National Rep.



J. E. Campeau
President

MUTUAL

KXOL

FORT WORTH'S

leading
independent

JOHN E. PEARSON
COMPANY

**You Can Cover
Central New York
with ONE
Radio Station**

*... and Summer Sales are
always good in this popular
resort area*

**Wonderful
Availabilities!**

Write, Wire, Phone or
Ask Headley-Reed

WSYR ACUSE

570 kc

NBC AFFILIATE • WSYR-AM-FM-TV
The Only Complete Broadcast
Institution in Central New York

talking *and* demonstrating a Westinghouse. There you have the big difference.

There are times, though, when voice-over can be used to advantage. For example, when you want a "March of Time" narrative effect in your copy. Or an explanation of what the scene is or how the dish is being made. But it never is a satisfactory substitute for direct selling. If you must cut the cost of sound-shooting an entire film to meet your budget and also reduce the burden imposed upon your announcer, merely use him on camera for a lead-in and lead-out, permitting him to carry the middle portion of the copy voice-over. This, at least, will enable your viewers to meet your spokesman and to continue visualizing him while his voice alone is carrying the body of your message.

P.S. Anyone—film producer, agency, or otherwise—who would like current TV copy reviewed by the underground, see that I get a 16mm print and we'll try to get around to it with dispatch. ★ ★ ★

ROUNDUP

(Continued from page 43)

Briefly . . .

WTAG, Worcester, Mass., is winning friends with their new "hospitality" venture. WTAG has mailed out handsome courtesy cards to people in the radio advertising field entitling recipients to three meals and overnight lodging for themselves and a guest at any of the four top-flight hostleries in the WTAG coverage area. In Miami, WTVJ provides for a special half rate for their friends at Miami Beach's Continental Hotel.

* * *

New officers elected at a recent meeting of the Pennsylvania Association of Broadcasters are Sam Booth (WCHA, Chambersburg, general manager), who became president; Roger Clipp (WFIL, WFIL-TV, Philadelphia, general manager), vice president; and David Bennett (WKBO, Harrisburg, general manager), secretary.

* * *

The listening and viewing public's increased interest in government activities, spurred by the Kefauver proceedings, has resulted in a new programming trend, the increased airing of legislative proceedings. Latest is the tape recorded sessions of the Colorado



Legislative sessions win audiences-advertisers

Springs City Council on KVOR, Colorado Springs. Local sponsor is a roofing, plumbing and construction contractor who limits his commercials to a short opening and closing consisting of institutional copy.

* * *

WNAX, Yankton, S. D., keeps their addressees conscious of the WNAX sales market. Appearing on the WNAX letterhead are sales points like this one: Today—1, May, 1951 Retail Sales in the WNAX Market were \$11,276,088.

* * *

Lou R. Maxon, president of Maxon, Inc., was awarded a silver plaque by Edward Cardinal Mooney, leading Catholic prelate. The occasion: Max-



Prelate honors agency head for charity efforts

on's leadership in a drive to equip the new Bon Secours Hospital in Grosse Pointe, Mich. Maxon's committee raised \$170,000, exceeding the drive's goal by \$50,000.

* * *

The South's newest television and radio sales and service organization, STARS, Inc., has been formed with offices in Atlanta, Jacksonville, and Nashville. The announcement, made by E. D. Rivers, Jr., president of WEAS, Atlanta, says the station representative firm began formal operation on 1 July and represents an initial group of over 15 stations. Heading up STARS, Inc., is Winston S. Dustin, formerly sales v.p., WNOE, New Orleans, and KNOE, Monroe, La.

HOW SCHWERIN DOES IT

(Continued from page 29)

NBC, Campbell Soup, Colgate-Palmolive-Peet, General Mills, Miles Laboratories, Quaker Oats, and the Toni Company. In its five years of operation, the Schwerin company has serviced over 40 clients, used more than 500,000 people in its test panels.

Just how does Schwerin do it?

Take the test panel pictured on these pages as an example of the Schwerin technique in action. By 7:15 p.m. on the evening pictured an orderly line of picked respondents snaked back a half-block from the Avon Theatre in New York, admission tickets clutched in their hands. To get the tickets, they had answered a preliminary questionnaire enclosed with their invitation to attend. The tickets for this particular evening's test were sent only to those whose questionnaires indicated they would help make up part of the kind of audience Schwerin wanted to test. That is, they were hand picked for the purpose—to test the TV show *Live Like a Millionaire*.

A few minutes after 7:15 p.m., ushers fastened back the lobby doors and several hundred people filed through; each of them was handed a pad of test forms and pencil. By 7:30—starting time—practically all of the 435 seats were filled.

As the audience settled back in their seats expectantly, the m.c., a former actor, stepped up on the platform. He told them why they were there, what they would do, and how to do it. His orientation talk, livened by a few quips and some cartoon-style colored slides, relieved the tension, got things under-way.

The m.c. first asked them to fill in a general questionnaire covering age, sex, education, children in the home, job, an indication of income bracket, amount of time spent with radio and TV, whether a TV set was owned. This information would later be matched up with the program's response "profile" (graph) to discover the reasons for radical dips and rises in the "liking" curve.

A second questionnaire covered program and product information. How often did the respondent listen to these programs? What brands of soap, shampoo, tooth paste, etc., does he buy? What does he (or she) think about X Company, Y Company—as many as five companies altogether. (This ques-

"BOSTON BLACKIE" GETS RESULTS



NOW IN 6TH YEAR

IN MINNEAPOLIS, consistently outrating important network shows on all stations

5TH YEAR

IN NEW ORLEANS, consistently delivering a large and loyal audience, proving radio's greatest point-per-dollar buy

4TH YEAR

IN RALEIGH, consistently selling for Carolina Power and Light Company.

He'll get results for you, too!

Results that will pay off in renewal after renewal for you . . . high ratings and increased sales for your sponsors.

For details, write, wire or phone at once to



ask
Forjoe

We've Got 'em COVERED!

Jacksonville, Fla.'s
BIG Hillbilly
audience
You're Aiming At
WOBS
The Station They All Listen To

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

W M B G—AM
W C O D—FM
W T V R—TV

First Stations in Virginia

tion sheet is filled out before the audience knows what program or sponsor they will rate.) Enough programs, products, and companies are listed to "mask" the ones analysts are really interested in. These answers, too, will be clues to why panel members react as they do to both program and commercial.

Now the test proper (in this case a TV show).

"As you watch this film recording of *Live Like a Millionaire*," explained the m.c., "numbers will flash on this small screen to the right at intervals throughout the show. When you see that number, look at your 'reaction sheet' for the corresponding number and put a check in one of the three boxes to the right of it. Check 'good' if you liked the part of the show immediately before the number flashed, 'fair' if you thought it was only fair, and 'poor' if you didn't care for that part."

Down went the lights, leaving just enough illumination for people to see their reaction sheets. On the screen flashed a kinescope recording of a recent edition of *Live Like a Millionaire*, General Mills' half-hour child-adult talent show. For the next 30 minutes the program was recreated, with some 30 to 40 numbers thrown on the smaller screen at short intervals to get a continuous profile of reactions. Radio tests are similarly run, with off-the-air transcriptions used in place of kinescope recordings. Numbers are flashed on the small screen, as in the TV sessions.

With the biggest single piece of raw data recorded, showing of the kinescope was followed by an open discussion session. "What did you like or not like about this program?" was the challenging question. And the answers came tumbling in, taxing the m.c.'s ability to handle them all.

"They shouldn't have put that violinist in with the ventriloquists and those others, that's not fair," declared a serious-looking young woman. "I didn't like that commercial where the little girl's conscience spoke to her—it wasn't very convincing," was the comment of a middle-aged man.

At least 20 people were heard from, with occasional spontaneous applause from the group when someone got off a complaint or a compliment which most agreed with.

The audience comments, copied down by an assistant m.c., are then

read back to the panel in the form of questions. Everyone then gets a chance to "vote" on them—"Yes," "No Opinion," or "No." Often some extra questions are slipped in, ostensibly from previous panels, but actually things that the program's producer or agency, etc., would like to know.

What comes out of the discussion period, like the answers on the questionnaires, is not important in itself; but it serves as a valuable tool in explaining the reactions which crop up during the test proper.

A "free response" technique is frequently applied for measuring commercial effectiveness. Developed in cooperation with Dr. Harry Wolfe of Colgate-Palmolive-Peet; Cliff Parsells, director of research at Ted Bates; and market research director Gordon Hughes of General Mills; it works like this. Immediately following a show everyone is asked to write down all they can remember about product names and sales points from the performance just seen.

In addition the believability of commercials is measured. A free response test is run before the discussion period, a belief test afterward. It's not uncommon for a large proportion of the panel to remember product names, even some sales arguments—yet refuse to believe the claims. One of Schwerin's warnings to advertisers: Remembrance is fine, but make sure it's the right kind.

Panel members are thanked and as they leave drop off their test sheets, pick up some small gift. Afternoon housewives may get a small household article, evening audiences an inexpensive fountain pen and a sample of some sponsor's product.

Next day the real work begins. Statisticians, content and factor analysts begin organizing the information collected. A profile chart is one of the first steps; it shows the fluctuation in audience interest throughout the program. In order to make one up each person's reaction sheet answers are transferred by machine to an IBM punch card. A sorting machine then totals up the various reactions during

IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 185,000 CUSTOMERS

each part of the program, quickly gives a combined answer for the panel. "Free response," belief and other data collected from the audience is processed in a similar way.

Analysts listen to the tape recording of the session's discussion period, delve into questionnaires to find the "whys" of each heavy down-trend or upward curve. Copies of the finished report are then delivered or mailed to the client. It represents the combined effort of over 35 people in the Schwerin organization, which includes a public opinion expert and an anthropologist in addition to the statisticians and analysts.

No client is ever "told" what to do with his program or commercial. He gets the unvarnished facts. The rest is up to him. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 41)

yet. If he hollers loud enough, the seconds in his corner will provide the necessary reliefs to keep him in there swinging.

As one of the handlers in radio's corner I've got to keep him in good physical condition, armed to the teeth with adventuresome programming ammunition. He's still young enough to enjoy new programming toys and playmates, but not outmoded luxuries. We're not confining our search to Broadway or Sunset Boulevard. Arthur Godfrey was found in Washington. So was Kate Smith. Patti Page, a current singing find, came up from Oklahoma. Radio stations all along the network are the spawning grounds for the kind of people who can help give us new ear entertainment at minimum costs.

For instance, we've signed a couple

of delightful zanies named Gene Rayburn and Dee Finch who do a refreshing disk jockey series on alert WNEW, New York. We'll give them a network chance. We plan to let the whole country in on a current West Coast vogue, Spade Cooley's *Western Swing*. We plan to take advantage of the miracles of tape recordings so adroitly used last season on our prize-winner, *Hear It Now*. We have several new ideas for its use, primed for the fall skein. A droll, new humorist, Roger Price, has an off-beat panel show and CBS is going to give him both his heads. We are refurbishing several potential hits with new m.c.'s like Steve Allen stepping into the *Songs For Sale* star slot.

What we don't intend to do is give our fall network radio schedule pallid impersonations of TV shows or useless adrenalin for the kind of over-priced, over-stuffed shows that are of 1940 radio vintage.

Of course, with some of our new people and new ideas we are going to fall flat on our faces. We are willing to gamble as long as these new ideas help stimulate the greatest of advertising media. Creative thinking realistically blended with 1951 price tags. That's how we intend to plan and execute 1951's fall radio program schedule. Want to help? The door is open.

LESTER GOTTlieb
Director of Radio Programs
CBS
New York



Mr. Reeg

Radio programming this fall will differ from previous years, in my opinion, principally in two ways. First, there will be available to the sponsor at lower cost than has ever prevailed in the industry better programs in terms of talent—of performers, writers, producers, directors. The sponsor will be able to make the most reasonable talent buys ever known.

Second, this talent will be creating and producing better programs than ever, particularly in the dramatic field where programs will be designed especially to utilize the quality of the medium for permitting the human imagination to exercise full sway. In terms of drama and of better character estab-

lishment, this talent will be creating and producing better programs than ever, particularly in the dramatic field where programs will be designed especially to utilize the quality of the medium for permitting the human imagination to exercise full sway. In terms of drama and of better character estab-

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



with
**HIRAM
HIGSBY**
on
**KMBC
KFRM**

PLUS ONE—"Brush Creek Follies" is in its fourteenth successful season!
PLUS TWO—Playing again to a live audience from the stage of the huge new KMBC studio playhouse!
PLUS THREE—A great new arrangement on commercials for advertisers!
PLUS FOUR—An outstanding new promotion and merchandising plan!
PLUS A DOZEN—Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!



• • • 6th oldest CBS Affiliate • • •

Mr. H. James Thacker
George D. Close, Inc.
Los Angeles, Cal.

Dear H. J.:

Th' hometown uv WCHS, Charleston, West Virginy, is shore a radio lissenin' town! Frinstance, on Monday nights 35.2% uv th' homes has their radios turned on! An' y'know what, H. J.? 55.6% uv them is turned ter WCHS — an' they's five radio stations in town! Yessir, WCHS on Monday nights has more'n four times th' lisseners as th' next rankin' station. Now that's th' sorta thin' folks like you orta keep in mind, H. J. In Charleston, West Virginy, when folks thinks uv radio, they thinks uv WCHS!



Yrs.
Algy

W C H S
Charleston, W. Va.

**RESULTS PROVE
500,000
MEXICANS IN GREATER
LOS ANGELES
LISTEN TO 6 HOURS OF
SPANISH
PROGRAMMING DAILY ON
KWKW AND KWKW-FM
ASK FOR JOE**

ishment and portrayal, radio programming this fall should reach a new high.

LEONARD REEG
Vice President for Radio Programs
ABC
New York

510 MADISON

(Continued from page 11)

"Front Page." All our sponsors have to do is "tell it to KIBL Latin American announcers and let KIBL tell it to them." The listening audience will respond to an incredible extent . . . if I say "Go to C. R. Anthony and ask for Blackie Gutierrez, their Spanish clerk . . . let him wait on you" . . . sure enough they'll do just that . . . and they will buy from him whatever might be the articles advertised . . .

Sincerely, your amigo,
AL VELAZQUEZ
Spanish Program-Director-Producer
KIBL
Beeville, Tex.



Congratulations on your article "How to win with Juan." Our interest goes much further than the fact that the article brought to light many important facts concerning an almost forgotten segment of our bustling population—a very large segment.

Until recently, we have had a hard time convincing advertisers that these people existed, that they spend lots of money, and that they buy, in many cases, the same merchandise that everyone else buys.

We have been serving the Fort Worth-Dallas area with a very fine Spanish language program since 1947. The air time we devote to this program has increased from 30 minutes a day in the beginning to three and one-half hours per day at present, and on many days even more time is needed to serve the many advertisers who have found the program profitable.

This is the only Spanish language program in this area (there are no Spanish language newspapers) serving an area of 150 miles in all directions from Fort Worth with 1,000 watts non-directional. This includes Dallas, Fort Worth, Waco, Wichita Falls, Abilene and Tyler, to name some of the larger centers . . . some 34 North Texas counties with a population of over two million. As a conservative figure we estimate that 125,000 of this population is Spanish-speaking, and it's growing by leaps and bounds.

LEWIS LOVE
General Manager
KWBC
Fort Worth

SPONSOR: IDEA SPARKER

This is written as a tribute to SPONSOR and its real effectiveness as a "use" magazine.

Recently, and on very short notice, I was asked to give a talk to the Advertising & Merchandising class of the Evening School of the University of Tennessee in Memphis. I agreed, and then came the awful business of "what will I talk about and when will I get time to get something together?"

You probably know what I did. You're right! I started routing through current and old copies of SPONSOR for a topic. Of course, I found it in the 12 March issue there was the swell article "How not to buy time."

It provided a wonderful, meaty sub-

ject, one that I could talk on easily (having been on the receiving end of too many bad buys) and one that provoked a lot of good questions.

Here are my sincere thanks to you and SPONSOR for providing my dull brain with the right idea.

HAROLD F. WALKER
Commercial Manager
WDIA
Memphis

SPONSOR INDEX SHEETS

A short while ago, you furnished subscribers with an index sheet showing a classification of SPONSOR articles by subject matter.

Somewhere or other I have mislaid mine and would appreciate your sending me another one.

C. ROSS LITTIG, JR.
Radio Department
J. Walter Thompson
Chicago

● Index sheets to most SPONSOR articles are available to subscribers on request.

FORUM HYPOS CALLS

I thought you may be interested in knowing that your invitation to join the "Mr. Sponsor Asks" forum in the 26 March issue was responsible for keeping our switchboard rather busy for a couple of days.

Many friends of mine, whom I haven't had a chance to see in the past few months, called and we had some pleasant hours of conversation.

BOB BRENNER
Radio-TV Director
Lewin, Williams & Saylor, Inc.
New York

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

52.8

AVERAGE WINTER 1951

ABC STATION

WBTM

HOLLINGBERRY

MBS-NEWSPAPER STATIONS

Far be it from me to register a complaint, but just to set the records straight—in your Report to Sponsors, 9 April, your story on ABC's million buck promotion in an effort to attract NBC's soapers includes the line that ABC has more newspaper-owned stations than any other. For the information of your many readers, let it be known that Mutual has more than 150 newspaper-owned stations. I am sure ABC has less than 100.

Incidentally, may I say that SPONSOR gets better-looking with each issue.

FRANK ZUZULO
Assistant Director of Press
MBS
New York

SPONSORS DOWN ON RADIO?

(Continued from page 27)

got were from salesmen calling on the agency who wanted some existing Miles advertising. As a matter of fact, no top executive went to Elkhart to call on the client. The client called on them.

Q. *Just how do you define creative selling?*

Kobak: Ideas are the heart of it. A creative salesman understands the client's problems. Then he examines his medium and develops an idea which can fill a specific need of the advertiser. It's the exact opposite of 'me-too' selling. Or of trying to cut the competitor's throat through a deal.

Q. *Why is radio weak in selling?*

Kobak: On the whole, they got soft and fat. They had a gold brick tossed in their laps. For years all some stations had to do was ride the networks and count their money. Now, when

they have to scratch gravel to beat hell, they haven't got the muscle. That goes for both stations and networks. Actually, most of the executive level of stations is out of contact with advertisers. Management can't guide salesmen properly because it doesn't have a feel for the advertiser's problems.

Q. *What do advertisers themselves think of radio and its problems?*

Kobak: In my opinion advertisers still have faith in the medium. They still feel it is the best low-cost mass sales medium there is. They want to see it continue, but I think they're disturbed when they see that it does not operate on a business-like basis.

Q. *What business mistakes do you think radio is making—aside from its sales weaknesses?*

Kobak: For one thing, radio has not marshalled the facts to prove that it cannot operate if its rates are not kept up on a proper level. The magazines, for example, are going to management with charts and statistics on their rising costs. They have shown that they need more revenue.

Radio has higher costs, too. Actors get more, the musicians get more, all salaries are up; in fact, there is hardly a facet of radio operation which does not cost more than it did only a few years ago, though line costs are about the same. But the radio industry has failed to bring its case forcibly before advertisers. After all, as business men, they can appreciate the economics of this thing.

Q. *Do you mean that advertisers are ready to listen sympathetically to radio's problems? Aren't they out to buy as cheaply as possible?*

Kobak: Of course, everyone wants to buy as efficiently as possible. But much of this pressure to pare radio prices is on the purchasing-agent level. Naturally, the man who's charged with the immediate business of buying wants to get the best price. But up on management levels I believe there is more concern with the bigger aspects of the problem. After all, top management men want the medium to continue in its value to them. They don't want to see so much pressure put on it that it's forced out of business.

Q. *What signs are there that radio is waking up to its problems?*

Kobak: This situation is somewhat

In the car or at home
... the chances are you'll find the radio listener tuned to KROD, the CBS affiliate in the rich El Paso Southwest... REASON... such top-flight programs as Jack Benny, Arthur Godfrey, Lux Radio Theater, Amos & Andy, Bing Crosby, Edgar Bergen and other stellar CBS production... get on the KROD band wagon and go to town!

KROD
KEEP LISTENING

CBS
Affiliate

600 on Your Dial

5000 WATTS
Southwest Network

RODERICK BROADCASTING CORP.

Dorrance D. Roderick Val Lawrence
Pres. Vice-Pres. & Gen. Mgr.

REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

BMI

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES	
Networks	23
AM	2,230
FM	362
TV	101
Short-Wave	4
Canada	150
TOTAL BMI	
LICENSEES	2870*

You are assured of complete coverage when you program BMI-licensed music

*As of June 25, 1951

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

KLIX

IS KLICKIN'

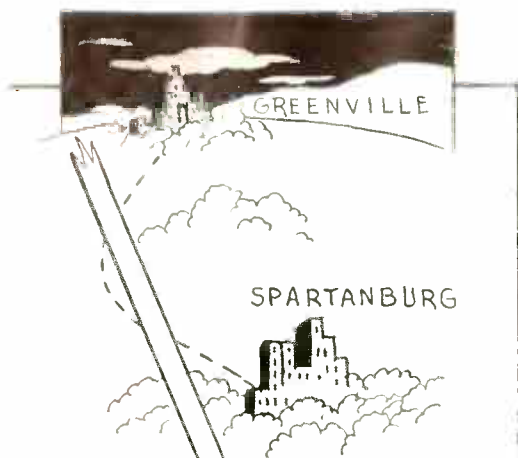
In one of the west's

RICHEST MARKETS

Idaho's Fabulous Magic Valley

Ask Hollingbery
ABC at
Twin Falls, Idaho

Frank C. McIntyre
V. P. and Gen. Mgr.

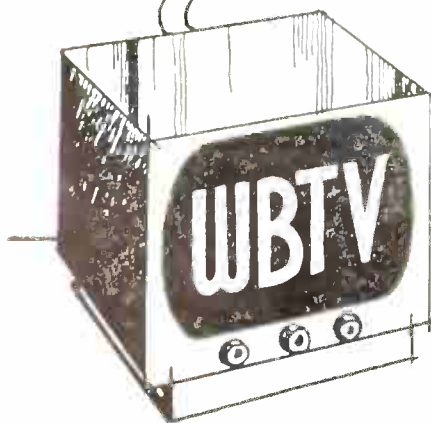


GREENVILLE and SPARTANBURG SOUTH CAROLINA

Twin textile cities of the South Carolina Piedmont, the contiguous counties have 313 industrial plants with total payrolls of \$110,000,000 annually. Farms add another \$29,000,000. The 315,048 people of Greenville and Spartanburg counties receive regular television service ONLY from WBTV, Charlotte.

CABLE TELEVISION FOR 3 MILLION CAROLINIANS

JEFFERSON STANDARD
BROADCASTING COMPANY



REPRESENTED NATIONALLY
BY RADIO SALES

like the depression in the Thirties. It takes a while before the people with real ability wake up to the facts. Then they act with twice the strength they usually have because it's an emergency. Now I'd say within six months to a year you'll see radio working with real morale. Those radio ads CBS has been running, for example, will have a lot of effect on salesmen in building their confidence. All the networks and many stations are going through a readjustment process. It's a good sign. And BAB will be a big help.

Q. *Is the series of meetings between the ANA and the Affiliates Committee part of the hopeful trend for radio?*

Kobak: Paul Morency, of WTIC, Hartford, chairman of the Affiliates Committee, Clair McCullough (committee member and WGAL, Lancaster, Pa., president), and myself attended an initial session with the ANA (SPONSOR, 18 June). Both sides were gratified at the spirit shown by all who attended. It isn't appropriate for me to comment further on the meetings since Fritz Morency is spokesman. But I believe that out of the meetings we may get cooperative efforts by both broadcasters and advertisers. We'll find ways of working together to do the job both sides are supposed to do—sell goods.

Q. *That ties in with something you said earlier. What specifically can radio men do to learn how their medium sells for the advertiser?*

Kobak: Well, I've mentioned the use of Nielsen food and drug index figures by advertisers to give them finger-tip control of their advertising effort. I believe broadcasters can take advantage of the same type of information. Nielsen, for example, has offered the networks general data on various categories of goods. These figures would give them trends and help them understand what the advertiser needs.

Q. *Getting back to what the industry can do to improve its position, do you have any specific suggestions?*

Kobak: As I've tried to indicate, selling is the key. Salesmen must be trained not only to understand the advertiser's business and be able to show him what radio can do for him: they must also be trained to understand the power of advertising. Many radio salesmen just don't believe in advertising as

much as their customers do. They haven't seen the evidence as first-hand the way advertising managers have.

I remember back in Georgia when I was a young electrical engineer that I used to spend some time in the office of the *Atlanta Georgian*. I'd see Negroes waiting in line to put a classified ad in that paper. They didn't have enough education to be able to write the ad themselves, but they'd spend their last dollar on an ad to get a job. They had faith in advertising. But would a radio salesman buy an ad if he were out of a job? And salesmen must believe in what they're selling to hold a job.

Q. *Do you believe radio needs more basic research to help sell advertisers?*

Kobak: I believe more basic research would be helpful, but I don't think it's the heart of the problem. Radio needs to understand how advertisers sell more than it needs new figures about radio. That's the basic research they ought to do. Once they do that, they'll be able to go to advertisers with ideas instead of continually trying to outdo one another in deals and concessions.

Q. *Can you cite an example of how attention to a client's selling problems helps a medium?*

Kobak: I remember back some years ago at McGraw-Hill that we felt we didn't understand how industrial oil was bought. So we spent over \$100,000 on a comprehensive survey. The net result has been millions of dollars worth of industrial oil advertising in McGraw-Hill papers. We learned more about the distribution of industrial oils than ad managers in the field knew up till then. It turned us into creative salesmen in that field.

Q. *How would you sum up all that we've discussed about radio's present problems and its future?*

Kobak: First, advertisers aren't fighting radio. They want it to continue strong. Second, I think radio's awakening is coming during the course of this year. The big problem is creative selling and clinimating deals. ★ ★ ★

**WE Write, Produce, Ship
TV film spots, complete.
TELEFILM, Inc.
HOLLYWOOD (28) CALIFORNIA**

TV DICTIONARY

(Continued from page 35)

FLARE Bright reflection flashing as a light from a mirror, usually from shiny appliances. Picked up by camera, flare usually creates an unwanted blacked-out splotch in the picture. Can be eliminated either by powdering or waxing appliance, and sometimes by changing the angle of shooting.

FLASH An extremely short TC scene.

FLASH BACK Or cutback or extract from earlier action. To return to a previously shown action.

FLAT (1) Lack of contrast in a TV picture or telecast film. (2) A board or other surface used in set construction; also referred to as a two-fold or three-fold flat depending on the number of folding wings on it.

FLAT LIGHTING Lighting a scene or set with over-all brightness which does not provide any highlights or contrast or modeling of the stage or actors. Usually poor technique.

FLAT-PAINTED Lettering or artwork that is not cutout or in relief.

FLICK Page-turning method of change-over from one Balop to another.

FLICKER Fluctuations in the over-all brightness of pictures. Not encountered in normal television operations.

FLIES Space above the studio or stage extending from the top of the setting to the roof, housing the grid, flying apparatus, stationary drop mikes, lights.

FLIP Command to turn to next card on easel shots.

FLOOD or **SCOOP** Any light used to illuminate wide areas, usually a Kleig light of 5 KW.

FLOOD LIGHTING Focusing full brilliance of ceiling and spotlights on scene. A lighting similar to flat lighting where flatness of the light is not supposed to spoil detail.

FLOOR MANAGER or **STAGE MANAGER** Director's link with talent during show. Official on the floor of the television studio who, under the eye of the director, supervises production while a program is on the air and relays directions to various personnel.

FLOOR PLAN Scaled print or plan of studio or stage upon which are marked the location of walls, settings, doorways, sound effects, working areas, etc. This floor plan is a prerequisite to all developments and is used by the producer-director to plot action, camera shots, and business prior to rehearsals in the actual setting.

FLUFF or **BEARD** Any mistake, action, word, or phrase accidentally included or in any way distorted, resulting in an imperfect sound or picture.

FLUORESCENT BANKS A type of "cold" light used in the television studio for flat or fill light.

FLUORESCENT LIGHT Mercury-vapor tubes coated inside with one of a number of materials which fluoresce, or glow, when exposed to the discharge inside a mercury-vapor tube. Used in TV as flat fill or balancing light.

FLUTTERING Unsteady images on filmed show usually caused by buckled film in projector of poorly developed print.

FLY To pull above the set the lights, scenery, or properties in order to facilitate camera shots, shifting, storage.

FLY IT Any suspended microphone, drop, etc.

G

GAFFER Electrician on TV show who really understands the limitation of the TV camera.

GAFFOON Engineer, shader, or sound man who efficiently does two or three effects at the same time.

GAG A joke or comedy situation or device. "Gag show" is made up of a succession of jokes or alleged jokes.

GAIN The increase in volume of sound obtained in the amplifier from which the audio engineer adjusts the sound portions of a TV show.

GEN. LOCK System of interlocking sync-generators between remote and studio.

GET HOT (1) Ad lib musical improvisation. The equivalent of "Jazz it up." (2) Direction to talent to start projecting, get into their parts.

GETAWAY An offstage means of descent from raised flooring areas within a set. Also a passageway behind settings.

GHOST Unwanted image appearing in television picture usually as a result



of signal reflection during transmission.

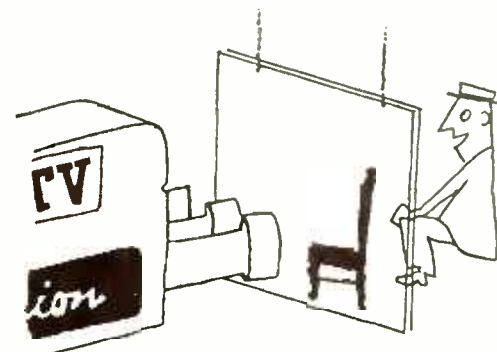
GIMMICK (1) Particular quality, planned characteristics, or quirk which sets off a commercial or program from others that resemble it. (2) Any de-

vice or "angle" used as an attraction for attention.

GIVE Order to actors to become more a part of their character and to get into their parts and act more convincingly.

GIZMO Generic term. In TV, something for which a more technical definition is lacking or else has been forgotten altogether by the speaker.

GLASS SHOT Shot of action in a setting only part of which is constructed full-size, the remainder usually painted or applied photographically in mini-



ature on a sheet of glass suspended a short distance in front of the camera in such a position that the miniature will appear to be in the same scale as, and to merge with, the more distant full-size set seen through the clear part of the glass. Gives correct effect of depth and perspective.

GOBO or **FLAG** A mat. Used to shield camera from lights.

GO-HUNTING Turning a television cameraman loose to find interesting shots on a spontaneous program or any other program.

GOOSENECK Mike which hangs from a gallows-support for use over tables when the talent is seated. Sometimes called a gallows mike.

GRAY SCALE Achromatic color scale of a 10-step transition from white through grays to black where the intermediate grays differ from each other only through a proportional admixture of white and black.

GRAY SCREEN Iconoscope chain without picture.

GREEN SCALE Relatively new color theory that advocates use of five basic green colors for greater eye appeal and definition on screen. Vastly superior to old mixture of grays, miller gray scale, which used mixture of blacks and white pigments to get grays.

GRID or **GRIDIRON** Metal framework close to the studio roof to which are anchored drop mikes, backdrops, props, scenery, lights, etc.

GRIEF Any kind of agency, program, talent, etc., trouble.

GRIP (1) A handy man about the set, equivalent of a stagehand. (2) Studio or scenic carpenter.



B. TILLSTROM, Creator, "Kukla, Fran, Ollie"



GERALD VERNON, TV Mgr., ABC-TV, Chi.



BEULAH ZACHARY, Prod., "Kukla, Fran, Ollie"

GROUND GLASS The glass in the TV camera viewing system on which the picture is projected for viewing by cameraman.

GROUND ROW Any natural materials or small scenery pieces placed in front of main backgrounds to make a scene more real, or often used to make strip lights.

GUIDE SHEET Schedule to outline the various routine rehearsals, details, etc., of a TV program.

H

HALATION Blurred or halo spread of the light from parts of the image due to reflection or dispersal of light.

HALF-LAP Control technique by which two pictures in a dissolve or overlap are both held at maximum simultaneous definition (50% each) so that both are visible to viewers.

HAMBONE An unconvincing black-face dialectician.

HAM-FEST The post mortem where talent and personnel are discussing a just concluded TV presentation.

HAM IT To over-act or over-play in any way, or to over-emphasize one's part in a production.

HAND PROPS Movable materials of all kinds which are used by actors in their respective roles, or other small items used to dress a set.

HARDNESS (1) Excessive contrast in telecast image. (2) Undesirable degree of realism in portraying heavy roles.

HASH SESSION A meeting of the director, writer, talent, etc., following the final rehearsal, and before the telecast to discuss final changes.

HASSEL Meaning complete state of flux; everything going wrong.

HAYWIRE Temporary equipment or that in poor condition.

HEAD ROOM Area between the actor's head and the actual top of set. This area is important in relation to the amount of upward camera movement possible without overshooting sets.

HEADS AND TAILS Applied to the beginning and end of any TV film sequence. "Heads" means beginning of sequence; "tails" the end. Used to signify the position of film on a reel.

HEARTBREAKER A commercial TV audition made on speculation. Usually with little chance of being accepted.

HEAVY Professional casting term usually meaning the villain.

HEROIC Outsize prop, object, set . . . larger than life. Alan Young uses such sets frequently in his TV shows.

HIATUS The summer period, usually eight weeks, during which a sponsor and/or talent may discontinue his program, but thereafter resume his time period or show until the next hiatus.

HIGH HAT An elevated camera mount for use on table top or other pickups of waist-high objects.

HIGH KEY Pictures whose tones all lie toward the lighter end of the scale. Low key—picture whose tones are at darker end of scale. Also applies to degree and contrast of lighting on image, set, etc.

HIGHLIGHT Emphasizing a subject or scene by special painting or lighting effects to make subject stand out from the rest of the picture. Lighting may be rim lighting, halo effects, silhouettes, etc.

HIT or HIT IT A sudden and emphatic attack by music.

HITCH-HIKE An isolated commercial for one of the sponsor's products (not advertised in the main body of the show) which is given a free ride after the end of the program proper.

HOG-CALLING CONTEST A strenuous commercial audition for talent or announcers possessing special qualities, plus a good voice.

HOLD IT DOWN Sound command to the engineer at controls or to talent to reduce volume. Lighting command to engineer to reduce intensity of spot.

HOOK (1) In writer's parlance, it means to give a surprise ending. (2) A program device used to attract tangible response from the audience; e.g., an offer, a contest, etc. (3) A suspense ending that concludes an episode or serial.

HOOPERATING An almost generic term for a program's audience-rating as determined by the C. E. Hooper, Inc., quantitative audience-measurement service.

HORSE OPERA TV presentation primarily composed of gunshots, fights, chases, and occasionally a plot. Also called oat opus or oater.

HOT Too much light on talent, set, etc.

HOT BACKGROUND Background light which is too strong and results in lack of contrast and undesirable flat picture. However, may be used to produce special dramatic effects for silhouettes, etc., especially on such shows as *Garroway at Large* (NBC-TV).

HOT CANARY A high soprano; an excellent and very telegenic female singer.

HOT LIGHT Concentrated beam of light used to emphasize features, profiles or contours. Usually a pinpoint spot. 3/4 KW.

HOT SWITCH The rapid transfer of scene, show, or program from one originating point to another.

HOUSE SHOW A package TV show usually owned, written, and directed by a station or network; in contrast to an agency show which is owned by an advertising agency.

HYPH To add vitality and interest to a program by changing its format, cast, agency, producer, writer or, sometimes, its sponsor.

I

IATSE International Alliance of Theatrical Stage Employees. TV stage hands belong to this union.

IBEW International Brotherhood of Electrical Workers. Light technicians, engineers and some soundmen belong to this union.

ICONOSCOPE The earlier camera pick-up tube used in the RCA TV system. (See image-orthicon.)

ID TV station identification, or call letters. Film **ID**—announcing that the program televised is or was reproduced from film.

IDEAL TIME A timing on a script that is obtained by back-timing and indicates the desired pace of the telecast.

IDIOT SHEET Cue sheets attached to the front of the camera (below the lens) as well as blackboard and printed reminder sheets out of camera range.

IMAGE The photographic likeness as recorded on a TV tube, kine, or film.

IMAGE-ORTHICON The current super-sensitive camera tube developed by RCA which is capable of picking up scenes in semi-darkness or without excessive lighting.

IMPRESSIONISM Building up of general impression in a film by joining together a series of shots of subjects which in actuality are disconnected in space or time or both.

IN THE CAN Completed TV film program or commercials that have been checked, found O.K. and are in metal containers ready for shipping.

IN THE MUD (1) A lifeless delivery visually and/or sound-wise with very uninteresting quality, resulting from a speaker's or actor's improper pitch, stage presence, or lack of material. (2) The sound heard when the voice is spoken into a closed "mike" and picked up faintly on a live "mike" at a distance.

INCANDESCENT LIGHT Light produced by the heating of a strip of a conductor or the burning of an arc between two electrodes. Usually very rich in red values.

INDEPENDENT STATION Station which is not owned by a network.

INGENUE Female TV performer with a youthful, pleasant voice and appearance of approximately 16 to 24 years.

INHERITED AUDIENCE The portion of a program's audience which listened to the preceding show on the same station.

INKY Usually pertains to any incandescent lamp as opposed to fluorescent.

INSERT Any explanatory item, usually a CU, and written, such as a letter, sign, trademark, or label.

INSTITUTIONAL Type of TV presentation designed to build good will and confidence or promote the firm or institution sponsoring the show rather than its specific products.

INTERCUTTING Similar to a visual montage or reverse angle shots. Consists of a succession of very short scenes or flashes of the same scene from different angles.

INTEREST FILM Film which deals with a non-fictional subject in a popular manner.

INTERFERENCE Disturbance of TV reception caused by undesirable signals such as airplanes, automobiles, FM radio station, and hams.

INTERIOR DIALOGUE The TV application of soliloquy and the aside. It's a "stream-of-consciousness" technique given great impetus by *Dagnet*, Jack Benny, etc.

INTERLACING The U.S. TV picture scanning system whereby the odd numbered lines are then filled in or superimposed to create one frame or complete picture entirely void of flicker.

IRE Institute of Radio Engineers.

IRIS Adjustable diaphragm in front of the lens in TV camera which is used to reduce the picture area for special effects. (See lenses.)

IRIS IN Also circle in. The gradual appearance of a picture from a small spot until it fills the picture through constantly enlarging circle.

IRIS OUT Reverse action of the above in which the circle closes down until it disappears.

J

JAM High-pressure selling talk on a TV commercial.

JEEP A moving image on the face of a television set which is itself to be televised, as in commercials for TV sets.

JIC Just in case.

JUICER A TV electrician.

JUMP To omit previously planned shot, shots, action, or musical number.

JUMP CUE When an actor, soundman, switcher, or musical director anticipates his action and performs before the proper time.

JUVENILE TV talent whose appearance and/or voice carries an age quality of 17 to 24.

K

KEY The "tone" of a show or scene, high or low. A high-keyed scene is usually played with a fast pace and in an

excited manner as the Milton Berle show. Low key is usually done in a slower pace and is more subdued as *Garroway at Large*.

KEY LIGHTS Sufficient illumination.

KEY NUMBERS Footage numbers marked along edge of film at intervals.

KICK BACK or TABU Any form of secret rebate on rates or talent, etc.

KILL To strike out or remove part or all of a scene, set, action, or show.

KINE or KINESCOPE (1) Technique developed by RCA to record rather inexpensively on film complete TV programs. (2) Tube used in receivers or monitors on which the television picture is reproduced. Trade name as developed by RCA.

KLEIG LIGHTS or SCOOPS A patented type of wide angle lights, usually 1500 KW, famous because of their long use on the stage, now used in TV.

KLINKER An incorrectly played musical note that stands out in a TV show.

L

LADY MACBETH High emotional, over-acted tragedienne performance.

LAP DISSOLVE Cross fading of one scene or image over another. Momentarily both pictures are visible. One picture disappears as another picture appears.

LASHING FLATS To fasten flats together by their cords or lash lines.

LAUGH IT UP Order to talent to laugh at their own lines.

LAY AN EGG Show, or part of a show, or gag that is a total failure, does not go over.

LEAD (1) The most important role in a dramatic show. (2) The actor or actress who plays the lead role.

LEAD-IN Words spoken by announcer or narrator at the beginning of some shows to perform a scene-setting or recapitulation function.

LEAD-IN SPIRAL Blank, spiral groove at the beginning of a transcription record to guide reproducing needle into sound grooves.

LEAD SHEET (1) The cues or leads to guide the musical director. (2) Notes to guide cameramen in shots coming up.

LEADER or LEAD (1) Blank film attached to the beginning of reel to thread in projector so that it can run up to speed before first scene is projected. (2) Blank film at end of reel.

LEFT or STAGE LEFT Direction meaning to the talent's left as he faces camera.

(To be continued next issue)

SPONSOR SPEAKS



Fall Facts Issue No. 5

In its first year SPONSOR dedicated one of its mid-summer issues to the ambitious task of briefing advertisers and advertising agencies on the best fall buys in time, talent, and programs; how to use broadcast advertising to best advantage.

Probably because the idea was unique, and because it rendered a valuable service, Fall Facts No. 1 was happily received. The large surplus print order was exhausted in no time; we caught wind of "dollars and cents" utility in many quarters.

With Fall Facts Nos. 2, 3, and 4, the annual mid-summer edition became a recognized tool for buyers of radio and television.

Now comes Fall Facts No. 5, to be out 16 July. The annual chore should be growing easier—but actually No. 5 is the roughest yet. It seems as though radio and TV have been caught in whirlpool of problems, rotating with ever-increasing speed.

But the very complexity of the sit-

uation makes the job which Fall Facts No. 5 has set out to do more important than any of its predecessors. Within the framework of six sections (spot radio, network radio, spot TV, network TV, over-all, radio basics) SPONSOR intends to create order out of chaos. How well we can interpret and guide and report is the test of our ability.

Radio's upward push

Some thoughtful national advertisers have noted that radio broadcasters are pushing out of their second valley of despair. And they believe that this time the progress will continue with benefit both to buyer and seller.

Radio broadcasters sunk into their first valley two summers ago, when the TV bug hit advertisers hard and despair hit the broadcasters harder. They hit bottom again some months ago under the impact of the ANA reports, network rate slashes, network cancellations, and sponsor downgrading.

Reversing the psychological roadblock that has kept national advertisers from seeing radio in its full glory, here's what's happening:

1. The ANA and the Affiliates Committee are working together. They want to understand each other's problems.

2. Throughout the U. S., networks and stations are selling radio via radio to their sizable audiences. Among the listeners are many advertisers and agency executives who are learning some of the basic facts of radio.

3. Stations like WLS, WNBC, and KYW are developing merchandising plans that make sense to national, regional, and local advertisers. Many others (including WLW, WWL, KSTP, WOV, WIBW, WCHS, WING, KFI,

KLZ, WFDF, WKY, KGNC, WAVE, KCMO to mention only a handful) are stepping up their already effective merchandising.

4. More stations are generating ideas. Clinics like those arranged by BMI and APS are stimulating effective program and sales ideas.

5. The BAB is getting up a good head of steam. Sales aids that will help the advertiser understand radio are in the making.

6. Many a national advertiser is alarmed at the downgrading of a valuable advertising medium. He wants broadcasters to regain confidence in themselves so that they can do an increasingly effective job for him. The influence of such men as Charles Beardsley of Miles, Lowry Crites of General Mills, A. N. Halverstadt of P&G will be felt.

Radio vs. newspaper gains

Geyer, Newell & Ganger has come up with an interesting circulation analysis of 168 newspapers in 62 television cities. Although these papers, in combination, lost 40,000 daily circulation during 1948 and 1949, they picked up about 650,000 during 1950.

Not bad, is it?

But radio did better. Some 14,000,000 radio sets were produced and sold during 1950. Let's be conservative and say that only 5,000,000 went into the 62 TV markets, which represent 60% of the total population of the U. S. That would give radio set sales an *eight to one* advantage over newspaper sales pickup.

And, according to BBDO, even in a TV home the radio is tuned on two hours and ten minutes daily.

Where—what a story for radio!

Applause

More power to . . .

Ralston-Purina, who expressed their appreciation to the many farm directors they sponsor by feting them royally, arranging excursions during the summer meeting of the RFDers held in St. Louis last month. And to A&P, who junketed them to Arkansas on a special outing.

Ed Madden, NBC-TV vice president, whose Hofstra study No. 2 goes a long way toward taking the mystery out of TV results.

Avco Manufacturing Corp., whose big 1950 sales and advertising push increased sales over 1949 nearly 100%; earnings 300%. Aided by strong air campaigns, Avco posted net sales of \$256,966,971 in 1950.

Allen Woodall, president of WDAK, Columbus, Ga., who celebrated the station's biggest month by surprising his entire staff (including wives and dates) with a two-day chartered plane trip to Daytona Beach, Fla. The vacation was titled "Operation Victory."

Jack Van Volkenburg, CBS and

CBS-TV vice president, who picked the right man to help advertisers clear TV time in Fritz Snyder, ex-Bulova and ex-Biow.

Leo Burnett Co., which is helping big midwest advertisers realize that Chicago has every facility to make an ad campaign click.

National Assn. of Radio and TV Station Representatives, who unanimously elected respected, know-how Murray Grabhorn as managing director, thereby assuring themselves a do-something organization.

"In The Heart of America..."



It's the

**KMBC
KFRM**

Team...and It's

Wholehearted"

Consumers in the Heart of America buy wisely – but certainly **WHOLEHEARTEDLY!**

Evidence of this statement is the fact that, while the greater Kansas City Metropolitan Area is now 17th in the nation in population, it ranks *15th* in retail sales! And – **KANSAS CITY MAKES A BETTER SHOWING IN RETAIL SALES BASED ON POPULATION THAN ANY OTHER CITY IN THE NATION'S "TOP TWENTY!"***

The analysis is simple enough. The powerful and popular voice of The KMBC-KFRM Team is doing a wholehearted job in the great Kansas City Area for its advertisers. The Team "has the audience" by a margin of almost 3 to 2 over all other broadcasters, according to the latest audience surveys.

In the city – on farms, now more than ever before, consumers are responding to the sales messages heard on KMBC-KFRM. Get the benefit of the most powerful selling force in the rich Heart of America. Write, wire or phone KMBC-KFRM or your nearest Free & Peters Colonel.

*1951 Sales Management Survey of Buying Power.

To sell the whole Heart of America, Wholeheartedly, use



The **KMBC-KFRM** *Team*

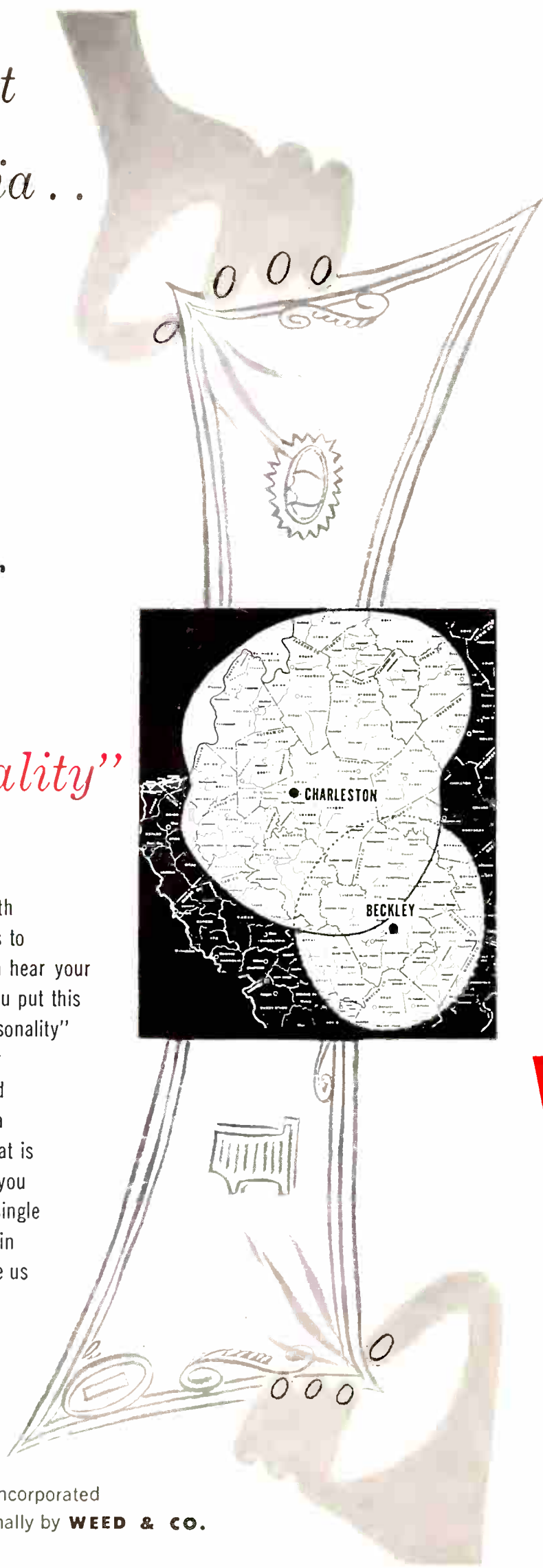
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OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

in West
Virginia...
your
dollar
goes
farther
with
"personality"

More than a million West Virginians, (with a half-billion dollars to spend annually) can hear your sales story when you put this potent pair of "Personality" Stations to work for you. And WKNA and WJLS are yours at a combination rate that is about the same as you would pay for any single comparable station in either locality. Make us prove it!

Joe L. Smith, Jr., Incorporated
Represented nationally by **WEED & CO.**



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the personality stations



WKNA

WKNA-FM
CHARLESTON
950 KC-ABC
5000 W DAY • 1000 W NIGHT

WJLS

WJLS-FM
BECKLEY
560 KC-CBS
1000 W DAY • 500 W NIGHT