

Use magazine for Radio and TV ad

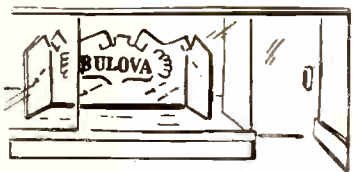


SPONSOR

5 MAY 1952

50c per copy • \$8 per year

SP - WC
WM 8-10-50
N B C HEDGES 12479
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



NATIONAL BROADCASTING CO.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK

Bulova DOES A COMPLETE JOB . . .

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

WMBG
WCOD
WTVR

For more than 20 years, the Bulova Time Signal (on radio and now TV too) has helped regulate America's daily activity. Behind this vital service is the genius of a man who coupled American skill and technology to build, in a handful of years, the world's foremost watch firm. Bulova knows his business well.

Havens & Martin, Inc. Stations (serving the rich Virginia markets centering around Richmond) know broadcast advertising. Together they comprise Richmond's one and only complete broadcast institution. Advertisers know the value of telling their story via the First Stations of Virginia.



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

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

How Kraft used the air: 1933-'52
page 25

Account executives I like best and why
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IS SEARS ANTI-RADIO?
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Does your radio show obey these five rules?
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Instant coffee: bouncing post-war baby
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Design for ad agency-film producer liaison
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How to make a woman say "yes"
page 39

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	<input checked="" type="checkbox"/> SERIAL
DAY LETTER	NIGHT LETTER

WESTERN UNION

1200

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise this message will be sent at the full rate	
FULL RATE	LETTER TELEGRAM
VICTORY LETTER	SHIP RADIOGRAM

W. P. MARSHALL, PRESIDENT

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

KEYSTONE STEEL & WIRE CO
PEORIA ILL TWX PE 8519 CLG

MR GLENN SNYDER
VICE PRESIDENT AND GENERAL MANAGER
RADIO STATION WLS
CHICAGO ILL

ON THIS ANNIVERSARY OCCASION WE SINCERELY EXTEND SPECIAL
CONGRATULATIONS TO YOUR ENTIRE ORGANIZATION WE'RE PROUD TO HAVE
BEEN ASSOCIATED WITH YOU FOR TWENTY OF YOUR TWENTY-EIGHT YEARS

KEYSTONE STEEL & WIRE CO
R E SOMMER PRESIDENT



We're proud, too, Mr. Sommer...

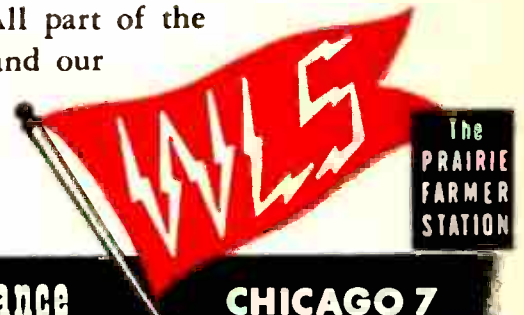
● Proud of our association with you at Keystone . . . with
Murphy Products Company of Burlington, Wisconsin . . . with Warp Bros. and their
Flex-O-Glass . . . with Phillips 66, the gasoline and motor oil folks (over 60 years of sponsorship
just in those four WLS advertisers) . . .

We're proud of America's oldest continuous radio broadcast . . . the
National Barn Dance . . . and of the first farm service program, Dinner Bell time . . . and the
first Homemakers' hour, all started with WLS 28 years ago. All part of the
radio experience available to serve the people . . . the nation . . . and our
good advertiser friends like you, Mr. Sommer,
throughout Midwest America.

for 28 years, the

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7



890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

**REPORT
TO SPONSORS
5 MAY 1952**

**Call for TV shows
brightens outlook
for networks**

Heavy agency inquiry among freelance producers for available TV packages indicates a sharp reversal, for the fall, of the cancellation trend that has marked network commercial schedules this spring.

-SR-

**\$20,000,000
more spent by 13
top cosmetic firms**

Thirteen of the 18 leading advertisers in the drug and cosmetic industry spent an aggregate of \$20,000,000 more during 1951 than they had the previous year. Heftiest increases were shown by Procter & Gamble, Colgate-Palmolive-Peet, Gillette and American Home Products.

-SR-

**O'Cedar returning
in the fall**

O'Cedar Mop's withdrawal from spot TV this month is merely temporary. Plans to come back in the fall with larger appropriation than ever.

-SR-

**Looz Ups ABC
schedule to
three weekly**

Looz Products has expanded its schedule on ABC's Pacific and Mountain radio networks to three times a week. The extra item is a Sunday show added to the current Monday and Saturday schedule. All three use health commentator Stewart Craig.

-SR-

**Half-hour film
shows in top
local demand**

Film syndicators report advertisers now prefer half-hour shows decidedly over 15-minute stanzas. Reason cited by regional and local sponsors is that it is very much easier to get choice slot on stations with a half-hour program.

-SR-

**Nets ready top
femmes for
political
conventions**

Growing awareness of women voters' influence has spurred networks to line up leading femme personalities for Chicago convention coverage. Already ticketed for the assignment are Mary Margaret McBride, Pauline Fredericks (ABC); Helen Sioussat, Buff Cobb, Dorothy Doan (CBS), Martha Rountree, Ann Gillis (NBC); Hazel Markel, Helen Hall (MBS). (For story pinpointing sales approach to women, see p. 39.)

-SR-

**TV applicants
flocking to
networks for
propositions**

Since the lifting of the TV freeze, station relations departments of the networks have been a popular port of call for license applicants. Some want to talk about an affiliation deal, while others bring up the subject of possible net financing. Applicants are being advised that contracts cannot be discussed until construction permits have been issued. Also, nets are cautioning applicants to exercise utmost discretion in putting out financing feelers since this could redound to their disfavor with the FCC.

-SR-

**Halpern expects
TV screens in
all U.S. theatres**

Prediction that large screen TV installations will be made eventually in every motion picture theatre in the U.S. was highlight of talk by Nathan L. Halpern, president of Theatre Network Television, Inc., before a convention of the Society of Motion Picture and Television Engineers in Chicago. Compared to one TV-equipped theatre three years ago, there are now, said Halpern, 75 theatres in 37 cities with such installations.

REPORT TO SPONSORS for 5 May 1952

- Stephano Bros. joins parade of filter-tips** Trend started by the success of Benson & Hedges Parliament filter-tip cigarettes is continuing. On the heels of Lorillard's (Micronite) Kent comes Stephano Bros. filter tip, Gem, which is now being tested in Philadelphia. Stephano Bros. is expected to launch air campaign soon. Parliament, a large user of TV and radio, still leads this field.
- SR-
- AFA schedules big TV session** Full-dress review of the TV ad picture will be major event during June 8-11 convention of Advertising Federation of America, Waldorf Astoria, New York. TV session will be on final day and agency-advertiser speakers will include Henry Schachte, Borden Co.; Walter Craig, Benton & Bowles; Charles E. Midgley, Jr., Ted Bates agency.
- SR-
- Sears, Ward easing stand toward radio and TV** Rated with Montgomery Ward as the "toughest" account to sell on radio-TV, Sears is showing signs of a softening attitude. For one thing, Sears is starting to get results from its two across-the-board show on a 13-state Liberty Broadcasting hookup. Both are direct sell shows and push Sears' house-brand freezer, Coldspot. Both giant firms, no longer purely mail-order, are impressed by ARBI studies on how radio worked for Sears retail stores. (See story, page 28.)
- SR-
- Foote bought time at grass roots** When Ralph Foote, advertising manager of Beech-Nut, retires on July 1 radio and TV station managers throughout the U. S. will miss his personal visits. For 20 years Foote has obtained best buys for his firm by grass root approach to stations and markets. He is succeeded by Jack Ulrich, now at Beech-Nut, who goes along with Foote's "get-to-know-em" policy.
- SR-
- 926 sponsors on ABC co-ops** Sponsorship of ABC-radio's co-op programs is at a new high. Network reports that 926 sponsors are at present linked with its 18 co-op show. Five programs with most advertisers across the country are No School Today, Paul Harvey, Martin Agronsky, Headline Edition and Elmer Davis.
- SR-
- Conventions will be available to 61% of people** Assurance was given by Joseph V. Heffernan, NBC v.p., to the Senate Subcommittee on Privileges and Elections that 61% of Americans will be able to view the coverage of the political conventions, through 18,000,000 home TV receivers.
- SR-
- Transfilm offers mat service plan** First major TV film commercial producer to bid for ad agency's distribution headaches is Transfilm, Inc. Firm is geared to handle complete "idea-to-screen" servicing of TV commercials, guaranteeing their "mat service" will meet distribution schedules in existing and projected markets. (Design for reducing friction between agencies and film producers is discussed in story on page 36.)
- SR-
- Philadelphia survey to show how people spend day** A. L. Sindlinger has been commissioned by movie interest to do a comprehensive Philadelphia survey showing, by 30-minute, what individuals do with their time. Research will embrace combination of electronic meter (Radox) and interview technique. All media (air and black-and-white) will come under microscope during June, July and August when the study will be made at a \$40,000 cost.

WSYR's Local Radio Sales

UP 46%

WSYR---Message Form

To Caley Augustine
From W. R. Alford, Jr.

Date March 24, 1952
Subject RADIO PROMOTION

Up to March 15th, WSYR's local radio sales for 1952 are 46% more than 1951!

Local advertisers who are responsible for this increase are in the best position to test the real pulling power of all media. They know, day by day, which advertising is ringing the cash register.

And when they use WSYR almost 50% more than they did a year ago; when they prefer WSYR over any other local station — that's our best testimonial.

Bill Alford
SALES MANAGER

National Spot Advertisers

TAKE NOTE!

Central New York is a stable, diversified market — an industrial center, agricultural center, distribution center. It is a big-spending market, as is proved by booming department store sales. To reach it, do what the on-the-spot advertisers do — put your sales story on WSYR.

WSYR ACUSE

NBC AFFILIATE

Write, Wire, Phone
or
Ask Headley-Reed

WSYR-AM-FM-TV—The Only Complete Broadcasting Institution in Central New York

SPONSOR

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

5 May 1952 • Volume 6 Number 9

ARTICLES

How Kraft used the air: 1933-'52

This top cheese-maker doesn't believe in stinting. Using top quality shows on radio and TV, Kraft sales show value of building and holding large audiences

25

Are Sears and Ward anti-radio?

Radio has muffed opportunity to sell value of air media to the big "mail order" houses. Recent tests should help overcome resistance

28

Account executives I like best and why

Ad managers stress compatibility, ability to coordinate specialists, media-wisdom, thoroughness, as desirable characteristics of account executive

31

Does your radio program obey these five rules?

Over a period of 17 years, Schwerin Research Corp. has found constant repetition of five basic errors. Here's how to avoid them

32

Instant coffee: bouncing post-war baby

Tripling their sales in five years, makers of concentrated coffees have overcome the regional-taste problem via spot radio; network TV does job nationally

34

Design for ad agency-film producer liaison

Result of 30 months' work by American Television Society committee is new estimate-bid form which should be a boon to agency-producer relationships

36

How to make a woman say "yes"

Sales-resistance of female listeners and viewers can be melted by building pitch on foundation of believability, practicality, and the personal approach

39

COMING

Subscription TV

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

19 May

Household Finance and how it grew

Top "friendly service while you wait" small loan company, Household started spot radio usage 26 years ago, has grown to 575 offices, \$1,000,000 air budget

19 May

Station managers I like best and why

Timebuyers and station reps sound off on qualities that have made some station managers rate "tops" while others are on the "drop dead" list

19 May

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“Unfailing success with KWKH”



ays **JAMES E. CAWTHON**

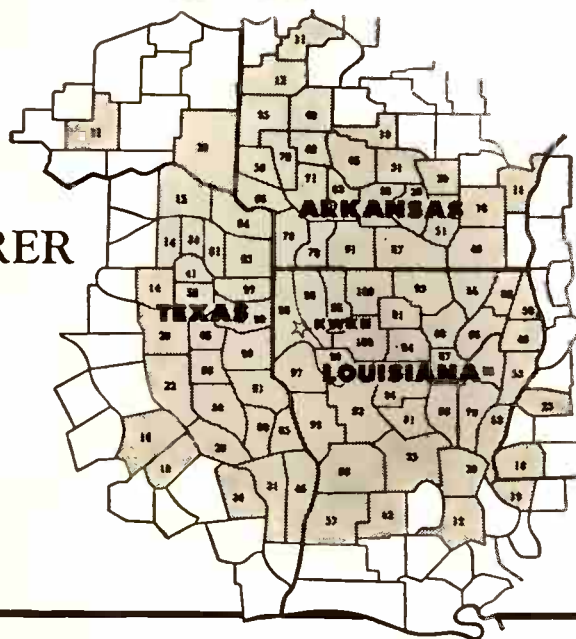
resident, Shreveport Grain and Elevator Co.

IMPORTANT LOUISIANA FEED MANUFACTURER

In addition to manufacturing and marketing their own line of stock and poultry feeds, Shreveport Grain and Elevator Co. also distributes PurAsnow Flour in the big Louisiana-Arkansas-Texas area. Mr. James E. Cawthon recently wrote us as follows:

For several years we have used KWKH with unfailing success, for promoting our firm and the various lines of stock and poultry feeds which we manufacture. The same good results have been proved for the nationally-advertised products we distribute. Our dealings with the station have been pleasant as well as profitable, since the personnel has been most helpful. We know we can call on them any time for fine cooperation.

(Signed) James E. Cawthon”



KWKH DAYTIME BMB MAP

Study No. 2—Spring 1949

KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are "average daily listeners". (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

KWKH

A Shreveport Times Station

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager

0,000 Watts • CBS Radio •



Progress

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

Baton Rouge

Population-wise, progress is expressed as a percentage: up 257% in the last decade.

Industry-wise, Baton Rouge is among the leaders in the South's industrial revolution (\$127 million is being invested this year by 12 firms in plant expansion alone).

Sales-wise, the area's retail sales are up 285% in the last decade.

Time-buying-wise, WJBO's exclusive NBC and local programming affords advertisers the largest overall audience of any station in the market. Use Baton Rouge as a test market, use it as part of an integrated marketing plan, but use it—via WJBO—for results!

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. HOLLINGBERRY CO.

Men, Money and Motives

by
Robert J. Landr,

O-P-P-O-R-T-U-N-I-T-Y knocks

The local advertising agencies of America have a great O-P-P-O-R-T-U-N-I-T-Y to expand their billings, upgrade their prestige, and go places. This opportunity arises, of course, because of the television license thaw which will dot the land in the next two-three-four years with scores, not to say hundreds, of brand-new local stations.

* * *

Certain it is that we shall see a mighty upsurge throughout television of fresh competition and fresh activity. Present economics will be radically altered. Bottlenecks will be broken. Networks will be notably equalized. Advantages long enjoyed by certain TV ground-floorers will be levelled off. But more to the point of the local advertising agency's opportunity, great quotas of local TV time will open up for programing and sale at the home-town level.

* * *

Will local advertising agencies be up to the challenge of this big chance? Do they possess the flair, the staff, the derring-do and the necessary capital to move in?

* * *

The majority of local agencies have until now had no innings. They have been onlookers, often puzzled readers of trade journal reports on activities in New York and Hollywood. Take the strange circumstances of the 15 local agencies in Des Moines. They have been obliged to sit out television in their zone. The only station was 40 miles away at Ames, WOI-TV, licensed to and operated by Iowa State University. Precisely because WOI-TV was foresighted enough to anticipate, and anxious to avoid, home-state pressures for time clearance, a policy was adopted of not selling any time for local or regional advertisers. WOI-TV filled its schedule with a very few campus-originated education telecasts and preponderantly relied upon national network commercials. The Des Moines agencies growled and grieved but couldn't get at this new gravy.

* * *

Significantly, news seeps through more and more from the inland cities. There are stories of partnerships formed or forming in New Orleans, Miami, Houston, St. Louis, Denver, Minneapolis, Seattle, San Francisco. Proprietors of small local agencies whose professional experience has been largely with the older advertising media, plus some smattering of radio announcements, tend to be attracted by, and attractive to, men with backgrounds in small-time theatricals, newsreels, industrial movies, department store window display, and so on. Such new television-aimed partnerships hint at the practical approach. It is already recognized that local TV programing must be local in flavor. Hence the emphasis, in the planning, upon home-town films of home-town activities.

(Please turn to page 78)

1

will get

you

2

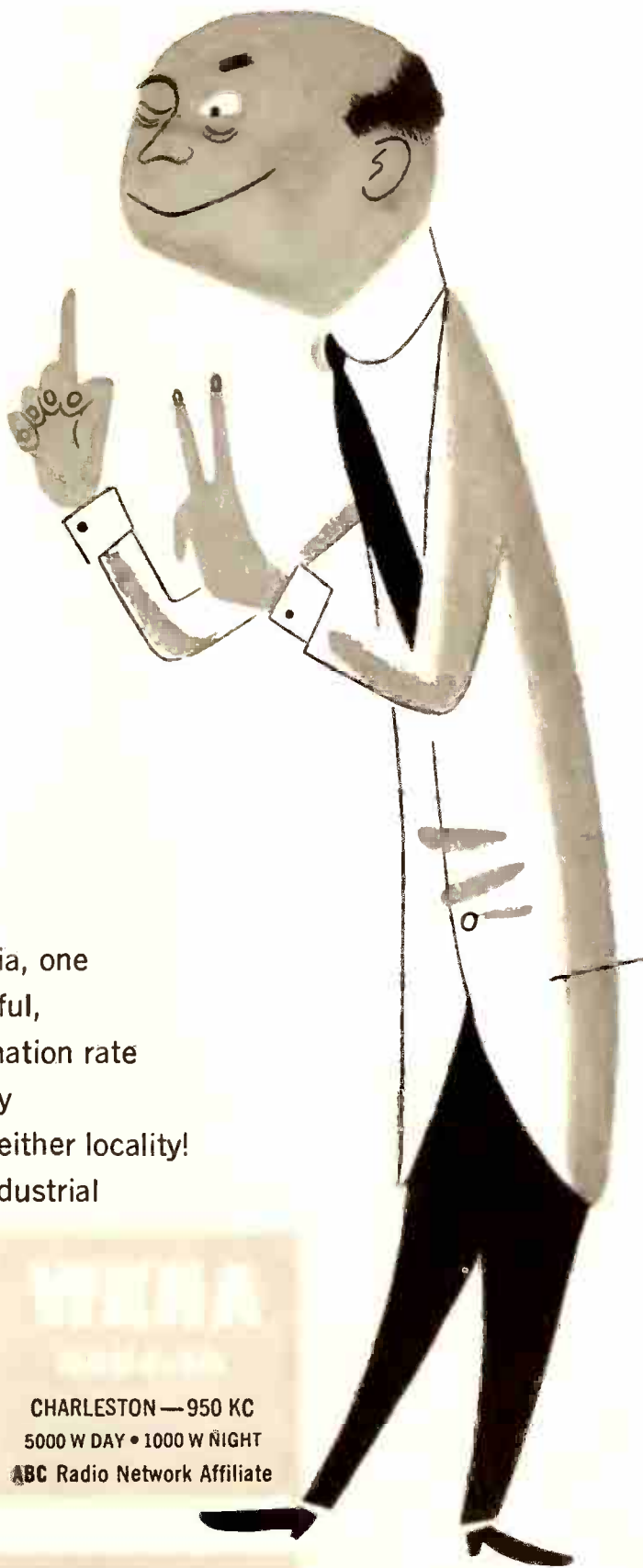
with West Virginia's

"personality

package!"

In West Virginia, one order buys two powerful, sales producing stations at a combination rate that is about the same as you would pay for any single comparable station in either locality!

This means twice the impact in a lush industrial market that spends \$500,000,000 annually. Write for details about WKNA-WJLS today!



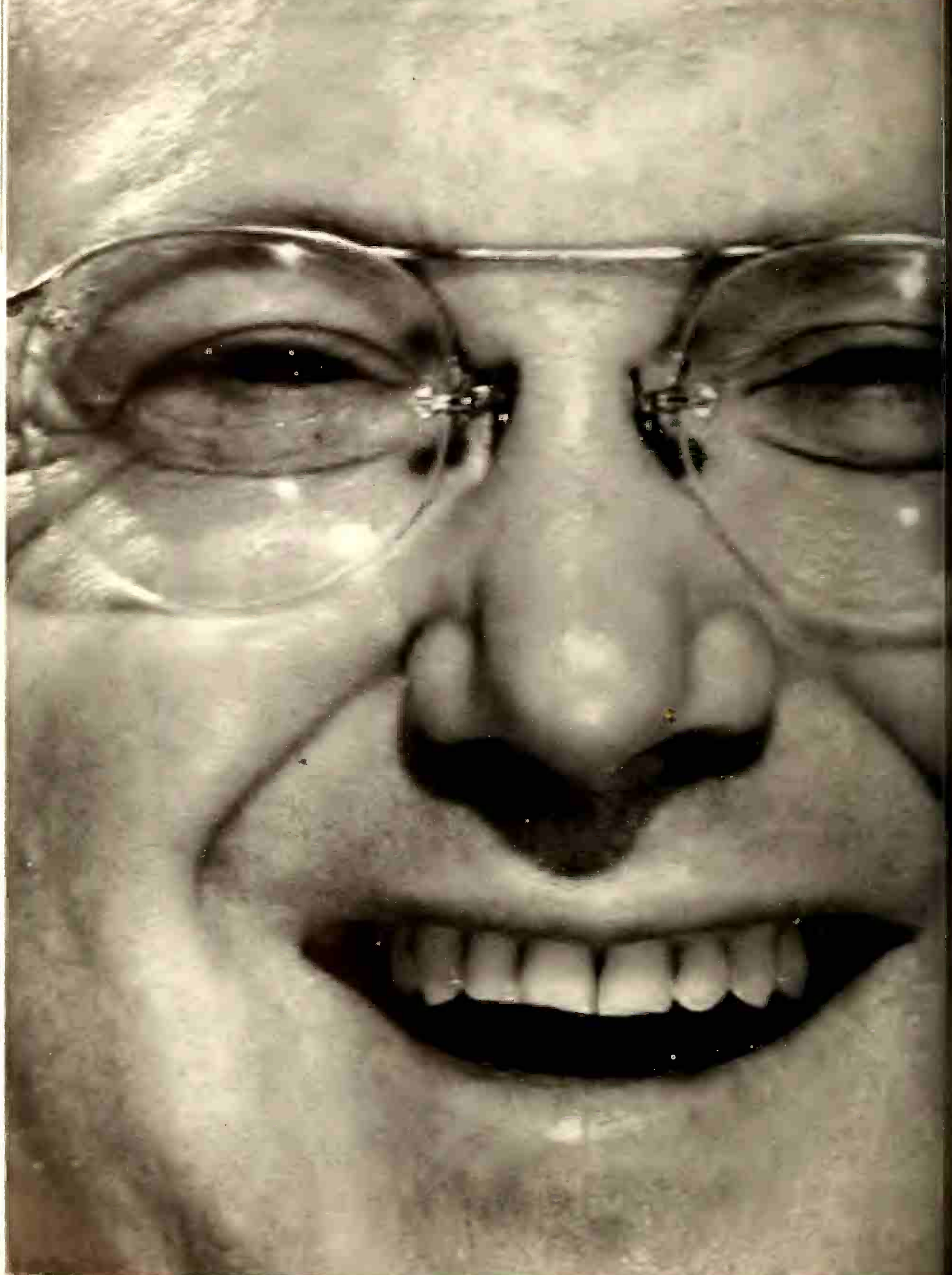
WKNA
 950 KC
 CHARLESTON — 950 KC
 5000 W DAY • 1000 W NIGHT
 ABC Radio Network Affiliate

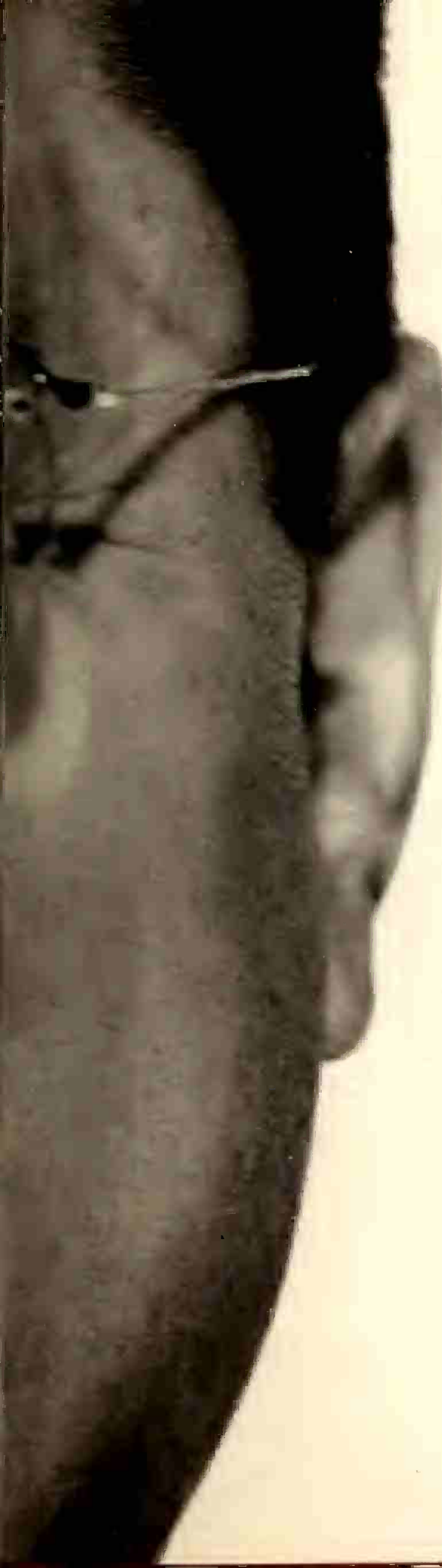
WJLS
 560 KC
 BECKLEY — 560 KC
 1000 W DAY • 500 W NIGHT
 CBS Radio Network Affiliate



the personality stations

Joe L. Smith, Jr., Incorporated
 Represented nationally by WEED & CO.





He can make you happy

Sam Levenson offers you the gift of laughter... he's generous about spreading it around. He's made so many people happy that half of all the sets turned on at Levenson's time are turned on to see Levenson, and that's added up to a 22.5 Trendex rating.

Now he's moved to Tuesday at 8, when even more people can be happy over his wholesome, effortless humor and inspired story-telling.

One of those happy people could be a sponsor who knows how family pleasure can carry over into family buying.

That happy sponsor could be you.

C B S T E L E V I S I O N

We're
crazy
about
contests



Bathing beauty contests are not the only ones that catch a person's fancy. For instance there's CKAC's "Casino de la Chanson." Here's a fun-and-quiz show that last year alone pulled 6,000,000 entries — almost all containing proof of purchase! Ask us how you, too, can cash in on CKAC —Canada's proven mail-puller!

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
Omer Renaud & Co. - Toronto

510 Madison

TV SETS IN 37% OF HOMES

In the sixth paragraph of your article, "Now that the freeze is lifted," (SPONSOR, 21 April 1952) your wording, I believe, is misleading.

You state, "to reach 37% of United States homes in 63 markets—" I don't think you mean a percentage of the obvious United States homes in the existing 63 television markets. Don't you mean that TV homes in 63 television markets represent 37% of the total number of United States homes?

VICTOR SEYDEL, *Radio-TV Dir.*
Anderson & Cairns, Inc., N. Y.

• Thanks for your eagle eye, Reader Seydel. You're 100% right.

LATIN AMERICAN PROGRAMING

SPONSOR's list of stations which carry Latin American programing did not include KWBU. These 50,000 non-directional watts have been carrying probably the best Latin American programing in this area of the United States for many years.

The fact that one of our national advertisers called this to my attention makes it all the more important that you advise your readers that we are very much in this business and are carrying a large number of the top national and regional advertisers. In fact, we have an excellent brochure on this last virgin American market, which we shall gladly send to those agencies or individuals interested in this market.

By all means, please be sure to add KWBU to your list of stations specializing in Latin American programing. Also, I suggest that you delete from your list the Corpus Christi station which does not include Latin American programing at all.

HARRY H. HAYES, *Mgr.*
KWBU, Corpus Christi

IT'S ABOUT TIME

Been reading this thing for two years now.

Time I had my own subscription.

Enclosed is check for \$8—and please send TV Dictionary.

HOWARD A. PLUMMER, JR.
Radio-TV Dept.

McCann-Erickson, Inc., N. Y.

ARMOUR SPONSOR SATURATED

Currently, we have at least two subscriptions of SPONSOR coming to the general office of Armour, and, I believe, still another delivered to the Armour Soap Works. In view of this adequate coverage here, I think you'll agree that the interesting information SPONSOR has to offer gets pretty well digested by the interested parties.

H. H. LELAND, *Dir. of Radio-TV Adv.*
Armour and Co., Chicago

STUDENTS WANT SPONSOR

A year ago, I sent in subscriptions to SPONSOR for a number of our graduate and undergraduate students, at your special student rate of \$4.00 per year. Assuming that the student rate is unchanged, I would like to enter subscriptions for the coming year for the 16 students listed on the attached.

I enclose my personal check for \$32.00—representing half of the total cost. Remainder will come as a University check, since it is our custom to pay half of the cost of the magazine out of one of our fee accounts, and collect the other half from the student taking advantage of the subscription offer.

May I add a word of congratulations on the excellent job you're doing with the magazine. It's certainly in the "no station or air advertiser should be without it" classification.

HARRISON B. SUMMERS
Ohio State U., Columbus

• The special student rate for SPONSOR is still \$4.00 a year.

RADIO LUXEMBOURG

With reference to Radio Luxembourg, the position is now the best since the war in Europe, with 42½ hours per week being broadcast in English for listeners in Britain and well-supported by leading national advertisers. Radio Luxembourg now operates two transmitters, both with a power of 150,000 watts:

Radio Luxembourg I: 1293 meters, 232 kcs; 5:40 a.m.—12 midnight

French programing
Radio Luxembourg II: 208 meters, 1442 kcs; 6:00 p.m.—12 midnight

English programing

You will see from the above that British listeners get a continuous service in English over 208 m. every night in direct competition to BBC networks,

(Please turn to page 86)

Best
time buy
on the market



Say "Children's Hour" and instantly people in and around Philadelphia think of a Sunday morning program now in its 24th year on WCAU Radio, sponsored by the Horn & Hardart Restaurants and Retail Shops. Say "Horn & Hardart Herald" and they think of the long-established news show heard every morning over WCAU, inviting them to "hear what happened during the night."

This part played by WCAU in the Horn & Hardart organization's advertising is best described in the Company's own words . . .

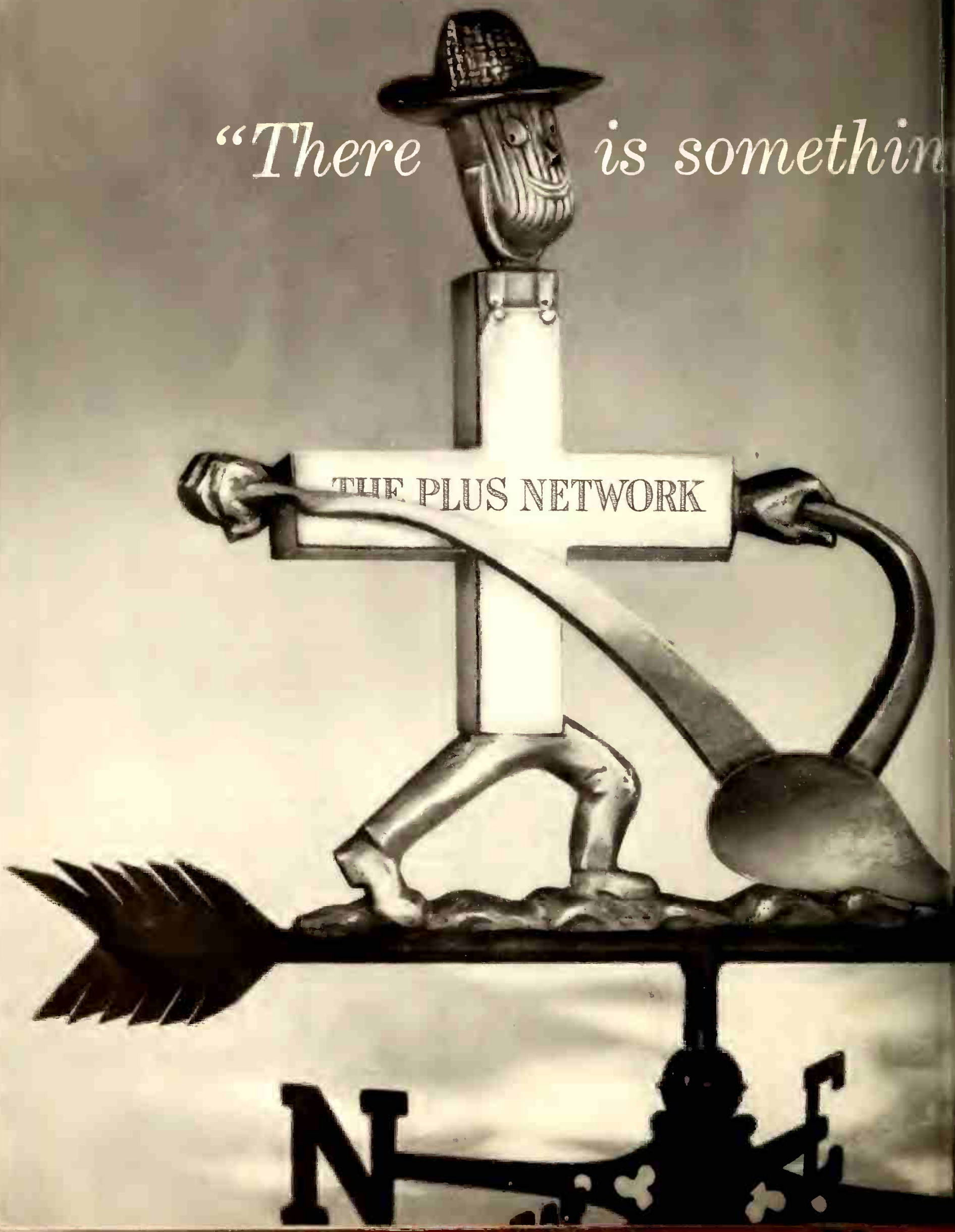
"We early recognized the economy of advertising by radio — and more particularly over WCAU. Our 'Children's Hour' has not only done an outstanding sales job but has become a most effective vehicle for promoting good community relations. Furthermore, through our newscast, we have been able to tell our story to our Philadelphia customers every weekday. The result has been 24 years of uninterrupted selling — over WCAU. Today we are finding WCAU just as productive a sales medium as it has been at any time in our long and profitable association."

Almost a quarter of a century of consecutive and exclusive advertising on WCAU adds more proof — proof that WCAU is the best time buy on the market.

WCAU

*The Philadelphia Bulletin Station
CBS affiliate • 50,000 watts
Represented by CBS Radio Spot Sales*

“There is something



n the wind..."

All prevailing trade winds point straight to the Plus Network...

Mutual is the one radio network with a plus in client billings. After the only full-year gain in the industry ('51 over '50), Mutual Network time sales for the first quarter of '52 are 11% ahead of '51.

Mutual is the one radio network with a plus in share of audience. Latest Nielsen data reveal the only increased share in the industry: Jan. '52 is 13% ahead of Jan. '51.

Mutual is the one radio network with a plus in station facilities. Our 12-year pattern of "the most stations in the most markets" now inspires imitative efforts by all other networks.

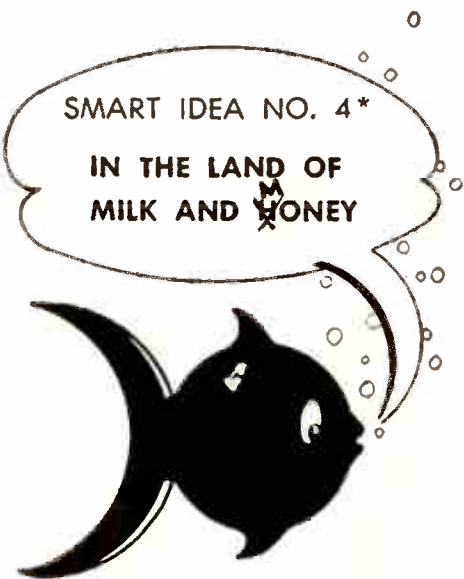
*All prevailing trade winds point straight to the Plus Network... where the most sales-productive fields in all U.S. advertising await *your* plowshare—and where the *lowest costs* prevail, too.*

*the **MUTUAL** network of 550 affiliated stations east, west, north, south*



BIG ONE GOT AWAY?

NO SIR! We got him last year and we'll get him again next month . . . along with a thousand more Bass, Walleyes, Northerns, Trout and Muskies!



Each year WBAY holds a deep-in-the-Northwoods Fishing Party. With the help of Izaak Walton Leagues and Conservation Clubs, we select the 100 men, living within our Zone of Influence, who have contributed most to Good Sportsmanship and Wildlife Service during the year.

These men are our guests, all expenses paid for three days, at fabulous Northern Holiday Lodge, 203 miles northwest of here . . . where virgin timber grows tall and clean midst a dozen lazy lakes and sassy streams, and — ah, you understand!

Anyway, we feel our Annual Fishing Party is beautiful Audience Promotion. BUSINESS WEEK Magazine does too. As reported last July — "Fish, Gossip and Service Build WBAY".

** This is the 4th in series of our original ideas. Glad to send you others.*

Wisconsin's most show-full station

5000 WATTS

IN
Green Bay



HAYDN R. EVANS, Gen. Mgr.
Represented By WEED & COMPANY

© WBAY

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Puritan Co of America Inc	Schwimmer & Scott	CBS 186	Arthur Godfrey; M-F 10-10:15 am; 5 May; 17 wks
Zenith Radio Corp (Zenith hearing aid div)	BBDO	ABC 250	Monday Morning Headlines; Sun 6:20-30 pm; 20 Apr; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
American Tobacco Co	BBDO	NBC 188	Your Hit Parade; Th 10-10:30 pm; 17 Apr; 52 wks
P. Lorillard Co	Lennen & Mitchell	ABC 210	Stop the Music; Sun 8:45-9 pm; 18 May; 52 wks
Mars Inc	Leo Burnett	CBS	People Are Funny T 8-8:30 pm; 30 Sep; 39 wks
Pure Oil Co	Leo Burnett	NBC 34	Pure Oil News Time; M-F 7-7:15 pm; 28 Apr; 52 wks
Toni Co	Foote, Cone & Belding	CBS 176	This Is Nora Drake; M, W, F 2:30-45 pm; 5 May; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
General Foods Corp	Certo, Sure-Jell	Benton & Bowles (N.Y.)	Over 100 stns; Natl	Partic; early May (staggered dates); 8-17 wks
Thomas J. Lipton Inc	Lipton tea	Young & Rubicam (N.Y.)	Southeast; Southwest; Southcentral areas	Annmts; 2 Jun; 13 wks
Waffle Corporation of America	Frozen waffle mix	J. M. Korn (Phila.)	6 Eastern mkts	Chainbreaks; 29 Apr; 13 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph Creamer	WOR, WOR-TV, N.Y., adv, prom dir	Free lance adv, pub rel consultant, N.Y. (office address to be announced at later date)
J. C. Dine	NBC, N.Y., press dir	Ziv Television Programs, N.Y., pub rel dir
Powell Ensign	Everett-McKinney, N.Y., sls mgr	Same, vp
William H. Ensign	ABC, N.Y., eastern sls mgr	CBS Radio, N.Y., acct exec
Norman Flynn	WENE, Binghamton, member sls staff	Same, sls mgr
George Goldman	Zibman, Phila., copy chief	WCAU, Phila., asst dir radio prom
Paul LaRiviere	KBIS, Bakersfield, Cal., comml mgr	KXO, El Centro, asst mgr
Edward F. Lethen Jr	CBS Radio, N. Y., acct exec	Same, dir sls extension
James V. McConnell	NBC, N.Y., dir natl spot sls	John Blair, N.Y., vp
Thomas B. McFadden	KNBH, Hlywd., gen mgr	NBC, N.Y., dir natl spot sls
Frank Nesbitt	CBS Radio, N.Y., member sls presentation staff	Same, dir sls presentations
Donald A. Norman	KNBH, Hlywd., sls mgr	Same, mgr
Charles J. Oppenheim	CBS Radio, N.Y., prog prom dir	Same, adm mgr, adv-sls prom
Harry D. Peck	WDGY, Mnpls., vp-gen mgr	WISN, Milwaukee, gen mgr
Bernard H. Pelzer Jr	Katz, N.Y., member tv sls staff	Edward Lamb Enterprises of New York, N.Y., mgr (new office at Barclay Hotel)
B. C. Robertson	KWKH, Shreveport, asst mgr	KTHS, Little Rock, mgr
Hamilton Shea	NBC, N.Y., operations dir o&o stns	WTAM, WTAM-FM, WNBK, Cleve., gen mgr
Carleton D. Smith	NBC, N.Y., head stn relations	Same, operations dir o&o stns
Robert N. Wold	WTCN, WTCN-TV, Mnpls., prom mgr	WBBM, Chi., merchandising, sls svc mgr
Frank Young	NBC, N.Y., pub rel rep	Same, dir press dept



Numbers after names refer to New and Renew category

- Norman Flynn (4)
- Henry G. Riegner (5)
- R. T. Bailey (5)
- Robert N. Wold (4)
- Frank Young (4)

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

5. Sponsor Personnel Changes

STATION	FORMER AFFILIATION	NEW AFFILIATION
Raymond T. Bailey	Borden Co, N.Y., prod adv, sls prom mgr (special products div)	Same, adv mgr (Starlac dept)
Mathew F. Barnes	Zenith Radio Distributing Corp, Chi., district mgr	Zenith Radio Corp, Dallas, regl sls mgr
C. W. Cook	General Foods Corp, N.Y., prod mgr (Instant Maxwell House coffee)	Same, adv sls mgr (Maxwell House div)
Donald B. Douglas	Quaker Oats Co, Chi., adv vp	Same, member board of dir
Roger M. Kirk Jr	John H. Dulany & Son, Fruitland, Md., adv, sls prom mgr	Same, natl sls mgr (frozen food div)
Leslie E. Parkhurst	Emerson Drug Co, Balto., mgr middle Atlantic div	Same, sls mgr
Thomas G. Prosser	White Rock Corp, N.Y., adv, sls dir	Same, adv, sls vp
Henry C. Riegner	TWA, N.Y., mgr prod adv	Same, adv dir
Milton K. Swinger	International Latex Corp, N.Y., sls prom	Champ Hats, Phila., natl sls prom mgr
Charles G. Wright	Kraft Foods, Chi., gen sls mgr	Same, vp

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Beverage Corp, Bklyn.	Soft drink manufacturer	Moss, N.Y.
American Safety Razor Corp, Bklyn.	Gem razor and blade, Ever-Ready shaving brush	Grey, N.Y. (eff 1 Jun)
John Jacob Astor Hotel, Astoria, Ore.	Hotel	Blitz, Portland
Bandini Fertilizers Co, L. A.	Plant foods, fertilizers	Mayers, L.A.
Burgk & Nelson, S. F.	Clothiers	Ad Fried, Oakland
Coca-Cola Bottling Co of N.Y.	Coca-Cola distributor	Comstock, Buffalo (Western N.Y. markets)
Dixie Mills Co, East St. Louis, Ill.	Feeds	Olian, St. L.
Dodson-Fisher Co, St. Paul	Glovettes shoes	W. Oakes Miller, St. Paul
Emerson Radio & Phonograph Corp, N.Y.	Radio-TV set manufacturer	Grey, N.Y.
L. D. Faas Inc, Southgate, Cal.	King-O-Lawn power edger	Kent Goodman, Hlywd.
Freewax Corp, Tallahassee	Floor wax	Liller, Neal & Battle, Atlanta
Gard Industries Inc, Chi.	Weatherproofing clothing spray	Ross Roy, Chi.
Hamilton Manufacturing, Phila.	Silver Magic metal polish	Lohmeyer-Adelman, Phila.
Kitchen Art Foods, Chi.	Py-O-My mixes, other food products	Aubrey, Finlay, Marley & Hodgson, Chi.
Lasko Metal Products Inc, West Chester, Pa.	Electrical appliances	Lohmeyer-Adelman, Phila.
Marnett Chemicals Inc, Balto.	Bleachies for clothes	Joseph Katz, Balto.
Metropolis Brewing Co, Trenton, N.J.	Champale	Roche-Eckhoff & Assoc, Hlywd. (California, Oregon, Washington, Nevada, Arizona adv)
Nil-O-Nal Co, Chi.	Nil-O-Nal super lanolated hair cream	O'Neil, Larson & McMahon, Chi.
Northwestern Furniture Co, L.A.	Retail furniture	Lionel, Hlywd.
Edward O'Toole Co, N.Y.	Religious publications	Herald, N.Y.
Pacific Plastic Products Co, S. F.	Plastic household items	Brisacher, Wheeler, S. F.
Riggio Tobacco Corp, N.Y.	Regent cigarettes	Hilton & Riggio, N.Y.
Santa Monica New Car Dealers, Santa Monica	New car dealers	Irwin, Beverly Hills
Scott Radio Laboratories, Chi.	TV receivers, retail outlets	Ross Roy, Chi.
Shawnee Inn Inc, Shawnee-On-Delaware, Pa.	Resort hotel	Gunn-Mears, N.Y.
Sterling Tobacco Corp, N.Y.	Fairfax cigarettes	Victor A. Bennett, N.Y.
Tele-King Television Corp, N.Y.	TV receivers	Monroe Greenthal, N.Y.
Todd's Clothes Inc, L.A.	Men's clothing	Lionel, Hlywd.
Ventura Coastal Lemon Co, Ventura, Cal.	Frozen citrus concentrates	Erwin, Wasey & Co, L.A.
Vermont Blue Ribbon Dealers Assoc, L.A.	Used car dealers	Yambert-Prochnow, Beverly Hills
Vital-Aid Corp of America, Paterson	Vital-Aid liquid vitamin compound	Admiral, N.Y.
West Coast Engineers Inc, L.A.	Wastemaster disposal units	Hutchinson-Hadlock Co, Hlywd.

Numbers after names refer to New and Renew category

J. C. Dine (4)
 J. V. McConnell (4)
 C. J. Oppenheim (4)
 Harry D. Peck (4)
 Frank Nesbitt (4)

B. G. Robertson (4)
 Tom McFadden (4)
 T. G. Prosser (5)
 Hamilton Shea (4)
 E. F. Lethen, Jr. (4)



NBC's MEN IN THE NEWS: *Swayze*



Photograph by RALPH STEINER

*“It never occurred to me
that my neckties
might be a problem . . .”*

Not only his neckties, but his shirts, gestures and state of health are of tremendous concern to John Cameron Swayze's regular viewers. Swayze, who started as a reporter and newscaster in Kansas City, must choose his accessories as carefully as he edits his script. Television's most decorated newsman, Swayze has won more awards for accuracy than a Swiss watch . . . including the coveted DuPont award. Formerly Director of News for NBC's Western

network, John Cameron Swayze's phenomenal memory and brisk showmanship first gained national prominence with his TV coverage of the 1948 presidential conventions. Now with his daily Camel News Caravan, television's highest rated news show, Swayze is one of the most-heard newsmen in the business.

As a keen interpretive reporter and knowledgeable showman, Swayze knows that 1952's big story is politics, and his first assignment, like that of 100 other NBC men of news, is to cover the conventions and the elections as they've never been covered before.

Swayze, Pearson, Kaltenborn, Mueller—these are a few of the outstanding reporters who make the NBC News Center pre-eminent

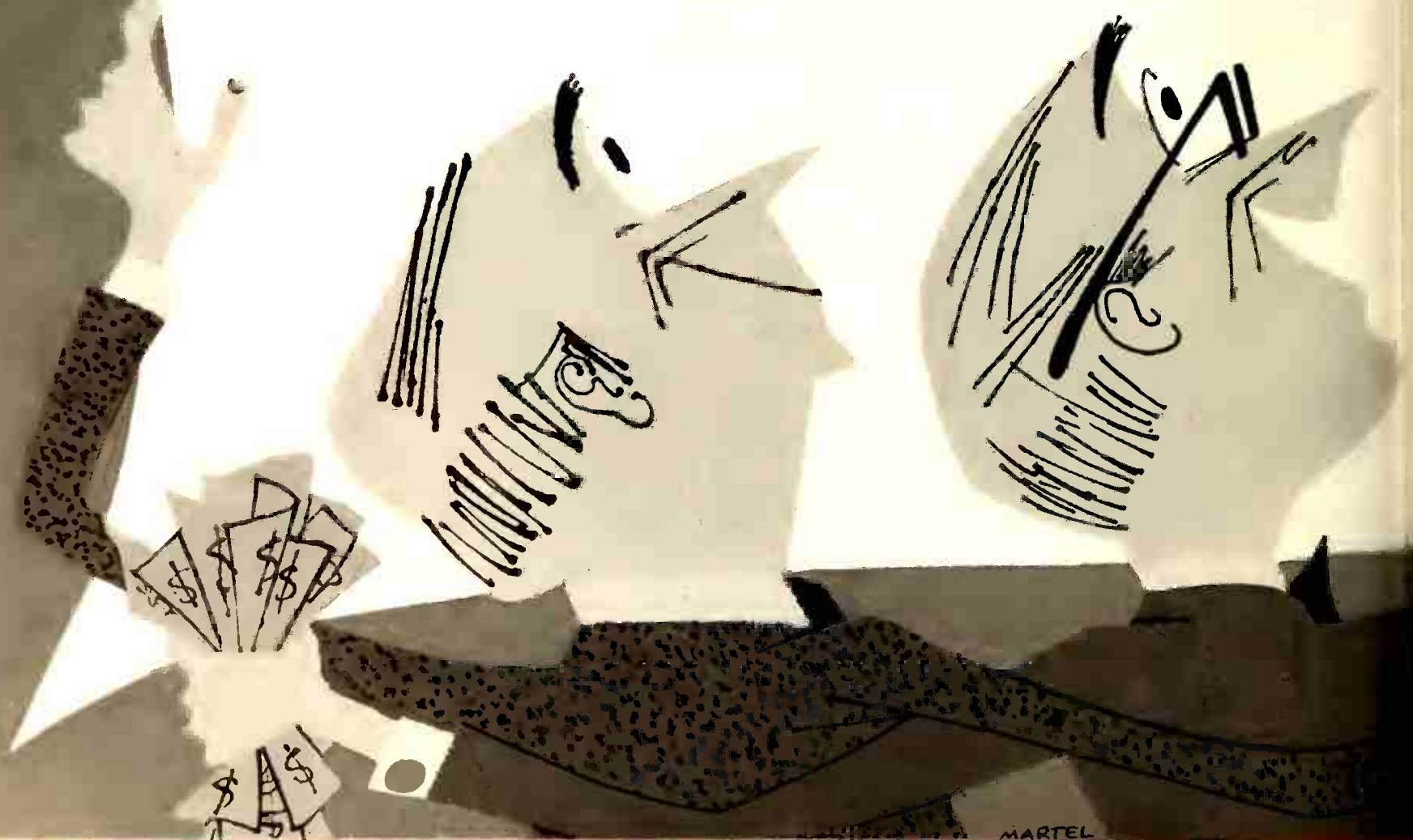
in broadcasting. News reaches most Americans first through radio and television, and ratings prove that, day-to-day, more Americans prefer NBC as their primary news source on both radio and television. The reason is simple. NBC's news-gathering facilities are larger and more active, and NBC consistently broadcasts more hours of news, more special events than any other radio or television network.

Politics makes more than strange bedfellows. It makes exciting news, and in this, the most intense political campaign since 1932, more Americans will hear the news first and hear more of it from NBC.

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

**SELLING THE ST. LOUIS MARKET IS EASY
WHEN YOU REMEMBER THAT:**

**KMOX daytime
audiences are larger
than those of the
next two stations in
St. Louis combined.**



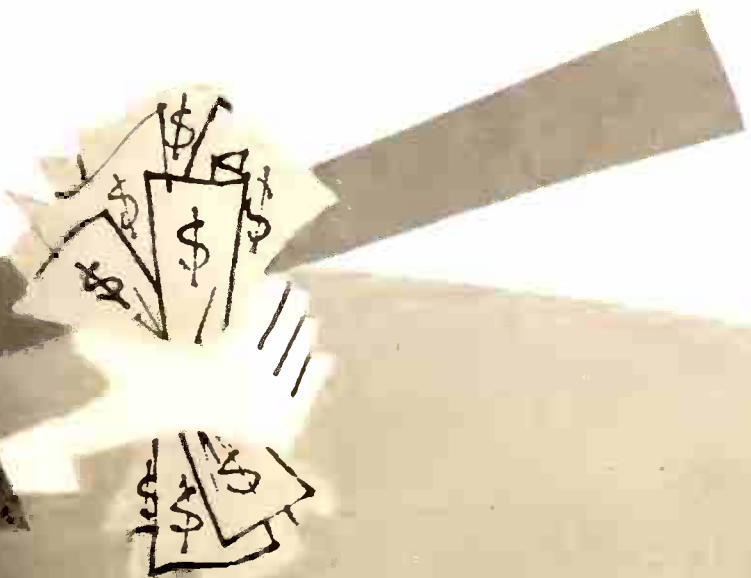
KMOX delivers those audiences at a lower cost-per- thousand than any other station...in metropolitan St. Louis alone!

Projected to 50-100% daytime BMB areas served
by these stations, the figures prove KMOX delivers more
audience than the next four St. Louis stations
combined...at less than half the cost-per-thousand
of its nearest competitor!

*Source: Pulse of St. Louis, Jan.-Feb. 1952: daytime averages, Monday through Friday,
principal daytime-rate time periods.*

**"The Voice
of St. Louis"**

KMOX 50,000 WATTS
CBS OWNED
REPRESENTED BY
CBS RADIO SPOT SALES





ONE OF
America's Greatest
INDEPENDENT
RADIO STATIONS!
 IN MARKETS OVER 500,000



Source: Hooper Radio Audience Indexes
 —Unaffiliated Radio Stations, Dec., 1951
 — Jan., 1952.

and in milwaukee...

For \$100 per week or more, WEMP delivers 2 times the audience of network station No. 1 and 2½ times the audience of network station No. 2*.

*All Hooperatings based on Oct.-Feb. 1952 Comprehensive, using highest individual 15-minute strip rating 8:00 a. m. — 6:00 p. m.

WEMP WEMP-FM
24 HOURS OF MUSIC, NEWS, SPORTS
 HUGH BOICE, JR., Gen. Mgr.
 HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

Richard H. Hehman

Advertising Manager
 Pabst Sales Company, Chicago

Creative art and boxing are not leagues apart as they may seem. Dick Hehman, for instance, spanned them both in less than two years: artistically, as the Kroger Company's director of creative production from 1949 to late 1951; pugilistically, as Pabst advertising manager helping to handle a radio-TV haymaker that promises to exceed 1951's figure, more than \$2,180,000.

This year, as last, the money goes toward *Pabst Blue Ribbon Bouts* on 47 CBS-TV affiliates and 237 AM stations. Apparently the money was well spent (through Warwick & Legler), for Pabst, in fourth place nationally in 1950, is now third. Pabst has succeeded Ballantine in barrel sales and is only running behind Schlitz and Anheuser-Busch. Statistically, this means a 1951 sales increase of 3,100,000 gallons.

The sales graph is encouraging for Hehman and Nathan Perlstein, advertising vice president. "Much healthier than sales graphs looked back in 1932," reminisces Hehman, "when I first got started.

"I was 19 then and I began as an apprentice in the Kroger Company's art department. It was in the lowest trough of the depression and the job was only part-time. But by 1941 I had become art director of the company's advertising and display department."

Four more years with Kroger, then three with Campbell-Mithun as an account executive and merchandising director, brought Hehman to 1948 and a step that he calls "one of the most important moves of my life."

"I went back to Cincinnati as a sales representative for the Display Corporation. That job not only gave me needed selling experience but exposed me to the problems of a variety of industries with which I wouldn't have come in contact otherwise."

But constant traveling became wearisome, and Dick completed the cycle by returning to Kroger. Then Pabst and boxing came into his life; now left jabs and lager form the theme of his working hours.

As for his leisure time activities, Hehman's hobbies are an outgrowth of his earlier interest in art—include interior decorating, remodeling and landscaping, all at his home. "I haven't lived in one place long enough to complete my projects," says Hehman, "but at least the hobbies have helped me sell my home whenever I wanted to move."

★ ★ ★

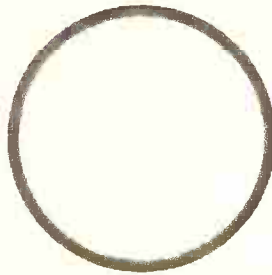
WHY

... in Northern California

KNBC reaches more people ... more often ...

than any other radio ^{OR TV} station

This represents the coverage pattern in Northern California of KNBC's 50,000 watt *non-directional* transmitter.



This represents the coverage pattern of the other dominant 50,000 watt stations in Northern California—both *directional* transmitters.

This, for interesting comparison, represents television coverage in Northern California.



Put them all together—and you get a *complete* picture of radio and TV coverage in the great Northern California market, like this:—



TELEVISION, covering a sixty mile radius with only about one-third of the families in the narrow TV circle owning sets.

Radio, dominated by three stations:—two with 50,000 watt directional coverage taking in a limited elliptical area—

—and the other, KNBC, with 50,000 watts, non-directional, giving a *wide circle* of coverage that includes not only the San Francisco-Oakland Metropolitan Market, but *all* the thriving PLUS-Markets of Northern California.

Yes, in Northern California, more people are reached by—and listen more often to—KNBC than any other radio station. More people tune in to KNBC radio than to any television station in the area.

Wide circle coverage plus program popularity make ...

KNBC

in San Francisco. Northern California's No. 1 Advertising Medium ...

50,000 watts, Non-Directional ... 680 KC Represented by NBC spot sales



EVERYONE AGREES

WXLW is THE

selling station

of Indianapolis

USING ONLY WXLW

*** Stuart Studebaker**

was host to over

15,000 potential

customers at the

unveiling of the

latest models.

Further Proof that

WXLW's Sales Impact

can sell for YOU TOO!

Contact Your Nearest

John E. Pearson Office

New York, Chicago

Dallas, Minneapolis

Los Angeles, San Francisco



New developments on SPONSOR stories



See: "Clothing stores on the air"

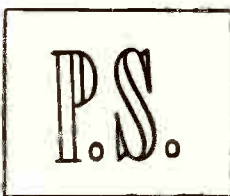
Issue: 20 November 1950, p. 33

Subject: Men's stores hit hard with radio with very little help from manufacturers

The country's leading clothing chains are fighting tooth and nail through radio and TV to get the customer's clothing dollar. Quality, style, price, and brand remembrance are some of the selling points.

Bond Stores, Inc. (agency is Neff-Rogow), with branches from coast to coast, is running wrestling and sports on TV in Dallas, Houston, S. F. and L. A. plus news and musical clock shows from New York to Oakland. Crawford Clothes (Al Paul Lefton) is saturating its key New York market with some 100 announcements weekly on five stations supplemented by dramatic and boxing telecasts on WOR-TV, WABD and WFIL.

A price roll-back campaign is the ad weapon of the 26-store Ripley chain. They sponsor musical shows on WMCA and WNEW; announcements in Philadelphia and Hartford (Bobley Co.). Howard Clothes, with 26 stores from New York west to Minneapolis, is trying a new show on WNBT. They feature Bill Stern on a five-minute stint, 11:10 to 11:15 p.m. The show debuted on 14 April after Howard relinquished Jimmy Powers on WPIX (Peck Advertising).



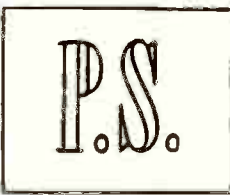
See: "Fall Facts Issue: 1951"

Issue: 16 July 1951, p. 100

Subject: Storecasting offers grocery and drug firms a valuable merchandising coordinator

Storecasting is attracting an increasing number of swear-by-radio advertisers who brought national and regional spot radio billings to more than \$135,000,000 last year, up 13% over 1950. Storecasting's power, advertisers find, lies in its ability to hammer home brand remembrance in more than 630 supermarkets while the customer is making her purchases. It perfectly supplements radio's knack of bringing the buyer into the store.

Among these advertisers are Blue Ribbon napkins, Good Luck margarine, Holiday instant coffee, Swift's sausages, Westinghouse bulbs, White Rock beverages, and Swanson frozen poultry. Helping to convince them is Storecasting's past record of 25% to 150% boosts in sales for some of its clients and a 75% rate of sponsor renewals. Storecasting's billings last month: \$100,000.



See: "Magazines on the air"

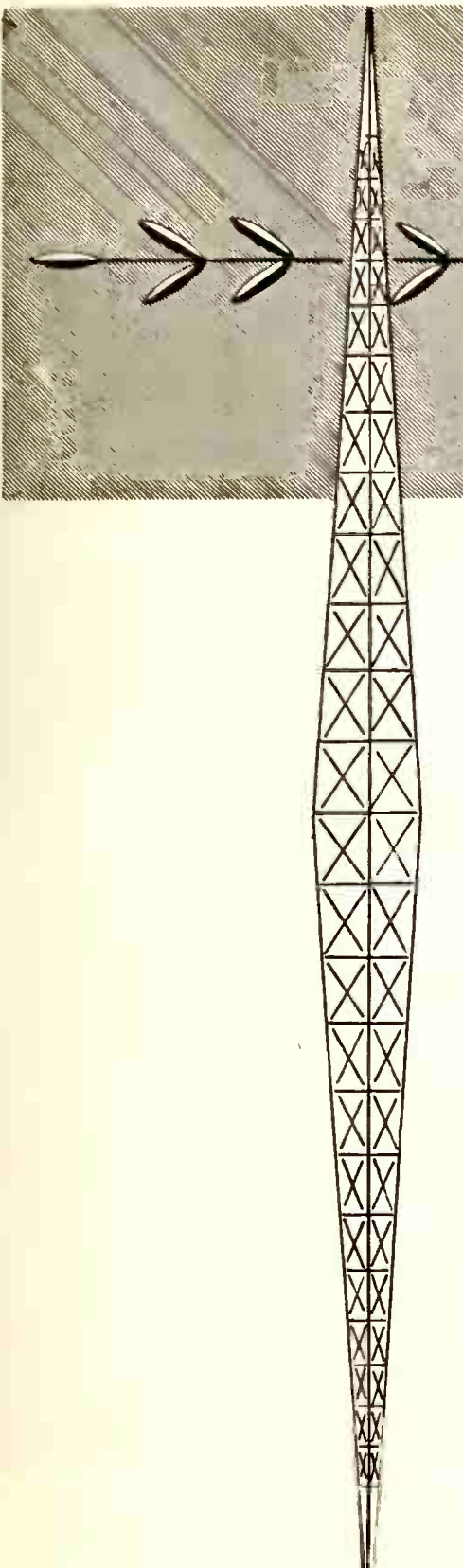
Issue: 12 February 1951, p. 34

Subject: Magazines use competitive media to build readership

Many book publishers and dealers blame TV for a decline in book sales. In Los Angeles this theory is given credence by 18 book publishers and 20 members of the Southern California Booksellers Association who are campaigning on TV to stimulate book readership.

They've assumed sponsorship of a half hour show, *The Valley Book Parade* (Sundays 2:00 to 2:30 p.m.) for the express purpose of telling non-bookish viewers what they're missing. The approach: TV can't take the place of books for information and pleasure.

The show features a discussion of several books, with member stores promoting the books talked about on the very next day. Participating publishers include Doubleday, Harpers, Random House, McGraw-Hill, Simon & Schuster, and Viking.



PRIDE

WREC

HAS NO PATENT ON
GOOD PROGRAMMING

★
LOW COST COVERAGE

★
FAIR BUSINESS POLICIES

★
CIVIC INTEREST

But we take pride in that we do deliver them to
both Listeners and Sponsors alike.

That WREC does deliver is proved by the facts... costs
are 10.1% less than in 1946 per person reached, and
WREC has a higher average Hooper than any other
Memphis station.

REPRESENTED BY
THE KATZ AGENCY

WREC

AFFILIATED WITH CBS
600 KC. 5,000 WATTS



MEMPHIS NO. 1 STATION

a
power
for
the
power
industry



COLOSSUS OF THE CAROLINAS



On January 22, 1952, WBT's Director of News and Special Events—Jack Knell—celebrated his tenth year as the radio voice of the Carolinas' mammoth and ever-growing Duke Power Company. Jack's 69% Share of Audience at 12:35 P. M. is closely rivaled by his 61% at 6 P. M.—two significant examples of the power of WBT local personalities—and WBT itself.

WBT

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales



**Kraft was first regular
TV drama sponsor**

KRAFT SHOW STARTED ON THIS SET FIVE YEARS AGO WITH A POLICY OF "THE PLAY'S THE THING" AND NO NAME STARS

How Kraft uses the air: 1933-52

History in both radio and TV reflects tendency

to long runs, quality shows and consistent merchandising

over-all

"Once we get an idea we stick with it."

Summed up in this statement is the basic advertising and merchandising philosophy of a big leader in the foods processing and packaging field—the Kraft Foods Co.

Kraft's record as a merchandiser is synonymous with tops in the grocery field. Kraft's alert and ingenious advertising has garnered it encomiums from the advertising trade. Kraft's reputation as a radio and television

programming pioneer places the company among the elite.

This is the story of a company which is kingpin in the cheese products business. Flexibly organized, it exploits quickly new vogues in product taste, production and use, new sales and distribution methods, or new advertising and promotion concepts. It is the story of a company with a consistent talent for eminently successful business policies, but policies that are not so sacrosanct or frozen that they can't be

abandoned or modified to meet shifting retailing currents or consumer habits.

In light of the company's basic philosophy, "When we get an idea we stick with it," the talk about flexibility may sound like a paradox. In the case of Kraft, it's anything but that. Faithfulness to an idea, in good advertising practice, does not insulate that idea from the application of slicker mechanics, brighter values, and general streamlining. In the Kraft lexicon,



1938 It's not "The Beard" but the Bingle himself, who grew this one on a hunting trip. Crosby stayed on the Kraft Music Hall, where he developed his unique patter style, for 10 years

"testing" is something you do in the laboratory or factory kitchen or in the marketing of a new product. An idea is something that has been thoroughly probed, and put through the wringer of collective minds until adjudged ready for launching.

Kraft's background in radio and television graphically attests to this company connotation of an idea and the policy of "sticking with it." When Kraft decided in 1933 to go into radio, it gave an extensive going-over to the musical variety format submitted by its agency, J. Walter Thompson. After assenting to the format, Kraft chose Paul Whiteman and Al Jolson from the submitted list of stars. That was the origin of the *Kraft Music Hall*, a show which stayed on NBC for 16 consecutive years, and might still be there if Bing Crosby, who joined the show in 1936, hadn't left it in 1945.

The same process of sifting and decision accompanied Kraft's debut into television. The *Kraft Television Theatre* marks its fifth year on NBC this May.

The basic idea of the *Kraft Music Hall* remained the same throughout its entire run. John H. Platt, Kraft's veteran v.p. in charge of advertising and public relations, demonstrated from the very inception of this series a sense of entertainment values, sensitivity to the family audience and ability to make the commercial palatable. The good humor imparted to the Kraft commercials by announcer Ken Carpenter, abetted by the cast, was quite a departure from the style of commercial presentation prevailing at the time. The Kraft commercial, in time, took on a flavor that was almost as distinctive and ingratiating as Crosby's general patter. Platt appreciated the appeal of comedy but also recognized a desire for music in



1941 Mary Martin and Victor were among those "KMH" helped to radio fame



1943 Don Ameche, Connie Boswell and Bob Burns teamed together for Kraft



1949 Carmen Cavallaro, director McIntosh, Lina Romay, Frank Morgan, C. Carroll

the audience. A concert artist was a "must" on every bill.

Leaving nostalgia for the time being and returning to an appraisal of Kraft Foods as a practitioner of advertising and promotion, these are some of the principles it operates on:

1. Kraft must first sell its products to the consumer before it can sell to the retailer. It must create demand before it can move the products.

2. Kraft salesmen must be merchandisers rather than order takers. They are taught how advertising can be used as a practical tool in their daily work.

3. Promotions are never hung on just one medium, but are hung, as Tad Jeffrey, ad manager of the cheese division puts it, "on the value of all media to the retailer."

4. In special or seasonal promotion campaigns, all media are coordinated. For instance, point-of-sale material will not illustrate anything connected with the *Kraft TV Theatre* but rather seek to capitalize on the recipes mentioned on this show.

5. Recipes rank as the No. 1 device for merchandising dairy goods and salad dressings. However, Kraft uses its TV commercials to stimulate viewers to write in for booklets containing recipes for televised dishes. These booklets have developed into a big business with Kraft, and the curiosity excited by TV demonstrations has increased the demand manyfold.

6. Kraft advertising thinking is basically in terms of cumulated messages. John B. McLaughlin, Kraft manager of advertising and promotion, says: "We are always looking for the combination of advertising (media) that will give us the widest circulation of our sales messages at the lowest cost-per-1,000 people, for only in this



John H. Platt, vice-president in charge of advertising and public relations, Kraft Foods Co.

KRAFT FIRSTS

1. The first dairy company in the U. S. to package cheese in slices.
2. The first advertiser in TV to introduce alternating weekly producers on a TV series, as happened with *The Kraft Theatre*.
3. The first advertiser to sponsor a two-hour program series on a network—*Kraft Music Hall*, co-starring Al Jolson, Paul Whiteman.
4. The first advertiser in TV with a regular weekly hour's drama.
5. The first advertiser whose TV program was carried from New York to Chicago when the coaxial cable to that point was opened.
6. The first to nationally advertise brand identified packages of cheese.
The first sponsor to install a summer replacement when the star—Al Jolson, in this instance, and the year was 1934—insisted on a hiatus. (Recognizing the basic error of this procedure Kraft made sure that this couldn't happen with its TV operation by adopting a dramatic format minus the star system.)
- 7.

way can we afford to constantly tell the buyers of this country the story of Kraft products day after day, night after night, week after week, month after month."

Kraft continues to be a major supporter of radio. Its budgetary policy remains unchanged, and the share going to radio today represents a normal ratio of the Kraft appropriation. The money being spent for TV is new advertising money and did not come from radio. Patently, Kraft in this respect rates as one of the great exceptions. Kraft's present disposition in the matter of daytime broadcasting is

to confine itself to radio. As McLaughlin reveals above, his organization is very cost-per-1,000 conscious, and the apparent assumption is that the daytime ratio for TV isn't as yet down to where Kraft would like it.

Kraft plays its sales and advertising fiscal card exceptionally close to the vest. Data gathered from various sources indicates that Kraft's over-all ad expenditure for 1951 could have been in the neighborhood of \$8,500,000: about 50% for radio and TV, around 35% for magazines (a medium on which it dotes because color and
(Please turn to page 60)



1952 The "Queen for a Day" faces the big wheel on Kraft series over Mutual



Kraft sells its confections to the moppet brigade through "Bobby Benson Show," an MBS half-hour



"The Great Gildersleeve," on NBC radio, has carried Kraft-Parkay label steadily for 11 years

"YES" *this letter by executive C. H. Kellstadt seemed to imply in 1948*

TO JAMES GORDON, WNOE, NEW ORLEANS:

"First, I want to stress that our firm was one of the pioneer users of radio for sales promotion purposes. Since the inception of radio we have spent millions of dollars on programs designed to stimulate sales through our mail order as well as our retail divisions.

* * *

Actually, hundreds of radio stations have at one time or another carried Sears sponsored programs, and these programs have run the gamut of everything from local spot announcements to a major network show. We have even sponsored a television show.

So much for our past experience. Even more important to your association is the fact that many of our retail stores are today continuing to use radio in one form or another. Last year, for example, our stores spent over three-quarters of a million dollars for local programs. This expenditure is, we believe, ample evidence that our store managers still maintain full authority in determining their choice of local advertising mediums.

It is certainly true, as you indicate in your letter, that the major proportion of our retail advertising expenditures is going to the daily newspapers. We have never made any secret of this fact. Viewed on a national basis our stores in 1947 spent approximately eighty cents out of each advertising dollar for newspaper white space and slightly over four cents out of each dollar for local radio programs.

In view of our past experience as well as continuing experience in radio, I think it is rather apparent that this eighty-to-four ratio has not resulted from chance or prejudice. Actually, it represents a realistic evaluation of these two media in terms of cost and results in relation to sales. I know of no better yardstick for measuring advertising of any kind.

Our practice of allotting the major proportion of our retail advertising budget for newspaper white space is certainly not unique. The practice is followed by most department stores. In the main, however, our stores operate somewhat differently from the typical department store in that they do not maintain a large and, in many cases, a well experienced advertising staff.

* * *

Usually it is suggested that these stores concentrate on newspaper advertising not only because of its proved effectiveness, but also because with the aid of our periodic mat service, such stores can do a more professional advertising job. The use of radio—as well as miscellaneous types of media—is discouraged in such cases because, as I have indicated, the store staffs do not have sufficient professional skill to properly evaluate this media.

Now that merchandising concerns of all types are again becoming highly competitive, it is obvious that a company such as ours is now going to have to employ all of the promotional skills at its command. In this connection, I assure you that we can ill afford to blithely ignore developments in the radio and television field, for there is always the possibility that we may some day find it desirable to employ this media to a greater degree than at present. Nonetheless, we are going to continue to criticize severely those of our stores who do not properly evaluate this media in relation to our type of business, and who attempt to use this media when they lack the necessary skill and experience to use it intelligently and effectively."

C. H. KELLSTADT

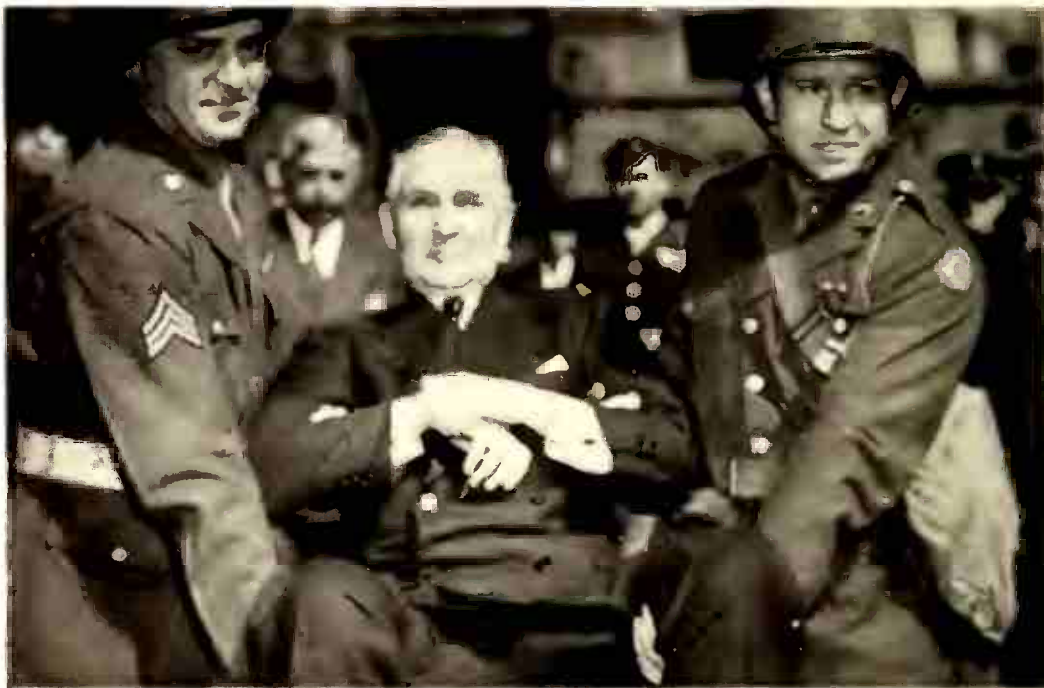
Are Sears and Ward

Past friction between big mail order firms and

When Sears, Roebuck and Montgomery Ward began, in the mid-1930's, to break with their individual pattern of being primarily mail-order firms, the radio industry eyed them eagerly. Both firms were expanding fast and furiously into the retail business, opening up a nation-wide chain of stores. They looked like a "natural" for radio, and later TV, advertising on a wide scale.

But, the widespread use of broadcast advertising on a well-planned basis has never come to pass for these two firms. Instead, much to the amazement of many admen, their primary advertising medium has been newspapers, then other printed media.

In the 1930's and 1940's, some attempts by both firms to find a niche in broadcast advertising were made. None was particularly successful. These "false starts" are thought to be the underlying cause of such seemingly anti-radio outbursts as the infamous Sears "White Paper" on radio, written in 1948, to James Gordon, WNOE, New Orleans.



Radio and TV often meet at Sears and Ward the same stubborn resistance to change exemplified by this wartime AP picture of Ward's boss, Sewell Avery, being ousted from his office

This summation of the-then Sears philosophy regarding radio was written by Sears executive C. H. Kellstadt, in response to a letter from the Louisiana Association of Broadcasters. Its contents (see left) were certainly not favorable to radio. It has long represented a kind of radio "dogma" at Sears; in fact, Kellstadt stated at the time that "it can be referred to in the future, or if desired, can be quoted in full when an occasion arises where an explanation of our radio policies is necessary."

Since 1948, there have been many encouraging signs indicating that the "radio-can't-work-for-us" philosophy is changing at both Sears and Ward. But many things (see column at right) still remain to be done.

anti-radio?

Media are due to basic misconceptions on both sides

over-all Few indeed are the U. S. firms whose dollar volume has boomed more handsomely, or more progressively, than the combination mail order and retail firms—Sears, Roebuck and Montgomery Ward. But, when it comes to setting broadcast advertising budgets, that's something else again. Here, the thinking of this billion-dollar pair has most often been in terms of pennies.

For years, this situation has been as ingenious a paradox as something dreamed up by Gilbert & Sullivan. Certainly, "advertising" is viewed as a vital necessity by the Chicago headquarters of both firms. Sears will spend about \$35,000,000 for advertising this year (one of the nation's largest budgets, comparable to P&G, Coca-Cola, Chevrolet). Montgomery Ward, smaller than Sears but still a huge business, will spend around \$12,000,000 for all advertising.

The thinking switches abruptly from being bullish to being bearish on the subject of broadcast advertising. In fact, many disgruntled radio and TV salesmen, weary of much vain battering on the doors of Sears and Ward, told SPONSOR that the two firms act like bears with sore paws.

What has riled the pro-broadcasting forces most, is the actual amount of air spending by Sears and Ward. During 1952, Sears will spend about \$1,000,000 to \$1,500,000 on the air, in regional and local campaigns. Strictly at the local level, Ward is expected to spend around \$100,000. Measured against the over-all advertising budgets of both firms, that comes to about 3% for Sears; about 1% for Ward. The rest of the huge budgets aren't hard to trace—about 80% winds up in newspaper advertising; the rest for other, mostly printed, media. Therefore, it's all too easy for most admen to label the two concerns as being "anti-radio."

Said the manager of a leading Midwestern station recently: "I'm sure Sears and Ward have their minds closed to any form of advertising that doesn't smell of printer's ink."

Actually, this statement is only partially right. In the eyes of the top advertising brass of both firms—men like Sears' national advertising manager, Marvin C. Lunde, and Ward's media director, J. A. Martin—the spending of some 3¢ for radio-TV to every 80¢ in newspapers is quite adequate.

In the past, the cold shoulder given broadcasting executives and salesmen by Lunde and Martin has seldom been in the spirit of malice, no matter what some salesmen may think. Sears and Ward just simply aren't convinced, after a great many years, that air selling can do them much good.

The trouble actually boils down to this:

1. Sears and Ward both look upon broadcast advertising as something that's still in the "trial" stage. To an advertiser like Colgate or General Mills, this is enough to generate a horse laugh. However, it's perfectly true—in the sense that neither of the big combination mail-order-and-retail firms have engaged in much more than a long series of "foot-wettings." No long-term plan has ever been worked out at either firm to integrate radio and TV into all the various local and national levels of their advertising.

2. On the other hand, the broadcasting advertising industry should get a good deal of the blame for the fact that Sears and Ward spend the bulk of their budgets in printed media. Too often, the approach to these two firms has been a direct, frontal attack, with bad results. Like many a giant firm (Standard Oil, Metropolitan Life Insurance, etc.) Sears and Ward have become somewhat introverted. When a sales pitch is being made to them in which the seller obviously hasn't much familiarity with the methods and problems of these two firms, it just confirms their philosophy of "we know what's best for us."

Therefore, the key to understanding the frequent growls from the two big concerns, when the subject of radio-TV advertising is brought up, lies in grasping this fact:

"NO" imply Sears and Ward objectives plus better use of air media in 1952

The six suggestions to Sears and Ward below were gleaned by SPONSOR as it canvassed the industry over a two-year period. It's hoped they will (1) promote better understanding between big mail order-retail firms and the radio-TV industry, (2) Sears, Ward, Spiegel and related firms like J. C. Penny will be encouraged to add to their over-all advertising plans some or all of these practical tips.

1. At the national level, both firms could find many ways to adapt specific techniques of the medium to their need for local-level punch to support both store and catalogue operations. Example: spot campaigns, possibly using custom-made open-end radio or TV programs, a la newspaper "mats," may be utilized.
2. At both the national and local level, Sears and Ward could do a much better job of orienting their own executive and managerial personnel on the wide uses of radio and TV. A constant complaint of both firms is that "our managers don't know how to use broadcasting advertising." This is nothing of which to be proud. Other Sears-Ward internal training programs are superior to radio training.
3. Sears, Ward and other firms of this type have never hired radio and TV specialists as adjuncts to advertising departments. But, their know-how is well worth the money, as has been demonstrated by similar "experts" in client offices of P&G, General Mills, Esso, Robert Hall Clothes, etc. Also, these specialists can perform "missionary" functions in traveling to various store locations, arranging campaigns.
4. Store managers themselves complain about the use of broadcast advertising, citing as their reason: "Why should I spend money to sponsor something which will also help every other store of ours in the area at no expense to them?" With headquarters willing to guide these managers, setting up "group" advertising plans embracing several stores (like auto dealer groups) would help, and could lick this problem.
5. Having never achieved a really sound success in radio or TV, Sears and Ward continue to look upon it as an "experimental" or "supplemental" medium. Tests, such as the ARBI surveys (see next page) have already proved that radio, when given the chance, can actually move merchandise off the shelves of Sears stores, and do it in a way that is highly competitive to newspaper advertising. More of these tests will aid the home office.
6. Above all, long-range plans should be developed at both firms for the proper integration of radio and TV into all levels of national and local advertising and promotion. This is a matter for executives of Sears and Ward, and broadcast executives, to work out slowly and carefully. The final results, in the eyes of air advertising veterans, will be worth the effort.

These ARBI tests prove radio's value to Sears, Roebuck

Item sold, city, adv. budget	Source of traffic & sales	How learned of mdse.? Who purchased? How much did they buy?			Newspaper advertising		Radio advertising	
		% of total traffic	% of media traffic who bought	% of total \$ vol. sales	Col. in.	Newspaper	No. of anncts.	Station
1. Skirts, Robes, and Formals, \$1.22 to 7.99 Sears, Roebuck & Co. Bellingham, Wash.	Newspaper	35.5	51.3	26.6	60	Bellingham Herald	3	KVOS
	Radio	40.0	68.2	45.6				
	Both	13.6	73.3	22.2				
	Other	10.9	58.3	5.6				
Newspaper: \$40.00								
Radio: \$40.00								
2. Nightgowns & P.J.'s, Flannellette, Women's & Men's Children's, \$1.19 to \$3.69 Sears, Roebuck & Co. Chehalis, Wash.	Newspaper	11.5	57.1	8.4	64	Daily Chronicle	4	KELA
	Radio	21.3	84.6	36.2				
	Both	9.8	83.3	10.2				
	Other	57.4	68.6	45.2				
Newspaper: \$37.20								
Radio: \$36.51								
3. Refrigerator, Goldspot, \$158.88 Sears, Roebuck & Co. Los Angeles, Calif. Surveys in 3 stores	Newspaper	14.3	36.8	16.5	90	Herald Express	2	KHJ
	Radio	39.6	35.2	38.6				
	Both	4.9	61.5	8.4				
	Other	41.2	26.6	36.5				
Newspaper: \$1,031.00								
Radio: \$1,034.13								
4. Refrigerator, Goldspot, \$179.00 Sears, Roebuck & Co. Washington, D. C. Surveys in 2 stores	Newspaper	29.8	47.1	32.8	70	Evening Star	6	WWDC
	Radio	17.5	45.0	18.3				
	Both	7.0	75.0	13.4				
	Other	45.7	30.8	35.5				
Newspaper: \$270.00								
Radio: \$270.00								

Sears, Roebuck and Montgomery Ward have not been shown how to use broadcast advertising effectively, despite the fact that they are ultra-progressive in practically every other phase of their business operations.

Once having grasped this situation, which came into focus when SPONSOR interviewed executives of both firms, as well as agency men, radio-TV executives and research experts, a great many things about Sears and Ward are easier to understand. It goes a long way toward explaining to the trade such paradoxes as Sears' famous "White Paper" (see page 28).

Here are some key facts about both firms which provide background for understanding of their present ad strategy:

- Neither firm today exists by merely printing up a hefty, 1,000-page catalogue and then distributing it to several million rural Americans. They couldn't even if they wanted to. Sears

and Ward have been forced into aggressive retail salesmanship by the simple fact that no longer is the bulk—or even the majority—of their business done through mail-order channels. Today, Sears does about 70% of its \$3-billion-annually sales through a huge international chain of some 690-odd retail stores in the U. S., Hawaii, and four foreign countries. Ward does a little more than 50% of its \$1.5-billion-annually business through several hundred Ward stores.

(Yet, neither Sears nor Ward has "national" plans for radio-TV this year. Sears has two regional network shows on Liberty Broadcasting System, to be discussed in this report.)

St. Louis department store, whose non-use of radio extends over years, are agog over results of recent ARBI test conducted by Sears in the St. Louis area. "Post-Dispatch" was pitted against station KXOK. See page 75.

- The classic catalogue order techniques of both firms have undergone drastic revisions in the past decade. Today, there are dozens of small "catalogue order offices" strung across the country in small towns and centralized rural points. Equipped with special catalogues (full of swatches of materials, samples), they operate in a near-retail fashion, and compete in-city with local merchants. Now, nearly two-thirds of the catalogue orders come from these urban "order offices," and from catalogue users who live in urban areas.

(Yet, neither Sears nor Wards has any kind of intensified spot radio or TV campaign designed for use in major farm markets or in small cities to boost the use of these "order offices," and to sell, simultaneously, farmers and city dwellers on "specials" in the frequent supplementary catalogues.)

- On the surface, both Sears and

(Please turn to page 73)



Account executives I like best and why

PART FOUR

OF A SERIES

Ad managers laud account men who are good coordinators, compatible, make field-level contacts

over-all About the most overdone caricature in the advertising business is that of the account executive. Occasionally you'll find a "character" trying to live up to the glamour boy portrait of the Frederic Wakeman novel. However, eliminating a sparse percentage, the account executive's workaday world presents anything but a bed of roses. As the feed-line and tentacle between his agency and the client, he bears as onerous and jittery a load as anyone else in the ad fraternity.

Living under almost constant pressure, he often has to exercise the patience and humility of a Job in dealing with situations and personalities. As an apologist for missed deadlines, slip-ups in office and freelance services, human errors and whatnot, he must have the acumen of a statesman. No small percentage of account men, it must be observed, have served as company ad managers during their careers. From this experience there often stems a rapport that not only cements the hold of the agency on the account, but also bolsters the prestige of the ad director within the client organization.

This sympathy or understanding, looms large in the relations between

ad manager and account executive. Absence of it, on the part of an account executive, has been the rock upon which many an account has crashed. In a business where ideas serve as the main source of energy and growth, this mental compatibility takes precedence over virtually everything else in personal relationships.

Obviously, the man that lives closest

to the account executive during his working hours, is the ad manager he contacts. The role of the account man extends far beyond channeling messages or ideas. He becomes thoroughly conversant with the ad manager's own organizational problems, the political complications, and the shifting moods toward advertising from upper eche-

(Please turn to page 83)

best "ideal account executive"

1. His personality and general approach to the task or problem are compatible with those of the ad manager.
2. He comes to a client meeting with a thoroughly documented presentation.
3. He has a knack for coordinating the work of the specialists in his agencies and making it a happy, smooth operation.
4. He likes to get out into the field and get acquainted with people and things on the distributor and retailing level.
5. He maintains a close touch with developments in various media and is alert when it comes to a good radio or TV buy for his client.
6. He is capable of making a pitch effectively before a client group or to persons in the field.

worst "tough to deal with"

case A: The hail fellow

"He considers the job most of the time as pretty much of a lark, is quick with the flip answer, but withal your liking for the guy, you must ask the agency to take him away."

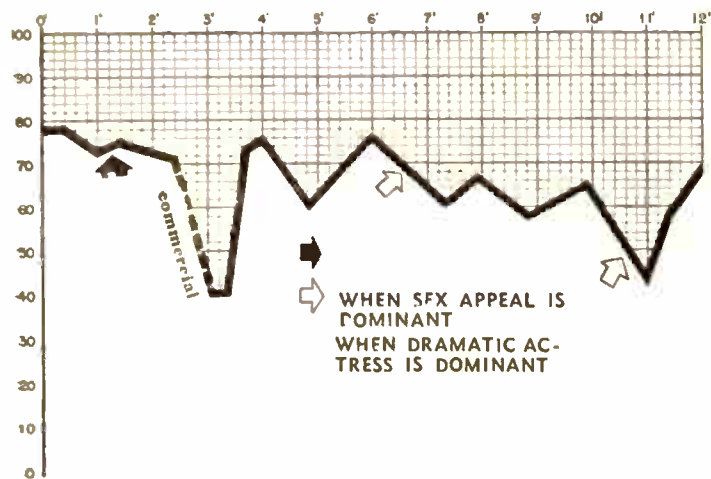
case B: The quick promiser

"He makes promises about deadlines and other things he must certainly know he can't keep and airily dismisses as a slight slip any estimate miscalculation regardless of proportion."

case C: The pompous lecturer

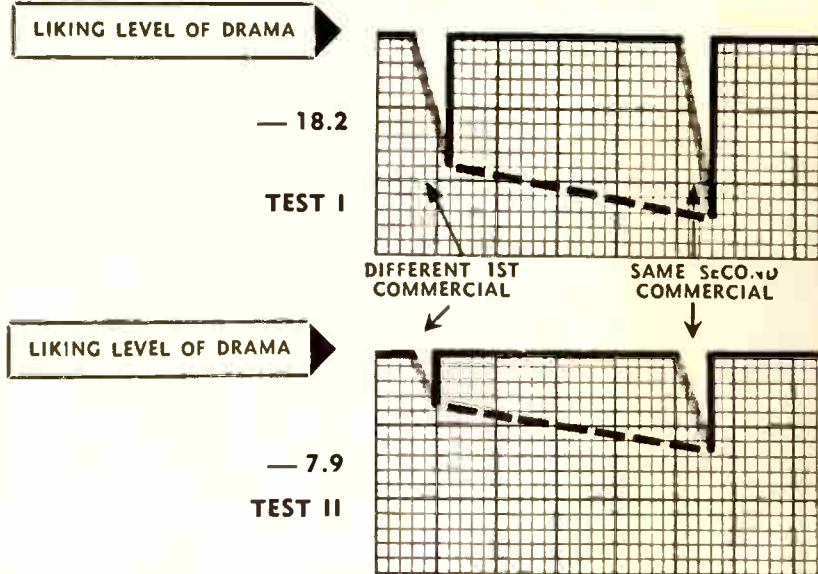
"He takes practically any topic or discussion as a cue for pontificating to the ad manager, or to a client group, citing, with no little self-approval, 'outstanding' accounts and campaigns with which he has been 'associated'."

IMPORTANCE OF MENTAL IMAGE
Movie Star with Sex Appeal



Source: All charts, Schwerin Research Corporation

IMPORTANCE OF CARRYOVER
Commercials in a Dramatic Program



1. FAMILIARITY: Every radio program's audience has certain "familiar" pre-program mental images regarding stars and program elements. Chart shows degree of dislike incurred by program when a female star went out of character

2. APPROACH: A successful radio program builds a strong "carry-over" of liking from the very beginning when it has started off strongly in its approach. Liking developed by favorable program commercials the level for later

Does your program obey these five rules?

Veteran researcher Horace Schwerin herein reveals a quintet of basic guides to radio show success

over-all Only a few years ago, radio producers howled in outraged pride if a research man was invited to join other executives in a program conference. Today, with everything from TV to taxes forcing radio advertisers into careful scrutiny of their radio spending, the attitude towards program research has changed drastically. The expert on qualitative radio research is coming into his own.

Considered radio's own Military Intelligence agent, the qualitative radio researcher is being consulted more and more frequently when radio campaigns are being mapped. Or, retrospectively, this program expert is the one whom sponsors ask for advice when they are faced with (1) shows that drag their feet in producing sales despite relatively high cost-per-1,000 or (2) commercials which don't sell as well as those of the competition.

It's still impossible to reduce the intangible of "good showmanship" to a set of rules and charts. On the other hand, sponsors no longer have to "fly by the seat of their pants." Bridging the gap between an unsuccessful program and one which delivers maximum efficiency is qualitative radio program research.

Horace S. Schwerin, head of Schwerin Research Corporation and a leading "analyzer" of programs in need of face-lifting, said not long ago:

"What was heretofore little more than a luxury has become a necessity. Thanks to the efforts of Dr. Harry Wolfe, Clifford Parsells, Paul Lazarsfeld, Frank Stanton, Herta Herzog, Hugh Beville, Oscar Katz and others, qualitative research has found true recognition. Why? *Because the only way you can get rid of waste is to know why you have that waste, and*

qualitative research will tell you why."

Schwerin, a man with 17 years of radio research experience and for the last six years head of a firm specializing in diagnosing radio and TV program ailments, recently summarized his long range conclusions about radio ills. (See box for a description of Schwerin's methods and techniques in testing and evaluating air programs. To many, this will be familiar.)

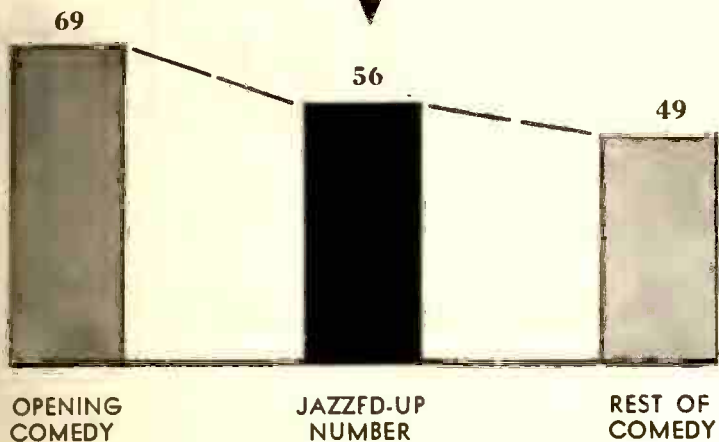
"We think we've tracked down the 'why's' and 'wherefores.' We've discovered them in great detail, in our hundreds of case histories," said Schwerin. "There are general principles to be distilled from my experience, and these are the principles we've distilled from our many, many tests."

SPONSOR feels that this "distillation" of Schwerin's experience is an important landmark in the analysis of radio programing. Indeed, many a sponsor

VIOLETION OF MOOD

Jazzed-up arrangement of folk number

LIKING SCORE

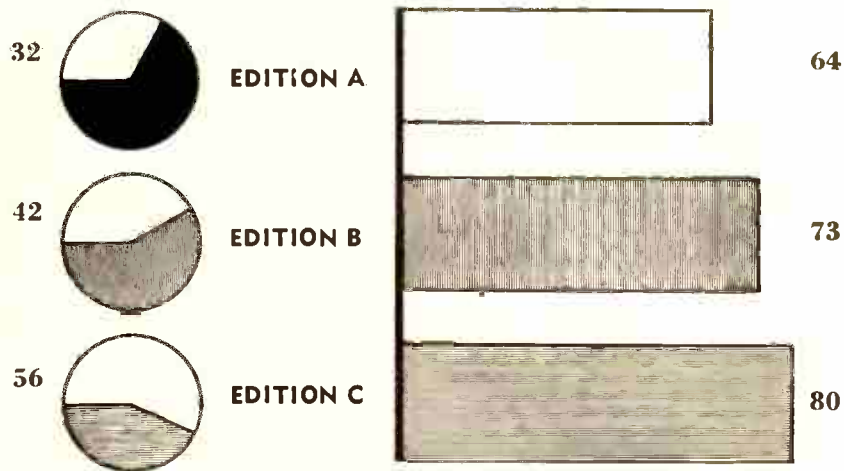


EFFECT OF CHANGING EMPHASIS

Example: news program

TIME DEVOTED TO FEATURED COMMENTATOR

LIKING SCORES



MOOD: The over-all reaction to a given radio show on the part of listeners is something which can be violated only at the risk of breaking the "mood" and incurring dislike. Example: Show charted above played a jazzed-up folk song

4. EMPHASIS: Experimentation and analysis can show a sponsor the correct "balance" of program elements. News series above shows how "time devoted to newscaster" was increased successfully up to point of diminishing returns

may find it to be the "brandy" needed to revive a program, dizzy on its rating feet. These are Schwerin's key points for spotting programming operational failures, both when the program is on the air, or while it is still in the laboratory stage.

"The major sources of error in the presentation of radio programs," Schwerin restated recently, "can be divided into five categories. They are: *Familiarity, Approach, Mood, Emphasis, and Direction.*"

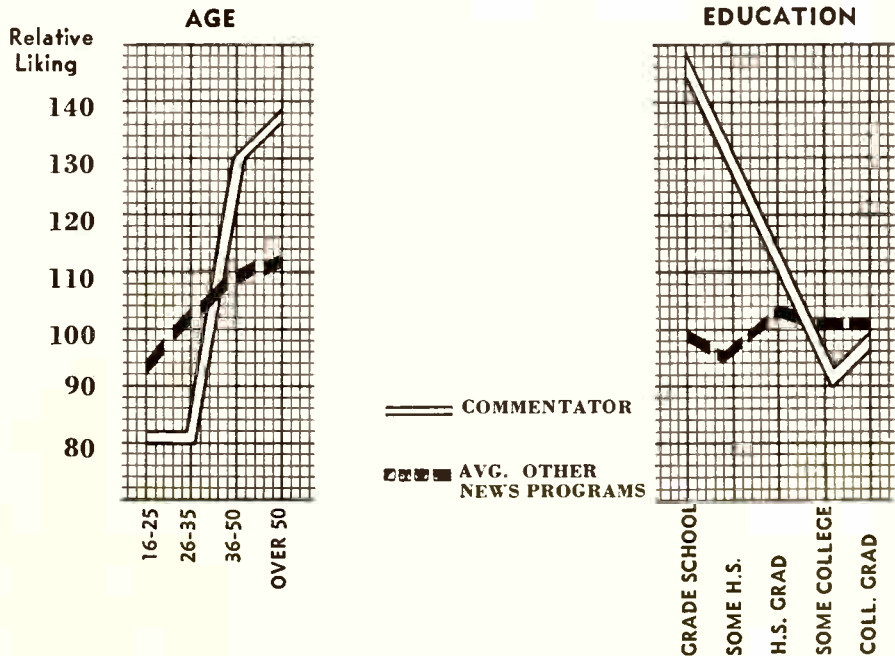
Here is a breakdown of common radio programming errors according to these different categories:

1. Familiarity: This, says Schwerin, concerns "the degree to which your audience is familiar with the elements of your show—stars, story, music, or whatever. Invariably, those familiar with the program like it more than those who aren't. The same principle holds for, say, a given motion picture star on a radio program. Those who know how like him better than those who never heard of him."

However, there's an obvious danger in counting too much on the public's "familiarity" with a show, or a star. For one thing, misuse of familiarity may generate an active dislike in the listener towards a program. Antagonism also occurs when a star or a character is presented in a way that disturbs the "mental image" the audience had in advance of the program. Schwerin cites an example of a pro-

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AGE AND EDUCATION AFFECT PROGRAM LIKING



5. DIRECTION: Chart here illustrates how type of people who comprise show's audience can be determined successfully. A sponsor can and should buy a show which appeals widely to the exact type of people who are his customers.



Here's how researcher Schwerin conducts his audience-program tests:

"Approximately three hundred pre-selected individuals come in to our own studio theater in New York. During the past six years, more than 1,000 radio and TV programs have been tested, and we've probed the reactions of more than 500,000 people. As a check on our pre-selection, they fill out detailed personal questionnaires, so that we can get a socio-economic cross section.

"Testing methods are simple. Each person indicates during a play-back of a program whether he 'likes,' 'dislikes' or is 'indifferent' to the portion he has just heard. These points occur about every 40 seconds.

"The reactions of our true cross section give us a spontaneous reaction profile of the program. Their tabulated reactions give us a 'composite reaction.' Then, we supplement this with post-listening sessions in which we seek general comments. These clues supplement the composite reaction."



Instant coffee: bouncing post-war

Sales in 1951 reached \$110,000,000; Borden official

predicts new industry will top country's tea business in '52

over-all Besides his temporary preference for Mesdemoiselles and Fraulein, GI Joe acquired another new, and far more lasting, taste during World War II: his liking of instant coffee. Thanks to the uncounted millions of cans of Armed Forces C rations with their familiar little packages of brown powder, the biggest U. S. fighting force in history returned home and demanded the new substitute for regular coffee in thousands of neighborhood grocery stores.

The sudden, war-born demand was a surprise to everyone. Before 1940, there had been only two instant coffees, notably G. Washington and Nescafe, on the market. The presence of instant coffee in Armed Forces field rations during the war provided the industry with a gigantic and gratuitous "sampling" operation. By 1945, ex-GI's were telling wives and families all about the speed and economy of the "new" product.

Today, the instant coffee business is no longer a drop in the percolator. By current estimates, the trade in various instant coffees is about \$110,000,000 annually.

That the buying public has taken to instant coffee is borne out by the six companies now distributing the product on a national level. All say they cannot meet the demand for instant coffee today. Several of the companies, previously engaged in the regular coffee business on a coast-to-coast basis, have had to cut down on their instant markets, and are operating more and more on a regional basis to meet the consumer demands.

The sales success of instant coffees in the past two years has created a problem for many of the independent coffee roasters in the country.

Some want to get on the bandwagon, while others consider it a passing fad. Yet the time has come when the coffee people must face the issue. Expressing one type of reaction, a San Francisco coffee man recently asked in the *Tea & Coffee Trade Journal*, "Is the coffee industry developing a modern, soluble Frankenstein?"

Apparently the idea that instant coffee may someday supplant regular coffee is not remote to some members of the trade. But they feel that better scientific methods will first have to improve the instant coffee, restoring the missing flavor and aroma.

One of the major fears, however, is that non-coffee companies may enter the instant field and usurp the market, as in the case of the two top instant coffees on the national horizon. The products: Nescafe, Borden's Instant;

the companies: The Nestle Company, the Borden Company.

The remaining national instant brands are Instant Chase & Sanborn, Instant Maxwell House, Instant Sanka, and G. Washington.

Each of the instant companies has been active at various times in radio and TV, and today TV is top dog in several of the ad budgets. On a network scale, Instant Maxwell House sponsors the *Second Mrs. Burton* on CBS Radio, and 15-minutes of the *Claudia* show on CBS-TV; Borden sponsors *Treasury Men in Action* on NBC-TV, while Sanka and Instant Sanka join in sponsoring the CBS-TV panel show, *It's News to Me*.

An important part is played by radio and TV in the local advertising pictures. The reason for differences in local advertising is the fact that coffee

SALES ALMOST TRIPLED IN FIVE YEARS

Here are the year-by-year retail sales of pure instant coffee products in the United States (all companies)

1947	\$ 40,000,000
1948	50,400,000
1949	56,448,000
1950	77,868,000
1951	110,000,000

*Source: 1947-50 Food Topics, Inc.
1951 The Borden Company*

aby



MAXWELL HOUSE: Instant Maxwell House this year has its own advertising budget for the first time; net shows comprise radio daytime serial, "Second Mrs. Burton" (r.) and "Claudia," night TV

tastes vary regionally. Just about every region in the country demands a different type coffee. and so the local and regional brands take the number one sales spot in virtually every market. National coffees rate among the best sellers in most markets. but it is the exception when they're not out-ranked by the regional market.

Several independent coffee roasters have gone into the concentrated coffee business labeling their products for the individual retailers. These retailers and local distributors are strong supporters of radio and TV advertising. using both spot and programs for selling. Many of their coffee ads are slanted toward women's and breakfast shows, which carry such appropriate titles as *Second Cup of Coffee* and *Kaffee Klatch*.

Soluble coffee dates back to 1910. when the G. Washington product of American Home Foods was introduced. Apparently the public was not yet ready for the concentrated coffee. for no industry boom followed.

In July, 1939 Nestle's Nescafe reached the market as the second concentrate. It, too, was a filled coffee. Nescafe made strides, but when the war came along, those firms dabbling with instant coffee were pushed along in research. Just about all of the soluble coffee of 100% strength available was put in C rations. No 100% instant coffee was sold to the public at that time.

The boom came right after the war. in late '45 and early '46. Four national instant coffee brands moved into the market with full force: Chase & Sanborn, another filled coffee, and three pure coffees: Sanka, Borden's and Maxwell House.

Instant coffee has come a long way

since then. Surveys in the New York area now show that approximately 27% of the total coffee volume is in soluble sales. The national average is 15%, while in Los Angeles a recent report indicates that soluble sales are up 33% over last year and regular sales are off about 10%.

Benjamin C. Potter, product manager for Borden's instant coffee, predicts that in 1952 instant coffee grocery sales will top those of tea. In 1951 instant coffee sales, at retail prices, came to approximately \$110,000,000, as stacked up against the tea dollar volume of about \$120,000,000. (These figures do not include bulk sales to institutions, restaurants, hotels, etc.) The sales results indicate that instant coffee is far from being a passing fad.

Ten independent coffee roasters, already familiar to radio and TV men in their local markets, recently banded together to finance an instant plant in Linden, N. J. The project is being called Tenco, Inc. The firms are sharing the research expenses equally, in the hope of developing a process which will make instant coffee indistinguishable from regularly brewed coffee. Tenco will make ten different soluble products, with each roaster supplying his own coffee and standards. It is not expected that any of the products will be ready for the consumer market before the summer. However, all of the ten products are expected to be pure coffees, with no carbohydrates added.

The roasters sharing in the enterprise represent several regular coffee names now using radio and TV in their advertising campaigns. They include: William S. Scull Co., Camden, N. J.; Donovan Coffee Co., Birmingham.

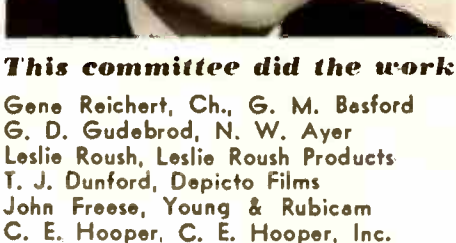
(Please turn to page 64)



SANKA: Instant and regular Sanka Coffee brands are linked for sponsorship of news-type panel show over CBS-TV



BORDEN: "Treasury Men in Action," NBC-TV, gets additional promotion-push with point-of-sale giveaway bookle



This committee did the work
 Gene Reichert, Ch., G. M. Basford
 G. D. Gudebrod, N. W. Ayer
 Leslie Roush, Leslie Roush Products
 T. J. Dunford, Depicto Films
 John Freese, Young & Rubicam
 C. E. Hooper, C. E. Hooper, Inc.

Blueprint for agency-film maker teamwork

ATS committee worked 30 months to standardize bid forms, agency-producer procedure

TV Even back in the salad days of television, circa 1950, the vociferous wrangling between agency men and film producers was a frightful scene to behold.

Scores of agency men, thoroughly competent in their specific fields, found themselves floundering around in a sea of terms such as "stop-motion," "animation," "fluttering," etc. Their confusion was heightened by the general lack of film know-how on the part of many shoestring operators who had, overnight, become film producers.

For want of mutual understanding, negotiations which started on the friendliest terms often ended up with both parties becoming life-time enemies. An excessively costly film commercial, end product of these running battles, was caused by the uncertainty that came from a lack of understanding of who was supposed to be responsible for what.

All of the luncheon-table muttering was brought to a head one night in late 1950 when the American Television Society conducted a panel discussion of TV film production problems. Participating agency men and film producers were able to define their difficulties and get across to their opposite numbers some of the technical problems which their relationship had evoked.

The internecine bickering which so often negates the purposes of panel discussions was eliminated by the skillful handling of the group by moderator Don McClure of McCann-Erickson.

The discussion brought out the three principal bones of contention: cost, time, and responsibility.

A six-man committee, representing agencies, producers and research, was appointed by the ATS directors. The members of the committee (pictured at

left) surveyed the field and met frequently to discuss their findings.

As a result of these studies and meetings a detailed questionnaire was prepared. This three-page form was sent to the 237 agencies which have a TV department or TV executive. To 160 film producers active in TV film commercial work went a slightly altered questionnaire.

The enthusiasm with which the questionnaire was received is typified by the comments of an agency executive in Omaha: "Of all the many articles or questionnaires that one receives in this business," said Milt Stephan, Director of Radio and Television, Allen & Reynolds, "I have to say that I'm extremely excited about this one. Never before have I received for my inspection any group of questions that are so perfectly related as are yours to the problems dealt with every day. The entire outcome of the work you are doing is of the greatest interest to me, but moreover, the very nature of the questions themselves, convince me that the American Television Society is an organization that is genuinely 'dedicated to the advancement of television'."

Returns were received from more than one-third of those queried. The sample was deemed more than adequate by C. E. Hooper, whose organization tabulated the replies.

The recommendations of the committee, which follow, may well be the cornerstone of an enlightened relationship between agency men and film producers. A mutual understanding of their individual problems should lead to more efficient operation, lowered costs, and a film commercial of superior effectiveness.

Here, then, are the findings and recommendations of the ATS committee: (Please turn to page 80)

FILM PRODUCTION SPECIFICATIONS FORM

(NAME AND ADDRESS OF ISSUING COMPANY: ADVERTISING AGENCY OR FILM PRODUCER)

CLIENT: *Pepsodent Div. Lever Bros.*

AGENCY AUTHORIZED REPRESENTATIVE:

CLIENT PRODUCT: *Shadow Wave*

DATE QUOTATION WANTED: *Within 2 days*

IDENTIFICATION (titles or job nos.):

DATE FINISHED FILM REQUIRED:

52 SHW 1,2,3, + 1A 2A

6 Weeks from start date

Total No. Films <i>5</i>	60 Sec. <i>3</i>	20 Sec. <i>2</i>	Other	Neg.		Prints		B&W	Color
				16mm	<i>X</i> 35mm	<i>1</i> 16mm	<i>1</i> 35mm	<i>X</i>	
Live Photog. <i>About 240ft.</i>	Stock <i>None</i>	Library Music <i>None</i>	Animation <i>About 120ft.</i>	Stop Motion <i>None</i>	Other <i>—</i>				
Sync. Sound		Wild Sound		Sound Neg.		Sound System to be Used			
Studio <i>X</i>	Location	Studio <i>X</i>	Location	<i>360</i> 16mm	<i>360</i> 35mm	<i>Unimportant</i>			
Total No. Items Enclosed <i>10</i>	Outlines	Synopses	Scripts <i>5</i>	Storyboards <i>5</i>					

RESPONSIBILITY FOR REQUIREMENTS (Indicate by check marks and add due dates where appropriate)

A—To be provided by Agency P—To be provided by Producer. OK—To be approved by Agency. Due—Date Due.

	A	P	OK	DUE
1. Script	<i>X</i>			
2. Storyboard	<i>X</i>	<i>X</i>		
3. Set Design	<i>X</i>	<i>X</i>		
4. Props		<i>X</i>		
5. Client Products	<i>X</i>			
6. Preparation of No. 5 for Photog.		<i>X</i>		
7. Location Search				
8. Cast Selection	<i>X</i>	<i>X</i>		
9. Costumes		<i>X</i>		
10. Photog. Studio Facilities		<i>X</i>		
11. Photography Direction		<i>X</i>		
12. Narration Record. Facilities		<i>X</i>		
13. Narration Direction		<i>X</i>		
14. Narrator		<i>X</i>		
15. Singers		<i>X</i>		
16. Name Talent	<i>X</i>			

	A	P	OK	DUE
17. Library Music				
18. Music Arrangement	<i>X</i>			
19. Music Fees (Payment)		<i>X</i>		
20. Talent (Payment)		<i>X</i>		
21. Talent Release		<i>X</i>		
22. Technical Advisor	<i>X</i>			
23. Stylist, Consultant		<i>X</i>		
24. Art & Title Layout		<i>X</i>		
25. Finished Art		<i>X</i>		
26. Stock Footage				
27. Finished Animation		<i>X</i>		
28. Editing & Lab.		<i>X</i>		
29. Insurance, Production Neg.		<i>X</i>		
30. Insurance, Other				
31.				
32.				

QUOTED COST IS TO COVER ALL ITEMS ABOVE PLUS:

(a) _____ 35mm release print(s) on acetate stock, _____ 35mm composite fine-grain and _____ 16mm release prints of each subject, all with standard academy leaders and subject identification thereon.

(b) Other requirements:

QUANTITY PRINT ORDER (if part of these specifications):

NET PRICE QUOTED: \$7550.00	TERMS OF PAYMENT: 1/3, 1/3, + 1/3
ESTIMATED TIME FROM FIRM ORDER TO DELIVERY OF ANSWER PRINT: 5 Weeks	
ESTIMATED TIME FROM APPROVAL OF ANSWER TO DELIVERY OF RELEASE PRINT: 1 Week	

AGENCY _____ AGENCY _____
 BY _____ BY _____
 SIG. _____ SIG. _____
 Date _____ Date _____



How to make a woman say "yes"

She goes for the believable, practical, personal approach, say experts

over-all Perceptive sponsors and advertising agencies throughout the country are rapidly coming to the conclusion that the main weakness of the so-called "weaker sex" is women's disinclination to respond saleswise to certain types of radio and TV advertising.

U. S. Department of Commerce statistics show the importance of bolstering women's advertising response by indicating the extent to which women control the pursestrings of our modern economy. Women own more than 50% of all privately held corporate stock and 66% of all privately owned Gov-

ernment bonds. They inherit 70% of all estates and are beneficiaries of 80% of all life insurance. They submit 42% of all income tax returns and *influence an estimated 85% of all purchases of consumer goods.*

With women's economic emancipation came a narrowing of sociological differences between the sexes. Greater educational opportunities for women have afforded them a wider scope of knowledge, which they now want to put to use in family decisions. Realizing that women's influence extends particularly to brand selection of home products, toilet goods, women's prod-

ucts, foods and clothes, advertisers and their strategists have pondered the problem of slanting their advertising campaigns to female audiences.

In wavering between the "flowery-words-and-baby-picture" approach and the "one-of-the-boys" technique, many advertising agency copy departments have found that, despite the growing similarity of interests of the two sexes, basic differences in the sales approach must be recognized.

An analysis of women's reactions to advertising as compared with male response can use as its general guide Bj
(Please turn to page 68)

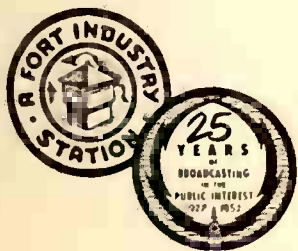
Gutenberg



... a name to remember

500 years ago, Johannes Gutenberg invented the first practical use of movable type and the mechanical art of typesetting. It is to his credit and everlasting fame that the Bible was his first printed work. Gutenberg succeeded in producing this book by a process which has stood the criticism—and won the admiration—of later ages. Gutenberg's invention brought mass communication to the world through the printed word. Few other men have made such a valuable contribution to the progress of civilization. Gutenberg is, indeed, a name to remember.

25 years ago, THE FORT INDUSTRY COMPANY was founded on the principle of programming and broadcasting in the public interest. In the intervening quarter-century all the FORT INDUSTRY stations, wherever they are located, have upheld this public trust. For this reason, wide-awake sponsors remember the name FORT INDUSTRY when they want the greatest response and the best sales results.



THE FORT INDUSTRY COMPANY

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

NATIONAL SALES HEADQUARTERS:

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



Mr. Sponsor asks...

Do broadcast publicity techniques such as press releases and on the air promotional announcements need revitalizing?

Thomas P. Hawkes

Advertising, Sales Promotion Manager
Piel Brothers
Brooklyn, New York

The picked panel answers Mr. Hawkes



Mr. Hart

Curiosity may have killed the cat, as the story goes, but it can save radio's life. Curiosity can build, or perhaps it would be better to say rebuild, a terrific audience for radio. It can put

new life in the old girl. It can bring back most of her old swains for at least part of the time. It can put money in her purse and mink on her shoulders.

But let's get down to brass tacks. What we're saying bluntly is that if radio talks about herself she'll be talked about. If she's properly publicized, people will be curious about her and want to peer more often into her past and present. She isn't being publicized properly now! That's a pretty broad statement, but it's a fact.

As radio-TV editor of the *Detroit News* I'm astounded by the lack of effort publicitywise. Too much promotion and publicity follows the pattern set out in the ancient days of the first newspapers—"John Jones, Boots and Shoes." The counterpart of the Boots and Shoes ad today is: "Listen to the *Great Gildersleeve* tonight, on NBC."

Does that pique your curiosity? Does that bright bit of advice make you want to tune in on *Gildersleeve*?

Certainly not. It goes in one ear and right out the other.

But if the suggestion had been something like this: "Gildy hires the barber to help him clip costs, on NBC tonight" it might create enough curiosity among some to increase the audience. However, our gripe isn't with what NBC or CBS say on the air to promote their shows.

Our gripe, for radio's sake, is with the lack of information sent out. We don't mean that long stories are wanted. We want news of the people on the shows. We want to know what is happening now. Listeners are interested in the illnesses, the successes, the marriages, the births, the parties, anything that lets them on the inside.

We want the guest stars, the story lines, anything that gives it a news touch. When old stuff is hashed out time after time, it's only tossed in the wastebasket. When news we gladly would have published arrived a week late it, too, is discarded.

News about radio in the last year has been pitifully scarce. There's been a lot of hokum, but little real news—few story lines and too many static programs.

And that's another thing. When radio gets into a static routine, with show after show running the same day, at the same hour, week after week, with no promotion of the "teaser" type, listeners drift away.

Radio has a real competitor in TV, but it can hold its own in fine shape if it will wake up and use the curiosity technique.

HERSCHELL HART
Radio-TV Editor
The Detroit News
Detroit



Mr. Dromey

No question about it, many releases to radio and TV editors are dull and uninteresting. But so are many radio and TV columns.

Consider the PR man's problem. There are

about 340 radio and TV editors listed in *The Working Press*. You can extend that number *ad infinitum* if you go after saturation coverage. In effect, the PR man is writing copy for hundreds of editors. The man who can please that many every time should be at least a publisher.

The most important function of a news release, of course, is that it should contain news. That eliminates the "Be sure to listen to the sensational Milton Boffo Show tonight" kind of thing. But genuine news—the kick-off of a new program, a big jump in rating, announcements of guest stars, newsworthy anecdotes about the talent or the show, sometimes even the signing of a sponsor—is worth a release to any editor.

A little imagination, a light touch, too, can lend a lift to a release as well as a column. Too frequently, both are lacking on both sides of the desk in a field which has more latitude for entertaining the reader than most newspaper departments.

But it's a fact that a straightforward release, even if on the dull side, can provide news material for a sprightly paragraph or facts to help a critic write a review. It's up to the editor to do

the rewriting that puts the story in his own style.

For speed and economy to both the publicity client and the newspaper, the release method is still the best way to get the news to radio and TV desks in Detroit or Dallas or Duluth or Durham.

So pity the poor PR guy. Deadlines are just as inexorable for a mimeograph as for a linotype machine.

JOHN DROMEY
Public Relations Director
Anderson & Cairns, Inc.
New York



Mr. LeBlang

As far as promotional announcements on TV are concerned, it's more a matter of better coordination than revitalization. There's much more to airing a TV program promotion than meets the

eye. You don't just hand an announcer a piece of copy and say "Read this." Before you reach the "read this" point about a dozen people, from clerks to vice presidents, have cross-checked schedules, looked for conflicting sponsorship to avoid putting a Chesterfield "promo" back to back with a Philip Morris program, verified date and time of broadcast, eliminated personalities who might have been cancelled from the program at the last minute, and on and on and on. Anything can happen, and always does, to require a change in the copy to be aired within the next few minutes. That's when you do the impossible and add a few more lines and gray hairs to the operations supervisor on duty. A late change sometimes requires contacting as many as a half dozen people within a few minutes.

But we've had a couple of years to try different combinations and now have emergency copy to take care of last-minute changes or sudden top-level requests for additional promotion. We've built a file of standby copy for every program for just such emergencies.

In 10 seconds you can't say very much, but we try to say it differently each time. Our 20-second breaks are

(Please turn to page 72)



Here is one of the greatest "plus" factors ever offered through advertising—the tremendous factor of automobile radio.

In metropolitan Memphis alone, there are more than 70,000 automobile radios. And, of course, this does not include the many additional thousands owned and used by families throughout the entire mid-south listening area.

You pay nothing additional for this "plus" audience. It's something to think about, isn't it?

W M C

M E M P H I S

NBC—5,000 WATTS—790 K. C.

National representatives, The Branham Company

WMCF 260 KW Simultaneously Duplicating AM Schedule

WMCT First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

You'll chalk up

HIGHER
RATINGS

MORE
RENEWALS

EASIER
SALES



W

“

BOS

BIAO

America's Most Successful
Adventure-Detective



HIGHER RATINGS

In BIG Towns		In SMALL Towns	
San Francisco . . .	16.0	Hattiesburg . . .	29.6
Louisville . . .	21.7	Zanesville . . .	26.0
Minneapolis . . .	16.5	Youngstown . . .	21.3

He'll chalk up high ratings for you, too!

MORE RENEWALS!

- 6th YEAR . . . Minneapolis, consistently outrating important network shows.
- 5th YEAR . . . New Orleans, consistently delivering a large and loyal audience.
- 4th YEAR . . . Raleigh, consistently selling for Carolina Power and Light Company.

He'll chalk up more renewals for you, too!

EASIER SALES

- "Bastan Blackie's 19.1, the highest rated show on Sunday afternoon in Kansas City." James Coy—Ragers & Smith Advertising Agency
- "Boston Blackie has the most loyal listening audience of any show we've ever had on the air and is Loke Chorles most outstanding mystery show" James H. Jesse, Pgm. Dir., Station KLOU, Lake Charles, La.
- "Today marks the 91st broadcast of Bastan Blackie for Folls City Beer—Louisville. Our latest Haaper taps all network and local competitive programs." Ray D. Williams—Proter Advertising Agency
- "We are having tremendous success with Bastan Blackie. Once it was necessary to re-schedule 'Blackie' for play-by-play sport commitments. It would be difficult for you to appreciate the deluge of calls we received at the station." John T. Rutledge, Ass't. Gen. Mgr., Station WVJS, Owensboro, Ky.

He'll chalk up easier sales for you, too!

Now, on TV!

AM + TV = TOP RESULTS!

Bastan Blackie on TV is already proving the fastest seller ever. Sponsored by big-name advertisers on top TV stations in:

NEW YORK CITY, CHICAGO, LOS ANGELES, WASHINGTON, D. C., DETROIT, CINCINNATI, DAYTON, COLUMBUS, PITTSBURGH, CLEVELAND, LANCASTER, TOLEDO, MINNEAPOLIS, RICHMOND, NORFOLK, ATLANTA

**HURRY—YOUR MARKET MAY STILL BE AVAILABLE!
WRITE, WIRE OR PHONE.**



FREDERIC W.

ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

TELEVISION SETS

SPONSOR: Gould-Farmer Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This G.E. distributor spends about \$90 weekly for its dealer, Electric Service Supply. This covers three musical shows, Tuesdays and Fridays, 6:30 to 6:45 p.m., and Wednesdays, 6:35 to 6:45 p.m. Gould-Farmer reports that these shows sell at least 30 sets weekly at Electric Service for a \$750 to \$1,000 sales gross. As a direct result, Gould-Farmer has added two more salesmen to the staff.*

WENE, Binghamton-Endicott

PROGRAM: Ralph Flanagan;
Dick Jurgens; Guy Mitchell

FROZEN DESSERT

SPONSOR: Kelley Ice Cream Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *Kelley introduced Chek, a new frozen dessert, to dealers three weeks before breaking the radio campaign. When the first announcement was aired, 40% of all Kelley outlets handled Chek. Before the end of the first week's saturation campaign, 99.9% of all Kelley dealers were handling the dessert. In addition, 50 new dealers called the firm to take on the new product. The two-week campaign cost \$215.*

WHIM, Providence

PROGRAM: Announcements

AIR CONDITIONERS

SPONSOR: Cahn Electric

AGENCY: Svolos

CAPSULE CASE HISTORY: *Cahn Electric runs the hour-long Honor Roll of Hits, a late-afternoon record show. The show called attention to price reductions on Carrier air conditioning units; no mention of this "special" was made anywhere else. Nevertheless, Cahn reported 33 sales grossing \$12,177 as well as many other sales leads as a result of the spiel. Program cost: \$70.*

KTBS, Shreveport, La.

PROGRAM: Honor Roll of Hits



BANKING SERVICES

SPONSOR: Commercial National Bank
of Santa Ana

AGENCY: Direct

CAPSULE CASE HISTORY: *Commercial National added radio to its 1951 advertising budget to promote banking services and get new depositors. Their announcement frequency: five daily, six days a week, for 52 weeks. The bank credits radio with this 1951 record: 1,086 new accounts (50% over 1950); deposits up \$2,000,000; loans increased almost \$1,000,000. Bank's approximate weekly expenditure: about \$50.*

KVOE, Santa Ana, Cal.

PROGRAM: Announcements

CHRISTMAS CANDLES

SPONSOR: Office Supply Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This local supply company took inventory two days before Christmas and found a stock of 2,000 forgotten wax Christmas candles. The need to sell the candles was urgent since they couldn't be stored through summer heat. A quick air campaign seemed in order. Office Supply planned 14 announcements through the day, every half-hour selling \$4 candles for \$2. At the end of one day the firm had sold \$4,000 worth of candles with 14 announcements costing \$38.50.*

KXO, El Centro, Cal.

PROGRAM: Announcements

SANDWICH SPREAD

SPONSOR: Crawford Co.

AGENCY: H. F. Stanfield

CAPSULE CASE HISTORY: *Crawford makes a caramel spread. To increase chain and small store distribution, the company bought a 10-minute segment of Casino de la Chanson, a French-language giveaway-record show (listeners sending in product box tops may answer quiz questions by mail). At the end of one month, Crawford noted a 22% increase—a total of thousands of dollars—in sales. Box top returns for 26 weeks on the morning show amounted to 150,000. Program cost: \$350 a week.*

CKAC, Montreal

PROGRAM: Casino de la Chanson

GARDEN TRACTORS

SPONSOR: Garden Tiller Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Old Corral is a Monday through Saturday morning show featuring records and weather reports M.C.'d by Will Wright. Through participations on the program, Garden Tiller wanted to sell garden tractors in the fall, although such machinery is usually bought in the spring. The firm took 36 announcements. The immediate return from this \$216 expenditure was about \$2,300 in sales and another potential gross of \$2,000.*

KDYL, Salt Lake City

PROGRAM: The Old Corral

WHEN YOU GET RESULTS ...



IT SHOWS AT HOME

**THAT'S WHY WREN GETS MORE LOCAL DOLLARS
THAN ANY STATION IN TOPEKA!**



WREN'S GOT POWER

**PLUS CONCENTRATED METROPOLITAN
LISTENERSHIP**



In Topeka, WREN does the selling job. That's because WREN offers BOTH a powerful signal to the wealthy Eastern Kansas farm folk, plus foremost listenership with Topeka's metropolitan audience. Survey-wise and sales-wise, there's plenty of proof that more people listen more hours to WREN than any other station in Topeka.

**★ MORE LISTENERS FOR MORE HOURS
THAN ANY OTHER STATION IN TOPEKA**

*Ask us for surveys of the past four years and see what we mean.

**5000
WATTS**



**ABC
TOPEKA**

REPRESENTED NATIONALLY BY WEED AND CO.

NOW YOU'RE COOKING WITH



when you use the station that sells the housewives of Central New York through *Kay's Kitchen*



Thousands of homemakers are benefiting by the knowledge and experience of Kay Larson, herself a housewife and mother. She is hostess of this popular participating kitchen show, televised each weekday morning from 10 to 10:15 right before Arthur Godfrey. In her modern, fully equipped electrical kitchen, she demonstrates the latest kitchen gadgets, gives food hints, prepares and demonstrates recipes.

LET KAY'S KITCHEN GO TO WORK FOR YOU

On Central New York's Most Looked at Television Station

Represented Nationally
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



agency profile

John P. Cunningham

Executive vice president, Cunningham & Walsh

The "Welcome Back" signs you'll find in Jack Cunningham's office were originally intended to greet him upon his return from White Sulphur Springs a few weeks ago where he was elected Chairman of the American Association of Advertising Agencies. The signs are still pertinent because Jack just got back from a quick trip to Tokyo, during the course of which he gathered first-hand data for a big campaign announcing Northwest Airlines' use of Stratocruisers on the Tokyo flights.

Jack somehow manages to get into the most exciting aspects of any campaign his agency handles. In addition to working on such multi-million-dollar accounts as Texaco, Super Suds, Chesterfields, et al., some smaller clients bring in their share of stimulating problems.

Jack is right in the middle of a current spot radio circulation-building campaign for the N.Y. *Daily News* (TV as well will be used soon). Working with a deadline staring down their throats, a 15-man crew (rotating in shifts of five) writes copy in the *News* city room. The trick is to analyze each edition as it goes to press, pick the hottest story (trying to get an exclusive angle the other papers have missed), write the copy and hotfoot it to the seven radio stations that air about 125 announcements each week. Disk jockeys and local personalities (late evening and early-morning) get the commercials on the air by the time the newspaper hits the stands.

The first night they tried the trick there was only one incident to lighten the strain. Jack and his crew personally delivered the copy to the radio stations and an office boy at WJZ mistook Jack for an over-zealous, middle-aged messenger!

In Jack's eyes, the current TV thaw is something of a mixed blessing. "The added coverage is certain to mean additional time charges," says Jack, "and Lord knows there are few enough advertisers around who can handle the elephantine cost of a TV show today. It will probably end up with the networks assuming full responsibility for the program structure (as a magazine handles its editorial content) with the sponsor buying time on TV just as he buys space in printed media today. Agencies have enough headaches creating sales-producing copy without having to worry about the mechanics of producing a show and nursing the prima donnas."

Jack was born in Lynn, Mass., just before the turn of the Century, went through Harvard and the Navy, started in the art department at Newell-Emmett. He became executive vice president when Newell-Emmett became Cunningham & Walsh last year. ★ ★ ★

For Distinguished Service
in the field of
Public Service in Radio Journalism



A group of broadcasts attacking the Chicago narcotics problem following investigations by WMAQ newsman Len O'Connor resulted in the latest in a series of many national honors for Station WMAQ and its quality news reporting.

Winning of the 1951 Sigma Delta Chi Award for Public Service in Radio Journalism again points up the recognized position of Station WMAQ as THE news station of Chicago.

Day after day, WMAQ newsmen—gathering, analyzing and accurately reporting the news—are constantly achieving good journalism and good radio.

Celebrating
30 Years
of Service

NBC RADIO IN CHICAGO

Represented by NBC Spot Sales

WMAQ
CHICAGO

Summer Success Storyboard



This is an advertiser—contented, experienced, secure in the knowledge...

Red Skelton portrays "The Astonished Advertiser"



And, like many otherwise ostute advertisers, perhaps he falls for the TV climotic follacy—its effectiveness bounded by fall, winter and spring? Well - - -



The average TV family spends only 4½ summer days communing with nature—on vacation, that is.



In the New York market alone the typical summer advertiser obtained 47,000 extra customers through his TV advertising. Amazing? Well - - -



Even more, NBC has its new summer discount plan—and an orray of sizzling summer shows to go with it.



That television, today, is the most profitable advertising medium ever evolved.



But, does he know that it stays profitable all year lang?



In the overage summer week, 94.8 of the TV families ore available—and they watch almost 2 hours every doy.



Brands which advertised an TV last summer averaged 28% higher sales among program viewers compared to nan-viewers—and daes he know . . .



All told, na smart advertiser can afford ta avoid the fantastic facts of NBC-TV's effectiveness, measured by the only true thermameter: results.

Now that Red Skelton (he with the 51.5 Nielsen Sunday night roting) has been warmed up on the subject of Summer Television, perhaps you, too, would like to hear mare.

The whole red-hat story is in NBC's new research study, "Summer Television." It's yours for the asking—as well as full details an programming and rates . . .

NBC

Television

No. 1 Medium for your Sales Success

ROUNDUP



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

Video, expanding, seeks new writing, performing blood

With the freeze lifted and TV growing fast, video will be even hungrier than in the past for new talent, new material, new programming ideas to lure audience—and sponsors. Various efforts are being made around the country to help feed the medium these basic vitamins. At least three organizations—NBC-TV and CBS-TV on the network level, and KPRC-TV, Houston, locally—have come up with promising projects along these lines.

Sponsors with a yen to bankroll, or at least look over, some new comedy-variety shows, might keep a sharp eye on NBC-TV this summer. That network recently launched a Comedy Development Plan (idea, courtesy of NBC



CBS-TV adds 'Showcase' to 200 weekly auditions v.p. "Pat" Weaver) by means of which they hope to produce new laugh-making talent for TV.

Every other week, an off-the-air audition-revue is presented to a studio audience, including NBC executives, TV directors, and producers. The young comics auditioned are not amateurs, but established night-club, theatre, vaudeville or benefit-show entertainers. William Gargan, Jr., producer of these shows, estimates that by mid-May, NBC will have picked out some 40 promising TV comics from this enterprise. Around these funny-men (and women) they expect to build some new comedy-variety shows for presentation on NBC-TV this summer.

To infuse its dramatic and musical programs with fresh talent, CBS-TV is also relying on a periodic multiple-au-

dition project. Their second hour-and-a-half "Showcase" was staged 24 April. The Showcase consists of a potpourri of scenes and bits from dramas and musical comedies, including parts for singers and dancers. Some 90 jobs resulted for auditionees on a previous February Showcase, according to Robert Fryer, CBS-TV casting director, who produces the shows.

KPRC-TV, Houston, is concentrating on unearthing new writers. Concerned about the dearth of dramatic material available for live presentation on local TV stations, the station is conducting a TV script-writing contest among 26 major colleges around the country. The purpose is threefold: (1) to uncover a productive source that will provide enough TV scenarios to make regularly scheduled local dramatic shows possible; (2) to give talented young writers a chance to break into TV; (3) to provide a TV outlet, complete with fresh, original scripts, for talented local dramatic groups. The competition will yield 26 prize-winning scripts (deadline 15 June 1952) to be produced on KPRC-TV by the aforementioned groups. The scripts may later be cleared for use by other TV stations, according to Bert Mitchell, KRPC-TV program director, who dreamed up the scheme. ★ ★ ★

Ladies want two-thirds of things desired five years ago

The gift most in demand by the ladies on Mutual's *Queen for a Day* program hasn't changed in five years.

In a tabulation of the dozen "most wanted" items on the program in 1947 compared to the top dozen in 1952, it was found that washing machines headed the list in '47—and still do today. Not only that, but the fact that eight out of 12—or two-thirds—of the items on the list have remained the same (though not in the same order)

over the five years, bears further witness to the ladies' startling consistency.

Jim Morgan, producer of the weekday cinderella program (Monday through Friday, 11:30 a.m. to 12 noon, EST) points out that four of the 1947 favorites—watches, phonographs, vacation trips and diamond rings—failed to make the charmed circle this year. In their stead were requests for TV



Queens get heart's desire; here, movie contract

sets, false teeth, layettes and clothes dryers—which ostensibly point to a more domestic turn of mind on the part of milady. Here's the evidence:

1947	1952
1. Washing Machines	Washing Machines
2. Refrigerators	Television
3. Bicycles	Layettees
4. Stoves	False Teeth
5. Watches	Sewing Machines
6. Radios	Clothing (Ensembles)
7. Sewing Machines	Stoves
8. Clothing (Ensembles)	Refrigerators—Freezers
9. Freezers	Furniture
10. Radio-phonographs	Radios, Hearing Aids
11. Vacation Trips	Clothes Dryers
12. Diamond Rings	Bicycles

Dolls outnumber guys in TV Western mail pull

Proof that a rootin'-tootin' TV Western can round up a good percentage of lady fans is offered by Petersen Bakery, sponsor of *The Range Rider* on WOW-TV, Omaha.

A one-time, one-minute offer of a picture of the Range Rider swamped the station with close to 2,000 requests. Delighted with the unexpected response, the sponsors received another great surprise when they saw the breakdown by sexes—60 to 40 in favor of the distaff side.

Since it's generally the girls who do the family shopping for groceries, this incident served to convince Petersen Bakery that their Western TV show is an even more powerful sales medium than they had thought.

The Range Rider, a 52-week film series, is available to other stations and sponsors from CBS Television Film Sales. ★ ★ ★

Police called to handle mob at WJW-plugged dance

A near-riot outside the Cleveland Arena was recently reported in the *Cleveland Press*. Said the paper: "Police Captain William Zimmerman was forced to call for 30 extra firemen and 40 extra police . . ." to handle the overwhelming crowds that were anxious to get into a dance.

The dance was under the auspices of radio station WJW, Cleveland, had been promoted exclusively on that station. But when a huge mob of some 25,000 showed up, it came as a complete—though rather delightful—surprise to the station.

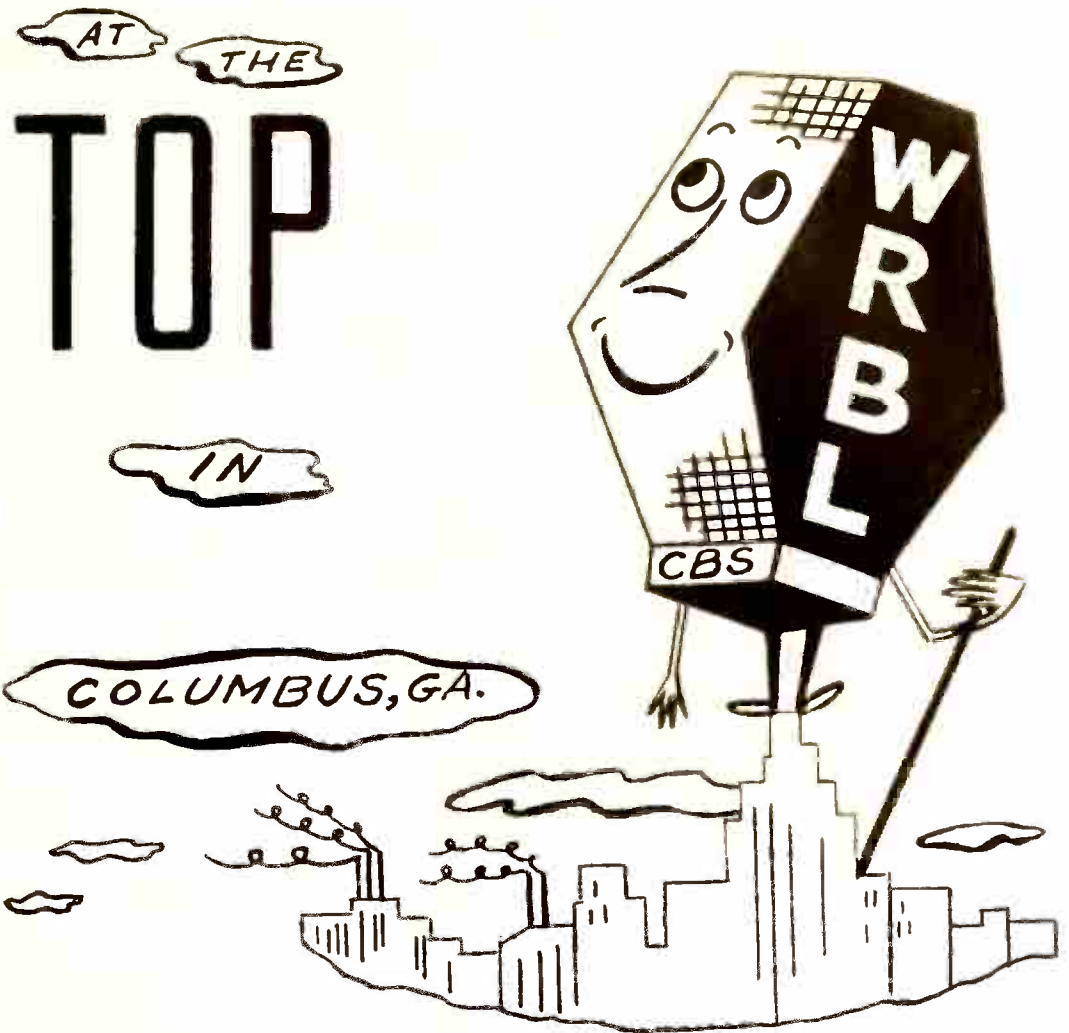
It started with a late-night show on the station called *The Moon-Dog House*, starring Alan Freed. This show became so popular it inspired the forming of fan clubs. So that his fans could meet each other, Freed held two "Moon-Dog Balls"—one in Akron and one in Canton, each of which attracted over 4,000 fans. These successes decided him to hold such an affair in Cleveland, too.

He spent two weeks promoting the Cleveland event on his 11:15 p.m. to 1:00 a.m. Monday-through-Saturday program. No other promotion was used, not even a poster card in a store window. When the advance ticket sale reached the 6,000 mark, he thought it might be a very good evening. He didn't anticipate the staggering size of the crowd which began to gather almost an hour before the dance.

Moon-Dog House was already sold solid across-the-board to two sponsors. But due to advertiser demand for commercial segments on the show, the station has extended the time of the program an hour, has also scheduled an afternoon period from 5:00 to 6:00 p.m. ★ ★ ★

Briefly . . .

In a new monthly advertiser service *Mademoiselle* magazine will inaugurate in August, advertisers will be offered the opportunity to display their wares in one-minute films for TV at, says *Mlle.*, "a very low cost." The magazine has made an arrangement with one of the country's big TV spot film producers to make the film commercials. The advertiser participating will merely submit his merchandise and the selling points he wants made to *Mademoiselle* (deadline for August, 1 June). When (Please turn to page 79)



Top Hooper, top coverage, top merchandising support means WRBL leads ALL media in delivering the booming Columbus market. In 1951 Columbus showed a 10% POPULATION INCREASE; 10.5% RETAIL SALES INCREASE; 16.5% INCREASE in Effective Buying Income. WRBL delivers 18.7% MORE COVERAGE than all other media in the Columbus 26 county trading area. For complete coverage at the lowest cost per thousand contact WRBL or Hollingbery.

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Since this publication was not represented at the recent taffy pull held by the American Association of Advertising Agencies at White Sulphur Springs, I will take some of the burden of reporting about it on myself which I'm sure the editors can only welcome due to the fact that my room at the Greenbrier cost \$50 a day and someone else paid the tab.

I'd like to tell you a little bit about a man and some more about what he said. What he discussed should give courage to the creative people in the business of advertising, all media, and is bound to arouse terror (as well as attempted rebuttal) among the research artists, merchandising masters, and number swamis who feed upon us.

The man's name is Roy Whittier, and he is a big wheel at Young & Rubicam—in charge of the agency's Plans Board. But actually he's more than that—he's the kind of guy who, you realize at once, is a leader and a fighter. What's more he's candid—one of the rarer virtues in our business. The subject of the address he made was "Are We Forgetting What Business We're In?" and his answer was an emphatic yes. With vigor substantiated by fact and with candor bulwarked by eloquence, Roy Whittier took us to task for allowing the supplementary services of advertising to obscure our function, to dilute our strength, and to dissipate our importance.

He pleaded with us not to let research do our thinking and not to permit numerical criteria to replace our intuition. As for the way Mr. Whittier expressed his fears, it was as gripping, convincing, and thoroughly inspiring as any talk

I've heard anywhere in 15 years.

I've never resorted to quotes in this space because I've always felt that was too easy a way to write a column and a little unfair to my audience (however small) and my editors (however thrifty). Yet this once I'm going to lift a line or two, hoping that Mr. Whittier's remarks are in the public domain for that's where they certainly deserve to be. Said he:

"Our foremost responsibility is to provide an effective sales impact against the consuming public. And this sales impact is the impact of *ideas*—ideas expressed in words and pictures, animate and inanimate, read and listened to—ideas that persuade consumers to want and to buy advertised products.

"The evolvement of consumer selling strategies and the translation of those strategies into effective advertisements is the only service we offer that can keep us in the agency business.

"With this service alone, we have a business. Without it, all of the other services we offer do not constitute a business. That's what I mean by maintaining a sense of balance about the multiple services we offer. . . .

"Every time we sell our creative effort short—and we don't have to treat it disdainfully to sell it short; we don't have to emulate the Account Executive who walked into a client's office and said, 'Okay these ads, will you, and then we can get down to business'; we can sell our creative effort short by default; we can sell it short by not selling it hard enough and often enough—and every time we do sell it short, we jeopardize our own position in business!"

Amen, Mr. Whittier, and thanks!

commercial reviews

SPONSOR: Philip Morris Cigarettes
 AGENCY: The Biow Company, N.Y.C.
 PROGRAM: "I Love Lucy"

So many symbols of success—including that of a top-rating—have come the way of *I Love Lucy* that it's almost redundant to add to them. But nowhere have I heard any comment on the extremely adroit way in which product and program have been wed—too frequently a rarity in these days of participating television programs and alternate-sponsorship.

From the first frame, it is made quite clear that Philip Morris is footing the bill. An animated opening shows stick-figures caricaturing Lucille Ball and Desi Arnaz surrounding a Philip Morris pack and it's these figures who roll the screen credits up onto the pack, using a cigarette to do same. Then there are the opticals which take us from product to program—always an extremely smooth iris out from the pack itself into the program scene.

However, the commercials which utilize these transitions are self-contained sales units, unhampered by whimsey or program-irrelevancies. A wise use of the time allotted.

As for the show sign-off, we repeat our iris, our animation, and close with a cute commercial insert of our stars in a heart doing the well known Philip Morris "call for" theme—topped immediately by Johnny and straight sell.

Can't think of a TV show that's done a better job of designing a commercial format to fit the show—without changing a word of its sales story.

SPONSOR: Kellogg's Sugar Corn Pops
 AGENCY: Leo Burnett, Chicago
 PROGRAM: "Wild Bill Hickok"

Produced by Five Star Productions, Hollywood, here's a spot that is not only good advertising per se but ideally suited to the vehicle into which it's inserted. The kids in their cowboy get-ups are cut and natural rather than saccharine and phony as is so often the case. The stop-motion effect of the big Corn Pops package marching down the street is effective identification as well as an attention-getter and since all stop motion is costly, it's wise to have repeated this business three times within the body of the announcement.

Another stop motion insert demonstrates

This Is Hollywood Playhouse!



A steady habit . . .



of steady buyers!

When Hollywood Playhouse hits the screen at 2 o'clock TV tune-ins really jump. Here is a show that literally captures audiences . . . it's become an afternoon habit with thousands of TV fans. We can give you one success story after another of advertisers whose products are sold on Hollywood Playhouse. Complete details on request.

MON. THRU SAT.
2 TO 3 P.M.

Television Baltimore

WBAL-TV

NBC in Maryland

Nationally Represented by EDWARD PETRY & COMPANY



Ever Hear of "GRASS ROOTS" Television?

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

Affiliated with: WEOA, Evansville, Ind.

WFBM, Indianapolis, Ind.—WFDF, Flint, Mich.

WOOD and WOOD-TV, Grand Rapids, Mich.

● "Grass Roots" television is "live" local television that shows people what's going on in their own communities. It covers local sports, fashions, local news, local musical shows, gives the local kids a chance to present their talents on TV, and even predicts the weather.

"Grass Roots" TV boosts viewer interest. That's why WFBM-TV schedules 94 "live" local telecasts plus 71 "live" network shows each week.

Result: The 221,000 TV families in the station's primary coverage area are "sold" on the products they see advertised on WFBM-TV.

First in Indiana



WFBM-TV

Channel 6, Indianapolis

REPRESENTED NATIONALLY BY THE KATZ AGENCY

the foil liner of the package, thereby drawing attention to the consumer virtue of protected freshness. But perhaps the most effective feature of the spot is a very well done rhythmic chant about Kellogg's Corn Pops punctuated at the end of each line by two pistol shots, a relevant effect which adds both attention value as well as easy recall to the announcement.

The lighting of the live-action sequences is excellent and as I mentioned, so is the casting, making this complete announcement copy well conceived and well done.

SPONSOR: | **Lincoln-Mercury dealers**
 AGENCY: | **Kenyon & Eckhardt, Inc., N.Y.**
 PROGRAM: | **"Toast of the Town"**

If you go by some newspaper critics, Ed Sullivan is strictly a no-talent lad—but if you make an effort to analyze what Mr. Sullivan does for his sponsor, you are bound to look at the man differently.

His unprofessional mien and delivery, his obvious honesty and lack of artifice all help to put the viewer on his side, and hence when Sullivan tells you it's a swell car, or the used cars on the lot are safe, you believe! Which is all any advertiser can ask of its star.

I might add that the most touching moment on TV I've witnessed to date was when Ed sometime back introduced the Negro parents of a boy who had won the Congressional Medal posthumously. The simplicity of Sullivan's intro and his unaffected respect for the situation could not but make viewers endeared to Sullivan.

But may I add one discordant note. On a recent Sunday (13 April) the program was burdened with two of the silliest commercials I've seen. The first had a lengthy bit of inept choreography and a lyric you couldn't understand—all of which were supposed to give the audience some impression about a car but failed miserably because the video didn't get around to showing what was being talked (and danced) about until over a minute elapsed.

Ditto for the second commercial which was as phony as a 3rd Avenue cobbler's bench mainly because some damsel mouthing impossible copy had to play "decorator" until she too (a full minute and a half late) finally got over to the car.

Maybe Mr. Sullivan's big virtue ought to be used more consistently; namely, the fact that he can't dance or sing or make like an interior decorator. When he talks car, he sounds like a guy who's driven one.

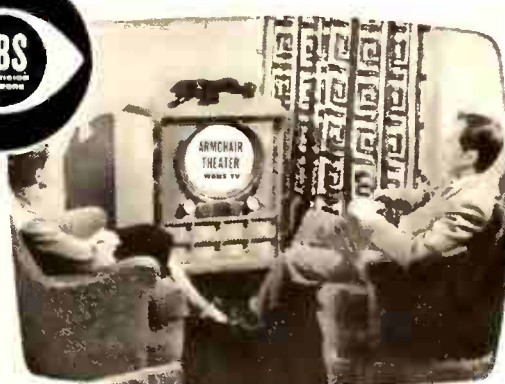


you can see the difference on WBNS-TV

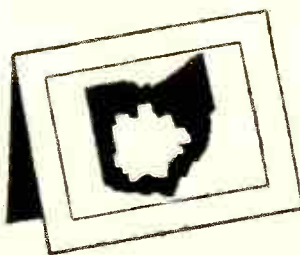
WBNS-TV Projection Room . . . two complete film camera chains with four 16mm film projectors and duplicate slide projectors. Pre-check visual and audio facilities and special audio equalizers provide the best possible sound quality. Superior equipment, carefully installed, rigidly maintained and efficiently operated is but another reason why you can SEE the difference on WBNS-TV.



WBNS-TV film department equipped with full facilities for making slides from original art work or photographs. Another commercial service offered to sponsors on WBNS-TV.



Armchair Theatre—11:10—Featuring first run TV films on a top-rated program where commercial messages are successfully carried through the use of slides.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

First or Second in

38

Quarter Hours

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

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

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

CLUB 1300

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

MELODY BALLROOM

Top-rated disc jockey show in Baltimore!

NELSON BAKER SHOW

1st in its time period!

EVERY WOMAN'S HOUR

Top-rated 30-minute woman's show!

SHOPPIN' FUN

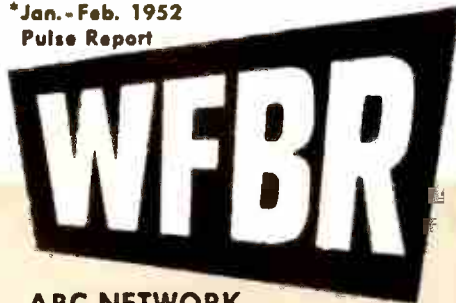
Top locally produced show in its period!

MORNING IN MARYLAND

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

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

*Jan.-Feb. 1952
Pulse Report



ABC NETWORK

5000 WATTS IN BALTIMORE, MD.

What's New in Research?

a SPONSOR original

Radio program listening habits and preferences in N.Y.-area TV homes*

Q. What types of programs do you like to listen to most on the radio?

Music	55.8%
News	22.8%
Mystery	8.6%
Drama	7.5%
Comedy	4.4%
Variety	3.8%
Soap Operas	3.6%
Quiz	2.4%
All others	24.4%

Q. What types of programs would you like to have more of, on radio, at the present time?

More and better music	40.5%
Good drama	9.9%
More news	6.6%
More educational type	6.0%
More variety shows	5.7%
More and better mysteries	3.6%
More situation comedies	1.7%
All others	8.6%
Undecided or immaterial	30.9%

Source: Advertest Research study conducted during April, 1952.

*(Respondents: 755 Adults)

Key conclusions contained in listener study

There's a curious similarity between the findings of the above special questionnaires and observations made by radio industry seers in the SPONSOR article, *The Radio Stations of the Future* (7 April 1951). The SPONSOR symposium disclosed that a goodly number of these industrials were agreed that radio's future popularity would have to be geared to a decided emphasis on music and news. It will be noted that the answers to the foregoing question on present radio program listening tend to bear out this prediction. In fact, the liking expressed for these two classes of programming (music and news) adds up to 78.6%. The low rating of drama, comedy, and variety in these TV homes reflects, obviously, the tough competition the radio sets are still getting from the television screen on such types of entertainment. The overwhelming call of 40.5% for "more and better music" jibes with the forecasts of the article's industry experts.

Winter out-of-home listening up

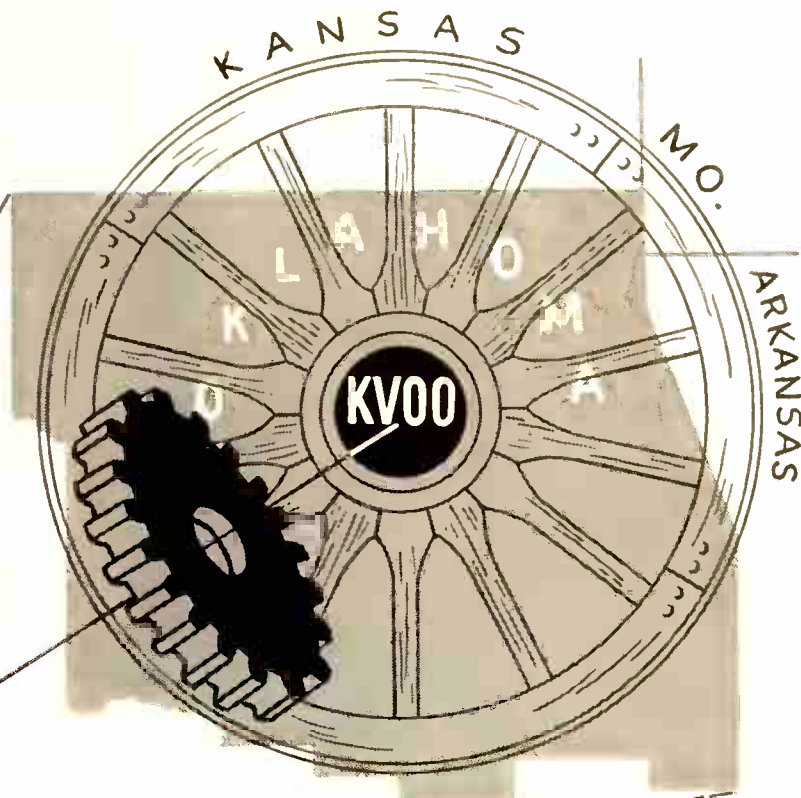
	Homes Using Radio*	Homes with "Out of Home" Listening*	% Added by "Out of Home" Listening
Philadelphia	18.3	3.3	18.0
New York	21.3	3.5	16.4
Boston	21.5	3.3	15.4
Detroit	20.2	3.0	14.9
Washington	21.3	3.1	14.6
Atlanta	21.2	3.1	14.6
Cincinnati	19.6	2.6	13.3
Minn.-St. Paul	22.9	2.9	12.7
Chicago	20.7	2.6	12.5
Birmingham	24.4	3.0	12.3
St. Louis	20.3	2.4	11.8
Seattle	25.0	2.6	10.4

Data covers 6 a.m. to 12 midnight, Sunday through Saturday. Figures are expressed as per cent of all homes surveyed.

Pulse's continuing check on out-of-home listening in 12 markets shows that during the past winter radio had an out-of-home plus of 15%. In February 1951, when Pulse checked away from home audiences in but seven cities the plus figured 13.7%. A year later the surveys in these same markets put the out-of-home plus at exactly 15.2%. The data for each is contained on this page is shown on the left.

*From Frontier
to*

**INDUSTRIAL
EMPIRE**



OKLAHOMA'S NO. 1 MARKET, WITH TREMENDOUS WATER, POWER, FUEL AND MINERAL RESOURCES, CREATES A NEW INDUSTRIAL EMPIRE

Another run* is being made in Oklahoma—the run of industry into the booming Tulsa Market Area in northeastern Oklahoma. New industrial plants—making paper liners, glass products, shipping containers, garments, and tires—have been established recently in the rich concentrated Tulsa Market 30 county area. And more are on the way to take advantage of the abundance of industrial water, fuel, power and natural resources of the area. This area, comprising only about a third of the state's land area, already has nearly half of the manufacturing establishments of the state; over 50 percent of

the factory workers; and nearly 60 percent of the annual wages paid to factory workers in Oklahoma. It also has 48 percent of the state's bank deposits and over 43 percent of retail sales. Tulsa, the hub of this market area, is the Oil Capital of the World, having more oil producing, refining and marketing companies maintaining home offices there than does any other city in the world. This insures a consistent high level of income. Tulsa is the center of a rich agricultural region of diversified interests.

*The famous land run into Oklahoma was staged in 1889.

ONLY KVOO BLANKETS THIS RICH MARKET, PLUS BONUS COUNTIES IN MISSOURI, ARKANSAS, AND KANSAS

KVOO has served this No. 1 Market in Oklahoma for 26 years—longer than has any other radio station, and enjoys a dominant position in every segment of the broadcast day throughout the area. Each of the 30 counties in the Tulsa Market Area is within the KVOO 50 to 100% BMB daytime

area and 29 of the counties are in the 50 to 100% nighttime BMB area. In addition, there are plus bonus counties in Missouri, Arkansas and Kansas, and in the other sections of Oklahoma in the 50 to 100% KVOO—BMB area.

KVOO's Farm Department programs are a "buy-word" in the Tulsa Market Area. You'll be interested in the department's 24-page Tenth Anniversary Brochure. Write for your free copy.

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

NBC AFFILIATE

KRAFT'S USE OF AIR

(Continued from page 27)

recipes go well together), about 10% for newspapers, and the remaining 5% for outdoors and point-of-sale.

This is an estimated breakdown of the Kraft Company's 1951 radio and TV costs:

Program	Time and Talent
"Kraft TV Theatre"	\$2,100,000
"Great Gildersleeve"	1,200,000
"Queen for a Day"	550,000
"Bobby Benson"	350,000
Radio and TV spot	125,000
Total	\$4,325,000

In the Kraft order of things the national hookup and the national magazine come first. Spot broadcasting, like newspapers, are either to help fingerpoint some special campaign or to take care of a purely local marketing or product problem. Not that this Midwest house which cheese built views spot unkindly. Practically all its products have national distribution, and hence it doesn't have to contend with the regional complications of say, a competitor like the Borden Company.

(Incidentally, trade talk is that while Kraft is master of the roost in the cheese and cheese product field, Borden is putting on some stiff competition with its cream cheese against Kraft's Philadelphia brand.) In spot, Kraft's placements are pretty much confined to the Far West, and rarely extend beyond a handful of markets.

Platt, with Kraft over 30 years, spins Kraft's basic concepts in its broadcast advertising operations in this fashion:

1. The *Kraft TV Theatre* was brought into existence because the company recognized the necessity for maintaining a night-time franchise in the new medium.

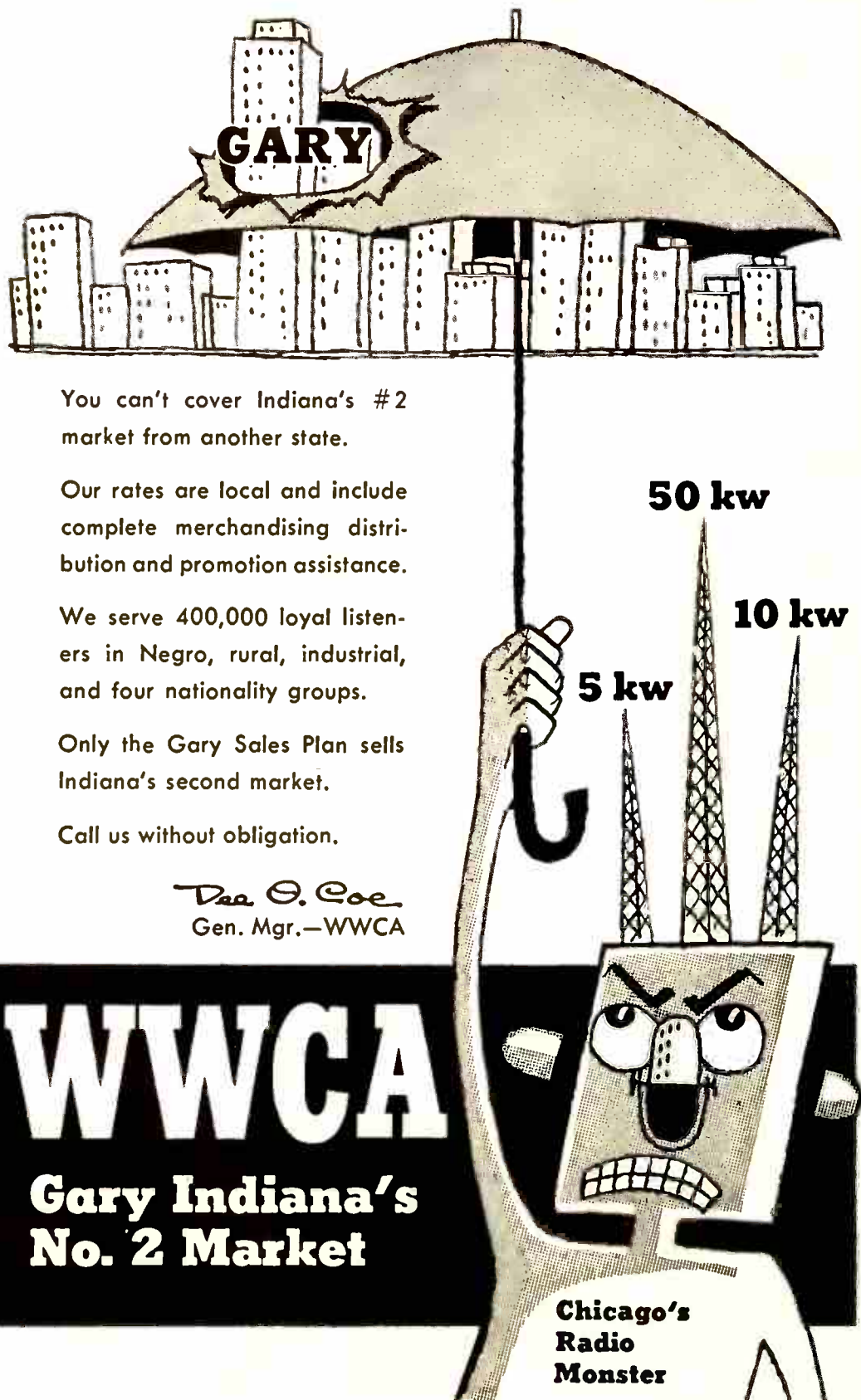
2. In buying MBS' *Queen for a Day* Kraft bought what it considered the best daytime radio opportunity in terms of circulation, plus, of course, housewife appeal.

3. The continuance of *The Great Gildersleeve* on NBC (this program made its debut under the Kraft banner 31 August 1941) represents the same principle in night-time radio.

In terms of years of service and age, Jeffrey is one of the younger members in the Kraft ad hierarchy. Two years ago Kraft, like other well run organizations, became aware that the expansion of its business called for a multiple allocation of advertising authority. The company cut the department into three divisions: Jeffrey—aggressive, quick-thinking but withal a silk-like gracious personality—became boss of cheese and cheese products; Bill Hoerter took charge of salad dressing and the other products, and Tom Chantron, who has quite a reputation in his field for perspective and imagination, became the guiding genius of institutional advertising. All three, of course, function under the sparkingly articulate McLaughlin, who reports directly to Platt.

Kraft has adopted a set pattern in allocating the cost of each program to the products involved. With regard to the *TV Theatre* specifically, the major portion of the cost is split between a cheese and a salad dressing, which, naturally, get the two full-dress commercials. The balance is absorbed by the confection division (malted milk or caramel) in return for a 20-second hitchhike.

The "when-we-get-an-idea-we-stick-with-it" philosophy is pointedly appropriate in an appraisal of the commercial section of the *Kraft TV Theatre*. From the start the underlying motif



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

Dee O. Coe
Gen. Mgr.—WWCA

WWCA

Gary Indiana's No. 2 Market

Chicago's
Radio
Monster

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE

NORTH CAROLINA'S

Number

Salesman is

WPTF

also
WPTF-FM

50,000 WATTS • 680 KC.

North Carolina rates more
firsts in recognized market sur-
veys than any other Southern
state. More North Carolinians,
according to BMB study, listen
to WPTF than to any other
station.

NBC AFFILIATE FOR RALEIGH-DURHAM & EASTERN NORTH CAROLINA



FREE & PETERS, NATIONAL REPRESENTATIVE

R. H. MASON, GENERAL MANAGER

GUS YOUNGSTADT, SALES MANAGER

here was simplicity. The insignia—a toy figure on a toy TV camera, set against a large "K"—remains just as it was originally devised. There's the same revolving table, the same technique of demonstrating cheese and salad dressing. Ed Herlihy—the original announcer—continues to stay out of camera range. Kraft thinks that in this combination it has one of the best selling approaches in the medium, and points to its high sponsor identification quotient—consistently in the 90's—as ample confirmation of this credo.

Kraft celebrates its fifth consecutive year of sponsorship of the TV dramatic series this week—a continuous run that was broken on but two occasions when Presidential candidates in the 1948 campaign preempted the time.

The policy of this one-hour show continues to be independent of the star system. First, the play is chosen, and then the cast is selected. The "family idea" is underscored in the closing credits when the announcer notes that for certain members of the cast it is a second, third, or so-on visit to the program. This touch imitates the old legit stock pattern of generating an air of familiarity between the program and the family viewing audience.

Returning to Kraft's current network radio alliances, the *Queen for a Day* package consists of quarter-hour segments Monday, Wednesday, and Friday on 536 Mutual stations. *Queen* has been within Kraft's orbit since 2 January, 1951, without a lay-off. At about the same time the dairy company assumed the bill for the Monday afternoon version of the *Bobby Benson Show* on the same station link; caramels and malted milk are the products pushed. On *Queen* the Kraft Dinner package carries the commercial

load, with a regular hitchhike for caramels.

In the annals of Kraft's broadcast advertising history, *The Kraft Music Hall* could remain its most brilliant undertaking. It brought Kraft to the forefront as a big-scale underwriter and creator of quality entertainment and, as previously noted, it established a norm for embellishing the commercial with an ingratiating atmosphere of good fun and bright personality.

★ ★ ★ ★ ★ ★ ★ ★

"When you develop a good program, keep the formula. Don't change 'round to suit the sponsor every time he wants it. Stay with it and hold it to its place."

J. O. BLICK

Gen'l Mgr., CJOB, Winnipeg

★ ★ ★ ★ ★ ★ ★ ★

Kraft timed the *Hall's* debut in '33 with the introduction of its Miracle Whip. The event was circused with double-truck newspaper ads, all of which was particularly in keeping with the circumstance that the initial program was a two-hour affair. It was the first and only two-hour associated with network broadcasting. The time segment on 3 August 1933 was split in half. When Bing Crosby left at the end of 1945, the *Music Hall* dropped to a half hour.

Likely to go unchallenged is the statement that the *Kraft Music Hall* afforded more talent their first big radio opportunity than any other variety show in the medium's history. This is not said without recognizing the distinctive role played in that respect by the *Rudy Vallee Program* (which, incidentally, came out of the same agency, J. Walter Thompson). A partial list of *Hall* alumni who got their important radio start there follows:

Bob Burns, Don Ameche, Jerry Lester, Peggy Lee, King Cole Trio, Victor

Borge, Connie Boswell (as a single), Mary Martin, Bob Crosby, Vivian Della Chiesa, Marilyn Maxwell, Jimmy Dorsey, Carmen Cavallero, The Charioteers (with Billy Williams), Nadine Connor, Nelson Eddy, Helen Jepson.

In its 16-year run, the *Hall* played the topmost Hollywood names of the day and the cream from the concert field. Among those who figured as steady tenants after Crosby's retirement from the *Hall* were Edward Everett Horton, Eddie Duchin, and Al Jolson. Others who did sustained stints on the show were the Mills Bros., the late Frank Morgan, Gertrude Lawrence, Edward Arnold, George Murphy, Roland Young, Jack Oakie, and Lou Holtz.

The *Hall* also had its homespun touch. Each Christmas and Easter it included the Kraft Choral Society, composed of Kraft employees and executives.

Kraft is girding itself for a big celebration in 1953. At that time it will have been in radio for 20 unbroken years. On 3 July it will be 50 years since dynamic James L. Kraft started in the cheese business. He started as an itinerant horse-and-wagon peddler, buying the cheese in large wheels, chunks and sausages in the open wholesale market and vending it from house to house. James Kraft introduced the idea of selling the product in packaged slices—one of the Kraft "firsts" noted in the roll of company innovations (see page 27).

It would be amiss to close the Kraft story without passing out some juicy credit to the J. Walter Thompson Co. and Needham, Louis & Brorby, the agencies that have abetted the advertising of the Kraft products and Par-kay oleo accounts, respectively, for many years. ★ ★ ★

In Boston

PEPSODENT

through

McCANN-ERICKSON, INC.

Buys

WHDH

50,000 WATTS

through **John Blair & Co.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.



**"Better turn off either the
sink or the TV, honey!"**

TV is wonderful in its place, but that *doesn't* include 66.1% of the *places* where Louisville families can and do listen to radio sets!

WAVE radio is heard via thousands of *extra* sets in kitchens, bedrooms, basements, dining rooms and automobiles hence can make 1000 *impressions* for you. for only 37c!

Check with Free & Peters!

Facts above are from scientific, authoritative survey made by Dr. Raymond A. Kemper (head of the Psychological Services Center, University of Louisville) in WAVE area, July, 1951

**WAVE
LOUISVILLE**

5000 WATTS • NBC •



Free & Peters, Inc., *Exclusive National Representatives*

KFMB
TV
Channel - 8

SAN DIEGO'S
1st and only
TV STATION
blankets CALIF'S.
THIRD MARKET

San Diego
Market Area
Represents A
\$230,000,000
CONSTRUCTION
INDUSTRY!

Wise Buyers Buy
KFMB-TV, AM
TV - CHANNEL - 8, AM - 550 K. C.
KFMB - 5th and Ash, San Diego 1, Calif.
John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Mgr.

WOW-TV
Serves
ONE OF THE
FASTEST GROWING
TV MARKETS
in the United States

NEBRASKA IOWA

Every day an average of 125 families
is added to the
WOW-TV AUDIENCE

PRESENT
TOTAL
OVER
119,000
SETS

LOW-COST
HIGH-RATED
PARTICIPATIONS
NOW
AVAILABLE

WOW-TV CHANNEL **6**
A MEMBERSHIP STATION
FOR AVAILABILITY CALL ANY BLAIR-TV OFFICE OR WEBSTER 3400
OMAHA, NEBRASKA

INSTANT COFFEE

(Continued from page 35)

Ala.; Fleetwood Coffee. Chattanooga, Tenn.; Albert Ehlers, Inc., Brooklyn, N. Y.; Arnold & Aborn, Linden, N. J.; William F. McLaughlin & Co., Chicago; John H. Wilkins Co., Inc., Washington, D. C.; Cain's Coffee Co., Oklahoma City, Okla.; C. W. Antrim & Sons, Richmond, Va.; and Joseph Martinson & Co., Inc., New York, N. Y.

These firms are typical of those in the coffee trade who see the potential in instant coffee. If they come up with brands that have the full flavor and strength of regular coffee, they may someday see themselves on top of the instant market, rising to the heights of the established national companies. Until then, however, instant coffees are trading on their convenience in preparation, while the old-fashioned regular coffee sells on its merits of quality, flavor and aroma.

There follows an activity breakdown on each of the six national instant coffee companies.

G. Washington. The oldest instant coffee on the market, G. Washington was made available to the consumer in 1910. For close to 30 years, G. Washington was alone in its field. This, however, was long before the public got to know and understand the convenience of instant coffee, and it didn't jar the industry.

After all this time, it is interesting to learn that G. Washington is still expanding. Intensified radio and TV pressure during the past 18 months has opened new sales areas. The company is now represented in 25 leading radio markets, and nine TV markets.

Last season, G. Washington ventured into network advertising when the company became one of the original sponsors of the *Kate Smith TV* show. The firm stayed on TV until the middle of 1951, spending about \$416,000 for time, with better than 55% of the ad budget going to radio and TV.

Nescafe. The second national instant coffee to hit the consumer market was this product of the Nestle's Company. Nescafe was made available in several markets during July, 1939, and has since climbed to such successful heights that it is regarded by many as the top instant coffee seller. The name *Nescafe* in the trade has become synonymous with the name *instant coffee*. The trademark Nescafe is to this prod-

uct what the name Kleenex is to the cleansing tissue industry.

Currently, Nescafe is neither on radio nor on TV. Magazines and newspapers are getting the majority of the ad budget for this soluble coffee. In its history, however, the firm has had two network radio shows, spot advertising, and a 13-week series on TV. The TV debut came in 1950, with Don Ameche on the Sunday night NBC show, *Take a Chance*. This show cost the company \$64,155 for time.

Nescafe and Quaker Oats are now tied-in on a deal whereby each package of Mothers' Oats and Quaker Oats on the grocers' shelves contains a certificate worth 15 cents toward the purchase price of Nescafe in the four or 12 ounce size.

★ ★ ★ ★ ★ ★ ★ ★
"The American people have given TV more than just their time and attention. They have given it something like a hope or even a plea that it live up to its great potential, to its shining promise. You cannot be a television broadcaster and not feel this force that makes your work come alive!"

WILLARD E. WALBRIDGE
Mgr., *WWJ-TV, Detroit*

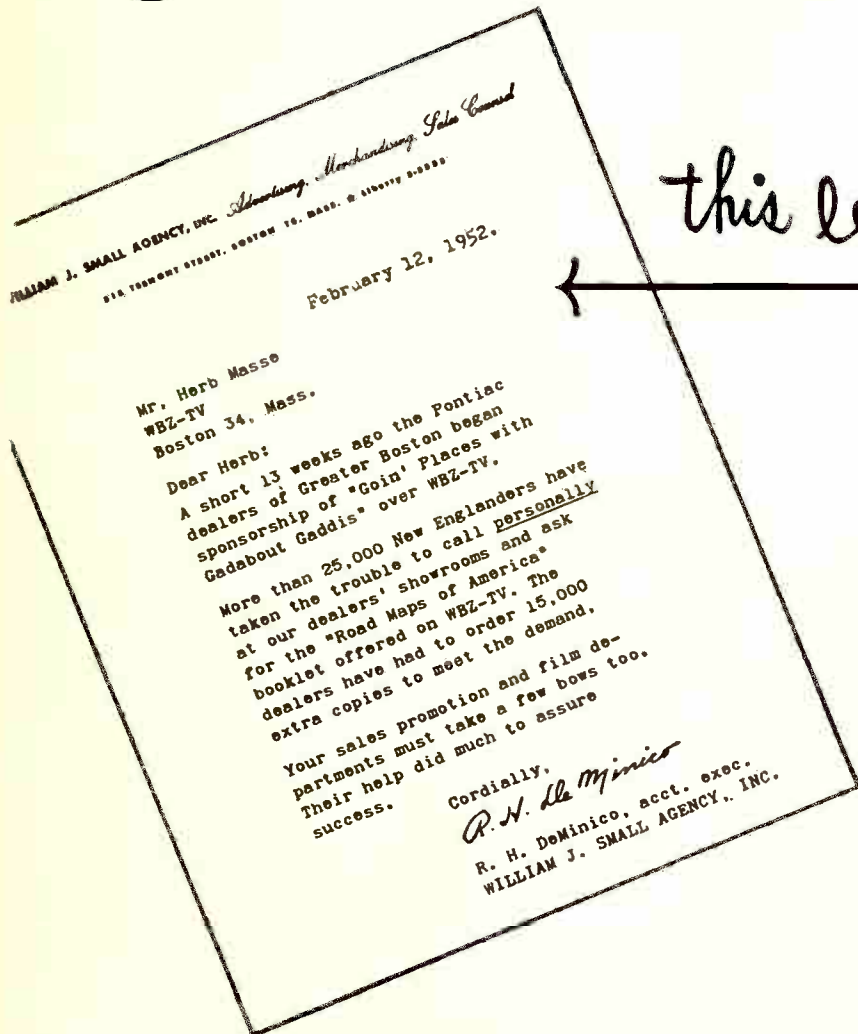
★ ★ ★ ★ ★ ★ ★ ★

Instant Maxwell House. The story of General Foods' Instant Maxwell House is a turbulent one. In the fall of 1945 the company came out with a filled coffee product, which was called in about three months later. A pure coffee product was then placed on the market. When it failed to be a thumping success, a drastic change was made about the middle of 1950. Instant Maxwell House was pulled out of the market everywhere but in the Northeast. In that area, a completely changed instant product was introduced. From ingredients to packaging, Instant Maxwell House was different. Only the name remained the same.

As General Foods brought the new Instant Maxwell House back into the market, local radio and TV was used. But since this sales campaign was like introducing a new product, the distribution was staggered. Furthermore, Instant Maxwell House couldn't meet the overwhelming demand. Since re-entering the Los Angeles market, the revitalized product has climbed to more than eight times its former sales level according to trade surveys.

During the first part of this change-over, Instant Maxwell House shared advertising billings with regular Maxwell House. During 1950, about \$1,800,000

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



this letter speaks for itself!

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

WBZ-TV

CHANNEL 4
BOSTON, MASS.

Represented Nationally by NBC Spot Sales

WESTINGHOUSE RADIO STATIONS Inc

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

Sales Representatives for the Radio Stations, Free & Peters

was spent on network radio for the two products, accounting for an estimated 75% of the advertising budget.

The two products no longer share advertising billings, however. Instant Maxwell House now sponsors the *Second Mrs. Burton*, a daytime serial, on CBS, and *Claudia*, a night-time half-hour on CBS-TV. Instant Maxwell House sponsors 15 minutes of this program, sharing the program cost with Swansdown Cake Flour. *Claudia* is currently being seen live in 25 markets and on film in six. *Claudia* is a new program, and it is expected that the station line-up will soon be expanded.

Instant Maxwell House is relying on local spot radio and TV in many markets, because the product has been out of most of the Midwest areas for close to two years. Except in selected testing areas, Instant Maxwell House is not available yet in the Midwest.

Instant Sanka. This General Foods instant coffee product got the same restyling as Instant Maxwell House, its sister product. In mid-1950, Instant Sanka was announced to be "new and improved," but aside from this note on the label, the coffee was fundamentally the same.

In June, 1951, Instant Sanka, along with Regular Sanka, picked up the sponsorship of the CBS-TV panel show *It's News to Me*. There was a recent switch in the time of the program, and although it is now seen live, in 26 cities, no kine markets have been set up yet. The time costs for the six months of 1951 totaled \$535,065, with production costs running to about \$9,500 weekly.

The two Sanka products also share billings on network radio for two newscasts. On Friday night over ABC they

sponsor 5 minutes of news following *Mr. District Attorney* and on Saturday night, following *Gangbusters*, on CBS, they sponsor a 5-minute newscast. Their only spot TV advertising now is a midnight news program, seven nights a week, on WPIX in New York City.

Borden's Instant. Borden's entered the instant coffee market on a national scale in 1946. It has waged one of the

★ ★ ★ ★ ★ ★ ★ ★

"It is to be deplored that Canada is one of the few civilized countries in the world which has no television whatsoever in operation at the present time. Why no TV in Canada? Private radio has been willing and anxious to develop TV in Canada for some time now at no expense to the taxpayer, but a completely unrealistic and, I am afraid, not unselfish national policy has rendered it impossible for individual private companies to obtain licenses."

D. MALCOLM NEILL,
Chairman, Bd. of Dir.
Canadian Assn. of Rdcstrs.

★ ★ ★ ★ ★ ★ ★ ★

most aggressive advertising battles of them all, making the company one of the foremost contenders for consumer dollars in the instant coffee field.

Gail Borden, founder of the company, had a patent on concentrated coffee almost a century before the company began to produce it. This patent, believed to be the oldest for soluble coffee, was applied for in 1857. Borden's was not a coffee manufacturing firm, however, and therefore went on to other products, ignoring the instant coffee. In 1941, Borden's started to make soluble coffee for the Armed Forces, and during the next two years also did consumer testing. They came on the market with Instant Borden's in 1943 with a limited supply.

It was not until after the war, however, that the company really started

to roll. Now it is rapidly approaching the sales level of Nescafe, coming out ahead of the Nestle's products in many areas according to trade estimates.

For a while last year Borden's sponsored the Peter Lind Hayes program *Star of the Family*, which was placed under the direction of Kenyon & Eckhardt. Early in the year, when the account went to Doherty, Clifford and Shenfield, the show was dropped.

In its place, Borden's sponsored *Treasury Men in Action* over NBC-TV Thursday nights. The weekly production costs for this show are about \$15,000; the program is seen live in 16 cities, and on kine in 11 cities. "T-Men" recently completed its first year on the air, and will remain through the summer. Borden's promotes this show with a point-of-sale giveaway booklet titled "Do You Know Your Money?" which tells of the work of the Treasury Department and calls attention to the TV show.

In local markets throughout the country, Borden's uses spot radio and TV, but on a scattered schedule which constantly varies.

Chase & Sanborn. Standard Brands contender in the instant coffee field is Instant Chase & Sanborn, which has been on the market since 1946. Last year the firm went into TV and carried a 15-minute sponsorship participation of the *Garry Moore Show* three days a week. In accord with Standard Brands policy, the spots were later given to another product as another product was rotated into its place.

The advertising of the regular and instant Chase & Sanborn coffees is carried on separately, and Instant is now using local radio and TV, carrying on an extensive spot campaign in 70 cities.

★★★

In Boston

SHINOLA

through

EARLE LUDGIN & CO.

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

"FREEZE" OR "THAW"

YOU CAN ALWAYS CROSS NETWORK LINES

WITH SPOT PROGRAM TELEVISION

Right now, there are 23 markets with two or more television stations. In each of these markets, the Spot Program advertiser can and does cross network lines—to clear more stations . . . to get a preferred time period . . . to make a better buy. For in television, just as in radio, no one network has a monopoly on the best stations, in all markets, at all times.

And when newly-authorized station construction takes place, the prime beneficiary will be the Spot Program advertiser.

The thaw will create *more* multiple-station markets where the Spot Program advertiser can pick the "best" station, regardless of network status or affiliation.

And there will still be markets where 2, 3 or 4 networks share the same station—where network advertisers will have many of the same problems on time clearances and kinescope picture quality which now exist.

Spot Program advertisers will still be free to select as many or as few markets as they wish—unhampered by any network-imposed minimum station requirements.

Yes, any way you look at it, any time you look at it . . .

YOU CAN DO BETTER WITH SPOT . . . MUCH BETTER

THE KATZ AGENCY, INC.

NATIONAL ADVERTISING REPRESENTATIVES

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

5 MAY 1952

67

Summer

'Boom-State'

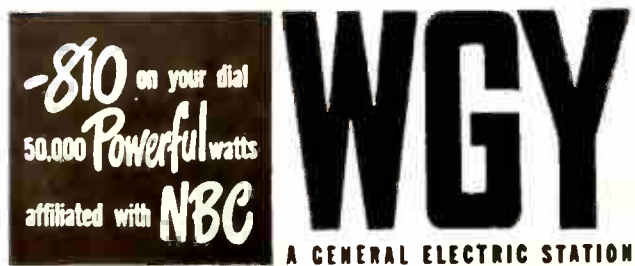


The tremendous impact of Station WGY on an enlarged summer-time audience is ably demonstrated by one of WGY's sponsors—the Catskill Game Farm. In 1951, this organization abandoned its advertising schedule in newspapers and other radio stations to use WGY exclusively. Through spot announcements in the morning and night-time stations breaks, the result was a 250 percent increase in attendance.

Reaching all the summer resorts in the Adirondack, Catskill and Berkshire Mountains and Vermont, sales messages carried by WGY also reach the many tourists and vacationers in Saratoga Springs, Lake George, Lake Champlain and Cooperstown, New York. The WGY area is surely one of America's foremost vacation areas.

Motorists visiting "WGY-Land" learn the station's location on the dial through seven striking, colorful 8' x 24' Scotchlite billboards which are located on the major traffic arteries leading into the WGY area.

You can realize outstanding results by doing your summer selling on Station WGY.



Represented by
NBC Spot Sales

WOMEN SAY "YES"

(Continued from page 39)

Kidd's breakdown of basic psychological differences between men and women:*

Women are intuitive

Men are intellectual

Women are identificationists

Men are realists

Women are subjective

Men are objective

Women go by inner perception

Men go by rationalism

Women are more indulgent in fantasy

Men are more influenced by facts

The success of the soap opera (at least in terms of ratings) is a testament to women's ability to enjoy vicarious living. The ease with which a woman can *identify* herself with the characters in a "drama of everyday life" has been found by many advertisers to be the key to effective sales via radio and TV advertising.

And so here are some observations by experts on selling to women:

Take, for instance, one of the commercials prepared by Foote, Cone & Belding for use on the Jinx Falkenberg radio show at 8:45 a.m. (NBC); it illustrates the warm, friendly, "I'm your alter ego" approach. Although the program gets considerable attention from male listeners, the audience is predominantly female. The pitch for Rheingold Extra Dry Beer goes like this:

Jinx: "You probably don't need me to tell you this—but the *Snack Season* is here. That's the season when the weather is nice and you just don't feel like really organizing dinner. So, you whip up a quick, delicious snack instead. The *point* is—*nothing* sparks a snack like a glass of New York City's favorite beer—*Rheingold Extra Dry*. You see, Rheingold's distinctive Extra Dryness, its clean, clear, *real-beer* flavor has the happy faculty of making everything taste better. (*Chuckle*) You know, I think I'm talking myself out of cooking supper tonight. Well—to get back to the subject—be sure that you have plenty of Rheingold on hand. And, next time you buy Rheingold Extra Dry, why not do it by the case? It's convenient *and* economical. And you're sure that all your guests will like it . . . after all, Rheingold is New York City's *largest-selling beer*—here's

*Elizabeth Kidd, *Just Like A Woman* (New York: Appleton-Century-Croft, 1945), p. 32.

a tune to remind you." (*Jingle*)

This commercial contains a number of lessons. (1) Jinx may have won her fame as a beautiful model, but her program has such a natural, domestic style, that the hausfrau has no difficulty identifying with the speaker. (2) The weather tie-in gives the commercial an air of immediacy. (3) By serving the "best seller" instead of some beer of less general acceptance, a hostess is assured of the social approval every woman wants from her guests. (4) The sales message is not cluttered by technical data—just girl-to-girl chatter that the listener can relate to her way of life, or to the way she would like to live.

Since women usually listen to the radio in the home, often while engaged in house work, commercials must be directed to the individual in order to be effective. Master salesmen of the airwaves such as Kate Smith, Mary Margaret McBride, Kathi Norris, or Martin Block take into account women's tendency to be subjective—they know better than to make the sales message sound like a speech to the studio audience. Martin Block melts sales resistance with his warm, personalized technique of saying, "Good morning to you, and you, *and especially you.*"

Joke, if you must, about "feminine intuition," but note how quickly women can spot a phony. In a recent study for the manufacturer of a beauty product, the Schwerin Research Corporation proved that believability of an advertisement is paramount. A testimonial commercial for TV was delivered by four different people: a professional ice skater (career girl), a magazine beauty editor, a housewife, and a beauty expert employed by the manufacturer. A female audience tested for reactions to the commercial gave the following order of preference to the deliveries:

TV viewer's remembrance of claims: (1) Housewife, (2) Career girl, (3) Beauty editor, (4) "House" expert.

TV viewer's belief of claims: (1) Beauty editor, (2) Housewife, (3) Career girl, (4) "House" expert.

Here is what the test signified: in remembering the claims, the viewer was able to identify herself easily enough with the housewife, and she identified herself, a little hopefully, with the career girl. However, these TV viewers didn't bother remembering the statements of the beauty editor and



To an advertiser who prefers to captivate audiences

There are no captive radio audiences in Iowa. Every set has a dial. The dials work, the radios work, and any listener is free to free lance. Apart from the totalitarian implications of the word (no self-respecting Iowan—that's the same as saying no Iowan—would sit still for being a captive anything) we figure an audience earned on program merit is more healthy for business.

Being on WMT, CBS outlet in Eastern Iowa, is like occupying a choice location on Main Street. Twenty-three of the top twenty-nine programs are on CBS. There's great customer traffic—great opportunity to reach more than 300,000 radio families in WMT-land. They're captivated by programming—CBS and local. For full details, trap a Katz Agency rep (*they capture easy*).



5000 WATTS, 600 KC

REPRESENTED NATIONALLY BY THE KATZ AGENCY

BASIC CBS RADIO NETWORK

TELE-SCOPE

RAYBURN'S EDICT: "Do you agree, or do you disagree, with the ruling by Speaker of the House Sam Rayburn, that TV stations should be banned from televising congressional hearings?" This question was put to our March TV sample and the results show that:

- 9.8% agree with the Rayburn decision to ban TV broadcasts.
- 83.0% disagree with the Rayburn decision to ban TV broadcasts.
- 7.2% Don't know, or were unwilling to express an opinion.

MAY WE SERVE YOU? Advertest Research is not exclusively a TV RESEARCH organization. We have conducted, and are prepared to conduct, all types of research projects. Here is just a brief summary of some of the projects conducted during 1951:

1. **RADIO RESEARCH:** Projects have been conducted on a local and regional level for many standard and foreign language stations. Studies have been made of listening habits, opinions, advertising remembrance, etc.
2. **PRODUCT RESEARCH:** One study of interest investigated the effect of packaging on the sales of a specific product. Other studies have been conducted on the acceptance of new products, the correlation between sales and advertising of established products, consumers opinions of specific products, etc.
3. **ADVERTISING RESEARCH:** Studies have been prepared which analyse advertising and determine remembrance of ads.
4. **MARKET RESEARCH:** Clients have called on us to examine the possibilities of establishing new sales areas, of opening new businesses, of introducing new products, etc.
5. **OPINION RESEARCH:** Many different opinion type studies have been conducted for clients during the past year.

And remember, even though Advertest Research is located only in the New York market we are well prepared to handle projects in all sections of the country.

We'd appreciate the opportunity to serve you.

BY REQUEST:

In answer to a number of requests, we are publishing below a complete list of studies covered to date through "The Television Audience of Today." All of these studies are still available and may be obtained from the TV section of Advertest Research.

"THE TELEVISION AUDIENCE OF TODAY"

NO. 1 March, 1949 Daytime Television	NO. 21 Nov., 1950 TV vs. Radio—18 Month Comparison
NO. 2 April, 1949 Children's Programs	NO. 22 Dec., 1950 Televiewing After 11 PM
NO. 3 May, 1949 Radio vs. Television	NO. 23 Jan., 1951 Advertising Effectiveness
NO. 4 June, 1949 Night-time Television	NO. 24 Feb., 1951 Week-end TV Habits
NO. 5 July, 1949 Advertising Effectiveness	NO. 25 March, 1951 TV Mystery Programs
NO. 6 August, 1949 Summertime Television	NO. 26 April, 1951 TV Western Programs
NO. 7 Sept., 1949 Sports and Television	NO. 27 May, 1951 Daytime Television
NO. 8 Oct., 1949 Television Drama	NO. 28 June, 1951 Weekly vs. Alternate Week Program
NO. 9 Nov., 1949 Advertising Effectiveness	NO. 29 July, 1951 Study of Non-Owners
NO. 10 Dec., 1949 Television News	NO. 30 August, 1951 Summertime Television
NO. 11 Jan., 1950 Television Movies	NO. 31 Sept., 1951 TV News and Educational Programs
NO. 12 Feb., 1950 Radio vs. Television	NO. 32 Oct., 1951 Television Commercials
NO. 13 March, 1950 Advertising Effectiveness	NO. 33 Nov., 1951 TV vs. Radio — 30 Month Comparison
NO. 14 April, 1950 TV's Effect on Reading Habits	NO. 34 Dec., 1951 Sports and TV
NO. 15 May, 1950 Television Variety Programs	NO. 35 Jan., 1952 Movies and Television
NO. 16 June, 1950 Daytime Television	NO. 36 Feb., 1952 Early Evening Televiewing
NO. 17 July, 1950 TV Index of Product Usage	NO. 37 March, 1952 Television Drama
NO. 18 Aug., 1950 Purchases of Durable Goods	NO. 38 April, 1952 Product Usage
NO. 19 Sept., 1950 Television Commercials	
NO. 20 Oct., 1950 Children's Televiewing	

ADVERTEST RESEARCH

90 BAYARD STREET, NEW BRUNSWICK, N. J.

CHARTER 7-1564

the paid expert. In terms of believability, this TV audience was willing to respect the authority of a beauty editor, go along with the housewife, partially believe the career girl, but pretty much discounted the claims of the "house" expert who was suspected of having an ax to grind.

This test proved that, if an advertiser wants to sell a product to a woman, he has to present her with facts—*believable* facts.

Two virtually identical commercials were presented, one, by the male star of one TV show, the other, by a woman introduced as a home economics director, on another program. Comparison of the two presentations showed that the pitch by the home economics director had been more successful on almost every count.

Another Schwerin test bears out feminine preference of sensory impressions to abstract terms. The radio and TV commercial of a large manufacturer of canned foods were submitted to a women's panel. It was found that appeals to the senses (smell, sight, taste, touch) gained generally higher belief than did "the-kind-grandma-used-to-make" sales approach.

In preparing the commercials for Philip Morris cigarettes on *Against the Storm* (255 stations, ABC), Cecil & Presbrey show an acute awareness of the audience they expect to reach from 10:45 to 11:00 a.m., Monday through Friday. Although coordinated with the other Philip Morris ad agency as to the basics (current theme, claims and slogan), the commercials on this program are pitched directly at the housewives.

According to a Cecil & Presbrey executive, "We tell strictly a pleasure story." The announcer assumes that the woman is proceeding with her daily chores, and the sales message is designed to be completely congruous. The housewife is reminded that she can pick up a carton of Philip Morris at her supermarket when she goes shopping this weekend. She is reminded that it is gracious to have some on hand in case unexpected company drops in. She gets the company's "less irritating" pitch, but not in terms of scientific discovery. Instead, she is told that she can help her husband get over that annoying cough by putting a pack of Philip Morris on the breakfast table and persuading him to try them.

As Joske's Department Store in San

Antonio discovered, women are more indulgent in fantasy. When one of the store's commercials described a particular dress with considerable detail, the store service department was swamped with calls from women who were able to visualize themselves in the dress, but wanted to know the color accessories they should wear with it.

Let a woman hear an appetite-provoking recipe for pot roast on the radio, and in no time she will have a mental meal planned around it complete with hypothetical guest list.

Advertising, via any medium and to any audience, is still the same problem of communication — transmitting an idea from one person to another by use of understandable and appealing words. But, despite the claim of some advertising people that "Women go for the same things as men, only more so," there is a definite difference in effective appeals to the two sexes. Whereas a man is likely to be overwhelmed by technical data, years of experience, or a fine reputation, a woman's response is analogous to the joke that ends, "I know, Max, but what have you done for me *lately*?" Throwing a lot of technical developments and statistical gobbledegook at a woman is tossing advertising appropriations down the drain.

When Reynolds Metal Co. decided to tell the story of modern aluminum to an audience largely composed of women (via *The Big Show* and *Kate Smith Evening Hour*, NBC radio and TV respectively), the agency, Buchanan & Co., undertook to put the tale in understandable terms.

Commercials on the Reynolds' shows are written with a family slant. They stress that husband and wife both have a vital stake in a nicer home; that greater efficiency and improved operation of the family car, and simplification of kitchen chores are concerns of the whole family. Even technical aspects of aluminum production are put across by slowly and carefully educating the listeners in familiar terms. The word "extrusion" is explained on TV via movies of the process with accompanying explanations. On radio, the term is explained by comparing the process with squeezing toothpaste out of a tube. These explanations are used to show that this process—extrusion—will help improve the product; the product, in turn, will contribute to-

- Advertising that Moves More Merchandise per Dollar Invested is Bound to be the One that Gives You the Most Coverage for the Least Money!



- Covers a 17,000,000 Population Area in 5 States at the Lowest rate of any Major Station in this Region!

"It's The DETROIT Area's Greater Buy!"

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

wards a more efficient and effective household.

Whether consciously or not, even the members of the "there ain't no difference" school find themselves writing copy containing subtle differences in appeal if a woman is the target. Their client's sales figures would darn soon show it if they didn't. The problem of selling to a woman is then mainly a two-fold one: understanding the audience, and then keying the sales message accordingly. In other words, if you understand a woman, you can get her to say "yes" more easily. ★ ★ ★

MR. SPONSOR ASKS

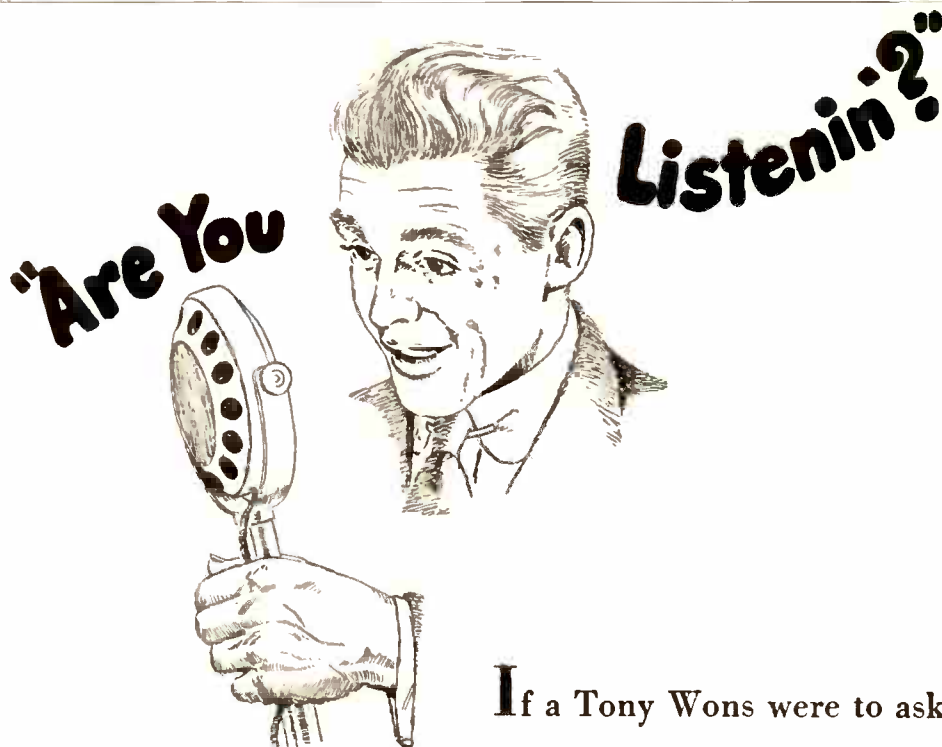
(Continued from page 43)

more flexible and that's where we've made a lot of progress. At the present time, we're running a series of cartoon telops with not much more than a question mark on the screen. Audio teaser copy about a show that will premiere shortly ties in with the telop to build curiosity. We run special film trailers to avoid using the same telop too often and even then we change the telops periodically. If the program lends itself to such treatment, we for-

get our inhibitions and turn cute—but not so cute that the message is buried.

Writing copy for the same program month after month requires a fluid imagination. Try this. Choose any radio or TV program and write about a dozen different pieces of copy to promote it. Then compare the amount of variety you created with the copy on your local TV station. If nothing else, you'll learn a lot about the program.

M. H. (LEE) LEBLANG
Assistant Promotion Manager
WCBS-TV
New York



If a Tony Wons were to ask that question over a WGR

microphone today, he'd have an audience far bigger than the "good old days."

One day recently, ONE offer of a sample jar of skin cream brought 3,000 requests flooding in from Buffalo, western New York and Pennsylvania and from our Canadian listeners across the river.

Yes, WGR means

We Get Results!

CBS Radio
Network



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry



Mr. Eiges

I am glad that Mr. Hawkes has asked this question. What the critics say is nothing new to me or to my colleagues at the other networks. They deserve a pat on the back from all of us for

not giving up the fight after so many years of frustration.

It's elementary that the backbone of any successful publicity effort is news. Real live, honest-to-goodness news will command attention—and newspaper space. Public attention will build and increase audiences.

Why, then, if it's all that simple, can't we produce what's needed? Why, after a quarter-century of broadcasting, can't the writers and producers and directors and the stars and the near-stars get together slightly in advance of the last minute and lay out the programs and the story lines and set the casts so we can give the radio editors the news they need to keep their columns fresh, alive and interesting?

Frankly, I don't have the answer.

It's been proved beyond doubt that consistent column mentions, best bet listings, picture displays and human interest and feature items on a continuing basis can raise the ratings of any program. The space is there for the taking. Many conscientious editors (like Herschell Hart) want to feature radio news and not let television hog the attention all the time.

It's not so much that radio publicity techniques need revitalizing as it is that the creative and production peo-

ple in radio need some revitalizing. They must be educated to the needs of the radio columnists. They must be persuaded to pay some attention to the publicity aspects of their shows.

If we all get together and do some missionary work I think the situation can be corrected. It will require the very best cooperation of all the people concerned. We work everlastingly at it at NBC—to convince the creative people in radio that they must pay more attention to the publicity potentials of their programs.

Exploitation campaigns can be part of the answer. At least they'll create news of some kind, although still not the basic news which radio editors want. That will come only if we put lethargy behind us and do some real leg work to hammer out the real news about every program for the press.

SYDNEY H. EIGES

Vice President in charge of
Press and Information

NBC

New York

SEARS AND WARD

(Continued from page 30)

Ward give their local store managers a fairly free hand. In fact, General Robert Elkington Wood, board chairman of Sears, was quoted recently in *Time* as saying "One fellow or a small group of fellows can't envision the problems of the whole country, and make all the decisions at top level." Store managers are free to stock pretty much what they want, since they supposedly know the tastes, buying power of the locality in which they operate. They are even free to set most of their own prices, in order to fight hard against local competition. Sears and Ward have long since learned that their spirited managerial thoroughbreds (result of intensive training and careful selection) work best when handled with a loose rein.

(This has fooled many a radio-TV salesman. Both Sears and Ward are often grimly adamant on the subject of advertising, and adopt a "Father knows best" attitude toward store managers, despite varying media conditions throughout the nation. Not fully understanding broadcast advertising to begin with, the headquarters of both firms have long since settled on newspaper advertising as being the most "foolproof" medium. Neither has tried

working out some form of custom-made transcribed open-end programs for radio and TV, in the style of such firms as Ziv, Harry Goodman, RCA Recorded Services.

But, both use "boiler plate" newspaper mats almost exclusively, with comparable open-end features. "While the store manager is not obliged to follow this formula," an adman thoroughly familiar with all phases of the Sears-Ward pattern told SPONSOR, "if he exceeds his 3% or 3½% amount on ra-

dio and his business falls off, he is subject to censure from his superiors for having exceeded the formula. It behooves him to follow the book.")

• Sears and Ward are very progressive in setting up various training programs within their own organizations, and in establishing contact points with the outside world. Most big employee promotions come from within, and give both firms strong executive and managerial teams grounded in the fundamentals of the fast-growing busi-

**17 OUT OF 18
PREFER WDAY, FARGO!**



"To what radio station does your family listen most?" As part of an independent survey made by students at North Dakota Agricultural College, this question was asked of 3,969 farm families in 22 prosperous counties within 90 miles of Fargo. 74.6% of the families named WDAY; 4.4% said Station "B", 2.3% Station "C", 2.1% Station "D", and so on.

WDAY was a 17-to-1 choice over the next station . . . a 3½-to-1 favorite over all other stations combined!

In Fargo's home county, WDAY was the first choice of 87.2% of the families, as against 5.8% for Station "B". Here WDAY was a 15-to-1 choice over the next station . . . a 6½-to-1 favorite over all other stations combined!

BMB figures, Hoopers and mail-order returns all tell the same amazing story on WDAY and the rich Red River Valley. Get all the facts. Write us direct, or ask Free & Peters!



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS

Free & Peters, Inc., Exclusive National Representatives

nesses. Also, they are free with assistance, advice and financial help for their suppliers. Sears, in fact, has a large technical laboratory to help suppliers design or redesign products; often lends them everything from special advisors to big chunks of money to start them rolling on a big order.

(Yet, neither firm has organized a large-scale internal program to train their own employees, managers in the uses, drawbacks, advantages and disadvantages of air selling. Sears does something of a job in educating its store managers in the areas covered by its two Liberty Broadcasting System shows, but the effort is very rudimentary at this stage. The promote-executives-from-within theory, while fine in many ways, has nevertheless had a tendency to "in-breed" even further the advertising thinking, and to compound any odd notions about broadcast advertising.)

• Neither Sears nor Ward is, however, a stranger to the air. Montgomery Ward, for example, was the sponsor of an early NBC network series, including a Bible drama called *Immortal Stories*, in 1928-'29, 1931-'32, and again in 1935. Sears, which used to own station WLS ("World's Largest Store") in Chicago back in the 1920's, aired a seasonal one-shot on CBS on Christmas Day, 1935, and later ran a 13-week *Then and Now* series on CBS in 1936. Locally, there have been a long, long string of successful Sears and Ward air operations. To name a few: *Sears' Six O'Clock News*, on WSAM, Saginaw; local announcement campaigns by the local Ward store on WORC, Worcester; the syndicated film *Big Town* series, sponsored by Sears on KPRC-TV, Houston; a TV test by Ward on WRGB, Schenectady, N. Y.,

in which equal results with newspapers were achieved.

(Yet, the opportunity for both these firms to pioneer in broadcasting was largely thrown away at the national level, because the initial sallies didn't pay off, either through a bad choice of programing or the wrong approach to selling. At the same time, both Sears and Ward maintain a mildly suspicious outlook at their headquarters towards reports of radio-TV successes from local store managers. When they

★ ★ ★ ★ ★ ★ ★ ★
 "The people who operate radio, who own it, who use its airwaves are on trial. So are the users of radio, the folks who pay the bills. Radio has proven itself; it has lost none of its ability to sell ideas or products."

EDGAR KOBAK
 Business Consultant

★ ★ ★ ★ ★ ★ ★ ★
 do happen, they are viewed more as being atypical than part of an advertising formula which the two firms are overlooking.)

It's logical at this point to ask:

"Are the minds of Sears, Roebuck and Montgomery Ward permanently closed to a successful use of radio and television advertising?"

SPONSOR did ask just such a question to a wide variety of people, in and out of Sears and Ward. The answers varied to some degree, but they did boil down to one thing. The answer is "No."

Indeed, there have been many signs of a slow swing in the other direction. More and more, Sears and Ward are learning to accept broadcasting, and are taking some important steps in that direction. This is much more true of Sears than it is of Ward; Sears has long been the bellwether of the pair. Consider the following:

1. *Sears Liberty Network "test"*
 Sears is currently sponsoring its first network programing in years, using the facilities of some 187 LBS stations to air two across-the-board shows. One is *Westbrook Van Voorhis and the News* in the evening; the other is *Franklin Kennedy Sings for Sears* in daytime. Both are quarter-hour shows, Monday through Friday. The campaign started 18 February, through J. Walter Thompson, Chicago.

Some overzealous radio boosters have hailed this as the long-awaited entry of Sears into big-time network programing. Actually, it isn't so, despite the fact that the campaign covers a 13-state area in the South and Southwest. As Sears' Marvin C. Lunde, ad manager, said in a letter to store managers:

"The purpose of these broadcasts is to supplement our existing printed advertising campaigns."

That one line, in the eyes of many admen close to Sears, speaks volumes. As far as Sears is concerned, they're still using radio as a "supplement."

However, there are many positive features, for both Sears and the broadcasting industry, in the Liberty test. For one thing, Sears has geared the selling of both shows—not to its usual "institutional" pitches—but to a real promotional drive for Sears' "house brand" freezer, Coldspot. For another, Sears has worked out a good promotional campaign to back up the show (store banners, displays, cards, package stickers) and has impressed upon store managers the necessity for a complete promotional and publicity follow-through at the local level.

This follow-through has often been lacking previously in Sears and Ward radio efforts, one of the reasons for Sears' lack of startling successes in

In Boston

LIGGETT-REXALL

through
 BATTEN, BARTON, DURSTINE &
 OSBORN, INC.

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through **John Blair & Co.**

the past. It's been a hard job in the past convincing the two firms of the value of tie-in promotion. Both of them have a super-practical view of advertising; both usually believe that it's a waste of money to promote one ad medium in another. But, early indications are good; the Sears stores holding up their end of the arrangement are pulling plenty of leads and customers for Coldspot Freezers.

It's of interest to note that Sears has also put radio, literally, to the test in competition with other media, in the Liberty deal. Store managers are required to fill out a monthly report form, in which they indicate the lead sources (and how many were produced) by radio, newspapers, circulars, users, displays, and other media. Details here are top-secret.

2. The various Sears ARBI tests
Quite some time before Sears started its own checking of "who produced what" several Sears stores, in various parts of the Pacific Coast area, participated in similar studies with the Advertising Research Bureau, Inc. (See details on page 30.)

These ARBI studies covering Sears use of radio have been, for the most part, an eye-opener both to Sears and to that segment of American business which feels that radio has nothing to offer the retailers. In virtually all cases, an examination of these ARBI reports (reported fully in SPONSOR for the first time) will show that radio produced a sizable amount of business, both in bringing customers to the store and in selling products, which was not otherwise tapped by newspaper ads.

In addition, there's a new ARBI test which was just completed in St. Louis. The preliminary results speak for themselves as reported to SPONSOR by C. L. "Chet" Thomas of KXOK:

"The Sears-ARBI study in St. Louis was made March 27, 28, and 29. A 110-inch ad appeared in the *Post-Dispatch* on Wednesday, March 26. A total of 49 one-minute announcements were scheduled on KXOK beginning after 4:00 p.m. Wednesday, continuing all day Thursday and Friday, and up to noon on Saturday. The newspaper expenditure was \$745.70 and radio \$754.00, or substantially the same. Merchandise on sale was a 9.7 cubic foot Coldspot refrigerator at \$179.00, a 42-inch Kenmore gas range at \$118.88, and a 36-inch Kenmore gas range at \$88.00.

"In the newspaper ad and in the radio announcements, Sears offered a 12-pound Easter ham to all purchasers of any of the above items during the three-day sale.

"Reduced to its essentials, the ARBI survey showed that radio produced 62.1% more traffic than did the newspaper ad; 36.8% more purchasers and 51.3% more dollar sales. The unit cost for radio was 6.43% and for newspapers 9.62%, or approximately 50% more actual unit cost on newspaper advertising to produce the same result as radio."

While all of these tests involve radio that was planned and executed at the local level, the over-all favorable results are beginning to make their mark on the top-level thinking of Sears and Ward. Slow to change, but far from being too stubborn to recognize a good thing in terms of dollars and cents, the two firms are beginning to recognize—albeit in their own way—that there's considerably more value to airselling than they had thought.

However, there's still much "converting" to be done at these two giant general stores before broadcasting assumes an important, flexible role in

their advertising plans. As outlined to SPONSOR, some of the main things still to be done in this field are:

1. The top-level management of both firms will have to approach radio and TV with a far more open mind than in the past. They must be willing to learn techniques, methods and formulas that have developed in both national-level and local-level airselling.

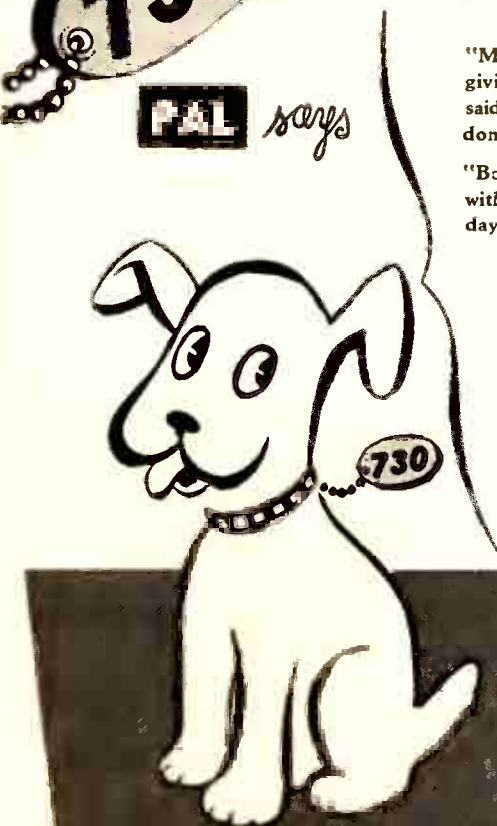
2. At the same time, the radio-TV industry must make every effort to learn more about Sears and Ward. They're now retailing giants, and want to be considered as such, and to see plans and hold discussions on that basis—particularly if there is an obvious, practical application of radio-TV.

3. Both big firms and the industry will have to work together much more closely to do such things as: (A) teach lower-echelon executives how to plan broadcast campaigns and to educate them generally to its uses, and (B) to develop program formats, announcement campaigns which actually grow out of the basic Sears and Ward merchandising philosophies, and advertising tactics. ★ ★ ★

For more comment, see editorial, p. 88

1000 WATTS

730! Charleston's most far reaching station



PAL says

"My boss, Bob Chrystie, Commercial Manager, was giving me a bone the other day, and he said, 'Pal,' he said, 'I sure envy those full-time stations. We just don't have enough time to go 'round!'"

"Bob's right. Bob Nichols, our Negro disc jockey with the pop stuff, has been extended 15-minutes per day to make room for the folks clamoring to get on his show. This gives him a total now of 24 hours per week! And, Emmett Lampkin, who has been conducting 'In the Garden' every morning, has now been given 'In the Garden Vespers' from six to seven each evening—and Bob says it looks like a sell-out within a very few days.

"Whadda we gonna do?"

"I gotta go out and sit by my favorite fire plug, and give this a good think. Must be a reason why we're so popular."

W-PAL

of CHARLESTON
SOUTH CAROLINA

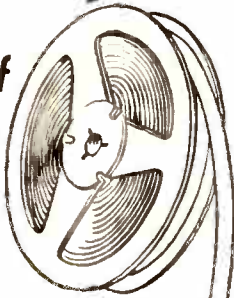
John E. Pearson
S.E. ...

SAVE

up to

50%

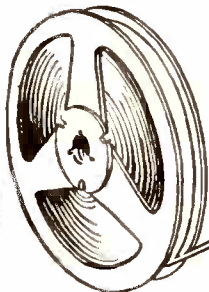
on cost of
quantity
duplica-
tions of



SOUND TRANSCRIPTIONS

and be SURE of

TOP QUALITY REPRODUCTION



- RADIO PROGRAMS
- SALES TRAINING
- SERVICE TRAINING

With exclusive new Multi-Recorder equipment, we produce up to 120 half-hour programs per hour on Magnetic Sound Tape. Thus we quote the lowest prices in the sound duplication industry. Half track or single track. Any speed you specify. Complete, prompt distribution service.

MAIL THIS COUPON

MAGNETIC SOUND, INC.

Dept. B, Jewett Bldg.
DES MOINES 9, IOWA

- Send full information on tape duplication service.
- Get in touch with us at once.

Name _____

Company _____

Address _____

City, State _____

RADIO PROGRAM RULES

(Continued from page 33)

gram that went against the grain of the public's "mental image" in its presentation of the star:

"This particular star," recalled Schwerin, "a gorgeous feminine type, was a motion picture personality identified with sexy roles. The audience's mental image of her was a sexy one. On a radio show where she was required to do some dramatic acting, she proved our case. At the points where she was a dramatic actress, the audience didn't like her; at the points where she slipped into her familiar sexy role, they did like her. They couldn't, or wouldn't, modify their mental image of this star, and they didn't like having radio try to do it for them.

"You'd be surprised," Schwerin added, "at how many failures in radio can be traced to the simple fact that the producers do not recognize, do not know what the public's mental image is of a star, a song, a character."

Schwerin's example (chart, page 32) is not as uncommon as you might think. Admen can easily recall from their own listening memories any number of examples of, say, a comic trying to play a sympathetic dramatic role, a well-loved old song being played in a "bop" arrangement, or a character performing some major action in a story, inconsistent with the rest of his characterization.

At the same time, you can literally have too much of a good thing in dealing with audience "familiarity." Everyone can recall programs that haven't changed their format, musical stylings, pace, or content in years. It's also easy to recall programs which were built, as many Western movies are written or filmed, out of various "stock" elements and ideas lifted out of other productions. Programs generally die a slow death when they stand still or merely imitate.

What's needed, Schwerin feels, is constant checkups on reaction to a program, careful attention to pre-program "mental images" in the audience, and a nice balance between being courageous and being corny.

2. *Approach:* By this Schwerin means "the approach of the program to the listener." Programs, he feels, should start strongly, and start right. "Here's a graphic example of the

value of starting a show strongly," Schwerin said. "A popular singer starts her show with a familiar number, one which the radio audience associates with her singing. The rest of the program is well liked each time she does this. On another program, however, she starts with a number not closely associated with her singing—and the rest of the program suffers."

What's happening in a case like this, according to Schwerin researchers, is that the show's "carryover" is suffering. This, as Schwerin puts it, is "simply utilizing the liking developed by a strong portion of the program to raise the liking for a weaker portion."

★ ★ ★ ★ ★ ★ ★ ★
"If we in cigarette advertising are to conduct our business in such a way as to gain widespread public approval, we must accept our proportionate share of the responsibility that television advertising, in its entirety, owes to the public."

ROBERT M. GANGER
Pres., P. Lorillard Co.

★ ★ ★ ★ ★ ★ ★ ★

The phenomenon of the audience carrying a "like" or "dislike" attitude through a program applies to commercials as well. One example, cited by SRC, concerned a two-part test made in a show where the second commercial was the same both times, but the first commercial changed. When the first commercial was disliked, the second commercial was also disliked. When the first commercial was favorably received, the audience swallowed the identical second commercial without struggle (see chart, page 32).

In another case, SRC came up with a deceptively simple answer to a programming problem. A musical show had two singers—a boy and a girl. When the girl was heard first, there was a lower score for the man. When the man sang first—and remember, the talent and numbers hadn't changed at all—the audience created a favorable "carryover" which raised the "liking" score of the girl singer. A simple reshuffling of numbers was all that was needed to improve the program. These cases clearly illustrate the point that research recommendations on a pro-

PACKAGE that TV
film spot at **TELEFILM Inc.** in
Hollywood (28) Calif. since 1938

gram need not entail lavish expenditures.

Starting a program "right" is not always easy. It means giving the listening public just what it wants. One example cited by SRC was a mystery show, which used to spring the crime (invariably murder) at different times in different scripts. Schwerin tests soon showed that "the quicker the listeners were let in on the killing, the better they liked the show. The more opportunity they had to play detective, the more they enjoyed it." The show has since made a point of introducing the "motivating force" of its action as fast as possible, and has boosted its ratings as a result.

3. *Mood*: Advertisers sometimes brush "mood" aside, and think of it in terms of dreamy organ music and sexy poetry. However, as Schwerin puts it, "every show we have studied has created a mood. Mood is the reaction that listeners experience as they listen, the gratification they get from the program."

Shows often draw adverse "liking" scores as a result of fracturing the "mood." A show that usually maintains a realistic "mood" can draw the wrath of an audience for suddenly tossing in something unrealistic. A show based on a warm, folksy approach can violate the mood of an audience by presenting a hopped-up version of an

old folk song (see chart, page 33). A show intended to present factual, home-making information to women will start slipping if the female commentator starts sounding like the leading lady in a Noel Coward comedy.

Producers, Schwerin feels, should discover very early in the game what general "mood" their programs create. Their choices from story plots to singing stars' numbers should then complement, rather than contradict this mood.

4. *Emphasis*: A word for this very common error might be balance, since it concerns the amount of time devoted to each of the major elements of a radio show.

In pointing out the case of a well-known news program that violated the question of emphasis, Schwerin stated:

"Three auditions were tested with the same basic program elements, but with a differing emphasis on each of them. This was the result: when little time was devoted to the main reporter, the liking was low; as the reporter was given more time, the liking for the whole program rose in proportion. Here, the best-liked feature of the show was picked for expansion, up to the point of diminishing returns in liking. How we find that point is a matter of experimentation and analysis—but it's there, and can be found" (see chart, p. 33).

Schwerin is quick to point out that the mere expansion of a particularly "hot" program element does not, necessarily, mean a better program. In some cases just the opposite treatment is needed. One which he recalled:

"On this musical show, the emphasis which counted was on the length of the musical numbers. Shorter ones were better liked, we discovered. Other types of musical shows each have their own solution."

5. *Direction*: The role of the director in the control room has nothing much to do with the problem—it concerns the direction of a program's appeal (in short, the type of people at whom the show is being aimed).

"Advertisers," said Schwerin, "are no longer interested in merely counting bodies; they want to count customers. Therefore, they want to appeal to an audience of potential customers."

Analysis of a show's audience is a process of determining age, education, earnings, and other socio-economic

PROOF ✓
POSITIVE
that K-NUZ brings results

Kronberger Jewelers Speaks Out for K-NUZ pulling power..

Here is a letter K-NUZ received from F. G. Kronberger, owner of F. G. Kronberger Jewelry Store:

Gentlemen:

It is only now that I get around to commenting on the service which your station rendered recently during my sale.

I am very pleased with the way your station pulled in the customers. Since I had never before used radio as a means of advertising, I was a little apprehensive. But as it turned out, that was the most productive advertising money I ever spent.

If, in the future, I should re-enter the retail field again, radio would be the first thought in my mind for advertising purposes.

Thanks for a job well done!

Yours sincerely,
F. G. Kronberger

**TIME BUYERS'
INFORMATION**

Kronberger used four 50-
word announcements daily,
Monday through Saturday.

Available:

"DINNER DATE" with Paul Berlin
5:30 to 5:45 PM—Monday through
Friday

3.1 HOOPER TIED FOR NO. 1 IN MARKET

Call FORJOE, National Representative
or DAVE MORRIS, General Manager
KEystone—2581

K-NUZ

HOUSTON'S LEADING INDEPENDENT



4 Reasons Why

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

**Jewish Market
of Metropolitan New York**

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

Send for a copy of
"WHO'S WHO ON WEVD"

HENRY GREENFIELD
Managing Director

WEVD 117-119 West 46th St.,
New York 19

factors. Reported Schwerin, concerning a radio commentator with a long success record:

"By age group, his fans are over 50—and by education, they're in the lowest bracket. It seems plain that this commentator's sponsor must have a product he wants to sell to older, less-educated people. But there are many sponsored shows on the air today whose appeal is so misdirected that it's tragic" (see chart, page —).

Simply knowing the "direction" of a show a sponsor has bought is not enough. It's well for him to remember that his time slot, too, is an important factor. Otherwise he might drop the show into a time slot when, say, teenagers or family heads are not present in the general radio audience in sizable enough numbers to make it worth a sponsor's ad dollars.

Schwerin's five criteria for successful radio programming apply to TV as well—but, in a modified degree. TV gives the sponsor more latitude where *Familiarity*, *Approach*, and *Mood* are concerned.

Familiarity of the audience with a star appearing on TV doesn't limit the

performer's actions as much as it does on radio. With the familiarity retained on the screen in sight of the viewer, TV permits the star a wider range of material without disturbing a pre-program "mental image." Related to story trends or to music rather than to TV personalities and movie stars, familiarity presents problems in TV that are similar to those of radio.

The *Approach* of a TV program can be subtle. The high-g geared take-off successful on radio doesn't always work on TV. Noise gimmicks and sound effects, which frequently start a radio program, would detract from the beginning of a televised version of the show. However, TV replaces noise gimmicks with a strong visual punch to excite viewer interest.

Mood is easier to maintain on a consistent level on TV than on radio. Certain necessary tactics in radio (filter mike technique for voices on the telephone, etc.), which cause a drop in audience interest, don't have to be used on TV, where the action can be self-explanatory without sound.

Emphasis and *Direction* present very much the same margin for error on

TV as they do on radio.

In summarizing all of the above five "sins" of programming, Schwerin states that "any or all of these five factors might spell success for your shows. All of them must certainly be taken into account. Radio's failures can be traced, not to poor concepts, but to poor execution of those ideas." ★ ★ ★

MEN, MONEY, MOTIVES

(Continued from page 6)

Local advertising agencies did not cut too imposing a figure in the early days of radio advertising. But that was 25 years ago. Today there are agencies of considerable heft in such inland metropolises as Buffalo, Boston, Pittsburgh, Cleveland, Toledo, Milwaukee, Omaha, Dallas, Salt Lake, and so on. A dozen years of boom economics has drastically changed the old picture. Today many of the local agencies have a better chance. Not that the local agency, any more than the national agency, can afford the luxury of kinescopes. But the local agency, like the national agency, can cash in via TV by exhibiting brains, ideas, energy.

* * *

Nobody will expect old dogs to learn new tricks. There are hundreds of one-man ad shops. Rule them out of TV. Nor is the typical Main Street partnership of a salesman-copywriter and artist-cartoonist-production man likely to show telegenic genius over night.

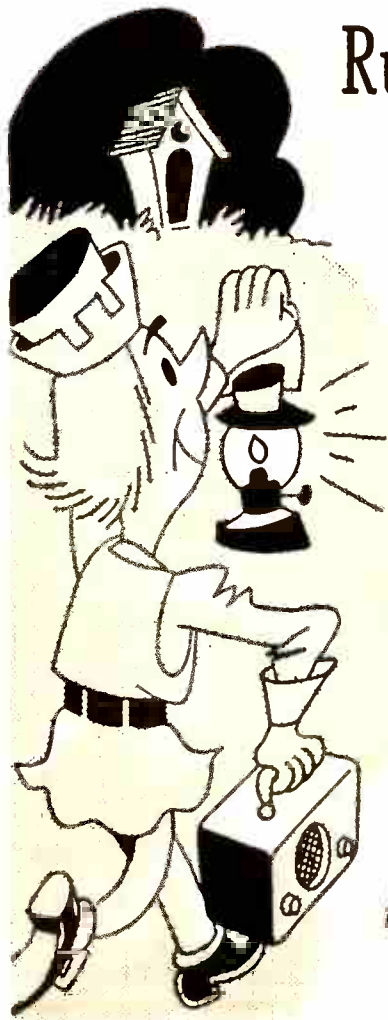
* * *

Nobody even knows precisely how many of the tiny agencies there are. Their numbers are probably not reflected in the 3,500 agencies catalogued for the whole nation but tiny agencies do leave their mark on the depressing statistics which show a mortality of around 500 agencies per annum.

* * *

The local advertising agency will not find the competition simple. There are the high-powered big-town program syndicators to face. Nobody knows what film will in due course be made available for local sponsorship. The home-towners must sweat it out with the prophets who are not without honor save in their own country. Networks and program packagers will have great basic advantages. The local agency will flourish to the degree it learns freewheeling in creative advertising and showmanship. ★ ★ ★

WBNS Reaches Rural Listeners, Too!



Sponsors know their profits come from rural as well as urban areas. With WBNS Radio you get both! Programs reach out from Columbus to rural areas thickly populated with prosperous farm families which make up a large part of Central Ohio's one-billion-dollar market. They stay tuned because WBNS carries all 20 top-rated programs. Reach rural and urban dwellers more effectively at less cost through WBNS!

WHEREVER YOU GO—THERE'S RADIO

WBNS RADIO
PLUS WELD-FM

CENTRAL OHIO'S ONLY

ASK JOHN BLAIR

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



OUTLET

ROUNDUP

(Continued from page 53)

the film is completed, prints will be sent to him for distribution to his retail accounts who have TV programs, or for sales training.

* * *

The Puerto Rican Network recently signed, as it says, "the largest radio program package in the history of island radio." covering broadcast of



U. S. Major League and Puerto Rican Professional League baseball games for the 1952 season. Sponsors are the R. J. Reynolds Tobacco Company for Camels, and Blatz Brewing Company. In photo, seated are José Ramón Quiñones, pres. of Puerto Rican Network; and Theodor Saba, mgr. of McCann Erickson's San Juan office, agency for the sponsors. Standing (l. to r.): Miguel Angel Torres, sportscaster; Harwood Hull, Jr., gen. mgr., P.R. Network; Don O'Meara, radio dir., McCann-Erickson; José Ramón Díaz, sportscaster.

* * *

Gordon B. McLendon, 30-year-old president of Liberty Broadcasting System (the youngest man ever to head a major American radio network), was chosen "Man of the Month" for April by the East Texas Chamber of Commerce. Among previous honors, he had been named one of the 10 out-

standing young men of 1951 by the National Junior Chamber of Commerce. The National Jaycees commended him for "bringing financial stability to ex-independent stations everywhere and creating millions of new radio listeners over his network." McLendon started the LBS net with one station in November 1949; it now has more than 442 affiliates.

* * *

This story from KCBQ, San Diego, illustrates just how intensely a listener can become interested in soap operas and contests. On the morning when she was scheduled to undergo a major operation, a woman in a San Diego hospital began to worry about missing the station's "Listen and Win" contest. (Listeners send in answers to daily questions based on daily serial stories; contestant with the most points at the end of a 13-week period is the grand winner.) The operation was scheduled for 10:30 a.m. At 10:00 a.m., although partially under anesthetic, the woman telephoned the station for that day's contest questions. Note: KCBQ won't tell whether she answered them correctly or not.

* * *

WFIL, Philadelphia, in cooperation with the Philadelphia Association of Retail Druggists, has put into effect a new merchandising plan designed as a sales builder for drug sponsors. Some 2,300 independent druggists in the Philadelphia area are participating. Each week these stores high-light a different product in "Spotlight Drug" displays which product is simultaneously featured in direct mail promotion. To be eligible for the Spotlight Drug promotion, an advertiser must buy the equivalent of six one-minute announcements a week for 13 weeks

on WFIL. In a daily telephone quiz on one of the station's d.j. shows (Skip Dawes, PARD-sponsored) cash awards are offered for correct answers to questions on the "Spotlight Drug of the Week" and to the druggist named with each winning entry.

* * *

Manufacturers in the children's product field, from wearing apparel to toys, from comic books to foods, can now obtain merchandise licenses to use Rootie Kazootie and his fellow video characters (NBC-TV) in product promotion and distribution. Gerald O. Kaye, President of Rootie Kazootie, Inc., states they have waited till now to grant such licenses as they wanted to first see the program firmly established on TV coast to coast (it's on six times weekly, Saturdays, 5:30 p.m.; weekdays, 6:00 p.m.). Licensees will have available to them the services of one of the nation's foremost merchandising organizations.

* * *

KMA, Shenandoah, Iowa, was among the several stations which worked to protect life and property



during the recent Missouri River floods. Seven KMA news and special events men originated day and night

In Boston

CHESTERFIELD

through

CUNNINGHAM & WALSH, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.



RADIO AND TV RESEARCH CAN BE DONE WITH A MINIMUM BUDGET

Here are Pulse 1952 Markets:

Market	# OF REPORTS PER YEAR RADIO	TV
Akron	1	X
Albany	1	X
Albuquerque	2	2
Allentown	1	X
Atlanta	6	12
Augusta	1	X
Bakersfield	1	X
Baltimore	6	12
Bangor	1	X
Birmingham	6	12
Boston	6	12
Buffalo	6	12
Charlotte	1	X
Chicago	6	12
Cincinnati	6	12
Cleveland	2	12
Columbia	1	X
Columbus	X	12
Corpus Christi	1	X
Dayton	X	12
Detroit	6	12
Elmira	1	X
Erie	1	X
Flint	1	X
Fresno	1	X
Greenville	1	X
Houston	3	3
Indianapolis	1	X
Jackson	1	X
Kalamazoo	1	X
Keene	1	X
Lancaster	1	X
Los Alamos	1	X
Los Angeles	6	12
Madison	1	X
Manchester	1	X
Miami	3	3
4 West Michigan Cities		1
Milwaukee	X	6
Minn.-St. Paul	6	12
Modesto	1	X
New Haven	1	3
New Orleans	6	12
New York	12	12
Norfolk	1	3
N. New Jersey	12	X
Oklahoma City	1	X
Omaha	X	4
Philadelphia	6	12
Pittsburgh	X	6
Port Huron	1	X
Providence	4	8
Quad Cities (Iowa Ill.)	2	X
Reading	2	X
Richmond	6	6
Roanoke	1	X
Rochester	4	8
Saginaw	1	X
San Antonio	X	6
San Diego	4	8
San. Fran.-Oakland	6	12
Sante Fe	1	X
Seattle	6	12
Springfield, Mass.	1	X
St. Louis	6	12
Syracuse	1	5
Toledo	X	6
Trenton	1	X
Tulsa	X	3
Utica-Rome	1	X
Washington, D. C.	6	12
Waterbury	1	X
Wilkes-Barre	1	X
Worcester	2	X
York	1	X

For information about these surveys,
write

THE PULSE Incorporated

15 WEST 46TH STREET
NEW YORK 36, N. Y.

emergency broadcasts from the flooded river bottoms to maintain a warning system for residents of the stricken area; helped clear farm and town people from an inundated area of some 300,000 acres. In photo, KMA special events man, Warren Nielson airs a warning to thousands of residents to evacuate their homes; only a matter of hours after the picture was taken, the flood waters broke through the dike, poured an avalanche of muddy water over a 50-square mile area.

* * *

KSWI, Council Bluffs, 500-watt independent, turned over its entire facilities to help mobilize and evacuate the city after warnings that unprecedented Missouri flood water were on the way. As the station itself was in a perilous location, it set up new broadcast facilities out of the water's path. In two days, it had evacuated two-thirds of the city—some 30,000 people—all in an amazingly orderly fashion, according to Red Cross officials. In order to keep the city from being washed away, 6,000 to 7,000 volunteers (in response to a call from KSWI) came from 70 miles around to help build the levees around Council Bluffs to additional height, and man them. Result: A highly successful public service job—no one hurt; no damage done.

* * *

Spurred by many requests for qualified TV and radio personnel in New York, as well as throughout the country, and foreseeing an even greater demand with the recent lifting of the TV freeze, Click Personnel Placements, 22 West 46th Street, New York City, has added a new Radio-TV Department. With the new department, complete concentration on TV and radio staffing throughout the country will be achieved. The personnel file covers all phases of broadcasting—Administrative, Sales, Programing, Technical.

* * *

Two especially lucrative fund drives were conducted recently by stations WDSU-TV, New Orleans, and WTIC, Hartford. A 13½-hour Telethon for the United Cerebral Palsy Fund was held by WDSU-TV 15 March, featured top stars and netted over \$80,000. WTIC and the *Hartford Courant* established a new record for their annual Mile O'Dimes campaign by raising \$97,163, which exceeded the previous high year's total by over \$10,000.

AGENCY-PRODUCER TEAM

(Continued from page 36)

Itemized summary of replies to ATS film commercial survey

Agency attitudes

I. Bids

1. Number of bids

If competitive bids are necessary in an agency's selection of a film producer for a TV commercial order, quotes from three producers should be ample.

2. How information is supplied

The ways in which agencies prefer to give producers information on which to base a quotation are divided more or less evenly among storyboard, script, and individual briefing of each producer. The means by which agencies present bidding information to producers is influenced by the type of production and the particular agency-producer relationship.

3. Amount of information

More complete information should pass between agency and producer, both before preparing a cost estimate and in evaluating it.

4. Amount of time for bidding

Although agencies frequently ask for bids to be prepared in less than a week, they admit that producers should have at least a week to make them.

5. Specification sheet

Agencies believe, overwhelmingly, that a specification sheet breakdown is helpful both in obtaining accurate bids and in evaluating bids when they are received. A large majority voted in favor of having a standard specification form, which would be provided by an all-industry association, such as the American Television Society, for the use of all agencies and producers.

II. Production

6. When to begin with producer

As to the time (stage of development of the job) when agencies first contact a producer, practices vary. Many agencies initially consult the producer at the idea-outline stage, but the majority do so either after script, after storyboard, or after storyboard and script have been prepared by the agency.

7. Scope of producer's job

Two-thirds of the agencies expect producers to participate creatively in

the production of a commercial. The others expect the producer merely to execute the agency's specifications mechanically.

8. *Where producer's responsibility ends*

More than one-third of the agencies feel that the producer's responsibility ends with the agency's acceptance of a satisfactory print. An equal number feel that the producer's responsibility extends through a closed-circuit screening of the answer print. Others mentioned the producers' subsequent responsibility for uniform quality of any print orders which may follow.

9. *Proposals for improving operations*

To the question, "In your dealings with film producers, do you have any difficulties which you think could be eliminated or reduced?" nearly three-quarters of the agencies answered, "Yes." The committee's summation of their comments indicates that two improvements would clear up much of the current misunderstanding and trouble:

- (a) The use of a comprehensive standard specification form, which will define for both agency and producer exactly what is to be delivered and when.
- (b) Producer-salesmen with more technical knowledge and experience in film-making.

Producer attitudes

I. Bids

1. *Number of bids*

The average number of bids being requested on a specific TV commercial film order is excessive. Producers feel that bids from three or fewer qualified producers will provide an adequate check on price, while assuring them a fair opportunity in return for their

effort in conscientiously preparing a competitive bid.

2. *How information is supplied*

The ways in which producers prefer to receive bidding information are divided more or less evenly among storyboards, scripts, and individual briefing sessions. The means by which agencies present bidding information to producers is influenced by the type of production and the particular agency-producer relationship.

3. *Amount of information*

Three-fifths believe that bidding information supplied to them is inadequate.

4. *Amount of time for bidding*

A majority reported that one day is the average time allowed for preparation of a bid, whereas three days to a week should be allowed.

5. *Specification sheet*

Three-quarters said that a specification sheet breakdown aids in submitting bids. Nearly the same number are in favor of adopting a standard specification form for use by all producers and agencies.

II. Production

6. *When to begin with producer*

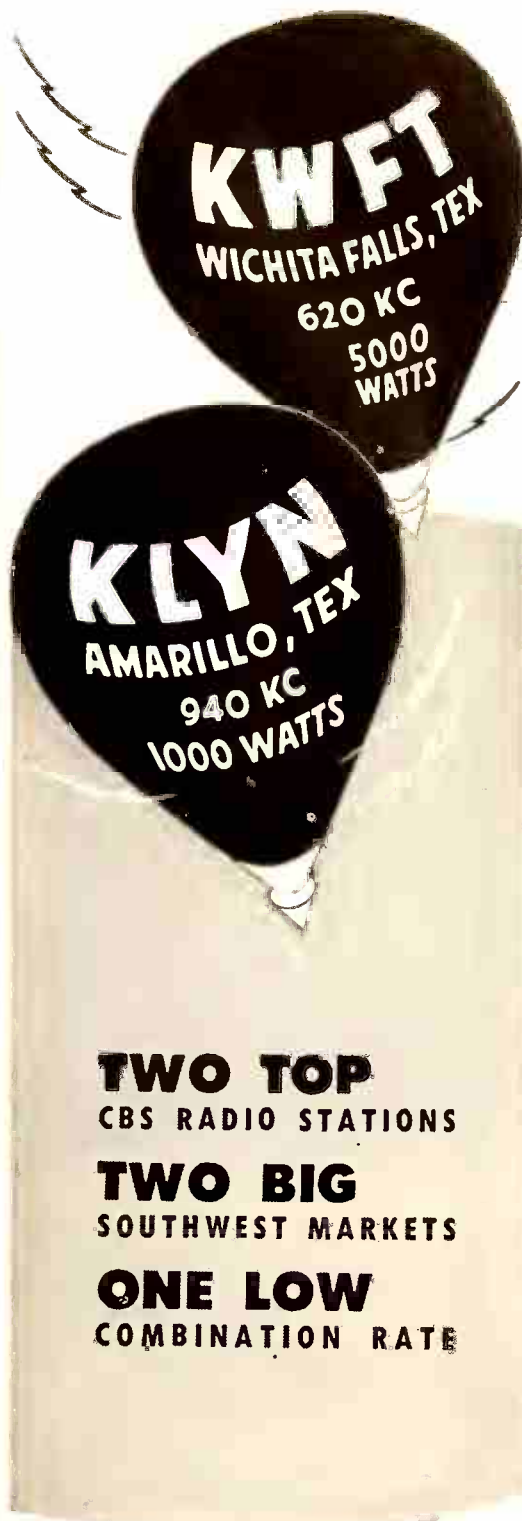
Replies were divided on the question, "At what stage of development of a commercial are you generally contacted?" The answers indicated that producers are contacted either at idea outline, after script, or after script and storyboard, depending on the nature of the production and the particular producer-agency relationship.

7. *Scope of producer's job*

Two-thirds felt that they are expected to participate creatively in a production, but a sizable minority (one-third) felt they were limited to executing the specifications of the agency.

8. *Where producer's responsibility ends*

Three-quarters of the producers believe that their responsibility for a commercial ends with the acceptance of the answer print. A minority (one-quarter) indicated that final acceptance of a film takes place at closed-circuit screening. Many mentioned subsequent print orders, noting that their responsibility there lies in producing prints that conform to the accepted answer print.



TWO TOP
CBS RADIO STATIONS
TWO BIG
SOUTHWEST MARKETS
ONE LOW
COMBINATION RATE

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

JOHN BLAIR & CO.

My wife said, "Take a vacation. Stop worrying and for heaven's sake, next time make your T/V spots at Telepix!"

TELEPIX

6233 Hollywood Blvd., Hollywood
1515 N. Western Ave., Hollywood
155 E. Ohio Street, Chicago

*Key to a
\$6 Billion Market*

WPHL

560 kc.

**The Philadelphia
Inquirer Station**

An ABC Affiliate
First on the Dial
In America's Third Market

Represented by THE KATZ AGENCY

Peabody Citation 1951
Originating Station
Johns Hopkins
Science Review

**around
Baltimore
they always
keep an
eye on**

**WAAM
TELEVISION**

CHANNEL 13
ABC-Dumont Affiliate
Represented Nationally by
Harrington, Righter & Parsons

9. *Proposals for improving operations*

All but four responding producers felt that there are producer-agency difficulties which could be eliminated or reduced. Their remarks sum up to these three recommendations, which appeared in comment after comment:

- (a) One person and *only one* (with ability, technical competence, and authority to supervise and approve all phases of the production) should represent the agency.
- (b) Too little time is allowed producers for production, and there are too many last-minute changes leading to increased costs, errors, and loss of quality.
- (c) Agencies should provide more completely organized information to producers and should place greater trust in them to follow through satisfactorily. Many producers opined that production efficiency and results improve when an agency develops a close-working relationship with a few selected producers.

Conclusions and recommendations of the committee

This project was undertaken (a) to determine the nature and causes of problems and friction in those TV film commercial production operations where the functions of advertising agency personnel and film production company personnel meet or overlap—and (b) to recommend solutions or aids to improvement.

Following are (a) the three basic causes of trouble, as revealed in the replies to questionnaires, and (b) the committee's recommendations for improvement:

1. (a) *Insufficient experience*

In the agency answers, the charge is made repeatedly that producers' sales representatives have little or no conception of creative or technical film production. One agency respondent offers the comment. "Film production salesmen should serve an apprenticeship in the Production Department before going on the road."

On the other hand, the producer respondents repeatedly suggest that, to quote one, "The agencies should employ manpower with some motion picture experience. Technical understanding would eliminate many misunder-

standings." And another, "Too often people are involved who have no conception of film production and therefore expect the impossible." In the field of costs and budgets, a significant amount of non-understanding is apparent. Agency comments include appeals for "less mumbo-jumbo," "better explanation of technical difficulties," "suggestions on how to reduce costs," "simpler and more accurate cost estimates."

Appeals from producers include "more familiarity on the part of agencies with motion picture costs"; if a budget is present, let the producer "design the spots to fit the budget."

(b) *Recommendation*

Agencies and producers can improve their operations by hiring the best-experienced specialists they can get, and by giving these people constant opportunity to broaden their knowledge.

2. (a) *Insufficient time*

From bidding request to approval of answer print, time is a worrisome thing. (1) Bidding: Thirty-five per cent of the producers report that they are allowed an average of one day to prepare a bid. On the other hand, nearly 50% of the agencies say they allow producers an average of a week! (2) Production: Producers state repeatedly that not enough time is allowed for quality production—while an oft-repeated complaint of the agencies is "failure to deliver on time."

(b) *Recommendations*: (1) Bidding: Agencies should make sure they are allowing producers adequate time (from three days to a week) for bids. (2) Production: Agency personnel and producer representatives should become sufficiently familiar with film production to know how much time is actually required for specific jobs. Producers should make realistic promises—refrain from specifying delivery dates they are not certain they will meet.

3. (a) *Insufficient exchange of information*

Agencies and producers alike realize that more complete information should pass between them—information that will aid both the preparation of a cost estimate by the producer and its evaluation by the agency.

Asked whether it would be desirable to have a standard specification form, proposed by an all-industry association such as the American Television Society, an overwhelming majority of

agencies and producers answered. "Yes."

(b) *Recommendation:* The committee, combining its own TV film production experience with the findings of the survey, has prepared the following proposed standard specification form. As a good-will service to television, the American Television Society hereby offers this form for free adoption by anyone who wishes to use it.

Adoption of a standard form will benefit all concerned.

This form is intended for use either (1) by an advertising agency, as an efficient means of providing to a film

★ ★ ★ ★ ★ ★ ★ ★
 ••Telecasts of the Kefauver crime committee hearings and their effect on public opinion clearly show the effect of opening the doors to all who wish to see and hear. It is time that radio and television came of age and lent their eyes and ears freely to the cause of communication of truth.♦♦

DR. W. R. G. BAKER
 V.P., General Electric Co.

★ ★ ★ ★ ★ ★ ★ ★
 producer all the information required as the basis for a bid or cost estimate; or (2) by a film producer, as a means of indicating to an advertising agency exactly what the producer's bid or estimate covers. Although the form was developed specifically for television film commercials, it is suitable for use in ordering *any film production*.

Suggestions relative to having the form reproduced in quantity for your own use: Space it so that fill-ins can be typewritten in Pica-size type. Have it made up in pad form, with sheets of three different colors in sequence (for original and two carbons, one carbon for your file and the other to go out with the original acknowledgment and return). Suggested color sequence: white original, light blue 1st carbon, yellow 2nd carbon.

This specification form is not a contract but can be made part of a contract by explicit agreement. ★ ★ ★

Night and Day . . .

ABC
WENE
 BINGHAMTON, N.Y. MARKET
NOW 5000
 WATTS

CALL RADIO REPRESENTATIVES, INC.

ACCOUNT EXECS I LIKE

(Continued from page 31)

lous, with which the ad manager must contend. Too, he must understand the manifold nuances of human behavior that compose the ad manager's personality.

The proximity of these two men works both ways. Who could be a better authority on the relative strengths and weaknesses of account executives than the ad manager? He has dealt with the solid article as well as with the fellow who tries to play it from off the elbow. And so to get a broad appraisal of the genus account executive 1952, with some insights into what makes him par excellence or otherwise, SPONSOR has called on what is considered in the trade a pretty indulgent lot: the company ad managers.

The present article is the fourth in a series on various figures in the broadcast advertising world. The first (28 January) described outstanding time-buyers; the second (11 February) focused the spotlight on reps, and the third (10 March) dealt with ad managers from the viewpoint of the account executives. A fifth article will take up the station manager from the viewpoint of the reps, with interlarding of opinions from time-buyers.

Throughout this series, SPONSOR mentions no names. The intent of the articles is not to inflate the egos of individuals or a class but rather to underscore the basic operating principles and problems of some of the key jobs in advertising. Patently, the spotlighting in this article is on account executives whose accounts use a proportionately large share of radio and TV.

* * *

He works well with specialists

"The account manager that I strongly lean to has a knack for not only conveying ideas lucidly to the various specialists in his agency but getting along with them. He makes himself aware of their problems, doesn't try to high-pressure them beyond the possible and always makes them think that they're more important to the success of the account than he is. He's like a football coach who calls the plays assuredly but unobtrusively that is, without putting on a big show himself."

He's always compatible

"With me compatibility is about as

Take a Thrilling New

Adventure in Smooth

"SALE-ING"

in Arkansas Aboard



The BILL CREWS SHOW

Here's a different D J who keeps sales spinning for sponsors in this lucrative Young America market.

KVLC's

New After-School
 Air Waves Cruise

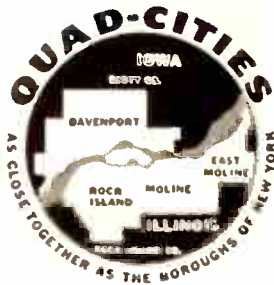
That Has Captured the
 TEEN-AGE, Young Adult
 Market!

From soft drinks to candy bars, gadgets to cosmetics, the BILL CREWS Show, tells 'em, sells 'em and keeps 'em listening to KVLC. Perhaps you'd like to join the CREWS . . . 3 to 4 p.m. Mondays thru Saturdays.

Phone, write or wire GLENN ROBERTSON, Manager, KVLC, for details and availabilities . . . or contact RADIO REPRESENTATIVES, INC.

1050 KC
KVLC
 Little Rock, Ark.

National Representatives
 RADIO REPRESENTATIVES
 INC.



91,563 TV SETS
IN THE QUAD-CITY AREA

EACH month this TV set total is ascertained by Quad-City wholesalers serving this area. Actually, the total of TV homes reached by WHBF-TV is considerably larger as our TV signals are received over an extensive area beyond the Quad-Cities.

Increased power has doubled WHBF-TV radiated strength; the staff and facilities have recently moved into enlarged quarters.

True to a 25 year tradition of service in radio broadcasting, WHBF-TV now also serves Quad-Citians well — and advertisers profitably.

Les Johnson, V.P. and Gen. Mgr.

Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

Washington's

BEST



BUY

Ask your John Blair man for
the whole WWDC story

important as ability. The blending of personalities and mental viewpoints can't help but be particularly imperative in a high tension business such as advertising. The ad manager has enough trouble without having to take it from an account executive who has fixed ideas or wants to argue at the drop of a suggestion. An account man must primarily be sympathetic to the manager's problems within his organization and take them into account at all times in advancing plans and recommendations. This is one thing from which the account man cannot isolate himself. Hence, he can't be a stuffed shirt."

He immerses himself in company

"The type of account man with whom I most enjoy working is one to know the company's business from the ground up. He shows this desire by occasionally getting out into the field, visiting distributors and dealers, and even going so far as to get behind a store-counter. That kind of account man's interest in getting a first hand idea of the conditions under which the product is sold can't help but warm an ad manager's heart. In that way he finds out what possible misunderstandings and false advertising emphases are affecting the sale of the product. This urge to learn on the field level can be more important than being all sizes of an expert within the walls of the agency."

He calls his shots honestly

"Candor works two ways in this business. It can have bad repercussions if it's badly timed. An account executive who is always trying to paint the lily and keep the blinders on his client is certainly not an asset. The contact man who can do even more harm is the one that starts riddling something after a company decision has been made. I admire calm, honest judgment and analyses from an account man—in fact, I solicit it—but the shot calling should occur while the ad manager's idea is in the gestation stage."

He's not medium-biased

"The most discouraging experiences I've had with account men were caused by their marked bias toward some one medium. Not too long ago, account executives who grew up with black-and-white were our headaches, because they didn't allow a proper perspective

for radio. Now it frequently happens that an account man who has come up through the radio department becomes so absorbed in the broadcast media that nothing else is important as long as he sells a radio or television campaign. The ad manager who knows his business is thoroughly aware of the relative impact value of the broadcast media, but he still has to think in terms of bread-and-butter balance, the dovetailing of all media, so as to get a

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
"The soothsayers of yesterday, who predicted that radio would be crushed under the heel of television were reading the wrong tea leaves. The truth of the matter is that in the history of the civilized world, no mass medium which has captured the attention and confidence of the people has failed as an industry."

HAROLD E. FELLOWS
President, NARTB

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
minimum cost-per-1,000 for his messages."

He comes thoroughly prepared

"When he shows up with a campaign proposed by the agency he has all the facets neatly tucked in. His portfolio contains appropriate research information, marketing knowledge of competitive products and various other data upon which the recommended campaign has been based. He comes as well documented as possible, instead of trying to get away with theorizing. He is so well steeped in the purpose of the meeting that he can answer questions right there and then, instead of having to resort to an apologetic, 'I'll make a note of it and get back to you later.' When he gives you estimates they are based on the thorough calculations of the department involved; he doesn't answer an offhand question about price, 'Oh, I'm sure it won't cost very much'."

"An account man I particularly enjoyed working with never let me down

He has the information

no matter how minor the information. Just to cite an incident: one afternoon he was in my office trying to sell me on a specific radio program that had become available for new sponsorship. I asked him whether he had any figures showing the cost-per-1,000 of other leading programs of the same type. He didn't, but I'll tell you what happened. He went back to his agency and worked until late in the night with oth-

ers compiling this information, even though the agency boss remarked that it wasn't necessary. That information was in my hands the first thing the next morning, and, as it turned out, quite handy in selling the show to the rest of my organization."

He watches media trends

"You're bound to appreciate the account man who keeps himself informed of developments in the various media, especially the newer media, like radio and TV. He does it by pretty consistent reading of trade publications, listening to radio and watching TV, keeping up with research and maintaining a regular informative contact with his media buyers. I know I can depend on him to keep me apprised of competitor moves in the various media and of good buys in, radio and TV, especially."

He's not too happy-go-lucky

"A good disposition is quite an asset in a relationship like ours, but an account man who's too much of a good fellow, the play-boy type, can raise havoc with an operation. He's usually riding on a cloud, enthusiastic about any or everything but without practical approach to our needs and problems."

He knows his market story

"Of paramount importance in the advertising business is a comprehensive grasp of your product's marketing story. An account executive with a knack for gathering market data for his product has the sources for that information at his finger tips, and can relate this marketing knowledge to his particular product. Some products, for instance, find it easy-going in small markets; others benefit from an entirely different sales strategy, such as

a direct concentration on supermarkets. Actually, for greatest efficiency in mapping advertising and merchandising strategy, an account man should know the market data of the competitive product as well."

He can sift ideas

"A valuable facet for an account man is the ability to keep in mind the 101 ideas suggested by persons connected with the product, especially distributors, and to come up with one solid idea around which the ad manager can rally the whole organization. An ad manager often has in his organization conflicting views as to how the money should be spent. Each tries

★ ★ ★ ★ ★ ★ ★ ★
 "Radio is firmly entrenched and it is entrenched because it is rendering a local service to communities that they need and want. Radio to them is the indispensable medium. They will never again be without this ready, efficient, powerful means of local expression."

HON. PAUL A. WALKER
 Chairman, FCC

★ ★ ★ ★ ★ ★ ★ ★

to slice something away from the budget in favor of a medium or a strategy, such as coop money, that he prefers. The account man who can strengthen the ad manager's position with a plan that conciliates all elements, is welcome at all times."

He keeps conference reports

"An essential chore of an efficient account man is the keeping of accurate records of work progress and contact reports. His paper work should be so detailed and up-to-date that he can report at any time on what has happened and what was said with regard to any phase of the campaign."

He keeps in step

"A major problem of most ad managers has to do with layout preferences and demands on the part of the sales division. The average salesman likes to see an ad loaded up with a lot of pictures of the product and masses of copy. A good ad manager realizes that he has to get over one idea at a time, and an account man who is constantly aware of this and keeps the copy geared in that direction—thereby keeping in step with the ad manager—makes the relationship a mighty pleasant one." ★ ★ ★

WOF
 DOTHAN, ALABAMA
5000/560
 NON-DIRECTIONAL
 National Representative: Soars and Ayer
 Southeast: Dora-Clayton Agency

be...R-W*

Be "Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations . . . where listener loyalty really pays off!

RADIO'S TOP

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on all 3 vital points, Rahall Stations deliver the goods.

R KAP (a)
 1000 W. ALLENTOWN, PA. 1320 KC

W NAR (b)
 500 W. NORRISTOWN, PA. 1110 KC

W WNR (b)
 1000 W. BECKLEY, W. VA. 620 KC

National Representatives
 (b) WALKER & CO.
 (a) WEED and CO.

RAHALL STATIONS
 JOE RAHALL, President

Mr. Faris Feland
 B B D & O
 Pittsburgh, Pa.

Dere Faris:
 Th' boss iz reel proud becuz WCHS has jest won a big Billboard prize thez hez somethin' to do with publik servus promoshun. It seams to me thet these fellers here iz always promotin' somethin' and doin' a reel fine job uv it. WCHS with 5,000 on 580 hez won a lot of prizes fer doin' sech things which jest goes to show how the stashun got itself to th' point where them re-search guys sez our program for Fort Pitt iz ridin' with the stashun that haz more listeners then any uther in th' state. That's it, sure thing.

Yrs.,
 Algy

W C H S
 Charleston, W. Va.

BMI

TELEVISION SKETCH BOOK

Now Available as
MONTHLY SUPPLEMENTS

The BMI Television Sketch Book is now a regular monthly service containing timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest popular song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety shows, or for scene setting segments.

TV SKETCHBOOK is serviced to every BMI TV-licensee each month. For copies check with your program department or write to Station Service, BMI.

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

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS

IN

RICHMOND

WMBG-AM

WCOD-FM

WTVR-TV

First Stations in Virginia

510 MADISON

(Continued from page 10)

and although this service has been operating only since June last, the average audience is 4½-5 million listeners per night. You will appreciate that with Radio Luxembourg being situated so far from London it must rely on sky-wave reception only, and therefore daytime broadcasts are out of the question at the moment, although if a higher wavelength could be used, say 400 m. or 450 m., daytime reception would then be possible even if only in Southern England. The only other station using English commercial programs is Radio Eirean from Dublin on 531 m., but reception on this is limited to the North of England and only companies with an Irish brand, or a company entirely owned in Eire, can buy time.

You will see from the above facts that at present, Radio Luxembourg provides the only commercial service for this country. This, however, may change in June when the short extension to the BBC Charter—from December last—comes to an end. The present Conservative Government is seriously studying the position and it may be that some form of commercial television will be given over the BBC Television Network at hours when the BBC does not provide a service.

Commercial radio, however, is a rather different case. In Europe, the medium and long wavebands are very overcrowded and extra stations would suffer from interference—although one solution might be to take one BBC wavelength and use it commercially.

The solution favored by most, however, is the use of FM stations, but due to heavy rearmament programs they could not be provided for five years.

By the way, may I congratulate you on the special Canada feature, and also on the articles you ran on Cuba and Argentina; not forgetting the article of about two years ago on Radio Luxembourg and Europe in general.

R. E. EDWARDS
Essex, England

FARM RADIO

As most alert timebuyers on both coasts know, the living standards and desires of the farmer are far different in 1952 than in the 1930's, for example. In the past 30 years, WJAG has served the farmer through the pros-

perous 20's, the depression and blinding dust-laden 30's, the high-income 40's. Horses have been largely replaced by tractors with power take-off equipment; the Model T has given way to the most-expensive model cars; the smoldering lamp has bowed to the brilliance of modern electricity and electrical appliances are giving Mrs. Farmer more time to listen to her radio set.

In short, the audience tuned to farm market broadcasters is comprised of solid, enlightened citizens who possess equally solid bank accounts. Intelligent appraisal of, and appeal to, this vast farm audience pays dividends as many experienced farm advertisers can testify.

BOB THOMAS, Mgr.
WJAG, Norfolk, Nebr.

WE'LL BE GLAD TO

Please list us the next time in any TV film producer list you may run.

The best facilities and technical skill in Hollywood is available here for live action film production. The animation talent needs no introduction.

GEORGE HURRELL
Hurrell Productions, Hywd.

SUBURBAN RADIO

We at ZIP were very interested in your 28 January 1952 article "Can a suburban station buck the big boys?"

WZIP is a daytime station with a wonderful signal, located opposite Cincinnati, in Covington, Kentucky. We too, are a suburban station, at which the timebuyers look down their noses.

We used to buy surveys. Both Conlan and Pulse, in the latter part of 1948, separated their Northern Kentucky returns within their Greater Cincinnati surveys, and both gave us about one sixth of the listeners during the the same rating of from one eighth to

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

daytime in Northern Kentucky. Around noon we equaled WLW and far out-distanced all the other stations in this vicinity. Rather proudly, and just a little pleased, we took copies around to all of the agencies. "Don't believe it. You couldn't possibly have such an audience over there." That was the Standard answer. B.M.B. in their last effort bore out these figures. But no good.

Like other progressive suburban stations, we jump in where the others ain't. Nothing happens of consequence in Northern Kentucky that we don't carry, either by taping or remote lines. We are one of the two stations in Kentucky, and one of three or four in Greater Cincinnati with a News Room, with Police and Fire monitors and full time news men. These programs, along with *The Rosary* every morning, and our *Harlem Echoes* program with the first colored disk jockey in Greater Cincinnati, are adding an ever increasing audience in Southern Ohio and Indiana.

Our rates naturally are much lower than the stations across the river, but we are still trying to figure out the same question you raise in your article. When will "They" discover the fine supplemental coverage of such stations, with their sizable audiences, and add them to their present schedules at a low cost. It's quite an order.

ARTHUR L. EILERMAN
Pres. & Gen. Mgr.
WZIP, Covington, Ky.

MBS OFFERS ONE-SHOTS

Your 14 January article on "One-Shots" proved most interesting and informative to all of us at Mutual. Both SPONSOR and prospective sponsors should know that for 1952 Mutual has devised an extremely flexible one-shot purchase plan for network radio.

For the full year of 1952 (excluding the summer), Mutual will program six hours of star-studded programs each week. Mutual and MGM have each put up \$1,250,000 to supply hours and hours of exciting evening entertainment all year long. The five following programs are available to advertisers for participating sponsorship on one-shot or continuing campaigns:

Mon., 8-8.30 p.m.: *Woman of the Year* (Bette Davis, George Brent).

Tues., 8-8:30 p.m.: *Black Museum* (Orson Welles).

Wed., 8-9 p.m.: *MGM Musical Comedy Theater*.

Thurs., 8-8:30 p.m.: *Modern Adv. of Casanova* (Errol Flynn).

Fri., 8-8:30 p.m.: *Adventures of Maisie* (Ann Sothern).

FRED SCHNEIER
MBS, New York

ABOUT MR. RONZONI

We wish to congratulate you on your very nice write-up about our good friend Emanuele Ronzoni in the SPONSOR for February.

We would like to reproduce the article in full or in part in the April or Anniversary edition of our magazine. Mr. Ronzoni is a director of the Nation Macaroni Manufacturers Association which owns this publication and a long-time personal friend of the writer.

M. J. DONNA, Mng. Ed.
The Macaroni Journal
Braidwood, Ill.

RADIO RESULTS IN DEMAND

I wonder if it would be possible to receive a half dozen copies of your 1952 edition of Radio Results.

W. J. TOWNER, Ass't. Mgr.
KFBB, Great Falls, Mont.

You have recently put out a special 1952 edition of Radio Results. We feel this would be very helpful in our sales and would appreciate your sending us fifteen copies.

R. W. ROUNSAVILLE, Gen. Mgr.
WQXI, Atlanta

We would appreciate it very much if you could send us four books of Radio Results 1951. If charge is to be made, please bill me for same.

MARTIN GIAIMO, Sales Mgr.
WJEF, Grand Rapids

Will you please send us 50 copies of Radio Results at the rate of 50¢ each, which makes a total of \$25 for the order.

PAUL MARTIN, Station Mgr.
WCCC, Hartford, Conn.

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



Same old story
in Rochester . . .

**WHEC WAY
OUT AHEAD!**

Consistent audience rating
leader since 1943.

WHEC

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .

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



**WOW
OMAHA**



Room 280
Insurance Building

JOHN BLAIR & CO., Representatives



Is Sears anti-radio?

Broadcasters, for quite some years, have regarded the virtual ignoring of air advertising by Sears, Ward, J. C. Penney, Spiegels and other firms as a prime mystery. Wherever two or more broadcasters have gathered this has been a subject of discussion. We have attended State Broadcasters' meetings where Sears was the number one subject of debate.

Hundreds of station men long ago concluded that Sears and Ward are anti-radio. But are they? In this issue (see page 28) SPONSOR reports the results of an extensive analysis of this subject; comes to the conclusion that the big mail order firms are not anti-radio; they've just never been shown the way.

Applause

Frank White of Mutual

Frank White wasn't considered the wisest man in radio when he resigned from CBS three years ago to take over as head of Mutual Broadcasting System. But nobody disputed his courage.

When he leaves Mutual 31 May nobody will question his wisdom or courage or ability.

During the three years of White's presidency radio has been buffeted about, and networks have not been known for their steadfastness to the medium. Yet Mutual has enhanced its prestige, its billings, its organization, and its concept of how to provide a network radio service in a TV era.

The failure of such billion dollar companies as Sears to use air advertising stems from the air media's laxity in convincing advertisers of their merit and, just as important, showing them what to do and how to do it.

Sears and Ward have all the earmarks of being radio naturals. Their retail store business, which can total as much as 70% overall volume and has mushroomed in recent years, has its strength in the small market areas where air advertising is especially strong. And the still huge mail-order volume is achieved in rural sections where the average media preference is strongly radio. Sears, which established one of the nation's top stations (WLS, meaning "World's Largest Store") and popularized Gene Autry on it, has every reason to be pro-radio.

Our feeling is—"As goes Sears, so goes the mail-order industry." It will serve Sears well to go radio (and TV) in 1952.

Why wasn't he sold?

The other day the president of a big national firm wrote SPONSOR's editor as follows: "So far neither our agency nor people involved in radio and TV have been able to show me the long range advertising that we need. . . ."

The saddest commentary on this comment is that this man built from small beginnings with radio, expanded with radio, and is impressed by the selling potential of radio and TV.

Maybe radio and TV haven't got what he wants. But we find this hard to believe. Rather, we're inclined to believe that few sellers of broadcast advertising know what he wants and needs. And knowing what an advertiser wants and needs is step number one in making a sale.

How many sales are the air media losing because they don't quite get the idea behind advertising—because they fail to take a hand in initiating ideas that spark the advertiser? How many sales are newspapers making because they get the idea, and from the agency and advertiser both?

Great tidings, P & G

Perhaps the greatest lift to radio in recent months has been the news from Procter and Gamble. This news comes on the heels of the P&G decision to keep its 15 quarter-hours of night time going on CBS Radio. The soap nabob has ordered two and a half hours of additional morning time per week on the full NBC radio network, thereby revealing a credo which can't help but give enormous encouragement to the radio industry as a whole. The new order gives the country's number one advertiser a total of 12½ hours of radio on NBC weekly.

Strongly implied in the move is the belief that for maximum penetration, effectiveness and low-cost-per-1,000, radio is not only a necessity but pretty much the master of the media roost.

The fact that Mutual has not divided its activities between radio and TV has helped. Yet there is much more to it than that. For example, Frank White's program, sales, and promotion team of Bill Fineshriber, Ade Hult, and Bob Schmid has, more than once, been referred to as "tops in the field." His low budget program policies, including a significant arrangement with MGM, pointed the way to effective radio network programming. He leaves Mutual with a 1952 first quarter billing record 11.1% above the first quarter of 1951, with a higher share of audience than 1951.

Wherever Frank White goes (and we believe he'll continue to go with

the broadcasting industry) he has the satisfaction of turning Mutual over to president and board chairman Tom O'Neil in an exceptionally healthy state. Since Mr. O'Neil has already demonstrated his creativeness and aggressiveness, the White gains will probably be compounded.

The vitality that a healthy Mutual Network infuses into radio augurs well for the future of the medium. Before long another alert and radio-minded organization, United Paramount, may take over at ABC. As we see it MBS and ABC may spur the two dominant radio networks (CBS and NBC) to greater efforts and thereby help bring about a healthier radio medium.

Congratulations

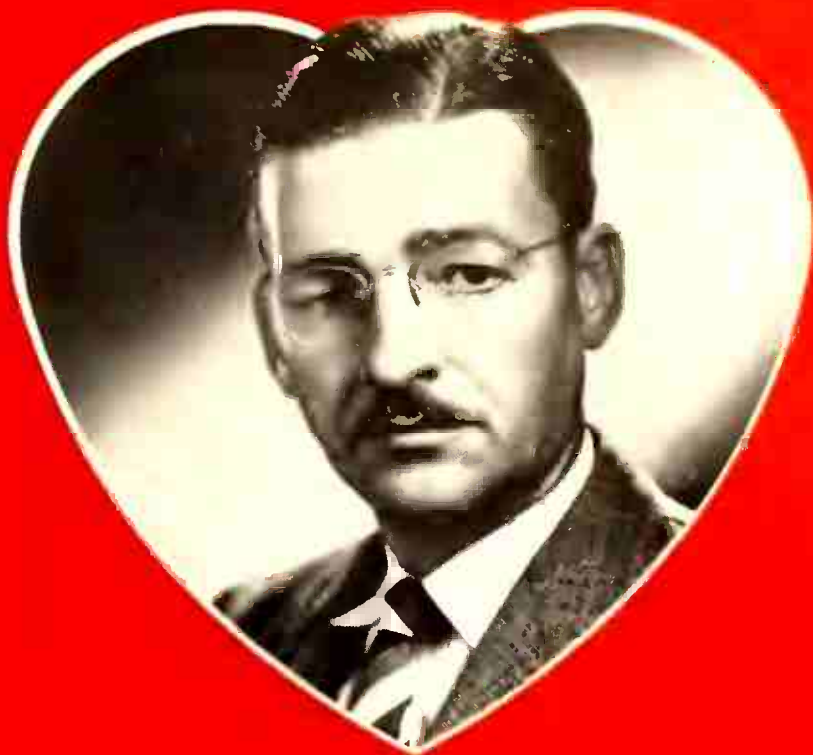
BILL GRIFFITH...

for

**THE SIGMA DELTA CHI
AWARD FOR RADIO
NEWSWRITING in 1951**

and for

*"establishing new standards of excellence and
maturity in the field of newswriting"!*



KMBC-KFRM and your associates are
mighty proud of you and your achievement!



John Farmer



Henry Wheat



Jack Benton



Hal Harvey

Bill Griffith's recognition by Sigma Delta Chi for Radio Newswriting in 1951 was given for the same brand of outstanding news preparation turned in day after day by all five members of the KMBC-KFRM news staff.

These men, all journalism graduates, each one writing and broadcasting his own material, are the reasons why The KMBC-KFRM Team enjoys the highest-rated news programs in the great Kansas City Primary Trade Area.



TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S

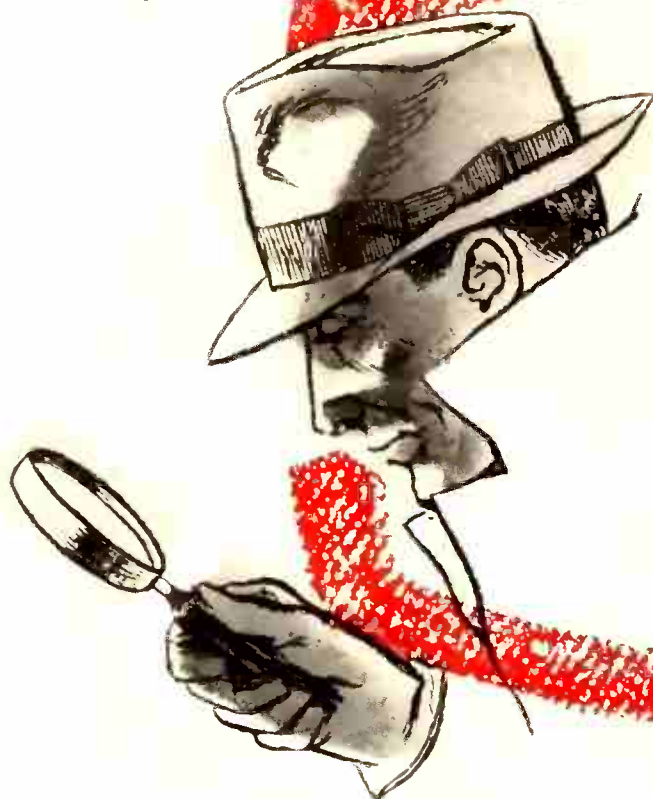


The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

Selling Dallas TV market . . .



IS AN INSIDE JOB!

*Survey proves
it takes a
Dallas station to
sell Dallas!*

Here is conclusive evidence that a Dallas station sells Dallas best—as well as the rich Dallas-Fort Worth TV market—results of an impartial survey by Ira. G. Corn, Professor of Marketing at Southern Methodist University. Area dominance of Dallas television was emphasized by figures on TV set saturation, set gain, and comparative set distribution within the Dallas and Fort Worth primary coverage areas. In every category, Dallas and WFAA-TV led Fort Worth by margins of from 29% to 179%!

Here is proof it takes a Dallas station to sell Dallas and the big Dallas-Fort Worth TV market—and *WFAA-TV, first in Dallas, offers most for your advertising dollar!*

TV SET SATURATION: DALLAS WFAA TV AREA HAS 82.1% MORE TV SETS THAN FORT WORTH AREA.
WFAA-TV covers 64.5% of the combined market compared to 35.5% by Fort Worth TV.

**DALLAS WFAA TV PRIMARY COVERAGE AREA
97,376 SETS**

**FORT WORTH TV PRIMARY COVERAGE AREA
53,501 SETS**

TV SET GAIN since April 1, 1951: DALLAS WFAA TV AREA HAS GAINED 179% MORE SETS THAN FORT WORTH AREA.

**DALLAS WFAA TV PRIMARY AREA GAIN
25,888 SETS**

**FORT WORTH TV GAIN
9,292 SETS**

POINTS AND CONCLUSIONS FROM THE CORN REPORT EMPHASIZING THE DOMINANCE OF DALLAS IN THE DALLAS-FORT WORTH TV MARKET:

Primary coverage area of WFAA-TV embraces seven North Texas counties. Fort Worth primary area covers five counties.

13,253 TV residences within the Dallas area with inside aerials cannot be reached from Fort Worth, whereas WFAA-TV comes in with a clear picture.

The primary coverage area of WFAA-TV included 97,376 TV sets as of Jan. 15, 1952—the Fort Worth primary area had 53,501 TV sets.

In the combined Dallas and Fort Worth primary areas, WFAA-TV's share is 64.5% of the total sets. The Fort Worth station's share is only 35.5%.

WFAA-TV primary area has gained 25,888 sets in the past 9½ months—a 36.2% increase over April 1, 1951. The Fort Worth area gain was 9,292 sets—a 21% increase.

Dallas County has 82,565 sets. Tarrant County (Fort Worth) has 47,786 sets.

41.2% of all family units in Dallas County are TV set-owners. Dallas County TV homes have 9.8% larger family size compared to non-TV homes. This means that the 41.2% Dallas County residences reached by TV actually accounts for 43.5% of the population.

WFAA-TV

First in Dallas

CHANNEL 8 • 27.1 KW VIDEO • 13 KW AUDIO • NBC-ABC-DUMONT
NATIONALLY REPRESENTED BY EDWARD PETRY & CO. • RALPH NIMMONS, STATION MANAGER
TELEVISION SERVICE OF THE DALLAS MORNING NEWS