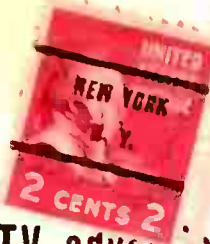


SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



SPONSOR

use magazine for Radio and TV advertisers

19 MAY 1952

50c per copy • \$8 per year

30 ROCKEFELLER PLAZA, NEW YORK



Pure Oil prospers
via the air
page 25

Cook's tour of
TV stations
page 28

FEE TV: THREAT
TO SPONSORS?
page 40

Hot spot trend:
cost-per-1,000 buying
page 34

Station managers I
like best and why
page 35

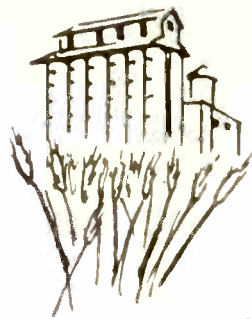
How Household Finance
grew with radio
page 36

Does Hooper
undersell radio?
page 38

most of the time most New York eyes are on Channel 2* WCBS-TV

CBS Owned
Represented by CBS
Television Spot Sales

*Most quarter-hour wins, total week, according to both Pular and ARB, January-April 1952



MR PILSENER



MR. BOH



NATIONAL does a complete job...

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

**WMBG
WCOD
WTVR**

Up-up-up go sales of National Bohemian and National Premium Beers in the rich Virginia markets of which Richmond is the center. And small wonder. National brews to a strict policy of "Not how much—but how well." It knows its business well. And it knows how to sell Virginians via Havens & Martin radio and TV stations of Richmond.

WTVR (TV) and WMBG (AM) are sound buys for any advertiser. Why? Their adherence to high broadcast standards, their long-time reputation for service, their pioneering progress have won the affection of Virginians. Today WTVR, now in its fourth year, is still the only TV station in Richmond. And WMBG means NBC for its millions. Here's a duo that's a sound investment for a sound (and sight) advertiser.



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

**REPORT
TO SPONSORS
19 MAY 1952**

**Ford Foundation
considers study of
subscription TV
for educators**

Significant evidence that subscription TV may play a major role in the development of education by television can be deduced from meeting held by the Ford Foundation week before last. Meeting discussed the mechanics for setting up a board to examine all facets of TV as affects education and particularly determine how subscription could serve education. Understood that the foundation is prepared to underwrite the cost of programing experiment in this direction through Phonevision. Educator attitude toward fee TV is further treated on page 40.

-SR-

**Ad agencies
object to being
made syndicators
by their clients**

Tendency of advertisers to put their dramatic shows on film and to look to their agencies to help recoup part of the investment by acting as syndicators, as well as producers, is meeting resistance from some agencies. Pattern of this procedure was set by J. Walter Thompson when it undertook to sell and distribute the Ballantine-subsidized "Foreign Intrigue." The demurring agencies say the business of syndicating is something they're not equipped for and should be left to specialists.

-SR-

**Armstrong mull-
ing conversion of
"Circle Theatre"
to film**

Armstrong Cork is the latest network sponsor of a half-hour dramatic program to study the feasibility of putting the show on film. Armstrong's "Circle Theatre," which has been on live over NBC the past two years, may as a result of a visit to the Coast by company ad manager Hanzhaf and producer Ira Avery earlier this month, switch to film either in late fall or early winter. B.B.D.O. is the agency.

-SR-

**Sarnoff reports
TV broadcasting
profitable, but
set sales weak**

David Sarnoff, RCA chairman, informed a stockholders meeting NBC's TV operations are still at profitable level, that he anticipated TV set ownership to reach 18,000,000 by election day and that international TV will become regular service within next five years. He reported, as result slump in TV and radio set sales, company's gross for this March quarter was \$163,871,331, as compared to \$185,590,755 for the like 1951 period. Compared earnings: first quarter this year, \$7,076,520; last year, \$11,901,542.

-SR-

**Videodex control
assumed by
Chicago calcu-
lations chief**

Robert F. White, whose specialty is sales and management controls, has acquired a controlling interest in Videodex, which uses the diary method in TV audience research. White, whose Chicago firm has been doing Videodex's statistical calculations, will hold the twin title of president and general manager of Videodex.

-SR-

**Canadian Bulova
in 100% station
time buy**

Canadian Bulova Watch Company has set a radio precedent for the Dominion by using every Canadian station(154) for a campaign. The buys, consisting of 30-second to one-minute announcements and participation in the Red Skelton series, are for the introduction of a new watch model (the President).

REPORT TO SPONSORS for 19 May 1952

NARTB seeks to have curse taken off transcribed programs

NARTB has named a three-man committee to concentrate on ways and means of prevailing on the FCC to amend the rule which requires networks and stations to identify recorded, filmed and transcribed shows as such. Committee consists of Michael R. Hanna, WHCU, Ithaca, N.Y., chairman, William Fay, WHAM, WHAM-TV, Rochester, N.Y., and Walter Compton, WTTG, Washington. A SPONSOR article in the 25 February issue disclosed that many advertisers looked upon the retention of the identification rule as an "archaic and costly hindrance."

-SR-

Agencymen react well to plans for Media-Meter yardstick

Reaction by agency research men to Hooper's planned Media-Meter measurements of in-home use of radio, TV, newspapers and magazines on same yardstick has been good. Says Hoop: "The public's ability and willingness to buy all four media exceeds the leisure time available to use all four. The sorting process which results . . . is of fundamental concern to every advertiser." Desire on the part of admen for over-all media yardstick is hastened by such things as current undercover campaign by magazines to round up all available TV research data (Nielsen, Pulse, Hooper, etc.) and pick over it carefully for weaknesses and discrepancies to use against TV, which has put a big dent in magazine readership and advertising.

-SR-

NCAA report confirms attitude TV hurts football attendance

National Collegiate Athletic Association is more convinced than ever that TV hurts college football attendance. The association last season put a blackout on football televising by controlling the sale and selection of games. According to a report prepared for the NCAA by the National Opinion Research Center of the University of Chicago, and released last week, game attendance in 1951 in TV areas was 15% less than it had been before television, while colleges outside TV areas did as well, if not better, in ticket sales. Report showed the small college game attendance was squeezed hardest by the televising.

-SR-

Eight bids in for TV football rights

NCAA's television committee has received eight bids for the sponsorship of the limited group of college football games which are to be network-televised this fall. Westinghouse is not among the eight. Committee doubts whether it will get a bid from Westinghouse since that advertiser is committed in TV not only to the Chicago political conventions but a 13-week series dealing with the campaign and designed to pull out the vote. Latter will run into football season.

-SR-

Blair survey charges Hooper quiz with "bias"

C. E. Hooper's famous "Are you looking . . . or listening" method of telephone coincidental air surveys is under attack currently within the industry as a result of a new study by station rep firm of John Blair & Co. Blair study reports that Hooper's "two-in-one" question doesn't do true justice to radio, and that Hooper should change his methods; Hoop doesn't agree. (See story, page 38.)

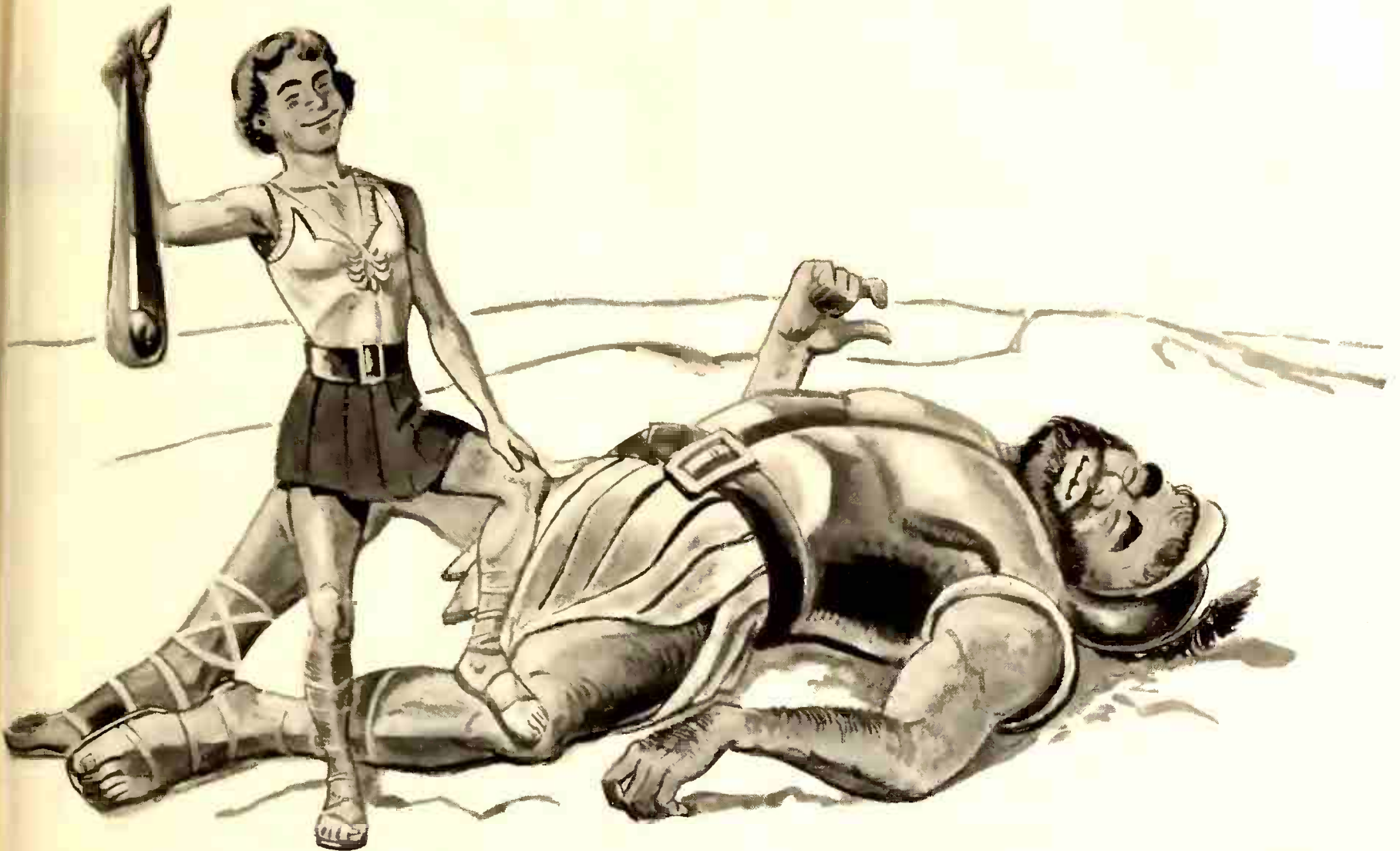
-SR-

Zenith finds FM results surpass AM radio

Zenith cites as strong case for the effectiveness of FM radio the results of a hearing aid spot announcement campaign it conducted on both FM and AM stations. Overall cost of inquiries pulled by FM was 55% lower than AM radio.

(Please turn to page 64)

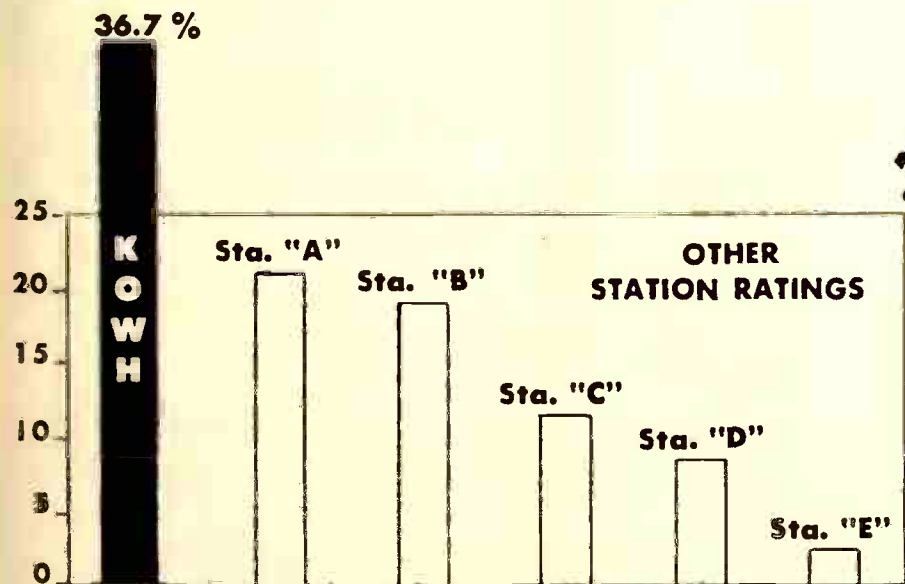
All It Took was a Slingshot...



... For David to topple the mighty Philistine warrior-giant Goliath. History, never easy on giants, has a way of repeating itself.

All it took independent KOWH to conquer the big Omaha market was programming—the kind that gets invited into Omaha homes. Hooper has chronicled the extent of the victory. The chart below shows the Omaha-Council Bluffs share-of-audience for 8 A.M.-6 P.M., Monday through Saturday, October, 1951, through March, 1952.

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



Represented Nationally By
The Bolling Co.

Kowh

OMAHA

"America's Most Listened-To Independent Station"

SPONSOR

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

19 May 1952 • Volume 6 Number 10

ARTICLES

Pure Oil prospers via the air

Although operating in only 24 states, Pure Oil has sponsored news commentators on network radio for 13 years. Program boosted service station traffic enormously

25

Cook's tour of TV stations

Six pages of pictures showing how TV stations in different parts of the country have managed to blend technical facility specifications with architectural beauty

28

Hot spot trend: cost-per-1,000 buying

SPONSOR investigates the growing tendency of agency men to use this yardstick for local-level timebuying. Efficiency of practice hinges on accuracy of figures

34

Station Managers I like best and why

Station reps and agency timebuyers pretty much agree that favorite station manager qualities include: up-to-date info, advertising savvy, local backstopping

35

How Household Finance grew with radio

Starting modestly in spot radio 26 years ago, this loan company now spends over \$1,000,000 a year on 309 radio stations in the United States and Canada

36

Does Hooper undersell radio?

Blair rep firm survey indicates Hooper's technique underrates radio; Hooper answers charges by stating that his methods are still valid

38

Fee TV: Is it a threat to advertisers?

Phonevision, Telemeter, and Subscriber-Vision claim that their systems will build revenue for stations and audiences for advertisers

40

COMING

The housewife looks at radio

A Stillwater, Minnesota, housewife writes an open letter to operators of local radio stations giving results of her informal survey of members of women's clubs

2 June

How to hold your program audience

Special SPONSOR study shows how sponsors of programs that are losing their holding power can analyze the situation and remedy many things

2 June

Hot boom in home freezers

With sales of major appliances on the downgrade, home freezer sales are booming. Smart use of radio and food tie-ins is the answer

DEPARTMENTS

MEN, MONEY & MOTIVES

NEW AND RENEW

510 MADISON

MR. SPONSOR: Norman A. Schuele
P. S.

TV RESULTS

AGENCY PROFILE: L. Titterton

MR. SPONSOR ASKS

ROUNDUP

COMMERCIAL REVIEWS

WHAT'S NEW IN RESEARCH?

SPONSOR SPEAKS

Editor & President: Norman R. Glenn
Secretary-Treasurer: Elaine Couper Glenn
Executive Editor: Ben Bodec
Managing Editor: Miles David
Senior Editor: Charles Sinclair
Department Editor: Fred Birnbaum
Assistant Editors: Lila Lederman,
Richard A. Jackson, Evelyn Konrad
Contributing Editors: Bob Landry, Bob Forèr
Art Director: Si Frankel
Photographer: Jean Raeburn
Vice-President - Advertising: Norman Knight
Advertising Department: Edwin D. Cooper
(Western Manager), George Weiss (Traveling Representative, Chicago Office), Max Cooper (New York Office), John A. Kovch (Production Manager), Cynthia Soley, Jo McCormack
Vice-President - Business Mgr.: Bernard Platt
Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo, Joseph Villanti
Readers' Service: Susan P. Davis
Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

Published biweekly by SPONSOR PUBLICATIONS INC. combined with TV. Executive, Editorial, Circulation & Advertising Offices: 510 Madison Ave., New York 17 N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 110. Telephone: SUpparlor 7-998 West Coast Office: 6087 Sunset Boulevard, Los Angeles Telephone: HIlisida 8089. Printing Office: 3110 E. Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 54 Printed in U. S. A. Address all correspondence to 5 Madison Avenue, New York 22, N.Y. MUrray Hill 8-2777 Copyright 1952. SPONSOR PUBLICATIONS INC.

1,050,216

COOKBOOKS SOLD BY WBAP-TV IN FORT WORTH AND DALLAS

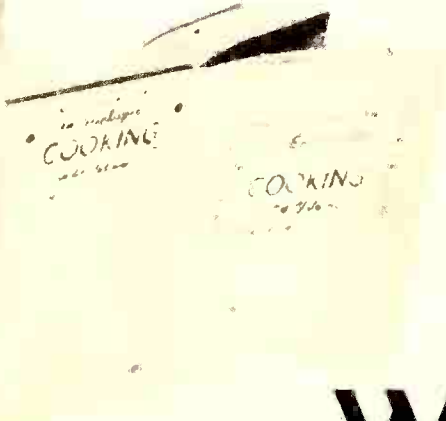
(An Industry Record)

Yes, over a million cookbooks were sold by WBAP-TV during a 26-week period! The cookbooks were available in leading grocery stores in Fort Worth and Dallas. The promotion for the books was done over WBAP-TV, Channel 5.

Yes, WBAP-TV follows through to the point of purchase!

The bulk of the promotion for these WBAP-TV cookbooks was done on Home Economist Margret McDonald's "What's Cooking?" program seen between 1:00 and 2:00 p. m. each weekday. On Mondays, Wednesdays and Fridays vivacious Margret would prepare a recipe from the current volume being promoted. On the other two days she would talk about the books and show them.

Margret's popularity in the Fort Worth-Dallas area has been phenomenal. In the past year she has received more than ten thousand pieces of mail from housewives in this area requesting food recipes, asking for advice on interior decorating, floor-cleaning, flower arrangements, furniture and a dozen-and-one other home management topics.



- CLEAREST PICTURE
- STRONGEST SIGNAL
- HIGHEST HOOPERS
- BEST PROGRAMS

WBAP AM-FM-TV
570-820
Channel



STAR-TELEGRAM STATION
FORT WORTH, TEXAS

FREE & PETERS INC. Exclusive National Representatives

AFFILIATED with
ABC • NBC

AMON CARTER, Chairman

AMON CARTER JR., President

HAROLD HOUGH, Director

GEORGE CRANSTON, Manager

ROY BACUS, Commercial Manager

On KROW



a
buck
makes
more
dough!



In San Francisco & Oakland—

"We tested several media and KROW sold *far more* merchandise *per dollar* invested than any of the other types of advertising. We've seen at first hand that KROW is geared to do a *real selling job*."

In scores of sales tests KROW has proved itself the top medium in the San Francisco-Oakland market.

For names and details, call
PAUL H. RAYMER COMPANY, INC.
National Representatives

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

Men, Money and Motives

by
Robert J. Landry

Spring fever, 1952

In this winter and spring of chlorophyll when hardly an adman now alive remembers the names and year of anti-histamine, there continues the usual number, or maybe better than the usual number, of transfers of accounts and account men. Thus the revamp at Schenley, the blitz at Schlitz, the grand picking up of marbles at Federal, as accounts follow vests to other, new homes. Always the basic story is the same, however individual details may vary. Advertising follows advertising brains. True, some agency owners try to pretend that this is not so, that a mystical thing called "group action" rises above mere individual flair. But they have a hard time selling the thesis. The steady traffic in accounts glorifies the force of personality every time.

* * *

Personality is another way of describing constructive attitude, spiritual tone, fighting guts, habit of success. There are some arresting angles in the area of salesmanship this spring. If—in the old naval axiom—the most useless piece of gear on a battleship is a newlywed ensign, the thought may be paraphrased for merchandising: the most useless piece of gear on a sales omnibus is a salesman who is morbid, depressed and full of self-pity. In that state of mind a salesman droops like a willow tree.

* * *

Right now some general sales executives we know are complaining of the psychological chill left in the wake of a moving picture, Arthur Miller's "Death of a Salesman." They say they will be heartily relieved when the immediate emotional "identification" of their salesmen with Willie Loman is dissipated by the passing of time and the return of a more healthily optimistic viewpoint.

* * *

Here surely is a business curiosity: that a stage play turned into a movie should be so powerful in its story-telling skill and so haunting in its after-glow that sales gang-bosses have to take note of the phenomenon.

* * *

Some sales execs have attempted to counteract the symbolism of Willie Loman and his depressing end. To their men they are saying, in effect, "Look, Willie very largely brought disaster upon himself by his own thinking. There's nothing wrong with selling. There was plenty wrong with Willie. He was three-parts phony. Sure he was pathetic too, the way phonies are apt to be. But he would have come to grief no matter how he made his living. He just happened to be a travelling salesman."

* * *

Not the least tribute to Arthur Miller's talent as a playwright is that salesmen talk so much about his Willie Loman—as though

(Please turn to page 56)

To sell
Razor Blades
to inland
Californians

(and western Nevadans)



... Be on the Beeline

Razor blades or refrigerators, the way to sell in *inland* California and western Nevada is . . . on the BEELINE! It's the five-station radio combination that gives you

THE MOST LISTENERS More than any competitive combination of local stations . . . more than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined.

(BMB State Area Report)

LOWEST COST PER THOUSAND More audience plus favorable Beeline combination rates naturally means lowest cost per thousand listeners.

(BMB and Standard Rate & Data)

Ask Raymer for the full story on this 3-billion-dollar market — inland California and western Nevada.

McClatchy Broadcasting Company

Sacramento, California Paul H. Raymer, National Representative

Affiliated with Inland California's 3 Leading Papers

THE SACRAMENTO BEE • THE MODESTO BEE • THE FRESNO BEE

KFBK

Sacramento (ABC)
50,000 watts 1530 kc.

KOH

Reno (NBC)
5000 watts, day; 1000
watts, night 630 kc.

KERN

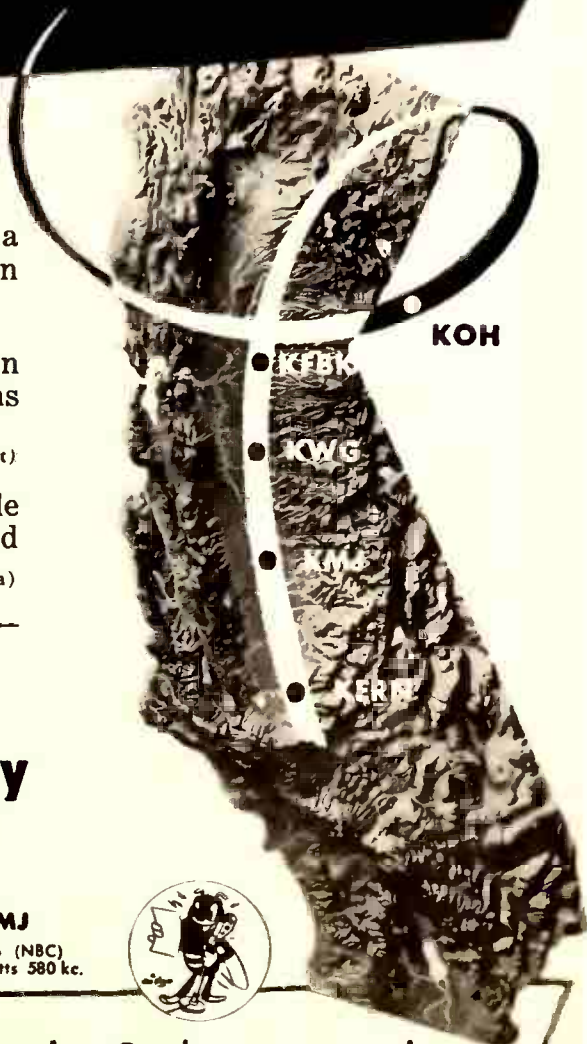
Bakersfield (CBS)
1000 watts 1410 kc.

KWG

Stockton (ABC)
250 watts 1230 kc.

KMJ

Fresno (NBC)
5000 watts 580 kc.



A million people listen to the Beeline every day

NOW! SARRA'S OWN NEW



Vide-O-riginal TV FILM PRODUCTION
FOR REPRODUCTION

IDEAS • SCRIPTS • STORYBOARDS • ANIMATION • PHOTOGRAPHY • PROCESSING

FILM PROCESSING LABORATORY

BRINGS YOU

Vide-O-riginal TV COMMERCIALS

We are pleased to announce the completing link in the SARRA chain of quality control . . . our own modern new film laboratory, designed, staffed and equipped to deliver the ultimate in TV selling messages — the VIDE-O-RIGINAL.

VIDE-O-RIGINAL . . . WHAT IT IS

It's Sarra's name for a quality-controlled motion picture print, produced in a laboratory designed especially for the making of TV prints. Each and every print is custom-made and whether it is 1-minute or 8-seconds, it receives individual attention in quantities of one or hundreds.

VIDE-O-RIGINAL . . . WHAT IT MEANS

It means that all of Sarra's creative photography, all of Sarra's visual selling ability, reaches the television screen with maximum fidelity. VIDE-O-RIGINAL prints combine Sarra standards with station requirements.

VIDE-O-RIGINAL . . . WHAT IT DOES

It provides complete quality protection from storyboard to home reception . . . it insures your investment of time, talent and money in your TV presentation.

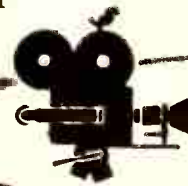
On your next TV film commercial get a SARRA VIDE-O-RIGINAL package
. . . get top quality from start to finish!



As in all SARRA operations, it is the people who run the equipment who are important. Expert personal attention down the line makes the difference between an average print and a really perfect one. SARRA illustration prints have always been made with special regard to the final reproduction. The same policy applies to SARRA VIDE-O-RIGINALS.

SORRY

. . . our lab service
is available for
SARRA productions only.



SARRA INC.

SPECIALISTS IN VISUAL SELLING

NEW YORK:
200 East 56th Street

CHICAGO:
16 East Ontario Street

* Copyright 1952, SARRA, INC.

new
Mother Hubbards
empty
their cupboards
with
WHK



You time buyers hear plenty of "fairy tales"... but this is a true story! Once upon a time (just recently, in fact)... an advertiser bought a one-minute announcement and received 1400 replies! Yes... Hoffman's Candy Kitchen, wanting proof of listeners, offered to send a box of candy to anyone celebrating an anniversary. ONE spot announcement started a deluge of mail that totaled 1400 replies! (The spot cost \$17

MORAL: WHK is your "sweetest buy in the Northeastern Ohio Market! WHK's 5,000-watt salesmanship covers 17 counties and ONE MILLION radio families!

WHK
CLEVELAND

*Represented by
Headley-Reed Company*

New and renew

1. New on Television Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
Helene Curtis Industries Inc	Gordon Best	Dumont 4	Rumpus Room; T, Th 1-1:15 pm; 1 May; 13 wks
Kaiser-Frazer Sales Corp	William H. Weintraub	NBC-TV	Today; M-F 7-9 am (two five-minute segments M, W, Th, F; one five-minute segment T); 5 May; 13 wks
Pepsi-Cola Co	Biow	CBS-TV 47	All Around the Town; Sat 9-9:30 pm; 3 May; 13 Wks



2. Renewed on Television Networks

SPONSOR	AGENCY	NET STATIONS	PROGRAM, time, start duration
American Tobacco Co	J. D. Tarcher	NBC-TV 47	Your Show of Shows; Sat 10 mins between 9:30-10 pm; 7 Jun; 52 wks
Benrus Watch Co	Cayton	NBC-TV 35	Greatest Fights of the Century; F 10:45-11 pm; 4 Jul; 52 wks
Chesebrough Mfg Co	BBDO	NBC-TV 57	Robert Montgomery Presents Your Lucky Strike Theatre; alt M 9:30-10:30 pm; 5 May; 26 prog



3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KBIG, Santa Catalina Island, Cal.	Independent	Robert Meeker, N. Y.
KNEW, Spokane	MBS-Don Lee	Weed & Co, N. Y.
WBBZ, Ponca City, Okla	MBS-KBS	John E. Pearson Co, N. Y.
WELI, New Haven	ABC	H-R Representatives Inc, N. Y.
WHIO, Dayton	CBS	George P. Holingbery Co, N. Y.
WIOD, Miami	NBC	George P. Holingbery Co, N. Y.
WIPS, Evansville	ABC	George P. Holingbery Co, N. Y.
WNEL, San Juan, Puerto Rico	Independent	Pan American Broadcasting Co, N. Y.



4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Carlay Co	H. W. Kastor	WDTV, Pittsb.	1-min partic; 22 Apr; 13 wks (n)
General Foods Corp	Young & Rubicam	WDTV, Pittsb.	1-min anncmt; 1-min partic; 5 May; 9 wks (n)
General Tire & Rubber Co	D'Arcy	WPTZ, Phila.	20-sec stn break; 8 May; 52 wks (n)
A. S. Harrison Co	Calkins & Holden, Carlock, McClinton & Smith	WNBW, Wash.	1-min partic; 5 May; 13 wks (r)
Helbros Watch Co	Morf Junger	WNBQ, Chi.	10-sec ident; 2 May; 13 wks (r)
Lever Brothers Co	McCann-Erickson	WNBQ, Chi.	20-sec stn break; 4 May; 21 wks (r)
Locatelli Inc	Manhattan	WABD, N. Y.	1-min partic; 5 May; 13 wks (r)
Northern Paper Mills	Young & Rubicam	WDTV, Pittsb.	1-min partic; 12 May; 26 wks (n)
Rushmore Paper Mills Inc	Paris & Peart	WNBT, N. Y.	10-sec ident; 17 May; 13 wks (r)
Zippo Mfg Co	Geyer, Newell & Ganger	WPTZ, Phila.	20-sec stn break; 1 May; 13 wks (n)
Zippo Mfg Co	Geyer, Newell & Ganger	WNBK, Cleve.	20-sec stn break; 4 May; 13 wks (n)



Numbers after names refer to New and Renew category

M. C. Thomas (5)
Lillian Lang (5)
E. C. Bradley (5)
W. W. Crider (5)
George DeSola (5)

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

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dale Anderson	Elmo Roper, N. Y., staff member	Erwin, Wasey & Co, N. Y., research dir
Robert E. Anderson	BBDO, Detroit, in charge of office	Same, vp
Mrs. Helen Slater Ayers	Irving Serwer, N. Y., member copy staff	Robert W. Orr, N. Y., member copy staff
Don Blauhut	Peck, N. Y., radio-tv dir	Emil Mogul, N. Y., radio-tv dir
Everett C. Bradley	Benton & Bowles, N. Y., vp	Biow, N. Y., vp, member exec management group
John Carman	Chicopee Mills Inc, N. Y.	Doherty, Clifford & Shenfield, N. Y., acct exec
Wickliffe W. Crider	BBDO, N. Y., vp	Kenyon & Eckhardt, N. Y., radio-tv vp
George De Pue Jr	Young & Rubicam, N. Y., acct exec	Robert W. Orr, N. Y., vp, chairman plans board
George DeSola	Andehson & Cairns, N. Y., gen mgr	Same, dir
Kenneth H. Dunshee	Home Insurance Co, N. Y., pub rel dir	Albert Frank-Guenther Law, N. Y., member plans board
Charles Emerick	J. Walter Thompson, S. F., sr space buyer (media dept)	Same, media dir
Charles M. Freeman	Hirshon-Garfield, N. Y., acct exec	Same, vp
Remus Harris	Doherty, Clifford & Shenfield, N. Y., acct exec	Biow, N. Y., acct supervisor
J. R. Heiderich	Ray C. Jenkins, Mnpls., dir pub rel	Van der Boom-Hunt-McNaughton, L. A., copy chief
John F. Heinz	Cities Service Oil Co. (Pa.), N. Y.	J. Robert Mendte, Phila., acct exec
Frank L. Henderson	Young & Rubicam, N. Y., member merchandising dept	Same, vp
Arthur Carroll Jones	BBDO, N. Y., acct exec	Benton & Bowles, N. Y., acct exec
Judah Katz	Hirshon-Garfield, N. Y., media dir	Same, vp
Alexander Kroll	Young & Rubicam, N. Y., acct exec	Same, vp
Lillian Lang	Crescendoe Gloves, N. Y., adv, sls prom dir	Ben Sackheim, N. Y., vp in charge women's product div
Norman W. LeVally	LeVally, Chi., pres	MacFarland, Aveyard, Chi., head bus development dep
David Mathews	Universal-International, Hlywd. prod	Ruthrauff & Ryan, Hlywd., exec prod of tv films
Henry A. Mattoon	Ruthrauff & Ryan, N. Y., vp	Dancer-Fitzgerald-Sample, N. Y., vp
Robert A. Neuser	RCA, Camden, asst to adv mgr (Victor home instrument dept)	Roy S. Durstine, N. Y., exec
Carroll P. Newton	BBDO, N. Y., chairman, radio-tv plans board	Same, vp
George Oswald	Cecil & Presbrey, N. Y., acct exec	Kenyon & Eckhardt, N. Y., acct exec
John A. Priebe	Allis-Chalmers, Milwaukee	Reincke, Meyer & Finn, Chi., media dir
Scott Robinson	International Nickel Co, N. Y., member adv, sls prom staff	G. M. Basford Co, N. Y., acct exec
Curtis Roosevelt	Emerson Radio & Phonograph Corp, N. Y., in charge Signal Corps contracts	Weintraub, N. Y., exec
Harold P. Scheinkopf	A. Asch Inc, N. Y., market analyst	James Thomas Chirurg, Boston, research mgr
Wally Seidler	KPMO, Pomona, mgr	Edward S. Kellogg Co, L. A., radio-tv dir
Donald M. Smith Jr	Young & Rubicam, N. Y., merchandise acct exec	Grey, N. Y., acct exec
Fred E. Spence	Grant Advertising of Canada, Toronto, pres	Grant, N. Y., vp international div
Murray C. Thomas	Dancer-Fitzgerald-Sample, N. Y., space media mgr	Anderson & Cairns, N. Y., media dir
Douglas J. Turner	Wehner, Newark, acct exec	Same, vp
Hiram Vogel	Revlon Corp, N. Y., adv, sls prom	Biow, N. Y., acct exec
Herbert W. Warden	U. S. Marine Corps, reserve officer, active duty	Hewitt, Ogilvy, Benson & Mather, N. Y., acct exec
Norval Welch	Servel Inc, Evansville, Ind, asst sls prom mgr	Grey, N. Y., acct exec
George D. Winkler	West-Marquis, L. A., head media dept	Roy S. Durstine, L. A., exec (new offices in 3440 Wilshire Boulevard building)



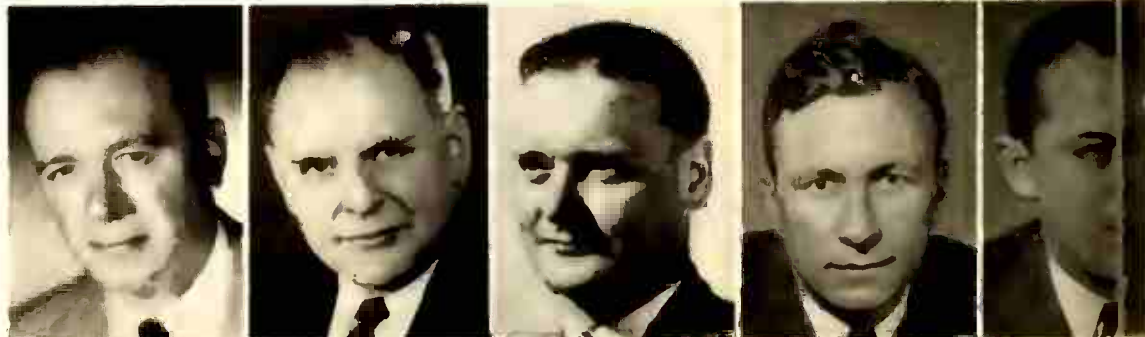
6. Station Changes (other than personnel)

The Fort Industry Co, name changed to Storer Broadcasting Co, N. Y., Chi.
 KELO, Sioux Falls, new owner and pres Joe Floyd (Mid-Continent Broadcasting Co.), former owner, Sam Fantle Jr
 KLEE, Houston, changed call letters to KLBS
 WJBK, Detroit, formerly 250 watts (1490 kc), now 10,000 watts (daytime), 5,000 watts (nighttime), 1500 kc (new AM transmitter completed by early fall)
 WGGG, Gainesville, Fla., formerly independent, now ABC
 WHOB, Gardner, Mass., formerly independent, now ABC
 WTSA, Brattleboro, Vt., formerly MBS, now ABC
 WTSL, Hanover, N. H., formerly independent, now ABC
 WTSV, Claremont, N. H., formerly MBS, now ABC

Numbers after names refer to New and Renew category

Alexander Kroll (5)
 F. L. Henderson (5)
 David Mathews (5)
 Don Blauhut (5)
 H. P. Scheinkopf (5)

H. A. Mattoon (5)
 K. H. Dunshee (5)
 Fred E. Spence (5)
 C. P. Newton (5)
 R. E. Anderson (5)



More Samples from the **WHO** Mailbag

Gentlemen:

I want to express my thanks and appreciation for the last several years of public service that you have given to the general public and also to motoring public in general.

Many times in the past, your news as to the weather and complete road conditions has altered our course of high-way travel. My only hope is that in the near future, other states might follow in your path to help in so complete a safety measure. Regular weather reports given out by most stations are not enough to be of much help when over the road truck traffic is depending on positive conditions. You will probably never hear of it, but your station has saved the Trucking Industry many thousands of dollars by its road conditions report.

I, for one, was delayed in a nearby state for two days because of icy high-ways. Before starting I had tried to contact local police and newspapers for weather conditions and with little success. The report was, colder. I could not reach WHO as we were too far away. If I could have reached your station, I could have altered my route and would not have had any additional mileage. I also made a trip into the snow area of South Dakota last winter on the strength of your station's weather report.

There are more motorists who depend on WHO for their news and road conditions than from any other source. I, for one, am very grateful for having an Iowa station that is interested in the safety of its motoring public.

J. E. McCULLOUGH

McCullough Transfer Co.
Mt. Pleasant, Iowa

Dear Mr. Woods:

Your courtesy in making it possible for some movie scenes to be taken in the WHO studio was greatly appreciated. It was a joy to work with you and members of your staff who cooperated so fine in making arrangements for this filming as well as participating in it.

When the first contact was made with you it was not our intention to spend so much time in your studio. However, it did mean a great deal to the folks from the International Film Foundation as well as for the other participants to be able to take the other sequence of the class also in the studio.

Thanks so much for your help and if we may ever be of assistance to you do not hesitate to call on the Extension Service.

Sincerely yours,
LOUISE M. ROSENFELD
Assistant Director

Cooperative Extension Work
State of Iowa

Gentlemen:

I wish to extend to you the thanks of our community for your announcements for our school and also for the Lions Club. It is a wonderful service. Your coverage is nearly 100% here.

We heard you say how many announcements you made in those few days. Would you mind sending me that number?

Thanks so much.

Yours,

L. R. WELKER

Pres., Murray School Board,
and also Lions Club Member

Murray, Iowa

Dear Sir:

Thank you very much for your wonderful cooperation in scheduling our spot announcements.

It is only through such a program that we can hope to compile the statistics necessary to carry on our work—to find the cause and cure of multiple sclerosis.

Your valued assistance in helping us achieve our aim is sincerely appreciated.

Cordially,

CORNELIUS H. TRAEGER, M.D.

Medical Director

National Multiple Sclerosis Society
New York, N.Y.

Dear Mr. Woods:

We want to thank WHO for the fine cooperation in presenting the Quiz Kids program on Saturday, March 11. We have heard many excellent comments about this program. We hope that it measured up to your professional standards.

The children seemed to enjoy themselves and we felt that they were remarkably poised. All the WHO personnel with whom we worked were most cooperative.

Thank you again for the opportunity that you gave us to show our interest in handicapped children and to demonstrate their ability.

Yours sincerely,

MRS. DOROTHY PHILLIPS

Executive Director

Society for Crippled Children
and Adults, Inc.
Des Moines, Iowa

Gentlemen:

I greatly appreciate your broadcasting the program "The New Frontier." Such programs should be an important factor in the effort to eliminate prejudice. I hope that they may continue.

Yours sincerely,

ERMA X. ANDERSON

Des Moines, Iowa

Topnotch time buyers have told us their work sometimes makes them too "statistical"—sometimes makes them forget that what they're really trying to buy is listeners—confidence—*friends*.

Out here at WHO, we've created millions of friends who know we have earned their confidence. Our mailbags prove it. So do our advertisers' *sales records*, month after month and year after year. . . .

WHO

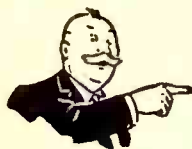
✦ for Iowa PLUS ✦

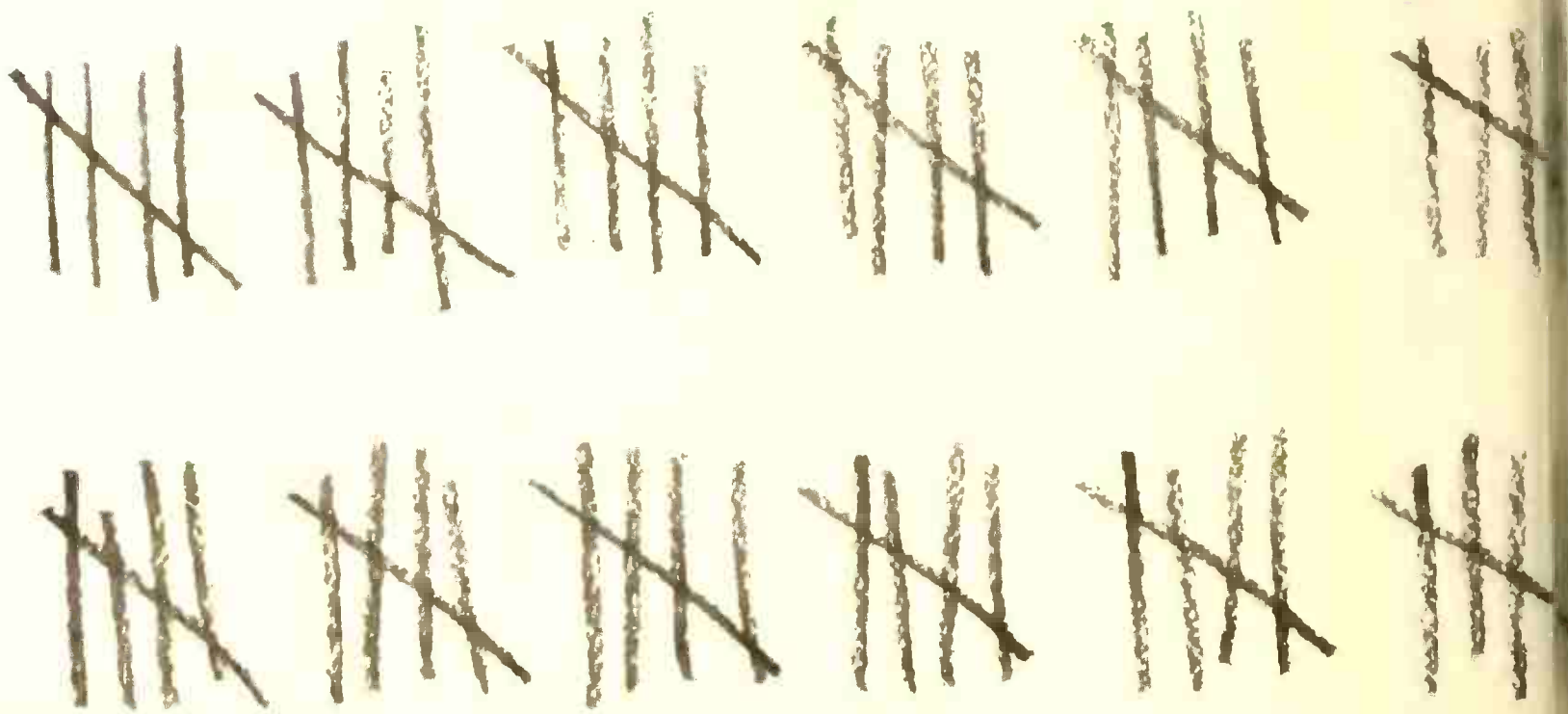
Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives





In Los Angeles, Radio reaches just 1%

Official tally: 99% of all homes in metropolitan Los Angeles are radio homes. Only *radio* can give you saturation coverage of all the multiple suburbs of this far-flung metropolis.

Los Angeles is spread-out, decentralized, composed more and more of suburbs and other incorporated cities. And it keeps growing fast (population increase past 10 years: 49%). So fast that it's now the *largest* city in the country in land area and the nation's *third-largest* market in population and retail sales.

Of all media, only *radio* has kept pace with the growth of Los Angeles.

And of all stations, KNX is by far the most listened-to in Los Angeles, winning virtually twice as many quarter-hour firsts as all other Los Angeles stations combined.

(Just as impressive: KNX reaches more than twice as many families as the top Los Angeles newspaper!)*

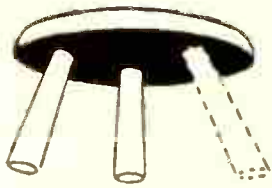
You can count on big sales in big Los Angeles when you use 50,000 watt KNX. Just check with KNX or CBS Radio Spot Sales.

Sources: World Almanac, 1949
Sales Management, May, 1952
Standard Rate and Data Service, November, 1951
Pulse of Los Angeles, Jan.-Feb., 1952
BMB 1949
*Based on BMB 50-100% area

less than everybody!



KNX

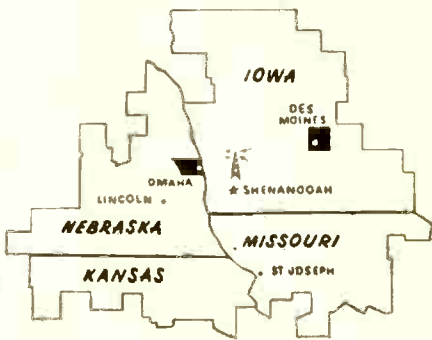


You Can't Get
Results in the
RURAL MIDWEST
with a
"TWO-LEGGED
STOOL"
SCHEDULE!

KMA offers impact in 140 RURAL counties of Iowa, Nebraska, Missouri and Kansas . . . 2½ million farm and small town listeners that are NOT reached by Omaha-Des Moines schedules.

PULSE PROVES IT!

In 23 rural Iowa, Nebraska and Missouri counties. KMA was the MOST-LISTENED-TO station during 234 quarter-hour segments each week—more than ALL other stations heard in this area combined.



KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

IN OMAHA it's Television Station KMTV, Channel 3, operating 7 days per week with programs from 3 great networks.

CBS • DUMONT • ABC

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

SUMMER SELLING

Just want to add my sincere congratulations to the many you have already received on the 1952 Summer Selling issue.

To a smaller degree, television faces the same basic summer problems which radio faced back in 1948, when we first launched the "sell 'em while they're hot" campaign. As you know, the most difficult part in selling the idea of staying on radio 52 weeks a year was the reluctance of buyers to accept the simple truth based on hard facts.

Seems to me that television advertisers have the same pre-conceived ideas about viewing habits and buying habits in summer. We have a great opportunity to sell year-round television just as we sold the original summer radio campaigns in 1948, '49 and '50.

Give a pat on the back to all your people who had a part in spotlighting once again the outstanding values of advertising on radio and television 52 weeks a year.

TONY MOE, Sales Prom. Mgr.
KNXT, Los Angeles

ANIMATED FILM PRODUCTION

Your "Television Film Section" of March 10 has been received, and we note that we are not mentioned either as producers or syndicators, nor is our program *Jim and Judy in Tele-Land*, of which a flyer is enclosed, listed among the children's shows.

On June 26 last, in accordance with a request received, we sent you a listing of *Jim and Judy in Tele-Land*, with full details. We are wondering how you missed us.

CHARLES J. BASCH, JR.
Television Screen Prod., N.Y.C.

• SPONSOR is sorry about the oversight.

NEW RADIO FEATURE

It is my intention to establish in the forthcoming issues of our publication a feature on radio that will be both of value and of interest to the 7500 retail stores throughout North Carolina that comprise our paid circulation. With this view in mind, I would like to request reprint privileges from such fea-

tures as "Report to Sponsors," which appears regularly in your publication.

HOWELL F. McELFRESH
Adv. Mgr. The Retailer
Raleigh, N. C.

• Such items may be reprinted from SPONSOR provided proper credit is given.

IMPROVED STATION OPERATION

Your lead article, "The Radio Station of the Future," composite picture of 1962 radio station is a blue print of what we have been doing for two years. This successful operation came with new management and a new philosophy of operation, using property that had lost money for three years.

FRANK STEWART
KTXN, Austin

DOUBLE-SPOTTING

Seems to me your article on double-spotting missed the boat. When you ask an agency-man if he approves of double-spotting, his answer is a foregone conclusion—the same as though you asked him if he thought two announcements were basically more productive than one.

Without doubt, big accounts—like P&G—shudder righteously at the very idea of double-spotting, but when it comes to their own shows, it's the station manager's turn to shudder. Many big advertisers avoid double-spotting by tossing a third slug in the middle. Amazingly enough, no one (to my knowledge) has ever proved that double-spotting hurts. And what's more, the very same agency-man, who violently objects to this practice, will give you a naive look if you ask him if he insists on having his newspaper advertisements surrounded by editorial matter. Seems that newspapers are different.

Now I'll readily agree that the theory of *one spot announcement*, surrounded by entertainment, is preferable to two—just like a well written 200-word pitch is better, sales-wise, than the 100-word variety, other things being equal.

Therein lies the key to this whole argument: other things being equal! Unfortunately, in radio things are not equal. In fact, they are completely unequal in station prestige, in program popularity, in audience reaction.

It's the timebuyer's job to know what he's buying. And, he can't find the answer in Standard Rate or on con-

Don Lee's Radio audiences are climbing, too

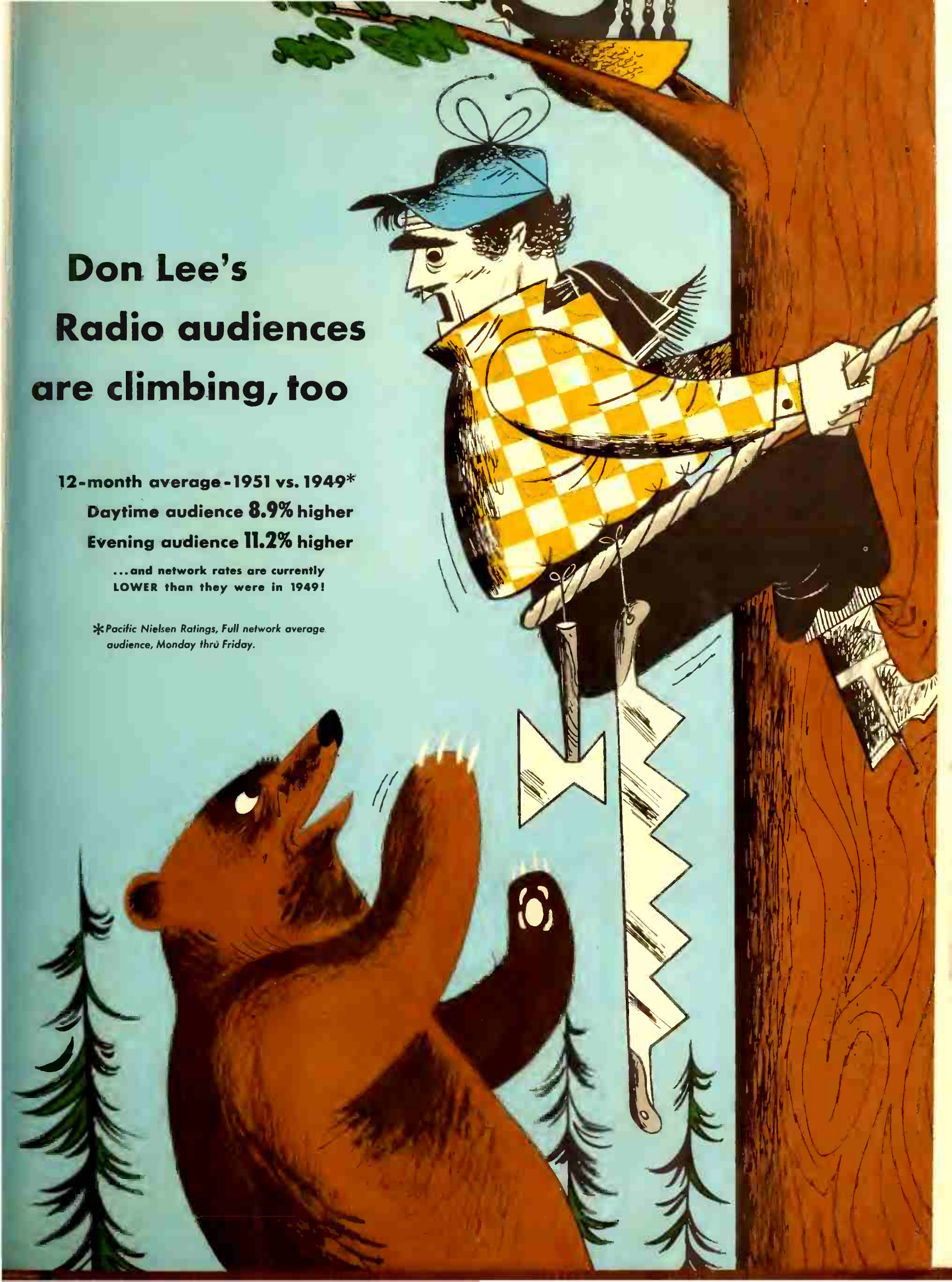
12-month average - 1951 vs. 1949*

Daytime audience **8.9%** higher

Evening audience **11.2%** higher

...and network rates are currently
LOWER than they were in 1949!

*Pacific Nielsen Ratings, Full network average
audience, Monday thru Friday.



**DON LEE GIVES THE MOST COMPLETE,
CONSISTENT, LOCAL COVERAGE OF
THE PACIFIC COAST AT THE LOWEST
COST PER SALES IMPRESSION
OF ANY SALES MEDIUM**

On the Pacific Coast, over 14 million people are distributed throughout 323,866 square miles. It takes a *big* advertising medium to cover it. Only Don Lee is big enough to sell your customer *locally* in 45 important markets from their own *local* network station. Only Don Lee has the flexibility to match *your* distribution. No waste! You buy what you need, where you need it.

That's why Don Lee consistently carries more Pacific Coast regional business (with more regional shows in the top 10) than any other network. The advertisers who know the Pacific Coast best also know the best Pacific Coast sales medium ... Don Lee.

Represented Nationally by John Blair & Company

The Nation's Greatest
Regional Network

1313 North Vine Street
Hollywood 28, California



tour maps. Each station is a "salesman" of one sort or another—some a lot better than others. Surprisingly enough (as though smart agencies didn't know it) most good stations do double-spotting these days. They must run double-spots to pay for building bigger shows, buying better personalities, and doing more effective audience promotion. To put it another way, we just double-spot to maintain a medium capable of producing satisfactory results for the agency-man, who violently opposes double-spotting. Most of us station managers hope we'll be judged by results, instead of agencies.

HAYDN R. EVANS,
Gen. Mgr. WBAY,
Green Bay, Wisc.

RADIO AND APPAREL

As a P.S. to your picked panel's opinions on the ability of radio to sell men's apparel effectively, I think you'll want to use the summary material provided by the five men's wear shops reported in BAB's "Count Your Customers."

The five-story summary (which included five different types of items) showed the breakdown of traffic to be:

Newspaper
Radio
Both
Other

and the breakdown of sales volume to be:

Newspaper
Radio
Both
Other

The panel seemed to agree that Radio could do it! The above is a statistical exclamation point.

KEVIN B. SWEENEY, *Vice President Broadcast Adv. Bureau, Inc., N.Y.*

MEXICAN MARKET SURVEY

I want to thank you for your keen interest in the Spanish market and for mentioning part of my survey of the Mexican market in Los Angeles.

In your later issues, I have noticed great interest shown by the advertising people in this market. Since I feel that this survey is very comprehensive and shows the Mexican market in detail for both radio and television, I will be very happy to send a copy of this survey to anyone interested.

Also, I found your article on "What

radio should know about selling retailers" by Joseph Ward interesting.
HANK HERNANDEZ
*Hank Hernandez Productions
Los Angeles*

• Reader Hernandez will be glad to send copies of his 10-page survey "The Mexican Market in Los Angeles" on request.

TV DICTIONARY

Please shoot us a copy of the TV Dictionary/Handbook.

We've heard so much favorable comment about it from friends and clients in the radio-television field, we don't feel we can be without it much longer.

SHELDON M. HEIMAN
Shelley and Associates, Chicago

I would like to ask if you could send us three more copies of your excellent Television Dictionary—we have found it invaluable, as have our clients.

JOHN O. LEONARD, *TV Prod. Dir.*
Hugo Wagenseil & Asso., Dayton

In response to your offer for additional copies of your TV Dictionary Handbook, we would be very interested in receiving two more copies, if they are available. It contains a wealth of information and would be of great value to us.

J. R. BARLOW
McCann-Erickson, Detroit

As a subscriber, I understand I can have a free copy of your TV Dictionary/Handbook which has been mentioned in one of your recent issues.

HERBERT L. BURHMAN, *Media Dir.*
De Bellis & Buoni Assoc., N. Y.

Will you kindly send me a copy of the TV Dictionary/Handbook mentioned in your 24 March issue. We have been a subscriber for a year and a half.

In spite of the fact that this is a non-commercial educational station, we are training men and women to enter into the commercial radio field. It is my firm conviction that the reading of SPONSOR should be a part of the curriculum of every radio student. The articles and other radio and TV data provide the student with an up-to-the-minute account of what is going on in the industry and what its members are thinking.

B. KENDALL CRANE, *Director*
WDUQ, Duquesne Univ., Pittsburgh

• TV Dictionary still available, free to subscribers, others \$2.00.

KLX

LEADS ALL
OAKLAND-
SAN FRANCISCO
INDEPENDENT

Radio Stations

9 OUT OF

12

Hooper Periods!

Hooper Share of Audience,
May through September,
1951, Oakland

KLX

Tribune Tower • Oakland, Calif.

Represented Nationally by
BURNS-SMITH, INC.

CALL

Mr. Sponsor...

It costs
LESS
to sell
MORE
in
MONTREAL

WHEN
YOU
CHOOSE
CANADA'S
FIRST
STATION...



in
3
years

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

Based on latest SM figures.

CFCF

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



Mr. Sponsor

Norman A. Schuele

Advertising Manager
Revere Copper and Brass Incorporated, New York

The day after Paul Revere made his late-night gallop back in 1775 he was a household name. But his daytime pursuit as an expert silversmith was equally important, for in 1801 Revere, then 66, founded Revere Copper and Brass.

Today the firm comprises 11 divisions extending from New Bedford, Mass., to Los Angeles. It is the largest independent fabricator of copper and brass in the United States.

Calling the signals for all Revere campaigns is Norman Schuele, advertising manager since 1929. From his office at 230 Park Avenue he plunges into his work with the same verve that characterized his grid play as a quarterback for Western Reserve and Cleveland's pro ranks before and after World War I. His job is to utilize advertising that will increase Revere product usage by both industrial and individual consumers.

Up until 1945 magazines carried the Revere story. Toward the close of World War II, with industrial conversion to peacetime needs imminent, Revere felt the need of institutional air work with a prestige show. Chosen was *The Human Adventure* (later called *Exploring The Unknown*), a 1944 Peabody award winner.

"We thought the program would be ideal," recalls Schuele, "as a means of reaching new prospects as well as established industrial users of metals. We also wanted to spur housewives' interest in our Revere Ware, again being produced after the war."

For two years the MBS show accomplished these objectives in addition to winning further critical acclaim as an educational program.

"In October 1949 we decided upon a TV test in New York with WABD's Kathi Norris," says Schuele. "By December, although we couldn't measure actual TV-induced sales, we found that sales of Revere Ware in New York were increased in greater proportion than our sales in non-TV sections."

The result in late 1950 was Revere's whole-hearted entry into TV, network style, with NBC-TV's *Meet The Press*, a top-flight forum featuring prominent individuals. Now Revere's TV expenditure of well over \$1,000,000 dwarfs all other media allotments (through St. Georges & Keyes).

With election battles this year, *Meet The Press* promises to be timely and exciting. It looks like Phi Beta Kappa man Schuele has found the best way to promote the Revere name since its founder clattered down the streets of Boston.

We are proud to introduce...

Gayle V. Grubb

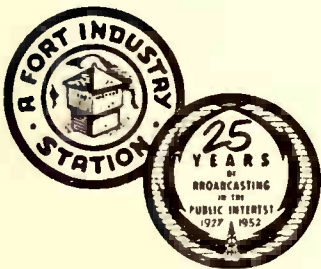


*Vice-President
and
Managing Director*
WJBK-AM • WJBK-TV

Mr. Grubb, the new Vice-President and Managing Director of WJBK-AM and WJBK-TV, was formerly a Vice-President of the American Broadcasting Company's Radio and Television operations in San Francisco. A veteran of 28 years radio experience, he brings to WJBK a vast background in radio and television acquired as manager of Radio

Stations KFAB, Lincoln, Nebraska, and WKY in Oklahoma City. Since 1945, Mr. Grubb was in charge of KGO and KGO-TV in San Francisco.

The entire staff of WJBK and the companion stations, owned and operated by Storer Broadcasting Company, say: "Welcome to Detroit!"



**WJBK -AM
-FM
-TV DETROIT**

Tops in Music—News—Sports

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

Represented Nationally by THE KATZ AGENCY, INC.

Look at
the
Figures

**IN
MOBILE**

•
METROPOLITAN
POPULATION
230,400
•
RETAIL SALES
\$174,670,000

**AND
WKRG**

•
POPULATION
PRIMARY
COVERAGE
1,326,550
•
RETAIL SALES
\$578,089,000

CALL

Adam Young, Jr.
National Representative

or
F. E. BUSBY,
General Manager

first ON THE DIAL 710
WKRG
CBS
MOBILE, ALABAMA

New developments on SPONSOR stories



See: "Antell's \$10,000,000 hair spiel"
Issue: 28 January 1952, p. 28
Subject: Comedy routine blended with straight information sells for Charles Antell, Inc., and National Health Aids

For almost two years some 900 radio and 45 TV stations have barraged listeners with such intriguingly titled shows as "Stop, Look and Glisten," "Pin-Up Wife," and "Backstage Brunette." Under Charles Antell's sponsorship these 15 and 30-minute transcribed comedy-sales patter spiels have helped sell millions of dollars worth of Antell Formula 9 and Shampoo (through Television Advertising Associates).

Head strategist of both firms is Charles Kasher, president. And, imbued with the success of his spot campaigns, he has turned to network radio. Now on the air is a nine-week MBS campaign for Antell's Formula 9 hair cream featuring five MGM Radio Attractions—*The Black Museum*, *MGM Musical Comedy Theatre of the Air*, *Woman of the Year*, *Casanova*, and *The Adventures of Maisie*. Two 15-minute strips, Monday through Saturday, in the usual transcribed vein are also helping to sell Formula 9 and National Health Aid's vitamin complex. Campaign cost: several million dollars.

Another product, Fastabs reducing pills, are also getting the Kasher radio-TV saturation treatment with a national radio-TV campaign.



See: "Hormel's triple-threat girls"
Issue: 9 October 1950, p. 26
Subject: Drum and bugle corps becomes a hard-hitting selling and talent team on network radio

When the Hormel girls are not on the air they go calling on grocers in the point of broadcast town to help boost the Hormel line. Now their talents are being further expanded to include TV. The *Hormel All Girls Review*, currently on 115 CBS stations, will make its TV debut this Fall.

The first of eight half-hour productions go before the cameras on 28 May at the Kling Studios in Chicago and current plans (through BBDO, Minneapolis) call for the program to be put on a spot basis to complement the efforts of the AM show.



See: "Health and Welfare"
Issue: 20 November 1950, p. 28
Subject: Metropolitan Life expands its long-time radio public service campaign

Since its return to the airwaves in 1946, after a 10-year absence, Metropolitan Life's approach has been a "Good Hints for Good Health" campaign. To promote good health and longevity, Metropolitan offers health and welfare booklets to its millions of listeners to the insurance firm's newscasts, *World Today* (on a spot basis) and CBS' 6 p.m. *Allan Jackson and the News*.

For the past year, Metropolitan's radio audience wrote in for scores of interesting and factual free booklets including "Overweight and Underweight," "How's Your Driving," "For Good Teeth" and many others designed to inform and protect healthwise. Radio's year-end tally, 650,000 booklet requests on an approximate \$1,500,000 expenditure (through Young & Rubicam). Magazines produced 185,000 requests for Metropolitan. All of them potential sales leads. But, as is Metropolitan's policy, not one of them was used as such.

Portrait of the Heart of American Folk Music



This is a typical Saturday night at WSM'S world famous Grand Ole Opry. These are five thousand out of the millions who have come to Nashville because a single radio station believed that the music of a region should be kept alive for the world to hear and applaud.

During its 26 year history the Grand Ole Opry has played to countless millions on the air and to a live audience of over 5,000,000 people. During the past nine months, 8 national magazines have featured the astounding Grand Ole Opry story, adding new weight to a program which has become an American Legend in less than 3 decades. Irving Waugh or any Petry Man can show you how to harness the power of this folk music to your product.



Dog writes about man!

**I'm on WTCN-TV... I'm
Rollie Johnson's dog**

**...not for sale
...not a prize
...not a contest!**



It's great to be five months old and the first dog actually raised and trained under TV cameras. My master is Rollie Johnson, Sports Director of WTCN in Minneapolis, St. Paul. He figures more people will understand and own dogs if *they* see how much fun *we* have.



This Rollie is a swell master! Even when his evenings include a TV program, a speech, telecasting a sports event, or his Big Brother meeting... he always winds up with time to play with *me*.



Rollie is starting his TV fishing contest on WTCN soon. Last year the entries, from a one pound sunnie to a fifty pound sturgeon,

totalled four tons of fish! Lots of tackle and equipment got sold, too! Rollie travels around a lot, takes lots of movies of folks at their favorite sport, and shows 'em on our programs. Seems like fellows get a kick out of seeing themselves on TV.



Guess I'm just one more in the Rollie Johnson fan club; I know what folks up here mean when they say people like Rollie are old friends instead of announcers. By the way, some spots on some of his sports shows are open for sponsorship. Rollie and I would like to have you "aboard" if we can help you to sell your product.



Smokey

*There's always more
on Channel 4!*

WTCN



ST. PAUL
MINNEAPOLIS

CBS • ABC • DUMONT (Affiliate)

Nationally represented by FREE & PETERS



ONE OF THE HUNDREDS OF PURE OIL DEALERS' DRIVEWAYS FROM WHICH LYLE VAN HAS BROADCAST HIS COMMERCIALS

How Pure Oil prospers via the air

Radio network commentators plus steady program merchandising helped lift regional oil company into \$300,000,000 gross income class



For over a dozen years, the dry, clipped accents of commentator Hans V. Kaltenborn have been a perfect target for a hundred nightclub comics. But, to the Pure Oil Company and its dealers, "H.V." is a subject of dead-pan seriousness. For 13 years now, Pure Oil and Kaltenborn have teamed in a year-round selling effort which has

helped greatly in boosting the regional oil firm's annual gross well over the \$300,000,000 mark.

At a casual glance, the radio network advertising policies of Pure Oil look as though they might contain a great deal of waste. For one thing, Pure Oil operates in a patchwork-quilt marketing area involving 24 states. For another, this setup seems to call

loudly for strictly local-level ad media, such as combinations of spot radio-TV, newspapers and billboards.

However, Pure Oil's advertising manager, Francis H. Marling, is convinced that a primarily network campaign is the company's answer on the air. And, Pure Oil has stuck to this formula, and to the Kaltenborn series, year in and year out. Look at the record:

Pure Oil News Time history dates to the beginning of the series on CBS, in 1939. Five months after it had started, the program was increased from two to three broadcasts a week. The following year, when the program switched to NBC, the three-a-week schedule was maintained. Not until June 1941 did Kaltenborn's weekly stint for Pure Oil jump to five broadcasts a week. The schedule remained constant until the fall of 1947 when Kaltenborn, feeling overworked, asked to be relieved of two broadcasts each week. Richard Harkness took over the Tuesday and Thursday spots and has been on them ever since.

What the news program did to solidify Pure Oil's advertising structure and to make the company's marketing areas highly conscious of the Pure Oil brand ranks as one of the major success stories of the petroleum industry.

Some comment on Kaltenborn's reputation as an irritant might not be amiss. Kaltenborn's ability to raise the temper and temperature of the listener came into full flower after the war. His critics pointed out at the time that the commentator had to find some whipping boys to replace Hitler, Mussolini and Hirohito—he singled out the Administration and Labor for this dubious honor. It is no trade secret that an appreciable number of Pure Oil dealers have complained that Kaltenborn is "not good for business," and that the company's home office itself has often become irritated at some of the commentator's pet criti-

How Pure Oil's income grew: 1941-'51

	Gross Income	Net Income
1941	\$112,863,385	\$15,285,255
1946	178,888,074	17,107,961
1950	299,880,683	30,329,084
1951	329,179,788	33,593,727

ques. But, balanced against this set of circumstances are the following facts disclosed by the survey of seven Pure Oil marketing areas, made by the Burnett agency last year:

Fifty-two per cent of the motorists interviewed said that they listen to *Pure Oil News Time*. Of these persons, 90% listen at least once a week, and 70% at least twice a week.

Among the rank and file of motorists who have heard of the program, everyone remembered the name of H. V. Kaltenborn.

Ninety-six per cent of those who had listened to the program had formed definite opinions about Kaltenborn, but only 10% of these listeners disliked him.

Of the people who said that they did not listen to *Pure Oil News Time*, only 3% gave dislike of the commentator as their reason.

It isn't often that a sponsor accords the same rating to his announcer as he does to the stars of his program. However, when it comes to billing, Lyle Van is always referred to as the "third

Lyle Van covered 9,000 miles in three trips for on-scene commercials

Here's the start of a typical driveway spiel: "This is Lyle Van, speaking tonight direct from the service station of John Capel, Pure Oil dealer in Cincinnati, Ohio. I'm out here talking over a portable microphone giving you my first-hand impression of the way these men at the blue and white Pure Oil sign go about their car-saving work. . . What is this, John, an oil change? Well. . ."



Kaltenborn program has been merchandized extensively



Richard Harkness is Tuesday, Thursday newsman



H. V. Kaltenborn, conferring here with an aide, is on for Pure Oil three times a week

star" of the *Pure Oil News Time* by the company advertising department. Kaltenborn and Harkness may be the main yeomen for the company at the mikes, but Van rates as not only Pure Oil's top air salesman, but also as its ambassador extraordinary. He has been around so many Pure Oil stations that the personnel have come to tag him "Mr. Pure Oil Himself." For the past 12 years, Van has covered every marketing zone, participated in the drilling of oil wells, and travelled the oil boats on the tributaries of the Mississippi. This is how he relates his experiences to the sellinb job he does.

"Pure sent me out on a tour of Pure Oil land. Starting at Cabin Creek, West Virginia. I visited Pure Oil operations all the way from the Great Lakes to the Gulf of Mexico . . . toured four refineries . . . rode a Pure Oil towboat on the Mississippi, and traversed a half dozen Pure Oil producing fields. I rubbed elbows with office workers, service station men, porters, executives. I got a first-hand 'feel' of the work of Pure Oil people, and it all put 'sock' and 'sincerity' into my delivery of Pure Oil messages."

Lyle Van became the master salesman he is today by this thorough study of the product, and by practicing his theory that "one must believe in what one sells." His approach, when speaking into the mike, is a highly personalized one. It is *one* person, a particular person, not a group or a vast audience,

to whom he seems to direct his message.

With all due credit to Kaltenborn's and Harkness' part in *Pure Oil News Time*, a generous share of the success can be attributed to the ingenious and systematic merchandising campaign that backed up the program.

The use of booklets and maps to build station traffic was no novelty for the gasoline business, even 13 years ago. However, Pure Oil introduced its news series just about the time when news broadcasts were beginning to take

on a premium value. The European scene was chockful of crises, and Kaltenborn, after years of routine plodding at the mike, skyrocketed into public acceptance as singularly equipped to interpret these events.

Pure Oil's ad manager, Marling, wasn't content to rest on the fact that his company had become the beneficiary of a break in timing.

Marling moved fast to exploit the break merchandising-wise. The closest

(Please turn to page 66)



"Who Said That?," NBC panel quiz, is sponsored by Pure Oil on 16 TV stations.

Cook's tour of four TV stations

Here's a chance for desk-bound sponsors to visit four up-to-date TV stations

TV The pictures and charts on these and the following four pages constitute an opportunity for TV sponsors to go where their dollars go. They are a photographic and diagrammatic Cook's Tour of representative TV stations in the four quarters of the nation.

Few sponsors have the time to visit TV stations frequently and become familiar with the complexity of their operation—particularly stations outside of their home area. SPONSOR's own Cook's Tour is designed to provide the desk-bound advertising executive with the kind of inside view of station operation which makes for better understanding of broadcast advertising.

SPONSOR's four stations were chosen primarily on a regional basis. Representing the Eastern Seaboard is WMAR-TV, Baltimore; the Midwest is represented by WBNS-TV, Columbus; the Southwest, by WKY-TV, Oklahoma City; and the Pacific Coast, by KPIX, San Francisco.

Although these four TV stations were found by SPONSOR to be representative of television stations today, the choice was difficult. Remodeling and expansion of TV stations is today being carried on to an unprecedented extent all over the country. Attractive, as well as practical, station buildings have mushroomed.

With the growth of the TV industry, the picture has changed. Gone are the crowded little studios, the blazing hot lights, make-shift control rooms, and barren sets. Gone, too, are the projection rooms with home movie equipment, the broken-down office furniture, and the cramped cubicles.

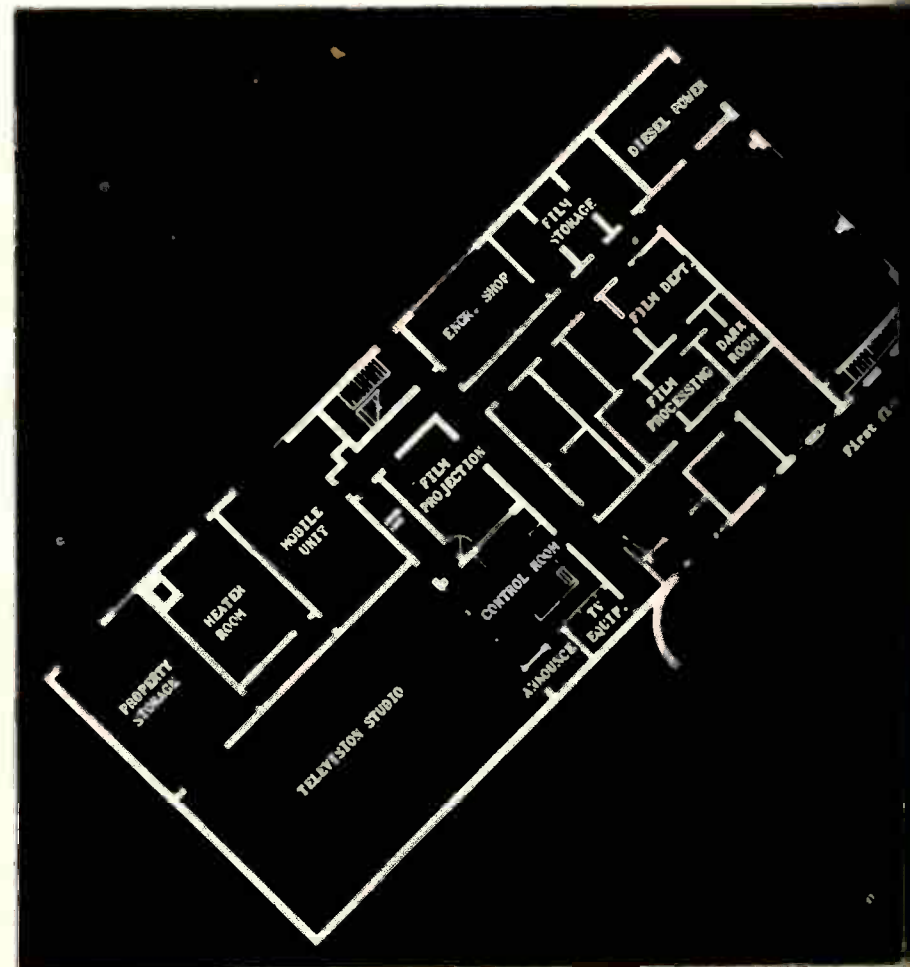
Despite the modern, functional layout of TV stations, station managers, even in the newest buildings, always complain that they are short of space. Though it may be partially attributed to vigorous local program experimentation, this lack of space is due also to the bigger scope of today's TV productions and the increasing amount of equipment

TOUR 1 Midwest

WBNS-TV, Columbus



Slick newness of today's TV stations' functional design are exemplified in the video plant of WBNS-TV, Columbus. Station has extensive film facilities (above); studios are housed in clean-lined buildings



used, both in live shows and for producing films.

In place of the make-shift apparatus of several years ago, the studios of local TV stations are equipped, in many cases, as well as those at key network organization points, like New York, Chicago, and Los Angeles.

Another factor contributing towards the constant need for more TV facilities: some TV stations are now producing their own news and dramatic films—testimony to the ever-increasing importance of film in modern TV operations. As anyone versed in Hollywood lore realizes, even the smallest film studio requires space for extra projection rooms, film libraries, music and sound track libraries, screening rooms, and film camera and equipment rooms.

One example of the increasing film activity among local TV stations can be found at KPRC-TV, Houston. There, directed and produced by the station staff, a new series of filmed "horse operas" are in the making.

"We think we can do just as good a job as some of the larger companies," Bob Marich, a KPRC-TV staff director, who is producing this Westerner, says.

In line with the trend towards stepped-up local TV production, is the addition of extra mobile units at local TV stations. Some station managers have simplified this problem by keeping all station equipment as movable as possible, thereby avoiding the need of duplicating it in mobile operations. WMAR-TV has a particularly complete unit.

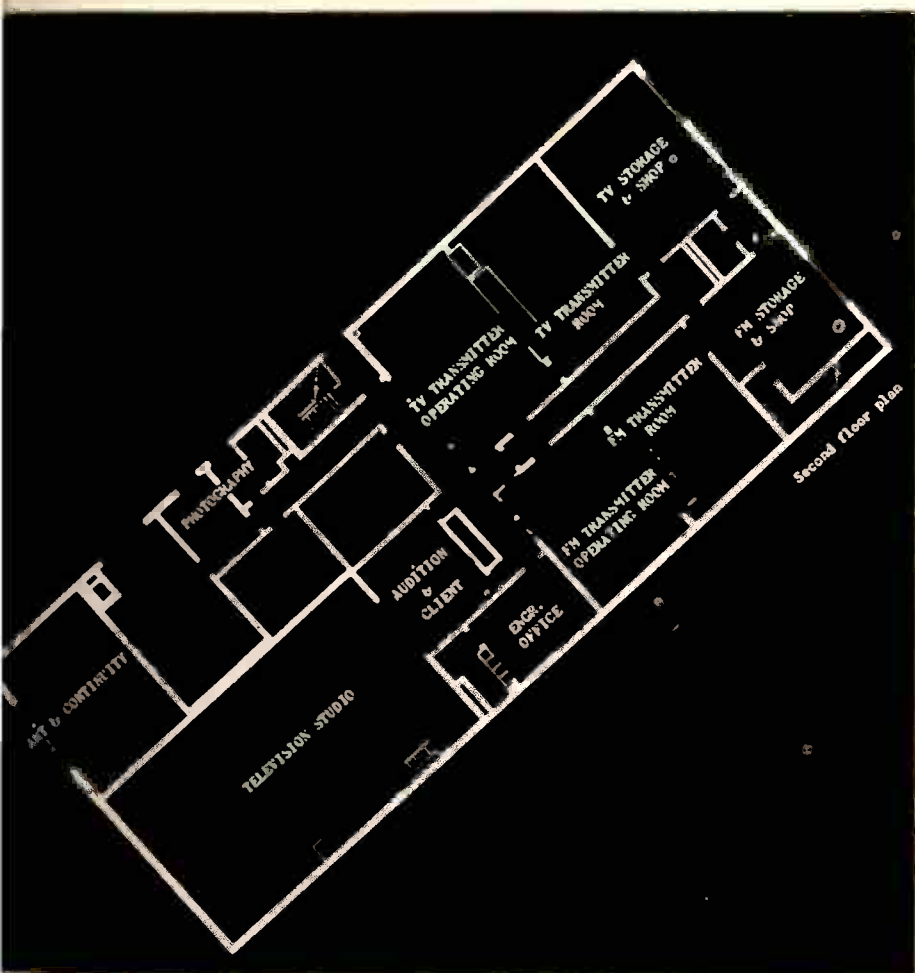
Says George Johnson, station manager of KOB-TV, Albuquerque, operating in the country's smallest TV market, "We just roll the necessary equipment on our remote truck, and drive it out to location."

In considering plans for new or improved TV stations, broadcasters are giving increased attention to building completed and integrated broadcasting set-ups, coordinating their radio and TV broadcasting as closely as possible.

For example, although WBNS-TV is a compact and complete TV station, it is but the first part of an ambitious over-all plan. Blueprints have already been drawn up for the addition of AM and FM studios, as well as the general offices, to be part of an integrated broadcasting layout.

CBS Television City in Hollywood is another example of the comprehensive broadcasting plan. Although the first unit of it, the TV station itself, will be opened next October, the remainder of the integrated broadcasting set-up is already planned. More than 50 architects had submitted plans for the fabulous Television City, until a layout was finally decided upon.

Viewed in the aggregate, SPONSOR found that today's TV stations are a busy, bustling, complex series of programming beehives, rather than mere "outlets" for network programs. What goes on inside them today indeed bears little relationship to the free-for-all days when TV was just a laboratory curiosity. ★ ★ ★



1 Located on a three-acre landscaped plot overlooking the Olentangy River, station WBNS-TV of Columbus, Ohio, is an ultra-modern factory-type plant. It was built with an eye towards a maximum of space for program production and equipment.

The pared-down, rectangular building consists of two floors only: the mezzanine floor, where most of the actual shooting, processing and production of film is done—there, too, is the control room for the TV studio, and a mobile unit which can be driven out on location; the second floor, where the offices—including art and continuity, and auditioning rooms—and the TV and FM (audio) storage shops are located.

TV and audio transmitters are kept in a garage on the 6,500-square foot mezzanine floor, connected by large trap doors to the shops above, which service this equipment. The repair shops on the second floor are also equipped with hoists to facilitate installation of any additional transmitter equipment which may be required.

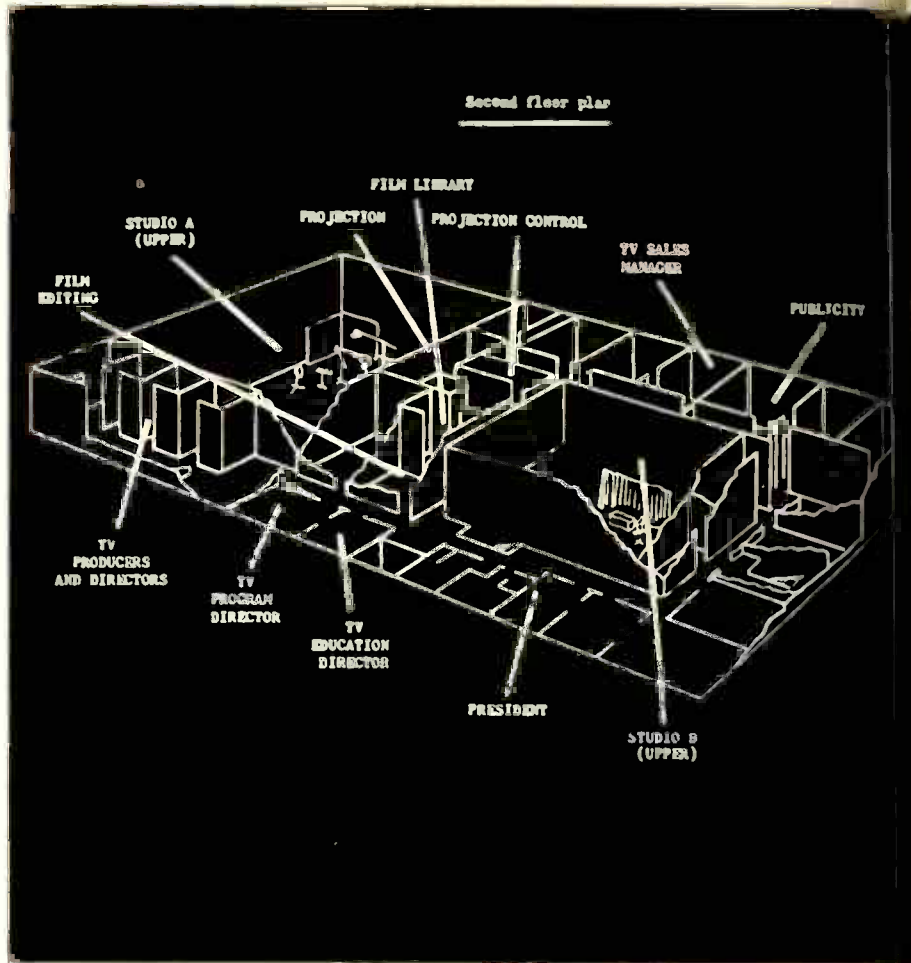
Since many news and dramatic shows on WBNS-TV are filmed locally, the station has complete provisions for processing and editing motion picture film, including a darkroom for processing slides created by the art department.

TOUR 2
West Coast

KPIX, San Francisco



Viewers in Golden Gate City look increasingly to KPIX, Western anchor of transcontinental video links, for programming beamed to local TV tastes, such as KPIX homemaking and variety program (above)



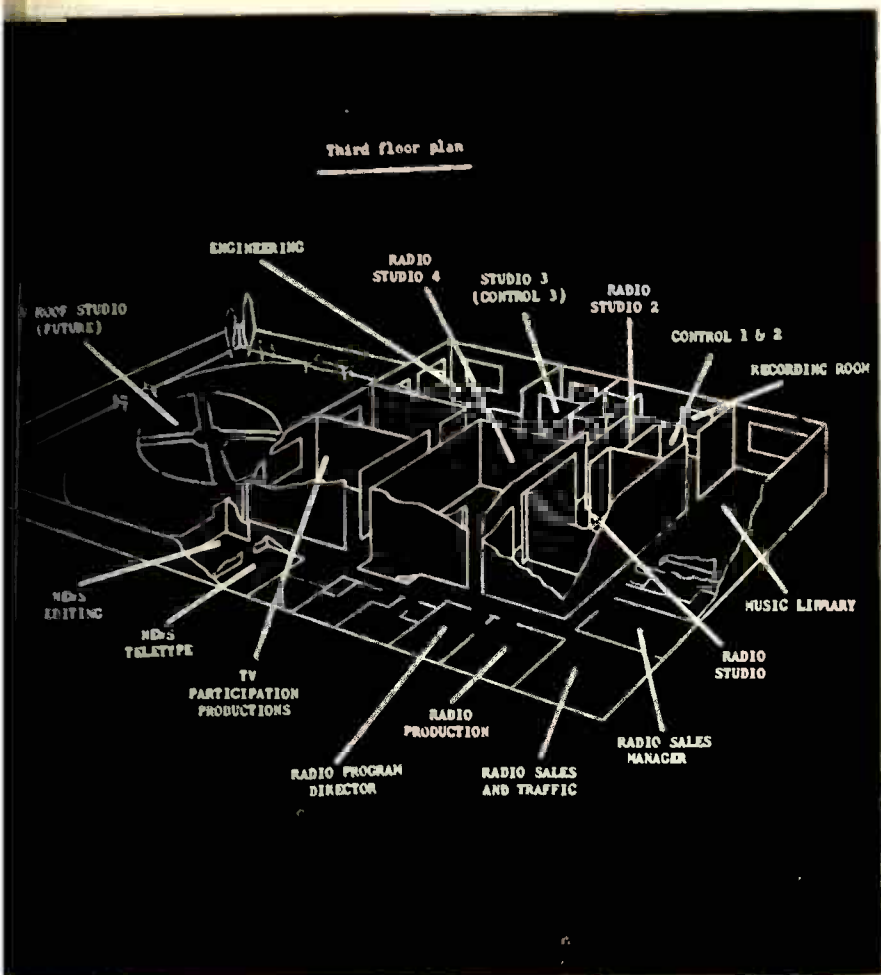
TOUR 3
Eastern Seaboard

WMAR-TV, Baltimore



Local show for National Beer on WMAR-TV (above) typical of trend toward vigorous development of local video ideas and technique. TV often goes outdoors to cover major sporting, golf, other events





2

Last December, KPIX moved into its completed new building in the center of San Francisco. This station is one of the truly lively show places in the country, outstanding in its TV broadcasting.

A remarkable, novel feature of the architecture in the new building is an underground ramp leading to the studios. By means of this ramp, the flow of traffic to and from the three large studios has been given modern and practical consideration in the physical layout of the station. This hidden corridor leads from the dressing rooms to studio A, Talent proceeds to studio B via a short corridor. Both of these passages are for the exclusive use of the persons appearing on programs. Sponsors have separate glass-enclosed booths at about six feet above the studio floor, from where they can watch the program. Scenery is moved to and from studios through separate corridor.

On the second floor, there is space for the various film processing and editing rooms. After processing, the film is stored in a special film storage room which connects with the projection room via a dummy closet. In this closet, the film director stores the film to be used in one day's operation. Then, the projectionist merely removes the films in order from the other side of the closet as he needs them.



o equipment, control room facilities of local TV station today often that of network facilities. Above, photo shows nerve center of com- video operations of WMAR-TV Baltimore. Note light monitors, right

3

The WMAR television transmitter is located on the penthouse of the tallest building in Baltimore—the 34-story Mathieson Building. From its 624-feet-above-sea-level vantage point, WMAR-TV commands a perfect view of the entire city area.

One of the distinctive features of the station's programming operation has always been its extensive use and varied forms of remote control broadcasting. The station has been extremely active since the beginning of its operation in 1947 in sports coverage.

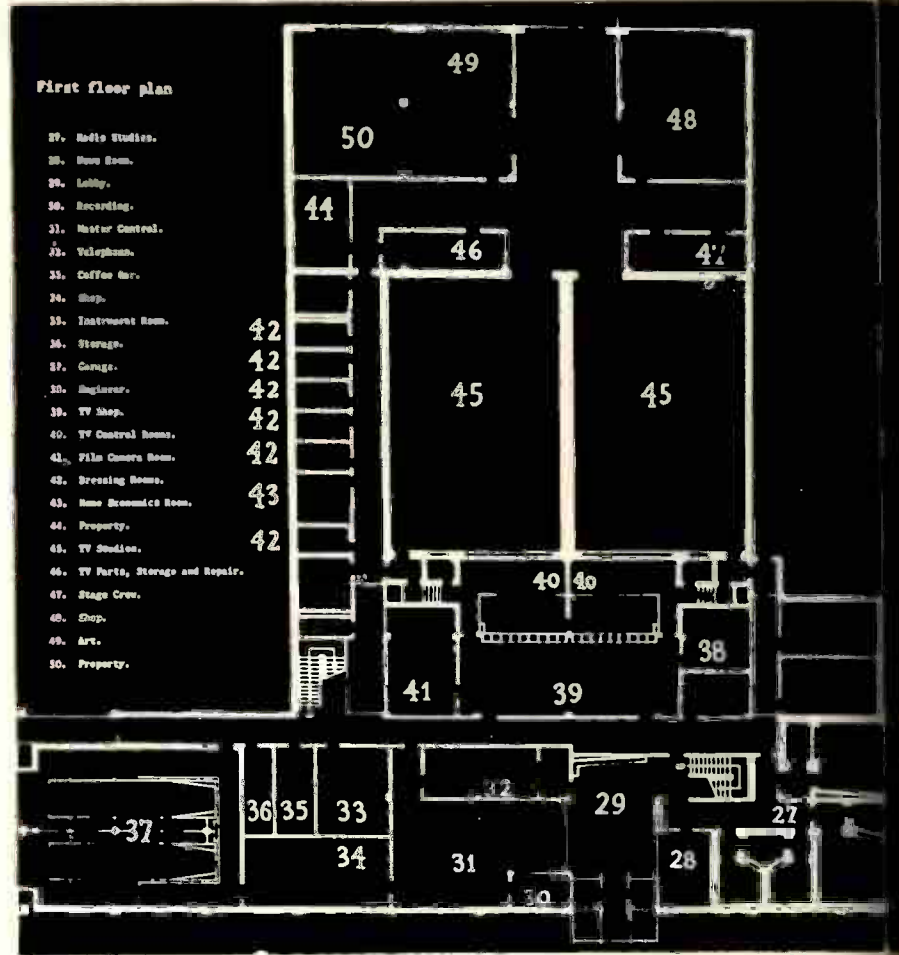
From the very beginning of its operation, WMAR-TV had one mobile unit which transported the studio equipment to location where shows could originate in an atmosphere of on-the-spot realism. This sort of operation was so successful, that soon after, a second mobile unit was added. Both units are converted Ford Type 69B transit buses, plus one Dodge tender truck. Although the equipment is kept to a minimum, the mobile units do have built-in air conditioning for the hot Maryland summers.

The two WMAR-TV studios have separate TV control rooms, although the small studio's control also serves as master. To make back-to-back or simultaneous operations possible, the two studio control rooms are constructed as completely separate units.

WKY-TV, Oklahoma City



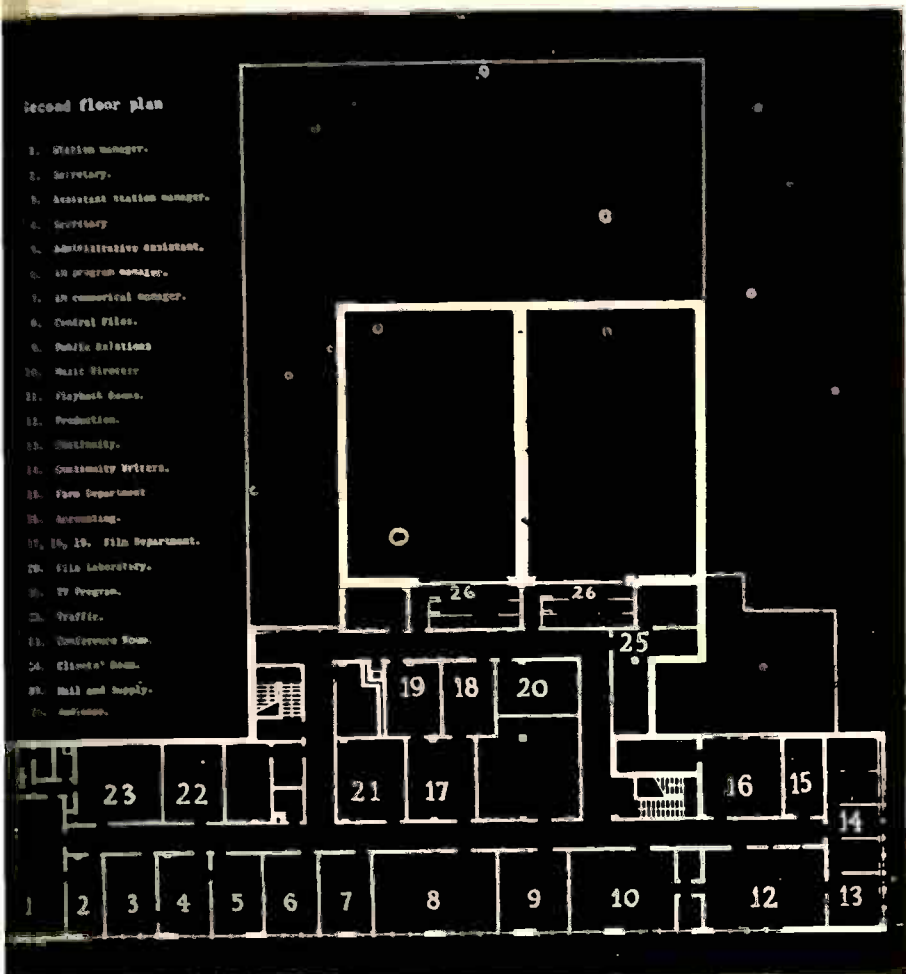
WKY-TV, Oklahoma City, owns excellent equipment for film production, as the compact film camera room (above) shows. The master control room (below) services the two large TV studios of the station



CBS Television City, Hollywood, begins broadcasting next October. Pictured above is a model of the initial TV station unit, which, with its four mammoth studios, alone covers 15 acres



WDSU-TV, New Orleans (above), blends the old and the new, with its old New Orleans facade which leads to the latest TV equipment. WAFM-TV Birmingham, Ala. (below), is laid out to give top commercial presentations



4 In excellence of equipment and appointments, WKY-TV of Oklahoma City rates among the top TV stations in the country. As the floor plan indicates, this station is laid out for maximum efficiency, as well as attractiveness and comfort.

WKY-TV moved into a new building with its complete office staff in July 1951, from the old quarters in the Little Theatre of the Municipal Auditorium. The Little Theatre is still being used for remote telecasting.

Transmitting equipment for both radio and TV is located in a separate transmitter building about 75 yards west of the new office and studio building.

Since the WKY Radiophone Company comprises both radio and TV, a majority of the departments perform services for both radio and TV under a program of integration put into effect after the two operations were moved under the same roof.

Completely separated, however, are AM and TV programming, sales and traffic, and engineering staffs. Only the transmitter engineers, while serving both AM and TV, are under a single chief engineer for administrative purposes. The continuity, announcer, news, music, and talent staffs also function under a central program manager.



WHIO-TV, Dayton (above), is spacious enough to do the commercials of any product. KPRC-TV, Houston (below), chose this modernistic facade for its new \$400,000 TV-Radio Center. Construction begins this summer.



WTMJ-TV, Milwaukee, a pioneer of the Midwest, was among the first to construct a station housing both TV and radio. Allowance was made, in the building plans, for the addition of studios and offices.

Hot spot trend: Cost-per-M buying

"Cost-per" is a good local yardstick, but requires caution in its use



"More commotion than a hungry fox would cause in a henhouse."

That's how one veteran station representative recently described to SPONSOR the effects today of a seemingly innocuous research phrase on the multi-million dollar spot radio and TV field.

The phrase: "Local-level Cost-per-1,000."

Indeed, some pretty violent cackling

has lately been aroused by this spot broadcasting yardstick. Many a big-budget advertising manager, caught between rising radio-TV spot costs and the hot breath of money-conscious top management, has handed his agency this timebuying yardstick in desperation. Anguished yelps from agencies resulted.

Many an agencyman, tired of fighting the increasingly complex battle of spot radio-TV with his clients, has fallen back on this yardstick as a simplified formula to lighten his burden. This, in turn, brings loud complaints from reps and stations.

Since the use of the Cost-per-M measure of efficiency is increasing, rather than decreasing, in spot timebuying, industry attention has been focused very sharply on it in recent weeks. A SPONSOR survey of the trade shows that whole groups of clients, agencies, timebuyers, station reps and broadcasters have taken sides on the issue.

Station managers and reps, for instance, are well aware that one of radio's best arguments at the local level against other ad media like newspapers and magazines has long been radio's Cost-per-M figures. Despite their shortcomings, these figures are nearly always ahead of the competing media. This is largely true, also, of TV.

What, then, is the problem? Why all the shouting?

The answer is simple. Up to, and often including, the agency level of spot buying, a growing number of executives are deeply concerned with the *methods* by which these local Costs-per-M figures are derived.

The comments of the manager of one of the leading radio outlets in Washington, D. C., are typical. He told SPONSOR:

"I'm not against the Cost-per-1,000 yardstick. When I get my hands on *accurate* Cost-per-M figures, I use 'em like mad. They often make our local newspapers look silly. But, what's bothering me is that my spot advertisers, from the big boys with national

budgets right down to the local cloak-and-suiters, are needling me more and more for Costs-per-M on everything on the station. And, if I don't have them, do you know what they do? They figure them out for themselves . . . and sometimes they're a mile off."

In discussing the *methods* of arriving at Costs-per-M at the local level, SPONSOR found that a good many agencyman, research executives and timebuyers mentioned one particular advertiser: Lever Brothers.

This was not a matter of coincidental choice. Lever Brothers has recently focused the limelight on itself for making one of the most talked-about moves in spot broadcasting. As most admen now know, Lever Brothers' spot specialist, ex-timebuyer Stanley Pulver, recently issued special orders to the half-dozen agencies who handle the millions in Lever's annual spot buying. Pulver's orders: All spot buys are to be sent along to him by agency timebuyers for later checking, preferably documented with Cost-per-1,000 figures.

In this particular case, despite the known hazards of local Cost-per-M buying, there's a good deal to be said for Pulver's edict. For one thing, it's now known in the trade that one of the objectives of Lever in thus laying down the law to its agencies was simply to put timebuying on an organized, disciplined basis. Lever executives, it's said, were getting a little tired of having each timebuyer proceed on his (or her) own standard of judgment—particularly when there are nearly 100 timebuyers involved in buying everything from Lever spot announcements to local programs.

So, Lever may be compared roughly with a tough-minded Army colonel who orders the mess halls on an Army post to buy their food on a standardized dollars-and-cents basis.

The Lever edict is *not* hard and inflexible as far as the big soap firm is concerned. Certainly, a simplified formula had to be worked out to embrace

(Please turn to page 83)

Why local Costs-per-M must be used with care: For the same time buy, they can vary greatly

1. Cost-per-M based on local Hooper Show: "Red Blanchard" (early a.m.)
Station, city: WLS, Chicago
Chicago Hooperating (Jan., '52): 0.6
Homes (rating on 50% BMB): 11,056
Minute partic. cost (52-wk rate): \$72
Cost-per-1,000 homes reached: \$6.55

2. Cost-per-M based on local Nielsen Show: "Red Blanchard" (early a.m.)
Station, city: WLS, Chicago
Chicago Nielsen (Feb., '52): 2.8
Homes (projected): 142,000
Minute partic. cost (52-wk rate): \$72
Cost-per-1,000 homes reached: 50.7¢

Conclusion:

Common practice today (see first example above) of projecting in-city rating into a spot radio "Cost-per" figure is misleading, if result is compared with other media "Cost-per" figures, particularly those of newspapers. A truer picture (second example) is found only in rare cases where local projections can be made.



Station managers I like best and why

PART FIVE

OF A SERIES

Timebuyers and reps favor station men who give maximum cooperation, understand national advertising

over-all The performance of a station manager makes more difference to the success or failure of a campaign than many advertisers realize. An alert station manager will contact local dealers to let them know a big new campaign is in progress on his station; he will be anxious to improve the time slots of solid-spending national accounts by arranging shifts of local clients; his station will be characterized by the optimum in service to the advertiser.

To get details on what makes a good station manager, SPONSOR queried timebuyers and national representatives. Both buyers and reps come into frequent contact with managers; buyers, when they visit stations and are visited in turn by managers; reps, in the course of their sales activity.

Timebuyers were most appreciative of managers who could provide them with hard facts, recently compiled, about their stations. Reps gave most praise to managers who had an understanding of how national advertising is conducted. The comments of both groups boil down to appreciation for the same qualities—savvy as to the needs of advertising and willingness to work hard to fulfill those needs.

The series of quotes from both buyers and reps which follows is the fifth such compilation in a SPONSOR series which has previously embraced timebuyers; reps; advertising managers; account executives. Future articles in the series will cover other figures of

importance in the broadcast advertising firmament. As in the case of past articles, the present story on station managers quotes no one by name; this policy is followed to encourage frankness and discourage puffing.

(Please turn to page 89)

best "ideal station manager"

1. He keeps his sales material right up-to-date and when he comes calling on his rep or on an agency he's got something specific on his mind in the way of getting some business.
2. He keeps the local distributors and dealers happy after he's got the account, by advancing ideas on how best to merchandise the campaign, and keeping in touch with them.
3. He is well informed on how a national advertising campaign is planned and carried through so that he can view his own selling problems intelligently and realistically.
4. He can be understanding when his rep advises him that, despite the strong success story an available program strip may have, there isn't at the moment an account interested in that particular type of campaign in his market.

worst "tough to deal with"

case A: The wallflower

"He fails to take advantage of the opportunity to tell his station's story when he calls on an agency with his time-buyer. Instead he sits by mutely while the rep does all the talking."

case B: The impulsive caller

"He pressures his rep into making a sudden, unprearranged visit with him on a timebuyer, with embarrassing results often to both the buyer and the rep: the buyer, feeling like a heel in having to turn them down because of a pressing assignment."

case C: The ivory tower boy

"He lives in the radio world of the early '40's. His friends tell him he's operating the best station in the market and that's enough to convince him. He considers it a personal insult when his rep suggests that the station's local programming structure is somewhat dated and could stand an overhauling."

YEAR	BRANCHES	NUMBER OF LOANS	AMOUNT OF LOANS	AVERAGE SIZE
1946	402	1,153,818	\$229,048,758	\$199
1947	426	1,362,225	295,379,682	217
1948	466	1,423,770	333,410,700	234
1949	490	1,539,674	379,173,367	246
1950	524	1,651,824	426,354,959	258
1951	573	1,871,915	526,927,285	281



How Household Finance grows

with radio

Over \$1,000,000 spent on 309 radio stations, 7 TV stations educate borrowers on wisdom of making loans

over-all A Sunday school group in a little Midwestern town was recently talking about Red Cross aid to people in flood-stricken areas. The teacher, in order to personalize the discussion, asked the class whom they'd go to if they needed help. Piped up one youngster, "Household Finance!"

This reply is an indication of the penetration of HFC's current radio and TV campaign. HFC air advertising began modestly some 26 years ago on WCAU, Philadelphia, and a few other stations. Now the saturation effort involves an expenditure of well over \$1,000,000 on 309 radio stations in the United States and Canada, and on seven television stations.

HFC got its start in the small loan business in 1878 in a small, unpretentious Minneapolis office but, like its initial radio campaign some 48 years later, it grew and grew. Today HFC is the oldest and largest organization of its kind in the world, with 575 offices in the United States and Canada, and assets in excess of \$300,000,000. For

1951 the record shows a new high of 1,871,915 loans totaling \$526,927,285 for an average of \$281 per loan. Radio is to a very large extent responsible for that showing.

HFC's record of growth, consistent

despite experimentation between network, spot radio, and printed media, can be attributed to its two advertising objectives: (1) overcoming people's misunderstanding of the money-lending business, (2) encouraging lis-

These men typify promotion from within policy



Newell T. Schwin

Newell T. Schwin, director of advertising, is a native Hoosier—born in Elkhart, Indiana. A Harvard graduate, he spent two years in the land and cattle business in Montana, a couple of years in a Chicago ad agency. He joined Household in 1932 and has been with them since—with time out for World War II naval duty in Mediterranean and Pacific waters.



A. G. Waack

A. G. Waack, eastern advertising manager, has been with HFC since his graduation from Michigan State College some 20 years ago. Advancing steadily through the HFC ranks he is now in charge of advertising for a territory that runs from Maine to Florida and encompasses 164 offices. Appropriately, Waack lives in Media, Pa. His hobby is being "ham" radio operator of W3KON.



Edgar Guest: first HFC net star CBS-TV's People's Platform built trademark recognition

teners to make small loans for worthwhile purposes. One other factor is responsible for a large measure of HFC success: since its air debut, the company has *never decreased* its radio budget except for the war years.

The experimentation with media in HFC's early history despite the ever-increasing budget for broadcast media is explained in part by the peculiarities of the small loan business. Unlike cereal, drug, and cigarette commercials, money as a "product" is subject to various laws governing its advertising. Household Finance, located in 386 cities of 29 states and 10 Canadian provinces, is controlled by differing banking department rules of each particular state. For example: under the New York State small loan law, the maximum loan that can be made is \$500. In Massachusetts, Pennsylvania, and Maryland, loans of up to \$1,000 are made. In other states, the top loan is \$300.

These rulings have, to a great extent, been the most important factor in determining HFC's radio-TV strategy. That is, individualized local copy is written in Chicago but tailored to conform to state laws, and to fill the needs of each HFC branch.

Around 1928 Household Finance was in the cocoon stage in its radio advertising. The company had been in radio for about two years at that time and was using a staid and dignified "financial institution" approach. It had less than 100 branch offices in eight states, and city-wise from Minneapolis to Philadelphia and Baltimore. In those days each manager of a local branch office had his say about ad policy (agency: Doremus & Company). There was absolutely no integration.

no over-all policy until 1930 when HFC realized that dependence upon local schemes would never jell.

When Chicago's Charles Daniel Fry agency took over, HFC sponsored Edgar Guest on the Blue network. Guest's homy poetry combined with HFC's institutional approach to would-be borrowers proved to be an ideal match. Until mid-1939 Guest devotees were entertained and, at the same time, painlessly educated about consumer finance.

The show was successful; the ad approach, adequate. But Household Finance was growing up. With its Blue network and CBS coverage for the Guest show, HFC was not covering all its markets: there was a lot of waste circulation. Besides, cut-ins for local announcements designed to meet a specific state's banking regulations, were proving too costly, in some instances, running \$100 in addition to the cost of net time. Network radio was dropped in 1939.

HFC looked around and took stock. What came to mind was HFC's printed media buying in the late '20's. Up until then they had paid higher space rates because they were considered financial advertisers. Then HFC had made its pitch to the newspaper advertising departments: each HFC office was a strictly local operation, employing local people, and subject to the laws of the state it was in. HFC offices were, they pointed out, entitled to the local rate. The newspapers, in almost all instances, concurred. The same situation, thought HFC, was applicable to the air medium.

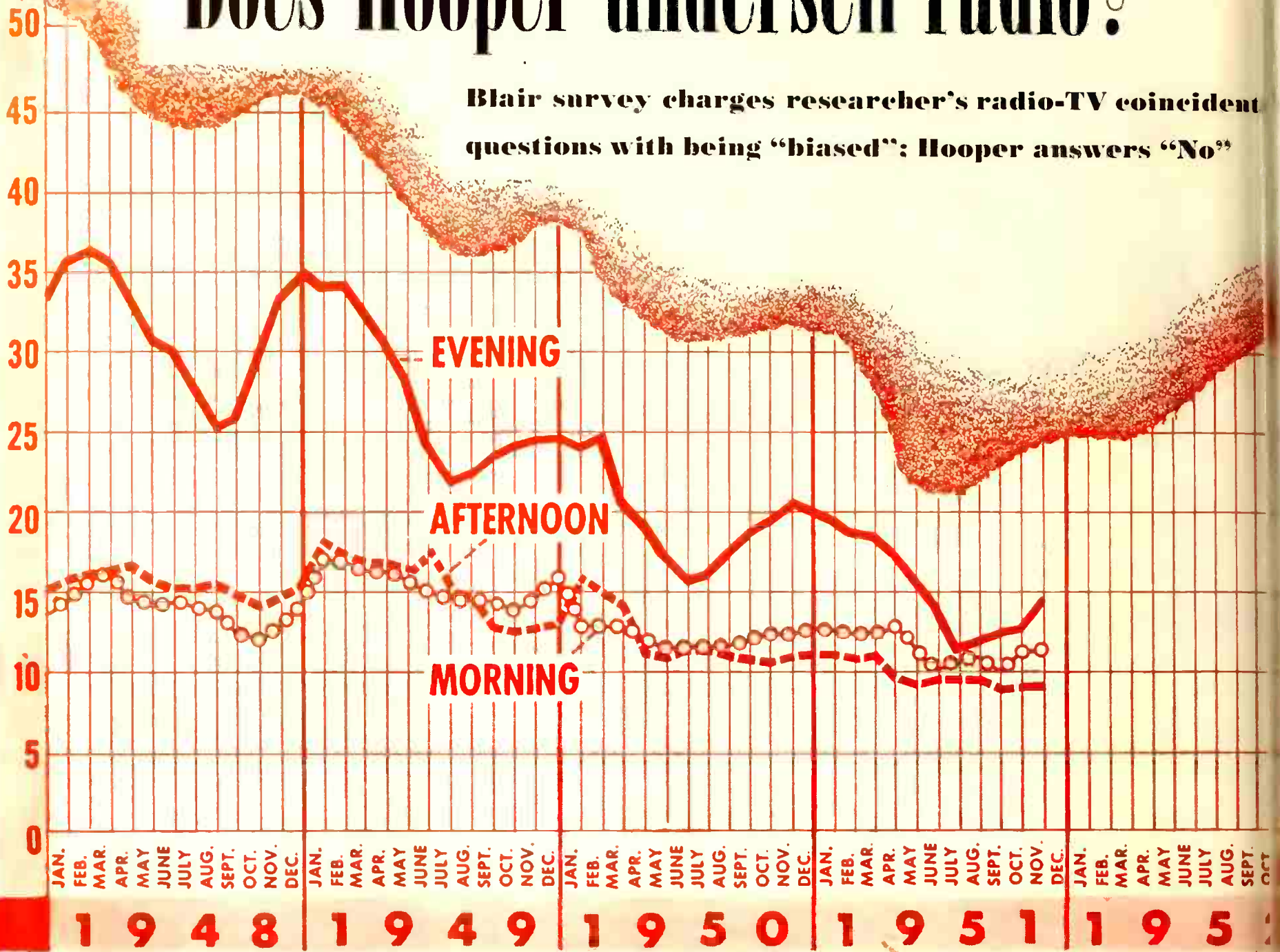
To bring this about, HFC put itself truly in the position of a local retail
(Please turn to page 70)



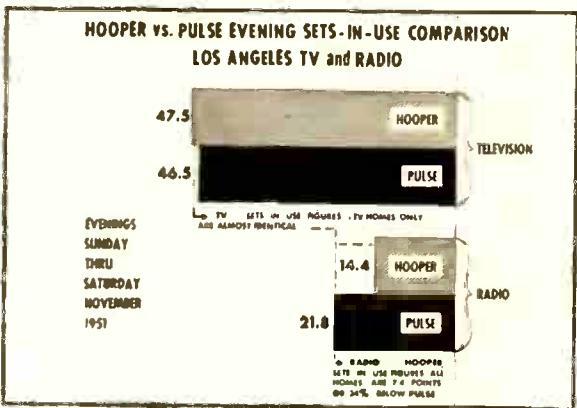
Scenes from TV film commercial stress friendly, easy, rapid loan procedure

Does Hooper undersell radio?

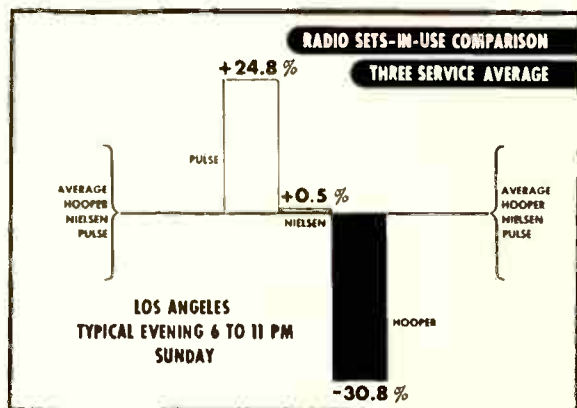
Blair survey charges researcher's radio-TV coincident questions with being "biased"; Hooper answers "No"



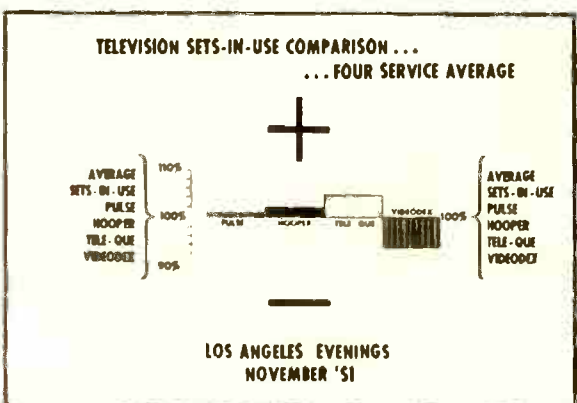
Decline of Sets-in-Use: Chart above shows steady decline of three Hooper radio set usage curves in Los Angeles, typical big TV market, 1948-1951



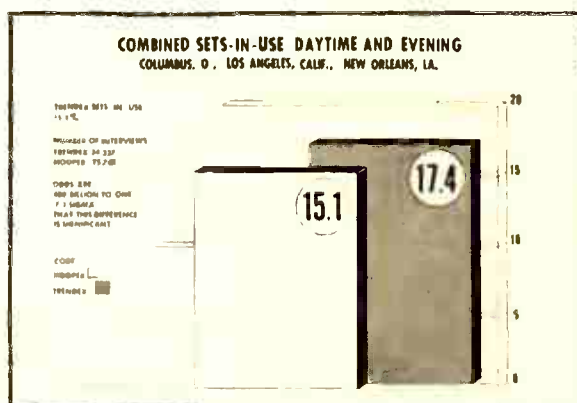
1. Hooper and Pulse TV sets-in-use corresponded closely last fall in Los Angeles, but radio sets-in-use of Hooper were 34% below Pulse



2. When radio usage as shown by three rating services in L. A. was averaged, results in chart above showed deviation from this level



3. On TV usage, L. A. research was more closely agreed. Blair rep firm therefore felt that Hooper's radio-TV quiz method was "biased"



4. Blair "controlled experiment" with three cities using radio-only question leads rep firm to feel Hooper methods need changing

over-all For the station rep firm of John Blair & Company, there were problems enough when TV became a real factor in broadcast advertising. But, by the summer of 1951. Blair executives were doing a "slow burn" in the grand tradition of Edgar Kennedy every time they looked at local radio sets-in-use figures—particularly those of the C. E. Hooper organization.

The Blair organization felt it had a right to sizzle in general, and with radio research in particular. For one thing, money was being spent in radio at a faster rate than ever before. (The year-end figure confirmed this; during 1951, over \$723,000,000 was spent for radio time.) For another, the sale of

radios to consumers, and the growth in the number of radio homes with one or more sets said much for the continuing strength of the older air medium.

But, the Blair firm—which represents some 40-odd of the nation's best-known radio outlets—found itself doing business in an atmosphere that hardly reflected these facts. As they recently phrased it:

"During 1951, there was a greater clamor by people in high and low places that radio was a declining advertising value—that a new television home meant one less radio home—that the prophecy of a few years ago, 'Radio is Doomed,' was actually coming to pass."

It was hard to argue against the alarming plunges taken in Hooper surveys by radio sets-in-use curves. It was equally hard to match the Hooper declines against booming radio set sales, and against the results of qualitative studies which showed radio doing pretty well in TV homes in the major, older TV areas. Like the slogan of an irate Citizen's Committee hot on the scent of a municipal scandal, one thought was soon uppermost in the minds of Blair executives: Let's investigate!

Said radio veteran Dick Buckley, president of Blair: "Certainly, an investigation was indicated. Were the findings of the telephone coincidental valid? Was there some factor operating in the combined radio-television coincidental question that might be deflating radio sets-in-use?"

This was no mere academic question raised by Blair, and Blair's knowledgeable research chief, Ward Dorrell, in 1951. To John Blair & Company, this paradox of greater revenue vs. gloomy prophecies was perhaps explained this way:

"The introduction in October 1948 of the possibility of 'bias' in coincidental surveys... produced the possibility that the bias for or against either might be unequal. Since the two broadcast media are competitive for advertising support, unequal bias could work for or against either of the two media."

Blair's stand was then firm:

"If unequal bias is present, deflating the true dimensions of the entire radio listening audience, the future of a \$700,000,000 industry would be in jeopardy."

Last summer, however, this premise was just so much theory—as vague as the medieval hassles over how many

angels could dance on the head of a pin. Sure, if something was unintentionally devaluating radio, it should be corrected. But, was anything wrong, and by how much?

The answer could only be found in research, so Blair went into a major research project in 1951. The purpose: an investigation into the techniques of coincidental measurement in radio.

Here, reported for the first time fully, is what Blair wrapped up as their answer. As Dick Buckley of Blair put it to SPONSOR:

"The answer is two-fold:

"First, radio listening, as reported by the coincidental method, has been grossly underestimated.

"Secondly, a revision in the coincidental technique is necessary for that method to approximate more closely the true dimensions of the vast radio audience."

Between Blair's first questions and Blair's recent answers lie some six months of research effort. It broke, roughly, into three phases:

PHASE 1. The Background:

An examination of the Los Angeles radio chart on these pages will show the alarming drop taken by Hooper sets-in-use curves during the past four years. Every year, particularly in the evenings, the situation grew worse. And, since Hooper is a kingpin of local-level radio research that forms the basis of spot radio planning, Blair had much cause for worry.

Nighttime sets-in-use in Los Angeles, according to Hooper, dropped from a high of 36.5 in January, 1948 to a low of 11.5 in July, 1951—a downward toboggan of 68.5%. In the afternoons, the Hooper-measured decline in sets-in-use was from 16.7 in 1948 to 9.0 in 1951—or a drop of 46%. Mornings weren't much better; the drop was from 16.5 to about 11.0—or a 33.3% dive. Much the same was true of other Hoopered radio-TV markets.

Certainly, TV was playing a big part in the presumable desertion of their radio sets by Los Angelenos. But, Blair suspected, this wasn't the whole story. The problem lay, Blairman Ward Dorrell thought, in the techniques whereby Hooper gathered his information.

As most admen know, the "gimmick" in Hooper research is the telephone. Basically, interviewers call homes on a coincidental basis, check listening
(Please turn to page 93)

Hooper replies to Blair:

"Any radio station, agency, advertiser or network desiring an audience measurement by us based on asking about "Radio listening only" (1) has been able to obtain it from us, (2) is still able to obtain it from us anywhere at any time. That is not because we have had any reason to believe the "Radio-TV" question to be wrong. Both can be used to produce the same, the correct, answer but only if interviewers are trained and supervised with extreme care.

The public has not separated Radio and TV in its mind with the partitions and corporate walls which exist in station, network and representative firm offices. The separation is confined to the suffix letters "TV" (example: WDSU-TV) added to call letters which always have, and still mean, the call letters of a Radio Station (example: WDSU). This was dramatized for us in early Radio surveys in TV areas.

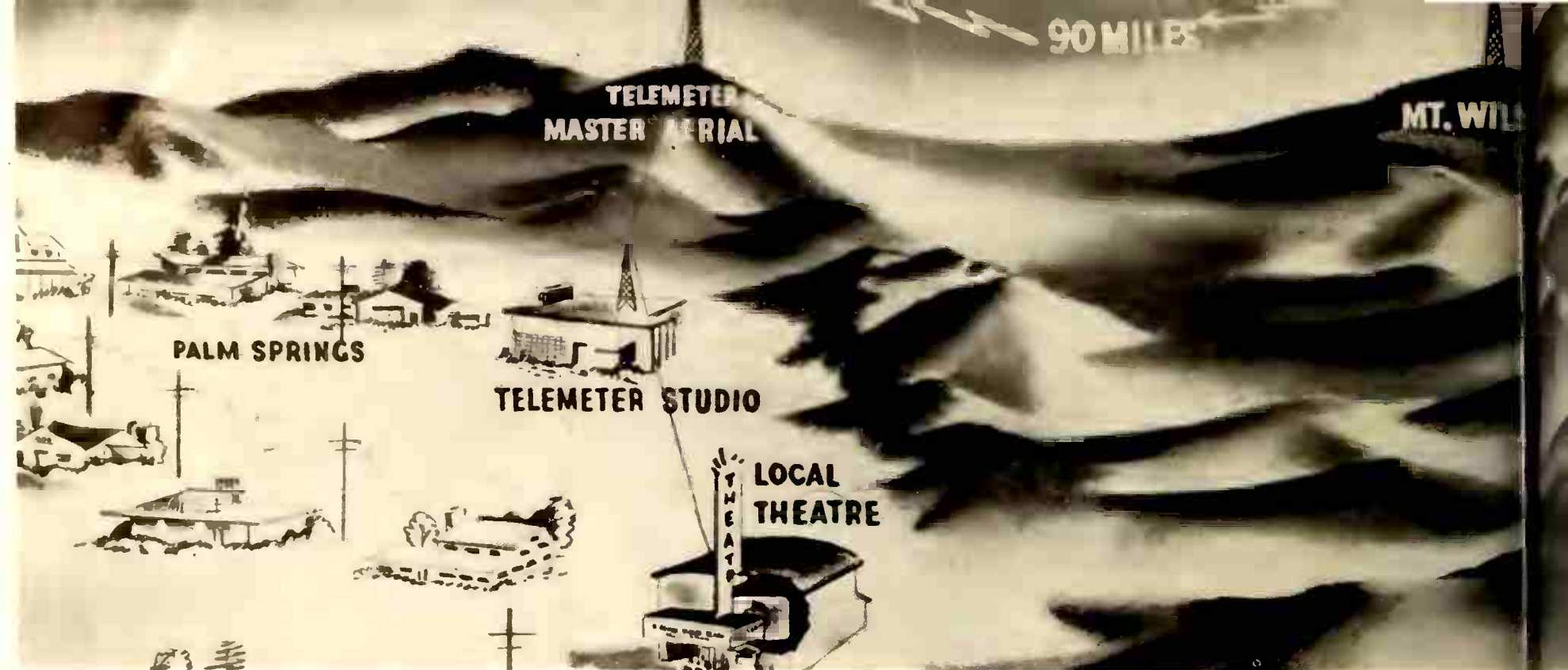
In one survey, the details of which we will show to qualified individuals, 100% of the credits given by the public to a Radio Station should have been given to its TV brother. In that instance that radio station could not, and the TV station with companion call letters could, be heard in the county surveyed. When, in a re-survey, we made the proper clarification by asking for both "Radio and TV," a complete correction took place. In a city, or area, where half the broadcast audience is looking at Television it takes expert interviewing to



Veteran researcher C. E. Hooper states "no bias"

ignore TV in the question and still get valid radio results.

We are, of course, still using the "Radio listening only" question in areas not served by TV and I accept this opportunity to offer our services, using the question recommended in the Blair release, in any city or
(Please turn to page 96)



Telemeter in Palm Springs will woo viewers with seven L.A. channels via community antenna, then test pay-as-you-see system with new movies and.

Fee TV: is it a threat to advertisers?

Fee TVers claim sponsors will benefit from new, untapped audiences

TV The boosters of fee, or subscription, TV are high on the list of those most eager to see established the 2,051 TV stations for which FCC recently provided. Although viewed askance by many advertisers, agencies, and broadcasters, the pay-as-you-see people insist that their type of programming will help rather than hurt commercial television as we know it today.

How? By building tremendous audiences which sponsored television will share. Advertising, these spokesmen say, couldn't possibly carry the financial load of 1,000 TV stations, to say

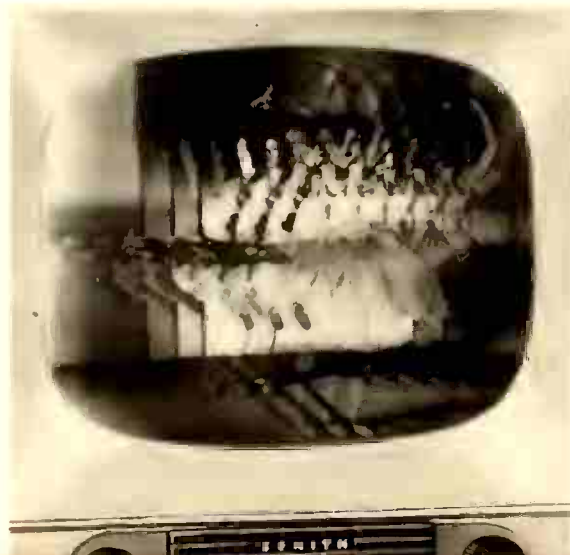
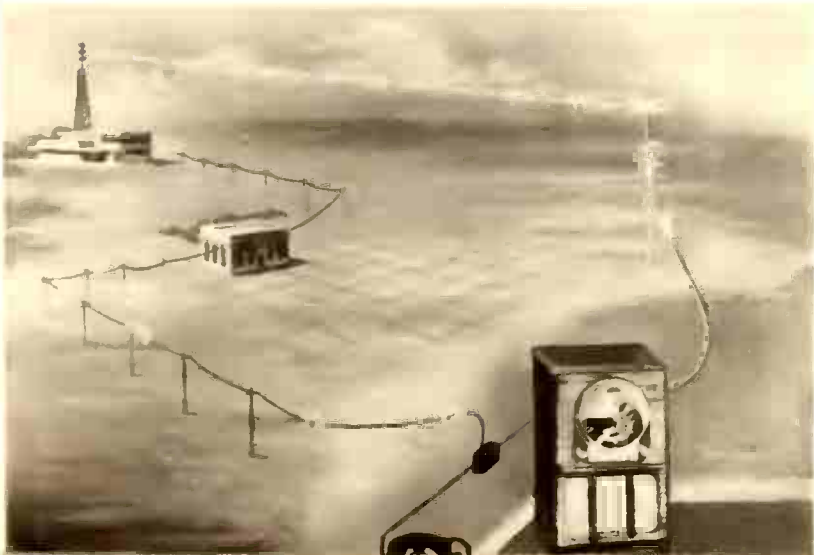
nothing of the maximum number of outlets allocated by the FCC.

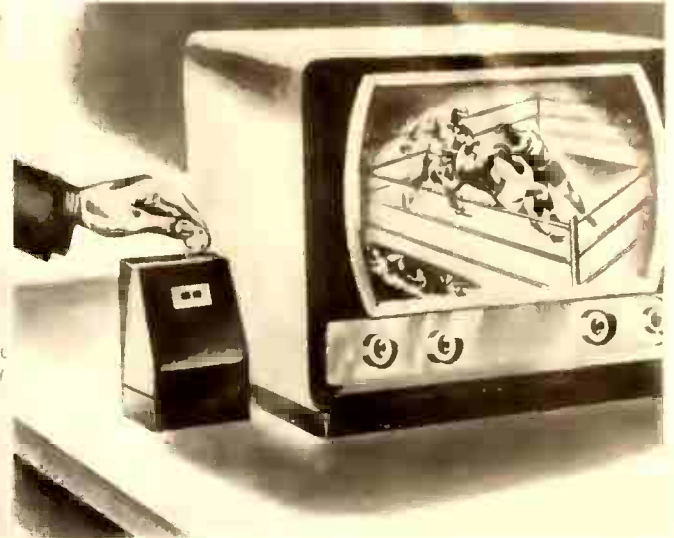
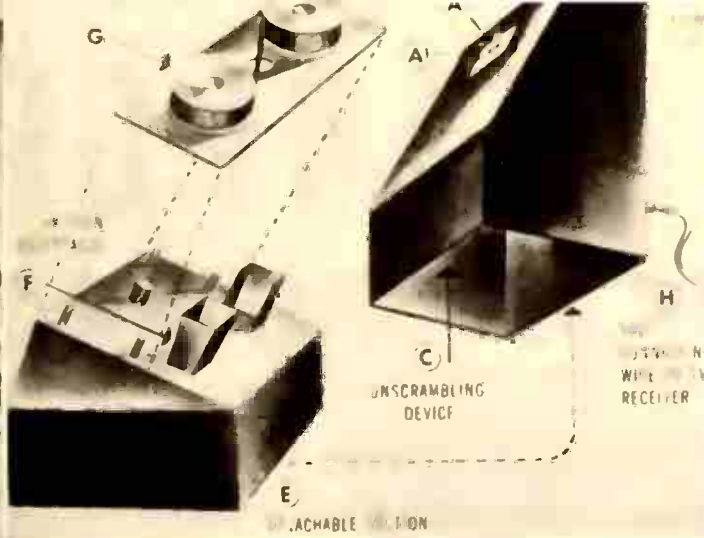
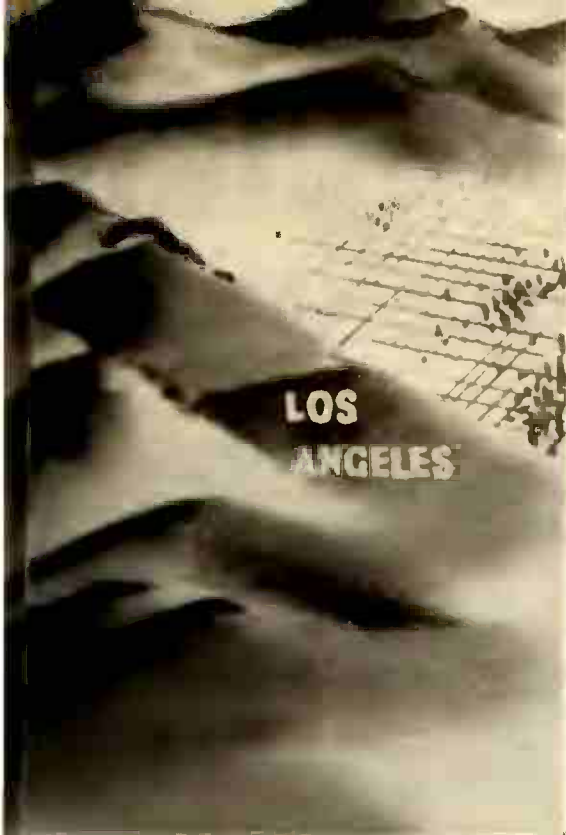
The most articulate advocate of subscription TV is Dr. Millard C. Faught, recently described in *Look* magazine as "a public policy adviser and television economic expert." Faught entered the picture in 1949 when he published a monograph entitled *Some Billion Dollar Questions About Television*. Early in 1950, Comdr. E. F. McDonald, president of Zenith Radio Corp., read the treatise and promptly put "Tex" Faught on the payroll as a consultant.

Since then, Faught has preached his

economic gospel before audiences as varied as the Commonwealth Club of Chicago and the Catholic Theater Conference and has had articles on the subject in such diverse publications as *Look*, *Saturday Review of Literature*, and the *Harvard Business Review*. Faught's gospel uses as its cornerstone his 1949 estimate that "... the cost of providing 'national television service' from a theoretical future system of 1,000 stations, arranged in four networks and programming only 70 hours per week, half network and half local programs, would cost \$1,740,252,500 per year." He concluded that television

Phonevision by Zenith may or may not use phone wires Non-paying viewer gets image on left; agreement to pay fee earns unscrambled show





Exploded view of Telemeter gadget shows how it works: User looks in window (A) to find cost of show, inserts in coin slot (B) required amount. This activates the unscrambling device (C) inside box. Window (A-1) adds coins as inserted. Detachable section (E) consists of two parts, coin receptacle (F) and electronic tape (G) which records, for distribution purposes, shows paid for.

Inserting coins in Telemeter unscrambles picture of event being shown, permits viewer to see movies, sports activities, or special programs. Gadget does not interfere with normal reception on regular commercial channels. Backed by Paramount Pictures, device is claimed ready for commercial operation. Variation in price of shows will be from 5c to \$2.00.

programming over a closed channel circuit

advertisers would have to sell over \$80 billion worth of good annually to justify such a total advertising appropriation for TV.

Says Faught, "All that is required is to give television a second source of revenue by adding 'subscription' income to its advertising income, just as magazines and newspapers have such a dual source of revenue."

Even more provocative is Faught's contention that movies, sports, plays, opera, churches, and colleges are losing potential customers because these cultural commodities are sold in an obsolete manner. He visualizes television as an *electronic distribution service*. Via fee TV, he sees a vast broadening of the market for cultural activities. He considers it, too, a low-cost means of overcoming problems of urban congestion, parking, baby sitters and other time-consuming details which have heretofore limited participation in cultural activities.

Faught is here on safe ground. Commercial TV has indeed brought many product demonstrations into the home, which in turn has helped TV viewers

lick the problems of "where do I park the car?" Product demonstration proves that selling can be done via this electronic distribution system.

The proponents of the present system may be mollified by Faught's contention that "Subscription use of television should add to its usefulness for advertisers. It will make more stations profitably possible and give more people more reasons to buy and use television. But at any given time only a part of this bigger audience will be watching a pay-as-you-see program. Any given TV set would probably not be on hook office more than five per cent of the time. The balance of the time this bigger audience would be available to the sponsored shows. If so, then the sponsors might feel justified in paying the costs necessary to make their shows better, too."

Regardless of the opposition by advertisers and broadcasters, some form of fee TV will probably be in operation in the foreseeable future.

The revenue-producing potentialities of fee TV are tremendous. It is unlikely that the FCC would allocate sep-

arate channels for the subscription devices, even if requested. Therefore, established station facilities would be utilized. It is also likely that the subscription promoters will have to offer the broadcasters a percentage of the "take," rather than the card rate, in order to induce them to clear the time desired by the subscription programmers. With their revenue thus enhanced, stations would be able to lower their rates to advertisers. Assuming that production costs would not rise as additional outlets became available, TV's cost-per-1,000 could be brought down to a point at which the high-impact medium would be truly competitive.

A number of factors have served to bring fee TV from the dream stage to near-reality. Zenith's Gene McDonald was never known as "the quietest man in the industry." When his scientists, under the direction of Dr. Alexander Ellett, got Phonevision past the "bug" stage, McDonald promptly filed for FCC approval of a 90-day test in Chicago. Despite difficulties with the telephone company and motion picture
(Please turn to page 74)

These men play key roles in fee TV battle for airwaves



Comdr. E. F. McDonald
Pres., Zenith Radio Corp.



Dr. Louis Ridenour
Engr. & Research v.p.
Internat. Telemeter Corp.



Arthur Levey
Pres., Skiatron Electric & Television Corp.

This system completed 90-day test in Chicago last year, using telephone wires to transmit unscrambling signal. Phonevision application for commercial operation already filed with FCC says phone wires are not always necessary

Addition of top-ranking scientist (above) will strengthen Telemeter's hand. This outfit claims cash-on-the-barrel is only successful means of selling entertainment. Their system has been tested in L.A., goes all out in Palm Springs

Skiatron has made limited tests in New York, plans to petition FCC for 90-day test soon. System uses punched cards with decoding circuit printed on lower edge of card. Hopes to win viewers via subscription or single-events

SELL THE HEART OF INDIANA

OVER **WIBC** INDIANAPOLIS, INDIANA'S FIRST

When all the yardsticks of time buying are applied to WIBC, this station emerges as one of the soundest purchases in all radio. With 50,000 watts on 1070 KC, it has the largest coverage area of any Indianapolis outlet and enjoys complete dominance of the rich Indianapolis market. The selling power of WIBC is felt far into strategic portions of Kentucky and Ohio as well.

As the country's 28th metropolitan market and the key distributing and shopping center for the entire state, Indianapolis is a vital consideration for the advertiser—who can reach out, over WIBC, into an area that covers 1,077,356 radio families.

Blair-represented WIBC has earned its position as one of the territory's outstanding stations through the excellence of its local programming. Virtually every personality featured by WIBC has become a long-time favorite with listeners, which is a tribute not only to their talents but also to this station's splendid music and production facilities.

As exclusive representatives of WIBC, John Blair & Company—along with an impressive list of important advertisers—have factual proof that the size of WIBC's audience is matched by its responsiveness. No matter what you have to sell, you can sell it at low cost over WIBC. Call your John Blair man today!



EASY GWYNN, whose "Easy Does It" and "Easy Listening" disc jockey programs are consistently first in Hooper D. J. surveys. His mail count has averaged 5,000 a month for the past eight years and has gone as high as 2,500 a day in contests



"Platter Party", a family type musical request program with **MILT LEWIS**, enjoys the second top local rating in opposition to three networks and TV.



GILBERT I. BERRY
General Sales Manager

THE JOHN BLAIR WAY

AND ONLY 50,000 WATT STATION



"Harper's Farm Fair" features **DIX HARPER**, who for the fourth time in the last five years was presented the National Safety Council's public interest award for service to farm safety. With a long list of commercial successes to his credit, Dix Harper pulls mail from seventeen states.



JACK MORROW and **COUSIN CHICKIE**, whose "Country Carnival" was so immediately successful it was expanded from thirty minutes to an hour and a half. "Reveille Revelry" is their other hit program, featuring music, time and weather reports, morning news.



RICHARD M. FAIRBANKS
President and General Manager

John Blair & Company specializes in radio representation exclusively. Since we are entirely removed from any other operation or function, we are able to give the stations we represent our full time and our full efforts...as specialists in selling via spot radio.

**JOHN
BLAIR
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

PRE-CUT GARAGES

SPONSOR: Construction Sales AGENCY: Sherman Lawrence

CAPSULE CASE HISTORY: *For one week Construction Sales ran three-minute demonstrations on Feature Film and on a run-of-the-schedule basis. A scale model garage was shown. Then, sales leads were solicited on a phone or write-in basis. In one week, the company realized 300 leads. Of these, over 40% were converted into sales. Average unit sale was \$900. Approximately \$112,500 was taken in. Week's expenditure: \$3,000.*

WATV, Newark PROGRAM: Three Minute Demonstration;
Feature Film

USED CARS

SPONSOR: A. R. Knight Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Knight owns three used car lots, all within 50 miles of Huntington. To further sales, he bought a 260-time announcement schedule, running one each night at 11:00. After one week of advertising through balop card photos, Knight reported the sale of 50 automobiles on one Wednesday alone. Approximate one day gross: about \$20,000; weekly announcement cost: \$250. The firm now uses 14 announcements weekly.*

WSAZ-TV, Huntington, W. Va. PROGRAM: Announcements

CURTAIN ROD OFFER

SPONSOR: Cameo Curtains AGENCY: Product Services

CAPSULE CASE HISTORY: *Cameo, to test TV pull, offers free curtain rods on Comedy Cameos, a 15-minute film feature. The approach: a curtain rod for every pair of curtains purchased. Sales slips and product wrapping must accompany requests for the rods. The offer is made in New York on three weekly shows (WABD, Sunday 11:00 p.m.; WJZ-TV, Sunday 4:45 p.m. and Wednesday 11:00 p.m.). Cameo receives about 300 sales slips weekly, representing an average sale of \$37 each. Minimum sales proof: \$11,100. Program cost: \$2,400 weekly.*

WABD, WJZ-TV, New York PROGRAM: Comedy Cameos



TV
results

ENGINE LUBRICANT

SPONSOR: Richmond Battery & Ignition Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Richmond Battery advertised Rislone, an auto engine lubricant, for four weeks: one late-evening announcement weekly. The announcements stressed Rislone's virtues as an oil ally for restoring lost compression to auto engines and as protection for new motors. After four announcements, a salesman calling on gas station trade sold an order of Rislone for about \$1,000. Air cost: \$100 per announcement.*

WTVR, Richmond PROGRAM: Announcements

MATTRESSES

SPONSOR: Sealy Mattress Co. AGENCY: Edward Graceman

CAPSULE CASE HISTORY: *Sealy heralded its 71st anniversary promotion through tie-in ads in 13 Connecticut newspapers plus the Sealy Weather Forecast. The Monday to Friday, 6:25 to 6:30 p.m. program featured mattresses at \$39.95. Show cost: \$112.50. In two months, Sealy sold mattresses for more than \$250,000. Not all sales were attributable to TV but the 1951 figure was 153% of 1950 sales when TV wasn't used.*

WNHC-TV, New Haven PROGRAM: Sealy Weather Forecast

HEARING AIDS

SPONSOR: Beltone Hearing Service AGENCY: Direct

CAPSULE CASE HISTORY: *This local Beltone dealer utilizes a single one-minute commercial weekly at 6:59 p.m. Saturday to promote sales for hearing aids. Announcement cost: \$38. After 10 weeks of running this commercial, the dealer reports an average of \$500 in sales directly attributed to the TV pitch. The 10-week total is \$5,000; expenditure, \$380. Dealer claims TV brings more direct sales than any other medium.*

WJAC-TV, Johnstown, Pa. PROGRAM: Announcements

FIREPLACE SCREENS

SPONSOR: Paco Industries AGENCY: Direct

CAPSULE CASE HISTORY: *Paco manufactures and sells glass fireplace screens costing upward of \$85. The product was introduced to viewers through an afternoon participation on the Del Courtney Show. From the single announcement, Paco pulled 37 leads. Of these, 28 were converted into sales. Minimum sales gross: \$2,380; participation: \$75. Continued participations realize about the same number of leads and sales conversions.*

KPIX, San Francisco PROGRAM: Del Courtney Show

WGAL-TV

LANCASTER, PENNSYLVANIA

for Response

3 Programs

telecast once weekly for 13 weeks

Drew 55,245 pieces of mail

The programs:

TALENT TIME	31,564
NAME THE BRAND	13,471
STUMP YOUR NEIGHBOR	10,210

Buy WGAL-TV to sell these many thousands of prosperous buyers

A Steinman Station
Clair R. McCollough, Pres.

WGAL AM
TV
FM

Represented by

ROBERT MEEKER ASSOCIATES

New York

Chicago

San Francisco

Los Angeles

NO "BUNK" ABOUT IT!



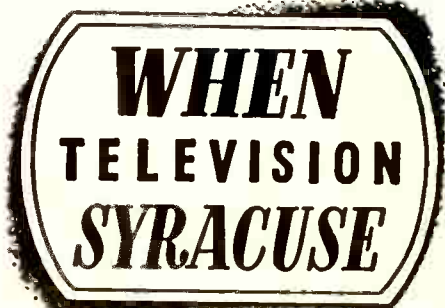
offers you "paydirt" in
**BOB EHLE'S
BUNK HOUSE**



"Pied Piper" of TV to Central N. Y. youngsters, Bob is a singing story teller who keeps young eyes and ears glued to WHEN from 5 to 6 every weekday afternoon. Oldsters, too, enjoy the combination of Bob's singing and filmed adventures of the Old West. It's a mighty pretty spot for your product story, and Bob can sell it effectively on this area's most looked at television station.

Represented Nationally
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



agency profile

Lewis H. Titterton

V.P. & Dir. Radio & TV Prod.,
Compton Advertising, Inc.

Alphabetically, the jump from Arabic to Advertising isn't too great. In actuality, it's a much tougher trick. To learn how it was done, look at the career of Lewis Titterton.

Lewis' early ambition was to be a professor of Arabic and Hebrew. He seemed headed in the right direction when he took his degree at Cambridge University and crossed the ocean for post-graduate studies at Harvard. Up to this point it's likely that he had the approval of his father, a Church of England minister in Yorkshire.

Becoming an assistant editor of the erudite *Atlantic Monthly* and similar duties at Macmillan Co. didn't take him too far from his old goal. Then, in 1932, he became manager of the script division of NBC.

For the next 12 years he blue-pencilled radio scripts, and gained the background which was to stand him in good stead later. His enthusiasm for radio is not merely the talking variety; when he joined Compton in 1944, he had a good chance to put it to work in their radio department.

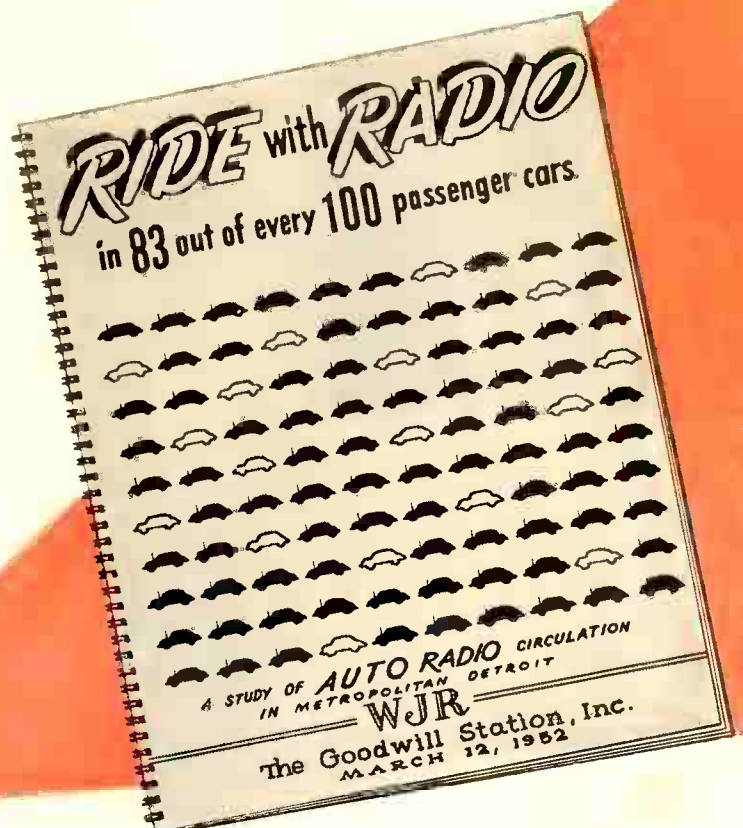
Having sizable portions of such air-conscious clients as Procter & Gamble and Standard Brands has kept Lewis and his bosses on their toes. He has been in the production end of television since the beginning of 1949 when P&G underwrote the first of the famous *Fireside Theater* series.

At Compton, TV is an added medium, not a replacement for radio. Says Titterton, "We haven't dropped a single daytime radio show since TV came in. The only nighttime radio show dropped was because of complicating factors—not to switch the money to TV. Why, P & G just bought two and a half hours of additional morning time per week on the full NBC radio network."

Zooming costs are not the only headaches that TV brings to an agency. Lewis finds himself checking little theater groups, vaudeville bills, and nightclubs for new talent. Then, there's always the problem: live or film? Lewis believes that straight audience participation shows come off best live, but that comedians, drama, and variety shows can best be done on film.

But don't let the callouses on his hands fool you. He didn't get them moving TV props around. The truth is that he has more than his share of the British propensity for gardening. He, his wife, and three children are in constant combat with nature on the nine acres of Pleasantville, N. Y. they call home.

★ ★ ★



W the GREAT VOICE of the J GREAT LAKES R

LATEST INFORMATION ON AUTO RADIO CIRCULATION IN DETROIT

- 83 out of every 100 cars in Metropolitan Detroit have auto radios
- There are 837,036 auto radios in the Metropolitan Detroit area
- The average number of passengers per car in Detroit is 1.8
- 51,084 passenger cars counted at 172 different locations
- Auto Radio Circulation in WJR's primary coverage area is greater than the circulation of many national magazines!

WRITE FOR YOUR COPY OF WJR'S AUTO RADIO SURVEY TODAY. ADDRESS YOUR INQUIRY TO WJR, DEPT. 50, FISHER BUILDING, DETROIT 2.

50,000 watts
Clear Channel

CBS Radio
Network

★ WJR Detroit
The Goodwill Station



FREE
SPEECH
MIKE

Radio—America's Greatest
Advertising Medium

Represented nationally by Edward Petry & Company
WJR The Goodwill Station Inc., Fisher Bldg., Detroit
WJR Eastern Sales Office: 665 Fifth Ave., New York



Mr. Sponsor asks...

Are agencies getting away from rating services to any degree and relying on other factors as station merchandising and results stories in buying time?

Walter T. Sattler | Marketing Manager
Snow Crop Marketers Division
Clinton Foods, Inc., New York

The picked panel answers Mr. Sattler



Miss Ross

Intelligent, tailor-made merchandising together with good radio time, is generally preferable to simply buying a high rating. This is particularly true for at least three types of products, where

the manufacturer doesn't maintain his own merchandising department. The first needs lots of sell, the second competes with similar products already dominating the market, the third has a limited budget.

For a new product, every bit of point-of-sale material and conspicuous shelf display in retail outlets accomplished by the station for the advertiser are not only extremely helpful but vital. Since I feel that all business is local, a market-by-market merchandising effort is in itself a strong local campaign. The agency must work closely with a willing station to bring about a legitimate wedding of merchandising effort and good broadcast time, fostered by love of display resulting in a family of sales.

I discount as ineffective the mere writing by stations of mimeographed notices to retailers advertising that so-and-so is coming on the station so "let's all get behind this product." This is a "shot-gun" affair where nobody is really happy.

Where a product competes with similar products already well established, it is equally necessary that the merchandising effort be just as strong as the one that introduces a new product, since for all intents and purposes, it is a new product. Obviously, for the advertiser with a limited budget, the extra effort by the station designed to make the campaign look bigger, better and stronger will be helpful.

It would be wonderful if we could buy high-rated time and combine it with a hard-hitting station merchandising campaign. In the absence of such a combination where the advertiser needs extra push on local merchandising, the buyer's choice is narrowed to bolstering the product's basic needs. Of course, this means more work on the part of the agency, but resulting sales will prove the effort was well worth the energy expended.

ALICE ROSS
Media Director
Duane Jones Company
New York



Mr. Kenney

Ratings have never been the final deciding factor in the purchase of radio and television spots and programs. This is true even when the other ingredients of a good buy—cost, coverage, programing and so forth—offset each other. Ratings are a very helpful yardstick and are an excellent guide to the "relative

values" of availabilities on the same stations. They can be misleading, however, if used to compare values between stations even in the same market.

If such measurements were a major factor in the determination of buying spots, the so-called Women's Service Shows would have left the airways long ago, due to the lack of sponsors. In other words, a spot program or adjacency, even though it has only an average rating, if it is especially selected for the required selling job, can be more effective than a top rated position. The *type of audience* combined with the right *selling personality* is just as important as *size of audience*.

"Results stories" or case histories have been helpful when no other buying tools were available. This was true in the early days of radio and again in the early days of TV. The media was sold on the basis of success stories. Such, however, can be misleading. A program may pay off on a high-cost, low-turnover item, like used cars, but might fall flat on its face on an item of high consumption and frequent purchase like a soap or cereal.

"Station Merchandising" has suddenly become a major selling pitch—we refer to CHAIN LIGHTNING, SUPERMARKETING, and many others. This type of selling technique is used primarily by radio stations and radio networks. It is a sign of the times. Radio is feeling the competition from TV and believes that additional inducements are required to meet this newer medium which is taking a share of sponsor's budgets.

These merchandising tie-ins are good, especially when the sponsor's sales force follows through on them. As buyers, however, we should not lose

sight of the fact that our job is to buy the right audience and the largest audience at the lowest cost. The point-of-sale extra is a wonderful plus—but it is just another ingredient, not a major deciding factor.

PHILIP C. KENNEY
*Head of Radio-TV Timebuying
 Kenyon & Eckhardt
 New York*



Mr. Reuschle

This question reminds me of a twist on an old gag: "When was the *last* time you beat your wife?" Veteran timebuyers will always look at ratings, but they also take into account a station's standing in its community; station merchandising services, operating policies and past record of sales performance. Sure, buyers lately have developed a tendency to discount ratings somewhat, mostly because of the research muddle going on in the industry. We're a little tired of the claims and counter-claims for this technique over that one. More's the pity because it's a black eye to the broadcast medium which the print boys are quick to exploit. Today a buyer can spread the rating services in his hand like a deck of cards. And too often we find that one rating service (usually the last one), contradicts the results of another even though close inspection shows no significant changes in station's power, frequency, net affiliation, programing.

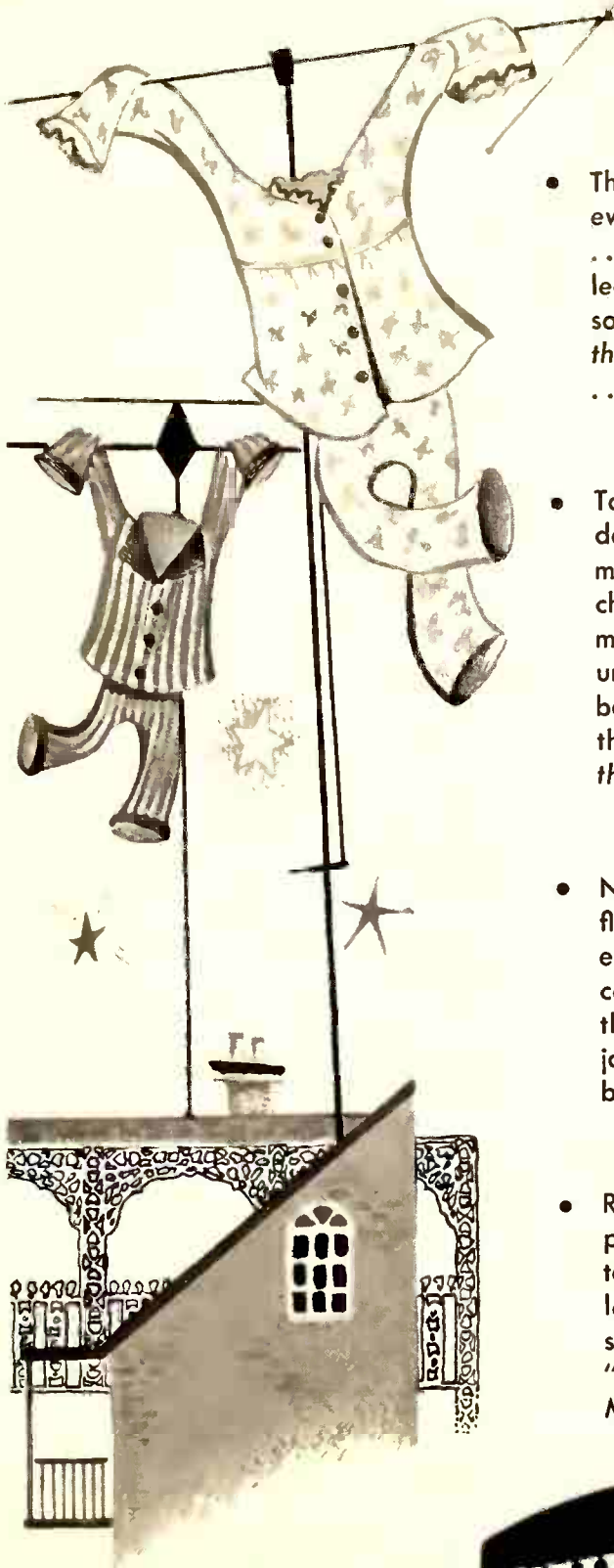
Let's face it, a buyer has to use all the tools at his command. A rating or share of audience figure should be observed and inspected. Whether the buyer accepts these figures at face value is another matter and that depends on the specific problem and a multiple of factors.

BOB REUSCHLE
*Manager, Radio-TV
 Timebuying Department
 McCann-Erickson
 New York*

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

IT Happened ONE NIGHT!



- There's an old saying that everything happens at night ... especially in New Orleans! We'll qualify that somewhat, and say that anything can happen at night ... especially on WDSU-TV.
- Take, for instance, the Sunday night that a local department store featured \$1.29 children's pajamas in a one minute commercial. Nothing unusual, you say? Well, we beg to differ—because something certainly *did* happen that night!
- Next morning, the store was flooded with calls ... and by evening the pajamas were completely sold out. Within three days—1200 of these pajamas had been purchased by economy-wise TV viewers.
- Remember ... lots does happen at night (and in daytime, too) on WDSU-TV. So don't lose sleep—we can solve your sales problem anytime in the "Billion Dollar New Orleans Market"!

• Write, Wire or Phone
 BLAIR-TV!



You get RESULTS beyond the expected

Now!

Proudly Presented and Produced by

FOR LOCAL
AND REGIONAL
SPONSORSHIP
ON FILM . . .

ZIV

*the greatest name
television programming*

OTHER GREAT ZIV SHOWS

- BOSTON BLACKIE • YOUR TV THEATRE
- THE CISCO KID • STORY THEATRE
- YESTERDAY'S NEWSREEL
- EASY ACES
- SPORTS ALBUM • FEATURES
- WESTERNS • CARTOONS



When you telecast . . .

The half-hour dramas with the shock *SOCK* endings!

"THE Unexpected"

THE SELLINGEST TV PROGRAM OF THE YEAR!

Now selling for TV's top sponsors like:

- RHEINGOLD BEER WNBT, New York
- SEALY MATTRESS CO. WEWS, Cleveland
- WIEDEMANN BEER WKRC, Cincinnati
- STRIETMANN BISCUIT CO. WTAR, Norfolk

AND MANY MORE!



Virginia Grey Louis Jean Heydt Rachelle Hudson Craig Stevens Marjorie Reynolds Jeanne Cagney

Every story a success story for sponsors!

Top Hollywood actors, brilliant original scripts by Peabody Award winners, Lawrence and Lee . . . exciting background music and flawless production . . . all combine to create entertainment at its highest pitch . . . entertainment that is ready to write a success story for you!

Let us show you remarkably high ratings in market after market!

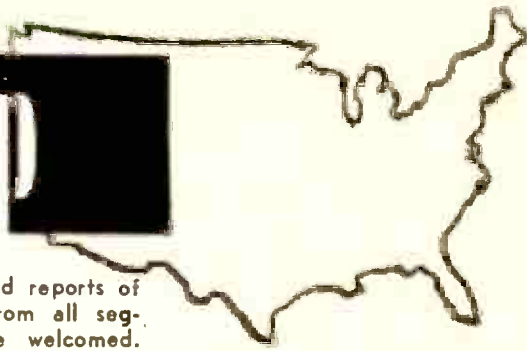
EVERY WEEK: A NEW STORY WITH A BRILLIANT NEW CAST!



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



ROUNDUP



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

Stations plug own communities as shopping centers

To give local business a hypo. CKNW, New Westminster, B. C., and WTAG, Worcester, Mass., are currently conducting "shop-in-your-community" campaigns—much to the delight of retailers in those cities.

The "Miracle Mile Bargain Day," a once-a-month super-sale event, is the gimmick CKNW employs to encourage shoppers to buy in New Westminster rather than in adjacent Vancouver City shops. The first "Miracle Mile" promotion on 22 February proved a huge success. Local merchants leaped at the chance to tie in. They bought more than 100 announcements over CKNW, took large-space ads in the local Columbian newspaper, displayed "Bargain Day" banners prominently in windows and inside shops; provided store tie-ins. Each store was to feature at least one good bargain item.

Results? Leed's Men's Wear Shop reported the largest volume of business since Christmas—three times the normal business for that day of the week (Friday). Copp Shoe Store sold out its entire stock of sale-advertised items.



CKNW-inspired sales-event drew record crowds

One department store found its sales were 180% above normal; specialty shops, jewelers, dozens of other merchants also experienced big business increases, according to CKNW. The throngs that descended on New Westminster shopping districts on "Bargain Day" surprised many merchants, who were unprepared for crowded stores.

Also in the crowds, reports the station, were many "fringe area" listeners who brought in a great deal of business the city wouldn't ordinarily get.

The scheme was a brain-wave of Hugh Wallace, CKNW salesman. The station, happy about the whole thing, reports "quite a substantial increase" in billings since the first "Miracle Mile," has acquired two big new accounts directly due to the promotion.

In Worcester, WTAG has been running a "Shop in Worcester" campaign for over a year now, as a public service by the station to its local advertisers. Listeners in the Central New England area have been repeatedly hearing about the wonders of Worcester via 10-word station break tags.

Recently, this campaign was expanded. Station personalities cut 20-second and one-minute announcements for use throughout the day, with copy tailored to fit their air functions. On these transcriptions, the WTAG sports director talks about the selection of sporting goods stores in Worcester; the home economist chats about the variety of good stores and restaurants; newsmen emphasize general civic aspects of the district.

Retailers, of course, have been eagerly endorsing the promotion, have formed an advisory committee to keep the station in close contact with retail goings-on. ★ ★ ★

Storecast premium hikes product sampling, sales

A premium, which retail customers can receive immediately and for which they can later get back the full price, is almost bound to be popular. When the same premium can considerably hike product sales for manufacturers and retail stores, it's really got something.

The Storecast Corporation of America has come up with such a premium in the form of a Cook Book, which it's been promoting via its usual FM broadcasts in 300 First National Stores

in New England. The Cook Book is sold in the stores for 99c and each purchaser is able to receive a dollar by mailing to Storecast any 12 labels of the 15 participating products pictured on the book jacket. According to Storecast, this product sampling program is unusual in that the participating manufacturers are required to pay only for concrete results obtained—the actual number of labels submitted to them by the customers. Diamond Salt, Jell-O, Armour Corned Beef Hash, Baker's Chocolate Chips, Swift'ning, Post's 40% Bran Flakes and Drome-



Customers paid 99¢ for cookbook; got back \$1.

dary Gingerbread Mix are among the participating products.

Both manufacturers and retailers are delighted with the promotion, says Storecast; it has not only definitely upped the sale of the Cook Book products, but has increased overall sales in the stores. During the first campaign (which lasted 15 weeks from 15 September to 31 December 1951), 46,000 books were sold and 40,000 product labels redeemed. Due to its initial success, the promotion was recently resumed in the New England stores for a five-week period ending 17 May. It will soon be extended to food retailers in other sections of the country covered by Storecast. ★ ★ ★

Movies vs. TV vs. radio? Now they plug each other

Radio, television and the movies reputedly arch enemies, realize more and more that they are better off cooperating for mutual benefit rather than taking pot shots at one another from behind the bushes.

One story of how these three media have joined hands in beautiful harmony comes from Hollywood. KLAC and KLAC-TV recently made a "reciprocal trade" agreement with the Pacific Drive-In Theatres in Southern California: both the AM and TV stations plug the chain's picture playdates, while the theatres hallyhoo

five big KLAC radio programs.

The theatres are, to say the least, unstinting in their cooperation. The marquees of 14 of the Pacific Drive-Ins bear the legend "Hear KLAC's Big Five Disk Jockeys of America." Inside the theatres, the d.j. programs are actually heard. Each of the d.j.s—Alex Cooper, Dick Haynes, Peter Potter, Bob McLaughlin, Gene Norman,—has recorded two programs, one of 15-minutes and one of 10-minutes length. A 15-minute stanza is p.a.'d at each theatre prior to the first feature of the evening; between pictures, the 10-minute transcription is aired. Each d.j. has a one-week "run" at each theatre via his transcriptions, all of which mentions air-times of the regular shows.

In return, KLAC-TV is flashing information to video viewers about what movies are showing when at the Pacific Theatres. KLAC radio does its part with some half dozen Pacific blurbs daily. ★ ★ ★

Briefly . . .

Sterling example of an all-out effort on the part of talent to cooperate with a sponsor is being offered by the Melody Cowhands, KTRH. Houston. The name of their sponsor, Silver Star Razor Blades, is emblazoned boldly on



KTRH sponsor-promotion idea wears well the shirt backs of the two Cowhands, as well as right over the heart, in front. According to American Safety Razor Corp., these young men not only wear the shirts while appearing on their program, but also sport them on the many outside engagements they have. * * *

When a TV commercial is brought back by popular demand for repeat showings—especially after running on TV for three straight years—it must (Please turn to page 87)

Summer Boom-State'

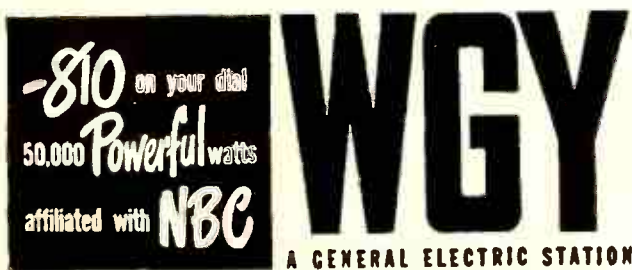


The tremendous impact of Station WGY on an enlarged summer-time audience is ably demonstrated by one of WGY's sponsors—the Catskill Game Farm. In 1951, this organization abandoned its advertising schedule in newspapers and other radio stations to use WGY exclusively. Through spot announcements in the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

Radio

...and now a message from our sponsor

TV

by Bob Foreman

Having been lulled into a false sense of security by an inch thick slab of Joe & Rose's roast beef the other day, I was rudely aroused by the gentleman across the table from me. Said gentleman was a client and, at the same time, was paying for the meal, thus putting me doubly in his debt, so you will. I'm sure, understand my chagrin when he said, "We'll take spot money out of radio and put it into spot TV as fast as you can prove to us the move is justified. How can you tell that?"

This is one of those posers with which intelligent advertisers are wont to harass agency men—and one that can only cause the persons on the receiving end to wish they were engaged in some other line of endeavor—for example, alligator-wrestling.

"I'm glad you brought that up," I answered, paraphrasing Benchley.

How can we know? Who has determined the actual value of adding video to audio? And how

can we say at what point diminishing returns set in on radio due to the stresses of TV? As for penetration, what is its significance? How many TV sets must there be in a market before irreparable harm is done to radio? And at what figure is television's (usually higher) cost-per-1,000 comparable to radio's?

Here was a sizable budget staring us in the face ("us" being the TV representatives present) administered by a client who was prone to use TV and whose company management wants more and more of its budget to go into the newer medium. All the gent wanted was a simple answer to a seemingly simple question and one to which he certainly deserved a reply. But all I could do was permit my bare face to hang out and mumble something about how we'd have to be completely arbitrary in selecting what penetration figures we thought would put the crusher on radio—say 40%—and just as arbitrary about what rating-adjacencies the spots must have, to be considered worth while.

This same question is of course frequently being asked of program TV as well as of spot. Here, too, where even more millions of dollars are in the balance, it would be nice to have reliable criteria. But since we have none, let's not give up the ghost. If we believe that video has what it takes, if we heed the impact it makes upon our own mode of living and that of our friends, if we are convinced that we know how to employ techniques which will make it effective, we still can sell this medium—by use of our experience, successes, and our enthusiasm—three criteria that are better than any pie chart ever designed.

One of the big problems in trying to keep these pieces of interest as well as the point of view in order that every sentence doesn't sound 100% Madison Avenue, New York City. If that impression has already been conveyed, please excuse it. I realize there are other points of interest and many of them, and you perhaps can help me overcome the narrowing effect of my New Yorker's eye view by sending to SPONSOR any spot recordings or commercial film you'd like reviewed. I'll appreciate the effort, and you may get a more balanced column.

commercial reviews

SPONSOR: Metropolitan Life Ins. Co.
AGENCY: Young & Rubicam, N. Y. C.
PROGRAM: Breakfast with Dorothy and Dick, WOR

This amiable couple's handling of the Metropolitan Life Insurance copy leaves nothing to be desired. Splitting the straightforward message into dialogue, Dorothy and Dick add both pace and interest to the announcements.

This duet differs from so many other teams in the medium, because they sound intelligent and make no effort to mask it, quite a relief from the funny fellows who toss copy and recordings back and forth in the breakfast hour. Without talking down to their audience, the Kollmars still manage to sound authoritative and well informed, hence their medical information for Metropolitan Life is done just right.

SPONSOR: Yonkers Raceway
AGENCY: Al Paul Lefton, Inc., N. Y. C.
PROGRAM: Announcements

"Clippety, clippety, clippety clop, Yonkers Raceway, that's the stop!" I think that's the verbatim lead-in to this lyrical announcement which is as catchy as any you'll hear and nicely relevant, thanks to the trotting rhythm of the music. There's a smile and a lot of fun in the rendition of the announcement which carries over into the spoken message, helping to convey the idea that it's really fun to be out at the track.

Middle insert—between tune and its reprise—tells a straight story of how to get and what you'll see, ably handled by Bud Collyer.

It's clever, serviceable bit of advertising that has made its mark as it well should have.

SPONSOR: Ivory Soap
AGENCY: Compton Adv., N. Y. C.
PROGRAM: Lowell Thomas, WCBS

P. S. I.—Personal Size Ivory, on the Lowell Thomas stanza—makes very graphic the point that four cakes come your way at the same price as three cakes of regular soap—which, it is stated, is like getting a cake free with every four purchased. And what woman won't listen to that?

The opening commercial was as straight

LUCKY YOU! when the  beats down,

come



you breeze in



to make a



only to find your prospect



in fall ad campaigns,

you're crestfallen...



till you suddenly



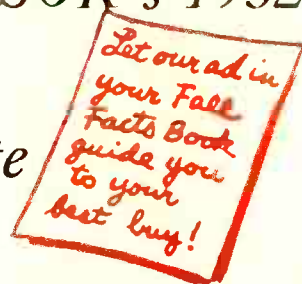
remember

your company's ad in SPONSOR's 1952



book.

You send in your card with a note



It's as simple as that!

The order came through!

FALL FACTS 1952 will work for you too!

Your advertisement will catch the decision-making individuals you want to reach in a thoughtful, planning frame of mind — the perfect time for your advertising message to be read and acted upon!

FALL FACTS is literally a working tool as ad programs for the coming season are prepared. The book is packed with facts-and-figures and campaign-tested ideas. They guide the buyers of time, the buyers of all the allied radio-TV services to the best use of the sponsors' dollars.

In true SPONSOR-style, everything's presented in a pictorial, easy-to-read, easy-to-refer-to format . . . which is another reason your ad *looks better* and *works better* in SPONSOR.

No matter how big your personal sales pitch goes over, it pays to be around when the ad dollars are apportioned. FALL FACTS will be there!

Never were radio and television in a more fluid state! Never were advertising schedules less frozen! . . . All of which makes FALL FACTS of greater use than ever!

Put FALL FACTS to good use for *you*. Let it keep all your bases covered in the moments of decision.

Choice positions in the book are available now, but don't wait. Wire or phone your order today! FALL FACTS, published July 14, is the greatest trade paper buy of the year!

The use magazine

SPONSOR

for Radio and TV advertisers

510 Madison Avenue, New York 22, N. Y.

Murray Hill 8-2772



BY VIRTUE OF PERFORMANCE

"Toledo's Leader In Sales Results" is the affirmation of the many sponsors who have used WSPD's consumer impact to help build their business over the past Quarter of a Century. Always the right medium for a product is the one with acceptance in its community and, in Northwestern Ohio radio, the leader is WSPD. "You Buy With Confidence" is the recommendation that comes direct to you from over 50 of our long term local sponsors—men selling and sold on WSPD by virtue of performance for 31 years . . . so to sell the Nation's 36th market choose the outstanding SALES LEADER—value proven to the men who know—Toledo's leading Businessmen.

WSPD

AM-TV

Storer Broadcasting Company

Represented Nationally
by KATZ

as the newscast that followed—with very little verbiage devoted to any of the virtues of this well known product—most of the statements delivered being devoted to the economy feature of this special sized cake of soap.

The "Ivory Girl" led into the middle break with a warbled theme asking what soap you're using on your dishes. She was followed by Nelson Case advising that a complexion soap be the one used in your dishpan because of your hands: sound logic, and well expressed and presented.

The hitchhike on Crisco—with all the Crisco copy lines—was surrounded by some kind of oscillator which gave a news flavor to the shooting. But nothing very memorable was incorporated.

Seems odd that news is the program type selected to reach the damsels with this copy. I'm sure the reasoning must have been thorough, though it escapes me.

MEN, MONEY, MOTIVES

(Continued from page 6)

Willie were somebody they knew.

* * *

Speaking, as we are, of human nature. never expect consistency from same. For years Hollywood film studio executives have railed, pleaded with, even cracked down on actors and actresses, writers and directors who participated in politics. "Artists ought not take sides." But today some of these same studio officials are pressuring actors and actresses, writers and directors to make public appearances at political rallies for Eisenhower. Nor is this limited to the West Coast. There have been prominent advertising personages in New York who have similarly encouraged political activity for Ike by glamorous talent. Not that we have anything against the good general. We are simply underlining the inconsistency of human nature.

* * *

Red Skelton frightened Colgate and Benton & Bowles the other day by a crack at the expense of Harry Truman. "Red, you are the Number One nitwit of the U.S." was the feedline. Skelton snapped back, "You mean since somebody stepped down in Washington?" Very funny to Republicans and not very funny to Democrats, who also use soap. Put it down as presidential year dementia. ★ ★ ★

SPONSOR



Birds of a Feather

That WREC reaches the highest type listener, economically and educationally, *IN MASS* is evident from a casual examination of the programming of WREC, and the Hooper Rating—which averages the highest in Memphis.

A further examination of the names of advertisers on WREC shows both in spot and, of course, network, sponsors of the highest calibre, firms of stability, reputation and prestige.

The old saying that “Birds of a Feather Flock Together” is quite evidently true with WREC and its advertisers. Listeners know it. Jobbers know it, and so do retailers.

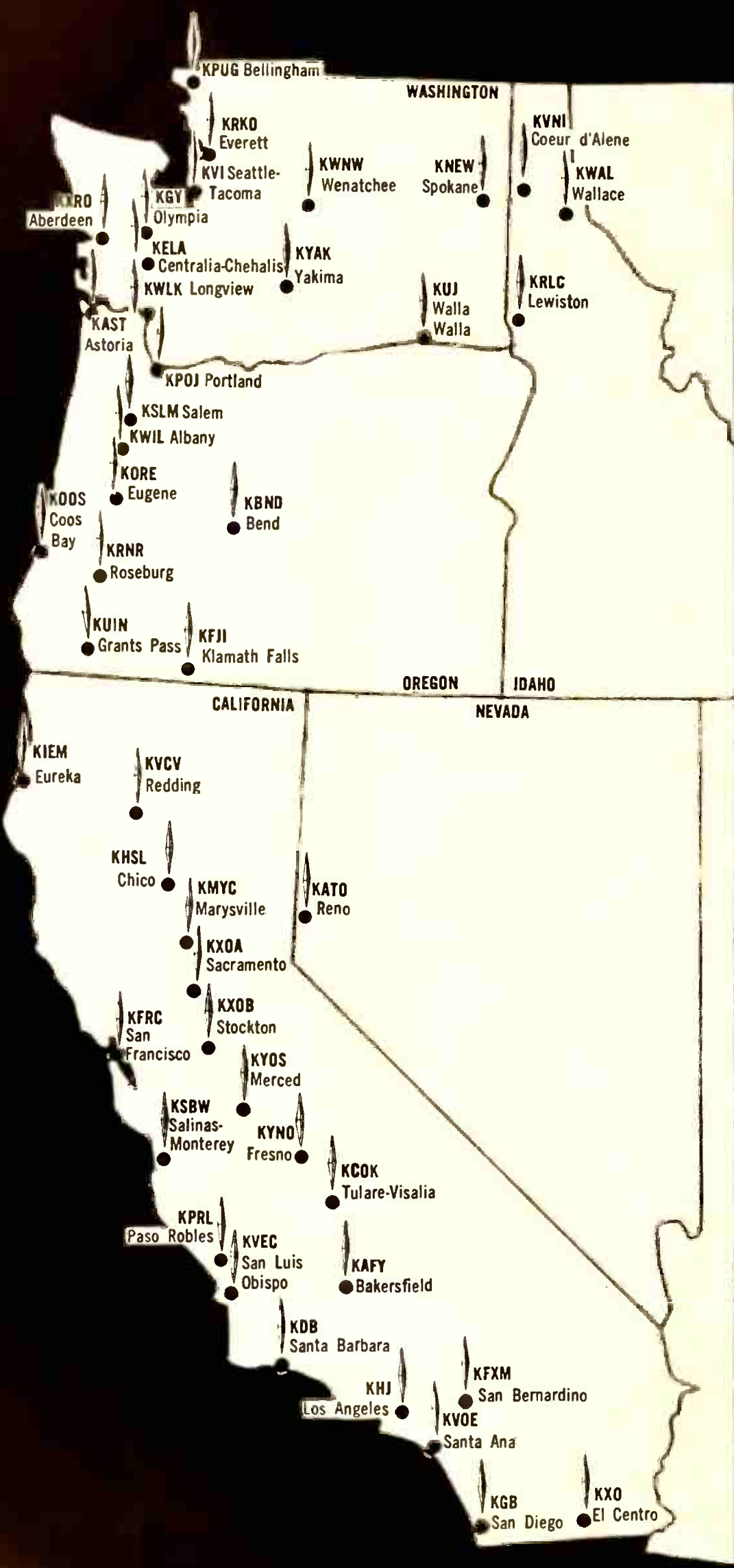
Your message on WREC carries prestige from the start.

WREC

MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY

AFFILIATED WITH CBS, 600 KC, 5000 WATTS



40 regionally on DON LEE . . .



Norman Boggs
V.P. in charge of the
Don Lee Broadcast
System

Says Mr. Boggs . . .
 "We find AP News is a solid source
 for network sales and satisfied
 clients. For example, one of our cur-
 rent news sponsors has renewed his
 network contract for sixteen consec-
 utive years . . . another for eleven
 years . . . a third for nine years.
 Sponsors know that AP newscasts on
 the Don Lee Network reach large and

Hundreds of the country's finest stations announce with pride **"THIS STATION IS A MEMBER"**

sponsored AP Newscasts per week

the Nation's Greatest Regional Network!

loyal audiences throughout the vast Pacific Coast market. The Don Lee Network audience — both daytime and evening — is vastly larger today than it was a few years ago and we credit today's vital interest in news as contributing in no small measure to this increase. On the Pacific Coast we go all out for AP News' selling influence."



Associated Press . . . constantly on the job with

- a news report of 1,000,000 words every 24 hours.
- leased news wires of 350,000 miles in the U.S. alone.
- exclusive state-by-state news circuits.
- 100 news bureaus in the U.S.
- offices throughout the world.
- staff of 7,200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily.

For audience penetration with dynamic sales impact . . . networks and sponsors alike choose AP news. AP news returns the advertising dollar-investment many times over by building peak listenership on a solid basis of accuracy, speed and thoroughness. Today's vital interest in news plus listeners' confidence in AP form an unbeatable sales combination.

For full information on how you can increase your sales with AP news . . . WRITE

**RADIO DIVISION
THE ASSOCIATED PRESS**

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

THE ASSOCIATED PRESS."

WAVE-TV

First
IN KENTUCKY!

First
IN AUDIENCE!

First
WITH LOCAL ADVERTISERS!
(22.5% more!)

First
WITH NATIONAL ADVERTISERS!
(13.0% more!)

First
IN COVERAGE!

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

WAVE-TV

CHANNEL 5

NBC • ABC • DUMONT

LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.
Exclusive National Representatives

What's New in Research?

What rating service do you subscribe to?

American Research Bureau's report for April shows that the April 7 "I Love Lucy" broadcast was tuned in by over 10,600,000 American families. It's the highest number of homes ever tuned in for a TV series. Note: ARB uses the diary method.

A. C. Nielsen's report for the two weeks ending April 12 shows that the April 7 "I Love Lucy" broadcast was tuned in by 11,566,000 families, with a record rating of 70.4. The March 31 broadcast had 10,544,000 and a rating of 66.0. Note: Nielsen uses Audiometer.

Opinion of Commercial Relative to Opinion of Program

Program	Commercial vs. Program
1. Texaco Star Theater	154%
2. Talent Scouts	139
3. Martin Kane	134
4. Ford Festival	118
5. Kraft TV Theater	117
6. Godfrey and Friends	105
7. Circle Theater	100
8. Ken Murray	100
9. Studio One	100
10. Original Amateur Hour	97
11. Lone Ranger	97
12. Toast of the Town	96
13. All Star Revue	94
14. Super Circus	94
15. Gillette Boxing	92
16. Pabst Fights	90
17. Red Skelton	87
18. This Is Show Business	86
19. Mama	82
20. Your Hit Parade	76

Source: Part II of Videodex Network Report, January 1952
Calculation: % Interesting Commercial divided by % of Excellent Program

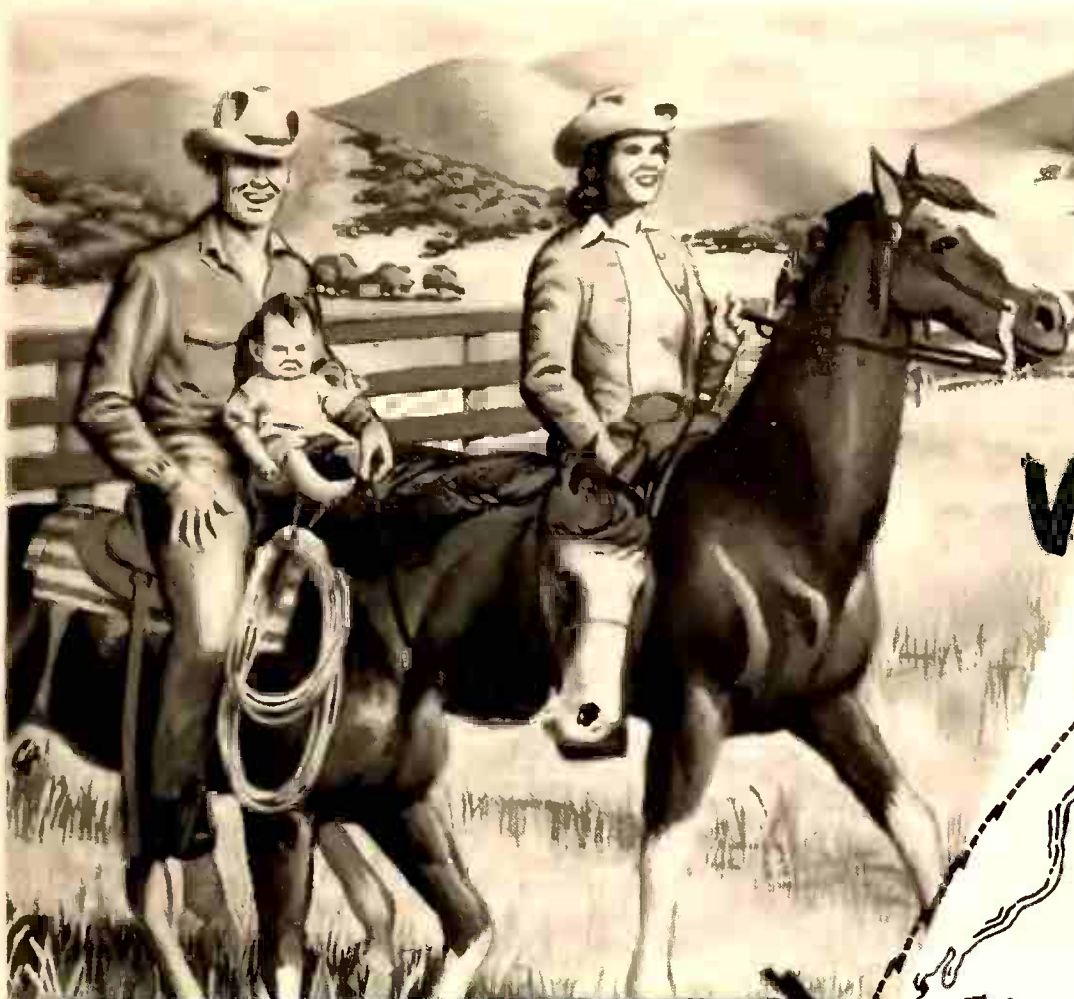
The above table, which has become a regular part of the Videodex Report, shows how viewing homes react to the commercial as compared to the program. Circle Theatre, Ken Murray and Studio One have indices of 100, which means that the audiences

reacted to the commercial the same way they reacted to the entertainment portion of the program. Purpose of this survey, according to Videodex, is to show whether the commercial is integrated with the program in the eyes of the viewer.

NBC finds 60% of all families in TV areas now own TV sets

A total of 16,939,100 TV sets have been installed throughout the United States as of April 1, according to an NBC estimate given by Hugh M. Beville, Jr., Plans and Research director for

the network. This means that three out of every five families within range of TV have sets. In April, 1951 the ownership estimate was 41% of all families who could tune in TV broadcasts.

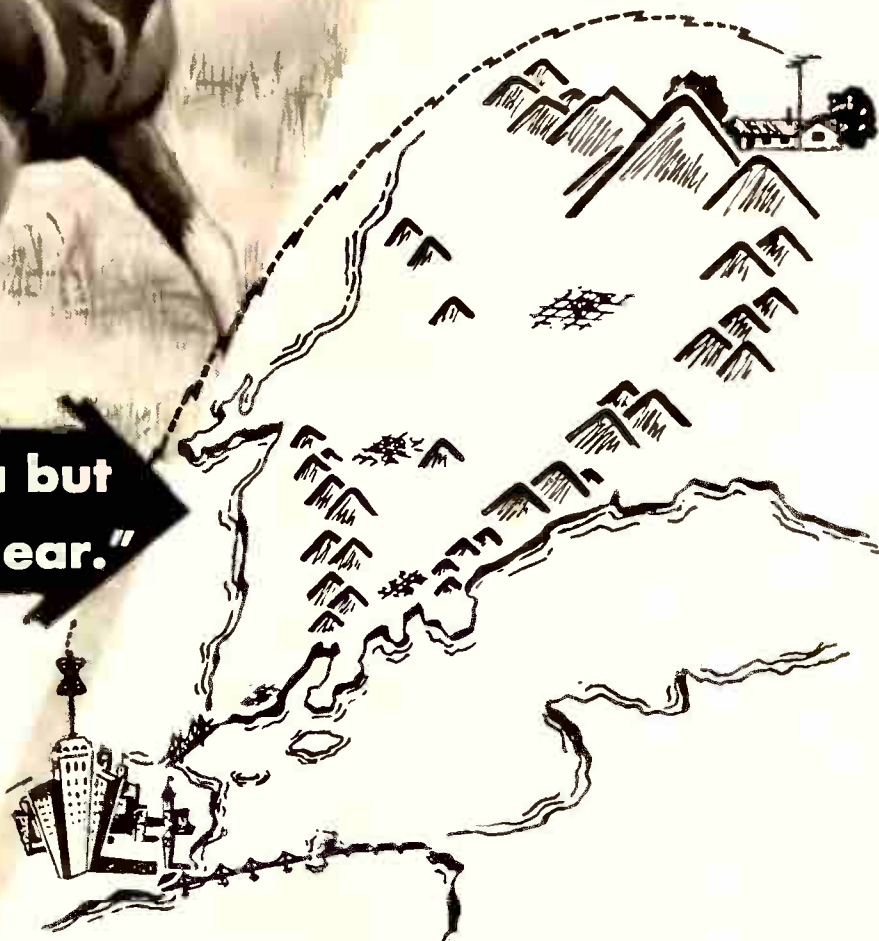


from the **VIEWER'S VIEWPOINT**

**"We live in a fringe area but
Channel Five comes in clear."**

*... Says Mrs. Joe Merchant
of Middletown, California*

Some 70 air line miles from San Francisco, Middletown, California, with 4,500 feet of Mt. St. Helena and other coastal mountains shadowing reception, is scarcely a place to look for an enthusiastic TV audience



But Mrs. Joe Merchant and her family are none the less ardent KPIX viewers. Channel Five, she writes, offers "all the programs a family could wish to see . . . drama, comedy, musicals, wrestling, boxing, children's shows we parents approve of."

Greatest shows . . . brightest stars . . . to delight the "fringe" audiences as well as the great San Francisco-Oakland Bay Area make KPIX, the "sell" station of Northern California, your first choice in television. Ask the Katz man!



KPIX

CHANNEL

5

SAN FRANCISCO
CBS and DUMONT Networks

Represented by the Katz Agency

RADIO BASICS

RADIO BASICS was the best seller of 1951

*After the 1951 Fall Facts Issue
in which it was published sold out,
Radio Basics was reprinted four times;
30,000 reprints of the
16-page section were bought.*

RADIO BASICS will be revised
and expanded in the 1952 (5th Annual)
Fall Facts Issue.

Look for it to be 1952's best seller

TV BASICS will be introduced
for the first time.

Sponsors and agencies will love this one, too.

The 1952 FALL FACTS Issue

is your best advertising buy of the year

- ✓ OUT 14 JULY
- ✓ ADVERTISING DEADLINE
25 JUNE

SPONSOR 510 Madison Avenue, New York 22

Please reserve space indicated below in the 1952 Fall Facts Issue

Featuring
revised and
expanded
RADIO BASICS
and
introducing
TV BASICS

NAME _____

FIRM _____

ADDRESS _____

CITY _____ STATE _____

AGENCY (IF ANY) _____

Double spread	700	Full page	350
2/3 page	255	1/2 page	200
1/3 page	140	1/6 page	75



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.

REPORT TO SPONSORS for 19 May 1952

(Continued from page 2)

Sponsors may delay fall buying due to rumors of net rate cuts

Welter of rumors concerning proposed radio rate cuts by one network or another, which have been making rounds in recent weeks, could, from agency reports, have effect of causing advertisers to postpone wrap-up of fall campaigns. Impression seems to prevail along Madison Avenue that CBS and NBC are trying to jockey each other into being first to urge second round of rate reductions. Networks have in recent deals been making various concessions (including sharing of program costs) to leading national advertisers. Naturally, sponsors want to wait before okaying buys for fall.

CBS admits rate cut plans, but must first negotiate with affiliates

CBS admits that it has a rate cut on its mind but amends this with assurance that it has no specific plan in that direction. Says a top network official, "We've got too many negotiations to carry through with stations to do anything of a unilateral nature. Unfortunately, our competitors, station reps and stations themselves appear to be either offering or taking all kinds of deals, so that our organization has no choice but to face the facts realistically."

WINS plans all-night show combining music, sports

Riding trend to expanded after-midnight radio programming, WINS, New York, is scheduled to begin midnight to 6:00 a.m. show 20 May. Tuesday through Sunday program will originate from Pelham Heath Inn, Bronx with band leader-d.j. Ted Lawrence and Brooklyn Dodgers bonus pitcher Billy Loes featured. Show will include music, interviews, sports comments. Inducements to sponsors include: (1) Low rates, with \$150 getting sponsor 2 plugs nightly for 6 nights; (2) Contention of WINS that their 50,000-watt signal reaches 38 states after midnight.

B&B may gain Camay Soap as Pedlar & Ryan quits business

Decision of Thomas L. L. Ryan, president of Pedlar & Ryan, to fold the agency has resulted effective 1 October in P&R's ace piece of business, Procter & Gamble's Camay soap, going to Benton & Bowles. Camay's budget figures over the \$2,000,000-mark. Other sizable account in P&R was Melville Shoe.

Klee expresses faith in New York as TV film commercial center

Walter Klee Associates, film commercial producers, have indicated faith in New York City as production center for TV film by refusing several offers to move their facilities to West Coast. Firm believes film commercial gold is where advertisers are headquartered.

MORE POWER TO WJBK

FCC Awards increase to . . . 10,000 Watts

WJBK's signal power will be stepped up to 10,000 watts, (daytime) and 5,000 watts (night time). A terrific plus to Detroit's Best Buy. This is the greatest power signal boost ever granted to any independent radio station in the Metropolitan area of Detroit.

This increased power of WJBK will extend its market coverage, and, in addition, give your sales message even greater concentration among the station's loyal, responsive listeners.

Increase your sales punch in the wealthy Detroit market with WJBK, Detroit's Best Buy!



WJBK-DETROIT

Tops in Music - News - Sports

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

Represented Nationally by THE KATZ AGENCY, INC.

PURE OIL

(Continued from page 27)

link at the moment between the news broadcasts and an article for traffic building was a map of Europe. Over 400,000 copies of that map were distributed to motorists at service stations through plugging on the program. As it finally turned out, that map was just a spurt in a cascade of printed matter which Pure Oil was to funnel through its gasoline stations as part of its air shows.

A total of about 6,000,000 booklets

and maps have been printed as tie-ins with the news broadcasts up to the present. The publications have ranged from war maps, atlases and world peace primers to Kaltenborn's travelogs, and handbooks on elections and history-in-review. Booklets dealing with highway safety, car conservation, basketball, and football account for another 1,000,000 copies.

As purveyor of devices for systematic traffic building, Pure Oil has obviously set the pace for the gasoline business in its markets. Competitors can't easily shrug off this equation:

7,000,000 booklets equal 7,000,000 visits to Pure Oil stations.

Company policy on advertising leans toward the slow budgetary increase. The ratio between the company's income and advertising outlay doesn't look too imposing, but, as regional oil companies go, Pure Oil's ad spending is supposed to be above the norm. The expenditure for mass media breaks down as follows: radio, 40%; television, 20%; newspapers, 15%; billboards, etc., 25%.

In the Pure Oil annual report for 1951, the following comments appeared about the company's advertising:

"The Company's advertising has been a substantial factor in the excellent marketing results (gross income was up 10% over 1950). Radio, television, newspapers, billboards and other advertising media have been used to the extent necessary to carry the story of our products and the Company to the public. The addition of our television show has won wide popularity over the available station in our marketing territory."

The TV show to which the report referred is the panel news quiz, *Who Said That?*, sponsored by Pure Oil in 16 of its markets since the fall of 1950. A seventeenth station was added last year. Pure Oil buys the show direct from the stations, which, in turn, buy it as a co-op from NBC. And, incidentally, the money which the company is spending on TV did not come from radio—as a matter of fact, radio's allotment is up this year.

In explaining how the company came to single out *Who Said That?* for its program debut in TV, ad manager Marling said that the choice was strictly in line with Pure Oil advertising philosophy. Marling himself joined Pure Oil not long before Kaltenborn came into the picture. For 10 years prior to 1939, the company had gone in for a rapid succession of short-duration programs, most of them featuring dance bands. With Marling's taking over of the ad reins, company policy on radio programming swung sharply in the direction of prestige.

On the theme of company advertising philosophy, Marling says:

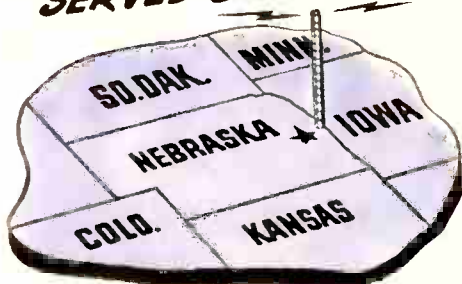
"Ours is the long-range point of view. We're building public acceptance, not just a sale. We don't buy radio and television just to buy media. We're primarily interested in conveying to the public a correct interpretation of the company and its products

ANOTHER BLUE RIBBON ACHIEVEMENT



"For reporting and public service far beyond the call of duty". That is the achievement citation going to KFAB this month. The Missouri River Flood (worst in history) was the Midwest story of the Year. KFAB reporters, on water, land and in the air, operating 24 hour schedules, kept Midwest Empire listeners accurately and fully informed as the Big Muddy carried on its destruction. Achievements in reporting and programming are taken for granted by KFAB listeners. Achievements in results are taken for granted by KFAB advertisers. For information on how you can use the "Achievement Station", call Free & Peters or contact Harry Burke, General Manager.

THE MIDWEST-EMPIRE SERVED BEST BY KFAB



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

over a long term of years."

All this doesn't mean that Pure Oil shies away from the straight sell in its commercial. On the contrary, its radio pitches as hammer-hard at product and services as any of its competitors do in the same medium. The difference with Pure Oil is that it likes to interlard, as often as possible, the hard sell with public service ideas. The company's dotting on public service has won it several awards, among them, the one it evidently treasures most: the Alfred P. Sloan Award for distinguished public service in highway safe-

ty in 1949. The Pure Oil booklet, *So You're Going to Drive*, which had a distribution of over 500,000 copies, must have figured prominently in this accolade.

The company was formed in 1924 by the Dawes family of Ohio. In the following 15 years, as Pure Oil's marketing area grew by the assimilation of affiliated oil companies, its executive organization presented a classic example of decentralized management. While the independent companies were owned by Pure Oil, most of them retained a good portion of their local

autonomy, including local brands and advertising setups. Pure Oil itself was a regional advertiser of minor consequence in the beginning.

Eventually, Pure Oil realized that the numerous independently operated advertising campaigns were uneconomical. The idea occurred that marketing- and merchandising-wise, this scattering of brand names added up to a lot of misspent effort. The first step, then, was to pull all the local managements under a single brand-and-marketing umbrella. Secondly, the Pure Oil Company was conscious of a need for some instrument of advertising around which all individual components could be rallied.

That instrument, as it turned out, was Kaltenborn. The element of good timing, as it was previously pointed out, rode with Pure Oil.

Leo Burnett came within Pure Oil's orbit at about the same time as Kaltenborn. He had just walked out of the Erwin Wasey agency with three accounts he had serviced, and had started in business for himself. The first new account of the Leo Burnett Company, Inc., was Pure Oil.

The Burnett agency's contribution to the success of Pure Oil has been largely a contribution to management planning. Among these was the aforementioned brilliantly documented survey of motorists' buying habits and dealer attitudes, which the agency compiled during the latter part of last year. Jack Willem, a Burnett v.p., has been closely associated with the account for many years. Recently, John Wieland, an old-time oil ad manager, moved in as the Burnett contact on Pure Oil.

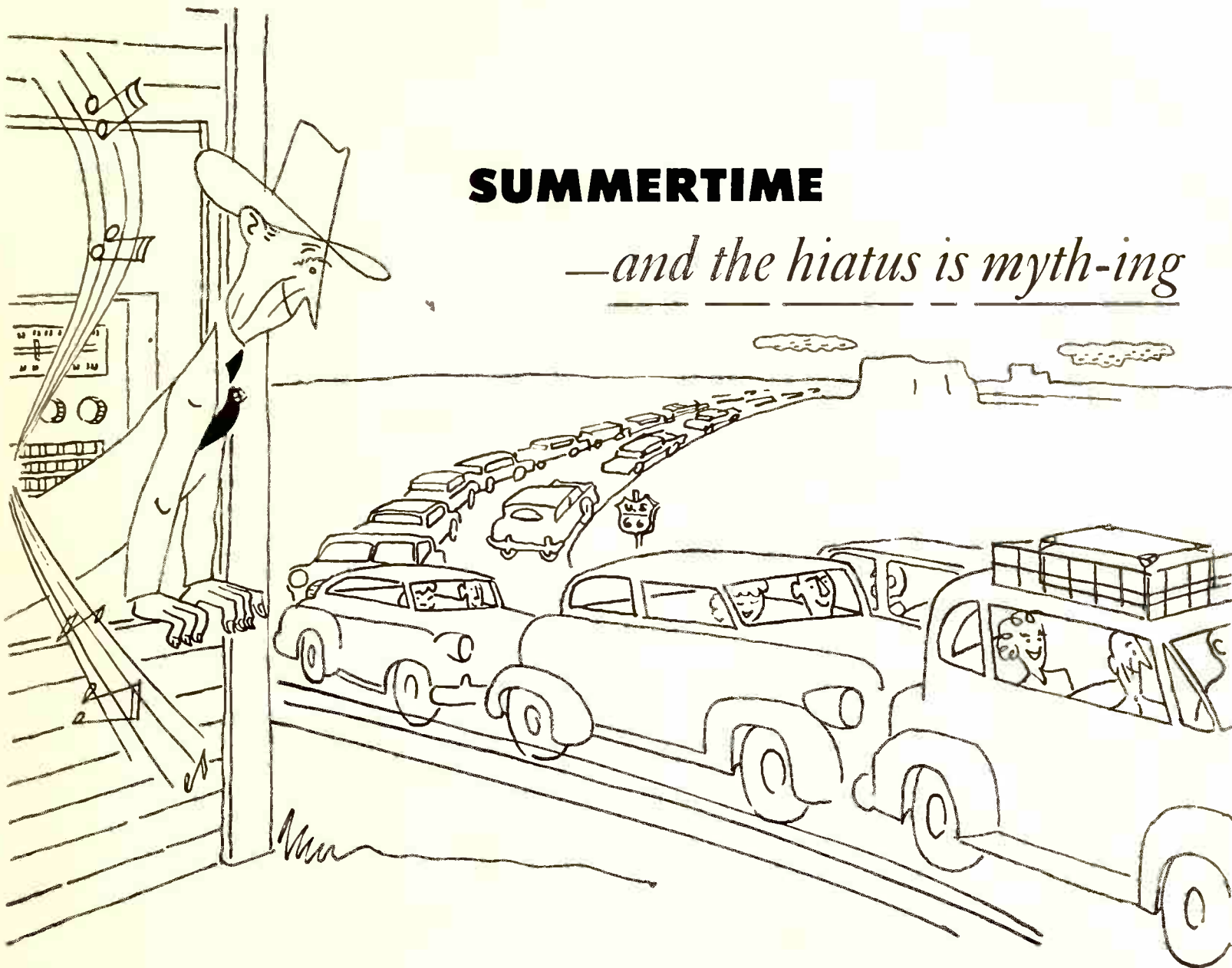
Pure Oil's major competitors are Standard Oils of Ohio, Indiana, and Kentucky, the Texas Company, Gulf and Shell.

Like the average gasoline company, Pure Oil has through the years been a frequent user of spot advertising. Its preference has been for large local programs, and, like others in its field, Pure Oil has a marked affinity for sports. When the need arises, the company will buy spot announcements, especially TV, in baseball broadcasts, and last fall, it sponsored the films of Ohio State football games over WBNS-TV, Columbus.

Among the names that Pure Oil sponsored prior to 1938 were Eddie Cantor, Edwin Franko Goldman, Al Jolson, Wayne King, Eddie Peabody, and Harold Stern. ★ ★ ★

Only ONE Station DOMINATES
THIS RICH, GROWING 15-COUNTY MARKET
WITH
RETAIL SALES of \$580,950,000*
*Sales Management 1952 Survey of Buying Power

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



SUMMERTIME

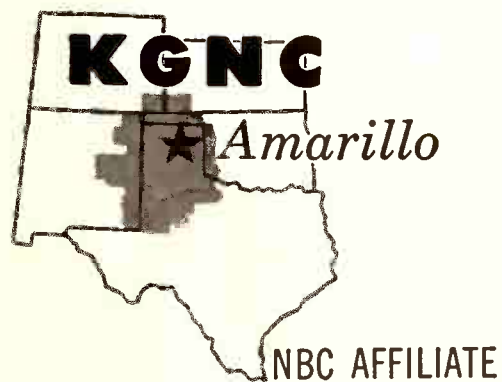
—and the hiatus is myth-ing

AMARILLO is located on Highway 66, the direct route from Chicago to Los Angeles. The heavy summer traffic can—and does—tune in to KGNC for 400 or 500 miles rolling through our coverage area. We offer exclusive NBC programming to a trade territory which extends *at least* 140 miles in all directions. As far as listeners are concerned, the summer hiatus is just a myth you read about in the trade press.

People around Amarillo do about the same things in the summer that they do in the winter because there isn't much else to do. We're about 900 miles from the seacoast;

folks can't go there for the weekend. The mountains are about 400 miles that way—too far a piece for a fast holiday. There's only one honest-to-goodness night club in Amarillo and none in other towns KGNC covers. Except for an occasional movie there isn't much nightlife.

What do folks do with their leisure?
Listen to KGNC.



HOUSEHOLD FINANCE

(Continued from page 37)

advertiser not unlike Sears, J. C. Penney, Montgomery Ward, and scores of other national organizations working on a "local" basis.

What the firm did was to retain the space and timebuying functions while the advertising agency (BBDO took over in 1935) handled only creative work. Newell T. Schwin, HFC's director of advertising, points out: "The purpose was to have our advertising department control the buying so, although agencies might come and go, our ad effort would be continuous."

With HFC growing rapidly and with the first net try a thing of the past, a swing into graphic arts followed. HFC went into it in a big way: car cards, newspapers, magazines, rate tables were the main methods of disseminating information and stimulating borrowing. But, by 1942, HFC again felt the need to increase its radio spot expenditure, having used this medium constantly since 1926. Flexibility was needed and neither newspapers and magazines, nor networks provided the solution. There was too much waste involved in the coverage of these me-

dia, because of HFC office locations.

Spot radio was assuming increasing importance by 1946. Its job was to emphasize the friendly, courteous, speedy loan service available at the company's 402 branches.

Sample announcement openers currently used show HFC's air tactics: "If you work in an office—and need extra cash—do as so many other office workers do: borrow from HFC—Household

★ ★ ★ ★ ★ ★ ★ ★
 "Economically, the present over-all status of radio is excellent. And the prospects for the future are also encouraging. Last year, television took \$240,000,000 out of the advertiser's budget. Despite that \$240,000,000 being diverted to television, radio still managed to collect more than \$450,000,000."

HON. PAUL A. WALKER
 Chairman, FCC

★ ★ ★ ★ ★ ★ ★ ★

Finance Corporation." "If you need two hundred dollars quickly, where would you get it? The practical thing to do is call HFC." "It just makes good sense to get rid of bills that never seem to end, by paying them *all* in *one* lump sum. Then make regular monthly payments *only* to Household Finance."

These practical announcements heard on stations covering any territory

where HFC had offices set people to thinking. Prejudices against borrowing, doubts as to whether a loan would be too much of a burden were considerably diminished. Local announcers with messages tuned to specifically local needs (and state legal requirements) helped boost HFC's business. Competitors such as Personal Finance, Family Finance, Seaboard Finance, and bank loan departments, utilized radio and TV to drive home the message HFC had aired many years back—small loans for worthwhile purposes were wise, sound moves. HFC continued this air strategy.

Competition, state laws and other thorns in the side of family finance notwithstanding, the small loan business is a fertile field. One out of seven families in the country make loans according to HFC's latest figures. The amounts of the loans are as varied as the purposes for which they're borrowed as these 1951 figures show.

Loan size	Number	Amount
\$ 0—\$ 50	28,438	\$ 1,096,232
51— 100	171,939	12,214,200
101— 150	307,680	37,104,415
151— 200	201,583	34,296,093
201— 250	240,441	52,097,769
251— 300	320,544	91,578,880
301— 500	463,594	191,241,135
501— 1,000	114,224	78,880,207
Over 1,000	23,472	28,418,355
Total	1,871,915	\$526,927,285

Seasonally, there aren't too many slow months. February, with the post-Christmas let-down, is bad. October, too, is an inactive period. But the rest of the year is fruitful. September is a "back-to-school-getting-teeth-fixed" period; pre-Christmas and the summer months, when people get the urge to travel, keep HFC office managers hopping.

Why people borrow is shown by a partial HFC breakdown last year. Medical, dental and hospital bills (22.67%); consolidation of overdue bills (19.12%); repair bills (8.35%); travel expenses (7.65%); clothing bills (5.74%). The remaining percentage is split between assistance to relatives, fuel bills, insurance, moving expenses, rent, etc. This multifold need for the old lucre plus a small loan business maxim—"We're prosperous when everyone is prosperous"—help explain HFC's post-war surge.

By 1945-46 HFC, in full growth, reentered network radio. At the same time, the company introduced the HFC symbol on television with a series of one-minute announcements. Network



WBNS RADIO DOMINATES CENTRAL OHIO

We'll be a monkey's uncle if WBNS Radio still isn't the biggest entertainment factor in Central Ohio . . . and the cheapest! It's a fact . . . more people have radios than ever before. Listeners stay tuned to WBNS. There's no monkeying with dials because WBNS offers the 20 top-rated shows with strong CBS programming and locally-loved personalities. Sponsors have a billion-dollar listening and spending audience through WBNS.

ASK JOHN BLAIR

WBNS RADIO
 PLUS WELD-FM

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

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

YOU MIGHT STRIKE OUT 20 BATTERS IN ONE GAME * —



BUT...

YOU NEED THE FETZER STATIONS TO WIN IN WESTERN MICHIGAN!

If you're pitching for the rich Western Michigan market, WKZO-WJEF and WKZO-TV give you three strikes on any other media in this area.

RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids (a CBS combination) deliver about 57% more city listeners than the next-best two-station choice in these two cities, yet cost 20% less than the next combination. In addition to their home-town superiority, WKZO-WJEF have tremendous rural circulation too. The 1949 BMB Report shows that WKZO-WJEF have greatly increased their unduplicated audiences over 1946—up 52.9% at night . . . 46.7% in the daytime! In the Grand Rapids area *alone*, this represents an *unduplicated* day-and-night coverage of 60,000 homes!

TELEVISION

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. A new 28-county Videodex Diary Study, employing the BMB method, offers smashing proof that WKZO-TV delivers 91.9% more Western Michigan and Northern Indiana homes than TV Station "B"!

Write direct or ask Avery-Knodel for all the Fetzer facts, *today!*

**Maury McDermott of the Louisville Colonels tied this American Association record in a 1949 game with St. Paul.*

WJEF

top IN GRAND RAPIDS
AND KENT COUNTY
(CBS RADIO)

WKZO-TV

top IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO

top IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

TV was also introduced with *People's Platform* on CBS-TV. The radio show, *The Whistler* (CBS) was carried on 70 U. S. stations from Denver eastward and some 25 to 30 Canadian stations.

Again the split net bugaboo turned up. HFC couldn't get the time slot it wanted, and Bing Crosby, then on ABC, was too much competition. On TV, the inability to localize commercials, the ever-expensive cut-ins and station clearance difficulties made network video prohibitive. As a result, spot radio was again carrying the ma-

major advertising burden for HFC.

For efficient local radio coverage, HFC shops for best stations—not necessarily the most powerful but those hitting the area of each HFC office.

Heading the operation in the East is HFC's A. G. Waack, Eastern advertising manager. Waack, an expert on station effectiveness, visits each city, studies competitors' efforts, sizes up the best buys and makes his time purchases. The same on-the-spot technique is used in the rest of the HFC operation. Geographically, the set-up

is handled by these men in addition to Waack: N. T. Schwin is director of advertising; T. G. Ferris, Canadian advertising manager; Garvin Meadowcraft, district advertising manager in Michigan, Ohio, Indiana, Western Pennsylvania, Western New York, West Virginia, and Kentucky. Edward A. Podolinsky handles the territory from Chicago West to the Pacific Coast. Divisionally, there are 164 offices in the East; 112 in the Central division; 155 in the Midwest-Western sector, and 144 Canadian offices (creative details only are handled by Needham, Louis & Brorby in Chicago).

Each division has its own ad budget, each its own timebuying-station-hunting expert. Waack and the other men travel their respective territories checking on time and station availabilities, and most important, what the competition is doing. This on-the-spot sleuthing gives HFC an alert, up to the minute hard-hitting campaign of a distinctively local flavor. And yet the company's overall policy is not overlooked.

Other sponsorship by the firm includes Edward R. Murrow on Columbia Pacific radio, the highly-successful time-tested saturation spot schedules in 29 states, and an equally-effective French-language campaign in the province of Quebec. On-screen, there's boxing in L. A., sport spots in Detroit (seasonal) and a new show which started on May 17, WBKB's *Files of Jeffrey Jones*. One minute and 20-second TV commercials on film show reluctant, short-of-money viewers how conveniently they can plug up the hole in the family budget through HFC.

How well HFC has succeeded is evidenced by more than the opening of new offices, increase in number of loans. The tell-tale information is supplied in increasing numbers by loan applicant cards on the blank line where the borrower is asked where he heard about HFC. Another sign of growing fame comes from repeated requests from phone company advertising representatives who would like to see Household Finance listed in the directory as HFC, a symbol adopted first in 1945. Their sales pitch: HFC is now as commonly well known as TWA, an organization rarely referred to as Trans-World Airlines. The comparison, while made to sell phone book ads, is not as outlandish as it seems for HFC, with a net income of \$12,538,986 last year, is flying high. ★ ★ ★

PRIZE PACKAGE

NOW
25TH

Food Market
in the Nation*

\$800,000,000 effective buying power in this prosperous Central New England Market*

SERVED ONLY BY WTAG
the one station that gives complete coverage

* SOURCE SALES MANAGEMENT MAY 1952



NBC's MEN IN THE NEWS: *Chaplin*

"The average politician has to carry water on both heads . . ."

To his off-record comment, W. W. Chaplin might have added that a good newsman should be an ambidextrous phrenologist.

In his thirty years in news, Bill Chaplin has personally experienced enough history to fill considerably more than the three books he's written. He has covered: the Ethiopian war, the fall of France, the Russian resistance, the Invasion, the surrender at Rheims, the Bikini test. He traveled with Dewey in 1948 and

has covered five Democratic and Republican Conventions.

Now, Chaplin is right in the middle of the biggest story of the year — the presidential campaign. So far he has reported the primaries from New Hampshire to Illinois. During the conventions, Bill Chaplin and over 100 other NBC men of news will be putting together the story of politics' greatest show.

Why is NBC's News Center supreme in radio and television? Chaplin is one good reason . . .

Harkness, Henle, Utley, Fleming are others. NBC News Center's larger staff consistently broadcasts more hours of news, more special events on both radio and television than other networks. And day-to-day NBC news programs are highest rated in both radio and television. The fact is . . . most people hear the news first and hear more of it from NBC.

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

KFMB
TV
Channel - 8

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

San Diego
Has Grown

92.4% Since 1940
and is **STILL** growing

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.

Peabody Citation 1951
Originating Station
Johns Hopkins
Science Review

around
Baltimore
they always
keep an
eye on

W A A M
TELEVISION

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

SUBSCRIPTION TV

(Continued from page 41)

companies (who wouldn't release pictures to him until they felt the breath of the Department of Justice on their necks) the test was conducted during the first three months of 1951. Armed with the results of the test and further technical developments (more about this later), McDonald filed with the FCC for permission to put Phonevision on a commercial basis.

The project was not without backing from broadcasters. A radio station operator in Billings, Montana, wrote to Zenith, "I am keenly interested in the subject of Phonevision since I believe it's the means by which we can bring television to markets like Billings. It is the only answer to monopoly of visual entertainment, and we are asking you to tell us what we should do to help your Phonevision project."

From Jacksonville, N. C., came word from another radio man, "I think that in Phonevision, we smaller markets have an opportunity to render a service and make a living."

Zenith's two leading competitors, Telemeter and Skiatron, are in the test stage and may be expected to petition FCC soon, Skiatron within 30 days.

Despite the tendency of broadcasters to ignore the fee TVers, heavy pressure is being brought to bear from outside the industry. Sports promoters are among the most vociferous detractors of the present system.

Major league baseball operators blame television for two calamities facing them. Dwindling gate receipts (particularly in bleacher admissions, which are the backbone of season-after-season interest) are not compensated for completely by the sums paid by beer and cigarette companies who sponsor the telecasts. More important in the long run to the baseball operators is the fact that the minor leagues are being wiped out little by little. Minor league magnates cry that fans who supported them for many years are no longer willing to plunk their cash down to see Newark play when they can sit home, or in some neighborhood ginmill, and watch the Yankees go to town on their American League opponents. Eventually, this fan philosophy comes back to bite the Majors because they depend upon financially healthy minor leagues to supply talent for the Majors.

Baseball moguls see visions of fee

TV bringing in fabulous sums to support all the leagues and consider the all-time attendance record of 20,972,601 fans in 1948 to be just a drop in the bucket compared with the receipts possible from a vast pay-as-you-see-TV audience. The major leagues are committed to commercial TV through the 1953 season. After that, watch out!

Pigskin promoters are in the same boat. The National Collegiate Athletic Association got in hot water with football fans and the Government because of its experimental restrictions and blackouts of college football last year. NCAA's lament closely parallels that of the baseball operators. "Who's going to pay to see Yipsilanti U. get its brains knocked out when they can sit at home and watch Notre Dame toss in one platoon of players after another." Most colleges and many high schools depend upon football (and basketball) receipts to pay for their entire athletic programs, build and fill giant stadiums, and often provide funds for athletic scholarships.

Says the NCAA, ". . . the Committee's faith in the potentialities of pay-as-you-see television has not been diminished by its slow progress to date. It should be carefully noted that before too long there will be 35,000,000 television sets in the hands of the public (NBC estimates) and that an event that can command just 5% of these sets at \$1.00 apiece would bring in almost two million dollars a week and would constitute a substantial subsidy to all NCAA members in the conduct of their athletic and physical training programs . . . the Committee recommends full cooperation to Phonevision, Skiatron and like developments."

High schools, whose games no longer draw the fans, find themselves having to call upon municipalities for additional operational funds; this practice does nothing to cheer the people who must ante up additional taxes.

The National Football League is now facing court action by the Government for attempting to restrict the televising of professional "home" games.

So the football financiers see eye to eye with the baseball operators: "We don't care whether the fan sits in the stadium or at home—as long as he pays for the fun of watching our teams."

That many fans would be willing to pay for the pleasure of viewing at home was proved by a poll conducted by the *Minneapolis Tribune*. Of TV

YOU CAN GO "LIVE" with SPOT PROGRAM TELEVISION

Spotted across the country are certain *live*, station-produced TV shows with strong claims on any advertising budget. For product tests . . . for getting your feet wet in television . . . for solving localized sales problems — these shows can't be beat.

These station-produced programs come in all types and sizes: variety, drama, homemaker, juvenile, sports and news, participations, etc. Their names may or may not be familiar to you. Some have ratings that seem stratospheric; others have ratings considerably more earth-bound. But they all have one feature in common: **They sell their heads off for the sponsor.** For they're planned that way, by people who know the local audience best.



These local *live* shows are just one more facet of the many different advantages of Spot Program television. All the exciting opportunities in Spot Program advertising are detailed in a new Katz presentation. Your Katz representative will be pleased to arrange a convenient meeting to show it to advertising, selling, or agency executives.

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

19 MAY 1952

75

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,281
FM	348
TV	105
Short-Wave	4
Canada	150

**TOTAL BMI
LICENSEES . . . 2911***

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

**As of May 12, 1952*

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

WOW-TV

leads the way in Midwest Television

- ★ WOW-TV serves one of the fastest growing TV markets in the United States.
- ★ Every day an average of 125 families is added to the WOW-TV audience.
- ★ Present total now well over 123,000 sets!
- ★ Low-cost, high-rated participations now available.

Wire or telephone your nearest
John Blair-TV office or Fred
Ebener, Sales Manager.

WEbster 3400

WOW-TV

Channel Six
A MEREDITH STATION

O M A H A

FRANK FOGARTY, General Manager

owners asked if they'd be willing to pay to see "football, boxing, basketball and other sports" on their home sets, 50% said yes; 5% yes, if it didn't cost too much; 43%, no; 2% were undecided.

Fiercest opposition to subscription TV planners comes from the movie theater owners. These exhibitors estimated that from 25% to 90% of their theaters would be shut down if Hollywood pictures were sold freely to TV. They have hopes of using TV for their own purposes: to supplement their film fare with super attractions such as the Radio City Music Hall's Christmas Show or Judy Garland's Palace act via big-screen theater TV. The thought of movie-lovers sitting at home and watching first-run movies makes the exhibitors choke on their pop corn.

The sports arena owners, a little wistfully, dream of monopolizing top boxing attractions on big-screen TV over an all-arena hookup. Their appeals to the International Boxing Club, whose control now surpasses the tight clutch of Mike Jacobs, have gotten the slippery response, "The IBC is for anything that helps the game. Whether it's radio, TV, theater-TV, movies, or subscription-TV—we're for it if it makes the fan happier, the boxer richer, and gives the promoter an even break."

Yet despite opposition, the fee TVers are plunging ahead. Three companies are working out in the open. RCA is known to be working on a similar device, but is keeping it under wraps for the time being.

Zenith didn't start on the ground floor—they started in the basement. It was on September 24, 1931 that Gene McDonald proposed to the members of the Radio Manufacturers' Association that they jointly sponsor and develop a system of subscription television. He got a very chilly reception from the group, but put Zenith engineers to work on a system of transmitting a television signal over telephone wires.

Technical problems plagued the project, and even the renowned A. T. & T. laboratories considered the task a "waste of time." Zenith war contracts for a TV proximity fuse brought McDonald into contact with Dr. Alexander Ellett, an electronics wizard working for the Office of Scientific Research and Development. As soon as Ellett could free himself from Govern-

ment shackles, he hooked up with Zenith. He soon discarded the hope of transmitting the entire TV signal through phone wires. The first Zenith patents were issued on the basis of a system which sent 100% of the image over the air—plus an impulse which scrambled the picture. An additional 1% signal—on a random pattern which added to, then subtracted from, the air-sent image—was transmitted over the telephone wire to unscramble the image on the screen. In fact, so little of the telephone wire's capacity was used that normal usage of the phone was possible without interference to either the television set or phone conversations.

★ ★ ★ ★ ★ ★ ★ ★

"Some statistics show that actually the dynamic American culture has taken television in its stride. We do know that television has made an unparalleled impact upon the harried, hurried lives of our people."

WILLARD E. WALBRIDGE
Mgr., WJ-TV, Detroit

★ ★ ★ ★ ★ ★ ★ ★

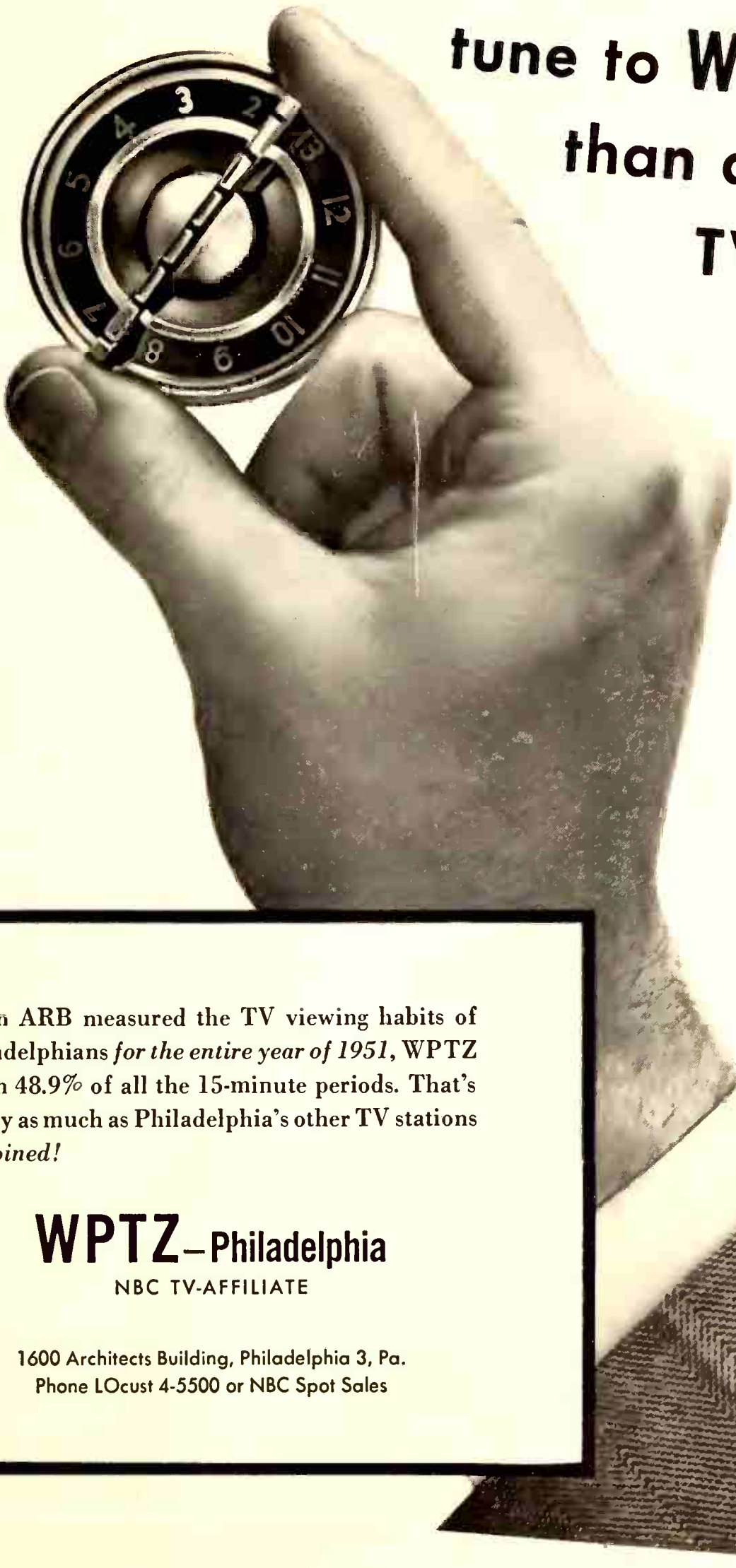
After a good deal of wrangling, Zenith obtained permission from FCC for a 90-day test period in Chicago. National Opinion Research Center of the University of Chicago earmarked a 300-family sample, and Phonevision equipment was installed. During the test period, 90 feature pictures (all of which had been generally released in 1948 or earlier) were presented over the test channel.

Each family had the choice, three times a day, of any of the four "free" channels or the Phonevision channel, which charged a fee of \$1.00 per family for each picture accepted. Families indicated their desire to see the feature by calling the Phonevision operator, who then sent the unscrambling signal over the phone circuit.

Even hardened movie exhibitors were shocked by the tabulations at the end of the test. On the average, each family patronized Phonevision 1.75 times per week, which is about 3½ times their average attendance at motion picture theaters. More eye-opening was the finding that 82% of the actual Phonevision audience was made up of people who had not seen the pictures during their first, second, or third runs in theaters; 75% of the possible Phonevision audience had failed to see them during theater runs.

These figures showed the motion picture industry that an untapped audi-

In Philadelphia more people
tune to **WPTZ**
than any other
TV Station



When ARB measured the TV viewing habits of Philadelphians *for the entire year of 1951*, WPTZ led in 48.9% of all the 15-minute periods. That's nearly as much as Philadelphia's other TV stations combined!

WPTZ—Philadelphia
NBC TV-AFFILIATE

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

The Freeze Is Off!

which gives you a sort of hunting license for a TV grant.

It's open season also on personnel to help get your station under way, to assist with the myriad details involved. This is big game Takes a rifle, not a shotgun.

Somewhere in your basic scheme there's room for a man of all work. An eager beaver who has been in touch with all phases of Broadcasting and TV since its inception. You'll need network contacts, agency contacts, commercial know-how, and a sound outlook on the salability of your original tentative program format.

You'll want a man who knows how to get along with a minimum of new help—and a man who can judge the applicants and assist in hiring.

Of course there's the matter of rate structure, too.

No one person will know all the answers. But a fellow with a flair for detail, and a fundamental grounding in the broadcast business can take a tremendous load off your shoulders just by following through intelligently.

I know just the fellow you're looking for. In his thirties, twelve years in radio and the past two years exclusively in TV. Familiar with station operation, strong in selling; a steady family man, now looking for a place to settle and become part of your permanent management group. Although he's employed in a secure job, he's a bit cramped. Needs a challenge. You can get him for \$15,000 to start, or with a profit-sharing arrangement.

Write.

Box 15

SPONSOR

510 Madison Ave., N. Y.

ence of tremendous proportions was available to them. Many producers began to reconsider the countless pictures they were carrying in their vaults at an inventory value of \$1 each.

"If Phonevision were available today in Los Angeles, and television set owners patronized it at the same rate as the Chicago test families, the station showing a movie from 9:30 to 11:00 p.m. would net three times as much as the gross time charge of all Los Angeles television stations combined," says Zenith v.p. Henry C. Bonfig.

Zenith has since overcome possible objections to their use of telephone wires by devising alternative systems which utilize electric light wires or the airwaves to convey a signal containing the "decoding" information. They offered to demonstrate these alternative systems to the FCC in their recently filed petition to put Phonevision into commercial operation.

Of interest to broadcasters is Zenith's claim that Phonevision equipment needed to supplement existing facilities will cost only \$3,000.

Skiatron Electronics & Television Corporation of New York is busily promoting Subscriber-Vision. This system utilizes a scrambling code at the transmitting end and a de-scrambler at the receiver.

An early development of this outfit used a coded punchcard similar to an IBM card. This system didn't work out too well because it was fairly easy for non-subscribers to duplicate the code card. Subscriber-Vision's present system uses a translucent card on which a circuit is printed in metallic ink.

Skiatron demonstrated the system to the FCC almost a year ago and is expected to petition the Commission within the next 30 days for permission to start a 90-day, full-scale commercial test of it in New York City in September. They plan to use 300 families for their tests and to utilize the facilities of WOR-TV.

Subscriber-Vision hopes to offer subscribers a variety of subscription plans, ranging from single-event cards to yearly rates. Subscribers would have their cards changed by mail once a week, or once a month, whichever is more practical, and be billed on a weekly, bi-weekly, monthly, or annual basis. The code has so many conceivable variations that it will be possible to sell cards good for only a single

event at newsstands or other public places.

Skiatron's president, Arthur Levey, recently announced that Jack Poppele, who retains his position as vice president and chief engineer of WOR-TV, is lending his know-how as a member of the Board.

International Telemeter Corporation of Los Angeles claims to have the only true pay-as-you-see system. It was conceived and developed by David Loew and Carl Leserman, but a 50% interest in the company was soon purchased by Paramount Pictures (an out-

★ ★ ★ ★ ★ ★ ★ ★
"We know that the people who own television sets are a different kind of people than those who don't—they're younger, they have more children, their income is higher, and they are better educated. We should expect big differences in behavior pattern from such widely different groups."

WILLIAM E. STEERS
Vice Pres. & Sec'y.

Doherty, Clifford & Shenfield

★ ★ ★ ★ ★ ★ ★ ★
fit that can read handwriting on the wall as well as anybody).

Telemeter conducted its first tests via KTLA during non-commercial hours and claims that the tests were so successful that Telemeter is ready to go into operation.

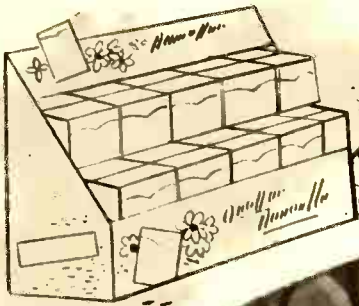
Toward that end, Telemeter plans a unique operation in Palm Springs, California. This program, scheduled to be in operation by October 1952, calls for setting up a community antenna in Palm Springs, a city which has never had TV, and has only one local radio station. Because of surrounding mountains, reception from outside the immediate vicinity has never been too good.

With the community antenna atop a nearby mountain, all seven TV stations from Los Angeles will be within reach. From this antenna, Telemeter plans to pipe the programs to TV set owners via direct wires. Installation costs of the wiring should be between \$150-200, plus a \$2-3 per month service charge. Through this plan, Telemeter hopes to see 2,500 TV sets in operation within three months.

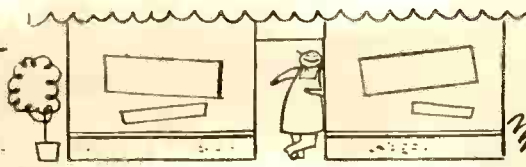
RIGHT the first time! TV
film spots by **TELEFILM Inc.**
Hollywood (28) Calif. since 1938

ANOTHER

Merchandising LOS ANGELES TV HEADLINER!



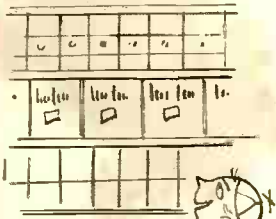
STORE DISPLAYS



WINDOW DISPLAYS



SPECIAL PROMOTIONS AND DEMONSTRATIONS



PREFERRED SHELF POSITION

"Foods for Thought"

with **BETTY HOYT** and guests

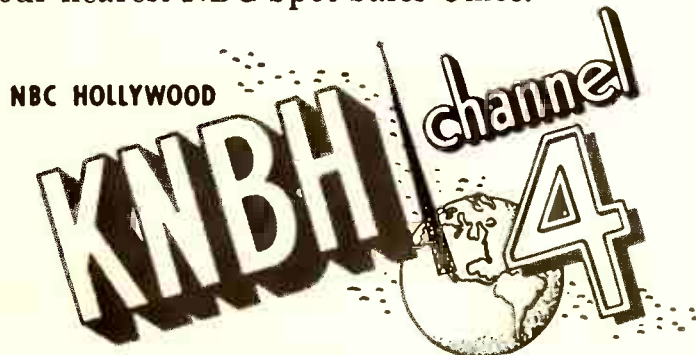


TIE-IN STORE ADS

AN OUTSTANDING
FOOD
MERCHANDISING
PROGRAM
FOR SELLING
THE BILLION-DOLLAR
SOUTHERN
CALIFORNIA
FOOD MARKET

Here's the kind of TV show food advertisers dream about — and the wise ones take advantage of! Results prove it's the kind of show Southern California homemakers like, too. Betty Hoyt gives up-to-the-minute market news... the best buys of the day... menu ideas, etc. Each day the "best buys" come from a different grocery company. A rotating plan gives all markets a chance: supers, small chains, independents. What's more, Betty Hoyt and her staff work right with these stores... arrange for shelf and stack displays and get other point-of-sale merchandising aids. Tie-in grocers' ads feature TV specials. Spots are available on "Foods for Thought" *at the moment!* Time: 3:00 to 3:30, Monday thru Friday. For full details, contact KNBH, Hollywood, or your nearest NBC Spot Sales Office.

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



At that point, phase two of the plan is scheduled to start. Using a closed circuit. Telemeter expects to send top-grade movies from a local movie palace, and special events such as a rodeo or high school football game over Channel 6 (which no one is now using) into the homes of Telemeter subscribers. The programs over this channel will be in direct competition with the "free" programs and should give a good indication of public preference and willingness to pay for special programs.

The unique feature of this system is that the unscrambling device is acti-

vated by inserting a specified number of coins in the Telemeter coinbox. Use of the coinbox gives this outfit basis for its claim to be "The *only* pay-as-you-see method of subscription TV."

Telemeter contemplates a monthly collection system under which company agents will remove coin boxes and an electronic tape from the receivers. This electronic tape will show just which programs were paid for so that the money can be divided among the movie people, sports promoters, station operators, etc., in the proper proportion.

A good many more people than just those connected with Telemeter will be watching this campaign closely. Typical of the Hollywood brand of thinking involved is the selection of Palm Springs for the experiment. Not only is the city ideally located for technical reasons, but practically any story date-lined Palm Springs gets heavy newspaper play.

As might be expected, the proponents of each system claim to have found weaknesses in their rival's. One of Telemeter's opponents claims to have unscrambled the supposedly fool-proof device with a few dollars' worth of equipment and some scientific know-how. Other objections raised by detractor are that "an army of people will be necessary to empty the coin boxes monthly, and people don't like strangers walking into their homes to fool with their TV sets"; "just don't let boys with screwdrivers near gadgets that contain coins"; ". . . and don't forget how those college boys froze ice in the shape of quarters and fooled the telephone company."

On the opposite side, the coin-operators claim that entertainment has never been sold successfully to the masses on other than a cash-on-the-barrel basis. Also, Telemeter claims to have a simple system which does not require the use of land lines coming into the house other than those used to power the TV set for normal operation.

Actually, there is no reason why the three proposed systems cannot exist side by side with the currently used programming. Numerous financial and technical problems remain to be solved. Also, the public will have to be sold on the idea that a TV set is like an automobile—you have to buy your own gas if you want to see the most beautiful sights.

The fee TVers are picking up a wide assortment of friends along their rocky way. Educators see the system as an ideal way to disseminate a host of educational material to a vast audience at a reasonable cost. Many colleges, now just able to keep their heads above water, believe this may be their way out of financial troubles. Despite the refusal of the FCC to permit educators to use part of the time on their "reserved" channels for commercial ventures, the pedagogic fraternity look to fee TV as a possible source of the funds they will need to make educational channels a reality. This may



New Buying Cycle in Kansas

Wheat isn't the only cash crop of Kansas farmers. Waiting for sale on their farms are cattle valued at \$742,311,000.00.* Along with oil, poultry, hogs, eggs, and dairy products, beef is just one of many sources of diversified, year-round income that WIBW listeners consider "spendable".

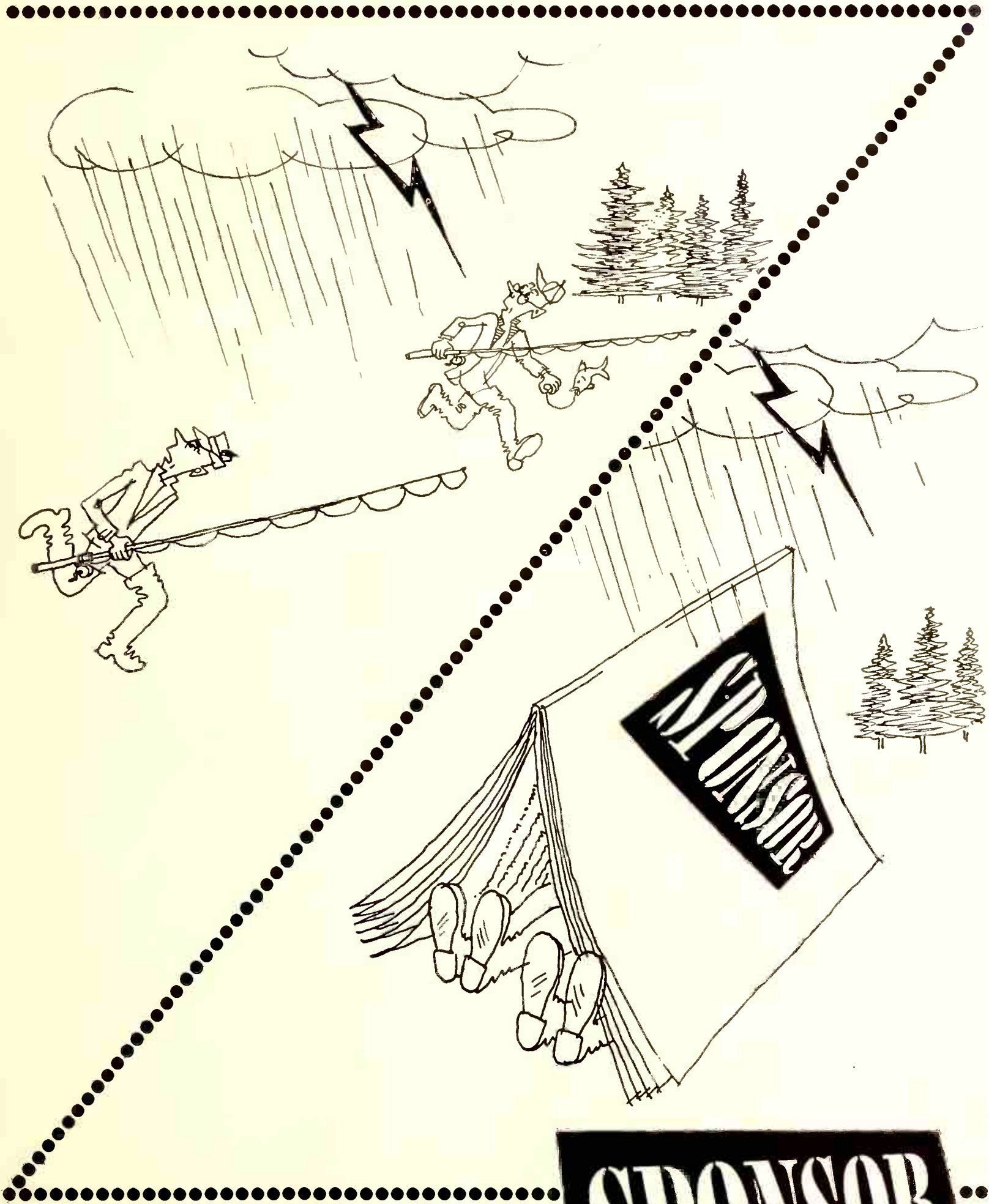
The surest, fastest way for you to get an above-average share of this steady flow of dollars is to use WIBW. Because we're THE FARM Station for Kansas and adjoining states, we have the full confidence of farm families . . . a confidence that's proved by RESULTS FOR WIBW ADVERTISERS.

WIBW

Serving and Selling
"THE MAGIC CIRCLE"

Rep.: Copper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

* USDA—Jan., 1952



Shortest distance between buyer and seller

... pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.

SPONSOR
For buyers of broadcast advertising

New Advertest Daytime Radio Study Finds Radio Equally Strong in TV and Non-TV Homes

Also finds that: More radios than TV sets were purchased by New York area families during 1951; Over 70% of all homes have two or more working radios—over 37% have three or more working radios; Over 54% of all families have automobiles with working radios; Over 50% of all homes have radios in Living Room, Kitchen, Bedroom.

An accurate and complete picture of radio ownership, and daytime radio listening, (Monday-Friday), is reported in the first study of "The Radio Audience of Today," a quarterly research report published by Advertest Research. The initial study, released to clients during the first week of March, 1952, is based on 1036 family interviews conducted throughout the New York Metropolitan area.

It was found that 68% of all homes had a TV set plus a radio, 30.6% had radio only, and 1.4% were without a working radio. All information in the report is broken down into three groups; Radio only homes, TV homes and Total homes.

The study shows that TV homes have an average of 2.52 working radios while Radio only homes average 1.97. It was found that 70.7% of all homes have two or more working radios.

More TV homes were found to have three or more radios; in total 37.2% of all homes have three or more working radios.

More radios than TV sets were purchased by these families during 1951. About 17% of all families purchased one or more radios during 1951, while about 14% purchased TV (either original or replacement). An average of one radio was purchased for every 5 homes, while an average of one TV set was purchased for every 7 homes. Further analysis showed that 3 out of every 4 radios purchased were for use as additional sets in the home, rather than merely as replacements for broken radio sets.

Over 54% of all families were found to have at least one car equipped with a working radio. It was also found that 83% of all cars owned were equipped with working radios.

The living room still serves as the major location for working radios, although in TV homes it has only a slight lead over Kitchen and Bedrooms (See Chart I).

Chart I—Location of Working Radios in New York Area Homes
(Showing the percentage of homes having at least one working radio in the indicated room)

BEDROOMS	55.6%	MISC. ROOMS	23.5%	NOTE: "Miscellaneous Rooms" includes such rooms as Dining Room, Den, Basement, Porch, etc.
KITCHEN	55.4%	LIVING ROOM	70.0%	

During the morning (6 a.m.-12 noon) the Kitchen radio is used most in TV homes, and the Living Room radio is used most in Radio only homes. In total over 40% of all homes report that the Kitchen radio is the one used most during the morning hours. (See Chart II).

During the afternoon (12 noon-6 p.m.) the patterns remain about the same. In total, however, 27% report greatest usage of the Kitchen radio, while 25% report greatest usage of the Living Room radio. (See Chart III).

This study also showed that during the average weekday hour (6 a.m.-6 p.m.) 31% of TV homes use a radio, and 36% of radio only homes use a radio. The average TV family devotes a total of 4 hours and 20 minutes to daytime radio listening, (at home), while the average Radio only family devotes 4 hours and 34 minutes.

Music and News lead as the favorite types of daytime radio programs in both TV and Radio only homes.

**Chart II—Radio Used Most
6 a.m.-12 Noon**

	Radio-TV Homes	Radio Only Homes
KITCHEN	49.2%	29.0%
LIVING ROOM	25.6%	36.3%
BEDROOM	12.3%	12.9%
MISC.	4.3%	6.3%
NONE	8.6%	15.5%

**Chart III—Radio Used Most
12 Noon-6 p.m.**

	Radio-TV Homes	Radio Only Homes
KITCHEN	31.7%	16.7%
LIVING ROOM	22.6%	31.2%
BEDROOM	6.2%	10.1%
MISC.	4.1%	3.8%
NONE	35.5%	38.2%

This initial study of "The Radio Audience of Today" will be followed with subsequent studies on summertime radio listening, nighttime radio listening, weekend radio listening, etc.

The complete study, details of which are covered here, is available on a single copy or subscription basis from the Radio Section of Advertest Research.*

**ADVERTEST RESEARCH, 90 Bayard St.
New Brunswick, N. J. Charter 7-1564**

*Vol. 1, No. 1, *The Radio Audience of Today*, March, 1952 "Daytime Radio," 35pp.

well turn out to be the field in which fee TV gets its first mass trial.

Another group who can be depended upon to back up the subscription zealots is the one composed of providers of various cultural activities which fall in the "high brow" category. Debt-ridden philharmonic orchestras and concert groups have visions of black ink on their books if fee TV can fulfill its potentials. The Metropolitan Opera Company of New York, which seems to get deeper into hock each year, usually plays to capacity audiences but can't "get off the nut." The Met production of *Aida* is almost as spectacular as *Quo Vadis*, but they have no way of collecting the vast funds which could make the production a financial success.

According to NBC-TV Research, Arturo Toscanini's NBC concerts have drawn as many as 3,500,000 viewers and *Amahl and the Night Visitors* drew an audience of 5,000,000. Programs such as these are all too few to suit the so-called minority group who thrive on this type of programming. Fee TV could provide the greenbacks necessary to make these too-rare events a regular fare.

The same reasoning holds true for the legitimate stage enthusiasts. This group has been mighty vocal in its wails about the decline in the number of Broadway productions each season. The zooming costs of production have frightened off all but the hardest "angels." Here again fee TV offers the backers a chance to recoup their entire production costs in a single night's performance and to make their profits via regular runs supported by those people who insist on seeing their shows "in the flesh." Truly fine plays and musicals would still continue to draw large audiences at lowered box-office prices, which would be made possible by the single showing on a coast-to-coast hookup of fee TVers. This dissemination of formerly limited entertainment would have culturally far-reaching effects.

Millard Faught sees another use of fee TV. Charitable organizations such as Red Cross and March of Dimes could produce an annual extravaganza for TV subscribers which might draw as much as \$50,000,000 from a single telecast. This would be actual money—not pledges which often fail to materialize after a viewer's enthusiasm wanes.

COST-PER-1,000 BUYING

(Continued from page 34)

the huge Lever spot operations. Despite much grumbling from many station reps, the formula isn't bad.

Lever did not invent the idea of buying spot radio and TV on a "Cost-per" yardstick. However, a fractional percentage of irate reps and station managers seem to think so. Two factors have caused this misconception: (1) a growing number of advertisers are using the Cost-per-M formula, and are not always using it wisely, and (2) since Lever has been much in the trade news lately with its application of this formula, many of the broadcasters and reps who are suffering under the general misuse having been pointing the accusing finger at Lever House for "having started the whole thing."

Oddly enough, it isn't so. General Mills, Procter & Gamble, Sterling Drug, American Chicle, American Home Products, Colgate-Palmolive-Peet, Dolcin and several others have long since used the Cost-per-M method widely in their spot timebuying. These advertisers are usually much more strict about the adherence to it than is Lever Brothers—and their usage of the formula often dates back to 1945.

The trouble, admen feel, lies with the recent users of the method. A lot of them do something with the results of their slide rule figuring that the older Cost-per-M users—including Lever—do not. They compare radio or TV Costs-per-M with those of other local-level ad media, particularly the costs of newspapers.

As will be pointed out in this report, the usual formula used in calculating local radio and TV Costs-per-M hardly gives a true picture of relative value when matched against the circulation-divided-by-cost figures of newspapers. What wise users of this yardstick do, primarily, is use it as a measure of simple efficiency within the framework of spot broadcast advertising, and only when the Costs-per-M are calculated from the *same* set of ratings. SPONSOR feels that a summary of the step-by-step methods generally used by agencies and advertisers in arriving at local radio-TV "Costs-per" will go far in explaining how this formula works out. At the same time, it will help reveal many of the shortcomings and limitations of this system, both in determining relative value of availabilities and in comparing broadcast advertis-

ing with other advertising buys:

1. Over-all:

In general, agencies figure local radio Cost-per-M by taking whatever local ratings are available (Nielsen in a few special cases; mostly it's Hooper and Pulse) and projecting them against an "updated" version of 50% BMB coverage figures. TV Cost-per-M is figured in much the same way, measuring ratings (Pulse, Hooper, Nielsen, Trendex, etc.) against the station's TV coverage area.

2. Programs:

In figuring the formula for programs, specific ratings are measured against the coverage for radio and TV. This includes "blocks" of local programs, participations within programs, and other longer segments.

3. Announcements:

In figuring announcements-between-programs, 30-second breaks and 20-second breaks, the Cost-per-M of the program *before* the slot is added to the Cost-per-M of the program *after* the

No. 34 OF A SERIES



GUY HECKER In Runs A Game*, WHEC In Rochester Radio!

**LONG TIME
RECORD FOR
LEADERSHIP!**

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

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

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

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

Station on 'til sunset only

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

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

BUY WHERE THEY'RE LISTENING: —

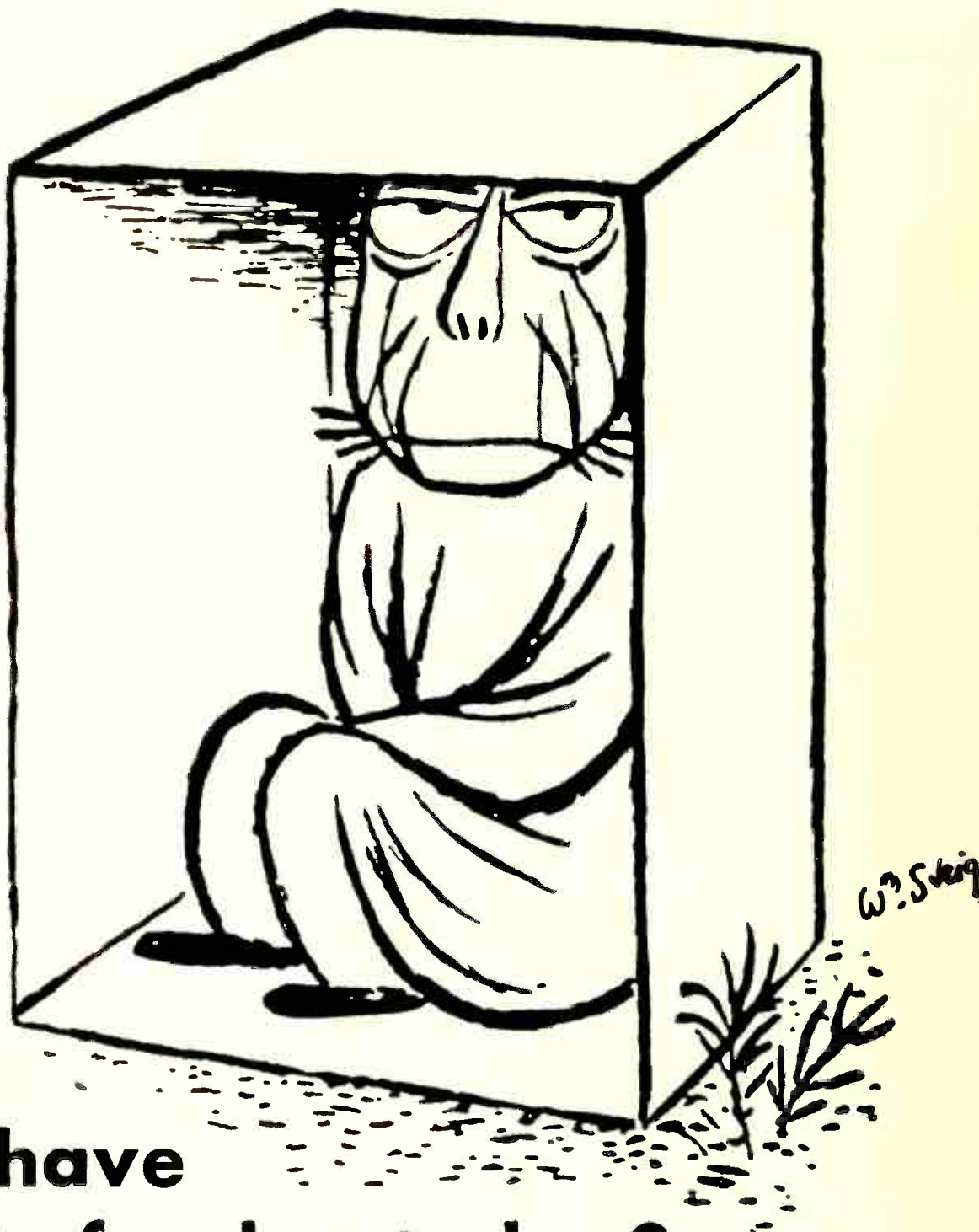


WHEC



of Rochester
NEW YORK
5,000 WATTS

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



Did you have this kind of a day, today?

Well, don't shoot your customers, friend.

Maybe it's something *you* forgot. If you're still trying to sell unknown, untested and unproved merchandise, you're bucking a mighty strong tide of customer preference—and it's no surprise when the days get tougher and more aggravating.

After all, your customers have learned to buy by brand. They insist on the labels they know, the products they can trust, the merchandise they've seen in magazine after magazine and newspaper after newspaper. And they just won't take substitutes.

**Give your customers what they ask for—
it's bad business to substitute**

That's why you make your business stronger when you keep the force of *famous brand names* behind your selling. Let your customers know they can get from *you* the brands they know and want. Why be content—or expect them to be content—with anything less?

The preference for familiar brands is 8 to 1. That's a big ratio in any market—especially important when conditions get tight. Now figure that all up in profits—and you'll see why it pays to stock the big brands!

Brand Names Foundation

INCORPORATED

A non-profit educational foundation

37 WEST 57 STREET, NEW YORK 19, N. Y.

slot. The result is divided by two for an "average" for the minute-or-less time slot.

As the preceding three points show, there's nothing terribly complicated about the process. But the dangers other, less-well-informed clients face in using this same formula were called to SPONSOR's attention by several researchers and broadcasters, particularly radio men. Here are some of the more appropriate comments:

An agency research director:

"There's a basic weakness in this formula which lies in the type of ratings and methods of coverage figuring used. There are only a few radio areas—like New York, Pittsburgh, Chicago, Cincinnati and Los Angeles, plus a few special station areas where the station has done its own study in the entire areas—where you get accurate projectable ratings. Then, since there have been so many changes in the old BMB, even a carefully updated BMB will be inaccurate."

A leading station rep, with several key farm stations on his list:

"The 'Cost-per-M' formula often short-changes radio in many ways. First, the use of TV-deflated radio ratings in a city area as a measure for what is true of a station's entire coverage area is a false premise. A big radio station will shoot its signal considerably beyond the TV umbrella.

"Secondly, in both TV areas and non-TV areas, what is true of in-city listening—as shown generally in Hooper, and Pulse—is not true of rural listening to a strong radio station. For instance, it would be a crime to project the in-city Hooper of a farm newscast as the true listening picture for both city and rural dwellers."

An executive of the A. C. Nielsen Company:

"The key to working out local-level costs in terms of how many thousand homes you're reaching with a program is in having a *projectable* area rating to work with, plus accurate coverage data. Then, you will have a useful yardstick to evaluate program expenditures. Also, your ratings should not only be projectable, but should be on a minute-by-minute basis to evaluate properly the shorter lengths (spot announcements, breaks, etc.) and to select the best portion of local participation programs."

The research director of a big station representative:

"If all major spot radio-TV clients followed the current trend toward using Cost-per-1,000 as the big 'judgment of value'—and used the current methods for figuring these costs—we'd have a real mess on our hands.

"There would be a battle to buy time on big stations with the strongest network affiliations. And, many a good buy on a small station, or a station with a predominantly rural audience, or an independent station would be passed over. It's easy to lose sight of the fact that many stations derive 'extra' value not shown by Costs-per-M, from the merchandising they do for accounts, and in the frequently intense listener loyalty to various local performers which pays off at retail counters. Costs-per-M also don't show the correct audience compositions.

"These are all important timebuying concepts—and to lose sight of them for the sake of a standardized formula would be a big mistake in getting good value in spot radio and television."

An executive of C. E. Hooper:

"We make no claim that our city Hooperatings are projectable to an entire station listening area, particularly that of a big radio station. It's true that our ratings hold up pretty well for smaller, 250-watt radio stations whose coverage is close to our telephone area anyway. Projecting our ratings against TV area, because of their limited line-of-sight coverage patterns, is even more valid.

"But, we do not encourage a blind, over-all projection of our ratings, unless a special study has been done. Such a study would involve planting listener diaries both in city and in rural areas, and working out a 'checking factor' to balance or increase the telephone ratings. However, these rating studies are expensive, and few stations have set them up."

Dr. Sydney Roslow of The Pulse:

"Our ratings for individual markets, covering radio and TV, go out beyond the usual telephone coincidental areas. But, we don't encourage their use as a 'master yardstick' in finding local Costs-per-1,000.

"And, even when such costs are being calculated with Pulse area studies—such as those we've made for WHAM (Rochester), KMA (Shenandoah), and WOW (Omaha)—they're still only the first big step in timebuying. They're not the whole answer by any means, since they overlook too many other factors of audience composition, size of total audience, distribution of product being sold, etc.

"There are cases in radio and TV where a local program with a higher Cost-per-M will draw better sales responses for a client than another program with a lower Cost-per-M. Judg-

In Boston

ZIPPY STARCH

through

JOHN C. DOWD, INC.

Buys

WHDH

50,000 WATTS

through **John Blair & Co.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

ing these programs at the agency time-buying level calls for the application of a good deal of experience, not the application of formulas.

"We at The Pulse are aware that a growing number of radio-TV spot clients are buying spot radio and television on a formula basis, often looking to major advertisers and the big soap firms as an example. But, we can only urge that the Cost-per-M yardstick be used cautiously, particularly in evaluating short lengths like station breaks where a Cost-per-M can be truly misleading."

Another station rep salesman:

"Buying an ad agency is putting a Cost-per-1,000 against all kinds of spot radio and TV buys, isn't this merely 'experting' by clerical help? Doesn't the trained timebuyer—whose experience is the result of many years of dealing with the business—look just as much a beginner?"

"Buying 'by the book' will eventually eliminate the real know-how in time-buying, unless the ultimate decisions are made by men truly familiar with the problems of spot buying. Such men are needed both in the client's adver-

tising department, and in advertising agencies.

"Until then, agencies will be increasingly bombarded with client questions such as 'Why didn't you buy this time slot since it has a lower Cost-per-1,000 than the one you *did* buy?' And, unless the client has more sense, or the agency keeps its head, both are likely to fall back on the Cost-per-M measure as being the best—and often only—way to conduct spot campaigns."

A leading agency timebuyer:

"Account executives and clients are, more and more, insisting that I give them Cost-per-M figures on all kinds of purchases. I do my best, I argue, I plead—but they insist.

"What worries me a lot is the common method used to figure the Cost-per-M of 30-second station breaks. The business of adding the 'before' and 'after' figures and dividing for an average holds up only when *both* primary program figures are pretty well balanced.

"For example suppose you have a weak program followed by a strong one, or vice versa. There are then so many people tuning in from other stations, or tuning out to another station, that the 'average' is false. There's just too much traffic going on, too much dial-twisting for it to be accurate. In a case like this, the use of a formula can be dangerous or misleading. You still have to rely on good common sense."

SPONSOR considers that the various cautions pointed out above should be carefully considered by clients and agencies who have recently concluded that buying local-level spot radio-TV on a Cost-per-M formula is the answer to all their worries. Also, sponsors should note the box on page 34, before comparing these with other media.

However, many industry leaders today feel that Cost-per-M buying—despite its current problems and limitations—is a healthy sign. Stations, which used to coast along with the "Sold Out" flag flying on their towers, are beginning to be much more aggressive in the research field.

A growing number of them are inaugurating their own "area studies" in order to aid agencies and advertisers who like to buy on a "Cost-per" basis.

Example: WOW, Omaha, recently completed a 50-county survey, in conjunction with Pulse, which involved

Radio Still Dominates THIS RICH MARKET

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

30 Years on the Air



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

8,000 separate interviews. This study was then projected to a 90-county area, approximately WOW's 50% BMB. The results—when figured in terms of Cost-per-M of programs, etc., and measured against the same Cost-per-M figures a la Hooper—showed clearly that timebuyers were seriously short-changing WOW when they figured WOW's Costs-per-M on the Lever-type yardstick.

Research firms themselves, whose ratings are a key factor in the Cost-per-M controversy, are much in favor of this trend toward stepped-up station research. C. E. Hooper, veteran researcher, told SPONSOR:

"The radio reports of the future will indeed differ greatly from those of the past. Stations with broad coverage areas periodically will want a combination of area-home and area-power surveys. Stations with restricted coverage areas will periodically want city-home and city-power surveys.

"The method used here must poll every set in the home. Radios not in the home or car are next to impossible to survey accurately, and their use is fractional compared with either home or car listening. Car radio set use is currently higher, incidentally, than we ever discovered home radio to be during daytime hours."

When area studies for practically every radio and radio-TV market are completed, research men agree, widespread Cost-per-M buying at the local level will be much more valid.

Until then, they warn, sponsors and agencies must proceed with caution. The indiscriminate use of the Cost-per-M yardstick today, or the growing practice of letting it overshadow older and more reliable considerations, can lead to money wasted—rather than money saved—in spot buying. ★★

ROUNDUP

(Continued from page 53)

have something of lasting appeal. The 20-second BVD commercial was produced by Screen Gems, Inc. in 1948. From 1948 through 1950, the dancing and singing figures of B., V. and D. amused and informed video viewers from coast to coast. Last year the commercial was dropped, but viewers began writing in and columnists started inquiring: "What ever happened to the BVD commercial?" So, B., V. and D. has been restored to TV; at the moment only to WCBS-TV, New York, on Wednesday nights, but, agency Hirshon-Garfield, plans to place it again on other TV stations around the country.

* * *

WLW-Television, Cincinnati, recently announced the formation of a new Client Service Department to be headed by Frederic Gregg. According to R. E. Dunville, president of the Crosley Broadcasting Corporation (owner of WLW), the department will be "a completely self-contained unit embracing all phases of promotion, merchandising, exploitation and related client and station activity. It will operate on a six-figure budget with a full staff of specialists." The services of the department will extend to all WLW-Television advertisers, local, regional and national.

* * *

WWJ, Detroit, is offering a new point-of-sale promotion plan to advertisers whose products are distributed through the 93 A&P stores in the Detroit area. Via this "Magic Market" plan, each participating advertiser gets one-week preferred position displays in each store, with no competing product given equal prominence at the same

time. Store managers are cooperating wholeheartedly. Backing up the displays, A&P uses announcements and a daily newscast over WWJ, while "Market Magic" advertisers are calling attention to their store promotions over the air.

* * *

Real "the-show-must-go-on" spirit was recently demonstrated by sportscaster Bob Wolff of WWDC, Washington, D. C. When he got chicken pox



some weeks ago, he didn't let it interfere with his nightly program; instead of "throwing in the towel" he used it to cover the microphone while tap-recording the show in bed each day. This was to protect WWDC engineer John Strong who came each day to bring the equipment to the quarantined house and take the recorded show back to the station.

* * *

When the little bell that announces the Good Humor man comes tinkling along the streets of Los Angeles nowadays, the children who rush out see something besides the usual over-sized pop pictured on the side of the sales car. They see a poster (11" x 17") publicizing TV programs on KNBH,

In Boston

ROBERT HALL CLOTHES

through

FRANK B. SAWDON, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

SPONSOR

For buyers of advertising

TV Map

Four full-page pages including stations by class, city, type, etc., etc. 6-pgs 120-125

Spot radio

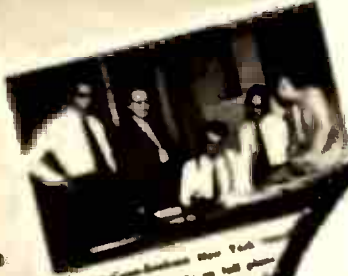
Best buys, costs, trends, programming of leading market-by-market medium page 66-100

Radio basics

14 pages of vital charts and data on the world's biggest mass medium page 107-120

Network radio

Best buys, costs, audience, programming, rates on the national net page 63-65



McIntire-Dunham Show Talk on into a bubble on fall plans. Personal, Comment, Remarks

Spot TV

Costs, trends, commercials, available on stations in 42 markets page 137-144

Network

Trends, programming, availability day



Best buys, costs, TV and a 100-TV model of moving merchandise and the time between the fall

What 24 sponsors will do this fall

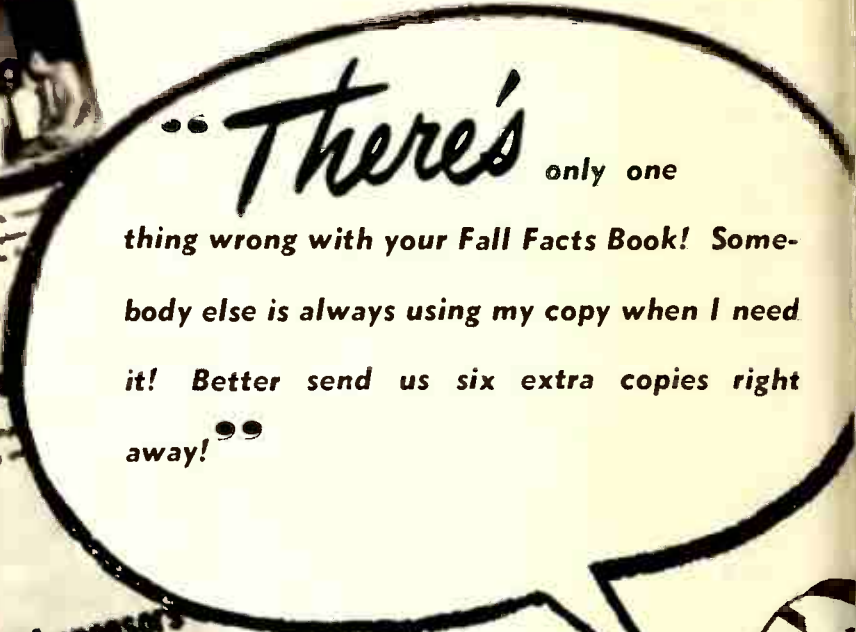
Campaigns previously reported revised and brought up-to-date page 35-37

TV Dictionary

Part four of Herb Trar's remarkable compilation of 1,000 TV terms page 146-157

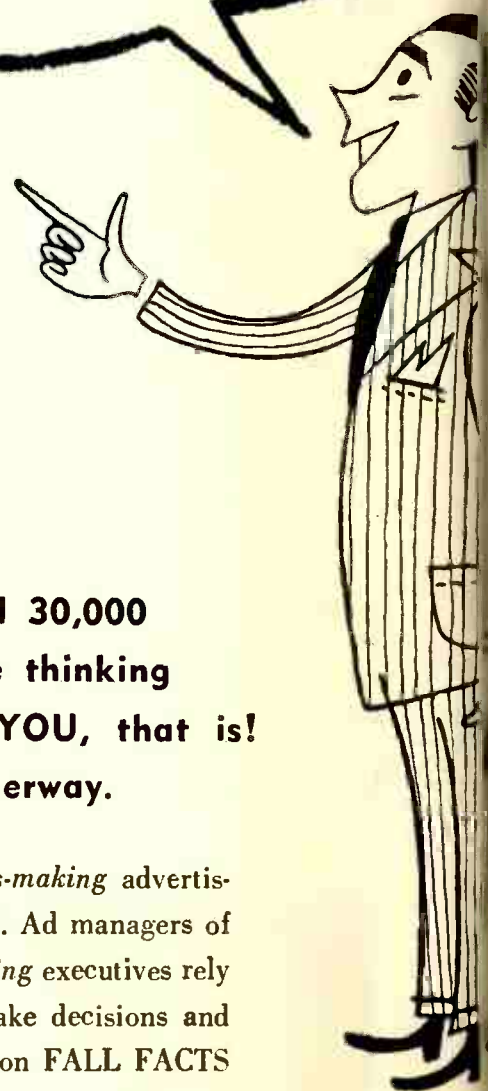
Over-all

TV advertising, statistics, materials, premiums, index page 163-180



“There’s only one

thing wrong with your Fall Facts Book! Somebody else is always using my copy when I need it! Better send us six extra copies right away!”



Today

over 2,500 “extra copies” and 30,000 reprints later — it’s time to be thinking about this year’s FALL FACTS issue. YOU, that is! At SPONSOR the book’s well underway.

You, the buyer will have at your fingertips the best buys, costs, trends, case histories and complete statistical data on air media . . . latest developments on TV Films, “Post Freeze” activities, research and merchandising . . . on everything concerned with profitable use of radio and TV. FALL FACTS is published July 14.

You, the seller have a sales-making advertising medium in FALL FACTS. Ad managers of advertisers . . . ad agency buying executives rely on FALL FACTS as they make decisions and place orders. YOU can rely on FALL FACTS to get across your story to your best concentration of prospective clients!

Now is the time to order your space in **FALL FACTS!**

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

510 Madison Avenue, New York 22, N. Y.
Murray Hill 8-2772

Hollywood. What's happened is this: The Good Humor Company of California has just signed a 52-week contract for one-minute participations, five days a week on KNBH's *Komedy Klub* program, a kid's show. As part of a promotional tie-up with the program, some 300 Good Humor cars now carry (on both sides) posters with one KNBH program plugged on each; *Komedy Klub*, of course, occupied the first batch of posters (which are changed every two weeks). It is estimated that close to half the population of Los Angeles will be exposed to the poster messages.

* * *

The midnight-to-5:00 a.m. *Barry Kaye Show* which bowed on WCAU, Philadelphia, late in January, has been pulling mail not only from 43 of the 48 states, but, according to Joseph T. Connolly, WCAU programing v.p., from Canada, Alaska, Puerto Rico, Guatemala, Denmark and New Zealand. Kaye's intimate knowledge of show business and show people may be one reason for his success, enable him to bring many "firsts" to his program. For instance, when Johnny Ray bowed at the Copacabana in New York recently, Kaye aired a review of the show one minute after Ray was off the stage. This was accomplished by the simple expedient of a phone call to Kal Ross, WMGM, New York, commentator who broadcasts each night from the Copa lounge. The on-the-air, cross-promotion job for the two stations caused quite some comment, says Connolly.

* * *

WTVN, Columbus, Ohio, in cooperation with the British Broadcasting Corporation in London, took its first step toward trans-Atlantic telecasting on 27 April. *Youth Has Its Say* is a regular weekly junior town meeting program

on WTVN. The telecast of 27 April was produced partly in Columbus and partly in London, with two students and a moderator in each city. The audio portion of the program was piped live back and forth across the ocean by radio-telephone, while pictures shot in advance in London were used to "fill" the video portion as the Londoners spoke. More than a year in the planning, the show was a pilot program. An improved, more complete production will be attempted next year.

* * *

Overly zealous radio promotion can sometimes be hazardous. That's what WCSC, Charleston, S. C., found out in connection with the *I Was a Communist With the F.B.I.* series, which the Streitmann Biscuit Company recently started to sponsor on that station. In an effort to draw the attention of retail grocers to the show, Larry Miller, WCSC control-operator-turned-promotion-man, rigged himself up like a dangerous character, complete with melodramatic cape and wide-brimmed hat, and called on the grocery trade. All went well till the end of the day, when Miller was suddenly confronted by a suspicious market manager sticking a .38 pistol in Miller's ribs. No, the man didn't shoot, but Miller resigned from promotion work pronto.

* * *

KLRA's (Little Rock, Arkansas) all-out effort to focus more attention on the dangers of highway accidents is showing results: Little Rock is now the only city in the nation with a population of over 100,000 which has not had a traffic fatality this year. Regardless of the time of day or the program on the air, KLRA has been interrupting to bring listeners the details of every traffic fatality in the state as

soon as facts are telephoned in. For this cooperation with city and state police the station has won the National Safety Council's Public Interest Award for 1951. Des Moines and Little Rock were tied with an unblemished record in 1952 until 1 May, when Des Moines had its first traffic fatality. ★ ★ ★

STATION MANAGERS

(Continued from page 35)

The timebuyer's point of view

He's got business on his mind

"The station manager I appreciate most is the one who comes calling primarily for the purpose of talking business; one who has something substantial to say, and doesn't just sit around and chitchat. Give me the station manager who gets over the amenities quickly and gets down to cases with a 'what can we do to get business from you?' The smart one comes in with a specific account in mind. He's talked to the distributors and dealers in his market, learned something about the product in his area, and has developed something concrete in the way of a campaign on his station for that product. A good example of this happened in our agency not so long ago. A Midwest station operator had lined up a whale of a business with the dealers and distributors in his market of an account we handled. When he called on me and told me about it, I brought him together with the account executive and between us we got him a hearing before the client committee handling the advertising. The upshot was that the station man came away with a contract."

In Boston

AMERICAN OIL COMPANY

through

THE JOSEPH KATZ COMPANY

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

He's his own No. 1 pitcher

"In my book the station manager who is pretty much a waste of time is the fellow accustomed to sitting by mutely while his rep does all the talking. I should think that there'd be no stopping the salesman from coming out when a station man finds himself face to face with a buyer. You can't help but admire the operator who, with the old fire in his eyes, rolls up his sleeves and let's go with both barrels. Who can tell a station's story better than the person who runs it? It's hard

to believe this, but it actually happened in my office. While one of these tongue-tied station men sat by idly, his rep talked to me about another station on his list—and I, in a way, didn't blame him. His companion wasn't interested enough to make the most of the occasion and so the rep figured he might as well fill in the time with a supplementary pitch."

He projects ideas clearly

"After being a media buyer for over 25 years, I can say that, by and large, station men do a better job of keeping

the buyers happy than the operators of any other medium. In talking things out, I've found them the most reasonable. Most of the trouble in my experience with station men has been due to the inability of an operator to get his idea across clearly and precisely. Often in the follow-up process you find that the ramifications of a proposition are different from those a station manager of this type had outlined to you across your desk. The fault, you eventually realize, was due to a turgid presentation of the facts and circumstances."

He's well primed on his market

"Always welcome with me is the station man who comes loaded with information about his market; who doesn't assume you know all there is to know about it, but makes the most of his opportunity. For instance, he brings you up-to-date on the industrial situation in his market, mentions the leading industries and points out the effects current working arrangements in these industries have on listening or viewing habits. I learned from a discussion along these lines that several of the local plants let out one of their shifts at 4 o'clock. The result was that I recommended buying a late afternoon schedule for an account in that market instead of the originally contemplated evening schedule. The station manager who gave me the information wound up with the campaign. It might be a good idea for station managers to plan agency visits to fortify themselves with such and similar news items, probably mimeographed, so that they can be left with buyers.

He visits by appointment

"The conscientious buyer wants to meet as many station men as his working day will permit and the station man for whom he has a particularly warm spot is the one who has a feeling for the buyer's time. The considerate caller realizes that we're almost constantly under pressure and that the decorous way is to phone in advance. That ring from the reception room that a station manager and his rep are there on a potluck call can be embarrassing and irritating, especially when you've got just a half hour in which to turn out an estimate or do some other task. Your refusing to see them tends to make you feel quite uncomfortable."

He feeds you industry data

"A genre of station managers I get

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

What Station, please?

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


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

Get the entire story from

FREE & PETERS

*C. E. HOOPER, Inc.

WDBJ Established 1924 • CBS Since 1929
 AM • 5000 WATTS • 960 KC
 FM • 41,000 WATTS • 94.9 MC
 ROANOKE, VA.
 Owned and Operated by the TIMES-WORLD CORPORATION
 FREE & PETERS, INC., National Representatives



a great lift from is the kind that gives you the impression that he's closely interested in his industry's problems. He's an integral part of the broadcasting business, supports industry projects and keeps himself apprised of all important industry movements. He's the sort who tells you what rating services he subscribes to and frankly why. He explains his TV rate structure, clearance problems, and the details of his network commitments. The background information you get from him, especially on how all this will affect your business dealings, gives you a background that not only makes you look good in your shop but is helpful in the shaping of campaign proposals."

He sticks to his principles

"This may sound like heresy, but the station manager I admire most is the one whose first concern is his audience and not the boys on Madison Avenue. He realizes that he has to deliver a sound programing structure to make the grade and doesn't go in for crazy surveys or gimmicks that catch somebody's fancy on the same avenue. He's consistent about his policies on what products he will not accept and he does not switch the rules according to the state of his current billings."

He's up on advertising planning

"An important asset for a station manager is an understanding of how a national campaign originates — the planning and thinking that goes into a campaign, especially spot. One of the less inspiring encounters a buyer can be subject to is a station man who thinks that a national account should swing immediately into a radio campaign, especially in his market, just because he has some time available.

He expresses a surprise almost bordering on indignation if he's told that the program strip he's offering can't be used at the moment. If he were aware of how advertising works, it might occur to him that potential sales in that market could not support the proposed package, and if the account did go radio, announcements would be the more economic buy."

He respects his rep's position

"One of the less pleasurable experiences I've had while visiting stations involves a question of tact. Even though it's happened to me but a few times I think it worthy of mention. I'm referring to station managers who rail against their reps, complaining about the bad job they're doing. As I see it, the rep, after all, is the station's employee, and as long as the rep is working for it, he shouldn't be run down. If the station manager doesn't like his rep's results, he's always free to fire him and get somebody else."

The rep's point of view

He can evaluate spot's problems

"My ideal station manager has a keen conception of national advertising and how it operates. He understands why business is either up or down, and doesn't think that because business is up, his rep has a magic formula, or when it's down a change of reps is in order. Again, the ideal manager is the one who will come to me and say, 'Look, business is not up to what it was last year. What can you and I do about improving things?' In the case of a manager who's always thinking in terms of a constructive approach, you feel you're working *with* him, and not merely *for* him."

He knows sales mechanics

"The most successful station manager is the one who helps himself and his rep at the same time. He's constantly on the beam when we get a prospect, sparking suggestions, offering ammunition in the way of market data and sales material and always on tap to help sell his property. He realizes the mechanics of selling national advertising and doesn't feed you ideas that show a crass ignorance of these mechanics."

He comes with specific ideas

"You can put down as my top favorite among station managers the type who arrives in New York loaded with new marketing data and programing suggestions and specific ideas for getting business. When he goes calling on an agency with me he has something specific on his mind to talk about. For instance, he has been meeting with distributors and dealers connected with the agency's account on a specific campaign idea of his and he's got it all wrapped up for presentation to the agency. You just can't measure the value of an operator like this to his rep. You can bet that he's the kind that will prosper regardless of the extent of TV's inroads on radio."

He's realistic about programs

"Perhaps the biggest pain to a rep is the station manager whose choice program strip becomes available, but who refuses to realize why, considering the success story of this strip, the rep can't find an immediate buyer. The rep may have canvassed the field from top to bottom but this species of manager refuses to accept the fact that there's no client who wants this particular type of show."

In Boston

REPORTER MAGAZINE
through
GREEN-BRODIE

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH
50,000 WATTS

through **John Blair & Co.**

THE ARKTEX STATIONS

571,000 PEOPLE
 \$420,267,000 Effective Buying Power
 \$367,535,000 Retail Sales*

KWFC
 Hot Springs, Ark.

KAMD
 Camden, Ark.

*From Sales Management
KCMC (AM-FM)
 Texarkana, Ark.-Tex.

A GOLDEN TRIANGLE IN A RICH, GROWING MARKET

ONE ORDER • ONE CLEARANCE
 ONE BILLING

Sold singly or in groups

For details, write to:
 FRANK O. MYERS, Gen. Mgr.
 Gazette Bldg., Texarkana, Ark-Tex.

ONE OF THE PLUS STATIONS

WDAK

NBC

COLUMBUS GEORGIA
 MET. POPULATION 169,921
 FORT BENNING 42,000

Plus

for complete information call HEADLEY-REED CO.

He's exacting but well informed

"Give me the station man who, though demanding, is at the same time thoroughly conversant with the circumstances of the business. He'll give you a lot of trouble, but you know that the trouble is warranted and you can correct it. You know that he doesn't live in an ivory tower about his station's relative value in the market, that he's cognizant of his station's shortcomings, and that when you tell him that his program structure is behind the times and could be improved he won't take the comment as a personal insult. Of course, you run the danger of giving him the impression that you're unsold on his station. That's why, when you get a manager who can take it, you've got a man for whom it's worth putting in a lot of hard effort."

He keeps data up-to-date

"Not so long ago I got into a stiff competitive tangle over a piece of business and the agency asked me to produce some results stories. When I phoned the station I learned that it hadn't been keeping this material up-to-date. This same station puts the pressure on me consistently for business. But, what the manager doesn't realize—and this is no alibi—is that his failure to maintain sales material up-to-date is the main reason for his low quota of national sales. A frequent cause for this poor upkeep is office understaffing, and what makes it paradoxical is that the manager of such a station will ask his rep whether he has enough men working for him.

However, managers as a whole realize that they're not living in the early '40's when radio had it all to itself and are conscious of the urgency for implementing the rep with the latest of sales material."


He follows up a sale

"Deserving of special admiration is the station manager who consistently works with the distributors or dealers after he's got the program sold, and offers them every reasonable form of cooperation so that they'll get 100% worth out of the campaign. He's the sort who will call a meeting of the dealers in his market, play the program—if the show is live, let them meet the personalities—and plan the merchandising with them. All this doesn't have to cost much money, but it does entail thought and energy."

He doesn't resist a sale

"Nothing can be as frustrating in the rep business as a station manager whose thinking is rigid along several lines, and who won't exercise resourcefulness in helping to make a sale. For instance, if you come up with a beer account he'll tell you, 'We've got four beer accounts. We don't want any more.' Why he's set the limit at four, he refuses to explain. He repeats: 'It's four, and that's enough.' A local sponsor may be blocking a piece of time that's attractive to a national account. With a little ingenuity and resourcefulness, he could easily figure out some sort of accommodation. But, no, this manager doesn't think he ought to bother the local account about possibly

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



SALES CRUSADER

Behold Sir PLUS, in armor plate,
 The Mutual knight-errant.
 He sallies forth to demonstrate
 Two plusses here concurrent:

This network's famed efficiency
 Is up, like Sir P.'s visor;
 While costs are like his spurs, you see,
 Way down — to please a miser!

— the difference is MUTUAL!

adjusting the schedule. Then again, there's an open spot ahead of the ball game for which you've got a sale. You ask for a confirmation and you're told, 'I've changed my mind about selling that spot. I don't think the sponsor of the games would like another product in front of him, and I'm not going to ask him.' A business relationship with an operator like this can certainly be depressing!"

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 "What made radio big, and solid, and powerful? It was Faith. Faith that expressed itself in Character and Continuity and Value delivered."

EDGAR KOBAK
 Business Consultant

★ ★ ★ ★ ★ ★ ★ ★ ★ ★



Temper, Temper!

... Easy little Bismarck—just tie a string around that sore finger and remember next time that KFYZ, in agriculturally wealthy North Dakota, will build an active market for you. Remember Bismarck, KFYZ!

KFYZ

BISMARCK, N. DAK.

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

BLAIR CHARGES HOOPER

(Continued from page 39)

and viewing, and the results are tabulated. Prior to the Fall of 1948, the usual three-question coincidental interview by Hooper went something like this:

1. "Were you listening to your radio just now?"
2. "To what program were you listening, please?"
3. "What station, please?"

This was designed—and the basic Hooper technique still works this way—to get a minute-by-minute average radio and TV audience figure. In this sense, Hooper compares with Nielsen, whose Audimeter tapes can be figured as minute-by-minute audience, or as total audience for a program or time segment. Pulse, using the separate roster recall method, is not minute-by-minute, but is total. These three rating services are perhaps best known, most widely used in making spot radio time or program buys.

By October of 1948, however, so much TV information was cropping up in the Hooper responses that the question was changed to the everything-at-once type of survey quiz given by Hooper telephone interviewers:

1. "Was anyone in your home listening to the radio or looking at television just now?" (Interviewers alternate the order of "radio" and "TV" sections).
2. "What program and what station, please?"
- 3a. "Is anyone else in your home listening to another radio or looking at television?" (Asked if answer to question one is "Yes—Television.")
- 3b. "Is anyone in your home listening to another radio or looking at television?" (Asked if answer to question one is "Yes—Radio.")
4. "What program and what station, please?"
5. "Do you own a TV set?"

As a further extension of the Hooper technique, the following question—known as the "Duplex Coincidental"—was added in many cities in the spring of 1951:

"Was anyone in your home listening to the radio or looking at television between _____ and _____; that was about 15 minutes ago." (If "yes") "What program and what station, please."

To the average adman, and even to

wisconsin's
 most ...

Show-
 Full
 STATION

IN THE LAND
 OF
 MILK and MONEY

5000 WATTS
 GREEN
 W B A Y
 Rep. WEED & CO.

WHTC

HOLLAND MICHIGAN

Is Proud to Announce

Hil F. Best

has been appointed

NATIONAL REPRESENTATIVE

For the BEST
 Buy in Western Michigan
 Call Your Nearest
 BEST Office
 And Learn

Why
 Holland
 Tops
 Competitors

WOW
Omaha

- 590 KC
- 5000 WATTS
- NBC AFFILIATE

A MEREQITH STATION
ROOM 280 — INSURANCE BUILDING
REPRESENTED BY JOHN BLAIR & CO.

No summer slump
in this
Tourist Paradise

The Art Mosby Stations

KGVO-KANA

5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

Know

MONTANA
THE TREASURE STATE OF THE 48

Between Glacier and
Yellowstone Parks
In the heart of the
Dude Ranch Country

Reps. GILL, KEEFE & PERNA
New York Chicago Los Angeles San Francisco

many a research expert, Hooper's TV question above look perfectly legitimate. In fact, one of the best arguments for the Hooper technique is: "Why not?—and how else could you do it?"

However, it's a well-known factor in research that several items in one question make for a muddled answer. Here's the opinion, on this subject, of Robert Ferber, Assistant Professor at the Bureau of Economic and Business Research at the University of Illinois. Ferber, author of *Statistical Techniques in Market Research*, said recently:

"A question concerning two distinct items tends to elicit less recognition on either, or both, of them than would be the case if the items were incorporated in separate questions."

It was a matter for grave concern to Blair if Hooper figures were underestimating radio, since Hooper—although not the power in "network" rating he once was—is still a key source of local information for time-buyers. This has been particularly true lately, since more and more advertisers have been using Hooper figures in calculating local-level Costs-per-1,000 in spot buying. (NOTE: For a more extensive report on this buying trend, see SPONSOR story on page 00).

PHASE 2. The Investigation.

When Blair began to look further into the problem, a significant fact became apparent. Checkups quickly showed that there was a higher degree of correlation between Hooper and Pulse television sets-in-use figures than for radio figures in a market. But, the radio sets-in-use figures were widely divergent. (See chart #1, page 38.) This struck Blair as quite odd, since—despite the differences in method—both services were seeking pretty much the same information in pretty much the same type of interviews. The main difference was that Pulse made two separate quiz routines: one set covered radio; another, TV, in the same home.

When averaged out for a typical big TV market (see charts Nos. 2 & 3, page 38), the Los Angeles radio sets-in-use figures of Hooper, Nielsen and Pulse showed some startling differences, considering that they were made about the same time in roughly the same area. While Nielsen was close to the average and Pulse was above by nearly 25%,

Hooper was under the average by a little more than 30%. Yet a comparison again with TV sets-in-use figures for four rating services—Pulse, Hooper, Tele-Que and Videodex—in Los Angeles showed them all pretty close to the "average" for the four.

Why then, argued the Blair firm, is there a correlation for TV sets... and a lack of correlation in radio sets-in-use, particularly Hooper's-vs-others?

Knowing the fact that putting too many factual eggs in the basket of one research question produced scrambled results, and suspecting that this was true of Hooper's all-inclusive questioning, Blair realized that this could not be proved merely with a loud protest. A "controlled experiment" had to be done.

PHASE 3. The Blair Tests.

This is how John Blair & Company summarizes what followed:

"To substantiate our hypothesis, we determined to undertake a controlled experiment in three major television.

THE ROOSTER with the BIG ROSTER

WJET has something to crow about in Bob Trebor's Day-breaker show—Bob wakes 'em up cheerfully from 6:30 A.M. on—for 9 national and 13 local sponsors. We've got a quarter hour available 5 days a week.

5000 WATTS

WJET
MUTUAL
1280 KC

IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

markets in which we represent radio stations. The markets chosen were necessarily markets in which C. E. Hooper, Inc. was committed to make coincidental studies in the near future, so that direct comparisons could be made between the Hooper measurements and the results of the special interviewing which was the basis of the controlled experiment.

"It was further determined that the cities should vary widely in their nature as radio and television markets, their size and the number of broadcast

★ ★ ★ ★ ★ ★ ★ ★

"The best of American broadcasting is a service in the public interest which is unrivalled anywhere on this globe. Let us take as our standard this highest achievement of broadcasting."

HON. PAUL A. WALKER
Chairman, FCC

★ ★ ★ ★ ★ ★ ★ ★

services available in each. After much study, Los Angeles, Columbus (Ohio), and New Orleans were chosen.

"The managements of the stations which are represented by our company in those cities were informed of our intention to conduct the controlled experiment and in each case volunteered to share a part of the rather considerable cost. The three stations involved are KHJ, Los Angeles, WBNS, Columbus, and WDSU, New Orleans.

"Trendex, Inc. was appointed to conduct coincidental interviewing in the three cities during the same weeks and days that interviewing was being conducted by Hooper. The Trendex firm, operated by men of high professional competence and long experience in the

field of audience measurement, is well known for a number of special audience studies, and also produces a recognized TV program popularity report by the telephone coincidental method.

"The Trendex and Hooper techniques were exactly the same, except that Trendex asked a telephone coincidental radio question only, and Hooper asked the combined question.

"In addition, in New Orleans and Columbus, a larger call base was used to sharpen the significance of the research. In Los Angeles, since the Hooper call base was 450 homes called per daytime quarter-hour and 360 per nighttime half-hour, it was decided that Trendex would use the same base."

In all three of the test cities, the Blair project was conducted last fall along these lines: Interviewing was done from 4:00-6:00 p.m., Monday through Friday and 7:00-9:00 p.m. on three different nights chosen at random, during the same weeks Hooper was interviewing for his regular report.

There are some of the highlights found by the study:

1. *In Columbus, Ohio:* Based on a sample of 12,516 homes called by Trendex, the combined daytime-night-time radio sets-in-use was 13.3. For Hooper, based on 7,920 homes called, the combined sets-in-use figure for the times shown above was a 10.9. The Trendex figure—derived in a manner closely resembling the Hooper technique, except for the exact wording of the coincidental question—was 22% higher.



WILLA MONROE

One of WDIA's many famous personalities

Wilson and Company Another Big Name With WDIA, Memphis

Yes, Wilson and Company, one of the country's biggest meat packers, uses WDIA to sell Ideal Dog Food and MOR to the huge Negro segment of the Memphis trade area. It's just further proof of WDIA's complete dominance in selling the 439,266 Negroes in WDIA BMB counties. Many other national advertisers like Lucky Strike, Tide, Stag Beer, Carnation Milk and Maxwell House Coffee are doing a big selling job with WDIA. How about your product? Get the full facts today.

HOOPER RADIO AUDIENCE INDEX							
City: Memphis, Tenn.				Months: Feb.-March '52			
Time	Sets	WDIA	B	C	D	E	F G
MF 8AM-6PM	13.4	22.1	22.9	18.4	12.3	7.7	7.0 6.0

MEMPHIS WDIA TENN.
John E. Pearson Co., Representative

Why not LET LOIS DO IT



ales appeal

Yes, "sales appeal" describes the impact of Lois Kibbe's "Woman's Club of the Air" (3 p.m., Mon-Fri) on her wide audience of women. Her comments range from home furnishings to the latest movie. Be among the alert advertisers who let Lois Kibbe sell their products in the southwest.

CBS RADIO NETWORK IN EL PASO
KROD
600 KC 5,000 WATTS

RODERICK BROADCASTING Corp.
DOBBANCE D. RODERICK
Chairman of the Board
VAL LAWRENCE
President and Gen. Mgr.

REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

SOLUTION

*Detective PLUS, the master sleuth,
Has pockets full of clues.
He also has a sponsor-booth
Equipped for you to use!*

*More mystery shows, and better ones.
We broadcast all week through.
The cost is light, response weighs tons —
These finger-prints fit you!*

— the difference is **MUTUAL!**

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



There's More
SELL

on

WRNL

**RICHMOND
VIRGINIA
910 kc - 5 kw
ABC
AFFILIATE**

**National
Representatives
EDWARD
PETRY
& CO., INC.**

Mr. John E. Kucera
The Biow Co.
New York City

Dere John:

Effen Youne Dr. Malone waz to take th' bizness pulse, I rekon he'd come up with figgers like I saw on th' boss' desk. Th' 5th Federul Resurve Districk bank sez Charleston is at th' top in th' percentage of increase of department store sales over last yere. Th' boss iz alwayz talkin' about how good this market iz. Theres lots of money to be spent. Yes sir. Sales are a cookin' with Crisco and thars lots of Joy in watchin' them

packages of Drejt go home in shoppin' bags. Thets what WCHS with 5,000 on 580 can do.

Yrs.
Algy

**W C H S
Charleston, W. Va.**

2. *In Los Angeles:* With sample bases than compared very closely (for Hooper, 8,320 homes; for Trendex, 8,135) the results again were different. Combined daytime-nighttime Hooper radio sets-in-use figures showed a 13.1 and Trendex at 15.2. This, again, placed the Trendex figure higher—by 16%.

3. *In New Orleans:* The Trendex sample size here was stepped up to almost twice the amount of the Hooper sample; 13,686 vs. 7,020. The Hooper radio sets in use figure for New Orleans were 21.2; the Trendex figure was 22.5 on a combined daytime-nighttime basis. The Trendex figure was 6.1% higher than the Hooper figure.

4. *For all three markets:* Combining both daytime and nighttime sets-in-use figures for the trio of Blair markets produced this result. In terms of sample sizes, Hooper used a total of 22,747 homes called as a sample base during the fall weeks measured, and produced a combined over-all sets-in-use of 15.1. Trendex, with a sample of 34,337 homes called, produced combined results that showed a sets-in-use figure of 17.4%. This placed the over-all Trendex 15.2% higher than the over-all Hooper figures. (See chart page 38). The somewhat-larger Trendex samples, however, were unimportant; they were used to establish accuracy. The point, as Blair sees it now, is this:

"The inclusion of radio and television in the same question by the telephone coincidental method grossly underestimates the radio audience."

And:

"Therefore, the conclusion cannot be escaped: To estimate more accurately the true dimensions of the vast radio audience, this type of audience measurement should employ a question concerning only radio listening."

In summing up the findings of its six-month-long study, an executive of the Blair firm told SPONSOR:

"Certainly, we went into the study both to find out the real facts, as well as to protect our obvious interests in radio. But, we didn't do it to try to put Hooper out of business. His services to the industry are well known and are extremely valuable.

"What we're doing is making a recommendation to Hooper, as one of the leading sources of information on local-level radio and TV, which we

feel will improve existing Hooper practices and be of great benefit to advertisers, agencies, representatives and broadcasters in the spot field." ★ ★ ★

HOOPER REPLIES

(Continued from page 39)

area. Our motives in asking the questions on both "Radio and TV" are, none-the-less, laudable. (1) It contributes to accuracy in TV areas, (2) it cuts the cost of broadcast audience measurement in half.

Given the choice, radio station owners, including those without TV stations, have preferred that we ask the "Radio-TV" question. By getting information on both the AM and TV audience, "We know what we are up against." It has given them needed help in budgeting and scheduling their radio programs to know the periods of peak TV audiences in their cities. They do not borrow money at the bank to program against a combination of *Comedy Hour* and Ed Sullivan on TV.

Our "Radio-TV" question was not introduced on the same date in all cities. It was introduced at different times in different cities, first during evening, then afternoon, then morning hours, when and where TV audience began to show up in answer to our "Radio Listening only" question. Nothing abnormal happened to the audience record when the substitution took place. Typically the TV audience reported during that first month was a fractional percent of the total tune-in.

Not infrequently the radio audience reported for that month showed higher radio sets-in-use than the month before or the same month the year before. During ensuing months this figure was seen to grow from month to month: fast in "live" TV program markets, slowly in "non-interconnected" cities,

900,000
OF YOUR CUSTOMERS IN
ALABAMA • FLORIDA • GEORGIA
Hear **WCHS**
5,000 Watts on 560!!

reflecting the purchase of new TV sets and the quantity and quality of TV programs offered.

Much of this three-to-four year old record is in the hands of two-score advertising agencies and advertisers. It and more may be observed in our offices by qualified persons on request. It will satisfy observers that the trends are the product of two very real things: owning TV and watching it.

I note that Pulse Los Angeles information is massed in the evidence piled up against us in the Blair release. This evidence should not convince anybody of anything. Pulse would have you believe that radio sets-in-use hit a new high in L. A. last summer:

SETS-IN-USE: THE PULSE, LOS ANGELES					
Noon-6:00 PM		6:00 PM-Midnight		6:00 AM-Midnight	
1950	1951	1950	1951	1950	1951
21.2	22.0	21.2	21.5	20.2	10.8

You are asked to believe that the above took place while Los Angeles families, with 7 TV stations to choose among, increased their ownership of TV sets 329% (from 335,000 to 830,000) and to an estimated ownership level of 65% of the families.

Do you believe radio made those new highs in 1951?

Do Los Angeles stations believe it?

Does anybody believe it?

There is an organization set up to handle questions like this impartially. I refer to the Advertising Research Foundation. It has recently been re-

financed and restaffed to perform this important function. In a recent poll, conducted by it, "rating services" ranked second among all projects Foundation members proposed for analysis. The question has been well stated by Blair.

Let the Foundation, which will properly supervise every step of interviewing and tabulation, find the real answer. If that answer indicates a need for the complete separation of Radio and TV reporting our course will remain unchanged except that the choice between the questions will disappear.

There is a better chance that such an analysis will uncover the source of the Trendex error because I sincerely believe that there is one. In fact, if the city-by-city, period-by-period results for the three cities: Columbus, Los Angeles and New Orleans had been released by the Blair firm the source of the error might be apparent now.

In all three of these cities the call letters of more than half of the TV stations are identical with Radio stations serving the same city except for the suffix. Television credits are, therefore, most likely to be given erroneously to radio (with the "radio listening only" question in use) where the TV share of audience is biggest. Here is the way the cities line up in TV share of total tune-in compared with Trendex-Hooper findings:

City	February 1952 TV Evening Share	Trendex Higher
Columbus	79.6	22%
Los Angeles	71.3	16%
New Orleans	44.3	6.1%

I am sure that the city-by-city, period-by-period figures, which were secured by Blair, must show Hooper to be higher sometimes, particularly in New Orleans where a minimum of radio-TV confusion would be created by the "radio listening only" question, because there is but one TV station, WDSU-TV. If Hooper is the same or higher, during a significant number of time periods the reason for the Trendex *average* being higher lies somewhere *outside* the question.

If this is established it will not lead to the conclusion that "radio listening as reported by the coincidental method has been grossly underestimated" but rather that some well-intentioned research has been done which creates that impression.

It is not apparent to us, therefore, that our firm needs to revise any of its procedures."

C. E. HOOPER

NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM
stays on 'top' of the NEWS!



And there is no greater value today than radio news!

KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.

KMBC
of Kansas City
KFRM
for Rural Kansas

... 6th oldest CBS Affiliate ...

What has TV Done to RADIO in Syracuse?

In spite of the fact that Syracuse is a two-TV-station city — even though 71% of the homes in the Syracuse area have TV sets — two separate surveys* show that radio is very much alive and kicking.

3.07 Hours a Day

is the average daily radio-listening time *in TV homes*, in Syracuse. These same homes watch TV an average of 4.52 hours a day. Non-TV homes listen to radio 4.4 hours a day. TV has *not* replaced radio in Syracuse — merely supplements it as a source of entertainment and information.

*Write, wire, phone or Ask
Headley-Reed for your FREE
Copy of the Surveys.

WSYR ACUSE
570 KC

NBC AFFILIATE



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



Hooper on the spot?

The radio industry has been complaining for some time that various surveys have tended to shortchange the medium by failing to take into account multiple listening in the home and out-of-home use of radio sets.

Competition from TV has made the recognition of these two factors increasingly important. What may have been regarded, out of a sense of generosity, as a marginal premium must hence, according to this industry view, be treated as an integral part of the package.

Now along comes the Blair Company with the charge that a leading rating service — C. E. Hooper — isn't giving radio the right count even if there's but a single set on in the home at the time of the Hooper phone call.

Documenting its indictment with a survey of its own (see page 38), Blair levels this double-pointed harpoon at

Hooper: (1) as reported by the coincidental method radio listening has been grossly underestimated" and (2) the coincidental technique must be revised so that this method can "approximate more closely the true dimensions of the vast radio audience." In summary, it is Blair's contention that the phrasing of Hooper's phone query can't help but give radio a "biased" count.

Says Hooper to all this: "It is not apparent to us (from the Blair survey) that our firm needs to revise any of its procedures."

The issue raised by Blair is not one to be shrugged off as merely a private argument to be enjoyed from the sidelines. Its implications are deep and broad enough to provide a stake in the controversy for the buyer as well as the seller of radio time, since Hooper figures are still a key source of information for timebuyers.

Hooper states that before making any changes in his method he'll wait until some disinterested arbiter like the Advertising Research Foundation takes up the problem. Industry and advertiser expediency would seem to dictate that sober reflection supercede heat and that some joint action be taken in that direction. The crossfire surmounts personalities and reputations. It involves an industry that's still in the half-billion dollar class.

Effect of rate-cut rumors on radio

Nothing of late has caused so much pothor and discussion within the radio industry as the recurring rumor that CBS is on the verge of putting through another network rate cut. CBS admits

that it has strong inclinations in that direction, but gives assurance that it has no thought of doing anything about it until it has, as per its affiliate commitments, sifted the subject with the network's stations. CBS states that it is "facing the facts of the business" and even confirms the report that it made "some concessions" to Procter & Gamble to get a renewal of that advertiser's 15 quarter hours of evening programs on the network.

All these reports are bound to have repercussions in the buying field. Agencies already report that the rate cut rumors and the talk about special deals on the part of networks could quite obviously result in advertising holding up final approval of fall radio campaigns, involving networks, until there's certainty about the rate structure. As the head timebuyer of a top agency put it, "It's hard enough for us and our clients to figure out the various special discounts that the networks are offering without wondering whether a sudden rate cut will throw us off considerably in our estimates."

The business atmosphere is further clouded by counter charges between the networks and the rep. Each accuses the other of having started the rate slashing. This sort of squabbling and the current tendency to outsmart or outmaneuver the competition can only undermine the advertiser's confidence in a medium which continues to pack a potent power for selling goods. Practically speaking, advertisers shouldn't hesitate to do their buying now, because if there should be any cuts, everybody would get the benefit of them at the same time, anyhow.

Applause

Radio and TV clinics

Hundreds of radio and TV station owners, sales, promotion, and program managers were in New York on 1 and 2 May eagerly absorbing a full quota of broadcast know-how.

At the tag-end of this (third annual) CBS TV Clinic, held at the Waldorf-Astoria, a man who operates several large radio stations and has three TV applications pending said, "I'd gladly pay \$1,000 for the privilege of attending these sessions. But it didn't cost me a cent." His reaction was typical.

One promotion director, attending the two-day NBC Radio promotion-merchandising-publicity sessions, concurrently held in another wing of the Waldorf, voiced the same opinion.

NBC Radio is following up its New York meeting with similar ones in Chicago, New Orleans, and Los Angeles.

In the past several years the broadcasting industry has learned the value of indoctrination and workshop sessions. In a field that previously ignored such matters the new order of things is refreshing and symptomatic. BMI's numerous Program Clinics,

NBC's annual get-together, workshop sessions such as those held annually in Tennessee, Arkansas, Florida and other areas are examples of education for radio and TV station executives.

These clinics lead to healthier air media and better results for the sponsor. We're for more of them.

The current BMI caravan, which opened in Calgary 27 April, will cover 37 towns in the U. S. and five communities in Canada. All together, the attendance at these BMI Clinics will easily number 8,000 broadcasters and their personnel.



Meet your **BEST CUSTOMER**

Who is he? He's the American Farmer, the current American capitalist. He's the real owner of his own business — and farming is big business today.

He makes a lot, he saves a lot, he spends a lot.

He's your best prospective customer.

One-tenth of all these prosperous prospects for your product live in WLW-Land—One-tenth of America. The best way to reach them is by Radio... and the most effective and economical radio in this area is WLW.

The full story of "Your Best Customer"—all the facts and figures—is on film. Ask to see it.

WLW

The Nation's Station

WLW

1922 • 1952

*30th
year*



NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD

WEED & COMPANY

RADIO AND TELEVISION STATION REPRESENTATIVES