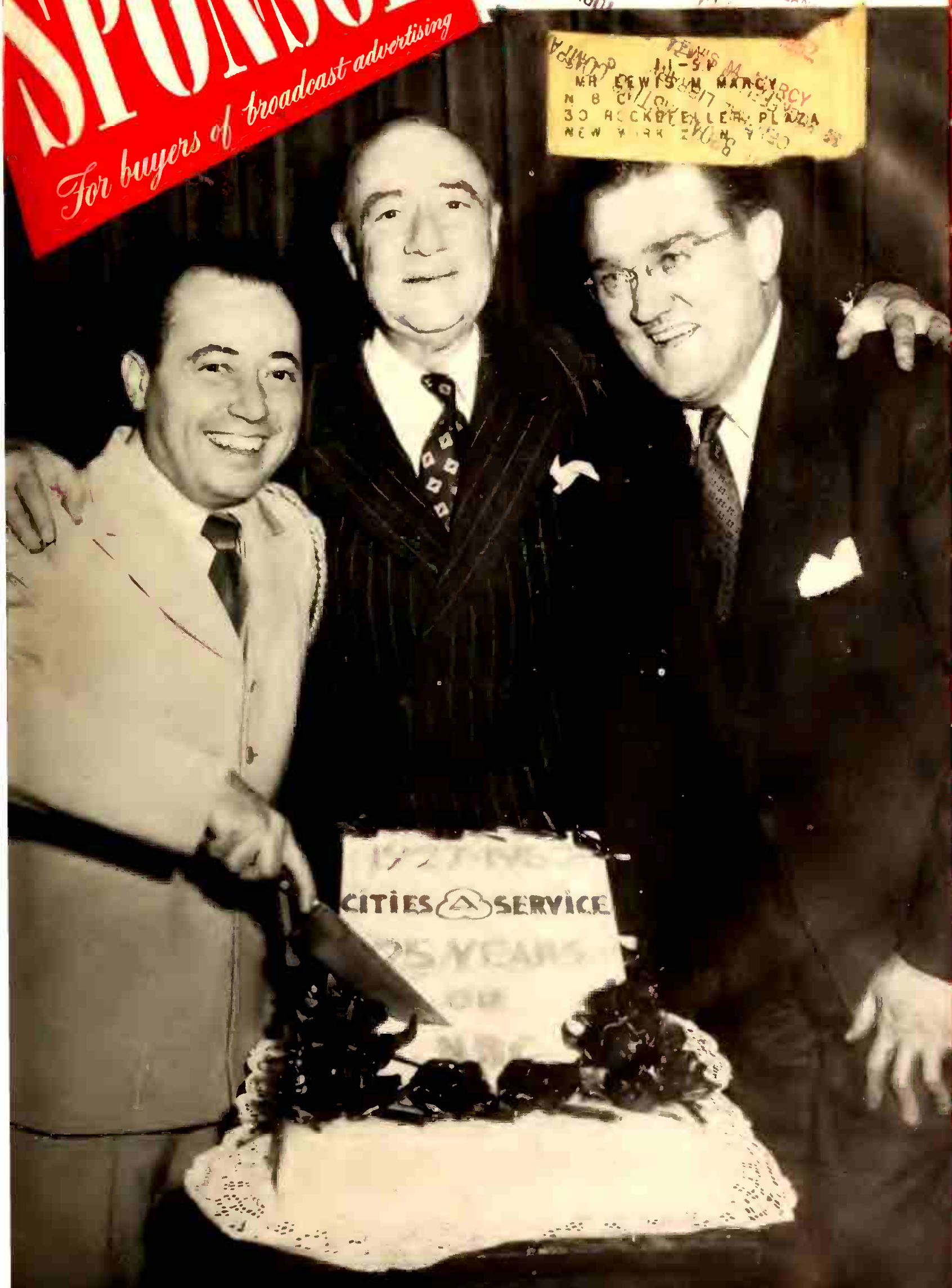


# SPONSOR

For buyers of broadcast advertising

## TV's crazy quilt: production facilities costs—p. 32

Radio proves 25-year "gusher" for oil firm—see p. 27



Report to Sponsors	page 6
Men, Money & Motives	page 6
Mr. Sponsor: Emanuele Ronzoni, Jr.	page 20
Cities Service's 25 Years on Air	page 27
Station Reps I Like and Why	page 30
Hot Issues This Week	page 34
Department Stores Use Air Smartly	page 36
TV on a \$1,000,000 Budget?	page 38
BMI Clinics Hypo Local Radio Punch	page 40
TV Commercials Only	page 46
Radio Results	page 54
Agency Profile: Ev Meade	page 56
What's New in Research	page 58
Editorials	



**CHECK WLS TODAY FOR**

# 8 Great Selling Opportunities

News—stepped up by two giant political conventions coming up, by a lingering war situation—is more in demand than ever before!

And in the WLS-blanketed Chicago-Midwest, that demand results in larger and larger WLS listening audiences—in two *more* news broadcasts added to the already fast-selling WLS schedule.

Check today on availabilities adjacent to or within one or more of these WLS newcasts. Some are sold but you'll find a profitable opening for your product somewhere in these eight great sales opportunities:

**NEWS ON WLS AT**

5:45 A.M. 10:15 A.M.  
6:45 A.M. 11:30 A.M.  
7:30 A.M. 12:30 P.M.  
7:45 A.M. 6:00 P.M.  
(and 9:45 P.M., on Saturdays)

Watch for News About "OPERATION GROCER 1952"



Ervin Lewis



Robert Lyle



Larry McDonald



Al Tiffany

4 top men—Midwest-trained for Midwest listeners—deliver these eight daily newcasts on WLS.



The PRAIRIE FARMER STATION

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

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

**REPORT  
TO SPONSORS  
11 FEB 1952**

**"Today" lands 6  
sponsors; more  
in offing**

NBC-TV's "Today" had 6 sponsors at press-time with several others close to signing. Among best prospects were makers of cereal, coffee, cigarettes, clocks, frozen orange juice, and magazine publishers. Present 6 sponsors are: Kiplinger ("Changing Times" magazine); Excello Corp. (milk containers); Kenwill Corp. (paint roller); Anahist; Curtis Publishing. First commercial announcement on "Today," for Kiplinger's "Changing Times," drew 30,200 requests, by final tally.

-SR-

**Cost-per-M  
for "Today"  
is \$1.79**

First week rating of "Today" was 5.3 (American Research Bureau). That represented 538,000 homes, 1,129,000 viewers. Audience composition was 20% men, 42% women, 38% children. Cost-per-1,000 for 5-minute segment is \$1.79. Arthur Godfrey, with simulcast of morning show now carried 4 days on CBS-TV (10:15 to 10:30 a.m. EST), topped "Today" in first week. Godfrey's rating was 12.4 (ARB). Sponsor is Lever Bros.

-SR-

**George Kern  
named B & B  
media director**

Benton & Bowles chief timebuyer, George Kern, has been named to one of 3 newly created media director posts at agency. He will work on all media — not just AM and TV — for group of accounts. Probably first time major agency has elevated timebuyer to over-all media role, move is step toward greater recognition of radio-TV-buyers. Kern has been with B & B since 1941, will work under over-all supervision of H. H. Dobberteen, vice president in charge of media.

-SR-

**Sponsors may  
back book on  
farm radio**

Leading manufacturer of farm machinery has expressed willingness to put up \$5,000 towards turning out book on how much farm radio can do to sell goods. Other manufacturers as well have expressed interest in backing project, designed to aid all present and potential sponsors.

-SR-

**Dept. store  
radio users  
show knowhow**

Leaders among department store air advertisers know how to use radio effectively, knowhow shown by NRDGA radio contest winners proves (see page 36). Standout among them are Schuneman's, St. Paul; Milwaukee Boston Store; Wyman's, South Bend, among others. Wyman's has been on WSBT, South Bend, since June 1947, with main objective to "sell specific merchandise," as well as promote store name.

-SR-

**CBS-radio steps  
up merchandising,  
signs with A&P**

As predicted by SPONSOR (17 December, "The new network merchandising era is here"), CBS has stepped up its merchandising activity, signed recently with A&P for in-store promotion of CBS sponsors (details page 35). Pilot operation for CBS merchandising is Red Skelton show, which gives sponsor special merchandising services in order to make one-shots effective. In addition to merchandising provided free by CBS, one Red Skelton sponsor (Pepperell, 2 January) spent \$60-70,000 for tie-ins with radio (via Benton & Bowles). CBS merchandising specialist, Ralph Neave, worked closely with agency.



## REPORT TO SPONSORS for 11 February 1952

- New Ziv show sells in 236 cities to date** Frederic W. Ziv's "I Was a Communist for the FBI" is scheduled to go on air 30 March, had been sold in 236 cities at presstime. Here's box score on sales: 125 or 53% were direct to stations; 26 or 11% to banks; 20 or 8.5% to industrial firms; 19 or 8% to bakeries; 12 or 5.1% to auto dealers and same number to appliance dealers; 22 or 9.3% miscellaneous. Ziv expects minimum of 400 cities sold by airtime.
- SR-
- Radio upped in new Benrus spot schedule** When new Benrus spot radio and TV schedule is complete, there'll be greater emphasis on radio than last year, SPONSOR learned. Over-all, Benrus budget has hit all time high of \$3,000,000, with 75-80% of consumer money going to air media. Budget hike follows sales growth of Benrus (from \$16,000,000 net sales in 1950 to \$20,000,000 in 1951). Survey by independent research firm disclosed percentage gain in unit sales was higher for Benrus than any other watch firm.
- SR-
- APS enters TV film distribution** Associated Program Service has entered TV film distribution with catalogue of over 500 educational motion pictures produced by Encyclopedia Britannica Films. APS vice president and general manager, Maurice B. Mitchell, reveals films will be revised for TV, packaged in related series; Mitch will push films intensively to advertisers and stations throughout nation. Encyclopedia Britannica Films is probably best known educational movie firm.
- SR-
- ABC plans more aud. promotion campaigns** ABC plans more saturation audience-promotion campaigns like one just completed in 5 cities where it has O & O stations (New York, Chicago, L.A., San Francisco, Detroit). Campaign, for 9 soap operas, lasted 3 weeks (starting 21 January), included ads in 6 newspapers and extensive announcement schedule. Newspaper ads appeared away from radio pages, had editorial format with emotional-appeal heads. Thinking behind approach was that soap opera listeners do not turn to radio page to find out about time or station since they already have formed habits. So, to get new listeners, ads were placed on pages where women are likely to turn.
- SR-
- Columbia Records launches test AM campaign** Columbia Records today (11 February) launched test radio campaign, using 5 markets, in connection with firm's latest promotional wrinkle — "Your LP Record Preview." Latter is LP platter containing excerpts from new records of month. Radio copy is built around fact that consumer cannot only hear this monthly digest in record stores but can also borrow platter for home listening. Markets are Cincinnati, Pittsburgh, Providence, Springfield, Mass., and Washington, D. C. Columbia hopes to prove to dealers that radio is best means of putting across preview idea.
- SR-
- N.Y. AM stations stating radio's case vigorously** Case for continued strength of radio listening has vigorous exponents in New York market, with WOR study of AM listening following close on heels of WNEW listening vs. looking study (see P. S., page 22). WOR reveals that average quarter-hour AM audience in New York is larger today than 5 years ago and that 60% of TV set owners spend time listening to AM by day, over 50% listen at night.





**Get this...he wants a "reasonably priced show with real big-time Hollywood production values." What shall I say?**

**Say yes...then call Consolidated and ask them to airmail us a print of "The Best Things in Life."**

Right! "The Best Things in Life" does have the distinction of being a realistically priced telefilm series with major-studio quality.

And why not! Scripts are by Bill Roberts . . . a motion picture writer with two Academy Award nominations to his credit. Direction, casting and camera work are all supervised by top Hollywood craftsmen.

Story line? Emotional conflicts that sidetrack our pursuit of happiness. Adult drama to keep your viewers - or customers - at rapt attention from beginning to end.

"The Best Things in Life," a New World Productions release, is available as a 15 or 30 minute show . . . with a complete story in either case. An audition print and full information may be had by calling

**Consolidated Television Sales**

A division of Consolidated Television Productions, Inc.

Sunset & Van Ness, Hollywood 28, HO 9-6369

25 Vanderbilt Ave., New York 17, MU 6-7543

612 Michigan Ave., Chicago 11, MI 2-5231

# SPONSOR

VOLUME 6 NUMBER 3

DIGEST FOR 11 FEBRUARY 1952

## ARTICLES

### **Why oldest net sponsor sticks to radio, music**

Cities Service celebrates 25 years on air, has spent \$18,000,000 during that time, got highly successful music shows

27

### **Reps I Like and Why**

SPONSOR survey of timebuyers reveals characteristics that make some station reps standouts and others complete flops

30

### **TV's crazy quilt: facilities costs**

Rapidly zooming TV production costs are generating deep discontent between agencies-advertisers and nets. SPONSOR tells why

32

### **What are the hot issues this week?**

Up-to-date reports on: (1) new radio census; (2) broadcasters' campaigns; (3) NBC merchandising plan; (4) CBS-A&P tie-up

34

### **These department stores do top jobs on the air**

Hard-selling, traffic-building use of air is demonstrated by winners in recent NRDGA radio contest

36

### **Can \$1,000,000 buy a big TV campaign?**

Networks and stations rally to rebut claim of newspaper rep firm that TV is out of reach of all but multi-million clients

38

### **BMI Clinics spark local showmanship**

Local stations are becoming better buys for advertisers, thanks to programming savvy pick up at BMI travelling clinics

40

## SPONSOR INDEX: JULY-DECEMBER 1951

63

## COMING

### **Small advertisers on TV**

A SPONSOR look-see into the successful use of TV by advertisers with limited budgets. How they do it. The results

### **What every young timebuyer should know**

Linnea Nelson, veteran J. Walter Thompson timebuyer, now retired, gives advice based on two decades in radio

### **Should transcriptions be tagged on the air?**

SPONSOR survey reveals pro and con arguments on the tagging of transcriptions and film shows on the air

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
510 MADISON	10
NEW AND RENEW	15
MR. SPONSOR: E. RONZONI, JR.	20
P. S.	22
MR. SPONSOR ASKS	44
TV COMMERCIALS ONLY	46
ROUNDUP	50
RADIO RESULTS	54
AGENCY PROFILE: EV MEADE	56
WHAT'S NEW IN RESEARCH?	58
SPONSOR SPEAKS	96



**COVER:** Maintaining musical approach consistently, Cities Service will celebrate 25 continuous years on NBC on 18 February. Here (l. to r.) bandmaster Paul Lavalle, M. H. "Deac" Aylesworth (who landed Cities Service as NBC client while president of the network and is now the same firm's air consultant), and veteran announcer Ford Bond.

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  
Ass't Editors: Lila Lederman, Richard A. Jackson  
Contributing Editors: Robert J. Landry, Bob Foreman  
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), John A. Kovchok (Production Manager), Cynthia Soley, John McCormack  
Vice-President - Business Mgr.: Bernard Platt  
Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo, Josephine 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 and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 181 E. Grand Ave., Suite 110. Telephone: SUperior 7-9963. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: HIllside 8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1952. SPONSOR PUBLICATIONS INC.



# “Outstanding results with KWKH”



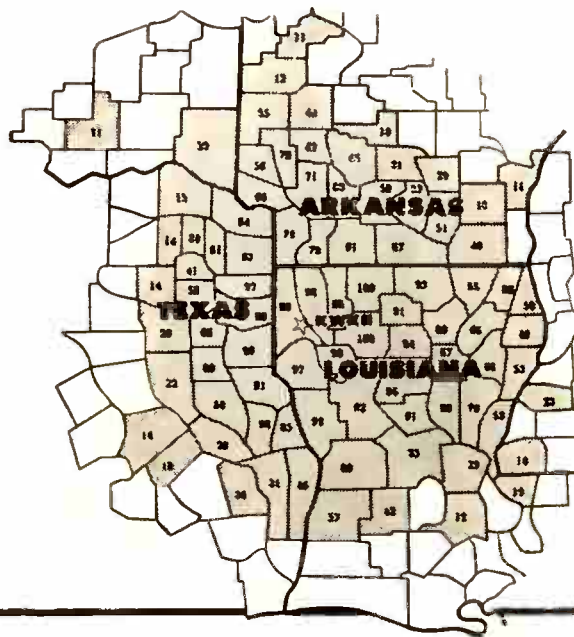
Says **MASON JACKSON, JR.**

The Mason Jackson Company, Shreveport  
**IMPORTANT LOUISIANA FOOD BROKER**

The Mason Jackson Company is one of the best-known food brokerage houses in the Louisiana-Arkansas-Texas area. It is a hard-hitting organization headed up by a man who *knows selling*. This is what he recently wrote us:

“Complete coverage of a trading area brings outstanding results. That has been our experience with KWKH’s complete coverage of Northwest Louisiana, Northwest Arkansas and East Texas, the Ark-La-Tex. As food brokers, serving this vast area, we have been well pleased with the results obtained for our products.

(Signed) *Mason Jackson, Jr.*”



**KWKH DAYTIME BMB MAP**  
 Study No. 2—Spring 1949  
 KWKH’s daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are “average daily listeners”. (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

# KWKH

A Shreveport Times Station

**SHREVEPORT** **Texas**  
**LOUISIANA**  
**Arkansas**

The Branham Company  
 Representatives

Henry Clay, General Manager

10,000 Watts • CBS •

# SALES ACTIVITY

that's what  
you like about  
the South's

## Baton Rouge

Name your index—and Baton Rouge stands out as a *quality* market. Take retail sales—up 285% in a decade. Take effective buying income: \$5167 per family and \$1519 per capita, each 15% above the U. S. average. Take bank deposits—up 370.5% in a decade. Take industrial expansion—\$127 million will be spent in 1952 by just 12 of Baton Rouge's industrial firms. Take population—up 257% in a decade.

With exclusive NBC and local programming, reaching the largest overall audience of any station in the market, WJBO effectively delivers one of the nation's fastest growing trading areas. For *sales activity of your own*, come South to WJBO.

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

by  
Robert J. Landry

### Storm clouds overhead

An advertisers' counter-offensive against present high studio costs in big-town, big-time television production is clearly in the making. Quietly but actively the issue is being primed for full-dress panel discussion at the spring convention of the American Association of Advertising Agencies at White Sulphur Springs, W. Va., April 3, 4, 5. Breakdowns and itemizations from as many fellow-agencies as will supply data are being collated right now by a special 4A's committee under the chairmanship of Walter Craig of Benton & Bowles.

\* \* \*

How far the agencies go, in the end, will depend upon the reactions—and the instructions—of their clients. The point seems to be that the agencies have already sensed account uneasiness as more and more TV advertisers come to realize, in more and more detail, precisely how video production diverges from the long-established practices in the radio studios.

\* \* \*

Agencies clearly don't want to be caught, in a somnambulant posture, between the new fiscal ways and auditing philosophy of the networks on the one side and the question-asking trend of their clients on the other side.

Disputes between networks and agencies as to TV studio charges and extras are commonplace today. The significance of the Craig

For another article on this subject please see page 32)

Committee report now in preparation lies in the spotlight it will throw, finally, upon the TV practice of adding "overhead" to practically every piece of gear used in a studio. The 4A's, or an influential segment thereof, wants the matter thrashed out and resolved.

\* \* \*

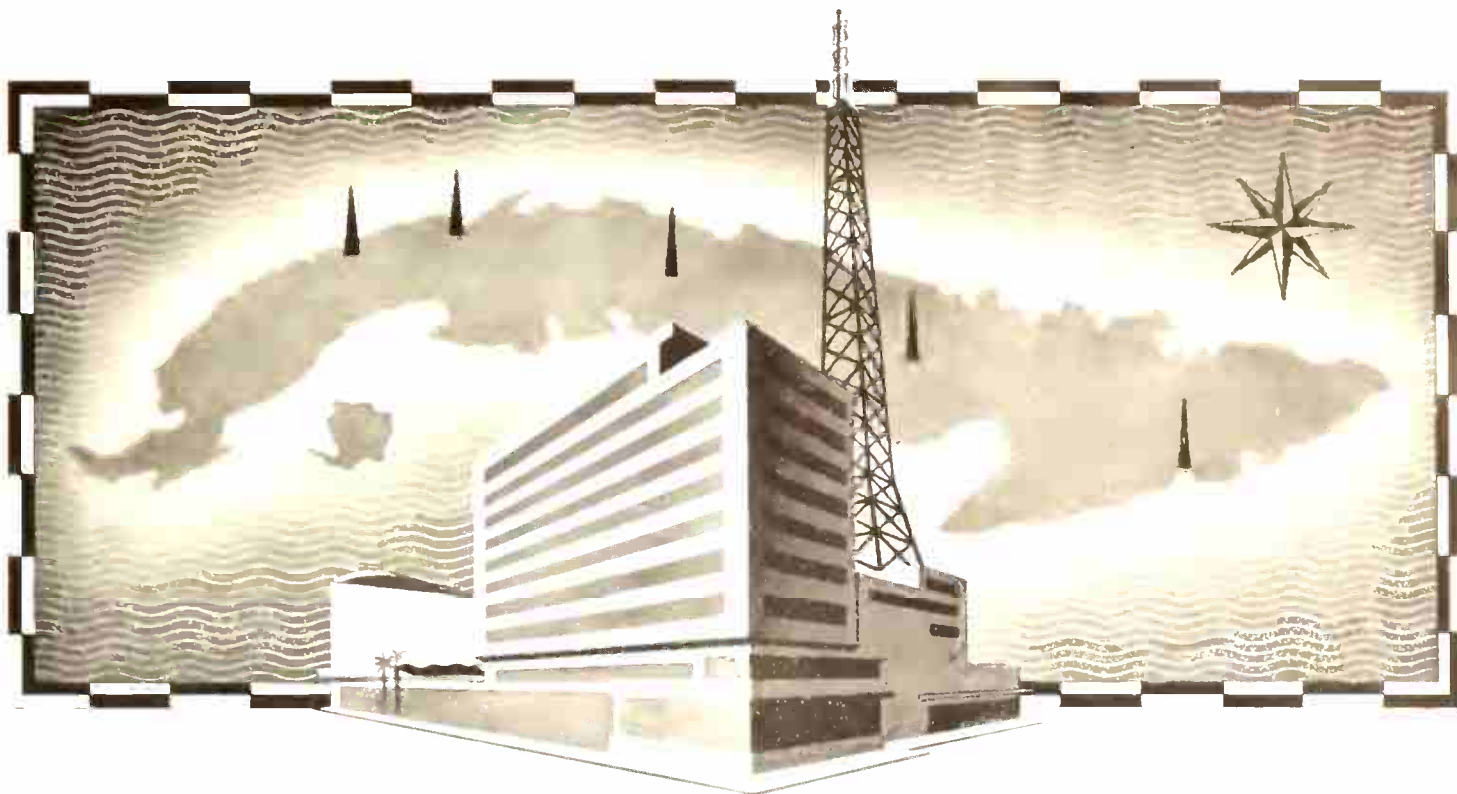
Naturally there are two sides. The nets have argued that they are heavily in debt, that the whole burden of video development has been borne by the broadcaster rather than the advertiser. Hence—runs the network credo—TV has a cost-accountancy tailored to TV conditions. Radio is as radio does—and the comparison is not too meaningful.

\* \* \*

Here's the sort of thing they quarrel about: Typically three cameras costing \$250 an hour, whether for rehearsal or air, rate only one boom. Yet almost any show requires a second boom, so as not to constrict the movement of actors out of one camera range into another. Why, ask the agency dissidents, should the client have to

(Please turn to page 66)





# **CMQ** *Television* HAVANA, CUBA

THE FIRST NATIONAL TELEVISION NETWORK IN LATIN AMERICA!

In March 1952 CMQ-TV will inaugurate its National Television Network, which will cover 80% of the Cuban territory—a market of over FIVE MILLION consumers. Besides the Havana station, now in actual operation, FOUR other television stations will be in operation in Matanzas, Santa Clara, Camaguey and Santiago de Cuba.

CMQ Television now offers the advertiser, THROUGH ITS NATIONAL NETWORK, total and efficient coverage of the Island of Cuba - THIRD NATION OF THE WORLD IN TRADE WITH THE U. S. AND FIRST IN LATIN AMERICA.

**EXCLUSIVE REPRESENTATIVE:**

*Melchor Guzmán Co., Inc., 45 Rockefeller Plaza, New York City, N. Y.*

**LOCATION AND POWER OF STATIONS**

STATION	CHANNEL	POWER	HEIGHT OF ANTENNA ABOVE SEA LEVEL	RADIATED POWER	
				VIDEO	AUDIO
HAVANA	6	5000 watts	385 feet	9382 W.	18765 W
MATANZAS	9	500 "	760 "	1507 "	3015 "
STA. CLARA	5	5000 "	1020 "	8439 "	16878 "
CAMAGUEY	6	500 "	650 "	896 "	1793 "
STGO. DE CUBA	2	5000 "	1760 "	7802 "	15604 "

*IN CUBA... LET CMQ-TV SELL FOR YOU*

# HE OUTBUFFALOES BUFFALO





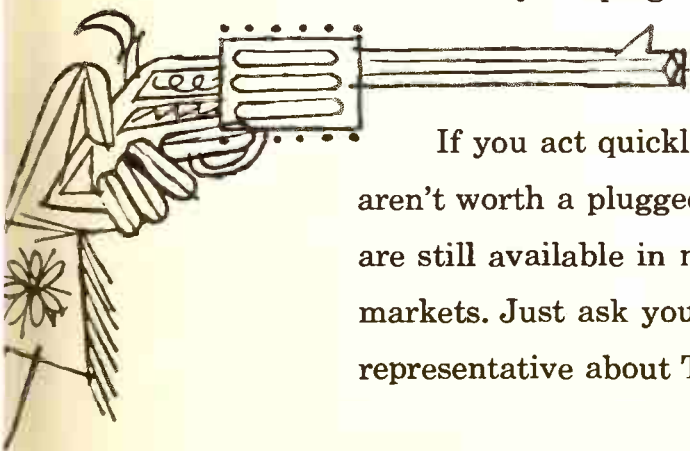
**ILL**

The Range Rider, in fact, outscouts 'em all— Buffalo Bill, Dan'l Boone, Kit Carson, any of the other heroes of the early American frontier. Fringed buckskin, moccasins and all, he's as ready with his wits as with his six-guns and fists.

This six-foot-four-inch pioneer is just the man to bring down your television cost-per-thousand ...to give you a top-dollar viewing audience at a cost in nickels.

The Range Rider's first series of half-hour films for TV has been sure-fire. (We'd be pleased to show you the score to date in 21 of the nation's major television markets.)

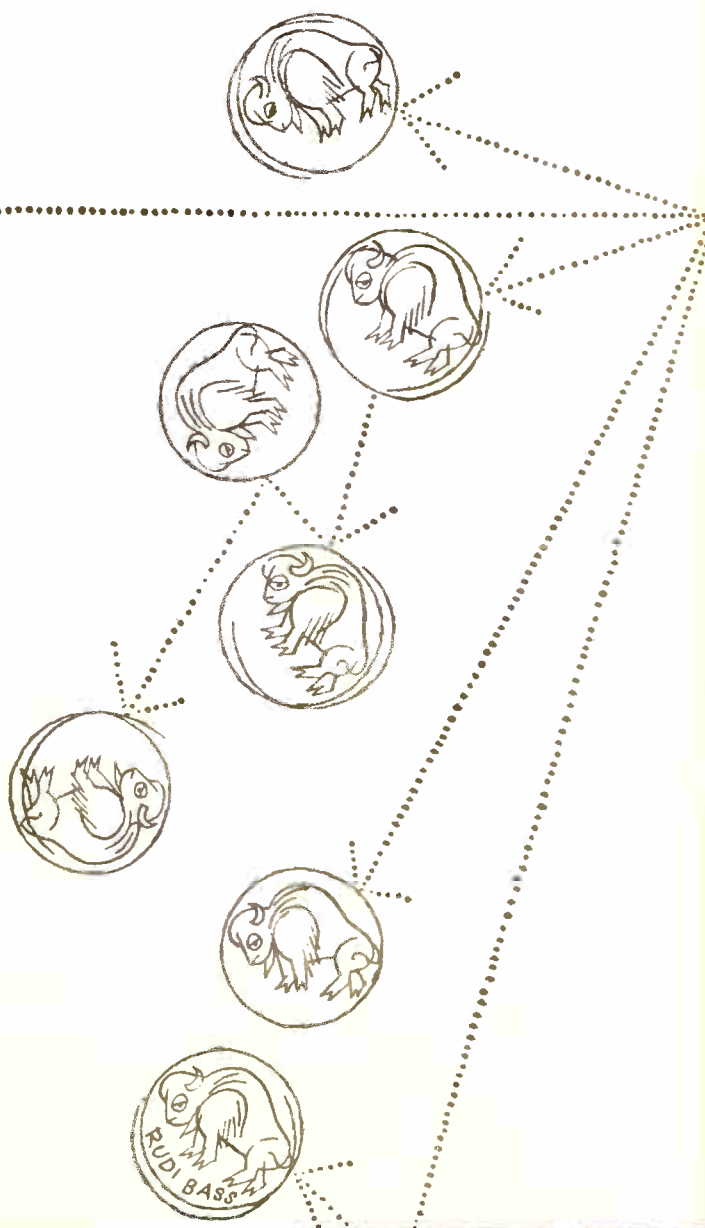
Now a total of 52 films is available to advertisers, all of them made especially for television by the same production unit responsible for Gene Autry's topflight TV series.



If you act quickly, your competitors' chances aren't worth a plugged nickel. First-run rights are still available in many of *your* best television markets. Just ask your CBS Television Film Sales representative about The Range Rider today.

### **CBS TELEVISION FILM SALES**

ALSO AVAILABLE: The Gene Autry Show, Strange Adventure, Cases of Eddie Drake, Holiday in Paris, Barber of Seville, Betsy and the Magic Key, Vienna Philharmonic Orchestra, Hollywood on the Line, and World's Immortal Operas.





nearly  
7,000,000  
letters last year!

\*6,936,406 to be exact—almost all containing proof of purchase. That's one letter every 4.6 seconds, day in day out, 7 days a week, 52 weeks a year. A record? Of course it is! And it's also an indelible record of CKAC's faithful listenership. Our bulging mailbags prove our point: CKAC gets results—at lowest cost per listener.

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

**CKAC**  
MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago  
Omer Renaud & Co.—Toronto

## 510 Madison

### QUO VADIS VIDEO?

With all the recent concentration on where radio listeners are hiding these days—kitchens, bedrooms, automobiles, etc.—there is a trend in television set location that might as well be brought to light.

Television sets are being relocated from sunrooms, dining rooms, playrooms, and believe-it-or-not, placed in the bedroom. In fact, the bedroom may suddenly contest the living room because of its viewing comfort and real relaxation possibilities.

This trek to the bedroom is especially visible in homes and apartments with both an old 10- or 12-inch set and a new large screen model.

Rather than accept the few dollars that dealers are willing to give for the trade-in, many owners prefer the multiple advantages of keeping the old set and moving it to the bedroom.

What are some of the advantages of such a set-up? First, the bedlam of Howdy Doody can be isolated in one part of the house; second, child vs. adult program squabbles disappear rapidly; third, the amount of healthful rest the body can enjoy in bed takes a big jump upward.

What effect this trend will have on late hour commercial techniques or programing would be hard to assay, if in fact there should be any effects at all. The average number of weekly viewing hours very definitely jumps, however. And program enjoyment is decidedly enhanced. Ratings on whodun-its and psychological dramas should jump also because people feel safer in bed.

All in all, it's a real luxury and if I know the luxury-loving American people and their TV dealers, bedroom viewing is in for some important promotion once the word gets around.

TOM WRIGHT  
*Dundes & Frank, Inc.*  
New York

### FILM COMMERCIAL TECHNIQUES

We were very favorably impressed with the recent reprint which we received from your magazine entitled "How to blend film commercial tech-

niques" (SPONSOR, 19 November, 1951). We thought the material was well put together and very usable.

We would appreciate receiving anything further along this line. And also, we would like our name entered on SPONSOR's subscription list. We would like our subscription to start as soon as possible, and request that you bill us at that time.

HELEN ALEXIEVE  
*Radio/TV Director*  
*MacWilkins, Cole & Weber*  
Portland, Oregon

### DOLCIN PATENTS

The following will, undoubtedly, be of interest to your readers:

"Validity of Dolcin patent acknowledged by Rhodes."

"Rhodes Pharmacal (Canada) Limited, J. M. Inwood Limited and Fieldwell Products Limited acknowledge the validity of the Dolcin patent and have agreed to cease and desist from infringing.

"In consideration of Dolcin Limited's agreeing to withdraw its infringement suits against Rhodes, Inwood and Fieldwell, they will cease and desist producing and selling Rhodes imitation of the Dolcin formula by 31st December, 1951."

D. H. LOVE  
*Dolcin Limited*  
Toronto, Canada

### MISS THAT SPONSOR!

Either someone's been stealing my SPONSOR's, or our subscription has run out. In any case, I miss it!

Please check your records. If our subscription has expired, we want a renewal quick!

GENE KEY  
*Radio/TV Dir.*  
*Ray Beall Advertising, Dallas*

### FARM RADIO

We read with keen interest your article in SPONSOR, "Why don't advertisers use more farm radio?" We thought it was a good picture.

Just as a little suggestion, not for publicity on our part but for a more thorough bird's-eye view, why not do this: Contact the Farm Directors of each one of these stations and get them

(Please turn to page 94)



# the silk hat gets the snowball

In any industry, the leader is always the target. That's true whether you're making shoes, toys . . . or turning out research reports.

Pulse, Inc. is turning out research reports . . . the best in the industry. That's why more stations subscribe to Pulse . . . more agencies use Pulse . . . than the competitive reports turned out by any other rating service!

Pulse's number one position means that it's the target for a lot of "snowballs." But they're easy to melt. As a matter of fact, let's melt a few of them now.

**Snowball** "Chappell was nominated by Sydney Raslow" to serve on the Special Test Survey Committee.

**FACT** Excerpt of a letter from Ken Baker, chairman of the committee, to Sydney Raslow: "I stepped to the phone and invited . . . both Lorry Deckinger and Matt Chappell . . ."

**Snowball** Chappell was not qualified for the post . . . according to Pulse. As an impartial member of the committee, he was acceptable. But as a paid hireling for C. E. Haaper, Inc., he was not unbiased—witness his errors of commission and omission.\*

**Snowball** "Pulse," charges Chappell, "uses a quota-type sample. Interviewers select the homes they visit."

**FACT** Pulse uses a probability sample which permits the greatest degree of scientific accuracy. Interviewers have no choice in the selection of homes.

**Snowball** "U. S. Haaperoting (now defunct) and national Nielsen showed close correlation in ratings of network programs in 1949. Haaperoting and Pulse correlation was not close."

**FACT** Nielsen national ratings and Pulse's Multi-market ratings for March-April, 1951, showed a correlation of . . . daytime: 82%; nighttime: 83%. If Pulse had been national, rather than Multi-market, the correlation would have been even higher. (If you would like more information on the current picture—or the picture three years ago—ask Pulse to send it to you.)

**Snowball** "Accompanying a Pulse interviewer," Mr. Breyer quotes A. C. Nielsen, "is a revelation. I recommend that you try it."

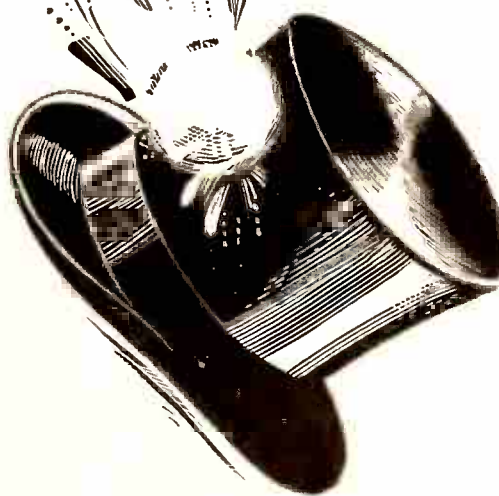
**FACT** A group of southern stations recently tried it . . . and concluded: "This type of survey is more accurate than the coincidental method. If all surveys are carried out as efficiently as this, all of us can utilize surveys as they are intended . . . without reservation."

**Snowball** Test Survey Committee approved and endorsed Chappell report . . . implied a recent ad.

**FACT** No member of Committee (except Chappell) approved or endorsed Chappell report. In fact, all members resented use of their names in the ad.

Anybody who wants to know the facts about his show and the audience that's hearing or watching it, can find out by contacting

**PULSE** the number 1 choice  
of research men who use radio  
and television ratings.



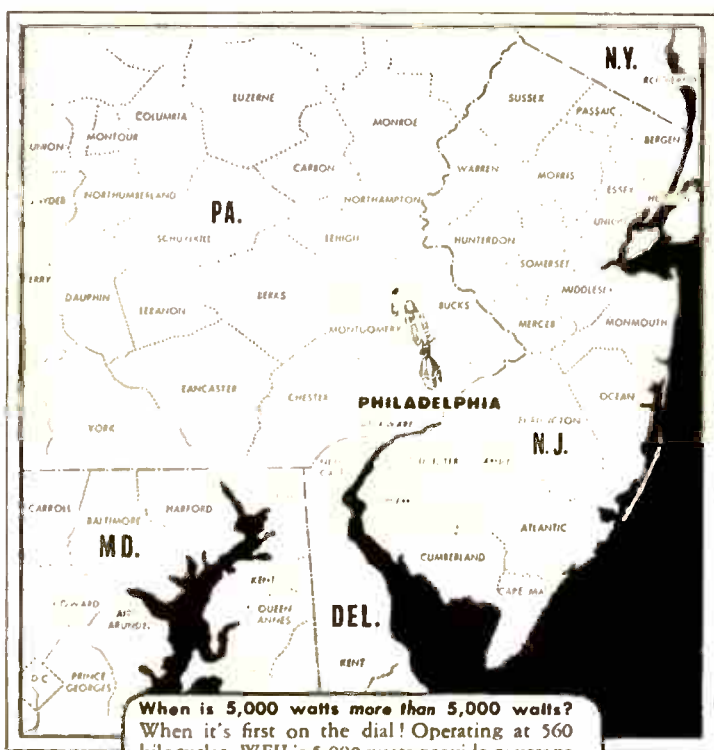
PULSE • 15 West 46th Street; New York, N. Y.

\*Ask Pulse to send you its analysis of Chappell's report.

# The road to *ATLANTIC CITY*

is  
through

# WFIL



When is 5,000 watts more than 5,000 watts?  
When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency . . . 100,000 watts at 1120 kilocycles.

## Direct Route to the Seashore

Take a shortcut to sales in the "Playground of the World" through WFIL-Philadelphia. It's the fastest way to reach a city with 12 million visitors who spend \$121 million a year at retail, including \$38 million in hotels alone. Here, too, is a permanent radio-home population of 68,640. For your summer radio campaign, remember . . . hordes of shoppers who buy in Philadelphia live or relax in Atlantic City and nearby resorts . . . and in this area of wealth and free spending WFIL outpulls stations 10 times more powerful.



and All of America's 3<sup>rd</sup> Market

# Philadelphia



**HAROLD E. BAGGS**, Hotel Executive—  
This WFIL fan is general manager of the Traymore, one of Atlantic City's 341 hotels. It's but an overnight train ride (or less) to the shore for 90,000,000 Americans.



**MRS. F. BERGE**, Specialty Shop Buyer—  
She buys cosmetics and hosiery for Homberger's, one of the city's 235 apparel stores which sell \$15,678,000 worth of goods a year. She's a regular WFIL listener.



**ALBERT N. CRAMER**, Building Contractor—  
In a town with 23,000 guest rooms, repairs and new construction keep men like Mr. Cramer busy all year. Like many residents he listens regularly to WFIL.

## ...WFIL — Philadelphia's "14-County Salesman"

Atlantic City and the thriving seashore resorts are just a few of the 147 rich urban zones in the 14-county Philadelphia Retail Trading Area best reached by WFIL. Your message can be heard loud and clear by more than 4,400,000 people with buying power of \$6,981,101,000 in this vast market. Listening, too, are millions more in the huge bonus area beyond. Total coverage: a zone with more than \$9 billion in buying power. You're first on the dial in America's Third Market when you schedule WFIL.

**WFIL**  
560 kc.  
**The Philadelphia  
Inquirer Station**  
An ABC Affiliate  
First on the Dial  
In America's Third Market  
Represented by THE KATZ AGENCY

You get a  
**BIG BONUS IN SETS**

ON

**WFBM-TV**  
INDIANAPOLIS

INDIANAPOLIS  
WFBM-TV  
90 MILES  
Marshall, Illinois



Says W. R. Taylor, Partner  
STAUB & TAYLOR APPLIANCE COMPANY  
107 North 7th Street, Marshall, Illinois

**"MARSHALL, ILLINOIS is a WFBM-TV town!"**

● It's 90 miles from Indianapolis to Marshall, Illinois—but the Hoosier capital's first station—WFBM-TV—is *the* station in Marshall just the same!

And Marshall's only one community outside the WFBM-TV 60-mile area where enthusiastic viewers depend on this great station. In addition, thousands of farm families, like their town and city cousins, tune in WFBM-TV regularly!

It couldn't happen in a finer market! And it couldn't happen to more deserving people than the advertisers on WFBM-TV! For the cost of reaching the compact, money-loaded heart of the Hoosier State they get a rich bonus in high-income families living 75, 100, and even more miles away from WFBM-TV's transmitter. 1952 will be a bigger, better, more sales producing year for your clients if they're on WFBM-TV, too!

**WFBM Radio Is First  
in Listening, Too!**

- ★ FIRST in the morning!
  - ★ FIRST in the afternoon!
  - ★ and a GREAT BIG FIRST at Night!
- 50% more listeners at night than any other Indianapolis station.

★ Hooper Ratings, February through April, 1951

*First in Indiana*



**WFBM-TV**

*Channel 6, Indianapolis*

REPRESENTED NATIONALLY BY THE KATZ AGENCY



# New and renew

# SPONSOR

11 FEBRUARY 1952

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin, Wasey	ABC	Republican Convention; 7 to 11 July; Democratic Convention; 21 to 25 July; Election Day Results; T 4 Nov
American Bakers Association	Foote, Cone & Belding	NBC 183	Hollywood Star Playhouse; Sun 5-5:30 pm; 24 Feb; 52 wks
Ferry-Morse Seed Co	MacManus, John & Adams	CBS 193	Garden Gate; Sat 9:15-10 am; 16 Feb; 14 wks
General Foods Corp	Young & Rubicam	CBS 156	Sanka Salutes With Win Elliot; Sat 9:25-30 pm; 26 Jan; 21 wks
General Foods Corp	Foote, Cone & Belding	CBS 157	Mr. Chameleon; Th 9:9:25 pm; 24 Jan; 52 wks
Philip Morris & Co	Biow	CBS 187	Philip Morris Playhouse on Broadway; Sun 8:30-9 pm; 13 Jan; 64 wks
Time Inc	Young & Rubicam	NBC 107	A Citizen Views the News; M-F 10:30-35 pm; 23 Jan; 26 wks
Wander Co	Grant	CBS 186	Arthur Godfrey; M-F 10-10:15 am; 22 Jan; 32 wks



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Campana Sales Co	Wallace-Ferry-Hanly	CBS 188	Bill Shadel and the News; Sat 11-11:05 am; 26 Jan; 52 wks
Goodyear Tire & Rubber Co	Kudner	ABC 285	The Greatest Story Ever Told; Sun 5:30-6 pm; 52 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS 157	Symphonettes; Sun 2:30-3 pm; 6 Jan; 52 wks; Choraliers; Sun 10:30-11 pm; 6 Jan; 52 wks



## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Ford Dealers Advertising Associations	Ford	J. Walter Thompson (N.Y.)	900 stns; Natl	Annemts; Feb; 1-2 wks
Ford Motor Co	Lincoln-Mercury div	Kenyon & Eckhardt (N.Y.)	800 stns; Natl	Annemts; 11 Feb
Musterole Co	Musterole	Erwin, Wasey (N.Y.)	30 stns added; Natl	Annemts; through Feb



## 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Oscar Alagood	KLRA, Little Rock, prom mgr	Same, local sls mgr
Margaret Aleott	Katz, N. Y., member sls dept	Same, sls svc mgr for radio, tv
James T. Aubrey Jr	KTTV, Hlywd., acct exec	KNXT, Hlywd., sls mgr
Miller N. Babcock	WGRS, Miami, sls mgr	Same, managing dir
Bruce Barnard	Southwest network, El Paso, sls mgr	KROD, El Paso, vp
Robert L. Coe	Independent management consultant, N.Y.	DuMont, N.Y., stn relations dept mgr
J. Robert Covington	Jefferson Standard Broadcasting Co, Charlotte (WBT, WBTW), prom mgr	Same, asst sls, promt vp
Charles H. Crutchfield	Jefferson Standard Broadcasting Co, Charlotte, vp (WBT, WBTW)	Same, exec vp (continue as gen mgr)
Robert M. Dooley	WOW-TV, Omaha, gen sls mgr	Blair-TV, N.Y., sls mgr
Charles N. Evans	WIZE, Springfield, O., stn mgr	WING, Dayton, stn mgr
Dudley Faust	CBS Radio, N.Y., acct exec	Same, eastern sls mgr
Tom S. Gallery	DuMont, N.Y., sports, news, special events dir	NBC, N.Y., dir sports for radio-tv
Helen Gill	Stn rep vp	Gill-Keefe & Perna, N.Y., pres
John C. Gilmore	MGM Radio Attractions, N.Y. (in charge western Pennsylvania sls)	WARD, Johnstown, Pa., sls mgr
Stuart E. Halliday	Ziv, N.Y., sls rep (Indiana)	Same, div sls mgr (Indiana, southern Illinois, eastern Missouri)
Charles A. Hammarstrom	Paul H. Raymer Co, N.Y., member sls staff	Katz, N.Y., member radio sls staff



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

Numbers after names refer to New and Renew category  
 Margaret Alecott (4)  
 M. N. Babcock (4)  
 J. R. Covington (4)  
 Robert L. Coe (4)  
 C. Crutchfield (4)

**4. National Broadcast Sales Executives (continued)**



NAME	FORMER AFFILIATION	NEW AFFILIATION
Phila Hanna	Singerr-composer	Phil Davis Musical Enterprises, N.Y., also vp-dir new business (markets under 250,000)
Bob Hirks	KLRA, Little Rock, asst prom mgr, merchandising superv	Same, prom mgr
Howard M. Keefe	Member stn rep org	Gill-Keefe & Perna, Chi., mgr midwest offices
Alrx Keese	WFAA, Dallas, asst mgr	Same, gen mgr
Val Lawrence	KROD, El Paso, mgr	Same, pres (Roderick Broadcasting Corp.)
William J. Lyons	BBDO, N.Y., transcription prod	G-L Enterprises, N.Y., sls dir
Don Marleod	KATY, San Luis Obispo, Cal., comml mgr	Same, gen mgr
Arthur L. Martin	WING, Dayton, prog dir	WIZE, Springfield, O., stn mgr
Herbert Martin Jr	WSGN, Birm., member sls staff	Same, sls mgr
Colonel William Mayer	U.S. Army	ABC-TV, N.Y., exer asst to vp tv prog dept
Paul C. Monroe	Weintraub, N.Y., supervisor of radio	Liberty Broadcasting System, N.Y., natl sls vp
William A. Nevin	Ziv, N.Y., sls rep (Wisconsin)	Same, div sls mgr (Wisconsin, Minnesota)
Ralph W. Nimmons	WFAA-TV, Dallas, mgr except for regional sls	Same, stn mgr, also responsible for all tv activities
B. W. Randa	WSGN, Birm., member sls staff	Same, mgr grn sls
Dorrance D. Roderick	KROD, El Paso, pres	Same, board chairman (Roderick Broadcasting Corp.)
Irving Settel	Concord's Inc, N.Y., adv dir	DuMont, N.Y., also sls prom, merchandising consultant
Eugene S. Thomas	NARTB, Wash., chairman of board	George P. Hollingbery Co, N.Y., vp
Kenneth Tredwell	Jefferson Standard Broadcasting Co, Charlotte, prog dir (WBT, WBTB)	Same, asst prog, pub rel vp
Larry Walker	Jefferson Standard Broadcasting Co, Charlotte, secretary-treasurer (WBT, WBTB)	Same, vp (continue as asst gen mgr)
Charles F. Whitesides Jr	KTBS, Shreveport, La., local sls mgr	Same, comml mgr
William M. Wilson	William G. Rambeau Co, N.Y., exec vp	John E. Pearson, N.Y., acct exer

**5. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roger Brown	Emerson Radio and Phonograph Corp, N.Y., regl sls mgr (south, southwest)	Same, natl sls mgr
Charles K. Clarke	Avco Mfg Corp (Ameriran Kitchens div), Connersville, Ind., asst genl sls mgr, field sls	Same, gen sls mgr
Mirhael Davldson	Hirschon-Garfield, N.Y., publ dir	Charles Antell Inc, Balto., adv mgr, asst to pres
F. F. Duggan	Avco Mfg Corp (Ameriran Kitchens div), Connersville, Ind., gen sls mgr	Same, Crosley div, Cine., asst gen sls mgr
Edwin Dorsey Foster	RCA, Camden, dir mobilization planning dept (RCA Victor div)	Same, vp-dir planning (RCA Victor div)

**6. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
American Metal Specialties, Hatboro, Pa.	Doll-E-Toys manufacturr	Lavenson, Phila.
Food Cntrr of St. Louis, St. L.	Supermarket chain	Seelig & Co, St. L.
Frozen Lemon Juice Corp of America, Chi.	Frozen lemon juice	C. Wendel Muenrh, Chi.
General Blasting Corp, Chi.	Blasting oprations	Srhoensfeld, Huber & Green, Chi.
Giant Food Department Stores, Wash.	Retail food chain	Lamb & Kren, Phila.
John O. Gilbert Chocolate Co, Jackson, Mich.	Chocolate candies	Guy C. Core, Jackson, Mich.
William Gretz Brewing Co, Phila.	Gretz brer	Scheidtler, Beck & Wernrr, N.Y.
H & L Blook Co, S.F.	Men's sportswear	Bernard B. Schnitzer, S. F.
Hartz Mountain Products, N.Y.	Bird and pet products	Paul-Taylor-Phelan, Toronto (Canadian advertising only)
Inter-State Milk Producers' Cooperative Inc, Phila.	Dairy cooperative	Lamb & Keen, Phila.
Krnton Pharrmaral Co, Covington, Ky.	Brownatone home hair coloring	Tim Morrow, Chi.
Lever Brothers Co, N.Y.	Good Luck products div	Hewitt, Ogilvy, Benson & Mather, N.Y.
Louis Milani Foods, Inc, L.A.	Food specialty products	Leonard Shane, L.A.
Owl Drug Co, L.A.	Drug chain	Milton Wrinberg, L.A.
Palmers Ltd, Montreal	Cosmetics, beauty aids	Erwin, Wasey of Canada, Montreal
Radiator Valve Co of America, Phila.	Steamhrat master valves	Rand, N.Y.
Shontex Co, Santa Monica	Shontex hair shampoo	Mayers Co, L.A.
Standard Milling Co, Chi.	Flour, prepared mixrs	Doherty, Clifford & Shrnfield, N.Y.
Utira Knitting Co, Utira	Knitted goods manufacturer	Anderson & Cairns, N.Y.
Wine Growers Guild, Lodi, Cal.	Winerlr.	Danerr, Fitzgerald & McDougal, S.F.

Numbers after names refer to New and Renew category

- Alex Keese (4)
- R. M. Dooley (4)
- C. N. Evans (4)
- R. W. Nimmons (4)
- E. S. Thomas (4)



**Now! WBAL Offers a Mighty  
Advertising-Merchandising Plan!**

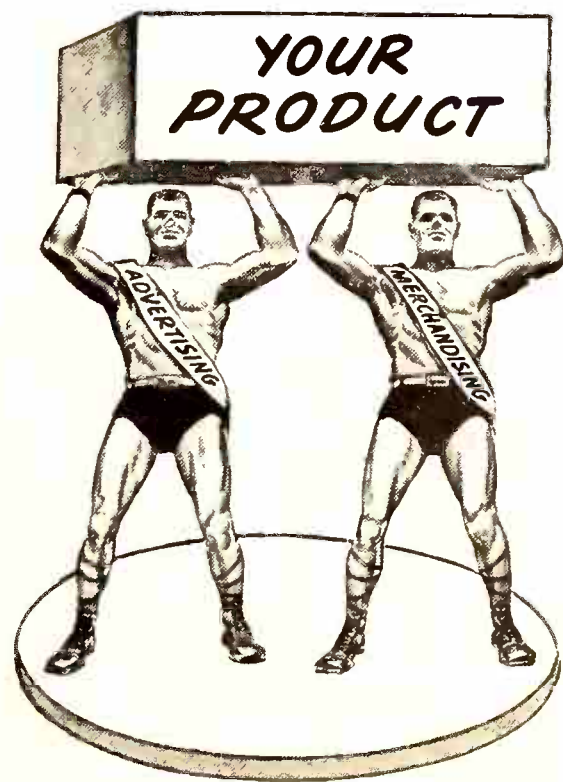
# ***“Operation Chain Action”***

Strike twice at your customer with WBAL'S unique OPERATION CHAIN-ACTION—at home with radio commercials, and at the point of sale. Food advertisers guaranteed powerful point of sale promotion in over 213 leading chain food stores coupled with the unequalled power of radio advertising for mass selling. Give your product's advertising that *needed, doubled-barrelled* impact with CHAIN-ACTION. Complete details on request.

50,000 WATTS

# **WBAL**

NBC IN MARYLAND



NATIONALLY REPRESENTED BY  
EDWARD PETRY & CO.

HOW TO GET THERE...

# “*fustest with*

*MUTUAL* clients have a consistent record for getting there “*fustest*”—in a sense never dreamed of by the late Nathan Bedford Forrest. And they consistently get there with the “*mostest*”—in a way the old general would heartily approve.

First in homes per time-and-talent dollar among all *kid-show* sponsors in network radio is Derby Foods, Inc., with “Sky King” on 525 MBS stations for Peter Pan peanut butter.\* (And Mutual presents the most kid shows of any network.)

First in homes per dollar among all *mystery* sponsors in network radio is the Williamson Candy Co., with “True Detective Mysteries” on 515 MBS stations for Oh Henry bars.\* (And Mutual has the most mystery shows of any network.)

In fact, first-in-homes-per-dollar applies to the average of *all* once-a-week programs on MBS compared with the average on each of the other networks.†

\*N. R. L., OCT.-NOV., 1951; P. I. B.: VARIETY “NETWORK PROGRAM COSTS”  
†N. R. L., JAN.-SEPT., 1951





# *the mostest*”

...WITH  
MISTER  
PLUS

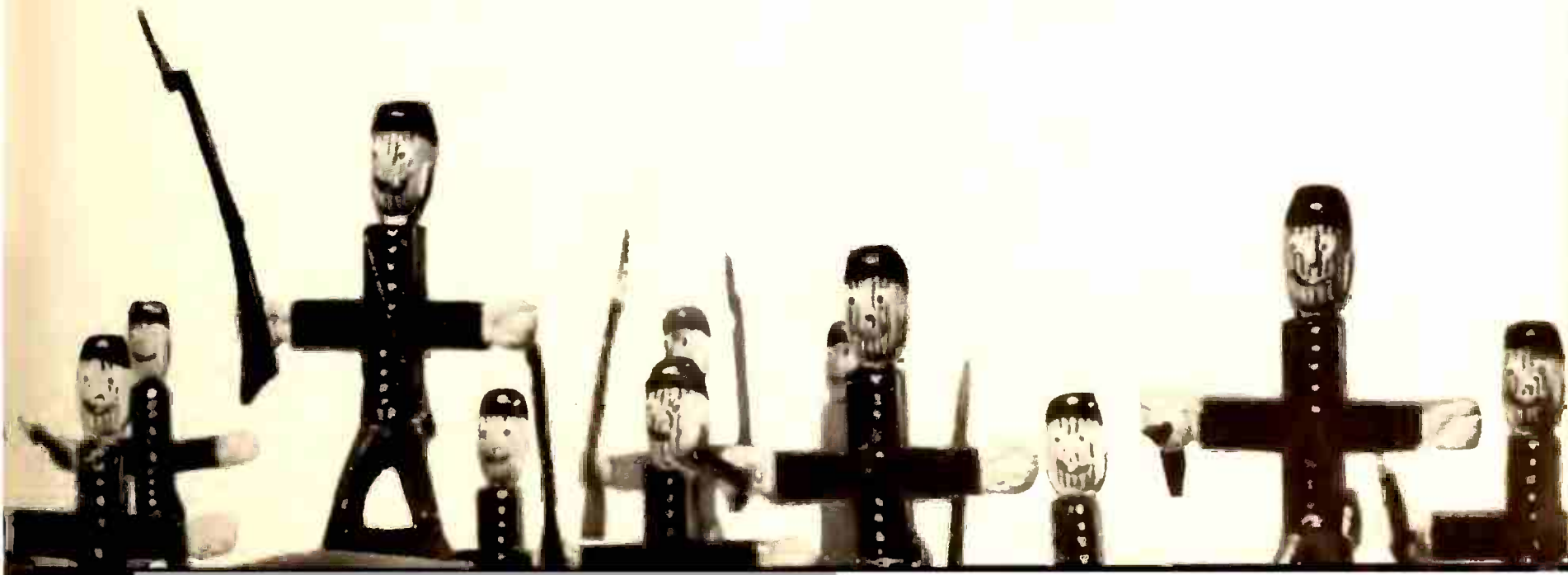
Over-riding all these “*fustest*” facts—and helping to explain them—is a strategic “*mostest*” which no other network has matched for the past 12 years:

*The Mutual Broadcasting System provides a field force of 550 affiliated stations in markets of all sizes throughout the 48 states... nearly double the next network's total... and with a selective deployability in hookups that can assure a matchless fit to your marketing needs.*

Wherever *your* battle-lines are mapped out in the sales-struggle for 1952, Mutual's General PLUS can get you there “*fustest with the mostest*” for sure.

# MBS

*the MUTUAL  
broadcasting system of  
550 affiliated stations*



# WEMP MILWAUKEE

ONE OF  
*America's Greatest*  
INDEPENDENT  
RADIO STATIONS

MORNING *6<sup>th</sup>*

*in the Nation!*

NOON *11<sup>th</sup>*

*in the Nation!*

NIGHT *3<sup>rd</sup>*

*in the Nation!*

AND IN  
MILWAUKEE:  
**1<sup>st</sup> OR 2<sup>nd</sup>**  
MORNING  
AFTERNOON  
NIGHT

SOURCE: Hooper Radio Index—Unaffiliated Stations Aug.-Sept. 1951. And in Milwaukee Index Sept.-Oct. 1951.

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



Mr. Sponsor

**Emanuele Ronzoni, Jr.**

Vice President  
Ronzoni Macaroni Co., Inc., Long Island City, N. Y.

Italian "firsts" range from Columbus' discovery to Marconi's wireless but, strangely enough, don't include macaroni. That was introduced by the Chinese and later brought to Europe by the Germans.

Now macaroni is a fixture on New World menus. Helping to keep it there is Ronzoni, one of the leading regional brands. (In macaroni merchandising, national brands are a rarity.) From a 210,000-square foot factory Ronzoni turns out 1,000,000 pounds of macaroni products weekly. Behind this production is Emanuele Ronzoni's chief sales tactic: consistent, pin-pointed air advertising.

Brooklyn-born Emanuele Ronzoni (Genoese ancestry) reminisces: "My Dad, now 80, started the business in 1918. At that time we sold to grocers in bulk. This continued until 1931. In that year two important innovations took place. We inaugurated one-pound packaging; started a seven-day-a-week schedule on WOV. Our purpose: to win over our customers, predominantly the foreign language folk, to the new package. Effective? We've been in radio ever since."

Programming is as varied as Ronzoni's 55-product line, runs nowadays from classical music to transcribed gossip reports from Rome (in Italian), religious dramas, and radio announcements in some nine Eastern cities. There are also children's and homemaker show participations. A recent addition is a TV situation comedy. The budget, increased tenfold in the past seven years, is split up 55% for TV, 35% radio, 10% for other media (through Emil Mogul). Estimated radio-TV expenditure several hundred thousand dollars yearly.

Commercially, Ronzoni stresses quality and taste goodness; comments that it takes three days from mixing to packaging to make a single strand of spaghetti.

Radio and TV put over this sales message convincingly. For Ronzoni admits that even with machines going 24 hours daily, six days a week—it's impossible to keep up with customer demand. His brother, Angelo, is in charge of production.

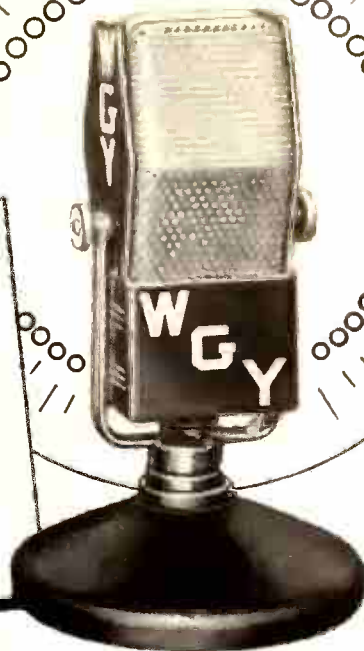
Yet Ronzoni, devoted to his work, doesn't slacken his pace. In 1922, when he started to learn all phases of the business at the old Ronzoni plant, he worked all hours. Now, 30 years later, he does the same, comes in Saturdays, and tunes in all the firm's shows.



# 30 Years of Leadership

1922

WGY's  
Pearl Anniversary



1952

- Serves a daily audience three times greater than that of any other station in the Capital District of New York State. (Albany, Troy and Schenectady)
- Over 1/3 greater than the combined audience of the area's next ten top-rated stations.
- WGY is the only NBC station in the area and the WGY audience rating for NBC programs is impressively larger than the national average.
- **THE CAPITAL OF THE 17TH STATE:** Only WGY covers all 54 counties in eastern New York and western New England—a substantial market area including 22 cities where more people live than in 32 other states and where more goods are purchased than in 34 other states.

# WGY

50,000 Watts

REPRESENTED NATIONALLY BY NBC SPOT SALES

A GENERAL ELECTRIC STATION • SCHENECTADY, N. Y.



With gamecock action we are winning sales battles right in the heart of the richer-than-ever Carolina Piedmont (Spartanburg-Greenville) Area.

And, at the same time, we are delivering the *largest listening audience on any station in the area!*\* WSPA personalities — Jane Dalton, Farmer Gray, Cousin Bud, Ed McGrath, Ace Rickenbacker — plus smart programming and the greatest CBS shows are responsible for that!

\* BMB Report No. 2.



Represented By  
John Blair & Co.  
Harry E. Cummings  
Southeastern Representative

No. 1 CBS Station For  
The Spartanburg-Greenville Market



Roger A. Shaffer  
Managing Director  
Guy Vaughan, Jr.  
Sales Manager

# WSPA

5,000 WATTS 950 KC  
South Carolina's Oldest Station  
SPARTANBURG, S. C.

## New developments on SPONSOR stories



**See:** "How is radio doing in TV homes?"  
**Issue:** 31 December 1951, p. 25  
**Subject:** Studies show not only cheerful figures on radio listening in a TV area, but that radio's cost-per-thousand continues much lower than TV's

Two studies, released in January, throw new light on radio's continuing vitality in the world's biggest TV market. New York. One, by WNEW, New York, shows that radio listening in *radio-TV homes* has increased substantially since 1948, the year of TV's first major strides. The other by WOR, New York, stresses the considerably lower rates at which radio can be bought in New York compared to TV, based on cost-per-thousand-homes delivered.

Stating flatly that "there is no such thing as a television home,"—because a home with TV is a *radio* home to which a TV set has been added and is therefore a *radio-TV* home—the WNEW report goes on to prove that a TV set in the home does not remove that home from the radio audience. On the contrary, homes with TV have—and use—more than the average number of radio sets, says WNEW. One reason for this is the growth of a "simultaneous audience"—individuals in the same home listening to radios at the same time that other family members are watching television. Another is that 64% of the TV evening audience comes from people giving up diversions other than radio listening.

Based on Pulse and Telepulse figures for the New York metropolitan area, the WNEW study points out radio listening in radio-TV homes on weekday afternoons has increased 47% since 1948; on weekday evenings, it has increased 28%. In the average weekly afternoon quarter-hour, they listen to the radio more than they view TV.

Though last year saw a 71% increase in television ownership in New York (60% of the radio homes now have TV), there was a 9% decrease in TV set usage during the average evening quarter hour, while use of radio sets increased 31%.

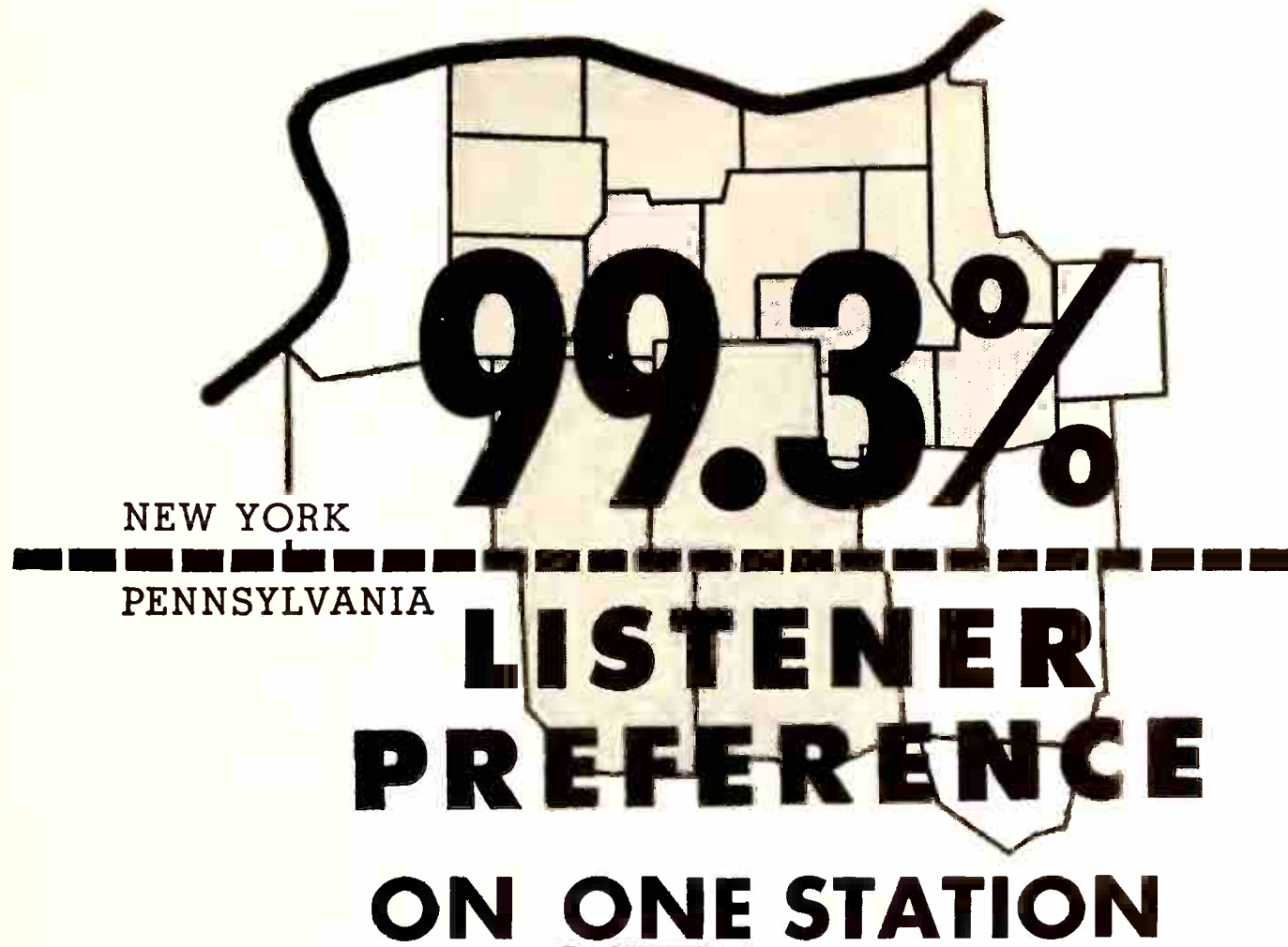
The report stresses that length of TV set ownership is an extremely important factor as related to radio listening. A recent Pulse study showed that "metropolitan New York families owning TV more than two years did 50% more evening radio listening and 19% less *televisioning* than newer TV owners." However, the effect of this trend is yet to be realized as some 60% of the TV owners have not had their sets that long.

Claire Himmel, WNEW research director, and Kenneth Klein, sales promotion director, who prepared the study, point out that "the strong showing of radio in this report is based upon at-home listening only," does not take into account the big out-of-home audience which adds an average of 17% to radio listening in the area.

Backing up WNEW's facts, WOR's study ("Radio rates in New York") states that between October 1950 and October 1951, there was a 27% increase in radio listening among video families between 6:00 and 11:00 p.m.; also a 13% gain in listening among non-TV families. It points out that despite a steady increase in the number of TV families in the New York area, on a cost-per-thousand-homes basis, radio rates in October 1951 were 45% lower than comparable TV rates at night, and 68% lower than TV during the afternoon. For instance, between 6:00 and 11:00 p.m., the quarter-hour cost-per-thousand-homes delivered was \$3.43 on radio compared to \$6.24 on TV (time charges only; based on Standard Rate & Data rates and Pulse audience figures). Between October 1950 and October 1951, radio has held its cost edge over TV despite increased TV saturation in New York. This can be attributed in part, says the report, to the aforementioned gains in radio listening, as well as rate increases by six of the seven New York TV stations.



How much closer  
to 100% can you get?



PULSE has just completed its first audience measurement of 16 Western New York counties . . . Among 24 radio stations reported, (including six Rochester stations) here's what PULSE found:

*Out of 432 quarter-hours per week:*

**WHAM is FIRST in 429**

**WHAM is TIED for FIRST in 2**

**WHAM is SECOND in 1**

Is this dominance? Yes, indeed! WHAM's power and prestige permit you to buy *one* station in this rich area and get **FIRST** preference with listeners 99.3% of the time!

Ask your HOLLINGBERY man for complete details



50,000 WATTS • CLEAR CHANNEL

**WHAM**

The Stromberg-Carlson  
Station  
ROCHESTER 3, N. Y.

GEORGE P. HOLLINGBERY COMPANY, NATIONAL REPRESENTATIVE

# Here's "National" Spot Radio

As an agency or advertising man, you probably think of national spot radio as a form of advertising which permits you to pin-point your radio efforts - to put added pressure on some markets . . . to ease up on others, as circumstances demand.

As station representatives we go along with that basic definition. But here at Free & Peters we add other ingredients, too:

- A geographically *national* list of stations.
- An efficient *national* system of offices.
- A constant *national* exchange of information, ideas and case histories . . . of market

comparisons, programming techniques and merchandising opportunities.

- A policy of *nationwide* travel . . . of F & P Colonels spending hundreds of days "out in the field" where spot radio becomes point-of-sale reality.

- A research program that's *national* in scope, to help us keep abreast of all media, of advertising trends, of significant new advertising developments in every part of the country.

This policy of "thinking big and working big" pays off for *you*, for the *stations* we represent and for *us*, here in this pioneer group of station representative



# FREE &

*Pioneer Radio*

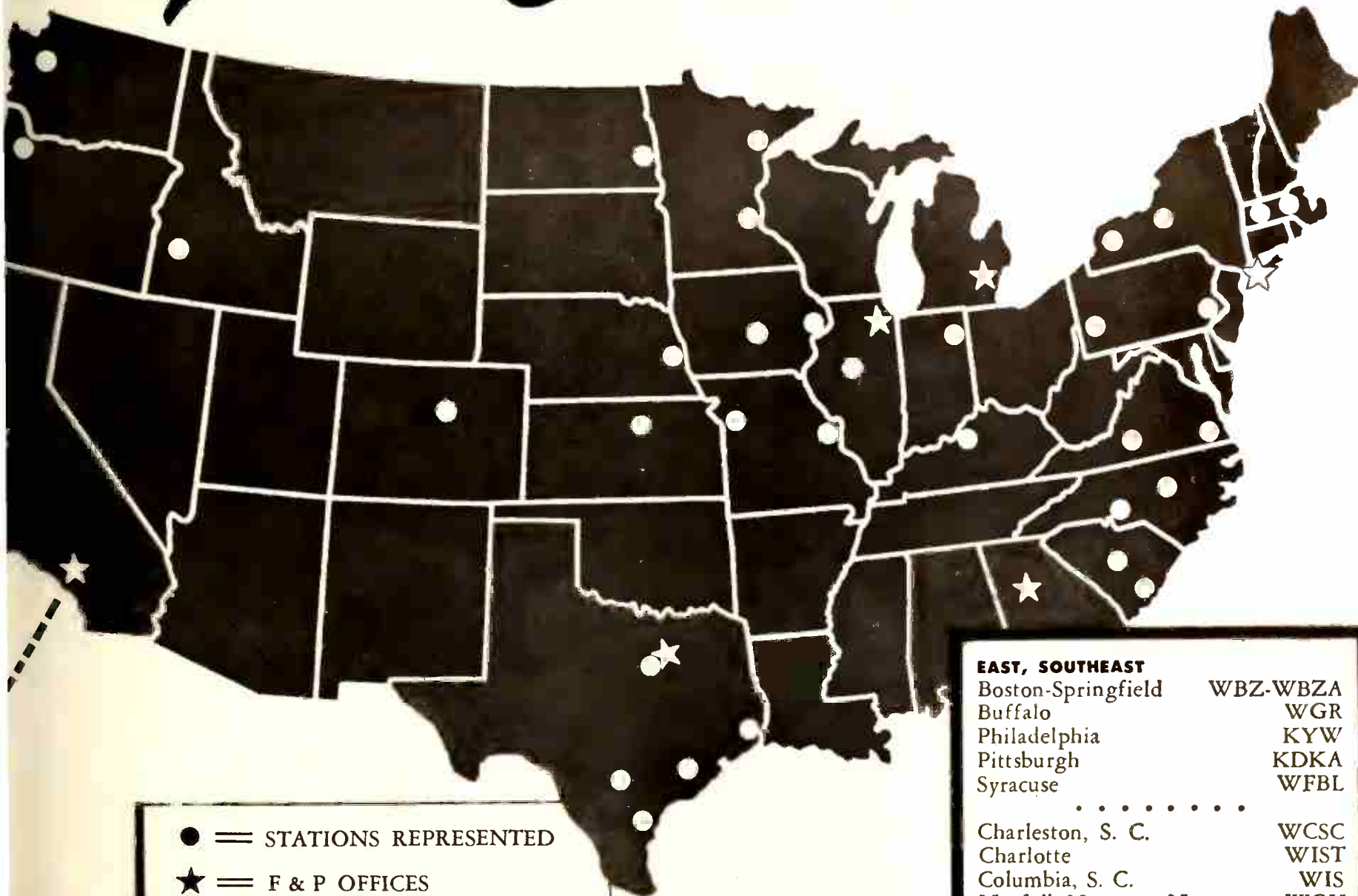
NEW YORK

ATLANTA

FT. WORTH



# Why We Call It



● = STATIONS REPRESENTED  
 ★ = F & P OFFICES

<b>EAST, SOUTHEAST</b>	
Boston-Springfield	WBZ-WBZA
Buffalo	WGR
Philadelphia	KYW
Pittsburgh	KDKA
Syracuse	WFBL
.....	
Charleston, S. C.	WCSC
Charlotte	WIST
Columbia, S. C.	WIS
Norfolk-Newport News	WGH
Raleigh-Durham	WPTF
Roanoke	WDBJ
<b>MIDWEST, SOUTHWEST</b>	
Des Moines	WHO
Davenport	WOC
Duluth-Superior	WDSM
Fargo	WDAY
Fort Wayne	WOWO
Kansas City	KMBC-KFRM
Louisville	WAVE
Minneapolis-St. Paul	WTCN
Omaha	KFAB
Peoria	WMBD
St. Louis	KSD
.....	
Beaumont	KFDM
Corpus Christi	KRIS
Ft. Worth-Dallas	WBAP
Houston	KXYZ
San Antonio	KTSA
<b>MOUNTAIN AND WEST</b>	
Boise	KDSH
Denver	KVOD
Honolulu-Hilo	KGMB-KHBC
Portland, Ore.	KEX
Seattle	KIRO

# PETERS, INC.

Television Station Representatives

Since 1932

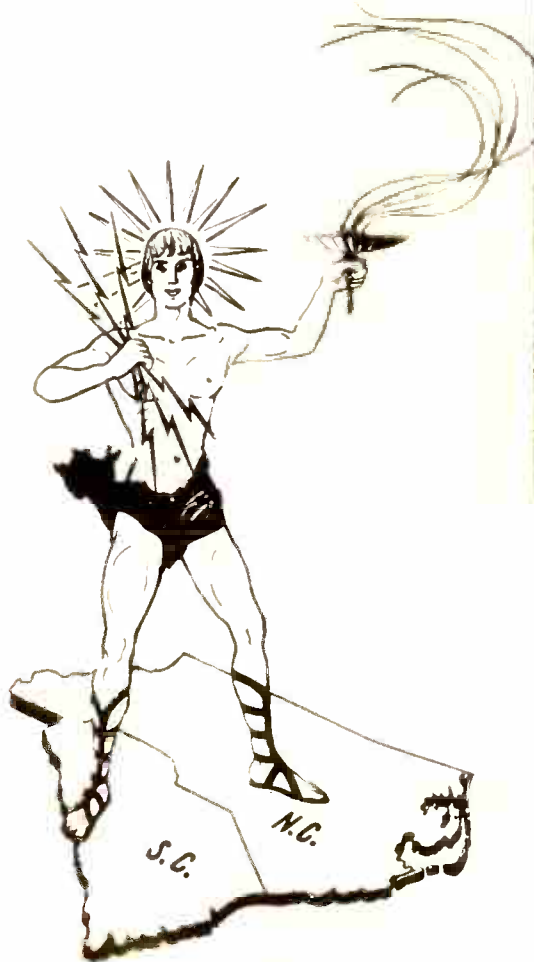
CHICAGO

DETROIT

HOLLYWOOD

SAN FRANCISCO

**he  
spins  
yarns  
for  
yarn  
spinners**



**COLOSSUS OF THE CAROLINAS**



Workers in the Carolinas' 2 billion dollar textile industry are an important segment of WBT's listening audience of 3,000,000 who have elevated Grady Cole to the rank of premier radio personality of the Southeast. Grady's knowledge of the Carolina buying public is unmatched—his sales knack cannot be imitated. If you have anything—repeat *anything*—to sell to the Carolinas, Grady is your man.

**WBT**

**CHARLOTTE, NORTH CAROLINA**

**JEFFERSON STANDARD BROADCASTING COMPANY**

*Represented Nationally by CBS Radio Spot Sales*





# Why oldest net sponsor sticks to radio and music

**After \$18,000,000 and 25 years of air advertising, Cities Service is still happy with original formula**

**network**

It's taken Cities Service 18,000,000 radio dollars, a lot of dogged confidence and 1,300 network programs to reach its latest, biggest milestone. But, on 18 February, the big oil firm will celebrate its 25th birthday on NBC's radio air. And, its unbroken string of musical shows dating back to 1927 will have proved a Cities Service radio theory:

Semi-classical air music shows never lose their basic appeal, and can still do an outstanding job for air clients, both in selling and in building company prestige.

Cities Service has plenty of facts to back up a statement like that.

The big petroleum firm can point proudly to the fact that its latest music show, the bouncy, brassy *Band of America* series, has played a major role in boosting Cities Service's annual gross into the \$750,000,000 bracket, and into the "Big 10" in the oil industry. It's done a real public relations job, just as previous Cities Service music shows did. And, it has become solidly established with the firm's dealers and a growing public.

Things weren't always this rosy. Today, only a handful of the people who will hear or see the hour-long anniversary broadcast next week from Carnegie Hall probably will be able to recall the time when the going looked rough for Cities Service air efforts.

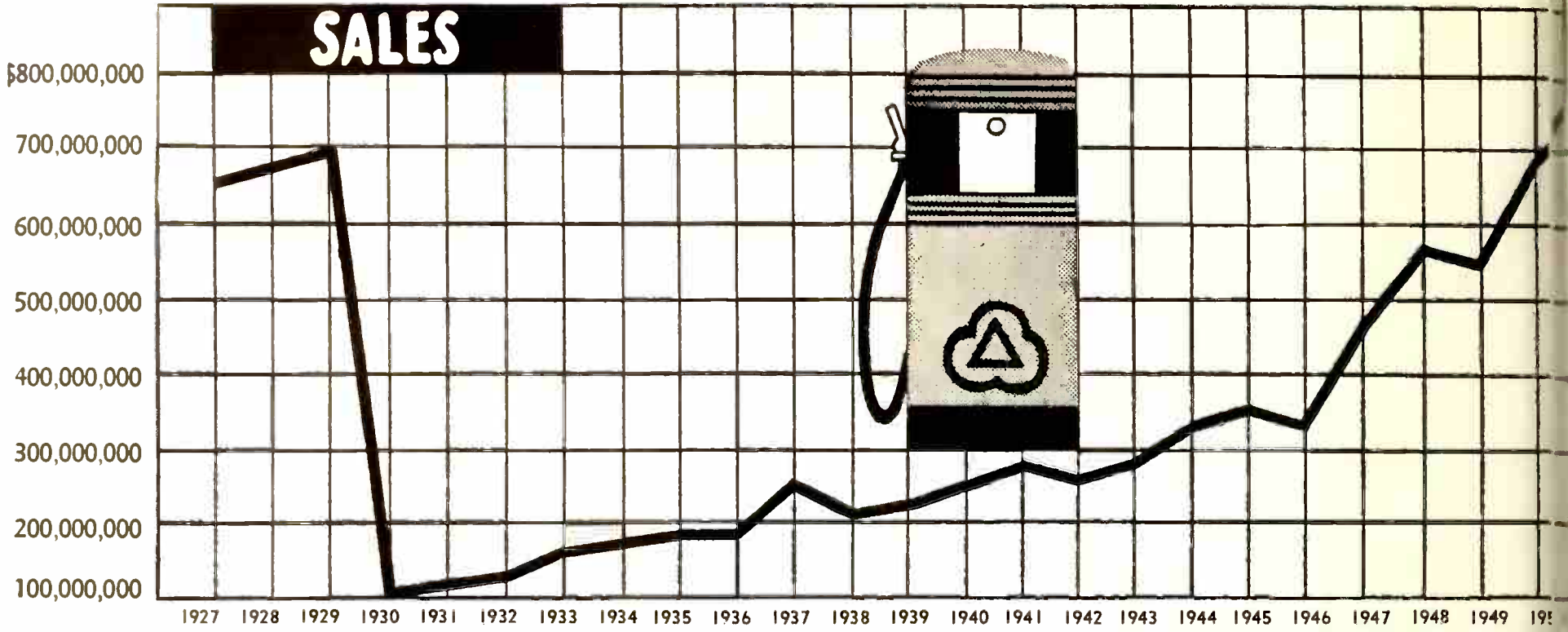
You can practically count them on your fingers. Executives like Cities Service president W. Alton ("Pete") Jones, radio-TV consultant Merlin H.

Not Cities Service "originals" but true to air pattern: bandman Paul Lavelle and Ford Bond





Three years after radio campaign started, sales dived; yet radio budget went up (see radio budget



"Deac" Aylesworth, and ad manager Tom De Bow would probably head the list. Others who have been close to Cities Service during its 25-year radio progress—like announcer Ford Bond, singers Jessica Dragonette and Lucille Manners, conductors Edwin Franko Goldman and Frank Black—can also remember the not-so-good old days.

Indeed, there was a time when most of them probably felt that Cities Service itself—much less its radio activities—would be lucky to survive.

That year was 1930, just three years

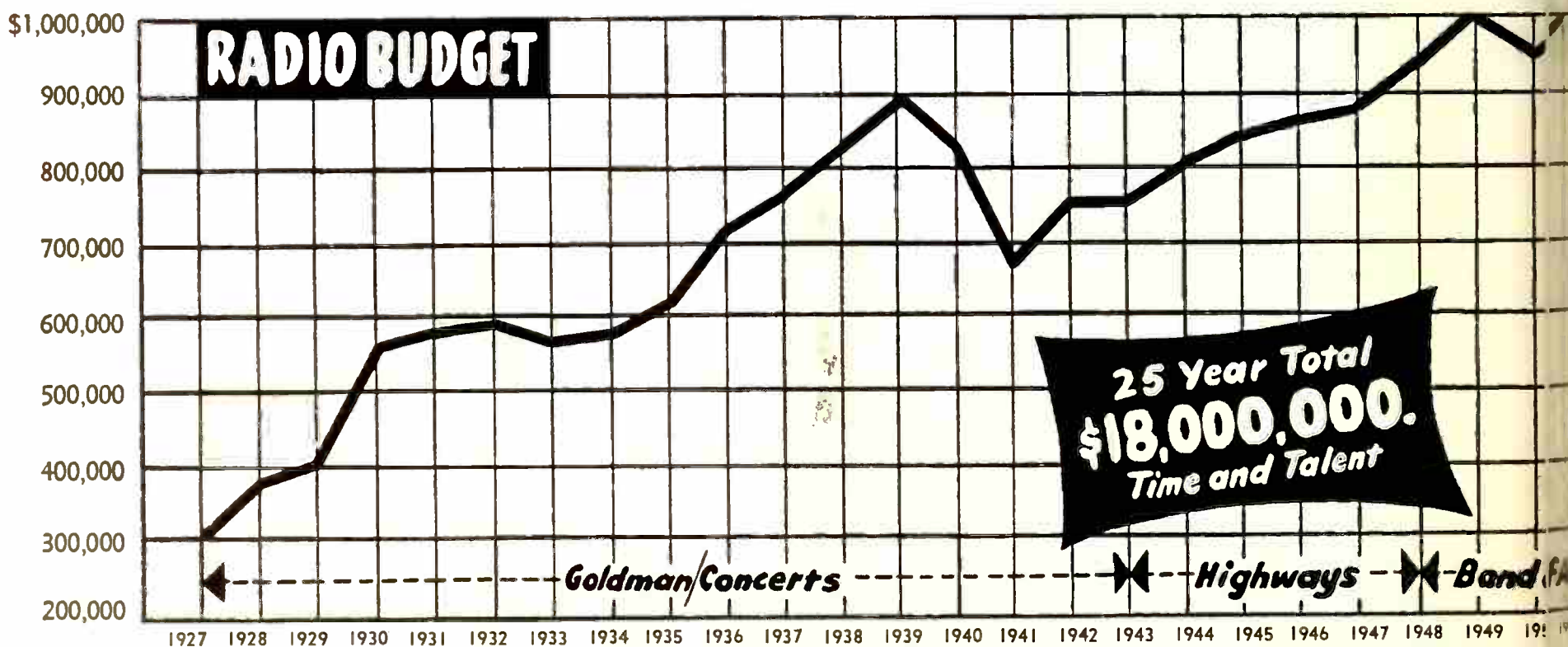
after Cities Service had first spent some \$300,000 to bring American radio listeners the music of the Goldman Band on 16 NBC stations. A big axe hung over its half-million dollar air advertising.

The stock market had collapsed, and had practically pulled the rug out from under the big combination of power companies, gas companies, transit companies, and petroleum firms which then made up Cities Service.

From a booming \$650,000,000 business in 1927, gross earnings had to-

bogged down to a disheartening \$100,000,000 or so by 1930. The company's stock had also taken a nosedive from its dizzy 1929 peak of \$68 a share, and was well on its way toward selling for as little as 75¢ a share. Wall Street had just about given Cities Service, the brainchild of financial wizard Henry L. Doherty, up for lost in 1930.

The infant radio industry, groggy with its own troubles, was also prepared to count Cities Service a lost client. The country was headed into an





era of depression, alphabet soup government agencies, crime waves, and bread lines. Firms everywhere were retrenching their radio spending.

It takes a special brand of confidence to ride out a storm like that. Fortunately, Cities Service had it, notably in "Pete" Jones, then chairman of the firm's executive committee. Deac Aylesworth, then NBC's president, had it, too, both in Cities Service's ability to climb out of its dark hole and in radio's ability to help do the job.

Together, the two men, and executives of Lord & Thomas, teamed up. Instead of cutting out the *Concert* series, it was expanded on the growing NBC web. Jessica Dragonette, the petite lyric soprano, was hired as the show's first soloist; Ford Bond was hired as announcer. The total radio ad budget was upped to something like \$570,000 for the year.

Cities Service never missed a program after that, and started on a cycle of air budget growth and growing sales which has never stopped (see chart, page 28). Cities Service will indeed have something to celebrate next week.

Few radio clients can show in their case histories so few major upheavals, such a scarcity of major "overhaul" jobs in their programming approach. Jessica Dragonette, for instance, stayed with the show for seven years, while budgets grew and sales climbed. Ford Bond is still with the radio series. Coverage was steadily expanded, as Cities Service (prodded by the Holding Company Act of 1935) began to divest itself of its power properties and go into a petroleum business that today covers 32 states and foreign markets. Modernizations were made, such as trimming the *Concert* series to a half-hour in 1940, a year that saw "Pete" Jones reap the reward of his vision and confidence by becoming Cities Service's top executive.

Other changes have been equally widely spaced. In 25 years with radio, Cities Service has had only three ad agencies: Lord & Thomas, from the late 1920's (when Albert Lasker was helping form the Cities Service air formula) to about 1943; Foote, Cone & Belding (L&T's successor firm) from 1943 to 1947; and from 1947 to date, Ellington & Co.

During the quarter-century, too, oth-

er changes have been infrequent. In 1944, Cities Service felt that something was needed to "freshen up" the series of musical shows, and switched to a string orchestra, guest stars, and the title *Highways in Melody*. In mid-1948—with gross earnings booming along at an annual clip of some \$563,000,000—dealers were clamoring for a show with more "sell." They got it, when Cities Service reverted to its original program type and built the *Band of America*. Time changes, a trial simulcast for 13 weeks in the fall of 1949, and the entry of the firm into spot radio and TV about the same time brings the case history up to date.

Like many another oil firm, Cities Service has held on tight to what it feels is the ideal radio formula. Just as Texas Company sells with a mixture of high-priced comedy (Milton Berle's *Texaco Star Theatre*) and prestige music (the *Metropolitan Opera*); Gulf Oil sells with its Americana-type *We The People*; Esso Standard, Pure Oil, Sun Oil, Richfield, Shell and Socony-Vacuum all keep sales rolling with spot newscasts; Atlantic Refining, Standard Oil of Indiana, Tide Water, and Humble sell petroleum products via spot and regional sports shows—so Cities Service feels that radio music shows are right for them.

Cities Service regards radio's power with music so highly that advertising director Tom De Bow told SPONSOR last week: "A good musical series is the one type of broadcast advertising you can stay with successfully for 25 years."

It's all too easy to say that the success of Cities Service's quarter-century on the air lies—as it often does with the major petroleum advertisers—in the freedom of an institutional approach, minus the constant pressure of having to produce sales.

Such is not the case. True, the musical shows sponsored by Cities Service often look like the "red carpet" approach of an advertiser who hasn't much to sell the public except his good name. But, viewed in closeup, the Cities Service air formula is something entirely different.

It's hard-hitting, geared to produce sales, and carries its own weight (of over \$1,000,000) in the estimated \$3,-  
(Please turn to page 72)



1927 First air show was Goldman Band, in "brass band" style. 1930 saw launching of semi-classical Concert series with Jessica Dragonette. 1942 Frank Black, Lucille Manners at 15th anniversary. 1950 Currently it's the brassy "Band of America" on the air since 1948, simulcast in '49 and '50. 1952 At 25th anniversary: Haupt, Aylesworth, De Bow, Bond and Lavalle



# \* Reps I like and why

**Timebuyers admire salesmen who always give them fact-packed presentations and don't waste time or use pressure**



Cartoons about salesmen picture them with one foot in the housewife's door. But a radio rep salesman is like a man with his foot in a revolving door. The pace at which he must sell and service accounts, always speedy, has become hyper-thyroid since television. Timebuyers the rep calls on are now twice as busy as ever because they must buy both broadcast media.

More than in many other fields, the rep salesman is important to the buyer in radio and television. There's no Sears, Roebuck catalogue from which timebuyers can select choice availabilities. His only source of up-to-date knowledge about the right buys for his accounts is the rep salesman. The good rep salesman is a tool of good timebuying—not just a glad-handing order taker.

Sponsors, of course, rarely have dealings with reps—though reps have been known to take their case for a schedule over the heads of the timebuyers and account men directly to the client. But the reps are extremely important to sponsors and the buyers on their accounts—helping to make or break spot campaigns. This article is designed to give you an insight into the rep's work and into spot radio and TV's intricacies as well. It is part of a series which began in the last issue of SPONSOR with "Timebuyers I like and why," and which will continue in future issues, taking up account executives, advertising managers, and other key figures in radio-TV advertising.

The rep salesmen described below are actual people whose names are withheld because the objective of this article is not to bestow accolades but rather to set down some workaday principles of performance. Sources of these descriptions were timebuyers, the men and women who deal with rep

\*Future articles will cover account executives and advertising managers among others.

salesmen day in, day out. Interestingly, many of the timebuyers queried for this article were the same people reps cited as outstanding for last issue's article on outstanding buyers.

\* \* \*

### **He never comes empty-handed**

"There's one outstanding salesman I deal with who never says, 'No, I have no availabilities to fit your needs.' If I call him up and ask for a specific type of time which he doesn't have, he'll always come in to see me with some-

Then he pointed to the high rating of this newscaster and the fact that he'd been on the station since the Year One—and we were sold.

"By using that extra effort and imagination, this salesman does himself and the buyer good at the same time. He makes more sales and we make better buys which in turn lead to more sales for the sponsor. I wish more salesmen would realize that we're happy to be sold something that makes sense for us. Their persistence *does* pay off."

## best "my ideal rep salesman"

1. He makes written presentations which are neat and complete.
2. If he says it, it's true; there are no curves in the data he throws at you.
3. He knows how to use his personality but doesn't use pressure.
4. When pitching for one account, he doesn't try to sneak in a punch for another piece of business.
5. He knows his stations and comes equipped with full information; he sell by enthusiasm alone.
6. He knows a buyer's clients, is on the lookout for specific availabilities.
7. He's intelligently persistent. If the time you ask for isn't available, he makes a logical alternative proposal.

## worst "poorest rep I ever met"

### case A: The antique collector

"Ask him for a rating and he comes up with one two years old."

### case B: The chit chat

"He drops in on you to talk. He talks about everything—except business. That way, he thinks, he's making you a friend. On a busy day, you hate his guts. And he thinks he's a charmer."

### case C: The sly boy

"If the show is low rated, he says there is no rating. If Hooper makes the station look good one month, he'll pitch that. Two months later he'll use another outfit."

### case D: The sour grape

"If you didn't buy his stations, your judgment is screwy."

thing else to sell that makes sense. I may turn him down frequently, but sometimes we'll take that alternate buy and be just as satisfied or more so.

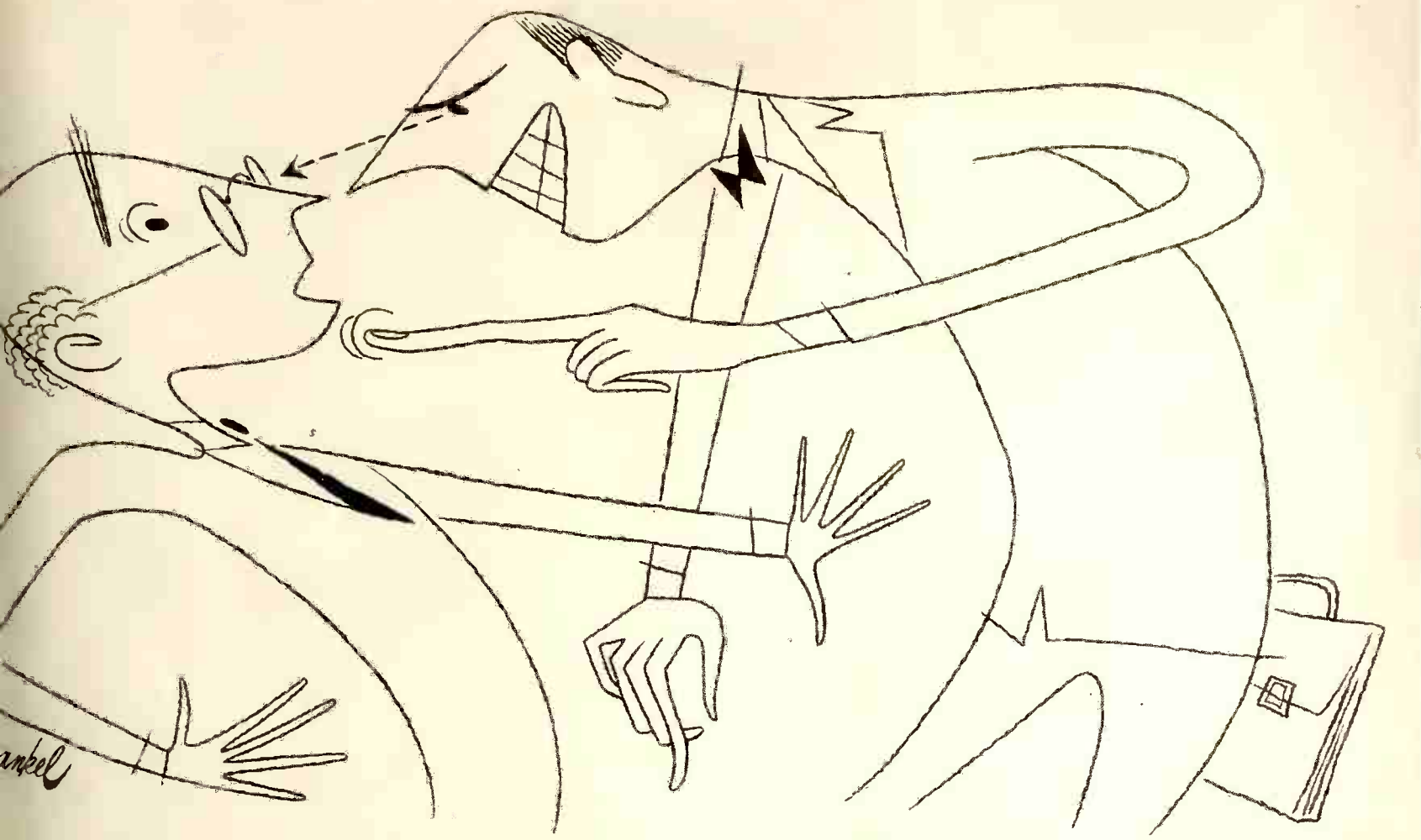
"For example, we recently were looking for one-minute announcement strips between six and eight in the morning. The salesman I'm thinking of had none to sell us in a key market. But he came up with a five-minute news show three times a week. That gave us four and a half minutes of commercial time weekly, only half a minute less than we'd get with five one-minutes.

### **If he says it, it's so**

"I don't want to sound corny, but it's the integrity of a salesman that makes him good as far as I'm concerned. Sometimes you don't have time to go over the facts about a station with a magnifying glass. If the salesman has slipped in a cumulative rating instead of a single-show rating, you may miss it. There are any number of fast ones he can pull. But there are some salesmen you can trust. They'll sell hard, sure, but when it comes to the facts they're straight.



*Timebuyers could shoot these reps*



**Unpopular rep salesmen use high-pressure tactics. Timebuyers don't want double talk like that being dispensed by "operator" above**

"You get to recognize this pretty quickly and, all things being equal, those are the boys who get my business. The sharp-shooters sell time but it takes them a lot longer to convince me of anything once I catch on to them. I'm happy to say, though, that most of the salesmen who call on me play it pretty square. And the squarer they play, the more business they get."

**He doesn't park in my office**

"The salesman I like is fast and concise. He comes often and leaves fast. He's friendly but is business-like. I'm

so busy that I just can't spend time talking about the weather even if I'd like to. Some of these guys think a salesman's job is to come around and butter you up with scintillating conversation. That won't sell me."

**He's tops all-around**

"The best salesman I know of as a model for good time selling can be described this way:

"1. He's thoroughly familiar with his stations' schedules, programs, and personalities, and he has a complete picture of markets. He does not play

his market information by ear but comes equipped with ratings, depth of coverage, etc. He has a keen understanding of the value of facts to the buyer in making a decision which can be justified. He's a good researcher, always digging for success stories or other helpful facts.

"2. He has a pleasant personality but lays off the pressure and double talk.

"3. When he shows up for discussion on a particular account, he doesn't launch into a pitch about some other  
(Please turn to page 92)

**Most appreciated are salesmen who waste no time**

**Salesman who's loaded with facts is always welcome, timebuyers agree**

*Timebuyers love these reps*







Shown here are only a few of two dozen or more types of services, facilities which an advertiser must use to produce a TV show. Above: Set assembly. Left: Prop (stuffed deer) procurement. Lower left: Scenery painting. Sponsors wonder at high costs, variation from net to net



# TV's crazy quilt: facilities costs

**Advertisers are unhappy with spiralling network bills. Here are both sides of the story**

**TV** Once mesmerized by TV's glamor, sponsors today are beginning to lose the starry-eyed look they had when they first embraced live television. They're now casting sharp looks at costs. The costs, in this instance, being those of facilities and production services for network shows.

Two factors are puzzling and irritating advertisers when they receive their bills from the ad agency. One is mounting costs; and the other is the host of services they're paying for—including

studio rehearsals with cameras and audio; film facilities; extra cameras; extra booms; set designers; hairdressers; prop buyers (see chart on page 33). For the advertiser harking back to radio's simplified cost breakdown these scads of high-priced services are frightening.

For the agencies this has meant increasing pressure from clients for explanations. It's not uncommon for clients to refer to "runaway costs" and to insist on knowing how long this situation will continue. Why can't it, they



ask, be brought under control?

Probing for light on the situation, SPONSOR sought the views of agency executives, network brass, independent producers, scenic designers, technicians, and advertisers themselves. Each individual, regardless of his stand on the issue, felt the cost structure could stand lots of clarification.

The networks say that what has happened should be easily understandable to the client. Advertisers, just three or four years ago, they explain, were hesitant to take a deep dip into the new medium. So a major network come-on was absorption of production costs by the nets. This meant operating at a huge programming loss for quite a stretch. The accounting structure now, say network executives, represents "normal" conditions. They refute implications that the process of putting program production on a pay-as-you-go basis includes an effort to recoup losses.

Further, network executives attribute the advertiser's cries about costs to his lack of knowledge about show business. Sponsors forget the visual aspects of TV and keep in mind always the cost of radio, they point out. Give an advertiser accustomed to a radio programming bill a tab for costumes, laborers, scenic designers, props and equipment rentals, say the network people, and you're bound to hear cries of pain.

One thing is sure, no matter what side you're on, the whole situation is causing strained relations. Advertisers protest increasingly that they're being taken for a ride. The nets, in turn, say they're still taking losses in certain phases of production which they can no longer offer free to the advertiser. A change in policy, they admit, from the early TV days but certainly one that doesn't justify money-grabbing accusations.

Several network officials have commented on the cost-cutting aids their organizations offer. Included are pre-program script examinations with the nets suggesting scene parings and other money savers. Too, the nets offer advertisers a firm production package price. And, if desired, the services of their own designers and prop shoppers.

An agency cost control supervisor in the thick of the network-advertiser budget tussle speaks up for the nets. He told SPONSOR that inflation is the main reason for cost rises. In further defense of the network position he adds:

## Comparison of network production and facilities charges per hour

Services	CBS	NBC	ABC	DuMont
Studio rehears. with cameras	\$325	\$300 (Class A average)	\$400 (Class 1)	\$200
Studio rehears. minus cameras or audio	\$100	\$80	\$240 (Class 5)	\$100
Studio rehears. minus audio	\$150	Not stipulated	\$300 (Class 3)	Prices on request
Film facilities	\$150	\$150	\$150	\$125
Extra cameras	\$50, \$200 min. with cameraman	\$35-40, six-hr. min. (excluding cameraman)	\$150-200 (excl. cameraman)	\$40, five-hr min. (with cameraman and asst.)
Extra booms	\$25, \$100 min.	\$20, six-hr. min.	\$10, no min.	\$20, five-hr. min.
Rehearsal hall	\$7.50	\$5	\$10	Prices on request
Use of studio for recording	\$30	\$12	Prices on request	Prices on request
Set designer	\$5.75	\$6	\$7	At cost
Hairdressers	\$5, \$20 min.	\$5, \$25 min.	\$5, \$20 min.	\$5, \$20 min.
Prop buyer	\$4	\$4.75	\$4	\$4
Wardrobe	\$3	\$3	\$3	Prices on request
Costume finder	\$4	Not stipulated	\$4	Prices on request
Make up	\$5	\$5	\$5	\$10 per artist
Hairdressing	\$5, \$20 min.	\$5, \$25 min.	\$5, \$20 min.	\$20 per artist
Special effects technicians	\$5.25	Prices on request	Prices on request	\$4.75
Sound effects	\$12.50	\$12.50	\$15	\$12.50
Tech. director	Not stipulated	\$7.50, min. charge \$45	\$7.50; min. charge \$45	\$7.50

"Network costs are fair. The networks are just missing up in one respect. They're doing an unsatisfactory job in proving that charges are legitimate."

Meanwhile, Mr. Composite Advertiser looks at his champagne-priced advertising bill and screams. He's not convinced it's just a matter of "proper explanations." All he knows is that a stagehand gets \$2.89 an hour, the network jacks it up to \$4.75, and the agency adds its 15%. Cost to Mr. Composite Advertiser, \$5.35. Multiply that by six or 12 (stagehands) and one facet of high TV production is made clear. High labor costs include network technicians at \$4.50 an hour with the sponsor paying for eight hours although he may not need a technician

for that length of time. Costs for scenic designers, at minimum hours, are up, too, from \$4.75 to \$5.75 an hour. "Other hidden costs are as staggering," reports an agency man. "You may have to hire a network designer even though you don't use him. It's these 'extras' that pyramid costs."

But here's a rebuttal from another agency's TV production department. "We've tried it both ways and the networks were found to be 35% to 50% cheaper on set designing and costumes than outside facilities. The nets have a large stockpile of sets and costumes and that reduces costs."

Another agency man adds, "Order anything from the net and it ends (Please turn to page 84)"

### Are nets charging all the traffic will bear for TV production?

#### Advertisers-agencies complain

1. Networks mark up labor, props 35% to 50% to cover overhead.
2. Minimum production needs listed in rate manuals are deceptive.
3. Networks' minimum hiring hours for technicians are set without regard to sponsors' actual needs.
4. Even minor changes necessitate a time-wasting routine.
5. The networks must do a better PR job to show prices are just.

#### And networks retort

1. Nets offer cost-saving devices and often a firm production price.
2. Advertisers get six months' rate protection, ample service.
3. Employees are entitled to security of a 40-hour week. Hiring part-timers would be difficult.
4. Networks provide the advertiser with custom-made jobs via assembly line techniques.
5. Any multi-show sponsor will tell you it would be prohibitive to do production outside.

# WHAT ARE THE HOT ISSUES TH

## 1 Radio's count: 105,300,000 sets

Advertisers who had wondered whether radio set figures were slipping had their doubts thoroughly removed by a four-network joint survey, most sizable effort to "count noses" in radio sets in many years. Total shown by the study, as of 1 January, was 105,300,000 radio sets of all sorts in the U. S., up about 10% from last year.

Although multiple-set buying, much of it in TV families, is on the increase, nearly a million sets out of the 1952 total were bought during 1951 by families who hadn't owned a radio before.

Much food for advertiser thought, too, was provided by the survey (joint effort of CBS, NBC, ABC, MBS) figures on "secondary set" and "auto radio" figures. A whopping 57,500,000 radio sets are in this category. They represent a huge, usually-uncounted radio audience. Neither TV nor printed media have anything like these millions to offer as a "bonus" audience. Here are the actual survey figures, comparing 1952 with 1951:

Location	1952	1951
Radio Homes .....	42,800,000	41,900,000
Secondary & Portable Sets in Homes .....	34,000,000	30,000,000
Car radios .....	23,500,000	19,100,000
Sets in Institutions, Dormitories & Bar- racks .....	900,000	.....*
Sets in Other Places....	4,100,000	5,000,000
Total Sets .....	105,300,000	96,000,000

\*Included with "Sets in other places" in 1951.

In arriving at these figures, the joint network research committee used the 1950 census figures of 95.6% of the U. S. homes having at least one radio set. Total number of U. S. homes was *Sales Management's* 1952 figure of some 44,737,900. In calculating the number of car radios—which now outnumber the total number of television sets in the country by some 30%, by the way—several survey results were used, which averaged out to some 64% of the 37,000,000 cars on American highways.

Biggest result of the survey: Both advertisers and networks had much of their faith in radio's strength renewed by the survey, and by the noticeable increase in total number of radio sets.

## 3 NBC merchandising due 15 Feb.

Having carved up the U. S. retail market into 12 major areas, NBC field men this week have contacted the bulk of NBC radio stations involved in the senior web's upcoming merchandising plans. Station executives will then be contacting key wholesalers and retailers and the long-awaited network merchandising bandwagon will be ready to roll by 15 February, it's hoped.

Not yet finalized at the network level are plans for the exact program vehicles which will tie in with the local-level support. NBC's program department, as SPONSOR went to press, was knee-deep in projects for merchandise-able programs, however.

With at least one series, *Market Basket*, in the works to tie in with food-store merchandising, others which can tie in with, say, dry goods retailers and department store chains, are planned.

NBC's idea of wrapping up several services (such as radio programming, merchandising follow-up, and research) in one grand package through one source has

been well received. Although women's magazines have long been in the business of merchandising the advertising in their pages at the retail level, it's seldom a "guaranteed" thing, often is hit-or-miss.

An NBC merchandising executive told SPONSOR: "The agencies I've contacted, and those who have contacted us are showing a great deal of interest in our merchandising plans. One agencyman told me that 'this is the first time I've seen radio make an attempt to get both advertising and merchandising under the same roof.' We have some great hopes for this operation, and we're sure that it will attract many new advertisers to radio."

Target date for the start of these operations has been set by NBC brass as 15 February. Then, Fred N. Dodge former Hearst merchandising expert, and his staff expect to go into high gear. Having tested the NBC-type merchandising in Cleveland and St. Louis, with great success (increases in store sales of up to 100%), Dodge and NBC will then be in the position of being able to provide something they've touted to advertisers as "the most complete merchandising facilities of any medium."



# EEK?

1. **Four networks count radio's "noses"**
2. **Trend: broadcasters are boosting each other**
3. **NBC ready to roll with network merchandising**
4. **CBS-A&P tie up for "Super Sales Plan"**

## 4 "Bury-The-Hatchet" radio attitude

No small reason why a growing number of leading advertisers have returned to using radio in their media lists is the fact that more and more radio networks and stations have eased their sniping at each other's claims. Instead, there's a healthier amount of industry-type promotions and presentations (SPONSOR, 28 January) being made these days. The four-network joint "census" of radio sets is a good example. Others can be found in the joint promotions of the Southern California Broadcaster's Association, and in the broadcaster groups in Detroit, Cleveland, Rochester and elsewhere.

This hasn't been an easy transition for broadcasters to make, as sponsors seldom realize. In the competitive field of air advertising, outlets have often spent much of their time in knocking each other's sales stories. Usually, this has worked to the advantage of other media, particularly newspapers and magazines.

Typical of this changing trend was the recent (27 January) talk by Dave Baylor, general manager of Cleve-

land's WJMO, before a BMI Program Clinic at the Waldorf, in New York City. With fire in his eye, Baylor told the station men assembled for his speech:

"We, in radio, throw our 'readership' figures around like confetti on New Year's Eve. No matter what chain of circumstances may develop in relations with an advertiser, we can always find a set of figures to prove anything we want to prove. But, when your salesman leaves the client, the salesman from the station next door comes in and shows him another, and entirely different, set of figures which purport to prove just the opposite of your story. The net result is that the client becomes so confused, he goes back to buying newspapers—because *they* have a sales story, based on circulation (but not on readership) that he can understand.

"How long has it been since you have developed a new, an entirely new advertiser at your station? I'll bet you ten-to-one that 90% of them came from other radio stations. You don't do yourself any good by knocking the guy across the street. It only results in a decrease in advertiser opinion of radio."

## 4 CBS launches merchandising plan

Following on the heels of NBC in planning network merchandising tie-ins has been CBS, whose executives recently cracked one of merchandising's toughest nuts: A&P stores. Many a food manufacturer, who had found that A&P's 4,200 chain stores were among the hardest locations in which to plant display material, suddenly woke up to the fact that network merchandisers meant business, not mere lip-service.

Labeled "Super Sales Plan," the CBS operation will involve sale of its combination advertising-merchandising service in participation segments (about \$9,500 each) to six non-competing food advertisers. (Advertisers must also be not too competitive with A&P's own house-branded goods, quite an extensive line.)

Focus of the new plan is an in-the-works musical show, featuring Earl Wrightson, to be aired on Friday nights. "This," a CBS merchandiser told SPONSOR, "will give advertisers a chance to reach the public with their sales messages the day before the Saturday shopping peak."


The CBS "Super Sales Plan" will work out like this. For an advertiser's \$9,500, he'll receive a minute-and-a-quarter commercial in the Friday-night, hour-long show. In addition, he'll be "billboarded" at the opening of the show, for 30 seconds. In the 4,200 A&P stores, he'll be given special tie-in displays and merchandising, to follow up the impact of his air selling. All sponsors will have to receive the O.K.'s of both CBS and A&P, to avoid conflict with adjacent programs, other A&P promotions.

Having waited to see what direction NBC's merchandising plans would take before making its big move, CBS is now very much in the act. Actually, as far as making tie-ins with retail chains goes, CBS is a jump ahead of NBC in landing A&P, nation's largest food outlet chain. Many network executives are predicting a race now to sign up other retailing giants in the food field, like Safeway and Kroger.

Already, local stations are getting more active. In New York, WJZ has worked a similar tie-in, starting 18 February, with the Grand Union stores, with ABC keeping a fatherly eye on the outcome.

# These department stores do the top jobs on the air

Winners of NRDGA contest reflect growing radio maturity

 The picture was typical. The big St. Paul, Minn., department store known as Schuneman's was a success. But, as an advertiser, Schuneman's was no real exception to the still widely held philosophy that "radio can't do a selling job for a big department store." Result: unknown to the store, it was overlooking an as yet untapped market available to it only through radio. Newspapers, traditional ad medium for the \$11,000,000,000 annual department store business, carried the advertising ball for Schuneman's.

Then, into this largely-static picture, about three years ago, whizzed Willard H. Campbell. Bill Campbell's quiet, conservative appearance makes him look totally unlike the kind of adman who can reel off radio ideas faster than most retailers can sign newspaper insertion orders. A former Schuneman's adman, he had gone on to become a

career executive of such radio-minded department stores as Hartford's G. Fox & Co., and Rochester's Sibley, Lindsay & Curr. Now an authority on moving merchandise off store shelves, and having patiently learned every good radio trick in the book, he was back with Schuneman's in a new role of General Merchandise Manager.

The average adman might be content to settle down at that point into an easy, placid role of home-town-boy-makes-good. Bill Campbell is not an average adman. While other Twin City merchants raised their eyebrows, Bill Campbell began to move as though jet-propelled.

First, he checked up on the five-county area primarily covered by the bulk of Schuneman's newspaper advertising. He soon realized he was reaching only a fraction of the people he wanted to see shopping at Schuneman's. Practically skipped over were

the two dozen or so outlying rural counties near the Twin Cities.

This was no small item. There, on some 62,000 farms, the average income was hitting a healthy \$8,500 a year. There, farmers were beginning to live on a scale that was comparable, to say the least, with city folk.

"Radio," said Bill Campbell, "is how we're going to reach 'em—and bring 'em in!"

And, radio it was that did the trick. In August of 1949, Schuneman's took a major air plunge with a show called *Red Rooster Hour*, airing it on WDGW each day from 7:30 to 8:00 a.m., and for an extra half-hour in the store on Thursdays. This was soon backed up with two other shows, the 30-minute daily *Bulletin Board* on stations WSHB and WMNE.

*Red Rooster* was, and still is, a folksy mixture of recorded music, news, interviews with visiting celebrities,

EIGHT  
DEPT.  
STORE  
SUCCESS  
STORIES

## All Departments *Block & Kuhl (Quincy, Ill.)*

*This department store, located in a Midwestern town of 45,000, is the only outlet in a 19-store chain that uses radio, airing a daily women's show, "Hospitality Time," on WTAD. Various store departments are consistently featured. After a year of such plugging, appliances were up 146% in sales; coats, 38%; dresses, 50%; furs, 99%; blouses, 32%; lingerie, 50%.*

## Men's Wear *Killian's (Cedar Rapids, Iowa)*

*A co-sponsored (with Skelly Oil) series of Iowa State football games on KCRG was used last fall for a seasonal promotion plugging Killian's men's clothing, hats, and furnishings. While retail sales in the area generally decreased some 1.5%, Killian's reported radio-built increases in October and November that averaged some 15.5%, continuing well after the series.*

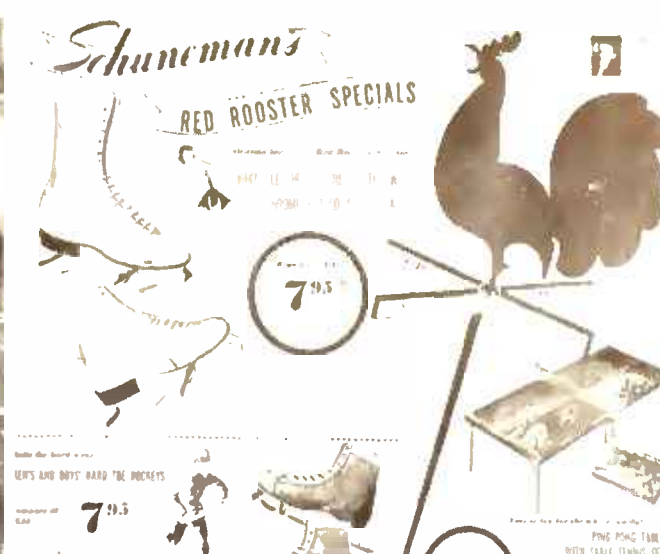
## Cosmetics *Bigelow's (Jamestown, N. Y.)*

*Keystone of a three-program WJTN lineup for Bigelow's is a live, Saturday-morning breakfast show aimed at family listening. Featured products have regularly shown sales increases. Sample: Last summer, the store did \$1,500 in one week on a new line of Power's cosmetics, introduced locally via the show. This was three to five times that of comparable, non-radio stores.*

## Records *Boston Store (Milwaukee, Wisc.)*

*This large retailer wanted a show to boost sales of phonograph records, radios and TV sets to teen-agers, surveyed local teen tastes, and built "High School Disk Jockey Review." Show, aired on WEMP, uses teen d.j. guests, has voting run-off for prizes. Store has since enjoyed "largest percentage of increase in sales of any record store, or record department in the midwest."*





an who guides Schuneman's air selling is Willard Campbell guesting on show

**In-Store** promotions of all types boost "Red Rooster" to shoppers, also build listening

**P.O.S. Displays** tie-in air commercials with merchandise that is displayed on counters

**Newspapers** back up radio show with constant cross-plugs for show and talent, go all-out for two days each month with "Red Rooster Specials"

weather forecasts, highway conditions and terse commercials for store items that are easily promoted. It's a neat balancing of urban-appeal and rural-appeal programming.

What makes *Red Rooster* pull results that department store admen can't believe, even when they see them, is a disarmingly-simple secret: the promotional follow-up. So thorough is this phase of Schuneman's air advertising that *Red Rooster* recently walked off with the Grand Award in the sixth annual NRDGA-BAB contest for department store usage of radio, and also landed a Special Award for Outstanding Radio Coordination With Other Media. It's the third year in a row that Schuneman's has been a prize-winner in this contest series, although this is the store's first Grand Award. (For other 1951 winners, see list at the end of this article.)

It literally takes a book to describe

the methods by which Schuneman sets the pace for the nation's department stores in the proper integration of radio with other forms of advertising. Bill Campbell and his staff, Perry Dotson, sales promotion manager, and Joan McCay, radio continuity editor, use every good promotional device on record, and have added some slick new wrinkles of their own.

Here are some highlights of how Schuneman's builds listening for its show, and sales records at its cash registers:

**In-store promotion**—Geared both to sales and audience-building, Schuneman's promotions within the big department store itself are varied and effective. Window displays, elevator cards, posters at every entrance and in every main department constantly call attention to the show and its personalities. All merchandise featured on the show is topped with a *Red Rooster Ra-*

*dio Advertised* capper, in fancy displays, for three days after the merchandise is air-sold; this follows up the initial impact of the commercials, acts as a reminder. Two days each month are set aside for "Red Rooster Days," when the whole store blossoms out with "Red Rooster Specials" and extra promotions.

**Out-of-store promotion** Like the promotions within the store, those outside hit hard at building sales and listening. Every Schuneman ad in metropolitan papers and in weekly county papers carries a "corner ear" devoted to the show. Full-page newspaper ads during "Red Rooster Days," with the chanticleer in red, run in evening papers. Listener loyalty is built with special "Red Rooster" mailing pieces sent to new charge-account customers, guests, and visitors. Big 24-sheet posters at street intersections boost the  
(Please turn to page 86)

**Shoe Repair** *Brown Thomson (Hartford, Conn.)*

Store's "Sir Allo" shoe repair department cut out newspaper advertising, reduced carcards by half. Spot announcements, a newscast series, and weather show on *WTHT* were substituted. Now, store reports "constantly increasing number of new customers" as a result of radio schedule; points proudly to customer traffic increases of 30%, sales increases of 50% over last year.

**Bath Rugs**

*Reaching both city and rural customers with its 6:45 a.m. "Good Morning from Philips" show since the spring of 1945. Philips has used the KOIL series often to feature "surprise specials." Typical result: Sale-priced chenille bath rugs at \$1.19 were plugged one morning. Store opened at nine. By 10:30 a.m., over 100 were sold. Philips has been a radio user for 14 years.*

**Philips (Omaha, Nebr.)**

**Xmas Trade** *Sears (Miami, Florida)*

When Sears discovered, two years ago, that some two dozen Miami stores would have a Santa Claus promotion, Sears felt it needed something "new." came up with "Roebuck the Talking Reindeer" on *WJCG*. Latest series: pre-Christmas taped kiddie interviews with "Roebuck." Result: Show series was smash hit, payoff was "in our cash registers."

**Towels**

*Customers in a 28-county area are reached successfully through L&S's morning "Something to Talk About" series, on *WDZ*. Show originates live in various store departments. One plug for huck toweling at 69¢ a yard sold out some seven bolts, with 35 yards in each bolt; another single plug sold over \$600 worth of imported cashmere ladies coats as a direct result.*

**Linn & Scruggs (Decatur, Ill.)**

# Can \$1,000,000 buy a big TV

**TV** The most stinging attack against television by newspaper interests to date came on Tuesday, 22 January, when the newspaper representative firm of Moloney, Regan & Schmitt ran an almost-full-page ad in the *New York Times* asserting that "a million dollars these days no longer buys a big TV campaign." However, stated the ad, a million dollars would buy what it called a big newspaper campaign—1,000-line ads with a "net paid ABC circulation of 20,000,000 families" every other week for a year.

The attempt to disparage the new medium came at a time when advertisers were likely to listen. The fact that television costs have risen sharply has been a topic of increasing discussion among advertisers and their agencies. This issue of SPONSOR, incidentally, carries an article on the discontent of advertisers with the "crazy quilt" of TV production facilities costs (see page 32). A much closer examination of over-all television costs on the part of the buyer may be in the making.

But before allowing themselves to be stampeded by often-repeated phrases

about mammoth television costs, and the competitive sniping of printed media, advertisers will want to take a careful look at the comparative figures. In this article, SPONSOR has gathered facts and figures which indicate that television can equal and far surpass the claims for newspapers made by Moloney, Regan & Schmitt—on a dollar-for-dollar basis.

The Moloney, Regan & Schmitt ad (reproduced on page at right) attacked television from several directions at once. Using an amusing cartoon, it pointed out that viewers can only watch one television program at a time while newspaper readers "can look at all the advertisements in the same issue." It attempted to emphasize the high cost of television by stating that advertisers pay to secure the TV audience, while newspapers themselves pay to secure the newspaper audience. But the ad's main premise was that a million dollars can't buy a "big television campaign," though it can buy a "big newspaper campaign."

Many advertisers would argue that television's impact and the opportunity it provides to demonstrate products

outweighs mere cost and circulation considerations. But without introducing any of TV's positive sales virtues, let's consider the Moloney, Regan & Schmitt assertions on a statistical basis alone.

The ad describes a campaign which delivers a net paid circulation of 20,000,000 families per insertion in 63 television cities (every other week). This actually boils down to only 11,250,000 ad impressions—every other week. This total is derived through several calculations commonly used to reduce raw circulation figures to the common denominator of ad impressions. (Source: CBS-TV advertising and sales promotion department.)

Here are the calculation steps:

1. You first multiply the 20,000,000 families figure by 2.5 readers per copy (a generous estimate). This yields 50,000,000 people who look at the newspapers containing Moloney, Regan & Schmitt's 1,000-line ads.

2. Next, you consider how many readers actually see the ads. According to Starch, an average 1,000-line ad is "noted" by only 22.5% of a paper's total number of readers. This means that 1,000-line ads running in newspapers with a total readership of 50,000,000 people delivers only 11,250,000 advertising impressions. And that, remember, is on an every-other-week basis.

Many television programs, both evening and daytime, can easily top this number of ad impressions for a million dollars a year. Spot television campaigns, similarly, score an easy victory.

Consider these examples:

A million dollars will buy a quarter-hour strip Mondays, Wednesdays, and Fridays on the CBS-TV *Garry Moore Show* for an entire year. This will yield the advertiser 6,897,000 advertising impressions. The figure is derived by multiplying the number of homes reached on Mondays, Wednesdays, and Fridays (according to American Research Bureau, December 1951) by the average number of viewers per set on these days.

In two weeks' time, the *Garry Moore* (Please turn to page 66)

## Ad impressions comparison: newspaper vs. TV

Here are two TV buys which top number of ad impressions yielded by million-dollar newspaper campaign on opposite page. TV campaign (1) costs same as newspaper; TV campaign (2) costs one-half.

### A \$1,000,000 newspaper buy

Space	1,000 lines
Frequency	every other week
Net paid ABC circ.	20,000,000
	families per insertion
Readers per copy	2.5
Total readers of papers	50,000,000
Average Starch noting	22.5%
Total impressions in two weeks	<b>11,250,000</b>

### Now check these TV buys

<b>1</b>	Show "The Web," CBS-TV
	Time & Talent \$1,000,000
	Homes reached 3,120,000*
	Listeners per set 2.6
	Viewers reached weekly 8,112,000
	Total impressions in two weeks
	<b>16,224,000</b>
<b>2</b>	Show "Flying Tigers," DTN
	Time & Talent \$500,000
	Homes reached 2,233,000**
	Listeners per set 2.6
	Viewers reached weekly 5,772,800
	Total impressions in two weeks
	<b>11,545,600</b>

\*A. R. B. Dec. '51: \*\*Nielsen Dec. '51



# campaign?

**NO!** said newspaper rep firm, Moloney, Regan & Schmitt, in anti-TV ad. **YES!** say nets, station reps in rebuttal

**SPONSOR** asked members of the television industry to comment on the advertisement reproduced at right. Dismissing the industry's opinions, a report compiled the point-by-point rebuttal which appears below. Consensus within TV circles was that, while TV's mounting costs are a definite problem, unsubstantiated claims of printed media should not be allowed to pass unchallenged. Many were inclined to laugh at the Moloney, Regan & Schmitt assertions as not being worthy of serious debate. Others felt that a rebuttal was called for to prevent additional befuddlement of the already cloudy TV cost picture. (For specific cases refuting the figures, see box on page at left.)

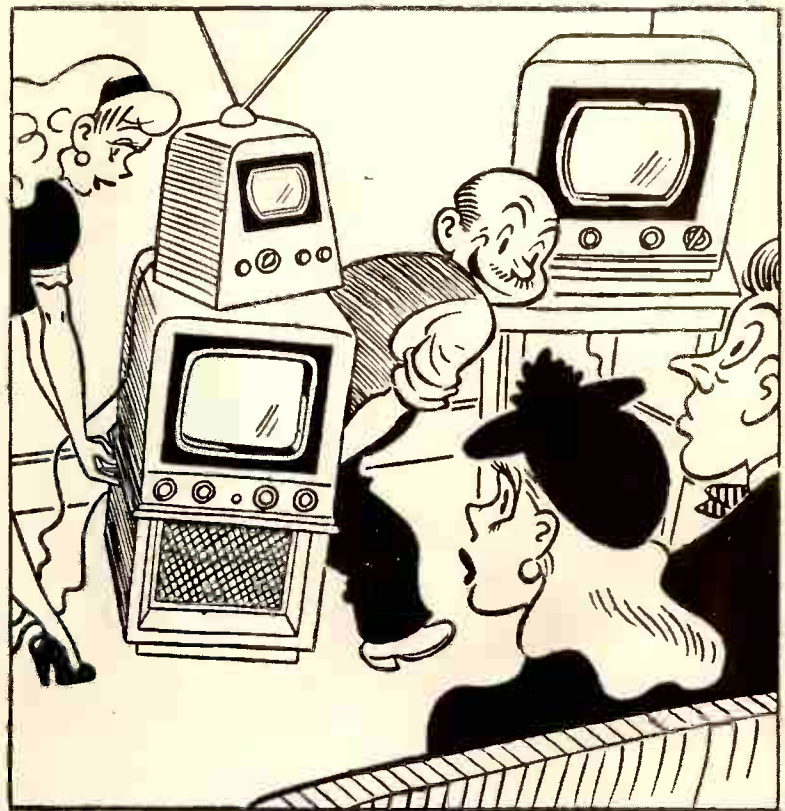
① Actually, in the course of a month or more, viewers rotate from show to show so that a program's cumulative audience may show as many as four out of five of the homes reached by it in a single month. Do newspaper readers rotate? Or do odds of one paper per city alone miss many readers completely?

② A million dollars still buys a TV campaign big enough to give sponsors more ad impressions than they could get with a million dollar newspaper campaign described in this ad. In terms of impressions-per-dollar alone, TV is ahead, without mentioning considerations like its special ability to show products in use and requiring personal salesmanship to bear. Article starting at left contains cost and circulation breakdowns deflating ad claims.

③ A raw circulation figure like 20,000,000 families is misleading. To get an idea of an ad's actual readership, factors including number of readers per ad must be projected against the raw circulation statistics. This yields a greatly reduced number of ad impressions (only 11,250,000 every other week in the case of the campaign described here).

④ There are 15,000,000 or more TV sets in the U. S. as of the date of publication of the Moloney, Regan & Schmitt ad. Instead of trying to prove its case with "circulation" figure which fails to take account the low percentage of advertising, ad might have pointed to a general TV weakness: tough market clearance for network programs. But the readily available answer to this problem is: spot TV to clear difficult markets.

Many  
a true word  
is spoken  
in jest



## Challenging thoughts for 1952's Million-Dollar Advertisers!

② A million dollars these days no longer buys a big TV campaign  
but... a million dollars spent in Newspaper Advertising will buy a big  
Newspaper campaign of 1,000-line advertisements every other week

for a full year in 79 Newspapers in the 63 TV cities

and will deliver a net paid ABC circulation of

③ 20,000,000 families per insertion —

in contrast to approximately

④ 14,500,000 TV sets in the entire U. S.

All advertising media are good...but the Newspaper is by far the best advertising medium

Published in the Interest of Newspapers and Advertisers by


**Moloney, Regan & Schmitt**

Newspaper Representatives Since 1900

# BMI Clinics spark local showmanship

Advertisers profit through

**better station programs, development of local personalities, stepped-up merchandising as result of idea-caravans in 35 states, Canada, P. R.**

 You won't find out sitting in an office on Madison or Michigan Avenue, but something's happening to radio stations all over the U.S. Far from cringing at the lengthening shadow of television, stations are going through a programing renaissance. They're sinking roots deeper into their own communities by programing to local taste—via news shows which often beat local newspapers in speed and drama; via the development of more and more of local personalities; via original programing ideas with community slants. One of the most important forces shaping

this local showmanship renaissance is Broadcast Music Inc. and its traveling programing clinics.

The clinics are important to sponsors as well as to stations. They're tangible evidence that stations are doing something concrete to make their facilities better carriers for spot announcements; and to provide sponsors with a better choice of local program buys. To give advertisers a full understanding of why this is so, SPONSOR has conducted an extensive study of the clinics. On these pages (immediately below), you'll find a history of the clinics, together with names of speakers and other facts

about BMI's two-year-old idea caravans. In the paragraphs which follow are descriptions of results from the BMI clinics, gathered in a nationwide survey by SPONSOR in conjunction with BMI. In addition, talks given at various BMI clinics have been condensed here to show you the kind of stimulation stations are receiving.

A SPONSOR-BMI questionnaire was mailed to 300 stations which had sent representatives to BMI clinics. Of these, one-third replied, at least a 10% higher response than is average for such questionnaires. This indication of high interest is confirmed by en-

*The paragraphs that follow tell the story of how and why the BMI idea caravans (clinics) got started and of who did the work.*

The clinics have travelled a long way (over 37,000 miles) since energetic BMI president Carl Haverlin first conceived the need for swapping program ideas two years ago. They began modestly when station personnel were invited to inspect a model music library at BMI's headquarters in Manhattan, and, incidentally, to hear some instructive talk on procedure. The speeches proved so informative that they branched out into general programing

ideas. Under supervision of Roy Harlow, BMI's v.p. in charge of station services, 17 N. Y. C. clinics were staged.

Meanwhile, an increasing number of enthusiastic broadcasters had approached Haverlin. "Why don't you bring these wonderful clinics out into the field?" they asked him.

"I will," said Haverlin, "as long as the stimulus comes from broadcasters themselves. We want broadcasters to feel the clinics are *theirs*—not BMI's. It must be a public service enterprise guided by broadcasters."

Industry leaders were quick to give the clinics their solid backing and blessing. At the last NARTB conven-



**OHIO** Speakers at Akron Clinic (seated, l. to r.) Lyle Lee, WLOK; Glenn Dolberg, Dir. Sta. Rel., BMI; Carl Haverlin, Pres., BMI; L. A. Pixley, WCOL; R. Ferguson, WTRF; G. Jackson, WMMN; (standing, l. to r.) S. Carey, WRVA; D. Baylor, WJMO; R. J. Burton, v. p., BMI; Carl George, WGAR; H. McTigue, WINN, and Lin Pattee, BMI



**TEXAS** Houston Clinic (seated l. to r.) J. Curtis, KFRO; G. Cagle, KFJZ; J. L. Reinsch, Cox Stations; C. Haverlin; Kenyon Brca. KWFT; H. Fellows, Pres. NARTB; R. Wentworth, BMI; (standing, l. to r.) B. Collier, LBS; Harry McTigue; J. Harris, KPRC; M. Campbell, WFA; R. Herndon, KTRH; F. Nahas, KXYZ; G. Dolberg; L. Patricelli, WC



thusiasm expressed by the respondents, none of whom in the least doubted the value of the clinics. Moreover, many were able to report a decided pickup in the morale and verve of the stations' staffs and tangible improvements in the advertising effectiveness of their stations—to the extent that sales were made as a result of the clinics. Some examples follow.

"Because of a BMI clinic," said Robert R. Tincher, general manager, WNAX, Yankton, S. D., "we made a sale to a large national sponsor—by developing for him a new merchandising technique."

"The BMI clinic was responsible for our scheduling an hour and 10 minutes each morning of local news," reported James D. Russell, general manager, KVOR, Colorado Springs, Colo. "All of it was sold before we scheduled it—and it's stayed sold continuously."

"At the clinic, we got the idea for a night-time, half-hour show incorporating hit tunes of best-known Broadway musicals," said Hale Bondurant, KFBI, Wichita, Kans. "It sold to a local furniture store."

"As a result of the clinic tips on music-library programing," said Robert J. Dean, KOTA-KOZY, Rapid City, S.

D., "we sold Newkirk Radio Sales a music-appreciation show, with the Columbia LP Masterworks as the base."

"The clinic taught us listeners want more serious and semi-serious music," said William Holm, WLPO, La Salle, Ill. "The programing experimentation resulted in two new sales. And a prospective sponsor is expected to sign soon for a serious music program."

"Discussions about news at the clinic resulted in our developing a new newscast, different than any currently being done in Portland. Because of the exceptionally fine job this newscast is doing, we were able to sell it to an important local retail sponsor." This from Dick Brown, general manager, KPOJ, Portland, Ore.

"The suggestion that the program director accompany the sales manager on a visit to a prospective sponsor was one we have used with success on several occasions," said Reg Merridew, program director, WGAR, Cleveland. "In the most recent instance, the sponsor was a nationally known brewery and the whole format for what turned out to be a highly successful local program was developed largely at that meeting."

Sales-producing ideas like the ones described above came out of clinic ses-

sions because they were loaded with facts. Here, broken down by categories and accompanied by the speaker's name are condensed excerpts from BMI clinic talks. In reading through them you'll note ideas which are valuable for sponsors and agencies to bear in mind for their own programing. Perhaps the main moral coming out of the advice given to broadcasters here is this: local programing is getting better, should provide better buys.

### Program showmanship

*Ted Cott, General Manager, WNBC-TV-FM, New York City:*

1. Devise individualistic program gimmicks to focus attention on your station, to make it seem different from its competitors. For example:

(a) Since WNBC had been using the same sign-on, sign-off announcements for 20 years, it was decided to change them. Cott got Somerset Maugham, Fannie Hurst, Norman Corwin, Louis Untermeyer, Arch Oboler to write announcements most pleasing to them; they gladly obliged.

(b) To get a new twist on a disk jockey show, tape in introductions to records from interesting people in your community—mayor, congressman, gov-  
(Please turn to page 77)

tion, 29 state broadcasters' associations declared their support, and chose a steering committee (headed by Emmett Brooks, WEBJ, Brewton, Ala.) to arrange for future clinics.

So the reports confirm. In 1951, more than 3,040 station executives attended 37 clinics, aided by the supervision of BMI's station relations director Glenn Dolberg. The traveling brain trusts dispensed their programing knowledge in 35 states, in Winnipeg, Canada, and Puerto Rico (see pictures of some of the sessions below).

Speakers at the one-day sessions covered a wide range of subjects. Ted Cott, general manager, WNBC and WNBT,

New York, gave anecdote-packed discourses on station showmanship. Harold Safford, program manager, WLS, Chicago, talked on "The Science of Building the Farm Audience." William Holm, general manager, WLPO, La Salle, spoke about "Programing with a Limited Budget." BMI's vice president, Robert J. Burton, frequently held forth on "History and Application of Copyright Law."

Several ad agency executives also spoke at various BMI clinics. A handful includes Audrey Williams, radio director, Fitzgerald Advertising Agency, New Orleans; Peter Forsch, account executive, Young & Rubicam. ★ ★ ★



**NORTH CAROLINA** Speakers and guests at Charlotte Clinic included (seated, l. to r.) J. Frank Jarman, WDNC; Harold Essex, WSJS; Robert J. Burton, BMI; Earle J. Gluck, WSOC; Ken Sparnon, BMI; Chas. A. Wall, v.p., Treas., BMI; (standing, l. to r.) Peter Forsch, Y&R, N. Y.; Dave Baylor, WJMO; G. Dolberg; H. C. Rice, Nat'l Prod. Mgr., MBS



**TENNESSEE** Nashville Clinic (seated, (l. to r.) D. G. Graham, WCBS; T. Slater, Ruthrauff & Ryan; Helene Russell, WKDA; C. Haverlin; H. W. Slavick, W. Mount, WMC; L. Draughon, WSIX; (standing, l. to r.) J. McDonald, WSM; C. B. Seton, atty.; J. B. Sheftall, WJZM; M. Arnold, WIP; C. Gullickson, WDOD; G. Dolberg; K. Sparnon; T. B. Baker, Jr., WKDA

# Success story board



Seeing the picture with Sid and Imogene

Television is the most profitable advertising medium ever evolved.



Its costs are big by irrelevant comparisons to  
halfway media —



slight in relation to what makes it big:



the biggest stars on the biggest programs  
in television . . .



the biggest audience on the biggest network . . .





For every advertising dollar invested today, television delivers more people . . . customers . . . sales than any other medium.



And that is the measure of its success. Specifically, among program viewers, the average show raises sales by 37%.



Results. Such as, for our own Show of Shows — 36.8 extra customers per month for each TV dollar.



And for advertisers who plan big to sell big, NBC offers



the biggest opportunity for the biggest sales results!

Fresh time periods are being opened by NBC-TV, with low budget shows and high budget shows, to place the selling force of television within the reach of *all* advertisers. Write or call NBC-TV Sales.

*The results figures are from the remarkable study, "Television Today." If you haven't seen this booklet about television's impact, or if yours is worn out with use, write us.*

**NBC**

*television*

The network where success is a habit



## Mr. Sponsor asks...

**Is there any way that the NCAA can substantially modify its policy on TV and still serve the colleges' best interests?**

Ed Altshuler | National Marketing Director  
Kaye-Halbert Distributors, Inc.  
Los Angeles

### The picked panel answers Mr. Altshuler



Mr. Furey

In 1951 the National Collegiate Athletic Association conducted an experimental television program, the main purpose of which was to measure the impact of live telecasting on attendance at college

football games. This experimental program was set up primarily on the basis of a statistical study made by the National Opinion Research Center under the joint direction of the NCAA and the four major networks. The NORC report, which covered the 1948-49-50 football seasons, definitely indicated that live telecasting affected attendance.

In organizing the experimental program, the TV Committee was faced by the fact that a substantial number of members favored a complete TV ban and that a small but vocal minority was strongly in favor of unrestricted live telecasting. To complicate the situation even further, the TV industry came out strongly against the experimental program and used all possible means to keep it from being put in operation. The networks claimed that an experimental plan was not possible technically, that it wasn't feasible commercially and raised serious questions as to its legality.

In spite of these formidable obstacles, the TV Committee guided by the NORC, conducted an interesting ex-

perimental program during the 1951 season. All possible types of TV game situations were combined with a series of regional blackouts. The NORC not only studied these game situations statistically but also set up a rather comprehensive series of opinion polls. Their preliminary findings, which were presented at the annual convention of the NCAA at Cincinnati on January 10-12, 1952, showed some interesting trends. The final report will not be available until some time in March and no factual material will be available for publication until that time.

On the basis of the preliminary report the NCAA decided by a vote of 163 to 8 to set up a controlled program of telecasting during the 1952 season. The exact form of this program will be determined by the new TV Committee at an early date. In my opinion, the NCAA television policy will be a continuation of the efforts of this past year and an attempt to find ways and means whereby television and college football can continue to live together for their mutual benefit.

**RALPH FUREY**  
Co-chairman, NCAA TV Committee  
for 1951  
New York



Mr. Harris

The NCAA has taken a completely negative approach to the matter of televising college football games. Their principal fears are that live television will damage gate receipts of the big colleges and spell the end of football for the minor colleges.

Of course, we heard the same arguments against radio broadcasting not too many years ago. And yet few college athletic directors will argue the fact that one of the principal reasons for the tremendous increase in football attendance has been the popularizing of the sport via radio broadcasts.

While I concur that television presents some problems not inherent in aural broadcasting alone, nonetheless I am confident that television of live football games will have the same long-range benefits to college football in the next decade that radio broadcasting has brought to the sport in the past 20 years.

I do not believe that an artificially contrived, highly restrictive system of national control and blackouts will accomplish anything. Eventually the major colleges themselves will rebel against such a system.

I would like to see the NCAA return control to the individual colleges, to be handled as they have always handled radio broadcasting. With a firm belief in television's selling ability, I would like the opportunity in Houston of being given the job of helping to get the crowd out into the stadium as cur price for televising the game.

Let the business manager or the athletic director set what they consider to be a fair attendance figure for a given game. They would naturally take into consideration the two teams' season records, the natural rivalry of the contest, any outstanding players, and other such factors which have more bearing on attendance than whether the game is to be televised.

Then the television station could use its resources to promote that game and push the ticket sales to the projected figure. Once that goal was accomplished, the college could have nothing



to fear from televising the game.

This, I believe, would be a positive and workable approach at the local level, by the college and television station.

As for the small colleges who might be affected, they should do as they have already done in Texas; play their games on Fridays and Saturday nights where they could not possibly be affected.

**JACK HARRIS**  
General Manager  
KPRC-TV  
Houston



Mr. Jordan

The most important modification of the NCAA TV policy is to add local television of local football games to their present national network games wherever facilities permit. The main danger from

television is not so much its effect on attendance, as the fact that it could build up a monopoly for a few big football teams with enormous visibility and rights income if the local schools are denied permission to televise in their own communities.

The NCAA television committee recognized this danger in their report to the NCAA convention on 8 January, which said, "The wider the spread of television among the colleges, the less its effect in the field of over-commercialization of athletics. It is only through a controlled program involving many more teams that this greatest threat to the integrity of the game can be met."

Few colleges have a national following that can justify high network fees. But most colleges do have large local and regional interests, and can protect those interests only if they are permitted to televise their own games at the same time the big network game is on the air. Attendance studies by Jerry Jordan in all sports show that the local team needs this visibility in its home community if it is to hold interest against the big fellows on the network. The 1951 NCAA plan permitted only one game per city—most of them network games. For 1952, if local colleges are given the right to televise in  
(Please turn to page 83)

# HOOPER\* *Again Proves* KVOO IS YOUR BEST BUY IN OKLAHOMA'S NO. 1 MARKET AREA

November, 1951

## Share of Radio Audience

	KVOO	"B"	"C"	"D"	"E"	"F"
8 to 12 a.m.....	28.8	22.9	20.1	4.4	15.1	7.1
12 to 6 p.m.....	43.8	26.0	7.5	6.6	14.5	2.7
6 to 10:30 p.m...	41.3	30.8	13.4	7.3	*	4.8
6 to 8 a.m..... (Indicative)	43.2	24.2	6.8	2.5	**	19.4
Sunday —						
12 to 6 p.m..	24.4	20.8	9.9	12.0	21.0	13.6

\* Daytime only

\*\* Signs on at 7 a.m.

*If your advertising dollar needs to do its best possible job (and whose advertising dollar doesn't?) You'll measure it on a cost per listener basis. When you do that you'll choose KVOO, Oklahoma's Greatest Station.*

# KVOO

Oklahoma's Greatest Station

50,000 WATTS      1170 KC      NBC AFFILIATE

TULSA, OKLAHOMA

National Representatives—Edward Petry & Co., Inc.



# Commercials only

by Bob Foreman

It seems odd to me that there are folks who still say television isn't educational. Take my case. Thanks to TV, my eight-year-old daughter now knows how to smuggle another man's cattle across the border, whereas my ten-year-old daughter tells me she even knows ways to alter the brands so she can keep any cattle she steals right here in the good old U.S.A.

As for my one-and-a-half-year-old boy, television has definitely taught him to tell time. When I turn the little knob to the left and the flickering goes off, he knows the girls will start to cry and stamp on the floor and that means it's time for supper. And now, with Garroway on in the a.m., the same goes for breakfast.

Of course, it's far easier for children to learn things. They're so adaptable, but teaching an old dog new tricks is a lot harder. For example, my wife has learned a lot of fine new things from television. There's the night we all sat down to what we thought was going to be just an ordinary meal—maybe some tasty pot roast or chops or something like that—well, in trotted the little woman with a Betty Furness smile and a bowl of stuffed cucumbers.

"Heard about it on TV," she said proudly. "There's cheddar cheese and boiled walnuts and chopped raw beet-tops inside."

"Are you sure it's supposed to be catchn?" asked the ten year old.

"I was watching a cooking show today," said her mother ignoring the child. "I wrote everything down that the lady said except at the very end when I got called to the phone. I think the beet-tops are meant to be raw."

It would be very self-centered of me to imply that only the other members of my family have been getting educated by watching television. There was a time, for instance, that I couldn't tell an Indian Death-Grip from a Half-Nelson. Also, I'll confess, I used to think the praying mantis was indigentous to the panhandle and Helen Twelvetrees was a dancer. Now I'm up on these things and can discuss

them as well as the next person (who happens to be our neighbor and has no set of his own).

In addition, I read the other day that someone in a hospital performed an operation on a TV network *in color*. So I guess it's only a matter of time before even the youngest member of the family will be wielding a scalpel. Television not educational? Who could have said that!

\* \* \*

Certain agency-characters I know are always bending their creative efforts to prove the ineffectiveness of television. This is the same group that makes statements (or shows charts) about the fact that 50% of the people in New York City *haven't* got television sets (whereas a proponent of the medium would have made the comment that 50% of New Yorkers *have* television sets).

To this staunch but withering group I'd like to present a tender parable explaining why the horse is better than the motorized carriage—how oats cost less than gasoline, that the beast is warm and faithful and likes children, and how it usually can find its way home when the driver is loaded.

While we're on the subject of those-who-knock-TV, a word about the reception the newspapers have given Dave Garroway's early morning epic. If I were in the newspaper game I'd knock even harder. I'd be darned scared. As I understand it, a lot of folks haven't time to read their morning papers these days.

## commercial reviews

SPONSOR: **Mott's Cider**  
AGENCY: **Young and Rubicam, New York**  
PROGRAM: **Announcement**

It always does my heart good to see an advertiser with the persistence and advertising-savvy as displayed by Mott's recent cider-chain-break. Their clever piece of animation with the lip-sync-ed apples and cute song has been well

established for Mott's Apple Juice on TV for a number of years now.

So when Mott introduced cider, it utilized the same tune and animation instead of starting all over. In other words, someone said—it's our tune, we've got lots of money invested in it, so let's keep the ditty working for us.

Too many advertisers use a tune for a year and then say, "We did that, what now?" If the public became satiated every twelve months, this might make a modicum of sense. Most changes are made, I'm afraid, to keep the agency busy. Here's a status quo that's a good object lesson in television selling.

SPONSOR: **Gillette**  
AGENCY: **Maxon, Inc., Detroit**  
PROGRAM: **Friday Night Fights**

I have to hand it to Gillette. After several seasons of those phoney live-action vignettes which always ended up with some package-insert dialogue regarding the razor, blade, and dispenser, they've developed one of the cleverest approaches to animation I've seen.

All the sales points are made by animated men or elves with lip sync—holding interest and allowing phrases that once sounded so phoney to come over fine. The razor and blades, though drawn, are rendered as realistically as live-photography. Thus the important part of the video-message, being the product, not the people, gets the benefit of realism (avoiding the big pitfall of animation, and the parts which realism tended to weaken now come into their own).

The Gillette "Look Sharp" tune is as cute and catchy as they come, though I think it gives full evidence that rhymed lyrics don't pack the impact or veracity of straight copy since I recall what I know about the product, not from the tune, but the other copy. Still, in the course of a lengthy boxing bout, a little whimsey and change of pace in commercial copy definitely is a help, so the tune becomes a plus.

SPONSOR: **White Owl Cigars**  
AGENCY: **Young and Rubicam, New York**  
PROGRAM: **After Wed. Night Fights**

Mel Allen's handling of straight live cigar copy in this stanza left nothing to be desired. Mel's a guy who really looks like he knows a good cigar, enjoys smoking one, and can give sound advice about choosing a brand.

Being a dyed-in-the-studio TV-man, I'd even suspect Margaret Truman of using a visualizer while singing the National Anthem, so I'll have to admit Allen's delivery was as ad-lib sounding, as natural, and as colloquial as conversation, hence just as believable.

Mel also handled the placing of a cigar in the guest's face gracefully, the lighting up and puffing realistically and the registration of satisfaction without the usually inane grin which TV is so cluttered with these days—an achievement of no mean proportion.

In addition to convincing copy, well delivered, I might say that White Owl also has the distinction of being the only cigar without music or animation. This cheroot may have a hole in its head (as the copy states), but its advertising people decidedly do not.





Hudson Motor Car Company  
Brooke, Smith, French & Dorrance, Inc.



Jules Montenier, Inc.  
Earle Ludgin & Co.



Ipano Toothpaste  
Daherty, Clifford & Shenfield, Inc.



The R. T. French Company  
J. Walter Thompson Co.



Zenith Radio Corporation  
MacFarland Aveyard & Campany, Chicago

## THESE SPOTS BEFORE YOUR EYES

WERE PRODUCED BY

# SARRA INC.

New York • Chicago



Sun Oil Company  
Hewitt, Ogilvy, Benson & Mather, Inc.

Here are a few of the many

*KPD*  
ST. LOUIS, MO.

*WWL*  
NEW ORLEANS

*WNOX*  
KNOXVILLE, TENN.

*WAA*  
CEDAR RAPIDS

Stations are adding  
their signatures.....

# JOINING THE FIGHT

to drive Communism  
from our shores!

## HE FOUGHT COMMUNISM!

For nine agonizing years  
MATT CVETIC listened in  
on the communist top  
secrets and pipelined  
them to the F. B. I.!





ions airing **THE MOST PROVOCATIVE PROGRAM ON THE AIR TODAY!**

*WJTC*  
HARTFORD, CONN.

*WFBM*  
INDIANAPOLIS, IND.

*WMC*  
MEMPHIS, TENN.

*KGN*  
PORTLAND, ORE.

*KTCC*  
TULSA, OKLA.

*WKH*  
REVEPORT, LA.

*WABI*  
BANGOR, ME.

*WJBO*  
BATON ROUGE, LA.

*KGN-C*  
AMARILLO, TEX.

*WKOM*  
MADISON, WIS.

# AS A COMMUNIST

# FOR THE F.B.I."

Starring

## DANA ANDREWS

who *LIVES* this dynamic role!

He learned a hundred secrets and each one worth his life!

EACH HALF-HOUR A COMPLETE EPISODE!

WRITE, WIRE OR PHONE FOR LIST OF SPONSORS WHO ARE AIDING STATIONS IN THE DRIVE!

*NEVER BEFORE* IN HISTORY  
HAVE STATIONS HAD OPPORTUNITY TO  
RENDER SUCH PATRIOTIC SERVICE!

AUTHORITATIVE! POWERFUL! COMPELLING!

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

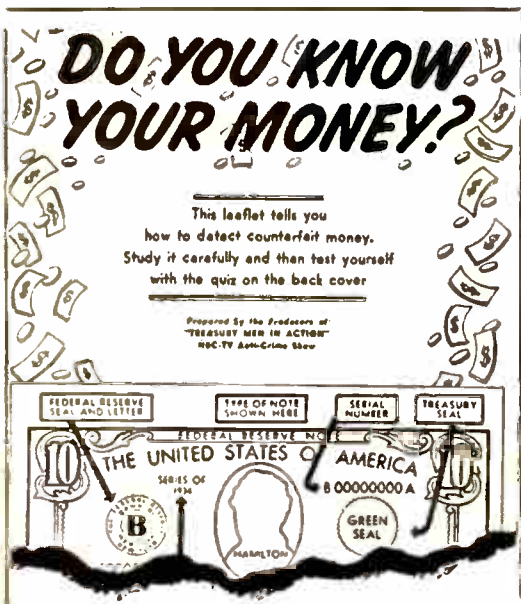
# ROUNDUP



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

## Giveaway of lasting value promotes Borden show, product

When you can promote your show and product simultaneously at point-of-sale—and do it, to boot, with a leaflet people aren't likely to throw away—you've really got something.



Fact-filled leaflet is long-term plug for Borden

The Borden Company has hit on just such a scheme to promote its Instant Coffee. In connection with its NBC-TV anti-crime show, *Treasury Men in Action*, it has issued a point-of-sale give-away booklet titled "Do you know your money?" which tells graphically how to detect counterfeit currency. It is available to customers in grocery chains and independent stores across the land. Since it is a thing of permanent value, it is likely to serve as a continuing promotion for both the show and the coffee. So far, some 5,000,000 copies of this public service pamphlet have been distributed to stores, and an additional 1,500,000 have just been printed.

The leaflet is part of a merchandising plan Borden launched recently for its Instant Coffee. First a brochure went to store managers offering for display purposes a huge floor bin capable of holding four cases of the coffee, plus copies of the "Do you know your money?" booklet. Response from managers was good, and the company now

has large coffee displays in an increasing number of retail food stores.

The booklet is a natural tie-in with *Treasury Men in Action*, which dramatizes case histories of counterfeiting and other crimes broken up by the "T-Men." Basic facts about money and ways that phony currency and coins can be differentiated from the real thing are set forth. It points out, for instance, that in bogus bills, the sawtooth points around the rim of the colored seal are usually uneven, broken off, whereas on the genuine article these points will always be even and sharp. The serial numbers on a counterfeit bill will be poorly printed, badly spaced, uneven, in contrast to the firm, even, well-spaced numbers on a good one. Coins which feel greasy, and make a dull sound when dropped, are likely to be slugs. ★ ★ ★

## New map of nation's TV stations issued by Weed

Weed & Company has just issued a map (below), 17" by 21", showing the nation's TV stations. Also shown are TV network connecting lines already in operation (solid lines), as

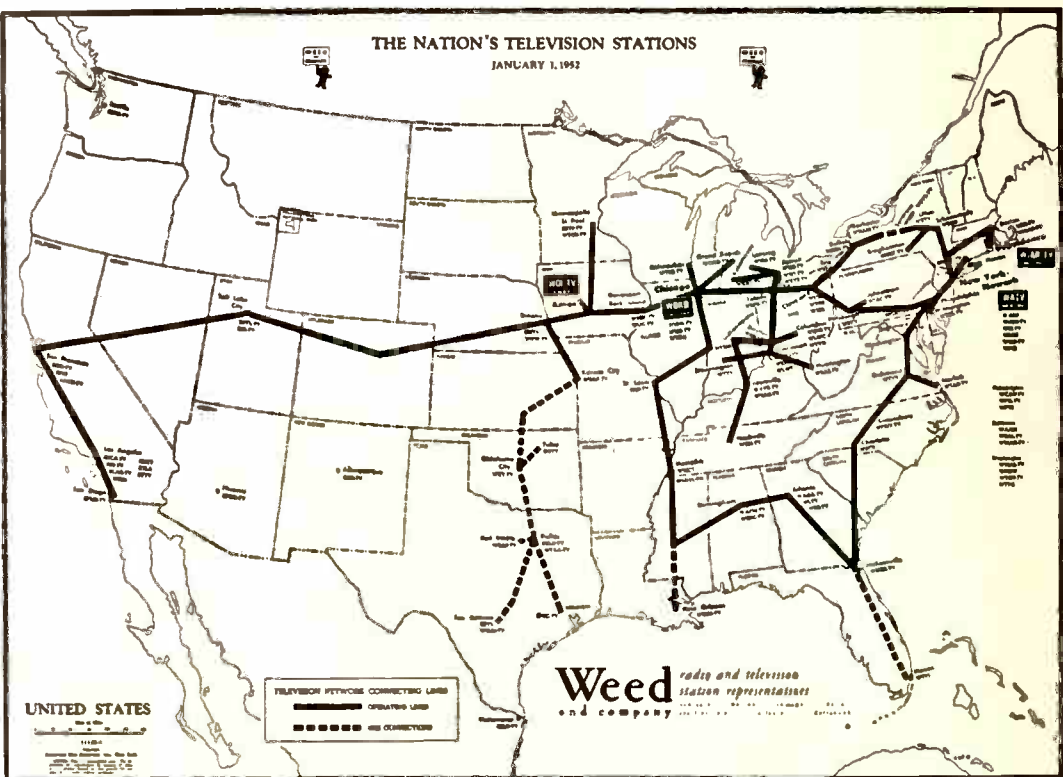
## Radio Reports checks air plugs advertisers might miss

Advertisers who want to be kept informed of mentions they or their products receive on the air (outside of shows they sponsor) can do so via the services of Radio Reports, a radio and TV "clipping" service. They can also check on whether a spot commercial scheduled for a given time on a given station was actually aired.

The nationwide organization, 16 years old, now monitors over 16,000 radio and TV shows each month, most of them unscripted interview or "talk" shows, in nine major metropolitan areas. They cover not only product mentions or brand names, but also ideas, trends, or commentator reaction to specified subjects. Among subscribers to the service are B. Altman & Co., American Dental Association, N. W. Ayer, Bethlehem Steel, Carl Byoir, Chase National Bank, Consolidated Edison, Crowell-Collier.

Here's how Radio Reports monitors shows: The unscripted programs are recorded from the air on seven-inch plastic Sound Scriber disks. Staff members listen to these and make written synopses, which are then scanned for anything of interest to any client; the pertinent quote is copied out verbatim

well as new connections to be set up in 1952 (broken lines). Map is available free to people in the industry. Just drop a line to Peter James, Weed & Company, 350 Madison Ave., N.Y.C.





then forwarded to the client. Shows are listened to and recorded in New York, Los Angeles, Cleveland, Chicago, Detroit, San Francisco, Philadelphia, Washington and Boston.

A special advertiser service is rendered by the organization's Spot Monitoring Department. This department has 150 spot monitors throughout the country, at "listening posts" in 44 states, who, on assignment from advertisers, check to see if commercials are aired as scheduled. ★ ★ ★

### WCAU veteran advertisers renew; show faith in AM

It's always good news for a station when a client renews, but on WCAU recently, four of them did simultaneously. And these advertisers were WCAU's four oldest. The combined



Eden signs, Thornburgh, WCAU p.es., looks on

total of their continuous runs comes to 86 years.

The breakdown: Household Finance Corporation, 25 years; Horn & Hardart Baking Company, 24 years; American Stores (food chain), 21 years; Breyer Ice Cream Company, 16 years.

In renewing their contracts for 1952, the advertisers expressed not only their continuing confidence in WCAU—but confidence in radio as a sales medium. William H. Eden, American Stores' vice president (see photo above), said, "We have found our advertising in WCAU to be *as effective now as it was 20 years ago*; that's why we are extending our contract another year." ★ ★ ★

### Briefly . . .

Ruthrauff & Ryan celebrated its 40th Anniversary in January with a banquet at the Hotel Roosevelt, New York. Old-timers at the affair recalled that it was at a party on Cape Cod that Frederick B. Ryan chanced to meet the late Wilbur Ruthrauff in 1912. Real estate  
(Please turn to page 81)

HERE'S THE NEEDLE!

by MAURICE B. MITCHELL Vice-Pres. Gen'l Mgr.  
Associated Program Service 151 W. 46th, N. Y. 19

### Nothing succeeds like success—

Orders keep pouring in for our new APS specialized libraries, so if you haven't gotten the facts on the APS specials, *read this very carefully!*

For the first time in transcription library history broadcasters may lease only the library music they need, use and want and pay only for what they play. No long term contracts—APS specialized libraries are leased on a simple one year minimum contract.

Want to make your salesmen more productive?!? Then you want the APS specialized COMMERCIAL LIBRARY.

You get Mitch's famous transcribed sales course series (12 released so far)—all of them, plus a new 30 minute episode on a different phase of selling every month. You also get a jingle library consisting of advertiser lead-ins for more than thirty different types of business, time and weather jingles, dollar day spots, etc. Price? Just \$22.50 per month! This library is now available on either VERTICAL or LATERAL transcriptions.

Want to dress up your local programming—give it standout identification and importance?!?

Then you must get the APS PRODUCTION MUSIC LIBRARY, (there is a radio and a TV version of this unusual service). You get big, lavish general and special purpose themes, moods, bridges, stingers, fanfares, etc.—over 300 selections in all—all carefully coded and catalogued for quick use when you want them. Here's music you can't get on phonograph records — music you have to "dig for" in other full libraries. Cost? Only \$19.50 per month. Take your choice: LATERAL or VERTICAL transcriptions.

How about big show review programs—are they important to you?!? Are you struggling to stretch the material you now have in your present library or have (?) on a few scattered phonograph records?

The APS SHOW MEDLEY LIBRARY is a must for you! 80 different shows get the incomparable APS full orchestra, complete chorus and featured name vocalist treatment in this unique library. \$22.50 per month delivers it to your station.

How about radio music? If you're tired of listening to juke box music, we'll bet your listeners and your clients would welcome a change too! The cream of the APS Light and Popular Concert section culled from the full APS library forms the backbone of our RADIO MUSIC LIBRARY.

We'll wrap yours up for \$47.50 per month and send you a basic service of more than 35½ solid hours of 100% radio music. Tag on an extra \$5.00 if you'd like to get 2 double-faced discs of new radio music to add to your basic service each month.

Do you program only popular music? You're missing a sure bet if you pass up the APS POPULAR MUSIC LIBRARY.

More names — more selections, (all specially instrumented and arranged) than you'll find in most other full libraries. Names like Mindy Carson, Rosemary Clooney, Vic Damone, Evelyn Knight, Guy Mitchell, Kay Armen, Ralph Flanagan, Al Goodman, Martha Wright, Phil Brito, Dick Jurgens, Frankie Masters, Denny Vaughn and many, many more.

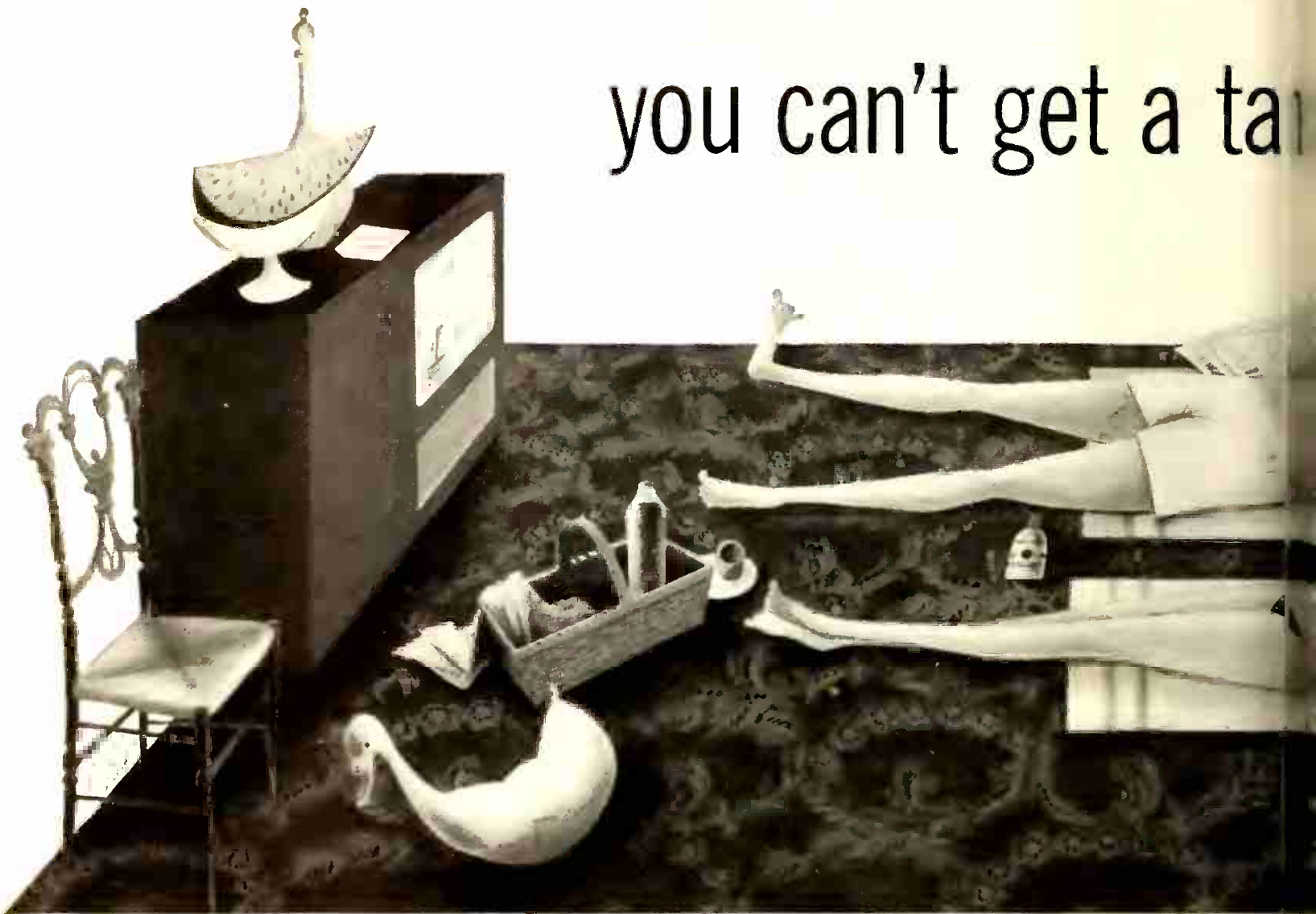
729 basic selections in all comes to you for \$39.50 per month. You'll keep this library "extra live" for another \$5.00 per month which delivers 2 additional double-faced discs of new music of your choice every single month.

Is concert music your problem?!? We've got an APS CONCERT LIBRARY for \$32.50 per month. Are novelties your forte?!? The APS NOVELTY LIBRARY is yours for only \$19.50 per month.

Detailed breakdowns and auditions are yours FREE for the asking. Don't wait! Get the full story today!

Specialized libraries are APS exclusives—they are not available from any other source. Dozens of stations are using them.

you can't get a ta





# n television



A peculiar summer, last summer. Hard to see how anybody got a sun-tan. Judging by statistics, most people spent the summer indoors, looking at television, just as they'd spent the winter, and autumn, and spring.

We know you can do almost anything, with television, but the fact is that nobody ever got a tan from a cathode tube.

But it's just as true that summer sponsors didn't get burned, either.

Most CBS Television advertisers who kept their names and products selling all last summer (and most of them did) found\* that *...they were reaching big audiences—often larger than their October-April average ...they reached those big audiences at a low cost per thousand—frequently lower than their October-April average.*

Summer's going to be hot again this year—in CBS Television. And the people who are going to stay coolest and most collected—and collect most—are the advertisers who see to it they stay in that picture.

## CBS TELEVISION

\*If you'd like a detailed analysis of the summer television

advertising opportunity, ask CBS Television Sales for the

recent publication "It Takes Four Quarters To Make A Dollar."

## DOLL

SPONSOR: Niresk Industries

AGENCY: Robert Kahn

CAPSULE CASE HISTORY: *Niresk advertisted its Baby Blue Eyes doll through the purchase of four 15-minute portions of an early morning program, Pete & Joe Wake-Up Show. The four shows brought 261 orders for the \$5.95 doll, a \$1,552.95 total. Pleased with the result, Niresk renewed for 28 more 15-minute programs. This brought an additional 1,850 orders or an \$11,007.50 gross at a cost-per-order of \$1.34—a bit less than 23% of the purchase price.*

WJR, Detroit

PROGRAM: Pete & Joe Wake-Up Show



## BEER

SPONSOR: Southside Liquor Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Southside publicized a sale on beer by running seven announcements in one day. Cost: \$63. Store reported that right after the first announcement sales picked up and within one hour 150 cases of beer were purchased. A steady stream of customers continued for six hours, with would-be purchasers lined up for 200 yards outside the store. First announcement sales gross was \$540, with hundreds of dollars more coming in during the day.*

KFAR, Fairbanks, Alaska

PROGRAM: Announcements

## HELP WANTED

SPONSOR: A. W. Hecker Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This manufacturer of machined metal parts desperately needed skilled employees to complete government contracts. As an experiment, the concern spent \$504 over a three-week period on run-of-the-schedule announcements. This, after printed media failed. At the end of three weeks, Hecker had 120 applicants. From these they selected the most suitable. Hecker then renewed its radio announcements as a solution to its personnel problem.*

WJMO, Cleveland

PROGRAM: Announcements

## FRUIT

SPONSOR: Howard Green

AGENCY: Direct

CAPSULE CASE HISTORY: *Green, a fruit grower, had hundreds of peaches falling off his trees, making a fast sale necessary. One Friday and two Saturday announcements for \$19.80 told listeners about the over-ripe peaches on sale at a dollar a bushel. The announcement theme: "Pick your own peaches." By late Saturday well over 600 cars were at his farm with others turned away when the peaches were sold. Final sales figures, 1,500 bushels, grossing \$1,500.*

WJTN, Jamestown, N. Y.

PROGRAM: Announcements

## HOME PRODUCTS

SPONSOR: Valentine Home Products

AGENCY: Direct

CAPSULE CASE HISTORY: *Valentine tried both direct mail and newspaper advertising, without success. Their ad aim: to find women who would be willing to give Plastic parties in their homes. They turned to Platter Party for recruiting housewives. The show, a Monday to Friday feature from 1:00 to 1:05 p.m. The pitch: a small gift to women who wrote "Why I would like to give a Plastic party." Four weeks brought 206 party sites, \$2,800 in sales at a \$120 cost.*

WSYR, Syracuse, N. Y.

PROGRAM: Platter Party

## EUROPEAN TOURS

SPONSOR: Olson Travel

AGENCY: Kencliffe-Breslich

CAPSULE CASE HISTORY: *Every Saturday morning Olson promotes its all-expense European tours on the Norman Ross Hour. This show, featuring classical and semi-classical recordings, also offers listeners informational booklets on various tours. First week's mail response brought \$84,700 worth of business or 242 times Olson's \$350 weekly expenditure. Olson still spends \$350 weekly and gets the same approximate rate of return.*

WMAQ, Chicago

PROGRAM: Norman Ross Hour

## FARM MACHINERY

SPONSOR: Graco

AGENCY: Direct

CAPSULE CASE HISTORY: *Graco, an International Harvester distributor at Woodland, Cal., makes a \$132.50 weekly air expenditure account for 25% of total sales. His "secret" is consistent broadcasting. Graco's sole radio venture is the Valley Farmer program, Monday through Friday, 6:45 to 7:00 a.m. This is the tally after four years of sponsorship. Annual sales attributed to radio: \$500,000. Fifty-two week radio cost: \$6,890.*

KFBK, Sacramento

PROGRAM: Valley Farmer



# PRESTIGE!

*What makes station prestige?*

GOOD PROGRAMMING  
ADEQUATE POWER  
MECHANICAL PERFECTION

WREC  
HAS THEM ALL  
*That's Why*  
WREC  
is  
Memphis No. 1  
Station

FIRST IN COVERAGE OF ONE OF THE

NATION'S GREATEST MARKETS

AFFILIATED WITH CBS RADIO 600 KC 5000 WATTS

REPRESENTED BY THE KATZ AGENCY INC.

# PIED PIPER OF SYRACUSE



There's a modern Pied Piper charming youngsters in Central New York every afternoon on **WHEN**.

He's our Bob Ehle, whose personal appearances invariably draw turn-away crowds.

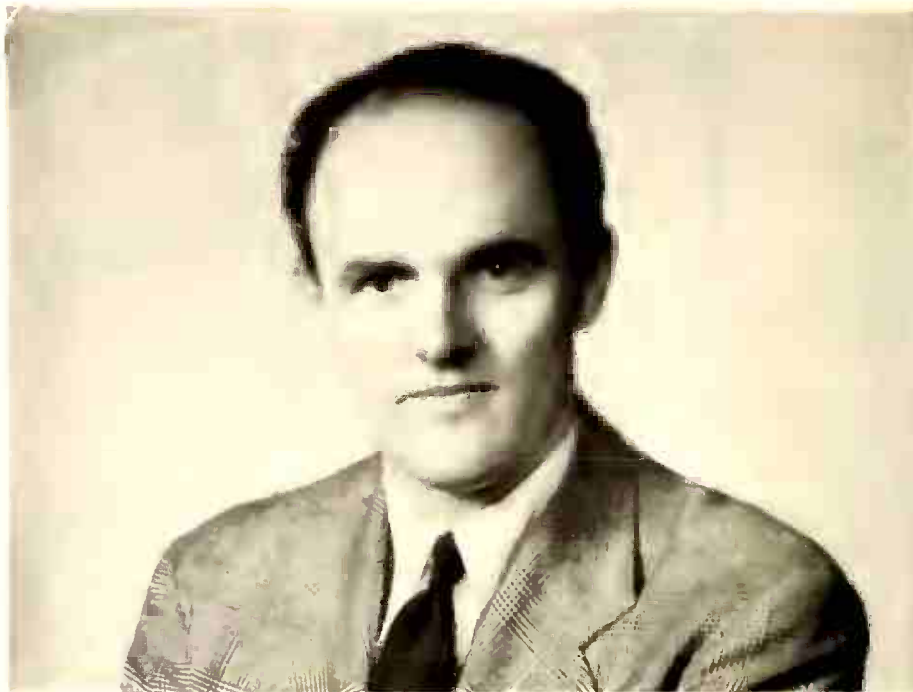
You'll find Bob Ehle at "THE BUNKHOUSE" every week-day afternoon at 5:00 P.M. on **WHEN**.

Say **WHEN**  
TELEVISION

TO YOUR NEAREST KATZ  
AGENCY MAN AND PUT  
BOB EHLE'S "BUNK HOUSE"  
TO WORK FOR YOU!



CBS • ABC • DUMONT  
A MEREDITH TV STATION



## agency profile

### Everard W. Meade

Radio/TV V.P., Young & Rubicam

Agency v.p.'s tend to freeze up when asked about billings, but even Young & Rubicam's competitors admit that Y & R went over the \$30 million mark in radio and TV billings last year. Top radio/TV executive at Y & R (as well as a member of the Executive Committee and Plans Board) is Everard W. Meade, a 42-year old University of Virginia grad who started as an office boy at Benton & Bowles in 1933.

Later he worked on the *Fred Astaire Show*, was an assistant on the Jack Benny spot ("who wasn't?" he says), moved into command of the Burns and Allen opus, and handled *Silver Theater*.

"Ev" did his first hitch with Y & R from 1935-'38. After a stint with Ruthrauff & Ryan, a hitch with the Navy, and almost a decade as assistant to American Tobacco's G. W. Hill, he rejoined Y & R.

Even with such accounts as General Foods, Schlitz beer, Goodyear rubber, and Cluett, Peabody (Arrow shirts), the high cost factor of TV is becoming a problem. "We got a fine deal alternating our client, Goodyear, with Philco on *Television Playhouse*. To my mind, alternate-week programing has it all over participations. The TV commercial has so much impact that we believe it lasts longer. When you get into participations and your commercial has to compete with the other products on the show as well as a hodge-podge of station breaks, your message is apt to get lost.

"The problem raised by TV is that of doping out a pattern that the client can stick with, rather than plunging in merrily and having to back out shamefacedly 13 or 26 weeks later when the budget is shot and the show is building a nice rating. It's always a weakness and a temptation not to be businessmen but to be showmen. That's not a formula that keeps clients.

"Another shift in point of view has been caused by TV. As you pointed out in *SPONSOR* (28 January), agencies used to put together about 30% of their radio shows, independent packagers are now responsible for about 55% of network TV presentations. Where we used to feel that practically any 'bright young man' could handle a radio show, we're leaning more and more on the 'professional' now."

When not tussling with these headaches, Ev makes his home with his wife and daughter in the Gramercy Park Section of New York City. A summer vacation at Virginia Beach usually gives his family a chance to get the sun, and Ev a welcome opportunity to dip his fly-rod in nearby streams.



# In the chips— WSM-TV increases sales 30% in one season

In less than six months, with only one program a week on WSM-TV, Lay's Potato Chips showed a 30% sales increase in the Nashville area.

If your sales curve is a bit stubborn about growing in the right direction, maybe what you need is some spade work WSM-TV style.

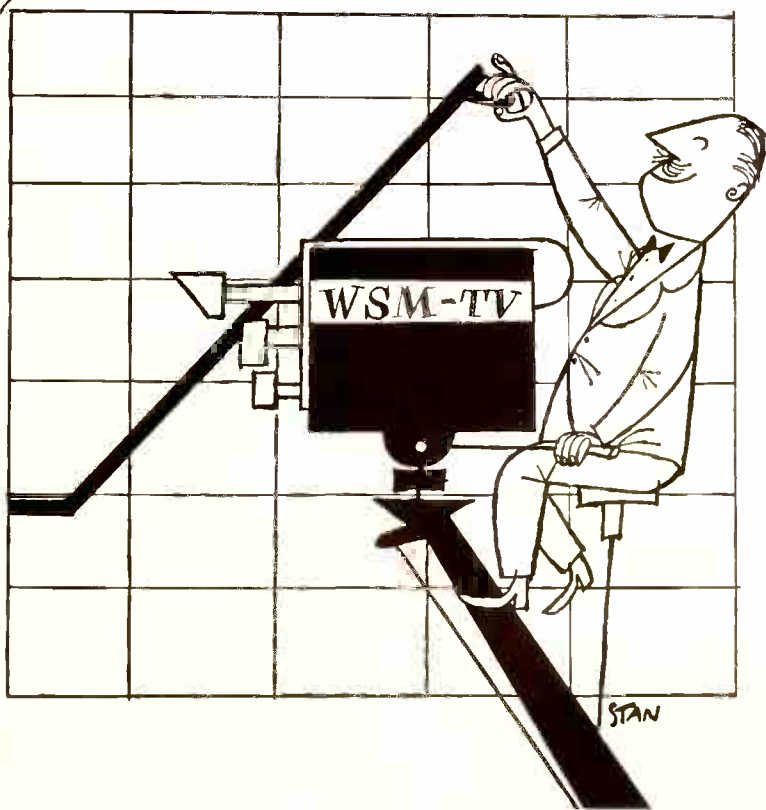
Irving Waugh or any Petry Man will welcome a chance to show you what a little intensive WSM-TV cultivation has done not only for Lay's but an impressive list of local, regional and national advertisers.

How about reaching for your phone now?

Nashville

## WSM-TV

Channel 4





## Statistical "Sleight of Hand"

When Pulse reports its base number of homes visited and interviewed for a rating figure, you can be sure it is so. No weighting or doubling has occurred. But when a telephone coincidental system employs duplex, beware.

This system asks each respondent what he listened to 15 minutes ago. Then the base sample for 15 minutes ago is doubled because it includes coincidental phone calls made 15 minutes ago and these unaided telephone recalls. But let's ask by what statistical "sleight of hand" the not at home coincidentals give recall answers for the previous 15 minutes.

Does this convert 1 phone call into 2 as the telephone coincidental surveyor claims?

**THE PULSE Incorporated**  
15 West 46th Street  
New York 36, N. Y.

## What's New in Research?

### Do viewers like television programs?

a SPONSOR original

Note that only one out of every four of those interviewed, in the study at right, expressed dissatisfaction with what they saw on TV; also that this ratio held true regardless of sex. The "reasons for dissatisfaction" were specified by the 22.5% who were dissatisfied only, or 168 out of the total 745 interviewed. The dominant complaint, cited by 20.8% of the "dissatisfied" respondents, was that there is too much repetition, "too many" of certain types of programs.

Two of the program types mentioned as being overabundant were Westerns and mysteries. Bearing on this, an analysis just made by the National Association of Educational Broadcasters of programming on New York's seven TV outlets during the week of 4-10 January 1952, revealed that crime (mystery) shows account for 14.6% of the total broadcast time in the metropolitan area, while Westerns take up 8.3%. In actual running time, the crime shows consumed a total of 91 hours during the sample week, the Westerns approximately 51 hours.

A fuller breakdown (by Pulse) of the amount of air time actually devoted to different TV program-types is seen below. It covers all New York TV programs, both network and local, for the week of 1-7 December 1951; also gives ratings. (Program-types with less than 10 hours on the air in sample week have been omitted.)

**Q.** Are you satisfied or dissatisfied with the quality of television programs at the present time. (If dissatisfied) Why are you dissatisfied?\*

	Totals	Male Adults	Female Adults
Satisfied	77.5%	75.7%	78.4%
Dissatisfied	22.5%	24.3%	21.6%

#### Reasons for Dissatisfaction:

(Base: 22.5% who are dissatisfied)

1. All programs are similar; too much repetition	20.8%
2. Programs are of a poor quality	8.9%
3. More educational programs needed	7.7%
4. Too much advertising	7.1%
5. Treat public as children	6.5%
6. Too many westerns	6.0%
7. Programs are ridiculous; silly	5.4%
8. More educational programs for children needed	5.4%
9. Too many children's programs	4.8%
10. Movies too old	4.8%
11. Too many mysteries	4.2%
12. Too many movies	4.2%
13. Programs bad influence on children	3.6%
14. Too many variety programs	3.0%
15. Too many English movies	3.0%
16. Miscellaneous	4.8%
17. No special reason	13.1%

Note: Some respondents gave more than one reason.

\*This survey was conducted exclusively for SPONSOR by Advertest Research. Interviews were made in the New York metropolitan area in January 1952.

**Q.** How much time is devoted to each TV program type?  
(New York City, 1-7 December 1951, TelePulse)

Program-type	Total no. of 1/4 hrs. on air during week	Average rating	Program-type	Total no. of 1/4 hrs. on air during week	Average rating
Feature films	512	3.5	Musical variety	56	7.4
Kid shows	218	5.6	Boxing	55	6.8
Westerns	170	4.3	Forums, discussions	50	2.9
Daytime variety	169	3.6	Wrestling	39	3.6
Quiz, Audience participation	141	4.5	Basketball	38	5.6
Interviews	137	3.0	Education and Science	37	1.6
Homemaking service	125	1.4	Comedy, situation	30	10.4
Drama and Mysteries	107	12.5	Serial stories	30	4.6
Film shorts	100	2.2	Talent	28	9.7
News	93	3.1	Religion	27	1.8
Comedy-variety	65	19.3	Sports news	27	4.3
Test Pattern and Music or News	62	.3	Football	25	16.8
			United Nations	14	3.1



# SELLOUT FOR A BOWL IN A CHINA SHOP-



Star of WHIO-TV's  
Virginia Patterson Show

## Patterson Plugs Proven on WHIO-TV!

Virginia Patterson takes turns selling the products of *all* participating sponsors during her hour-long, 5-mornings-a-week television show. Came a local china shop's turn not long ago with a special one-time TV offer (a bowl). One good Patterson commercial on the bowl sold 3000—and got orders for another 3000 that the shop couldn't fill. A not-too-significant example—but it gives you an idea of what happens when she turns her talents to foods, appliances, clothing, cosmetics and other products for other sponsors.

Virginia aims her show straight at the big WHIO-TV housewife audience she's known for 2 years—entertains them with songs, piano music, guest stars, product demonstrations, household hints and public service features. Virginia does the vocals, and she's got the background for it. She studied music at the Cincinnati Conservatory and voice at Chicago Musical College. She also played in musical comedy, worked with traveling stock companies, appeared in movies, sang as guest soloist with orchestras, pioneered on TV in 1932 experiments and worked in early radio. Her personality has her audience right where you want them—in front of their sets at 10:30 a. m. every day. Want to reach them with participating spots while they're sitting there in a buying mood? George P. Hollingbery Company representatives can fix it for you.



Dayton's Mayor Louis  
W. Lohrey guests with  
Virginia Patterson

Pulse for November shows 7  
out of top 10 weekly shows  
were aired via WHIO-TV



# The story behind the first 8,000 pages

*WE were showing the station manager from San Francisco around our shop. After a while he said,*

*"You boys are muffing your opportunities."*

*"How's that?" we asked.*

*"I've always liked SPONSOR," said the man from Frisco, "but you've done a lousy job of keeping me posted on your progress. Why wasn't I told before about your Readers' Service Department—or your emphasis on home subscriptions—or your increase in personnel? Don't you think I'm interested in your reprint service or your 1952 philosophy of putting out a broadcast advertising trade paper? You fellows have gone a long ways in five or six years. Why don't you tell us guys what's happening?"*

**Down to basics:** Some 8,000 pages have been put to bed by SPONSOR since November, 1946. In tune with our pinpointed editorial objective, they've been beamed virtually 100% at sponsors, prospective sponsors, and their advertising agencies. Advertising pages in 1951 averaged about 105 monthly, a 33% increase over 1950. These were matched by a like number of editorial pages. Full-time personnel (excluding printing personnel) jumped from 6 in 1946 to 25 in 1952. Full-time branch offices are maintained in Chicago and Los Angeles. The New York office occupies two floors (3rd and 5th) at 510 Madison plumb in the middle of Manhattan's advertising industry. Paid circulation (at the high rate of \$8 for 26 issues yearly) represents nearly 70% of all copies printed; we plan to increase the press run to 10,000 in 1952. A library for sub-

scribers is being installed on the 5th floor of our New York headquarters. Readers' Service is now a full-fledged, full-time operation serving many of the biggest agency and national advertiser firms every day.

**Editorial concepts:** The highly pictorial, easy-to-read, facts-and-figures formula that SPONSOR unveiled in 1946 has made its imprint on most other advertising trade papers. Today we are more pictorial than ever. We adhere rigidly to a policy of writing every word of editorial content for the benefit of radio and TV buyers. We allow no puff-stuff, protect this policy by staff-researching and staff-writing every article and department. Sponsor experience stories are basic, but additionally a single issue will contain interpretive articles on programing, research, merchandising, costs,



current problems, buying tips—covering both radio and TV. As many as 12 departments supplement the seven or more interpretive articles highlighting each issue, plus two industry-famous columnists.

**What about merchandising:** Editing a top-notch trade paper is only 50% of the job. The other 50% is inducing busy executives to read it. SPONSOR achieves this by putting a heavy effort on mass and selective merchandising. Merchandising cards highlighting each issue, individual notices about articles, paid space in newspapers and trade papers, reception room copies, newsstand distribution are all part of our merchandising strategy. Home readership (which we consider far weightier than office readership) is another goal. Readers' Service, which in 1951 handled 105% more inquiries than in 1950, is a vital element in merchandising; phone calls, letters, and wires (about 80% from advertising agencies and national advertisers) are answered with dispatch by a Readers' Service specialist. Reprints, too, help merchandise the magazine and build readership; reprint requests in 1951 were 240% ahead of 1950.

**Circulation statistics:** In keeping with SPONSOR's editorial direction, most of its circulation goes to national advertisers, regional advertisers, and advertising agencies. Among agencies placing 90% of national spot and network business (both radio and television) SPONSOR averages about 16 paid subscriptions—every one to a broadcast-minded reader. Some agencies have 40 or more subscriptions. Our press run is still under 8500, but in contrast with earlier days of controlled circulation this is nearly 70% paid—and the press run may soon go up to 10,000 if subscriptions

(\$8 per year) keep mounting at the present rate. The latest breakdown shows:

#### Circulation Breakdown by Readers

Sponsors and prospective sponsors.....	3316	39%
Account executives, timebuyers, radio and TV directors, etc. ....	2634	31
Radio and TV station executives .....	1738	22
Miscellaneous .....	702	8
<hr/>	<hr/>	<hr/>
Total .....	8390	100%

#### Paid-subscriber Analysis

Advertisers		Advertising Agencies	
Presidents .....	9%	Presidents .....	18%
Vice presidents .....	16	Vice presidents and account men .....	26
Ad managers, radio and TV managers .....	65	Timebuyers, media, radio/TV men....	42
Others .....	10	Others .....	14
<hr/>	<hr/>	<hr/>	<hr/>
Totals .....	100%	Totals .....	100%

\* \* \* \* \*

**Our pledge:** *We're doing a good job, we think, but we can do better. You can look to SPONSOR for steady improvement, for courageous trade paper journalism, for ever-increasing service to advertisers and prospective advertisers, for progressive merchandising. We pledge our 100% loyalty to radio and TV—the most productive advertising media the world has ever known. Our keynote for 1952 (and the years to come) is a better use service for broadcast advertisers and a better advertising medium for broadcasters.*

# SPONSOR

the **USE** magazine  
of radio and  
television advertising



## World-Famous Pee Wee King Available on WAVE—In Person!

You know Pee Wee King and his Band (featuring Redd Stewart) as one of the *top* broadcasting and recording organizations in America.

Pee Wee is author of several recent Hit Parade tunes — is the biggest audience-getter and sales-builder in the Louisville area — is now sponsored three hours a week on WAVE and half an hour a week on WAVE-TV.

Maybe you saw him on Gulf Oil's big

TV show "We The People" on January 4. If so, you know what an amazing personality he is.

Well, Pee Wee and his Band are now available for *more* live shows on WAVE and WAVE-TV. There's nothing hotter in all America — no market that better warrants his talents.

Ask Free & Peters for time and talent costs. But better do it *fast!*

# WAVE LOUISVILLE

**5000 WATTS**



**NBC**



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



**Advertising Agencies**

How good is your account executive? ..	13 Aug.	p. 36
Why so many sponsors are changing agencies ..	27 Aug.	p. 23
Frank Delano, Foote, Cone & Belding, profile...	8 Oct.	p. 60
Elizabeth Black, Joseph Katz Co., profile ..	22 Oct.	p. 56
Lawrence, Valenstein, Grey Advertising profile...	5 Nov.	p. 54
Timebuyers are agency's forgotten men ..	19 Nov.	p. 34
James M. Cecil, Cecil & Presbrey, profile ..	19 Nov.	p. 58
A day in the life of an account executive ..	3 Dec.	p. 27
Barry Ryan, Ruthrauff & Ryan, profile ..	3 Dec.	p. 58
Ray Vir Den, Lennen & Mitchell, profile ..	17 Dec.	p. 54
Milton Biow, Biow Company, profile ..	31 Dec.	p. 56

**Automotive and Lubricants**

Auto firms on the air, forecast ..	16 July	p. 33
Shell Oil, Atlantic Refining air strategies ..	16 July	p. 34
Conoco strikes oil with spot radio and TV ..	13 Aug.	p. 28
WMAY d.j. sells used cars via new approach ..	13 Aug.	p. 55
Brian Rootes, Rootes Motors, profile ..	27 Aug.	p. 18
WHIO-TV swap shop triples tire recap business ..	27 Aug.	p. 32
Auto-Lite spends \$1,500,000 on AM/TV mysteries ..	8 Oct.	p. 40
H. M. Warren, National Carbon Co. (Prestone anti-freeze), profile ..	22 Oct.	p. 22
Rayco (auto seat covers) profits by air errors ..	19 Nov.	p. 36
Forum: How can new car dealers best use air? ..	19 Nov.	p. 50
Goodyear Tire sponsors biblical drama on TV ..	17 Dec.	p. 24

**Broadcast Advertising Problems and Developments**

Radio stations assert strength of AM ..	2 July	p. 17
"Radio weak in selling itself": Kobak ..	2 July	p. 26
Outlook for advertisers in network radio ..	16 July	p. 44
Network radio circulation facts and figures ..	16 July	p. 44
What does network radio cost? ..	16 July	p. 50
Tred toward flexibility in net radio ..	16 July	p. 55
Spot radio: facts and figures ..	16 July	p. 65
FM radio: fall 1951 outlook ..	16 July	p. 95
Transit Radio: fall 1951 outlook ..	16 July	p. 96
Storecasting yields satisfied sponsors ..	16 July	p. 100
Regional networks prosper ..	16 July	p. 105
Forum: How can radio better sell itself? ..	16 July	p. 176
New broadcast codes and censorship ..	16 July	p. 187
California broadcasters make radio sales pitch ..	30 July	p. 18
New low cost of network radio ..	30 July	p. 21
Stuart Chase's 1928 prophecy on radio ..	30 July	p. 32
Broadcast sales group stresses flexibility ..	13 Aug.	p. 20
Why radio will thrive in a TV era ..	10 Sept.	p. 25
Why sponsors are returning to radio ..	24 Sept.	p. 27
Are networks encroaching on spot radio? ..	24 Sept.	p. 34
SCBA presents case for California radio ..	24 Sept.	p. 40
The truth about Red Channels: I ..	8 Oct.	p. 27
Tape recorder is revolutionizing AM programing ..	8 Oct.	p. 32
The truth about Red Channels: II ..	22 Oct.	p. 30
NBC's new radio plan ..	22 Oct.	p. 32
Today's AM-TV clinics do real job ..	22 Oct.	p. 35
How to keep Reds off the air—sanely: III ..	5 Nov.	p. 32
How many NBC milestones can you remember? ..	19 Nov.	p. 38
Radio networks are being reborn ..	3 Dec.	p. 38
Let your salesmen in on your advertising ..	17 Dec.	p. 27
New network merchandising era ..	17 Dec.	p. 32
Do cigarette claims hurt all air advertising? ..	17 Dec.	p. 34

**Clothing**

Samuel Sennet, Howard Clothes Corp., profile ..	19 Nov.	p. 16
Forum: Can men's apparel be sold effectively on radio and TV? ..	3 Dec.	p. 48

**Codes and Censorship**

Government censorship possibility; NBC code ..	16 July	p. 187
Be careful on the air; radio censorship: I ..	10 Sept.	p. 30
TV introduces new censorship anxieties: II ..	24 Sept.	p. 36
The truth about Red Channels: I ..	8 Oct.	p. 27
The truth about Red Channels: II ..	22 Oct.	p. 30
New TV code proposed by NARTB ..	5 Nov.	p. 27
How to keep Reds off the air—sanely: III ..	5 Nov.	p. 32
Do cigarette claims hurt all air advertising? ..	17 Dec.	p. 34

**Commercials and Sales Aids**

Schwerin pre-tests radio/TV commercials ..	2 July	p. 28
Fall 1951 trends in radio/TV commercials ..	16 July	p. 12
Singing commercials have potent sales punch ..	16 July	p. 85
Petry device previews TV shows, pitches ..	30 July	p. 45
Transfilm briefs admen on film commercials: I ..	13 Aug.	p. 34
Forum: Do "best-liked" commercials sell best? ..	13 Aug.	p. 48
Transfilm gives lowdown on film commercials: II ..	10 Sept.	p. 39
How to be a dud at writing radio commercials ..	8 Oct.	p. 38
The jingle that built Carolina Rice ..	22 Oct.	p. 40
So you think you own your own jingle? ..	5 Nov.	p. 35
How to blend film-commercial techniques ..	19 Nov.	p. 40
Do viewers remember your TV commercial? ..	3 Dec.	p. 32
Station breaks pack punch in few seconds ..	3 Dec.	p. 40

**Confections and Soft Drinks**

Coca-Cola, Canada Dry air strategies ..	16 July	p. 34
Mars top user of air media among candy firms ..	16 July	p. 37
H. W. Guppy, Planters Nut & Choc. Co. profile ..	30 July	p. 16
Cliquot Club sold by TV ventriloquist, dummy ..	8 Oct.	p. 56
How kid TV show sold Coca-Cola ..	19 Nov.	p. 24

**Contests and Offers**

Trends in contests and premium offers ..	16 July	p. 169
How sponsors profit with premiums: I ..	13 Aug.	p. 32
Sponsors cash in on kid premiums: II ..	27 Aug.	p. 28
How to run a premium promotion: III ..	10 Sept.	p. 34
Flamingo premium offer reaps record returns ..	17 Dec.	p. 50
Beer sponsor profits from "Disk Jockey Contest" ..	31 Dec.	p. 54

**Drugs and Cosmetics**

How drug firms are using the air ..	16 July	p. 33
Tintair, Hazel Bishop rose with use of radio/TV ..	16 July	p. 36
Chap Stick wins male trade via spot radio ..	30 July	p. 24
J. Sanford Rose, Rhodes Pharmacal, profile ..	13 Aug.	p. 18
Vick Chemical uses Canadian radio ..	27 Aug.	p. 53
Elmer H. Bobst, Warner-Hudnut, profile ..	8 Oct.	p. 22
Frank Clancy, Miles California Co., profile ..	5 Nov.	p. 20
Rybutol zooms to No. 1 vitamin spot via air ..	19 Nov.	p. 30
Jack S. Hewitt, Anahist Co., profile ..	3 Dec.	p. 20
Serutan climbed to top with radio/TV ..	17 Dec.	p. 30

**Farm Radio**

Big response to WOW-promoted farm study tour ..	2 July	p. 43
Oyster Shell uses spot radio to reach farmers ..	3 Dec.	p. 30
WGY celebrates 25 years of farm airers ..	3 Dec.	p. 52

**Food and Beverages**

M. H. Robinson, Monarch Wine Co., profile ..	2 July	p. 16
Ruppert, Pabst, Piel's lean on radio/TV ..	16 July	p. 35
Mueller's, National Biscuit air strategies ..	16 July	p. 35
Continental Quality Bakers find radio/TV works ..	16 July	p. 36
Carnation, Borden put radio/TV to work ..	16 July	p. 37
Nedicks revives sales with spot radio ..	27 Aug.	p. 26
Radio/TV help Ruppert from red ink to black ..	27 Aug.	p. 32
Kellogg Co. uses Canadian radio ..	27 Aug.	p. 63
Barbara Collyer, Welch Grape Juice Co., profile ..	10 Sept.	p. 20
Quaker Oats resumes AM schedule, continues TV ..	24 Sept.	p. 30
Carolina Rice builds radio campaign on jingle ..	22 Oct.	p. 40
K. J. Forbes, Bovril of America, profile ..	17 Dec.	p. 20
Flamingo offers premium, reaps record returns ..	17 Dec.	p. 50
H. E. Picard, San Francisco Brewing Corp., profile ..	31 Dec.	p. 12
Seabrook switches to own frozen food brand ..	31 Dec.	p. 30

**Foreign Radio**

U. S. advertisers hit pay dirt in Alaska ..	2 July	p. 17
How to sell foreign language market ..	16 July	p. 102
Radio advertising outside U. S. ..	16 July	p. 104
Alert advertisers slant pitch to foreign groups ..	27 Aug.	p. 20
Canada: the market ..	27 Aug.	p. 38
Canada: radio facts and figures ..	27 Aug.	p. 40
Canada: tips to radio advertisers ..	27 Aug.	p. 48
Canada: how successful air advertisers operate ..	27 Aug.	p. 52
Forum: What Canada air offers U. S. sponsors ..	27 Aug.	p. 56



## Insurance and Finance

Wellington Fund gets new investors via radio	2 July	p. 42
Banks can do better on radio/TV	10 Sept.	p. 32
Radio ups sales 400% for insurance firm	19 Nov.	p. 54

## Mail Order and Per Inquiry

Mail order strong on AM, weaker on TV	16 July	p. 184
Per inquiry deals being discouraged	16 July	p. 184
Rayex Nite Glasses win with radio mail order	8 Oct.	p. 30

## Merchandising

Merchandising aid offered by nets, stations	16 July	p. 185
Big-city stations swing to merchandising	13 Aug.	p. 25
"Radio Dollars" merchandising-premium plan	5 Nov.	p. 48
Rybutol uses high-pressure merchandising	19 Nov.	p. 30
Networks offer new merchandising benefits	17 Dec.	p. 32
Forum: If the radio networks go in for merchandising, what services would most benefit advertisers?	31 Dec.	p. 52

## Miscellaneous Products and Services

Harold L. Schafer, Gold Seal Co., profile	16 July	p. 22
Why sporting goods neglect the air	30 July	p. 29
Mausoleum sells crypts via radio	13 Aug.	p. 54
Ronson uses Canadian radio	27 Aug.	p. 62
Reynolds Metals makes friends on local level	10 Sept.	p. 28
G. N. Coughlan, G. N. Coughlan Co., profile	24 Sept.	p. 14
Hudson Pulp & Paper buys back into spot AM	24 Sept.	p. 28
Radio turned tide for Rayex Nite Glasses	8 Oct.	p. 30
Longines-Wittnauer dignified programing sells	5 Nov.	p. 30
Why Cannon Mills turned to radio and TV	5 Nov.	p. 36
Oyster Shell feed firm thrives on spot AM	3 Dec.	p. 30
Singer Sewing Machines' happy radio/TV trial	31 Dec.	p. 36

## Programing, General

Morning men prove sponsor bonanza	2 July	p. 19
Forum: How will net radio programing change?	2 July	p. 40
Programing trends in network radio	16 July	p. 50
Spot radio programing trends	16 July	p. 72
Network co-op programs pick up billings	16 July	p. 92
More sponsors using transcribed syndicated shows	16 July	p. 88
Music libraries offer low-cost programs	16 July	p. 94
After-midnight radio yields sales successes	30 July	p. 26
Canadian radio programing	27 Aug.	p. 49
Science fiction hot bet on radio/TV	10 Sept.	p. 36
Who is to blame for stereotyped programing?	10 Sept.	p. 44
Ice Follies uses radio one-shots effectively	10 Sept.	p. 50
Ziv transcribed comedy series attracts sponsors	10 Sept.	p. 51
Forum: Will "live" radio decline to be replaced by more transcribed shows?	24 Sept.	p. 52
Mysteries on AM and TV pay off for Auto-Lite	8 Oct.	p. 40
How to remake an AM drama for TV	22 Oct.	p. 38
Political one-shot pays off for WIP sponsor	22 Oct.	p. 55
Dignified musical programing sells for Longines	5 Nov.	p. 30
Why blame the program director?	3 Dec.	p. 34
Does controversy spur sales?	31 Dec.	p. 34
Radio hypnosis proves sales-winning stunt on KYA	31 Dec.	p. 54

## Programing, Television

Trends in spot TV programing	16 July	p. 140
Network TV co-op shows gain sponsors	16 July	p. 142
Program trends in network TV	16 July	p. 152
Alternate week TV programing	16 July	p. 159
TV film programing, trends, firms	16 July	p. 171
Viewer gripes are tip-off to better TV programs	13 Aug.	p. 30
First daytime TV soap opera put on film	27 Aug.	p. 20
Science fiction rockets to radio/TV popularity	10 Sept.	p. 36
TV disk jockey packs potent sales punch	10 Sept.	p. 50
Daytime TV program preferences	8 Oct.	p. 37
"Suspense" on TV and AM pays off for Auto-Lite	8 Oct.	p. 40
How "Mr. District Attorney" was remade for TV	22 Oct.	p. 38
Forum: Programing music effectively on TV	22 Oct.	p. 46

## Public Utilities

Bell Telephone's regional firms use spot AM/TV	2 July	p. 24
How electric companies use air nationally: I	19 Nov.	p. 32
Electric, gas utilities like spot radio/TV: II	3 Dec.	p. 36

## Research

Schwerin pre-tests programs and commercials	2 July	p. 28
New ARBI findings on newspaper vs. radio	16 July	p. 24
Radio Basics: a charted compendium of statistical information about radio, its audience, programs, costs, billings	16 July	p. 107
Radio and TV research trends, organizations	16 July	p. 164

Basic research techniques and weakness, chart	16 July	p. 165
Radio vs. TV in Tulsa	10 Sept.	p. 22
Market tests help chart sales expectancy	24 Sept.	p. 38
Out-of-home listening evidence grows	5 Nov.	p. 36
Forum: Should radio/TV ratings be expressed in number of homes reached?	5 Nov.	p. 46
Radio listening in Midwest: spring 1951	19 Nov.	p. 27
Bigger and better BMB-type study on way	3 Dec.	p. 39
CBS-NBC study measures individual listening	3 Dec.	p. 39
How BAB will serve sponsors in 1952	17 Dec.	p. 37
New BAB station sales tool	17 Dec.	p. 51
How is radio doing in TV homes?	31 Dec.	p. 25

## Retail

Department stores test radio vs. newspapers	16 July	p. 24
Spot radio pours customers into Nedicks stores	27 Aug.	p. 26
Furniture stores on the air	8 Oct.	p. 42
How radio can sell retailers better: Joe Ward	22 Oct.	p. 36
Exciting radio pitches build supermarket traffic	19 Nov.	p. 54
Forum: Can men's apparel be sold effectively on radio and TV?	3 Dec.	p. 48

## Soaps, Cleansers, Toilet Goods

Air media get much of Rinso, Bab-O budgets	16 July	p. 33
Lever Bros. uses Canadian radio	27 Aug.	p. 64
Procter & Gamble uses Canadian radio	27 Aug.	p. 65
Bab-O bounces back with new air approach	22 Oct.	p. 27
Bristol-Myers remakes "Mr. D.A." for TV	22 Oct.	p. 38

## Sports

TV and sports: many hurdles to clear	16 July	p. 181
Grocery chain courts men with sports show	10 Sept.	p. 50
Forum: Will promoters curtail sports sponsorship because of TV's effect on the boxoffice?	8 Oct.	p. 48
Sports sponsorship developments in Fall, 1951	3 Dec.	p. 38

## Television

TV Dictionary/Handbook, D-L	2 July	p. 31
Spot TV: rates, costs, availabilities, who uses	16 July	p. 137
Network TV: circulation, costs, availabilities, program trends, leading clients, agencies	16 July	p. 149
Kinescope recording trends	16 July	p. 158
Theatre and subscriber TV, forecast	16 July	p. 181
How to cut TV program, commercial costs	16 July	p. 182
TV union problems	16 July	p. 185
TV Dictionary/Handbook, L-R	16 July	p. 190
Network vs. spot TV for filmed shows	30 July	p. 30
TV Dictionary/Handbook, R-Z	30 July	p. 34
Forum: How can low-budget advertiser use TV?	30 July	p. 38
More rural families own TV sets	13 Aug.	p. 20
What TV viewers gripe about	13 Aug.	p. 30
What TV has learned about economy	24 Sept.	p. 32
Don't lose out on daytime TV	8 Oct.	p. 34
Do reviewers remember your TV commercial?	3 Dec.	p. 32
Forum: How soon will morning TV become important to national and regional sponsors?	17 Dec.	p. 46
TV commercials: Four cartoons	31 Dec.	p. 32

## Timebuying

Early morning hours good bet for sponsors	2 July	p. 19
What does network radio cost?	16 July	p. 50
Spot radio time rates	16 July	p. 68
Trends in spot timebuying	16 July	p. 82
Tips on fall 1951 timebuying	16 July	p. 198
Network radio becomes good buy	30 July	p. 22
After-midnight radio: low-priced effective	30 July	p. 26
What's your TV choice: net or spot?	30 July	p. 30
TV for the low-budget advertiser	30 July	p. 38
Don't lose out on daytime TV	8 Oct.	p. 34
"Flowchart" simplifies air buying	5 Nov.	p. 40
Timebuyers: underpaid, underplayed, overworked	19 Nov.	p. 34
Are you overlooking station breaks?	3 Dec.	p. 40
Weed cost breakdown eases spot TV buying	17 Dec.	p. 38
Forum: How soon will morning TV become important to sponsors?	17 Dec.	p. 46

## Tobacco

How cigarette firms use the air	16 July	p. 32
Do cigarette claims hurt all air advertising?	17 Dec.	p. 34

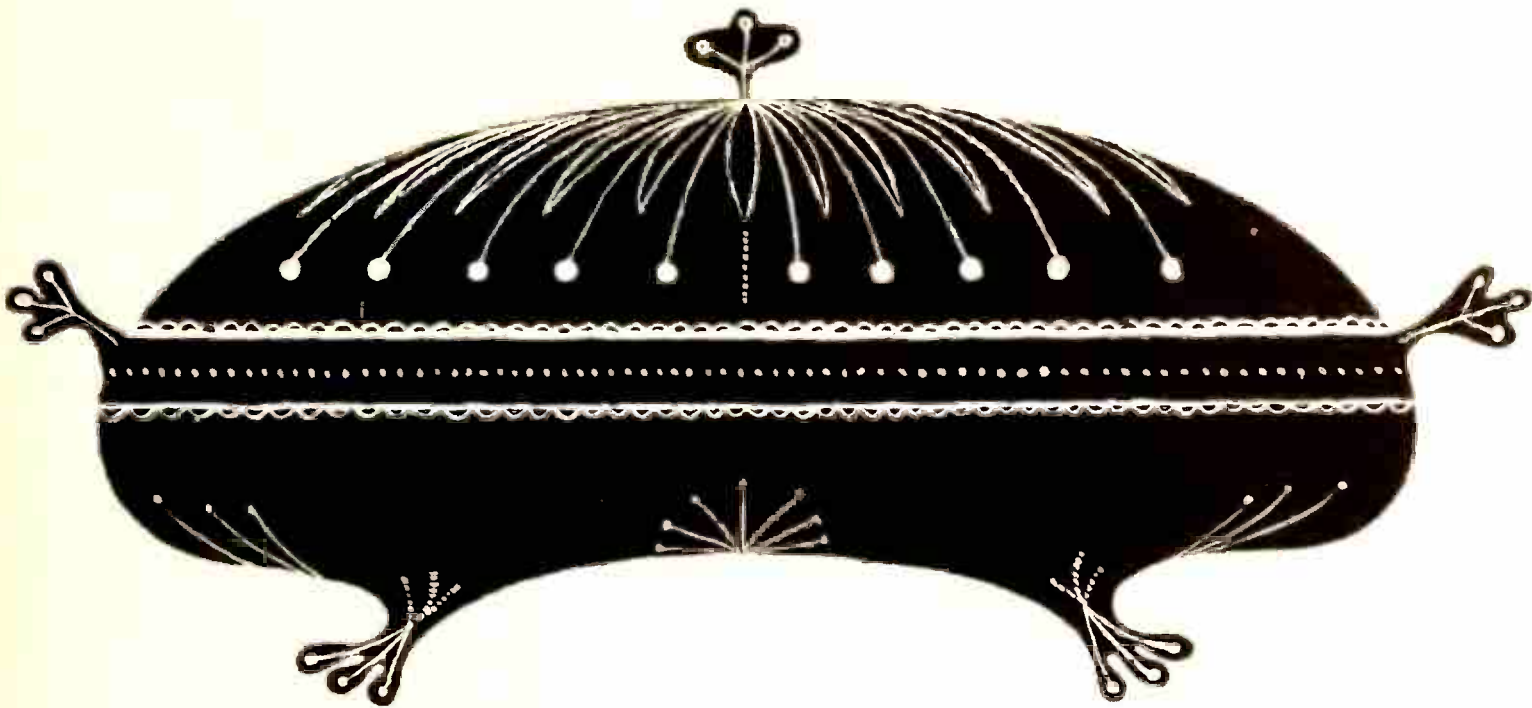
## Transcriptions

Transcribed programs, use of, costs, popularity—	16 July	p. 88
What library services offer	16 July	p. 89
Ziv comedy series attracts many sponsors	10 Sept.	p. 51
Forum: Will transcribed shows replace live?	24 Sept.	p. 52
Tape recorder is revolutionizing AM programing	8 Oct.	p. 32

BINDERS to keep your copies of SPONSOR always handy, \$4 each; two for \$7.

BOUND VOLUMES of your 1951 issues (2 volumes), \$12.50





## A LA CARTE TELEVISION

Television, sponsors say, can be satisfying fare.

And Spot Program television lets you choose any item on the menu, cooks it to your taste and serves it exactly where you want it. Yet it costs no more than the regular "no substitutions permitted" dinner.

BUY TV BY SPOT and order only the markets you want. Forget "must" cities, "must" stations or minimum network requirements. You'll get top service from the stations you choose . . . uniform and pleasing

picture quality for your programs. And when you get the bill, you'll find the savings in station rates are enough to pay for your film prints, their distribution and other costs, if any.

To discover how nourishing Spot Program television can be for your sales curve, just call the salesman at the Katz office and see what he can prepare for you. If you're like an increasing number of national advertisers, you'll go for it.

YOU CAN DO BETTER WITH SPOT . . . MUCH BETTER.

## AT TABLE D'HOTE PRICES



**THE KATZ AGENCY, INC • NATIONAL ADVERTISING REPRESENTATIVES**

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

11 FEBRUARY 1952

65

## MEN, MONEY, MOTIVES

(Continued from page 6)

pay for a second boom at the rate of \$20 an hour, with a minimum of six hours? Again it is asked, when the musical conductor is shut off because of studio geography from a direct view of the program director and a third "monitor" (i.e. another TV receiving set) is needed so the conductor can follow the show and pick up his "cues" visually, why should this necessary extra "monitor" be charged to the advertiser at \$15 an hour?

Then there is the question of the "overhead" surcharge passed along to the advertiser on every unionized crewman. The complaint is heard that union leadership will surely want to cut in on the collectible "value" of stagehands and grips, as this "the-traffic-will-bear-it" value is dramatized to them by network "overhead" charges. That's a point the 4A's committee expects to stress hard.

\* \* \*

A particular gripe centers on scenery. Admittedly this is an expense created by the visibility of television. Ra-

dio always avoided that, and thereby avoided doing business with the IATSE. Acknowledging the natural costliness of scenery, 4A opinion isn't hostile to network's rapid "amortization" but does kick about a "maintenance" charge which goes on after the scenery is paid in full and often amounting (this maintenance) to 80% of the previous weekly charge for amortization.

\* \* \*

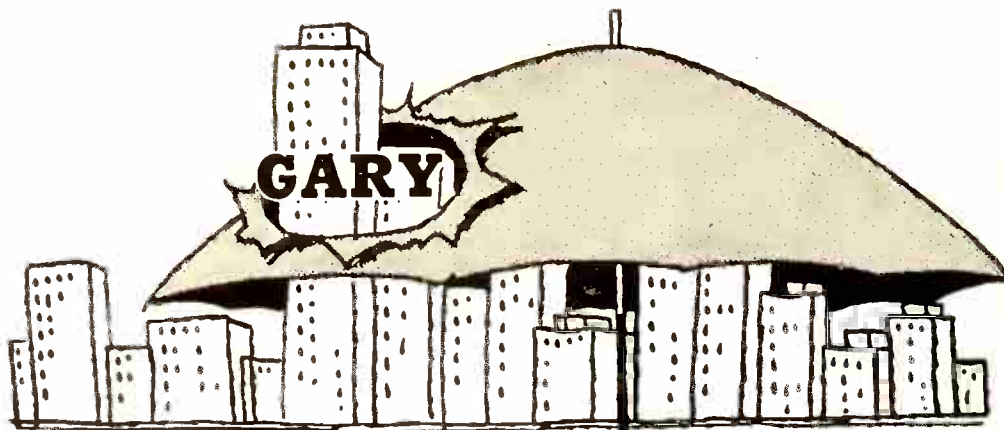
In a number of instances commercially sponsored television programs in New York have, this past season, elected to not patronize the networks in commissioning the construction of scenery. One show deals directly with scenic studios, figures an actual saving of \$20,000 minimum plus the further book asset of now owning outright some \$50,000 worth of scenery, stored against future need.

\* \* \*

Whole tricky, technical and tantalizing 4A's issue brings to mind the imaginative proposal, never given the attention it deserved, of Frank Stanton, president of CBS. He tried and failed to get other telecasters to go along in the creation of a "television production center" which he conjured as situated in Westchester County 45 minutes by train from Grand Central. Here could have been built TV studios, warehouses, scenery lofts, prop depots, offices and every facility. On cartage savings alone the proposal would have been worthwhile.

\* \* \*

Plainly the spring convention of the 4A's will present a major challenge to the statesmanship of the new industry. Frankness on this complex issue is over-due. ★ ★ ★



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

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

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

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

Call us without obligation.

*Dee O. Coe*  
Gen. Mgr.—WWCA

# WWCA

## Gary Indiana's No. 2 Market

Chicago's  
Radio  
Monster

50 kw

10 kw

5 kw

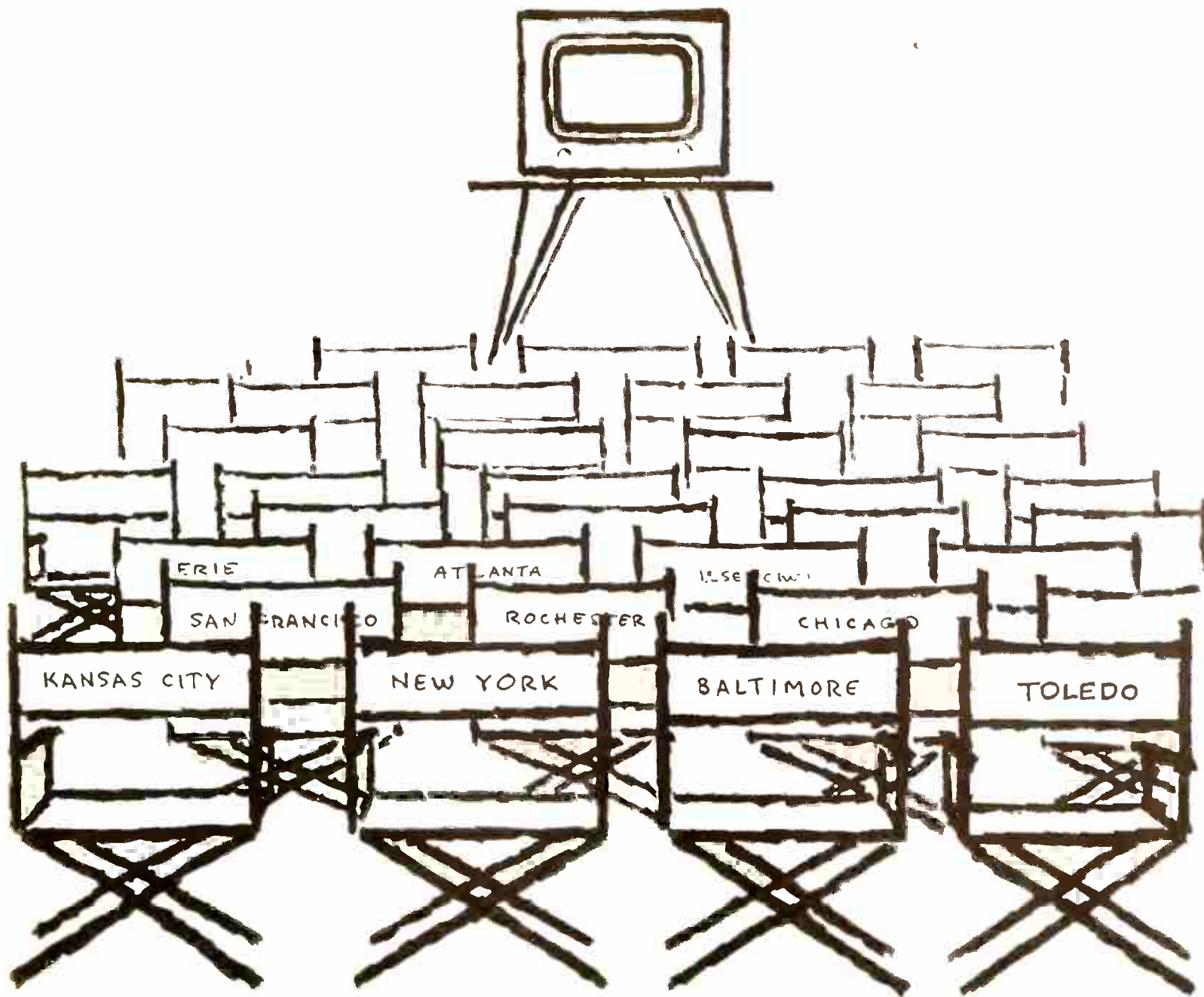
## TV ON A MILLION?

(Continued from page 39)

Show delivers twice 6,897,000 impressions or 13,794,000. This is 2,544,000 more impressions than the 1,000-line newspaper ads deliver in two weeks.

Two other CBS-TV shows (both half-hour) far exceed this lead over the newspapers. *The Web* (see complete figure breakdown in box on page 38) delivers close to 5,000,000 more impressions than the newspapers at a cost of approximately one million dollars a year. *Big Town*, which reaches 3,430,000 homes weekly, costs about





*Now 14,000,000 families can watch the show*

In the short time television has been on the road, it has come a long way. Only six years ago, intercity broadcasting was in the experimental stages. When the 1945 Army-Navy game was sent to New York from Philadelphia through 95 miles of coaxial cable, it was the first time in history more than one city could watch the same event at the same time with today's method of telecasting.

Today 94 television stations in 54 cities — representing more than half the country's population — can present the same show . . . and coast-to-coast transmission is accomplished with great success.

Broadcasting facilities, provided by the Long Lines Department of the American Telephone and Telegraph Company, and the Bell Telephone Companies, total 24,000 channel miles.

Planning and providing these facilities is a big job. It takes special equipment and personnel, made possible only by large investments. The present value of coaxial cable and *Radio Relay* facilities used by the Bell System for television is \$85,000,000.

Yet the cost of the service is low. The Telephone Company's total network charges average about 10 cents a mile for a half-hour program.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

# REPRINTS AVAILABLE

of following

## Sponsor

stories

- Radio Basics*
- What Radio Should Know About Selling Retailers*
- Why Sponsors Are Returning to Radio*
- How to "Sell" a Candidate*
- How to Win With Juan (Spanish language markets)*
- New Network Merchandising Era Here*
- How Sponsors Profit With Premiums*
- Hofstra Study #2*
- How to Blend Film Commercial Techniques*

**Cost:** 25c each; 15c in quantities of twenty-five or more;

10c each in quantities of 100 or more.

Please check quantities of reprints desired in box next to reprint titles. Fill in coupon and mail complete announcement. Do not clip coupon only.

SPONSOR  
510 Madison Ave., New York 22, N. Y.  
Please send me reprints checked above and bill me later.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

one million dollars for time and talent, averages 2.5 viewers per set for a total of 8,575,000 viewers each week (ARB December 1951). This means that every two weeks the show makes 17,150,000 advertising impressions or about 6,000,000 more advertising impressions than the same amount of money invested in newspaper advertising.

DuMont's *Flying Tigers* (half-hour) bests the newspaper total by 295,600 impressions at half the cost (see box page 38). All of the networks, in fact, can furnish examples of programs running a million dollars or less which deliver more ad impressions than a million dollars in newspapers.

A weakness of television which the Moloney, Regan & Schmitt ad did not cite, however, is that it is virtually impossible for any network TV show to clear all the TV markets. It is possible, on the other hand, to buy newspapers in 63 TV cities without difficulty. But on an impression-for-impression basis TV leads. Moreover, the question of position in newspapers must be considered. An every-two-week, 1,000-line advertiser in a metropolitan paper would be unable to guarantee himself preferred positions without paying heavy extra fees. Low-readership locations likely to chop his noting average would frequently be his lot.

Despite the impossibility of clearing 63 markets via network TV, advertisers can easily do so with spot campaigns. But would spot measure up with newspapers on dollar-for-dollar comparison? The answer is decidedly yes. Five daytime announcements could be had weekly for 52 weeks for under \$900,000 in 63 markets. Assuming that the average rating of these announcements was 5, and that there were two viewers per set, these announcements in two weeks' time would make 15,000,000 ad impressions or 3,750,000 more than the 1,000-line newspaper ads.

For a fuller exposition of the spot TV side of the story, SPONSOR asked the managing director of the National Association of Radio and Television Station Representatives, Murray Grabhorn, to state his views in an open letter to Moloney, Regan & Schmitt. Wrote Grabhorn:

Gentlemen:  
"The editors of SPONSOR, a well known national trade publication covering the radio and television fields, called my attention to your striking

advertisement in the *New York Times* on January 22nd.

"I had not seen it until they drew it to my notice, because, although I have a great admiration and respect for the *New York Times*, I was tuned to—pardon me—happened to read one of the other four New York morning newspapers, and therefore had no opportunity to be exposed to your well written copy.

"However, I am certain it must have been 'noted,' as Mr. Starch would say, by a great many people who control advertising budgets. Perhaps only those who 'read most' of the ad (Starch again) would be instantly conscious, as was I, of the fact that the family depicted in the cartoon certainly seemed to be very enthusiastic television viewers, or how else could you explain their willingness to buy three television sets, and their energy in moving them around so all three of their favorite programs could be viewed at the same time. Surely this is real enthusiasm as compared with an apparent apathy toward newspaper reading, for search though I might. I saw no sign of a single newspaper in the cartoon, not even a discarded one on the floor.

"As you point out in the copy, a million dollars will buy a whale of a lot of newspaper lineage over the course of a year. You were pretty specific as to the size of the copy, the frequency of insertion, the number of newspapers and cities. You were a little less specific as to the comparison of just what a million dollars would buy on television. If you are interested, I should like to fill in this omission.

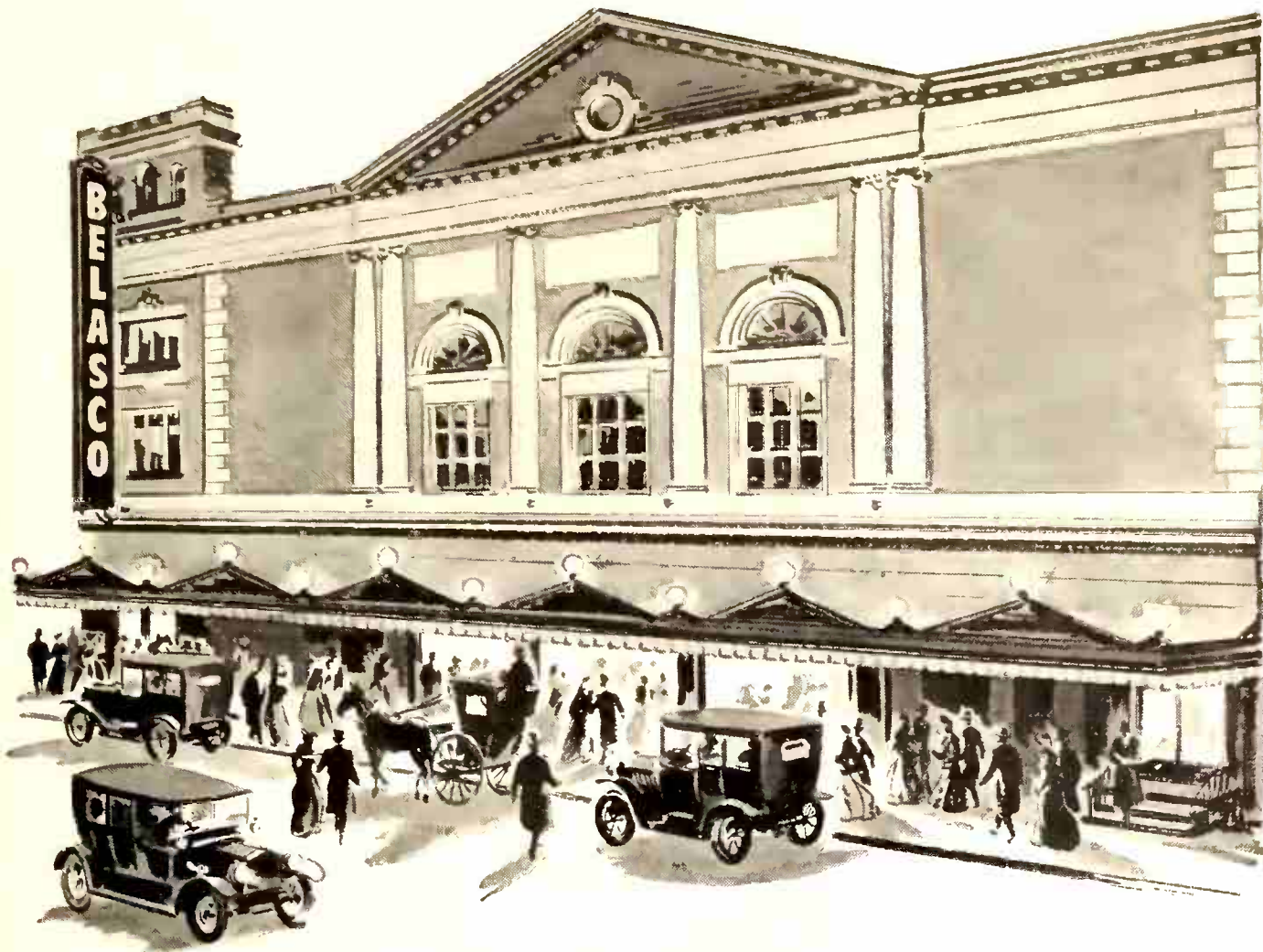
"In the first place, there are 64 television cities, not 63 as you state in your copy. However this is incidental. In those 64 cities, television will supply a visual commercial with movement, similar to your cartoon, and carry a message at night in prime time of ex-

**TALKING DOGS**  
are right in Sync  
... But the REAL star  
of our TV spots  
is . . . SELL!

**TELEPIX**

6233 Hollywood Blvd., Hollywood  
155 E. Ohio Street, Chicago





# Today more than 8,000,000 people attend each performance.

Show night at the Belasco—in days gone by a treat for the favored few—is now a theatrical event that goes to hamlets and hearthsides from coast to coast. Thus by radio, the spell of the theatre is spread into homes remote from the lights of Broadway.

For seven years, United States Steel—through its full-hour program, *Theatre Guild on the Air*—has brought into America's homes the genius

of the great actors and actresses of our time... in distinguished dramas of past and present. Coming up this season are such outstanding productions as *Oliver Twist*, *The Sea Wolf*, *A Square Peg*, *The Second Threshold*, *Dear Brutus* and *The Bishop Misbehaves*.

With such performances as these, the honored stage of the Belasco has become the scene of radio's most honored show—the U. S. Steel Hour.

## Theatre Guild on the Air

### U. S. STEEL HOUR



SUNDAY EVENINGS ON N.B.C. 8:30 P. M. (EST)

actly the copy you have in your large ad, and bring it to a television audience of 15,310,000 (not 14,500,000), 139 times over each station during the course of the year, instead of the 26 times you suggest they would be limited to in your copy. That's roughly three times a week, not once every other week; or they could reach the top 30 markets 204 times or more than five times a week; or the top 20 markets over 250 times, or roughly a daily campaign for the full year. (And I'm figuring with rates for the most expensive station in each market.)

"It seems to me this sounds like a pretty good advertising buy in comparison with the figures set forth in the copy of your advertisement."

Another television exponent who had provocative comments on the Moloney, Regan & Schmitt ad was Oliver E. Treyz, ABC-TV director of research and sales development. He told SPONSOR that the cartoon about three television sets in the home suggested a virtue, rather than a weakness of television. Said Treyz: "Sure you can watch only one program at one time. And you can scan scores of newspaper ad-

vertisements in the time it takes to flick the pages.

"That's one secret of television's greater selling power. Today our research (Nielsen and ARB) reveals that the average evening television program reaches over 6,000,000 viewers per telecast and these 6,000,000 listen to and watch virtually the entire program. Three minutes of sight and sound selling time per half-hour program gives the advertiser the concentrated attention of the prospect, a double-barrelled selling impact that one of a potpourri of newspaper ads can never effect.

"While a home can watch only one program at one time, it can and does watch each of two competing programs

★ ★ ★ ★ ★ ★ ★ ★

"National advertising is the extension, the background, for the punchy local advertising that clinches sales. It is the teaser that creates the curiosity on which you develop prospects."

JOHN K. HERBERT  
V.P. Charge Radio Sales, NBC

★ ★ ★ ★ ★ ★ ★ ★

over a period of time. For example, Nielsen tells us that *Toast of the Town* reaches three out of four television homes in a month. The *Colgate Comedy Hour*, the competing program, reaches four out of five homes in a month. Obviously, each program is extremely successful, reaches a cumulative audience far in excess of that possible for a newspaper campaign and does not exclude coverage from the competing program.

"The sheer inability to watch more than one TV program at a time is one of the secret's of TV's superior power."

The facts and figures about television cited here are but a sampling of those available to counter claims of Moloney, Regan & Schmitt. This, of course, does not take away from the fact that television has a cost problem. But, as Murray Grabhorn puts it: "While competition between media is a healthy thing, the facts should be correctly stated and not distorted by either party in its attempt to get its share of the advertiser's dollar." ★ ★ ★

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



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

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

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

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



**WDAY • NBC • 970 KILOCYCLES • 5000 WATTS**  
Free & Peters, Inc., Exclusive National Representatives

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



1

*will get*

*you*

2

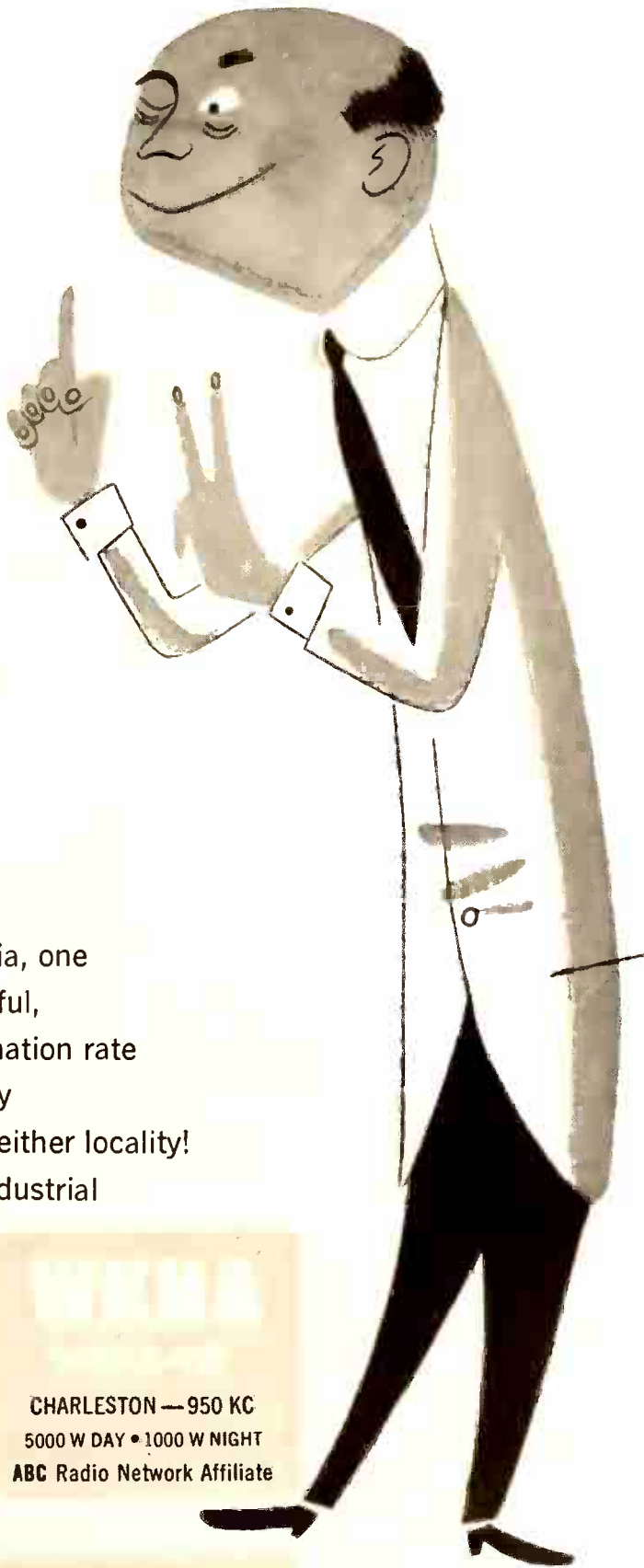
*with West Virginia's*

*"personality*

*package!"*

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

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



**WKNA**  
**WJLS**

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

**WKNA**  
**WJLS**

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



*the personality stations*

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



when you buy  
**K-NUZ...**  
 you buy  
**plus-values!**

- ★ K-NUZ places a regular advertising schedule in the Houston Chronicle, Texas' largest daily. Four ads weekly on radio page plug individual K-NUZ shows, personalities, and sponsors.
- ★ Quarter-page ads monthly in grocer's publication, the Checking Counter, plugging sponsors' products. These ads have brought increasing response from food brokers throughout the greater Houston market area.
- ★ Over 90,000 people each year see KNUZ-advertised products in a giant display at the Houston Home Show held in April. Samples and promotional literature on your product can be made available.
- ★ Regular schedule of trade magazine ads, with frequent listing of sponsors.
- ★ Point-of-broadcast displays of your products—in the showcases and on the billboards at K-NUZ Radio Ranch. Many hundreds of visitors are received daily.

For Information Call  
**FORJOE**  
 National Representative, or  
**DAVE MORRIS**  
 General Manager  
 at K-Eystone 2581



P. O. Box 2135  
 T.W.X. HO 414

## CITIES SERVICE

(Continued from page 29)

000,000 Cities Service 1952 ad budget. *Band of America* is liked by the dealers, and is used by them and the company as the spearhead of a *fortissimo* promotional drive.

There's a simple reason for this. Cities Service admen have no big budget to play with. They certainly don't have the kind of free-wheeling appropriations that an oil firm, like Texas Company, can afford to throw around. Result: at the same time, *Band of America* has had to be both selling vehicle and prestige vehicle.

"I guess you could call *Band of America* a 'semi-institutional' series," Tom De Bow told SPONSOR. "It's a prestige music show that gets plenty of bouquets from critics and educators, and it's done us a world of good from a public relations standpoint. But, a vigorous show like *Band of America* also gives us a chance to have a field day in promotions to the public. Our dealers are enthusiastic about the show for this reason. And, we feel its selling ability is reflected directly in the steady growth of company sales."

Maintaining the show's ability to sell—that is, its ability to attract an audience to Ford Bond's hard-hitting Cities Service commercials—is no easy trick. It has to be done largely by a combination of "feel." ratings, and dealer reaction.

Cities Service keeps such a close watch on its shows, that until recently Ellington even had an expert on its payroll whose job it was to sound out dealer opinions (and gripes, if any) regarding the firm's advertising.

When a particular musical format (such as the *Concerts* series, or *Highways*) seems to be getting stale, when ratings and dealer reaction are not particularly favorable, the storm signals are up. Usually, there's a major or minor change that soon follows, to dress up the show and to give it new appeal. Such a change isn't needed often, but it can't just be an arbitrary decision.

How successful this approach can be is evident in the A. C. Nielsen ratings, during the period of the latest changeover, from *Highways in Melody* to *Band of America*, in 1948. (Since the immediately-before and the immediately-after ratings are not comparable, due to a seasonal drop in ratings during that period, those taken in comparable months make a better yard-

stick for comparison purposes.)

During the week of 9 April, 1948, the Nielsen rating for *Highways* was 5.1. During a comparable week (as regards over-all listening habits), 12 November of that year, the Nielsen figure for *Band* was a 6.8—an increase of over 20%.

The extra audience is believed to be almost entirely due to the program changeover—at the right psychological moment—backed by a new round of promotion on the part of the company and its dealers.

How Cities Service merchandises and promotes its musical series is an object lesson in itself to any sponsor. You could almost title it "How to turn a prestige show into a show that sells." It's also Cities Service's basic success secret in straddling the fence of public relations and sales promotion.

Basically, Cities Service looks upon the show (as ad manager Tom De Bow puts it) as one "you can sell."

And, sell it Cities Service does—early and often. In addition to the promotional efforts of the company and the agency, Cities Service has retained for the past six or seven years the publicity services of Coll & Freedman, two steam-heated press agents. Everybody pitches in with ideas. No good promotional angle is overlooked in promoting the brass band series.

A few examples:

1. With something like 8,000,000 Americans (Deac Aylesworth's figure) now involved in college, high school, American Legion, organization and other types of brass bands, the steady demand for recordings of *Band of America* recently grew to huge proportions. To Cities Service, it looked like a promotional "natural." Accordingly, Cities Service and RCA-Victor got together last summer, and waxed a retail album of band favorites. Credits for Cities Service appeared on the label of each recording, and on a lavish album cover. Said the oil firm in its





## **A small PRESENTATION of BIG NEWS in spot radio**

The new GROUP STATION PLAN offers special discounts, ranging up to 20%, to advertisers using a minimum of 7 station breaks a week, per station, on 3 or more Westinghouse radio stations.

This plan may be your answer to the problem of increasing coverage without increasing costs. Details are outlined in this little folder. If you haven't a copy, we'll be glad to send you one. Or, better still, get a full explanation in person from a sales representative of any Westinghouse station, or from Free & Peters.



# **WESTINGHOUSE RADIO STATIONS Inc**

**SERVING 25 MILLION**

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

*National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales*

own dealer publication recently: "The value of this in keeping the Cities Service name before the public, in calling attention to the radio program and in building good will for the company all over the country can hardly be over-estimated."

2. It's impractical to tour the full band regularly, since too many of the all-star band group have other New York band jobs. But, Paul Lavallo, its conductor, is regularly on the road. Lavallo is actually a kind of musical emissary for Cities Service, conducting student bands and state music festivals in cities from Tampa, Florida to Ban-

gor, Maine. Net effect of these visits, where Lavallo gets royal receptions, is a tremendous public relations "plus" for Cities Service among thousands of teen-age and college-age students. "This age group," Cities Service officials admit knowingly, "contains the family gasoline purchasers of tomorrow."

3. Where possible and practical, the band *does* travel. It played a concert before some 6,000 people (who sat through a drenching rain to hear it) at the Chicago Fair in 1950, as part of "Cities Service Day." Again, the band and its *Green and White Quartet* (an-

other throwback to the earliest "test" days of the firm's radio) have appeared twice at the annual Barnum Festival in Bridgeport, Conn., and has played concerts in New York's Metropolitan Opera House. "We'd like to have the band on tour," admits Cities Service's Tom De Bow, "but the problems would be so great and the invitations so many that it would take too much time to work them out."

4. Cities Service has, however, made a kind of "ticket agency" out of its dealers. When a Cities Service station operator is mapping out a route for a regular customer that will take him near New York, the serviceman suggests: "Say, how'd you and your family like to see our radio show when you're in New York?" If the answer's "yes," the request is processed through New York headquarters right away. The effect of this is to make both the dealers and customers feel that the show is something that is very much a part of their lives.

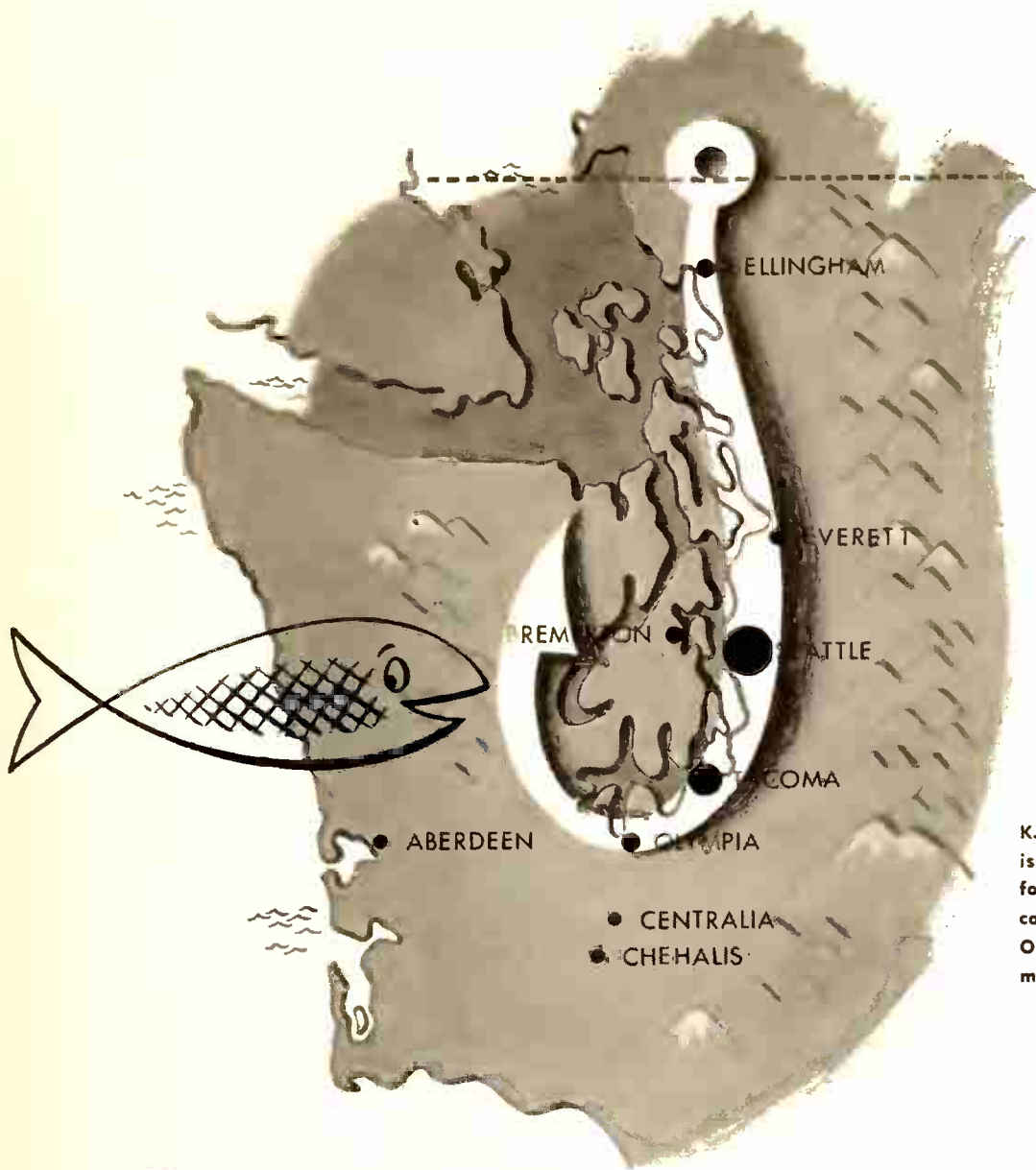
5. No believer in the theory that "radio is advertising, so why promote it?", Cities Service periodically gives its musical air series a solid promotional push to the public. One good example: a handsome, color spread series in *Quick* magazine during the summer of 1950, when listening to radio fell off. This was no series of product ads with a mere tune-in line. The ads revolved around a "Strike Up the Band" theme, proudly hailed the brass band as something which "reflects the proud traditions, the courage, the very spirit of our country." Regular printed ads (magazines, farm publications, newspapers) usually carry at least a cross-plug to the radio show, often feature it strongly. Other regular Cities Service promotions, such as seasonal sports schedules, boost the show to the public. In dealer promotions, distributor meetings, sales groups, and the like, Cities Service constantly reminds dealers that the *Band of America* is constantly building new sales for them, seldom refers to it as anything else but "your show."

6. A constant stream of publicity is sent out by Coll & Freedman, with the Ellington agency throwing additional weight on special occasions. Pictures of "visiting firemen" (sometimes entire school bands) are sent to hometown papers, when the students make a special trip to New York to catch the show. So often has Paul Lavallo been

**Only ONE Station DOMINATES**  
 This Rich, Growing 15-COUNTY MARKET  
 WITH  
 1950 Farm Income of \$98,695,000 \*  
 \*Sales Management, 1951 Survey of Buying Power

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





KJR's 5000 watts is all you need for the rich, concentrated Sound market. Our "hook" coverage means low-cost selling.

*In Western Washington*

**PUT YOUR LINE**

**ON THE  HOOK**

A hook-shaped strip, 10 miles wide and 150 miles long, bordering Puget Sound, is home for 86.9% of the population of the entire 15-county Western Washington market, although only 7% of its land area.

KJR's efficient 5,000 watts at 950 kilocycles covers this tidewater market with no waste, and at low cost.

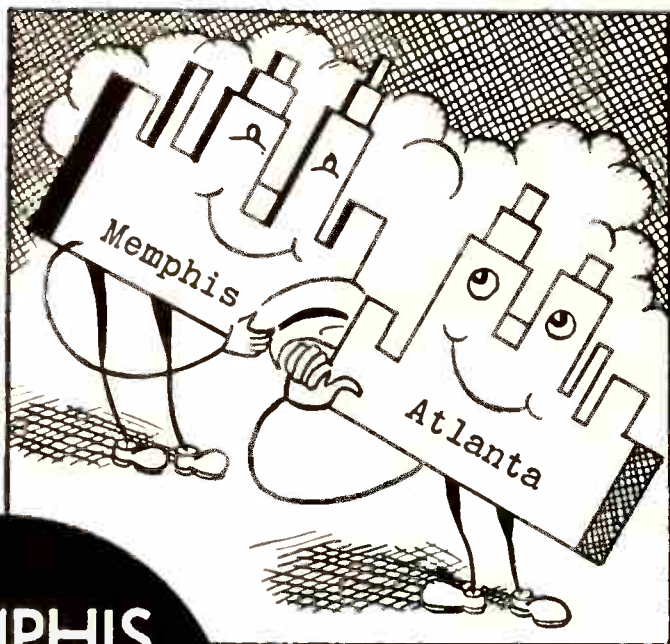
BMB proves KJR reaches all of Western Washington's 15 counties, and saturates the all-important "hook" of Puget Sound.

Buy KJR for efficient, low-cost, no-waste circulation!



A MARSHALL FIELD STATION — AN ABC AFFILIATE  
REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.

*Catches the Sound Market*



**MEMPHIS  
bows to  
ATLANTA**

**RECENT ADDITION OF 83 SQ.  
MILES AND 100,000 PEOPLE  
ENABLES ATLANTA TO NOSE OUT  
MEMPHIS AS LARGEST CITY IN  
VITAL INSIDE U.S.A.-REA.**

We are sorry, Atlanta, that we reported Memphis as the largest city in the Vital Inside U.S.A.-rea (shown below), in our ads last month.

We were, then, you know! But since you moved so fast and took all these neighboring folks into your corporate city limits, we at Memphis are happy to accord you the position due you.



**Memphis is now  
SECOND largest  
city in this area  
of over 31,000,000  
people**

Memphis, which has shown a population of 410,725 since the 1950 census, is now second to your 428,299. We are giving you advance notice, however, Atlanta: By May 1, 1952, estimates for the metropolitan area of Memphis indicate a population of 500,000.

**WMMC** **NBC — 5000**  
**MEMPHIS** **WATTS — 790**  
National Representatives, The Branham Company  
**WMCF** 260 KW Simultaneously Duplicating AM Schedule  
**WMCT** First TV Station in Memphis and the Mid-South  
**Owned and Operated by The Commercial Appeal**

quoted in print with a whole variety of facts, opinions and thoughts concerning brass organizations, that he is now established as one of the foremost handmasters in the country.

These examples of slick promotion will help explain how the national air advertising of Cities Service manages to look like a prestige effort but still carries the ball in sales. It's also why the firm's network radio occupies such a starring role in the Cities Service ad budget, accounting for nearly a third of the estimated total.

At the local level, too, Cities Service goes all-out in selling its products via programs and announcement schedules geared for results. The oil firm is now engaged in radio spot activities in "about 100 markets," and in about a dozen markets with TV. Nearly all of it is done on a "co-op" basis with dealers (BAB gives the split as "usually 50-50"), although a few market campaigns where Cities Service wants extra air promotion—like the televised Hialeah races on Miami's WTVJ, twice weekly—are supported directly by Cities Service.

There's no hard and fast rule laid down by the firm for dealer purchases of local radio and/or TV. "We urge them to buy whatever looks best in the local market," a Cities Service official told SPONSOR. "In actual practice, about six out of 10 dealers usually look around first for a well-rated local news-cast or farm news show, with local sports as a second choice. But, dealers have found that shows ranging from weather reports to a live hillbilly band can do the job."

Cities Service stays in the local-level act by offering the dealers, through its co-op organization, everything from radio copy to TV film announcements. Types of shows and time slots in the 100-or-so radio-TV markets run all over the lot, but Cities Service knits them together with agency-written copy or films so that they backstop regular commercials on the network show. Unlike some national advertisers, Cities Service is perfectly willing to sit down with an air-minded dealer to discuss ways and means of getting him on the air.

The big petroleum firm has had good results with its national efforts, and feels sure that the formula is being repeated at the local level.

With its sensitive listening posts constantly bringing in reports that dealers would like to have a network TV



show as well, Cities Service has had the idea under consideration for a long time. A trial simulcast was done of *Band of America* from October 1949 to January 1950, but it proved expensive and unwieldy. However, Cities Service had its video appetite sharpened, has since put many of the TV lessons to work in making spot TV films.

Some day soon Cities Service hopes to find a good TV program formula. But, it won't be a "quickie" decision. Cities Service, whose stock is now worth a 100 times what it was in the 1930's, likes to think that eventually they'll be able to look back on 25 continuous years in TV. ★ ★ ★

## BMI CLINICS

(Continued from page 41)

ernor. WNBC approached Leopold Stokowski—not with the idea of being a d.j., which he would naturally rebuff—but with the idea of promoting the 250th anniversary of his favorite composer, Bach. The unapproachable Stokowski fell in love with the idea. Similarly, Arthur Treacher was engaged as d.j. for a series of Gilbert & Sullivan shows . . . at a low-cost bid.

(c) Though the webs spent thousands to hire Milton Berle to be funny, WNEW did exactly the opposite. On the idea that all comedians dream of playing Hamlet, it organized show *Play It Straight*, on which Berle performed without being paid.

(d) When singing commercials were being severely criticized, WNEW tamed them into plugs for the UN; also for safety and fire prevention.

2. Try to devise children's programs in the near future; otherwise the

youngsters of today will grow up knowing only TV.

**Edward J. Frech, Program Director, KFRE, Fresno, Calif.:**

1. To create novel programs with universal appeal, borrow from the national magazines. *Esquire, Reader's Digest, Redbook* and others will let you quote from their articles, anecdotes, for use on the air.

2. How an independent station solved the problem of getting big-name talent at a very economical cost:

"It took the government-released public service programs, such as *Guest Star, Here's to Veterans, Stars on Parade*, all of which carry top-name talent. Then, using the block-programming method, it put two or more of these shows back to back; it promoted them on the basis of: 'Tonight, hear Bob Hope, Jack Benny, Dinah Shore,' or whoever they happened to be."

### Music library

**Earle Ferguson, Program Director, KOA, Denver:**

1. A radio station without a well-kept music library is in as bad a fix as a beautiful home without a well-kept kitchen. Three "musts" when organizing your music library: (a) Adequate space, keeping future expansion in mind; (b) A scientific system of cataloguing; (c) A music librarian.

2. The numerical system of filing seems to be most practical. Use (a) a master card file, listing titles alphabetically, plus pertinent data about title, file number, composer, publisher, type of tune, licensing of performing rights (b) and a second card file listing titles by artists.

**Frank Harden, program director, WIS, Columbia, S. C.:**

Make sure your music librarian keeps tab on current trends and audience tastes. Turn over to your librarian fan mail on various music programs; give him the chance to control over-duplication of seasonally popular numbers. like "White Christmas." "Easter Parade."

**Harry Arthur, Program Director, WSMB, New Orleans, La.:**

The broadcaster's worst mistake is using his own taste as a criterion for audience likes. In this connection, WSMB uses an unorthodox jive program, whose popularity was increased by programming similar types of music before and after it; in other words, the other shows complemented this jive program.

**Hugh A. Smith, Assistant Program Director, KPIX, San Francisco:**

To integrate your station music with the community, conduct your own local *Hit Parade*. KPIX polls local record dealers, juke box operators to tabulate its "Lucky Ten of the Week." For extra promotion it then posts the ballad list in each of the stores.

### Programming with a limited budget

**Jack Hitchcock, Program Director, KCOL, Fort Collins, Colo.:**

1. If you have little funds for talent fees, research your audience carefully, and develop an inexpensive music program that appeals directly to special tastes. For example, KCOL's survey found some 90% of its listeners had strong Bohemian, German, and Russian-German taste preferences. Thus, it initiated a 60-minute *Polka Time* show popular enough "to steal the audience from competing stations with bigger budgets."

2. To compete against the networks'

# free

WITH YOUR SUBSCRIPTION TO

## SPONSOR

HERBERT TRUE'S POPULAR 72-PAGE

### TV-DICTIONARY/HANDBOOK FOR SPONSORS

Defining more than 1,000 television terms and uses, the \$2 pocket-size dictionary is the only publication of its kind. Including a sign-language for TV, valuable data on camera and lens usage, TV union particulars, and other pertinent TV information, the new dictionary will be a prized possession you'll refer to again and again. Be sure you get a copy by entering your subscription to SPONSOR without delay.

Yearly subscription rate is only \$8 for the 26 bi-weekly issues; the two-year rate of \$12 is SPONSOR's most popular value.

Bulk TV Dictionary rates on request.

**PLEASE USE THE FORM BELOW AND MAIL TODAY!**

<b>SPONSOR</b>		
510 Madison Avenue New York 22		
Please enter my subscription to SPONSOR and send me FREE the new 72-page TV Dictionary/Handbook. Bill me later.		
Name	.....	
Firm	.....	
Address	.....	
City	Zone	State.....
<input type="checkbox"/> \$12 two years	<input type="checkbox"/> \$8 one year	

high-price Jack Bennys and *Lux Theatres*, play up local-interest sports heavily. "We're the only station in this Rocky Mountain area that follows the college teams in football, basketball, and baseball. We also follow as many high schools around the area as we can."

*William Holm, General Manager, WLPO, La Salle, Ill.:*

1. To make the gathering of farm news easier and less expensive, the WLPO farm director prepares a mimeographed questionnaire, which is sent to 4-H groups.

2. Prompt and inexpensive coverage of local sporting events is assured "by a ruling of the Illinois Valley League—by which the winning team must call WLPO after a game, or else pay a fine. Thus, the station is able to broadcast results of the game on its first sports program the following morning."

#### **Program management, personnel**

*Homer Peck, Program Manager, NBC, Central Division, Chicago:*

1. The program manager must keep up with his reading of the trade press, pay the strictest attention to competitive programs. "This scouting for general trends may give advance tip-off to tomorrow's programs."

2. To be sure of having open channels to fresh talent, maintain a progressive audition policy—auditioning new talent at frequent intervals.

*William McGuiness, Commercial Sales Manager, WGN, Chicago:*

1. "The program department of any radio station is a sales department. It must do everything possible to resell radio to advertisers."

2. "It is very important to hold combined meetings of both the Program and Sales Department at least once a week. This is to avoid antagonism; to create better understanding of mutual problems."

3. "It is much more valuable to hold a program, than it is to get a new one. On commercial programs, the program man should sit in on the show two or three times. Then he should write a report on it, offering suggestions and changes he thinks necessary, perhaps even suggesting a new type of program. This is a public relations gesture; it never fails to convince the advertiser the station is giving him that certain *extra* something."

*Charles Caley, President, WMBD, Peoria, Ill.:*



1. Analyze each time segment, seven days a week, to be sure your programs are in the best sequence designed to maintain greatest listenership. For example, WMBD once organized its Saturday schedule to fit the advertiser's wishes, and not the listeners' wishes. "Because it was improperly programed, that day had a much lower rating than the rest of the week."

2. The sales department should never sell program time without prior approval of the program director. "Whenever we have deviated in the past from this policy, it has resulted in loss of audience and loss of advertisers. Remember, one bad apple spoils the whole barrel. And so one badly programed period can spoil an entire segment of your schedule."

### News

*George Allen, News Director, WSAT, Salisbury, N. C.:*

1. To make your audience news-conscious, promote your station news department through the day with announcements.

2. To put special emphasis on newscasts, schedule them between two popular programs. This also serves to establish the personality of the newscaster, and it enables him to appear at a less popular time.

3. To promote your station's news, build up a personality who becomes identified with the news.

*Ralph Conner, News Editor, KVOR, Colorado Springs, Colo.:*

1. An effective gimmick for tantalizing listeners: "Pick out a few quotes from the day's news. Isolate them completely. Don't identify who said them, or under what circumstances. Just read them off at the start of the newscast. Then as you get into the news,

pick them up and put them back into context. That not only teases the listener, but sustains his interest, as he listens to find out what happened."

2. To hypo local interest and local slant in news, rewrite press service news copy. Remember, "their editing is done by someone in New York, Chicago, or Denver, who doesn't have the viewpoint of your community in mind."

3. You can train everybody on the station staff to be a newsman for you—to think in terms of: "Is this a good story?"

4. You can get along with a continuity writer or announcer to write the news. But a full-time news staff is better in the long run.

5. Give your station newsman sufficient free time to cover beats regularly—the police station, fire department, town council. "It's a good idea to be able to shoot the breeze with the police chief, your mayor, and some others, a couple of times a week. It may, on the surface, seem like a waste of time. But when the big story does break, when you need the facts and need them in a hurry, that acquaintanceship is going to pay off."

6. Strengthen your station news with use of a tape recorder or beeper system. "You can use a recorder to bring national subjects closer to home. Take it out on the street; find out what people think of the 18-year-old draft, crime investigations, other current national subjects."

7. Don't be afraid to let your news department use the telephone heavily. Once, KVOR phoned Western Union's Office to contact survivors of a train wreck. "Thus, we got a scoop on the other station, which sent a plane to the scene of the accident."

### Disk jockey shows

*Ted Chapeau, disk jockey, WMBR, Jacksonville, Fla.:*

1. A disk jockey can increase listenership by introducing a service department on his show. Illustration: "For a long time I was besieged with calls from people who had lost and found dogs and cats. So I set up a department known as the *Doggone It Department*. And it has created a lot of goodwill for my station."

2. Have your disk jockey maintain close contact with the sponsor. "Not only on calls made with the salesman; but by dropping in alone for a friendly chat by himself. Many an otherwise lukewarm client has renewed at expiration time because of such goodwill work by the d.j."

3. "The average disk jockey talks too much. I have arrived at this conclusion after spinning records on and off almost 21 years. The average listener tends to listen to shows that give him a lot of music, a minimum of conversation. I try to maintain about a three-to-one percentage of music over talk."

4. Besides reading announcements and spinning wax, encourage your platter-spinner to boost worthy philanthropies. It will enhance the community public service reputation of your station. "I have sent a blue baby to Johns Hopkins Hospital for a heart condition; helped raise over \$30,000 for a war veteran who lost part of all limbs; built a \$6,000 home for a family burned out; raised an annual fund of over \$2,500 for the kids' Christmas at Hope Haven Hospital for Infantile Paralysis; furnished over 300 radio sets for Korean war vets at a Naval Hospital."

The following broadcasters associa-

*In Boston*

**VICKS**

through  
MORSE INTERNATIONAL, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

*Buys*

**WHDH**

50,000 WATTS

through

*John Blair & Co.*

1927

# Silver Anniversary

## CITIES SERVICE CELEBRATES

# 25 YEARS

Cities Service Concerts  
1927 to 1944



**FORD BOND...**  
"Mr. Words"—announcing the Cities Service program for 22 years.

1944 to 1948  
Highways in Melody



**CITIES SERVICE GREEN AND WHITE QUARTET...**  
the four great voices, under the direction of Ken Christie, teamed with the Cities Service Band of America.

1948 to 1952  
Band of America



**CITIES SERVICE BAND OF AMERICA...**  
with a following that's legion... long renowned as THE Band of America... the finest band group ever assembled on one stand.

**ON NETWORK RADIO!**

**Silver Anniversary Program**  
**At Carnegie Hall**  
**Monday, Feb. 18th**  
**9:30 to 10:30 P. M., NBC**

Next week, Cities Service celebrates its Silver Anniversary on radio . . . 1927 to 1952—25 years of the finest in musical entertainment on Radio NBC.

At this time, Cities Service would like to salute . . . and thank . . . all the people who have made this 25th Anniversary a happy reality. Messrs. Goldman, Bourdon, Black, Lavallo, MacNamee, Bond, Dumont, Haupt, Misses Dragonette and Manners. et al . . . from conductor, director, announcer to page boy . . . our thanks.

1952



**PAUL LAVALLE...**  
"Mr. Music"—conducting for Cities Service for the past eight years.

**CITIES  SERVICE**



tions have conducted BMI Program Clinics. Also listed are the presidents of each and the stations with which they are associated:

*Alabama Broadcasters Assn.*, Emmett Brooks, WEBJ, Brewton; *Arkansas Broadcasters Assn.*, Fred Stevenson, KGRH, Fayetteville; *Arizona Broadcasters Assn.*, Albert Johnson, KOY, Phoenix; *California State Broadcasters Assn.*, William Snullin, KIEM, Eureka; *Colorado Broadcasters Assn.*, Rex Howell, Jr., KGLN, Glenwood Springs; *Florida Assn. of Broadcasters*, S. O. Ward, WLAK, Lakeland; *Georgia Assn. of Broadcasters*, Ben Williams, WTOC, Savannah; *Idaho Broadcasters Assn.*, Earl Glade, Jr., KDSH, Boise; *Illinois Broadcasters Assn.*, J. Ray Livesay, WLBH, Mattoon; *Indiana Broadcasters Assn.*, Daniel C. Park, WIRE, Indianapolis; *Iowa Broadcasters Assn.*, William Quarton, WMT, Cedar Rapids; *Kansas Assn. of Broadcasters*, Ben Ludy, WIBW, Topeka; *Kentucky Broadcasters Assn.*, J. W. Betts, WFTM, Maysville; *Louisiana Assn. of Broadcasters*, Tom Gibbens, WAFB, Baton Rouge; *Maine Broadcasters Assn.*, Faust Couture, WCOU, Lewiston; *Maryland-D. C. Broadcasters and Telecasters Assn.*, John E. Surrick, WFBR, Baltimore; *Michigan Assn. of Broadcasters*, Dan Jayne, WELL, Battle Creek; *Minnesota Broadcasters Assn.*, Dave Gentling, KROC, Rochester; *Mississippi Broadcasters Assn.*, P. B. Hinman, WROX, Clarksdale; *Missouri Broadcasters Assn.*, Glenn Griswold, KFEQ, St. Joseph; *Montana Broadcasters Assn.*, Ed Cooney, KOPR, Butte; *Nebraska Broadcasters Assn.*, William Martin, KMMJ, Grand Island; *Nevada State Broadcasters Assn.*, H. G. Wells, KOLO, Reno; *New Jersey Broadcasters Assn.*, Paul Alger, WSNJ, Bridgeton; *North*

*Carolina Assn. of Broadcasters*, T. H. Patterson, WRRF, Washington, N. C.; *Ohio Broadcasters Assn.*, L. A. Pixley, WCOL, Columbus; *Oklahoma Broadcasters Assn.*, L. F. Pellati, KSPI, Stillwater; *Oregon State Broadcasters Assn.*, Ted W. Cooke, KOIN, Portland; *Pennsylvania Assn. of Broadcasters*, J. S. Booth, WCHA, Chambersburg; *South Carolina Broadcasters Assn.*, John Rivers, WCSC, Charleston; *South Dakota Broadcasters Assn.*, Byron McElligott, KSDN, Aberdeen; *Southern California Broadcasters Assn.*, A. E. Joscelyn, CBS, Hollywood; Mgr. Dir., Robert J. McAndrew, 6253 Hollywood Blvd., H'wyd.; *Texas Broadcasters Assn.*, J. M. McDonald, KCRS, Midland; *Tennessee Assn. of Broadcasters*, J. P. Sheftall, WJZM, Clarksville; *Utah Broadcasters Assn.*, John Schile, KUTA, Salt Lake City; *Virginia Assn. of Broadcasters*, Chas. Blackley, WTON, Staunton; *Washington State Assn. of Broadcasters*, Fred F. Chitty, KVAN, Vancouver; *West Virginia Broadcasters Assn.*, Joe L. Smith, Jr., WJLS, Beckley; *Wisconsin Broadcasters Assn.*, Ben Laird, WDUZ, Green Bay.

started on an 18½ hour fund-raising marathon, requesting listeners to phone in pledges to WRUN. Response was immediate and the phones jangled busily from 6:00 a.m. Saturday to 1:00 a.m. Sunday. Besides calling in pledges, listeners offered to donate the proceeds from auctioning puppies, jewelry, coal, auto jobs, reupholstering jobs, rabbits, etc., by air. This was Swanson's second annual marathon for the March of Dimes.

\* \* \*

To introduce the TV detective series, *Boston Blackie* to Columbus, WBNS-TV sent out a sandwich-boarded man



Masks tell of "Boston Blackie" WBNS-TV debut

## ROUNDUP

(Continued from page 51)

man Ryan became so interested in Ruthrauff's mail order advertising business he soon joined him. From this grew R&R which today has more than 700 employees in 13 nationwide offices, and over 120 accounts.

\* \* \*

The March of Dimes is \$3,200 richer due to the efforts of "Mr. Sunshine" (Carl Swanson), hillbilly d.j. on WRUN, Utica-Rome, N. Y. Very early one Saturday morning in January, he

who distributed black masks on the streets. On back of the masks was printed information about the program, including its air-time and its sponsor, the George Wiedemann Brewing Company.

\* \* \*

Those interested in selling to the Negro market in Philadelphia will find valuable facts in a booklet prepared by WDAS titled, "Here's the Key to the Rich Philadelphia Negro Market." Among other facts and figures, it reveals that the Negro market potential in the Philadelphia Metropolitan area

**In Boston**

---

**BOSCO**

through

ROBERT W. ORR & ASSOCIATES, INC.

**Buys**

---

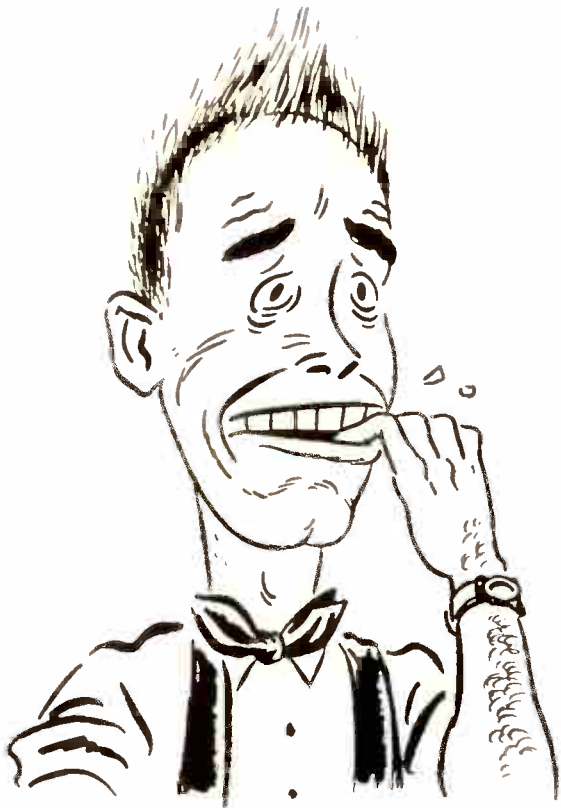
**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.



**GOSH . . . !  
LOOK WHAT'S  
HAPPENED IN  
MOBILE!**

**Shocking, Yes—when the local independent leads three network stations in morning listeners! Shocking—but TRUE. But here are the figures—**

**HOOPER SHARE OF AUDIENCE: MOBILE, ALA. (Oct.-Nov.)**

	WKAB	Station A	Station B	Station C
6:00 AM	39.8	13.9	8.3	36.1
6:30	42.7	13.0	13.7	29.7
7:00	41.7	20.4	14.8	23.1
7:30	43.9	20.4	16.3	19.4
8:00	33.8	24.3	24.3	16.2
8:30	34.3	26.9	19.4	19.4
9:00	28.8	16.4	30.1	23.3
9:30	25.0	30.9	22.1	16.2
10:00	29.6	22.2	22.2	24.1

**2 Reasons WKAB Can Get Results for YOU in the new \$400,000,000 Key Market of the South:**

1. **ACTIVATED PAYROLLS**, created by substantial permanent new industry.
2. **ACTIVATED SPENDING** because WKAB programs to the masses with the fat weekly pay envelopes.

WKAB programs to the masses of working people all day long—with hillbillies and hymns all morning, Liberty sports events in the afternoon and race music in the late afternoon.

**If the MASSES are your customers,  
If the MOBILE AREA is in your market,  
Hurry, while we still have Heavy-Hooper availabilities!**

See— **Forjoe** AND COMPANY

Offices in: New York, Chicago, Los Angeles, San Francisco, Atlanta

is 450,000 customers, or 12.3% of the entire population. The booklet can be obtained by writing WDAS, 223 Arch Street, Philadelphia.

\* \* \*

Mounting TV cameras on mobile Hyster truck lifts (see photo) enabled WFIL-TV to cover Philadelphia's an-



Eye of mounted TV camera sees more Mummer

nual New Year's Day Mummer's Parade more thoroughly and easily. These wheeled devices permitted much greater maneuverability for the cameras, allowing them to range over an extremely broad area. The telecast lasted nine hours, was sponsored by C. Schmidt & Sons, Philadelphia brewers.

\* \* \*

To recruit employees for its huge Lockland engine plant in Cincinnati, General Electric recently chose a sports roundup and interview program on



WSAI's Baker with GE's Moore and Zieverink

WSAI, *Sports Time*. Aired at 6:15 p.m. Monday through Saturday, the program is a natural for drawing sports-conscious males. GE explains over the air that it maintains after-hour employee sports activities—including a top-notch basketball team—in order to attract male job applicants.

\* \* \*

Highly handy "Station Availability" worksheets, without charge or obligation, are available from The Pulse, 15 West 46th Street, N. Y. 36, N. Y. ★★ ★

**SPONSOR**



## MR. SPONSOR ASKS

(Continued from page 45)

their home areas—in addition to network—the entire structure of college athletics will be strengthened, because real strength comes from visibility for many schools—not from a favored few. The very fact that the NCAA's own research showed 1951 attendance better in relation to 1950 in TV areas than in non-TV areas, indicates that the danger to gate receipts is far over-rated. The important thing to do now is to permit the local college to televise in its own home community if it wants to, in order to hold the interest and support of its own alumni, friends and neighbors.

C. L. JORDAN  
Vice President  
N. W. Ayer & Son, Inc.  
Philadelphia



Mr. Elliott

The policy of the Radio-Television Manufacturers Association has been to encourage the televising of all sports, including college and professional football games, because we believe the

advantages of televising these events and games outweigh the disadvantages. Accordingly, we recommended last fall an extensive program of cooperation by our members with college and professional football interests.

The major role in which television can aid the colleges is in the field of public relations. Colleges are soliciting more than \$3,000,000,000 today to

meet their endowment objectives. Television on the widest possible base can be used to acquaint millions of new friends, as well as alumni, with college progress and plans. While the restriction of games will retard this fundraising activity, the exclusion of all games, we believe, would have been a major mistake by the colleges.

Also, from a public relations angle, television can build many thousands of new fans who, seeing the game first on television, will then want to see the contest in the flesh. Therefore, even a minimum of games can help stimulate interest in college football.

Television has repeatedly proven its effectiveness in the field of education, and has demonstrated its capacity to create new interests among viewers.

The medium has built an increasing number of sports fans—fans who will ultimately contribute to a healthier box office—and, if allowed to function freely, will continue to do so.

Because the details of NCAA television for 1952 will be determined by a new NCAA television committee, to be appointed soon, and because these details will be influenced substantially by present members of the NCAA television committee, it is highly important that every television station, in cooperation with a Television Distributors Sports Committee in each market, contact each local college and coordinate their interests with those of each institution in regard to television for 1952.

This is vitally important because the plan to be developed by the 1952 NCAA television committee will thereafter be submitted by mail to each NCAA member college for approval. Two-thirds of the colleges which reply must approve the plan before it can become a reality. Some colleges are

opposed to television; a small minority favor it. Most colleges look to their conference for leadership. Many small colleges object to the showing of major games on television in competition with their own games. Some of these small schools have played their games on Friday nights or Sunday afternoons to avoid competition with the larger schools.

Every college, large or small, will have a vote on the NCAA Football Plan for 1952. Broadcaster-Distributor Television Sports Committees should be organized on a local level to:

- (a) sell the colleges and their conferences on the value of TV,
- (b) cooperate with local colleges and the NCAA program,
- (c) help the colleges to benefit from the public relations value of television,
- (d) help promote attendance at college football games and avoid all negative advertising such as "see the game free on the 50-yard line on TV."

For this reason, the Radio Television Manufacturers Association has recommended the organization of Television Sports Committees in every television area. By helping the colleges with their problems, we can help ourselves.

The current football situation is a big challenge to our industry. What the industry does about it now and in the next few months may help improve the NCAA plan and extend the use of television, and at the same time advance the interests of the colleges.

By helping the colleges, the radio industry can help itself.

JOSEPH B. ELLIOTT  
V.P. Consumer Products  
RCA Victor Div., RCA  
Camden, N. J.

**In Boston**

**MRS. FILBERT'S**

Margarine

through

SULLIVAN, STAUFFER, COLWELL  
& BAYLES, INC.

**Buys**

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

## TV CRAZY QUILT

(Continued from page 33)

there. Everything is set up and it's all ready for us. An advertiser with one show might, by some astute shopping around, get some things cheaper. But a sponsor with a couple of shows would have to expand his organization tremendously if he wanted to do everything independently of the nets. With sponsorship of several shows, the big advertiser is better off letting the net handle his production problems."

Bill Valle, production director of TV at Benton & Bowles, doesn't go along with this viewpoint. Bill's slant: "The networks have no competition and their prices are high to begin with. In addition they steadily jump prices much more than the industry as a whole. With independent purchases you can at least get competitive bids from two or three shops. There's also the responsibility angle. If independent outfits don't deliver the goods in good shape they'll repair the damage at their own expense. With the networks you have

to fight five dozen accountants."

Another major agency beef involves penalties. That is cost hikes for clients who don't make their set requirements known two weeks before air time. The penalty: a 25% hike in production cost the second week before air time; a 50% hike the last week.

From a network spokesman comes an explanation for penalties. "We must follow a logical sequence of production. Show A on Monday, Show B on Tuesday; Show C on Wednesday. We must operate on an assembly-line basis and if one advertiser holds us up he is, in fact, holding up the rest

# Radio Still Dominated THIS RICH MARKET

No other signal covers the South Bend market like WSBT. Radio sets in use are up to an all-time high of 32.8! WSBT's share of audience at 66.6 is way above the national average. And here television is insignificant 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

★ ★ ★ ★ ★ ★ ★ ★  
"A good advertising writer is a person who can make up his wife's mind."  
HOWARD W. NEWTON  
V.P., Dancer-Fitzgerald-Sample  
★ ★ ★ ★ ★ ★ ★ ★

of the shows as far as scene design, costumes, set construction and high-priced labor is concerned. We must penalize the advertiser who doesn't give us show specifications within what we consider a reasonable length of time."

Clarence G. Alexander, DuMont's director of network operations, protests against the "We don't know what we're paying for" cliché. There's no excuse for any agency or client not to get cost estimates minutely broken down. At DuMont we give them detailed estimates before they go on the air. I'd say the main factors in cost-raising are the 'overnight geniuses' or temperamental stars who pout and become prima donnas and delay productions and rehearsals."

Sam Leve, free lance scenic designer for the *Fred Waring Show*, is another critic of the nets. "The networks' job is to sell time but suddenly they're all theatre experts. From my experience I've found that, although studios outside pay higher wage scales, costs are lower than the nets. The answer is waste in materials, time and men."

"When I was with one of the nets we submitted 15 blueprints for every one up and down the line (15 different departments). Now, on the *Fred Waring Show*, I make just four blueprints and scene or set changes are made quickly and easily. There's no 'going through channels' routine. As an independent designer I'm in direct contact with the man who does the building. Mistakes—and costs—are minimized. We start work on the Waring show on Sunday night. Settings are 'finalized'



in my mind by Monday. Tuesday we start drawings. We shop for props on Thursday afternoon and all scenery is finished by Friday night." (The Fred Waring organization handles its own scenic design and have their own scenery constructing studio.)

But even the Fred Waring organization with its own designer and set construction facilities has been hit by inflation—perhaps the real bugaboo behind the TV production misunderstanding. The Waring organization runs a kinescope each week for cast members so the people can see any errors they make. A one-hour kinescope used to cost \$80; it's now \$144.

The Waring executives have found it's cheaper to buy props and furniture in some instances than it is to rent them. Some dealers are in the habit of jacking up prices as soon as they know the item is to be used on TV.

Most of the cost complaints seem to come from sponsors who've been in video since its early days. Comments like "charge what the traffic will bear," "we can get it cheaper from outside sources," "the less you buy from the nets the better off you are," come from many of these.

Part of the solution is offered by network and agency personnel who agree that these skyrocketing costs "may strangle all of us." The nets, they say, are doing everything feasible to lower costs. Pre-airtime conferences eliminate scenes requiring expensive settings or costumes. Rear-screen projection, other camera magic borrowed from the movies reduce costs. Closer supervision of costs is another approach.

Network officials are attempting to work more closely with agency personnel in an effort to halt runaway costs. Agencies can help, it's pointed out, by maintaining a close supervision of all production. One agency, with an expensive half-hour show, now throttles unnecessary TV costs with a detailed production order. It must be signed and countersigned, before work can go forward. The savings in money have become quickly apparent.

One advertising executive says hard, stringent economy measures are the solution. Hard-headed business men on the network, agency, and advertiser side of the fence must work in closer cooperation. The "fast buck" accusations must be forgotten because the nets have "as much to lose as the advertiser." ★ ★ ★



## you can "see" the difference on WBNS-TV

There's no question about the quality of telecasts on Channel 10. Better technical facilities make for better programs and commercials. WBNS-TV is one of the most modern television centers in the country, providing advertisers with complete facilities, equipment, and technical skills for highest quality production.

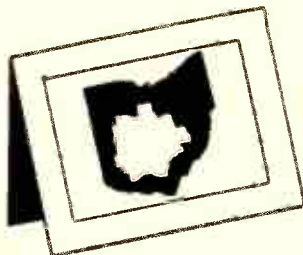
Compare facilities and you'll see why Central Ohio viewers prefer WBNS-TV\* and why it offers more sales impact for your money.



Ed. Sullivan introduces McGregor sports wear Utilizing the excellent production facilities the F. & R. Lazarus Company have developed a unique but highly successful merchandise show.

Complete 16 MM Film Production and laboratory facilities.

\*TelePulse December, 1951, WBNS-TV carries 8 out of 10 top once a week shows, 6 out of 10 top multi-weekly shows, three of which are locally produced.



# wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

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

# 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  
**BURN-SMITH, INC.**

## DEPARTMENT STORES

(Continued from page 37)

show to city dwellers, and to motorists. Thousands of direct-mail pieces to out-of-town Schuneman customers carry big plugs for the show, and its time and station.

*Extra promotions*—Nothing is overlooked that will help to boost the show. When a "Red Rooster Booster Club" was formed (spontaneously, no less), Schuneman's had membership badges made, and started a regular club. Anniversaries, local celebrations, civic activities, Minnesota state fairs (when the show travels to the fair to originate "remote"), tie-ins with seasonal sales—all are part and parcel of the continuing store promotion behind the show.

The pay-off comes in a form that any department store executive can recognize and appreciate: sales.

These "Red Rooster" results are typical:

- Metal wastebaskets were moving slowly. They were plugged, bargain-priced at \$1.19, on *Red Rooster*. Only one short commercial was used. Minutes later, customers headed for the store's fourth-floor Needle Art Department, and bought 50 of them.

- A special sale on Noritake Dinnerware was going on in the store. Four commercials, on four consecutive days plugged the sale. Result: some 85 sets were sold, for a total store intake of \$4,632.50.

- Schuneman's stocked a new flower holder, called a Floralier. The introduction was made on *Red Rooster*, with the item priced at \$1.00. Within an hour and a half after the first commercial, 26 of them had been sold by Schuneman's to people who had heard the show.

Results like these could go on for several pages. It's no surprise when Bill Campbell says emphatically that "*Red Rooster SELLS* for Schuneman's in Saint Paul!"

Nor is Schuneman's alone in getting this kind of direct-action results from the use of radio, although its use of the air is certainly outstanding. Officials of the National Retail Dry Goods Association, when queried by SPONSOR, said that today there is a "gradual increase" in the amount and variety of radio time used by department stores to build more sales. Nowadays, stores from Milwaukee's Boston Store to outside-the-country retailers like Nathan's

## FOR HIRE the man referred to in the editorial below

"If you're investing a substantial sum in air advertising, we can suggest nothing better than adding a radio and TV specialist to your staff who can coordinate with the agency and tour the stations of the nation on your behalf. There has been a marked though quiet trend in this direction in the past few years — and the reports indicate that station managers, and commercial managers (being human) display a normal response to the personal touch of your own representative."

—excerpt from 31 December  
SPONSOR

*This calls for aptitudes, training and experience that fits me to a "T." Included are a dozen years of building contacts with stations at the management level, of working with agencies and advertisers. May I tell you how I might best serve you in reaching an economical solution to today's time-clearing problems?*

SPONSOR  
Box 52  
510 Madison Avenue  
New York 22, N. Y.



in Kingston, Jamaica (B. W. I.), are finding that radio brings in the customers—and the customers buy.

Still, despite the growing frequency of success, air usage by department stores remains largely an unexplored wilderness, even though several big non-radio department stores have lately gone into TV with often-startling results. When it comes to advertising, department stores, as a class, are still not conditioned to doing it through a microphone.

As recently as 1943, radio's share of department store ad budgets reported to the NRDGA was so small it was lumped under "Miscellaneous" when the totals were made. As recently as 1950, the "average" department store (out of a list of 190 of all sizes and locations) reported its ad spending to the NRDGA in a breakdown that looked like this:

DEPT. STORE PUBLICITY DOLLAR DISTRIBUTION IN 1950	Item	Share
	Newspaper space .....	56c
	Display work .....	13c
	Sales Promotion Payroll .....	9c
	Supplies, other expenses .....	7c
	Other ad media .....	7c
	Direct mail .....	5c
	Radio and TV .....	3c
	<b>TOTAL .....</b>	<b>\$1.00</b>

It's hard for any radio-minded executive to equate results like those of Schuneman's, and those in SPONSOR's "Capsule Case Histories" (see page —), with this kind of spending. NRDGA executives, like Howard P. Abrahams, manager of NRDGA's Sales Promotion Division, admit that the 3¢-out-of-each-ad-dollar is still largely the rule of the industry.

The sixth and latest NRDGA contest in conjunction with the Broadcast Advertising Bureau (it was formerly done with NAB), underlined the fact that stores which have pioneered in radio are thoroughly sold on it—but are still only a small segment of the huge U. S. retail picture.

To show how flexible radio can be for department stores, how it can actually sell merchandise, and how it can establish good (and profitable) customer relations, SPONSOR has selected several outstanding examples of department store radio advertisers from among the many entries in the recent NRDGA-BAB contest. These stores were not unusual, either in type, location or size. Some stores were in the "small town" category. Others were retailing giants, doing well over \$15,000,000 worth of business each year, often in the \$40,000,000 class. They

## To a radio advertiser who never hears "Dateline Marengo"



In WMTland *all the news that's fit to air* includes a minimum of bistro battles, a maximum of alfalfa intelligence. What we lack in V-neck verbiage is offset by thorough coverage of the Eastern Iowa scene. Take Marengo, pop. 2,000. It's the county seat of black-soiled Iowa County, a community typical of our market, where about half the retail and wholesale business takes place in towns under 10,000. WMT's special correspondents in Marengo and 37 other Eastern Iowa towns provide local news on a 24-hour basis. Combined with AP, UP, and INS they help supply the news fodder which is edited down to 12,000 words by daily newscasts.

WMT advertisers find news programs powerful sales makers. Killian's Department Store has sponsored the 9 a.m. edition since 1935. Other long-run news sponsors: Iowa Electric, since 1942; Oelwein Chemical, since 1943; Western Grocer, since 1944.

Outstanding news coverage is just part of the WMT story. Add farm service, sports, entertainment, and exclusive CBS programming, and you get the kind of audience interest which maintains WMT's position as the highest Hooperated CBS station in the nation.



**CEDAR RAPIDS**

BASIC CBS RADIO NETWORK • 5,000 WATTS • 600 KC

**REPRESENTED NATIONALLY BY THE KATZ AGENCY**

**Nothing Can Take The Place of  
A Quarter of A Century of**



**PRESTIGE  
Earned By  
TOP-NOTCH  
PERFORMANCE**

Today, our "fan mail" is the heaviest in our history...dollars for our Christmas Fund for the needy just came *rolling* in to make it the biggest yet...and, any local advertiser using WIOD (and there's plenty of 'em) will tell you that the job we're doing for them *today* is the best ever!

If you want to know the kind of a job we can do for you, too...just ask our Rep -- The Bolling Company.



James M. LeGate, General Manager  
**5,000 WATTS • 610 KC • NBC**

were from rural areas, industrial areas, and vacation areas. However, all were using radio. All, in their own way, were successful:

1. *Burdine's, Miami.* Program: *Sunday Symphony*, noon to 2:00 p.m. on WVCC, Coral Gables. Audience: General family.

This large, well-known store in one of the nation's premier playgrounds wanted a show that would (a) boost the interest in "good" music and (b) boost the sales of the store's record departments in Burdine stores in Miami, Miami Beach, Fort Lauderdale, and West Palm Beach.

Airing two hours of classical and semi-classical music each weekend proved a good answer. Low-pressure commercials and an oft-repeated "You'll enjoy shopping for records at Burdine's" began to sell records soon after the show went on the air early last summer, during the traditional "off" season.

Said Robert Rothrum, advertising director: "Within 30 days . . . the sales trend in our record department was decidedly up. Within 90 days, we were able to trace directly more than 25% of our total sales of long-playing records, classical and semi-classical, to this program."

A similar show, *Matinee Masterpieces*, aired by radio pioneer Joske's, in San Antonio, has brought a similar success. There, Joske's found that a recorded-music show "boosted record sales \$4,000 over the period of September-October-November, 1951 compared to the same period in 1950—and this was virtually the only promotion done by this department."

Burdine's, it's interesting to note, won a first prize among large stores in the NRDGA contest for programs beamed to a general family audience. Joske's, with a somewhat-the-same show, took second place.

2. *Sibley, Lindsay & Curr, Rochester, N. Y.* Program: *Tower Clock Time*, 9:45 to 10:00 a.m., Monday through Friday, on WHAM. Audience: Women.

This store, and its famous *Tower Clock Time* series, probably the oldest retail program in the U. S. (it has been on since 1932), recently celebrated its 5,000th broadcast in the series. Like Schuneman's, Sibley's uses its show to go after a large rural audience, which it says is the "dominant listening group." Through the show, store specials, fashions, consultation services, charge accounts, mail-order items are

wisconsin's  
most ...

*Show-Full*  
STATION

IN THE LAND  
OF  
MILK and MONEY

Rep. WEED & CO. 5000 WATTS

GREEN  
**WBAY** CBS

ask  
**JOHN BLAIR & Co.**  
about the  
**HAVENS & MARTIN**  
**STATIONS**  
IN  
**RICHMOND**  
**WMBG-AM**  
**WCOD-FM**  
**WTVR-TV**  
First Stations in Virginia



promoted heavily. In turn, the show is itself promoted heavily within the store, and outside in a long list of promotional media.

Aimed at women, the program serves up gossipy news, interviews, fashion hints, and dramatic skits designed to push various types of store items (housewares, clothing) in a semi-humorous way.

Reported Louise Wilson, the big store's radio-TV director: "On the broadcast of November 13th in which a dramatic skit featuring a very accomplished impersonator, who acted the roles of several movie stars to promote Gloria Swanson's fashion premiere locally—over 500 dresses at \$17.95 were sold on the day of the program, at a cost to sell of less than 14¢ a dress!"

This is typical of many such results for Sibley's with *Tower Clock Time*, winner of an NRDGA first prize among large-store shows beamed at a daytime radio woman's audience.

Akin to this show, in many ways, is the winner of the first prize for small-store women's shows, a show called *The Time, the Place, the Tune* sponsored by Wyman's in South Bend, Ind. Aired daily for the past five years over WSBT, from 10:30-10:45 a.m. daily, does practically the same thing for Wyman's, in a scaled-down way.

Said Wyman's Merchandise Manager, Charles J. Mansford: "This program has proved, year after year, a primary selling medium at a cost consistently lower than other media. Due to its flexibility, we are able to test new items not bought in quantity and late arrivals of wanted merchandise. The fact that it is possible for us to change our commercials at almost an hour's notice enables us to meet competition. This advantage is not to be underestimated, because it results in our maintaining with the buying public a reputation of 'if it's good, Wyman's has it!'"

3. *Wolf & Dessauer, Fort Wayne, Ind.* Program: Spot saturation campaign on stations WANE, WGL, WKJG, WOWO.

Perfect proof that radio's extra-heavy punch delivered through a spot announcement saturation campaign can augment year-round selling, push special sales, can be found in the recent campaign of this large Midwestern store.

From 27 October through 3 November last year, Wolf & Dessauer practi-

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

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

Guardian Bldg. • Detroit 26

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



GEORGE F. FOLEY  
President  
Foley & Gorden, Inc.

LIKE MOST  
"Newsworthy"  
TV & RADIO  
EXECUTIVES  
Mr. Foley's  
LATEST  
BUSINESS  
PORTRAIT  
IS BY —

*Jean Raeburn*

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

cally bought out local radio announcement availabilities to publicize the store's fur storage and special November Purchase and Anniversary sales. Announcements were aired as early as 7:15 a.m., as late as 11:00 p.m., on the four stations, amounting to a total of about 165 in a week. Results: excellent.

Chester M. Leopold, W&D's Sales Promotion Director, told the NRDGA: "All these campaigns have been most successful. Both the November Purchase Sale and Anniversary Sale set all-time selling records, and the fur-storage campaign produced more business than we have had in years. We are convinced that the tremendous impact of spot saturation campaigns makes radio an important medium for Wolf & Dessauer."

Other spot announcement campaigns entered in the recent NRDGA contest, such as those of Brown Thomson, Inc., in Hartford, and Ivy's in Greenville, S. C., showed that small stores, like the large ones, could use the saturation technique effectively and well, to promote special sales and special departments. Still other prizewinners, like Sears in Miami with its *Roebuck, the Talking Reindeer* series on WVCG, and Cedar Rapids' Killian Company with a co-sponsored (with Skelly Oil) series of *Iowa State Football Broadcasts* showed that radio could straddle the fence neatly between short-term and long-term selling, with the use of special seasonal air shows.

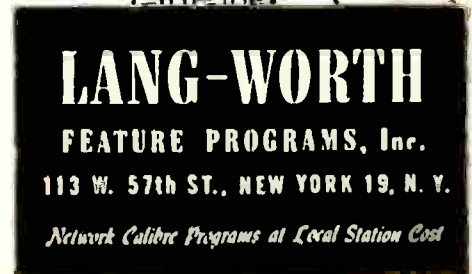
If the winners of the 1951 NRDGA-BAB contest can be viewed as a representative sample of department stores using radio, selling on the air can be one of the strongest advertising weapons a store can have.

For a department store, radio can reach family audiences, female or male audiences, teen-age and child audiences, and the important rural and farm audiences. The proof is there, in the above examples, and in SPONSOR's "Capsule Case Histories."

Non-radio-users among the nation's department stores would do well to listen to such comments as those of Sam Greenberg, one of the top executives of Philips Department Store, Omaha. Said Greenberg, whose store sponsors one of the NRDGA prizewinners, *Good Morning From Philips*:

"In the 14 years we have used radio, our yearly store volume has increased from \$300,000 to \$2,500,000. Radio has been the big factor."

Today, the department store retailer



**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



who says with stiffish pride "Oh, we never use radio" may find that it's merely tagged him as being out-of-date. ★ ★ ★

**1951 NRDGA Contest Winners**

Here are the first-place and special award winners in the 1951 NRDGA-BAB contest for outstanding use of radio by department stores. Contest is the sixth in an annual series. Judging was done in categories listed, in some cases splitting the categories according to store size and volume.

**GRAND AWARD**

Schuneman's, Inc., St. Paul, Minn.  
Program: *Red Rooster Hour*, WDGY

**SPECIAL AWARD FOR OUTSTANDING RADIO COORDINATION WITH OTHER MEDIA**

Schuneman's, Inc., St. Paul, Minn.  
Program: *Red Rooster Hour*, WDGY

**SPECIAL AWARD FOR COMPREHENSIVE USE OF RADIO**

Bigelow's, Jamestown, N. Y.  
Programs: *Breakfast with Bigelow's*, WJTN; *Morning Extra*, WJTN; *Ted Malone*, WJTN

**PROGRAMS BEAMED AT GENERAL FAMILY AUDIENCE (LARGE STORES)**

1st prize: *Burdine's*, Miami, *Sunday Symphony*, WVCG  
2nd: *Joske's of Texas*, San Antonio, *Matinee Masterpieces*, KTSA

**PROGRAMS BEAMED AT GENERAL FAMILY AUDIENCE (SMALL STORES)**

1st prize: *Bigelow's*, Jamestown, N. Y., *Breakfast with Bigelow's*, WJTN  
2nd: *Philips*, Omaha, Neb., *Good Morning from Philips*, KOIL  
3rd: *Pomeroy's*, Pottsville, Pa., *Pomeroy Family Hour*, WPAM

**PROGRAMS BEAMED TO WOMEN (LARGE STORES)**

1st prize: *Sibley, Lindsay & Curr*, Rochester, N. Y., *Tower Clock Time*, WHAM  
2nd: *Burdine's*, Miami, *Fashions in Music*, WVCG

**PROGRAMS BEAMED TO WOMEN (SMALL STORES)**

1st: *Wyman's* South Bend, Ind., *The Time, the Place, the Tune*, WSBT  
2nd: *Linn & Scruggs*, Decatur, Ill., *Something to Talk About*, WZD

**PROGRAMS BEAMED TO TEEN-AGE AUDIENCE (LARGE STORES)**

1st: *Milwaukee Boston Store*, Milwaukee, *High School Disk Jockey Review*, WEMP  
2nd: *Burdine's*, Miami, *Teen-age Fashions in Music*, WVCG

**PROGRAMS BEAMED TO TEEN-AGE AUDIENCE (SMALL STORES)**

1st: *Condon's Dept. Stores*, Charleston, S. C., *Teen Time*, WCSC

**PROGRAMS BEAMED TO CHILDREN'S AUDIENCE (LARGE STORES)**

Grand award: *Sage-Allen*, Hartford, Conn., *Kiddie Corner*, WCCC

**PROGRAMS BEAMED TO A FARM AUDIENCE (LARGE STORES)**

Grand award: *Joske's*, San Antonio, Texas, *Farm & Ranch Journal*, KTSA

**SPOT SATURATION CAMPAIGNS (LARGE STORES)**

1st: *Wolf & Dessauer*, Fort Wayne, Ind., *Stations WANE, WGL, WKJG, WOWO*

**SPOT SATURATION CAMPAIGNS (SMALL STORES)**

1st: *Ivy's*, Greenville, S. C., *Stations WFBC and WMRC*

**SPECIAL AWARD FOR OUTSTANDING USE OF THE SATURATION COVERAGE TECHNIQUE**

*Brown Thomson, Inc.*, Hartford, Conn., *Station WHTT*

**EFFECTIVE SEASONAL PROMOTIONS**

Honorable mentions: *Killian Co.*, Cedar Rapids, Iowa, *Iowa Football*, KCRG; *Sears-Roebuck & Co.*, Miami, *Roebuck Talking Reindeer*, WVCG



*proof of performance*

"KTBS proved that radio—at least KTBS radio—can sell within a 150 mile radius of the Shreveport market in a big way. In '51, we led Packard's Dallas zone, topping Dallas, San Antonio, Houston, and Fort Worth. 65% of our ad budget goes to KTBS because we're selling Packards from this advertising."

**TOM McCLELLAN, Pres.**  
*Packard-Shreveport Co., Inc.*

**KTBS**  
**SHREVEPORT**

10,000 watts — day  
5,000 watts — night  
710 kilocycles

National Representative: *Edward Petry & Co., Inc.*



Persona razor blades  
Maplecrest Turkeys  
Adolph's Meat Tenderizer  
Tintair  
Sunbeam Bread  
Emerson Radios  
Johnston Candies  
Edward G. Robinson Smoking Tobacco  
Venida hair nets and bobby pins

**Smythe**  
sells 'em all!

**KTLN**  
1150 DENVER  
K T L N

From Tintair to Turkeys — "Pete Smythe's General Store" sells 'em all over Denver's Music-Personality station KTLN... in the nation's largest market without television!

for availabilities wire, phone or write Radio Representatives, Inc., New York, Chicago, Los Angeles, San Francisco or John Buchanan, KTLN, Denver.

**1000 WATTS**  
**DENVER'S**  
only independent non-directional station



**730!** Charleston's most far reaching station

1000 WATTS

**WPAL** says



"To its already impressive list of top-notch personalities, WPAL adds Gene Ray. Song writer, guitarist, and disc jockey, Gene is conducting "Cornfield Frolics"—the early morning opener. We're not trying to sell Gene, 'cause the show is sold out right now, but we just wanted to let you know that he's here.

WPAL's excellent reputation has been built by its personalities: Gene Ray, Terri Allen, Emmett Lampkin, Dub Phillips, and Bob Nichols—disc jockeys; Bob Chrystie and Walt Hanna—newsmen.

Remember, when you want to *sell* the Southern East Coast, WPAL is the *only* station appealing to the large negro and rural audience exclusively. More and more agencies are *selling* more products through WPAL . . . every day!"

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

John E. Peterson Co.,  
S.E. Dorso-Clayton Agency

**REPS I LIKE**

(Continued from page 31)

piece of business.

"4. He tries to do his best in following through on promotion and merchandising by his stations when it's been promised.

"5. He tips off the buyer on new availabilities for an account which is already on the station so that the account can improve its spot. Instead of concentrating too much on getting new accounts in the agency, he gives continuing thought to campaigns already on and tries to hue to the line that a satisfied customer is better than 10 prospects.

"6. He recognizes that the buyer likes to see station sales managers for that intimate touch but that he should use discretion in time and place.

"In contrast to the model salesman, the man I don't like is the one who makes a pest of himself by hounding you to find out why he didn't make a sale and then insists on reasons for the choice. Some sour-grapes salesmen will berate you for your judgment instead of being a good loser."

**Knows my clients**

"I appreciate the buyer who understands the requirements of my clients. Some of them have no idea of what it's all about. One man who calls on me makes a practice of learning all he can about each client—distribution, the people he's trying to sell, his problems. Because this salesman is interested, I try to help him learn. Then when he looks through his list of availabilities he's more likely to spot things which are just right for us.

"One of my accounts, for example, is trying to introduce a revolutionary new product for women in several markets. The original plan was to do it with station breaks on a saturation basis. But this salesman studied the problem and pointed out that we might do better if we bought participations as well in some of the long-established disk jockey and homemaker programs. He came up with the facts indicating how loyal the audiences were for some of these shows and made out a good case for the theory that a new product needs to tie in with the endorsement it can get from local personalities. As a result, we're trying it his way. Other salesmen who didn't bother looking into the client's problem and objective

**30**  
Years

of  
Fitting a Medium  
to a Market

**WSYRACUSE**  
NBC  
AFFILIATE

Covers ALL  
of the Rich  
Central N.Y. Market

Write, Wire, Phone  
or  
Ask Headley-Reed

Miss Annette Kennelly  
Olian Advertising Agency  
Chicago, Illinois  
Dear Annette:

Here air a few facts ter show yuh whut a durned good market Charleston, West Virginia is. Y'know, Annette, thet's th' hometown uv good ole WCHS. Well, fer one thin, th' postal receipts doubled from 1940 ter 1950. Buildin' permits las' year wuz three times whut they wuz ten year ago. An' most important uv all fer a gal like you, retail sales here is also 300 per cent uv whut they wuz afore Pearl Harbor! All this means thet Charleston is a mighty good place fer ter advertize. An' member, Annette, WCHS gives yuh more uv these big earners and big spenders fer lisseners then all th' other four stations in town put together!



Yrs.  
Algy

**W C H S**  
Charleston, W. Va.



would just submit availabilities as requested.

"Some salesmen make fools of themselves when they come in to pitch something at you which makes no sense at all for your client. They'll bring you a show that has a terrific rating—all bobby soxers—to sell some product for adults over 35!"

**He puts the facts on paper**

"When I ask for facts, I want them neatly and clearly written down. I dislike the man who sends over a marked up station program schedule or wants to dictate his information to my secretary over the phone. My favorite salesman assembles what he's got to say so that it's easy to understand. Sometimes his presentation isn't even typewritten but is pencilled out to save time. I don't care about that as long as it's clear. On the other hand, some go too far with presentations and load you down with more charts and lists than you need. That's just a waste of time for everybody."

**He's no dawdler**

"I like the rep salesman who gives you the information you want fast. Some men come right back at you consistently. Others invariably take time. It could be argued that their speed depends upon the company they work for and the stations they represent. But I don't think so. Most of it is the way the salesman applies himself in order to handle all requests systematically. The man I respect is no dawdler. You have to get fast service in this business because that's what spot is often for—flexible selling when you've got an urgent sales problem."

**Understands the agencies**

"A lot of your younger rep salesmen don't even know how an agency works. They have no idea that you have to sell the account executive and the client on your decisions. They come in here and whoop it up with that enthusiasm and after they've left you realize they haven't given you enough facts to justify the buy they've been crowin gabout. You can't take the salesman's adjectives up to the account executive and sell him. You need real ammunition. My favorites among the old hands understand what you're up against and work with you. If the client feels he needs a complete statistical breakdown on each station and market, it's prepared for you. If it's success

**NORTH CAROLINA  
IS THE SOUTH'S  
No. 1 STATE  
AND  
NORTH  
CAROLINA'S  
No. 1  
SALESMAN  
IS  
NBC WPTF 50,000  
WATTS  
680 KC.**

• ALSO WPTF-FM •

**AFFILIATE for RALEIGH, DURHAM and Eastern North Carolina  
NATIONAL REPRESENTATIVE FREE & PETERS, Inc.**

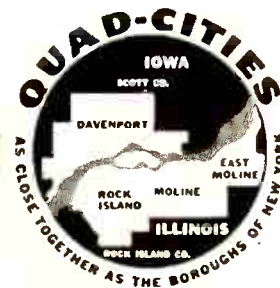
North Carolina  
Rates More Firsts In  
Sales Management Survey  
Than Any Other Southern State.  
  
More North Carolinians Listen  
to WPTF Than to Any  
Other Station

**In Canada  
more people listen \* to  
CFRB  
Toronto  
regularly than to  
any other station**

\*The 1950 BBM figures show CFRB's coverage as 619,050 daytime and 653,860 night time—more than one-fifth of the homes in Canada, concentrated in the market which accounts for 40% of Canada's retail sales.

**CFRB**

Representatives:  
United States: Adam J. Young, Jr. Incorporated  
Canada: All-Canada Radio Facilities Limited



**82<sup>nd</sup> IN POPULATION**  
among Sales Management's  
162 Metropolitan County Areas

If your radio campaign includes the first 100 markets according to Population — then over 234,000 Quad-Citians are among your targets.

WHBF enjoys the respect and good will of the Quad-City area—a progressive community which it has supported and served for over 25 years.

Les Johnson, V. P. and Manager

*Quad-Cities' favorite*  
**WHBF** AM  
FM  
TV  
TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.





Same old story  
in Rochester . . .

## WHEC WAY OUT AHEAD!

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

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



# BMI

## SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,889\* licensees a vast and varied repertoire ranging from rhythm and blues tunes to classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

\*As of Feb. 4, 1952

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

stories about his type of product he wants, the salesman tries to get them."

### Adapts to your needs

"I'm a mail-order buyer and our approach is quite different from ordinary timebuying. We're after time with a past history of successful use in producing sales by mail. The more good time we get, the more we buy. The opportunities are unlimited once a product gets rolling because the more time we buy, the more sales we can make. But many salesmen call on us with a step-child attitude. They don't know anything about mail order and they don't want to learn. They keep walking in here, but rarely have anything to sell. But there are several outstanding rep salesmen who call on us. They keep searching their availabilities for time we can use. They've helped lots of stations to blossom out with billings they would never have had otherwise.

"Of course, the reason for the reluctance of many salesmen to work with us is that mail-order is harder to handle. If we contract for four weeks of time and the item flops after one week, we must rush in and substitute another product. That means last-minute hassles over new copy or disks. Too, many mail order items are shoddy (though our agency and many others won't handle 'shlack' deals). That can give stations a black eye with listeners. But the intelligent salesman calling on mail order agencies realize that all mail order isn't bad. He can make plenty of billings for his stations if he adopts a prejudice-free attitude.

### He doesn't get the blues

"I'm thinking of a young salesman who isn't easily discouraged the way some of the beginners are. Our agency doesn't have much spot billing at present and the salesmen who come in here are often disappointed. But every once in a while we place a big schedule, and there are good prospects on the horizon. The youngster I admire doesn't adapt a mournful attitude and keeps plugging here. Every once in a while we give him a good order after weeks when nothing's been doing. The trouble with most of the other beginners they send to us is that they soon lose faith. An experienced salesman has perspective and knows his persistence will pay off. He has an interest in his work so that he remains cheerful even when the cash register doesn't jingle frequently." ★ ★ ★

## 510 MADISON

(Continued from page 10)

to give you a picture, personally, of how they serve, have built and intend to meet their own local problems to give better service to the farmers and listeners.

Suppose you know that KWTO was one of the National Farm Safety winners this year and was cited especially for outstanding and exceptionally "fruitful" farm safety program. Along with this same thought, our Farm Safety Director has just won second place this week for the best job being done for a cooperative.

It is surprising the calls that Farm Service Directors are getting for public speaking engagements. Our own Farm Service Director, Loyd Evans, is unable to fill all the requests he receives.

LESLIE L. KENNON  
Asst. Mgr., KWTO  
Springfield, Mo.

I read with great interest your article on the use and non-use of farm radio by our big advertisers. There is certainly a great fund of advertising money which is not now being properly divided among the media.

Here at WTIC we have promoted our morning farm programs with some success and we think that it will continue to be one of our most lucrative periods of the day.

One of our promotions was the establishment of a \$25,000 revolving fund for the purchase of purebred cattle for our young 4-H Clubbers. We feel that this has been one of the most successful projects we have ever done.

PAUL MORENCY  
Vice President  
WTIC, Hartford, Conn.

We read your article "Why don't ad-

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



vertisers use more farm radio?" in the 14 January issue with a great deal of interest.

We are quite proud of our service to the farm area of Butler County and the excellent job of radio service to that area performed by our Farm Director, John Turrel. We were also proud to be listed with the 127 stations with programing for farmers. However, we are also proud of our call letters, WBUT, and a little chagrined to find you listing us as WBPT. We can only hope that any national or regional advertiser seeking the ear of the rural community or farming community of Butler County addresses inquiries to WBUT.

Congratulations on a very fine and timely article.

PHILIP B. HIRSCH  
Manager, WBUT, Butler, Pa.

Undoubtedly you realize that not only the article but the extra manner in which it was presented gives our association the greatest kick-off we might have in our project for the next year. Words won't express my thinking of the manner in which it launches the attack. I am calling it to the attention of everyone possible.

Incidentally, what happened to the reprint idea? It may be too late now but you were going to indicate what reprints would cost in case I could afford to buy a few for our campaign.

In case the print idea is out, how about seeing if circulation can spare me 25 or 30 copies with, of course, the necessary bill attached.

Again thanks for getting us off to such a fine start for selling the National Association of Radio Farm Directors.

SAM B. SCHNEIDER  
President, NARFD  
KVOO, Tulsa, Okla.

**KLIX** is...  
*Klickin'*!

in the  
**FIRST FARM MARKET**  
in the Intermountain West  
ABC-MBS Twin Falls, Idaho

Congratulations on your fine article on farm radio in your recent issue of SPONSOR.

The farm radio story should do much to awaken both broadcasters and advertisers as to the advantages of using farm radio.

Please send us 50 reprints as soon as they are available. Please inform us what charge there will be on this.

KEN QUAIFFE  
Prom. Mgr.  
WOW, Omaha

• Reprints of SPONSOR's 14 January article "Why don't advertisers use more farm radio?" are available in single copies or quantity. Rates on request.

#### ONE SHOT STORY OK

Just read the "one shot" article in the 14 January issue and wish to say "thank you" for the fine job you did on our client, Motorola.

BERNARD ZWIRN  
Director of Publicity  
Ruthrauff & Ryan, N. Y.

#### SUGGESTION BOX

I have a "beef." Nothing serious—but to me anyway it would help a lot if all your pages were numbered. I have noticed that the pages towards the back of the book are numbered, but those at the front, particularly where the main articles start, are quite often numberless.

When referring articles to the attention of others it is a great convenience to be able to use the correct page number without checking back to find it.

SPONSOR is well read in this office and many articles are clipped for later attention. Having each page numbered makes it that much easier for all concerned.

C. C. J. FOLLETT  
Assoc. of Canadian Advertisers  
Toronto, Canada

• Thanks for the suggestion, Reader Follett. We believe you'll see an improvement.

#### TV DICTIONARY USEFUL

Enclosed is our check for \$8.00 to cover the purchase of four (4) additional TV Dictionary/Handbooks for use by our agency executives.

MABEL A. DELP  
Zimmer, Keller & Calvert, Inc.  
Detroit

• SPONSOR's TV Dictionary/Handbook for sponsors, containing over 1,000 terms and useful Addenda information, is available free on request by subscribers. Extra copies, \$2.00.

## IN THESE MARKETS it's A. M. MORNING & EVENING

Yes, and for A.M. radio in these markets — "SPOT" the call-letters as listed here!

**KFSA**  
Fort Smith  
ARKANSAS

**KBRS**  
Springdale  
ARKANSAS

**KHBG**  
Okmulgee  
OKLAHOMA

Great Locally!

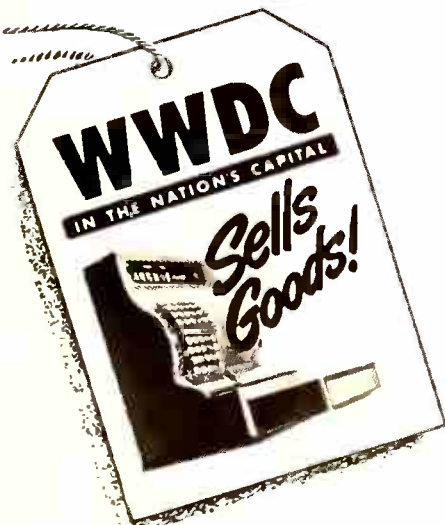
PLUS  
ABC

Represented Nationally by  
JOHN E. PEARSON CO.

Owned & Operated by  
**SOUTHWESTERN PUBLISHING CO.**  
Dan W. Reynolds, Pres.  
Publishers of: Southwest Times-Record, Fort Smith, Arkansas; Examiner-Enterprise, Bartlesville, Oklahoma; and The Daily Times, Okmulgee, Oklahoma.

## Washington's

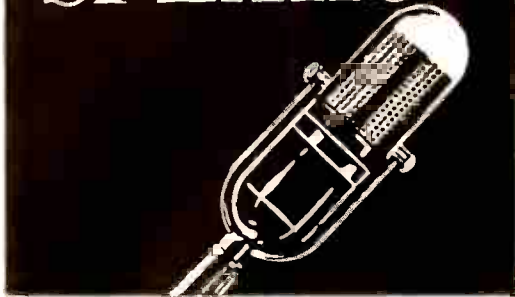
# BEST



# BUY

Ask your John Blair man for  
the whole WWDC story

## SPONSOR SPEAKS



### Should station breaks go begging?

Hardest hit of all radio buys with the 1951 avalanche emergence of TV was the nighttime station break. Stations in both TV and non-TV areas complained (and still do) that the between-program availabilities that used to have advertisers standing in line weren't getting even a nibble.

SPONSOR took note of this situation in its 3 December 1951 issue. Schwerin studies were cited revealing that the impact of the 10 and 20 second station break, when properly done, compares favorably with many a one-minute announcement.

Since then we have noted a marked pickup in station-break interest. Some of the big advertising agencies, for example, are working hard to convince clients that station breaks are a top buy. Several station representatives, notably CBS Radio Sales and Free & Peters, have gone all out to show the

value of these short shorts. And late in December Westinghouse Radio Stations unveiled a plan which permits an advertiser to earn a 20% discount by buying schedules of breaks on its stations in Boston, Philadelphia, Pittsburgh, Fort Wayne, and Portland.

There is little doubt in our mind that the station break will come back. It will come back as radio comes back—and radio is showing increased vitality every day. It is up to radio to price its nighttime breaks realistically. There are many examples of price-heavy 20-second announcements that must be rate adjusted before advertisers become interested again.

We doubt that the SRO sign will be put up for the station break in 1952. But it's apparent that the bottom of the break depression has been reached. Not long ago a station manager in a non-TV area said that his nighttime breaks, previously sold out, were available 100%. We'll be surprised, with the big push on by agencies, reps, and stations, if that's true at the end of '52. And many an advertiser should profit thereby.

### Fee TV

With the push that is being put behind research and development of subscription TV many thoughtful advertisers and broadcasters are keenly interested in learning how it will affect commercial TV.

Subscription TV (a term that some proponents of Fee TV dislike) includes a variety of systems now in the experimental stage permitting viewers to receive specified programs on payment

of a fee. Three formulas now being readied for FCC approval are Phonovision, a telephone-linked technique tested in Chicago during 1951 and vigorously pushed by its originator, Commander E. F. MacDonald of Zenith; Telemeter, a coin-box technique owned 50% by Paramount Pictures and being improved by top-notch electronic scientists; Skiatron, currently tested over WOR-TV.

Paramount Pictures is willing to invest heavily in Telemeter which, it probably feels, may some day gross better box offices than all movie theaters combined. But Paramount sees its fee TV as far more than pictures only. It envisions sports events, political events, musical concerts, training courses, operas—virtually anything for which a suitable box-office can be anticipated.

Aside from the TV facilities that must be made available for such non-sponsored televising, fee TV may build up as a strong competitive force to sponsored-TV for rights to important events. Theatre TV has already proved how serious this factor may become with its purchase of rights to big boxing cards.

Proponents of fee TV point out, however, that such competition is healthy and in the American tradition. Whether the competition becomes too strong to be healthy remains to be seen.

Fee TV will not be a reality until many more TV stations are on the air. But as it looks from here we will see such systems in operation, possibly in 1953, and broadcasters and sponsor will do well to adjust themselves to a new competitive force.

## Applause

### Radio trims its sails

Advertisers found a refreshing note in the speeches of Harry Bannister, of WWJ, Detroit, and Dave Baylor, of WJMO, Cleveland, before two trade audiences in New York a few weeks ago. What did the impressing was not so much the soul searching on the part of the two broadcasters as their forthright, dynamic approach to solving some of radio's problems. Both couched their stuff in salty, realistic

terms, blueprinted ways for radio to get back on the offensive track and strongly preached the idea of stations in each community cooperating on listener and sales promotion.

Bannister, who talked before the Radio Executives Club, mentioned a lot of concepts he applied to WWJ on the "comeback trail," but the nostrum that especially caught the fancy of advertisers and agencies was the one that had to do with programing. WWJ went back to old fundamentals, and

again started developing local personalities and to block-book them. In other words, rebuilding the station's personality with the town's own personalities.

The point of Baylor's talk before the BMI Clinic that particularly made hard sense for the sponsors was that the stations stop trying to cut one another's throats locally and instead concentrate on replenishing their sales ammunition and attracting new accounts. Baylor was harsh on stations—and with reason.



"IN THE HEART OF AMERICA . . .

*It's The*

**KMBC  
KFRM**

*Team and It's*

*Wholehearted"*



**COMPLETE . . . EFFECTIVE . . . CONSISTENT!**

The KMBC-KFRM Team is still making broadcast history in the Heart of America. According to the 1951 survey of 2,672 interviews with rural and urban listeners from 141 counties in the area served by The Team, made at the State Fairs in Missouri and Kansas, and the American Royal in Kansas City, KMBC-KFRM personalities and farm program services remain at the top—and by a wide margin.

Year after year, survey after survey turns up the same story—KMBC-KFRM superiority in all

categories. The best in radio programming combined with the finest of facilities, has built for The Team a more-than-average share of the radio audience in the Heart of America. It is this loyal audience that insures Team advertisers day in, day out, complete, effective and consistent coverage of the great Kansas City primary trade area. Now, **With KFRM An Affiliate of the CBS Radio Network, Audiences Will Be Greater Than Ever Before—As Will Sales of Team Advertisers' Products!**



**TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S**



*The* **KMBC-KFRM** *Team*

**CBS FOR THE HEART OF AMERICA**

**OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY**



# FIRST

IN EVERY ONE OF

# 498

QUARTER-HOUR BROADCASTING PERIODS

OUT  
OF

# 498

—THE ENTIRE BROADCASTING WEEK

*and*

*PULSE—November-December 1951*

a greater audience than all other  
Worcester stations combined...

*HOOPER—November 1951*

# WTAG

and WTAG - FM WORCESTER, MASSACHUSETTS

*See Raymer for Details*

BASIC CBS

WORCESTER—Home of "Lake Quinsigamond"—Scene of 1952 Olympic Crew Trials—July 3, 4, 5, 1952