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N.Y.  
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# SPONSOR

For buyers of broadcast advertising



HOUSEWIFE

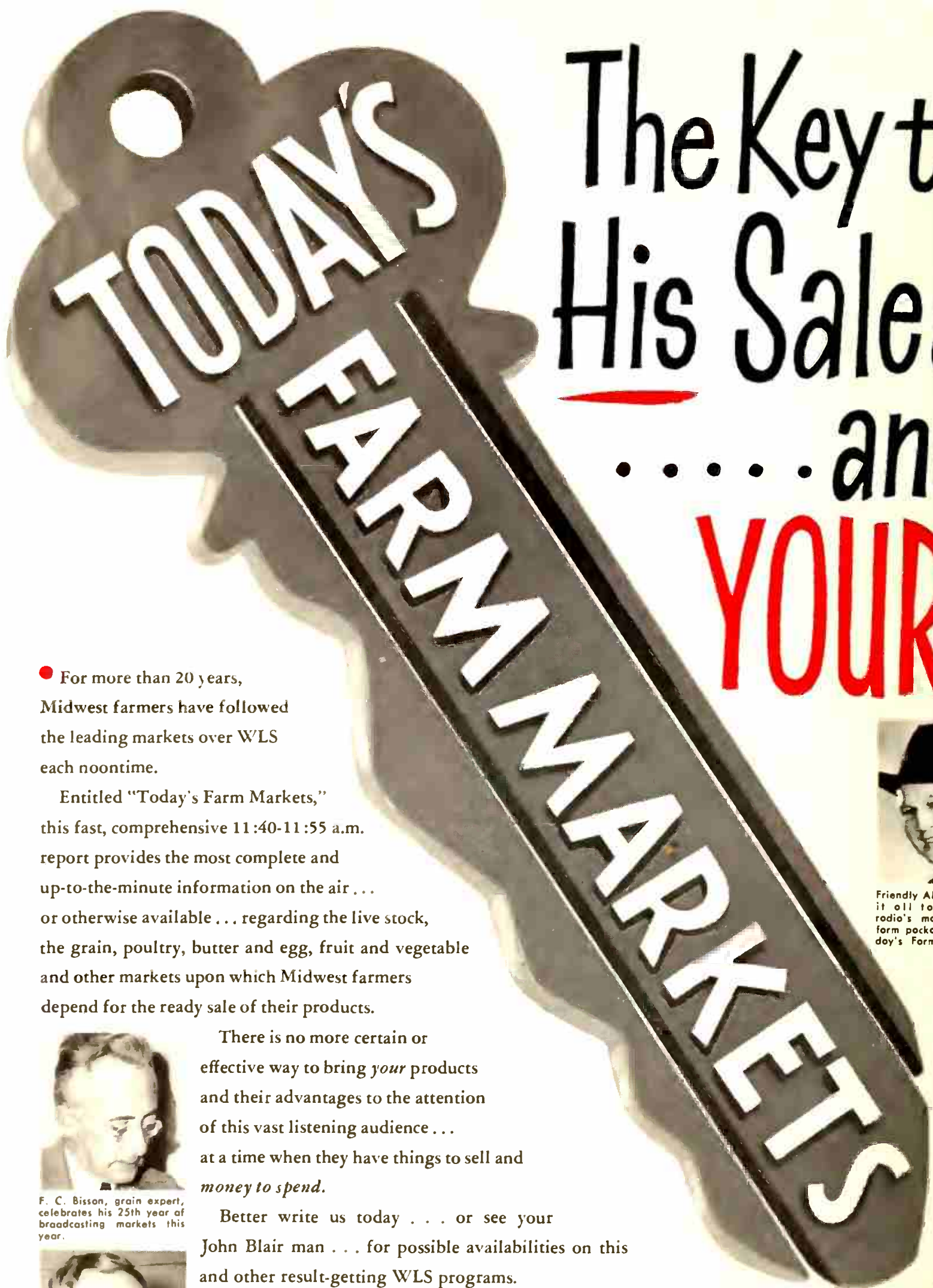


ACTRESS

SP 10-49 12220  
41 FRANCES PRAGUE  
NATIONAL BROADCASTING  
10 ROCKEFELLER PLAZA  
NEW YORK 20 N.Y.

WHICH ONE IS THE IDEAL AUDIENCE PARTICIPATION CONTESTANT?





# The Key to His Sales .....and **YOURS**

● For more than 20 years, Midwest farmers have followed the leading markets over WLS each noontime.

Entitled "Today's Farm Markets," this fast, comprehensive 11:40-11:55 a.m. report provides the most complete and up-to-the-minute information on the air... or otherwise available... regarding the live stock, the grain, poultry, butter and egg, fruit and vegetable and other markets upon which Midwest farmers depend for the ready sale of their products.



F. C. Bisson, grain expert, celebrates his 25th year of broadcasting markets this year.

There is no more certain or effective way to bring *your* products and their advantages to the attention of this vast listening audience... at a time when they have things to sell and *money to spend*.

Better write us today... or see your John Blair man... for possible availabilities on this and other result-getting WLS programs.



Bill Marrissey "is" the Union Stock Yards to thousands of farmer-listeners all over the midwest.

Watch for  
News About  
**"OPERATION GROCER 1952"**



Friendly Al Tiffany ties it all together in radio's most effective farm package... "Today's Farm Markets."



**CLEAR CHANNEL** Home of the NATIONAL Barn Dance **CHICAGO 7**

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

**REPORT  
TO SPONSORS  
10 MAR 1952**

**Tempest foreseen  
if Coy goes be-  
fore FCC for Luce**

Washington political pot is expected by industry seers to overboil once again should Henry Luce, now staffed with whilom FCC chairman, Wayne Coy, embark on his proposed plan to buy KOB and KOB-TV, Albuquerque. Coy's almost immediate return to bureaucratic scene as petitioner for broadcast interests could, say these cognoscenti, touch off sort of repercussions, mainly with political aforethought, associated with re-recent RFC and Revenue Department probes. Main targets have been government officials who let little time pass before coming back to do business at same old stand.

-SR-

**Women change  
routine to see  
morning TV**

In what is likely first investigation of its kind, special survey conducted by Advertest Research exclusively for SPONSOR discloses that one out of every 4 housewives viewing TV in morning (before noon) have changed their housework routine to allow for TV. (See What's new in research?, page 50.)

-SR-

**WGAR calls it  
"Merchandising,"  
lines up 197 stores**

Week by week more stations come out with food store merchandising plans. New one by WGAR, Cleveland, has clever name twist — "Merchaindising." Two majors are tied in, Kroger's and A & P, with total of 197 cooperating stores in northern Ohio. Advertisers must spend \$3,250 net over 13-week period or \$5,200 net in 26 weeks to qualify for plan's benefits, including point-of purchase displays and in-store appearances by WGAR personalities. WGAR will call attention to product displays with 'round-the-clock air promotion and Merchandising publication called "The Dial" (circulation: 3,500).

-SR-

**"This program  
not transcribed"**

Transcribed drama on radio has become so common, one show now makes point of announcing it is not transcribed ("Grand Central Station," CBS). One reason: Sponsor (Prom) wants high believability for interview-type commercials done live from Grand Central Station.

-SR-

**FCC rule forcing  
nets to divorce  
AM-TV  
anticipated**

CBS is reported resigned to eventual adoption by FCC of rule divorcing operation of radio and television facilities. In other words, networks with both would be asked to choose between radio and TV, a la motion picture companies who were required by government edict to divorce their theatre-operating interests from producing activities.

-SR-

**KMA study shows  
big differences  
between rural and  
city listening**

Striking difference between metropolitan and rural listening pattern was uncovered in Pulse radio audience survey of KMA's (Shenandoah, Ia.) rural area comprising 23 Iowa, Nebraska, and Missouri counties. Mid-west rural sets-in-use level was found consistently 20 to 25% higher than New York City figures till 10:15 p.m. when rural audience declined steeply. Average sets-in-use for KMA area was: 6 a.m.-12 noon, 30.7; 12 noon-6 p.m., 28.5; 6 p.m.-12 midnight, 29.0. New York sets-in-use for same periods were 23.5, 22.7, 22.1 respectively. New York's peak Monday-Friday audience was reached in morning, 10:00 to 11:00 a.m., when sets-in-use was 29.5. Top listening hour in KMA area was 7:00 to 8:00 p.m. when average sets-in-use was 44.6. Survey date was November and December 1951.



## REPORT TO SPONSORS for 10 March 1952

- NBC-TV charts value of year-'round advertising** Just announced NBC-TV Summer Study applies Hofstra research technique to determining how much advertiser loses by taking TV hiatus. Among key findings: (1) Brands staying on TV for summer increase relative competitive position from 20 to 37%; (2) Brands off TV lose relatively by 10 to 14%; (3) Brands staying on for summer show 28% better sales among viewers than non-viewers. Study was conducted in New York, 15 August to 8 September 1951 among 3,000 heads of families. Dr. Thomas Coffin, who directed previous Hofstra studies, was in charge of project. Industryites regard it as one more indication that TV planners are trying to ward off hiatus habit early in television history rather than waiting till pattern is set.
- SR-
- "Big Town" will be syndicated via UPT in April** Part of deal in Lever Bros. switch of "Big Town" to film over CBS and 6 non-connected stations involves added distribution of series first run in 29 markets not used by Lever (through United Television Programs, Inc.). Local sponsors buying film in non-Lever markets can play day-and-date with Lever showings, if they wish. "Big Town" goes film 3 April and episodes will be available second run in October. Syndication of film shows on second run or simultaneously in markets sponsor does not use will be tried by increasing number of advertisers to amortize part of their program costs. (See complete coverage of syndication, other film topics in Film Section, page 77.)
- SR-
- Over-emphasis on cost-per-1,000 concept?** Many agency timebuyers are concerned currently over excess emphasis being placed on cost-per-1,000 concept in radio and TV. No one doubts value of yardstick, but some see it as elevated to disproportionate importance in buying decisions (see article page 30).
- SR-
- CBS-TV summer program rebate cut from '51** CBS-TV has already submitted to advertisers and agencies its special discount deal for those keeping programs on for summer instead of taking 8-week hiatus. Under new plan, client gets extra 10% time discount after deducting station and annual discounts, plus 25% rebate on talent and production facilities costs. Last summer time discount was same, but network absorbed 33 1/3% of program bills.
- SR-
- BAB throws light on importance of spot radio** Importance of spot radio as medium was dramatized in Broadcast Advertising Bureau study during January. BAB found (1) Over 1,000 national and regional accounts bought spot radio during January; (2) National Spot is more important medium than Outdoor with estimated 1951 billings in spot at \$135,000,000 compared to Outdoor's national billings of \$101,000,000; (3) Leaders in use of spot radio are (not necessarily in this order) Best Foods, Block Drugs, Borden Company, Colgate-Palmolive-Peet, General Foods, Lever Bros., Procter & Gamble, Standard Brands, Vick Chemical, Whitehall Pharmacal; (4) Largest users of spot by categories are foods, drugs and cosmetics, brewers, soaps.
- SR-
- AP planning television newsreel** Importance with which all elements of entertainment-information industry now regard future of TV film was indicated when Associated Press joined ranks of those preparing for plunge. AP has sample reel for what it told SPONSOR would be "a different type of TV newsreel."



the rating services do agree

“**today**”

7.9 AM EST

is solid TV value

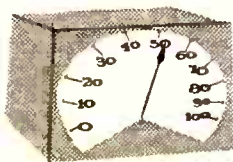
4.8

**TRENDEX**  
telephone coincidental



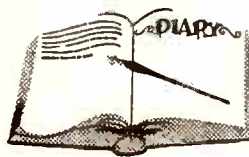
5.0

**NIelsen**  
audimeter



5.3

**ARB**  
diary



There is a large and responsive audience waiting for your sales message at the start of the shopping day on NBC Television's "TODAY." For instance, the ARB national rating figures represent:

**1,129,000** average daily viewers

**18.0** weekly cumulative rating

**\$1.94** cost-per-M per commercial minute

**MARKETS** are reached on a national scale, with 30 stations in the eastern-midwest areas already taking the show *live*.

**RESULTS** start the day your first commercial hits the air and is seen by the entire family, *before* the shopping day begins.

**PRICES** start as low as \$2,200 for a participating sponsor; as little as \$29,000 will buy a network TV campaign for 13 weeks!

*All this, and Garroway, too, on . . .*

**NBC TELEVISION**

*A Service of Radio Corporation of America  
30 Rockefeller Plaza, New York 20, New York*

# SPONSOR

VOLUME 6 NUMBER 5

DIGEST FOR 10 MARCH 1952

## ARTICLES

### **Griffin: 17-year spot wonder**

Largely through smart, consistent use of spot radio, Griffin gets an estimated \$15,000,000 of shoe polish industry's total \$35,000,000 sales

25

### **Ad managers I like best and why**

A SPONSOR survey of account executives discloses the characteristics they look for in rating advertising managers

28

### **Is cost-per-1,000 being misused?**

One of the most bruited about "yardsticks" in air advertising is cost-per-1,000. Here is an analysis of how to use it correctly

30

### **Miller backs the team**

The makers of High Life Beer have developed a sure-fire sports sponsorship formula which helped them move from 17th to 7th place in five years

32

### **Special section: TV films**

77-111

#### **1. Panorama: Film makers are acquiring aura of stability**

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#### **2. Production: Hollywood is getting TV savvy**

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#### **3. Syndication: Lack of price consistency mars selling technique**

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#### **4. Film buying: Advantages of film are luring advertisers**

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#### **5. Case histories: Step-by-step in life of films; result stories**

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## COMING

### **How to sell a candidate**

Shrewd political tacticians getting ready for sizzling candidate-selling campaigns by studying past radio and TV successes and flops

### **Account execs I like best**

Ad managers and agency personnel come up with their impressions of account executives. Fourth of a series

### **Low-cost TV**

Pointers on how to buy TV with an under-\$250,000 budget. Includes examples of campaigns conducted at low cost

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COVER: Answer to the question posed on this issue's cover is contained in a capsuled analysis of daytime audience participation contestants (What's new in research? page 50). Coleen Gray, appearing as the actress, is a Hollywood star who has played on many radio and television programs, including "Theatre Guild on the Air," "Leave It to the Girls," "Twenty Questions," "It's News to Me."

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# “KWKH for coffee and lumber”



**Says Q. T. HARDTNER, JR.**

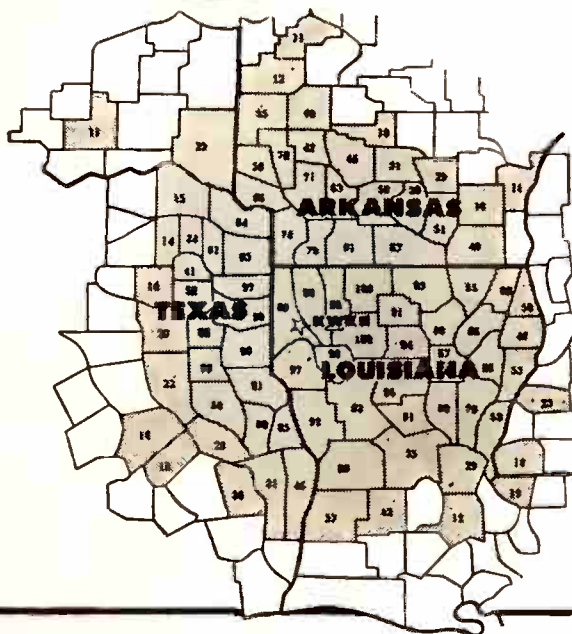
President, Ocean Coffee Co. and Hardtner Lumber Co.

**IMPORTANT LOUISIANA MERCHANDISER**

As the owner of both a highly successful coffee company and an equally successful lumber operation, Mr. Q. T. Hardtner, Jr. is doubly qualified to judge KWKH's selling power in the important Louisiana-Arkansas-Texas area. This is what he recently wrote us:

Obviously builders and housewives are vastly moved from each other in their buying habits; however, I have for the past four years used KWKH programs to successfully promote both Ocean Coffee and Hardtner's Urania Lumber and have enjoyed considerable sales success with both. I am convinced that KWKH is Ark-La-Tex's as well as Shreveport's favorite radio station. In addition to regular KWKH programs, I have also used KWKH's Louisiana Hayride on Saturday nights and I would specially recommend it to reach the big Ark-La-Tex market.

(Signed) Q. T. Hardtner, 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**

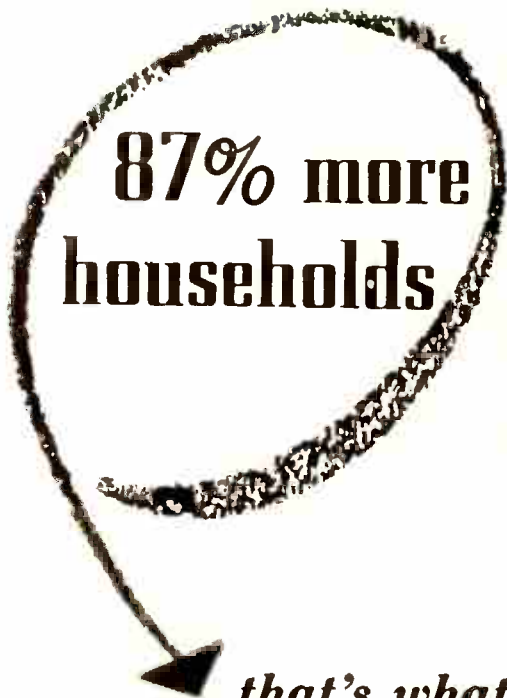
**LOUISIANA**

**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

5,000 Watts • CBS •



**87% more households**

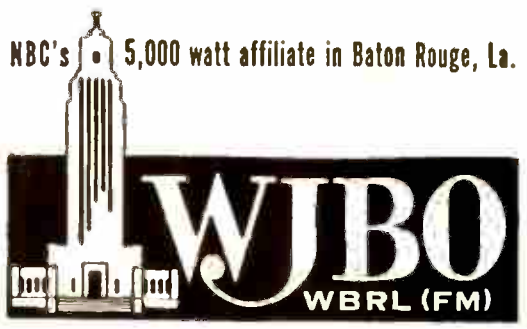
*that's what you like about the South's*

## **Baton Rouge**

87.3%, to be exact—according to the latest Census Bureau figures. The comparison is 1950 (43,115 households) over 1940 (23,016 households). With total population up 257% in the decade, Baton Rouge is established as one of the fastest growing markets in the U. S.

With exclusive NBC and local programming, WJBO reaches the largest overall audience of any station in the area. Yet since 1941 our rates are up only 16 $\frac{2}{3}$ % in the face of this almost-tripled audience potential. It's a buy!

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*

### **Where angels fear to tread**

Capitalism has been defined as the right to lose your shirt. It is a privilege which has, through the years, been abundantly exercised in radio by private entrepreneurs and only the other day was exemplified (typically American, this) by a labor union going to the cleaner's for \$1,500,000. To nobody's real surprise the last of the three frequency modulation radio stations of the International Ladies Garment Workers Union expired from sheer fatigue of monthly deficit. New York City's WFDR (named for you know who) like its even shorter-lived station-mates of Chattanooga and Los Angeles never had a chance. The whole undertaking had been rooted in dreams rather than economics.

\* \* \*

And yet the ILGWU was no more amateur in its own way than many another licensee whose bones bleach upon the sands of yesterday. If it analyzed economic risk over rosily and took FM hopes for FM facts it could be recalled (to provide company for misery) that there was once an over-night "network" headed by that most improbable of corporation presidents, Ed Wynn. This long-since-forgotten Ed Wynn "network" came in on a wing and two cylinders. At the grand inaugural party frankfurters and sauerkraut were dispensed to the guests from the advertising agencies. Almost before the burps had subsided the network had, too.

\* \* \*

Al Smith was a flop as a broadcast enterpriser. So was Elliott Roosevelt. As recently as 1950 after much fanfare and phantasmizing the Progressive Network, so-called, came out from behind potted palms at the Park Sheraton Hotel, arms raised and asking creditors not to shoot.

\* \* \*

All this has point. There are 592 applicants, at present count, waiting hopefully for television facilities. Nothing is so certain as a due proportion of these applicants being suffused in an incurable amateurism.

\* \* \*

Few promotional possibilities so fascinate persons with extra money lying about as a broadcasting station — unless it's a new magazine. And yet the economics of the day are absolutely merciless upon the amateur. The tip-off for the ILGWU had they but known came at the very outset when it was proclaimed to a union membership rally at Carnegie Hall (June 1949) that the ILGWU would make available to its dues-payers good cheap FM receivers at \$20 each. Later the estimate was \$35. Finally, the whole thing was forgotten. The union knew all about the cloak and suit business; couldn't be razzle-dazzled there; but it swallowed the FM line up to the last fraction of a decibel.

*(Please turn to page 66)*



# “THE SELLING STATION”

in

Indianapolis, Indiana

## WXLW

*is pleased to announce the appointment  
of the*

### JOHN E. PEARSON COMPANY

NEW YORK, CHICAGO, DALLAS, MINNEAPOLIS,  
LOS ANGELES, SAN FRANCISCO

*as its exclusive national representative  
effective immediately*

**For the Indianapolis story and availabilities  
on the Selling Station of Indianapolis, see your  
PEARSON MAN**

## WXLW

**Robert D. Enoch**

*General Manager*

1590 KC

1000 w-D

nearly  
7,000,000

LETTERS

last  
year

36,400 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

### AFTER THE FREEZE

I understand that many new television stations are now building . . . and others are planning to start to build.

Do you have a list showing which new stations and which new cities are being opened to television in the near future?

HENRY DORFF, *Dir. of Adv.*  
*Gruen Watch Co.*  
*Cincinnati, Ohio*

• SPONSOR's 14 January issue carried a fact-and-figures story on the TV outlook for 1952 after the freeze lifts. Several listings show which new areas may get TV first; how fast set circulation will build.

### TIMEBUYERS DESERVE BREAK

SPONSOR's January 28th article about timebuyers is one of the best I've ever seen and of vital importance to the industry as a whole. About time these over-burdened, seldom-recognized, but most essential people get some kind of a break.

It's been my pleasure to work with a good many of the timebuyers in New York and it's a privilege to say that I've never been treated fairer by any one group of people.

Hope SPONSOR continues to top them all with great firsts like this article. Keep it up.

KEN HILDEBRANDT, *Sales Mgr.*  
*KYA, San Francisco*

### CITIES SERVICE

I enjoyed your article on Cities Service in the February issue. I liked the show when they had it on television, and would like to see it back again on that medium.

G. L. THOMAS, JR.  
*Three Springs Fisheries*  
*Lilypons, Md.*

### MOTHS GIVE MOTIVE

Here's an experience that I can't help but pass on to you. It's really funny in a way—it *actually happened*.

I have just completed a new series of Fur Storage Spots for radio broadcasting and was editing the scripts, getting ready to do the recordings.

In this series of scripts we feature

the moth as a terrific enemy of mankind. And while editing these scripts, I noticed moths flying around in my office. I killed about six or eight of them and then decided to look around to see from whence they came.

I recalled that several months ago, my wife had given me her mink coat and silver fox scarf to take to a furrier, to be repaired. I hastily stuffed them in a corrugated box and put the package under a table in my office.

I went to the box—opened it and about a thousand moths flew out.

I took the box on to the roof of our building and emptied it out. There wasn't enough left of that fur coat and scarf to make a slipper! The moths had done nothing short of murder to the fur pieces.

I was madder than hell and returned to my work with a vengeance. Now we're going to push like hell to keep the moths from eating other people's fur coats.

HARRY S. GOODMAN, *Pres.*  
*Harry S. Goodman Productions*  
*New York*

### PHOTOS AVAILABLE

On page 40 of your January 14 issue, you ran a picture of pharmacist Levinger and his store in connection with the article "Small-town pharmacy builds big with radio."

We'd like to get a glossy print of these photos to use in a local mailing piece for a radio station to druggists in this area. We'd like to make our engravings of this from your photos and will return them immediately upon use.

ARNOLD FOCHS  
*I.F.I. Advertising Agency*  
*Duluth, Minn.*

• SPONSOR photographs are occasionally available for reprint purposes. There is no charge.

### FARM RADIO

The feature, "Why don't advertisers use more farm radio?" in the January 14th issue of SPONSOR was very good. We would like to see more articles like this.

There was, however, quite a little concern on our part relative to a couple of items in the article—

1. On page 25 it was stated, "a few big stations with large rural listening, like WLW, KVOO, WNAX, WLS, KWKH, WSM, WWL, WFAA, WHO

(Please turn to page 74)



# This Is The Brent Gunts Show!



... human interest



stars, gags ...



fun, music, variety

At 9 A.M. fun really begins on the Brent Gunts Show. Stunts, stars, songs, surprises ... every captivating caper that ever kept receptive eyes glued to a TV set. The Brent Gunts show is warm, friendly and entertaining.

Here is power-packed early-morning television programming that pays off big in profits for advertisers. The whole wonderful story is yours for the asking.

MORNINGS  
9 TO 10 A.M.  
MON. THRU FRI.

*Television Baltimore*

**WBAL-TV**

*NBC In Maryland*

NATIONALLY REPRESENTED BY  
EDWARD PETRY & COMPANY

# It's all the same to us

The seasons are all great in sunny Southern California. During June, July and August, for example . . .

**RETAIL SALES ARE HUGE.** More than  $\frac{1}{4}$  of the year's retail business is done during the three Summer months. Summer sales alone amount to almost 2 billion dollars—more than the total *annual* retail sales of Ft. Worth, Nashville, Providence, Omaha, Tampa and Tacoma *combined*.

**TOURIST TRADE IS TERRIFIC.** Last year more than 3 million free-spending out-of-state tourists rolled into Southern California . . . 39.2% of them in the Summer

**RADIO'S TERRIFIC TOO!** Winter and Summer, radio attracts the same big audience in Southern California. (Sets-in-use show only a slight difference—20.9 March-April, 20.8 July-August, 20.7 November-December.) And season after season, it's *KNX* that attracts the biggest audience, with a Summer average share of audience of 21.1 in Los Angeles—*only 6/10 of one point below November and December.*

You can sell as well in Southern California during the Summer as you do any other season of the year. Just use . . .

## KNX

Los Angeles—“*The All-Year Market*”

50,000 watts • CBS Owned • Represented by CBS Radio Spot Sales



Sources: Calif. State Board of Equalization  
Sales Management Survey of Buying Power,  
Los Angeles All Year Club, Pulse of Los Angeles.



ll, winter, spring and summer!





You get a  
**BIG BONUS IN SETS**

ON

**WFBM-TV**  
 INDIANAPOLIS

INDIANAPOLIS  
 PARIS ILLINOIS — 90 MILES — WFBM-TV



Says **DON MORRIS**  
 APPLIANCE DEALER  
 434 East Wood Street  
 Paris, Illinois

**"PARIS is a WFBM-TV town!"**

● The people of Paris, Illinois, are no different than those of Paris, France, in at least one respect . . . they like good entertainment, too! And they *get it* on WFBM-TV!

So do their neighbors—not just in their own Edgar County, but in neighboring Illinois and Indiana counties, a long way beyond WFBM-TV's 60-mile radius. And *that* adds up to a big BONUS market tapped by every WFBM-TV advertiser! Literally thousands of folks—on farms, in villages and cities—many more than 60 miles from Indianapolis, tune in this First Station in Indiana regularly!

And of course, WFBM-TV's 60-mile radius includes one of the country's richest market areas. Good jobs at high rates of pay mean there's money to spend . . . mean big money *is* spent . . . in this heart of Hoosierland. WFBM-TV *moves* merchandise in this market . . . it will move *yours*!

**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

10 MARCH 1952

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin, Wasey	CBS 193	World News With Robert Trout; Sun 5:30-55 pm; 17 Feb; 52 wks
American Bakers Association	Foote, Cone & Belding	NBC	Hollywood Star Playhouse; Sun 5-5:30 pm; 24 Feb; 52 wks
American Safety Razor	BBDO	CBS 143	Red Skelton; W 9-9:30 pm; 12 broadcasts
Church of Christ (Abilene, Texas)	Ross Roy	ABC 145	Herald of Truth; Sun 1-1:30 pm; 10 Feb; 52 wks
Ex-Lax, Inc.	Warwick & Legler	NBC 183	Doctor's Wife; M-F 5:45-6 pm; 3 Mar; 52 wks
General Mills Inc	Knox Reeves	ABC 210	Whispering Streets; M-F 10:25-45 am; 3 Mar; 52 wks
International Shoe Co	Henri, Hurst & McDonald	NBC 83	Howdy Doody; Sat 9-9:15 am; 22 Mar; 52 wks

## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Christian Science Publishing Society	Walton Butterfield	ABC 17	The Christian Science Monitor Views the News; T 9:45-10 pm; 26 Feb; 52 wks
Lever Brothers Co	Ruthranff & Ryan	CBS 156	Aunt Jenny; M-F 12:15-30 pm; 17 Mar; 52 wks
Manhattan Soap Co	Scheideler, Beck & Werner	NBC 179	Women in My Life; 4:45-5 pm; 24 Mar; 52 wks
Phillips Petroleum Co	Lambert & Feasley	CBS 72	Rex Allen Show; M 10:30-11 pm; 17 Mar; 52 wks

## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Kellogg Co	Kellogg variety package	Kenyon & Eckhardt (N.Y.)	100 stns; Natl	Annemts; 1 Apr; 13-26 wks
Lever Brothers Co	Silver Dust	SSCB	Natl	Annemts; Apr; 13-26 wks
Melville Shoe Corp	Thom McAn shoes	Neff-Rogow	South	Annemts; 30 Mar; 2 wks

## 1. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Michael Dann	NBC-TV, N.Y., coordinator prog packages	Same, superv special broadcasts
Harold K. Dentsch	Central Feature News, N.Y., associate editor	WINS, N.Y., sls prom mgr
Walter Duncan	Paul H. Raymer, N.Y., asst to pres	MBS, N.Y., acct exec
Mark Finley	Mutual Don Lee, Hlywd., pub rel, research chief	Raymer, N.Y., head adv, research, prom dept
James C. Fletcher Jr	Midnight Sun Broadcasting Co, N.Y., eastern sls mgr (KFAR, Fairbanks; KENI, Anchorage)	Same, head N.Y. sls office (60 West 46th St)
Roy W. Hall	WCCO, Mnpls., sls mgr	Same, asst gen mgr
Eugene D. Hill	WORZ, Orlando, gen mgr	Same, also vp, member board dir
John C. Holahan	Foley and Gordon, N.Y., gen counsel	Same, also vp
William Kalan	Schwerin Research, N.Y., sls mgr	Same, vp-client relations
William J. Kaland	WNEW, N.Y., script-prod dept mgr	Same, prog dir
David Kittrell	Crook, Dallas, dir media, research	Katz Agency, Dallas, member sls staff
Howard Klarman	WMCA, N.Y., prom dir	Same, acct exec
Patricia MacInnis	WJBK, Detroit, member prog dept	Same, prom, pub dir
Raymond K. Maneval	Schwerin Research, N.Y., prod dir	Same, prod vp



● 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

- Mark Finley (4)
- J. C. Fletcher (4)
- A. C. Schofield (4)
- Pat MacInnis (4)
- Tony Moe (4)

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



NAME	FORMER AFFILIATION	NEW AFFILIATION
Donald H. McCollum	Schwerin Research, N.Y., asst. sls mgr	Same, sls mgr
John J. McSweeney	WMCA, N.Y., acct exec	Same, sls mgr
Tony Moe	KNXT, L.A., sls prom mgr	Same, acct exec
Richard Pack	WNEW, N.Y., prog dir	WNBT, N.Y., prog dir
Robert J. Rich	WREX, Duluth, comml mgr	Same, gen mgr
Jim Rohrs	John E. Pearson, Chi., acct exec	Harrington, Righter & Parsons, Chi., acct exec
Arthur C. Schofield	Paul H. Raymer Co, N.Y., dir prom, research	Fort Industry Co, N.Y., sls prom, adv mgr
G. Richard Swift	WCBS-WCBS-TV, N.Y., gen mgr	Bolling, N.Y., vp in charge TV
O. L. Taylor	O. L. Taylor Co, N.Y., pres	Same, board chairman
Lloyd George Venard	O. L. Taylor Co, N.Y., vp	Same, pres
Charles F. Whitesides Jr	KTBS, Shreveport, La., local sls mgr	Same, comml mgr
Richard Wilcox	KTBS, Shreveport, La., member sls staff	Same, local sls mgr
Walter E. Wolaver	Gallaher Drug Co, Dayton, adv mgr	WHIO-WHIO-TV, Dayton, merchandising dir



**5. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
G. E. Amerman	Cluett, Peabody & Co, of Canada, Kitchener, Ont., pres	Cluett, Peabody & Co, N.Y., sls vp
Paul R. Copeland Jr	National Sugar Refining Co, N.Y., adv mgr	Murray Corp of America, Scranton, adv, sls prom mgr (home appliance div)
Harlow G. Harris	Pabst Brewing Co, Mnpls., head Minnesota sls	Same, sls mgr Wisconsin-Minnesota div
Raymond W. Saxon	RCA, Camden, asst to vp consumer products (home instrument div)	Same, gen sls mgr
Karl Schullinger	Young & Rubicam, N.Y., TV, radio prod and TV superv	American Tobacco Co, N.Y., charge of TV, radio activities
J. Huher Wetenhall	National Dairy Products Corp, N.Y., asst vp	Same, vp
Charles A. Wiggins	General Foods Corp, N.Y., sls, adv mgr (Calumet div)	Same, also sls, adv mgr (Minute div)



**6. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Atlantic Products Corp, Trenton	Luggage manufacturer	Anderson & Cairns, N.Y.
Walter Bainum Inc, Cincinnati	Mary Lowell lotions	Robert Acomb, Cincinnati
Frankenmuth Brewing, Frankenmuth, Mich	Mel-O-Dry beer	Ralph Sharp, Detroit
Golden Nuggett Sweets Ltd, S.F.	Big Hunk candy bars	Conner, Jackson, Walker & McClure, S.F.
Gooch Milling & Elevator, Salina, Kan.	Feed, flour products	R. J. Potts-Calkins & Holden, Kansas City, Mo.
William Gretz Brewing Co, Phila.	Gretz beer	Scheideler, Beek & Werner, N.Y.
Hansecom Brothers, Phila.	Bakery	Buckley, Phila.
Horlacher Brewing, Allentown	Beer	W. Wallace Orr, Phila.
Key Products Corp, Chi.	Auto seat covers	Paul Grant, Chi.
Lamonr Hair Products, N.Y.	Color Comb	Kenneth Rader, N.Y.
Lejon Freres Inc, Phila.	Neckline beauty creams	Weightman, Phila.
Liquid Veneer Corp, Buffalo	Kleensweet veneer	Ellis, Buffalo
L. L. D. Chemical Co, N.Y.	Liqua-Leather & Topper leather re-finisher	Rand, N.Y.
Motorola-New York, Inc, N.Y.	Radio-TV distributor	Getschal & Richard, N.Y.
North American Sweets Corp	Sweetop creamed frosting	Weiss & Geller, N.Y.
Northern Ohio Appliance Corp, Cleve.	Home appliances	Gerst, Sylvester & Walsh, Cleve.
Parker Pharmaceutical Co, Chi.	Pharmaceuticals	Marfree, N.Y.
Pure Frozen Lemon Juice Corp of America, Chi.	Frozen juices	C. Wenkel Muench, Chi.
Paul H. Raymer Co, N.Y.	Radio-television station representative	Robert Conahy & Associates, N.Y.
Robinson Airlines Corp, Ithaca	Air travel	Farquhar & Co, Utica
Sakewitz Brothers, Honston	Footwear, apparel	Gregory-Giezandanner, Houston
Sanson Hosiery Mills, N.Y.	Lanvin division	Dorland, N.Y.
Sealright Co, Fulton, N.Y.	Paper food containers	W. Earl Bothwell, N.Y.
Shawmut Dairy Inc, Boston	Delby's table cream	Copley, Boston
Charles G. Summers Inc, New Freedom, Pa.	Canned lima beans	Kal, Ehrlich & Merrick, Wash.
Texas Rice Promotion Association, Houston	Rice-Its preparation	Wilkinson-Schiwetz & Tips, Houston
Vita-Var Corp, Newark	Paints	Hewitt, Ogilvy, Benson & Mather, N.Y.
Wolf & Dessauer, Ft. Wayne	Footwear, apparel	Dowd, Redfield & Johnstone, N.Y.

Numbers after names refer to New and Renew category  
 O. L. Taylor (4)  
 L. G. Venard (4)  
 C. Whitesides (4)  
 Richard Wilcox (4)  
 W. E. Wolaver (4)



**WHEN HOUSTON  
WANTS THE NEWS...**

**IT'S KPRC FIRST!**

**1952**

**“THE YEAR  
OF DECISION”**

Hard-hitting news coverage is more vital this year than ever before. KPRC's nationally recognized news staff is TOPS in the Southwest . . . in numbers, in sponsored hours, in accurate on-the-spot coverage. Each man combines the duties of newscaster, news writer, and news reporter, under the able direction of Pat Flaherty, the South's most respected newscaster. Nowadays, NEWS comes FIRST . . . and KPRC is FIRST with the NEWS!

**Houston's Only Complete  
Radio News Staff**

**KPRC HOUSTON**

NBC and TQN on the Gulf Coast  
Jack Harris, General Manager  
Nationally represented by  
Edward Petry and Co.



**PAT FLAHERTY,**  
News Director,  
11:00 A.M., 12 Noon,  
5:45 P.M.



**BILL BOLTON**  
12 Noon, 6:15 P.M.



**BRUCE LAYER,**  
Sports Director,  
5:35 P.M., 10:30 P. M.



**HARRY AROUH,**  
Weather Chief,  
5:30 P.M. Weathercast,  
10:00 P.M. News



**BOB GRAY,**  
On Military Leave,  
Serving as Marine Corps  
Correspondent in Korea



**RAY MILLER,**  
On Military Leave,  
On duty with the  
Submarine Service



**TOM FOX**  
6:15 A.M., 8:00 A.M.,  
12 Noon



**DON HEATH**  
7:15 A.M., 8:55 A.M.,  
12 Noon

# Capitalize in the World's Chemical Capital

# WFIL

*Du Pont's new \$30,000,000 research laboratories near Wilmington—bright symbol of the city's future, signpost on the new frontiers of chemistry.*



**JOHNSON REEVES**, Wholesale Grocer—Reeves, Parvin & Co. supplies many of Wilmington's 617 groceries whose annual sales are \$39,000,000.



**SAMUEL JURIKSON**, Children's Wear Dealer—His shop, Alexander's, is one of 174 stores with combined apparel sales of \$23,431,000 a year.



**MRS. W. R. BOVARD II**, Housewife—She presides over one of Wilmington's 35,500 radio-equipped households, key points for sales impact.



**HARVEY H. POOLE**, Appliance Dealer—Household furnishings are worth \$16,324,000 a year to 115 city stores like Poole's Electric Co.



**HARRY C. KELLEY**, Brass Polisher—Employed by Speakman Co., he's one of Wilmington's 15,800 industrial workers. He regularly tunes WFL.

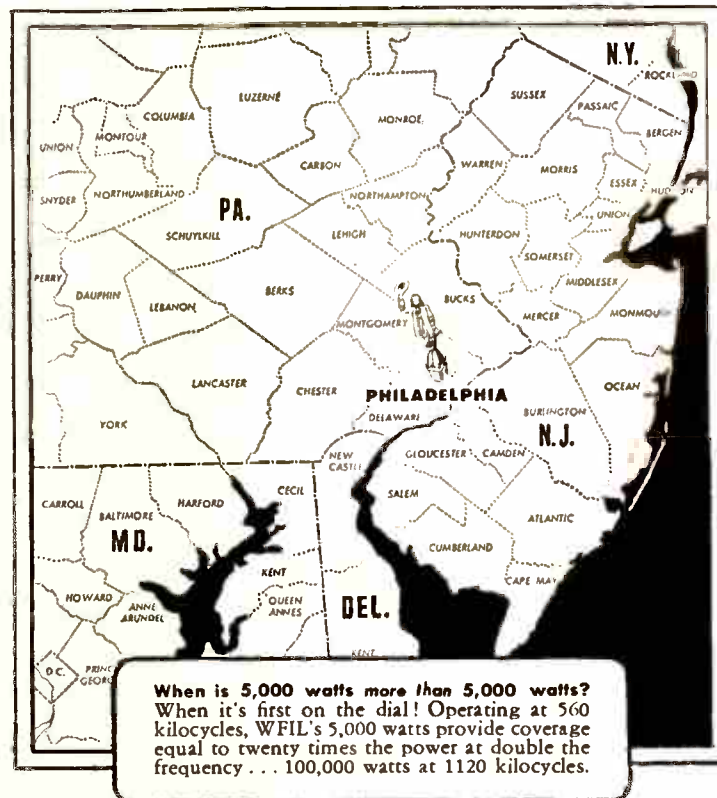


**WILMINGTON—and All of America's 3rd Market**

# Philadelphia

## Not Power Alone...

Wilmington, crown jewel of "The Diamond State," accounts for 86 per cent of Delaware's industrial products. More important . . . it is the state's largest single market. The 110,000 inhabitants boast a per family income of \$7,199—59 per cent above the national average. Many are employed by the country's giant corporations . . . duPont, Chrysler, General Motors, Allman . . . or by other of the area's 163 manufacturing plants. An outstanding market in every way . . . well-served by an outstanding station, WFIL, whose 5,000 watts outpull 50,000 watts in Wilmington.



## .But Selling Power

Ability to buy results in \$189,000,000 of retail business in Wilmington each year. And wherewithal is translated into action throughout America's 3rd Market . . . provided you hit hard in Philadelphia and in 147 "home markets" outside city limits where more than half the area's shopping takes place. Dip into this brimming till. Exploit \$6 billion in purchasing power. Do it with WFIL, covering two out of three radio homes in the Delaware County Retail Trading Area . . . stretching way beyond into a total coverage area with 6,800,000 people, \$9 billion in purchasing power. 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

**WEMP**  
MILWAUKEE

ONE OF  
*America's Greatest*  
INDEPENDENT  
RADIO STATIONS

NIGHT *1st*

AFTERNOON *2nd*

MORNING *3rd\**

IN MARKETS OVER 500,000

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

\*Source: Hooper Radio Audio Indexes — Un-affiliated Radio Stations, Oct. — Nov. 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

**Jay C. Hormel**

Chairman of the Board  
George A. Hormel & Co., Austin, Minn.

Chairman of the board, an austere title, may conjure up to some the image of a stern-faced man giving orders to scores of nameless subordinates. Jay Hormel may have the title but he's the antithesis of the stereotype.

For Hormel likes people and, along with Hormel interests, employee welfare is one of his prime considerations. He believes that employers must get over the idea that it's right to turn thousands of people out of work because there's nothing for them on a given day.

It's not just talk. Hormel, with 8,000 employees, is the largest firm in the country with a completely obligated annual wage. Other Hormel "musts": a man must be given a year's notice before being fired; an incentive plan to perk up production and morale.

As the son of founder George A. Hormel, young Jay needn't have worked hard to achieve a degree of success. But that's not the way he operates. During school vacations, starting in 1914, he worked in the Austin plant and interrupted his embryonic career to serve as an infantry lieutenant in World War I. During this military service, Hormel became interested in the problems of ex-servicemen, and active in the American Legion. He maintained these interests on his return to civilian life.

Hormel took over the presidency and pressures of business when his father retired in 1927 (he became chairman of the board in 1946 when his father died). A "shirt sleeve executive" Hormel initiated research and experimentation that led to canned ham. Later, in 1937, pork shoulder with ham added became Spam.

When World War II ended, Hormel wanted to do something for the country's most neglected veterans — in his opinion, the female ex-G.I. His scheme started as the first all woman post in Austin (Spam Post 570), blossomed into an all girl drum and bugle corps. Today, on 115 CBS stations they're known as the Hormel Girls Caravan (*Music With the Hormel Girls*).

With his travelling air show Hormel achieves all his aims. When the girls are not putting on a show, they go calling on grocers in the point-of-broadcast town to help boost the Hormel line. The Caravan gives Hormel a network show with some of the advantages of a spot radio effort. The \$500,000 air expenditure (30% of the total ad budget) helps Hormel lead the industry in sales.





*In Western Washington*

**smart  
time buyers  
don't want  
off "the hook"!**

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

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*

**WJXN**  
"THE COLONEL'S STATION"  
**JACKSON  
MISSISSIPPI**  
**Announces...**  
that you now get:

- High Ratings
- Choice Availabilities
- Best P.J. Shows in Town
- Top Negro Audience

**by contacting:**  
**FOR JOE**

**WUIM**  
REPRESENTED BY INDIE SALES  
BOX 76  
VICKSBURG,  
MISSISSIPPI

## New developments on SPONSOR stories



**See:** "The lipstick that defied tradition"  
**Issue:** 12 March 1951, p. 30  
**Subject:** How Hazel Bishop Lipstick zoomed from unknown to best seller in 10 months

Raymond Spector, who threw cosmetic tradition to the winds when he used the airwaves to push Hazel Bishop No-Smear Lipstick to the No. 1 spot in its field, is busily proving that the effort was no flash in the pan. With "Complexion Glow," a new liquid-cream rouge, he hopes to surpass the lipstick success. Ad budget for the two products: \$4,000,000, 75% to radio and TV.

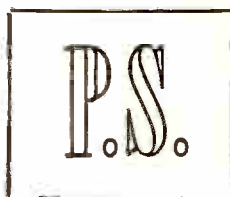
Experienced direct mail experts and researchers know that a P.S. gets higher readership than the body of a letter. Spector is cashing in on this finding by interlocking Hazel Bishop and the new product in all advertising. He is eager to prove that you don't have to be P & G to duplicate the technique of multiple-product selling.

The new "complexion miracle" was introduced on *Stop the Music* (ABC-TV) to an audience already sold on the Hazel Bishop name via the lipstick.

"Ratings and audience size are less important to us than the show's ability to sell a particular type of product," says Spector. "The climate and mood established is vitally important to the sales potential of the product."

*Cameo Theater* (NBC-TV) has built the desired type of audience, so Hazel Bishop Products are taking the show on alternate weeks with Regent Cigarettes (every week in non-Regent markets). Outfit also has first refusal rights on Milton Berle's time slot during the summer.

New products must pass four criteria at Hazel Bishop: (1) Must have exciting advertising possibilities; (2) Must be demonstrable and show immediate benefit to consumer; (3) Must lend itself to TV and radio promotion; (4) Must be in field of color. SPONSOR tip: watch for nail polish line and hair color rinses in near future.



**See:** "Why radio will thrive in a TV era"  
**Issue:** 10 September 1951, p. 25  
**Subject:** Radio is continuing to hold its own, even showing business gains, despite increased TV penetration

Last fall, SPONSOR reported "a new confidence sweeping advertising and broadcasting circles" as regards radio, a resurgence from the nervous nail-biting earlier in the year. This month, a survey by the BAB of radio station billings in markets with the greatest TV penetration helped back up this premise. It showed that 1951, for many of these AM stations, was the best year in their history.

The BAB polled radio stations in the top six TV cities—Boston, Chicago, Detroit, Los Angeles, New York, and Philadelphia. Some 55% of the stations in these cities reported an increase in billings for 1951 over 1950; 15% reported no appreciable change; 30% reported less business in 1951 than 1950. Gains in 1951 business over 1950 ranged as high as 45%, and virtually all the stations indicated that the last quarter of 1951 substantially topped 1950's final quarter.

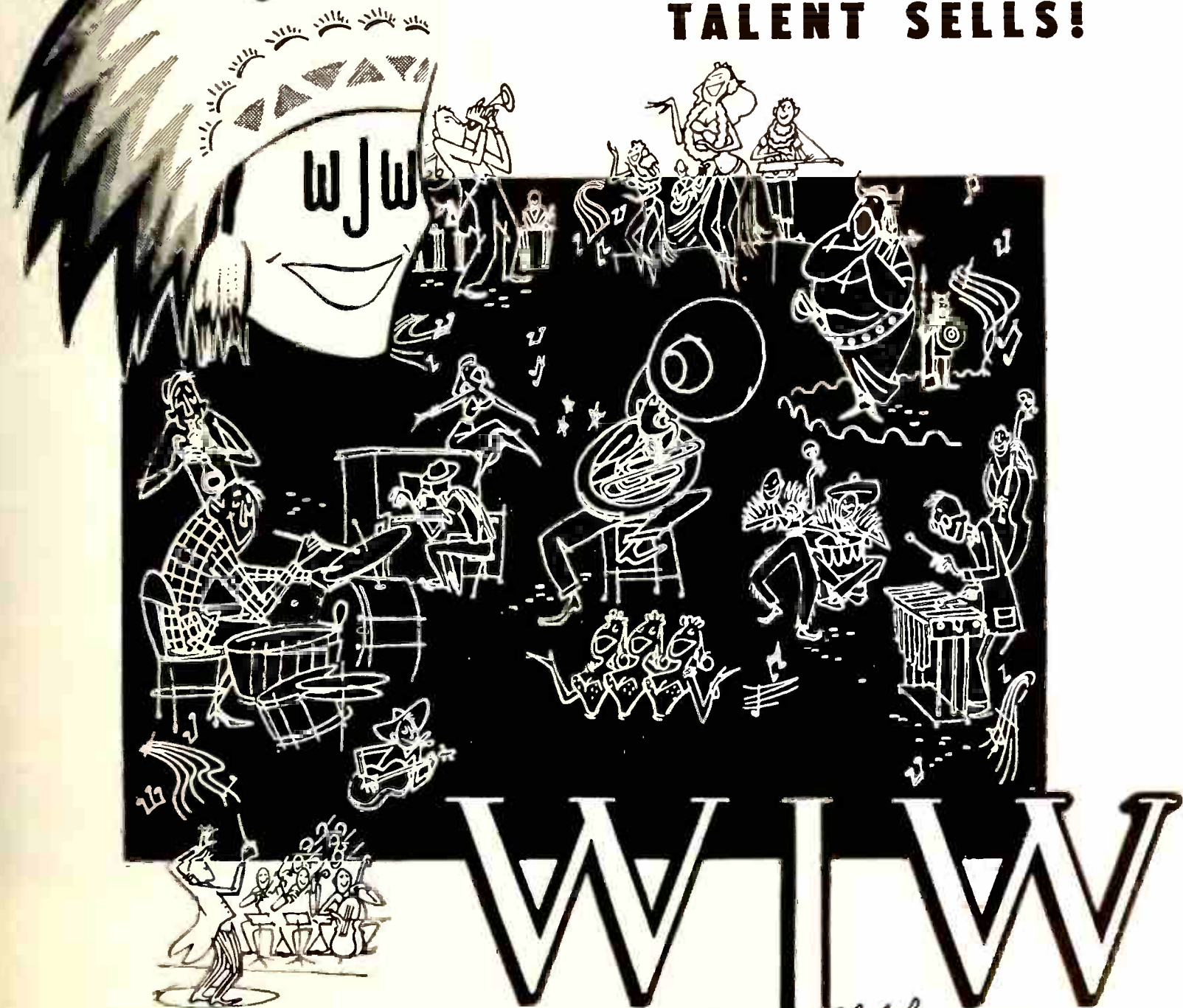
These findings indicate that radio business has not been substantially affected in TV areas. BAB president William B. Ryan commented: "The results disclose that advertisers began to reinvest substantially in radio about mid-summer. It appears that radio advertising totals may reach an all-time high in 1952."

Many believe that AM stations in TV markets will increase their total billings by as much as 13% in 1952, local billings by about 15%.



# network

**CALIBRE  
LOCAL  
TALENT SELLS!**



## **CHIEF SAYS:**

Smart advertisers agree; top local talent moves the merchandise!

**CLEVELAND'S *Chief* STATION**

**5000 W.  
WJW BUILDING**

**BASIC ABC  
CLEVELAND 15, OHIO**

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

**—and Cleveland's top personalities are heard on WJW!**

# CAN YOU CLEAR GOOD TIME

## CAN YOU!

Look at the clearance N. W. Ayer obtained for  
 "The Electric Theatre", a half-hour film  
 program sponsored by the Electric Companies  
 Advertising Program . . . on a Spot basis.

With Spot Program television, ECAP discovered,  
 you go into only the markets you want . . .  
 take your choice of stations in multiple-station  
 markets . . . clear good time even in the  
 hard-to-get one- or two-station markets . . .  
 give viewers uniform and pleasing  
 picture quality through film . . . get wholehearted  
 station cooperation . . . pay no cut-in charges.

If you're interested in getting more sales power  
 from your TV dollar, just call any  
 Katz representative for the full story on  
 Spot Program Television.

	MARKETS AND TIME
SUNDAY	    BOSTON • PHILA • WILMINGTON KALAMAZOO
MONDAY	
TUESDAY	 LANSING
WEDNESDAY	  SALT LAKE CITY • DETROIT
THURSDAY	
FRIDAY	 RICHMOND
SATURDAY	

YOU CAN DO

# THE KATZ AGENCY

488 MADISON AVENUE • NEW YORK 2



# R SPOT TV PROGRAMS?

ED FOR "THE ELECTRIC THEATRE" ON A SPOT BASIS



NEW ORLEANS



BINGHAMTON • DALLAS • SAN FRANCISCO



NEW HAVEN • ROCHESTER



MINNEAPOLIS



ATLANTA



LOUISVILLE • PHOENIX



MILWAUKEE • TOLEDO



FORT WORTH



JOHNSTOWN



PROVIDENCE



CLEVELAND • ERIE • GRAND RAPIDS



DAYTON



ST. LOUIS



INDIANAPOLIS



BLOOMINGTON



LANCASTER



MIAMI

TER WITH SPOT... MUCH BETTER

C. NATIONAL ADVERTISING REPRESENTATIVES

• LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

**Webster  
has  
a  
word  
for  
it**



COLOSSUS OF THE CAROLINAS



An unabridged dictionary of the glib ad lib, WBT's Kurt Webster delivers a 46% Share of Audience on his 9 AM audience participation show, "What's Cookin'?" . . . pulls 50%-plus at 11:30 AM for "Street Man" and on his "Midnight Dancing Party." Kurt's audience-pulling power is another reason why advertisers who want to put in a *good* word for their products in the Carolinas naturally turn to WBT and its local personalities.

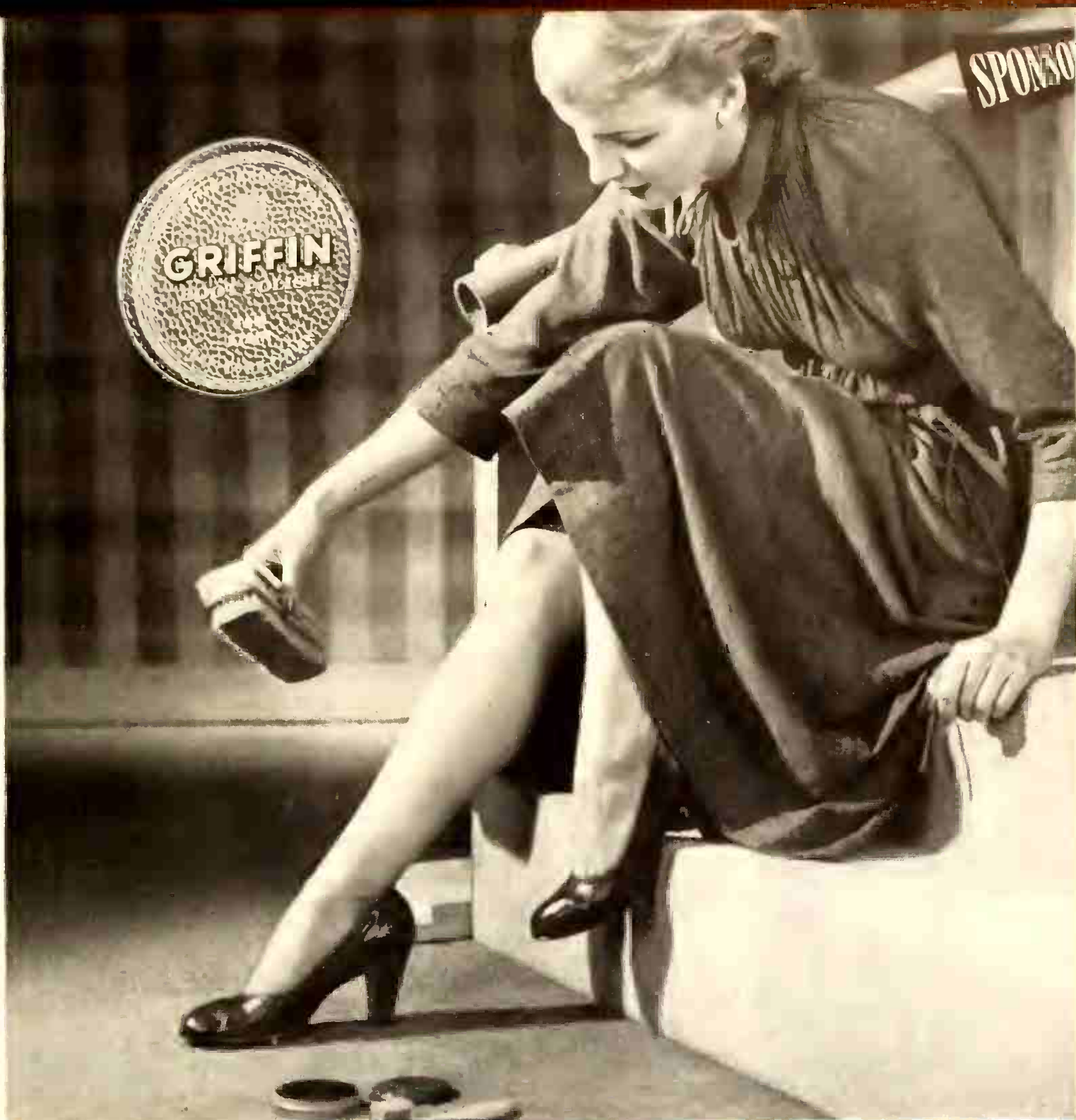
**WBT**

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Radio Spot Sales*





# GRIFFIN: 17-year spot wonder

**With million-plus spot budget, Griffin leads in air use—and shoe polish sales**

**spot** For many a spot radio client a close-up view of the time-buying methods of the Griffin Manufacturing Company might prove a revelation.

This scene, in the homey casualness of Birmingham, Castleman & Pierce—Griffin ad agency—is typical. We're at the desk of Jim Walker, Griffin account executive. The phone rings. On the other end is a station rep.

"Say, Jim," the rep says. "Remem-

ber that morning participation show we talked about last week . . . the one up in Schenectady?"

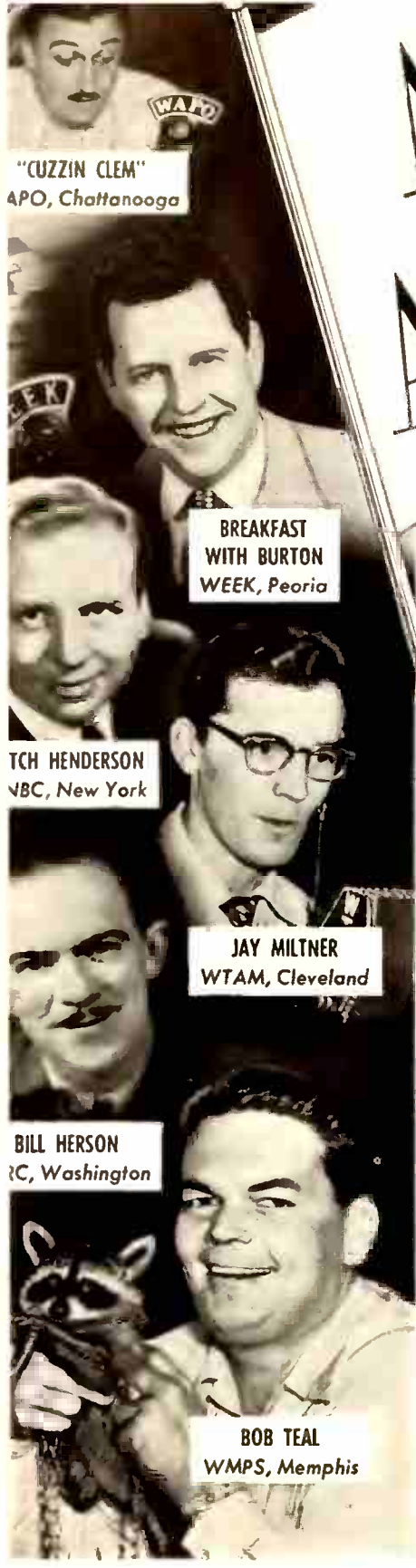
Walker reaches for a pad, pencil, and a station list. "Sure, what about it?"

"Well," the rep goes on, "there's an across-the-board minute availability in it. Here's the dope." There follows a brisk discussion of ratings, prices, talent, mail pull, other advertisers in the show.

Meanwhile, Walker's doodling on the pad takes form. Quickly measuring in his mind the available Griffin spot radio budget for the area against the results he's likely to get from the show, he makes his decision.

"O.K. We'll buy it. Start us next Monday with live copy we'll send the station tonight, and we'll send transcriptions and further instructions later. Contract? Let's see—make it 26 weeks, and if we go to a full 37





# All over America

## The GREATER GRIFFIN NETWORK...featuring America's most advertised shoe polishes!

Day after day . . . week after week . . . year after year America's top flight radio salesmen sell for you locally on the Greater Griffin network.

Neighborhood radio selling that covers the country . . . only Griffin puts this tremendous selling power behind shoe polish . . . to make Griffin the world's most advertised brand.

It's famous in the radio field . . . the most comprehensive network of big time and community radio coverage ever put behind shoe polish. It's been working for years with radio's top selling talent . . . in the best news, participations, special programs. Day by day . . . morning, noon, night . . . year by year . . . these top salesmen talk Griffin . . . sell Griffin . . . send YOU Griffin customers. All you need is Griffin in stock . . . Griffin on display and you cash in on the tremendous selling power this Greater Griffin network creates in your neighborhood.



# GRIFFIN

*The Greatest Name in Shoe Polish*

**Trade magazines:** Griffin is hyper-promotion conscious due to competition, trumpets news of its spot radio campaigns to dealers. Notice how copy in ad stresses consistent, longtime air use taking in what Griffin calls "most comprehensive network of big-time radio coverage ever put behind shoe polish"

weeks I'll call you tomorrow. Matter of fact, let's have lunch. Got some other Griffin possibilities I want to talk about."

This may sound unique to many admen used to doing business at a more deliberate pace. But, it's a scene that's often repeated at the BC&P agency, either at the desks of account man Walker, timebuyer Ted Wallower, radio-TV director John McNeil, or even the agency's president, Arch Birmingham—they all buy time or programs. It's also a type of buying strategy that pays off at the advertiser's box-office.

Just as a skilled acrobat's tricky high-wire act looks easy, these four BC&P admen make Griffin's fast-moving purchases in spot radio seem a cinch. But, behind the practiced ease with which Griffin's agency operates in radio is nearly two decades of experience in buying time for Griffin, most widely-advertised shoe polish on the air. Behind it, too, is Griffin's policy—not always customary among air clients—of giving the ad agency virtual carte blanche in timebuying.

Today, this firm spends about two-thirds of a million-dollar-plus budget in spot radio. At its seasonal peak, Griffin air commercials for shoe polishes, liquid polishes, and Allwite cleaner are heard on some 300 stations. All types of shows are used: morning-through-nighttime participation shows, newscasts, women's shows, disk jockeys, musical programs (live and e.t.), sports and straight spot announcements. Although strictly spot, the client calls it "Greater Griffin Network."

It's truly an impressive list, both in its size and its variety. As veteran adman Arch Birmingham explained it to a SPONSOR editor:

"Dollar for dollar, we get our greatest efficiency in Griffin advertising from the use of spot radio in all its forms. It's proved very effective in getting the proper advertising repetition and product identification, especially when it's teamed with other media to do a real selling job.

"In all the years—and it's nearly 17 now—that we've been buying time for Griffin, we've never tried to limit ourselves to any one type of spot radio. We buy radio within our budget for a market, we buy quickly, and we buy on the basis of audience and proved radio results."

### More radio advertising for GRIFFIN

IT'S "TIME TO SHINE" ON STATION WIOD



**Making More Customers for GRIFFIN**  
IDA'S FASTEST SELLING SHOE POLISH

**Station mailings:** Many stations are willing to send cards like these to stores. Griffin has good relations with radio stations because it is big spender (million plus in 1952) and uses same stations year in, year out





1938: Hal Kemp was one of short-term net buys with waste circulation



1950: Whiteman TV series was short-lived; it had too little circulation

When agencyman Bermingham says "proved radio results" he means primarily a good selling record. The BC&P agency carefully checks this through station case history results, mail pull, and suchlike. Once Griffin moves into a radio slot, however, the check-ups don't stop. In addition to periodic reviews made at the agency level regarding ratings and audience, the Griffin sales force teams with the agency in checking out in the field.

When a member of Griffin's large, aggressive sales force drops in on retailers in making his rounds, the subject of radio usually comes up. Although Griffin doesn't use "keyed" radio campaigns (premiums, mail-pulls), the firm has learned that smart retailers have a good "feel" for what's pulling in the Griffin business in a market. Retailer reaction to Griffin radio is promptly passed up the line by the sales force. This data helps the agency to make future decisions in a market, and is invaluable when it comes time to renew radio schedules.

This system has also helped Griffin get around a perennial advertising problem: the considerable and varying lag between a customer buying a retail can of shoe polish and big jobber and/or wholesaler order at the Griffin factory. With the sales force short-circuiting the delays between consumer sales increases and Griffin business increases, the BC&P agency doesn't have to rely alone on radio research to evaluate the firm's air selling.

There are other such signposts, apart from sales force reports and ratings, to tell Griffin how well its radio has established product identification and buying. BC&P surveys in major markets show that Griffin is "the first shoe polish named by eight out of 10 people." Other agency tests show

equally good results. When Griffin is displayed equally in a store with other polish products, Griffin outsells the rest in a three-to-one ratio. These extra check-ups lead Griffin to feel that its radio is indeed a good investment.

It's the economics of the shoe polish business which keeps the pressure on behind the Griffin air advertising. It's a business full of interesting paradoxes—and these usually guide the advertising methods of all the leading firms (less than a dozen) in the field.

For instance:

- According to research done by the BC&P agency, it's estimated that 85% of the country's population shines its shoes at home. Yet, the whole retail value of the shoe polish business in the U.S. is only a fiercely-fought-for \$35,000,000 yearly. *Reason:* Shoe polish is a slow-consumption item, since a little goes a fairly long way and the price is low.

- Shoe polish, as an industry, frequently has its sales running in reverse to the country's "boom-and-bust" cycle. Griffin's sales, were very healthy all through the depression years of the 1930's. *Reason:* As industry officials put it to SPONSOR: "When people have money, they often let other people shine their shoes. When money is scarce and jobs are hard to get, out comes the brush and the polish, and they do it themselves."

- Although basic color preferences in masculine purchases of shoe polish vary only slightly through the years, and female preferences are relatively stable despite erratic fashions, market-by-market consumption varies enormously. The Southern U. S., for instance, uses amounts of shoe polish that would make Yankee cousins blink. *Reason:* Color preferences like black, brown, and white remain fairly

steady, but local tastes in footwear and local variation in climate and shoe-use guide a great deal in polish consumption.

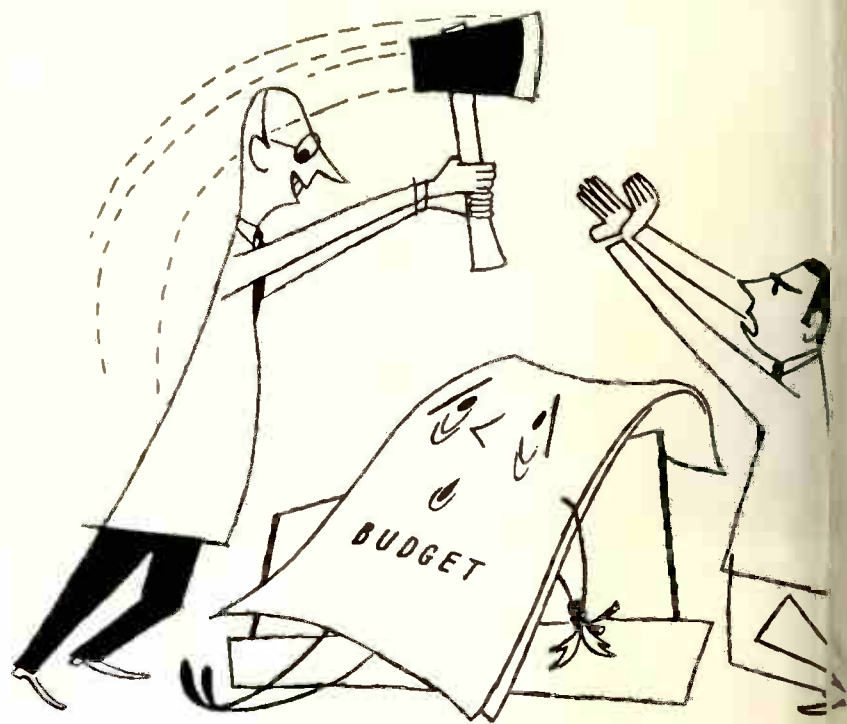
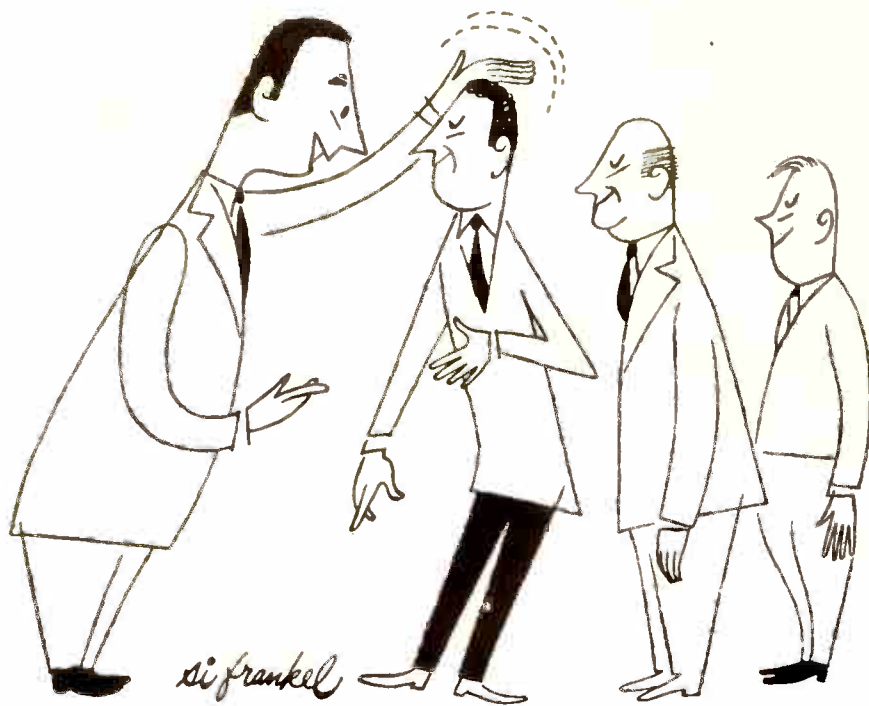
- As a product class, shoe cleaners, waxes, polishes, stains, dyes and suchlike are largely "impulse items." Practically nobody makes a special trip to a store to buy a can, bottle or jar of shoe polish. Most of its purchase—about evenly balanced between men and women—is in conjunction with something else, as in a drug or grocery store, or in a shoe repair shop. At the same time, shoe polish tends to be a "slow-mover" on store shelves and counters.

These facts usually add up to just one conclusion in the eyes of the shoe polish industry: To keep a brand of shoe polish or cleaner selling well to the consumer you have to advertise early and often. Then, to keep it an active item with retailers, you have to merchandise your advertising to get the proper support.

These two things—advertising in sizable volume, then a follow-up with heavy merchandising of ad campaigns to retailers—Griffin does, and does thoroughly.

Aware that it has to work hard and fast to get good shelf-positions and store featuring, Griffin has gone all out in the 17 years it's been a big radio advertiser in telling the trade about its air advertising efforts. (For sample of such "merchandising" within the trade, see page at left.)

Both the advertising done by Griffin and the follow-through have brought tangible results. Griffin has a commanding lead in the industry, and accounts for almost half of the entire U. S. business done in shoe preparations. Griffin retailers are prone to  
(Please turn to page 52)



**LIKE** Advertising manager who praises agency staffers working on his account gains appreciation plus better job. But the clients account executives most admire are ad managers who fight against shortsighted budget cuts suggested by sales brass hats

# Ad managers I like best and why

**PART THREE**  
OF A SERIES

**Account executives laud managers who give clear instructions to agency, show merchandising grasp, and human relations know-how**

**over-all** No man had to fight harder for recognition in the corporate structure than the advertising manager. His is actually the story of advertising's growth in importance to American business. The founders of businesses by and large came off the production line or, later, out of salesman's ranks. The role of advertising to these company founders seemed secondary, more an expedient gesture than a necessary concomitant to the sale of goods. But through their perseverance in the face of grudging acceptance, advertising managers built gradually toward the rank and respect they now hold in a major segment of national advertiser firms.

The man who is the best witness to this struggle is the agency account executive. Working along with advertising managers, he's seen their impor-

tance grow as they've sold the concept of advertising to engineers turned company president and sales geniuses graduated to chairman of the board. He's seen good ones in action—advertising managers with keen planning minds and an instinct for what sells. He's lived with phonies as well. Accordingly, SPONSOR turned to account men for descriptions of topnotch advertising managers and what makes them good.

This is the third in a series of articles on various figures in the broadcast advertising world. The first (28 January) described outstanding time-buyers; the second (11 February) put reps in the spotlight. A fourth article will take up agency account executives—from the point of view of advertising managers.

Throughout this series, SPONSOR

names no names. The objective of the articles is not to praise individuals but rather to lay down basic operating principles for some of the key jobs in advertising. Naturally, the emphasis in this article is on advertising managers whose firms use radio and TV heavily.

\* \* \*

### **He orients agency properly**

"The advertising manager I respect knows how to give instructions to the agency which are complete and clear. Ideally, he conveys his marketing pattern and the objectives to be achieved over the period of a proposed campaign in writing. He lets you know specifically what he has in mind, whether it's to (1) concentrate on distribution, (2) force sale of merchandise at the dealer level, or (3) gain acceptance for the product in new areas.





**NO LIKE** Some advertising managers want book-length explanations from agency for every charge, are unfamiliar with reasons for radio and TV costs. Perhaps most annoying is species who takes advantage of the account man to tell the story of his life

"If the agency doesn't get the marketing plans in detail, it makes it humanly impossible to write copy efficiently or map out the proper radio and television campaign. Yet some ad managers let you work in a vacuum."

**He knows his own business**

"I enjoy working with the relatively young advertising manager of a drug company headquartering in mid-Manhattan. He knows his company's business better than I could hope to and his feel for what happens across the drug store counter is a constant guide to the agency. He considers himself a drug salesman and spends as much time as he can getting around to see drug stores in various parts of the country. At times he's kept us from making errors in the way we've slanted our copy. He helps us to keep in touch with the consumer of his products."

**He's a leader, not a puller**

"When you service an account, you're the contact man for a whole team of specialists—if your agency is a big shop. Being human beings the specialists who work under you react to the attitude of the client. When the client is super-critical, the agency people have that feeling of dread about turning out a piece of work. It's harder to get fast action and you frequently have to keep shifting people in order

to get work turned out at a consistently high level. Some ad managers, however, show fine leadership qualities in their relations with the agency. They understand the power of a word of praise. They make the account team work harder and better by passing on their respect for good work. That's what I call leading and not pulling."

**He's realistic**

"After an advertising manager has submitted his outline for a campaign, the agency estimates how much it will cost to do the job. It may turn out

that the job can't be done with the amount of money available. A good advertising manager will revise his original objectives to suit the expenditure. He won't do what some of these ostrich types attempt—expect you to accomplish six different things on a budget sufficient for only three of them. The ostrich sticks his head in a desk drawer and passes the buck to you on how it can be done. Maybe some miracles are pulled off that way but more often unrealistic stubbornness just wastes dollars."

*(Please turn to page 60)*

**best** "the ideal ad manager"

1. He instructs agency clearly in writing, gives all facts.
2. He knows how to merchandise his company's product and can guide the agency's hand.
3. He's a gracious leader who gets the most out of the agency by greasing the skids with praise when called for.
4. He leaves minutiae to clerks.
5. He fights for a proper ad budget when sales or other brass suggest shortsighted cuts.
6. He's willing to experiment with new media and approaches.
7. He has a good knowledge of media, not just surface shimmer.

**worst** "nightmare to deal with"

**case A: The big heart**

"He says 'I know this will take a few days' when he hands you a job that will take two weeks at the least and require new local information from 40 cities."

**case B: The story teller**

"He takes full advantage of a captive audience to tell you the story of his life."

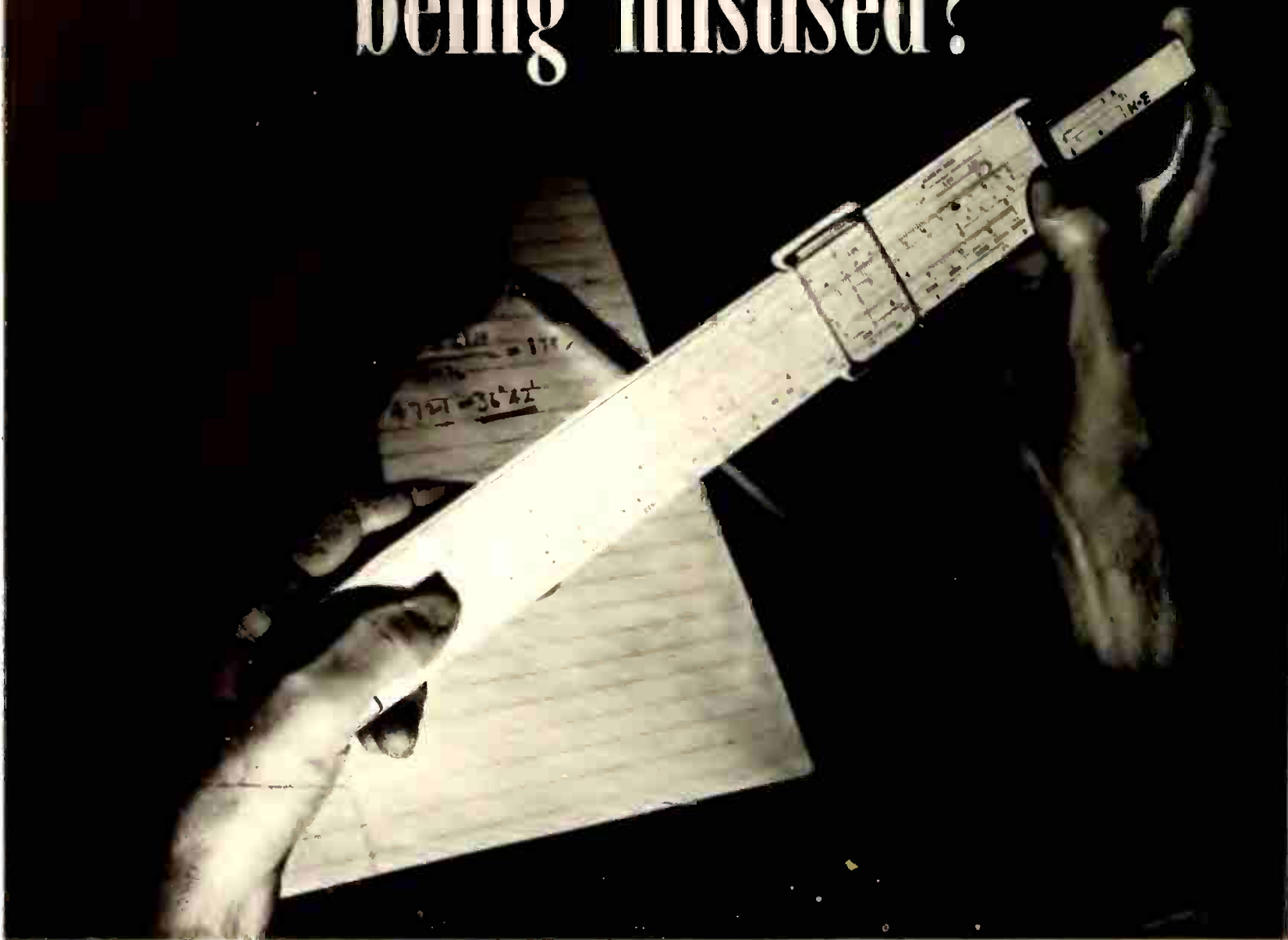
**case C: The Milquetoast**

"He never fights back when sales brass try to snare a chunk of the ad budget for trade discounts."

**case D: The Scrooge**

"Wants a book-length explanation for every charge and worries more about cost than results."

# Is cost-per-1,000 being misused?



**Like confusing rating services, cost-per-1,000 must be used with care. Herein are some problems and pointers**

**over-all**

Picture this scene:

A man is standing in the midst of glittering ranks of autos on a used-car lot. He wants to buy a car. Naturally, he wants a good one. The salesman airily recounts the virtues of the cars, pointing out new paint jobs, heaters, seat covers.

Meanwhile the auto shopper is peering at the instrument panels of every car. Finally, he straightens up, and looks happily at the salesman.

"I'll buy this one," he says. "The speedometer's got the lowest mileage figure."

Silly?

Of course it's silly, and certainly no

way to buy a car. Not only does it ignore the fact that mileage figures can be "tampered" a bit, but such a method completely ignores the type of car, its history, its motor condition, whether it suits the buyer's purposes.

Yet almost the same thing is happening these days in many ad agencies and sponsor's offices.

Instead of autos, it's air advertising that's being bought.

And, instead of low mileage figures, the answer to all questions is being sought in a well-known advertising phrase:

"Cost-per-1,000."

Listen to what one of the chief time-

buyers, who buys both network and spot airtime and programs for the nation's biggest ad agency, told SPONSOR:

"I'm convinced that people in this business, from salesmen to agency clients, are becoming 'cost-per-1,000-happy.' More and more, they're looking to a cost-per-M figure as the great, simplified formula for both radio and TV. Sure, it's better than making snap decisions on the basis of ratings alone. But, it *still* doesn't answer all sorts of questions, from 'What's the audience composition?' to 'Does the show fit the sponsor's over-all advertising pattern?' Cost-per-1,000 is probably the most mis-used phrase in broadcasting."



In spot checks of other advertising agencies and client offices in New York City, headquarters for the bulk of air advertising plans, SPONSOR found that this timebuyer's thoughts were echoed, in general, at all of them.

Targets for the complaints, however, were varied:

Several clients drew fire, for constantly demanding a stream of cost-per-M figures on everything from network programs to single station breaks, and then using them as the primary "quality" yardstick.

Network salesmen and station reps also were high on the target list, with some particularly sharp remarks made about their heavy use of "cost-per" figures in clinching sales arguments.

Agency account executives, who have been known to use a good cost-per-M

figure as wonderful lunch-table ammunition with a stubborn client, were also cited among those who abuse or over-emphasize the term.

The center of the ruckus is actually one of advertising's truly basic yardsticks, when used properly. There's really nothing mysterious or intrinsically hocus-pocus about the term: "cost-per-1,000."

In its simplest advertising form, the phrase concerns the amount of money an advertiser is spending to reach, for example, 1,000 homes or people through a particular ad medium.

As a yardstick, it became popular in advertising circles about 1914, when the Audit Bureau of Circulation came into being and brought order to the chaos of circulation figures in printed media prevailing till then.

Since 1914, newspapers and magazines—armed with the iron-clad guarantee of ABC circulation figures—have been selling cost-per-1,000 on the basis of ABC circulation-related-to-space-costs. More recently, studies projected from circulation figures have tried to prove the cost-per-1,000 *readers* of printed ads. It's proved a handy selling tool for printed media for years, and is likely to continue that way. (NOTE: As has been pointed out in SPONSOR and elsewhere, printed media make practically no attempt to analyze qualitative "readership" of ads, the way radio and TV programs are analyzed.)

Broadcasting's preoccupation with "cost-per" figures is much more recent.

There was a short cycle of selling air  
(Please turn to page 72)

## TWO EXAMPLES OF COST-PER-1,000 PROPERLY USED

**Example 1:** *These figures show how much your dollar will buy with high-rated programs*

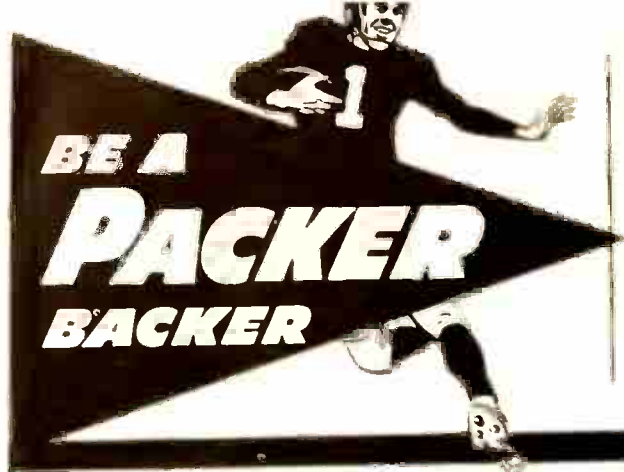
	RADIO TOP 10	TV TOP 10		RADIO TOP 10	TV TOP 10
Average cost-per-1,000 homes reached	\$6.09	\$8.26	Show with lowest cost-per-1,000	\$3.59	\$4.98
Average cost-per-1,000 commercial impressions*	\$1.96	\$2.20	Show with highest cost-per-1,000 impressions	\$2.88	\$2.76
Show with highest cost-per-1,000	\$8.65	\$11.56	Show with lowest cost-per-1,000 impressions	\$1.08	\$1.66

Source: A. C. Nielsen Co. radio, 1-7 December 1951; TV 1-14 December 1951. Based on time and talent estimates.  
\*Minutes of commercial multiplied by number of homes.

**Example 2:** *These figures show how various radio program types compare in cost*

	SITUATION COMEDY	GENERAL DRAMA	MYSTERY DRAMA	CONCERT MUSIC	POPULAR MUSIC	VARIETY MUSIC	VARIETY COMEDY	QUIZ & AUD. PARTIC.
Average cost-per-1,000	\$5.43	\$6.28	\$4.75	\$7.47	\$6.61	\$6.88	\$8.76	\$4.18
Highest cost-per-1,000	\$7.75	\$8.52	\$6.18	\$8.30	\$7.51	\$10.99	\$11.38	\$4.96
Lowest cost-per-1,000	\$3.21	\$4.53	\$3.55	\$5.85	\$6.15	\$4.40	\$6.08	\$2.96
No. of shows in each type	11	10	13	6	3	7	7	3
Average rating	9.9	8.5	8.4	6.5	7.1	8.3	8.7	11.5

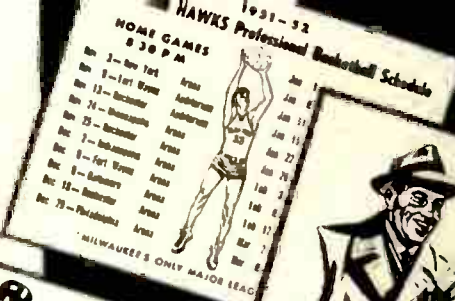
Source: A. C. Nielsen Co. 16-22 December 1951. Only once-a-week evening programs 25 minutes or more are included.



**TUNE IN!  
GREEN BAY PACKERS  
Football Broadcasts**

And add an extra measure of pleasure to your listening enjoyment with Miller High Life. The Champagne of Bottle Beer. Yes, at home, or at your favorite tavern treat yourself and your friends to beer at its full bodied best, Miller High Life!

Sponsored exclusively by



TEAM	1ST QUARTER	2ND QUARTER	3RD QUARTER	4TH QUARTER



NOTE HOW MILLER HAS DEVELOPED SLOGANS BOOSTING TEAMS IT SPONSORS AROUND THE COUNTRY



WEMP anncr. briefed by Ed Ball

# Miller backs the team

**How High Life moved from 17 to 7 in five years with help of unique sell-the-team philosophy**

**over-all** When a company president lets sentiment guide his merchandising philosophy, the outcome is often red ink on the balance sheet and a new executive in the driver's seat. Not so with the Miller Brewing Company of Milwaukee. For its president has cashed in handsomely from his enthusiasm for sports—an enthusiasm which motivates his radio and TV sports sponsorship—and which has led

the firm to develop a knack for promotional follow-through which ranks among the best in brewery ranks.

Miller Brewing doesn't stop at sponsoring sportscasts and promoting them routinely at point-of-sale in the manner which has become classic among brewers. It actually gets behind each team it sponsors, becoming its most rabid fan and consistent booster. Result: teams seek out Miller to sell the firm

their broadcast rights, and the sale of Miller High Life beer continues to zoom.

While production for the entire brewing industry shows an increase of only 5% for the 1946-'51 period, Miller High Life sales have rocketed 311%. From 17th national ranking in 1946 with a production of 635,000 barrels, Miller has expanded to 2,600,000 barrels and seventh place in 1951. And as far as High Life beer is concerned, production capacity is synonymous with sales because Miller distributors can't get as much High Life lately as they have on order. Distribution, which was limited to 28 states in 1946, now blankets the country, plus Hawaii and Alaska.

From an ad budget of \$250,000 in 1941, expenditures have grown to over \$6,000,000 in 1951. Three-quarters of this amount went for media, the remainder for direct point-of-sale promotion. The largest share of billings go to radio and TV with an allocation of \$1,500,000 in 1951, the bulk of it for sports.

This preoccupation with sports stems from a successful wedding of the brew-



**Fred C. Miller,  
a sports-minded president**

*Twice named All-American tackle at Notre Dame, Fred Miller (shown with wife and eight children) made his love for sports pay off commercially. In addition to active participation in a wide diversity of civic projects, Miller is assistant coach of Green Bay Packers, helps the Notre Dame line coach, pilots his plane to work, weekends in Florida in winter.*





ES GREAT VARIETY OF TUNE-IN PROMOTION, RANGING FROM SCORECARDS TO NAPKINS

ery president's personal inclinations with a shrewd advertising and merchandising philosophy.

Fred Miller, because of prep school record, probably could have won an athletic scholarship to Notre Dame in 1925, had his parents not been wealthy enough to foot his bills. Under Knute Rockne's coaching, he was selected as All American tackle in 1926 and 1928, captaining his team in the latter year. After working in various capacities in his father's wide business interests, Miller replaced his mother as vice president and member of the board of directors in 1936. The brewery's official interest in sports took an almost immediate upturn.

First Miller High Life sponsored broadcasts of the Milwaukee Brewers baseball team (American Association) in participation with other sponsors. Then in 1942 it signed with WEMP, Milwaukee, for co-sponsorship with a local store of all Brewer games.

But it was not until 1949 that Fred Miller launched his firm into what was to prove its most effective liaison with sports. The fortunes of a nearby pro football team were at a low ebb. The Green Bay Packers finished the 1949 season at the bottom of the heap and it looked like the once powerful team would lose their franchise. Enter Fred Miller.

The 44-year-old brewery president started the ball rolling by purchasing the maximum allowable block of stock during the reorganization of the pro ball club. Then he picked up radio broadcast rights for 1950. A tour of "Packerland" succeeded in selling High Life distributors in Wisconsin, Upper Michigan, and Eastern Minnesota on the program and co-sponsorship of the broadcasts.

The slogan Miller came up with, "Be A Packer Backer," is characteristic of the firm's sports approach. It has invented a slogan for teams it has sponsored, tying in with fan loyalty, ever since Miller first put the Packers on the air.

Then the campaign moved into scoring position. A high-intensity program designed to capture the enthusiasm of dealers and potential fans was put into operation on a grand scale.

Miller's national 24-sheet billboards, which had a football theme, were revised throughout Packerland by the addition of a panel carrying the "Be A Packer Backer" slogan.

An intensive spot radio campaign hypoed interest in the team. Listeners were offered the official Packer Press and Radio Guide at no cost; 11,000 of these guides were mailed with a personal letter to the retail beer outlets in that territory. No point-of-sale piece was complete without the slogan. Delivery trucks carried huge streamers in the same theme. A coordinated advertising campaign urging support was placed in local daily and weekly newspapers.

A 28-station network of radio stations was put together to carry play-by-play descriptions of every game, and the High Life distributor in each area was credited with sponsoring the broadcasts.

Results? Attendance at Packer home games was up 40,000; the Packers won three more games than the previous year; listenership to the games was upped. What's more, although sponsor advertising was kept to a minimum in order to re-sell the team to the fans, High Life sales in the area hit new highs.

(Please turn to page 67)

FOOTBALL SCOREBOARD

2ND QUARTER	3RD QUARTER	4TH QUARTER	FINAL SCORE

Keep a running score of the game. Use crayon or marking pencil.

DO YOU WITH THE ES OF YOUR R HIGH DEALE



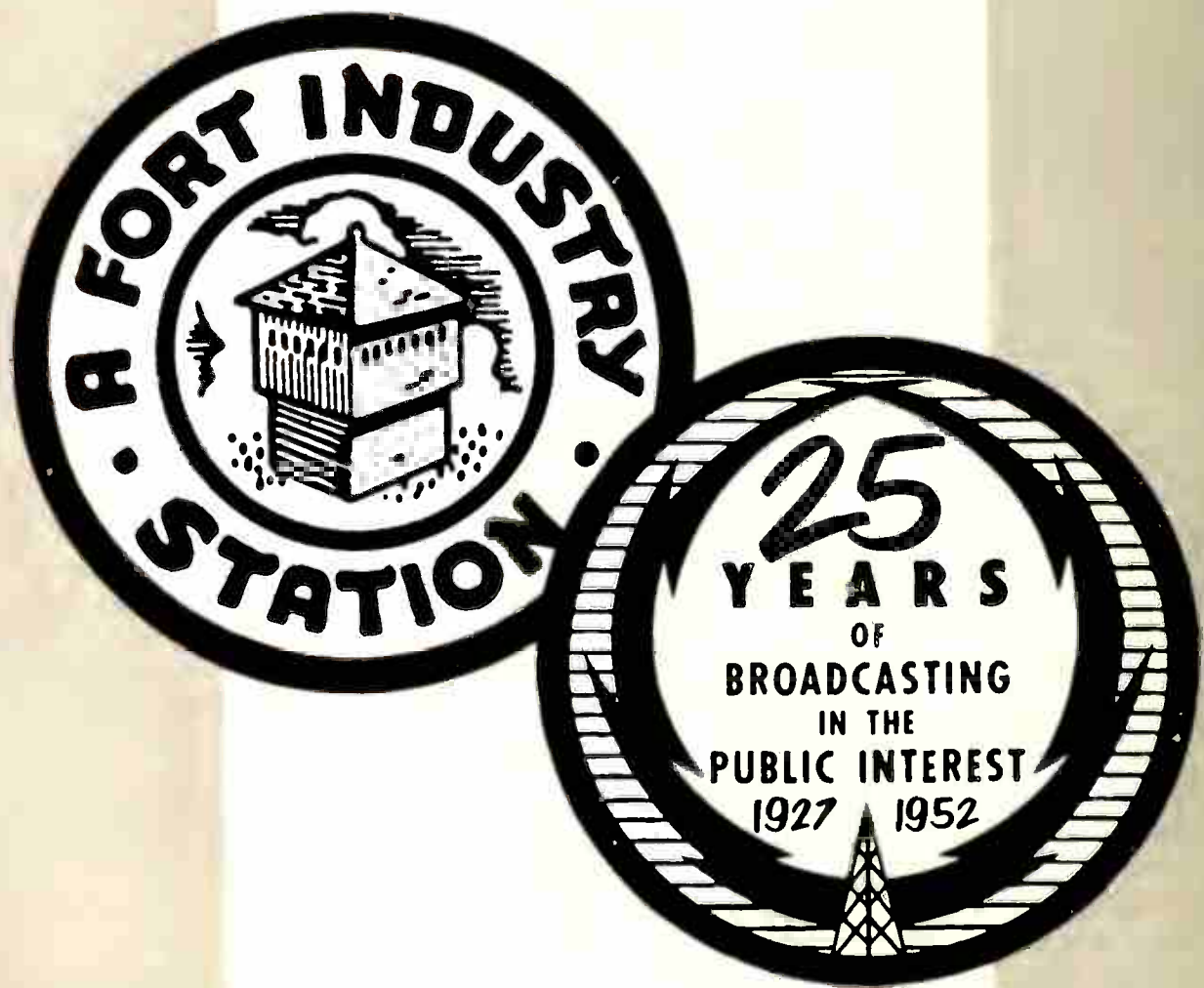
TUNE IN TODAY!  
0000-0:00 P.M.  
PHILADELPHIA EAGLES  
VS. 00000000

Back Your Brewers!  
TUNE IN!  
WEMP  
dial 1340  
BREWER BASEBALL BROADCASTS  
sponsored exclusively by Miller

Miller High Life  
CHAMPAGNE OF BOTTLE BEER

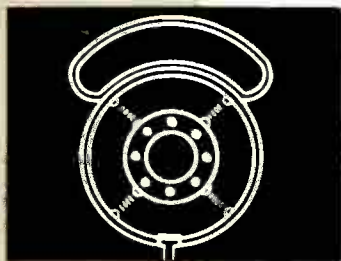
Life Dealers!

**The past is but a**





# prologue to the future



The emblem at the left symbolizes a quarter-century of service . . . PUBLIC SERVICE . . . which has ever been the watchword of the FORT INDUSTRY COMPANY since its founding in 1927.

Although FORT INDUSTRY has grown in size and number of stations, the fundamental concept remains as purposeful today as 25 years ago . . . to serve the best interests of the public. This has been accomplished by plowing back nearly 75% of its earnings to improve its radio stations and develop television.

The response to and acceptance of the FORT INDUSTRY stations proves the soundness of this policy. "Broadcasting in the public interest" will always be FORT INDUSTRY'S number one responsibility and greatest asset.

## THE FORT INDUSTRY COMPANY

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

### NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455

230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



# Mr. Sponsor asks...

**Would an advertiser save money by putting his live show on film?**

Hannah Clarke

Advertising Manager  
Industrial Bank of Commerce  
New York

## The picked panel answers Miss Clarke



Mr. Booraem

Not necessarily. In fact, for programs like the *Colgate Comedy Hour*, *Ken Murray*, *Toast of the Town*, the question answers itself—in the negative. But I assume Miss Clarke has in mind pro-

grams more usually filmed such as mystery programs, Westerns, and straight drama. Even here there can be no categorical answer. DuMont and ABC have a couple of excellent dramatic shows for sale at prices so low that it would take several years of residual rights to reduce the over-all cost of a film show to the figures quoted by these networks.

However, the advantages of filming a program are not confined to cost of the program alone. If an advertiser can get out on his film program cost at about the same price or even a little more than he might pay for a live show, filming operations may very well offer him great advantages—flexibility, reduced station cost, better time periods, better stations, and the like. These factors are variables, of course, having a different weight of importance for each advertiser, depending upon his marketing problem, his ability to clear prime time on networks, his station requirements, and the kind of talent deal he may be able to put together on a

particularly live program package.

The argument in favor of film production is well known, but perhaps it would not be amiss to recite it briefly here. The producer of a film show is able to sell first run rights to an advertiser at cost or below in the expectation that the producer will make his profit on sale of subsequent runs to the same or other advertisers. But this argument does not run true in every instance. Many film producers are not sufficiently well-financed to be able to sell their first run on a film property without profit. Furthermore, well financed or not, some film producers are reluctant to tie up money on the somewhat speculative expectation of realizing a return from residuals.

Certain advertisers have moved in the direction of financing their own film production in whole or in part so that they own or share in residuals. These people have the prospect of earning back their program costs and perhaps even making a profit on them. For advertisers dedicated to television on a long term basis, this seems an intelligent approach to the film problem, but it is not the answer for advertisers who want to keep their commitments in television on a short term basis.

In all likelihood, what I have said here reflects some of the confusion extant in television programming at the moment. I believe the situation will shake out, however, particularly with the opening of new stations by the scores and hundreds, as seems probable within the next two or three years. As that happens, the market for residual rights should become truly gigantic, making it a sound business risk to sell first run rights in film properties at a figure substantially below the

cost of filming. Then there will be no argument that, for certain categories of programs, filming costs will be lower than an equivalent live production.

HENDRIK BOORAEM, JR.  
Vice President  
McCann-Erickson, Inc.  
New York



Mr. Guedel

An advertiser cannot save money by putting his live show on film. I make such a flat statement in the assumption that the question is intended to mean a "single" advertiser; and I'm also

assuming that the show would only go one time around.

Therefore, you can see there are a lot of "ifs" concerning filming. To save money on filming, it is necessary to have re-issues. As in the case of *Fireside Theatre*, the films go around a second time with a different advertiser and the breakdown is sufficient to warrant filming.

In our own case with audience participation shows, we find that filming is more expensive than live, but that particular type of show (Groucho Marx' *You Bet Your Life*, or an audience stunt show such as *People Are Funny*) is a better all-around show what with tight editing.

But, any way you look at it, filming is more expensive than live.

JOHN GUEDEL  
Vice President  
John Guedel Radio Productions  
Hollywood





Mr. Dubin

That question is largely answered by the type of show the advertiser is sponsoring. At the present time it is impossible to film a dramatic show, such as my *Pulitzer Prize Playhouse*, without in-

creasing costs from 50 to 80%.

Incidentally, and this may be tangential to the problem, though motion pictures production in New York is approximately 25% less costly than in Hollywood, it can be of equal technical excellence. But a TV producer must choose his movie producing company with great care.

There are film producers here in New York who will put a show on celluloid at no extra cost (over the cost of a live show) to the advertiser, but the quality achieved by these men is so poor, as to render the finished product worthless. "Cheap" film production is actually the most expensive. Now, however, if one is producing a lavish review-type musical show, replete with rich production numbers involving large numbers of atmosphere players, substantial savings can be effected by doing such a show on film—and filming it in Hollywood. There are several reasons why this saving can be effected. First—and perhaps of least importance—is the fact that there is such an abundance of variety talent, singers, dancers, and show gals permanently based in Hollywood. Because these Hollywood people are reluctant for several reasons to travel to New York, most of the "name" people will work for somewhat less out there than they will if compelled to travel East. Then too, it follows that travel costs are eliminated.

More important than all the foregoing is this fact. There is available in Hollywood sound studios manned by experienced technicians and—even more to the point—managed by executives with the know-how to synthesis, stage, and film elaborate production numbers with absolute maximum efficiency. The results in dollar-saving can be tremendously significant.

CHARLES S. DUBIN  
TV Director, ABC-TV  
New York

**R**ADIO

**A**DVERTISING

**D**OMINATES

**I**N

**O**KLAHOMA

*And in Oklahoma*

**KV00**

DOMINATES RADIO AS IT HAS FOR 26 YEARS

For Proof See Hooper, BMB, and Record of Performance

**KV00** *Oklahoma's Greatest Station* **TULSA**  
50,000 WATTS 1170 KC NBC AFFILIATE

National Representatives — Edward Petry & Co., Inc.

## HARDWARE STORE

SPONSOR: Burchett & Haggard

AGENCY: Direct

CAPSULE CASE HISTORY: *This merchandise, hardware, and building materials dealer was at first reluctant to go into radio. Finally, a \$32-a-week expenditure was agreed upon—to be used for a daily one-minute announcement, five times weekly. In one year on a \$1,164 expenditure, the results were quickly apparent. In 1950, a pre-radio year, business volume was only \$67,000. In 1951, with radio, volume doubled to better than \$134,000.*

KGA, Spokane

PROGRAM: Announcements



## WAR MAP OFFER

SPONSOR: Bond Stores, Inc.

AGENCY: Neff-Rogow

CAPSULE CASE HISTORY: *The clothing chain's Syracuse store offered a free Korean war map to Bond News listeners. Prime purposes: to stimulate program interest and increase the store's floor traffic. On nine of their 10-minute newscasts (11 to 11:10 p.m.) a 25-word announcement acquainted listeners with the map offer. Mail requests totalled 1,200 and over 2,000 listeners came to the store to ask for the maps. Entire program cost \$21.43.*

WSYR, Syracuse

PROGRAM: Bond News

## STEAKS

SPONSOR: Steaks Hotel Supply, Inc.

AGENCY: Cohen and Miller

CAPSULE CASE HISTORY: *This organization does just what its name implies and sells meats to top restaurants, hotels. As a test to stimulate business, Steaks Hotel Supply ran one announcement on Mark Evans Housewives' Protective League show (Saturday, 5:35 to 7:30 a.m.). Immediate response brought \$1,500 in sales. Air cost, \$28.35 for the single participation.*

WTOP, Washington

PROGRAM: Housewives' Protective League

## FOODSTUFFS

SPONSOR: Webb's Bakery-Delicatessen

AGENCY: Direct

CAPSULE CASE HISTORY: *Webb's purchased the Cinnamon Bear, well-known KWG Christmas show as a goodwill measure. But, soon after, it devoted the day commercial time to promoting the sale of holiday fruit cakes and food baskets. At the end of December, Webb's bakery did the largest volume of business in store history and delicatessen business was up 300% (several thousand dollars). This, at a month's sponsorship cost of about \$250. Webb's now uses five programs weekly.*

KWG, Stockton

PROGRAM: Cinnamon Bear

## MAGAZINE

SPONSOR: Kiplinger Washington Agency, Inc.

AGENCY: Albert Fran Guenther

CAPSULE CASE HISTORY: *Fran Pettay's Music 10 program is aired from 7:15 to 8 a.m., Monday, Wednesday, and Friday. Kiplinger devoted three separate announcements on the show to reaching businessmen with the offer of a sample copy of Changing Times, one of their publications. A \$216 expenditure brought 2,000 requests from interested and potential subscribers. Cost to Kiplinger: about 7c per request.*

WJR, Detroit

PROGRAM: Music 10

## COAL

SPONSOR: Stickland Fuel Co.

AGENCY: Fee

CAPSULE CASE HISTORY: *Stickland, through announcements, stressed the "economy" angle by telling listeners they could stock up on coal at less than the regular price. After five announcements their entire supply was sold out. Final tally: 200 tons of coal at \$15 per ton (the coal usually sells for \$18 to \$20). Gross sales, \$3,000 for a \$75 expenditure. Stickland originally planned on 10 announcements but sold out after five.*

CKNW, New Westminster, B. C.

PROGRAM: Announcement

## FARM MACHINERY

SPONSOR: Jones-Knopp Service

AGENCY: Direct

CAPSULE CASE HISTORY: *Jones-Knopp specializes in selling farm machinery. In one instance, to lessen inventory, they wanted to sell used machinery. They decided to test radio with a \$30 investment (three-minute announcement). Purpose: to reach listeners who might not be contacted with other media. Within a short time after the single announcement Jones-Knopp reported sales of \$4,500 worth of used machinery.*

WIBW, Topeka

PROGRAM: Announcement



NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE

NORTH CAROLINA'S

*Number*

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

*Salesman*

**WPTF**  
also WPTF-FM

50,000 WATTS • 680 KC.

NBC AFFILIATE FOR RALEIGH-DURHAM & EASTERN NORTH CAROLINA

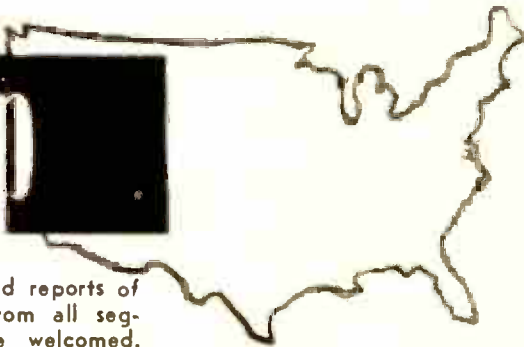


FREE & PETERS, NATIONAL REPRESENTATIVE

R. H. MASON, GENERAL MANAGER

GUS YOUNGSTADT, SALES MANAGER

# ROUNDUP



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

## WSYR ballyhoos air anniversary of 13-year advertiser

When an advertiser has been with a station for 13 years, WSYR, Syracuse, believes this fact deserves special recognition. Which is just what they accorded the Esso Standard Oil Company recently on completion of 13 years of sponsoring *Your Esso Reporter* on WSYR.

To celebrate the event, a triple-barrelled promotional campaign was planned. For a solid week, ads were



Sponsor gets recording of anniversary program

run in both of Syracuse's daily newspapers, a total of 2,075 lines calling attention to the anniversary and the more than 13,000 Esso newscasts. More than 400 three-color posters were distributed to Esso service stations in the Central New York area. The station aired 20 promotional announcements in one week.

To top it all off, a special half-hour news show—a roundup of the biggest news events covered by the Esso newscasts over the past 13 years—was written, produced and taped by the WSYR staff. Titled *The Thirteen Years*, it included voices of Roosevelt, Mussolini, Hitler, others of history-making importance, was aired 30 January.

In photo above, WSYR general manager, E. R. Vadeboncoeur, presents a recording of the anniversary program to Esso district manager, V. S. Norton. Floyd Ottoway, WSYR announcer, W. V. Rothrun, program director, observe.

It's this sort of thing that keeps a client (and his agency, in this case,

Marschalk & Pratt) happy, says Caley E. Augustine, WSYR promotion manager, who, along with Bill Alford, Jr., commercial manager, and E. R. Vadeboncoeur planned it all. ★ ★ ★

## Artistic P&G display at WOWO draws spectators

Add some extra creative thought and artistic planning to your merchandising and chances are it will pay off.

That was experience of the WOWO (Fort Wayne) Sales Service Department, when they recently set up a unique window display for one of the station's clients—Procter & Gamble. The window advertised eight P&G shows and 17 products in showmanlike fashion. Capturing the full flavor of a circus, it featured a caravan of miniature circus wagons—exact replicas of the real things—complete with life-like animals, drivers, trainers. The wagons were filled with P&G products and backgrounded by a circus tent, on which a "program" listed the air times and names of the various P&G shows.

The wagons—and occupants—were built by a local hobbyist, Frank Runser, who made them correct to the minutest detail, even to highly intricate carvings and designs. As a result



P&G miniature circus makes hit with public

of the display, Runser was besieged with requests for interviews.

It was estimated that several thousand people stopped every day to see the unusual setting. The considerable amount of attention attracted was all "plus" promotion for P&G. ★ ★ ★

## Closed-circuit theatre TV used to show dealers Fords

Use of TV for introduction and demonstration of a new product to dealers may be a trend to watch. Motorola launched its 1952 line to both dealers and the public in December with an elaborate one-shot of the East-West Football Classic, making it an "open house" sales convention (SPONSOR, 14 January 1952). Latest development is use of closed-circuit theatre TV at an automobile dealers convention (Ford)



Fords in hotel garage were telecast to ballroom

to show dealers the new 1952 cars.

The closed-circuit telecast took place at the Hotel Traymore, Atlantic City, was arranged by the Ford Motor Company, Chester, Pa., sales district. Purpose of the telecast: to solve the problem of showing the cars to 1,200 dealers in a room which could not accommodate the cars themselves. Produced via the RCA theatre TV system, the "show" consisted of over-all and close-up views of the new Fords and demonstration of special features by salesmen and models—all flashed on a 15-by-20 foot screen in the hotel ballroom.

The experiment proved more effective than the customary use of an on-the-scene automobile, according to C. Gordon Johnston, Ford district sales manager. Said Johnston: "With TV, we gave everybody a front-seat, close-up view." ★ ★ ★

## Special report marks 10th year of KVOO Farm Service

KVOO, Tulsa, regards its advertisers as people who serve agriculture—by providing the farmer with modern equipment which can save him time and raise his income.

This attitude is a facet of KVOO's basic philosophy for the past 10 years—service to agriculture. The 10th anniversary of the KVOO Farm Service Department was recently commemorated by a special report reviewing the station's service to farming.



The purpose of the department, the report points out, was to act as a liaison between "the College, the Advertiser, and the Farmer," on the premise that the college has the technical and research information the farmer needs, the advertiser has the equipment, and the farmer has the "business." Not only did the department find out what the farmer wanted to hear and when was the best time to reach him; it also discovered that radio was an excellent tool for meeting farm emergencies. By performing such services as telling strawberry pickers and spinach cutters where their help was most urgently needed, it has saved many a crop, and saved farmers millions of dollars and farm hours.

Aside from its every-day aid to the farmer, the KVOO Farm Service Department has striven to contribute to agricultural welfare in general. It has taken an active part in an all-important movement to maintain the soil with the Greener Pastures Contests. It has conducted these since 1944—to teach the Southwestern farmers the importance of covering land with grass.

Copies of the KVOO Farm Service Department 10th anniversary report are available from Sam B. Schneider, Farm Service Director of KVOO. ★ ★ ★

### Briefly . . .

To give Americans a first-hand view of achievements and trials of U. S. armed forces in Korea, the Federation



Window display plugs show; employees inspect

Bank and Trust Company of New York is sponsoring a series of dramatic documentary films taken in the front lines and other advanced positions in Korea by combat photographers. (Please turn to page 70)

# HERE'S THE NEEDLE!

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

### An apology:

We aren't guilty . . . we don't accept the blame . . . but we feel that *someone* should apologize to a lot of broadcasters and we're doing it!

What for? Well, it's this way. Recently, in conversation and correspondence with broadcasters across the nation we've heard this same thing over and over again:

"Seems to us that the first thing we hear from a transcription library salesman is a big blast at APS. After the boys get through hacking away at Associated, they finally get down to business—talking about their own library."

For all this silly nonsense . . . for the kind of destructive selling that besmirches a whole industry and leaves its buyers disgusted and disillusioned—we apologize in behalf of the miscreants. No APS sales presentation is ever based on another library—no mailing or personal conversation with any member of our organization will elicit a "knock" at anybody else. We play it clean and profit thereby, but for those who don't, we apologize.

To broadcasters who view this mess with revulsion we say: Keep on sending us reports of this practice whenever you encounter it. Continue to mention names, as you have in the past. Identify the culprits and they'll soon stop, motivated by the same fear of disclosure and discovery that inhibits every gangster.

Many broadcasters have heard us talk at meetings and sales clinics about the "guttersnipe" salesman . . . the chiseler, the liar. From experience, we have said, we learned that these boys always lose out in the end; honesty actually does pay off in the long run. And our ex-

perience at APS . . . with loads of new friends every month . . . proves it!

P.S. NONE . . . but NONE . . . of the rumors are true!

### Men Aren't Buying!

That's the big retailing problem today. Men have their hands in their pockets—and they're keeping them there. Men's wear sales are way down, and the trend gets worse all the time. And sales in other lines where men play a big part in buying decisions are sliding, too.

Here's another challenge to America's Greatest Medium. We've long since been champions in the field of programming to women . . . to many specialized groups. How about beaming to men? What program ideas come to mind as you face this problem? And how can you coordinate them with retailer situations in your city? The answer to these questions is worth money.

### The Farm Audience

We talked about radio at a recent meeting of the National Federation of Sales Executives held in Davenport, Iowa. Several hundred sales executives of major companies were present. Here are two of the question-period inquiries:

From a flour company: "Do you really think radio can sell feed to farmers? How?"

From a steel mill: "What can a steel mill do on radio?"

The answers are easy. Less simple is the weakness disclosed by the questions. Radio just hasn't done even the most elementary of sales jobs in these two cases. Why not?

# Success story board



Establish shot on Camera 1: Berle reiterating fact that television is today the most profitable medium for advertising ever evolved.



Move in for close-up: or one super example in the automotive field . . .



Hold on close-up: Texaco gained a 94% customer increase with viewers of "that show" it sponsors.



Cut to close-up, Camera 2: And in today's daytime TV, there's a great new opportunity for advertisers who want those extra customers — at a low, low budget.



Zoom on Camera 1: It's "TODAY" — the startling morning operation that's revolutionizing television's daytime position.





**Hold on close-up:** That dollar for dollar it delivers more audience . . . more customers . . . and more results than any other means of advertising.



**Dissolve to Camera 3:** Take the 37% sales increase among viewers for all TV-advertised packaged goods —



**Move in on Camera 2:** Another fact? There are one-third more TV viewers reached per dollar today than a year ago.



**Fade to Camera 3:** Today, TV delivers 18.6 extra customers per dollar in the evening — 18.7 in daytime.



**Cut to long shot:** And of course, it's on NBC — where advertisers get the biggest stars on the biggest shows . . . the biggest audiences to the biggest network . . . for the biggest results.

The sales facts noted here are taken from "Television Today," the remarkable study which will influence your advertising plans for years to come. Copies available from NBC-TV Sales.

Poses by Mr. Television.

Photography by Philippe Halsman.

Sponsorship opportunities on "TODAY" and a few more shows, program segments, and time periods are now available. Contact NBC-TV Sales.

**NBC**

*television*

The network where success is a habit



## Commercials only by Bob Foreman

One of the most beneficial things that could happen to television commercials would be a complete audio-failure throughout the medium. For a limited time only, of course. By the total absence of talk (and singing) it would then be possible for advertisers and agencies at one fell swoop to see whose copy is taking full advantage of the medium. That means who is getting the most out of the video.

We all agree that it's a cliché these days to state that the video is what carries the medium, what makes it different, and what overpowers its step-sister: the words. Yet hour after hour of TV passes by giving blatant testimony that we are still relying too heavily on the words to *carry* the ideas, to move them ahead, and to leave these ideas in the viewers' minds.

Three years ago I screened a one-minute announcement for a group of account men. In place of its sound track, I played a recording while the film ran of a one-minute radio announcement on another product. This was done to demonstrate—which it did dramatically—that when audio and video are at odds not a word is heard, so overpoweringly visual-minded are we. The method in my madness was to try to get account men to resist their own temptations and fight those of their clients to force more and more verbal copy into a television commercial without regard for the video.

It's easy to understand this desire because no commercial was ever composed that was so all-inclusive someone in either the advertiser's office or in the agency did not feel his pet phrase was left out. Usually this compromise is made: we won't touch the pic-

tures, we'll just slip the phrase in here where it won't be noticed.

It certainly won't be noticed—except as confusion, except as dissipation of concept.

Historically, too, it's easy to understand our preoccupation with the audio-side of television copy. Most of us were weaned on radio. Our first steps in television found us fitting pictures to radio commercials. But those who were graduated soon learned that you start with the visual concept, often laying it out on paper or in your mind's eye (see how visual minded we are!) *without a word*—until the pictorial progression of action is completed.

Then there's the difficulty of preparing scripts or even story boards which are simple to follow. There's just no way around the problem of hopping from video to audio and back again, with the collateral difficulty of trying to keep them in sync. Whomever you present the copy to probably has had years of experience following radio copy. No wonder he skips the video and skims down the words alone. So if he sees something left out of the audio, likely as not, he pencils it in without even so much as a glance at the visualization.

From the conclusions I have drawn these past four years, I would say this to a writer: do the video first, fit your audio to it. To account men: if you're presenting a commercial go through the picture-progression first, then go back again and this time do your best to weave the words into it. To the film boys: run it silently often and see if you can't point-up the basic message by smart editing.

I've seen some fine films without a word in them. For example,

there's the one-reeler done in Britain for Rollex timepieces that is as impressive, and as memorable a job as I've ever witnessed. *Not a syllable is spoken on it!* Last week I saw some 16 mm takes of a simple, forceful idea. Though in rough-cut form, the very lack of words gave full play to the drama of the idea itself. All its visual simplicity and force were immediately apparent. So when this film is finished up, with great auditory gaps on its sound track, the visual will do most of the work—as it should. So I think we ought to use it more and use it more unclutteredly. Silence, in television, often speaks with eloquence!

### commercial reviews

SPONSOR: **Anahist**  
AGENCY: **BBDO, New York**  
PROGRAM: **Today, NBC-TV**

Dave Garroway's handling (live) of the Anahist copy on his early-morning stanza is a prime example of the quiet conviction that a good salesman can inject into copy; copy, incidentally, that wants the warmth of a believable personality to get the required viewer-reaction and viewer-action. In fact, all medical copy might well follow this approach and be better off for it since most of such products have to be taken somewhat on faith—thus it is wise to build an approach that, in turn, builds faith. How far superior it is to be this direct and honest, this man-to-man (or man-to-woman) than use a lot of off-camera voices shrieking while all sorts of film-techniques zoom packages at you and set animated cold germs, working with pickaxes, on art-work bronchial tracts. Since a family doctor can't be dispatched to the home of every Anahist prospect, I daresay they've got the next best solution to their problem.

SPONSOR: **Peter Pan Peanut Butter**  
AGENCY: **Needham, Lewis and Brorby, Inc.—Chicago**  
PROGRAM: **Sky King Theater, NBC-TV**

The Peter Pan Peanut Butter films on *Sky King Theater*, a Western film epic, are lengthy, annoying, and I dare say very effective. For the first time in my life, I





**"THEY REALLY WATCH SARRA COMMERCIALS"**

**SARRA** INC.

New York: 200 East 56 Street  
Chicago: 16 East Ontario Street

**SPECIALISTS IN VISUAL SELLING**







## you can see the difference on WBNS-TV

A staff of 28 engineers are required to maintain and produce the top quality programs sent out over WBNS-TV.

The most modern control room equipment and facilities throughout, plus careful installation and maintenance, guarantee the clearest picture and best quality on WBNS-TV.

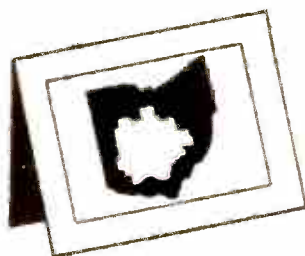
The skillful operation of all equipment has an important bearing on the fine quality of pictures transmitted by WBNS-TV, where each program is carefully monitored, and previewed before it goes on the air.

Yes, you can SEE the difference on WBNS-TV.



The excellent control and engineering facilities of WBNS-TV permit the daily Hob Nob show to make the most of their large cast and varied sets, producing a high interest and high sales vehicle.

WBNS-TV Control Room . . . the nerve center of operations and control point through which all local programs are originated and network programs monitored before going to the transmitter for broadcast.



# wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

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

"Represented by Blair TV"

heard my youngsters criticize something on television. Usually they enjoy everything regardless of how badly it's done or how thoroughly it's overdone. But these peanut butter commercials contain a rhythmic spoken chant about Peter Pan Peanut Butter being only 60 seconds old, hence the freshest ever sold, once done to two kids clapping their hands, another time offered to the swinging of a clock pendulum and my offspring said: "Stupid!"

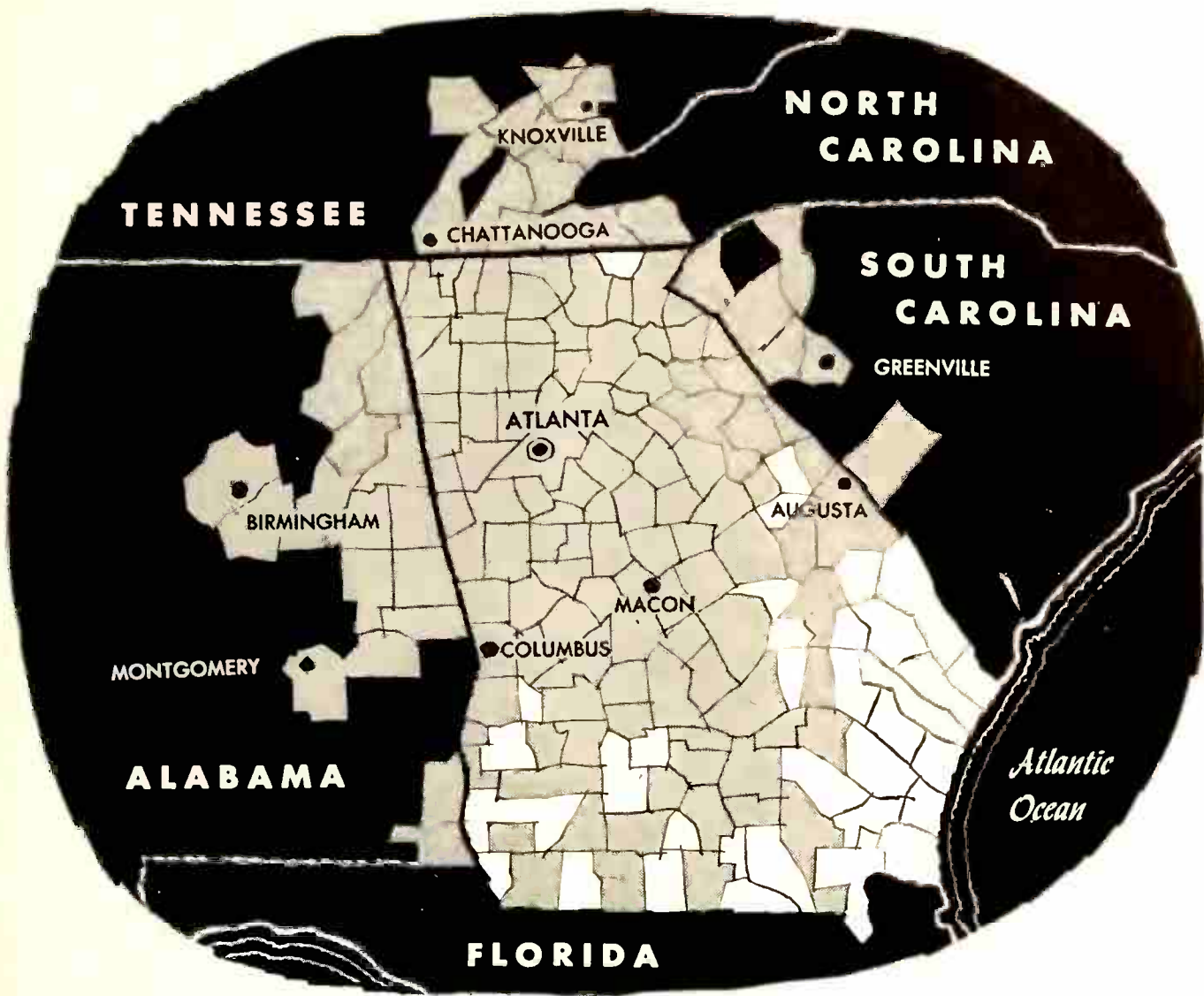
Yet, the insistence of this rhymed chant is sure to register the virtues of the product and the character-announcer is natural as well as colloquial. In addition, the kids are well cast so all in all, I'll take my life in my hands and disagree with my kids. Here's a commercial approach that won't win any plaques but will sell Peter Pan Peanut Butter.

SPONSOR: **Cluett and Peabody**  
AGENCY: **Young and Rubicam**  
PROGRAM: **Herb Shriner, ABC, Thursday**

It took me two sessions of this program to draw a conclusion about the Arrow copy in this show. Now I think they're kidding; about the shirts, that is. The only "commercial" of any consequence, meaning length, in this opus is a sort of Benchleyesque travelog done on film with Shriner acting as narrator. By clipping together bits of old and mostly irrelevant film, a most amusing interlude results. Herb is very funny. But what good this does the product escapes me completely. In fact, I wonder if perhaps the humor which slops over from the non-serious clips to the serious ones and back again (without so much as a break in mood) doesn't actually do harm to the product.

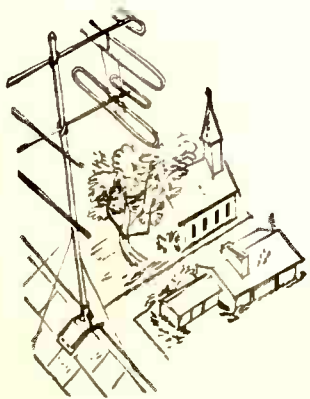
What these middle commercials appear to be are gentle satires of the "trip-through-the-factory" type of copy. As such they are definitely amusing and well done, though a bit on the subtle side for an audience that's just been enthralled by *Stop The Music*. But, as I say, how sudden inserts of serious Arrow-copy, interspersed with the whimsy, without so much as a verbal segue or change-of-pace of any sort can sell shirts, I don't know. On the other hand, there are a lot of things I don't know. Maybe I'm all wet though I'd bet my red-plaid Viyella job which I wear to rehearsals to a dozen severe Arrow business whites that I'm not —this time, at least.





50,000 watts of radiated power from  
a 1,062-foot tower over channel 2

produced this  
remarkable coverage  
pattern for WSB-TV



Four programs produced 7,346 pieces of unsolicited mail from the shaded counties in December. This does not represent the total mail pull for that month. These thousands came for *Peachtree Cowboys*, *Come Into the Kitchen*, *Santa Claus* and *Strictly for the Girls*, each a WSB staff-produced show. We do not know the actual "count" on the entire WSB-TV audience. We do know that it is BIG—and growing BIGGER by the minute. Today, WSB-TV offers you the biggest dollar's worth in Southern television history.

**wsb-tv**  
ATLANTA, GEORGIA

*World's tallest TV tower  
50,000 watts, channel 2.  
Represented by Petry*

AFFILIATED WITH THE ATLANTA JOURNAL AND THE ATLANTA CONSTITUTION

# WHEN TELEVISION SELLS ...

## FOOD PRODUCTS IN SYRACUSE

P & C Food Markets Advertising Manager, Holland Gregg, reports, "We have been so delighted with the results of our afternoon "V-I-D-E-O" show that we wish to renew for another twenty-six weeks. From the very beginning the audience reaction was unbelievable. There is no doubt in my mind that WHEN Television has a very important place in our merchandising and we expect to continue it as long as there is time available."

Say **WHEN**  
TELEVISION

TO YOUR NEAREST KATZ AGENCY MAN  
AND GET THE FACTS ON CENTRAL NEW  
YORK'S BEST TIME BUYS.

THE ONLY TV STATION  
IN CENTRAL NEW YORK WITH COMPLETE  
STUDIO AND REMOTE FACILITIES  
CBS • ABC • DUMONT

**WHEN**  
TELEVISION  
**SYRACUSE**

A MEREDITH TV STATION



### agency profile

**Jim Ellis**

President, Kudner Agency, Inc.

When Jim Ellis casually mentions that he has four grandchildren you can't help looking through the Kudner Agency's list of accounts for a vitamin manufacturer or youth elixir maker; it's that difficult to believe Jim will hit the 60 mark next year.

Despite the youthful appearance of the agency's president, more than a modicum of mature thinking lies in the handling of each of the accounts under the Kudner banner. Buick's 17-year stand with the agency has not only richly enhanced Kudner's annual billings, but has given Buick a firm grasp on fourth place in automobile sales.

It was under Jim's eagle eye that the highly successful mating of Texaco and Milton Berle was consummated. U. S. Tobacco and Martin Kane met under the Kudner shingle and are well on their way to living happily ever after. These two shows, in addition to garnering excellent ratings, are seen in more markets than any other programs on television.

Jim Ellis is a veteran copy man and a great believer in the integrated commercial. "We like to cause the viewer a minimum of interruption in his enjoyment of the program. After all, part of the success of radio and TV advertising lies in the fact that many listeners and viewers are grateful for the entertainment supplied by the sponsor. All other things being equal, there's a good chance that he'll purchase your product over your competitor's."

Another happy Kudner client is the Goodyear Rubber Company whose *Greatest Story Ever Told* series on radio has won countless awards. The recent addition of a TV counterpart is expected to generate much good will and add substantially to tire sales.

The wide range of Kudner-account programs (biblical drama, Metropolitan Opera, shoot 'em ups, and Uncle Milton) testify to Jim Ellis' sales savvy and showmanship technique.

Jim started to be a lawyer, tried posting theatrical bills, managed a theater, and wrote copy for a couple of ad agencies before he met Art Kudner at the Erwin Wasey agency in Chicago in 1928. Art and Jim came to New York, and in 1935 Arthur Kudner Inc. was organized with Jim as copy v.p. Upon Art Kudner's sudden death in 1944, the agency was renamed and Jim became president.

Jim logs so much time in the Kudner plane that the thought of commuting probably repels him; he makes his home in New York City, less than a mile from his office. Two of his three sons are in advertising, one of them with the Kudner Agency. ★ ★ ★





**"Have you seen our ad in this issue?"**

If he had told his story over WAVE, he would probably have gotten her — *and 999 other impressions, too — for only 37¢!*

People hear WAVE radio in the kitchen, the bedroom, the automobile — in *many* places you can't see either television or newspapers. Want complete statistics?

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

**5000 WATTS**



**NBC**



**WAVE  
LOUISVILLE**



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



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

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

National Representatives

**JOHN BLAIR & CO.**

## What's New in Research?

a SPONSOR original



*How much morning televising is done in TV homes? What changes in household schedules and habits have been brought about by morning TV?\**

### TELEVIEWING BEFORE 12 NOON IN N. Y. AREA TV HOMES

(Questioning conducted with female adults)

	Families with Children	Families without Children	Total
<i>Base:</i>	415	342	757
<i>Have watched TV in the morning, before 12 noon</i>	34.7%	21.6%	28.8%
<i>Have not watched TV in the morning, before 12 noon</i>	65.3%	78.4%	71.2%

*The following information was obtained only from those who have watched morning TV*

	Families with Children	Families without Children	Total
<i>Number of times per week TV is usually watched before 12 noon</i>	3.4	3.7	3.5

*Changes in schedule brought on by morning TV:*

*Base: Those who viewed*

	Families with Children	Families without Children	Total
<i>Housework rescheduled</i>	27.1%	21.6%	25.2%
<i>Misc. changes**</i>	5.6%	4.1%	5.1%
<i>No change</i>	67.3%	74.3%	69.7%

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

*\*\*Miscellaneous changes include: eat in front of set, iron in living room, spend less time out of doors, etc.*

A picture of current morning TV viewership and influence in a cross-section of New York metropolitan area homes is given in the chart above. Note that among the families with children, 13.1% more watch video before noon than do families without youngsters (for purposes of this report, a child is defined as anyone 14 years old or less). Note also that over one-quarter of total respondents reported rescheduling chores to view TV in the a.m.

### Schwerin describes the ideal audience participation contestant

Starting with the premise that a large part of the success of an audience participation show depends on the contestants selected, the Schwerin Research Corp. reports that it has charted the perfect contestant for a daytime radio participation show.

Here are the main characteristics of the statistically ideal woman contestant:

1. Her home may be anywhere outside New York City and above the Dixon Line.

2. She must be the type with which the home listener can easily identify herself. (This is the "empathy" factor which explains why the perfect contestant is a housewife, says Schwerin.)

3. Of the career type, the most liked are retired nurses, teachers, and practical nurses, or, to put it more generally, career types

identified with soap operas.

Here are the women types that, according to Schwerin's findings, are not so well liked:

1. Those from the South. (New Yorkers don't rate much higher.)

2. Actresses, fur buyers, news vendors.

3. Women in jobs "which could be considered hum-drum," such as clerical workers, dental assistants, and bank employees.

As for male contestants, the composite type would be a single young man with a "serial drama" career, or with qualities of sons about to start out on their career; a non-technical occupation and one who talks at the slow rate of 176 words per minute. Contrary to the way it is with his sex counterpart, young men with show business aspirations are well favored.



# 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.

**GRIFFIN AND SPOT**  
(Continued from page 27)

give it the best shelf positions, and promotional backing. All this added up last year to an industry-estimated \$15,000,000 in Griffin net sales.

Shoe polishes on the air were practically non-existent when the firm's first spot campaign—a modest series of time signals on New York's WJZ in July 1935—began to roll. As Griffin spot campaigns widened through the Atlantic Seaboard, and then started moving westward to the Rockies, a few

other shoe polish firms woke up, got into radio. Griffin's head start, however, has been maintained.

The rest of the industry was always at least one jump behind Griffin, during the years of the late 1930's and early 1940's when Griffin was balancing both a spot radio and network schedule.

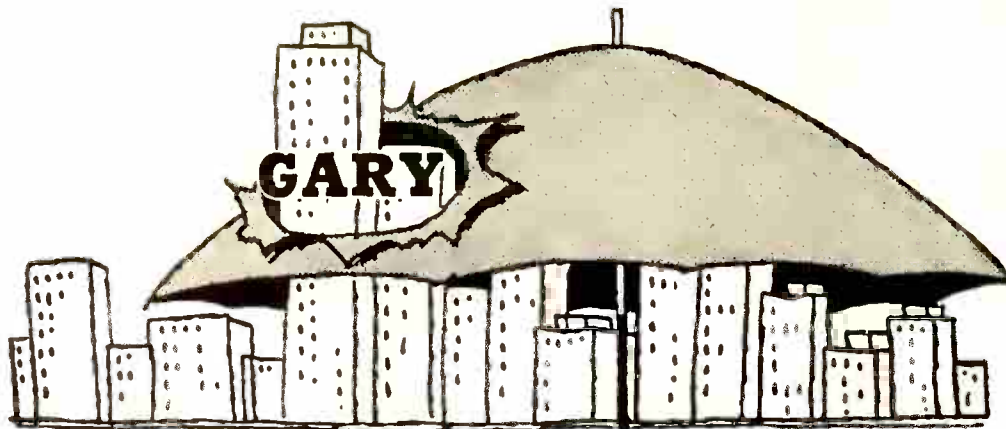
At that time, a series of live musical shows, *Tic Toc Revue* and later *Time To Shine*, was aired on NBC-Blue, from May through November, 1937. Early in 1938, still maintaining a heavy spot radio schedule, Griffin

moved over to CBS with its *Time To Shine*, added Hal Kemp's orchestra. This lasted through 1939. Then, in early 1940 Griffin ran for about a year and a half on MBS, with a weekly show, *Who Knows?*, a show dealing with psychic phenomena. Except for a March-through-June run on ABC-TV with the Paul Whiteman *TV Teen Club* in 1950, Griffin has since remained a spot advertiser.

It's not that network radio and network TV didn't produce any results for Griffin. Actually, they did. Also, they "freshened-up" the firm's ad approach, and gave the sales force something to boost to dealers. But, as the agency's radio-TV director, John McNeil, recalled for SPONSOR.

"Network radio didn't afford us an opportunity to balance per-market radio budgets against individual market results. Also, it gave us some waste circulation, since network radio couldn't be matched precisely with Griffin's distribution pattern. Network TV, on the other hand, still isn't wide enough—yet—in its circulation to do the proper job for Griffin, and its costs are high. We like both radio and TV network advertising, but until *their* circulation and *our* distribution and sales are much more closely matched, the bulk of Griffin air advertising will continue to be on a spot basis."

Today, Griffin does have competitors on the air. Largest and most aggressive of these is Knomark Manufacturing, which has a weekly segment of the NBC-TV *Kate Smith Show* for its Esquire Boot Polish. Esquire recently became direct competition, when Griffin started its own brand of higher-priced (about 25¢ vs. the usual 10¢ or so) boot polish. Some seasonal network radio plugging is done by Sterling Drug's Energine Shoe White, but it isn't very extensive. In national



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.

*Doc O. Coe*  
Gen. Mgr.—WWCA

**WWCA**  
Gary Indiana's No. 2 Market

Chicago's Radio Monster

50 kw  
10 kw  
5 kw

Night and Day . . .

ABC  
**WENE**  
BINGHAMTON, N.Y. MARKET  
**NOW 5000**  
WATTS

CALL RADIO REPRESENTATIVES, INC.





# Don't overlook F.M.

You're working in the city. Turn on your radio. Listen to one of your AM commercials. It's coming through, clear as a bell, from that big transmitter nearby. Sounds fine, doesn't it?

But there are many places in the country where that commercial of yours can't be heard at all—even though it's broadcast from an AM station right in the neighborhood.

For in many places "radio climate" is such that the AM signal is torn to pieces by static, garbled by interfering "crosstalk." *The folks you're trying to sell can't hear your message at all.*

FM solves that problem for you in many areas. FM is clear as a bell whatever the "radio climate." So in making your time schedules—Don't Overlook FM.

NOTE: During its recent spot radio campaign on Zenith Hearing Aids, Zenith used separately keyed spots on FM and AM stations in many cities. In several cases, returns from FM outnumbered those from AM. In others, FM was—on the basis of cost per inquiry—the best broadcast buy. Here's real proof of the growing importance of FM!



ZENITH RADIO CORPORATION • Chicago 39, Illinois

R-1526



**WRBL delivers 18.7% MORE COVERAGE than ALL OTHER media in Columbus' 26 county trading area. This booming market with a population of 600,161 spent \$310,780,000 in 1950 . . .and Columbus shows sales increases in every category for 1951. To get your share of the business at the lowest cost per thousand, there is only ONE BUY—the Champ of Columbus—WRBL, the station for audience, coverage and merchandising support.**

**5 KW IN COLUMBUS, GA.**

**1st STATION IN 2nd MARKET OF**

**GA.**

**COLUMBUS**

**ALA.**

**WRBL**

**CALL HOLLINGBERRY AND WRBL-FM 46.2 KW**

and regional spot radio and TV, there are a few more competitors. These include: Carbona Shoe Whitener, Hollywood Shoe Polish, Kelly's Shoe Polish, Kiwi Polish, Quintone Scuffy and Baby White, Whittemore Brothers Polish, and Wilbert's "No Rub" Shoe Polish. These firms are competitive with Griffin more in the aggregate than as individuals. Griffin has the widest line of shoe preparations in the industry while the others often specialize in only one or two items.

Griffin's radio approach is much more year-'round than most uninitiated admen think. According to BC&P, sales of shoe cleaners hold up well—although a particular type may be

★ ★ ★ ★ ★ ★ ★ ★  
 "If I have learned anything from forty years in advertising, it is this: A medium is just as good, no better or worse, as the advertiser's use of it."

**FRANKLIN BELL**  
*Advertising Director*  
**H. J. Heinz Co.**

★ ★ ★ ★ ★ ★ ★ ★  
 spurting ahead in individual markets—for about 10 months a year. There's a slowdown during the Thanksgiving-Christmas season; then, it picks up.

Even Griffin Allwite, biggest-selling white cleaner, isn't purely seasonal. Allwite air copy has a tendency to move northward with the sun through the "Greater Griffin Network," starting in January, but there's a steady demand for it all year. This demand comes mostly from mothers with kiddies who wear white shoes, and from professional people like doctors and nurses.

Griffin has matched timebuying methods with the 10-month cycle. For most of the year, the Griffin station list runs to some 300 and a wide variety of spot radio. At the low point, it drops back to about 24 key stations. These are virtually all 50 k.w. stations covering a wide area.

"Although we don't go on a 52-week basis on all our stations," account executive Jim Walker told SPONSOR, "we seldom have trouble getting the slots we want. After all, Griffin has been a steady radio user for years. When we drop off a station for a couple of months, the station knows that it's virtually a 'sure thing' that we'll be back. So, they sell the slot for a couple of months to someone else and then we're right back in again.

*(Please turn to page 58)*



# INDEPENDENT RADIO GIVES WHAT THE HOME FOLKS LIKE

## JUST READ WHAT THESE INDEPENDENT THINKERS SAY:

"Network radio has twice failed to produce for us, but Independent Radio is always productive. That's why we've been on KSTL for the past two years . . . and still are."

—To Radio Station KSTL,  
St. Louis, Mo.,  
From  
Carson Furniture Company,  
Largest retail time-buyer  
in the St. Louis area.

"Our two spot announce-  
ments brought us close to  
three hundred inquiries!"

—To Radio Station WJMO,  
Cleveland, Ohio,  
from The Columbian  
Vise & Mfg. Co.,  
Cleveland



## ANOTHER REASON WHY INDEPENDENT RADIO PAYS OFF FOR ADVERTISERS

In one city, folks prefer hill-billy . . . in another, the choice is long-hair. Independent Radio programming caters to "home town" tastes . . . gives the folks just what they like . . . not whatever the network happens to supply. Result: Independent Radio builds *listener loyalty* . . . which, in turn, becomes *product loyalty* for *Independent* advertisers. It will pay *you* to schedule the leading Independent Radio Stations. Write to any AIMS station for all the facts.

### THESE ARE THE LEADING INDEPENDENT RADIO STATIONS:

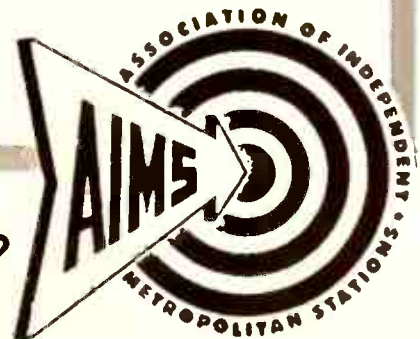
WCUE —Akron, Ohio  
WBMD —Baltimore, Maryland  
WBNY —Buffalo, New York  
WJMO —Cleveland, Ohio  
WVKO —Columbus, Ohio  
KMYR —Denver, Colorado  
KCBC —Des Moines, Iowa  
WIKY —Evansville, Indiana  
WCCC —Hartford, Connecticut  
WXLW —Indianapolis, Indiana  
WJXN —Jackson, Mississippi  
KLMS —Lincoln, Nebraska

WKYW —Louisville, Kentucky  
WMIE —Miami, Florida  
WMIL —Milwaukee, Wisconsin  
WKDA —Nashville, Tennessee  
WBOK —New Orleans, Louisiana  
WWSW —Pittsburgh, Pennsylvania  
KXL —Portland, Oregon  
WXGI —Richmond, Virginia  
KSTL —St. Louis, Missouri  
WMIN —Minneapolis-St. Paul  
KNAK —Salt Lake City, Utah  
KITE —San Antonio, Texas

KSON —San Diego, California  
KYA —San Francisco, California  
KING —Seattle, Washington  
KREM —Spokane, Washington  
WACE —Springfield, Massachusetts  
KSTN —Stockton, California  
WOLF —Syracuse, New York  
KFMJ —Tulsa, Oklahoma  
WNEB —Worcester, Massachusetts  
WBBW —Youngstown, Ohio

They are all members of AIMS—Association of Independent Metropolitan Stations—each the outstanding *independent* station in a city.

Aim for BULL'S-EYE results...with the AIMS GROUP





Based on the actual experiences of **MATT CVETIC** who for nine years posed as a communist for the F. B. I.!

**BREAKING ALL  
RECORDS . . . .  
MAKING RADIO  
HISTORY . . . .**

**W**

"I want to commend and congratulate Ziv on this new show...the outstanding production of

**COMMUNIST**

"We feel that this show is a must for our station...it is a great public service!

**FOR THE**

EACH HALF-HOUR A COMPLETE EPISODE ● TRANSCRIBED FOR LOCAL AND RE

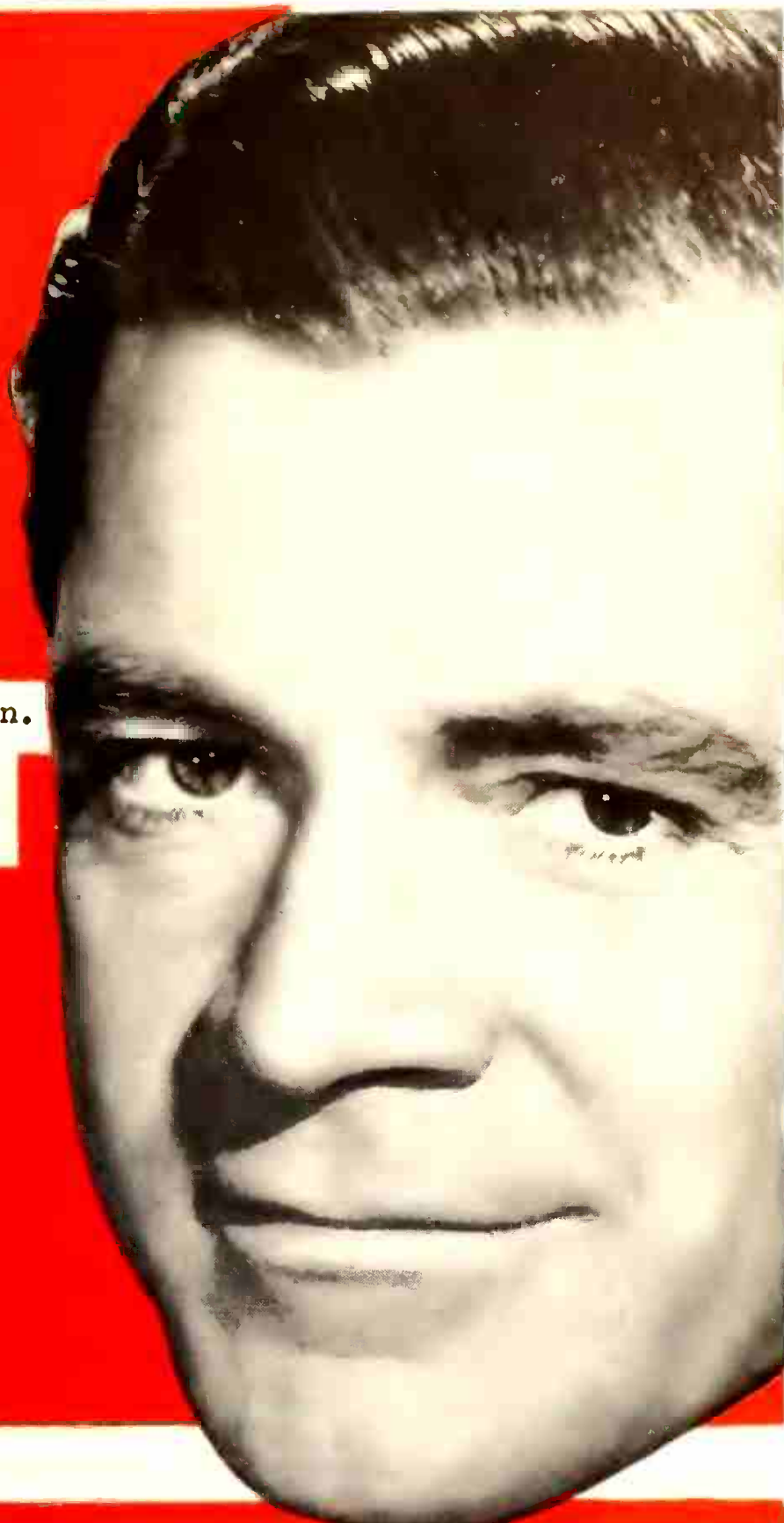


SA

W. Slavick, General Manager, WMC, Memphis, Tenn.

ST

Commercial Manager, WWL, New Orleans, La.



F.B.I.

STARRING

**DANA ANDREWS**

WHO LIVES THIS DYNAMIC ROLE!

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

SPONSORSHIP • WRITE, WIRE OR PHONE

We've always had very good station relations with our outlets. Their confidence in us, and the good availabilities offered us, are based on our consistency of advertising."

Part of this "confidence" on the stations' part, incidentally, is based on Griffin's agency-client relationships. As a client, Griffin has long since learned to leave the detailed work of timebuying largely in the agency's hands and to steer clear, except for policy decisions. This leaves BC&P agency men free to act quickly and firmly, no small factor in Griffin's successful years on the air.

Having a varied list of shows, it's hard for Griffin—if not impossible—to work out any "standard" method of handling commercials. On large stations, where Griffin has a "personality" air salesman (of the WLW *Ruth Lyons* or WBT *Grady Cole* variety), commercials are generally done live or ad-lib from agency-written copy. On smaller stations, as a rule, transcrip-

tions are used to get a consistency of advertising approach. Throughout the spot effort, a well-known jingle, *Time to Shine*, is used as a recorded "signature" or commercial "tag." This jingle, by the way, dates back to the early 1930's, and was one of the first widely-used jingles on the air.

Here's how a typical Griffin spot radio commercial sounds today:

ANNCR: "Friends . . . the Griffin folks have put a whole shoe-shining kit inside a bottle. It's called Griffin Self-Polishing Liquid Wax, and it actually shines itself without using brushes or cloths.

"Everything is in the bottle. In a matter of seconds, you spread Griffin Self-Polishing Liquid Wax on your shoes with the handy spreader. That's all. No brushing. No rubbing. This polish shines itself. And, best of all, the scuff marks fade as the glossy shine comes up.

"Yes, for easy, quick beautiful shines without fuss or bother, you

can't beat clean, convenient Griffin Self-Polishing Liquid Wax, so handy to keep anywhere.

"Remember the name—Griffin Self-Polishing Liquid Wax—the shoe shine kit in the bottle. Comes in all popular colors. Ask for it at your nearest store."


(Other Griffin commercials—for All-white and ABC polish—are equally simple and direct, are often slanted to women. They stand up as straight commercials, yet are not so tricky that they can't be the basis for some warm ab-libbing by local air personalities. Like Griffin's timebuying methods, the commercials are the results for years of careful agency experience.)

Griffin today is in somewhat the famous position of Alexander The Great, who found that there were no more worlds to conquer. Operating at model efficiency, Griffin's advertising operations pull, as nearly as possible, maximum sales from markets used. Seldom has there been a chance to "invade" a territory.

Such a chance, however, did come to Griffin and Bermingham, Castleman & Pierce back in 1948. Until that time, Griffin's distribution included virtually all of the U. S., except the West Coast and the thinly-populated areas just East of the Rockies.

Early in 1948, the decision was made to invade the California market. First, distribution channels were filled. Then, a heavy campaign—a 60-40 balance of spot radio and newspapers, a typical Griffin "teaming"—went to work. In a few weeks, the product was selling well in California. Now, only the Pacific Northwest is virginal territory for Griffin—and that will be "invaded" as soon as supply permits.

Supply controls another new Griffin development. After three years of laboratory experimenting, Griffin



**So you  
never knew  
WASHINGTON  
had hayseed?**

If you have never heard of Eddy Arnold, Cactus Matt, Pete Cassell, Lily and Curley, Don Owens, or Zeb Turner, you have been living on Madison Avenue too long! These Western-hillbilly recording stars have made WEAM the most popular independent station for miles around the Nation's Capital. Thank you, Purina, for proving our point with your award.\*

Advertisers interested in hitching a profitable ride on our haywagon, call Don Cooke or us.

**WEAM**

**THE WASHINGTON AREA'S MOST POWERFUL INDEPENDENT**

*"We'll be glad to tell you what we did to win this Purina award."*

**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**



TV Newscast "pumps gas  
and checks the oil" in

# SAN FRANCISCO!

## KRON-TV

Shell Oil Company currently sponsors a 15 minute, Monday thru Friday newscast featuring Al Constant. On the first program, Constant interviewed the oldest Shell dealer in the area, and the

## SHELL OIL COMPANY

newest dealer. The old timer reported 27 new customers the next day as a result of the newscast. The newest dealer, opening the next day, had 2 customers waiting at the pumps.

## ELLIS BROOKS MOTORS, INC.

Now in their second year as sponsors of weekly "Your Show" program, Ellis Brooks Motors, Inc., Hudson dealers, report good sales of new and used cars, due in large part to TV show.

Mr. Ellis Brooks, President, states that 4 out of 5 pro-

spective customers comment on the program. He further states most prospects have been pre-sold by show, and that the weekly show has proved that "we can sell as effectively to the masses on the show, as to individuals on the showroom floor".

### REPRESENTING TELEVISION STATIONS:

DAVENPORT	WOC-TV*
(Central Broadcasting Co.—	WHO-WOC)
FORT WORTH-DALLAS	WBAP-TV*
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH-PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

\*Primary NBC Affiliates

*Yes, Spot Television Sells Goods!  
For Further Facts, Ask:*

## FREE & PETERS, INC.

*Pioneer Station Representatives*

*Since 1932*

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

## To an advertiser interested in farm radio



Chuck Worcester, WMT's Farm Service Director, has a genuine respect for the Iowa farmer. He doesn't talk down to him, doesn't affect the bogus folksiness that passes for rustic charm everywhere except in the country. His talent for low-pressure visiting, fortified with first-hand knowledge of Iowa's complex agricultural problems, has earned him the kind of loyal following that means results for sponsors. For example:

- A daily quarter hour farm show for Myzon mineral supplements resulted in a standing monthly order for \$3,500 worth with eight Sears Farm Stores. 20¢ per prospect.
- Five minutes across the board at 5:40 a.m. for A. Y. McDonald in *one week* developed 298 prospects for a \$1,500 water system. Cost: \$10 a program or less than

The notion that farmers listen only in the early morning and at noon is pure folklore. Chuck's announcements on Purina's A-time evening show brought 817 requests for booklets—ample proof that farmers were wide awake and listening.

We don't claim that these results are typical. We do claim—and know—that on a day-to-day basis WMT farm radio gets satisfying results, and occasionally spectacular results. Farm radio properly conceived, timed and executed is a fertile source of advertising results.



**CEDAR RAPIDS**

BASIC CBS RADIO NETWORK • 5,000 WATTS • 600 KC

**REPRESENTED NATIONALLY BY THE KATZ AGENCY**

recently brought out the one item needed to fill its line: the 25¢ Griffin Boot Polish. So far, the only advertising on this new item has been to the trade. Consumer plugging will roll, according to the agency, when more steel is available for cans. (Just when that will be is anybody's guess.) This new product may cause some minor juggling in the firm's air approach, since it is somewhat more in the "luxury" class than regular Griffin ABC polish. Users will be sought, via radio, in a more well-heeled economic class, and among users of competitive products.

Making a beachhead landing in this new market should not be too difficult for Griffin, after 62 years of aggressive selling. The big shoe polish firm sets the pace for the whole industry in promoting its products. Indeed, Griffin has come a long way since the days when its still active founder, 85-year-old Anthony L. Aste, started the business with a \$600 shoe-shine stand on New York's lower East Side. The elder Aste (his son, Robert, operates the closely-held business nowadays) has been described to SPONSOR as a lover of good horses, a shrewd businessman, and a romanticist. He picked the name of Griffin out of a book, since that mythological monster—part lion, part eagle—was at the same time king of beasts and king of birds.

When it comes to air advertising, Griffin certainly lives up to Aste's romantic firm name. Griffin is eagle-eyed in picking a good radio buy, and is prepared to back it up with the lion's share of its ad budgets. Even though the shoe polish industry is more competitive than it used to be, Griffin's still in first place—and intends to stay there. ★ ★ ★

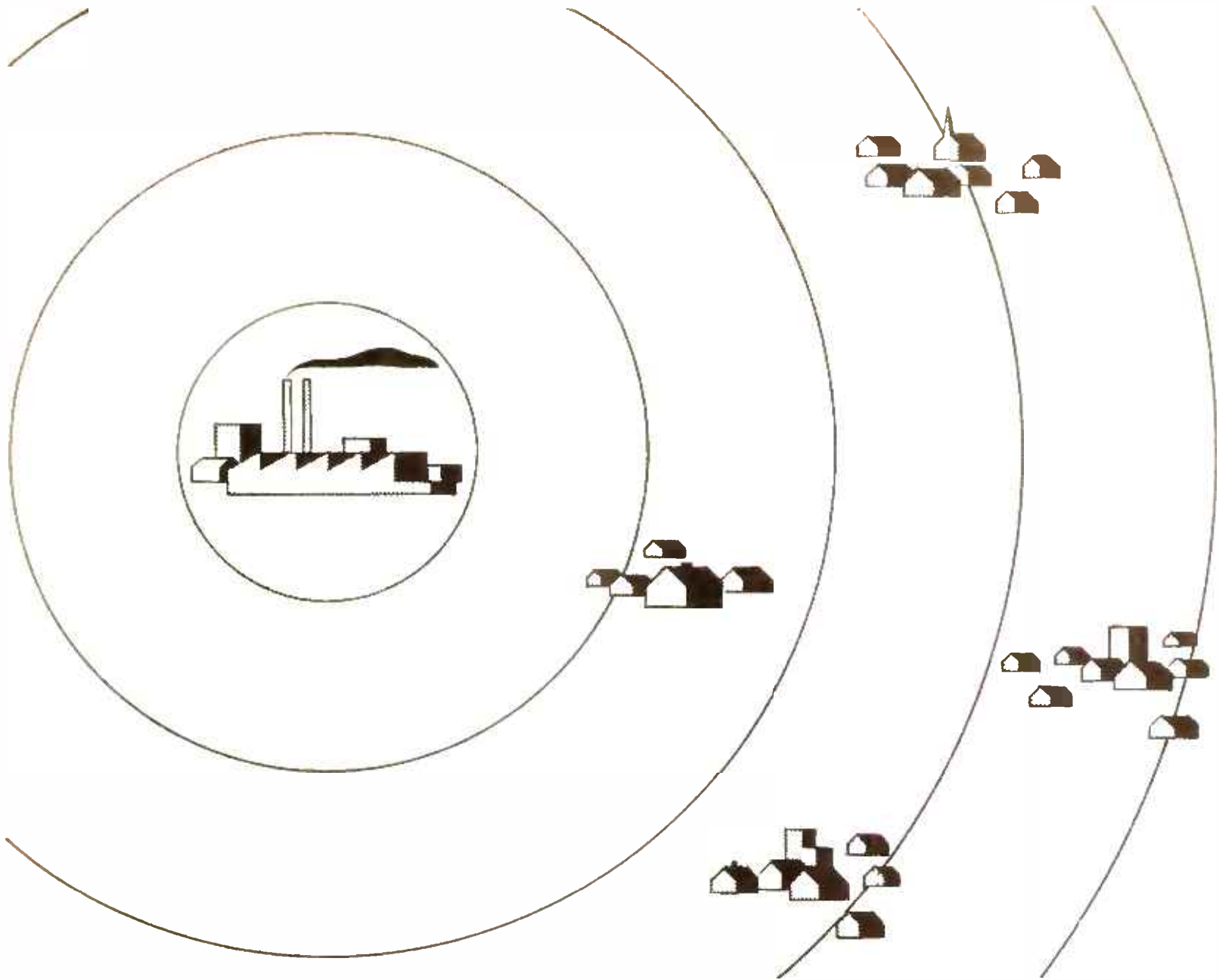
### ADVERTISING MANAGER

(Continued from page 29)

#### *His word is final*

"I like the advertising manager who's firm. Once you settle something in his office between you he sticks to his decisions to the top of his own organization and doesn't embarrass you with vacillating tactics. I can recall several months back having an experience with just the opposite kind of a Joe. This bird told me we had absolute authority to go ahead and buy local programs for a spot campaign provided they had a track record of





# COMMUNITY RELATIONS

In a "selling" job that's never finished,  
radio proves an effective, low-cost tool

To progressive management, the importance of community relations becomes constantly more obvious. Even in a sellers' market, industry must continue to "sell" itself to its neighbors, because a good local reputation helps so much in so many ways. Labor supply, for example. Relations with local government. Co-operation with local suppliers.

On a nation-wide basis, network radio has long proved its ability to foster good public relations. Consider the continuing programs of Bell Telephone, DuPont, United States Steel.

Also, as many more companies are discovering, spot radio can achieve equally good results in specific areas.

Spot radio is flexible, versatile, efficient. *And* economical. Its consistent use . . . with newscasts, for

example . . . assures multitudes of listeners at exceptionally low cost-per-thousand.

In six of the nation's leading industrial areas . . . Boston, Springfield, Philadelphia, Pittsburgh, Fort Wayne, and Portland, Oregon . . . Westinghouse stations are helping local industries gain and preserve their neighbors' good will. The experience of these stations in "community relations" programs is available to company management as well as to advertising agencies and public relations counsellors.



**WESTINGHOUSE RADIO STATIONS Inc**  
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV  
National Representatives, Free & Peters, except for  
WBZ-TV; for WBZ-TV, NBC Spot Sales

# Now!

More Than

## One Million Radio Families\*

in

# WMC'S

market area

\*Estimate based on 1949 BMB Survey projected through 1951.

Today in the Memphis and Mid-South market area there are one million radio families. This does not include the tremendous bonus of automobile radios, all adding up to make WMC and WMCF the greatest medium of advertising ever made available to sell the Mid-South market.

### LOOK AT THESE FACTS

- 406,034 persons now live in urban Memphis
- Memphis 2nd largest city in area of over 31 million people
- Memphis market a two billion dollar buying potential

Since 1923 Memphis' leading radio station has been

**WMC** 5000 WATTS • 790

**MEMPHIS** National Representatives, The Branham Company

**WMCF** 260 KW Simultaneously Duplicating AM Schedule

**WMCT** First TV Station in Memphis and the Mid-South

CELEBRATING THIS YEAR ITS 25TH ANNIVERSARY OF AFFILIATION WITH **NBC**

Owned and Operated by The Commercial Appeal

success in selling women. I gave it to the timebuying department that way and a couple of weeks later he got cold feet and wanted to approve all the buys. We had virtually the entire schedule lined up by then and it sure made life difficult."

#### He's not a clerk

"A good advertising manager doesn't spend a lot of time poring over the bills. He gives that job to an assistant and devotes his attention to the larger problems. Certainly the man should be cost conscious but not to a fanatic degree. There are advertising managers who go over their bills and want a book-length explanation of every item. Some of them have no understanding of why things have a high price tag. You've virtually got to educate them on the radio business whenever they get a bill or a cost sheet.

"You would be surprised at how some of the executives I've dealt with tend to focus on a detail instead of analyzing what the whole campaign is all about. They'll call you up to say that the sound effects of the last show weren't quite right. 'That's not the way it sounds when a man slams the door of a Model-T.' But as to just how the show is paying off for the account they keep you in the dark. I wonder if they have time to focus on the big issues what with all the time they put into details."

#### He's willing to experiment

"The motto of an advertising manager I consider top-grade could be 'Let's test it.' The advertising budget he administers has been growing steadily along with the sales for his company because he's found new ways to use various media. His firm had never been a very heavy air advertiser before he became ad manager. But he sold the owners on trying spot radio. It took some of their minor brands and

**KLIX** IS... *Klickin!*  
in the **FIRST FARM MARKET**  
in the Intermountain West  
**ABC-MBS Twin Falls, Idaho**



pushed them up encouragingly. Shortly after, they came up with a brand-new product. He suggested that spot radio carry the brunt of launching it and the product quickly supplanted some longtime bestsellers.

"Now this man is trying a test of nighttime radio buys in TV markets. He's got a feeling that there are certain radio shows in even the most TV-saturated markets which hold on to just the right audience for one of his products. So he's testing it. He'll spend only a limited sum at first. But that's the way big campaigns are born."

**He keeps informed**

"I'm appreciative of the ad manager I have most to do with because he's in touch with radio and television programs and developments. When he talks about a show, he's heard it and isn't talking off the elbow. There are some men very intimately concerned with decisions involving programming who react like complete amateurs. They have a fan approach to radio and television, much as they try to sound professional.

"Incidentally, that is a point to bear in mind when you evaluate an adver-

# W·I·N·D

## BEST

# CHICAGO

## BUY

# ENTIRE YEAR 1951

**7 DAYS A WEEK—6 A.M.-MIDNIGHT**

	<u>SHARE OF AUDIENCE</u>	<u>BASE "A" HR. RATE</u>
NET A	27.6%	\$1100
NET B	15.7%	\$900
<b>WIND</b>	<b>13.0%</b>	<b>\$250</b>
NET C	10.2%	\$900
NET D	9.5%	\$900
IND B	8.1%	\$338
IND C	5.9%	\$300
IND D	3.0%	\$240



SOURCES: PULSE OF CHICAGO, 1951; SRDS

*"The Most Homes Per Dollar Station"*

400 N. MICHIGAN AVE., CHICAGO 11, ILLINOIS

AM RADIO SALES CO., REPRESENTATIVE

Robt. Meeker & Assoc., West Coast Representatives

wisconsin's  
most ...

Show-Full  
STATION

IN THE LAND  
OF  
MILK and HONEY

Rep. WEED & CO. 5000 WATTS

GREEN  
WBAY CBS

tising executive in a firm. Does he substitute glib use of the phrases of the trade for real insight on how to use media?"

**He tells it to your face**

"I like to feel that we can sit down and talk honestly. If it's good, let him say so. If it stinks, I'm a big boy now and I won't break down if he says so. That's the way men I appreciate deal with me. The ones I don't like are nice to you across the desk but they're demons when they get their secretaries in front of them. They dictate a

critique that makes you blink your eyes and wonder if it's the same guy."

**He keeps you in touch**



"Account executives appreciate advertising managers who keep them posted on any change in plans within the client firm. Sometimes an agency will find that it has piled up a lot of work and expense only to discover that the account has gone cold on the idea a week before. And it's not uncommon for an ad manager to advise the agency of an adjustment in plans weeks later."

**He understands research**


"An account man has hard sledding when he deals with an ad manager who just doesn't understand research. Thank goodness my chief account has an ad manager who's ahead of me on the subject. When it comes to program ratings, he's sophisticated. He doesn't order a firing squad when the show drops one point on the new Nielsen. He doesn't expect a low-budgeted program aimed at a small segment of audience to turn up in the 'Top 10.' When it comes to a matter of justifying a decision, he doesn't demand figures, any figures, to back up what can only be decided on the basis of intuition—plus common sense. He can see through claims of various media when they put out stories about cost and coverage based on hoked up interpretation of data. I don't continually have to run over with a rebuttal to save a program on the air every time some medium buys a full-page ad in the *Times*."

**He fights for his rights**

"Nowadays, you still have a struggle within companies between the sales and advertising divisions. The sales

**Only ONE Station DOMINATES**  
 THIS RICH, GROWING MARKET  
 WITH  
 1951 BANK RESOURCES of \$378,621,741.69  
 A 10-year gain of 141%



*The Journal-Sentinel Station*  
 AM-FM  
 WINSTON-SALEM  
 NBC Affiliate

Represented by:  
 HEADLEY-NEED CO.



**90,000 TV SETS**  
 IN THE QUAD-CITY AREA

EACH month this TV set total is ascertained by Quad-City wholesalers serving this area. Actually, the total of TV homes reached by WHBF-TV is considerably larger as our TV signals are received over an extensive area beyond the Quad-Cities.

Increased power has doubled WHBF-TV radiated strength; the staff and facilities have recently moved into enlarged quarters.

True to a 25 year tradition of service in radio broadcasting, WHBF-TV now also serves Quad-Citians well — and advertisers profitably.

Les Johnson, V.P. and Gen. Mgr.

*Quad-Cities' favorite*  
**WHBF** AM FM TV  
 TELCO BUILDING, ROCK ISLAND, ILLINOIS  
 Represented by Avery-Knodel, Inc.



department will come up with an idea that the way to meet stiffening sales resistance at the dealer level is to increase trade discounts. In other words, buy business at the dealer level. They'll ask for more money for discounts—to come out of the ad budget. This runs the risk of cutting consumer support out from underneath the product. But to a sales vice president who thinks advertising is a lot of hogwash, anyway, that's not important.

"Advertising managers who are going places will stand up and fight for that budget against the sales v. p. They won't be Casper Milquetoastish, either, if the company brass decide to cut back advertising because of higher costs or some other demand on the company, like taxes. They'll do everything in their power to point out that cutting down on advertising is no solution to a need for money and may be the one thing that cuts off future income."

**He makes the agency feel at ease**

"You can't do your best with a sword hanging over your head. Some ad managers are always willing to listen to other agencies. It's not pleasant to keep hearing rumors about how

agency A made a presentation for the account, followed shortly by agency B. It's an unfair way of keeping you on your toes. A good ad manager makes you feel at ease and tries to build a lasting relationship."

**He's got more than a title**

"I appreciate a chance to work with a man who has earned his title and makes it stick. When the president's son gets the ad manager's job handed to him on a platter you've got two problems: he may not know his Nielsen rating from Christ Cella's Chicken-Cacciatore and he may not have au-

thority. After you've spent extra time explaining the facts of life to him, you may have to start all over again with the real boss."

**He moves quickly**

"I like the ad manager who gets signed estimates or other necessary papers back to you within a week. Why is it that the man who sits on a piece of paper for a long time always wants the fastest follow-through from the agency?"

**He takes bitter with the better**

"A good advertising manager takes

**be...R-W\***

Be "Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations . . . where listener loyalty really pays off!

**RADIO'S TOP**

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on all 3 vital points, Rahall Stations deliver the goods.

**W** **KAP** (a)  
1000 W. ALLENTOWN, PA. 1320 KC

**W** **NAR** (b)  
500 W. NORRISTOWN, PA. 1110 KC

**W** **WNR** (b)  
1000 W. BECKLEY, W. VA. 620 KC

National Representatives  
(a) WEED and CO.  
(b) WALKER & CO.

**RAHALL STATIONS**

JOE RAHALL, President



If a Tony Wons were to ask that question over a WGR microphone today, he'd have an audience far bigger than the "good old days."

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

Yes, WGR means **We Get Results!**



*Broadcasting Corporation*

**RAND BUILDING, BUFFALO 3, N. Y.**

National Representatives: Free & Peters, Inc.

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

# CKLW

**OUT-SELLS**

**ALL OTHER  
DETROIT  
STATIONS  
IN**



*"Mystery Melody" Contest!*

- Proof positive of the powerful impact and listening popularity of this 50,000 Watt station. This one month CKLW came near to out pulling four other stations *combined* with this unique sales gimmick, identical on all stations, at a "lead" cost of approximately one-third the next ranking station. Contest is still going strong. Proof again that in the Detroit Area you can't miss when you schedule CKLW. Plan your schedule now! Put this 50,000 watt power to work for you at less cost . . . for greater response!

**HERE ARE THE FACTS**

	LEADS	EXPENDITURE	COST PER LEAD
<b>CKLW</b>	<b>10,448</b>	<b>\$4057.00</b>	<b>38.8 cents</b>
Station B	3,943	3800.00	93.8 cents
Station C	2,609	3800.00	\$1.46
Station D	992	1300.00	\$1.31
Station E	3,863	3600.00	93.2 cents

*In The Detroit Area It's*

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



Guardian Bldg.  
Detroit 26, Mich.

•  
J. E. Campeau  
President

the disappointment of not getting exactly what he wanted in stride and does not make it a personal issue. He trusts you and after satisfying himself that you've done your best, doesn't stamp his foot like a spoiled play boy. He treats you in general as if you were part of his staff and not some bunch of shrewd outsiders who have to be beaten, once a day like a bell or the wife in the saying." ★★★

**MEN, MONEY, MOTIVES**

(Continued from page 6)

Another fiasco in FM station operation by amateurs had occurred earlier in 1949. A number of upstate New York farmer organizations (Poultry Council, Vegetable Growers, Stock-breeders etc.) had set up six farmer-owned, farmer-aimed radio stations, then called the Rural Radio Network. Over \$500,000 was invested in the finest General Electric equipment before the auspices discovered (1) that not too many farmers had FM receivers and (2) that most of the available cash had gone into plant. very little remained for operations. Its subse-

**ask**

**JOHN BLAIR & Co.**

**about the**

**HAVENS & MARTIN**

**STATIONS**

**IN**

**RICHMOND**

**WMBG-AM**

**WCOD-FM**

**WTVR-TV**

**First Stations in Virginia**



**STANDARD**  
Believes in  
**ADVERTISING**

and  
**Advertisers**  
Believe in  
**STANDARD**



**The Register Contains**

- The Advertiser, Address, Capitalization
- Products with Trade Names
- Corporate Executives
- Advertising Manager
- Sales Manager
- Printing Buyer
- Advertising Agency Handling Account
- Account Executives
- Advertising Media Used
- Advertising Appropriations
- Character, Extent of Distribution

**W**HEN time counts — and you want to know the brand name of a product — what company makes it — the names of the officers (especially the Advertising Manager, the Advertising Agency) — where they advertise and how much they spend — you'll realize why the **STANDARD ADVERTISING REGISTER** belongs on your desk.

Better get the facts. Just drop us a line on your company letterhead and we'll do the rest.

**THE AGENCY LIST**

Standard source of information about 3,000 U.S. and Canadian advertising agencies with data on their recognition, personnel, and over 30,000 clients. Issued three times a year — the **AGENCY LIST** is part of **STANDARD'S** complete service or may be purchased separately.



**Free** Write for colored illustrated booklet giving full information about the **STANDARD ADVERTISING REGISTER** and Supplementary Services. It's yours for the asking.



**NATIONAL REGISTER PUBLISHING CO., INC.**

130 West 42nd Street  
New York 36, N. Y.

333 N. Michigan Avenue  
Chicago 1, Illinois

quent history was very modest compared to original dreams of glory.

\* \* \*

If all of the foregoing strikes any reader as pulling down hard on the chord of melancholy, our motive is really noble. We're advocating foresight over hindsight. Right now a lot of amateurs, or at least gentry in organizations remote from professional broadcasting, are rooting-tooting to get into the television act. Maybe they should. Maybe they shouldn't. But at the very least they ought to profit from the embarrassments of Wynn, Smith, Roosevelt, Progressive, Rural, ILGWU (and extend the list as your memory goes back).

\* \* \*

In this wild-crazy dangerous-delightful business of broadcast advertising the lessons of history have a way of being overgrown with romantic new foliage that makes everything look mighty purdy. Beware poisoned water holes, pardner. ★ ★ ★

**MILLER HIGH LIFE**

(Continued from page 33)

When Miller took up sponsorship of the Brewers in the following spring, it used a "Back Your Brewers" slogan for the WEMP broadcast.

Continued sponsorship of the Packers became a "must." What's more, half the teams in the pro football league were knocking at Miller's door asking for the "Packer treatment." Miller picked up the rights in New York, Philadelphia, and Los Angeles.

In the fall sports sponsorship was expanded to the New York Giants pro football games with the slogan "Go, Giants Go." These games were carried over WMGM, New York, and a 29-station segment of the Yankee network throughout New England. Pushing the slogan even further was a WOR-TV, New York, half-hour program, "Giant Quarterback Huddle" every Wednesday night. Perian Conerly, wife of the star quarterback Bob Conerly, did a woman's commentary and discussed the life of a player's wife. Films of the previous Sunday's games were shown and strategy discussed by the experts. Point-of-sale promotion followed the successful Packer pattern.

Philadelphia Eagles pro football

**PROOF** ✓  
**POSITIVE**  
that K-NUZ brings results

**Loma Linda Vitamins**  
speaks out  
for K-NUZ  
pull power...

Here is a letter K-NUZ received from Bob Hahn, Allied Advertising Agency, Houston, on behalf of his client, Loma Linda Sales.

Gentlemen:

Just a few moments ago I finished a report for our client, The Loma Linda Sales Company. A part of this report will probably interest you, and in excerpt it reads:

"The radio spots, and portions of the program devoted to the gift supply of Loma Linda, broadcast on K-NUZ proved to be the least expensive media used in the test campaign. In fact, the cost per return was less than half that of the next best medium used."

This confirms my original belief that K-NUZ would pull for us as it always has.

The client has asked that I pass on his thanks for your excellent cooperation, and his acknowledgment of a job well done.

Best regards,  
R. G. Hahn

**TIME BUYERS' INFORMATION**

Loma Linda Vitamins  
Sponsors 5:15-5:30 Edition of the News, Mon., Wed. & Fri. plus spot schedule.

Call FORJOE, National Representative  
Or DAVE MORRIS, General Manager  
at Keystone—2581

**K-NUZ**

HOUSTON'S LEADING INDEPENDENT

*proof of performance*



"In the Spring of '51, we switched from KTBS to another power station in Shreveport for advertising our York air conditioning and refrigeration.  
 "Failing to get results previously enjoyed, we returned in July to KTBS. Immediately, our sales increased tremendously.  
 "We spend 60% of our ad budget with KTBS because we get results."  
 A. H. OTTO, Mgr.  
 Air Conditioning Div.,  
 Shreveport Plumbing Co.

10,000 watts — day  
 5,000 watts — night  
 710 kilocycles

# KTBS

## SHREVEPORT

National Representative: Edward Petry & Co., Inc.

games were carried on five Pennsylvania stations: WCAU, Philadelphia; WILK, Wilkes-Barre; WLYC, Williamsport; WCMB, Lemoyne; and WAEB, Allentown. The slogan was "Fly High Eagles."

Film highlights of the Los Angeles Rams pros were carried over KNXT, Los Angeles on the Friday night succeeding each game.

The pro championship game between the L. A. Rams and the Cleveland Browns was carried over a special DuMont TV net (41 live, 7 film) and more than 300 AM stations of the Liberty network.

Back home in Milwaukee, WEMP carried the games of the Milwaukee Hawks pro basketball games. Major league ice hockey exhibitions, featuring the Chicago Blackhawks, were aired by WEMP's sports aces, Gillespie and Shanahan. Marquette University basketball games were carried over Milwaukee's WOKY.


Listenership was so high that WEMP ranked first in the nation among independent stations in share-of-audience on baseball broadcasts in 1951.

The amount of goodwill generated by these sports broadcasts is deemed

**1000 WATTS**

**730!** Charleston's most far reaching station

**PAL** says



"A representative\* of an account just being introduced in the Charleston area made the rounds of the dealers and distributors. Said he, 'I've visited lots of cities, but I've never been received any better, nor has the way been paved so smoothly before. Your merchandising department has really done a beautiful job. It's a pleasure to follow it up.' Nothing unusual about it. When the account bought time, we went to work. Contacted the distributor and the dealers personally and by mail, acquainting them with this new product, and urged them to stock up — which they did. By the way, the new product is really selling, too! . . . If you want the same results, give us a try. We have a mighty big, loyal listening audience just ready to buy!"

\* Name on request.

# W-PAL

of CHARLESTON  
SOUTH CAROLINA

W. E. Pearson Co.  
P.O. Box 1000  
Charleston, S.C.

# WOW-TV

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



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

PRESENT TOTAL OVER 119,000 SETS

LOW-COST HIGH-RATED PARTICIPATIONS NOW AVAILABLE

# WOW-TV CHANNEL 6

A MERIDITH STATION  
FOR AVAILABILITIES CALL ANY BLAM-TV OFFICE OR WEBSTER 3400  
OMAHA, NEBRASKA



immeasurable, but the sales figures for High Life tell their own story. Although the brewing industry as a whole registered an increase of a mere 1.1%, Miller High Life sales were up 24.1% in 1951.

And Miller has not ignored the family audience angle. For two years (1949-'51) the company sponsored the *Miller High Life Revue* over 193 ABC stations. The show featured Lawrence Welk and his "champagne music," an apt tie-in with a favorite High Life slogan, "The Champagne of Bottled Beer." Welk travelled all over the country, doing an ingratiating job of promotion and tying in with local distributors. Show folded only because Welk got tired of travelling and received a good offer for a long-term stay at a California ballroom. To date Miller hasn't found a suitable replacement.

Beer consumption has undergone a metamorphosis in the past decade. Draught beer sales, which nearly equalled packaged sales 11 years ago (25,049,151 barrels draught to 26,761,946 barrels packaged in 1940), now account for only 26.3% of the nation's annual beer consumption, even though draught sales have varied little since pre-war days.

These figures make evident the fast-moving trend away from the sale of beer at the corner saloon and into the neighborhood grocery store and super market. What's more, a recent survey for the American Can Company indicated that the ratio of male to female beer consumers was only 62.2% to 37.8%.

Miller recently bought participations in the WJZ-TV, New York, *Kitchen Kapers* from 10:45 to 11:30 a.m. Monday, Wednesday and Friday. Selec-

tion of this program is in line with Miller's awareness of the housewife's role as a beer buyer.

Women make up a much larger portion of the sports audience than is commonly believed. A recent study by WMCA, New York, showed that women constitute 33% of the audience for baseball broadcasts.

Miller has used spot announcements in over 200 radio markets, and filmed spots in 22 TV areas. *Crusade in the*

★ ★ ★ ★ ★ ★ ★ ★

"The history of American industry has shown that each new development such as motion pictures, the phonograph, the automobile, radio and now television has not stopped the others' growth, but generally has found a secure place itself and has tended to stimulate the growth of other developments."

ROBERT W. GALVIN  
Executive v.p., Motorola, Inc.

★ ★ ★ ★ ★ ★ ★ ★

*Pacific* will be shown in 23 cities under Miller sponsorship.

According to Ed Ball, account executive for High Life at Mathisson & Associates, Milwaukee, "We're very much aware of the family and home angles. The *High Life Revue* was beamed at the family. Current sponsorship of newscaster Robert Hurleigh on about 140 Mutual stations is planned to catch the family at home. In the selection of pro football games we knew that they would be received on Sunday afternoons—a good time to catch the whole family together."

In addition to this broad radio and TV coverage, Miller carries the "quality" message via a wide variety of media. Outdoor advertising, much of it tying in with radio and TV promotion, gets about \$1,100,000. Display materials account for another \$830,000. Newspapers and trade magazines draw

off only minor dollar expenditures.

Handling of the national magazine advertising schedule (nearly \$800,000) supplies an additional clue to the Miller merchandising philosophy. This campaign follows a three-pronged approach. A series of color ads for general magazines (*Collier's*, etc.) stresses tie-ins with appropriate foods. A prestige group of color bleed pages in publications such as *Esquire*, *Holiday*, *Time*, pound home the "Traditionally the Finest" angle. An all-male approach is used in sports and fraternal magazines (*Outdoor Life*, *Elks*, etc.). An experimental series may break this summer in some high-fashion media; the thinking here is that it is a means of not only hitting the "class" market, but many women of lower financial and social strata read these magazines in beauty shops or dentists' offices and might buy High Life so they can drink the same brew as Mrs. Astorbilt. Vicarious living at a bargain price.

The "quality" angle is not a new approach for Miller. The company was founded by the current president's grandfather in 1855. Starting with a 4,000-barrel capacity, the company should hit the 3,000,000 mark before the end of 1952. The major share of this expansion was accomplished in the last 5 years.

When Fred Miller took over as president in 1947 he could look back to the previous year's production mark of 635,000 barrels. A "quality" policy during the war when Miller kept its product unthinned had won a host of grateful servicemen (who got the bulk of production) and thankful civilians who remembered the potency (about 5% alcohol) and flavor of High Life; other beer often tended to be "thin."



Write for copy of "Largest Out-of-Home Area Survey"

## Extra Daily Summer Population 602,496!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

# WHDH

BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

A five-man team is responsible for shaping the High Life tactics: Frederick C. Miller, president of Miller Brewing Company since 1947; Norman R. Klug, v.p.; Paul Mueller, general sales manager; Vernon S. Mullen, Jr., advertising manager; C. A. Mathisson, president of Mathisson & Associates.

In recent years supply has lagged behind demand and distributors seldom get as much High Life as they want. This may account for the very low turnover rate in High Life distributorships. A roster of distributors shows a definite leaning toward sports figures. John Abbatemarco, who played football at Notre Dame with Fred Miller, has the lush New York City, Brooklyn, and Westchester County areas. Tommy Henrich (ex-N. Y. Yankee Star) and George Sternweiss (ex-Cleveland Indian player) handle New Jersey. Jim Crowley, another famous Notre Dame alumnus, pushes High Life in upstate New York.

The "thin spots" in national coverage are gradually being filled. The brewery is working on a 24-hour-a-day, seven-day-a-week basis. Despite the temptation to brew the product closer to the lucrative Eastern market, "Brewed in Milwaukee" seems too good a quality symbol to lose. ★ ★ ★

## ROUNDUP

(Continued from page 41)

ers. Compiled and edited by the U. S. Army Signal Corps, the public service series is titled *The Big Picture* (WCBS-TV, N. Y., Sundays, 2:00 to 2:30 p.m.), has met with enthusiasm from viewers, according to bank president Thomas J. Shanahan.

\* \* \*

Radio station WOR, New York, and its v.p. in charge of engineering, J. R. Poppele, celebrated 30th anniversaries almost simultaneously in February. WOR made its first broadcast on 22 February 1922; Poppele started work



Poppele honored at WOR by O'Neil, Streibert

with the station on 16 February 1922. Poppele, who directs all engineering projects for WOR, WOR-FM and WOR-TV, was honored in special ceremonies 15 February at WOR offices at which he received an inscribed silver plate from the station, a gigantic cake from Dugan Brothers, and a desk set from SPONSOR. In the above photo are (l. to r.) Poppele, Thomas F. O'Neil, chairman of Mutual Broadcasting System; Theo. C. Streibert, pres. WOR.

\* \* \*

KPIX, San Francisco, which is in the unique position of being the only West Coast local TV station to origin-



KPIX-KSFO edifice widens program possibilities

ate programs for nationwide transmission, now has bigger, better and more modern facilities to hypo West-to-East program flow. The new KPIX-KSFO three-story "showplace" building, completed the first of this year, is equipped to accommodate the most elaborate presentations, from musical revues to auto shows, gives advertisers the opportunity to present top-notch video entertainment with top-notch talent to virtually the whole nation.

\* \* \*

A cocktail party at Chicago's Sheraton Hotel launched Bill Wiseman as the new sales manager of WOW, Omaha, and Fred Ebener as the new sales chief for WOW-TV, following a split in the operations of the two stations. The



Chicago timebuyers, others at WOW party

above photo snapped at the party, unfortunately does not show the guests of honor, but it does picture (l. to r.) Frank Fogarty, general manager. WOW; Jack Cherbo, timebuyer and a.e., O'Neil, Larson & McMahon; Len Matthews, chief timebuyer, Leo Burnett; Harry Smart, Blair-TV; E. L. Sullivan, ad director, Meredith Publishing.

\* \* \*

WIBX, Utica, Farm Director Ed Slusarczyk is the winner of one of the five Distinguished Service Awards for 1951, presented by the N. Y. State



Write for copy of "Largest Out-of-Home Area Survey"

## 57.5% New Englanders Have Auto Radios!

According to WHDH's survey! Want a copy . . . write us or call your John Blair man about this HUGE Bonus market . . . productive, too, ask your competitor!

**WHDH** BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



Junior Chamber of Commerce (Jay-Cees) to outstanding young men in the state. His achievements: he is Oneida County Civil Defense Director and has devised a complete plan for protection of the Rome-Utica area; he conducts a two-hour daily *Service to Agriculture* program on WIBX, has worked to promote better relations between urban and rural groups.

\* \* \*

The Advertising Club of Baltimore named Garry Moore (CBS-TV, daily 1:30 to 2:30 p.m.) the "outstanding television personality of 1951," presented him with a gold plaque at the club's annual banquet 23 February. Previous winners have included Milton Berle, Abe Burrows, Faye Emerson.

\* \* \*

After 11 years and 3 months as a 250-watt operation, radio station WORD, Spartanburg, S. C., increased its power to 1,000 watts recently, and by so doing went from a local to a regional station. To bring about the expanded coverage, a new \$100,000 transmitter was constructed to house both WORD and its FM affiliate,

WDXY, which now reach over 300,000 persons in seven counties. With the power increase, WORD switched to a new spot in the middle of the dial—910 kilocycles—now broadcasts both ABC and NBC net shows.

\* \* \*

The March of Dimes is \$1,536.70 richer due to the efforts made on WEMP's (Milwaukee) *Ole Night Owl* program, Joe Dorsey, d.j. Collection gimmick on the 11:00 p.m. to 2:00 a.m. show: Dorsey played the tune re-

quested by each listener's prepaid telegram which pledged \$1.00 or more for the Dimes campaign. About 1,000 telegrams were received amounting to \$1,500-plus in pledges.

\* \* \*

WKNE (Keene, N. H.) listeners can sell, buy or swap articles via the daily *Swappers Club* show. Femcee Ruth Redington came across this item the other day: "Wanted . . . a dog house large enough for one man to live in . . . good condition and reasonable in price." ★ ★ ★

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



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

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

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

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



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

**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

**LANG-WORTH**  
FEATURE PROGRAMS  
**SELL**  
**CLOTHING!**



**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
*Network Calibre Programs at Local Station Cost*



### 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

## COST-PER-THOUSAND

(Continued from page 31)

advertising in much the same manner as magazines and newspapers in the 1920's. Time costs were measured against estimated "circulation" of radio sets, for a "cost-per" figure. But, this soon gave way to various program rating lists as more stations came on and sets soared into the millions. Before World War II, it was common practice to use Hooperatings in buying programs the way a confirmed horseplayer uses the *Racing Form*.

After the war, TV began to knock down nighttime network radio ratings several notches, and the situation changed. At the same time, ratings in TV were so high that a whole new frame of reference was needed. TV costs were also out of line with radio. The cost-per-1,000-viewers figure became popular in TV, suddenly, often to justify high costs or to evaluate them. In radio, belts were tightened, and program budgets were slashed. Salesmen went out selling on the basis of radio's still-excellent cost-per-1,000 instead of selling deflated ratings.

Today, TV and radio sell against each other, and against printed media, with "cost-per" figures. Frequently, the air is as full of them as bricks during a gashouse brawl. It's no wonder many an air-minded sponsor is puzzled and confused by the multiplicity of figures.

Aware of this growing mathematical rhubarb, SPONSOR herewith presents an analysis of basic facts every air advertiser should remember in evaluating radio and TV "cost-per" figures. To gather the data, SPONSOR interviewed timebuyers, agency men, research directors and research organizations.

Their comments and suggestions form the basis for the following analysis of cost-per-1,000.

1. *What it is:* In its most common application in radio and TV, the term "cost-per-1,000" is used in conjunction with "homes." The base for the figure lies in *projectible* program ratings, converted into "homes-tuned-in," then measured against the program time-and-talent costs.

In TV, more so than in radio, sometimes the term "cost-per-1,000 people" is used. This is arrived at by the same process as above, carried one step further. When the number of TV "homes" tuned in is calculated, it's multiplied by the most accurate "viewers-per-set" figure obtainable, according to pro-

**KFMB**  
**TV**  
Channel - 8

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

**124,500**  
**TV Sets\***  
Serving a **BILLION-**  
**DOLLAR Market!**  
*\*January 1, 1952*

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

Miss Margot Burvant  
Stone-Stevens, Inc.  
New Orleans, La.

Dear Margot:

Y'orta see th' peepul on th' streets  
uv Charleston, West Virginny, whut's  
got money in thur pockets!  
Yessiree, Margot,  
th' hometown uv  
WCHS is shore  
aboomin'! Why,  
these folks—an'  
they's way over  
half-a-milyun uv  
'em in th' mar-  
ket area—have  
been spendin'  
540 milyun dol-  
lars a year! So,  
effen hit's a good  
market yer look-  
in' fer (an who  
ain't alookin' fer  
one?) jest don't  
forgit Charles-  
ton, West Vir-  
ginny! An' mem-  
ber! WCHS gives  
yuh more lissen-  
ers here then ef-  
fen yuh bought all th' other four sta-  
tions in town put tergether!



Yrs.  
Algy

**W C H S**  
**Charleston, W. Va.**



gram type and hour. (The basis can be various "viewers-per-set" averages, such as those of Pulse, ARB, Videodex.

In radio, although the number of listeners per set tends to remain more constant (around 1.5 usually), no rating service makes an accurate measurement of the mobile audience, that is, extra-set and out-of-home listening. Therefore "cost-per" radio network figures—Nielsen is the usual rating base at the national level—tend to stick pretty close to radio "homes" and avoid "people."

Television, being more limited in its circulation, gets more finite in its cost-per-1,000-homes figures. No TV program is "national" in the sense that network radio programs can be heard all over the country. Therefore, TV's cost-per-M figures are usually qualified (or should be) with the number of markets in which the TV show is aired, and the number of sets in the markets.

Here's a simple example of how a cost-per-1,000-homes figure could be reached in TV.

Suppose "Program X" has a weekly time-and-talent cost of \$50,000. Then, suppose its latest Nielsen rating was a 40.0 in 51 TV markets. That means that 40% of the 13,400,000 or so TV homes in 51 TV markets were tuned to the show, or about 5,400,000 homes. A ratio of cost and "homes-reached" gives a cost-per-1,000-homes of about \$9.25. (Somewhat the same process would be carried out in calculating cost-per-1,000-homes in radio.)

2. *What it ISN'T*: It's misunderstanding of what cost-per-1,000 can't do that causes most of the abuses in using cost-per-1,000 figures in radio and TV circles. For instance, cost-per-1,000-homes:

A. Is NOT the master formula, yard-

stick, hallmark or what-have-you in buying air advertising. Unless it is a "specialized" cost-per-M (such as those in terms of women vs. men, rural vs. city, upper-income vs. lower-income homes) it does *not* give a sponsor much more than a rating-in-terms-of-homes, or a rating-in-terms-of-people. Radio and TV cost-per-M's are subject to all the limitations and restrictions, the faults and foibles of the rating services on which they're based.

★ ★ ★ ★ ★ ★ ★ ★  
"National Spot today is getting much of its audience research at the national level, while its prime necessity is for the very best type of research at the local level and in specific market areas."  
MURRAY GRABHORN  
Managing Director, NARTSR

★ ★ ★ ★ ★ ★ ★ ★

B. Is NOT a true index of advertising efficiency, although it's better than a rating. Cost-per-M-homes takes no notice of a show's audience composition, what markets it reaches, whether one show has better merchandising possibilities than another, or whether a show is likely to dovetail nicely with the rest of a client's advertising.

C. Is NOT in all cases a "true figure." For example, a slick sales staff may prowl carefully through a show's rating history, and pull out an atypical rating on which to base the cost-per-M. (This might have been the one night in the year when they had a super-duper guest star or a top script.) The resultant cost-per-M is by no means an "average"; rather, it's a flash-in-the-pan figure. A wise sponsor will demand all the available information about the pedigree of a cost-per-M, including the date of the base rating, and the name of the rating service. (This is particularly true in TV, where

as many as five different services—from Nielsen to Videodex—may be used to compute five different cost-per-M's on a single show. And with a broad variance of results.)

D. Is NOT applicable to all kinds of radio and TV. Take the growing trend of sponsors and agencies who ask for cost-per-1,000 figures for station-break periods. As the research chief of one ad agency told SPONSOR: "This is a ridiculous measurement, and gives no really accurate figure to work with." Those who *do* attempt to figure a cost-per-M (homes or people) where station breaks are involved, do it something like this. The ratings of the two programs on either side of the station break are found, and the program cost-per-M's are found. These are added, then divided by two. This "average" is supposed to be the cost-per-M of the station break.

The fallacy: listeners and viewers (particularly viewers) are prone to switch from one station to another, during the break period. A certain amount of the audience (more so in radio than TV) *does* tend to carry right through the break into the next program on the same station. But enough doesn't, generally, to throw the cost-per-1,000 figure off.

Here's an example of how far off this can go. For the week ending 6 October 1951, Nielsen showed that NBC-TV had 21% of the TV audience tuned-in, throughout a nine-city TV area, on Monday, 8:00-8:30 p.m. At 8:30 p.m., this fell off drastically to about 9.5%. At the same time, CBS had been riding with 18.8% of the audience up to the 8:30 p.m. mark in the nine cities. Then, after the station break, CBS boomed up to 43.3% when *Godfrey Talent Scouts* came on.



Write for copy of "Largest Out-of-Home Area Survey"

## 98.4 Minutes Daily to WHDH!

Yes, TV owners who listen out-of-home listen to WHDH 98.4 minutes a day! Gee, you must write for a copy of our survey . . . or see your Blair man!

**WHDH** BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

This particular game of "musical chairs" was largely played *in the station break period*, since sets-in-use figures remained about the same. Figuring a cost-per-M in the middle of this dial-twisting would be as sensible as anchoring a houseboat in the Niagara rapids. Even though thousands of radio and TV fans tune out early to catch their favorite show on another station or channel, and thus are exposed to the station break, millions more wait until the last possible moment, and virtually miss the break announcement.

3. *How to USE cost-per-M effectively*: Despite its faults, the cost-per-1,000 figures of radio and TV play an important part in broadcast research. Here are four basic A-B-C-D values for cost-per-M's, cited by veteran admen:

A. They give an advertiser a good idea of how the money he's spending for a particular type of show compares in simple efficiency with his business competition's show, or with one of a similar program type.

B. Cost-per-M figures are far better than ratings in sizing up a show's *value*, but should never be used in this connection as anything more than a strong recommendation. They should be considered, research men warn, in about an equal light with other factors (audience, appeal, promotion values) that go into making a wise radio-TV purchase.

C. Cost-per-M figures are helpful when an advertiser is shopping with a fixed air budget. If he has a good idea of what *type* of program and audience he wants, and whether it is to be aired on radio or TV, day or night, network or spot, a cost-per-M yardstick shortens the time in lining up good prospective buys within a given category radio or TV programming.

D. Viewed in an over-all sense, the cost-per-M figures often throw some interesting light on how different categories of programs produce results for their sponsors. For instance, Nielsen breakdowns demonstrate that radio daytime serials pulled only an average rating of 5.9 during two recent weeks, but showed up with the lowest (\$1.86) cost-per-1,000-homes-reached. To judge radio serials by rating alone would be an injustice. On a cost-per-M basis, they are very efficient—as witness the results obtained by Lever Brothers, P&G, and Colgate-Palmolive-Peet. Also in the over-all sense, cost-per-M figures can give an index of the efficiency of one network vs. another network, or a station vs. a station. They are more in the nature of signposts than a route map, however. ★★★

## 510 MADISON

(Continued from page 8)

and WOW and others, have done a good job. . . ." Not only are we a little bit embarrassed that we were left out of this mention, but to make our faces all the more red, three of the above mentioned stations are close competitors of KFAB. Whoever wrote this article might be interested to know and should have known that KFAB is the number one farm station in this area.

2. On page 29, included in the list of 127 stations with programming for farmers, KFAB is listed strictly as Lincoln, Nebraska. It should be Omaha, too.

3. It was by mere coincidence, of course, that our two-color ad on KFAB Farm Service as another blue ribbon achievement, appeared on page 62 of

this same issue.

As stated at the opening of this letter, we thought the article in general was terrific, but please give us our just credit, will you.

DON V. SHOEMAKER  
Sales Promotion Mgr.  
KFAB, Omaha

No doubt the great majority of stations will consider your story on farm radio of great benefit to the industry, and therefore we are all for it; but from the standpoint of WMT only, the good done by that beautiful box carrying the A. Y. McDonald success story is off-set by other factors.

This may sound strange to you, and perhaps to many radio station operators, but for the past several years we have been making every effort to keep general advertisers from becoming interested in what is usually considered strictly farm time, that is before 7:00 AM and certain parts of the noon hour. We have more farm accounts than we can possibly handle, and the trick is not to attract more general accounts into farm time, but to convince farm advertisers that after all farmers are just people and really like the same types of programs that are popular with their cousins in the small towns and in the Iowa cities.

Frankly, I don't see why major advertisers should use "what could be properly called a farm radio campaign." Maybe in other parts of the country the radio likes and dislikes of the farmers are different from those of city people, but it certainly isn't true in eastern Iowa as far as entertainment is concerned.

Another thing, I think you make out



Write for copy of  
"Largest Out-of-Home  
Area Survey"

## 57.0% Listen to WHDH!

Away-from-home listeners in New England vote "yes" for WHDH! 57.0% of 'em pick WHDH as their most listened-to station! Better get your survey copy!

**WHDH** BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



the larger farm stations as rather light-headed to let the farm magazines take so much of the farm advertising dollar away from radio. When the better farm stations want more farm advertisers, they can get them by simply combining into regional groups to cover the same type of farmer. Maybe the time will come sooner than we anticipate, but it isn't here yet. It makes little sense to form into farm groups now when any of the good stations are so busy that the problem is not to find more farm accounts, but to improve the quality and to diversify.

WILLIAM B. QUARTON  
General Manager, WMT

I want to take this opportunity to thank you for the nice article in the 14 January issue of SPONSOR.

The article, "Advertisers neglect farm radio," as well as the editorial was a great boost to our organization. I feel that we in Farm Radio should take our hats off to people like you.

GEORGE ROESNER  
Chairman, Southwest Region  
Radio Farm Directors  
Houston, Texas

DOES THE  
JOB  
*Alone*

WOW  
OMAHA

NBC  
590  
5000 WATTS

A MEREDITH  
STATION

Room 280  
Insurance Building

JOHN BLAIR & CO., Representatives

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

4663 REPLIES to Just  
3 One-Minute Spots!



Direct YOUR Sales Message  
to a Responding Audience

WBNS OFFERS YOU:

- An Audience Spending 1 BILLION Annually
- All Twenty Top-Rated Programs
- Central Ohio's Only CBS Outlet
- Proved Pulling Power
- Local Personalities with Loyal Listeners

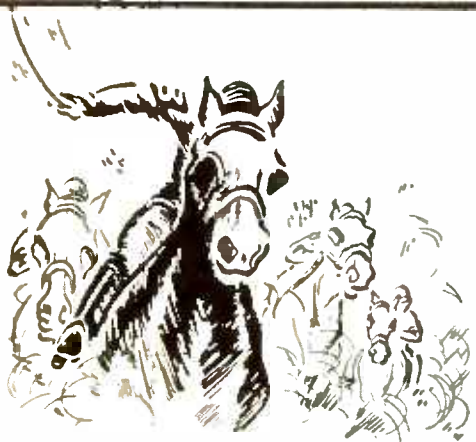
Valuable Time Locations Currently Available

ASK JOHN BLAIR

WBNS RADIO  
PLUS WELD-FM

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

CENTRAL OHIO'S ONLY CBS OUTLET



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



NEW YORK:  
729 SEVENTH AVENUE  
NEW YORK, N. Y.  
CIRCLE 5-5044

# SCREEN GEMS INC.

## Producers - Distributors of Motion Pictures for TELEVISION

HOLLYWOOD:  
1438 N. GOWER ST.  
HOLLYWOOD, CALIF.  
HUDSON 2-3111

### FILMS IN PRODUCTION

#### A

- ★1. THE STORY OF NATHANIEL HAWTHORNE
- ★2. THE STORY OF THOMAS JEFFERSON
- ★3. THE STORY OF GEORGE WASHINGTON
- ★4. THE STORY OF JEFFERSON DAVIS
- ★5. THE STORY OF SAMUEL F. B. MORSE

Produced for du Pont's "Cavalcade of America" series through BBD&O agency.

#### B

- 6. GOVERNMENT IS YOUR BUSINESS
- 7. CAREERS IN ATOMIC ENERGY

Produced for the Christophers' "Careers That Change Your World" series.

#### C

- 8. CROSSROADS U. S. A.

Produced for the American Petroleum Institute through Film Counsellors, Inc.

#### D

- ★9. THE STUDEBAKER STORY

Produced for Hill & Knowlton as a salute to the 100th anniversary of the founding of Studebaker, through Film Counsellors, Inc.

★ Temporary Title

### FILMS COMPLETED FOR SPONSORS

- THE MAN WHO TOOK A CHANCE  
and THE NEW SALEM STORY

Produced for du Pont's "Cavalcade of America" series through BBD&O agency.

- TELEVISION IS WHAT YOU MAKE IT

Produced for the Christophers' "Careers That Change Your World" series.

### FILMS FOR SYNDICATION

AVAILABLE TO  
STATIONS — ADVERTISERS — AGENCIES

- TV DISC JOCKEY TOONS

A complete library of films, made in cooperation with major record companies, to accompany popular and standard discs.

- MUSIC TO REMEMBER

World's finest music in 13 symphonic films, featuring best known works of the masters.

- HOLLYWOOD NEWSREEL

Behind the scenes in the film colony. Nine 15-minute programs featuring top screen personalities.

**PRODUCERS OF HUNDREDS OF TV FILM COMMERCIALS FOR:**  
Bordens, Bromo Seltzer, Clark Bars, Lucky Strike, Hamilton Watch Co., Schlitz, Vicks Vaporub, Coca Cola, Pepsodent, Kelloggs, Camels, Budweiser, Wildroot, Blatz, Chevrolet, Motorola, BVD, Du Mont Receivers and many others . . . in cooperation with the nation's leading advertising agencies.





# TV film section

## index

**35 pages  
about films  
made especially  
for TV  
programming**

**1**

**Panorama** *Fly-by-nighters have been replaced by cost-conscious experts. Film will really boom when TV station list grows*

**page 78**

**2**

**Production** *Speed with which film technicians have picked up advertising savvy perks up sponsor interest in film*

*Producers listed, page 82  
Budget for half-hour show, page 86  
Allied services, page 89*

**page 80**

**3**

**Syndication** *Plenty of distributors offer wide variety of product. Variety in pricing policy is even greater*

*Syndicators listed, page 94*

**page 90**

**4**

**Film buying** *Agencies, sponsors are highly receptive to pitch by film salesmen. Advantages of film have been recognized*

*Representative films list, page 98  
Survey of station film needs, page 102*

**page 96**

**5**

**Case histories** *A start-to-finish production history of five films: plus five capsule stories about film program sales results*

**page 105**

## Film emerging from fly-by-night era

**T**he marriage of television and the movies has been consummated. Already, these major developments ensure synthesis of the two media:

1. Fly-by-nighters are vanishing from production circles, leaving the field to TV-experienced moviemakers.

2. Hollywood is learning to adjust its once-grandiose thinking to advertiser needs as independents and major studios hop on the TV program film bandwagon.

3. Sale of program film has been put on an organized basis via a steadily increasing number of syndication firms—though no set price formula has been developed.

4. Advertiser enthusiasm for film is high—where program content makes it logical to use.

These central conclusions emerge from a several-months-long SPONSOR study of film programing. The detailed report on this broad survey appears on succeeding pages under these headings: *Production; Syndication; Film*

*buying; Case histories.* Accompanying each of these topics are pertinent charts, including a directory of producers; a directory of syndicators; a complete budget breakdown for a typical half-hour mystery film; a list of representative film fare with prices; and the results of a SPONSOR questionnaire to TV stations concerning their TV film needs.

Just how fast the marriage of film and TV will produce offspring whose revenue rivals Hollywood's depends on television's own growth. Billings going to TV film will mount in tempo with post-freeze TV expansion. For once there are hundreds of TV stations, each providing a box office for TV film, it will be possible to price programs low enough the first time around to encourage wholesale film use.

As it is now, first-run prices of TV film are out of line with what they will be when TV matures. Nowadays, it's as if Hollywood were trying to turn out product for rental to only 109

movie houses nationally.

By the time you read this issue of SPONSOR, the FCC may have announced the official end of the freeze. Wayne Coy and others have said mid-March was the latest target date for the big thaw. But, remember, it will be a thaw on paper only and station construction will move very slowly for several years. (SPONSOR's guess as of 14 January was 12 stations on by end of '52 and events have brought no reason for a more optimistic prediction.)

Meanwhile, advertisers in increasing numbers are putting their network shows on film. When new stations arrive, these sponsors will have top-flight entertainment ready to air whether the stations are on the cable or not. And in the interim they are helping to lick the clearance problem which one-, two-, and three-station markets pose by

• This section does not embrace film commercials or old Hollywood movies. Future issues will cover these subjects.

### KEY TERMS: here are trade definitions of words used most frequently in this section

#### **Above-the-line costs**

*The money allocated for producer-director (or solely director), cast, script, and associate producer (if one is required) in the budgeted cost of a TV film production.*

#### **Below-the-line costs**

*The allocations for assistant director, unit manager, script clerk, technicians, sets, props, camera work, sound, lighting, film development and printing, wardrobe and makeup, cutting, titles, music, stock shots, special effects, location fees, studio rentals, and taxes and insurance.*

#### **Buyer**

*Advertiser, ad agency, network or local station which owns, leases or rents a filmed program or program series for purposes of televising.*

#### **Distributor**

*One engaged in shipping and servicing of film; can be a*

*syndicator, or an organization exclusively devoted to shipping, inspection, and storing of film.*

#### **In-the-can**

*The completed film production ready for televising.*

#### **Pilot reel**

*A sample production of a program series.*

#### **Producer**

*The top executive authority, or overseer, on a film production, whether he owns the show, is producing it on order as an independent contractor, or acts in that capacity on assignment from a network or syndicator.*

#### **Syndicator**

*Seller, and, in most cases, distributor, of a filmed program series to a group of markets.*



spot booking their film shows. (Most active advocate of film to solve the clearance problem is the Katz Agency whose recent presentation on the subject is summarized on page 97.)

Advantages of film to the advertiser over the long haul go far beyond the present convenience of being able to clear added stations. More important are film's: (1) High quality in attaining theatrical effect—indoors and out; (2) Ease in handling for the advertiser who is freed from fear of fluffs, shortage of live studios; (3) Low cost once second and third runs have amortized production expenditures which are naturally higher than the cost of most live shows.

Despite the strong points attributable to film, most advertisers and agency men who have studied the situation warn that it would be a mistake to ever let TV become virtually a robot medium, springing onto the air from a revolving reel of celluloid. They thump their desks and remind you of the American public's love for spontaneity "Arthur Godfrey's asides about out-houses or Milton Berle's mugging for the last ounce of laughter would make no sense if canned," was a typical observation. Bigtime comedy, audience participation, news, sports, and special events are assured of staying live.

Still, it should be pointed out, the range of program types put on film and used successfully is wide. Techniques for rapid dissemination of up-to-date newsreels have been developed; there are filmed panel shows, kid shows, and musicals; there's variety on film as well as short three-minute sequences which provide for the entrance of d.j.'s into television.

Much experimenting went into development of today's film program patterns—by no means yet frozen. SPONSOR estimates that at least \$1,000,000 was poured out for pilot reels of film series which never got on the air. In the process, the surviving producers have learned how TV filmmaking must differ from Hollywood theatre film technique. They can now do in hours what took the big studios weeks.

Because of its existing supply of movie equipment, talent, and technicians Hollywood is thought by most to have the edge over New York as the  
(Please turn to page 111)

Estimated \$60,000,000 was spent on film shows in '51. When freeze lifts, station film racks like these at WNBC, New York, will grow longer



AD AGENCY CONSENSUS:

**70% of programing will be on  
film when TV covers all markets**





## 2 production

# Hollywood learns the TV film craft

**T**he production of film for television is slowly emerging from a gold rush atmosphere and the people concerned with it are gradually settling down to a practical appraisal of the field.

It is safe to estimate that at least \$1,000,000 has gone over the dam in quickie-produced pilot reels for film series which will never see the light of a TV screen.

Chronologically, 1949 and 1950 were

the years when thousands, seeing television as another El Dorado, poured their savings and borrowed cash from relatives and friends into a pilot reel. Things were slack in Hollywood studios and the incentive to go television was overwhelming among theatre film writers, directors, and producers. Joining these ranks in huge numbers were free-lance radio package producers and hosts of others from all sorts of other fields.

Anywhere from \$5,000 to \$20,000 went into the production of a pilot. Each owner of a pilot reel hoped to make a fast sale and his dream was that once he got a contract he would be in a position to borrow money to produce the rest of the series. Failure to sell to a network client or work out a syndicating deal could have resulted from several factors: inept scripts, miscasting, bad editing, ignorance of the medium and advertisers' needs,





**New techniques cut costs of film made especially for television**

To lick the high cost of film making, producers of movies for television have been developing special techniques. What takes Hollywood's theatrical movie producers weeks to do, TV filmers seek to accomplish in a day. How they do it is illustrated in the picture at left which shows a Jerry Fairbanks, Inc. crew making a movie using the Fairbanks Multicam System. This technique is credited by many as having been the first to streamline production for TV. Note that three cameras are used at once. This provides for same variety of angle shots used by live TV. While all cameras are manned simultaneously, film rolls in only one at a time to avoid waste. Shots are planned minutely in advance as in live TV. Light globe on camera reminds performer which camera is in operation. Note how camera is mounted on wheels for easy maneuvering with bicycle handles. Key to cost cutting is fact that shooting is done in long takes, sometimes for entire length of show at once rather than in short sequences.

poor technical standards, or an offer to sell a series at an unrealistic price which per reel was considerably below the cost of the pilot.

Casualties were also caused by bad timing. Pilots that were of good quality and right in price couldn't find the buyer at the moment. And the producer of the pilot encountered a prejudice in the early days. Fuzzy, crackling old time movies and bad quality kinescopes tended to create an attitude of hesitation toward film among advertisers.

The fortunes of television film took a sharp upward turn with 1951. The success of *Fireside Theatre* and the advent of such series as *Amos 'n' Andy* and *I Love Lucy* proved definite and encouraging signposts to the future of this new branch of the movie business. Ad agencies by the end of '51 were giving less and less attention to the toters of a lone pilot reel unless the producer was either well established in radio or had a real property stake and reputation in Hollywood. Of the roughly

150 producers with pilots who were making the rounds of the business last year, between 20 and 30 survive today.

While the business is still going through its trial and error stage, patterns of how to meet the twin needs of TV and advertising are becoming clearly discernible. Agencies have got in the habit of singling out a producer who has proved his know-how and working exclusively with that one producer, on the theory that a continuing close association is productive of maximum mutual confidence and best results. The questions and answers which follow cover salient points in TV film production.

**Q.** *Who pioneered in video films?*

**A.** With some exceptions, the successful video film producer of today stems from an allied field in which he had been pretty well established. Jerry Fairbanks, recognized as a leading maker of movie short subjects, and Frederic W. Ziv, a leading transcription producer-syndicator, are examples.

Fairbanks ranks probably as the earliest pioneer in acceptable TV film production. He turned out *Public Prosecutor* and *Jack and Jill* for NBC in 1948. While the former film didn't go network, it was sold by NBC's film syndication department to local stations, and eventually turned back to Fairbanks. Fairbanks has just completed setting up his own sales force in six cities under Ralph Cattell and announced a producing alliance in New York with Robert Lawrence.

Fairbanks introduced in 1950 the Multicam System of filming while handling the *Silver Theatre* job in his Hollywood studios. Through this system, the use of three cameras simultaneously, and the marker, which quickly enables the cutter to bring sight and sound into synchronization, Fairbanks was able to cut production costs by several thousands of dollars, all of which may have had more to do with winning sponsor acceptance for TV film than any other single factor  
(Please turn to page 107)

**PRODUCERS:** those known to act as their own sales agent are marked with\*

# HOLLYWOOD

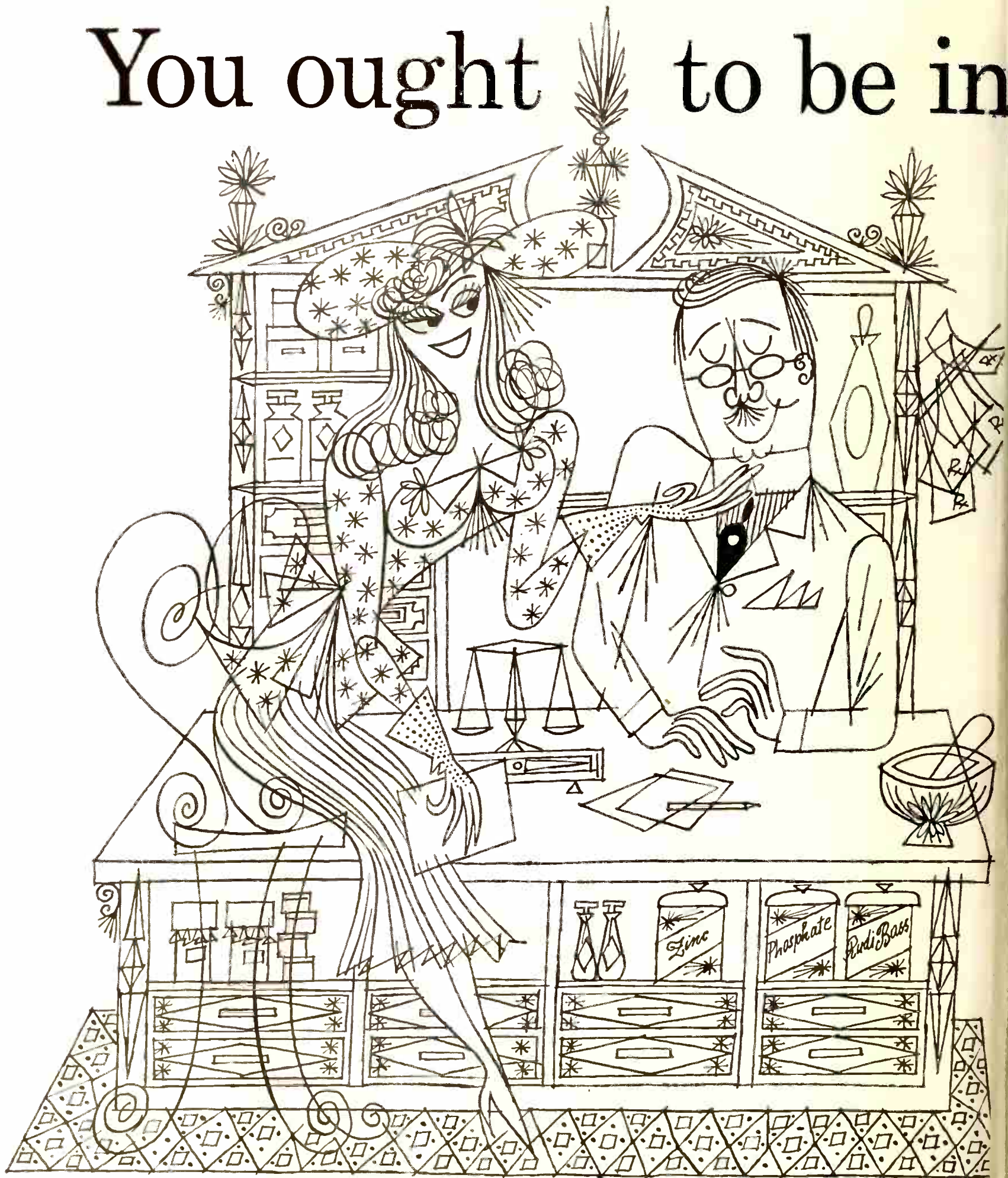
Producer	Address	Phone	Contact	Producer	Address	Phone	Contact
<b>Amos 'n' Andy Productions</b> "Amos 'n' Andy"	Hal Roach Studios Culver City, Cal.	TE 0-2761	James Fonda	<b>*McConkey Tele-Artists</b> Tele-Artists Musical Novelties	1459 N. Seward Hollywood	GL 8444	Mack McConkey
<b>Apex Film Corp.</b> "Lone Ranger" "Texas Ranger"	General Service Studios 1040 N. Las Palmas Hollywood	HE 5106	Jack Chertok	<b>Mark 7 Productions</b> "Dragnet"	Republic Studios North Hollywood	SU 3-8411	Homer Canfield Jack Webb
<b>Bracken Productions</b> "Nick Volpe"	3259 Beverly Blvd. Los Angeles	YO 9433	Earle Dumont, Jr.	<b>Marted Productions</b> "Double Play"	General Service Studio 1040 N. Las Palmas Hollywood	CR 5-8607	Marty Martyn
<b>*William F. Broidy Prod.</b> "Wild Bill Hickok" "Case History"	Sunset Studios Hollywood	HE 6844	William F. Broidy	<b>New World Productions</b> "The Best Things in Life"	5746 Sunset Blvd. Hollywood	HO 9-6369	Ted Robinson
<b>Cardinal Co.</b> "Sleepy Joe"	1459 N. Seward Hollywood	HE 1177	Jos. F. McCaughtry	<b>Odyssey Pictures</b> "Terry and the Pirates"	666 N. Robertson Blvd. Hollywood	CR 6-1085	Sol Lesser Douglas Fairbanks, Jr.
<b>Cathedral Films</b> "Religious Series"	140 N. Hollywood Way Hollywood	CH 8-6637	Rev. J. K. Friederick	<b>Phil Krasne-Jack Gross</b> "Big Town"	General Service Studios 1040 N. Las Palmas Hollywood	GR 3111	Phil Krasne Jack Gross
<b>Jack Chertok Productions</b> "Sky King"	General Service Studios 1040 N. Las Palmas Hollywood	HE 5105	Jack Chertok	<b>Lindsley Parsons Prod.</b> "Files of Jeffrey Jones"	KTTV Studios Hollywood	HU 2-7111	Lindsley Parsons
<b>*Commodore Productions</b> "Clyde Beatty Show"	1350 N. Highland Ave. Hollywood	HO 9-8229	Walter White, Jr. Shirley Thomas	<b>P. K. Palmer Productions</b> "Brenda Starr" "Moon Mullins"	Goldwyn Studios Hollywood	GR 5111	P. K. Palmer
<b>*Consolidated TV Prod.</b> "Cyclone Malone" "Jump-Jump of Holiday House"	5746 Sunset Blvd. Hollywood	HO 9-6269	Peter M. Robeck	<b>*Roland Reed Productions</b> "Beulah" "Mystery Theater" "Rocky Jones, Space Ranger"	Hal Roach Studios also 275 S. Beverly Drive, Beverly Hills	TE 0-2761	Roland D. Reed
<b>Courneya Productions</b> "The Chimps" "Close-Up" "Worlds of Adventure"	1566 N. Gordon Hollywood	GR 5920	Jerry Courneya	<b>Revue Prod. (MCA subsid.)</b> "Kit Carson" Half-hour adult dramas	Eagle Lion Studios Hollywood	HU 2-2181	MCA
<b>*Bing Crosby Enterprises</b> "Rebound" (sell 1st run only)	RKO-Pathe Studios Culver City	TE 0-2931	Everett Crosby Charles Brown	<b>*Hal Roach Studios, Inc.</b> "The Children's Hour"	BB22 Washington Blvd. Culver City	VE B-2185	Hal Roach
<b>*Dudley Television Corp.</b> "This Land of Ours" "This World of Ours" "You Could Be Wrong"	3908 Santa Monica Blvd. Beverly Hills	CR 1-7258	Don McNamara Carl Dudley	<b>Roy Rogers Productions</b> "Roy Rogers"	Goldwyn Studios Hollywood	GR 5111	Roy Rogers
<b>Desilu Products</b> "I Love Lucy"	3908 Santa Monica Blvd. Beverly Hills	CR 1-725B	Jess Oppenheimer	<b>Rosamond Productions</b> "Secrets of the French Surete" "Annie Oakley & Tagg"	B913 Sunset Blvd. Hollywood	CR 4-5401	David Chudnow
<b>Donlevy Development Corp.</b> "Dangerous Assignment"	Republic Studios North Hollywood	SU 3-8411	Harold E. Knox	<b>*Screen Gems</b> "TV Disc Jockey Toons"	Columbia Picture Studio 143B N. Gower St. Hollywood	HU 2-3111	Ralph Cohn (N.Y.) Jules Bricken (Hyw)
<b>*Jack Denove Productions</b> Programs and commercials	General Service Studios 1040 N. Las Palmas Hollywood	GR 3111	Jack Denove	<b>Screen Televideo Prod.</b> "Electric Theatre"	Eagle Lion Studios Hollywood	HU 2-2181	Gil Ralston
<b>Este Productions, Inc.</b> "Little Orphan Annie" "Gasoline Alley"	Hollywood (new firm)		Arthur L. Stern William Trinz	<b>*Showcase Productions</b> "Racket Squad"	Hal Roach Studios Culver City	TE 0-2761	Hal Roach, Jr.
<b>*Jerry Fairbanks Productions</b> "Front Page Detective" "Hollywood Theater" Others	5052 Sunset Blvd. Hollywood	HU 2-1101	Ralph Cattell	<b>*Simmel-Meservey, Inc.</b> "Ghost Towns, Inc."	321 S. Beverly Dr. Beverly Hills	BR 2-3874	Louis C. Simmel Edward C. Simmel
<b>Filmcraft Productions</b> "You Bet Your Life"	3451 Melrose Hollywood	WE 3-9281	I. Lindenbaum John Guedel	<b>*Snader Productions</b> "Dick Tracy" Telescriptions	177 S. Beverly Drive Beverly Hills	CR 5-1114	Louis D. Snader
<b>Flying A Pictures, Inc.</b> "Gene Autry" "Range Rider"	5920 Sunset Blvd. Hollywood	HE 5694	Armand Schaefer	<b>Sportsvision, Inc.</b> All-American Game of the Week (Football)	1176 Highland Ave. Hollywood	HO 9-6369	Bill Perry
<b>John Guedel Productions</b> "Life with Linkletter"	1680 N. Vine Hollywood	HE 5186	John Guedel	<b>*John Sutherland Productions</b> Commercials & Documentaries	210 N. Occidental Blvd. Los Angeles	DU 8-5121	J. Sutherland
<b>Hollywood TV Service, Inc.</b> "Commando Cody" "Sky Marshall of the Universe"	4020 Carpenter Ave. N. Hollywood	SU 3-8807	Morton W. Scott	<b>TCA Productions</b> "Abbott & Costello"	Hal Roach Studios Culver City	TE 0-2761	Pat Costello
<b>Johnson-Watson Prod.</b> "Hollywood Reel"	4952 Presidio Hollywood	AX 1-3854	Coy Watson	<b>*Tee Vee Company</b> "The Little Theater" "Gi-Gi & Jock"	211 S. Beverly Dr. Beverly Hills	BR 2-1376	Gifford Phillips
<b>*Illustrate, Inc.</b> "Telecomics" "Jim Hardy, Ace Crime Reporter" "Our Lady's Juggler"	971 La Cienega Blvd. Hollywood	HE 2126	Donald A. Dewar	<b>*Telefilm, Inc.</b> "Roving Cameras"	6039 Hollywood Blvd. Hollywood	HO 9-7205	J. A. Thomas
<b>Impro, Inc.</b> "The Case of Eddie Drake"	126 N. Rockingham Rd. Hollywood		Hal Roach, Jr.	<b>Telemount Pictures</b> "Cowboy G-Men"	California Studios 5255 Clinton St. Hollywood	HO 9-8321	Steve Donovan
<b>*Gene Lester Productions</b> "Hollywood Closeups" "Vacation with the Stars"	1487 N. Vine St. Hollywood	HI 7287	Gene Lester Martin Sperber	<b>*United Screen Associates</b> "Book of Knowledge"	Hal Roach Studios Culver City	TE 0-2761	Jesse J. Goldberg
<b>Edward Lewis Productions</b> "Affairs of China Smith"	Motion Picture Center Hollywood	HI 9-5981	Edward Lewis	<b>WDBC Films</b> 15-minute dramas	KTTV Studios Hollywood	HU 2-7111	Edward D. Wood, Jr.
<b>*Mack McConkey Prods.</b> "Big Time Wrestling from Hollywood"	1459 N. Seward Hollywood	GL 8444	Mack McConkey	<b>*Adrian Weiss Productions</b> "Craig Kennedy, Criminologist" "The Thrill of Your Life"	655 N. Fairfax Ave. Los Angeles	WE 5287	Louis Weiss Adrian Weiss
				<b>Rene Williams Productions</b> "Invitation Playhouse"	Goldwyn Studios Hollywood	GR 5111	Rene Williams
				<b>Frank Wisbar Productions</b> "Fireside Theatre"	Eagle Lion Studios Hollywood	HO 9-3744	Frank Wisbar
				<b>*Ziv TV Programs</b> "The Cisco Kid" "Boston Blackie" "The Unexpected"	5255 Clinton St. Hollywood	HO 9-8321	Eddie Davis



# NEW YORK

Producer	Address	Phone	Contact	Producer	Address	Phone	Contact
<b>Ambassador Films, Inc.</b> Port subjects for TV (sold through CBS Television Films and Sterling Television Co.)	118 W. 57th St. New York 19	CI 7-1900	Eugen Sharin	<b>* March of Time</b> Programs for syndication	369 Lexington Ave. New York 17	JU 6-1212	Frank Shea
<b>Archer Productions, Inc.</b> Programs and commercials	35 W. 53rd St. New York 19	JU 6-2690	Leo Langlois	<b>* Charles Michelson, Inc.</b> Programs for syndication	15 W. 47th St. New York 19	PL 7-0695	Charles Michelson
<b>Ed Baldwin, Inc.</b> Programs	270 Park Ave. New York 17	PL 5-9830	Charles Trantum	<b>* Murphy-Lillis Productions, Inc.</b> Programs and commercials	723 Seventh Ave. New York 19	PL 7-8144	Owen Murphy
<b>Bray Studios, Inc.</b> Cartoon, travelogues, nature	729 Seventh Ave. New York 19	CI 5-4582	J. R. Bray Paul A. Bray	<b>Ted Nemeth Studios</b> Commercials and shorts	729 Seventh Ave. New York 19	CI 5-5147	Ted Nemeth
<b>Caravel Films, Inc.</b> Made-to-order programs and commercials	730 Fifth Ave. New York 19	CI 7-6110	D. I. Pincus Frank Seaver	<b>* Olio Video Television Productions</b> Programs for syndication	70 E. 42nd St. New York 17	MU 2-3218	Harvey Cort
<b>Encoscope Films</b> Made-to-order programs	42-45 160th St. Flushing, N. Y.	FL 8-1935	George L. George	<b>Parsonnet Productions</b> Programs for syndication; made-to-order programs	700 Seventh Ave. New York 36	MU 8-4500	Marion Parsonnet
<b>Clayton W. Cousens</b> Programs for syndication	152 W. 42nd St. New York 36 (Jack-O-Gram Studios)	LA 4-1173	Clayton W. Cousens	<b>* Bernard J. Prockter</b> Programs	221 W. 57th St. New York 19	JU 6-4830	Bernard J. Prockter
<b>Epicto Films, Inc.</b> Made-to-order programs and commercials	254 W. 54th St. New York 19	CO 5-7621	John Hans	<b>* RKO Pathe, Inc.</b> TV shorts; made-to-order programs	625 Madison Ave. New York 22	PL 9-3600	Ed Evans
<b>Dynamic Films, Inc.</b> Programs sold through syndicators; made-to-order programs and commercials	112 W. 89th St. New York 24	TR 3-6221	Henry Morley Nathan Zucker	<b>Sarra, Inc.</b> Made-to-order programs and commercials	200 E. 56th St. New York 22	MU 8-0085	Jack Henderson
<b>Educational Films, Corp. of America</b> Programs	1501 Broadway New York 36	PE 6-1780	Earl W. Hammons	<b>* Screen Gems, Inc.</b> Made-to-order programs; "Disc Jockey Toons"; commercials	729 Seventh Ave. New York 19	CI 5-5044	Ralph Cohn
<b>Peter Elgar</b> Made-to-order programs	270 Park Ave. New York 17	PL 8-1582	Peter Elgar	<b>Seaboard Studios</b> Made-to-order programs, commercials, musical shorts	157 E. 69th St. New York 21	RE 7-9200	Sanford Johnson
<b>Explorers Pictures Corp.</b> Programs for syndication	1501 Broadway New York 36	LO 4-5592	J. B. Weill	<b>* Skyline Productions</b> Programs for syndication	127 E. 61st St. New York 21	TE 8-7550	Robert B. Spafford
<b>Jerry Fairbanks Prod.</b> (see Hollywood listing)	551 Fifth Ave. New York 17	MU 2-5171	George Ellis	<b>* Fletcher Smith Studios</b> Programs made-to-order and for syndication	221 E. 44th St. New York 17	MU 5-6626	Fletcher Smith
<b>Federated Television Productions, Inc.</b> Made-to-order programs and commercials	40 E. 40th St. New York 17	MU 5-7220	H. V. Chain	<b>* Sound Masters, Inc.</b> Programs and commercials	165 W. 46th St. New York 19	PL 7-6600	William F. Crouch
<b>Allen A. Funt, Productions</b> Programs for syndication	100 Central Park S. New York 19	IU 6-5227	Allen A. Funt	<b>* Special Purpose Films, Inc.</b> Programs and commercials	44 W. 56th St. New York 19	JU 6-0020	John Fox
<b>Harry S. Goodman Productions</b> Programs in syndication and commercials	19 E. 53rd St. New York 22	PL 5-6131	Dan Goodman	<b>* Sterling Television Co., Inc.</b> Programs for syndication	316 W. 57th St. New York 19	JU 6-3750	S. J. Turell
<b>G-L Enterprises, Inc.</b> Programs and commercials	270 Park Ave. New York 17	PL 5-9473	Marion Gering	<b>* Wilbur Streech Prod.</b> Programs and commercials	1697 Broadway New York 19	JU 2-3816	Wilbur Streech
<b>Halbert Productions</b> Programs	1564 Broadway New York 19	IU 2-2928	Jerry Albert	<b>* Telamerica, Inc.</b> Programs and commercials	270 Park Ave. New York 17	EL 5-1422	Wally Gould
<b>International Tele-Film, Inc.</b> Programs for syndication	331 Madison Ave. New York 17	MU 7-9116	Paul Moss	<b>* Tempo Productions</b> Programs and commercials	588 Fifth Ave. New York 36	PL 7-0744	J. Pomerantz
<b>INS-INP Television Dept.</b> News, sports, music	235 E. 45th St. New York 17	MU 7-8800	Robert H. Reid	<b>Transfilm, Inc.</b> Made-to-order programs and commercials	35 W. 45th St. New York 19	LU 2-1400	Walter Lowendahl Paul deFur
<b>Sam Handy</b> Made-to-order programs and commercials	1775 Broadway New York 19	IU 2-4060	Vincent L. Herman	<b>* Transvideo Corp. of America</b> Programs	2 W. 46th St. New York 19	LU 2-1281	George Luttinger
<b>Lalley and Love, Inc.</b> Programs and commercials	3 E. 57th St. New York 22	EL 5-1382	James A. Love John B. Lalley	<b>* Van Praag Productions</b> Programs and commercials	1600 Broadway New York 19	PL 7-2857	William Van Praag
<b>Lewis Sound Films</b> Made-to-order programs and commercials	75 W. 45th St. New York 17	LU 2-1322	Vernon Lewis	<b>Video Varieties Corp.</b> Made-to-order programs and commercials	41 E. 50th St. New York 22	MU 8-1162	Otis P. Williams
<b>Lion Television Pictures Corp.</b> Programs	1501 Broadway New York 36	PE 6-1780	E. W. Hammons	<b>Vidicam Pictures Corp.</b> Made-to-order programs and commercials	240 E. 39th St. New York 16	MU 6-3310	Ed Carroll
				<b>* Winik Productions</b> Madison Square Garden events, sold by MCA	625 Madison Ave. New York 22	PL 3-0684	Leslie Winik

You ought to be in





**CASES OF EDDIE DRAKE**—thirteen half-hour mystery programs with Don Haggerty ("Command Decision," "Canadian Pacific") as rough 'n' ready Eddie Drake and Patricia Morison as his girl.

# pictures...

**STRANGE ADVENTURE**—fifty-two different fifteen-minute dramas adaptable also to twenty-six half-hour programs...mystery and suspense guaranteed to keep viewers on the edge of their seats.

**HOLLYWOOD ON THE LINE**—twenty-six quarter-hour simulated telephone interviews using the big box-office appeal of twenty-six big Hollywood stars to attract audiences for your sales messages.

**THE RANGE RIDER**—fifty-two half-hour films of the early American frontier starring movie heroes Jack Mahoney and Dick Jones... ready and waiting to shoot the works for your product.

**VIENNA PHILHARMONIC ORCHESTRA**—thirteen concert programs of classical and semi-classical music played by the world-renowned Vienna Orchestra, filmed in Vienna and Salzburg.

**THE GENE AUTRY SHOW**—fifty-two half-hour action dramas starring the greatest Western hero of them all...cheered by critics as "one of the hottest film packages in TV" and "wonderful news for TV fans."

**WORLD'S IMMORTAL OPERAS**—seven popular operas carefully edited for half-hour programming, with internationally famous voices; many programs with commentary by Olin Downes.

**BARBER OF SEVILLE**—the full-length opera with Metropolitan Opera stars Ferruccio Tagliavini and Italo Tajo in the leading roles, and commentary by the noted Deems Taylor.

**HOLIDAY IN PARIS**—thirteen half-hour musical variety programs produced in Paris especially for television, with continental and Broadway musical-comedy star Dolores Gray as the leading lady.

Available soon: **BETSY AND THE MAGIC KEY,**  
**FILES OF JEFFREY JONES**

You ought to pack your customers in. And if you'll let us put you (and your sales message) in one of the CBS Television Film Sales pictures at the left, *you will.*

Because all of these pictures—created especially for television with top-quality programming and production—assure you of a huge audience... at a cost even your accountant will applaud.

And if you are looking for the one picture that will best reach *your* paying public, CBS Television Film Sales offers you as wide a variety as you will find anywhere.

But see for yourself. Just ask the CBS Television Film Sales representative nearest you for a private showing. Since each series is subject to prior sale in each market, we suggest you ask soon.

## CBS Television Film Sales

Offices in New York, Chicago, Los Angeles, Memphis, San Francisco

# What it costs producer to make typical half-hour mystery film *(based on actual example)*

As of February 1952. Cost is exclusive of studio rental, producer's and syndicator's profit.

## Above-the-line costs

Talent	No. of Weeks	Weekly Salary	Total
Cast	13	\$2,750	\$35,750
Director	13	750	9,750
Script	13	1,000	13,000
		<b>Total \$4,500</b>	<b>Total \$58,500</b>

## Below-the-line costs

	No. of Weeks	Weekly Salary or Cost	Total
<b>Production Staff</b>			
Ass't Director	13	\$200.00	\$2600.00
Script Clerk	13	90.00	1170.00
Prop Man	13	150.00	1950.00
2nd Prop Man	13	100.00	1300.00
Company Grip	13	150.00	1950.00
2nd Company Grip	13	100.00	1300.00
Electrician	13	150.00	1950.00
Unit Manager	13	250.00	3250.00
<b>Cameraman</b>			
Ass't Cameraman	13	350.00	4550.00
Camera Equipment Amortization	13	125.00	1625.00
		325.00	4225.00
<b>Sound-Mixer</b>			
Recorder	13	150.00	1950.00
Boom Man	13	114.50	1488.50
Sound Equipment Amortization	13	114.50	1488.50
		275.00	3575.00
<b>Wardrobe</b>			
Ladies, Labor, Material	13	50.00	650.00
Men's, Labor, Material	13	50.00	650.00
<b>Makeup</b>			
Hairdressers	13	188.00	2444.00
Makeup Man	13	50.00	650.00
<b>Transportation</b>			
Cars	13	100.00	1300.00
Station Wagons-Trucks	13	100.00	1300.00
<b>Location Fees</b>			
	13	50.00	650.00
<b>Special Effects</b>			
	13	50.00	650.00



<b>Below-the-line costs</b>	<b>No. of Weeks</b>	<b>Weekly Salary</b>	<b>Total</b>
<b>Cutting</b>			
Editor	13	250.00	3250.00
2 Ass't Editors @ 150.00 ea.	13	300.00	3900.00
Negative Cutter	13	150.00	1950.00
Dissolves, Fades, Etc.	13	150.00	1950.00
Sound Effects	13	25.00	325.00
<b>Stock Shots—Process Backgrounds</b>	13	50.00	650.00
<b>Main Titles—End &amp; Misc. Titles</b>	13	25.00	325.00
<b>Music (canned)</b>	13		
Rights, leasing		200.00	2600.00
Sound Transfer from Tape to Film	13	75.00	975.00
<b>Rerecording</b>			
Mixing—4 hours @ \$75 per hr.	13	300.00	3900.00
<b>Studio Rentals</b>	13	850.00	11,050.00
<b>Payroll Taxes, Insurance (7% of total payroll)</b>	13	228.27	2967.51
<b>Royalties</b>	13	25.00	325.00
<b>Miscellaneous—Unclassified</b>	13	50.00	650.00
<b>Properties</b>			
Purchases	13	100.00	1300.00
Rentals	13	200.00	2600.00
<b>Inserts</b>	13	50.00	650.00
<b>Lighting</b>			
1 Best Boy	13	100.00	1300.00
3 Electricians @ 76.35 per wk.	13	229.05	2977.65
Equipment	13	10.00	130.00
Globes	13	100.00	1300.00
Rentals	13	300.00	3900.00
<b>Film Develop &amp; Print</b>	<b>Footage</b>	<b>Per Ft. Tax Inc.</b>	
1. Picture-Neg. Raw Stock	7500	.04319	323.93
2. Picture-Neg. Developing	7500	.02	150.00
3. Picture-Printing	5000	.035	175.00
4. Sound Track-Pos. Raw Stock	5000	.022	110.00
5. Sound Track-Developing	5000	.02	100.00
6. Sound Track-Printing	5000	.035	175.00
7. Finegrain Printing	2500	.0535	133.75
8. Answer Prints	2500	.036	100.00
<b>Total below-the-line costs</b>			\$ 8317.00
<b>Total above-the-line costs</b>			\$108,121.00
<b>Grand total</b>			\$12,817.00
			\$ 58,500.00
			\$166,621.00

**SPONSOR** stirred the industry  
(buyers and sellers alike)

with its first

**SUMMER SELLING Issue**

That was 1949.

**SPONSOR'S 4th Summer Selling Issue** will appear  
7 April. Time will be bought as a result of its  
reports, selling methods will improve, programs will  
adjust. The 1st, 2nd, and 3rd Summer Selling Issues  
have had that effect. The 4th will accelerate  
the buying shift in the right direction.

---

**SPONSOR'S** 4th Summer Selling Issue

will sell time for you this spring and summer. You can't ask for  
a better market place for your advertising message.

Advertising deadline 21 March. This is a  
regular issue and regular rates apply.



## ALLIED SERVICES:

*Cross-section of firms aiding producers (New York only)*

### CAMERAS (accessories, sales, rentals, etc.)

Camera Equipment Co., 1600 Broadway, JU 6-1420  
Camera Mart, Inc., 70 W. 45th St., MU 7-7490  
J. A. Maurer, Inc., 37-01 31st St. (Long Island City), ST 4-4600  
National Cine Equipment, Inc., 20 W. 22nd St., OR 5-0677  
Ruby Camera Exchange, Inc., 729 7th Ave., CI 5-5640  
S.O.S. Cinema Supply Corp., 602 W. 52nd St., PL 7-0440

### FILM LABORATORIES

Consolidated Film Industries, Division of Republic Pictures Corp., 1740 Broadway, JU 6-1700  
De Luxe Laboratories, Inc., 850 10th Ave., CI 7-3220  
Du Art Film Labs, Inc., 245 W. 55th St., PL 7-4580  
Filmlab, Inc., 126 W. 46 St., LU 2-2863  
Guffanti Film Laboratories, Inc., 630 9th Ave., CO 5-5530  
Mecca Film Laboratories, Inc., 630 9th Ave., CI 6-5289  
Mercury Film Labs, Inc., 723 7th Ave., CI 5-4930  
Movielab Film Labs, Inc., 619 W. 54th St., JU 6-0360  
National Screen Service Corp., 1600 Broadway, CI 6-5700  
Pathe Labs, Inc., 105 E. 106th St., TR 6-1120  
Peerless Film Processing Corp., 165 W. 46th St., PL 7-3630  
Precision Film Labs, 21 W. 46th St., JU 2-3970  
Titra Film Labs, Inc., 1600 Broadway, JU 6-2788

### FILM SERVICING (treatment, shipping, storage, etc.)

Peerless Film Processing Corp., 165 W. 46th St., PL 7-3630  
Comprehensive Service Corp., 245 W. 45th St., CO 5-6767  
Bonded Film Storage Co., Inc., 630 9th Ave., JU 6-1030  
Modern Talking Picture Service, 45 Rockefeller Plaza, JU 6-5530  
Vacuumate Corp., 446 W. 43rd St., LO 4-1886  
Video Expediting & Library Service, Inc., 141 E. 44th St., MU 7-0554

### FILM EDITING

Albert N. Harburger, 630 9th Ave., JU 6-0982  
International Movie Producers Service, 515 Madison Ave., EL 5-6620  
L. F. Sherman, Jr., 630 9th Ave., LU 2-2988  
Sound Masters, Inc., 165 W. 46th St., PL 7-6600  
Special Purpose Films, Inc., 44 W. 56th St., JU 6-0020  
Tele-Craft Film Editing Service, 729 7th Ave., CI 7-6606

### MISCELLANEOUS SERVICES

Brooks Costume Co., 1150 6th Ave., VA 6-5060  
Eaves Costume Co., 151 W. 46th St., PL 7-3730  
Filmusic Co., 245 W. 55th St., JU 6-4155  
Weather Fotocast Service, 17 Battery Place, WH 4-0486 and MU 9-4380

# To Assure BIGGER AUDIENCES and HAPPIER SPONSORS

"Sign up" these 3 Star  
Entertainers—now on 16mm  
Sound Television Films

**LUM 'N' ABNER**  
—  
**SCATTERGOOD  
BAINES**

**POST  
PICTURES**

**13 Feature  
Family Package**

This series is an assured audience and sales builder. Based on 17 years of proved sales success in radio, with a pre-established, responsive, family audience. Package includes 6 happy, appealing LUM 'N' ABNER features, 6 ever-popular SCATTERGOOD BAINES features and the fast-moving mystery SHADOWS OF THE ORIENT.

For details, write for complete catalog  
of POST TV features.

*Headquarters for the finest films  
since 1938*

**POST PICTURES CORP.**

115 W. 45th Street  
New York 19, N. Y.

# The selling is furious but pricing lacks system

**T**he selling of TV-tailored film, as is true in any relatively new business, is in a state of rapid flux. No small part of the business is conducted on the basis of catch-as-catch-can.

Nothing so graphically illustrates the groping nature of the TV Film sales and distribution as the fact that no two distributors have the same pricing formula. If the same formula is used by any two distributors, it has yet to become apparent to major buyers of films among sponsors, agencies, and stations.

Nevertheless, the business of selling TV films specially made for air entertainment has made tremendous strides within the past year. The syndicator, particularly, has become an increasingly vital source of television fare, and, according to sponsors and agencies, his role in commercial TV will become even more important than in radio.

Information on the dollar turnover of the TV program business is still

very slim, and hardly sufficient for estimation for what the field as a whole did in 1951, or where the field is headed in terms of 1952 billings. About the only blind that has been lifted to date as regards TV program billings is the disclosure recently by United Television Programs, Inc. that it did a gross of \$1,500,000 for 1951. UTP estimates that on the basis of its sales for January 1952 and the turnover for the final quarter of 1951 it should gross between \$2,500,000 and \$3,000,000 in 1952, and this solely from the sale of video-tailored film.

Probably every producer and distributor would prefer to dispose of his show to a single sponsor on a network hookup, for obvious economic advantages. The percentage of opportunity for network sale as against live programs is expanding slowly but definitely. However, it is the consensus of agency opinion that the video film business for the two or three years, at least,

will have to look to the syndicating field for the great bulk of its revenue.

There is much crossing of lines in the sales and distribution sector. The same company may have some of its product sold exclusively to a single network sponsor and yet be engaged in an extensive syndication of its other films. Most selling and distribution organizations produce their own product. Some, like the Bing Crosby Enterprise, sell the first-run rights on its own and assign the disposal of the reruns to an outside syndicator. (In the case of BCE, incidentally, the subsequent runs are syndicated by UTP.) Other sales organizations are content to vary their operations with an occasional house production.

As the business of selling and distributing video films proceeds to carve out for itself a potent and definite niche in the new medium, certain key points are raised by sponsors. Following is a resume of questions and their answers.

#### KID SHOWS

Typical are Consolidated's "Cyclone Malone" (left) and Paramount's "Time For Beany" (right). Decision to film latter show grew out of local live success on KTLA, Los Angeles



#### MUSICAL SHORT

Screen Gems' "TV Disk Jockey" are bridge between radio, vide





**Q. Who is buying video film?**

**A.** The bulk of the sales is to national, regional and local advertisers, with the remaining customers being TV stations. Up to about the middle of last year, the concentration locally was on the stations, who, in turn, pitched to local advertising prospects, but the syndicators now are for the most part contacting the local advertiser direct. As well demonstrated by the presentation put together by The Katz Agency (see charts page 97), one of the prime advantages of the filmed show is that it reduces in large measure the clearance problem. To the local sponsor and station video films offer network-calibre programming at reasonable prices, and the fact that such programs are delivering is attested to by the overwhelming percentage of renewals.

**Q. What types of programs are in syndication?**

**A.** The half-hour dramatic show is the type in greatest demand among advertisers, with mystery and detective fare holding a big margin over straight drama, adventures, and Westerns. The kid strip show of 15-minute duration is next most available, and in demand, among advertisers. Among the other types are, both half-hour and quarter-hour, musical variety, classical music, quiz, sports, special interest subjects such as fashions, and documentaries, like *Crusade in the Pacific*. The musical short, preferably three minutes, finds much favor among stations.

**Q. What are the basic requirements for syndicated shows?**

**A.** The broader the appeal base the better, so that it can be sold to a brewer in one community and a florist

in another. Obviously, the kid show has a limited sales potential, while the women specialty films and news reviews rate even less in potential. A mark of smart video filming is something that makes it attractive for second and even third run. Trick endings and solved mystery cases are put down in some quarters as tough for re-run, but the sales records don't bear out this observation. Films with good characterizations and straight, conventional plotting seem to be in top favor for re-running. Agencies report, incidentally, that on the local level the spotting of Hollywood stars in dramas doesn't cut as much a figure as Hollywood producers or the stars themselves might think.

**Q. What's the pricing formula for syndicated films?**

**A.** Presently, very few video films get off the nut—the production cost—on the first showing. A goodly number of the sales are geared at the 50% mark, with the producers expecting to get the balance of their investment, plus a profit, from the re-runs. There are a few companies that make it a policy to recoup all on the first run. The Crosby Enterprises, in particular, tries to cover the out-of-pocket cost, at least, on the initial network sale.

Here are some of the factors used by the syndicators in setting up price formulas:

1. Number of set owners in the market.
2. Number of TV stations in the area.
3. The station's card rates.
4. Buying power of the market.
5. Potential set expansion of the market.

## SIX SALES TIPS FROM ADVERTISERS TO SYNDICATORS

**1.** Be sure of the quality of your product. To impress us you're better off with one Class A film than with a vault full of poor ones.

**2.** Bring out every salable asset of your program in all your promotional material, pointing out values to local and regional clients.

**3.** Equip yourself with an aggressive sales force that sells with a factual approach and is imaginative.

**4.** Give your salesmen every possible sales tool: success stories, ratings.

**5.** Provide the finest servicing setup possible so that films get to stations on time.

**6.** Don't end contact with client after a sale. Keep in touch to see that he's happy with results and servicing.

**Q. What's the importance of re-runs and how are they handled?**

**A.** As in the theatre field, re-runs can't help but have a solid place in television. There have been many examples of films getting much higher, in some instances even doubling, the ratings of first showings. However, experience has shown the re-run should be handled a little more delicately in one-station markets. A few such stations reject re-runs in toto, while others in the same category suggest an interval of 52 weeks. Distributors advise that it's preferable to sell a re-run

**ELECTIVE** "Boston Blackie" film series (Ziv) is patterned on radio show formula



**BARN DANCE** Wide appeal of folk music is basis for UTP's "Old American Barn Dance" series



**NEWSREEL** Split-second schedules are met by NBC in syndication of "Daily TV Newsreel"







**WESTERN** Sure-fire appeal of horse operas are captured with CBS TV Film Sales' "Range Rider" show



**BALLET** For "arty" viewers, there's "Ballet In France" film series offered through March of Time organization



**ADVENTURE** Spy chasing formula is aimed at adventure lovers in NBC's "Dangerous Assignment" films



**SPORTS** Geared for sports and news coverage, INS-INP turns out "Telenews Sports Extra" on tight schedule

to the other station in the same market and not to be too squeamish about having it spotted in Class "B" time, if it's already played "A" time in the same market, even if it means a reduction in the price.

**Q. What does the syndicator offer?**

**A.** As previously pointed out, some syndicators confine themselves to the selling and distributing of the product of others, others sell only their own films, while a third classification syndicates both its own productions and the work of others. In return for the exclusive selling rights to the distributor the producer obtains, at least in the larger and better established organizations, the following services:

1. Advertising and selling of film.
2. A promotional kit, which includes publicity releases, announcements, balops, mats, suggestions for merchandising tie-ins, self-liquidating premiums.
3. Physical handling of the film, which includes shipping, inspection, billing and collecting. If the syndicator hasn't his own shipping and film-inspection setup he makes an arrangement with an outside organization which specializes in that service. Such allied services include Peerless Film Treatment, Modern Talking Picture Service, Video Expediting & Library Service, and Bonded Film Storage Company.

Practically all syndicators maintain offices in New York and Los Angeles and the majority of them have branches in such cities as Chicago, Cincinnati, Detroit, and St. Louis. In the case of Frederic W. Ziv Company, a self-contained film division was installed alongside its transcription sales and distribution operation.

The organizing and expanding of syndication setups has speeded up considerably only within the past few months. Their syndicating interests have become major divisions with CBS and NBC. Just recently CBS shifted Merle Jones, of its top executive echelon, from the Coast to New York to take command of the syndicate division in addition to other important roles.

Other major figures in the syndicating field are Consolidated Television Sales, United Artists (which only distributes), Jerry Fairbanks, Inc., Peerless Television Productions (George Shupert), Screen Gems, Snader Tele-

scriptions Sales, DuMont and United World (Universal). Also in the field are the news services, and even an ad agency, J. Walter Thompson, which is syndicating *Foreign Intrigue* (see Case History, page 105) in those markets where its client, Ballantine Ale, which bought the American rights to the film series, is absent.

**Q. How do the producer and syndicator split the rentals?**

**A.** There is no standard arrangement. If it's a straight split, the syndicator's share runs anywhere from 20% to 35%. In some instances, there's a sliding scale involving first, second and subsequent runs.

**Q. How does the syndicator determine his prices for the various runs?**

**A.** No standard formula prevails. The range for second runs is anywhere from 50% to 75% of the original price depending on the nature of the film and the value of the market.

**Q. What is the function of the "allied service" companies?**

**A.** The laboratories, such as Pathe, DeLuxe and Precision, develop and process the negative and print the positive on 16 mm and 35 mm film.

Titling companies, such as Titra, make optical effects from the original negative, such as dissolves, fades, wipes, stop motion, animation and title cards.

Distribution and general handling services, such as Peerless Film Treatment Corp., do everything from safeguarding release prints against damage and deterioration, film cleaning and stretching shrunken negatives to actual shipping of reels, cans and cases to TV stations.

Sound recording companies, such as RCA and Reeves do the recording and mixing.

Lighting companies, such as Century Lighting Company, rent the studio lights.

Costume companies, like Eaves, furnish wardrobes.

**Q. Is film making possible programs parallel to radio's disk jockeys?**

**A.** Two companies, Snader Productions and Screen Gems, are supplying the medium with a musical shorties library service, but there's quite a distinction between the content and in-



tent of each company's series. The Snader product runs three and a half minutes and is a combination of pictured performer, or performers, and soundtrack; each Screen Gems subject runs three minutes, is strictly pictorial and is custom-built for a particular phonograph record.

As indicated by the title of library, "TV Disk Jockey Toons," Screen Gems has devised the bridge for the d.j.'s logical flowering in television. Through an exclusive tie-in with the five major record companies, Columbia, Victor, Decca, Capitol, and Mercury, Screen Gems is able to service the TV trade with a constant flow of film subjects integrated with the five labels' latest releases. Because it is able to get platters before they even go to the radio disk jockeys, Screen Gems has ample time in which to produce a film—either live, animated cartoon or marionette—which is both synchronized and in keeping with the lyric or rhythmic idiom of the chosen record. The library already consists of 50 subjects and in addition to this basic package the subscriber receives 10 films, plus a copy of the record involved, per month.

**Q.** *Are stations licking the problem of projecting TV films properly?*

**A.** Lighting experts have come a long way in adapting film for television, but there are still two big hurdles for the best reception of a TV film—the station's projection efficiency and the home viewer's handling of the dials. While the latter factor is beyond the control of anybody associated with the medium, there's much that can be done at the station level.

Projection engineers queried by SPONSOR on this phase of the business were inclined to the opinion, generally speaking, that while stations are making every effort to get the maximum efficiency in broadcasting TV film, the results are far from the ultimate. The basic trouble, according to these engineers, is that "most of the projectionists and TV engineers at the stations are radio men or transmitter operators with no professional film experience. Many of them don't realize the possibilities for control that can be exercised for good projection. Equipment, for instance, is not being used to the limit and in all its nuances."

Contrary to the impression of many on the advertiser level, it's not the 16-

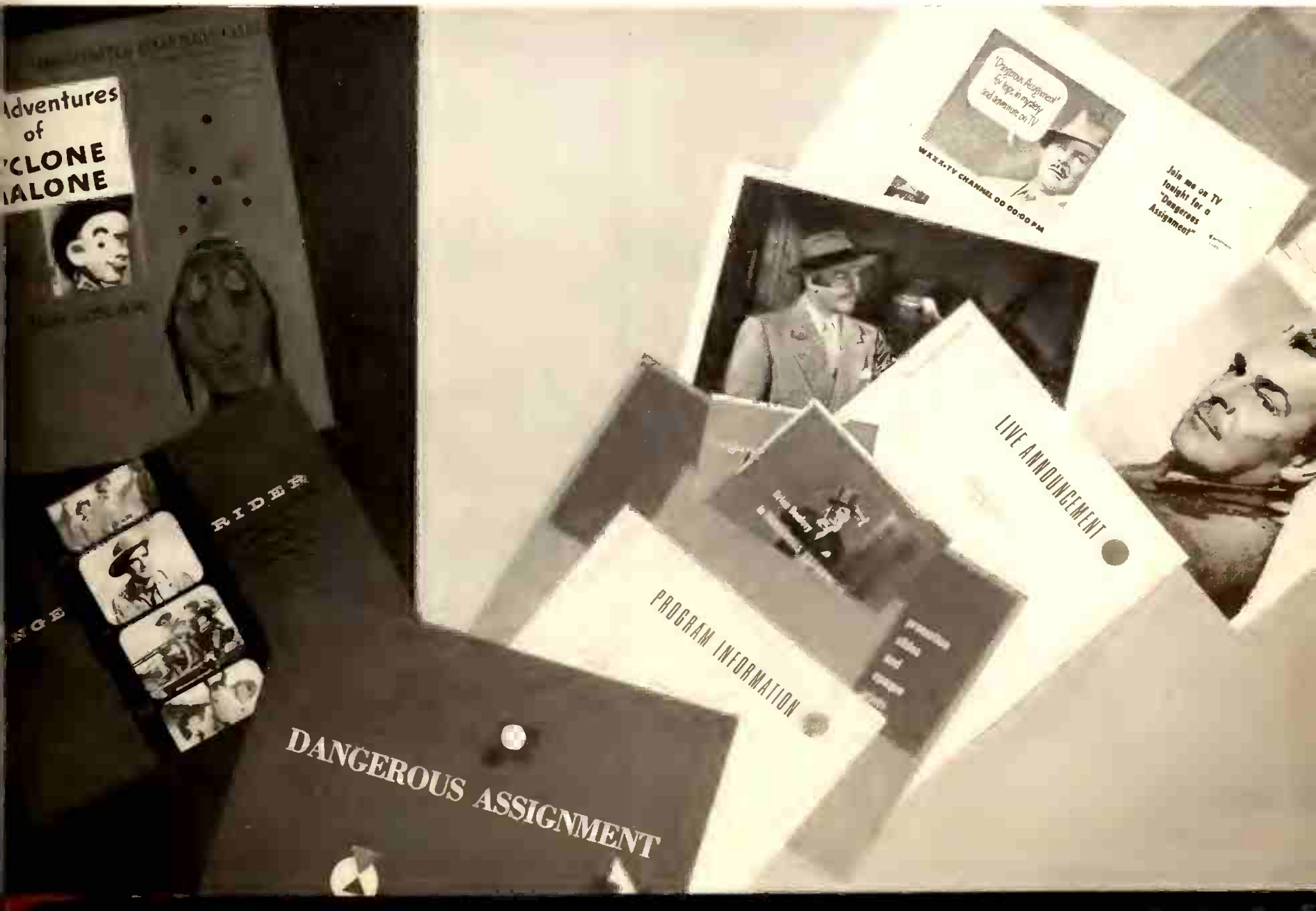
mm projectors that present major problems so much as the people that use them. Say the projection engineers: "Lots of experience in the use of this equipment will dissipate the complaints among station technicians about the limitations of 16-mm equipment."

The projection experts suggest that if the producers and syndicators established a closer contact with station technicians each would profit from an understanding of the station projectionist's needs and problems and that everyone would find the relationship conducive to a better presentation of the film.

Also recommended by the experts is that station technicians concerned with projection read up as much as possible on the subject. The Society of Motion Picture and TV Engineers have available a number of highly applicable leaflets, some of them free and others of nominal cost. Especially recommended are "TV Films," by C. L. Townsend, and "TV Lighting," by Richard S. O'Brien.

Another suggestion is that station technicians attend periodic SMPTVE seminars on projection. ★ ★ ★

FILM SYNDICATORS ARE AWARE OF SPONSOR, STATION NEED FOR GOOD MERCHANDISING AND PROMOTION AIDS



# SYNDICATORS: sales agents for their own shows and/or for shows filmed by others\*

Syndicator	Shows available and Length (in minutes)	Syndicator	Shows available and Length (in minutes)
<b>Beacon Television Features</b> 420 Boylston St. Boston, Mass. Commonwealth 6-6881 B. G. Keane	Goin' Places with Gadabout Gaddis—15 m.	<b>Simmel-Meservey, Inc.</b> 321 S. Beverly Drive Beverly Hills, Calif. Bradshaw 2-3874 Louis C. Simmel, Pres.	Ghost Towns of the West—15 m.
<b>CBS Television Film Sales</b> 485 Madison Ave. New York 22, N. Y. PLaza 5-2000 Fred Mahlstedt, Director	Gene Autry—30 m. Betsey and the Magic Key—15-m. strip Holiday in Paris—30 m. Hollywood on the Line—15 m. Range Rider—30 m. Strange Adventure—15 or 30 m. The Case of Eddie Drake—30 m. The Files of Jeffrey Jones—30 m. Vienna Philharmonic—15 m. World's Immortal Operas—30 m.	<b>Snader Telescription Sales</b> 328 S. Beverly Drive Beverly Hills, Calif. CR 5-1114 Reub Kaufman N. Y. Office: 229 W. 42nd St. Longacre 4-3971 New York 36, N. Y. E. Johnny Graff	Telescriptions Library #1—3½ m. Telescriptions Library #2—3½ m. Dick Tracy—30 m. Washington Spotlight—15 m. This is the Story—15 m. (2 weekly) Kid Magic—15 m.
<b>Consolidated TV Sales</b> Sunset at Van Ness Hollywood 28, Calif. Hollywood 9-6369 Peter M. Robeck, Nat'l Sls Mgr.  New York Office: 25 Vanderbilt Ave. New York 17, N. Y. Murray Hill 6-7543 Halsey V. Barrett, East. Sls. Mgr.	The Best Things in Life—15 or 30 m. Jump Jump of Holiday House—15-m. strip The Adventures of Cyclone Malone—15-m. strip The All-American Football Game of the Week—30 m.	<b>Specialty Television Films</b> 1501 Broadway New York 36, N. Y. Longacre 4-5592 Jules B. Weill	Buster Crabbe Show—30 m. Big Game Hunt—30 m. Feature Films
<b>DuMont Film Department</b> 515 Madison Ave. New York 22, N. Y. Murray Hill 8-2600 Donald A. Stewart, Coordinator	Hy-Lights—15 m. Scotland Yard—30 m. Streamlined Fairytales—15 m. Spotlight Fashions—15 m.	<b>Station Distributors, Inc.</b> 40 E. 51st St. New York 22, N. Y. Plaza 9-4953 Jay Williams	Football This Week—15 m. Tom Tyler—30 m. Roller Derby—30 m. Maggi McNellis—What's Playing—15 m.
<b>DuMont Teletranscription</b> (Same address and phone as above) 80b Woolf, Manager	(Shows available only to DuMont affiliates) Famous Jury Trials—30 m. Rocky King, Detective—30 m. (lim. availability) Hands of Destiny—30 m. Johns Hopkins Science Review—30 m. (sustaining) Pentagon-Washington—30 m. (sustaining only)	<b>Sterling Television Co., Inc.</b> 316 W. 57th St. New York 19, N. Y. Judson 6-3750 Edward Greenhill	Enchanted Music—30 m. Cafe Continental—15 m. Armchair Adventure—30 m. Handy Andy—15 m. Vienna Choir Boys and the Salzburg Marionettes—30 m. Sports on Parade—15 m. What's the Record—3½ m. Junior Crossroads—15 or 30 m. The Feminine Touch—15 m. King's Crossroads—30 m. Meet the Victim—15 m.
<b>Jerry Fairbanks, Inc.</b> 6052 Sunset Blvd. Hollywood, Calif. Hudson 2-1101 Ralph Cattell, v.p. George Ellis, Sls. Mgr. N. Y. Office: 551 Fifth Avenue New York 17, N. Y. MU 2-5171	Crusader Rabbit—5-m. strip Front Page Detective—30 m. Going Places with Uncle George—15 m. Hollywood Half Hour—30 m. Hollywood Theater—30 m. Jackson and Jill—30 m. Paradise Island—15 m. Public Prosecutor—15 m. Ringside with the Rasslers—60 m. Television Closeups—5 m.	<b>Syndicated Television Prod.</b> 1000 Cahuenga Blvd. Hollywood 38, Calif. Maury Gresham	Invitation Playhouse—15 m.
<b>INS—Telenews</b> 235 E. 45th St. New York 17, N. Y. Murray Hill 7-8800 Robert Reid	INS-Telenews Daily—8 m. INS-Telenews Weekly—18 m. This Week in Sports—15 m. Telenews Sports Extra—15 m. All Nations Symphonies—15 m.	<b>TeeVee Company</b> 445 Park Ave. New York 22, N. Y. PLaza 9-8000 Saul Reiss	Little Theatre—15 m.
<b>March of Time</b> 369 Lexington Ave. New York 17, N. Y. Judson 6-1212 Frank Shea, Sls. Mgr.	Crusade in the Pacific—30 m. March of Time Through the Years—30 m. Ballet in France—15 m.	<b>J. Walter Thompson Co.</b> 420 Lexington Ave. New York 17, N. Y. Murray Hill 3-2000 Howard Reilly	Foreign Intrigue—30 m.
<b>Charles Michelson, Inc.</b> 15 W. 47th St. New York 19, N. Y. PLaza 7-0695 Charles Michelson	Capsule Mysteries—5 m. Blackstone, the Magician—15 m. Highlights of Famous Diamonds—1 m.	<b>United Artists Television</b> 729 Seventh Ave. New York 19, N. Y. Circle 5-6000 J. Mitchell	John Kieran's Kaleidoscope—15 m. Telesports Digest—30 m. Unk & Andy—15 m. The Feminine Angle—15 m. Washington Close-up—15 m. Tele-Disc Jockey—3 m.
<b>William Morris Agency</b> 1740 Broadway New York 19, N. Y. Judson 6-5100	All types of dramatic shows—15 and 30 m.	<b>United Press-Movietone</b> 220 E. 42nd St. New York 17, N. Y. Murray Hill 2-0400 LeRoy Keller	Newsreels—12-15 m. (5 days)
<b>Motion Pictures for TV</b> 655 Madison Ave. New York 22, N. Y. Templeton 8-2000 Sy Weintraub	Funny Bunnies—5 or 15 m. Ship's Reporter—15-m. strip Superman—30 m. The Clue—15 m. Wrestling Highlights—15 m. Your Beauty Clinic—15 m.	<b>United Television Programs</b> 444 Madison Ave. New York 22, N. Y. Plaza 3-4620 Aaron Beckwith	Cowboy G-Men—30 m. The Chimps—15 m. Hollywood Off-Beat—30 m. Fashion Previews—15 m. Royal Playhouse—30 m. Rebound—30 m. Old American Barn Dance—30 m. Sleepy Joe—30 m. Movie Quick Quiz—15 m. Double Play with Durocher & Day—15 m. File Facts—5 m. Worlds of Adventure—15 m. Paradox—5 m. Big Town—30 m.
<b>Music Corp. of America</b> Syndication Dept. 598 Madison Ave. New York 22, N. Y. Plaza 9-7500	Over 100 dramas under your own program title—30 m. (mystery, melodrama, comedy, adventure) Kit Carson—30 m. Man in the Iron Mask—30 m. That's My Pop—30 m. (available on net only)	<b>United World Films</b> 445 Park Avenue New York 22, N. Y. Plaza 9-8000 Norman Gluck	Sports Scholar—15 m. Stranger than Fiction—15 m. Headlines on Parade—15 m.
<b>NBC Film Syndication Div.</b> 30 Rockefeller Plaza New York 20, N. Y. Circle 7-8300 John B. Cron	Dangerous Assignment—30 m. Hopalong Cassidy—60 m. The Daily News Review—7½-m. strip NBC News Review of the Week—12½ m.	<b>Vogue-Wright Studios</b> 469 E. Ohio St. Chicago, Ill. MOhawk 4-5600 Lloyd C. Nelson	Dr. Fixum Household Hospital—15 m.
<b>Paramount Television Prod.</b> 1501 Broadway New York 36, N. Y. Bryant 9-8700 John Howell	Time for Beany—15-m. strip Wrestling from Hollywood—30 m. or 60 m. Hollywood Reel—15 m.	<b>Louis Weiss &amp; Co.</b> 555 N. Fairfax Ave. Los Angeles 36, Calif. WEbster 5287 Louis Weiss	Craig Kennedy, Criminologist—30 m. The Thrill of Your Life—30 m.
<b>Peerless Television Prod.</b> 729 Seventh Ave. New York 19, N. Y. Plaza 7-2765 George Shupert	on request	<b>Woodruff Television Prod.</b> 1022 Forbes St. Pittsburgh 19, Pa. Court 1-3757 R. C. Woodruff	The Sportsman's Club—15 m.
<b>RKO-Pathé, Inc.</b> 625 Madison Ave. New York 22, N. Y. PLaza 9-3600 Edward Evans	Sportreels—10 or 15 m.	<b>Ziv Television</b> 188 Madison Ave. New York 22, N. Y. Murray Hill 8-4700 Kurt Blomberg	Boston Blackie—30 m. The Cisco Kid—30 m. Sports Album—5 and 15 m. Story Theater—30 m. Yesterday's Newsreel—15 m. The Unexpected—30 m. The Living Book—30 m. Walter Lantz Cartoons—15 m.
<b>Screen Gems, Inc.</b> 729 Seventh Ave. New York 19, N. Y. Circle 5-5044 Ralph Cohn 1438 N. Cower Hollywood, Cal. Jules Bricken	TV Disc Jockey Toons—3¼ m. Music to Remember—30 m. Hollywood Newsreel—15 m.		

\*Some producers sell their own shows. See producers list in previous section.



IN TV FILMS

you get more for your money  
with

# SNADER



## DICK TRACY

39 THRILLING HALF-HOURS NOW AVAILABLE

featuring

RALPH BYRD  
JOE DEVLIN  
LYLE TALBOTT

INTRODUCING

science

adventure

magic

## "KID MAGIC"

39 QUARTER-HOURS

an exciting world  
of fantasy for  
kids under 90!



## Washington Spotlight

A NEW QUARTER-HOUR EPISODE RELEASED EVERY WEEK!

featuring

MARQUIS CHILDS and a guest  
panel of congressmen, sena-  
tors and other important  
Washington personalities.

At Last, a WESTERN DRAMA that's really different!

## BOOTHILL

39 THRILLING  
HALF HOURS READY THIS FALL!



Unusual adult stories with a psychological  
twist... based on the characters buried in  
the famous Boothill Cemetery in Phoenix,  
Arizona.

78 QUARTER-HOURS NOW AVAILABLE!



## This Is The Story

ED PRENTISS, America's  
greatest story teller...  
offers true and unusual  
tales, each with a surpris-  
ingly different ending!

# 13

## Alexander Korda

FEATURE FILMS

INCLUDING

SEVEN DAYS TO NOON  
THE WOODEN HORSE  
BONNIE PRINCE CHARLIE  
and many others!

# 800

STAR  
STUDD

# TELESCRIPTIONS

A complete library of brand-new musical films featuring:

\* PEGGY LEE \* LANNY ROSS \* KING COLE TRIO \* GINNY SIMMS \* MEL TORME  
\* TONI ARDEN \* and more than 100 other stars!

for full details contact

## SNADER TELESCRIPTIONS SALES, INC.

MAIN OFFICE: 328 SOUTH BEVERLY DRIVE, BEVERLY HILLS, CALIFORNIA

NEW YORK  
229 W. 42nd

CHICAGO  
59 E. Van Buren

CLEVELAND  
1900 Euclid

ATLANTA  
735 Spring

## 4 film buying

# Film advantages intrigue sponsors

**C**ompared to the transcription people in the early days of radio, the seller of video film has a tremendous factor in his favor when he steps into an advertising agency today. He encounters a kindly mood of receptivity and acceptability. It may not be exactly for the particular film fare the seller is offering at the moment, but the agency, he'll find, is strongly sold on the idea of film entertainment.

The source of this disposition is several-fold: (1) film puts the agency

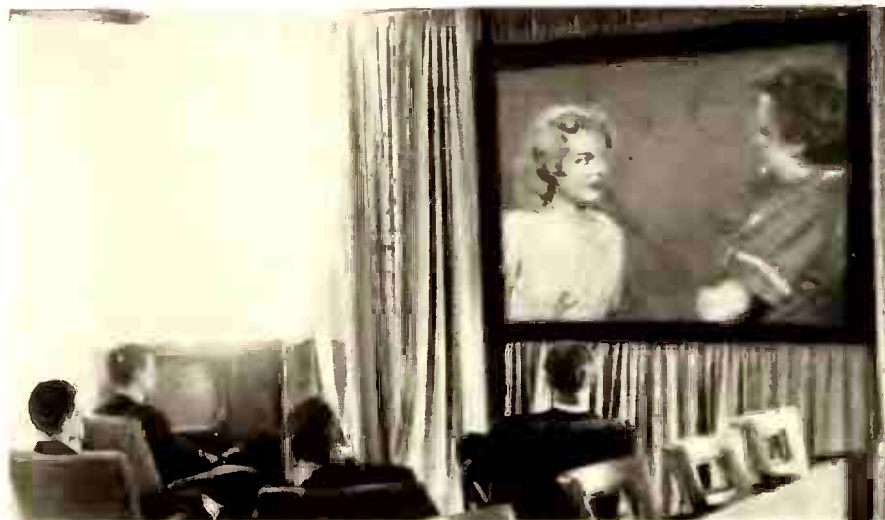
and the sponsor in an independent position with regard to the choice of broadcast outlet; (2) it relieves the agency of the mad production merry-go-round associated with meeting deadlines; (3) it allows the sponsor to "lead from strength" for the initial few weeks of a series, assuming that a goodly number of his shows are in the can at the start; and (4) the sponsor can repeat his best programs at selected intervals.

All these reasons, as cited by spon-

sors and agencies, add up to two things, namely, control and economy. As one top agency puts it: "If it weren't for film, we and our clients would be at the mercy of network ambition to control TV programing, even though they haven't shown yet they can do it. Filmed programs give us a chance to do what is best for the client's interests and assume our full responsibility for the account. Disseminated control of programing is better than concentrated control and the agency still exercises supervision through working with the film producer."

The process of buying filmed shows has yet to be evolved into anything approaching a fixed pattern. Whereas one agency will buy from a shooting script and follow through with the producer on every step of the pilot reel's production, there are 25 agencies that have made it a firm policy not to submit to their clients for consideration anything less than a pilot reel. While one agency will, if the seller is regarded as thoroughly reliable, recommend to a client that a contract be signed on the basis of a pilot reel, there are many more agencies that refuse to give serious thought to a show unless there are 13 programs in the can.

The same flexibility in policy and thinking applies to price formula. The vast majority of agencies think that the first run rights should be between half and two-thirds the cost of the film, and that the producer and syndicator should be willing to realize the balance plus the profits on a long range basis of re-runs. Said one agency program buyer: "It takes an agency a year of shopping around for film before it really knows how to buy film. The complexity of the business is such that extensive experience is the only way to make sure you're getting the right  
(Please turn to page 110)



Many agencies (Y & R above) have own preview rooms to use in selecting films

### Five checkpoints when buying film

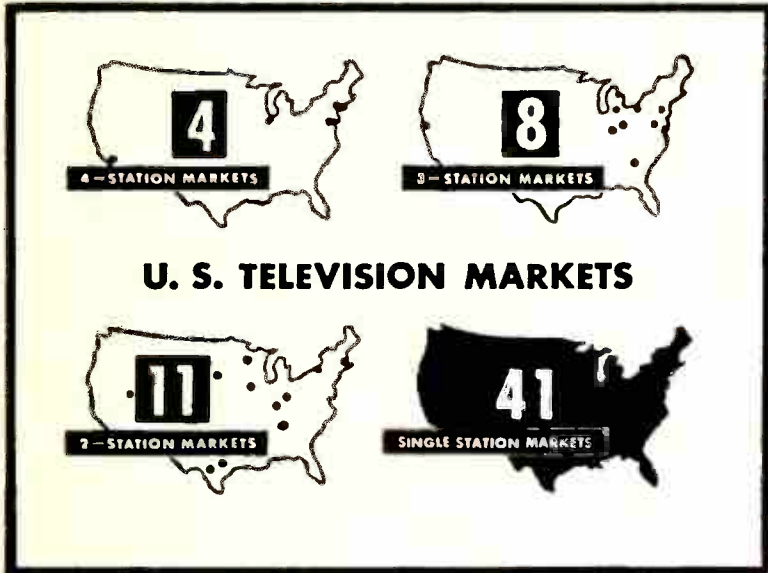
1. Make sure of ownership of rights and that producer indemnifies buyer against suits for plagiarism, etc.
2. If the show is sold as first-run, get a guarantee it has not played in the market before.
3. Check the financial reliability of producer, unless deal is through an established firm or there are 13 films in the can.
4. What are your re-run rights if there are any Hollywood stars involved?
5. Get guarantee, in case of spot, that film will be delivered on time, in good shape; try to get it backed up by indemnity clause.



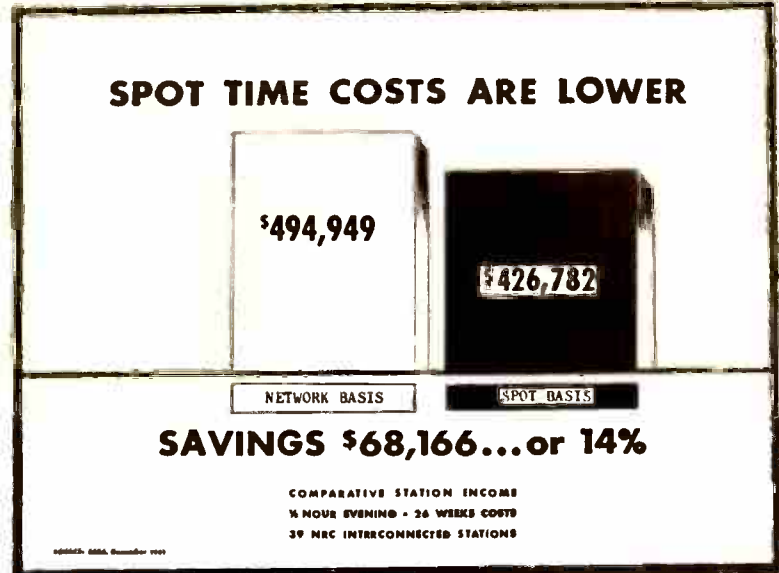
## Katz presentation is designed to spur interest in use of TV film programs

One of the most active in seeking to stimulate sponsor interest in TV films is The Katz Agency, station rep firm whose list of 19 TV outlets makes it the largest TV rep. New Katz presentation on why sponsors should use spot films in preference to live network programs was recently unveiled.

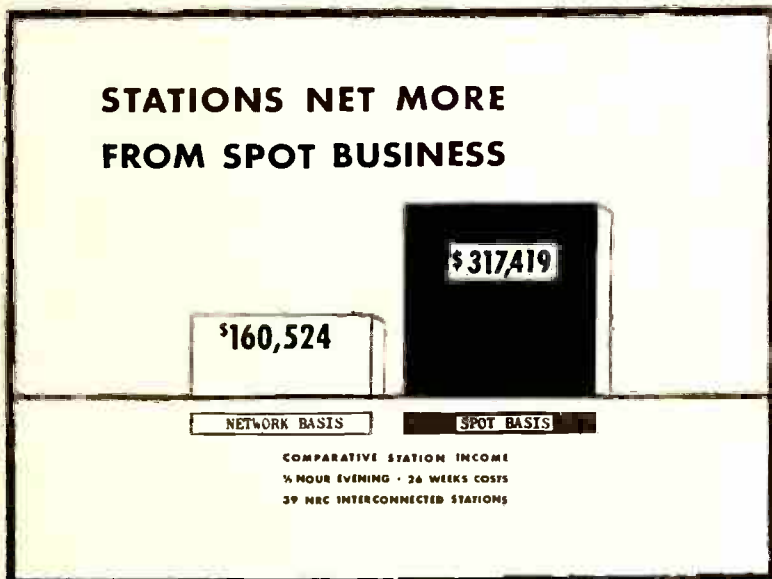
Major point of Katz' pitch is that advertisers save money, can take their choice of markets, get better program picture quality than via kinescopes, and still get good rating results by the use of TV films. Also pointed out by Katz: stations give better merchandising to spot TV sponsors.



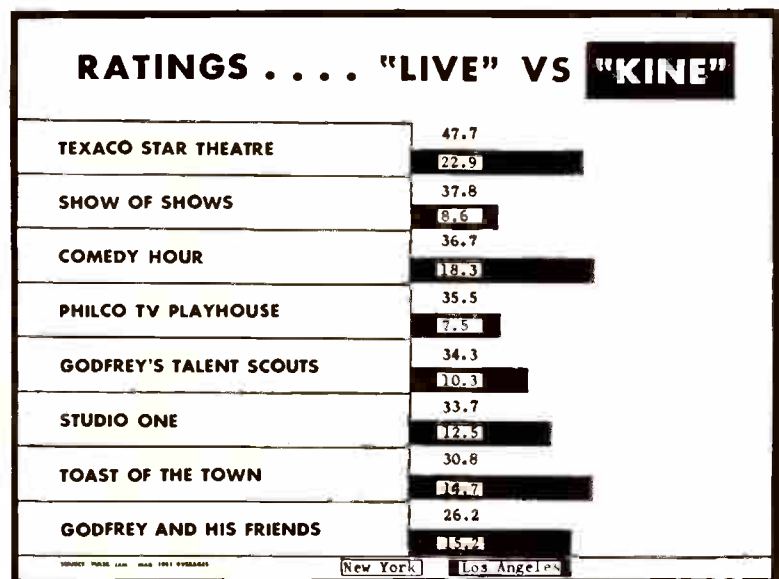
1 Key argument of Katz presentation is based on fact that TV markets are seldom "multi-station" markets (41 of 64 are single outlet markets) and clearing network time is real TV problem



2 Following up, Katz tells advertisers that they save money on time costs when they "buy spot" in TV. Figures in chart above are out of date. Saving on 39 NBC-TV outlets is now 19%



3 Stations are prone to cooperate with spot advertisers because they make more when they sell own time than when network sells it. Station income above is for 39 NBC-TV stations



4 Ratings for top live shows fall off when shows go "kine" to get clearances in one- and two-station areas, and in TV cities not linked by cable. Ratings are from Jan.-Mar., 1951 Pulse

**FILM PROGRAMS WIN HIGH RATINGS**

PROGRAM	RATINGS	SHARE	PROGRAM	RATINGS	SHARE
FOODINI SUNDAY 1:15 P.M.	8.6	81.9	KIT CARSON TUESDAY 8:00 P.M.	13.9	47.0
SMILIN ED SATURDAY 11:30 A.M.	14.7	75.9	LONE RANGER THURSDAY 7:30 P.M.	28.8	59.8
FILM THEATRE SUNDAY 3:00 P.M.	15.7	68.3	FIRESIDE THEATRE TUESDAY 9:00 P.M.	40.0	63.2
GENE AUTRY SUNDAY 7:00 P.M.	28.3	58.1	RACKET SQUAD THURSDAY 10:00 P.M.	31.7	62.2
BOOTS & SADDLES FRIDAY 8:00 P.M.	20.6	68.9	AMOS 'N' ANDY THURSDAY 8:30 P.M.	38.0	58.5
CISCO KID TUESDAY 7:00 P.M.	28.1	93.0	I LOVE LUCY MONDAY 9:00 P.M.	48.6	74.1

Source: ARB Baltimore Dec. 1951

5 No back seat is taken by film programs to live network shows, as these ARB ratings for December in the Baltimore TV area show. Good time spots help build large local film followings

**ELECTRIC THEATRE**

P.M.	SUN	MON	TUES	WED	THURS	FRI.	SAT
6:00	PHILA WILM BOST						
6:30				SLT LK DETR			
7:00	KALZOO NORFLK					RICH	
7:30							BALT MIAMI
8:00							
8:30	N ORL	M-S-P					
9:00					CLEVE ERIE GR RAP	INDPLS	
9:30	DALLAS S FRAN BINGH	ATLA		FT. W		BLOOM	
10:00		LOUISV PHNIX	MILW TOLEDO				
10:30	N HAV ROCH			JONSTON	DAYTON		
11:00				PROV	ST L	LANC	

6 Big station lineup for ECAP's "Electric Theatre" shows how successfully film shows can be cleared in a client-selected list of 33 markets. Spot basis avoids waste in non-ECAP cities

## PROGRAMS: a cross-section of video films on the air now or available for sale

Programs, by type	Length	No. of episodes "in the can"	Producer*	Sales Agent*	How available	Cost Range**
<b>Children's Shows</b>						
THE CHIMPS	15 m.	13	Crosby Enterp.	UTP	Synd.	\$20-400
CYCLONE MALONE	15 m. strip	65	Consolidated TV Sales		Net or Synd.	Net—\$200 ea. Synd.—\$75-1050 wk
JUMP JUMP OF HOLIDAY HOUSE	15 m. strip	65	Consolidated TV Sales		Net or Synd.	Net—\$1800 ea.
DICK TRACY	30 m.	39	Snader Telescription Sales		Synd.	\$48-290
CRUSADER RABBIT	5 m. strip	195	Jerry Fairbanks, Inc.		Synd.	On request
FUN WITH FELIX	15 m.	13	Fletcher Smith Studios (N.Y.)		Net or Synd.	On request
FUNNY BUNNIES	5 or 15 m.	26 wks.	Dynamic Films	Motion Pictures for TV	Net or Synd.	On request
BETSY AND THE MAGIC KEY	15 m. strip	13 wks.	Dynamic Films	CBS TV Film Sales	Net or Synd.	\$25-400
JUNIOR SCIENCE	15 m.	14	Olio Video TV Prod. (N.Y.)		Net or Synd.	On request
TIME FOR BEANY	15 m. strip	Continuous	Station KTLA	Paramount TV Productions	Synd.	\$120-500 weekly
UNK AND ANDY	15 m.	26	Jack Kenaston Prods.	United Artists Television	Synd.	\$45-200
STREAMLINED FAIRYTALES	15 m.	13	Harry S. Goodman Prods.	DuMont Film Dept.	Synd.	On request
<b>Commentary—General</b>						
HOLLYWOOD REEL	15 m.	52	Erskine Johnson and Coy Watson	Paramount TV Productions	Synd.	\$25-200
JOHN KIERAN'S KALEIDOSCOPE	15 m.	52	International Tele-film	United Artists Television	Synd.	\$45-400
THIS IS THE STORY	15 m.	12	Morton TV Prod.	Snader Telescriptions	Synd.	\$24-300
HY-LIGHTS	15 m.	13	DuMont Film Dept.		Synd.	On request
TELEVISION CLOSEUPS	5 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
<b>Drama—Adventure</b>						
ARMCHAIR ADVENTURE	30 m.	104	S. J. Turell	Sterling TV Co.	Synd.	\$40-125
BIG GAME HUNT	30 m.	26	Jules B. Weill	Film Vision Corp. (N.Y.)	Synd.	\$100-750
CLYDE BEATTY SHOW	30 m.	26	Walter White, Jr.	Commodore Prod. (Hywd)	Synd.	On request
STRANGE ADVENTURE	15 or 30 m.	52	Gordon Levoy	CBS TV Film Sales	Synd.	\$50-190
GHOST TOWNS OF THE WEST	15 m.	13	Simmel-Meservey		Synd.	\$25-400
<b>Drama—Comedy</b>						
I LOVE LUCY	30 m.	Continuous	Desilu Productions		Net	Not on sale
AMOS 'N' ANDY	30 m.	Continuous	Amos 'n' Andy Prods. (CBS Package)		Net	Not on sale
BURNS & ALLEN	30 m.	Continuous	Ralph Levy (CBS Package)		Net	Not on sale
BEULAH	30 m.	26	Roland Reed Prod. (made to order)		Net	Not on sale
THAT'S MY POP	30 m.	In prod.	Revue Productions	MCA	Net	On request
CLIFF NORTON	5 m.	Continuous	Benton & Bowles (made to order)		Net or Synd.	Not on sale
<b>Drama—General</b>						
THE BEST THINGS IN LIFE	15 or 30 m.	6 (more in prod.)	Emy Productions	Consolidated TV Sales	Net or Synd.	Net—\$6000 (15 m.) Synd.—\$78-880
HOLLYWOOD HALF HOUR	30 m.	13	Jerry Fairbanks, Inc.		Net or Synd.	On request
STORY THEATER	30 m.	26	Grant-Realm	Ziv TV	Synd.	\$80-1000
THE UNEXPECTED	30 m.	52	Ziv Television		Synd.	\$165-3000
REBOUND	30 m.	13	Crosby Enterprises	UTP	Synd.	\$145-2440
INVITATION PLAYHOUSE	15 m.	26	Rene Williams	Syndicated TV Productions	Synd.	\$115-158

\*When only one company is named, it is both producer and sales agent.

\*\*Prices listed are only for available markets. Shows may have been sold at a lower or higher rate, depending on size of the market.



Programs, by type	Length	No. of episodes "in the can"	Producer*	Sales Agent*	How available	Cost Range**
ITTLE THEATRE	15 m.	26	TeeVee Company		Synd.	\$50-575
YAL PLAYHOUSE	30 m.	52	Crosby Enterprises	UTP	Synd.	\$75-1500
AN IN THE IRON MASK	30 m.	26	Revue Productions	MCA	Synd.	On request
NG'S CROSSROADS	30 or 60 m.	104	Sterling Television		Synd.	\$100-750
MULT DRAMA SERIES	15 or 30 m.	—	William Morris Agency		Synd.	On request

### Drama—Mystery

OLLYWOOD OFFBEAT	30 m.	26	Parsonnet	UTP	Synd.	\$75-1775
E CASE OF EDDIE DRAKE	30 m.	13	Imppro	CBS TV Film Sales	Synd.	\$100-1250
E FILES OF JEFFREY JONES	30 m.	13	Lindsley Parsons	CBS TV Film Sales	Synd.	\$125-1500
OTLA 4D YARD	30 m.	26	DuMont Film Department		Synd.	On request
ONT PAGE DETECTIVE	30 m.	39	Jerry Fairbanks, Inc.		Synd.	On request
BLIC PROSECUTOR	15 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
AIG KENNEDY, CRIMINOLOGIST	30 m.	13	Adrian Weiss Prod.	Louis Weiss & Co.	Synd.	\$111.15-\$2193.75
NGEROUS ASSIGNMENT	30 m.	39	NBC Film Syndication Dept.		Synd.	\$65-2000
REIGN INTRIGUE	30 m.	39	Sheldon Reynolds	J. Walter Thompson	Synd.	\$115.83-429
ET THE VICTIM	15 m.	13	S. J. Turell	Sterling TV Co.	Synd.	\$60-200
STON BLACKIE	30 m.	78	Ziv Television		Synd.	\$110-2250
PSULE MYSTERIES	5 m.	13	Charles Michelson, Inc. (NY)		Synd.	\$20-89.75
LEMMA	15 m.	13	Harry S. Goodman Prod. (NY)		Synd.	On request
A HARDY, ACE CRIME REPORTER	5 m.	156	Illustrate, Inc.		Synd.	On request

### Drama—Western

NE AUTRY	30 m.	52	Flying A Prod.	CBS TV Film Sales	Net & Synd.	\$150-2000
NCE RIDER	30 m.	52	Flying A Prod.	CBS TV Film Sales	Synd.	\$125-1500
T CARSON	30 m.	26	Revue Prod.	MCA	Synd.	On request
SPALONG CASSIDY	60 m.	49		NBC Film Synd.	Synd.	\$75-700
ISTER CRABBE SHOW	30 m.	26	Jules B. Weill	Film Vision Corp. (NY)	Synd.	\$100-750
IE CISCO KID	30 m.	78	Ziv Television		Synd.	\$95-2095
Y ROGERS	30 m.	26	Roy Rogers Productions		Net	Not on sale
ILD BILL HICKOK	30 m.	52	Wm. Broidy Prod.		Synd.	Not on sale
ONE RANGER	30 m.	78	Apex Films		Net	Not on sale

### Music

OLIDAY IN PARIS	30 m.	13	John Nasht	CBS TV Film Sales	Synd.	\$85-1250
ARADISE ISLAND	15 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
APE CONTINENTAL	15 m.	13	Sterling TV Co.		Synd.	\$45-150
IENNA CHOIR BOYS & SALZBURG MARIONETTES	15 m.	13	Eugen Sharin	Sterling TV Co.	Synd.	On request
ENNA PHILHARMONIC	15 m.	13	Eugen Sharin	CBS TV Film Sales	Synd.	\$30-250
ORLD'S IMMORTAL OPERAS	30 m.	7	Geo. Richfield	CBS TV Film Sales	Synd.	\$70-600
USIC TO REMEMBER	30 m.	13	Geo. Richfield	Screen Gems, Inc.	Synd.	\$50-500
CHANTED MUSIC	30 m.	13	S. J. Turell	Sterling TV Co.	Synd.	On request
.L NATIONS SYMPHONY	15 m.	13	All Nations Prod. Corp.	INS-INP TV Dept.	Synd.	On request
LD AMER. BARN DANCE	30 m.	26	Kling-United	UTP	Synd.	\$75-675

### Musical Shorts

ESCRPTIONS	3½ m.	800	Snader Telescriptions Sales		Synd.	On request
/ DISC JOCKEY TOONS	3½ m.	100	Screen Gems, Inc.		Synd.	\$20-50
LE-DISC JOCKEY	3 m.	170	Seaboard Studios	United Artists	Synd.	On request
USICAL MOMENTS	3 m.	24	Dynamic Films	Mot. Pic. for TV	Synd.	On request



*Dangerous Assignment*

*Brian Donlevy*

is ready to meet all competition — sell your brand locally on a TV show of top network quality — at a local-budget price! You get all the merchandising advantages of a famous star and famous program — tied right into your next campaign!

The program — NBC's "Dangerous Assignment" gets year-round top listener ratings on radio. Now — as a TV film show — "Dangerous Assignment" will sell and sell and sell your local product with all the impact of top television. Each program's a new and complete story in itself, each stars Brian Donlevy —

international private eye, deep in intrigue, adventure and romance.

**Sold — in 32 markets**

Already "Dangerous Assignment" is making its mark with sponsors and audiences across the nation. Detroit reports\* a 23 rating . . . Boston a 17 . . . San Francisco. 23. Don't you wait another day. Contact your agency, TV station — or NBC Film Syndicate Sales for details and an audition showing of "Dangerous Assignment."

\*ARB, Jan

**sell your  
local  
product on  
a big-time  
TV show!**

**Each program allows  
time for:**

- opening billboard
- opening commercial
- middle commercial
- closing commercial
- closing billboard

**NBC-TV**

**FILM SYNDICATE SALES**  
30 Rockefeller Plaza, New York, N.Y.



Programs, by type	Length	No. of episodes "in the can"	Producer*	Sales Agent*	How available	Cost Range**
<b>ews</b>						
IS-TELENEWS DAILY	8 m.	Continuous	INS-INP Telenews Prod., Inc.		Synd.	On request
IS-TELENEWS WEEKLY	18 m.	Continuous	INS-INP Telenews Prod., Inc.		Synd.	On request
ARCH OF TIME through the Years	30 m.	26	The March of Time		Synd.	On request
IC DAILY NEWS REPORT	8 m.	Continuous	NBC News & Special Events Dept.	NBC Film Synd.	Synd.	\$150-350 wkly
BC NEWS REVIEW OF THE WEEK	15 m.	Continuous	NBC News & Special Events Dept.	NBC Film Synd.	Synd.	\$33-275
ASHINGTON CLOSE-UP	15 m.	Wkly.	United Artists Television		Synd.	\$55-400
ASHINGTON SPOTLIGHT	15 m.	Wkly.	Snader Telescriptions Sales		Synd.	\$20-260
EADLINES ON PARADE	15 m.	52	United World Films		Synd.	On request
ESTERDAY'S NEWSREEL	15 m.	156	Ziv Television		Synd.	\$40-500
P-MOVIETONE NEWSREELS	15 m.	5 da. weekly	United Press-Movietone News		Synd.	On request

### pecial Interest Films

USADE IN THE PACIFIC	30 m.		March of Time		Synd.	On request
HIS LAND OF OURS	10 m.	26	Dudley Television Corp.		Synd.	On request
HIS WORLD OF OURS	15 m.	In prod.	Dudley Television Corp.		Synd.	On request
OU COULD BE WRONG	15 m.	26	Dudley Television Corp.		Synd.	On request
OLLYWOOD CLOSEUPS	15 m.	13	Gene Lester Productions		Synd.	On request
ACATION WITH THE STARS		8	Gene Lester Productions		Synd.	On request
ING PLACES with Uncle George	10 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
OLLYWOOD ON THE LINE	30 m.	13	CBS Television Film Sales		Synd.	\$44-440 (all film) \$40-400 (script)
RANGER THAN FICTION	15 m.	65	United World Films		Synd.	\$15-175
OVIE QUICK QUIZ	15 m.	Continuous	Walter B. Schwimmer Prod.	UTP	Synd.	\$125-750 (wk)
AGGI McNELLIS—What's Playing	15 m.	52	Station Distributors		Synd.	\$55-390
ANDY ANDY	15 m.	13	Sterling Television Co., Inc.		Synd.	\$40-125

### ports

ORTSCHOLAR	15 m.	52	United World Films		Synd.	\$25-400
DIN' PLACES with Gadabout Gaddis	15 m.	26	Beacon Television Features		Synd.	\$65-510
ADISON SQUARE GARDEN	30 m.	13	Leslie Winik	MCA	Synd.	\$100-350
PEED CLASSICS	30 m.	13	Dynamic Films, Inc.		Synd.	\$125-900
HE SPORTSMAN'S CLUB	15 m.	52	Woodruff Television Prod.		Synd.	\$25-440
ORTS REELS	10 or 15 m.	26	RKO-Pathe		Synd.	On request
ELESPORTS DIGEST	30 m.	Continuous	United Artists		Synd.	\$70-250
RESTLING FROM HOLLYWOOD	60 or 90 m.	Continuous	Paramount Television Prod.		Synd.	\$100-400
INGSIDE WITH THE RASSLERS	60 m.	52	Jerry Fairbanks, Inc.		Synd.	On request
RESTLING HIGHLIGHTS	15 m.	26	Motion Pictures for TV		Synd.	On request
OLLER DERBY	30 m.	52	Station Distributors		Synd.	\$50-400
ORTS ON PARADE	15 m.	52	Sterling Television Co., Inc.		Synd.	\$40-125
DOUBLE PLAY	15 m.	104	Marted Prod.	UTP	Synd.	On request
ORTS ALBUM	5 or 15 m.	26	Ziv Television		Synd.	\$37.50-500
HIS WEEK IN SPORTS	15 m.	Continuous	INS-INP TV Dept.		Synd.	On request
ELENEWS SPORTS EXTRA	15 m.	Continuous	INS-INP TV Dept.		Synd.	On request

### Women's Shows

ASHION PREVIEWS	15 m.	Continuous	Clayton Cousens Prod.	UTP	Synd.	\$50-135
HE FEMININE ANGLE	15 m.	Continuous	Ilka Chase	United Artists	Synd.	\$55-400
R. FIXUM HOUSEHOLD HOSPITAL	15 m.	13	Vogue Wright Studios		Synd.	\$50-400
LE FACTS	5 m.	11	Kling-United	UTP	Synd.	\$7.50-72.50
OUR BEAUTY CLINIC	15 m.	13	Dynamic Films	Mot. Pic. for TV	Synd.	On request
HE FEMININE TOUCH	15 m.	104	Sterling Television Co., Inc.		Synd.	On request

# WHAT ARE THE TV FILM NEEDS AND PROBLEMS OF STATIONS?

Information gathered through SPONSOR questionnaires to cross-section of TV stations

**Q:** What types of Video Films does your station need most?

- A:** *Choice No. 1*—Drama; serious and comedy dramas, mystery and westerns about equal in demand.  
*No. 2*—Musical variety.  
*No. 3*—Children's shows, particularly strips.  
*No. 4*—Sports shows for men and special interest films for women.  
*No. 5*—"Barn dance" variety type.  
*No. 6*—Soap operas.  
*No. 7*—Quiz shorts and musical "briefies."

**Q:** Which do you prefer; half-hour or quarter-hour shows, or both?

<b>A:</b> Half-hour	2%	Both	70%	Total	100%
Quarter-hour	12%	No answer	16%		

**Q:** Are currently available Video Films priced right or too high?

<b>A:</b> Priced right	2%	Too high	98%	Total	100%
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**Q:** Is improvement needed in the handling and servicing of Video Films?

- A.* Are complete instructions given for use of film?  
*B.* Do films arrive without sufficient identification?  
*C.* Is a sufficient number of prints provided?

<b>A:</b>	<i>A.</i>	<i>B.</i>	<i>C.</i>
<i>Always</i> .....	28%	8%	60%
<i>Sometimes</i> .....	48%	56%	28%
<i>Seldom</i> .....	12%	32%	2%
<i>No answer</i> .....	12%	4%	10%
<b>Total</b> .....	100%	100%	100%

**Some complaints and suggestions on servicing:**

"Get prints to station earlier so that adequate checking can be done and extra prints can be secured if original arrival is not suitable."

"Prints often do not arrive on time."

"Prints should be sent in duplicate."

"There's a lack of promotional material on the older Video Films."

"There's much need for more thorough film inspection by the distributors."



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**Q:** Do you use 16 mm or 35 mm projector?

**A:** 16 mm ..... 92% | 35 mm ..... 8% (also have 16 mm)

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**Q:** What is the general disposition among local and/or regional advertisers toward Video Films?

**A:** Interest increasing ..... 76% | Actually buying more ..... 32% | Dissatisfaction .. ..... 2%

(Some stations gave two answers; hence a 100% total could not be computed.)

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**Q:** Are you airing Video Films on 2nd and 3rd runs?

**A:** Yes ..... 48% | No ..... 52%

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**Q:** How many film programs actually tailored for TV are you airing each week, locally projected?

**A:** (Note: An accurate compilation could not be made as most lists contained titles of kinescopes and network-originated programs. However, by process of elimination, the following estimates were arrived at:)

From 10 to 15 shows weekly .....	25%
From 8 to 10 shows weekly .....	23%
From 6 to 8 shows weekly .....	22%
From 1 to 6 shows weekly .....	20%
No answers .....	10%
<i>Total</i> .....	100%

---

**Q:** What are your station sign-on and sign-off times?

<b>Sign-on</b>	7 a.m. ....	25%	<b>Sign-off</b>	12 midnight .....	36%
	9 to 10 a.m. ....	25%		12:30 a.m. ....	36%
	10 to 11 a.m. ....	25%		11 p.m. to midnight ...	12%
	Other times .....	25%		Other times .....	16%
	<b>Total</b> .....	100%		<b>Total</b> ...	100%

---

# ISN'T IT "TIME FOR BEANY" IN YOUR MARKET

★★ TV's Top Puppet Adventure Serial ★★  
12 minutes on film, 5 times weekly.

**THE COST:** Surprisingly low for an established nationally-tested program, four years on the air, viewed throughout the country from New York to Los Angeles. Surprisingly low for the winner of two "Emmy" awards for "Best Children's TV Show" and highest Hooperated multi-weekly TV show on the West Coast for the past several years.

Sponsors of "Time for Beany" enjoy exceptional bonus benefits from extensive program exploitation and more than 25 exciting ready-to-use merchandising tie-ups — Beany Explorers Club membership cards, whistles, rings, sundial watches, buttons, fan photos, dolls, puppets, masks, balloons, clocks, aquatic toys, tumblers, soap, bubble bath, hosiery, scarfs, handkerchiefs, crayon coloring books, comic books, wallpaper, cardboard cut-outs, large display figures, lamps, etc.

**TV Stations:** "Time for Beany" is also available to TV stations with privilege of resale to local advertisers.

*Some very good markets still open.*

For prices and audition prints  
— write, wire, telephone . . .



*Paramount Television Productions, Inc.*

National Sales Office • 1501 Broadway, New York 36 • BRyant 9-8700  
KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLlywood 9-6363

**A SERVICE OF THE PARAMOUNT TELEVISION NETWORK**

Bob Clampett's  
**"TIME FOR BEANY"**



© By Bob Clampett



## 5 case histories

# 10 examples of what's done with film

### News-angle film programing

PROGRAM: **Washington Spotlight**  
TYPE: **Current events panel**  
SOLD BY: **Snader (syndicated)**

Show is filmed every five days so that issues of current interest can be discussed. Marquis Childs, columnist, is commentator of the series. He has as guests Senators and Congressmen with pro or con opinions on the subject at hand. Childs also poses the "problem of the week" in extemporaneous interviews on the Capitol steps. Topics are selected from current headlines. The show, quarter hour in length, is running currently on about 25 stations. Cost ranges from \$20 to \$260, depending on the market. Program is shipped within five days after production.

### "Re-runs" amortize costs

PROGRAM: **Fireside Theater**  
TYPE: **Drama**  
SPONSOR: **P & G**

In 1949 Gordon Levoy produced 52 15-minute adventure dramas for P & G, who scheduled pairs as a half-hour program, NBC-TV, following *Texaco Star Theatre*. In mid-1950 Levoy sold distribution rights to CBS for four years at a reported \$225,000; will eventually participate 50-50. Series was re-titled *Strange Adventure* and is now on its second and third showings. CBS has sold it in 43 markets on 47 stations.

In 1950-'51 Bing Crosby Enterprises took over the production using the same staff headed by Frank Wisbar. They turned out 52 half-hour films at an estimated \$14,000 each; P & G paid a reported \$7,500 a piece for first-run rights. (Production costs and the selling price were approximately the same

under the Levoy set-up.) This series was re-titled *Royal Playhouse* (present title is *Crown Theater*) and re-run rights are being sold by United Television Programs. DuMont (for its television sets) sponsored the dramas under the *Royal Playhouse* title on 18 stations, and a diversified group of advertisers aired the series in other markets.

The 1951-'52 series of *Fireside Theater* is being produced by Frank Wisbar Productions for P & G who pays full production costs, estimated at about \$15,000 each.

### "Live TV" effects in film

PROGRAM: **I Love Lucy**  
TYPE: **Situation comedy**  
SPONSOR: **Philip Morris**

Lucille Ball and Desi Arnaz, stars of the show, created their own production firm, Desilu Productions, Inc. To blend motion picture techniques with those of live television, they rented an old sound stage in Hollywood. Permanent sets with running water and growing plants were built. Sets include the Ricardo apartment, Desi's night club, the hallway leading to the apartment, and the kitchen. As action shifts from one scene to the next, an audience of 300, which is present during actual filming, can follow the action easily.

Five days of rehearsals are held before filming the show on Friday evening. On the first day, the cast reads their lines; on the second day, the actors go through without a script; on the third day, they do their lines on the actual sets as Director Marc Daniels makes markings for the cameras. The "dry run" takes place on the fourth day.

On Friday, the fifth day, the actors rehearse "dry" with cameras all day. At 7:00 p.m. the audience assembles

and after the warm-up Director Daniels calls "action" and filming begins. Three cameras shoot at the same time so that one scene is filmed from three angles as it is played. Instead of a series of short takes, *I Love Lucy* is actually three or four long takes, just like an uninterrupted scene in a play.

The final job is that of editing or cutting. Sometimes there is a need for re-takes or special close-ups which are filmed after the audience leaves. The actors feel that the audience is a vital part of the show since it contributes a spontaneity that only a live audience can give to a fast-moving comedy program. They usually keep eight to 10 scripts ahead of shooting schedule.

### Drama filmed abroad

PROGRAM: **Foreign Intrigue**  
TYPE: **Mystery-adventure**  
SPONSOR: **Ballantine Ale (11 mkts.)**

Writer-producer-director Sheldon Reynolds makes his headquarters in Stockholm and uses different European capitals as natural locales for his tales of international skullduggery. Indoor sequences are shot in Stockholm's Europa Studios. Reynolds works on a five-and-a-half-day shooting schedule. Just one camera is used for exterior sequences, which may be in Paris, Brussels, or Berlin.

Often while making rounds of European cities, Reynolds will shoot scenes that appeal to him photographically and will fit them into a script later.

Ballantine Ale, through J. Walter Thompson, has an option on the program for three years, and sponsors it in 11 markets. Syndication of the show is handled in other markets by JWT. Cost range per program: from \$115.83 to \$815 in available markets.

(Please turn to page 111)

PROGRAM: Old American Barn Dance      SPONSOR: Various  
TYPE: Barn dance variety—half hour      SYNDICATOR: UTP

CAPSULE CASE HISTORY: *American Snuff Co. bought the show in seven markets for 13 weeks. After three weeks, the company was so pleased it extended the contract to 26 weeks; after five shows, the contract was again extended, this time to 52 weeks. An automobile dealer sponsors the show in Rochester, N. Y. After the first show he sold eight cars directly attributable to the program. Another auto sponsor in the Midwest sold 30 cars as a direct result of the show. Program features top names in the barn-dance field. It's presently showing in 30 markets. (Show's cost range: \$75-\$675.)*

PROGRAM: Strange Adventure      SPONSOR: Various  
TYPE: Drama (re-run)      SYNDICATOR: CBS TV Film Sales

CAPSULE CASE HISTORY: *Sponsored by Bargain City Appliances on KSL-TV, Salt Lake City, last December the series featured two announcements on consecutive Wednesdays (show is aired Wed., 10:30 to 10:45 p.m.); offered was a free automatic pop-up toaster (with the purchase of a \$39.50 Dormeyer mixer) to all customers who repeated the words: "Gene sent me." Over \$11,000 worth of sales were made—283 mixers were sold. And more than a month later customers were still pouring into the store saying "Gene sent me," despite the offer's expiration. (Show's cost range: \$50-\$190.)*

# Five TV film sales results

PROGRAM: Range Rider      SPONSOR: Various  
TYPE: Western adventure      SYNDICATOR: CBS TV Film Sales

CAPSULE CASE HISTORY: *Series stars Jack Mahoney in 52 half-hour episodes. It is sponsored in 26 markets by such advertisers as Langendorf Bakeries and Kellogg Company on a multi-station line-up and by a variety of advertisers on a one-station basis. A special tie-in promotion was arranged with I. Magnin in San Francisco on 8 December 1951. Jack Mahoney made a personal appearance at the store. In the course of the day 12,000 children jammed the store, two elevators broke down, and regular shoppers had to break through a line of youngsters which extended an entire city block. (Show's cost range: \$125-\$1,500.)*

PROGRAM: The Cisco Kid      SPONSOR: Various  
TYPE: Western drama      SYNDICATOR: Ziv TV Films

CAPSULE CASE HISTORY: *Packers Super Markets sponsor the show in Detroit on WXYZ-TV. The Cisco Kid, played by Duncan Denaldo, made a personal appearance at Packers. Despite bad weather, 60,000 persons came to meet him in person and to receive a free autographed picture. Customers could not get into the store to do their shopping; consequently, Packers followed the event with "extra special food bargains," and continued to cash in on the promotion for several days. Beyond such "stunt" promotions, the food chain reports consistent and noticeable increases in store traffic and purchasing. (Show's cost range: \$95-\$2,095.)*

PROGRAM: Adventures of Cyclone Malone      SPONSOR: Various  
TYPE: Juvenile marionette strip      SYNDICATOR: Consolidated TV Sales

CAPSULE CASE HISTORY: *Show was presented live for many months on KNBH, Hollywood, and always placed among the top three or four multi-weekly programs with ratings averaging 16 and reaching a high of 24.2. Curries Ice Cream and Candy Co. sponsored the program in L. A. and sales trebled after four months of sponsorship. Curries rang up more than 10,000 premium-baited sales in a 24-hour period and later made 106,400 tie-in sales to youngsters clamoring for the Malone sheriff badges. Program is now sold as a syndicated film series and is reaching rating levels comparable to the Hollywood success. (Show's cost range: \$75-\$1,050.)*



## TV PRODUCTION

(Continued from page 81)

up to that time. Fairbanks today has 10 shows in syndication and, in addition, is engaged in filming the weekly episodes for several series of outside ownership.

Frank Wisbar, comparatively unknown as a movie producer, pioneered with *Fireside Theatre* for Procter & Gamble (see Case History section, page 105).

Bing Crosby Enterprises got into the field in 1950, and currently is producing its own dramatic half-hour, *Rebound*.

Within the last year or so more established Hollywood producers moved into television. Prominent among them has been Hal Roach, Jr.'s Showcase Productions, source of *Racket Squad* (Philip Morris). William F. Broidy is the producer of *Wild Bill Hickok* (Kellogg), starring Guy Madison and Andy Devine, while Roy Rogers and Gene Autry are producing their own half-hour Westerns for General Foods and Wrigley, respectively. Lucille Ball and Desi Arnaz (Desilu Productions) have done exceedingly well by their initial dip into film packaging with *I Love Lucy*.

**Q.** *What are the main types of producers?*

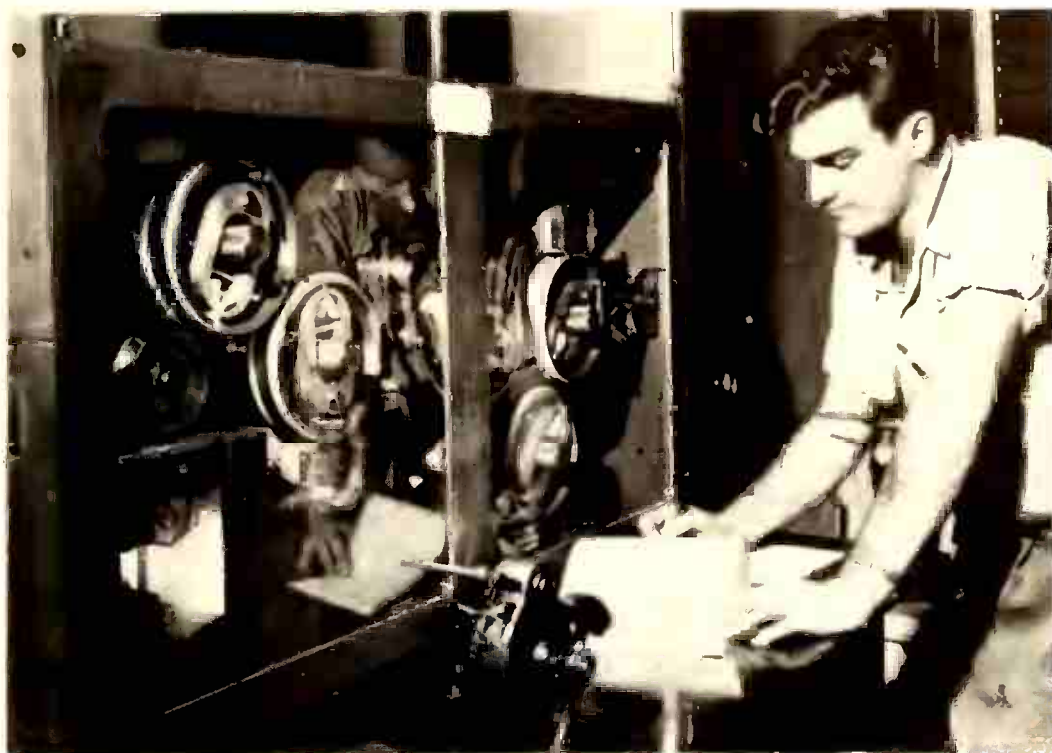
**A.** TV film producers fall into two main categories. Most common are the owners of their own productions (solely or together with financial backers). Some of these do their own selling and distributing, a la Fairbanks; others turn over sales and distribution to a syndicator.

Other types of producers are those who work exclusively on order, such as Jack Chertok who is filming *Sky King* series, or Sidney S. Van Keuren, who's doing the latest *Amos 'n' Andy* series on order from CBS, as part of the network's capital gains deal with Freeman Gosden and Charles Correll.

There's still, of course, the producer who on the strength of a pilot reel snags a sponsor for 13 weeks and then turns to outside sources for financing. Occasionally the financing is provided by the advertiser, which, in natural sequence, puts the latter, as frequently as not, in the film business.

An interesting example of sponsor financial interest involves Sheldon Reynold's *Foreign Intrigue* series. Balantine Ale is peddling the film,

# Announcing!



## Precision Now Offers Unmatched Facilities For 16mm Processing!

Here at Precision, we are constantly revising our film processing technique; utilizing new engineering principles and new machinery which enable us to offer 16mm producers the finest processing service they will be able to find *anywhere*.

**Here are some of the new types of equipment that make Precision a leader among film processing laboratories:**

**NEW 16mm DEVELOPING MACHINES** Automatically operated—Maurer-designed to handle the complete range of 16mm work—negative or positive promptly and efficiently.

**AUTOMATIC TEMPERATURE AND AIR CONTROL** built to a Maurer design. Rigidly maintain every technical condition necessary to the finest 16mm processing.

**ELECTRONICALLY HEATED AND CONTROLLED DRYING CABINETS** on each new developing machine turn out high quality film, waxed and ready for immediate projection.

**and—the latest!**

**NEW ELECTRONIC PRINTER:** For the reproduction of magnetic sound to 16mm either independently or in combination with picture prints.

**NEW CONTROL STRIP PRINTERS** operate without notching original—produce fades and dissolves from A & B rolls—incorporate filter changes between scenes.

# PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,

New York 19, N.Y.

JU 2-3970

*Precision Film Laboratories—a division of J. A. Maurer, Inc. with 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*

through the J. Walter Thompson agency, in those markets where the brewer doesn't have distribution (more details in Case History section, page 105).

**Q. How are video films financed?**

**A.** It is estimated that from \$10,000,000 to \$15,000,000 has already gone into TV film production. Risk capital is obtainable from various sources. Some Wall Street investment firms have underwritten established producers. Laboratories, such as Pathe, will finance what they consider is a potentially successful series. But

Pathe will only finance syndicated shows: The split in ownership is a matter of bargaining, but the majority of risk capitals demands a 50% cut.

**Q. Are many live TV shows going film?**

**A.** A common prophecy in the ad agency field the past year has been that sponsors of live dramatic shows would find it more advantageous and economical in the long run to convert to film. Actuality seems to be on the way to catching up with prophecy. Within the month the following live

network shows have been announced as scheduled for filming in Hollywood: Schlitz' *Playhouse of Stars*, Camel's *Man Against Crime* and Lever Bros.' *Big Town*, all CBS-TV (see further comment on this development in the Film Buying section, page 96).

**Q. What's Hollywood's attitude toward TV film?**

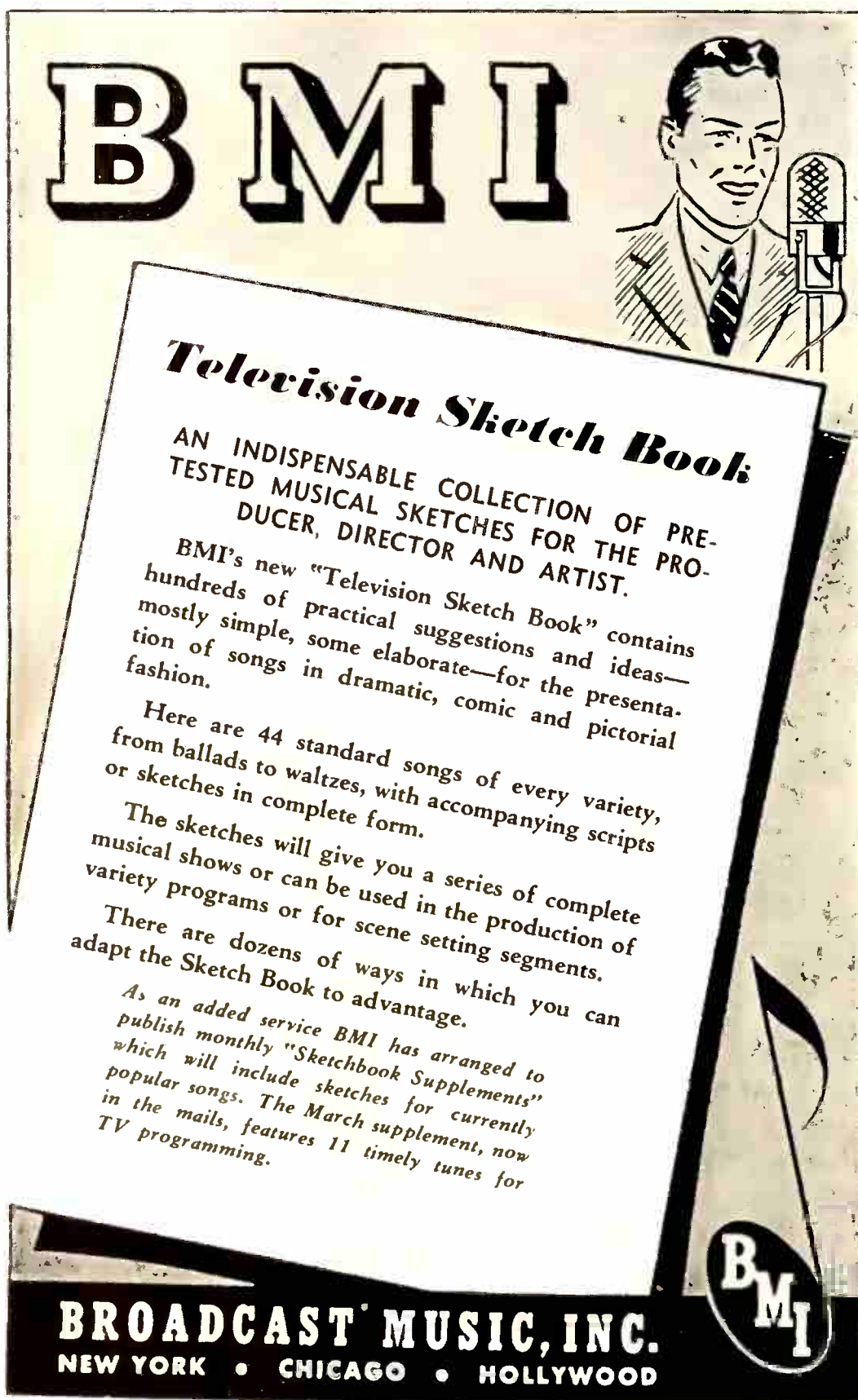
**A.** Though a goodly section of Hollywood's producing uppercrust still either regards television as a devouring monster or treats the medium with imperial scorn, the craftsmen in the movie colony—writers, directors, technicians and actors—have been rapidly warming to celluloid's newest source of income. As far as the marquee names are concerned, the trend, however, has been not so marked. Lots of them are agreeable to appearing live, but shy away from TV film treatment. Vidco film producers believe that a wholesale migration of names depends much on the fortunes of the theatre box office the next year or two.

TV studios are finding it not so hard, providing there is ample work, to maintain technical teams, a stratagem which has been found to be quite a money saver in below-the-line costs and contributor to quality of production. To have the same crew working together throughout a series is a dream condition for producers.

Independent studios that once went begging for tenants are now teeming with TV production. General Service's five stages, as a case in point, are kept constantly occupied, with such productions as *I Love Lucy*, the Leo Durocher-Laraine Day *Double Play* series, *Sky King*, *The Clyde Beatty Show* and *Dick Tracy*. Hal Roach also leases his studio to such outside productions as *Racket Squad*, *Amos 'n' Andy*, *Mystery Theatre*, *Rocky Jones*, *Space Ranger* and the Abbott & Costello series. Others renting stages for TV films are Eagle-Lion, RKO-Pathe, Motion Picture Center, California Studios, Goldwyn Studio, Sunset Studios, Republic Studios, and KTTV Studios.

**Q. Are more Hollywood producers planning to go into TV?**

**A.** Some of Hollywood's top independent producers are preparing to get into "the swim" of TV film fare. Sol Lesser has combined with Douglas Fairbanks, Jr., to film a series based on *Terry and the Pirates* under the Odyssey Productions shingle. William Goetz, a production head of Universal



# BMI

## Television Sketch Book

AN INDISPENSABLE COLLECTION OF PRE-TESTED MUSICAL SKETCHES FOR THE PRODUCER, DIRECTOR AND ARTIST.

BMI's new "Television Sketch Book" contains hundreds of practical suggestions and ideas—mostly simple, some elaborate—for the presentation of songs in dramatic, comic and pictorial fashion.

Here are 44 standard songs of every variety, from ballads to waltzes, with accompanying scripts or sketches in complete form.

The sketches will give you a series of complete musical shows or can be used in the production of variety programs or for scene setting segments.

There are dozens of ways in which you can adapt the Sketch Book to advantage.

As an added service BMI has arranged to publish monthly "Sketchbook Supplements" which will include sketches for currently popular songs. The March supplement, now in the mails, features 11 timely tunes for TV programming.

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



International. is setting up a separate company on the UI lot for video film operations. UI is already syndicating through its United World Films. Republic Picture's subsidiary, Hollywood Television Service, Inc., has scheduled *Commando Cody*, *Sky Marshal* for production, while Monogram and Ed Small have announced plans for entering the TV film producing mart.

Columbia Pictures is slipping a toe into the TV door through a subsidiary, Screen Gems, which is making up a library of 100 *TV Disc Jockey Toons*. The Columbia lot is serving as the site for a filmed version of *Cavalcade of America*. Paramount Pictures, which operates KTLA, Los Angeles, is also in TV via Paramount Television Productions. PTP, which plans to go into the production of tailor-made TV film, is now servicing 22 stations with kines of KTLA programs. The package includes complete promotional material and merchandising tie-ins.

**Q.** Does New York have a chance to take over from Hollywood as chief production center?

**A.** So far New York's attempt to cut in on the TV film market appears little more than a brave gesture. New York for many years has been the big center for industrial and educational films, with competition coming from Chicago and Detroit. Whatever feature-making has been drawn to New York, the inducement has been principally authentic background.

A rundown of production activities on the TV front doesn't produce any evidence of New York offering a threat to Hollywood.

While the following summary is not intended as a complete listing, it is representative of New York activity. Marion Parsonnet is currently filming *Hollywood Offbeat*, with Melvyn Douglas starred and releasing through United Television Productions. He's also doing an *American Wit and Humor* series for release through March of Time syndicate.

Fletcher Smith Studios has 19 episodes of *The Great Foodini* and 13 of *Fun with Felix*, both quarter-hour kid shows, in the can and pilot reels on *The Great Merlini* and *King Aroo*. Sales and distribution of these films are now being negotiated. International Tele-Film is producing *John Kieran's Kaleidoscope* and releasing through United Artists.

Dynamic Films, Inc., has finished 26

weeks of *The Funny Bunnies*, 13 reels of *Your Beauty Clinic* and 24 three-minute *Musical Moments*, with Motion Pictures for TV as the syndicator. Dynamic has also in the can 13 spools each of *Speed Classics*, being sold by DuMont, and *Betsy and the Magic Key*, released through CBS Television Film Sales. Archer Productions has in production a soap opera with a musical theme, and a comedy based on the King Features strip, *Hubert*.

**Q.** Are there other film production centers?

**A.** There's some TV film producing in Chicago, Philadelphia, and Washington. Best known of the Philadelphia contribution is Telra Production's *Tele-sports Digest*. Kling United, Inc., in Chicago is responsible for *The Old American Barn Dance* and Snader Productions, located in the capital, is the producer of *Washington Spotlight*.

Miami also is trying to get into the TV field on a major scale. Fred F. Frink, head of Ball TV Productions, reports that he has brought in Wall Street capital for the project and that

sponsors  
 ... "Love that film"  
 when it's

PEERLESS-  
 TREATED

The sponsor wants his message perfectly projected. He wants no long unsightly scratches, or long stretches with the look of "rain" all over them. He wants no smudges, smears or "Screeches". The sponsor is right, because these defects distract audience attention and interest — they result in irritation which is the opposite of what he's paying for.

He's entitled to ask for and get maximum results. To have a happy sponsor, to keep him happy — specify Peerless-Treated film. Peerless-Treated prints screen better and last longer.

PEERLESS

FILM PROCESSING CORPORATION

165 WEST 46TH STREET, NEW YORK 36, NEW YORK  
 959 SEWARD STREET, HOLLYWOOD 38, CALIFORNIA



## DUMONT TV FILM SALES

515 Madison Ave.  
New York 22, N. Y.

**LOW COST  
Films for TV!**  
**HIGH QUALITY  
Films for TV!**  
**LOW COST  
Films for TV!**  
**HIGH QUALITY  
Films for TV!**

### FREE!

Write for our special "SUMMER HIATUS PROGRAM PORTFOLIO". You'll find it contains a new bonus plan for FREE FILM SHOWS plus an exciting programming idea designed to KEEP YOUR PROFITS HIGH THIS SUMMER! No charge for the portfolio . . . it's yours upon request!

### FREE!

Write for DuMont's monthly newsletter, "MORE BUSINESS". It's packed with new ideas, merchandising stunts and promotional ideas.

## DUMONT TV FILM SALES

515 Madison Ave.  
New York 22, N. Y.

## MALLARD TV INC.

THE FILM BUYING SERVICE  
FOR TELEVISION STATIONS

- 1 Acts as your station's resident film buyer in New York.
- 2 Obtains film to fit your programming, at your budget price.
- 3 Inspects prints, arranges shipping, follows through.
- 4 Checks invoices against your telecast performance report.
- 5 Keeps you informed of latest developments in the film market.

MALLARD SERVICE  
IS AVAILABLE TO  
ONLY ONE STATION  
IN EACH MARKET



**MALLARD**

120 Wall Street

New York 5 • Dlgy 4-3182

Film Syndications, Inc., which has set up in partnership with David Christianson and Norman Bauch, specialists in distribution and merchandising, will handle the selling of the Ball-financed and produced films. Ball also reports that the first of these series is a soap opera, "Carrie Williams, Justice of the Peace," starring Margaret Lindsay, and produced by Addison Smith.

Arcas out of the United States have been productive of more gossip about shows to come than actual delivery. *Foreign Intrigue* is being produced in Sweden and other Continental locations; *Holiday in Paris* is from the French capital, and DuMont has on tap a Scotland Yard series made on the spot.

**Q. What's the argument for Hollywood's continued importance as a TV film center?**

**A.** As demonstrated in the foregoing narrative, Hollywood has at the moment almost a monopoly of TV film production. Pro's and con's are advanced for both Hollywood and New York on the producing front. Those favoring Hollywood hold:

1. Hollywood has accumulated years of production know-how, both creative and technical. The town is crawling with skilled help—writers, directors, actors, technicians and whatnot.

2. Hollywood has ample studio space and an accumulation of sets and props that can't be found anywhere else. With one or two exceptions, New York's largest studio is only equal to Hollywood's smallest one. Production costs can be held down when there's room to move around for continuous shooting. Also there's a wealth of storage space for sets, intact, instead of having to tear them down and rebuild them as is required under cramped facilities.

3. More production economies are available in Hollywood, because of union regulations. For instance, New York craft unions work an eight-hour day and a five-day week, before overtime; in Hollywood it's a 10-hour day and six-day week before overtime. Say producers: those extra hours are very valuable what with the tight budgets which prevail in TV films.

4. Hollywood labs for the developing of negatives and prints are the world's finest and give fast service. New York's labs are overcrowded with commercial announcement business.

**Q. What's the argument for New York?**

**A.** The defenders of production on the East Coast contend:

1. There's a wealth of excellent talent on Broadway and its proximity makes a most valuable asset.

2. The leading ad agencies and a big percentage of important sponsors are in New York and by staying to-home expensive cross-country trips and maintenance of branch office are eliminated.

3. New York producers are more experienced at turning out economical productions, thereby providing advertisers quality films on "tight" budgets.

4. Larger studio crews are required on the West Coast.

5. Hollywood is so "luxury-minded" when it comes to budgets and the pace of turning out product that it can't help but be handicapped in working under the budgetary limitations of TV.

★ ★ ★

## FILM BUYING

(Continued from page 97)

deal for your client."

The buyers seem pretty well agreed that the filmed program's major drawback at the present time is in the projection of the film. Some are not happy with what comes out of the laboratory. On these two angles, the buyer of several film shows within the past year had this to say: "Even though much progress has been made in the past two years, the industry has not achieved anywhere the ultimate in projection. Even lab processing is far from a desirable standard. You send a diamond to the lab and it comes out paste jewelry." It may be mainly wishful thinking, influenced by the urge for program control as against domination of production by the network, but

STERLING'S *newest service*

**TV STOCK  
SHOTS**

**SPECIALIZED FILM FOOTAGE**

STERLING TELEVISION CO., INC.  
316 West 57th St. New York, N. Y.



seven out of every 10 agency programming executives believe that eventually anywhere from as much as 70% of the shows aired on stations collectively throughout the country will be on film. The only thing, they add, that can thwart such a balance is the ganging up of the unions on film producers.

The presentation of a film show to the client for purchase is practically the same as that of a live program. Along with a screening of the show, the sponsor is given a list of recommended markets, apprised of the cost per market and furnished with an estimated rating via comparison to similar shows and time slots.

What gives promise of making the ad agency's task easier in acquiring film fare or converting a live show to celluloid is the spirit that pervades the Hollywood producers who have entered this field. Little is heard among agency men of the fabled Hollywood colossal ego. The ad men, to the contrary, seem very much impressed with the all-out cooperative spirit encountered on the West Coast, as well as in New York.

The Coast producing gentry admit that they're groping and appreciate guidance from the advertising trade.

Madison Avenue veers to the opinion that for some time to come it will be necessary to delegate an agency representative to stick closely with every step, including every studio shot, in the making of an on-order film.

Advertisers feel that consciousness of their problems in the producing ranks will in due time be sharpened by the entry of executives from the advertising field. At least one of these

has already made his bow among Hollywood producers. Jack Denove, former assistant to the president of BBDO, account executive on Lucky Strike and vice president in charge of the same agency's TV production, has a unit set up at General Service Studios. ★★★

## PANORAMA

(Continued from page 79)

future capital of TV film production. For advertisers, however, this poses a difficulty since most are headquartered in the East. Extra expense has already begun to pile up for firms now filming shows on the West Coast. All have stationed their own men to work with the producers in Hollywood.

Speed with which Hollywood has already learned is considered remarkable by ad men who have been on the Coast. "But don't forget," said one, "this learning process is mutual. Advertisers have had to get an education about film, overcoming an initial prejudice which resulted from showing of kinescopes and ancient feature film."

Perhaps the man who can do most to further the education of both clients and film makers is the syndicator. Making the rounds of agencies as he does, the syndicator can act as the sensitive antennae of the film business, reporting back on the programming advertisers need and working to stabilize pricing. ★★★

## CASE HISTORIES

(Continued from page 105)

### TV film studios move quickly

PROGRAM: **The Unexpected**  
TYPE: **Drama**  
SOLD BY: **Ziv TV (syndicated)**

The show is filmed in Ziv's Hollywood studios, which are geared for mass production. Flexible sets, revolving stages, its own lumber yard, carpenter shop and sound stages are all under one roof. Three trained work crews are on hand to start remodelling a set as soon as action on it has been completed. In all their series of filmed shows, Ziv works from nine months to a year ahead of release for airing. This 30-minute film series costs \$23,500 each to produce. Price range is \$165 to \$3,000. ★★★

# OUR TV FILMS CAN SELL FOR YOU TOO!

## SPONSOR HISTORY

Virginia Dare Wine	Langendorf Bakeries
Rybutol	American Vitamin
Red Top Beer	Buster Brown Shoe
Bartley Storax	Norge and Bardahl
National Tea	Arden Dairy
International Shoe	Dean Milk Company
Crown Drug Company	Helm's Bakeries
Capital Paper	The Humke Company

And Hundreds More

## ADRIAN WEISS PRODUCTIONS

present

# CRAIG KENNEDY

## CRIMINOLOGIST

STARRING

# DONALD WOODS

with Sydney Mason  
and Lewis G. Wilson

Mystery!

Suspense!

Action!



## 13 HALF-HOUR FILMS

Immediate Delivery

## 13 MORE CRAIG KENNEDYS

Now In Production

Sponsors get five product identifications including 3 full length selling commercials at climax point of each story, guaranteeing that viewers see and hear sponsor's message.

## ANOTHER NEW HALF-HOUR SERIES

## 13 ACTION PACKED TV FILMS

## "THE THRILL OF YOUR LIFE"

For Immediate Delivery

Real-life comedy and drama, as lived by real people. A lion-tamer, judo teacher, swordsman, ski-jumper, parachute fire fighter, tillerman on a hook and ladder, pistol marksman, horse trainer . . . available now to sell any sponsor's products.

## WHY NOT LET OUR FILMS SELL FOR YOU TOO?

26 "Craig Kennedy Criminologist"  
13 "The Thrill of Your Life"  
52 Full Length Westerns  
3 15-Episode Serials  
13 Cartoons  
6 Wrestling Subjects  
8 Western Featurettes  
26 Travelogues  
6 Nursery Rhymes  
26 Full Length Features

100's of Silent Slapstick Comedies and Other Subjects

## LOUIS WEISS & COMPANY

655 N. Fairfax

Los Angeles 36, California

Telephone WE 8-5287

PHONE, WRITE OR WIRE FOR

AVAILABLE OPEN MARKETS—

PRICES AND AUDITION FILMS

• Don't Delay, Contact Us Today!

You need a sound stage  
—(our new one is BIG)  
... but mostly you need  
that Telepix touch of—  
"SELL!"

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

A COMPLETE TV film studio.  
In Hollywood (28) since 1938...  
TELEFILM Inc. Live & cartoon.

# SPONSOR SPEAKS



## Danger sign

The pressure by Procter & Gamble on CBS Radio to reduce its nighttime rates—on the ground that nighttime ratings are about the same as daytime ratings—contains the network seems convinced, a large measure of obliqueness.

The argument on the theme of value per dollar, or lowering share of the over-all broadcast audience, screens a pressing economic problem of no mean proportions to this advertiser. It is the necessity of finding the money to pay for the ever-mounting cost of television. The reallocation of advertising funds will affect, from indications, P & G participation in the Sunday supplements in TV markets.

P & G's present attempt to solve a dilemma by the process of "robbing Peter to pay Paul" poses a danger sign

## Applause

"In the public interest . . ."

Being a "dollars-and-cents" trade paper, SPONSOR has little opportunity to call attention to the numerous examples of radio and television *good works in the public interest* that come to its attention.

Now, it would seem, the stream is becoming a flood—or can it be that the publicity men are doing a better job. At any rate, our recent mail carries these typical examples of good deeds without a penny of profit:

Over \$400,000 was collected in Cleveland's "Mothers' March on Polio Drive." Cleveland's radio and TV sta-

tion that can't help but cause much deep introspection in radio's ranks. After all, P & G is still the medium's largest customer.

Still another incident—General Mills' bid to buy spots under rate card during the warm months in Wheaties' behalf—puts the radio industry on a similar springboard of decision.

## Radio basics

The lack of radio statistics in one reference book that any advertiser can readily understand has been apparent to us for some time.

So last summer, when we undertook to turn out our 16-page compilation of *Radio Basics* culled from a score or more reliable sources, we thought that we were rendering a useful service.

But how useful is attested by the record.

After *Radio Basics* was published as a 16-page section in our Fall Facts Issue we ordered 10,000 reprints to handle the anticipated demand. When these were exhausted we went into a second printing of 10,000. These, too, are gone and we're now well into our third 10,000.

Advertisers want to know that there are 100,000,000 radio sets in the United States. They want to know who listens, how long they listen, where they listen, why they listen. They're hungry for radio data—and if anyone says different we have hundreds of requests for *Radio Basics* to prove different.

## Talent war aftermath

The stagehands union (IATSE) appears to have taken sharp cognizance of the unceasing talent war between NBC and CBS. A remark dropped last week by an IATSE official would indicate the line of argument the networks will have to contend with when next they meet across the bargaining table with the union.

Said this official: "Every time we get into a discussion with the networks they scream about the skyrocketing of production costs, but here are NBC and CBS still raiding each other's talent and tossing around millions in talent salary guarantees. It's about time we told them they're pointing the accusing finger in the wrong direction."

## Coy timing bad?

It would be very unfortunate if the resignation of Wayne Coy, after a distinguished Government career, turned out to be a case of bad timing. Some of his best friends in the industry think that, considering the brittle political atmosphere in Washington, something of the kind could happen. Trade conversation (see *Sponsor Reports*) has it that his new employer, Henry Luce, has pronounced TV ambitions and this obviously would take Coy back into the FCC hustling within a brief space of his resignation. Many recall the sparks that flew on the anti-Administration front among Washington politicians at the time that Charles Denny moved from the same bureau chair into his NBC berth.

tions "are credited with 99% of the success."

In Hamilton, Ontario radio station CHML obtained \$52,000 for victims of the Po River Flood in Italy. More than 7,000 Italian families in Canada and the U. S. contributed in this demonstration of international brotherhood.

WTVJ-TV, Miami put on a "Celebrity Parade" and secured \$58,811 for United Cerebral Palsy. And a month earlier, in December, another Cerebral Palsy "Telethon" over WJZ-TV resulted in donations of about \$300,000.

In Philadelphia a "Silly Willie" traffic safety campaign conducted by WFIL and WFIL-TV helped to reduce

traffic fatalities from 19 in November-December 1950 to only nine in the same period in 1951. The campaign was valued at \$150,000 in donated time.

The 1951-52 *Voice of Democracy* Contest, conducted annually by the NARTB among school children throughout the U. S., drew more than 1,000,000 entries. Each was titled "I Speak for Democracy."

Of all advertising media, radio and TV are foremost in advancing such causes. And the word has spread that excellent results can generally be expected—because the air media have the power to move people to act.



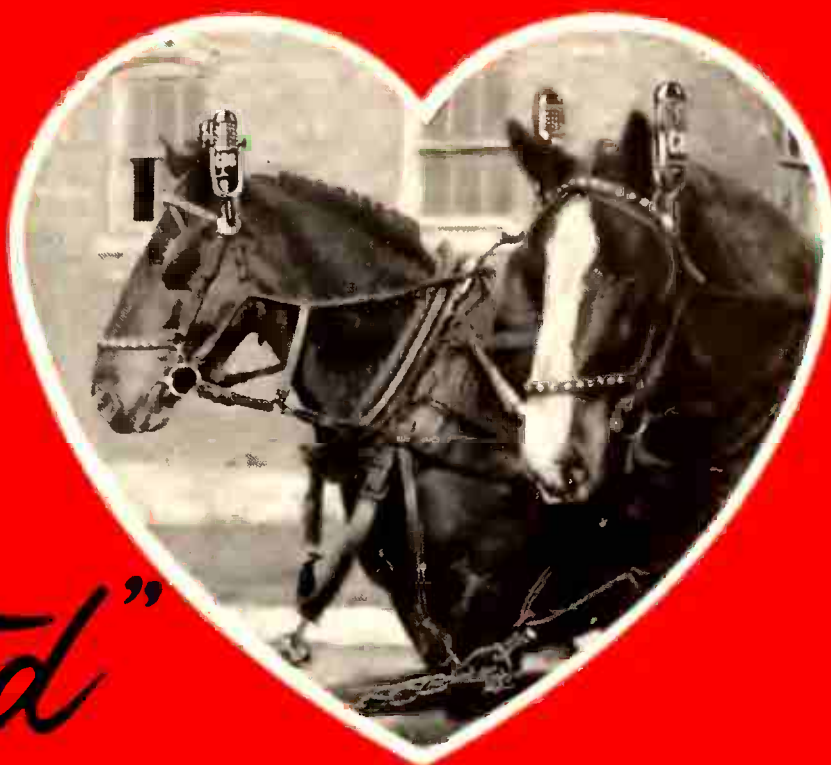
"IN THE HEART OF AMERICA . . .

*It's The*

**KMBC  
KFRM**

*Team and It's*

*Wholehearted*"



## 7½ MILLION "HANDS HIGH" . . .

Measurement, in equestrian vernacular, is expressed in "hands." By these standards the KMBC-KFRM Team is well on its way to 7½ million "hands high." Why 7½ million? Because that is the number of hands on the 3¾ million people living within the half millivolt contour of The Team — and those are the hands which daily take the measure of The KMBC-KFRM Team and which have applauded and lifted The Team to the number one spot in the Heart of America!

The tremendous lead of The Team is now being increased by the affiliation of KFRM with the CBS Radio Network. That means the addition of CBS

service to the outstanding local programming of KFRM by KMBC of Kansas City that has made KFRM the favorite of the people of Kansas. It means a host of new listeners are joining the thousands who daily ride the wagon drawn by The KMBC-KFRM Team. In this step, The KMBC-KFRM Team becomes "CBS for the Heart of America" and in doing so brings about a greater sales potential for KMBC-KFRM advertisers, for those same measuring "hands" also hold the purse strings in the Heart of America! Write, wire or phone KMBC-KFRM, Kansas City, Missouri, or your nearest Free & Peters Colonel!



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

# Washington's **BEST BUY**

**WWDC**  
**IN THE NATION'S CAPITAL**



**Sells  
Goods!**

RECEIVED  
JAN 11 1952  
123456789

**National Representatives:  
John Blair and Company**