

U.S. RADIO



MARCH

1960

35 CENTS

10 AFTER DARK

ing Sales Potential
ght Radio Evaluated

● page 25

LYWOOD REPORT

Delivering at Box
for Film Industry

● page 32

NAB PREVIEW

on Radio Highlights
r April Convention

● page 40

SESSION

ia and Panel Ready
arch Radio Meeting

● page 43



Edward Jones

on Watch Reports
nt Results From
Music Programming

● page 36

This is the spot for a commercial



- KOB Albuquerque
- WSB Atlanta
- WGR Buffalo
- WGN Chicago
- WFAA .. Dallas—Ft. Worth
- WKMH Detroit
- KPRC Houston
- KARK Little Rock
- WINZ Miami
- WISN Milwaukee
- KSTP, Minneapolis—St. Paul
- WTAR Norfolk
- KFAB Omaha
- WIP Philadelphia
- KPOJ Portland
- WJAR Providence
- WRNL Richmond
- KCRA Sacramento
- WOAI San Antonio
- KFMB San Diego
- KOBY San Francisco
- KMA Shenandoah
- KREM Spokane
- WGTO Tampa—Orlando
- KV00 Tulsa

His hobby may be missiles, but he's not missing *your* message! Such receptivity means only one thing: he'll buy a lot of what you sell when you sell him via Spot Radio on these great stations.

Radio Division

Edward Petry & Co., Inc.

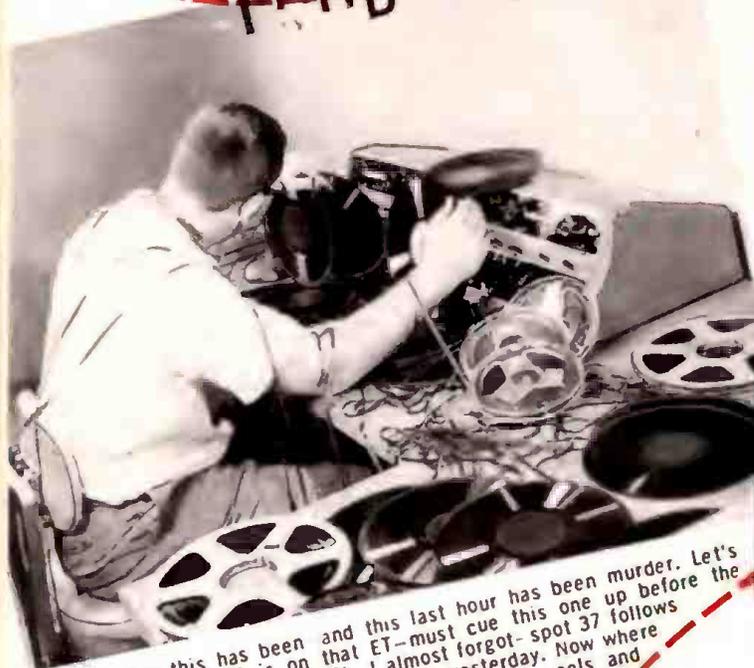
The Original Station Representative

Transition

from

PANDEMONIUM

to Tranquility



"What a day this has been and this last hour has been murder. Let's see, spot number 36 is on that ET—must cue this one up before the newsman calls for the break. Oh, I almost forgot—spot 37 follows the ET and it's on that tape we recorded yesterday. Now where in the world is that tape? With all these tape reels and discs cluttering the control room I'm lucky to find anything. OH-OH time for the ET spot . . . tape is next . . . seconds ticking by . . . (10-9-8-7-6-) oh good grief where is it . . . (3-2-1-silence)."

"Our station now uses a Gates Spot Tape Recorder, and as far as I'm concerned, this is the greatest thing since the invention of the microphone. Operation is simple and exact—select the announcement, theme, jingle, station break or whatever you might earlier record, by moving the index lever to any of the 101 tape spaces, push the button and Spot Tape does the rest, including rewind and cue up for the next spot to be played. Pre-recorded announcements are no longer on one long tape reel or in little tape packages. With Spot Tape, cueing is no problem as it is done for you, logging is simplified, and small tape packages or cartridges are not cluttering the control room."

GATES

Spot Tape Recorder

Gates is offering a new color brochure, describing each exclusive feature of the new Spot Tape Recorder in detail. Why don't you write for your copy today . . . no obligation, of course.



**HARRIS
INTERTYPE
CORPORATION**

GATES RADIO COMPANY

Subsidiary of Harris-Intertype Corporation

QUINCY, ILLINOIS

Offices in: HOUSTON, WASHINGTON, D.C. International division: 13 EAST 40th STREET, NEW YORK CITY

In Canada: CANADIAN MARCONI COMPANY

www.americanradiohistory.com

PEOPLE work - play - LIVE by RADIO!



WHO Radio Holds a Big Lead in Total Radio Audience in America's 14th Largest Radio Market, Sign-On to Sign-Off!

COOKING or cleaning—she listens to radio. There's no time to *stop* for magazines, newspapers or other media. Radio, and only radio, entertains her, sells her all day long!

She knows responsible, big-audience stations—like WHO Radio—give her the kind of programming she prefers. WHO Radio is *aggressive, alert, alive*—and it takes special measures to see that *each segment* of its vast audience is served with the finest in entertainment, news and special features.

The 93-county area Pulse Report (Feb.-March, 1959) gives WHO Radio from 18% to 35% of the total radio listening audience

—first place in every quarter hour surveyed
—the balance being divided among 88 other stations!

See your PGW Colonel for all the details on WHO Radio—the believable, big audience station for "Iowa Plus!"

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company,
which also owns and operates
WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harrig, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives

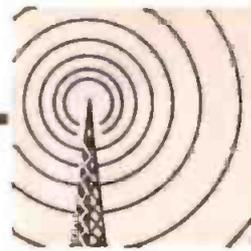
Behind every WRC local, national or international report—the largest broadcast news organization in the world. Behind every WRC local weather forecast and bulletin, Frank Forrester — one of the nation's foremost meteorologists. Emphasis on strong local personalities and services . . . weather and traffic information, pertinent news of Washington, adult music . . . plus radio can deliver — it's all part of the Sound of the Sixties enjoys it. City-wide and world-wide, they're tuned to . . . **THE** the kind of broadcasting only network on WRC! Washington's buying public **SOUND OF THE SIXTIES ON WRC!**

Climate: at Home and Abroad

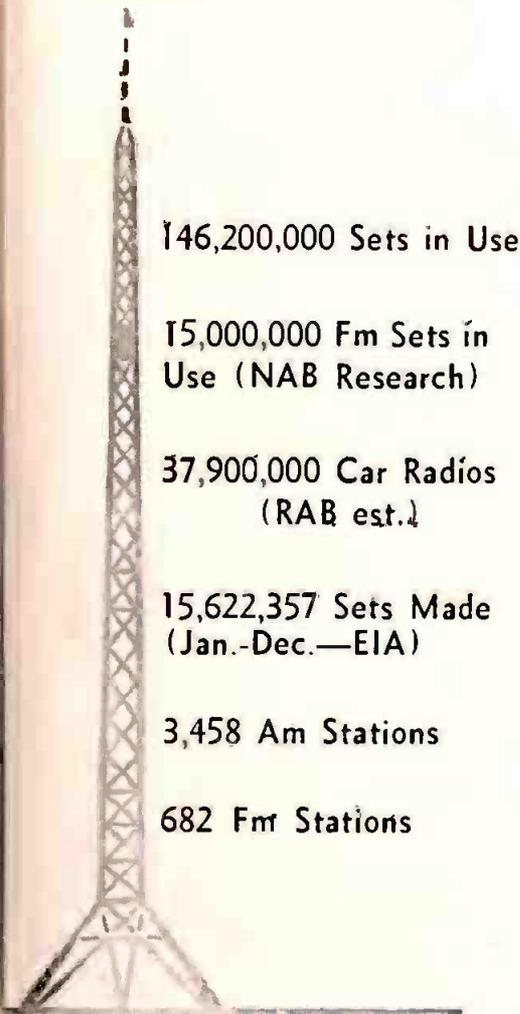


WRC NBC OWNED 980 IN WASHINGTON, D. C. SOLD

BY NBC SPOT SALE



Radio's Barometer



Spot: In the past six months, the Daren F. McGavren Co. has expanded its operations with the addition of 10 radio stations in key markets across the country, including San Francisco, Denver, Miami and Seattle. Representative firm has been broadening its activities, and reports an increase of 248 percent in spot radio sales volume for the past 18 months. A new office was opened in St. Louis recently as part of the firm's general expansion. Also, at Bob Dore Associates, expansion of the New York office and the opening of a Chicago branch are credited with triggering a new business surge. Billings for the past six months, according to Don Waterman, general sales manager, have increased 131.5 percent over the previous half year period. Figures for the last year, Mr. Waterman says, show an increase of 217.1 percent in billings. Firm expects to open an Atlanta office within the next 90 days, it is reported.

Network: The R. J. Reynolds Tobacco Co. was the leading network advertiser by home broadcasts delivered, according to A. C. Nielsen Co.'s monthly index for the four-week period ending January 10. The total home broadcasts delivered by Reynolds' schedule came to 115,127,000; the actual number of broadcasts was 318. In second place was Vick Chemical Co. with 92,880,000 total home broadcasts delivered (using 191 broadcasts).

Local: WMAQ Chicago local sales in 1959 showed a 30 percent increase over the previous year, according to Lloyd E. Yoder, vice president and general manager. Total sales for the station were said to be 11 percent over 1958, with spot sales equal to those of the previous 12-month period. Mr. Yoder states that new monthly sales records were set in almost every month of 1959. WCRB AM-FM Boston, full time good music stations, report a boost in percentage of program sales. According to Leonard V. Corwin, sales manager, 42 percent of the net revenue in 1959 came from program sponsorship. Recently introduced programs, Mr. Corwin says, are expected to increase program revenue to at least 50 percent in 1960.

Stations: The number of am and fm stations on the air at the end of January totaled 4,140, an increase of six (two am and four fm) over the previous month:

	Commercial AM	Commercial FM
Stations on the air	3,458	682
Applications pending	558	73
Under construction	78	161

Sets: Total radio production in December was 1,553,308, including 581,371 auto receivers, according to the Electronics Industry Association. Twelve-month cumulative radio output came to 15,622,357, including 5,555,155 auto sets. This compares with the 12.5 million sets produced in 1958, and represents the largest production figures since 1948. Total radio sales, excluding car radios, was 1,755,027; 12-month total was 8,897,451, or an increase of over 300,000 as compared to 1958 totals.

WRFM

the
modern sound
that covers
a thinking
audience
of
music lovers

"NEW YORK'S FM GEM
IS WRFM"

WRFM

105.1 MC New York

for buyers and sellers of radio advertising

U.S. RADIO

MARCH - 1960

VOL. 4 - No. 3

... IN THIS ISSUE ...

Nighttime Radio Catching On	25
National Advertisers Find that Through Selective Use, Night Radio Attracts Prime Sales Prospects	
Radio Reaches Hard-of-Hearing	28
Acousticon Uses National and Local Radio To Penetrate Markets for its Hearing Aids	
Radio Sells Pictures	32
Motion Picture Industry Finds Sound Medium An Increasingly Effective Selling Tool	
Good Music and Fine Watches	36
Good Music Programming and Prime Evening Time Provide Potent Combination for Hamilton Watch	
NAB Convention Preview	40
Highlights of Radio Activities Planned for April Meeting of National Association of Broadcasters	
Radio Session Ready	43
Panel and Agenda for March 23 Meeting of RTES Prepared to Give Radio Close Sales Examination	
Creative Radio Buying	44
Fresh Approach to Radio Time Buying Provided in Analysis by Agency Executive	

... DEPARTMENTS ...

Airwaves	3	Report from Canada	60
BPA Memo	53	Report on Fm	58
Commercial Clinic	51	Report from Networks	59
Editorial	64	Report from RAB	55
Focus on Radio	46	Report from Representatives	56
Hometown U.S.A.	49	Silver Mike	20
Letters to Editor	22	Soundings	7
Names and Faces	62	Station Log	52
Radio Registers	54	Time Buys	10
Radio Research	61	Washington	15
Report from Agencies	57		

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U. S. RADIO • March 1960

Pulse proves that
KRMG gives you
more for your money
 than any other Tulsa
 advertising medium

Regional KRMG

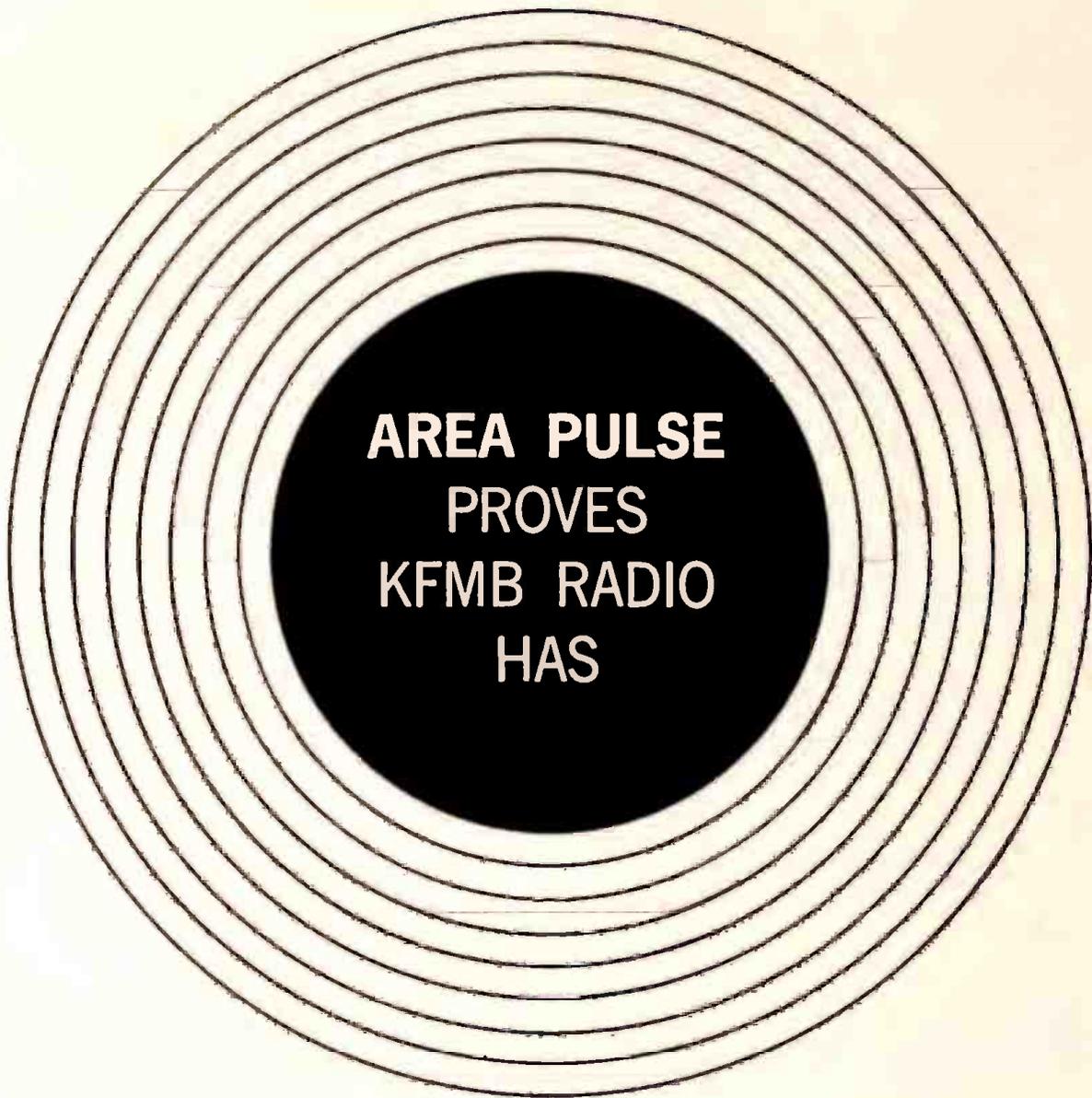
CBS FOR TULSA AND ALL OKLAHOMA



Latest Pulse study shows KRMG ahead of 83 other stations in 61 counties morning and afternoon with 17% share; 20% share evenings. Regional KRMG's 50,000 watts on 740 kc (best frequency in Tulsa) covers an area that accounts for about \$2,740,000,000 in retail sales. For big coverage and big results, use KRMG. Ask General Manager Frank Lane or John Blair for more facts.

KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co.
			—Blair-TV
TULSA	KRMG		John Blair & Co.

Meredith Stations Are Affiliated With
 BETTER HOMES & GARDENS • SUCCESSFUL FARMING Magazines



**AREA PULSE
PROVES
KFMB RADIO
HAS**

**THE BIGGEST AUDIENCES* IN
FOUR** SOUTHERN CALI-
FORNIA COUNTIES, BURSTING
WITH NEARLY 2,000,000
PROSPEROUS PEOPLE***!**

*Pulse Area Survey, Nov., '59 **San Diego, Riverside, Orange, Imperial ***Sales Management Survey, May, '59

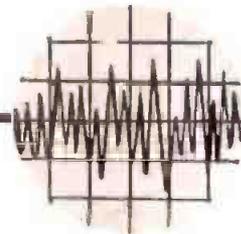
KFMB RADIO  **SAN DIEGO**

A TRANSCONTINENT STATION

Represented by



The Original Station Representatives



NBC Spot Measures Role Of Public Service Programming

The results of the latest NBC Spot Sales survey—this one on public service programming—is set for April release. In its sixth opinion study, NBC Spot is asking 1,200 agency timebuyers their attitudes towards public service fare. Through a questionnaire, the organization essentially is seeking to find out how agencies feel about the advertising potential of public service programming. Related issues deal with attitudes regarding controversial programming and the relative importance of the atmosphere surrounding a commercial message.

KMOX St. Louis Drops Afternoon Music for Talk

In a move that bears watching, KMOX St. Louis has dropped all week-day record programs from 3 to 7 p.m. The action, according to Robert Hyland, vice president and general manager, is to provide listeners with "programming that is provocative, informative and purposeful." The four-hour show, called *At Your Service*, is divided into three parts. The first hour will feature telephone questions from listeners posed directly to a different civic leader each day (Mayor Raymond Tucker was scheduled to be the first). The second hour will include such things as celebrity interviews, comedy skits, news remotes and Hollywood news. The last two hours will be devoted to news in depth, featuring world, national and local news, sports and weather bureau reports and CBS Radio features.

Chevrolet Dealers Get Radio Mileage From Olympics

The Chevrolet Dealers of Southern California, in what must be one of the most intensive uses of *local radio* tied to a *national* event, bought time on 63 am and fm stations in Southern California to present up-to-the minute results of the winter Olympic games. The dealers' agency, Eisaman, Johns & Laws, Hollywood, provided the stations with opening and closing copy, with the latest wire results dropped in by station newscasters. The agency states that this buy encompassed "every am and fm station in Southern California." The games were held at Squaw Valley, Calif., February 18 through 28.

Bright Summer Ahead Seen by RAB's Sweeney

An all-time radio listening peak this summer is forecast by Kevin B. Sweeney, president of Radio Advertising Bureau. He states that the average U. S. family will be "spending nearly an hour more per day with their radio sets than they spend during the average winter day." Mr. Sweeney predicts there will be at least 300 million hours additional weekly radio listening in July than in February.

Pulse/Adam Young Continue 'Advertiser Area' Measurements

Buoyed by evidence of increasing agency interest in the "advertiser area" concept, Adam Young Inc. and WPOP Hartford, Conn., have commissioned Pulse to take the measurement of radio listening in the Hartford area next month. Results will probably be released in May. This would make the third city to have a survey taken using the "advertiser area" technique (see *Report from Representatives*, January 1960). The first two cities were Tulsa and Pittsburgh, Pa.

Nighttime Radio Power Lies In Selective Timebuying

Can nighttime radio work for national advertisers? Long the domain of local clients, nighttime radio is starting to stir the attention of potential national users (see *Nighttime Companion*, p. 25). Those who have used it successfully have concentrated on reaching a specialized audience segment. Gillette places 60 percent of radio budget in nighttime to reach young males just beginning to shave; Hamilton Watch Co. uses nighttime to reach an audience that can afford a minimum of \$60 for a new watch (see *Good Music Sells Better Watches*, p. 36).

Program Highlights

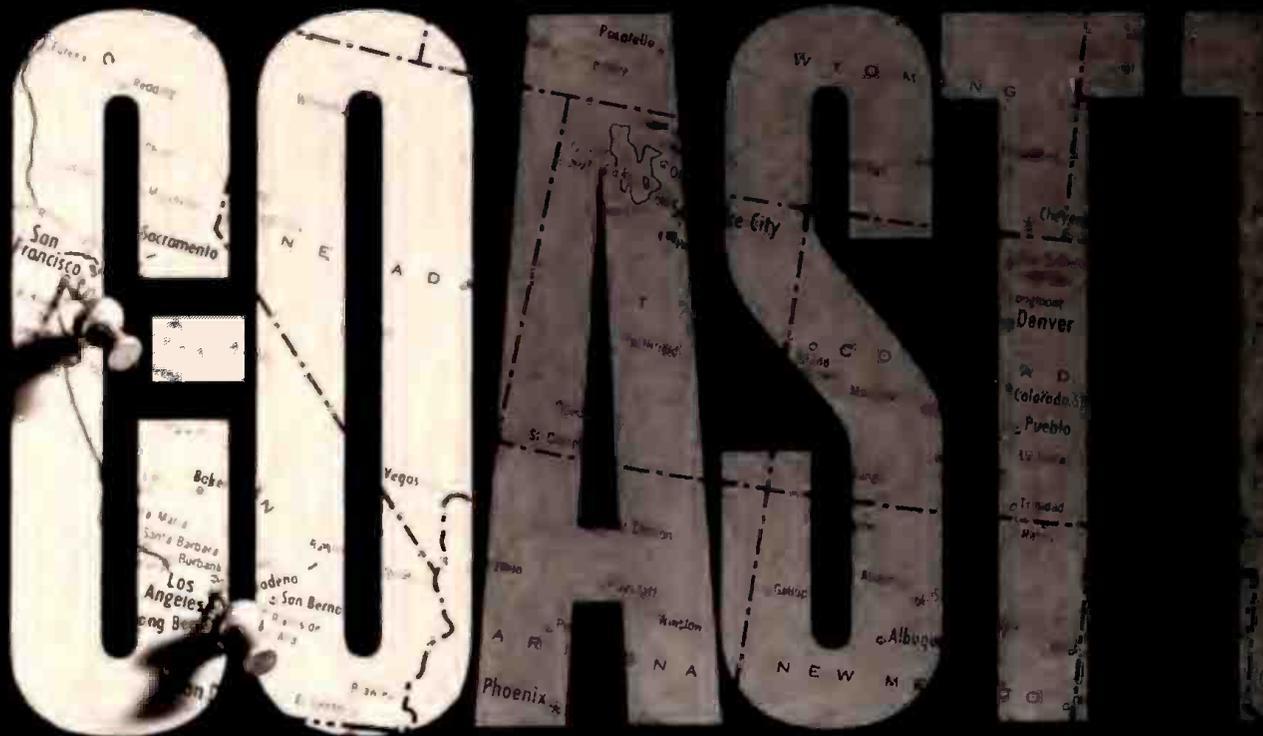
KCBS

San Francisco

"Viewpoint," an idea forum, broadcasting phone calls from anyone; "Owen Spann," comedy, variety; "The Bay Today," interview study of the area's big story of the day; "Radio Moscow," airs and analyzes the Soviet view; special series, such as the Los Angeles-Honolulu Yacht Race; full local coverage of the Winter Olympics.

If you have something to sell America, you have something to say in these 7 of the top 10 U.S. markets. The place to say it is on the CBS Owned Radio Stations, because C-O Radio is different: different in each city, different from all other radio today. These stations are still in show business, and it shows! Look at some of the listed highlights (only a partial listing) of locally produced programs, and you'll see what we mean. This is broadcasting for active listeners—not for the fringe consciousness of people with their minds on other matters. And added to it, is the unique strength of the CBS Radio Network, with its schedule of great personalities, drama, comedy, complete news coverage and analysis, public affairs and special events. This is responsible broadcasting. It gets a responsive audience. And that means response to your advertising, too!

CBS OWNED RADIO STATIONS GO
Represented by CBS Radio Spot Sales



Program Highlights

KNX

Los Angeles

"Opinion Please," a modern town meeting where anyone can talk on a broadcast open phone line; "The Bob Crane Show," a zany comedy turn; "Point of Law," digests of actual court cases; "This Is Los Angeles," provocative interviews with interesting Angelenos; specials such as "Blackboard Dilemma," "The Changing Face of Hollywood," and "Image of America."

Program Highlights

WBBM

Chicago

"Music Wagon," "The Connie Mitchell Show," "Supper Club," "The Gold Coast Show," "Merrily We Go," "The Josh Brady Show," "The Little Show," all live music and variety productions; "The Tony Weitzel Show," celebrity interviews; "The Art Mercier Show," tips on hunting and fishing; "Jone & Josh," a lively woman's page of the air.

Program Highlights

WEEI

Boston

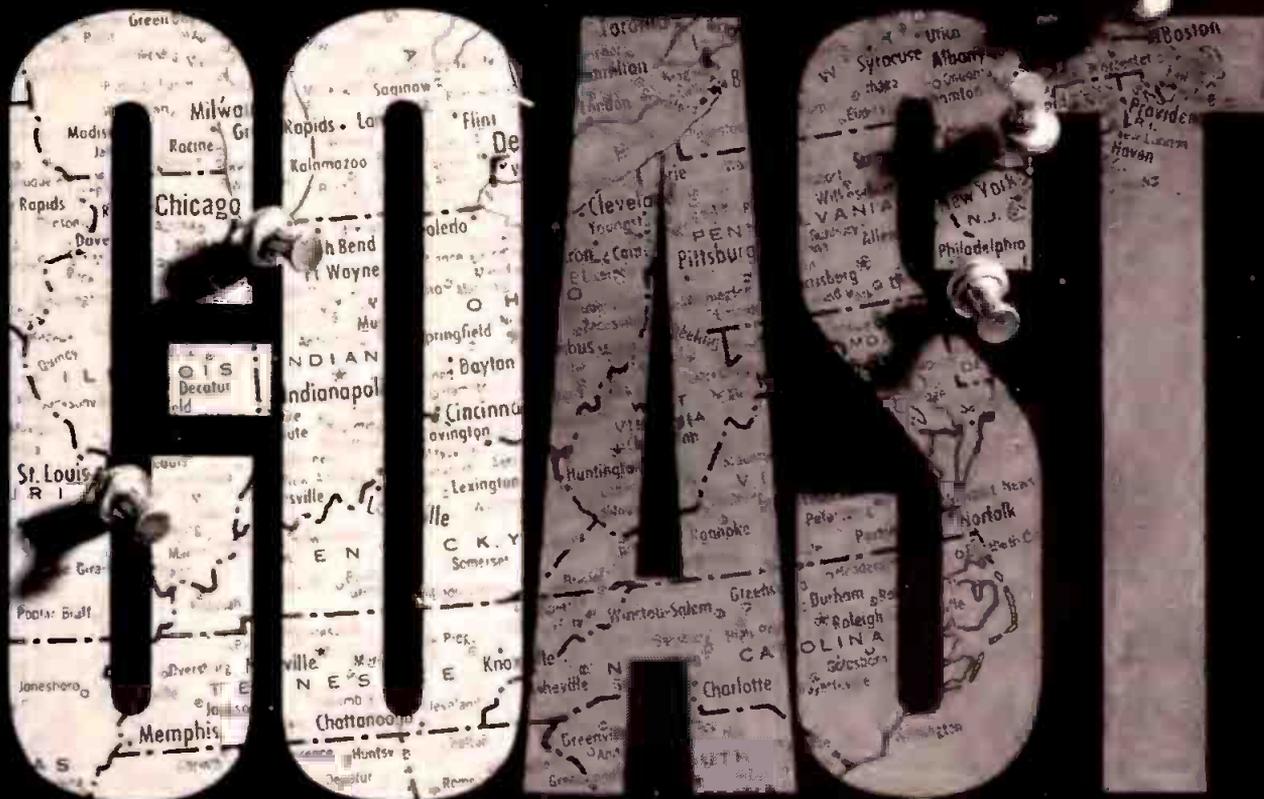
"Showcase," Priscilla Fortescue reports on her globe-trotting, celebrity-meeting life; "Lady of the Bookshelf" dramatizes favorite children's books; "Carl Moore Remembers," live music from a Boston "landmark"; "Calder and Johnson," off-beat comedy & music; Career Centers, useful, needed advice for the teenager.

Program Highlights

WCBS

New York

"The Jack Sterling Show," "The Martha Wright Show," "The Lanny Ross Show," all offer live music and variety; "Backgrounds of Literature" and "Backgrounds of Music" stimulate and educate; "Three Guesses," an audience-participation musical game; "Freeman & Hayes," comedy, live music, records.



Program Highlights

KMOX

St. Louis

"Strictly Editorial," "Science Editor," "The Spelling Bee," "State of the Law," "Successful Money Management," all speak for themselves. "The Laurent Torno Show," an outstanding musician and conductor plays, discusses, interprets good music; "Words and Music," poetry readings; the station that originated Conelrad weather alert.

Program Highlights

WCAU

Philadelphia

"The Ralph Collier Show," talks with celebrities and other interesting people; "University Round Table," stimulating discussion; "Career Forum," vocational guidance for High School students; "The Books of Man," under the auspices of the University of Pennsylvania; "The Governments of Man," under the auspices of Temple University.



American Laundry Machine Co., Small Equipment Co. Div.

Agency: *Farson, Huff and Northlich Inc., Cincinnati.*

Product: ECON-O-WASH
FRANCHISE

Supplementing its recent CBS Radio buy on the Linkletter *House Party* is a spot radio schedule in 15 additional markets. The campaign, to last six weeks, will be supported by point-of-purchase advertising by the laundry operators.

Bache & Co.

Agency: *Albert Frank-Guenther Law Inc., New York*

Product: SECURITIES
INVESTMENTS

Investments in radio time are paying off for this brokerage house. The five-minute financial program the company sponsors five times a week is now in eight markets across the country, having just gone into Rochester. Further expansion is now being considered.

Also, the test campaign undertaken in Albany is turning out successfully. It's a 13-week test of a 15-minute program, with expansion of this format a good possibility if final results warrant it. Timebuyer is Larry Butner.

Best Foods, Inc.

Agency: *Dancer-Fitzgerald-Sample Inc., New York*

Product: HELLMANN'S
MAYONNAISE

Seasoned activity on the air for this dressing includes radio in a few markets, beginning the first week in March. This is part of the regular ad schedule. ET's are being used. A few more markets may be added at a later date. Timebuyer is Dorothy Medanic.

Bristol-Myers Co.

Agency: *Doherty, Clifford, Steers & Shenfield Inc., New York*

Product: MUM

Lots of radio is planned in the campaign to introduce new Mum to 29 southern markets just underway. The schedule will run in four flights for a total of 25 weeks through the year. Negro markets are included. Minute spots throughout the day will be heard at fairly heavy frequencies. Timebuyer is Don Miller.

Bulova Watch Co.

Agency: *McCann-Erickson Inc., New York*

Product: WATCHES

The company's heralded return to the sound waves is slated for early April. After 11 years, the on-the-hour time signal "B-U-L-O-V-A, Bulova watch time," is being revived on a national basis.

Time signal, used continuously from 1926 to 1949, was dropped because of heavy budgeting in television. The company noted that it expects to use radio to develop local tie-ins for retail jewelers. Timebuyer is Phil Stumbo.

Charms Co.

Agency: *Needham & Grohmann Inc., New York*

Product: CANDY

Tasty treat for radio is Charms' 1960 campaign which begins in March and ends in December. Radio schedule has been extended to include six cities. They are Los Angeles, Detroit, Boston, New York, Philadelphia and Chicago. Radio calls for about 70 percent of the advertising budget. Copy is directed to the housewife, who buys the candy for her family. Timebuyer is media director Harry Ledingham.

Ford Motor Co., M-E-L Division

Agency: *Kenyon & Eckhardt, New York*

Product: MERCURY CARS

Moving into high gear for a short spring spurt, the 1960 Mercury is aiming at the country's top 70 markets with a four-week campaign set to begin March 14. Minutes will be used in day and traffic time. To make sure listeners get the message, frequencies have been set at 20 to 40 a week in each market. Timebuyer is Bob Morton.

Hamilton Watch Company

Agency: *N. W. Ayer & Son Inc., Philadelphia*

Product: WATCHES

Good music for fine watch prospects is again the basis of Hamilton's 1960 radio plans. (See *Good Music Sells Better Watches*, p. 36.) The spring schedule starts in mid-April on 70 to 75 stations, mostly in the top 50 markets.

Running for six weeks, with frequencies averaging about 30 spots a week, the plan calls for full minutes where possible and 20-second spots. Timebuyer is Don Heller.

Harper & Bros.

Agency: *Joe Gans & Co. Inc., New York*

Product: BOOKS

The present five stations now carrying these book commercials may soon be joined by many other outlets. The company is considering coverage in up to 50 markets, with no termination date set for the campaign. Buys are for five minute newscasts, with local live copy being employed.



Harper & Bros.

Agency: *Joe Gans & Co. Inc.,
New York*

Product: HARPER'S MAGAZINE

Subscribing to radio is this publishing firm in a radio drive to gain new readers. The campaign is directed to an adult audience over 30 am and fm stations in 25 markets. Just underway, the program will run for a total of two months.

King Merritt & Co., Inc.

Agency: *Albert Frank-Guenther
Law Inc., New York*

Product: MUTUAL FUNDS

Another 10 weeks are being scheduled for the 15-minute program that's on the air once a week. Extension is a result of the 13-week buy that was recently completed in about 35 markets throughout the country. Timebuyer is Larry Butner.

P. Lorillard Co.

Agency: *Lennen & Newell Inc.,
New York*

Product: OLD GOLD STRAIGHTS

Radio is a certainty for this new king-size, non-filter cigarette—if the initial campaign sells. There was a little local radio for the coast-to-coast inauguration that began the last week in February. The popular price entry into the king size market is scheduled to complete its national distribution by early March. More radio support is planned after the initial plunge. Timebuyer is Bob Kelly.

Mennen Co.

Agency: *Grey Advertising Agency,
New York*

Product: DATELINE STICK
DEODORANT

Dateline appeal will be aimed at the teenage market in about 75 na-

tional areas beginning March 14. Buy is for seven weeks, spread over an 11-week period. It will consist of a single three-week flight, and two two-week campaigns.

Company is looking for the top teenage deejay in each market, and is buying 10 and 15-minute segments accordingly. Record promotion tie-in is planned. It's possible the campaign will be extended by continuation of the alternating two-week flights. Timebuyer is Mal Ochs.

Murray Corp. of America, Eljer Div.

Agency: *Fuller & Smith & Ross Inc.,
Pittsburgh*

Product: PLUMBING
EQUIPMENT

Plunging into its first full-scale campaign in radio, the plumbing firm has scheduled two flights for the year in 20 markets. The spring run in April will continue for eight weeks; a four-week campaign is scheduled for September. Between 20 and 40 announcements a week will be aired on the weekends. All spots are minutes. Timebuyer is Dick Doherr.

Parsons Ammonia Co.

Agency: *Hedrick & Johnson Inc.,
New York*

Still 90 percent radio for this cleaning product, says the company. Its April campaign will start the 1960 schedule with media plans about the same as last year, when flights of six, eight and 10 weeks were used in 30 national markets. But watch for the new copy angles. Stanton Hedrick is the timebuyer.

Personal Products Corp.

Product: MODESS SANITARY
NAPKINS

Campaign for this personal product is currently underway in the form of a 15-minute syndicated pro-

gram directed to the Negro market over 33 stations in 14 states. Primary concentration is in the South. The show is called *At Home With Alma John*, and features the widely-known Negro woman personality. The current buy is for 13 weeks. Further buying, and an extension of markets, will depend on the success of the program. Edward Glucksmann, president of Nationwide Network Inc. New York which produced the show, is placing the time.

Shulton Inc.

Agency: *Wesley Associates Inc.,
New York*

Product: TOILETRIES

Shulton's radio schedule includes the top 48 markets across the country, broken down to formula-like precision. The top 10 markets are on a 52-week schedule already underway, but a 30-weekend run will begin in March and include all 48 markets. In addition, the 16 markets below the top 10 begin a 36-week schedule in April. The weekend plan calls for a minimum of 10 spots of 30-seconds each, while the daily schedule will include at least five 60-second spots. Timebuyer is Joseph Knap, radio and tv manager.

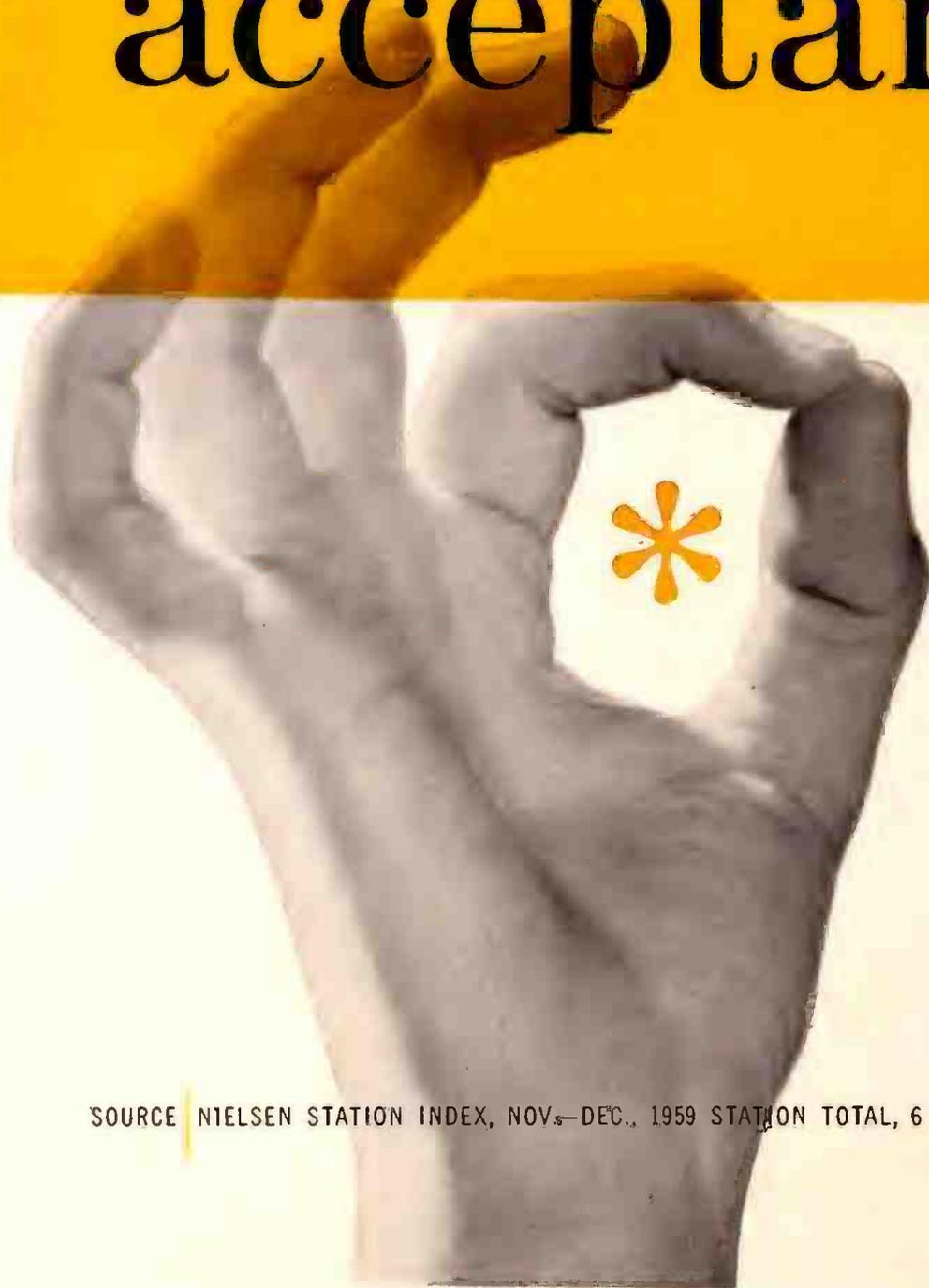
H. S. Stuttman Inc., Cookindex Div.

Agency: *Joe Gans & Co. Inc.,
New York*

Product: COLORFOTO RECIPE
CARDS

Starting with a small portion, consisting of an eight market test now on the air, the company may buy more if they find the results to their taste. Contemplated are buys for national and Canadian coverage. Campaign is directed to housewives via daytime spots on homemakers' shows. • • •

greatest acceptance



SOURCE NIELSEN STATION INDEX, NOV.—DEC., 1959 STATION TOTAL, 6 AM-MIDNIGHT, 7-DAY WEEK

ever!

*
56.8%

SHARE OF AUDIENCE

NOTHING SELLS LIKE ACCEPTANCE . . .

For 35 years in Minneapolis-St. Paul, WCCO Radio's acceptance has always been tops. Now it's at an all-time high—56.8% share of audience. That's the greatest share ever recorded since Nielsen began measuring the market. More so than ever, WCCO Radio delivers more listeners than all other Minneapolis-St. Paul stations **combined--at the lowest cost per thousand**. Makes this the perfect time to put your sales story where it will enjoy the **greatest acceptance ever!**

WCCO RADIO delivers more listeners than all other Minneapolis-St. Paul stations combined!

WCCO Radio	56.8%
Station B	17.1%
Station C	4.6%
Station D	4.5%
Station E	4.5%
Four other stations	12.5%

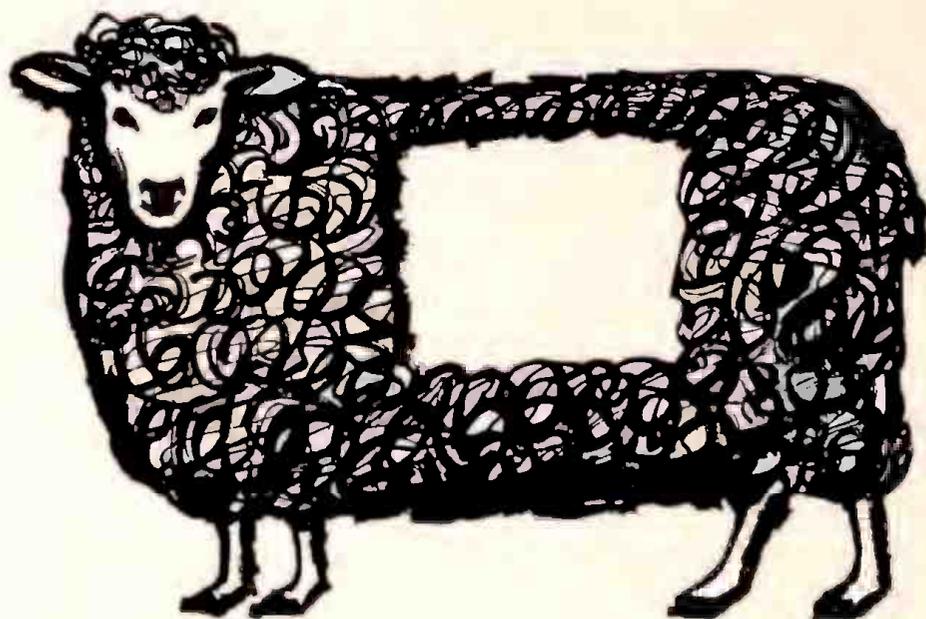
WCCO
RADIO

Minneapolis • St. Paul



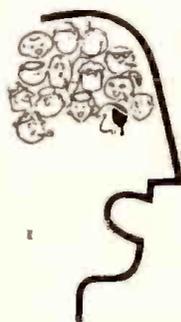
Northwest's Only 50,000-Watt
1-A Clear Channel Station
• Represented by CBS
Radio Spot Sales

Audience Profile #5



324,699 WWDC listeners
(3 out of 4) have sheepskins
of high school or beyond—
well above the Washington,
D.C. average.* This brainy
audience awaits education to
your product or service.

*PULSE Audience Image Study—July, 1959



WWDC Radio

... the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR



Regulatory Legislation Weighed By Number of Federal Agencies

Sparks being generated by the various government groups probing broadcasting continue to represent what many in the industry consider to be a hazard to touch off a barrage of legislation. A number of agencies are reported to be formulating proposed legislation aimed at regulating the broadcasting industry. One of these agencies, the Federal Communications Commission, recently asked Congress to make it a crime to offer or accept payola and to participate in deceptive broadcasting practices.

Broadcasters Described as Best Qualified to Regulate Industry

Taking the viewpoint that "the control of public media by the government would spell the end of individual freedom," Harold E. Fellows, president of the National Association of Broadcasters, has been urging public support to halt any government control of broadcast programs.

In an address delivered before the Electric Institute Inc., in Boston, Mr. Fellows said that the answer to the broadcasting industry's problems is "self-regulation." We feel that 5,000 broadcasters resident in the communities of their interest throughout the nation are better qualified to determine what programming is to go on the air to satisfy the needs and wants of their audiences than a government body of seven men—or any other body located in Washington, or any other central place.

Broadcasting in Orbit Around Three Different "Worlds"

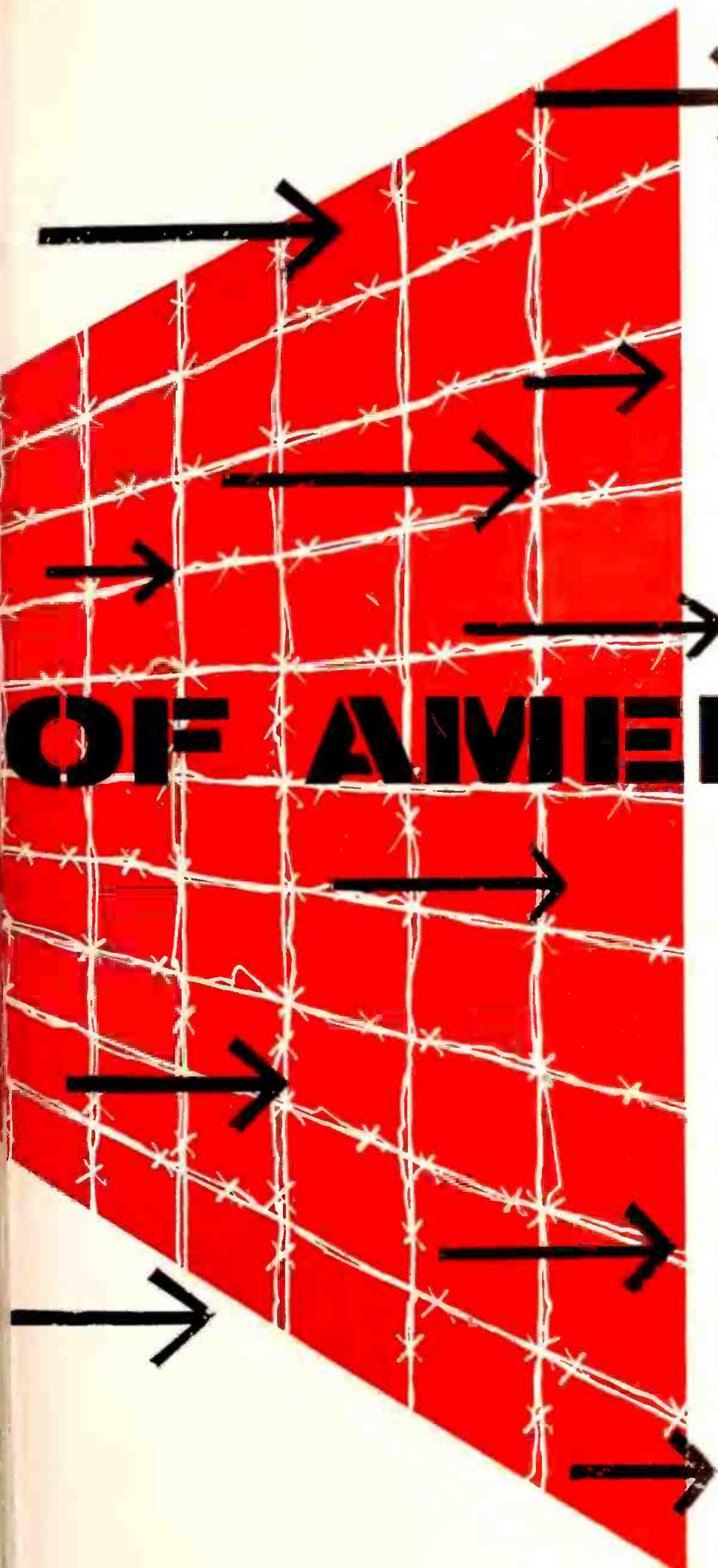
"The central issue," Mr. Fellows continued, "is not alone whether or not the broadcaster himself shall be free to offer the programs which he thinks are most responsive to the wants and needs of his audience, but to the very basic and fundamental rights of the people themselves. If this concept is thoroughly understood by the people of this country, I am sure that unanimously they would rise in resistance against any kind of artificial control or direction of material broadcast over our nation's stations."

Broadcasting's "three worlds" were discussed by Charles H. Tower, manager of the NAB department of broadcast personnel and economics, in a talk before the Georgia Radio and Television Institute. Stating that in broadcasting there are the educational world, the world of commercial broadcasting and the regulatory, or Washington world, Mr. Tower expanded on the final item.

"With almost monsoon-like regularity," he said, "regulatory storms lash the shores of broadcasting. This time the storm has come from such unhappy occurrences as payola and allegedly deceptive advertising. The underlying issue is an ancient one long discussed but never settled—the degree to which the government, through the FCC, should control the level and diversity of programming. . . . Articulate minorities with specialized tastes make much of the responsibility of the broadcaster, but with little heed to the essential implications of the First Amendment."

(Cont'd on p. 18)

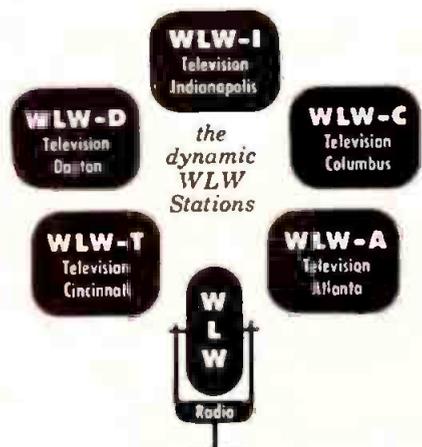




OF AMERICA

"As long as there is a voice, there is hope . . ." Since World War II, the Voice of America has been the voice of freedom and truth and hope for peoples of the world. And for these past 18 years, the Crosley Broadcasting Corporation is proud to have played a part in this Voice of America. Since 1942 Crosley has operated 6 transmitters near Bethany, Ohio, as a link in the Voice of America, International Broadcasting Service of the United States Information Agency helping to beam broadcasts in 37 languages to countries of the globe.

This is one of the many public services of the Crosley Broadcasting Corporation, whose principle has always been that its WLW Radio and TV Stations must give endless service to their communities. And thru cooperation with the Voice of America, it is service to the community of the world. This is our pride and our privilege.



Crosley Broadcasting Corporation,
a division of **Arco**

**WSBT SOUTH BEND,
INDIANA...**
Personality Gallery



TYPE NO. 1...
**Early Morning
Congenialist**

It's a talent to be good natured at 6:35 A.M., and WSBT's Joe Kelly has the touch. His "Rise and Shine" program (6:35-9:00 A.M., Mon.-Fri.) featuring casual conversation, weather-casts and music and with times-out for local and CBS News breaks, starts the day for listeners in 36 Indiana and Michigan counties.

The Buying Income of this market approached \$3.5 billion in 1959. Food sales in South Bend's Metro Area were \$70,000,000; total retail sales nearly \$290 million!

To reach this big radio market you need only WSBT. It dominates every 15 minute segment of every broadcast day from South Bend. Raymer has details about popular local shows and top CBS programs carried by WSBT.

5000 WATTS
960 KC

WSBT
SOUTH BEND, INDIANA
FIRST IN SOUND ADVERTISING
Paul H. Raymer Co., National Representatives

WASHINGTON (Cont'd from p. 15)

**Industry Oils Its Machinery
For Smoother Self-Regulation**

The NAB, and other broadcasting groups, are expected to increase their efforts to demonstrate that the industry is taking steps to regulate its activities. Part of the industry's "case" for self-regulation is the growing number of radio stations subscribing to the Standards of Good Practice for Radio Broadcasters.

Cliff Gill, chairman of the Standards of Good Practice Committee, has reported that there are 1,219 radio stations subscribing to the Standards—an all-time high figure. Mr. Gill told an FCC hearing that "the industry at large is persuaded that self-regulation must be made to work."

Indicating some of the steps being weighed, Mr. Gill stated that the NAB Radio board of directors will "give all necessary consideration to the problems attendant upon financing the machinery needed for expanded operations. This will include the requisite personnel, a program of monitoring and all other appurtenances deemed essential to successful industry regulation."

**Public Service Efforts
Paint Attractive Picture**

Another aspect of broadcasting which industry spokesmen are expected to forcefully present on Capitol Hill is public service. Frederick H. Garrigus, NAB manager of organizational services, stated that "In all the hue and cry . . . there is one part of broadcasting which legislators seem reluctant to admit to any degree. I refer to the public interest or public service side of broadcasting's programming structure."

Regarding the public service record of broadcasting, Mr. Garrigus said, "In 1959, radio and tv networks and their advertisers contributed time and talent to 14 major national public service information campaigns and 63 other causes. A conservative estimate of the 'dollar value' of the time and talent devoted to the messages for the 14 major campaigns alone would run to more than \$75 million." • • •

The BIG NAMES

STARS of Stage, Screen,
TV, Radio, Theatre, Sports,
GIVE YOUR Station Breaks,
Weather, Time,
News Leads-ins, Interviews,
Your Own Hollywood
Reporter, Advice to Love-
lorn, Thoughts for the
Day, One Liners,
Jockey Shorts,
Musical Bridges, Themes,
Household Hints, Tags.

Make . . .

**THE BIG
SOUND
in Radio**

**FOR MORE THAN
300 STATIONS**

Never in the
Greatest Days of Radio
Such A Tremendous
Line-up of **STARS**

**THE BIG
SOUND
IN RADIO**

RICHARD H. ULLMAN
295 DELAWARE AVENUE
Buffalo 2, N.Y. • CL 2066
NEW YORK—570 FIFTH AVE.
CI 5-3111

★ produced by
STARS INTERNATIONAL PRODUCTION, INC.
HOLLYWOOD



WHAT MAKES
WXYZ-TV
AND WXYZ RADIO
DETROIT'S
MOST POPULAR
STATIONS ?*

WXYZing Promotion that keeps "Young-at-Heart" Detroiters actively interested in Broadcast House. Aggressive promotion backed by separate Promotional specialists for TV and Radio. And a full time Merchandising staff headed by veteran Harold Christian. Result is a steady stream of ideas for every viewer and listener to actively participate in and enjoy. Tailored promotion for picture tube and speaker creates excitement that makes active Zingers out of our Southeastern Michigan audience. It's another way in which we work to stay on top in the nation's Fifth market. Put this Promotional-Zing in team with your next TV or Radio buy on WXYZ. It's a built-in bonus when your schedule includes the stations with WXYZing!

*Check your rating books.



THE STATIONS WITH **WXYZING**
WXYZ CHANNEL 7 • WXYZ RADIO 1270 • ABC DETROIT

Represented nationally by Blair-TV and John Blair & Company

Meet DAREN F. McGAVREN Co.

Radio Station Representatives

NEW YORK • CHICAGO • DETROIT
SAN FRANCISCO • LOS ANGELES • SEATTLE



FOR FACTS ABOUT NATIONAL SALES
... ask the man who knows!

at the
CONRAD HILTON

DAREN F. McGAVREN, President
RALPH GUILD, Executive V.P.

N.A.B. CONVENTION
April 3rd thru 7th

NEW SOUND OF THE 60's
IN COLUMBUS

THE NEW

WCOL

THE CAPITAL STATION
COLUMBUS 15, OHIO

In Columbus, most folks listen to WCOL. In Columbus, most advertisers sell on WCOL. Family programming . . . rigidly enforced single spotting that "showcases" your sales message . . . all pre-taped production for flawless delivery. These are the factors that make the NEW WCOL your most powerful sales force in Central Ohio.

24-hours-a-day broadcasting
1230 AM 92.3 FM

represented by:  Robert B. Eastman & Co.

the

Silver Mike



THIS MONTH:

SIDNEY J. WOLF

President
Keystone Broadcasting System

**Rural Market Network
Celebrates 20th Anniversary**

It took the persuasive strategy of a lawyer and the inherent skill of a businessman to lift the Keystone Broadcasting System and its rural market concept from a position of obscurity to prosperity.

Consequently, as Keystone celebrates its 20th anniversary this year, it can trace the lion's share of its achievement to the desk of Sidney J. Wolf, president, who is a lawyer by training and profession (he still maintains interest in his law practice) and a businessman by acquired behavior (his father was a prominent businessman in the Chicago area).

It was in 1940, shortly after Keystone started, that Mr. Wolf acquired an interest in KBS. He came to this interest while handling a legal matter. But his ability to foresee the potential in radio coverage of rural areas enthused him.

The concept of national coverage of class C and D markets was not easy to get across. It wasn't until 1942 that the first national advertiser signed on. Mr. Wolf is credited with this first milestone—selling the concept to Miles Laboratories for Alka Seltzer.

In 1949, Mr. Wolf became president and gained full control of the operation. In the past 20 years, he has seen KBS jump from a network with 98 affiliates on its first anniversary in 1941 to a network of 1,090 stations today.

"National advertisers now realize the importance of the rural markets," he states. "They also realize the loyalty of audience to local stations for news and other local affairs. In 1941, we had three advertisers and now we have over 100 nationally advertised products currently using Keystone."

Mr. Wolf was born in Chicago on July 5, 1898. This city is the headquarters of Keystone, which also has offices in New York, Detroit, Los Angeles and San Francisco.

He received his bachelor's degree from the University of Chicago in 1919 and his degree in jurisprudence from the same school in 1921.

Upon graduation, he decided on a career in law rather than a business partnership with his father. He started his own practice in 1932, devoting all his energies to the law until the lure of broadcasting captured his attention. • • •



**IT
ONLY
HURTS**

WHEN

Now maybe they'll move that filing cabinet... I was in such a hurry to get to the phone... It was my big drug account... I knew they'd go for my plan to buy WERE, Adventure Radio in Cleveland... that's where all the local boys make good... all the leading drug chains... like Gray's... Marshall's... and Standard... Oh, I'll be all right... just put me on the 5:20.

LAUGH



WERE

*WERE-Cleveland...
WERC-Erie...the Adventure
Radio Stations. Represented
by Venard, Rintoul, and McConnell, Inc.*

Action and Reaction

Thank you very much for the help you gave in preparing my radio advertising article for "Management Letter."

Please keep me informed of any inquiries you may receive. This would help us measure reader interest in certain areas.

Alan Gould
Editor
Prentice-Hall Management Letter
Englewood Cliffs, N. J.

We are interested in the how's and why's of radio advertising. Would you send us a copy of U. S. RADIO?

We have read the interesting article in the Feb. 1, 1960 Prentice-Hall Management Letter.

John S. Lanning
Berwick Creamery
Berwick, Pa.

The Feb. 1, 1960 issue of the Prentice-Hall Management Letter gave reference to U. S. RADIO as an excellent source of information on radio advertising. We would like reprints of any articles concerning advertising life insurance or similar goods via radio.

Ralph G. Campbell, Jr.
Central Security Life Insurance Co.
Ft. Worth, Tex.

You were quoted in the Feb. 1, 1960 issue of the Prentice-Hall Management Letter. This quote is very good for radio.

J. Elroy McCaw
President
WINS New York

Editor's Note: For a reprint of the Prentice-Hall Management Letter radio article see Hometown, p. 49.

RTES Reminder

The story on Radio & Television Executives Society is excellent (see *Question and Answer*, Feb., 1960).

Please be sure that we receive all questions as soon as they are in your hands so that we can work on final preparation of programming for March 23 meeting.

Al Shepard
Sales Manager
Select Station Representatives, Inc.
New York, N. Y.

Kind Words

I returned to the office this morning after being away and the first



"I buy all
my clothes
from K-NUZ
advertisers". . .

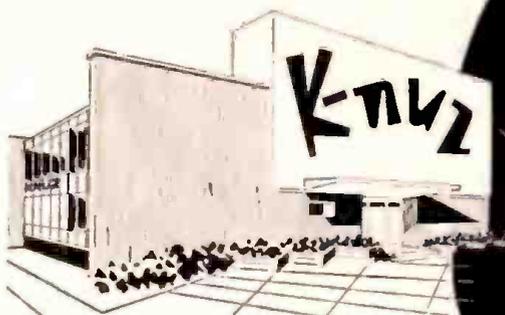
The Blue Boy
Thomas Gainsborough
(1727-1788)
British School
The Henry E. Huntington Library

To reach the **BUYING ADULT AUDIENCE** in Houston

It's **K-NUZ** — the NO. 1* BUY in HOUSTON

. . . at the lowest cost per thousand!

*See Latest Surveys for Houston



24 HOUR MUSIC and NEWS



National Reps.:
THE KATZ AGENCY,
INC.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,
CALL DAVE MORRIS
JACKSON 3-2581

THE EDITOR

thing brought to my attention was the terrific article in U. S. RADIO on Zonolite using radio to increase sales (*Radio: Sales Building Material*, January, 1960).

We are delighted with the story and the attractive layout in your outstanding publication. We will use it to further increase our radio advertising, which we believe will be beneficial to both the radio industry and our company.

Harvey W. Steiff
Vice President
Western Mineral Products Co.
Minneapolis, Minn.

Women Drivers

In the January issue of U. S. RADIO, there is an article entitled *The Female Influence in Automobile Market*. We are interested in receiving more information on the study conducted by BBDO on "The Female Influence in Automotive Purchases." Any information you could send us would be very much appreciated.

Gerhard W. Ditz
Director of Marketing Research
Harold Cobot & Co.
Boston, Mass.

Fm Interest

Please send to this office 10 reprints of your 12-page fm "package," (*Will the Cash Register Ring for Fm?* and *Style Guide for Fm.*)

Ward Asquith
Assistant to the Vice President
for Radio
National Association of
Broadcasters
Washington, D. C.

I noticed in your current issue of U. S. RADIO an ad promoting the availability of an article on fm radio which appeared in the July, 1959, issue.

I am extremely interested in knowing everything possible about the medium, and would appreciate your sending me a reprint.

Don Heller
Time Buyer
N. W. Ayer & Son Inc.
Philadelphia, Pa.

Please send us a reprint of your article *Will the Cash Register Ring for Fm?* and *Style Guide for Fm.*

Gertrude Cannell
Librarian
McCann-Erickson Inc.
Cleveland, O.



My how things change!

Did you know?

In Louisville

ONLY on *WKLO*

people size radio

for family size fun.

Check your latest

Pulse—check your latest

Nielsen*—and re-check

your audience

composition on BOTH.

*Now First . . . Nielsen Rated Hours
6 AM to Midnight . . . by far

Bill Spencer or Robert Eastman for wonderful details.

SOLD NATIONALLY BY:

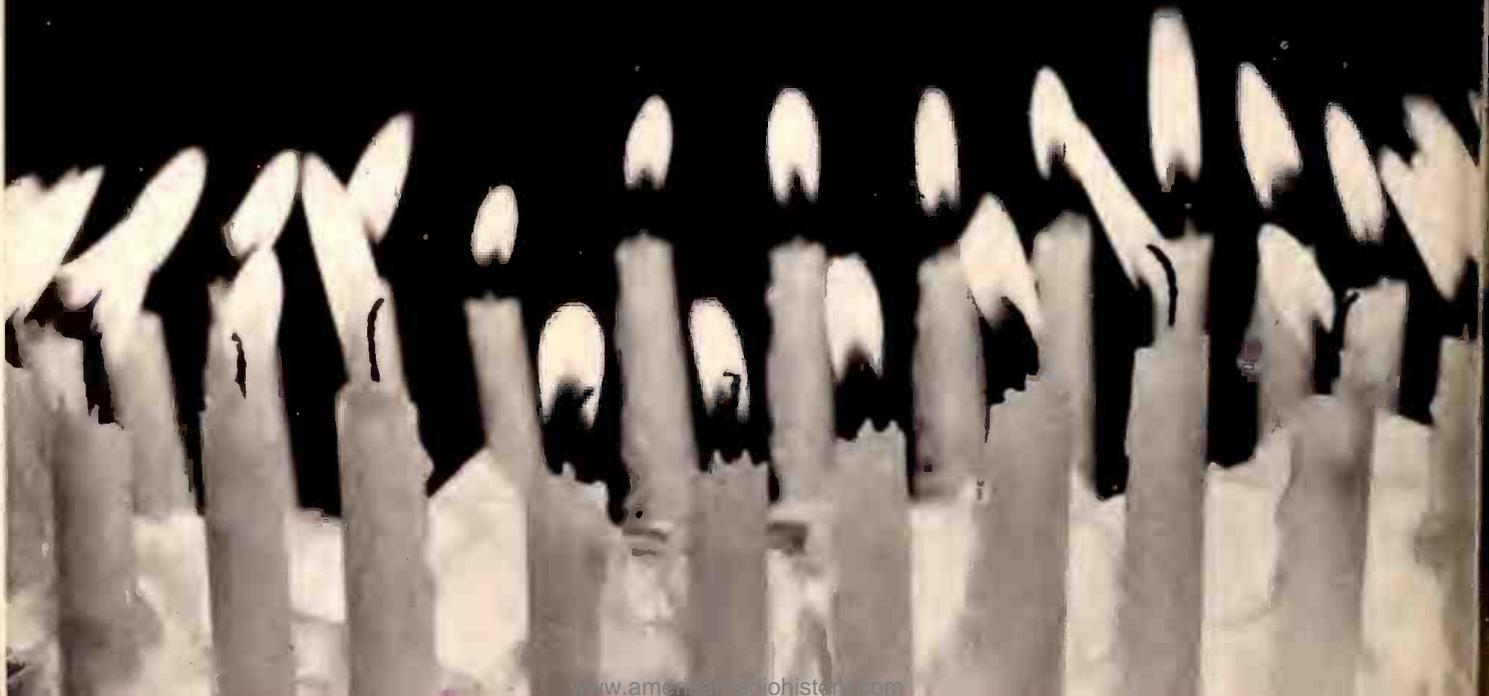


robert e. eastman & co., inc.

**35 YEARS
OF
RADIO WITH A REASON
WTIC**

50,000 WATTS HARTFORD CONNECTICUT

**SERVING SOUTHERN
NEW ENGLAND**

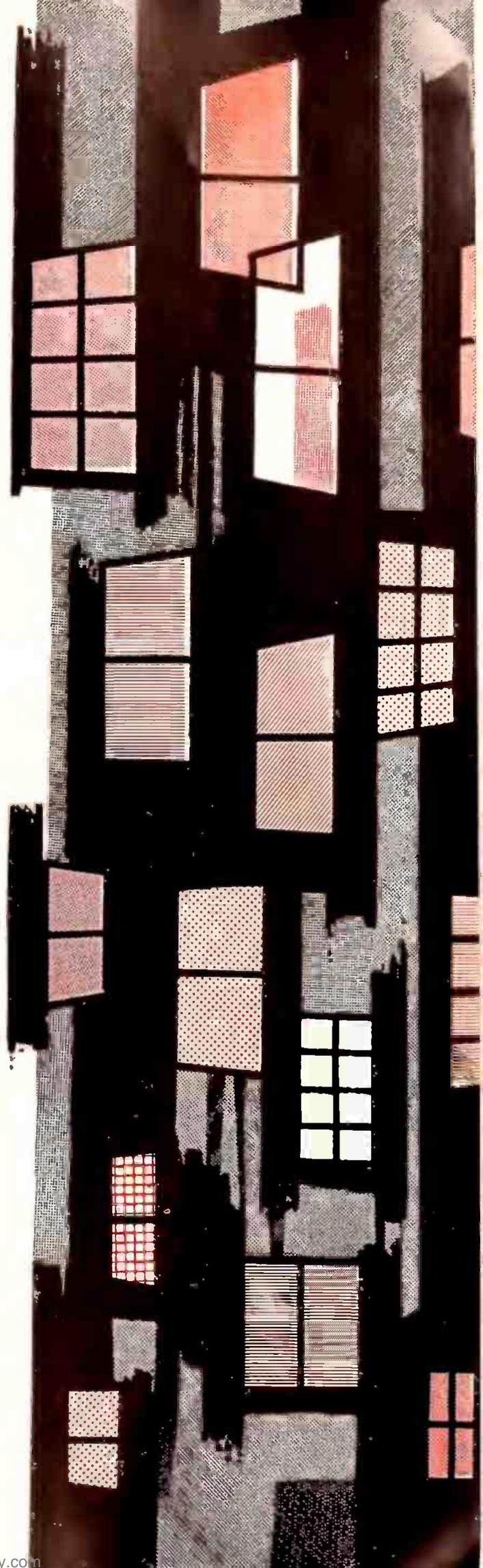


Nighttime Companion

Can after-dark radio work for national advertisers as it does for local clients? Those who have used it successfully say the key to its effectiveness is selectivity in reaching prime sales prospects

 Advertisers who stroll the airwaves at night are finding today they are not walking alone. As opposed to former years, the nighttime radio client is no longer considered a pioneer in an unknown atmosphere.

He is being joined by advertisers who are finding nighttime programming an excellent way of directing commercials at specific groups—the man of the house, the housewife and the teenager. Up to now, of course, the great majority of nighttime clients falls into the local



nighttime

or regional category. There persists the need for an important "educational" effort at the national level.

Based on a survey of agency and radio executives, the key word to the nighttime puzzle is *selectivity*—the ability of nighttime radio to appeal to specific groups that represent prime sales prospects.

Gillette Safety Razor Co., for example, devotes more than 60 percent of its radio budget to after-dark tune-in. "We have found nighttime radio a very effective way to reach a specialized audience," states Ray Stone, associate media director, Maxon Inc., New York, agency for Gillette.

"In our case," he continues, "we are interested in reaching the younger males who are just beginning to shave. Through selective use of programming, we find nighttime radio works."

And interested in reaching the other end of the consumer scale is Hamilton Watch Co. This firm places practically all of its radio out-

lays into nighttime fare using "good music" (am and fm) to reach the fine watch customer. Most of its advertised watches sell for \$60 or more (see *Good Music Sells Better Watches*, p. 36).

Referring to Hamilton's potential customers, E. L. Jones, consumer advertising manager, declares, "... our most likely prospects include professional men—doctors, lawyers, engineers, salesmen, owners and managers of all kinds of businesses."

And Hamilton is reaching them with radio chiefly from 6 to 10 p.m. This time period gets almost all of the 20 percent of the ad budget allocated to radio.

The reasons that dialing after dark is stirring up increasing interest are based on many factors:

- It is a practical way to add unduplicated audience to a total campaign, reaching people who can't be reached at any other time of the day.
- Audience composition at night compares favorably with the coveted morning and evening

driving hours, especially as regards men.

- Results of stepped-up nighttime activity by stations have proved pleasantly surprising not only to advertisers, but stations themselves.
- Although for the most part levels of nighttime listening have remained more or less constant, some markets (in major metropolitan areas, too) show increases in homes using radio at night.
- Out-of-home tune-in at night is on the rise as it is throughout the rest of the day.
- Audience potential is greater at night with more people at home.
- Nighttime radio is economical with a very favorable low cost per thousand homes reached.
- There tends to be greater commercial awareness at night. Reasons? Less competition for listener attention and fewer stations operating at night, plus a generally more relaxed listener.

It is interesting to note that nighttime radio provides programming fare that is almost as diverse as daytime offerings.

"There is no particular pattern to nighttime programming," states George Skinner, director of program services, The Katz Agency Inc., New York.

"Stations are pursuing the basic music and news format. In the area of music, there are actually two divergent trends. There is sweet music for sleepy people and peppy music for insomniacs," he states.

"Actually, a lot depends on the market," Mr. Skinner continues. "We have found that, in general, stations in large metropolitan areas tend to duplicate their daytime programming. A peppy music station may be even more so at night, and the same holds true for a 'good' music operation.

"In fact, many stations in these larger markets test programming innovations at night to incorporate in their daytime fare.

"At the same time," he states, "we find that stations in non-industrial areas lean more towards relaxing music at night. In most cases, this

After-Dark Plusses

- *Audience composition at night compares favorably with coveted driving times, especially for men.*
- *It is an effective way to add unduplicated audience to a total campaign, reaching people who cannot be reached at any other time of the day.*
- *Although nighttime listening remains more or less constant, some major markets show increases.*
- *Out-of-home tune-in at night is on the rise as it is throughout the rest of the day.*
- *Increasing nighttime activity by stations (including hours from 6 p.m. to midnight and midnight to 6 a.m.) is turning up many surprises for advertisers and stations themselves.*

represents a departure from daytime fare."

Mr. Skinner states that in the broad area of news and information, stations have been doing interesting things at night. "There is public affairs programming, documentaries and news in-depth. Some stations also get into controversial programming at night featuring telephone call-ins from listeners on various subjects."

As one example of a successful nighttime news format, he cites the long-standing *Denver at Night* program of KLZ. It features news, remotes and telephone talks interspersed with entertainment.

"The most encouraging thing about nighttime radio is that stations have become intensely interested in developing its potential. The climate is very favorable because stations are aware that there's not a second of the day that should be ignored. In radio, we deal in relatively small percentages anyway. And if you can pick up regular listeners and advertisers through nighttime fare, the effort is well worth it."

Gillette Story

An illustration of how selective use of nighttime radio can work for a national advertiser is illustrated by the Gillette story.

During any given week, according to Maxon's Mr. Stone, Gillette uses over 100 markets for its nighttime campaign. (As mentioned earlier, nighttime represents more than 60 percent of the firm's radio budget.)

Gillette is eager to reach high school males who are just beginning to shave. "We buy personalities who have the following we want. We then give the on-air talent help with copy suggestions through eight broadcast supervisors who travel the country for us working with the disc jockey.

"Our national campaign started last April after several tests and needless to say we are very pleased with it," states Mr. Stone.

"Gillette's nighttime buy runs from 6 to 10 p.m. and sometimes until midnight. We pick the local personalities largely on the basis of mar-

Nighttime Listening

Although the level of nighttime listening has remained more or less constant over the past year or two, an analysis of nighttime tune-in by Adam Young Inc. shows that some major markets scored increases last year. The following figures represent homes using radio per quarter-hour 6 p.m. to midnight, Monday through Friday, as measured by The Pulse Inc.

	1959 % H.U.R.	1958 % H.U.R.	% Increase
Minneapolis (December)	16.1%	14.6%	10%
San Francisco (December)	18.2	17.3	5
Boston (December)	18.1	17.3	5
San Diego (November)	18.5	17.1	8
Houston (November)	18.4	18.1	2
Dallas (November)	16.9	16.7	1

ket surveys we conduct twice a year.

"We have found that this selective approach to radio is especially effective during nighttime hours when it is possible to concentrate on various levels of potential customers."

An analysis of nighttime radio listening by Adam Young Inc. actually shows that dialing after dark has grown in certain markets, although this is not necessarily indicative of a national trend. According to Frank Boehm, vice president, research-promotion, increases have been registered in such markets as Minneapolis, San Diego, San Francisco, Boston, Houston and Dallas (see chart, above).

Using Pulse quarter-hour listening figures from 6 p.m. to midnight, Monday through Friday, he cites the following examples. In Minneapolis, in December 1959 there were 16.1 percent homes using radio compared with 14.6 percent in December 1958, which is about a 10 percent increase, Mr. Boehm states.

And in San Francisco, homes using radio in December 1959 during these nighttime hours was 18.2 percent compared with 17.3 percent in De-

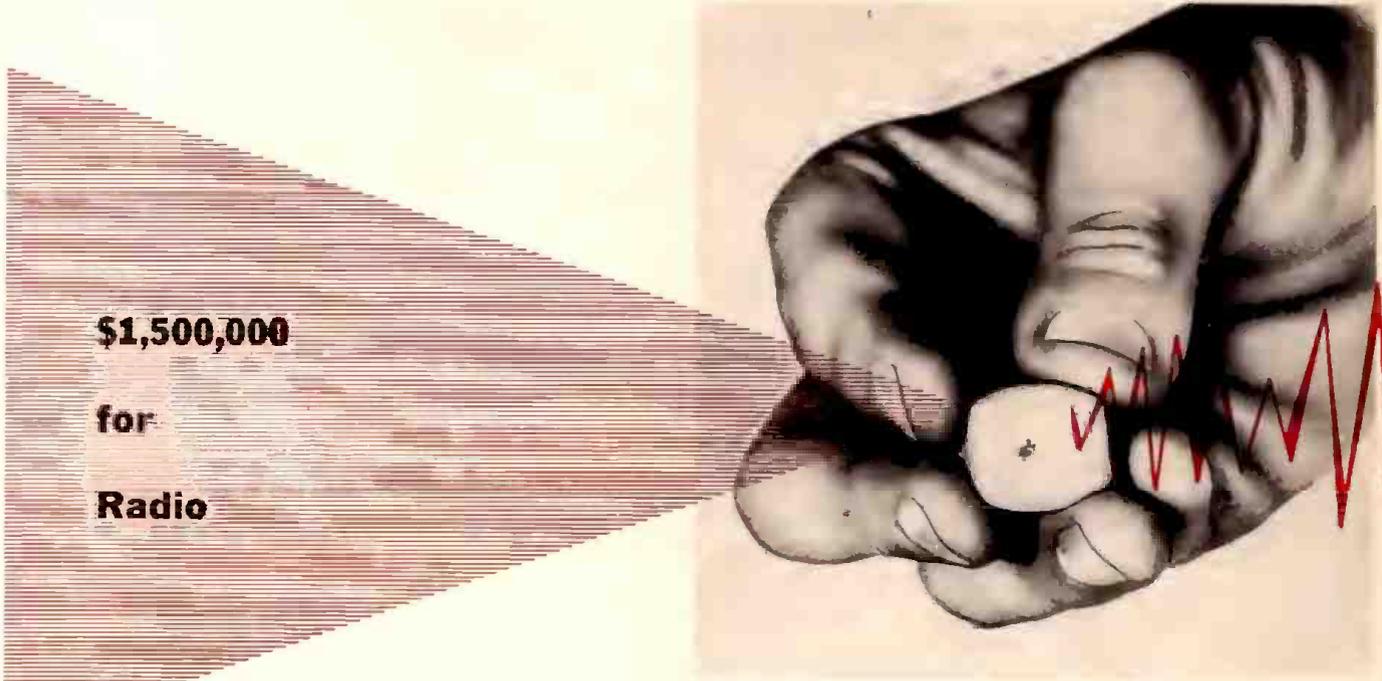
cember 1958—about a five percent hike, he declares.

Mr. Boehm also states that the advertiser will find there is "less competition prevalent at night since many stations have to sign-off during the nighttime hours." Illustrating the point, he states that St. Louis has 11 stations on the air from 6 a. m. to 6 p. m. compared with seven stations from 6 p. m. to midnight. Washington, D. C., has 10 during the day and seven at night and Cincinnati has eight in the day and five at night. (These figures are based on stations listed by Pulse as having met minimum report standards for the area.)

Among the basic arguments in favor of nighttime advertiser use are two: Favorable audience composition, especially as regards the man of the house; and the net unduplicated homes reached by nighttime radio.

Melvin A. Goldberg, director of research, Westinghouse Broadcasting Co., declares, "In considering nighttime radio, the one point that should be emphasized is that the long spread (i.e., the four hours or

(Cont'd on p. 55)



\$1,500,000

for

Radio

Sub-miniature Acousticon can be held in the tips of a man's fingers. The entire component pictured here can be set completely in the ear.

Radio Reaches The Hard-of-Hearing



Yes, you can reach the hard-of-hearing by radio. The Acousticon Division of Dictograph Products Inc., third largest manufacturer of hearing aids in the country, is spending a substantial part of its \$1,500,000 advertising budget this year in the sound medium. It has allocated one-third of its national budget to promote its brand image in national radio, and \$1,000,000 more will be spent on cooperative advertising with local dealers.

"We have found," explains Malte J. Carlson, president of Acousticon, "that not only is the cost-per-inquiry less in radio, but that radio often pulls more inquiries than any other medium. This is extremely impor-

tant to us since inquiries play a major role in Acousticon hearing aid sales."

Acousticon's first national buy for 1960 is now being broadcast over 275 stations of the Mutual Broadcasting System. It consists of a five-minute news commentary, called *The Sound and Sense of the News*, featuring George Alexander Combs, sponsored by the firm three times a week.

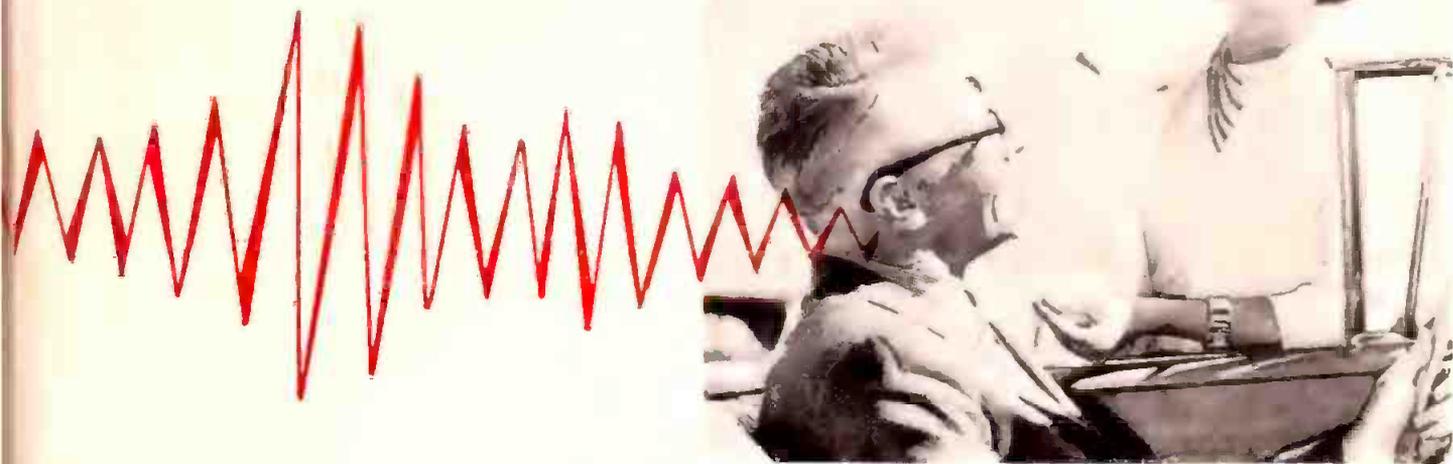
Active On Local Level

In addition to its national campaign, Acousticon is very active in promoting dealer advertising at the local level. "We have a liberal cooperative policy in order to encour-

age our dealers to advertise," says Mr. Carlson. "We prepare commercials for the dealers. When they send us proof that they've used them, we send them back a check.

"Or, if the dealer wishes to prepare his own advertising, he sends them to us first for approval. They are screened by the company to make sure that they uphold the standards that Acousticon has set. If they do, we treat them as part of our cooperative plan."

"We plan," points out George Gilbert, account executive at The Wexton Co., New York, agency for Acousticon, "two campaigns. The national campaign is primarily educational and brand-promoting in its impact. The other is the advertising



Both people pictured are wearing hearing aids, which in this case are hidden in the frames of their glasses. Copy stresses inconspicuous size.

Acousticon, third largest manufacturer of hearing aids, successfully employs local and national radio campaigns

for dealers at the local level. The two are tied together, and the themes for any particular period are the same. In February, for instance, the news program played a big part in all Acousticon advertising."

Radio A Companion

"The hearing aid industry has known for a long time," says Mr. Carlson, "that people who are hard of hearing often turn to the radio for companionship. They just turn the sound all the way up and then listen to every word."

Acousticon has been aware of this phenomenon since the late 1920's, when it sponsored the *Acousticon Hour* over WEAJ New York. Now,

after being out of national radio for two years, the company returned to the airwaves in January to reach the nine million people estimated by the firm to have a loss of hearing sufficient to require the use of a hearing aid.

"In choosing *The Sound and Sense of the News*," Mr. Carlson says, "we had an audience of the hard-of-hearing in mind. First of all, we decided to develop a program, rather than rely on spot announcements. For the audience we were after, we needed a program of our own that would appeal to older listeners. It had to be something our listeners could look forward to, that would have a stature commensurate with

our product.

"Secondly, we wanted a news program. We have found in our research that one of the fears common in a person who is suffering from a hearing loss is that he is not keeping up with the day-to-day developments around him. He tires of reading the papers and turns to the radio to keep him up-to-date.

"Thirdly, we were looking for a personality who could be identified with the product, a respected figure who could instill confidence in the program and, as a result, in Acousticon. With these ideas in mind, we turned the problem over to Wexton which, in turn, sought out George Hamilton Combs."

acousticon

Mr. Combs, a lawyer by profession, has been reporting news for 29 years. He had at one time been a congressman and, most recently, was president of Radio Press.

"It was at Radio Press," he says, "that I developed an interest in using short, on-the-spot inserts in news programs." In the *Sound and Sense* commentary, he uses as many as three live inserts in one five-minute program. These can come from anywhere in the world and serve to enhance the impression of immediacy. When possible, the inserts are tied together by a common theme.

The commercials themselves are designed to overcome resistance to hearing aids by the consumer as well as to build confidence in the Acousticon brand. The average per-

son, company research shows, who has a correctible hearing loss waits five years before taking action.

Not An Impulse Item

"Hearing aids are not an impulse purchase," Mr. Carlson says. "What we try to do is make the listener realize that he might be helped by a hearing aid and then advise that he either write for further information, or call at our local dealer's office for a hearing aid examination.

"We do not charge for the examination. If it reveals a possible condition requiring medical attention, our dealer will then advise a visit to the family physician or otologist. In these cases, an Acousticon is sold only on the recommendation of the

physician after his medical examination."

An example from a commercial on nerve deafness shows how Acousticon tries to overcome resistance to the product, and the educational emphasis employed:

Here is special news from Acousticon, of importance to anyone listening who knows that sometimes he can hear people talking...but without understanding what they are saying. Sometimes the words are blurry, unclear, unsharp, distorted...so that they make little sense. You are probably suffering from one of the most common difficulties shared by healthy active people. It may be a simple nerve deafness which is easily helped by an Acousticon; only a hearing aid test will reveal once and for all how much help you need and can get. You may only need in-the-ear assistance for meetings in your business or for your more complete participation in church or social affairs. Acousticon, with nearly 60 years of hearing aid experience, will gladly send you the free information you need to thoroughly explain what may be happening within your own ears. Acousticon's free booklet called, "Naturally You Can Hear Again" is available to you—sent in a plain wrapper...

Stations Alerted

To acquaint the network affiliates with the new program, Mutual informed them of the buy on its regular 10-minute Monday morning closed-circuit program. In a taped recording featuring Mr. Combs and representatives from Acousticon and MBS, the network presented Mr. Combs to its stations and explained why Acousticon was making the buy.

In addition, the network advised its affiliates that Acousticon was



Principals in Acousticon buy for MBS join hands over signed contract. The program's announcer, George Alexander Combs, is flanked by Robert Hurleigh, president of the Mutual network (r.), and William Brown, former marketing v.p. for Acousticon. The program was formulated by Combs and Wexton for Acousticon.

Localizing the Impact of National Radio

Acousticon spends twice as much in radio on cooperative advertising at the local dealer level as it does on its national campaign. To encourage dealers to advertise, the company's agency, The Wexton Co., New York, sends out kits to dealers that tie in ideas for local radio with the national theme.

In February, the big news was "The Sound and Sense of the News," Acousticon's five-minute news program over the Mutual Broadcasting System.

Besides a record with messages from newscaster George Hamilton Combs and Acousticon advertising executives, the kit contained sample newspaper ads on the news program, mailers announcing the program for users and prospects, and display cards with pictures of Combs.

Copy tied news theme to Acousticon as well as to the program. The proximity ads, for example, ran headlines proclaiming: "Acousticon Makes News!" followed by:

Hear "The Sound and Sense of the News" from Acousticon, world's first and oldest makers of hearing aids. The big news in hearing is the scientific achievement of tiny, comfortable aids with amazing performance that you have to hear to believe.

In addition, a letter from George Gilbert, vice president of Wexton, suggests that dealers can make the most of the campaign by running ads themselves. "This is your opportunity," says Mr. Gilbert, "to localize the impact of Acousticon's national advertising."

backing the campaign with proximity ads in local newspapers and pointed to the opportunity that the stations had to solicit local Acousticon dealers. Both Mutual and Acousticon, they explained, were active in supporting the campaign.

Considering More Radio

For the present, the Mutual buy is all the radio that Acousticon is using in the United States. It was first bought on a ten-week test with hopes for future extension. "We are, of course, always looking for buys on other networks in addition to our current program," says Mr. Carlson. "We expect to use other networks during the year, either in addition to, or as a substitute for our present program. We fully expect to continue *The Sound and the Sense of the News*, or to come back to it if we do stop for a rest. We find it important, however, to keep our advertising plans flexible in order to be able to act on any new developments or availabilities."

Acousticon is now using spot in Canada, where it recently undertook a four-week test in 10 cities. For the present, spot announcements can be

heard in news adjacencies or, in the French speaking stations next to the highly rated religious programs. "And in Canada, too," points out Mr. Carlson, "we would like to develop a program similar to the news program we now have on Mutual."

"We are trying to overcome in the hearing aid industry the same kind of stigma that was attached to wearing glasses as little as 25 years ago. People don't like to admit they have hearing difficulties, despite the suffering and isolation from friends and family that often develops with the loss of hearing."

Acute Problems

The problems of the hard-of-hearing can be acute, the company states, and are common occurrences. One of the first reactions of a person who is suffering from a gradual hearing loss and cannot hear everything that is going on is that people are not talking loudly enough, or that they are mumbling. Often, the sufferer begins to suspect that others are talking about or ignoring him. These are well known medical and industry facts.

Acousticon believes that people

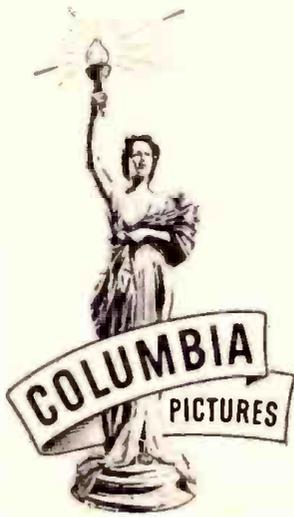
actually do tend to avoid a person who has trouble hearing. Constant requests for repetition and frequent irrelevant answers tire and annoy many people. Friends, co-workers, even members of the family avoid or ignore him — therefore confirming suspicions and the sense of isolation.

Emotional Side-Effects

The company points out in a bulletin that feelings of frustration, loss of self-confidence, even fear of losing one's mind are all common emotional side-effects of neglected hearing loss. These, together with the sense of social isolation and possible suspicion, naturally cause behavior which confirms ignorant prejudices against deaf people as "peculiar."

As a result, the person with a hearing difficulty often draws within himself and becomes isolated from his friends and family. He is often alone. This is another reason he turns to the radio for compensation. And, according to the company, a very good reason to reach out through radio to help the nine million Americans now falling into the isolated world of the deaf. • • •

Hollywood Puts



"Radio, at the price, can pinpoint the movie audience better than any other medium. Radio is integral part of advertising program, with up to 25 percent of budget spent on sound medium."



"Radio extensively used on every major box office success in 1959. Medium extremely effective in pre-selling campaigns. Employs sound track excerpts on spot announcements."



"Radio used for saturation campaigns, to presell a picture and during the picture's run. Theatre operators usually request co-op money for local radio use."



"Radio spots are used on 75 to 80 percent of the pictures released. Sound medium is found to be most effective way of reaching important teenage movie audience."



"Radio makes it possible to prepare material aimed at specific audience groups by buying certain shows and time periods. Using 'umbrella' saturation campaigns."

"Spot" On Radio

With attendance figures climbing, picture industry looks to prosperous 1960. Estimated \$7 million will be spent selling films on sound medium.



It is estimated that the film industry will spend \$7 to 10 million for radio time in 1960. There was a time not so long ago when the prospects weren't so bright.

Remember when the beam from the usher's flashlight could take a lonely journey down aisle upon aisle of empty seats, while on the screen, a pair of celluloid lovers could carry on a "private affair?" The cashier in the box office found that there was little to interfere with her reading of the latest best-selling novel.

This could be any Tuesday night 10 or 11 years ago. The place was almost any of the nation's 18,000 motion picture theatres. Millions of people who normally would have flocked to the movies were now home, visiting with a neighbor or standing in front of a store window. They were watching Milton Berle on television.

As time passed, it appeared that every night was becoming "Tuesday" night in the film business. Critics, both in and out of the industry, predicted the end of motion pictures as a major entertainment medium. The television set became the focal point of interest in millions of living rooms. And huddled in a corner, the radio became a convenient place

on which to set a dish of popcorn.

In the past decade, tv has developed into a giant industry. However, in that same span of time the film industry has not only survived, but expects 1960 to be one of the best it has enjoyed in many years. It is interesting to note that radio is expected to play an increasingly important role in Hollywood's advertising and promotional efforts.

Heavy Ad Budget

The advertising committee of the Motion Picture Advertisers Association estimates that the major domestic film companies will spend some \$70 million advertising the 225 to 250 pictures that will be produced and released this year. A large portion of these advertising dollars will be spent on a co-op basis with the operators of the nation's 10,000 roofed theatres and 5,000 drive-ins. Most film executives are convinced that the upward trend in attendance will continue. According to the Sindlinger Co., Ridley Park, Pa., the average attendance in 1959 was 41,954,000, and 2,333,000 more tickets were sold per week compared to 1958. This will mean heavier expenditures for selling efforts.

Reasons given for the use of radio as an integral part of the advertising and promotion of almost every film

that is released today usually center around the medium's flexibility, and its ability to deliver a specific audience.

"Radio, at the price, can pinpoint the movie audience better than any other medium," says Jonas Rosenfeld Jr., executive in charge of advertising, publicity and exploitation at Columbia Pictures. He points out that the largest group of moviegoers is still made up of the teenagers, and that they "are strong radio listeners. This is the reason why we buy heavily into disc jockey shows. In addition to the teenagers, we know that we can use radio to reach other special groups, such as housewives, men driving to and from work and others."

As an example of radio's flexibility, Mr. Rosenfeld describes the campaign for the picture *Our Man From Havana*. "There is usually a considerable amount of time devoted to pre-selling a film. This includes publicity about the film and its stars in national publications, stories carried by news services, columnists and others. The early advertising follows the same pattern. Naturally, the objective is to make as many people as possible aware of the film so that our local campaigns prior to the opening of the picture will have more impact."

The release date for *Our Man From Havana*, Mr. Rosenfeld continues, was changed from March to the last week in January, giving the company only three weeks to penetrate the New York market for the first showing of the film. "We had to saturate our market quickly, and we decided that radio could best do the job. Previously, radio had always been used in conjunction with newspapers and other media. However, we started our New York campaign with a saturation radio buy over the weekend starting Friday, January 8th. This was the first time we used radio as our only medium. We supported the campaign the following week with newspaper ads, and came back again the following week with the radio saturation.

"*Our Man From Havana*," he says, "opened to excellent business. On the basis of this, we decided to repeat the same type of radio effort in all other key openings of the film."

Columbia Pictures, it is pointed out, considers radio a basic part of its advertising program. Any picture which will be cooperatively sup-

ported by the company and the exhibitors. Mr. Rosenfeld states, will include radio. "Although the amount of money we spend on radio varies with each picture, the average is usually from 10 to 25 percent of the budget."

Effective Publicity Outlet

Radio as an effective outlet for publicity and promotion is also considered of great value to film companies. Roger Caras, head of Columbia's radio and television department, emphasizes that every effort is made to supply the stations with legitimate publicity material that earns its right to air time by being timely and interesting to the listeners.

Mr. Rosenfeld sees the continued heavy use of radio. He also mentions that technical radio advances are being watched. "We expect to make use of stereo commercials for the first time when we release our picture *Song Without End*, which is based on the life of Franz Liszt. We feel sure the musical score from this film will lend itself beautifully to stereo broadcasting."

Another strong advocate of radio is Universal-International. David A. Lipton, vice president of the company, points out that the medium is employed extensively. He also states that last year the company had five major boxoffice successes—*Perfect Furlough*, *Imitation of Life*, *This Earth Is Mine*, *Pillow Talk* and *Operation Petticoat*—and that radio was heavily used in all of these releases.

A company spokesman says that Universal-International started using radio consistently for its pre-selling campaigns in 1959, and that the results warrant continued use during 1960. As an example of its belief in radio's ability to pre-sell an audience, the company bought a huge spot saturation program for its forthcoming film *Spartacus*. Although the picture will not be released until later this year, the advance campaign was started on New Year's Eve.

"During the period of a few hours," it is explained, "no less than 3,870 separate spots were aired over 690 stations across the country through the facilities of three networks. The spot barrage consisted of 10-second announcements stating '1960 is the year of Spartacus and Spartacus is the motion picture of the year.'"

The company reports that its most effective announcements are those that include actual sounds and dialogue from the picture. A typical one-minute spot for *Operation Petticoat* demonstrates this technique:

Typical Announcement

ANNCR: (Live) Have you ever heard of a U. S. submarine turning a blushing pink? Well, it actually happens in OPERATION PETTICOAT, and it all starts when five stranded nurses are taken aboard as passengers. Of course, Cary Grant as the Commander does try to keep order, as you can hear from this scene ... (Start dialogue track)

SHERMAN: Mr. Holden--just a minute. Mr. Watson!

WATSON: Yes, sir!

SHERMAN: Please assemble the crew! You will instruct them they are to completely

Hollywood's Radio Profile

- Radio to be employed on almost all the 225-250 films to be released in 1960.
- Industry will spend estimated \$7 to 10 million on radio—primarily for local co-op campaigns.
- Very heavy saturation campaigns about one week prior to opening of film becoming popular.
- Trend to using portions of actual sound track to establish mood of film on spot announcements will continue.
- Flexibility of radio medium, and ability to pinpoint specific audience groups, finding increasing favor with film companies.

ignore the fact that our passengers are women! Now, I know that will require some readjustments in thinking, but I want every man on this submarine to understand that our objective is Cebu, and then Darwin! If any man has any other objective in mind—he'd better forget it!

ANNCR: Now you'll admit that Cary Grant had the right approach to the problem. The only trouble was that the crew of the submarine wanted to try another approach to the five beautiful women. The hilarious result is OPERATION PETTICOAT...starring Cary Grant and Tony Curtis...a colorful adventure filled with 20,000 laughs you will certainly want to enjoy at the _____ theatre. It's fun for all.

Saturation Campaigns

A pattern of distribution of films which appears to be growing in popularity is the saturation booking. Instead of opening a picture in one key first-run theatre in the major markets, the film is simultaneously booked into 50, 60 or more theatres in one area. When employing this type of release, the film company usually uses a heavy saturation radio campaign.

Joe Friedman, national exploitation manager of Paramount Pictures, explains that the company has recently started using "umbrella radio saturation. For example, when we reissued *Samson and Delilah* in the Chicago territory the picture opened in 40 theatres in Chicago, and in theatres in 30 towns in the surrounding area. We used the power stations and spot announcements on at least one station in every single community that played the film to blanket the area."

Enthusiastic in his opinion of radio's effectiveness, Mr. Friedman says that one of the medium's strongest assets is the fact that "radio is with you every day. People listen to the radio when they get ready to go to work or school, they listen to it going to and from work, the housewife usually has a set on during the

day and the kids have radios with them all the time." He also mentions that radio permits Paramount to prepare special material aimed at specific audience groups by buying time on news shows, sports programs, deejay shows and others.

As most of the other major companies, Paramount prefers transcriptions as opposed to live spots. Also following industry policy, the firm supplies these ETs to stations and theatre owners free of charge. Mr. Friedman points out that for a major film, such as *Samson and Delilah*, Paramount will prepare and distribute over 1,000 radio transcriptions.

Radio Used Regularly

"Radio was used, with almost no exception, on every picture released in 1959 by United Artists," states Robert R. Weston, assistant advertising manager for the company. "We use radio for saturation campaigns, to pre-sell a picture and during the picture's run."

The opening of UA's release *On The Beach* demonstrates how heavily saturation radio is used. According to Mr. Weston, when the film opened in New York on December 17, seven stations in the city carried 206 spot announcements in the period from 6 a.m. to midnight. Using 10, 20 and 60-second ETs, the messages were broadcast every hour and half-hour. The same procedure was used in Los Angeles where 253 spots were used on 11 stations.

"Theatre operators are extremely enthusiastic about radio," Al Fisher, United Artists' assistant exploitation manager, says. "As a matter of fact, we usually get direct requests from exhibitors for co-op money for local radio use. Our usual procedure is to saturate an area from five to seven days prior to the opening of the picture. For the release of *The Fireman*, we were on every station in 25 markets at least once every hour for five days before the opening of the film."

All the film companies prepare a "press book" for most of their releases. Distributed to important exhibitors and to all distributors, the press book contains publicity, promotion material and mats of the ads

available for the film. Radio gets prominent attention in these press books. In United Artists' book for *Solomon and Sheba*, exhibitors were informed:

"Here is a double-faced record comprising everything you need to bring home the spectacle, romance, drama and rousing action of *Solomon and Sheba*. Side One contains the regular 10-second, 20-second and one-minute spots with soundtrack and music. Side Two contains special spots relating to the biblical aspects of the picture, and other spots that feature the distinguished voice of Alexander Scourby. Be sure to listen to these hard-sell commercials before planning your campaign."

Martin Michel, director of radio and tv for 20th Century-Fox, says that although the company has always used radio, there has been a considerable increase in the last six to nine months. Most of the radio time is bought on the regular local co-op basis, he says. However, the firm has also made some national buys. A recent example is a spot campaign on NBC's weekend offering, *Monitor*, for the picture *Journey To The Center Of The Earth*.

Use Local Personalities

Unlike many of the other film companies, Mr. Michel says that 20th Century-Fox will make use of popular local personalities to deliver live announcements when the picture lends itself to such treatment. Radio's powerful appeal to teenagers is also underlined by Mr. Michel. "We find that radio is the best way to reach this (teenage) market. Except for a few exceptions, there is very little tv programming offered for this important group."

Radio spots are used on 75 to 80 percent of the pictures released by 20th Century-Fox, it is stated. And it is expected that this policy will continue or increase during 1960.

In addition to the efforts of the film companies, the Radio Advertising Bureau regularly makes presentations to the industry at the company level, distributor level and to major theatre circuits. RAB's field force works closely with the film industry to explore ways of using radio to help sell pictures. • • •

Good Music Sells Better

**Hamilton Watch reaches its best prospects
with good music in prime evening time.**

Firm to spend estimated \$150,000 in 1960.



If any evidence is needed of radio's ability to sell quality items to an adult audience, ask the Hamilton Watch Company. In the last three years, Hamilton has developed a radio advertising concept based on "good music programming." And the company now has enough faith in this approach to warrant an expansion of its program in 1960 by investing about 20 percent of its consumer advertising budget in radio. (It is estimated that this will amount to \$150,000.)

Retail Sales Up

"Our watch sales to retailers," says Ed Jones, Hamilton's consumer advertising manager, was up about 15 percent in 1959, the first full year of our good music approach. We believe that our radio efforts were among the major reasons for the increase."

These efforts in radio are applied to the two periods of the year in which most retail watch business is

done, the spring and Christmas holiday season. Radio rides the crest of the retail sales waves in two flights that run from six to eight weeks each.

The first campaign extends from mid-April to early June. Last spring, Hamilton scheduled about 20 to 30 spots a week in 40 markets throughout the country. This spring, it will increase the schedule to cover 70 to 75 stations in about 50 markets. The second flight runs from mid-October to the week before Christmas. In 1959, the fall campaign covered about 100 am and fm stations in 85 markets.

In addition, Hamilton gets extra mileage out of its radio schedule by offering local jewelers the same spots that are used nationally. It sends copy directly to the retailers and provides over 1,000 stations with its commercials on a regular basis. The stations, in turn, solicit their local jewelers. According to Mr. Jones, an increasing number of jewelers are buying time on their local stations

to run Hamilton commercials. An indication, he thinks, of retailer approval of Hamilton's advertising approach.

Sales Territories Covered

"In choosing our markets at the national level," says Mr. Jones, "we make sure that each of our 42 sales territories receives some local sales coverage with emphasis on major trading areas. In choosing stations, we try to select those that stress good music programming so that we reach the mature adult listeners who, we have found, are the best prospects for our watches."

Hamilton's concept of good music can include everything from show tunes to classical selections. David Means, service representative at N. W. Ayer & Son, Philadelphia, Hamilton's agency, points out that they first tried the good music approach in the fall of 1958.

Hamilton has used radio, he says, at different times as far back as the 1930's. In the fall of 1957, and

ELECTRIC WATCH was first of the Hamilton line to benefit from the company's good music approach. Success of market tests led to adoption of this strategy for entire line of watches. Pictured is latest electric model, the Regulus, introduced in February.

Watches



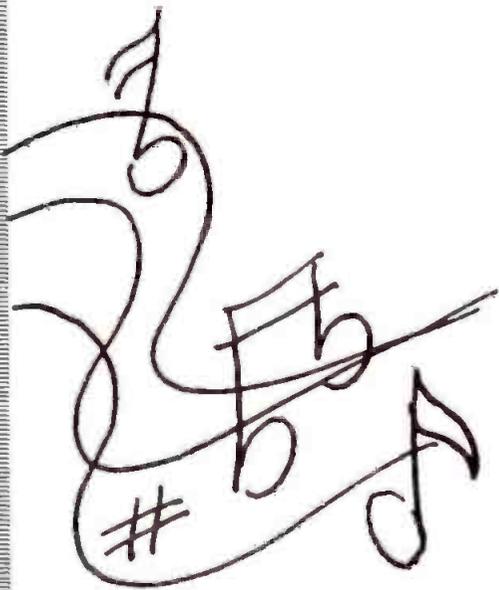
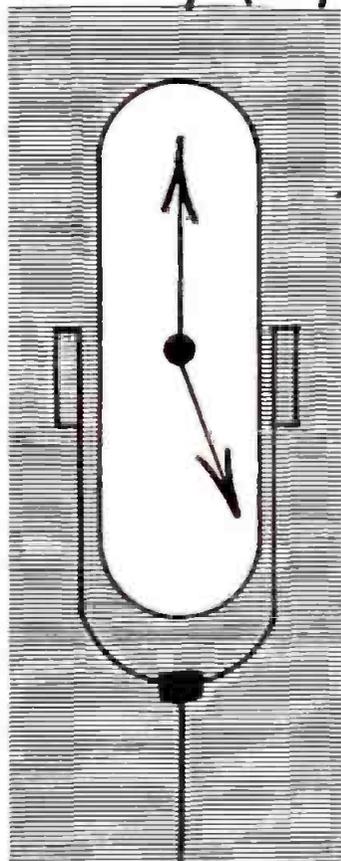
throughout 1958, the entire schedule was placed in early morning spots in news adjacencies in about 20 markets.

In the fall of 1958, Hamilton experimented with a good music station in one market. The campaign, which was on the new electric watch, lasted eight weeks, as did the rest of the radio schedule. Afterwards, the company took a mail survey of about 400 of the station's program guide subscribers.

Survey Radio Results

"We took the survey," says Mr. Jones, "to find out how our advertising had registered. The results were very satisfactory. Among other things, we learned that 50 percent of the respondents cited Hamilton as the watch they thought was best. And over 75 percent associated the Hamilton name with the electric watch, which was just the association we were trying to make during the campaign.

"That one-market test showed us



we were on the right track," says Mr. Means. "As a result, Hamilton has turned almost completely to good music programming. The only markets in which we now use early morning news spots are those which do not have 'good music stations' on either fm or am."

About 80 percent of Hamilton's radio schedule is on fm stations. Mr. Jones explains that they will buy an fm station if it can offer good music and if at least 25 percent of the radio homes in the market are able to receive fm.

Fm Market

"We have found," he says, "that fm is a medium that most closely parallels our market. Hamilton's greatest sales are in the \$60 and up price range. This represents about 15 percent of the entire watch market. The profile we have developed has shown us that the most likely Hamilton prospect is a man in his late thirties or older. He has a reasonably good income, is married and

has at least a high school education.

"These, we decided, are the same people who listen to good music fm in the evening. Hamilton, therefore, schedules most of its commercials during the 6 to 10 p.m. prime evening period.

"Not only does good music programming offer Hamilton the audience it wants, it also provides the soft, sincere atmosphere desired for the Hamilton commercials," Mr. Jones says.

"The music that surrounds our commercials is very important," says Walter Avis, plans-marketing supervisor at Ayer. "It sets the mood for the dignified message that we strive for in our copy. We want the program to create an atmosphere for our commercials and our commercials to sustain the same musical mood.

"We created special music for each of the four announcement series we use, to be aired on other types of programs. (Hamilton has commercials for its electric watches, its Weatherproof watches, its diamond

watches, and for the special gift seasons.) The music attempts to set a pertinent mood for each watch. For instance, the short, staccato sharps and flats in our electric commercial were created to convey an electric watch sound. The harp and French horn in the Weatherproof commercials are designed to evoke a sound of stormy weather."

Help Set Mood

Kenneth Banghart is another important element in creating the Hamilton mood. Actually, he was first used by the company to introduce its electric watch. The company looked on the development of its electric watch as a news item—it called it the first major change in watchmaking in nearly 500 years—and employed Mr. Banghart because he is a well known and respected newscaster. And, as a news announcer, he was able to report the development in an authoritative announcement like this:

This is Kenneth Banghart,

Mood to Match the Message

Hamilton pays much attention to the material surrounding its commercials. The mood and atmosphere, it feels, must flow easily into the message.

One example of the care it gives to the transition is the way the Hamilton Weatherproof was introduced last fall.

Every attempt was made to place the Weatherproof commercials next to weather reports. The musical theme for the Weatherproof, by utilizing a harp and a French horn, was a stormy bit of music. And the transition copy that Hamilton provided for local announcers effectively related the commercial to any kind of weather that could be reported.

If bad weather was anticipated, the announcer was provided with this copy:

Sounds like it's going to be good weather for hardy ducks and for

the Hamilton Weatherproof Watch, Here's what I mean.

Or, if the weather was good that day, the announcer would say:

We hope this good weather continues, of course, but one of these days the weatherman is going to wake up in a different mood. That's why this message from the Hamilton Watch Company will interest you.

Then, the masculine, stormy elements combine in the commercial:

The Hamilton Weatherproof is the watch that can brave any extreme of climate. Cloudburst, blizzard, dust-storm, even a hurricane. Wherever a man of action will venture his Hamilton Weatherproof will perform faithfully and accurately, when its seal is intact. . .



Hamilton consumer advertising manager Ed Jones (c.) consults on media plans with representatives of N. W. Ayer & Son Inc., Philadelphia. They are Don Heller, media timebuyer (l.) and Walter Avis, plans-marketing supervisor. Buys will be concentrated in two periods, six to eight weeks in the spring and before the Christmas season, the peak retail sales periods. Radio advertising supports peak sales effort.

speaking for the Hamilton Watch Company, creator of the world's first electric watch—the first major change in watchmaking in nearly 500 years.

Powered by a tiny "energy cell," the Hamilton electric watch has fewer parts, needs less care, offers greater accuracy. On your wrist or off, it runs completely by itself, without winding....

Company Spokesman

Over a period of time, however, Mr. Banghart has developed into a spokesman for the entire line of Hamilton watches. As a newscaster, he fits into the Weatherproof commercials which were introduced last fall; "The Hamilton Weatherproof watch is for the man who *likes* his elements raw." He has also become an effective expositor of the emotional appeal of Hamilton as a gift item.

Gifts also make up a significant

share of the fine watch market. This is a fact that Hamilton took into consideration when it successfully developed the theme built around "Gift of a Hamilton—reward of love." In its diamond watch commercials and, of course, in its Christmas campaigns, the emotional appeal of a Hamilton gift is emphasized. It is enhanced by the piano and strings of the musical theme and the dignified sincerity of the announcer.

The emotional significance of a Hamilton diamond watch is demonstrated in this commercial:

You'll always remember what first attracted you to her—the sweep of her hair, perhaps—her perfume, or her pleased smile the first time you asked her out. Then one night you knew you were both in love, and ever since she's been the heart of your world. And when you choose a watch for her, you natu-

rally want one that tells the magnitude of your love. No watch is so exciting to receive as a Hamilton diamond-set watch. This fine American watch is one to endure as your love endures...

"This copy approach," declares Mr. Means, "takes into consideration all the factors we emphasize in selling the watch. First, it is a quality product. Secondly, it is a relatively high priced product. Thirdly, we are adding esthetic value to the product itself. Finally, it is a gift item. These are factors that apply to our entire line of watches. And they are important to all our radio advertising."

"And," adds Mr. Jones, "after three years of experimenting, we think we've found an audience which not only enjoys good music, but which also is able to respond to our advertising. Low pressure sells, too—when the medium, the audience, and the marketing approach are right." • • •



1960

NAB 1960 Convention Committee

Co-Chairmen:	Thomas C. Bostic	KIMA	Yakima, Wash.
	Payson Hall	Radio-Tv Div. Meredith Pub- lishing Co.	Des Moines, Ia.
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	J. R. Livesay	WLBI	Mattoon, Ill.
	Robert J. McAndrews	KBIG	Hollywood, Calif.
	F. C. Sowell	WLAC	Nashville, Tenn.
	W. D. (Dub) Rogers	KDUB-TV	Lubbock, Tex.
	Dwight W. Martin	WAFB-TV	Baton Rouge, La.
	G. Richard Shafto	WIS-TV	Columbia, S. C.
	Willard E. Walbridge	KTRK-TV	Houston, Tex.

 Against a background of governmental investigation and legislative concern, the 38th annual convention of the National Association of Broadcasters is expected to take on a decided business-like complexion.

For the second year in a row, the annual broadcaster meeting will be held in Chicago, from April 3 through April 6. Headquarters for the convention and its exhibits will be at the Conrad Hilton Hotel; the Broadcast Engineering Conference sessions will be held across the street, at the Sheraton-Blackstone Hotel.

Self-Regulation

Although there is no theme or slogan slated for this year's meeting, the radio management sessions will be keyed to emphasizing machinery for self-regulation, according to John F. Meagher, vice president for radio, who will preside over the radio sessions.

To this end, stress will be placed on "plans to amplify the implemen-

NAB annual meeting set to take place next month (April 3 through 6). Among radio highlights: Fm Day, RAB presentation, SRA spot sales story, plus equipment exhibits

Convention Warms Up

tation of the Standards of Good Practice."

According to NAB reports, the luncheon speakers are all set. Secretary of State Christian A. Herter will address the luncheon session on Monday. At this session, the NAB also will present its 1960 Distinguished Service Award to Clair R. McCollough, Steinman Stations, Lancaster, Pa.

On the following day, special interest will be paid to Chairman John C. Doerfer of the Federal Communications Commission who will be the Tuesday noon-time speaker. On Wednesday, the highlight of the luncheon will be the presentation of the second annual Engineering Achievement Award to FCC Commissioner T. A. M. Craven.

One of the important radio innovations at this year's convention will be an all-day fm session, to be held Sunday, April 3, the day preceding the formal opening of the annual meeting. It has been designated Fm Day by the NAB's Fm Radio Committee, headed by Ben Strouse, WWDC-FM Washington, D.C.

During the morning session, the National Association of Fm Broadcasters will conduct the program, open to its members. It is expected to concentrate on sales promotion. C. Frederic Rabell, KITT-FM San Diego, is president of the relatively new organization.

The afternoon portion of Fm Day will be under the supervision of NAB's Mr. Meagher. It will be open to registrants of the NAB convention.

Official Opening

The official opening of the convention takes place Monday morning with the annual address by Harold E. Fellows, president of NAB.

The association states that, "Most convention sessions, including assemblies, luncheons and the banquet, will be open to all registrants. Those who may register are active and associate members of NAB and persons not eligible for membership in the association.

"A few sessions will be closed to all except owners and managers and

their accredited representatives. Special accreditation forms are being provided members who wish other executives of their stations or networks to attend these sessions."

The co-chairmen of the NAB convention committee are Thomas C. Bostic, KIMA Yakima, Wash., and Payson Hall, radio-tv division, Meredith Publishing Co., Des Moines, Ia.

As in prior years, there will be a panel discussion featuring the members of the FCC. Because of the developments of the past months, this session is expected to evoke considerable interest.

From a strictly radio point of view, the key business session is tentatively set to begin Monday afternoon when Lawrence Webb, managing director of the Station Representatives Association, will show the SRA's new spot radio presentation, "Prospects on a Silver Platter."

Also slated for Monday afternoon is a music licensing session that is called to explain the provisions of the new ASCAP contract, among other things. This session will be

convention

presided over by Robert Mason, WMRN Marion, O., and Emanuel Dannett, counsel for the All-Industry Music Licensing Committee.

The annual presentation by Radio Advertising Bureau is tentatively slated for Tuesday morning. It will feature the latest facts and data on the radio sales story.

Concurrent with the 38th annual convention will be the 14th annual Broadcast Engineering Conference. A new feature of this part of the annual meeting is scheduled to be a 30-minute presentation that will preview the broadcast equipment exhibits. It will be held immediately after the formal opening of the conference on Monday morning. The preview will be presented by Warren Braun, WSVA Harrisonburg, Va., chairman of NAB's Broadcast Engineering Conference Committee.

According to Everett E. Revercomb, NAB secretary-treasurer and convention manager, a record number of 37 companies have signed for space in the Hilton's Exhibition Hall. This compares with 34 exhibitors last year.

The following are the companies who have reportedly taken space:

Adler Electronics Inc., Alford Manufacturing Co., Ampex Corp., Caterpillar Tractor Co., Century Lighting Inc., Collins Radio Co., Conrac Inc., Continental Electronics Manufacturing Co., Dage Television Div., Electronic Applications Inc., Fairchild Camera & Instrument Corp., Foto-Video Labs. Inc., Gates Radio Co., General Electric Co., General Electric Labs. Inc., GPL Div. of General Precision Inc., The Harwald Co., Hughey & Phillips Inc., Industrial Transmitters & Antennas Inc., Kahn Research Labs. Inc.

Kliegl Bros., MacKenzie Electronics Inc., Metropolitan Electric Manufacturing Inc., Minneapolis-Honeywell Regulator Co., Nems-Clarke Co. Div. of Vitro Corp. of America, Programatic Broadcasting Service Div. of Muzak Corp., Radio Corp. of America, Raytheon Co., Sakes Tarzian Inc., Schafer Custom Engineering, Standard Electronics Div., Telechrome Manufacturing Corp., TelePrompter Corp., Tele-script-CSP Inc., Tower Construction Co., Utility Tower Co. and Visual Electronics Corp. • • •



Harold E. Fellows
President, NAB



Christian A. Herter
Secretary of State
Monday Luncheon Speaker



Clair R. McCullough
Steinman Stations
Distinguished Service Award Recipient



John C. Doerfer
FCC Chairman
Tuesday Luncheon Speaker



T. A. M. Craven
FCC Commissioner
Engineering Achievement Award Recipient

RTES Serves Radio Under Glass

March 23 Roundtable luncheon in New York features major radio session. Admen from Shell, Chesebrough-Ponds and Scott Paper are slated to be among speakers' panel

 An evaluation of radio today is scheduled to take place March 23 at New York's Roosevelt Hotel as the Radio & Television Executives Society stages its first major radio session in quite some time (see *An Event to Watch For*, February 1959).

Entitled "Radio as an Advertising Medium," the speakers' panel will include three representatives from the advertiser level and two from the radio industry itself.

The scheduled client speakers are: D. C. Marschner, sales promotion and advertising manager, Shell Oil Co.; James Stocker, advertising manager, Scott Paper Co.; Albert Richardson, vice president-advertising, Chesebrough-Ponds Inc. Industry members who will be part of the panel are George Arkedis, vice president for sales, CBS Radio, and Maurice McMurray, national sales director, Storer Broadcasting Co.

Co-chairmen of the monthly Roundtable Luncheon Committee are Al Shepard, sales manager, Select Station Representatives Inc., and Ed Reynolds, assistant director, press information, CBS Tv Network. Mr. Shepard will serve as host of the March 23 session, which is set to take place at the Roosevelt's Palm Terrace Room starting at 12 noon.

Each member of the luncheon panel will comment during opening

remarks. The advertising executives are expected to center their attention around why they use radio, according to Mr. Shepard.

After each one's opening comments, the session will be turned over to the roundtable format. Mr. Shepard will moderate a question and answer session among the panel speakers. The questions will be selected in advance and each guest will be given a chance to offer his answer.

One source of questions is a special mailing RTES has sent to advertising agencies. It includes 15 questions on various aspects of radio.

Some of this material will be incorporated into the luncheon. The complete questionnaire returns are slated to be presented exclusively in the April issue of U.S. RADIO.

The idea behind the forthcoming session is to feature radio as a "primary medium capable of performing a basic sales job for any advertiser." The meeting will explore why and how advertisers use radio and the successes and problems they have had with it.

RTES believes that, "The people who know radio well are the ones who are using it effectively. One of the aims of this meeting is to spread some of this knowledge around for everybody's benefit. This will be a forum—an exchange of ideas by

knowledgeable people."

Some of the agency questions included in the RTES questionnaire and around which much of the Roundtable material will be centered are:

- "What recommendations would you make to improve radio programming from the viewpoint of both audience and advertiser? (Stations and networks)
- "What recommendations do you have to simplify the buying and selling of multiple market spot radio campaigns?
- "Many agencies buy certain predetermined time segments (such as Monday through Friday, 7 to 9 a.m. and 4 to 7 p.m.). Have you experienced good radio results in other time periods; i.e., weekend, evening? Please comment.
- "Can you cite examples of how you have used radio's flexibility to your clients' best advantage, such as copy approach, saturation, timeliness?
- "Have you found in your use of radio a marketing approach that could not be accomplished by other media? Cite examples or comment."

Mr. Shepard states that a special effort by members of RTES is underway to insure as great an agency turnout at the Roundtable meeting as possible. •••

question and answer

THE QUESTION:

What Role Does Creative Media

Strategy Play in Radio?

VICTOR SEYDEL ANSWERS:

 There is a great deal more to media selection than mere numbers. If figures meant everything, the smaller advertiser wouldn't have a chance. The advertiser with the biggest budget, using the most stations with the greatest frequency, would win the largest share of the market all the time.

The best media results, however, don't come from just following the numbers, be they dollars or rating points. It is knowing what to do with the numbers that makes the difference between plodding, uninspired media selection and success stories. Don't let numbers rule you. Make them work for you and your clients by adding common sense.

Of course, the size of the budget is important. But I recall one time our agency was given \$6,000 to compete with an expenditure of \$150,000. Both companies were introducing a new car model in the same area to kick off national campaigns. And our client wanted to maintain his normal ratio of sales even though his competitor was spending 25 times as much for advertising and promotion.

We bought a full page in the automotive section of the Sunday newspaper in the area. Then we put the rest of our money into a week-long



Mr. Seydel, vice president and director of radio and television, Anderson & Cairns Inc., New York, explains why numbers are not the only consideration when buying radio. He is of the opinion that "effectiveness in radio depends upon applying common sense to the wealth of figures available."

spot radio campaign to run the week preceding the newspaper ad. We never mentioned the name of the product; just told our listeners not to miss the Sunday ad in the automotive section. That's where we could show them what the car looked like. It worked, too!

Most of the products you advertise are what you might call mass products. But, when you examine them a little closer, the audience for any product is selective to a degree, representing a particular segment of the total audience. Either you're aiming primarily towards the housewife with a new wash and wear fabric, or towards the man who wants

a foreign car or towards people who get poison ivy. No matter what the size of your budget, information is always available to help pinpoint this primary group.

Through the station representative, you can get all the information you need to make a decision on any market anywhere in the country. And our experience with station representatives has shown us that they are just as helpful in supplying information for a client spending \$1,000 as for one spending \$10,000 in a market.

The representative can supply all the timebuying tools you can't get yourself. Rates and ratings are easy



to obtain. Research by the station itself is helpful. Just as important, however, is the information about the station that does not appear on charts or printed material. A program schedule, for example, can give you an idea of the station's format, but tapes can tell you the "sound" of the station and give a true picture of the programs or of the announcers and personalities who represent the station.

These are the factors that give you an idea of the stature and appeal of the station. By comparing the image that is projected with the statistical data you've gathered, you can determine whether you are getting the right audience for your product at a reasonable price, and if your commercial message is compatible with the station's program style, which obviously dictates the kind of people that listen to the station.

It is important, I think, that the representative know not only who the client is, but also his complete local market picture. Too few agency people take the time to give the representative a thorough briefing.

Media selection is, after all, a continuing process. What is true today may no longer be valid in as little as six or seven months. And one of the important jobs of an agency is to detect these station and market changes as they happen, and to absorb and act on them as they occur.

This often means acting on the

changes before they show up in statistical data. For example, you're on one station that appeals to the teenage market. A new personality or program is introduced in which you detect a switch in emphasis—maybe to an older audience with more money to spend on quality products.

Here, by applying thought to the numbers, you may be justified in taking a chance that there will be a shift in the make-up of the station's audience. So you buy with your head, as well as by the book. What you're doing is making your client's dollars work harder. This is creative media selection.

Here's another example of how little numbers can mean, unless they are used as a catalyst for media thinking. One food account we carry, White Rose Tea, is advertised only within a radius of 50 miles of New York City. It is in competition with nationally distributed giants advertising in the national market place.

Penetration and Impact

We use saturation radio to compete. Saturation not in terms of frequency, but in terms of penetration and impact. We call it selective saturation. We have found that during our flights of four to six weeks each, we can reach and impress over 90 percent of the radio homes in the area by using a total of about 50

spots a week on four or five stations in the market. This schedule represents peak efficiency for the dollar. Additional stations would bring diminishing returns.

In another case, we made the budget for a poison ivy preventative go much further by applying a little common sense. Our reasoning told us that city people don't consider poison ivy a problem. You just don't get it walking down paved streets or leaning against concrete buildings. So, in a few selected major markets, we put our money into stations in perimeter areas—in the suburbs and small towns where mothers listen to the local stations to find out if school is open, and where their children might pick up poison ivy while at play. Success?—you bet!

We believe that radio is a vital and dynamic media tool. And it is my personal belief that on a dollar basis, radio probably reaches more people than any other medium.

This does not mean, however, that radio can automatically reach more people effectively. Effectiveness in radio depends upon applying *common sense* to the wealth of figures available.

The radio airwaves today are filled with advertising success stories. And believe me, where you find such a success story, somebody bought with his or her head as much as with the numbers. • • •



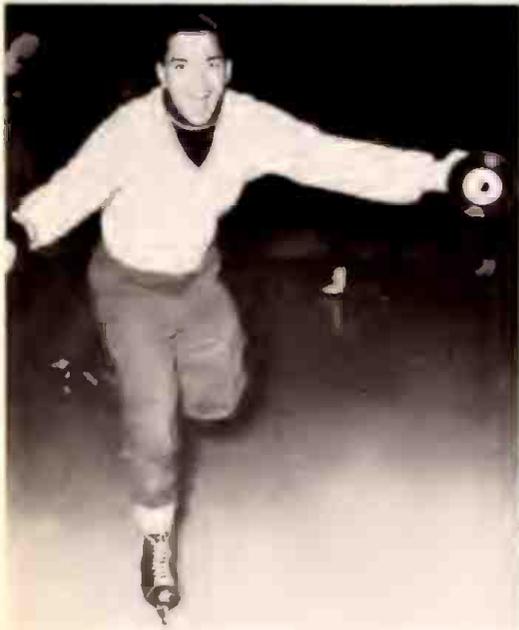
A Quick Glance At People, Places And Events Around Radio-Land



A LUAU, A LAUA, we're going to a luau, sing the guests of KYA San Francisco. Party for agency and client executives was one of 10 kicking off the station's stereophonic broadcast, beginning with its sister fm operation. Hawaiian-clad hostesses wave welcome to festive group.



HEARTFELT THANKS on his 25th anniversary as a disk jockey is offered by Martin Block, WABC New York, as he cuts cake given to him by his staff. He celebrated by raising over \$50,000 for the Heart Fund in an 11-hour on-the-air Chinese auction for listeners.



RECORD WELCOME extended by deejay Jim Holt, WBZ Boston, takes place at his Saturday night "Skate Hop" which he hosts weekly at the Skating Club of Boston. Listeners skate to the pop tunes played by Holt.



AMPEX INSPECTION for Winter Olympics is carried out by sportscaster Russ Hodges (r.), radio producer Franklin Mieuli (l.) and Ampex Professional Products Co. manager Neal K. McNaughten. Over 100 foreign sportscasters used 50 Ampex recorders to cover the games.

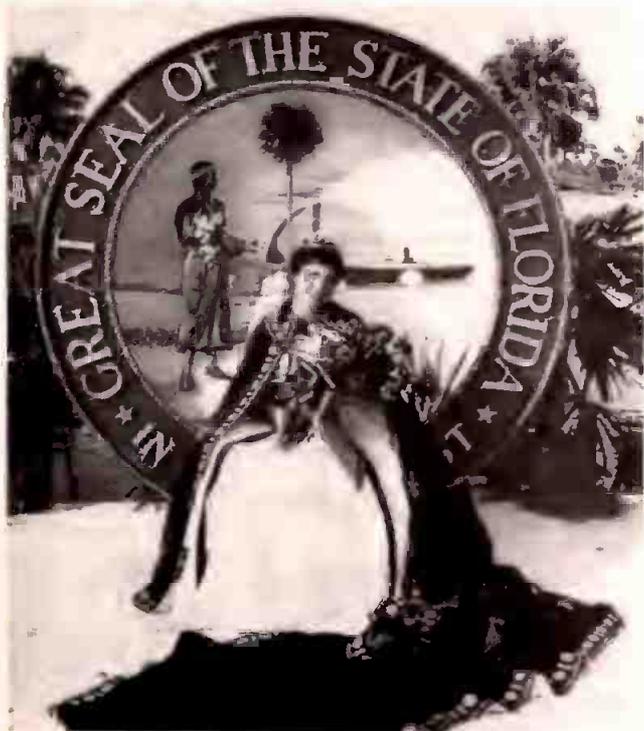
KICKING OFF their new Million Dollar Music Format, WAAF Chicago took a booth at the Chicago Auto Show, broadcasting on the spot daily. They were so satisfied with the project that they set up another booth at the Sports and Vacation Show this month.



WINNER OF the drawing held by WADO New York could buy this car for 99 cents. Feature was promoted by Christensen & Weiss auto dealers with a heavy saturation schedule over the station. Other prizes included dinner for six couples.



CHEERS FOR a cause are led by the WHK Cleveland basketball team's cheerleaders (front, l. to r.) Carol Fauber and Sandy Parks and (back, l. to r.) Delores Simko and Sharrie Milner. The team raises money for uniforms and equipment for needy Cleveland schools.



REIGNING OVER Florida's billion dollar citrus industry is Florence Cloud, winner of the 1960 Florida Citrus Queen beauty contest. She was entry of WGTO Cypress Gardens.

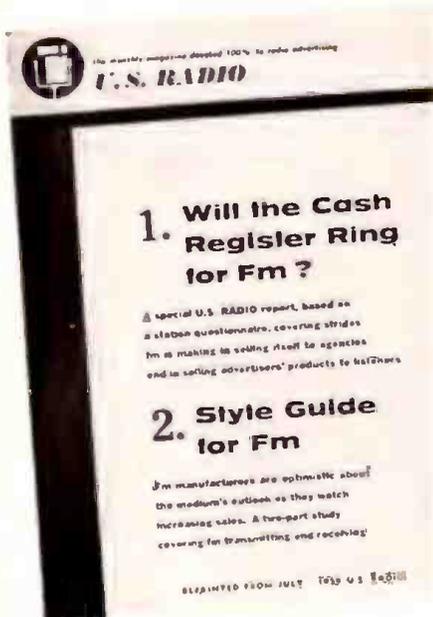


CHARLOTTE'S WOMAN of the Year, Mrs. David L. Wallas, receives award from Pat Lee, woman's editor of WBT Charlotte. The station has presented the award annually for the last five years. Winner was cited for ability "to work constructively with people."

Articles Of Major Interest

Reprinted From U. S. Radio

Numerous requests for articles have necessitated reprinting in quantity. . . . The following reprints are currently available:



- **Will the Cash Register Ring for FM?**
(including equipment style guide for FM)
- **Tetley Leaves it to Radio**
- **Negro Radio Tells its Story**
- **Smoothing on Saturation Radio**
- **Thrivo Barks Back**
- **Sinclair Trims Spot Paper Work**

For further information, write—

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SUBSCRIPTION

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Name _____ Title _____

Company _____

Type of Business _____

Company or

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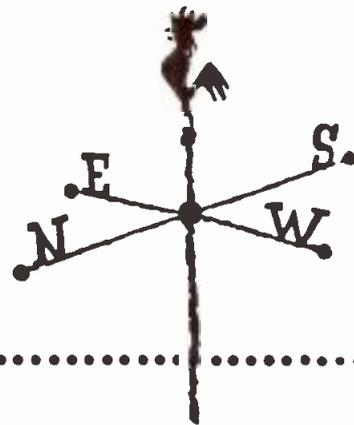
City _____ Zone _____ State _____

PLEASE BILL

PAYMENT ENCLOSED

hometown USA

- Commercial Clinic
- Station Log
- BPA Memo
(Local Promotion)
- Radio Registers



Local Radio Proves Low-Cost Way To Boost Sales

Prentice-Hall Management Letter Cites Radio As An Effective Medium For Local Advertisers

Prentice-Hall Management Letter confirms U. S. RADIO's opinion that radio is a strong salesman for advertisers of any size. Here is a reprint of material in Feb. 1, 1960 issue. (Also, see Letters To The Editor, p. 22.)

 Radio has hit its stride as an advertising medium. Radio listening is on the rise both at home and outdoors. Broadcasting's special assets of low comparative cost, broad coverage and flexibility make it a key ad medium for

local and regional retailers and manufacturers faced with big-budgeted national competition.

How radio can be tied in with other media—and how it can do a job of selling on its own for a wide range of businesses—is detailed in the success stories that follow.

When Blue Bell Inc., an East Coast based clothing manufacturer, sought to spark teenager purchases of their Wrangler line of blue jeans in the Southwest, they found themselves up against a well-established brand that had become a household name. They used Phoenix, Ariz., as

a launching site because it is a fast-growing market where jeans are included in every wardrobe.

Describing the objectives of the program, Norb Considine, Blue Bell's advertising manager, said that the firm wanted a hard-hitting campaign that would achieve four things. One, to impress the teenagers. Second, to be easily controlled and measured. Third, to be inexpensive and yet grab sales away from a giant competitor. The final objective was to set a pattern for similar promotions elsewhere.



Considine explained that his original plan was to use local television. However, his ad budget couldn't stand the high cost of a prime tv slot.

Radio Set Pattern

Here is how radio more than satisfied Blue Bell's market-cracking requirements, and set the pattern for a whole new advertising and sales approach.

Blue Bell's advertising agency set the scene for the radio campaign in the fall of 1959 with a market study that recorded the firm's dismal level of sales and brand recognition in Phoenix. Next, a teenage talent contest was launched on four local stations simultaneously. The incentives included an all-expense paid trip to a rodeo, \$300 worth of merchandise plus 50 Wrangler products for the winners' friends. Four talent finalists were selected from a huge turnout of boys.

Local excitement over the contest was turned to Blue Bell's advantage by having each of the finalists record a series of Wrangler commercials for each local outlet. An additional interest heightener was a runoff election to choose the best of the four talents. Local stores were equipped with window banners, ballot boxes and a special lure—50 extra ballots to any purchaser of a pair of Wranglers.

As a result of the campaign, more than 100,000 votes were cast. A post campaign study by Blue Bell's agency showed more than 90 percent of

those questioned were aware of the Wrangler brand—compared with less than 50 percent before the contest, and it was found that almost 15 percent owned a pair of Wranglers against five percent previously.

For a total outlay of a little more than \$9,000, Blue Bell used the sound medium to open the entire Southwest market, establish brand loyalty and set an inexpensive pattern to follow in other areas. Blue Bell also learned that radio is a prime sales medium for teenage products, and the local disc jockey personalities have very strong teenage followings that sellers can tap.

Radio's ability to help a retail business that is undergoing a vigorous period of expansion is seen in the experiences of John's Bargain Stores. John's Bargain Stores is a chain of more than 100 outlets in the New York Metropolitan area—but now expanding to other eastern cities. The chain deals primarily in low-priced merchandise and manufacturers' leftovers.

In the course of the 10 years in which the firm has grown from a small operation, "John's" approach to broadcast advertising underwent a change from skeptical to enthusiastic. In fact, the man in charge of the chain's radio advertising, Ted Royce, is a former professional radio man. He firmly believes that any firm can fit radio into its general promotion.

As an illustration of the pulling power, wide coverage and measurability of radio, Mr. Royce describes one of the firm's radio spots which

offered a free comb set to listeners. It had been anticipated that the radio message would bring a response of a few hundred requests for the combs. Instead, he says, several thousand listeners sent in their request for the item.

Radio's ability to get its listeners to take action and to reach people who are not reading their papers or viewing television is illustrated by a "John's" special radio ad for sunglasses that was broadcast at 5 p.m. Before the regular store closing time of 6 p.m., a substantial number of sunglasses were sold as a result of the radio announcement. Radio-listening motorists were the prime customers.

One sure-fire advertising approach upon which Mr. Royce places great emphasis is the 60-second recorded spot announcement designed to sell "daily specials." He combines a humorous jingle and straight commercial into one package that is aired the afternoon before, and the morning of a "special" sale. Radio's flexibility permits a quick change or substitution if stock is exhausted—or if the weather turns bad.

Basic Advertising Formula

The basic advertising formula employed by "John's," Mr. Royce explains, is a combination of local radio and one newspaper in the area being covered. To demonstrate the cost advantage of radio, Mr. Royce uses this rule of thumb: The cost of one full page newspaper ad can pay for one week of spot radio.

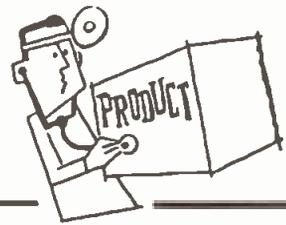
The success stories outlined here are only samples of the various promotional jobs that businessmen are assigning to radio. Of course, all advertising media have their special roles to play. However, radio's flexibility in terms of programming, price structure and audience appeal make it ideal for local businessmen.

Local and regional radio advertising is becoming an everyday affair for a growing variety of businesses such as private home builders, appliance companies, supermarkets, banks and others. • • •

Local Radio Demonstrates Impact

- \$9,000 radio campaign opens new market for clothing manufacturer.
- Brand identification up from 50 percent to 90 percent after campaign.
- Retail chain's free radio offer brings thousands of responses.
- Special radio announcement at 5 p.m. gets strong response in one hour.

commercial clinic



New Firm Translates Copy Into 50 Foreign Languages

It takes more than a dictionary to translate a commercial.

Ask the American company that tried to tell a Spanish audience that anyone who didn't wear its brand of hosiery just "wouldn't have a leg to stand on." What the copy said in translation was that the wearer would "only have one leg."

Or the advertiser who said you could wear his swim suit all day in the sun. He meant the colors wouldn't fade. But to the Latin Americans who heard the commercial, the poor translating made the idea absurd. It is too hot to stay out in the sun all day where they live—especially in a bathing suit.

Or the announcer who read a translation in Castilian Spanish to a Colombian audience. The Spanish in South America is not the same as that spoken in Spain. And Colombians, the advertiser discovered, like to hear their own dialect when they turn on the radio.

Need Increasing

With more and more advertisers reaching out into foreign markets abroad and foreign language markets in America, the need for correct and appropriate translations is increasing. To fill the role of translator, Cuban-born John Gres has established Round Hill International Productions, New York.

"Very often," Mr. Gres points out, "the entire meaning of an advertising message can be lost by the use of a word or phrase which is technically correct, but doesn't idiomatically conform to local custom." Or, he adds, the translators don't take into consideration differences

in dialects, customs and listening habits of the inhabitants of the countries in which the commercials will be heard.

Professionals Available

"Now the American advertising agency handling foreign language accounts will have available the services of a group of professionals skilled in the technical aspects of their language, as well as in the communications techniques utilized by media in their native lands."

Agencies generally have one or two expediciencies they use in translating for their foreign markets, Mr. Gres explains. They employ translators who work in their offices and are adept at the language but usually not acquainted with the market in which the commercial will run. They also use local people in foreign countries who know the language and customs of the market but who don't understand the selling problems of the advertiser. And when the translators are so far from the advertiser's home office, the advertiser can lose control over what he wants to say, Mr. Gres states.

"When we do the translating, we want a commercial that will do justice to the product and will be acceptable to the people in the countries in which it will be heard," says Mr. Gres. "Whether we translate a commercial, adapt a jingle or narrate an announcement, we want it to say just what the advertiser has in mind in language appropriate to the foreign audience.

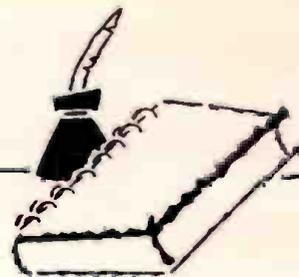
"The firm can translate commercials into 50 different languages. There are eight staff translators on

a full time basis. In addition, there are about 150 more translators on an assignment basis, and over 200 freelancers that Round Hill can call on to translate commercials into everything from French and Spanish to Korean and Swahili. Not only are the translators adept at their languages, but they have a knowledge of the idioms, customs and dialects of the country to which the commercial is going. And they are also acquainted with the communications techniques involved.

"Round Hill," Mr. Gres continues, "can offer a variety of services. The firm can provide the translation, the talent, the taping and the distribution facilities. We are also equipped to handle the market research necessary to decide where and how to advertise. We can find out what language, dialect and accent the advertiser must use. We know where to get the information about the markets to which the advertiser must appeal. And we can advise the advertiser on the programming of the country or market in which he is interested."

At 32 years of age, Mr. Gres can look back on more than 15 years of radio experience. He has served as a producer-director of foreign language productions with NBC. He has also been with the United Nations, the United States Information Agency and advertising agencies servicing foreign accounts. He has been a producer, writer and announcer with radio station CMZ Havana. Most recently Mr. Gres was program director of WRUL New York. • • •

station log



► **News:**

In an effort to expand its services to listeners, KSD St. Louis reports that it has engaged a private meteorological firm to prepare its news of the weather. The company, Weather Corporation of America, is preparing and broadcasting reports direct from its offices. A vice president of the firm serves as weather announcer.

Weather reports can now be tailored, says KSD, to fit the daily needs and interests of its listening audience. Information includes a forecast of weather conditions and the reasons for the forecast. In addition, it provides an analysis of the probabilities of bad weather, national weather reports of interest and historical weather facts about the area covered by the station.

The reports are heard nine times a day, Monday through Friday, on the three-quarter hour. The station points out that the private firm is licensed by the U.S. Department of Commerce. It is not in competition with the U.S. Weather Bureau, but provides additional information tailored to specific needs.

► **Public Service:**

Many examples have been reported of the variety of ways in which a station participates in community affairs.

WCCO Minneapolis was credited with averting possible tragedy by alerting the public that a service station in the area had erroneously sold more than 100 gallons of gasoline to customers buying fuel for space heaters. As soon as the station was notified of the error, it broadcast a series of bulletin warnings, requesting persons to return the fuel. Within an hour, reports the station, most of the gasoline had been recovered.

WOWO Fort Wayne collected over \$11,200 for a needy family in its 1959 Penny Pitch. Appeals went out for donations to pay off the mortgage on a home in the community in which a father's death had left a wife and seven small children in need. According to the station, over 19,000 letters came in with contributions from 27 states and Canada. In addition to the mortgage, the dona-

tions paid for house repairs and hospital bills incurred by the family.

WICE Providence, R. I., and 19 car dealers in the state announced the inauguration of the first state-wide Soap Box Derby franchise in the history of the competition. Winner of the local derby to be run in July, will be sent to Akron for the All-American Soap Box Derby in August. Previously, says the station, only individual cities had participated in the national event.

► **Programming:**

WGAY Washington changed its call letters to WQMR when it inaugurated a quality music format for an adult audience. In addition, the station has instituted several procedures to enable it to broadcast good music without interruption throughout the day.

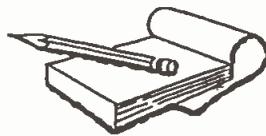
According to the station, no record titles or artists' names will be announced; no excessively loud commercials will be aired, no commercials longer than 60-seconds will be accepted. • • •



Winter meeting of managers of ABC owned & operated stations and network officials in Phoenix included (seated, l. to r.) Edward DeGray, pres., ABC Radio; James Riddell, v.p., western div.; Simon Siegel, financial v.p., ABC-Paramount & v.p. & treas., ABC; and Stephen Riddleberger, v.p. for O & O stations. Standing (l. to r.) Jack Stahle, KGO sales mgr., San Francisco; Ralph Beaudin, KQV gen. mgr., Pittsburgh; John Pace, KABC gen. mgr., Los Angeles; Leonard Goldenson, pres., ABC-Paramount Theatres Inc.; William Rafael, national program dir., ABC Radio; Martin Brown, v.p. & asst. treas., ABC Radio; Ben Hoberman, WABC gen. mgr., New York; Harold Neal, v.p., WXYZ Detroit; and Charles DeBarre, general counsel for ABC owned and operated stations as well as for ABC Radio.

Among guests at KISN Portland, Ore., open house were members of station's national representative, Avery-Knodel Inc. Seated, (l. to r.) are Bill Knodel, Chicago; Don Burden, KISN owner, and Lew Avery, New York. Standing, (l. to r.) are John Tormey, New York; Danny Deever, Seattle; Dick Shireman, KISN general manager; Roger O'Sullivan, Chicago, and Paul Holter, stationed in San Francisco.





March of Dimes Donations Bail Out Jail-Bound Deejay

Money for the March of Dimes rolled into the city prison when it was requested in the form of "bail" for deejay Vinnie Vincent of WAYS Charlotte. The deejay was arrested for playing the piano in a city square as he solicited funds for the 1960 drive.

In granting permission for the deejay to broadcast remote appeals from his cell, the court stipulated that when \$1,000 was raised for his bail it would be turned over to the March of Dimes. Besides remote broadcast equipment, Vincent was provided with a piano and a special telephone number for pledge donations. He broadcast every hour, pleading for pledges from listeners and playing requests for contributing visitors. Charlotte volunteer policemen donated their time and picked up telephone offerings. According to the station, they collected over \$1,000 within 24 hours.

Listeners Adopt Plan To Become Foster Parents

By reaching a little way into their pockets, listeners of KDKA* Pitts-

burgh have "adopted" two children through Foster Parents' Plan, Inc. Through the efforts of announcer Bob Tracey, contributions have come in for the support of a seven-year-old Italian girl and a nine-year-old Greek boy. The station reports that by its listeners' support, the children will be assured that their basic food, clothing and medical needs will be met.

For about eight dollars a month for each child, the "foster parent" can receive this kind of message from the children: "I received the \$8 you sent me for September, as well as another \$6 to buy shoes with. I bought a nice pair of sturdy shoes, two pairs of socks and six hankies."

Kids Love Rewarding Their Favorite Teachers

WLOS* Asheville, N. C., felt it was about time the teachers in the area received recognition due them. The station appealed to its younger listeners to send in the name of their favorite teacher for an "Apple for the Teacher" contest. Each week the name of one of the teachers was drawn. The lucky one received a basket of fruit delivered to the class-

room personally by a station staff member. According to the station, the kids loved it, especially when their efforts bore fruit.

3-Day Broadcast Comes Live From a Taxicab

One way to introduce a disk jockey to a city is to have him ride the taxicabs for three days. KENO Las Vegas went one step further. It gave deejay Don Hinson a two-way radio and let him broadcast live from an operating taxicab continuously for 74 hours and 19 minutes. The "Taxi-thon" promotion, purchased by a local taxi company, was carried out while cabbies operated-as-usual, cruising and carrying fares all over the city.

Hinson broadcast all program material, spots and tags directly from the front seat of the cab. He interviewed passengers, stopped at Strip hotels and waited in taxi lines for fares. He aired a gasoline commercial while the taxi was fueling up. He took celebrities to movie sets. All of this took place while he was on the air. Four drivers took turns driving the cab, which was painted outside with information about the

(Cont'd on p. 54)



CHARLES JOHN STEVENSON
"THE CHANTICLEER"

These Men Capture Listeners!

WGY offers advertisers a unique (for its area) opportunity to sell specific adult groups

Through personality shows such as "The Chanticleer" and "Breakfast With Bill," WGY captures specific and mature audience groups in its market area: Northeastern New York and Western New England. This varied programming earns top listenership among all adults—listeners who *spend the money* for your products. With spots on WGY, you can pin-point your sales message to individual buying groups (farmers, housewives, sports fans, many others)—an advantage no competing station offers. Varied programming makes WGY your best area buy for a class or mass message. For availabilities, contact the Henry I. Christal Co. or WGY, Schenectady, N. Y.



BILL EDWARDS
"BREAKFAST WITH BILL"

50,000 Watts • NBC Affiliate • 810 Kilocycles
A GENERAL ELECTRIC STATION

promotion.

According to the station, the decay did not fall asleep, but wore himself out trying to keep up a conversation with passengers all the time—even when he was not on the air.

Promotion Tells Audience To Listen for the Beeps

Beeps bring cash to alert listeners of WDRC Hartford. The station has begun a "Bucks for Beeps" contest that runs on every feature program throughout the daily broadcasting day.

On-the-air promotion instructs the audience to listen for the 3,000 cycle beeping tone broadcast several times a program. The beep is a signal that a question will be asked. When the announcer asks the question, the listener mails in the answer. The question is always related to what has happened or is about to happen on the program. It may be concerned with the name of the artist or record that will be played next, or with the price of a special mentioned in an earlier commercial.

Listeners hearing the most beeper interruptions and writing in the most correct answers win \$10.

Safe Driver Citations Promote Traffic Prudence

Philadelphia's traffic police are now on the lookout for safe, courteous drivers. They've been instructed by their commander to look for the driver "who goes out of the way to make the road safer."

Object of the campaign is to commend drivers who show excellent judgment on the road. It is a cooperative venture of WPEN* Philadelphia and the Philadelphia Police Department.

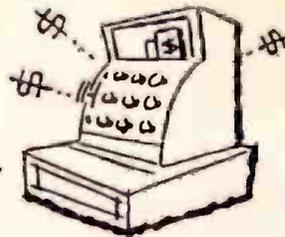
Recipients of the commendations receive small cards bearing the picture of a saluting policeman and the phrase, "The Philadelphia Police Department salutes you for being a safe, courteous driver." The cards are signed by the city's police commissioner, and include a notation that traffic reports can be heard over WPEN. . . .

*Denotes stations who are members of BPA (Broadcasters' Promotion Association)



HOMETOWN, U. S. A.

radio registers



FIVE AND DIME STORE

W. W. Mac Co. decided to give radio a three month test over WPLA Plant City, Fla. The company used 10 spots a month during the test period to promote at least one, and not more than three specials a week. According to the manager of the store, sales increased over 25 percent the first week of the campaign. In the weeks that followed, says the manager, sales ran from 10 to 30 percent better than the corresponding weeks of the previous year. Radio was the only media used.

HOUSE TRAILERS

The Cox Trailer Sales Co. ran a special one-week promotion over WBVL Barbourville, Ky., to attract inquiries for its house trailers. The buy included 50 spots of 30 seconds each. According to the station, as a result of the promotion the company sold four trailers for \$15,680, as well as receiving numerous inquiries and sales leads.

REALTY COMPANY

The Behrens Realty Company inaugurated a news program heard nightly over WDOK Cleveland. The purpose of the five minute show is to develop leads for the firm. One night the company announced that a photography business was available. Information concerning the business was aired. No other media was used. The station reports that the following morning Behrens was able to close a deal for the sale of the photography studio.

SEWING MACHINES

Singer Sewing Stores bought a spot saturation campaign over WAIL Baton Rouge, La., to move its floor models, demonstrator machines and repossessions, as well as new portable and console model sewing machines. The 10-day campaign cost \$250. According to the station, there was an increase of 69 percent in sales of new units during the period the campaign was on the air. The stores new unit plan, says the station, usually sold 13 units a week. Each week during the campaign 22 units were sold.

RAB Data Shows Auto Radio Audience Growing In Importance

The time for summer ad planning is here . . . a vital time for a long, closeup look at auto radio. Research by Sindlinger and Co. indicates people spend some 36 percent more time in cars during summer than they do in winter. Advertisers, currently evolving summer schedules should be extremely interested now in the latest facts on auto radio. It's a moving medium, capable of holding its own—in sheer weight of numbers—with any other major medium (except of course, total radio).

As of mid-1959, there were more than 38 million cars equipped with radios. A quick comparison with other media, prepared by RAB's research department, underlines the vast dimensions of auto radio.

There are about 45 million homes with tv sets. Some 16.6 million morning newspapers are sold daily, about half the auto radio count, and the combined circulation of the six largest weekly magazines falls considerably below the auto radio figure.

From 1950 to 1960, auto radio increased from around 14 million sets to its current total of well over 38 million. But, says RAB President Kevin B. Sweeney, the current count is only a beginning. By 1970, Mr. Sweeney predicts 60 million cars equipped with radios on the nation's highways. (A tremendous figure, it's just a percentage of the grand total of 250 million radio sets of all kinds the RAB president fore-

sees by 1970.)

But auto radio is a lot more than a number's game. It's a vital, comforting "necessary accessory" to the millions of drivers. Auto radio gets an average of almost an hour of listening daily from auto radio families, considerably more time than the same people spend with daily newspapers.

During the long, hot summer, when people spend more time than ever in cars, auto radio comes even more strongly into its own as the only major medium able to catch consumers in motion toward the marketplace.

Aside from the absence of competition for the customer's attention, auto radio offers a number of other advantages that recommend it to an advertiser. Auto radio is there when it happens, ready to impel and suggest a solution to a need.

RAB discovered in a series of studies of drug, supermarket and gasoline customers that radio in general, and auto radio in particular, provides more "before purchase" exposure than any other medium.

In fact, in the most recent study—of gasoline station customers—it was revealed that of the total time spent with media by motorists before shopping, auto radio alone accounts for: Nearly two-thirds more time than is spent with newspapers; three-fourths more time than is spent with tv; seven times the amount spent with magazines. • • •

so during which men are available during the evening) is twice the amount of men that are available in the morning peak hours.

"Thus, advertising in the evening would provide more total male impressions. When we consider the price structure, the evening becomes a sound buy for the male audience."

Mr. Goldberg also stresses the value of nighttime radio in adding unduplicated homes to a campaign.

A special cumulative audience study by Pulse of the Cleveland area illustrates the point. The survey conducted last December shows that during the 9 p.m. to midnight period, the average quarter-hour sets in use was 10.8 percent. In the course of a seven-day week, 43.7 percent of all radio homes were reached during this three-hour period.

What makes this period even more significant is comparing it with the 6 a.m. to 9 a.m. driving time. The average quarter-hour sets in use is 15.9 percent. And the weekly cumulative rating (the percent of all radio homes reached during this three-hour morning period) is 63.7 percent. In this light, the nighttime unduplicated audience represents a part of the total audience that cannot go unnoticed.

The increased activity by stations to develop their nighttime programming has led to many surprises bearing fruit.

All-Night Experience

An example is the experience of WISH Indianapolis. Until a little more than a year ago, the station paid small attention to the hours of midnight to 6 a.m. Based on the enthusiasm and conviction of one of its disc jockeys, Tom Mathis, the station decided to give the idea a chance.

A year later, the all-night show has become an established part of the broadcast day, complete with sponsors and audience participation.

According to Robert F. Ohleyer, manager of WISH, "Using the criteria of sales and audience response, we know there is a place for all-night radio. This is the most underrated time in the radio business. Al-

(Cont'd on p. 56)

RAB'S NATIONAL SALES TREND OF THE MONTH

Auto makers, traditionally heavy radio advertisers during fall introductory periods and the spring selling upswing, are currently buying more winter radio time than ever before in their history, RAB's national sales force reports after a recent sales barrage of Detroit auto makers. A sharp increase in auto competition, more products to sell, and a growing awareness of the tremendous audience auto radio can deliver all year round, are the reasons auto makers gave RAB for their increased winter use of the medium. As an example of this sudden upsurge, one of the major car divisions—which used no radio at all when it introduced its 1960 model last fall—has just completed a major winter radio buy.

though it seems difficult to get national agency acceptance for this concept, local advertisers know its value and use it.

"All-night listeners represent an intimate and loyal audience. For them, radio fulfills its true role of being a real companion. For example, we find there are men listening at work while their wives are listening at home. From an advertising point of view, we have found an added advantage to all-night radio. Personnel who are busy during the day and never get a chance to hear their company's campaign can tune in and listen to the commercial. This proved particularly important with a bread company sponsor of ours."

Last October, following a year of the all-night show, called *Music 'Til Dawn*, the station decided to conduct a survey of its own.

A telephone call-in study was conducted between the hours of midnight and 5 a.m. There were as many as seven people answering the phones at one time as the station held many games and giveaways.

The surveyors accepted close to 1,000 telephone calls during this time. In addition to the people at home, WISH compiled a list of 29 business and civic establishments which had personnel calling in. These included police headquarters in five different communities, the Eli Lilly Co., chain food stores such as A&P and Kroger, and International Harvester and Chrysler plants, among others.

Mr. Ohleyer states that we have found that all-night radio should not be essentially different from the rest of the broadcast day. "We feature steady broadcasts of news, weather and sports, along with good music and a heavy sprinkling of quizzes and games to keep the listeners on their toes. After all, these listeners are no different than the people who listen to radio during the day."

And underscoring the importance of nighttime radio, Mr. Ohleyer declares, "Here is an opportunity to reach an audience that is *unavailable* at any other time of the day."

• • •

report from representatives



Bright Picture of Radio's Future Painted by Petry's Holmes

Radio's role in the next 10 years, as an advertising, entertainment and service medium, is painted in vivid colors by Ben H. Holmes, vice president in charge of radio for Edward Petry & Co., Inc. "In 10 years," Mr. Holmes predicts, "radio will reach more people, more often and in more places than any means of communication that might be devised. No kind of technological progress by any medium will top the ubiquity of the wrist watch or lapel radio. Radio will become a practical necessity."

Speaking before the Omaha Advertising Club, Mr. Holmes said that there are now about 150 million radio sets in use, with 16 million new sets sold each year. "In 1970 there will probably be about 250 million radio sets, and 25 million more sold each year.

Leisure Prosperity

"In the next 10 years, fewer people will be working less hours to produce more and better goods. This spells a leisure prosperity, and means that advertising will occupy an increasingly important role in maintenance of the vigorous economy predicted," Mr. Holmes states. He believes that radio is "singularly designed to accompany and augment" this economy which will be based on higher productivity and shorter working hours. As an example of this, he points out that 70 percent of the seven million boats that were in use last year had radios on board either as built-in sets or portables.

Radio programming in the next decade, according to Mr. Holmes, will improve but not undergo a great deal of change. "In major metropolitan centers, there will probably be even more specialization than today. But there will still

be general interest stations. These will most likely be the same stations that operate with high standards of quality today."

Turning to audience measurement techniques, the Petry executive believes that improvements will be made. "The presently growing emphasis on qualitative rather than entirely quantitative research will probably see a healthy fruition in the next decade.

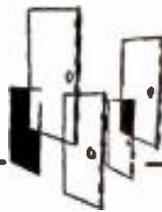
"One of the agonies that afflicts radio today is the complexity of rate cards and billings. I think that electronic means are part of the answer to this. Stations are daily trying to simplify rate structures, and perhaps large central billing agencies will be jointly supported by media and advertising agencies."

Focusing on still another portion of the radio picture, he offers the opinion that in the past few years many agencies have "ended their neglect" of radio copy. "The trend has just begun, and in the next 10 years one can expect revolutionary new copy approaches.

"The demand for drive time will be diminished, and more nighttime radio will be purchased. The only reason that the nighttime radio audience is not more often sought by today's advertiser," Mr. Holmes suggests, "is that he doesn't believe the same research that guides his daytime purchasing.

"Research done has already demonstrated that the optimum exposure for the advertiser seeking to reach the middle income male is not a spot at 7 a.m. and another at 7:45 a.m., but one at 7 a.m. and 6:30 p.m., usually at great economy to the advertisers. The housewife is there all day long. There are virtually no youngsters between 8:30 a.m. and 3:30 p.m. An advertiser can aim his message with deadly accuracy, and that spells economy as well as efficiency." • • •

report from agencies



Network Provides Data For Medium Size Agencies

How does a medium size agency obtain the extensive marketing information it needs to service its clients, without prohibitive costs?

Marketing Associates Inc., a newly-formed organization of advertising agencies, thinks it has one answer to the problem. It has created an advertising-marketing "network" that it hopes will extend throughout the country to serve as a medium for the exchange of marketing information.

According to Ed Robinson, executive vice president of Yardis Advertising, Philadelphia, "There are now 10 agencies definitely going along with the plan, which has been in the talking stage for about six months. Our first formal meeting will take place in Philadelphia on March 19-20. Its purpose is to consider applications for membership from about 40 agencies."

Raymond Rosenberg, president of Yardis, explains that membership will be granted on an exclusive franchise basis, in approximately 50 major markets throughout the country, keyed geographically. Each franchised member will have the responsibility of providing, for a fee, marketing information in its area to any other member requesting such data. A percentage of the fee will be turned over to MAI for operating expenses and services.

"For example," says Mr. Rosenberg, "suppose a member agency in New Orleans wanted to buy a radio outlet in Philadelphia. He could check the ratings, but they don't always provide a complete picture. And he needs more than the cursory information he can get from station listings.

"He would write to me, as the franchised member in Philadelphia. I might tell him of a station in our area that has produced excellent re-

sults for one of our clients that may also be suitable for his product. He may never have known about the station if he didn't have a branch that reached into my city. I, as a member, must provide the service for him. In return, I receive compensation at predetermined rates."

Each agency will also be provided with a master card file in which will be listed pertinent data on accounts serviced by all the members. In this way any member can obtain information, not only by market, but by industry or type. By checking the files an agency will be able to determine which member is equipped to provide specialized help in any particular industry. And agencies with specialized local experience might be able to offer ideas to a member with the same local problem in a different market.

MAI will also retain nationally-recognized experts in numerous areas of marketing. These will be available through headquarters to franchised agencies. Mr. Robinson says.

Membership in MAI will be limited to agencies billing at least \$500,000 a year. The group has stated two other considerations it will use in determining membership qualifications. Members must be able to provide, in staff and finances, a full range of marketing services for its clients. Secondly, franchises will be granted to agencies which have shown a high level of creativity in approaching their clients' problems.

"The medium sized agency of today," says Mr. Robinson, "is hard pressed to provide services on the proper level and still make a profit. We believe that MAI, by providing a more extensive exchange of services and ideas, is a step along the road to solving this problem."

The network expects to be fully operative next month. • • •

ON TARGET



WIL FIRE FOR EFFECT

1st in Pulse — December 1959
6:00 A.M. — Midnight Monday thru Sunday

1st in more quarter hours than all other stations combined

1st also in
Hooper — December 1959
Nielsen — Nov.-Dec. 1959
Trendex — December 1959

sold nationally by

ROBERT E. EASTMAN

WIL

*BUY Radio when you buy media
BUY Balaban when you buy radio
BUY WIL when you buy St. Louis
and you BUY the people who BUY*

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

THE BALABAN STATIONS

John F. Box, Jr., Managing Director



A SILVER SPOON IS NOT ENOUGH

She may be born with "advantages" and raised with love—but there still can be plenty lacking. That is, if the school she goes to isn't good enough. Crowded classrooms, unqualified teachers, outdated equipment, inadequate curriculum—any one of these can shortchange your child's education and her future. Look into the quality of the schools she'll attend—work through your local committees or your School Board for their improvement. Doesn't she deserve the best?

FREE BOOKLET! Measure the quality of education offered in your child's school. Find out how it compares with the best in the country...how you can make it better. For your copy—and free guidance on many school problems—write: Better Schools, 9 East 40th Street, New York 16, New York.

**Yardsticks
for
Public
Schools**



report on



Station Takes Survey to Check On Fm Listener Preferences

Fm continues to go about its task of refining and defining its place in the overall broadcasting picture. New stations are going on the air, programming efforts are expanding and research efforts are being made by more and more fm stations.

KSFR-FM San Francisco took advantage of the recent Stereo High Fidelity Show held in the city to check on preferences of fm listeners. The station points out that the survey was "not designed to count in terms of overall audience, but rather to find out from the fm audience—and certainly one would expect that patrons of a high fidelity show would be fm-conscious—what they liked and disliked in terms of fm."

The station also notes that the results "back up a great deal of the information we already have available through our personal contacts, previous surveys and mail counts."

Paid attendance at the show was 20,000, and KSFR was able to obtain a random sample of 500 persons. Examining the occupations of those surveyed it was learned that the three largest categories are engineers, professionals and university students.

As would be expected at a high fidelity gathering, 97 percent of those replying own fm receivers. Turning to programming preferences, the survey results show that 56 percent prefer classical music, 17 percent the light classics, jazz is preferred by 8.5 percent, with popular music being selected by 7.7 percent of those responding.

Checking on the number of hours spent listening to fm broadcasts, the station survey shows that the average listener has his fm set turned on for 5.4 hours per day, or 38 hours each week. The most popular listening period, by far, is the 5 p.m. to midnight segment, with 91 percent of the respondents stating that they listen to fm during those hours. The next time period preferred is the 6 a.m. to 9 a.m. slot, with 37 per-

cent of those surveyed checking off those hours. Only 16 percent stated that they listen to fm during the 9 a.m. to noon period.

Checking a little further into listening habits, the KSFR survey asked if the respondents would like after midnight programming on fm. Fifty percent of the people replying said that they would want post-midnight fm programming. Approximately 20 percent said that they would be interested in late evening fm programming only on weekends.

As a check on fm as an advertising medium, the question was asked, "Do you patronize sponsors that you hear on fm?" A substantial 82 percent gave an affirmative reply. It is also noted that 30.4 percent went into detail on this question although they were not asked to do so.

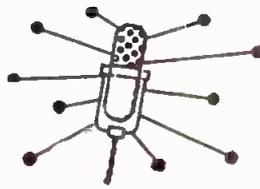
Explaining how the survey was conducted, the station explains that all traffic at the Show had to pass the KSFR exhibit, and that no station personnel aided anyone in filling out the survey questionnaire.

Fm Activity

Having recently gone into operation, KPUP-FM San Francisco gave extensive daily coverage to last month's Winter Olympics in Squaw Valley, Calif. Station's facilities were used as a pool for all the independent radio stations carrying portions of the main olympics sports events.

KBIQ-FM Los Angeles reports that it entered an option agreement with the National Broadcasting Company to act as the Los Angeles outlet for the Medical Radio System. The MRS is expected to be launched over KBIQ this fall. It is pointed out that the station's regular programming to the general public will not be affected because of the use of multiplex transmission which enables simultaneous transmission of two separate programs by the fm station. • • •

report from networks



► ABC:

ABC Radio's "fixed interval" broadcasting plan, which is already in operation, is expected to be well received by the network's affiliates and local advertisers.

Under the plan, all affiliates will be allowed to broadcast some network programs within fixed time intervals. This will enable the program and the advertisers' commercials to achieve better integration within the station line-up.

"While some stations have hesitated to schedule network shows during certain time periods because of local programming conflicts," says Edward J. DeGray, president of the network, "the new plan gives the station greater flexibility by allowing it to schedule programs within hour or two-hour periods during the part of the day the advertiser desires. Thus, a morning program might be carried by one station at 10 a.m., by another at 10:30 a.m. and by a third at 11 a.m."

Advertisers will know what broadcast period they are buying since stations must stipulate in advance when, within the fixed interval period, the program will be carried. They may not change the time for the duration of the commercial schedule, the network states. The plan does not include scheduled network news programs and Don McNeil's Breakfast Club.

► NBC:

"News content must be clearly separated from commercials," states NBC's directive on operating standards of the news department, issued by James A. Stabile, vice president in charge of standards and practices.

Other portions of the directive included statements on expression of opinion, interviews and recorded material.

In separating news from commercials, the directive states, "Where lead-ins are used, they must be approved by the news department and must not be worded to suggest that they pertain to a news report."

Commentators must also clearly identify their personal views. The network, says the directive, permits opinions when they arise "from a framework of fact presented in the program." However, it also states that expressions of favor towards any political party or candidate is not allowed.

► CBS:

Two new sponsors have been added to the "Bing Crosby and Rosemary Clooney" show, which began on a daily morning basis February 29. They are Fels & Co., soap manufacturers, and Norcross Inc., greeting cards company. They join General Electric's Small Lamp Division, whose sponsorship had been previously announced.

Also on February 29 began the affiliation of two more stations with CBS. WVLC Lexington, Ky., and WCVI Ashland-Huntington, Ky., have joined the network, reports Donald J. Horton, president of both stations. WVLC operates on a frequency of 590 kilocycles, with a power of 5000 watts daytime and 1000 watts nighttime. WCVI broadcasts on a frequency of 1340 kilocycles, with a power of 250 watts.

► MBS:

Noting the change in the radio network's role and function, Robert Hurleigh, president of MBS, defined the network's job before the FCC.

"Today," he said, "radio is no longer the medium for high-budgeted, live entertainment programs. Instead, we at Mutual believe that the radio network's true role today is as a service organization, bringing to its affiliates news, discussion, public affairs and special events programming which individual stations cannot develop simply because they do not have the resources and facilities with which to do so."

As an example of how MBS is carrying out its role, Mr. Hurleigh cited its plans for covering the 1960 election. The network plans 31 half-hour programs on candidates, issues and campaigns. •••

ON TARGET



WRIT **FIRE FOR EFFECT**

1st in Pulse — December 1959
6:00 A.M. — 8:00 P.M. Monday thru Friday

1st in as many quarter hours as the next two stations combined

1st in out of home audience in the important drive time hours in both the morning and afternoon.

EVERY WRIT air personality is listed in Pulse Top Ten multi-weekly shows.

sold nationally by

ROBERT E. EASTMAN

WRIT

Bernie Strachota, General Manager
Parker Daggett, Sales Manager

BUY Radio when you buy media

BUY Balaban when you buy radio

BUY WRIT when you buy Milwaukee

and you BUY the people who BUY

WIL St. Louis

KBOX Dallas

WRIT Milwaukee

in tempo with the times

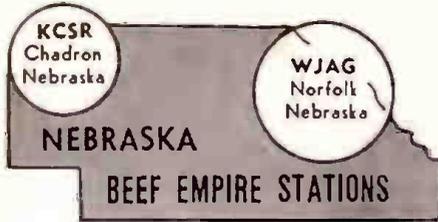
THE BALABAN STATIONS

John F. Box, Jr., Managing Director

WJAG-KCSR

Covering Nebraska's
Rich Beef Empire

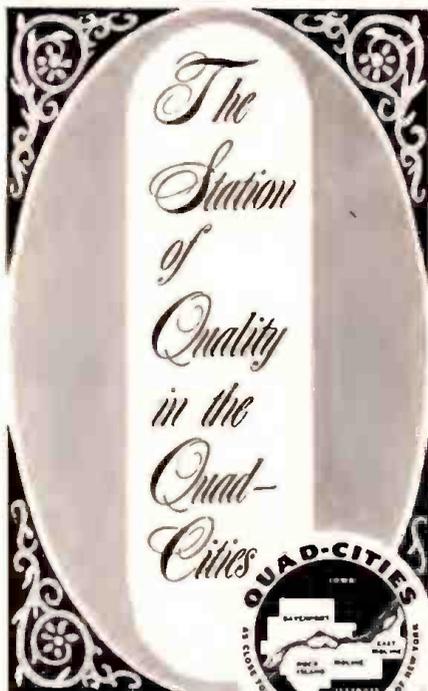
Where Agri-Business
is Big Business



WJAG—Independent farm voice—NE Nebraska since 1922. 29-county (NCS) market—1000 w.-780 K.C.—\$498,675,000 Consumer Spendable Income—Retail Sales \$424,447,000—124,740 radio homes—42% more listeners.

KCSR—Chadron, Nebraska, "Beef Empire" market—\$411,870,000 Consumer Spendable Income—\$297,120,000 Retail Sales—70,540 radio homes. Commands 22% to 56% more "unduplicated homes."

Represented Nationally By
WALKER-RAWALT CO.
New York — Chicago — Boston
Kansas City — Los Angeles

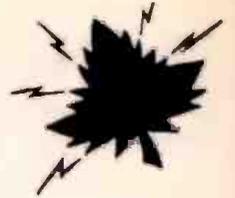


CBS

WHBF

RADIO and TELEVISION

report from Canada



CAB's Annual Meeting To Be "Commission of Inquiry"

For the first time in years, the annual gathering of The Canadian Association of Broadcasters will be a purely business meeting. Scheduled to take place March 21 to 23, at the Chateau Frontenac, Quebec City, the sessions will take the form of "a commission of inquiry," according to James Allard, CAB executive vice president.

Mr. Allard explains that the CAB board of directors feels recent changes and developments in the Canadian broadcasting scene makes it "essential that broadcasters have the time and opportunity to concentrate on their own problems. There will be no sales seminars or other sessions at the meeting designed for groups other than broadcasters."

One of the subjects which is expected to receive a considerable amount of attention is the performance of the Board of Broadcast Governors. The regulatory body, Mr. Allard says, assumed the role performed by the Canadian Broadcasting Corp. a little over one year ago. CAB members will have the opportunity to express their opinions on the strengths and weaknesses of the BBG. Set up to act in a judicial capacity, the BBG is looked to by the CAB for assistance in the establishing of privately-owned networks.

Another topic expected to be given a good deal of attention by the broadcasters is the code of ethics prepared by the CAB about eight weeks ago. Encompassing all phases of broadcasting, the purpose of the code is said to be to "document the realization of broadcasters that their first responsibility is to the radio listeners and tv viewers of Canada."

On the question of the expression of opinions by stations, the code states that "Member stations will, insofar as practical, endeavor to provide editorial opinion which shall be clearly labelled as such and kept

entirely distinct from regular broadcasts of news or analysis and opinion."

Turning to the business side of the industry, the code recognizes that "private commercial broadcasting is a highly competitive business devoted to provision of services to the public for profit." The code of ethics also says that member stations have a responsibility to "work with advertisers and agencies in improving the technique of telling the advertising story so that these shall be in good taste . . . truthful and believable and shall not offend what is generally accepted as the prevailing standard of good taste."

In addition to discussing the various aspects of the code, the CAB will also elect two members who will serve on the five-man code of ethics committee. Three members are selected by the association's board of directors.

Although all other non-business sessions have been eliminated this year, the CAB reports that the annual meeting of the Bureau of Broadcast Measurement will be held on March 23. Mr. Allard points out that broadcasters and advertiser and agency personnel will have the opportunity to meet and exchange ideas and thinking at the meeting.

Canadian Activity

The Canadian government has allotted the Canadian Broadcasting Corp. \$2 million more for operation during 1960-61 fiscal year than in the previous year. The CBC will have a total of \$71,739,400 made available for operating expenditures.

A memorial fund in honor of four leaders in Canadian broadcasting has been established by the CAB. The fund will honor Harold Carson, Harry Sedgwick, F. H. Elphicke and A. A. Murphy. •••



"Attitude-Awareness" Concept

Developed By Marder Organization

Interest in not only how many listeners there are, but also the impact which a commercial or a radio station has on those listeners, appears to be increasing in both advertiser and broadcasting circles. Researchers are seeking new and improved methods of testing and pre-testing the effectiveness of advertising.

A recent addition to the research organizations concentrating on probing advertising effectiveness is Eric Marder Assoc. Inc., New York. Organized by Eric Marder, formerly vice president and supervisor of market research at Kenyon & Eckhardt Inc., and now a consultant to the agency, the company makes use of his "attitude-awareness" concept.

Advertising's Objective

"The objective of radio advertising, and all other types of advertising," Mr. Marder says, "is to modify the state of mind of the consumer in such a way that his probability of deciding in favor of the advertised product will be higher than it might otherwise have been.

"In order to increase the probability of purchase, we believe that there are two goals which must be reached. These are to increase the listener's awareness of the brand, and to increase his favorable attitude toward that brand."

Mr. Marder goes on to explain how his research methods would be applied to testing the effectiveness of a series of radio spot commercials.

"There are three steps involved. In step one, the group being interviewed is asked questions to determine their awareness of the brand being advertised in the radio campaign, and its attitude toward the brand. This is done by exposing the respondents to a number of product categories, with the test brand being included.

"The second step is to play a

group of radio commercials for the respondents, including the announcement being evaluated. In the final step, the respondents are again asked the same awareness and attitude questions.

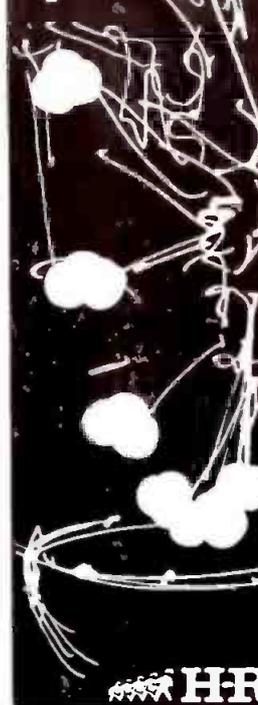
"The identical procedure is repeated with another comparable group of respondents," Mr. Marder continues. "The only difference is that a different test commercial is inserted. If it now turns out that Group A shows a substantial awareness and attitude gain, while the comparable Group B shows only a small awareness and attitude gain, then this difference is attributable entirely to the different effects produced by the two commercials."

Elaborating on his approach to copy and media testing, Mr. Marder stresses that his procedure "does not employ consumers as expert witnesses to comment on what would or did influence them in favor of a brand, but rather uses them as experimental subjects whose response to questions can be accurately measured."

Awareness is tested by making use of free association. The person being interviewed is asked to name, for example, the first automobile make, brand of coffee, soap or others that comes to his mind. Attitude is measured by showing the respondent an 11-point numerical scale ranging from -5 (dislike) to 0 (indifferent) to +5 (like). The respondent is then asked to tell the interviewer how he feels about various things, giving a higher plus number to items that are liked, and a bigger minus number to items that are disliked.

The research firm is establishing a continuing "attitude-awareness" service which will be made available to subscribers on a regular basis. Mr. Marder states that findings will be based on interviews conducted throughout the year. • • •

boom in spot



The national economy has reached a level well above the most optimistic predictions. And it's no coincidence that spot sales are also enjoying a phenomenal fall season — its rate of increase far exceeds all other media.

Broadcast spot has emerged as the basic medium of the marketing revolution. Advertisers know that fast-breaking, flexible, pin-pointed spot is most adaptable to the intricate exigencies of modern marketing strategy.

H-R too, has spearheaded a revolution — the vastly broader and deeper scope of modern station representation. Although H-R's primary emphasis is on sales — and always will be — it also provides comprehensive promotion, research, publicity and advertising services to its stations. Television, Inc. Representatives

AGAIN

WPOP

STAYS AT THE TOP TO LEAD IN HARTFORD

PULSE — NOV. '59 SHOWS:

WPOP

✓ No. 1 IN OVERALL AUDIENCE

✓ 28% — 12 to 6 P.M.
8 points over 2nd station

✓ 35% — 6 P.M. to 12
6 points over 2nd station

Consistently

LARGEST LISTENING AUDIENCE
LOWEST COST PER M.

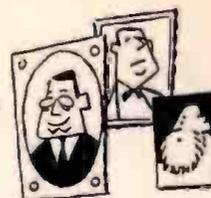
WPOP

Hartford, Conn.

Phillip Zoppi | Adam Young, Inc.
General Manager | Nat'l Rep.

A TELE-BROADCASTERS STATION

names and faces



Noting the Changes Among The People of the Industry

AGENCIES

Clair Gross, head of the radio and television media department at Bozell & Jacobs Inc., Omaha, elected v.p.
Ralph L. Selden and D. Edward Ricchiuto elected v.p.'s, Hicks & Greist Inc., New York.

Albert Morrison, formerly radio-tv coordinator at J. Walter Thompson Co., joins J. M. Mathes Inc., New York as associate director of radio and tv.

Alton B. Copeland, formerly media supervisor at BBDO, New York, named to the same position at Donahue & Coe.

Nathan A. Tufts, head of the Los Angeles office of Johnson & Lewis, elected v.p.

Robert Liddel, member of the media staff of Compton

Advertising Inc., New York, named head timebuyer. Graham Hay appointed associate head timebuyer.

David P. Crane, previously v.p. and account supervisor, made senior v.p. at Ogilvy, Benson & Mather Inc., New York.

Edmund F. Johnstone joins Kastor, Hilton, Chesley, Clifford & Atherton Inc., New York, as vice chairman of the executive committee and member, board of directors. He had been senior v.p. at Fletcher Richards, Calkins & Holden, New York.

Blanche S. Haesloop joins Gaynor & Ducas Inc., New York, as media coordinator.

Frederic A. Kummer, copy director, and Leon Mitchell, production and traffic manager, appointed v.p.'s of Houck & Co., Roanoke, Va.

STATIONS

Lou Silverstein, formerly with KCBQ San Diego, chosen general sales manager, KRLA Hollywood.

Jay Dunn, formerly production manager, named program director, WHIM Providence, R.I.

Frank Costello, previously local sales manager, promoted to commercial manager, WPTZ Albany, N.Y.

Bill Mapes, v.p. and general manager, WOWL Florence, Ala., named executive v.p. and general manager.

Virgil Clemons, account executive, named general sales manager, KFMB San Diego.

Richard L. Chalmers, formerly director of sales development for WNHC-TV New Haven, appointed general manager, WNHC.

Leslie H. Pearl, Jr., director of regional sales development for Triangle Stations, named general manager, KFRE Fresno.

Morton E. Cantor promoted to director of sales, WIRL Peoria, Ill.

Reg Roos appointed regional sales manager, KWIZ Santa Ana, Calif.

George H. Williams named national sales manager, WWJ Detroit.

Ed Trent, member of the sales staff, promoted to local sales manager, WGBS Miami.

Mike Grant, radio newscaster and producer of WCAU Philadelphia, named program manager.

Jack E. Sweeney, formerly account executive, Maloney-Regan & Schmidt, appointed sales coordinator, KMPC Hollywood.

Hal Davis named advertising director, Crowell-Collier Broadcast Division, headquartering at KFVB Los Angeles.

REPRESENTATIVES

John H. Wrath, executive v.p. of the Headley-Reed Co., New York, since 1953, elected president.

Vincent T. DeLuca, formerly chief timebuyer at Erwin Wasey, Ruthrauff & Ryan Inc., New York, joins radio sales staff, The Katz Agency Inc.

Albert W. Oberhofer, previously with the Bolling Co., named to radio sales staff, Avery-Knodel Inc., Chicago.

William Schrank, formerly research director at the Radio Advertising Bureau, appointed radio research specialist, Avery-Knodel Inc., New York.

Lee Phillip Smith, formerly of NBC, joins Bernard Howard & Co., New York, as account executive.

William T. Heaton, Chicago manager of Daren F. McGavren Co., named assistant sales manager, New York.

NETWORKS

William F. Fairbanks, formerly director of sales, elected v.p., sales, for NBC Radio. John A. Cimpermatt named director, practices, NBC.

Alexander W. MacCallum, formerly associate director, promoted to assistant national program director, ABC Radio.

James S. Gessner, sales representative for the Branham Co., appointed account executive, Keystone Broadcasting System.



Davis



Silverstein



DeLuca



Gross



Gessner



Williams



Costello



Tufts



IN THE PEOPLE'S INTEREST

Detroit's most complete Radio-TV news center

Another mark of leadership—additional evidence of the WWJ stations' sense of responsibility to the public. It's the new 1,272 square-foot WWJ NEWS-room, headquarters for the busy 12-man staff that provides southeastern Michigan with complete, reliable, award-winning coverage day and night.

Today, as it has been for nearly 40 years, WWJ NEWS is *real* news: comprehensive, balanced, and believable—great news for the audience, great for advertisers, too.

WWJ AM and FM
RADIO

Detroit's Basic Radio Station



WWJ-TV

Michigan's First Television Station

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS



... nighttime companion

SELECTIVE REACH

The story of nighttime radio is one that agencies and their clients will be hearing much about in the months to come. The reason for this lies in the growing realization that this portion of the day is "the most 'under-rated' period in radio," as one broadcaster states.

Certainly it is true that advertisers, especially national firms, have not been observed diving head first into the nighttime swim. And yet those national accounts which are buying late time yield a story that commands attention.

As explained in the lead story (*Nighttime Companion*, p. 25), the key word to successful advertiser use of after-dark tune-in is *selectivity*.

CONSUMER SCALE

When light is shed on the shadows of nighttime radio, it is seen that through *selective* buying, dialing after dark can serve the broad scale of consumer needs and tastes.

Gillette Safety Razor Co., for example, devotes 60 percent of its radio budget to reach young males who are just beginning to shave. The preparation and planning that Gillette's agency, Maxon Inc., New York, devotes to the nighttime drive is a tribute to sound campaign direction.

Hamilton Watch Co., on the other hand, eager to reach the opposite end of consumer purchasing power, also uses nighttime radio.

Devoting about 20 percent of its total ad budget to radio, Hamilton spends most of it in

nighttime hours reaching listeners who can pay a minimum of \$60 for a timepiece (see *Good Music Sells Better Watches*, p. 36).

What these and other advertisers are finding is that through specialized use of radio, a client can zero in on any audience segment. In fact, research shows that nighttime radio audience composition compares favorably with the coveted driving hours, especially so where the man of the house is concerned.

1960 CONVENTION WARMS UP

Early plans for next month's National Association of Broadcasters convention (April 3 through 6) indicates that there will be some innovations as far as radio is concerned (see p. 40).

For one thing, there will be an Fm Day. Sunday, April 3, will be turned over to a complete fm program. The morning session will be conducted by the National Association of Fm Broadcasters and is expected to cover the sales promotion aspects of fm.

The afternoon meeting will be handled by NAB's John F. Meagher, vice president for radio.

In addition, the Radio Advertising Bureau will present the radio story during a morning session. And the Station Representatives Association is expected to feature its recent spot presentation, "Prospects on a Silver Platter."

It is the expectation that this year's convention will match—and surpass—the radio interest generated by last year's meeting.

in

RADIO

you know
where you're
going with

STORER

For example, in Wheeling, Storer Station **WWVA** dominates every time period covering the wealthy 46-county Wheeling-Pittsburgh area with 50,000 watts, the only full time CBS programming in the entire area. In Miami, Storer Station **WGBS** covers all South Florida with 50,000 watts and CBS programming. In Radio you know where you're going when you buy Storer.

Storer Broadcasting Company • National Sales Offices:
625 Madison Ave., New York 22 • 230 N. Michigan Ave., Chicago 1, Ill.

WWVA

WHEELING

Only full-time CBS network station in Pittsburgh-Wheeling area. 50,000 watts • Call BLAIR.

WJW

CLEVELAND

NBC network. Tops in local Personalities, News and Music. Call KATZ

WJBK

DETROIT

WJBK-RADIO *is* Detroit. First from noon until midnight. Call KATZ

KPOP

LOS ANGELES

Covers nation's 2nd market. Call PETERS, GRIFFIN, WOODWARD

WGBS

MIAMI

50,000 watts—CBS Covering ALL of South Florida. Call KATZ

WIBG

PHILADELPHIA

50,000 watt station. First in all surveys. Call KATZ

WPSD

TOLEDO

It takes only one to reach ALL Toledo. First by far. NBC • Call KATZ

"FEPS" PROGRAMMING... FUN, EXCITEMENT, PUBLIC SERVICE... encompasses every area of interest for today's fast-moving man, woman and child... builds burgeoning, loyal audience; delivered by the stations "first in contemporary communications" in their local communities.

FIRST IN CONTEMPORARY COMMUNICATIONS

**FUN
EXCITEMENT
PUBLIC
SERVICE**

NATL ASSN OF BRDCSTRS
1771 - N - ST NW
WASHINGTON 6 D C SUB 2
USR DS-19-DB-1276-NOR

KFWB
LOS ANGELES
Robert M. Purcell, Gen. Mgr.
Natl. Sales Reps:
John Blake & Co.

KEWB
SAN FRANCISCO/OAKLAND
Milton H. Klein, Gen. Mgr.
Natl. Sales Reps:
The Katz Agency, Inc.

KDWB
MINNEAPOLIS/ST. PAUL
John M. McRae, Gen. Mgr.
Natl. Sales Reps:
Avery-Knodel, Inc.

CROWELL-COLLIER BROADCAST DIVISION

Robert M. Purcell, Director