

NATIONAL BROADCASTING COMPANY, INC

General Manager
FRANK B. ROWLAND

**DAYTIME TELEVISION:
40 page Special Section—pp. 33-72**

J. W. T.'s retiring Linnea Nelson with two of her top aides

SPONSOR
For buyers of broadcast advertising



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*"...as for me, give me liberty
or give me death"*



Old St. John's Church, Richmond

Patrick Henry's immortal words, delivered from pew 72 of Old St. John's Church, Richmond, in the year 1775, are an inspiration to countless Americans today.

"Is life so dear, or peace so sweet as to be purchased at the price of slavery? Forbid it, Almighty God.

I know not what course others may take, but as for me, give me liberty or give me death."

Through the years citizens of the Old Dominion have cherished their heritage of freedom, have contributed mightily to its advancement. As they listened to the impassioned plea of a great pioneer and prophet 175 years ago, so they look, listen, and thoughtfully form opinions today. In the process, they know that the First Stations of Virginia, WMBG-AM, WCOD-FM, WTVR-TV are theirs to command.

WMBG AM

WCOD FM

WTVR TV

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



REPORT TO SPONSORS

29 JAN 1951

WHY IS LINNEA LEAVING?—As this issue went to press, New York gossip-mill was buzzing with dozen or more reasons why J. Walter Thompson's Linnea Nelson (who rates Miss Timebuyer title along with Beth Black, Reggie Schuebel, and one or two others) is leaving. Simple fact is that happily-married Linnea has long debated making career of homemaking; finally decided to take step.

1951 YEAR OF SALES CLINICS—Alert broadcasters and services bringing radio/TV field more shirt-sleeve "dollars-and-cents" sales sessions this year. Under John Patt leadership, 11 key WJR-WGAR-KMPC execs flew to New York late January to give full story of stations' progress and personalities to Petry salesmen (repping WJR, WGAR) and H-R Representatives (repping KMPC). Local personalities described themselves via pictures and recordings. In February, Associated Program Service (featuring Mitch's sales pitch) holds "First Subscriber Conference" at Greensboro, N. C. In 1950, Free & Peters held sales clinic in Chicago that probably will serve as model for others.

HOW RADIO AND TV COMPARE IN HOMES REACHED—Tops in radio homes reached, according to National Nielsen Ratings for 11/26-12/2, were Lux Radio Theater and Jack Benny with 9,280,000 and 8,995,000 respectively. Tops in TV homes reached, according to American Research Bureau national ratings for 12/1-8, were Texaco Star Theater and Philco TV Playhouse with 6,500,000 and 4,650,000 respectively. Translating percentages into homes, now done regularly by Nielsen and ARB, helps sponsors check air media values, reveals many useful facts.

NEWS IS UP—Evidence of upsurge of news listening seen by such Walter Winchell rating facts as (1) jump from 10th to 6th in Nielsen "Top Radio Programs" for 11/19-25, and husky increase of 3.3% over previous rating; (2) leader in New York Pulse "Top Ten" for 12/1-7 with 17.8% rating (13.7% in Nov.); (3) 28.3% rating in Mobile Pulse, 12/1-7; (4) second on Los Angeles "First 15 Hooperatings" (Nov.-Dec.) with 20.9%. Other newscasts peppered top ratings. For example, Minneapolis December Pulse had Cedric Adams ahead of Godfrey and Bergen with 18.7%; Drew Pearson showed well on Sunday daytime listing. (See "Are You Getting the Most Out of Your News Sponsorship?", page 23.)

THAT 1931 CLASS AT CREIGHTON—1931 class at Creighton U., Omaha, graduated following into broadcast advertising ranks: John J. Gillin, Frank Fogarty, Frank Headley, Frank Pellegrin, Hugh Higgins, Tom Coleman. Another advertising-minded class was 1931 U. of Chicago. Some of its members were Louis Cowan, Edgar Grunwald, Norman Glenn, Arnold Hartley. Can you top them?

REPORT TO SPONSORS for 29 January 1951

HOW MUCH TV SATURATION IN LANCASTER?—Protest by John Hymes, general manager of WLAN (Lancaster, Pa.), over 84.7% TV homes figure credited to Lancaster area in 12/23 TV Digest points up inconsistencies of TV-homes statistics. As Hymes sees it, TV Digest took 72,000 sets distributed over 40-mile radius embracing 270,825 homes, credited them all to metropolitan Lancaster area totaling 85,000 homes. Trouble stems from fact that TV-homes tallies now being funneled into NBC Research Dept. via all TV areas are garnered differently in each area. Hugh Beville, NBC research chief, doesn't like it; hopes television trade association will work on project to achieve uniformity. Surprisingly, with diversity of methods, over-all totals jibe with RTMA set shipment statistics.

ADMAN VON ZEHLE SUGGESTS SIMPLIFIED TV CALL LETTERS—In letter to FCC William von Zehle, president of New York advertising agency bearing his name, proposes abbreviating current TV listings, e.g., WCBS-TV Channel 2 would be referred to as CBS-2.

NATIONAL ADVERTISERS LIKE WMMN BLOCK-SELLING—Frigidaire, Norge, Philco, Kelvinator, Westinghouse share 15 minutes 5 days weekly on WMMN (Fairmont, W. Va.) "Homemakers' Hour" to advertise electric refrigerators on competitive basis. Block-selling technique first was created by general manager Allen (Dutch) Haid for 8 local used-car dealers. Exceptional results extended technique to cooking school in which 12 appliance dealers participated. Present show came next, with 10 of 12 manufacturers already signed up (through national headquarters decision) for current and future participation.

RADIO AWARDS FOR BEST DEPARTMENT STORE COORDINATED CAMPAIGNS—Added for first time to annual department store radio contest cosponsored by BAB and NRDGA were awards for "best coordinated use of radio with other media." 1950 winners, just announced, were Schuneman's Inc., St. Paul (large stores); George Wyman Inc., South Bend (small stores). In both cases newspaper, point-of-sale were effectively linked to radio. Both stores used wide-coverage stations (Schuneman's: WDGY—George Wyman: WSBT) to attract out-of-town as well as in-town business.

FEDERATED NAB—With formation of autonomous TV setup within framework of NAB, including contemplated 13-man board, industry has virtually adopted plan outlined by SPONSOR in 6 June 1949 issue titled "Blueprint for a Federated NAB." Autonomous FM organization must come about before SPONSOR "Blueprint" is completed.

HARD-HITTING "SELL RADIO" PRESENTATION DUE AT APRIL NAB CONVENTION—All-industry "sell radio" presentation, with 4 networks, Nielsen, Hooper, Pulse assisting NAB and BAB, scheduled for unveiling at NAB Convention in Chicago. Finished product will utilize important existing material not yet publicized—may do 2 jobs, (1) "sell the listener," (2) "sell the advertiser."

(Please turn to page 80)



GEORGE SISLER
In Hits per Season,-

WHEC
In Rochester

**LONG TIME
RECORD FOR
LEADERSHIP!**

In 1920 Sisler, playing for the St. Louis Browns, made 257 hits. George Sisler's amazing "hits per season" record has never been topped since!

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

BUY WHERE THEY'RE LISTENING:—



WHEC

of Rochester

N. Y.

5,000 WATTS



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

SPONSOR

VOLUME 5 NUMBER 3

DIGEST FOR 29 JANUARY 1951

ARTICLES

How to make the most of your news sponsorship

There's been a boom in radio news sponsorship since the Korean crisis. Experts provide tips to aid newcomers to the news fold

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The Alka-Seltzer story: part two

One discouraging experience with radio didn't keep Miles from medium which was to spur firm's rise to sales heights

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Debate: What happened in Pittsburgh?

Was the newspaper strike "costly to business" as claimed by the Bureau of Advertising? The BAB and Bureau of Advertising air their views

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TWA takes to the air

Trans World Airlines is first airline to sponsor network radio show. Will it set broadcast pace for aviation industry?

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33-72

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Covers scope, audience, costs of daytime TV

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Problems of a TV soap opera

A study of P&G's pioneering sponsorship of a TV strip drama

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Daytime TV: spot programing

Local programing is pushing into early hours, pulling hard for sponsors

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Daytime TV: network programing

Daytime TV's rise to importance is spurred by expanding network programing

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Daytime TV results

Fourteen capsuled result stories about use of daytime TV

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Time-on-air chart

Complete listing of sign-on, sign-off times for every TV station in country

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COMING

Hearing aids on the air

Beltone, other hearing aid manufacturers, are turning to radio. Their strategy and programing approach will be featured

12 Feb.

Columbia Workshop

An account of how their pioneering efforts had a beneficial effect on radio programing, with implications for today's programing problems

12 Feb.

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COVER: J. Walter Thompson's Linnea Nelson, veteran timebuyer, retires this March after over 23 years with the agency. Pictured with Miss Nelson are two of her top assistants, Anne Wright and Jim Luce.

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Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 360 N. Michigan Avenue, Telephone: FI nancial 6-1556. West Coast Office: 6087 Sunset Boulevard, Los Angeles, Telephone: HIllside 8311. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1951, SPONSOR PUBLICATIONS INC.

the **TOUR TEST** *proves*

KGW THE ONLY STATION
WHICH GIVES THE ADVERTISER
COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)



DAYTIME	
KGW	350,030
Station B	337,330
Station C	295,470
Station D	192,630
NIGHTTIME	
KGW	367,370
Station B	350,820
Station C	307,970
Station D	205,440

Cooperation is the keystone in the success of Mt. Angel's economic history. Five farmer-owned co-operative organizations—a creamery, hop-producing co-op, flax plant, oil co-op and a co-operative warehouse and grain elevator—have strengthened and stabilized the prosperity of this Oregon community. Mt. Angel's cheeses are world-famous... a Mt. Angel dairy cow recently set a world's record for butterfat production. KGW's **COMPREHENSIVE COVERAGE** of this healthy, growing market was proven by a recent Tour-Test, conducted in cooperation with the Oregon State Motor Association, and witnessed by Mayor Jacob Berchtold of Mt. Angel. KGW delivers Mt. Angel, as it deliver the rest of the nation's fastest-growing market!

This chart, compiled from official, half-mile contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's **COMPREHENSIVE COVERAGE** of the fastest-growing market in the nation.



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

BETWEEN COMMERCIALS

BY
KAY
MULVIHILL



Thousands of war veterans stationed in Bay Area hospitals are now enjoying television in their wards thanks to KPIX's "TV Sets for Vets" campaign. The enthusiastic response of Northern California viewers to KPIX's call for funds was a gratifying indication that the spirit of giving still prevails.

Recently, on the Del Courtney Show, twenty-five of the television sets were presented to representatives of Oak Knoll, Travis Air Base, Mare Island and Letterman hospitals. An additional number will go to other veterans' wards within the next few weeks.

The donations, which have poured in to the station from hundreds of people throughout Northern California have far exceeded all expectations.

ACADEMY AWARDS

Plans are now underway for San Francisco's Academy of TV Arts and Sciences' Annual Awards dinner. The banquet is scheduled for February 24, at which time awards for outstanding work in the past year will go to local talent and stations.

RENEWALS

Sherman Clay has renewed sponsorship on KPIX's "Music Album," which now goes into its third year. The popular feature, which is San Francisco's oldest TV musical program, includes organist June Melendy, emcee Sandy Spillman and guest vocalists in its 1951 series.

Eaglesons' Clothing Co. also renews on "Talent Showcase"—a program that has been a stepping stone into the entertainment world for many a talented contestant.

KPIX CHANNEL
5

Represented by The Katz Agency, Inc.

560
KC

KSFO

Represented by Wm. G. Rambeau Co.

SAN FRANCISCO

Men, Money and Motives

by
Robert J. Landry

The genius of American radio, and worthy of some admiration, lies in the fact that during 29 years of trial and error professional broadcasters have had a remarkable conditioning to large and small crises, big and little pressures. Hardy survival traits have been muscled up in the workaday chores, war-time and peace-time, of dealing with cranks, nuts, bigots, chiselers calamity-howlers, statesmen, brass, demagogues and earnest do-gooders. Radio men know with a special perspective how tides rise and fall, messiahs come and go, fads flare and fizzle. As for advertising sponsors, they and the broadcasters know all about each other like husbands and wives from living so long together. So if war comes, keep your powder dry and your channels open.

* * *

It is fair to generalize that radio exhibits a fairly decent composure in the present trying times. Certainly it is far less lurid than a section of the press. Even the icky-sticky matter of "red-baiting" in radio ranks nothing like the hysteria of Hollywood has developed. True the entertainment unions are unhappy about loyalty questionnaires at CBS, but that's a small thing compared to Hollywood procedures the past two years.

* * *

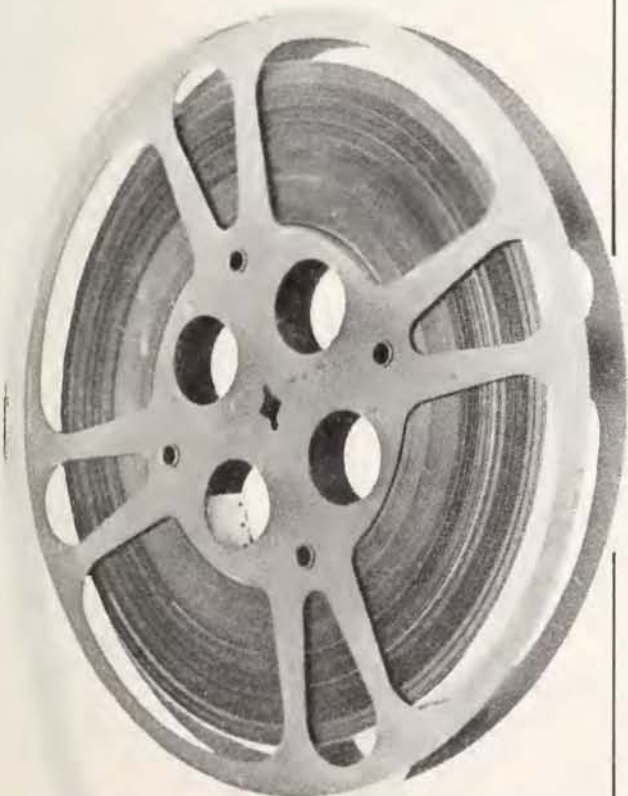
New York advertising agencies doing a volume business in television accounts face a space problem. Weintraub, within weeks of moving in, virginal, if that's the word, to 438 Madison had to contract for overflow space blocks away. Weintraub brags, of course, that it is second in TV billings. Benton & Bowles, Kudner, Y&R, and many other agencies have room problems due to the demands of television service. The single item of 16 mm movies used in TV commercials will suffice to point up the changes. Storage of film tins at midtown inflated rentals is no casual consideration. Add in fire hazards. To be truly foresighted an agency should store the master negative in one place, the lavenders made from the master in a second, and the actual working prints in still a third protected place. You make take it as sure that agencies will be looking around for a neater system than the present regimen of living out of tin cases.

* * *

Couple of Hollywood film producers conducted their own survey of what was wrong with the box office, found that a 15% loss of feminine patronage could be attributed to too many cruelty pictures. A bill of goods has been sold in recent years that nothing is so fascinating as good heaping measures of sadism. Let there be baby-faced killers. Let little moral monsters push innocent by-standers into cement mixers and then sic a private eye on their trail. The little moral monster will go on killing people every few hundred feet of film or every few minutes of radio. These homicides will be as pitiless as they are casual every time the dastard—or the author—can't get out of a corner. Euphemistic explanation for such fictioniz-

(Please turn to page 85)

Why you should use feature films in daytime spot television



Larger audiences

Many daytime feature films deliver audiences larger than nighttime local programming. For example:

	RATING
In Philadelphia—WPTZ's <i>Hollywood Playhouse</i> (12:30-1:30 PM Monday—Friday)	16.6*
In Cleveland—WNBK's <i>Stagecoach Theater</i> (4—5:15 PM Saturday)	15.3*
In Chicago—WNBQ's <i>Matinee Playhouse</i> (1—2 PM Monday—Friday)	8.9*

Latest American Research Bureau Rating

More commercial impact

Scheduling your commercials during a daytime feature film guarantees complete audience attention, unsurpassed impact on viewers.

Increased product identification

Many stations (notably WPTZ, Philadelphia, WNBQ, Chicago and WNBW, Washington) offer in addition to one-minute commercials, product and sponsor identifications in other portions of the feature films . . . all for the price of a one-minute announcement.

Lowest cost

Participations in daytime feature films are invariably lower (usually half the cost) of nighttime announcements.

Where to buy

The best place to start your television schedule in daytime feature film programs is on one or more of the stations represented by NBC Spot Sales. Call your NBC Spot Salesman today and start reaping the benefits of television's most economical buy . . . *Daytime Feature Films*.

- WNBT New York
- WNBQ Chicago
- KNBH Hollywood
- WPTZ Philadelphia
- WBZ-TV Boston
- WNBK Cleveland
- *WNBW Washington
- *WRGB Schenectady—Albany—Troy

**Participations in Daytime Feature Films not currently available, but your NBC Spot Salesman has many other attractive daytime availabilities.*

NBC SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

10+ Hooper or 58.6% SOA AP NEWS gets high

“With a High Hooper, Associated Press News is a Major Factor in our Advertising and Selling Program.”

GENE L. CAGLE, President,
KFJZ, Fort Worth, Texas

“All 38 of WMBD’s Associated Press News Programs Have a Tremendous Listener Appeal.”

BROOKS WATSON, News Director,
WMBD, Peoria, Ill.

Whether by Hooper Rating or Share-of-Audience, AP news stands at the top. Hundreds of the country’s finest stations announce with pride . . .

“THIS STATION

tings

*Share-of-Audience



GENE L. CAGLE

From President Cagle of KFJZ: "KFJZ hits the lively Fort Worth market with thirty-three 15-minute AP newscasts weekly, plus thirty-three of 5 minutes. Our Hoopers run consistently high."

Says H. C. Vandervoort, President of Vandervoort Creamery: "AP news over KFJZ helps sell a whale of a lot of homogenized milk and ice cream. With a noon-time Hooper of above 10, AP newscasts have increased Vandervoort's sales beyond expectations."



BROOKS WATSON

From News Director Watson of WMBD:

"AP news means listeners. Cohen Furniture Company's 10 o'clock AP news has a Share-of-Audience (Hooper report) of 58.6%. All our other news broadcasts command 50% or greater in a city with five radio stations."

Says Louis B. Cohen, President of Cohen Furniture Company. "We have sponsored daily newscasts over WMBD more than 19 years. Our current schedule is 13 AP newscasts weekly. 1950 sales were close to three million. We intend to continue with AP news indefinitely."

AP newscasts are just about the greatest radio shows on earth because they star Presidents, kings, dictators, champions and just plain people.

If you are a sponsor who wants the best, switch your schedules to stations with AP news.

If you are a station that can qualify for AP membership, join the one news association that charges you only your exact share of the cost of the service provided.

When you can have the best, why be satisfied with less?



Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers—more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

100 news bureaus in the U. S.—offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

RADIO DIVISION
THE ASSOCIATED PRESS

50 Rockefeller Plaza
New York 20, N. Y.

MEMBER OF THE ASSOCIATED PRESS."

CASH FARM INCOME
FOR **WGTM'S**
29-COUNTY
COVERAGE AREA
IS BIGGER THAN
ANY ONE OF 27
OTHER ENTIRE
STATES.

WRITE TODAY FOR
"Time Buyers
Market and
Coverage Data"

... a new, factual data
folder on one of the
Nation's richest
Agricultural regions.

WRITE, 'PHONE OR WIRE

WGTM

5,000 WATTS • CBS AFFILIATE

WILSON, N. C.

ALLEN WANNAMAKER,
Gen'l Mgr.



Ian R. Dowie

Executive vice president, general manager
Brewing Corporation of America, Cleveland

Mr. Sponsor

Ian R. Dowie, executive vice president and general manager of the Brewing Corporation of America, is betting his money on horses to sell more of the company's Carling's Red Cap Ale.

The company recently took a chunk of its \$1,000,000 ad budget to buy Mutual's *Race of the Week*, a 15-minute live sportscast from the Florida tracks. Similar to Mutual's successful baseball venture, *Game of the Day*, the broadcast is carried on 250 stations of the network. The company's 13-week contract marks its first use of network radio, stems among other things from a discovery by its advertising agency, Benton & Bowles, Inc., that horse racing drew a larger attendance last year than major league baseball.

"This is a departure from the company's previous advertising policies," said the 44-year-old executive, a tall husky man, speaking with a typical British reserve. "We always have devoted a certain percentage of our advertising budget to radio, but have confined it to a spot basis.

"In the past, we have devoted about 30% of our budget to other than the air media. We decided last year to overhaul our advertising set-up, and appropriated more than half of it to radio and TV. We have a great deal of faith in sports as an entertaining vehicle."

The company has continued its use of spot radio and TV, buys time in about 15 markets. It currently is considering use of network TV, and when plans materialize they'll probably involve sports. Carling's commercials, both transcribed and filmed, are jingles that tell the listener to "Graduate to Carling's—the light-hearted ale."

Carling's is distributed in 44 states, and is affiliated with Canadian Breweries, Ltd., in Toronto. Dowie, as operating head in America, runs the show here.

He was born and educated in Scotland. A London drug manufacturing concern sent him to their Canadian branch in 1930 where he remained for two years before he was sent to Central and South America to install plants for the company. Dowie ended up in Mexico City as manager for one of the plants, stayed there five years.

In 1939, he returned to Canada and joined the Canadian counterpart of Carling's as an assistant sales manager for a subsidiary com-

(Please turn to page 102)

MR. SPONSOR:

Detroit

EXCLUSIVE! ON WJBK



Two stations carried the Red Wing hockey games last year—a 5000-watter and WJBK. But, since we did the job of two stations, it is *natural* that WJBK—Detroit's greatest sports medium—be selected as the key station for the country's largest hockey network. Broadcasting all the Detroit Red Wing home games, plus important away games and the Stanley Cup play-offs, WJBK feeds 16 out-state stations which make up the Stroh hockey network.

Al Nagler, sportscaster in this red-hot hockey town for 20 years and play-by-play announcer for the Red Wings since 1935, is once again thrilling hockey fans with his colorful reporting.



Sure, it's logical that WJBK was chosen to originate the fast-moving Red Wing hockey games. And it's just as natural that smart sponsors everywhere choose WJBK to advertise their products in Detroit. The tremendous sales response of WJBK's vast listening audience can make your advertising dollar pay top sales dividends.

For the best radio buy in the wealthy Detroit market, check with your KATZ man.

WJBK -AM -FM -TV DETROIT

The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.



ATIONAL SALES

ANUARY 1951

Look what's happened!
 ...in Mobile!
WKRG
 Scores
59.5%
 Net Listenership Gain!
 Time buyers!...
 read carefully

WKRG Share of Audience

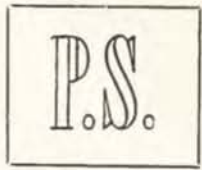
	Pulse Nov.-Dec. 1950	Gain Over Hooper 1949-'50
Morning (Mon.-Fri.) 8 AM-12 Noon	39.0%	59.1%
Afternoon (Mon.-Fri.) 12 Noon-6 PM	30.0%	111.2%
Evening (Sun.-Sat.) 6 PM-10 PM	32.4%	41.5%
Sunday Afternoon 12 Noon-6 PM	27.0%	61.7%
Saturday Daytime 8 AM-6 PM	29.4%	25.6%

**A substantial gain
 in every period!
 In a four station market
 you can't make a better buy!**
national representative

ADAM J. YOUNG, JR. INC.

CBS *first* ON THE DIAL 710
WKRG

New developments on SPONSOR stories



See: "The ad manager's book shelf"
Issue: 6 November 1950, p. 32
Subject: Books for the advertising manager

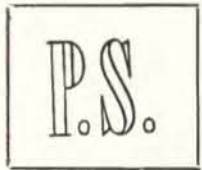
The new 1951 "Books for the Advertising and Marketing Man" has just been released.

As SPONSOR mentioned in "The ad manager's book shelf," 6 November 1950, this latest edition of the AFA bibliography on advertising, marketing, selling, and related subjects provides a comprehensive cross-section of ad world literature.

The publication has been printed twice before, once in 1935 and again in 1942, with a supplement issued in 1946. It is published by the Advertising Federation of America through its Bureau of Research and Education. The 40-page book, with 1,488 listings, is broken down into 57 different subject classifications. There are over 50 listings for radio and TV alone.

More than 500 of the books listed have been published within the past five years, bringing the bibliography completely up to date. This unusual number of new books in so short a time reflects the great increase of activity in the advertising, marketing, and selling fields since V-J Day, according to Olon G. Borton, president of the Advertising Federation of America.

The bibliography contains index lists of the 328 publishers and 1,168 authors represented. Books are listed under handy classifications, with author's name, publisher, date of publication, number of pages, and price of each.



See: "Are you in the middle of the research muddle?"
Issue: 23 October 1950, p. 28
Subject: Keeping your research thinking straight

Advertisers can add to suggestions SPONSOR offered in "Are you in the middle of the research muddle?" 23 October 1950, the recently released "Standard Breakdowns for Population Data in Media and Market Survey." This is a joint recommendation for simplifying research presentations endorsed by the American Association of Advertising Agencies, American Marketing Association, and the Association of National Advertisers.

The AAAA Committee on Research undertook to study the pressing need for standard breakdowns of population data more than a year ago. The AMA Committee on Marketing Research Techniques, under Dr. Hans Zeisel of the Tea Bureau, Inc., and the ANA Advertising Research Steering Committee, under Richard H. Moulton of General Foods, contributed to the work. Richard L. Edsall of the James Thomas Chirurg Company in Boston handled the investigatory and liaison phases of the project.

The recommended standard breakdowns cover: (1) age groups; (2) income, rental, and value of homes; (3) education; (4) occupation; (5) community size; (6) geographical regions.

The breakdowns follow the basic data classifications used by the Bureau of the Census. With this as a basis, market and research organizations can compare their surveys with census data; and compare private company surveys easily as well.

In addition to individual research authorities, the following associations were consulted in developing the Standard Breakdowns: Advertising Research Foundation, Inc., Agricultural Publishers As-
(Please turn to page 103)

T

TOGETHER!

N

T

TERRIFIC!

**ZIV's
EXPLOSIVE
NEW
DRAMATIC
SHOW**

F O R L O C A L

HUMPHREY BOGART

Alone . . .
he's terrific!

*They'll capture high,
high ratings and a big,
big audience for you!*



TOGETHER . . . they're super-

**IN ZIV'S THRILL-FILLED
NEW HALF-HOUR
ADVENTURE SERIES . . .**

"BOLD VENTURE"

★ ALL STAR DRAMATIC CAST ★ BRILLIANT SCRIPTS ★ THRILLING ACTION



LAUREN
BACALL

Alone...
she's sensational!



Headed for
a sellout...
but quick
— get the details
TODAY!

... super-sensational!

VENTURE"

MUSICAL DIRECTION **DAVID ROSE**

FREDERIC W.

ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK CHICAGO HOLLYWOOD

Want to Sell
To Ladies in
60,000 TV Homes?

Announcing "YOUR TV KITCHEN"

Newest and Finest
HOMEMAKERS' SHOW
in the Omaha Area

WHEN?

2:30-3:00 P.M., Monday thru Friday. This participating show is the first TV homemakers' program of the day in the Omaha area. Immediately follows popular Robert O. Lewis Show.

WHERE?

Telecast direct from "YOUR TV KITCHEN," KMTV's ultra-modern studio unit.

WHO?

Featuring two of the Midwest's most celebrated home economists: Verona Lambert—Mon., Wed. and Fri. Joan Kelly—Tues. and Thurs. Both are widely experienced in television radio and supervision of public cooking schools.

HOW?

To provide fullest advantages to advertisers KMTV offers "YOUR TV KITCHEN" on a participation basis. Only \$50 for full minute announcement (live, slide or film) with use of product on program and extra mentions when appropriate. KMTV provides active merchandising support with letters, postcards to retailers, promotion announcements, newspaper ads, TV magazine stories, etc. KMTV's low \$50 package rate is fully commissionable.

Get All the Facts From
Your KATZ Man
National Representatives

KMTV
TELEVISION CENTER
2615 Farnam Street
Omaha 2, Nebraska
CBS • ABC

Here Are Facts About
KMA Radio Station!
Genial measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 140 county EMB area in Nebraska, Iowa, Kansas, and Missouri.
KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

PULSE IN WORCESTER

Noticed a question about the Pulse cities in the 1 January issue.

And to my horror—Oh, you cad, sir!—Worcester was not included.

So, would you add the name of our fair city to your Pulse City list? And, not because I'm a publicity man (oh, no!) but just as a suggestion, if you could possibly mention this ghastly omission in some forthcoming issue, we'd be awfully happy up here in "The Heart of the Commonwealth."

ANDREW C. FULLER
Publicity-Promotion Director
WTAG
Worcester

WANTED: JINGLEERS

I would appreciate it very much if you would send me names of several writers specializing in jingles for radio and TV.

I would also appreciate the names of several production firms which do short TV movie commercials.

J. C. FITZPATRICK
President
Fitzpatrick Brothers
Chicago

• SPONSOR has complied with reader Fitzpatrick's request. Names of singing commercial writers are available on request.

PIED PIPER HAS FOLLOWING

May I take this opportunity of thanking you for the wonderful story about D-Con, "America's Pied Piper," in the 1 January issue.

I have received numerous comments both by letter and telephone. The article was very well written and, from all indications, very well received.

HARRY A. FRIEDENBERG
President
Marfree Advertising
Chicago

BANKS ON THE AIR

Mr. Edmund Rogers, senior partner of the agency here and head of our Radio and Television Department, called my attention to the interesting

and informative roundup in your 6 November issue on the use being made of TV by banks throughout the country. The piece nudged me into a rather belated awareness that perhaps we should have had more to say out of this department about a fine TV program which Fidelity-Philadelphia Trust Company is sponsoring over WPTZ. Had you known of it, perhaps you might have wished to include it in your roundup.

The program, weekly at 10:30 p.m. Sunday, called *Great Music*, is heard and seen over WPTZ, Channel 3. While the program began only recently on 17 September, it has a Pulse rating of 9. A quiz show, *Stump the Artist*, competitive in the 10:30 p.m. spot and which has been on the air for two years, has a Pulse rating of 9.5.

Great Music features Guy Marriner, critic and musician of wide note, as music interpreter, and Columbia Broadcasting System sound films of world-famous orchestras. This show is unbroken by commercials. Sample programs are: the Tchaikovsky Fourth Symphony (third and fourth movements), by the Vienna Philharmonic orchestra and the Unfinished Symphony (first movement) of Schubert, also by the Vienna Philharmonic. Before the music on this program, Marriner, using a piano to illustrate his points, analyzes the movements to be heard and spices his commentary with bright scraps of history and legend.

This program has been a new experience in fine music for a vast audience in the Philadelphia area. The TV station, and Franklin Institute, where Marriner is director of music, and the University of Pennsylvania, where he is music lecturer, have been flooded with letters, all complimentary, and many of the rave nature.

FRANKLIN P. JONES
Director of Publicity
Gray & Rogers
Philadelphia

COMMENTS FROM CANADA

I shall now hope to complete my library of books pertaining to advertising from the list so kindly compiled for me based on one of SPONSOR's articles.

In my estimation, SPONSOR is the finest publication serving the radio industry, and I know that a great deal
(Please turn to page 97)

New and renew

SPONSOR

29 JANUARY 1951

1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
B. T. Babbitt Co	William H. Weintraub	ABC-TV	Two Girls Named Smith; Sat 12-12:30 pm; 20 Jan; 52 wks
Bonafide Mills Inc	Gibraltar	CBS-TV	Unnamed; Sun 11:30-noon; 28 Jan; 52 wks
Coro Inc	Charles Jay	CBS-TV	Yankee Fair; Th 4:30-5 pm; 30 Jan; 13 wks
Derby Foods Inc	Needham, Louis & Brorby	NBC-TV	The Magic Slate; Sun 5:30-6 pm; 21 Jan; all wks
General Motors Corp (Oldsmobile div)	D. P. Brother	CBS-TV	Sam Levenson Show; Sat 7-7:30 pm; 27 Jan; 52 wks
General Shoe Corp (Edgewood Shoe Co div)	Anderson & Cairns	ABC-TV	Going Places with Betty Betz; Tu 7:15-30 pm; 20 Feb; 52 wks
Hollywood Candy Co	Ruthrauff & Ryan	CBS-TV	Unnamed; Sat 11:30-noon; 27 Jan; 52 wks
Kellogg Co	Kenyon & Eckhardt	NBC-TV	Victor Borge Show; 7-7:30 pm; 3 Feb
Maiden Form Brassiere Co	William H. Weintraub	ABC-TV 60	Faith Baldwin Theatre of Romance; alt Sat 11-11:30 am; 20 Jan; 52 wks
Mutual Benefit, Health & Accident Association of Omaha	Bozell & Jacobs	NBC-TV	On the Line with Bob Considine; Sat 5:45-6 pm; 20 Jan
Procter & Gamble Co	Compton	CBS-TV	Garry Moore Show; M-F 2-2:15 pm; 29 Jan; 52 wks
Quaker Oats Co	Price, Robinson & Frank	CBS-TV	Garry Moore Show; T, Th 2:15-30 pm; 16 Jan; 52 wks
Rosefield Packing Co	Guild, Bascom & Bonfigli	DuMont	You Asked For It; F 8:30-9 pm; 19 Jan; 52 wks
Sam Smith Shoe Corp	Dancer-Fitzgerald-Sample	ABC-TV 16	Al Gannaway's Half-Pint Party; W, F, 4:45-5 pm; 14 Feb; 52 wks
C. A. Swanson & Sons	Tatham-Laird	ABC-TV 53	Ted Mack's Family Hour; alt Sun 6-6:30 pm; 25 Feb; 53 wks
United States Army & United States Air Force	Grant	ABC-TV 23	Roller Derby; Th 10-10:30 pm; 18 Jan; 13 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bonafide Mills Inc	Gibraltar	NBC-TV 35	Bonnie Maid Versatile Varieties; F 9-9:30 pm; 26 Jan; 13 wks
Landers, Frary & Clark	Goold & Tierney	DuMont 23	Universal Homemaking; Th 2-2:15 pm; 1 Feb; 52 wks

3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KCJB, Minot, N. D.	CBS	Weed & Co., N.Y.
KSJB, Jamestown, N. D.	CBS	Weed & Co., N.Y.
KTTV, Los Angeles	CBS	Blair-TV, N.Y.
WHUM, Reading, Pa.	CBS	H-R Representatives, N.Y. (eff 1 Feb)
WIBC, Philadelphia	Independent	Radio Representatives, N.Y.
WIKK, Erie, Pa.	ABC	H-R Representatives, N.Y. (eff 2 Feb)
WJMR, WRCM-FM, New Orleans	Independent	Independent Network Sales, N.Y.
WORL, Boston	Independent	Bolling Co., N.Y.
WSDC, Marine City, Mich.	Independent	Hil F. Best, N.Y.
WSOC, Charlotte, N. C.	NBC	H-R Representatives, N.Y. (eff 2 Feb)
WWNC, Asheville, N. C.	CBS-MBS	H-R Representatives, N.Y. (eff 3 Feb)

4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Chicle Co	Badger and Browning & Hersey	WCAU-TV, Phila.	1-min annemt; 22 Jan; 22 wks (n)



All men listed below head firms new on TV (category 1):

Coro's Rosenberger
Bonafide's Spector
Gen. Shoe's Bowers
Maiden Form's
Coleman
Mutual's Skutt

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

4. New and Renewed Spot Television (continued)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Celanese Corporation of America	Ellington	WCAU-TV, Phila.	1-min annemt; 19 Jan; 15 wks (n)
Celanese Corporation of America	Ellington	WTOP-TV, Wash.	1-min annemt; 20 Feb; 15 wks (n)
Colgate-Palmolive-Peet Inc	Ted Bates	WCBS-TV, N.Y.	1-min annemt; 26 Jan; 31 wks (n)
Duffy-Mott Co Inc	Young & Rubicam	WTOP-TV, Wash.	20-sec annemt; 1 Feb; 13 wks (r)
John H. Dulany & Son Inc	Foote, Cone & Belding	WTOP-TV, Wash.	8-sec annemt; 16 Feb; 13 wks (r)
Grove Laboratories Inc	Harry B. Cohen	WTOP-TV, Wash.	1-min annemt; 15 Jan; 7 wks (n)
Grove Laboratories Inc	Harry B. Cohen	WCAU-TV, Phila.	20-sec annemt; 17 Jan; 7 wks (n)
M. Manischewitz Co	A. B. Landau	WCBS-TV, N.Y.	8-sec film; 27 Jan; 13 wks (n)
Philip Morris & Co	Blow	WCBS-TV, N.Y.	1-min annemt; 13 Jan; 11 wks (n)
Sunshine Biscuits Inc	Cunningham & Walsh	WCBS-TV, N.Y.	20-sec annemt; 27 Jan (n)

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert Ballin	Foote, Cone & Belding, Hlywd., vp	J. Walter Thompson, N.Y., vp
Gordon Bennett	Strang & Prosser, Seattle, acct exec	Spencer W. Curiss, Seattle, acct exec
Ca-per H. Billipp	Benton & Bowles, N.Y., copywriter	Same, vp
Edward A. Bodine	Bodine, Beverly Hills, pres	C. B. Juneau, L.A., exec
Eogart Carlaw	Foote, Cone & Belding, N.Y., copy superv	Same, vp
Ray P. Clayberger	Calkins & Holden, Carlock, McClinton & Smith, N.Y., dir	Owen & Chappell, N.Y., vp
J. Clifford Dillon	SSC&B, N.Y., vp	Dancer-Fitzgerald-Sample, N.Y., vp
Jose di Donato	Edward Petry, N.Y., dir natl tv operations	Robert W. Orr & Assoc., N.Y., dir radio, tv
A. McKie Donnan	Brisacher, Wheeler & Staff, S.F., vp	Same, L.A. office
Reed Drummond	Fuller & Smith & Ross, Chi., acct exec	Same, vp
Robert R. Etienne	Dancer-Fitzgerald-Sample, N.Y., acct exec	Same, vp
Robert G. Everett	Pricer, Robinson & Frank, Chi., acct exec	Same, vp
Peter Finney	Kudner, N.Y., acct exec	Erwin, Wasey & Co, N.Y., acct exec
Dexter E. Glunz	Dancer-Fitzgerald-Sample, N.Y., copywriter	Same, vp
Max Green	A. W. Lewin Co, N.Y., partner	Lewin, Williams & Saylor Inc, N.Y., vp (firm merger)
Marjorie Greenbaum	Foote, Cone & Belding, N.Y., copy superv	Same, vp
Kay Hervey	Public Relations Research Service, Pittsb., acct exec	Wasser, Kay & Phillips, Pittsb., acct exec
Charles F. Hutchinson	Chambers & Wiswell, Boston, vp	Same, dir, exec vp
William A. Irwin	Dancer-Fitzgerald-Sample, N.Y., art dir	Same, vp
Edith M. Knutsen	Christiansen, Chi., media dir	Same, vp
Joseph Leopold	Federal, N.Y., vp	SSC&B, N.Y., vp
A. W. Lewin	A. W. Lewin Co, N.Y., partner	Lewin, Williams & Saylor Inc, N.Y., pres (firm merger)
Roger Lewis	Mouroe Greenthal Co, N.Y., acct exec	Same, vp
Joel McPherson	Pan American Airways, N.Y., asst to vp	Geyer, Newell & Ganger, N.Y., acct exec
Mark Martin	Buchanan & Co, N.Y., exec vp	Tracy-Locke Co, Dallas, acct exec
Edward Mead	Benton & Bowles, N.Y., tv comml dept head	Same, vp
Edward A. Merrill Jr	Young & Rubicam, S.F., mgr	Same, vp
Brice Mrcalfe	Foote, Cone & Belding, Chi., exec	Strauchen & McKim, Cine., copy dir
David Miller	Young & Rubicam, N.Y., legal counsel	Same, vp
C. Burt Oliver	Foote, Cone & Belding, N.Y., co-mgr Houston office	Same, vp
Roy E. Phebus	W. W. Lawrence & Co, Pittsb., adv mgr	Wasser, Kay & Phillips, Pittsb., acct exec
William L. Reiche	Federal, N.Y., copy supervisor	Same, vp
Bill Reiche	Westinghouse Electric Corp, Pittsb., central publ div mgr	J. M. Mathes, N.Y., pub rel exec
Arthur R. Roberts Jr	Christiansen, Chi., creative dir	Same, vp
Ralph Sadler	John Mather Lupton Co, N.Y., vp, copy chief	Same, board dir
Eldon E. Smith	Young & Rubicam, L.A., mgr	Same, vp
Albert E. Van Wagner	St. Georges & Keyes, N.Y., acct exec	Horton-Noyes, Providence, acct exec
Samuel P. Walker	Young & Rubicam, N.Y., copywriter	McCann-Erickson, N.Y., vp
Richard D. Ward	WHSC, Columbia, S. C., sls rep	Cox, Columbia, S. C., acct exec
Sidney Matthew Weiss	A. W. Lewin Co, N.Y., partner	Lewin, Williams & Saylor Inc, N.Y., exec vp (firm merger)
Robert West	SSC&B, N.Y., head of art dept	Same, vp
Ward M. Willeox	Thomas F. Conroy, San Antonio, exec vp	Glenn, Ft. Worth, acct exec
Stephen R. Wilhelm	Foote, Cone & Belding, N.Y., co-mgr Houston office	Same, vp
Ralph W. Williams	Williams & Saylor Inc, N.Y.	Lewin, Williams & Saylor Inc, N.Y., board chairman (firm merger)
Richard D. Wylly	Benton & Bowles, N.Y., copy group head	Same, vp



Numbers after names refer to category of listing on this page
 James H. Grove (4)
 David Miller (5)
 Joseph Leopold (5)
 Jose di Donato (5)
 Edward Mead (5)

IOWA PEOPLE APPROVE RADIO'S COMMUNITY WORK

Radio Regarded More Highly Than Any Other Influence Except Churches

In order to determine what Iowa people think of the job radio is doing in this State, the 1950 Iowa Radio Audience Survey* asked the following question of every adult in the 9,110 Iowa families surveyed:

"As you know, the schools, the newspapers, the local government, each has a different job to do. Around HERE, would you say the SCHOOLS are doing an excellent, good, fair or poor job? How about the NEWSPAPERS? The RADIO STATIONS? The LOCAL GOVERNMENT? The CHURCHES?"

Replies on each institution or medium were recorded before asking about the next one. Here are the results:

ADULT APPRAISAL OF SCHOOLS, NEWSPAPERS, RADIO, GOVERNMENT AND CHURCHES

(Figures are weighted percentages of all questioned in radio-equipped homes†)

WOMEN "In this area they are doing:"	SCHOOLS	NEWSPAPERS	RADIO	LOCAL GOVERNMENT	CHURCHES
An excellent job	11.4%	7.6%	13.2%	3.6%	23.2%
A good job	59.5	63.7	69.2	45.6	64.6
Only a fair job	12.3	19.1	13.2	22.0	6.9
A poor job	1.2	2.7	1.0	4.6	0.4
Don't know	15.6	6.9	3.4	24.2	4.9
	100.0%	100.0%	100.0%	100.0%	100.0%
MEN "In this area they are doing:"	SCHOOLS	NEWSPAPERS	RADIO	LOCAL GOVERNMENT	CHURCHES
An excellent job	10.7%	7.3%	12.2%	3.8%	20.4%
A good job	60.1	65.6	70.9	51.5	66.7
Only a fair job	15.0	18.0	13.0	24.6	7.1
A poor job	1.3	4.1	1.5	7.5	0.8
Don't know	12.9	5.0	2.4	12.6	5.0
	100.0%	100.0%	100.0%	100.0%	100.0%

†Figures have been weighted to give correct influence to women and to men in urban, village and farm homes.

Notice that except for churches, Iowa men and women believe that *radio is doing the best job in their community*. When Iowa families think of radio, they think of WHO more often than any other station because WHO is "heard regularly" by 72.8% of Iowa's radio homes in the daytime — by 72.5% at night. Hence their wholehearted approval is a testimonial to WHO's outstanding programming . . . its awareness of civic responsibility . . . and its ability to furnish Iowa listeners with finest radio service.

Get all the facts about Iowa radio listening. Send for your free copy of the 1950 Iowa Radio Audience Survey, *today!*

*The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records kept by 930 Iowa families — all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general and the Iowa market in particular.

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

SELL TO SPONSORS

with

The **WAYNE KING**

...an incomparable



WAYNE KING *a great name in show business*
a great name in radio
an all-time favorite of radio audiences

NOW *the sales-power and* **YOURS**
prestige of this name is

"THE WAYNE KING SERENADE" is a fully scripted show, combining the music that has made Wayne King famous and the personality that has attracted millions of loyal customers for advertisers throughout the nation. The program gives THE SAURUS subscribers another exclusive musical package teeming with sponsor-appeal and constantly refreshed through additional THE SAURUS releases.

RCA recorded program services

RADIO CORPORATION OF AMERICA - RCA VICTOR DIVISION
New York Chicago Hollywood Atlanta Dallas

SELL FOR SPONSORS™

Serenade

1/2-hour show

starring "The Waltz King"
and his Orchestra

featuring
HARRY HALL
GLORIA VAN JACQUELINE JAMES
THE WAYNE KING CHORUS



another
audience-building
money-making
"NEW ERA"
Thesaurus
feature

CLIP AND MAIL
THIS COUPON TODAY!

SELL TO SPONSORS

- YOUR hard-hitting sponsor-selling brochure
- YOUR complete audience-building promotion kit
- YOUR convincing sales-clinching audition disc

SELL FOR SPONSORS

- YOUR SPONSOR gets product identification at the beginning and end of every program. Wayne King opens and closes each show and introduces featured artists.
- YOUR SPONSOR's three full-length commercials are more effective when Wayne King introduces the local announcer on each broadcast.
- YOUR SPONSOR's show and product are promoted with pre-broadcast "on-the-air" station breaks by Wayne King and featured artists.

THESAURUS SALES DEPT.
RCA Recorded Program Services
120 East 23rd Street, New York 10, N. Y.

Send complete information on THESAURUS—with its basic library of over 5000 selections and 50 selections per month—plus its new sponsor-selling feature, "THE WAYNE KING SERENADE."

NAME _____ TITLE _____

STATION OR AGENCY _____

ADDRESS _____

**NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE**

**AND
NORTH
CAROLINA'S**

**No. 1
SALESMAN
IS**

North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.
More North Carolinians Listen
to WPTF Than to Any
Other Station

50,000
WATTS
680 Kc.

WPTF **NBC**
AFFILIATE

★ also WPTF-FM ★
RALEIGH, North Carolina

National Representative FREE & PETERS INC.

SPONSOR

Are you getting the most out of your news sponsorship?

**Some hot tips from
experts that will help
radio-news sponsors**

over-all Caught up in the global war fever, broadcast advertisers are rushing these days to buy radio news.

That's to be expected. What isn't natural, though, is the mistakes many sponsors are making. In the stampede to get into the act, many are leaping before they're looking, snatching up newscasts and news commentaries indiscriminately.

In fact, so hectic is the news time-buying rush that it's becoming increasingly difficult to buy choice news spots, both on the networks and individual stations.

Just precisely how good a buy is radio news today? What outlets are available to would-be purchasers? How can the sponsor invest his money in news programs most profitably?

SPONSOR passes along the answers after conducting a nationwide survey among top radio newsmen, wire service experts, radio stations and neophyte and veteran news sponsors. (A future SPONSOR survey may be dedicated to television news, depending on how active buying becomes in that province.)

There is, first of all, no doubt that the Korean crisis has stimulated the consumer demand for radio news. This appetite was sharpened to a razor edge during the last war, and the change in global temperature from hot to cold to sizzling has done little to dull that edge.

Although the networks and local radio stations spoke broadly of "a terrific increase in news listenership,"

▲ NBC's Tokyo correspondent scored scoop, interviewed escaping Angus Ward and wife





THREE NET NEWS SHOW TYPES: ABC'S WINCHELL, COMMENTARY; MUTUAL'S HOLLEY, ROUNDTABLE; CBS' MURROW, NEWSMAG

SPONSOR found no exact national measurement had yet been made of the news audience since the Korean crisis broke last mid-June. Consequently, SPONSOR made an audience study of its own, based on network news program figures supplied by the A. C. Nielsen Co.

The study showed that radio news listening had not been hypoed since the Korean crisis as much as expected. There was a sharp rise in news listening over the period from 1 June, 1950 to 1 August (from about 3.7 to a rating of about 4.6). But after that, until the end of November, 1950 (the most recent Nielsen general sampling at SPONSOR's presstime) listening levelled off to an average of about 4.3.

In fact, when the total average radio news listening per program during November in other years was compared to that of November, 1950, the rating

seems to have *decreased*.

The figures run this way: November, 1947—5.4; November, 1948—5.0; November, 1949—5.4; November, 1950—4.8.

But this does not mean that radio news listening has fallen off. It suggests, rather, that radio news listening is more widely spread out. Because radio stations have doubled and even tripled the number of their news programs, a point of saturation has apparently been reached. Audiences, therefore, are selecting their programs rather than listening to them all.

How eager are radio news audiences of *this moment*? It's a reasonable bet that interest is keener. After all, since last November, reports about the draft, taxation, mobilization and the fluctuating Korean border, have probably added to the import of radio news.

Value of radio news is clearly re-

vealed in a recent survey. "Radio news is bigger than you think," made by Pulse, Inc., for Free & Peters.

Based on a study of 3,000 families in seven markets, it showed, among other things, that radio is preferred over all other media for news; that radio outranks newspapers by 38%, TV by 268%; that sales of the product advertised on news shows were actually 50% greater among listeners than among non-listeners.

Of particular interest to sponsors was the break-down the study provided of *kinds* of listeners. Persons who lived more than 25 miles beyond the city limits, for example, had news ratings as much as 28% higher than city dwellers. Also pertinent was this analysis of the male-female news listeners per 1,000 sets:

	Men	Women
Morning	87.4	85.4
Noon	54.1	85.2
Evening	78.9	92.7
Late-evening	94.9	77.5

The strong sales impact that news programs exert on adults—especially on women—has impelled many big-time advertisers to buy into radio news recently. One of the most dramatic illustrations of the current trend to hop aboard the news bandwagon is B. T. Babbitt, for many years wedded to the afternoon "soap opera." Beginning 15 January, it launched what it called "the largest schedule of news broadcasts ever sponsored by a leading radio advertiser." It will spend over \$1,000,000 a year to present five-minute news reports, titled *The Bab-O Reporter* and *Glim Presents the News*, five times daily every weekday morn-

How to get most out of news sponsorship

DO:

1. Use plenty of local and regional news. The local weather report is especially important.
2. Try to use a "second voice" for the commercial (though some newscasters do a potent selling job themselves).
3. Select a radio station that has an organized news bureau and a dependable wire service.
4. Buy a news period that's been on the air for some time, assuring an established audience.
5. Rewrite wire news to fit personality and style of newscaster.

DON'T:

1. Don't present "commentary" in guise of straight news. If it's opinion, call it that.
2. Don't buy a newscast a half-hour after a prior newscast. Listeners get oversaturated.
3. Don't tie in commercial with news items. Listeners' sensibilities will be offended.
4. Avoid cuteness or gossip in commentary. Listeners prefer to respect their news analysts.
5. Don't open newscast with main commercial. A headline summary at least should precede.

ing and afternoon over 400 MBS stations.

To embark on a campaign of radio news, Babbitt dropped two soap operas—*David Harum* on NBC and *Nona from Nowhere* on CBS. Explains an official of William H. Weintraub, agency handling the account: "It's simply that we made surveys and found that radio news of national and international import would interest women nowadays. They want a unique service of this kind." He pointed out, further, that Babbitt would make no attempt to inject a soap opera human interest note into the programs: "We want nothing 'soupy,' because we feel mature women today want the hard, objective facts."

The thinking that has motivated other sponsors to jump into radio news broadcasting runs from concern over the Korean crisis to the relatively low costs that news offers. Commented James MacVickar, Benton & Bowles account executive for Norwich Pharmaceutical Co., which, beginning 4 February will bankroll a 5:25 to 5:30 p.m. segment of the Bob Trout Sunday news over 166 NBC stations: "We dropped the daytime ABC radio show, *Modern Romances*, to go into news because we feel people are worried about world affairs. Besides, we feel that Sunday afternoon news time will give us a complete family audience."

A similar attitude was expressed by Charles Sherman, radio advertising director for Doubleday Book Publishing Company, which is picking up the tab for the Edwin C. Hill news commentary on Sundays, 11:15 to 11:30 p.m., on NBC: "Radio news, we feel, will give us our biggest adult audience. Ironically, we're virtually competing against ourselves. People have grown so alarmed by the war situation, they don't read books as much as they used to. But a news commentary may give them illumination; even induce them to turn for further illumination to books."

The low cost factor induced Miss M. A. Wagner, advertising manager for Dictograph Products Inc., to purchase a series of news programs on the Mutual network: "We'd already sponsored news on WOR, and decided to splurge further.

"Our past experience," she added, "proved to us that radio news provided us with the widest audience at the lowest cost, as compared to the print-

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DON CALLEN and GORDON SIMPSON

*Dear Customer—
I am being featured in local news programs
Don Callen's Shell News Program on
Station WKZO Thru Thursday
Sept. 14 at 6:45 P.M.
Please listen in if you can and let me know
how you enjoyed the program.*

Sincerely,
Gordon Simpson



Simpson's Shell Service
Your Neighbors Shell Dealer
Michigan at Water Auguste



Merchandising by cards, window displays backs up commercial newscasts on WKZO, WFBM



Skilled news staffs as at WOW ensure sponsor of full value, bigger listening audience



Wire service correspondents like the AP's Don Whitehead at Seoul give stations best coverage

The Alka-Seltzer story

One discouraging experience in radio didn't keep Miles from medium which was to spur firm's rise

PART TWO
OF A TWO-PART STORY

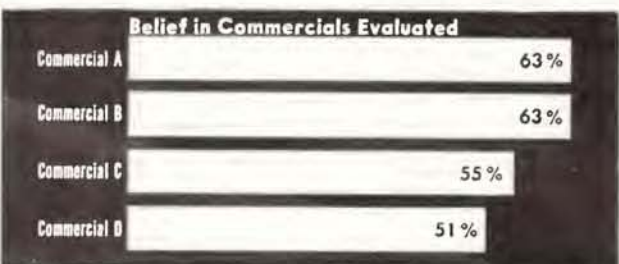
Schwerin research guides Miles



Shrewd application of Hooper, Nielsen and Schwerin audience research helped Miles Laboratories reach the top ranks in radio advertising. Typical example of this approach is the work Schwerin did in auditioning day-time serials for Miles. On the basis of tests like the one shown above "Hilltop House" was the show chosen



Alka-Seltzer does not stop with the pre-testing of programs. Analyzing the elements with the strongest appeal in the serial was the next step. Sixteen episodes over a year's period were examined. The sponsor, agency, producers and writers made changes and the audience approval score rose as shown in Schwerin chart above



With the entertainment in top shape, Miles went to work on the commercials. Maximum belief in the advertising message was a prime objective in the promotion of this remedy for headaches and other common ailments. Chart above shows how belief varies with commercial. Highest-rated approach was one put into use

over-all The fabulously successful Miles Laboratories, Inc., now spending over \$8,000,000 annually in radio, almost passed up major use of the medium which was to become responsible in large measure for the company's growth to sales heights.

Back in 1932, Miles tried radio twice on a short-term basis. The first time (with a WLS, Chicago, rural appeal show), sales results were excellent. The second time (with two more elaborate regional network operations), nothing, or practically nothing, happened to the Miles sales curve.

With this second experience burning in memory and pocketbook, Miles executives were in no mood to finance a third radio venture when the Wade Advertising Agency in Chicago suggested sponsorship of one hour of the *WLS National Barn Dance* in February, 1933.

Wade, which had handled the first two radio ventures for Miles, and which had used the air profitably for other clients in the past, pitched hard for the *Barn Dance*. The show was then seven years old and had been packing in capacity crowds at the Eighth Street Theatre ("old hayloft") in Chicago—despite the in-those-days-considerable 75-cent admission charge.

When the Miles advertising and sales departments joined with the agency in pressing for the show, management agreed to a trial. It was one of those history-making, fortune-building decisions. And customer reaction was quick in showing that Miles had moved in the right advertising direction. Some 30,000 requests for a sample of Alka-Seltzer came in in response to an offer during the first four weeks of the series.

By the middle of the summer the product was moving so well in the Chi-

cago area that the program was extended to Detroit and Pittsburgh by direct wire from WLS. Fourteen more stations were added in September, and eventually that number went to 95 stations on NBC's Blue network. In 1940, the *Barn Dance* was switched to the Red network and extended to 133 stations.

As the consumer demand for the new drug burst out like water rushing through a broken dike, retailers began treating Miles salesmen like their best customers. Early in 1935, California druggists proposed an Alka-Seltzer week. Although no support was asked, the Elkhart, Ind., firm jumped into the campaign with 1,000 radio announcements on all stations in the state. Special placards were hung in front of street cars in large cities. Window displays, counter displays, and banners were installed in 3,000 out of 34,000 retail stores in the state.

Thousands of new customers were created in that one week.

To back its radio efforts throughout the country, Miles put special detail men to work in every town where they used a station. Window trims, counter cards, and soda fountain dispensers were placed in as many locations as the druggists would permit. First, make the retailers and the wholesalers conscious of the product and the

On 16 January the advertising fraternity was saddened by the death of Walter Wade, president of the Wade Advertising Agency and son of its founder, Albert Wade. Walter Wade played a key role in the epic radio story of Miles Laboratories, told in this series.

Repetitive impact: Miles' two dramatic features, "One Man's Family" and "Hilltop House," are 15-minute serials heard across the board. These shows also fit in with two other key policies in Miles radio thinking. Neither is a high budget program and each appeals to different segments of Miles mass market. "One Man's Family" is heard at 7:45 p.m. while "Hilltop House" is on at 3 p.m.



"One Man's Family" appeals to all sex, age groups "Hilltop House," daytime serial, appeals to women © Radio and Television Mirror



Joe Kelly became prodigies' straight man Uncle Ezra got his "five watter" Curt Massey now has CBS show Templeton had Miles piano show

Springboard for new shows: Several of the "Barn Dance" favorites moved on to other Miles programs. Joe Kelly puts the Quiz Kids through their paces. Alec Templeton and Uncle Ezra had programs built around their specialties. Ezra broadcast from his "powerful little five watter." Massey sings for Alka-Seltzer.

Barn Dance Stars: Top notch talent attracted millions of radio listeners to the "National Barn Dance" every Saturday night. Amos 'n' Andy blackfaced on the show as Sam 'n' Henry. The "Barn Dance" was longest on Miles schedule from 1933-1946. Its astounding success marked turning point in Miles air-history.



Hoosier Hot Shots were top hillbilly talent Amos 'n' Andy were early stars Autry was Barn Dance favorite

advertising efforts to increase the demand for it, detail men were told. Then take the orders.

Druggists' satisfaction was indicated in a 1940 survey in Chicago. Retailers in that city rated Alka-Seltzer tops in consumer advertising, and chose it the item they liked best to sell.

Alka-Seltzer's success during the early years of the *Barn Dance* sponsorship sold Miles president Charlie Beardsley and his associates on radio. The *Barn Dance* provided a warm, folksy entertainment that attracted large numbers of intensely loyal listeners. In dollars and cents terms, Miles was reaching an audience at the lowest cost per thousand.

The high calibre of the talent heard on the *Barn Dance* was largely responsible for its sales effectiveness. Among

the prominent stars who were once on the *Barn Dance* are Gene Autry; The Quiz Kids' Joe Kelly; Curt Massey; Amos 'n' Andy, who blackfaced on the show as Sam 'n' Henry; Alec Templeton. Templeton, the piano satirist who appeared on the show many times, was given his own program by Miles in 1939 over NBC. And, previously, the popularity of Uncle Ezra, good-natured cracker barrel philosopher on the *Barn Dance*, became so firmly established that the sponsor had created a separate show for him. Uncle Ezra, played by Pat Barrett, broadcast from his "powerful little five-watter in the friendly city of Rosedale." After five years Miles dropped this show in 1939 feeling that they were duplicating the *Barn Dance* audience.

With the *Barn Dance* as the Man O'

War in their programming stable, Miles entered a number of other shows in the contest for expanded sales. Some were quickly disposed of and others carried the drug firm's colors for many seasons. A season of football broadcasts was sponsored on WOWO, Ft. Wayne, in 1939 and at that time Miles also tried a program titled *Calling All Poets*. Transcriptions were used in spot markets, including the serial *Thank You, Stusia* and the variety show *Comedy Stars of Hollywood*.

The complex picture of new shows being added while others were dropped is a continuous phase of Miles programming. The number of winners is attributed to the close team work between the Wade agency and such Miles officials as Charles S. Beardsley, now

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What really happened in Pittsburgh?

Was the newspaper strike "costly to business" as claimed by the Bureau of Advertising of the ANPA?



Pittsburgh's long newspaper strike in 1950, lasting from 2 October through 17 November, is now a hotly contested issue—one far removed from picket lines and labor conflicts. The shutdown of the steel city's newspapers has become regarded as a laboratory test in media effectiveness.

The issue was raised when the Bureau of Advertising of the American Newspaper Publishers Association brought its considerable promotion and publicity facilities into

action. Its large advertisements have been appearing in papers throughout the nation; they describe the Pittsburgh test as conclusive evidence of a newspaper's importance to a community's economy, indirectly minimizing other media.

SPONSOR, believing that all sides should be heard on this significant question for advertisers, has asked the Bureau of Advertising and the Broadcast Advertising Bureau to present their opposing points of view. SPONSOR publishes both without comment. You be the judge.

Bureau of Advertising statement to Sponsor

In the past few years, a half-dozen large American cities have found themselves completely without their daily newspapers for periods ranging from a few days to months.

That these communities suffered severely in almost every phase of their daily lives was evident in each instance. However, not until last fall, when the three Pittsburgh newspapers were shut down for 47 days (2 October-17 November), was a really comprehensive study made of how deeply such a condition affects both people and business.

The most thorough investigation in Pittsburgh was the one made by the Ketchum, MacLeod & Grove advertising agency, which conducted interviews among 508 individuals and dozens of business establishments in 22 retail lines, during the third and fourth weeks of the strike.

This survey documented the fact—not a surprising one, in view of other cities' experience—that overwhelming majorities of the people felt the loss of their newspapers keenly and learned to appreciate their value as never before.

For the present purpose, however, our major concern is how the absence of newspapers directly affected Pittsburgh's business. The effect was substantial, beyond any doubt, as many reliable sources of information testify.

The Ketchum survey, for example, discloses:

"Department stores: Although up over 1949 (when coal and steel strikes cut Pittsburgh purchasing power to the

Broadcast Advertising Bureau statement to Sponsor

Broadcasters everywhere were sympathetic with the problems of Pittsburgh publishers during the recent newspaper strike in that city. The subsequent tactics of the newspaper industry in making capital of that event at the expense of other media has shocked and disturbed radio leaders. The hysterical tone of the newspapers' propaganda theme, "What happens when newspapers *don't* hit town," is built on a misleading combination of carefully selected figures. Large full-page ads purported to describe how "Pittsburgh's experience proves once again that a city without newspapers is a city in the dark." Another bogey line, "Business, big and small, took a beating."

Radio may not have the elaborate facilities of newspapers' Bureau of Advertising to present its case, but it does have a far more powerful weapon—the simple facts. And matching our truths against their fabrications, the newspapers' case collapses quickly.

The key item in the newspaper advertising campaign is "Department store sales nosedive during newspaperless October." A chart is used to show that the combined net sales of 10 Pittsburgh stores in October was down 8.6% compared with 1948. Comparisons are made with that year since major coal and steel strikes in late 1949 made 1950-1949 comparisons unfavorable. The Broadcast Advertising Bureau will accept these years for comparison. No one questions that combined figure, but, just as there

Bureau of Advertising

(continued)

bone), seven of eight stores said (sales) were below expectations. . . . The average (decrease) was slightly under 12%.

"Automobile dealers: . . . Percentages of decrease from 5% to 70%. The average was 42%.

"Beauty parlors and hair specialists: Five of seven firms reported business from 20% to 50% below expectations. The average was 32%.

"Clothing retailers: Ten of 12 stores reported business below expectations. Seven of the 10 firms reported percentages ranging from 10% to 50%. Average was 25%.

"Drugs: Over-all decreases of 5% to 10% were reported. One promotional item was off a third in sales volume.

"Entertainment: All firms have been below expectations. Firms depending upon 'name' bands and entertainers have suffered most.

"Furniture stores: Downtown locations have been below expectations. They expected that business would suffer more if the strike continues.

"Sports events: Those that hadn't had pre-strike promotion and advance sales had suffered as much as 50% in box office receipts."

The best clue to the strike's effect, of course, is the performance of department stores, which constitute the largest single retail classification in newspaper advertising. The findings of the agency survey are confirmed by actual figures for the period in question, as reported by the Bureau of Business Research of the University of Pittsburgh, which for many years has drawn month-by-month comparisons in this field from data submitted by the stores themselves.

According to the University's Research Bureau, the October sales of 10 key stores were 3.6% below the same month of 1943—the latest comparable year, because of the major industrial strikes in the city in 1949. Figures from the same source showed department store business running ahead of 1943 in the several months preceding the newspaper strike: July, up 7.3%; August, up 9.5%; September, up 1.9%.

The Bureau's November "Pittsburgh Business Review" adds this comment:

"Sales of Pittsburgh department stores were 4% higher in October than in September. The 4% increase from September to October compares with an average increase of 15% between the two months in the past 17 years."

The testimony of the stores themselves, as stated in the first ads run after the strike, shows clearly its adverse effects:

Kaufmann's: "These are amazing buys. You see, without newspaper we couldn't tell you about them. . . ."

Spear's: "Due to the unprecedented lack of newspaper advertising, thousands of dollars worth of special purchases in furniture, rugs, bedding . . . are piled up in our stores and warehouses causing a serious overstocked condition."

Of particular significance is the fact that stores—while sustaining losses estimated as high as 15% to 20%—were spending as much, or more, in substitute media as they had been putting into newspapers. As stated by *Depart-*

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Broadcasting Advertising Bureau

(continued)

is a lot more to the elk than his antlers, there is much more to Pittsburgh business than the figures the Bureau of Advertising has chosen to recognize.

Let's break down that combined sales figure. Store A, the largest in town, had no decrease from 1943. Next in size, stores B and C increased sales over 1943; the fourth ranking retailer had the *second* largest day in its history during the period of the strike; the fifth said sales "were up to expectations"; the sixth was slightly below its 1943 figures. The six top department stores used radio schedules ranging from extensive to irregular. The other four who did *not* use the medium at all or very little were the firms that took the actual beating. It is noteworthy that stores A, B, C, D, and E who used the most radio had sales increases or no decreases during the strike.

Because they recognized radio's worth as a public medium three of Pittsburgh's department stores—all experienced radio advertisers—distributed some 380,000 radio logs each week to be sure that customers knew when their messages would be aired.

The moral of these facts is that where radio is used consistently with skill and intelligence business continues to prosper. It must be clearly recognized that none of the top retailers in this area utilized the full advertising budget allocated to newspapers in any other media during the strike. Despite the restriction on its full use, radio did an outstanding sales job at an exceptionally low cost. As Allen Wells, sales promotion manager, Kaufmann Department Stores, was quoted as saying in *Women's Wear Daily*, 11 January, 1950, "The net profit for the period was aided by savings in space, production (newspaper) costs."

This statement and other reports from Pittsburgh point up the fact that stores' efforts in radio at that time did not anywhere near match their usual newspaper expenditures.

Even more significant in appraising the Pittsburgh experience is the picture on what happened when newspapers *did* hit town during the month of October, 1950 throughout the country. Again comparing October, 1950 with October, 1943, Federal Reserve figures show that department store sales nationally dropped 6%. In other words, the Pittsburgh drop was part of a national trend, and the ANPA Bureau of Advertising claim becomes more ludicrous.

Looking at the sales activity of other retailers, the University of Pittsburgh's Bureau of Business Research showed that women's and children's wear sales were up 11.5% over the preceding September. Men's wear sales were up 11.5% over September. Drug sales gained 2.1% in the same period, while new car registration was up 16.3%.

It is not surprising, therefore, on the basis of these and similar increases that the highly respected Bureau of Business Research reached this conclusion in its 30 November, 1950 bulletin: "Aside from the loss of pay of several thousand employees of newspapers, the strike had little effect on the total economy of the district." Payrolls were up 3% and employment was up 1%.

Business in Pittsburgh did not take a beating. Nor was it a city in the dark.

Radio stations boosted the number of newscasts. Pitts-

(Please turn to page 96)



MR. AND MRS. CARY GRANT STAR IN TWA'S NEW "MR. AND MRS. BLANDINGS." HALF-HOUR SHOW IS ON 61 NBC STATIONS

TWA takes to the air

With first airline-sponsored net show, plus spot campaign, firm is aviation's radio/TV bellwether



TWA's Damon is pioneer at heart

Ralph S. Damon, president of TWA, believes in both ad and aviation pioneering. At 53, he's been in aviation 32 years, helped develop famous Condor, world's first all-sleeper plane, and World War II's P-47 Thunderbolt fighter plane. Born in Franklin, N. H., he was graduated cum laude from Harvard; learned to fly in U.S. Army Air Corps in World War I, later was president of Curtiss-Wright Airplane Company, Republic Aviation Company, American Airlines.

over-all Pioneering pays off, whether you're building an airline, initiating a stepped-up schedule, or launching a major new flight into broadcast advertising.

That, in a nutshell, is the philosophy responsible for the success of Trans World Airlines, Inc., the nation's oldest transcontinental airline, yet the most vigorous air advertising bellwether among the big boys of the billion-dollar aviation industry.

Three trails blazed by TWA make its success story (a current annual gross of \$104,000,000) worthy of study by national advertisers:

1. Twenty-two years ago—on 7 July, 1929—TWA inaugurated aviation's first 48-hour, cross-country luxury passenger service. And even in those days it made sure there was plenty of accompanying advertising hoopla. Those darlings of aviation, Charles A. Lindbergh and Amelia Earhart, were selected passengers aboard that historic New York-Los Angeles flight, and Mary Pickford and Gloria Swanson were invited to christen the plane



with bottles of grape juice, America paid attention.

2. Four years ago—in January, 1947, when TWA was almost \$9,000,000 in the red, as a result of aviation's post-war slump—it initiated the first intensive radio/TV announcement campaign by a major airline. Within three years, TWA was back in the black with a \$3,700,000 profit, partially as a result of its broadcast advertising.

3. On 21 January—TWA announced that it had boosted its radio/TV advertising 150% and would be the first

airline to sponsor a regular coast-to-coast radio show (*Mr. and Mrs. Blandings*, 5:30-6 p.m., Sunday on 61 stations of NBC).

In this article, sponsor will describe TWA's radio/TV announcement campaign, leading to its expansion into network advertising. What makes TWA's air trail-blazing all the more remarkable is studying it alongside the aviation industry's advertising record.

Why? Because, though all airlines make their living *in* the air, most of them heretofore have been notorious for their reluctance to advertise heav-

ily on the air. And it hasn't been for lack of cash, either.

According to a study made by *Aviation Week*, 16 of the nation's 29 scheduled domestic airlines grossed \$523,000,000 in 1950; 13 of the 23 international airlines grossed \$262,000,000; and 476 inter-state airlines grossed well over \$27,000,000. (The non-scheduled airlines, of which there are hundreds, probably took in over \$200,000,000 last year.) And not only are they grossing more money, but the airlines are fattening up on profits.

(Please turn to page 36)



Baby Care



Facilities



Free Meals

TWA'S SPOT TV COMMERCIALS SELL FAMILY SERVICES, COMFORT OF MODERN FLYING. SCENES ABOVE FROM COMMERCIALS

Here at last...



JON AND SONDR STEELE



MEL TORME



KING COLE TRIO



PEGGY LEE



CLARK DENNIS

Top Hollywood Talent
for Local TV Budgets

SNADER TELE *scriptions*



PATRICIA MORISON



CAB CALLOWAY



HERB JEFFRIES

... now available in all TV markets!

SNADER TELEscriptions

WHAT THEY ARE Top-quality motion pictures of well-known singing, dancing and musical novelty acts... filmed in Hollywood expressly for television. Each act is complete in itself and runs for approximately 3 1/4 minutes. Opening and close of each act is designed for easy integration into any length program, in combination with live announcer or master of ceremonies... and smooth interlacing of live or filmed commercials.

HOW THEY ARE USED In preparing programs, each TELEscription is used as though it were an individual "live" act. They may be programmed in either 5-minute, quarter-hour, half-hour, or one-hour program series. They are available for daily or weekly showings over 13, 26, 39 and 52 week periods.

HOW MANY AVAILABLE Approximately 400 TELEscriptions are now available... and new numbers are being added at the rate of ten each week.

HOW ARE THEY PROGRAMMED Station or sponsor may build his own program format or use any of a series of program format scripts specially prepared for use with SNADER TELEscriptions, including:

- HOLLYWOOD SPOTLIGHT REVUE
- TAKE ANOTHER LOOK
- BEHIND THE FOOTLIGHTS
- INTERMISSION TIME
- THE MUSIC ALBUM
- GUEST BOOK
- PARTY TIME
- HOLLYWOOD DIARY

... and other great new program formats being added regularly!

DOZENS OF BIG-NAME STARS...
MORE BEING ADDED EVERY WEEK!

- Patricia Morison
- Gale Storm
- Toni Arden
- June Christy
- The Pagans
- Cab Calloway & Orch.
- Charlie Barnet & Orch.
- Lionel Hampton & Orch.
- Count Basie & Orch.
- Miguelito Valdez
- Martha Davis
- The Starlighters
- Carlos Molinas
- Mitchell Choirboys
- The Harmonicats
- Cass County Boys
- Marina Koshetz
- Peggy Lee
- Mel Torme
- Tex Ritter
- Carl Ravazza

- Arthur Lee Simpkins
- Diana Lynn
- Wesley Tuttle & The Westerners
- Guadalajara Trio
- Red Ingle & His Natural Seven
- Page Cavanaugh Trio
- Nat "King" Cole
- Herb Jeffries
- Clark Dennis
- The Pied Pipers
- Merle Travis
- Frank Yankovic & Polka Band
- Red Nichols & His 5 Pennies
- The Skylarks and numerous dancing stars and groups

Snader Telecriptions Sales

REUBEN R. KAUFMAN, President

INC.

CHICAGO—59 EAST VAN BUREN
(PHONE WE 9 5466)

NEW YORK—229 WEST 42ND STREET

BEVERLY HILLS—177 SOUTH BEVERLY DRIVE

SAN FRANCISCO...
offered exclusively over KRON-TV

PHILADELPHIA...
offered exclusively over WFIL-TV

WASHINGTON...
offered exclusively over WNBW

CHICAGO...
offered exclusively over WGN-TV

MINNEAPOLIS...
offered exclusively over WTCN-TV

Watch for the announcement of other leading TV stations offering SNADER TELEscriptions!

AGENCIES, STATIONS, SPONSORS: WRITE, WIRE OR PHONE OUR CHICAGO OFFICE FOR COMPLETE DETAILS!

Daytime TV Section

Daytime television will grow to greatness in 1951. Recognizing this major broadcast advertising trend, SPONSOR presents a 40-page section devoted to daytime TV. It includes information on daytime TV's dimensions; costs; audience; local and network programming; station sign-on times; and daytime results. (See subject listings at right.)

SUBJECT	DESCRIPTION	PAGE
Facts and Figures	Questions and their answers summarizing daytime TV highlights, including predictions about the possibility of a daytime TV sellout, morning television on the networks	34
TV Soap Opera	An analysis of the problems of staging a soap opera five times a week on television. Procter & Gamble's venture calls for unprecedented sweat—plus plenty of cash	38
Spot Programming	A roundup of programming trends at stations all over the country. Includes descriptions of typical cooking; shopping; audience participation; d.j.; and interview programs	42
Network Programming	It's the network shows that help build peak audiences, put daytime television in the spotlight. This is what the networks are doing: program types and program outlook	44
Result Stories	Two pages of capsuled result stories, covering products ranging from automatic pencils to nondescript maple balls	48
Time-on-Air Chart	Includes time station goes on the air and signs off; sets-in-market figures; station representatives for all stations	54

Daytime TV:

facts and figures

The basic fact about daytime television in 1951 is that it's here—and bigtime already. All the rest is commentary. But because the commentary, the facts and figures that fill in the outlines are always of prime importance in making advertising decisions, SPONSOR presents them herewith. In the columns at right, the highlights of what is probably 1951's most significant media trend have been summarized in question and answer style. More detailed analyses of various phases of daytime television appear on the pages that follow.

Throughout, emphasis is on programing and trends in the hours up to 5:00 p.m. For daytime television, to most radio/TV executives, means programing designed for the housewife audience and on the air between sun-up and the first appearance of the puppets, usually at 5:00 p.m.

The climb of daytime television in 1951 follows the success of nighttime television in 1950. With the networks and local stations virtually sold out at night, advertisers are now anxious to know more about the possibilities of daytime. Many of the leading advertisers have already plunged in boldly. Procter & Gamble, for example, sponsors a daily soap opera and 15 minutes across the board of the Kate Smith show. During 1951, it is probable that many of the broadcast advertising leaders will buy into daytime television. And many companies which never used broadcast advertising before will go on the air for the first time via daytime television.

The fact that there is any daytime television at all is a tribute to the power of the medium to influence set owners. Only a short time ago, skeptics said there would never be extensive daytime telecasting because housewives didn't have time enough during the day for more activity. Apparently, when there are Kate Smiths, Garry Moores, Johnny Olsens, and dozens of likeable if less known personalities sending good entertainment their way, the housewives find time.

As the months go by in 1951, there will be more and more good programing exerting an attraction on the ladies. More soap operas, more big names, defter blending of entertainment and service are in the cards. And, day by day, more stations are expanding daytime schedules. Already, there are two stations on before 7:00 a.m.

Dimensions

Q. How many stations are on the air before 6:00 p.m.?

A. As of 1 February, 1951, there were 107 stations (out of 107) on the air before 6:00 p.m. on one or more days (in most cases at least four days) per week. (For complete listing of sign-on and sign-off times of all 107 stations, see chart starting on page 54.)

Q. At what times during the day do these stations come on the air?

A. Among the 107 stations, the lineup of sign-on times is as follows:

64 stations sign on before 12:00 noon
 32 sign on between 12:00 noon and 2:00 p.m.
 8 sign on between 2:00 and 4:00 p.m.
 3 sign on between 4:00 and 6:00 p.m.
 Of the 64 television stations which sign on the air before 12:00 noon:
 2 stations sign on between 6:00 and 7:00 a.m.
 14 sign on between 7:00 and 9:00 a.m.
 36 sign on between 9:00 and 11:00 a.m.
 12 sign on between 11:00 a.m. and 12:00 noon

Q. How rapidly are stations expanding daytime programing?

A. If the rapid growth of daytime TV in recent months is an index, by next fall most stations will probably be on the air before noon. To get an idea of how rapid the daytime spurt has been, consider this. A survey of all TV stations in the spring of 1950, made by Batten, Barton, Durstine & Osborn, Inc., researchers, found that there were 75 stations on by 4:00 p.m. As of 1 February, a survey by SPONSOR indicates that there are 104 stations on the air before 4:00 p.m.

Q. What are the networks doing in daytime TV?

A. CBS, DTN, and NBC have regular sponsored week-day afternoon programing. Exclusive of the kids' block from 5:00 to 6:00 p.m., CBS programs three and a half hours daily (from 1:30 to 5:00 p.m.). DTN has two hours of programing for adults (from 12:00 noon to 2:00 p.m.). And NBC has two hours (from 3:00 to 5:00 p.m.). Net work program types vary from cooking shows to variety hours, complete with production numbers. Already, the networks have sold the following number of quarter hours in daytime before 5:00, Monday through Sunday: CBS-TV, 48; NBC-TV, 44; DTN, 8. ABC has 12 quarter hours sold Saturday and Sunday only.

Audience

Q. How large is the daytime TV audience and when is the audience at a peak?

A. That there is a substantial daytime audience is indicated by sets-in-use figures for various markets which frequently average 15 or above from sign-on to 6:00 p.m.

In general, sets-in-use percentages increase as the hour grows later, reaching a peak after 5:00 p.m. But, like many another radio/TV generalization, this one must be approached with caution. One good show or several good shows in a market may make sets-in-use figures zoom, though the same time in other markets is a low-point. For example, in Cincinnati the sets-in-use figure for 8:30 a.m. was 12.2 Monday-Friday (according to a 5-11 September survey by Videodex). But in other markets morning figures are much lower.

Q. What are some daytime sets-in-use figures in representative television markets?

A. Here are figures for a dozen markets, compiled by The Pulse. These are Monday to Sunday sets-in-use averages, from sign-on to 6:00 p.m.

<i>New York</i>	<i>Philadelphia</i>	<i>Boston</i>
Oct. 15.2	10.9	9.9
Nov. 11.2	12.7	10.8
Dec. 15.4	12.8	11.8
Jan. 15.6		
<i>Chicago</i>	<i>Cincinnati</i>	<i>Washington, D. C.</i>
Oct. 12.5	14.5	8.6
Nov. 14.8	15.3	11.9
Dec. 16.0	15.0	12.0
<i>Los Angeles</i>	<i>Cleveland</i>	<i>Dayton</i>
Oct. 13.2	12.0	13.0
Nov. 13.2	13.6	12.2
Dec. 12.8	15.7	12.1
<i>St. Louis</i>	<i>Columbus</i>	<i>San Francisco</i>
Oct. 12.7	14.9	10.3
Nov. 14.2	13.9	11.7
Dec. 14.4	14.1	12.8

Q. What's the composition of the daytime audience by sex?

A. Naturally enough, the bulk of the afternoon weekday viewers are women, until 5:00 p.m. when the largest part of the audience is made up of kids gaping at the puppets.

American Research Bureau made an estimate on the basis of the daytime radio audience, came up with these figures (New York, August 1950): between 12:00 noon and 5:00 p.m., 17% of viewers are men; 67% are women; 16% are children under 16. But between 5:00 and 6:00 p.m., 13% are men; 45% are women; 72% are children under 16. As you would imagine, the picture changes on weekends when men are home from work; the percentage of men in the audience rises above or equal with women.

Costs

Q. How do daytime television time costs compare with evening rates?

A. For the hours before 6:00 p.m., the network charges 50% of the evening time rate. In general, station daytime rates are also 50% of Class A evening time. But many stations put the 5:00 to 6:00 p.m. hours (kid show time) in Class B, charging at 75% of prime evening time.

Q. Are production costs lower in daytime television?

A. Union scales do not provide for any differential in wage scales for daytime as against evening work by musicians, actors, or technicians. But production costs for most daytime programs are much lower than nighttime costs simply because there are fewer frills. And the stars, unless they are of the calibre of a Kate Smith, get much less than nighttime m.c.'s.

Q. As more sponsors enter daytime programming, will competition for audience force costs up in the same kind of spiral that has characterized nighttime TV?

A. Daytime radio remained low cost because of the nature of its programming. Similarly, the basic daytime TV program types (cooking, shopper, audience participation, and interview-variety) will keep their modest price tags. Short of having Hedy Lamarr mixing the biscuit batter, you can't push a cooking show to the heights. Most sponsors won't pour funds into daytime television at anything like the evening rate because it can't attract proportionate audiences.

Q. What's the price range for local participations?

A. Varying with market and station, one-time participation rates run from as low as \$25 for one minute on a one-time basis to \$250 and beyond. Examples: *KPIX Kitchen*, San Francisco, \$35 per participation; *In the Kitchen with Mary Landis*, WBAL-TV, Baltimore, \$50 for one minute; *Margaret Arlen Show*, WCBS-TV, \$200 per one-time participation.

Q. Can network shows reach viewers at low cost at the present stage of daytime development?

A. *Homemaker's Exchange* reaches 109 homes per dollar (November), *Garry Moore Show* reaches 211 women per dollar (December), according to CBS-TV; cost per thousand homes of *Kate Smith Show* is \$1.76, and *Bert Parks Show* costs per thousand homes is \$3.80 (both December), according to NBC-TV.

Commercials

Q. Are sponsors allowed more commercial time per program in daytime television?

A. Advertisers get up to 100% more time for commercials in daytime programs. But the extra allowance differs with the station and program. Here, to give you a general idea, are the commercial time allowances listed by WNBQ, Chicago, for daytime as compared with nighttime.

(All except news programs which are same day or night)

Length of Program	Before 6 p.m.	After 6 p.m.
5 minutes	1:15 minutes	1:00 minutes
10	2:10	2:00
15	3:00	2:30
20	3:30	2:40
25	4:00	2:50
30	4:15	3:00
45	5:45	4:30
60	7:00	6:00

Q. How does the commercial approach differ in daytime as compared with evening television?

A. Selling is more personal, more frequently done live by the m.c. or star. There is more time for telling the complete product story. In addition, it's easier to fit commercials into the show smoothly. Most daytime shows emphasize service subjects which bridge naturally into commercials.

Sponsors

Q. Who are some of the national advertisers already in network daytime television?

A. Exclusive of the kid shows, network sponsors include: Procter & Gamble, R. J. Reynolds, International Latex, General Mills, Hudson Pulp & Paper, General Foods, Hunt Foods, American Home Products, Premier Foods, Sterling Drug.

Q. What's the trend been in local television sponsorship during the day?

A. Most significant is the enthusiasm department stores have shown. Traditionally conservative about media other than newspapers, department stores use television for hard, day-by-day selling in almost every television market. One store puts 40% of its budget into daytime TV, an unprecedented proportion for any broadcast media. Other local sponsors include retailers, bottling plants, bakers, jewelers—almost every kind of business. Many national advertisers are participating in local shows and buying station breaks. Ipana, Camon Towels, Wheatena, Norwich Pharmaceutical are among daytime advertisers.

Predictions

Q. How soon will daytime network television be sold out?

A. SPONSOR predicts a virtual sellout for daytime network television by one year from the date of publication of this issue (29 January, 1950). Pressure is already building up on advertisers who have national distribution and want to clear a respectable number of stations. In the 44 single-station markets, there's network time for only a dozen to two dozen afternoon program sponsors at most, with many of the time periods already sold or spoken for.

Q. Will network programing expand into the morning hours?

A. Yes. NBC, for one, has plans worked out for two hours of morning programing to begin in April, SPONSOR learned unofficially. Shows will probably include soap operas, and a woman's service program. CBS has plans, too, for extension of its programing into morning hours.

Q. Will the cutback in TV set production cramp development of daytime TV?

A. Some. The enthusiasm of advertisers for purchases of time during the day grows with the number of sets in a market. For example, it's difficult for a national advertiser to get enthused about daytime audiences in markets of under 25,000 sets because then the daytime sets-in-use figures range only from 2,500 to 3,000 sets. But current production regulations are such that sets-in-market figures can continue to grow, even though more slowly. And in markets where there are high set totals the most important factor in increasing the daytime audience is programing rather than sets.

Q. Will there be a rush of TV soap operas over the coming year?

A. Several of the soap companies are planning to join Procter & Gamble in its noble efforts to convert the radio strip drama for TV. But soap company executives may put the brakes on once they realize the difficulties involved. P & G may be left to experiment alone until the bugs are ironed out. (For full-length story on the P & G venture, see page 38.)

One intrepid Eastern station is working on a completely local live soap opera, but plans are still up in the air.

(More questions and answers on page 71)

AFTERNOON TV IS Big IN HOUSTON



KPRC-TV's afternoon program schedule is the biggest thing in Houston.

All 60,000 sets in the greater Houston market are tuned to Houston's only TV station, KPRC-TV, with a daily audience of 318,000 potential customers. A galaxy of top national shows plus star-studded local shows assure afternoon TV advertisers of top notch TV coverage.

**Get the Complete Facts
from Your Petry Man**



MATINEE WITH DICK GOTTLIEB brings one of Houston's top TV personalities to afternoon viewers. Matinee is relaxed, informal and entertaining. Paige Thompson adds color and feminine charm.

TV KITCHEN, conducted by Jane Christopher, home economist, features new, economical dishes, shows the foods actually being prepared. A "must" for Houston housewives.



BEST FOOT FORWARD, conducted by gracious and beautiful Mary Beth McDonald, features fashion news and make-up demonstrations, plus practical ideas on time and worry savers about the house.



Stokely's LAUGH WITH THE LADIES is an audience participation program sparked by popular Bill Bryan. A top local radio show transplanted to TV.



Foley's TV SHOPPER did a terrific job in the bus strike emergency, and is now a daily feature. "Shopper" Jane Grey and store personnel cover the store.



KPRC TV

CHANNEL 2 HOUSTON

FIRST in Radio and Television

TOP NETWORK SHOWS TOO:

★ **Kate Smith** ★ **Gary Moore**

Jack Harris, General Manager
Represented Nationally by
Edward Petry & Co.



TEARS REMAIN FIXTURE OF TV SOAP OPERA (NOTE SAD LASS ABOVE), BUT PROBLEMS AND PRODUCTION COSTS MULTIPLY



Show opens with view of home model

Problems of a TV soap opera

"First Hundred Years" may be hardest. P&G is finding out

PROBLEM: Rehearsals every day make TV serial a grind for cast PROBLEM: Sets must give illusion of two homes, yet fit into tight space



TV When the news spread along Manhattan Ad Row that Procter & Gamble was contemplating a five-a-week daytime strip drama on television, budget-wise gentry shook their heads over the tablecloths upon which they totted up the supposed totals. Rough guesses by stub pencil ran to \$16,000, some even higher. This was calculated to disenchant even the most rabid TV enthusiast, especially when contrasted with radio daytime serials priced around \$2,500-\$3,750. The accepted explanation on the street was that Procter & Gamble practiced a realistic form of knowing-by-doing and was willing to underwrite experiment. P&G, remember, prides itself upon possessing intimately detailed knowledge of entertainment sponsorship procedures. Suffice that other advertisers were pleased that P&G would put up the money and face the hazards for in the end they, as well as the Cincinnati soapmakers, would be able to judge what a television quarter-hour daytime strip entails.

Weeks and months of preliminary conferencing took place at the Benton & Bowles agency before the P&G TV serial, on behalf of Tide, was launched over CBS on 45 stations. Negotiation of economies, the blue-printing of short-cuts, the engineering of rehearsal schedules all represented stark pioneering. Cost was the black cloud over everything. Walter Craig, the Benton & Bowles program vice president, had one question which he repeated again and again, "how can we shave that?"

No official information on costs has been given out, but SPONSOR believes that *The First Hundred Years* was brought in for around \$11,000 a week, for production. If so, this is a real job of cutting, meshing, foreshortening, telescoping. AND YET—is a daytime TV serial "worth" that kind of

money? Smart buyers, most of all P&G, will be asking the question. The full answer must wait six months, perhaps a year until the ultimate evaluation of audience popularity can be made. Serials, typically, build slowly, accumulating audience on the hook of habit. In radio the factor of audience loyalty has been highly significant so that for 20 years, and still today, serials have been reckoned good sponsor buys. Whether radio experience will be duplicated in video remains to be shown. To justify TV production costs, a TV serial must, presumably, do substantially better than a radio serial. A key question is this: how much better than a radio serial must a TV serial be? Not until audience size and sales effect are measurable months hence can advertisers figure a correlation between impact and investment which is, of course, the nub of the sales management problem. (First Pulse rating of the show, for the week of 1 December, was 4.0 with a 42% share of audience. This was for the first four days on the air.)

The radio serial's appeal to advertisers has never been obscure. It was always and remains today an inexpensive way to buy housewife impact. Production processes were not only tried but trite. No agony of creativity was involved. There were standard serial authors with standard serial plots and there were standard leading ladies with standard emotions who wept, lamented and nobly sacrificed themselves on cue. The fact that an established radio serial could be rehearsed, bridged for music, cued for sound effects, timed to stop-watch and ready to go on the air after no more than 60 minutes of actual in-studio preparations per daily episode spoke volumes for the assembly-line techniques. True, one advertiser usually got pretty much what an-

other advertiser got, with a few quality exceptions like *Hilltop House* which had superior writing, but this sameness of output didn't disturb the moneybags since radio serials were usually dependable commodities with a minimum of complication.

It was fashionable for years in intellectual circles to spoof radio serials. That bothered an occasional sponsor, or his wife, but mostly the critics' sport was shrugged off. No doubt *The First Hundred Years* can also shrug off the same sort of satire although observers have pointed out, reasonably, that a serial costing \$2,500 a week has a margin of "artistic" tolerance not likely to be accorded a serial costing \$11,000. Which is just one more thing the producers of the P&G experiment have to worry about.

Any daytime serial, radio or television, is bound to be conditioned in some measure by wear and tear. Writers and directors, to say nothing of actors and executives, all testify to the fatigue factor of doing a show in episodic form. This is sure to be far more taxing in TV with memorization added, plus scenery, plus costumes, plus make-up, plus 10 hours of daily rehearsal instead of the bare one hour required for radio's once-over-lightly.

In point here, but not generally reported outside the intimacy of Colbee's Restaurant, directors of radio serials sometimes have difficulty maintaining professional discipline in the studios. This is because the tedium-tired actors rebel against the deadly sameness day after day. It is a convention of the radio serial—and seen anew in *The First Hundred Years*—that plot advances at snail's pace, the authors characteristically (1) stating (2) restating and (3) saying it again for good measure. Script monotony

(Please turn to page 63)

PROBLEM: Commercials must be staged just like rest of action

PROBLEM: Memory may lag (Teleprompter is there in reserve)





**When was
the last
time you
spoke to
a woman?**



Was it in the daytime when she was alone and could plan her day's shopping? Was it the time of day when she was open to your marketing suggestions? Did you tell your story in the morning or early afternoon, while shopping lists were tentative? . . .

If you didn't, you can. Because more people watch WCAU-TV at this time of day than any other Philadelphia station*.

Advertising impressions are shopping reminders, and Mrs. America is the household's daytime purchasing agent.

Get to the buyer before she gets to the store. Remember, the best way to see that the lady carries your product out is to see that she carries it in—on her shopping list.

*ARB

WCAU-TV

The Philadelphia Bulletin Television Station
CBS affiliate
Represented by Radio Sales



These advertisers use WCAU-TV now:

ABBOTT'S DAIRIES, INC.
AMERICAN CHICLE
AMERICAN STORES
BEAUMONT CO. (4-Way Cold Tablets)
BIRDSEYE FROZEN FOODS
BOOTH BEVERAGE CO.
BOSCO
CALIFORNIA LIMA BEANS
CANNON MILLS, INC. (Sheet-)
CHUNK-E-NUT
E-Z STARCH
FRANK & SEDER DEPARTMENT STORE
HORN & HARDART RESTAURANTS & RETAIL SHOPS
JOHN WANAMAKER DEPARTMENT STORE
LIT BROTHERS DEPARTMENT STORE
MONTCO COFFEE
MY-T-FINE DESSERTS
NATIONAL BAKERS, INC. (Hollywood Bread)
PENNA. LAUNDRY CO.
PICTSWEET FROZEN FOODS
QUAKER OATS (Aunt Jemima)
QUAKER SUGAR
ROBERTS PACKING CO. (Pork Products)
SOS COMPANY
SUNSHINE BISCUITS
SWEL
VICKS CHEMICAL CO.
WHEATENA

Send for the brochure,
"HOW BIG IS TELEVISION IN PHILADELPHIA?"



1. COOKING: SHOWS LIKE WDSU'S "NEW ORLEANS COOKBOOK" ARE PROBABLY MOST NUMEROUS OF SPOT PROGRAMS



2. Shopping: WHIO "World of Fashion" is typical of type found on almost all television stations



3. Interview: Margaret Arlen, WCBS-TV, with Tommy Henrich. Arlen went from AM to TV

Daytime TV:

spot programing

In the fall of 1948, when WABD, New York, launched an experimental weekday daytime schedule, pessimists outnumbered by far those who gave daytime TV much chance for success. Barely two and a half years later, the array of daytime program pictures appearing on these pages indicate how wrong the pessimists were. For each of these pictures represents a program type which has become successful in pulling audience—and in selling goods.

Programs on daytime television fall into 10-odd categories. But SPONSOR'S

study of programing all over the country suggests one important caution: what's labeled a cooking show in one market may differ radically from a cooking show in another. Daytime programing is so flexible that elements of any one of the program categories may be blended with another. And this is frequently an important consideration for the advertiser: adding interviews or entertainment to a service show may give it a better chance for a big audience; or it may not, depending upon the personalities involved. It

SPONSOR



Participation: WCAU-TV program inside Lit Brothers department store



5. Disk Jockey: "3 to Get Ready," WPTZ, is morning wake up counterpart of AM's musical clock



6. Sports: In summer, baseball takes over on many stations, knocking out strictly women's programming

pays to study formats closely.

These are the major programming staples in local daytime TV:

1. Cooking shows demonstrating recipes.

2. Shopping shows featuring merchandise.

3. Interview-service shows, with guests interesting to women, plus homemaking tips.

4. Audience participation shows with women as contestants.

5. Disk jockey shows featuring records, chit-chat, interviews.

6. Movies to appeal to housewives; and films (mainly Western) with a club tie-in designed to attract youngsters.

7. Variety shows which are almost all entertainment. They differ from evening shows in that acts, continuity are slanted for a women's audience.

8. News shows, though still minor, may develop with war's impetus.

9. Sports are important in summer, with baseball replacing other programming on many local stations.

In the majority of cases, these program types are sold to regional and national advertisers on a participating basis. Usually national sales follow evidence of local success. The most important thing the national advertisers are learning from local sponsors is that it's often wise to let the show's m.e. handle the commercial. Even more than in radio, the personal, locally flavored touch comes across effectively in television. This is particularly true when the show is woman's service or cooking and the product is one women buy. It's as natural as baking a biscuit for the show's star to switch from talking about cooking to a commercial for a flour product, or a food brand.

It's probable that there will be plenty of availabilities throughout 1951 because so few of the local shows are

tied up by single sponsors. The stations are playing it that way for the extra revenue. But the best-rated shows and the adjacent station breaks are already tightening up. Particularly in one-station markets, demand for some periods runs ahead of supply, a survey of station representatives indicates.

Perhaps the best indication that daytime shows really sell is given by the attitude of local department stores. In most markets, department stores are already using or are interested in hard-selling shopping shows. Since department store advertising must pay out immediately, the proof is there that when women see a product on television it frequently ends up on their shopping lists.

The Cramer-Krasselt agency in Milwaukee, which handles shopper shows for several Midwest department stores, including Schuster's *Feminine Viewpoint* on WTMJ-TV, Milwaukee, told SPONSOR: "There is every indication that dollar results on shopper shows are averaging out as well as results with newspapers."

This is high praise for a newcomer in the media stable, particularly since most department stores have high newspaper discount rates and newspapers are established in the housewives' minds as the place to find featured department store items.

To get a broader picture of the success department stores and other advertisers have had with daytime television, see the 14 daytime result stories which appear later in this section (pages 48, 50). And, for a more specific look at what daytime programming is all about, capsule descriptions of programs at stations all over the country appear below. Program descriptions are arranged in groupings by type and include costs where they have been made available.

(Please turn to page 66)



7. Movie club: WCAU-TV "Ghost Riders" blends club, Westerns, gives kids reasons for looting



8. Movies: WMAL matinee appeals to housewives (2:00-3:00 pm). This type program high rating



9. News: KITV reports for housewives; trend is to listener interest in news due to Korea situation



Variety-Service: "Kate Smith" (NBC-TV) combines types. **Cooking:** "Homemakers' Exchange" (CBS-TV) features recipes, home tips

Daytime TV: network programming

Before the fall of 1950 daytime television on the networks was confined to a few programs going to relatively few stations. The big spurt came when CBS and NBC went on the air with their new daytime packages, including *Garry Moore Show*, CBS, with as many as 51 stations on the cable; *Kate Smith Show*, NBC, with approximately 35 on the cable.

With the emergence of network name personalities, daytime television was

launched on a full-fledged basis. Though local programming for the past two years had played an important role in developing daytime viewing habits, it is obvious that network name quality will be the important magnet during 1951 in drawing larger totals of daytime viewers.

Though the majority by far of spot programs are devoted to woman's service subjects, the network name packages departed from this approach.

Their strategy: entertainment has more appeal than facts no matter what the audience. Thus only 30% of the *Kate Smith Show* format calls for women's service material. And the *Garry Moore Show* consists mainly of interviews and variety entertainment.

Shows, however, are completely slanted for a woman's audience, as a sponsor researcher who studied the subject can testify. For example, a recent interview on the *Garry Moore Show* constituted what was practically a vicarious romantic experience for the ladies at home. The actor interviewed expressed his devotion to women with such enthusiasm, rolling of eyes, and moaning that the studio audience emitted the kind of squeals usually associated with Frank Sinatra. The moral is that it's a completely different programming approach, one executives won't find on shows they see at night.

Most significant development in network programming thus far has been the success of the *Kate Smith Show* (4:00 to 5:00 p.m., NBC-TV). It is now completely sold out, has a December American Research Bureau rating of 22.3, and a cost per 1,000 homes of

KID SHOWS: "LUCKY PUP" (CBS-TV) "NEC COMICS" "CHUCKWAGON PLAYHOUSE" (NBC-TV) COME ON AFTER 5:00 P.M.





Variety: "Bert Parks Show" (NBC-TV) aims its acts at women



Sunday Fare: "Meet the Press" (NBC-TV) is for both sexes

\$1.76, according to NBC-TV. Thus the show has achieved double the ratings of most daytime shows; and, while the budget set a record for daytime fare, it has achieved a low TV cost per 1,000. (Time and talent for the program hits a grand total of \$6,500,000 a year, easily the biggest total gross in television.)

The *Kate Smith Show* is designed to provide for the needs of both medium-budget advertisers and those who seek across-the-board sponsorship. The first and last segments, therefore, are sold on a strip basis, to Procter & Gamble (4:00 to 4:15 p.m.) and Hunt Foods (4:45 to 5:00 p.m.). The 4:15 to 4:30 portion of the program is sponsored Monday through Friday, respectively by Corn Products Refining, Simmons Mattress, Jergens Lotion, American Home Product, Jergens Lotion again. The 4:30 to 4:45 portion runs as follows: Chesebrough Manufacturing, Corn Products Refining, Durkee, Minute Maid, Hazel Bishop lipstick.

This, in summary, is what these sponsors get for their money:

1. An average of three songs by Kate Smith, done against simple backdrops.

2. Three or more musical or musical-vocal numbers, some with expensive sets.

3. Five minutes of news, midway in the program, by Ted Collins.

4. Regular weekly service features, including a fashion show and teen-ager forum.

The format of the *Kate Smith Show*, combining straight entertainment with service subjects, is a departure from program types on the air previous to this fall which included: homemaking; interview; and audience participation. These program types on the networks are similar, basically, to their local counterparts. Examples: *Homemakers' Exchange* (CBS-TV), a show stressing recipes and food preparation; *Vanity Fair* (CBS-TV), an interview program, with former newspaperwoman Dorothy Doan asking the questions; *Rumpus Room* (DTN), an audience participation with stunts that are all the title implies.

At the present stage of development, CBS leads in number of programming hours, with shows on from 1:30 to 5:00 p.m. (exclusive of the children's block). There are plans afoot to push CBS programming back to morning hours, SPONSOR learned, but difficulty

in clearing more time on stations is anticipated. Station revenue is higher from local business and stations feel, as well, that they should cater to loyalty of local sponsors who were first to buy into daytime TV. This factor, however, has not kept the networks from clearing as many as 51 stations for afternoon programs, with 30 cable stations, a combined total.

NBC has plans in an advanced stage for morning programming, probably to begin this spring. Meanwhile, the network has two hours of programming for adults (from 3:00 to 5:00 p.m.), including the *Bert Parks Show*, variety program which now has an 11.5 American Research Bureau rating.

DuMont's two hours start earlier in the day, running from 12:00 noon to 2:00 p.m. The network has no plans for expansion of its schedule which includes *Rumpus Room*, *Okay Mother*, and *Man on the Street*, an interview show, which probably has the lowest production costs in television (WABD simply sticks a camera out of a window, aims for the corner of 53rd and Madison where interviews are conducted each day).

(Please turn to page 72)

Audience Participation: "Rumpus Room" is DTN veteran

New ABC Block: ABC now has four sponsored Saturday shows



STABLE

enters the television

The time has come for a stabilizing force that will put the rapidly expanding television film program industry on a sound basis. **a new company**



**UNITED
TELEVISION
PROGRAMS inc.**

has now been formed to achieve this goal.

Stations, agencies and advertisers can now depend on UNITED for top quality films made by reputable producers expressly for television. Films carefully

selected and pre-tested for high audience ratings. Offered on a firm and equitable price basis to all. With delivery of the full number of films guaranteed per contract.

The future of top-flight TV programming is in film!



UNITED

film picture!

To assure proper selling and distribution service to all levels of program buying, local as well as regional and national, UNITED has created this nation-wide organization employing the established, experienced facilities of **THREE MAJOR COMPANIES***

EDWARD PETRY & CO., INC.

America's outstanding radio and television representatives, has been appointed exclusive sales agent for United film programs in the field of national spot TV.

CENTURY ARTISTS

Leading talent and package program agency, acts as liaison in Hollywood with ace television program producers, and represents United at the network sales level.

STANDARD RADIO TRANSCRIPTION SERVICES, INC.

One of the country's top organizations in the transcription library field, represents United at local station and local sponsor level.

The leadership of these three companies in their respective fields is widely recognized. They were pioneer factors in bringing stability into the radio time and program field. They were chosen to represent UNITED because their combined experience, resources and manpower offer TV program buyers a service now unequalled in television — all from one central, dependable source.

For further information on availabilities of "Fireside Theater" and other current offerings, get in touch with

UNITED TELEVISION PROGRAMS, INC.

360 N. Michigan Avenue, Chicago 1, Ill. • 488 Madison Avenue, New York 22, N. Y.
8619 Sunset Boulevard, Los Angeles 46, Calif. or call any Petry or Standard Office in Chicago, New York, Detroit, St. Louis, Dallas, Oklahoma City, Los Angeles, San Francisco

FIRST of the top-drawer producers to ally themselves exclusively with UNITED

is BING CROSBY ENTERPRISES

whose film properties include



The **2**nd highest rated TV show by current surveys. Here is the only show among the top ten which can now be bought on film for regional and local re-showings. Other Crosby programs now in the making include "Night Editor" with Hal Burdick, and a rollicking series of chimpanzee comedies without equal for universal appeal.

Watch for important announcements of other leading producers who have appointed United exclusive distributor for more outstanding film programs.

DIETARY SUPPLEMENT

SPONSOR: Vitrex

AGENCY: Direct

CAPSULE CASE HISTORY: *The Vitrex people purchased a \$75 participation on Hollywood Studio Party, a 1:30-3:00 p.m. audience participation show. A special offer of a box of Vitrex for \$3 or two boxes for \$5 brought a rapid response. The commercial, given around 2:30 p.m., brought 173 orders for the product by the time the show went off the air. For their \$75 expenditure, the advertiser received a minimum return of \$519.*

KTTV, Los Angeles

PROGRAM: Hollywood Studio Party

VARIOUS ITEMS

SPONSOR: John Wanamaker

AGENCY: Direct

CAPSULE CASE HISTORY: *Meet Me at the Eagle was the show—an hour-and-a-half, Monday to Friday. Featured was a one-hour film plus a 15-minute live opening and closing “commercial” showing merchandise. Random results for the approximate \$600 daily expenditure: 25 items retailing between \$1 and \$28 on Columbus Day pulled in 657 phone orders. This doesn't include other types of orders traceable to TV. And, during second week of December, average daily sales numbered 300.*

WCAU-TV, Philadelphia

PROGRAM: Meet Me at the Eagle

Daytime TV results

TV Results is a regular SPONSOR department appearing in alternate issues. It features capsule case histories of advertiser successes with the medium. The 14 result stories printed here differ from the usual TV Results page in only one respect: only daytime TV successes are noted

NYLON SHIRTS

SPONSOR: Gilchrist Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Gilchrist Company sold nylon shirts at a special TV price of \$6.99. One announcement at a cost of \$110 was the pitch on Shopping Vues, an early afternoon show. The advertiser said 170 sales were directly attributable to his video commercial; for the \$110 time cost, a minimum return of close to \$1,200. After a couple of individual announcements, Gilchrist now has a regular three-times-weekly participation.*

WNAC-TV, Boston

PROGRAM: Shopping Vues

NEWSPAPER COLUMN

SPONSOR: Seattle Post-Intelligencer

AGENCY: Direct

CAPSULE CASE HISTORY: *The program is King's Queen, a woman's participation show televised from a special Hotpoint kitchen. A live participation for \$70 promoted the Prudence Penny column in the newspaper. The offer: an apple slicer for 25c. On the first day, over 600 requests were received for the slicer with requests still coming in. Also, more women listeners are now familiar with the name and column of Prudence Penny.*

KING-TV, Seattle

PROGRAM: King's Queen

ELECTRIC APPLIANCE

SPONSOR: D. H. Holmes Co. Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *This New Orleans department store sponsors At Holmes Show, Monday to Friday at 2:30 p.m. Westinghouse Electric Corporation took a portion of the show to demonstrate its \$39.95 electric roaster. Since the TV advertising, that department in the store shows a greater increase in sales of roasters and other appliances than ever before. The sponsor won't release actual figures but says sales gross is heavier than in pre-Christmas season.*

WDSU-TV, New Orleans

PROGRAM: At Holmes Show

CHILDREN'S CAPS

SPONSOR: Sanger Brothers Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *For \$60 per show, Sanger Brothers Department Store launched Webster Webfoot, M-F, 5:30-6:00 p.m. Featured is a store tie-in like a Sanger-Webster Webfoot Club. Membership is obtained by picking up a certificate at the store. Merchandise is also tied in with the show. One-thousand-two-hundred Webster Webfoot caps were sold the same day the offer was made on video. Other results: pleased parental goodwill and increased store traffic.*

WFAA-TV, Dallas

PROGRAM: Webster Webfoot



WDEL-TV

sells your product in the nation's top market

"Wilmington—first in income per family among all U. S. Metropolitan centers of 100,000 or over."

Sales Management 1950 Buying Power Survey.

"Delaware—first in retail store purchases; has highest per capita expenditure of any state."

U.S. Census Bureau—July 2, 1950.

WDEL-TV the only television station in Delaware. Its audience is growing by leaps and bounds. NBC and DuMont network shows, many popular local daytime and evening programs. Let WDEL-TV sell your product.

Represented by

ROBERT MEEKER ASSOCIATES

NEW YORK LOS ANGELES SAN FRANCISCO CHICAGO

Steinman Stations • Clair R. McCollough, Gen. Mgr.

WGAL-TV

only station that reaches this rich market

Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas in Pennsylvania. In addition to its ability to produce profitable sales for you, WGAL-TV is an ideal test station because it is the only station that reaches these extremely prosperous markets. Top shows from four networks—NBC, ABC, CBS and DuMont. WGAL-TV is important in your TV sales planning. Write.

AUTOMATIC PENCILS

SPONSOR: Watch Shop Jewelers AGENCY: R. C. Riebel

CAPSULE CASE HISTORY: *The Watch Shop offered inexpensive automatic pencils free. By using this TV offer, they hoped to increase traffic in their store during the pre-Xmas period. Six live announcements at a cost of \$285 brought the following result: 4,000 inquiries which led to hundreds of watch and jewelry sales. For their \$285 expenditure, Watch Shop reaped a gross of thousands of dollars and they now expect to buy a regular show.*

WAVE-TV, Louisville

PROGRAM: Announcement

FLOOR LIGHT

SPONSOR: Lit Brothers AGENCY: Direct

CAPSULE CASE HISTORY: *One announcement on this department store's half-hour audience participation show, Lits Have Fun, sold some 700 lamps. One commercial featured a floor light retailing at \$14.99. As a direct result, about 500 of these were sold. In addition, 200-300 other lamps went at about the same price. The one-time cost for the show is approximately \$270; gross sales amounted to close to \$12,000.*

WCAU-TV, Philadelphia

PROGRAM: Lits Have Fun

SWAP SHOP

SPONSOR: Sustaining AGENCY: None

CAPSULE CASE HISTORY: *A twice-weekly daytime TV program called the Swap Shop received an offer of 30,000 four-inch maple balls for exchange. A WKRC-TV viewer had purchased the item from the War Assets Administration four years before and couldn't get rid of them via newspaper ads and direct mail. But TV brought him 120 offers of cash by telephone and telegraph and scores of swap deals. Pull included 5,000 letters; 3,400 phone calls and 500 telegrams.*

WKRC-TV, Cincinnati

PROGRAM: Swap Shop

WATCH REPAIR

SPONSOR: The Watchman AGENCY: Direct

CAPSULE CASE HISTORY: *Window Shopping, a daily 15-minute participation show, carried an offer by The Watchman for a complete watch rejuvenation. The offer included a new case, new hands, new face and band, and complete repair for \$9.95. Their daily \$75 participation on this 5:15-5:30 p.m. show has brought in a weekly average of \$1,990, or an average of 200 watch repair orders weekly for an approximate \$375 expenditure.*

WRKB-TV, Chicago

PROGRAM: Window Shopping

COOKIES

SPONSOR: Mama's Cookies AGENCY: Direct

CAPSULE CASE HISTORY: *TI is the sole advertising used by this baking firm. Originally, Mama's Cookies started with two participations weekly (\$150) on the afternoon Pat 'n Johnny show. After one week, number of participations were increased to five. Then, after 12 participations, the company reported sales of their cookies increased from 35,000 boxes to over 165,000 boxes (nearly 500%) and demand is growing.*

WXYZ-TV, Detroit

PROGRAM: Pat 'n Johnny

KITCHEN KNIFE SET

SPONSOR: Home Test Products AGENCY: Direct

CAPSULE CASE HISTORY: *The Art Lamb disk jockey show provided the video setting for this company's all-purpose set of kitchen knives which was being offered for \$1.95. During the first week, 248 sets sold for a total of \$1,227.60. After about 10 weeks of the offer, the company had amassed approximately \$12,000 in orders for a total advertising expense of less than \$2,000 on this Monday to Friday participation program.*

WTIC, Washington, D. C.

PROGRAM: Art Lamb Show

PLASTIC ORNAMENTS

SPONSOR: Rabar Plastics Co. AGENCY: Direct

CAPSULE CASE HISTORY: *During the Christmas season, this firm decided upon TV to sell a package of plastic Christmas tree ornaments. Homemakers Guide, an afternoon hobby demonstration-interview show, was the sales vehicle. The immediate sales result for the plastic ornaments, a \$2.25 item, was a gross of \$5,500. The company reports that its advertising cost for selling one dollar's worth of merchandise was less than 10c.*

WATV, Newark

PROGRAM: Homemakers Guide

CUSTOM HAT SHOP

SPONSOR: Robley Hat Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This custom hat shop decided to test TV on the last weekend in December. Two 10-second announcements for \$40 were used. A specific hat model not promoted in any other media was featured and resulted in 250 sales. A repeat test on the first weekend in January brought 60 more sales. Four 10-second spots for about \$80 resulted in the sale of over 300 hats. Sponsor says his business is up 25%.*

WSB-TV, Atlanta

PROGRAM: Announcement

WAVE-TV

FIRST

IN LOUISVILLE

ON ALMOST

EVERY COUNT!

FIRST ON THE AIR . . . by more than 15 months,
and now in our *third year!*

FIRST IN PROGRAMMING . . . with more than
75 hours a week of superb "theater-like" entertainment,
featuring the topnotch shows of three television networks
—NBC, ABC and Dumont!

FIRST IN ADVERTISING VALUE . . . proven by
a *large and growing* list of "blue-chip" sponsors, both
local and national.

Get all the facts and you'll make WAVE-TV your *first choice!*

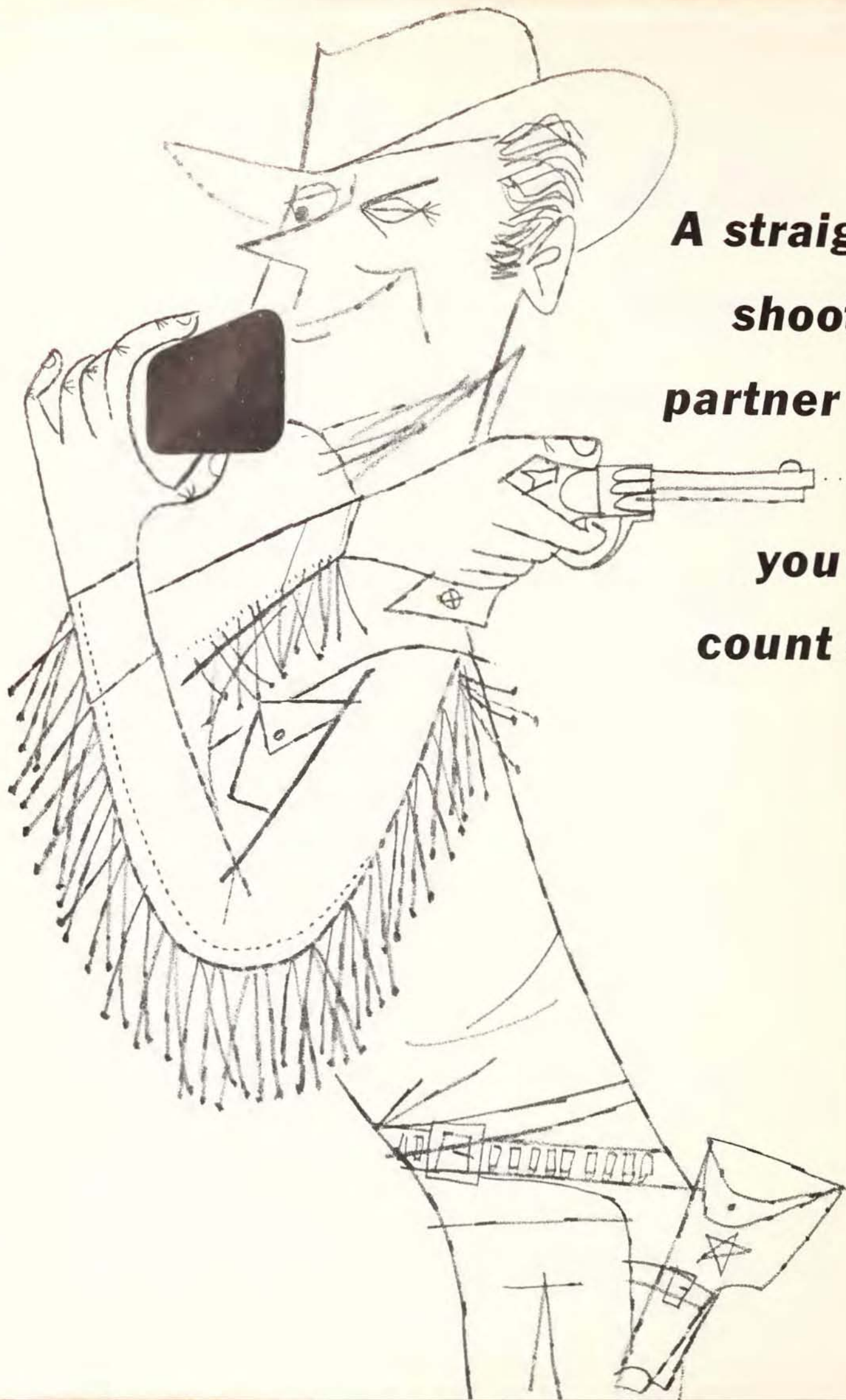
WAVE • **WAVE-TV** • **WRXW**
(AM) (CHANNEL 5) (FM)

FREE & PETERS, INC.



NATIONAL REPRESENTATIVES





**A straight
shooting
partner**

**you can
count on**

Range Rider can't miss. This he-man hero is a dead-center choice as America's newest television cowboy star. As distinctly different a Western personality as ever saved a maiden, a mortgage or the U.S. Mail, Range Rider towers a lean six feet four inches, wears fringed buckskin and moccasins (juvenile fashion editors, please note) and lives by his brain and his fists as well as his six-guns.

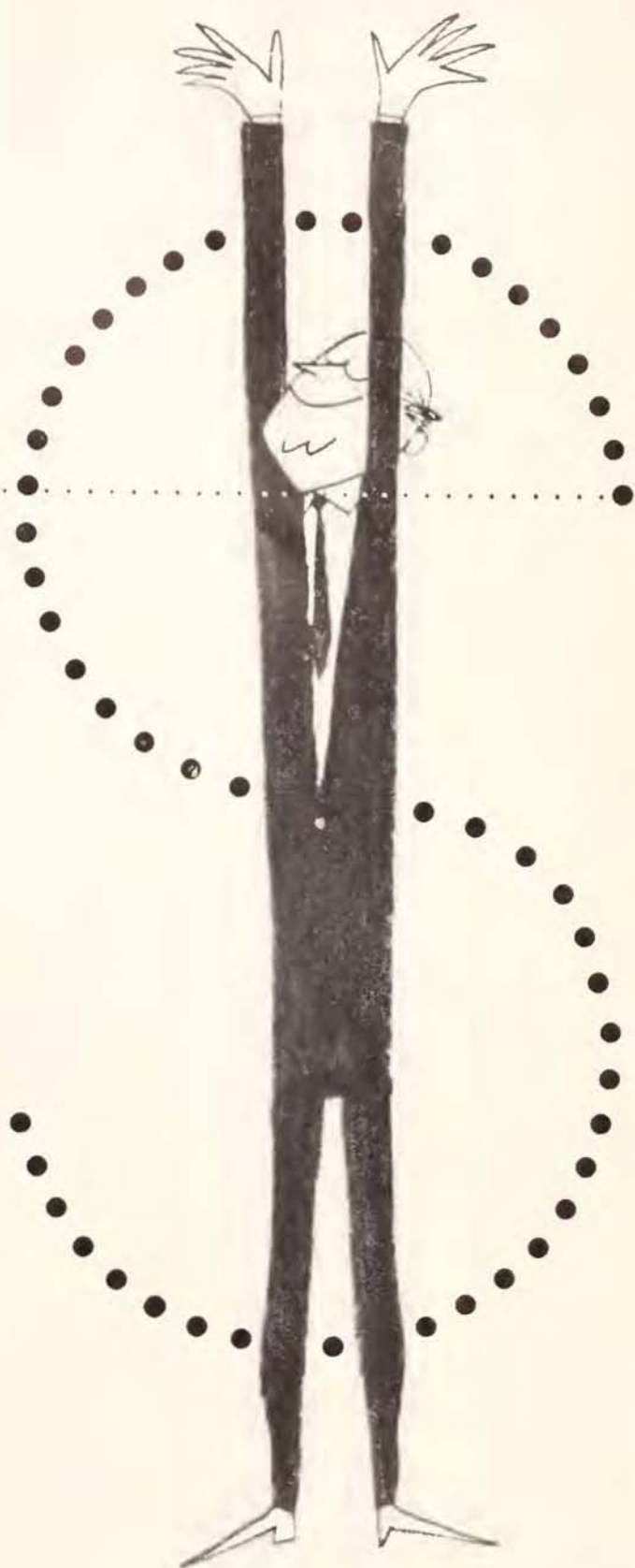
And Range Rider's new series of 26 half-hour films—made especially for TV—has everything to rope and tie a huge audience...Hollywood featured players Jack Mahoney as Range Rider and Dick Jones as his sidekick, Dick West, the All-American Boy... hard-riding, hair-trigger action scripted by top movie writers...and the *same* production company (Gene Autry's Flying-A Pictures), the *same* camera techniques and *same* Sierra Madre locale that won critics' cheers for Gene's current TV series as one of the best of the year.

Straight from the shoulder...here is one of the biggest bonanzas since Sutter's Mill for a fast-acting advertiser. Just completed, the Range Rider series is not yet identified with any sponsor or product. You can get into the act with exclusive first-run rights in your area (subject of course to prior sale). Your nearest Radio Sales representative will be pleased to arrange a command showing—even more pleased to discuss details and availabilities.

RADIO SALES

Radio and Television Stations Representative...CBS

RADIO SALES TV PRODUCTIONS: Range Rider, World's Immortal Operas, Vienna Philharmonic Orchestra, Hollywood on the Line, Gene Autry Show, Strange Adventure.



Daytime TV:

Times of Sign-on and Sign-off for 107 U.S. Stations

There's no mistaking—daytime TV is expanding.

In July, 1950, 18 stations signed on the air before 12:00 noon. A close look at the chart below shows that of the 107 TV stations, 64 stations now sign on the air before 12:00 noon on one or more days per week; 32 stations sign on between 12:00 noon and 2:00 p.m.; eight stations sign on between 2:00 p.m. and 4:00 p.m.; three stations sign on the air between 4:00 p.m. and 6:00 p.m.

A few stations sign on the air at an early time, then go off for a couple of hours and sign on again later in the day. WDSU-TV, New Orleans, as an example, signs on at 10:00 a.m. on Monday with a newscast and signs off again at 10:15 a.m. WDSU-TV signs on again at 1:00 p.m. and ends the day at 12:00 midnight.

(Breaks in programming are not indicated in chart below.)

NOTE: The number of sets in markets is an NBC-TV estimate as of 1 January 1951. Total number of sets is 10,549,500.

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
Albuquerque		7,000 sets	
KOB-TV	ABC, CBS, DTN, NBC	Sun, 5:15 pm-10:30 pm Mon, 5:30 pm-10:30 pm Tue, 7:00 pm-10:30 pm Wed, 7:00 pm-10:45 pm Thu, 7:00 pm-10:30 pm Fri, 6:30 pm-10:30 pm Sat, 7:00 pm-10:30 pm	
Ames		33,700 sets	
WOI-TV	ABC, CBS, DTN, NBC	Sun, 12:00 noon-11:05 pm Mon, 1:30 pm-12:00 midnight Tue, 1:30 pm-11:30 pm Wed, 1:30 pm-11:00 pm Thu, 1:30 pm-11:30 pm Fri, 1:30 pm-11:00 pm Sat, 2:00 pm-11:00 pm	Weed
Atlanta		86,200 sets	
WAGA-TV	CBS, DTN	Sun, 2:00 pm-11:15 pm Mon-Fri, 9:30 pm-11:30 pm Sat, 9:30 am-12:05 am	Katz
WSB-TV	ABC, NBC	Sun, 12:10 pm-11:55 pm Mon-Sat, 10:00 am-12:05 am	Petry
Baltimore		265,000 sets	
WBAL-TV	NBC	Sun, 1:00 pm-12:00 midnight Mon-Sat, 12:00 noon-12:15 am	Petry
WAAM	ABC, DTN	Sun, 11:55 am-12:35 am Mon, 10:25 am-11:40 pm Tue, 10:25 am-12:25 am Wed-Thu, 10:25 am-12:05 am Fri, 10:25 am-12:10 am Sat, 2:55 pm-12:20 am	Harrington, Righter & Parsons
WMAR-TV	CBS	Sun, 1:00 pm-1:30 am Mon, 9:00 am-12:30 am Tue, 1:00 pm-11:30 pm Wed, 12:15 pm-11:45 pm Thu, 12:00 noon-12:15 am Fri, 1:00 pm-11:45 pm Sat, 10:15 am-12:15 am	Katz
Binghamton		31,300 sets	
WNBF-TV	ABC, CBS, DTN, NBC	Sun, 2:15 pm-11:05 pm Mon-Fri, 6:00 pm-12:00 midnight Sat, 5:00 pm-12:00 midnight	Bolling
Birmingham		37,000 sets	
WAFM-TV	ABC, CBS	Sun, 1:00 pm-12:00 midnight Mon-Sat, 10:25 am-12:15 am	Radio Sales (CBS)
WBRC-TV	DTN, NBC	Sun, 1:00 pm-11:00 pm Mon-Fri, 1:30 pm-11:00 pm Sat, 3:30 pm-11:00 pm	Raymer
Bloomington		13,100 sets	
WTTV	ABC, CBS, DTN, NBC	Sun, 2:00 pm-11:18 pm Mon-Fri, 1:45 pm-12:03 am Sat, 5:15 pm-11:33 pm	Meeker
Boston		642,000 sets	
WNAC-TV	ABC, CBS, DTN	Sun, 1:00 pm-12:15 am Mon-Fri, 10:00 am-12:15 am Sat, 1:00 pm-12:15 am	Petry

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
WBZ-TV	NBC	Sun, 12:30 pm-11:40 pm Mon-Fri, 1:30 pm-12:10 am Sat, 12:30 pm-12:10 am	NBC Spot Sales
Buffalo		171,000 sets	
WBEN-TV	ABC, CBS, DTN, NBC	Sun, 12:30 pm-11:15 pm Mon, 12:00 noon-11:45 pm Tue, 12:00 noon-11:40 pm Wed-Thu, 12:00 noon-11:30 pm Fri, 11:30 am-11:30 pm Sat, 3:00 pm-10:45 pm	Harrington, Righter & Parsons
Charlotte		50,400 sets	
WBTV	ABC, CBS, DTN, NBC	Sun, 12:30 pm-12:00 midnight Mon-Tue, 1:30 pm-12:00 midnight Wed-Thu, 12:45 pm-12:00 midnight Fri, 1:30 pm-12:00 midnight Sat, 1:15 pm-12:00 midnight	Radio Sales (CBS)
Chicago		830,000 sets	
WNBQ	NBC	Sun, 1:30 pm-12:00 midnight Mon-Fri, 11:30 am-12:00 midnight Sat, 4:15 pm-12:00 midnight	NBC Spot Sales
WBKB	CBS	Sun, 11:30 am-12:10 am Mon-Tue, 10:00 am-12:15 am Wed, 10:00 am-12:25 am Thu, 10:00 am-12:15 am Fri, 10:00 am-12:25 am Sat, 10:00 am-1:40 am	Weed
WENR-TV	ABC	Sun-Sat, 11:00 am-11:45 pm	ABC Spot Sales
WGN-TV	DTN	Sun, 11:45 am-11:05 pm Mon-Fri, 10:00 am-12:00 midnight Sat, 4:00 pm-1:00 am	N.Y.—Ben Berentzen West Coast—Keenan Eickelbecker
Cincinnati		220,000 sets	
WCPO-TV	ABC, DTN	Sun, 8:00 am-11:45 pm Mon-Fri, 7:00 am-1:30 am Sat, 7:00 am-2:05 am	Branham
WLW-TV	NBC	Sun, 10:00 am-11:20 pm Mon-Fri, 7:30 am-12:30 am Sat, 7:30 am-2:00 am	Crosley
WKRC-TV	CBS	Sun, 11:45 am-12:15 am Mon, 9:45 am-12:15 am Tue, 9:45 am-12:30 am Wed, 9:45 am-12:15 am Thu, 9:45 am-12:30 am Fri-Sat, 9:45 am-12:15 am	Katz
Cleveland		396,000 sets	
WXEL	ABC, CBS, DTN	Sun, 12:00 noon-11:30 pm Mon, 12:30 pm-10:15 pm Tue, 12:30 pm-11:15 pm Wed, 12:30 pm-12:30 am Thu, 12:30 pm-12:15 am Fri, 12:30 pm-11:15 pm Sat, 9:30 am-12:30 am	Katz

(Please turn to page 56)

TWO DAYTIME MOVIES DAILY

Feature films are the most popular entertainment in Southern California's 900,000 TV homes — day or night. KFI-TV offers the daytime audience more film features than any other station — one at 10:00 A.M., another at 2:00 P.M. — and to advertisers, availabilities with huge audiences at low cost per 1000 families because these features are *participating*. PETRY TV has the story.

KFI-TV

Earle C. Anthony, Inc.

Channel 9

Daytime TV

Daytime TV: Times of Sign-on and Sign-off for 107 U. S. Stations (continued)

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
WNBK	NBC	Sun, 2:55 pm-12:05 am Mon-Fri, 12:55 pm-12:05 am Sat, 3:55 pm-11:35 pm	NBC Spot Sales
WEWS	ABC, CBS	Sun, 10:45 am-1:00 am Mon, 9:00 am-1:20 am Tue-Wed, 9:00 am-1:05 am Thu, 9:00 am-12:35 am Fri, 9:00 am-1:35 am Sat, 10:00 am-1:00 am	Branham
Columbus		120,000 sets	
WLW-C	NBC	Sun, 10:25 am-11:21 pm Mon-Fri, 7:30 am-12:30 am Sat, 7:30 am-2:00 am	Crosley
WBNS-TV	CBS	Sun, 12:30 pm-11:30 pm Mon-Fri, 9:45 am-11:40 pm Sat, 1:00 pm-11:30 pm	Blair
WTVN	ABC, DTN	Sun, 11:50 am-12:20 am Mon-Tue, 11:50 am-11:45 pm Wed, 11:50 am-12:15 am Thu, 11:50 am-12:40 am Fri, 11:50 am-11:45 pm Sat, 11:50 am-12:45 am	Headley-Reed
Dallas		56,500 sets	
KRLD-TV	CBS	Sun, 2:45 pm-10:45 pm Mon, 2:15 pm-10:10 pm Tue, 2:45 pm-10:20 pm Wed-Thu, 2:45 pm-10:10 pm Fri, 2:45 pm-10:25 pm Sat, 5:30 pm-10:25 pm	Branham
WFAA-TV	ABC, DTN, NBC, Paramount	Sun-Sat, 4:00 pm-10:30 pm	Petry
Davenport		38,500 sets	
WOC-TV	NBC	Sun, 1:15 pm-11:00 pm Mon-Fri, 12:00 noon-12:00 midnight Sat, 2:00 pm-11:00 pm	Free & Peters
Dayton		107,000 sets	
WLW-D	NBC	Sun, 10:30 am-11:30 pm Mon-Fri 7:30 am-12:30 am Sat, 7:30 am-2:00 am	Crosley
WHIO-TV	ABC, CBS	Sun, 11:45 am-11:40 pm Mon-Thu, 9:50 am-12:10 am Fri, 9:50 am-12:45 am Sat, 8:30 am-1:05 am	Hollingbery
Detroit		405,000 sets	
WWJ-TV	NBC	Sun, 12:30 pm-12:45 am Mon-Fri, 11:15 am-12:15 am Sat, 2:15 pm-12:45 am	Hollingbery
WJBK-TV	CBS, DTN	Sun, 11:25 am-12:30 am Mon, 9:55 am-1:15 am Tue-Fri, 9:55 am-12:45 am Sat, 9:55 am-12:00 midnight	Katz
WXYZ-TV	ABC	Sun-Sat, 6:45 am-1:00 am	ABC Spot Sales
Erie		40,100 sets	
WICU	ABC, CBS, DTN, NBC	Sun, 11:55 am-11:30 pm Mon, 11:55 am-11:40 pm Tue, 11:55 am-12:30 am Wed, 11:55 am-11:40 pm Thu, 11:55 am-11:55 pm Fri, 11:55 am-12:10 am Sat, 4:45 pm-12:05 am	Headley-Reed
Fort Worth		44,100 sets	
WBAP-TV	ABC, NBC	Sun, 2:45 pm-11:00 pm Mon-Fri, 12:45 pm-12:00 midnight Sat, 11:00 am-11:30 pm	Free & Peters
Grand Rapids		70,000 sets	
WLAV-TV	ABC, CBS, DTN, NBC	Sun, 1:30 pm-11:55 pm Mon, 11:05 am-12:30 am Tue-Fri, 12:50 pm-12:30 am Sat, 3:20 pm-12:05 am	Pearson

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
Greensboro		42,000 sets	
WFMY-TV	ABC, CBS, DTN, NBC	Sun, 1:00 pm-11:30 pm Mon-Fri, 1:30 pm-12:00 midnight Sat, 3:30 pm-11:00 pm	Harrington, Righter, Parsons
Houston		59,300 sets	
KPRC-TV	ABC, CBS, DTN, NBC	Sun, 12:30 pm-12:30 am Mon-Fri, 1:15 pm-12:15 am Sat, 3:30 pm-12:45 am	Petry
Huntington		32,500 sets	
WSAZ-TV	ABC, CBS, DTN, NBC	Sun, 1:30 pm-3:30 pm Mon, 9:30 am-11:00 pm Tue-Fri, 2:30 pm-11:00 pm Sat, 2:15 pm-11:00 pm	Katz
Indianapolis		88,900 sets	
WFBS-TV	ABC, CBS, NBC	Sun, 11:00 am-12:30 am Mon, 11:15 am- 12:00 midnight Tue, 12:30 pm-12:15 am Wed-Fri, 12:30 pm-12:00 midnight Sat, 12:00 noon-12:30 am	Katz
Jacksonville		26,000 sets	
WMBR-TV	ABC, CBS, DTN, NBC	Sun, 12:45 pm-12:00 midnight Mon-Fri, 1:00 pm-12:00 midnight Sat, 11:00 am-11:30 pm	Avery-Kn
Johnstown		61,300 sets	
WJAC-TV	ABC, CBS, DTN, NBC	Sun, 11:20 am-1:30 am Mon, 11:55 am-11:45 pm Tue-Wed, 1:25 pm-12:00 midnight Thu, 1:25 pm-11:00 pm Fri, 1:25 pm-12:30 am Sat, 2:10 pm-12:00 midnight	Headley-Reed
Kalamazoo		31,100 sets	
WKZO-TV	CBS	Sun, 4:00 pm-11:10 pm Mon-Fri, 1:30 pm-11:10 pm Sat, 2:00 pm-12:25 am	Avery-Kn
Kansas City		93,200 sets	
WDAF-TV	ABC, CBS, NBC	Sun, 12:25 pm-11:30 pm Mon, 12:15 pm-12:00 midnight Tue, 3:00 pm-11:30 pm Wed, 2:30 pm-11:30 pm Thu, 3:00 pm-11:30 pm Fri, 2:30 pm-10:50 pm Sat, 1:15 pm-11:15 pm	Harrington, Righter, Parsons
Lancaster		76,500 sets	
WGAL-TV	ABC, CBS, DTN, NBC	Sun, 12:00 noon-12:15 am Mon-Fri, 1:45 pm-12:15 am Sat, 9:45 am-12:15 am	Meeker
Lansing		40,000 sets	
WJIM-TV	ABC, CBS, DTN, NBC	Sun, 4:15 pm-11:45 pm Mon-Fri, 5:00 pm-12:00 midnight Sat, 5:15 pm-11:15 pm	H-R Rep
Los Angeles		801,000 sets	
KTLA		Sun, 10:30 am-11:00 pm Mon, 5:30 pm-11:15 pm Tue-Thu, 5:30 pm-11:45 pm Fri, 5:30 pm-12:15 am Sat, 10:00 am-11:15 pm	Raymer
KFI-TV		Sun, 11:00 am-6:00 pm Mon-Fri, 9:00 am-10:00 pm Sat, 10:30 am-7:30 pm	Petry
KLAC-TV		Sun, 9:00 am-11:40 pm Mon-Thu, 9:00 am-11:15 pm Fri, 9:00 am-12:15 am Sat, 9:30 am-12:05 am	Katz
KTTV	CBS	Sun, 1:45 pm-11:00 pm Mon-Fri, 12:00 noon-12:00 midnight Sat, 3:45 pm-11:30 pm	Radio S (CBS)

(Please turn to page 53)



1. VOWED MAIDA McSPINSTER, "TONIGHT MY BOY CHAUNCEY, SO HELP ME, IS GOING TO BECOME MY FIANCE!"



2. BUT, SAD TO RELATE, IN SELECTING HER LURE, THE LASS'S TECHNIQUE PROVED EXTREMELY UNSURE.



3. AND WHAT GOOD'S A LOUSE WHO JUST WANTS TO PLAY HOUSE WHEN A GAL'S GOT HER HEART REALLY SET ON A SPOUSE?

MORAL: Woo your Dayton market through Dayton's first and favorite station—WHIO-TV.

For Happy Results in Dayton* Try Smart Young JUDY KING

With her fabulous "World of Fashion" TV Show (week-days 1-1:30 P. M.) this captivating young lady has demonstrated a sales technique second to none. Ex-Hollywood starlet, housewife and doting young mother, she combines human warmth, talent and glamour in an appeal that women find downright irresistible. Let National Representative George P. Hollingbery Co. tell you about her sales success stories—her personal mailing list built by viewers' requests—her availabilities. She can sell for you!



*Dayton has been an afternoon TV town from the start—and offers (last count!) 162,000 receivers.

Daytime TV

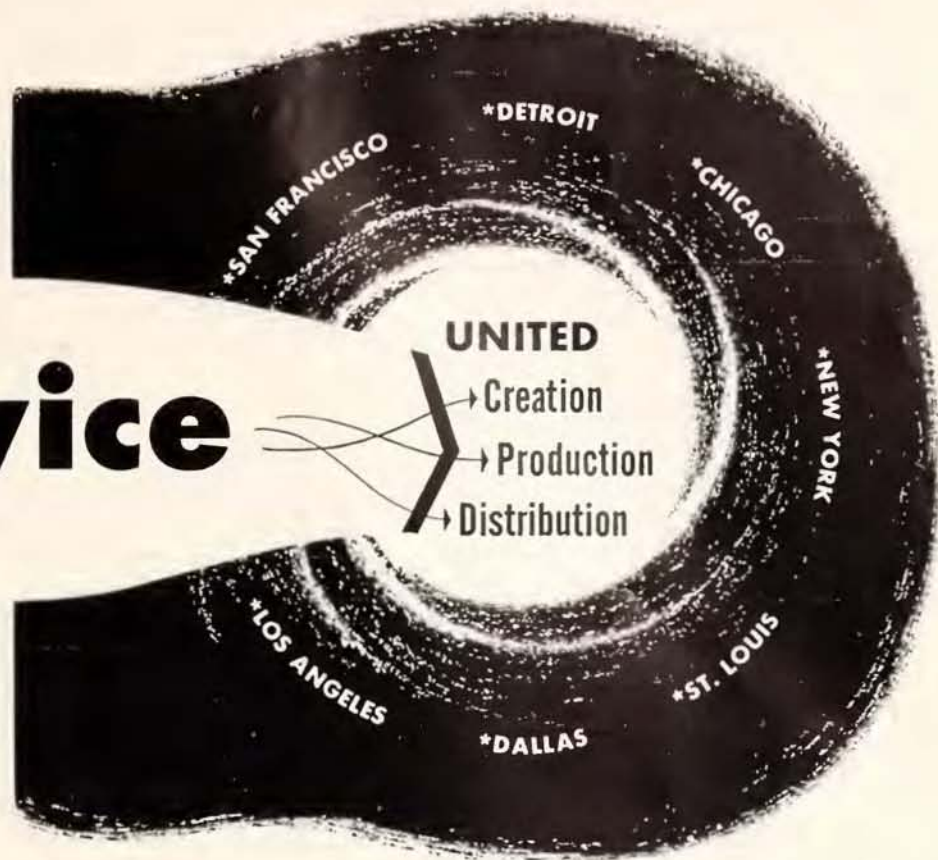
Daytime TV: Times of Sign-on and Sign-off for 107 U. S. Stations (continued)

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
KNBH	NBC	Sun, 5:00 pm-12:00 midnight Mon-Fri, 9:30 am-12:00 midnight Sat, 5:00 pm-11:30 pm	NBC Spot Sales
KECA-TV	ABC	Sun-Sat, 12:30 pm-1:30 am	ABC Spot Sales
KTSL	DTN	Sun (dark) Mon-Thu, 5:30 pm-12:00 midnight Fri, 5:15 pm-12:00 midnight Sat, 5:15 pm-11:00 pm	Blair
Louisville		73,300 sets	
WHAS-TV	CBS	Sun, 2:00 pm-12:00 midnight Mon, 12:30 pm-10:30 pm Tue, 12:30 pm-10:55 pm Wed, 12:30 pm-10:15 pm Thu, 12:30 pm-11:15 pm Fri, 12:30 pm-10:45 pm Sat, 1:15 pm-10:40 pm	Petry
WAVE-TV	ABC, NBC	Sun, 1:30 pm-12:00 midnight Mon-Fri, 1:30 pm-12:00 midnight Sat, 1:30 pm-12:00 midnight	Free & Peters
Memphis		70,100 sets	
WMCT	ABC, CBS, DTN, NBC	Sun, 12:00 noon-12:05 am Mon, 12:00 noon-12:35 am Tue-Thu, 12:00 noon-12:05 am Fri, 12:00 noon-11:35 pm Sat, 12:00 noon-11:45 pm	Branham
Miami		50,000 sets	
WTVJ	ABC, CBS, DTN, NBC	Sun, 10:30 am-11:45 pm Mon, 12:00 noon-12:15 am Tue, 12:00 noon-12:30 am Wed, 12:00 noon-11:30 pm Thu, 12:00 noon-12:15 am Fri, 12:00 noon-12:30 am Sat, 1:30 pm-12:45 am	Free & Peters
Milwaukee		202,000 sets	
WTMJ-TV	ABC, CBS, DTN, NBC	Sun, 12:30 pm-12:00 midnight Mon-Fri, 12:00 noon-12:00 midnight Sat, 3:00 pm-11:00 pm	Harrington, Righter & Parsons
Minneapolis-St. Paul		217,000 sets	
KSTP-TV	NBC	Sun-Sat, 12:00 noon-12:00 midnight	Petry
WTCN-TV	ABC, CBS, DTN	Sun, 10:15 am-12:45 am Mon, 10:15 am-12:20 am Tue, 10:00 am-12:20 am Wed, 10:15 am-12:35 am Thu, 10:15 am-12:50 am Fri, 10:15 am-12:35 am Sat, 8:30 am-1:00 am	Free & Peters
Nashville		23,000 sets	
WSM-TV	ABC, CBS, DTN, NBC	Sun-Fri, 2:00 pm-11:00 pm Sat, 10:30 am-11:00 pm	Petry
Newark		(Sets included in New York market)	
WATV		Sun, 12:00 noon-1:00 am Mon-Fri, 11:15 am-1:00 am Sat, 12:30 pm-1:00 am	Weed
New Haven		130,000 sets	
WNHC-TV	ABC, CBS, DTN, NBC	Sun 12:00 noon-11:15 pm Mon, 1:30 pm-11:45 pm Tue, 1:30 pm-12:15 am Wed, 1:30 pm-11:45 pm Thu, 1:30 pm-12:45 am Fri, 1:30 pm-11:45 pm Sat, 11:30 am-11:45 pm	Katz
New Orleans		47,200 sets	
WDSU-TV	ABC, CBS, DTN, NBC	Sun, 11:00 am-12:00 midnight Mon-Thu, 10:00 am-12:05 am Fri, 10:00 am-12:30 am Sat, 10:00 am-12:35 am	Blair

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
New York		2,050,000 sets	
WOR-TV		Sun, 4:30 pm-12:00 midnight Mon, 9:30 am-11:45 pm Tue-Wed, 9:30 am-12:00 midnight Thu, 9:30 am-12:15 am Fri, 9:30 am-12:45 am Sat, 2:00 pm-1:00 am	Boston—Kell-Carroll S.F., L.A., Portland—Keenan Eickelb
WABD	DTN	Sun, 2:30 pm-11:05 pm Mon, 9:15 am-11:05 pm Tue, 9:15 am-11:35 pm Wed, 9:15 am-12:20 am Thu, 9:15 am-12:35 am Fri, 9:15 am-11:05 pm Sat, 6:00 pm-12:20 am	DTN
WPIX		Sun, 11:00 am-1:00 am Mon-Thu, 12:00 noon-1:15 am Fri-Sat, 11:30 am-1:15 am	Free & Pe
WCBS-TV	CBS	Sun, 9:55 am-11:15 pm Mon, 11:15 am-11:30 pm Tue-Fri, 10:00 am-11:30 pm Sat, 10:00 am-11:00 pm	Radio Sale (CBS)
WNBT	NBC	Sun, 9:30 am-11:45 pm Mon-Fri, 11:00 am-12:00 midnight Sat, 9:30 am-11:45 pm	NBC Spot Sales
WJZ-TV	ABC	Sun-Sat, 11:30-12:00 midnight	ABC Spot Sales
Norfolk		50,500 sets	
WTAR-TV	ABC, CBS, DTN, NBC	Sun, 2:00 pm-12:00 midnight Mon-Fri, 10:00 am-12:05 am Sat, 12:15 pm-12:00 midnight	Petry
Oklahoma City		68,000 sets	
WKY-TV	ABC, CBS, DTN, NBC	Sun, 1:30 pm-12:00 midnight Mon-Fri, 1:00 pm-12:00 midnight Sat, 3:00 pm-12:00 midnight	Katz
Omaha		55,800 sets	
KMTV	ABC, CBS	Sun, 12:25 pm-11:15 pm Mon, 12:30 pm-11:00 pm Tue, 12:30 pm-10:25 pm Wed, 12:30 pm-10:40 pm Thu, 12:30 pm-11:40 pm Fri, 12:30 pm-11:30 pm Sat, 5:00 pm-10:00 pm	Katz
WOW-TV	DTN, NBC	Sun, 1:45 pm-11:00 pm Mon-Fri, 1:00 pm-12:05 am Sat, 3:00 pm-12:05 am	Blair
Philadelphia		750,000 sets	
WFIL-TV	ABC	Sun 11:45 am-11:00 pm Mon, 7:15 am-11:30 pm Tue, 11:00 am-12:00 midnight Wed, 11:00 am-12:10 am Thu, 11:00 am-11:45 pm Fri, 11:00 am-11:30 pm Sat, 11:30 am-12:30 am	Katz
WCAU-TV	CBS	Sun, 10:00 am-1:00 am Mon, 10:00 am-1:30 am Tue, 8:00 am-1:50 am Wed, 8:00 am-1:45 am Thu, 8:00 am-1:35 am Fri, 8:00 am-1:30 am Sat, 11:00 am-12:30 am	Radio Sale (CBS)
WPTZ	NBC	Sun, 11:00 am-12:15 am Mon-Fri, 7:30 am-12:00 midnight Sat, 9:00 am-11:30 pm	NBC Spot Sales
Phoenix		25,100 sets	
KPHO-TV	ABC, CBS, DTN, NBC	Sun, 4:00 pm-11:30 pm Mon-Sat, 2:00 pm-11:30 pm	Petry

At last
a complete
television
program...

service



FIRESIDE THEATER

for Procter and Gamble

ROYAL PLAYHOUSE

Fireside's new name
for regional sponsors

NIGHT EDITOR

The famous Hal Burdick radio series
brought to television

**PROFESSOR LIGHTSKULL,
THE MIGHTY CHIMP**

Mysteries solved by Professor
Lightskull, the great chimpanzee
detective, his assistant
Doc Twiddle, and his all chimp cast

*Several additional film packages
under preparation*

Congratulations, United Television Programs, Inc.

In particular, congratulations for your speed in setting a record volume of sales for our Royal Playhouse, America's great television dramatic program.

Yours is truly more than a name. In Petry, Standard Radio Transcriptions, and Century Artists you have united the skill and the background of three top flight successful organizations in the radio, recording and talent fields.

This combination of creative, production, and selling know-how with service offices in strategic markets is bound to prove of inestimable help to agencies and their clients alike.

Crosby Enterprises is happy to place the distribution of its television film productions in your experienced hands.

Bing Crosby Enterprises, Inc.

TELEVISION DIVISION



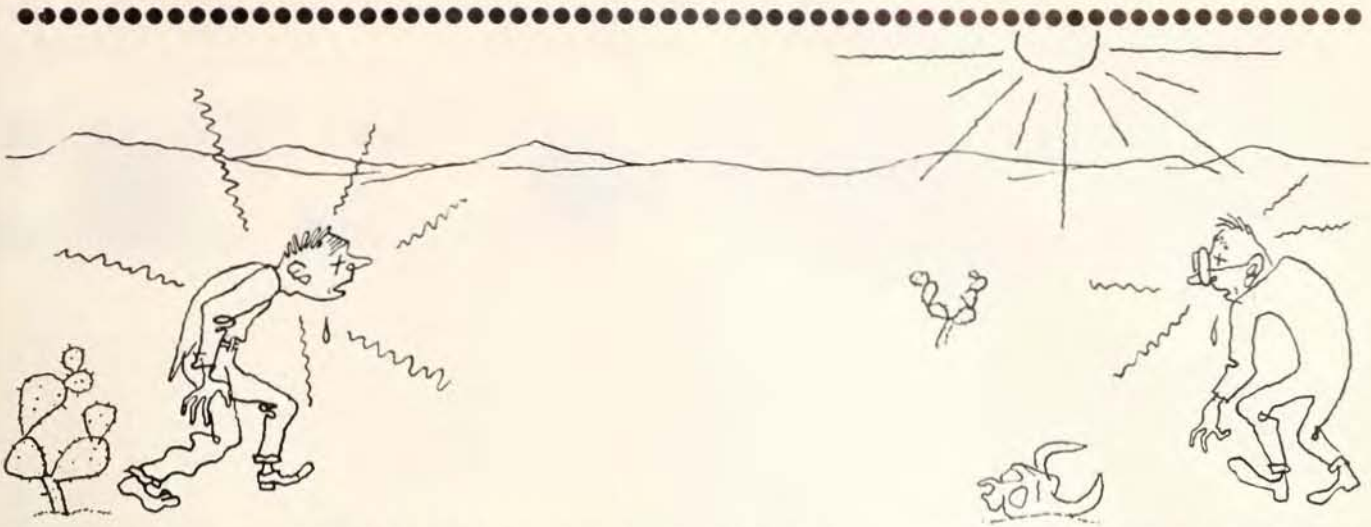
9028 SUNSET BOULEVARD, HOLLYWOOD 46, CALIFORNIA • 8822 WEST WASHINGTON BOULEVARD, CULVER CITY, CALIFORNIA

Daytime TV

Daytime TV: Times of Sign-on and Sign-off for 167 U. S. Stations (continued)

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
Pittsburgh 212,000 sets			
WDTV	ABC, CBS, DTN, NBC	Sun, 12:45 pm-12:30 am Mon-Tue, 11:00 am-12:30 am Wed, 11:00 am-12:05 am Thu, 11:30 am-12:20 am Fri, 11:00 am-12:05 am Sat, 9:30 am-12:20 am	DTN
Providence 120,000 sets			
WJAR-TV	ABC, CBS, DTN, NBC	Sun, 10:25 am-12:00 midnight Mon-Fri, 10:10 am-12:00 midnight Sat, 10:02 am-12:45 am	Weed
Richmond 57,100 sets			
WTVR	ABC, CBS, DTN, NBC	Sun, 11:30 am-12:00 midnight Mon, 2:00 pm-12:00 midnight Tue, 1:30 pm-12:30 am Wed, 1:30 pm-12:00 midnight Thu, 1:30 pm-11:45 pm Fri, 1:30 pm-12:15 am Sat, 11:00 am-12:00 midnight	Blair
Rochester 70,100 sets			
WHAM-TV	ABC, CBS, DTN, NBC	Sun, 12:25 pm-12:30 am Mon-Thu, 2:30 pm-12:00 midnight Fri-Sat, 11:00 am-1:00 am	Hollingbery
Rock Island (Sets included in Davenport market)			
WHBF-TV	ABC, CBS, DTN	Sun, 3:30 pm-11:00 pm Mon, 5:45 pm-11:00 pm Tue, 5:45 pm-11:15 pm Wed-Thu, 5:30 pm-10:45 pm Fri, 5:45 pm-11:45 pm Sat, 6:25 pm-11:00 pm	Avery-Knodel
Salt Lake City 36,400 sets			
KSL-TV	ABC, CBS, DTN	Sun, 4:00 pm-10:20 pm Mon, 2:00 pm-11:00 pm Tue, 2:00 pm-11:30 pm Wed, 2:00 pm-11:15 pm Thu, 2:00 pm-10:30 pm Fri, 2:00 pm-11:00 pm Sat, 6:00 pm-10:45 pm	Radio Sales (CBS)
KDYL-TV	NBC	Sun, 2:30 pm-12:00 midnight Mon-Sat, 3:00 pm-12:00 midnight	Elair
San Antonio 37,200 sets			
WOAI-TV	CBS, NBC	Sun, 3:30 pm-11:00 pm Mon, 5:40 pm-11:45 pm Tue, 5:25 pm-11:45 pm Wed-Fri, 5:40 pm-11:45 pm Sat, 6:00 pm-12:35 am	Petry
KEYL	ABC, DTN	Sun-Mon, 5:10 pm-10:45 pm Tue (dark) Wed, 5:10 pm-10:10 pm Thu, 2:10 pm-11:00 pm Fri, 5:10 pm-10:15 pm Sat, 5:00 pm-10:15 pm	Blair
San Diego 76,000 sets			
KFMB-TV	ABC, CBS, NBC, Paramount	Sun, 12:00 noon-11:30 pm Mon, 2:00 pm-11:40 pm Tue, 2:00 pm-12:00 midnight Wed, 2:00 pm-12:10 am Thu, 2:00 pm-11:55 pm Fri, 2:00 pm-11:10 pm Sat, 6:00 pm-11:45 pm	Branham
San Francisco 143,000 sets			
KPIX	CBS, DTN	Sun, 2:00 pm-10:30 pm Mon, 6:30 pm-10:45 pm Tue, 1:30 pm-11:30 pm Wed-Fri, 1:30 pm-11:00 pm Sat, 3:00 pm-10:45 pm	Katz
KGO-TV	ABC	Sun-Sat, 3:00 pm-11:20 pm	ABC Spot Sales

CITY AND STATION	NETWORK AFFILIATION	HOURS ON THE AIR	STATION REPS
KRON-TV	NBC	Sun, 1:00 pm-11:05 pm Mon, 1:00 pm-12:05 am Tue, 1:00 pm-12:30 am Wed-Fri, 1:00 pm-12:05 am Sat, 2:00 pm-12:00 midnight	Free & Pe
Schenectady 133,000 sets			
WRGB	ABC, CBS, DTN, NBC	Sun, 1:00 pm-11:30 pm Mon-Fri, 1:15 pm-12:00 midnight Sat, 1:00 pm-12:00 midnight	NBC Spot Sales
Seattle 63,100 sets			
KING-TV	ABC, CBS, DTN, NBC, Paramount	Sun, 11:25 am-11:35 pm Mon, 4:45 pm-11:05 pm Tue, 3:15 pm-12:30 am Wed-Fri, 3:00 pm-12:00 midnight Sat, 4:30 pm-12:20 am	Blair
St. Louis 239,000 sets			
KSD-TV	ABC, CBS, DTN, NBC	Sun, 8:45 am-12:35 am Mon-Tue, 10:45 am-12:35 am Wed, 10:45 am-12:40 am Thu, 10:45 am-12:35 am Fri, 10:45 am-1:05 am Sat, 10:15 am-1:05 am	Free & Pe
Syracuse 95,100 sets			
WHEN	ABC, CBS, DTN	Sun, 12:00 noon-11:15 pm Mon, 12:55 pm-12:30 am Tue-Thu, 12:55 pm-11:45 pm Fri, 12:55 pm-12:15 am Sat, 11:30 am-12:00 midnight	Katz
WSYR-TV	NBC	Sun, 1:35 pm-10:45 pm Mon-Fri, 8:00 am-12:00 midnight Sat, 1:00 pm-12:00 midnight	Headley, Reed
Toledo 75,000 sets			
WSFD-TV	ABC, CBS, DTN, NBC	Sun, 2:45 pm-11:00 pm Mon-Fri, 10:00 am-12:00 midnight Sat, 1:00 pm-12:00 midnight	Katz
Tulsa 58,200 sets			
KOTV	ABC, CBS, DTN, NBC	Sun, 2:00 pm-11:00 pm Mon, 2:30 pm-12:15 am Tue, 2:45 pm-12:15 am Wed, 3:00 pm-12:15 am Thu, 2:45 pm-12:15 am Fri, 3:00 pm-12:15 am Sat, 5:00 pm-12:00 midnight	Young
Utica 33,000 sets			
WKTV	ABC, CBS, DTN, NBC	Sun-Tue, 1:25 pm-12:00 midnight Wed-Fri, 1:25 pm-11:00 pm Sat, 1:25 pm-12:00 midnight	Cooke
Washington 220,000 sets			
WMAL-TV	ABC	Sun, 11:55 am-11:05 pm Mon, 1:55 pm-11:05 pm Tue, 1:55 pm-11:20 pm Wed, 1:55 pm-12:05 am Thu, 1:55 pm-11:20 pm Fri, 1:55 pm-12:20 am Sat, 10:55 am-12:05 am	ABC Spot Sales
WTTG	DTN	Sun, 7:25 pm-10:00 pm Mon-Fri, 10:00 am-11:15 pm Sat, 6:45 pm-8:30 pm	Harrington, Righter & Parsons
WTOP-TV	CBS	Sun, 1:55 pm-12:15 am Mon, 1:25 pm-12:30 am Tue-Fri, 1:25 pm-12:15 am Sat, 9:55 am-12:00 midnight	Radio Sales (CBS)
WNBW	NBC	Sun, 12:00 noon-12:15 am Mon-Fri, 12:30 pm-12:15 am Sat, 3:30 pm-12:30 am	NBC Spot Sales
Wilmington 53,600 sets			
WDEL-TV	DTN, NBC	Sun, 2:00 pm-11:18 pm Mon-Fri, 1:45 pm-12:03 am Sat, 5:15 pm-11:33 pm	Meeker

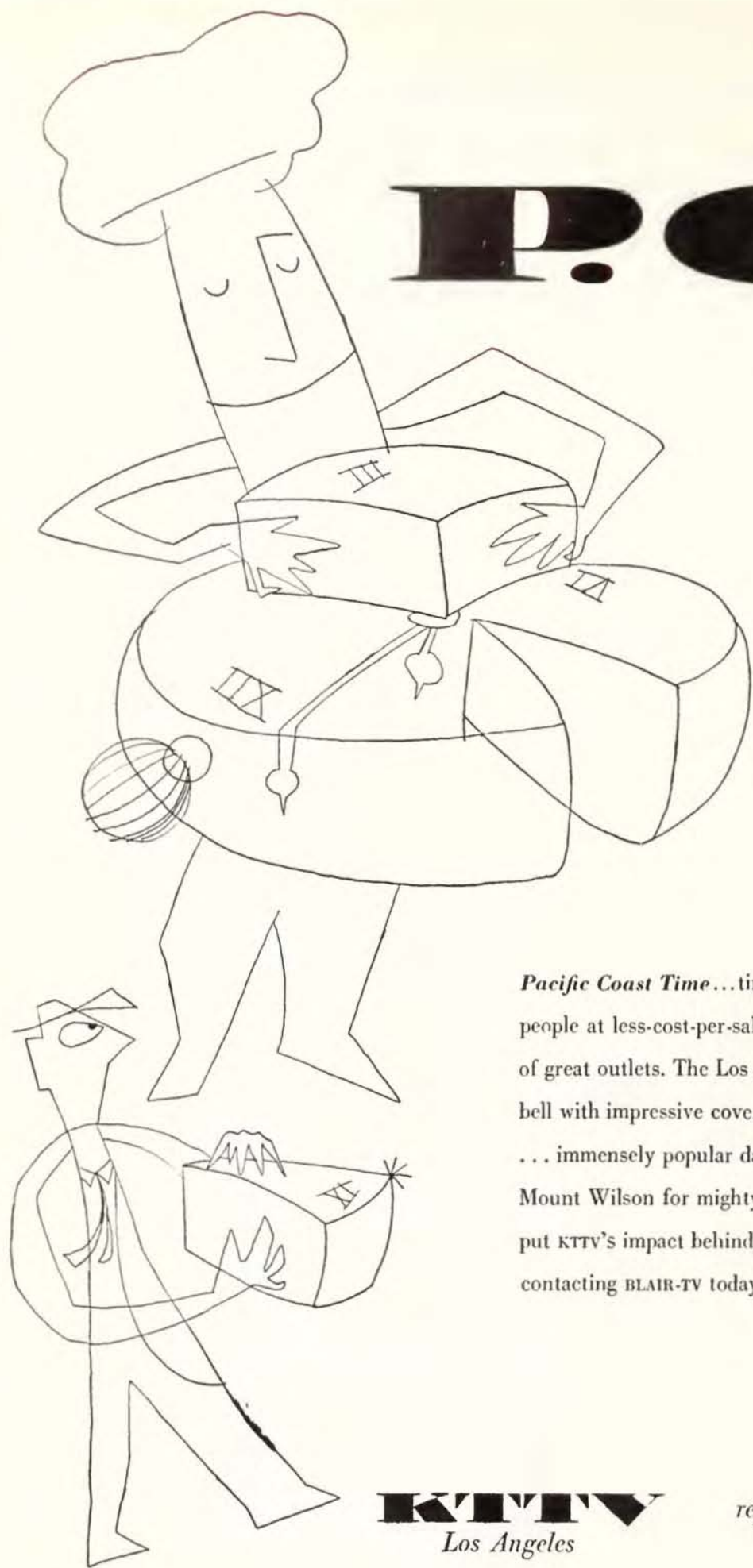


Shortest distance between seller and buyer

... an oasis of radio-TV data. For complete information, write Norm Knight at 510 Madison Ave., New York 22.

SPONSOR
For buyers of broadcast advertising

P.C.T.



Pacific Coast Time...time for advertisers to sell more people at less-cost-per-sale via KTTV—newest addition to BLAIR-TV's roster of great outlets. The Los Angeles Times' KTTV consistently rings the bell with impressive coverage of America's second largest television market . . . immensely popular day-and-night programming beamed from atop Mount Wilson for mighty down-to-earth selling. P. C. T. is your cue to put KTTV's impact behind your client's product—now! Start by contacting BLAIR-TV today.

KTTV
Los Angeles

represented by

BLAIR
I N C.

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

TV SOAP OPERA

(Continued from page 39)

makes for studio monotony. Volatile Thespians are hard put to keep their minds in a state of passionate attention. The cast of one radio serial once broke away, while the director's back was turned, and did a Conga line into and through the neighboring studio where another group of actors was rehearsing another serial. Agency and network executives looked the other way.

From the studio of the new Tide TV serial already have come hints of strain. A New York Times reporter pictures the players "laughing at lines intended to draw audience snuffles and groaning at sections that are supposed to draw laughs." He goes on to describe their conduct in the face of 10 daily hours of rehearsal that results in about 10 minutes of story (the rest of the period being consumed by commercials, lead-ins, credits, etc.). "Wearily they slump into folding chairs, shuffle scripts, light cigarettes and go to work." To better understand the Times report, run down the grim time-table. Here is the telltale TV work-load (the right word) of *The First Hundred Years*:

- 9:30-11 *Dry run, in set, without cameras*
 11-11:30 *Luncheon break for actors, while announcer rehearses his commercials*
 11:30-1 *Make-up, costume, light checks, brush-up on dialogue*
 1-2 *Dress rehearsal, with camera crew*
 2-2:30 *Last revisions, cuts, cues, etc.*
 2:30-2:45 *On the air, CBS-TV*
 2:45-3:00 *Breathing spell (sic)*
 3:00-5:30 *First read-through and rehearsal of next day's script*

Note, particularly, that no sooner has today's telecast been completed than preparations for tomorrow's begins. Note, too, that there is a full factory-like work schedule, five days a week. All of the time of all of the six contract players is tied up, since they could not accept any other acting engagements requiring morning or afternoon appearances and, for all practical purposes, they need at least part of their evenings for homework, i.e. memorizing).

The First Hundred Years preempts the entire professional energies of Ev-

rett (Bud) Gammon as studio director. He arrives early, departs late, is incessantly preoccupied with the immediate detail and urgency of getting on the air. A full-time producer, Murray Bolen, is also required. To him falls the responsibilities of over-all supervision, policy, casting, script clearance, author conferences, scenery and props procurement, network contact, and so on. He is Walter Craig's alter ego on the show but because of the highly important and experimental nature of the whole project and because at the outset almost every decision was a basic policy matter, hundreds of hours of Craig's personal attention has been focussed upon this serial.

Craig and his team confront problems, plural, of know-how and often must proceed by something like dead reckoning. Here, of course, Craig's years of experience as writer and stager of theatrical productions is most useful. But the risks remain. TV serials have costs of which radio knows naught. More things can go wrong. More details must be checked and a great many more crewmen must be fused with foresighted skill. None of this is merely virtuosity off in a corner. All of it is directly related to advertising ways and means. Out of the sponsor's purse, nobody else's, must come the coin to pay for the extra items, and the extra hands, which sight-added-to-sound necessitates.

Run down the roster of personnel that reports five days a week at the special TV studio in New York's Liederkrantz Hall from which these daily quarter hours originate. The producer is there, and the director. Each has a full-time girl aide, the director's lass being called, Hollywood style, script girl. Count the others now. Three boom men, one audio engineer, three cameramen, one floor manager, one assistant director, two shaders, one turntable operator, two telecine room operators (for commercial slides, film, balloons, etc.). Add the standard backstage theatrical trio of master electrician, master carpenter, master properties custodian. Then two extra grips, one electrician, one property man, one light supervisor, one make-up man, Organist, actors, announcers, product demonstrators, figure separately.

Think back now to the radio serial with its quickie one-hour run-through before broadcast. Typically almost any day there are present no more than five actors, an announcer, a sound effects

What's Cookin'?

SALES AVAILABILITIES!
 Each TUESDAY and THURSDAY

Maida's Kitchen

2:45 til 3:30

WSAZ-TV
 Channel 5

Serving

HUNTINGTON...

CHARLESTON...

West Virginia's
First!

Ask The KATZ AGENCY

YOU MIGHT THROTTLE A LEOPARD WITH YOUR BARE HANDS*—

BUT...

YOU NEED THE FETZER STATIONS

TO CAPTURE

KALAMAZOO — GRAND RAPIDS!



Whether you use radio or television, there are very few areas in the U. S. where the choice of the best stations is so easy and obvious to make.

WKZO-WJEF, a sure-fire CBS combination, deliver about 57% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids—yet cost 20% less! In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage of more than 60,000 homes! WKZO-WJEF's unduplicated BMB Daytime audience has increased 46.7% over 1946 . . . their Nighttime audience, 52.8%!

WKZO-TV is Channel 3, the official Basic CBS Outlet for Kalamazoo-Grand Rapids. As of November 1, there were more than 90,000 TV receivers within 50 miles of WKZO-TV — and the number is growing rapidly. WKZO-TV, a multiple-market station, reaches five Western Michigan and Northern Indiana markets representing a buying income of more than one and a half billion dollars!

Get all the facts on the job the Fetzer stations can do for you in Western Michigan!

**On a hunting expedition in Africa, Carl E. Axeley killed a full-grown leopard by choking it to death.*

WJEF <i>Top 4</i> IN GRAND RAPIDS AND KENT COUNTY (CBS)	WKZO-TV <i>Top 4</i> IN WESTERN MICHIGAN AND NORTHERN INDIANA	WKZO <i>Top 4</i> IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
---	--	--

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
 Avery-Knodel, Inc., Exclusive National Representatives

technician, organist, engineer, director and assistant director. 11 people in contrast to around 35 required for the television equivalent.

Ponder dress and make-up. In radio there are no problems of personal appearance for nobody, except her pals, sees the leading lady. If the radio heroine slouches up to the microphone, as she sometimes does, in a rump-sprung sloppy skirt with a what-the-heck sweater to match, it doesn't matter. The illusion of her role is unaffected. She doesn't have to be fashionably gowned, only fashionably voiced. Entirely different with *The First Hundred Years*, which charges up the gowns the actresses are required to wear according to the story's shifting scenes. Male actors must not only be suited but kept in press. Hence a wardrobe department, and a wardrobe mistress to run it, comes into being, again something unknown to radio.

Furniture and props are another added vexation. These are rented or bought, transported or stored. Detail and cost, cost and detail.

In blueprinting the show, Craig and his management colleagues agreed with author Jean Holloway how to keep the action of the story contained within the domestic spheres of three couples, a boy and girl just married and their respective sets of parents. The CBS studio was then measured for a tightly-morticed set of settings fitted back to back for maximum use of floor space. Each couple "lives" in its own distinctive living room but one dining room can be "dressed" or shot from different angles to serve all. So, also, with a serve-all-the-couples dressable kitchen set, various staircases, window frames and so on.

It is essential to good television performance that actors be "up" in their lines, but there is barely enough time from day to day. Craig experimented with the use of a unique mechanical teleprompter, invented by Fred Barton, a Broadway actor. Here perhaps is as good a place as any to alert readers of SPONSOR to the teleprompter which may well have an important function in TV. Essentially, it's a typewriter with nothing but giant lithograph-like capital letters. On this machine the script of each day's episode is typed onto huge rolls of paper. The latter is then mounted on a moving easel which can be speeded up or slowed down as the show's pace requires. To date this has proved decidedly helpful, not as a sub-

stitute for memory, but as an emergency saviour. On several occasions individual players have averted a total "blow" or lapse of memory by darting a glance at the teleprompter. The machine is set up to one side out of camera angle.

Here are the typical-of-television touches: Royalty on the teleprompter is \$100 a day for a 15-minute show, the owner providing the jumbo script on rollers ready to go; immediately the contrivance was introduced on the floor, the Stagehands Union asserted jurisdiction and a union technician is now assigned at each session.

The advertising mentality naturally comes back, like a homing pigeon, to this one crucial theme of cost. Invidious comparison with radio daily chapter drama is inescapable. So is relative quality of the literary and acting factors. To nobody's surprise radio-trained Miss Holloway is having her troubles. She and the set-and-depth limited TV cameramen are not yet in complete rapport. Scenes come out stiff. Actors move slowly, speak self-consciously. Subtleties are "written in" at the typewriter but don't emerge in performance. Characterization "color" is certainly in the author's mind, and the actors' intentions, but often eludes capture. There may be as much actual story meat in the TV episodes as in an average radio episode, but sight-and-sound is a tougher ordeal than sound-only. The viewer is brought back to the essential reality of the two media. In radio, the listener closes his or her eyes, and imagines; in television, the viewer opens his or her eyes, and sees. The radio listener can conjure, the video viewer must accept. This is head-on collision with realism.

The scripts for television's first serial stand the sponsor around \$1,000 a week of the \$11,000 (estimated) weekly production budget. That the Jean Holloway scripts have thus far been the show's major weakness is a secret to nobody. The agency has had a series of story conferences and sturdier daily episodes should be coming through hereafter.

Granted these are writing and production dilemmas and that it is precisely to find out about them, and solve them if possible, that Procter & Gamble is paying the piper. The advertising interest remains sufficiently obvious because it is all part of the story of cost and what the sponsor gets for

*Advertisers on WXL tell us
that they buy more than
time on channel 9
they tell us about our
friendly service, our
efficient personnel, and
most important of course
our outstanding sales results.
Like to find out for yourself
about Cleveland's best
TV buy?
Call the Katz Agency today
for the full WXL story*

his money.

Certainly few advertisers will rush to the sponsorship of daytime TV serials at this time, but they would be poor sports were they to sneer at the floundering of Miss Holloway and the stilted playing. When the history of video is set down in time to come, the daring of Procter & Gamble and the grappling of Benton & Bowles will be seen to be in the best tradition of creative showmanship — even though, quoting the *New York Times* again, "Perhaps never has so much sweat been poured into so little script." ***

SPOT PROGRAMING

(Continued from page 43)

Program descriptions by type:

COOKING

What's New, WTMJ-TV Milwaukee, Monday through Friday, 2:00-2:45 p.m.

This cooking show was mentioned by over 77% of women respondents in a recent *Milwaukee Journal* poll. Woman's service topics are included

but the emphasis is on cooking—particularly on how to make tasty recipes on an economy budget. Show's cooking expert is Breta Griem, who, like many of the personalities on programs of this type, has a long background of cooking school experience. Show is limited to live participations because station believes film may hurt mood of show; and, moreover, that sponsor gets more for his money when commercial is done live by the show's own talent.

Cost: \$75 per participation.

Rep: Harrington, Righter & Parsons

Josephine McCarthy Cooking Show, WNBT, New York, Monday through Friday, 9:45-10:00 a.m.

Like many another daytime radio personality, Josephine McCarthy has made a successful transition to television. Show has sold for Arnold Bread, Best Foods, Diplomat Soups, Hellman's Mayonnaise.

Cost: \$163 per participation.

Rep: NBC Spot Sales

KPIX Kitchen, KPIN, San Francisco, Tuesday through Friday, 1:30-2:30 p.m.

Faye Stewart stresses the budgetary aspects of homemaking and shows her audience how to dress up and serve interesting meals. Guest experts appear on the program to discuss fashion and beauty notes with Faye.

Cost: \$35 per participation.

Rep: Katz

Come Into the Kitchen, KTTV, Los Angeles, Monday through Friday, 3:00-3:30 p.m.

Mrs. Fred Nelson, folksy housewife, cook extraordinaire, and mother of three children, makes a point of demonstrating products of participating sponsors, which have included Kros-O (copper cleaner), Wilbur-Suchard Chocolate Company, and Kermin Food Products Company.

Cost: \$80 per participation.

Rep: Radio Sales (CBS)

Musical Kitchen, KLAC-TV, Los Angeles, Monday-Saturday, 12:00 noon-1 p.m.

Genial Mike Roy has two housewives as his guest each day, one preparing a main course while the other demonstrates the art of dessert making. On Saturdays, a famous chef is brought in as a special guest. Mike Roy does the selling.

Cost: \$90 per participation.

Rep: Katz

* * *

SHOPPING

World of Fashion, WHIO-TV, Dayton, Monday through Friday, 1:00-1:30 p.m.

Show features fashion news about clothing, jewelry, coiffures, skin care, and other feminine topics. Guests visit with Judy King, star of the program.

Cost: \$25 per participation or \$10 per program plus time.

Rep: Hollingbery

Nancy Osgood Show, WNBW, Washington, D. C., Tuesdays and Thursdays, 12:30-1:00 p.m.

The show takes place in an informal apartment, with stress on entertaining the housewife. Nancy Osgood, well known woman commentator in Washington, is assisted in product demonstrations by her 22-year-old daughter, Mary Jane Hays.

Cost: \$50, for one-time participation. Subject to 10% frequency discount.

Rep: NBC Spot Sales

Buffalo Television Starts at Noon

WBEN-TV signs on at noon to bring the viewers of 171,211* sets in the Western New York area the cream of network daytime programs plus topnotch sales-proved Buffalo-built shows. Here are three afternoon standouts.

MEET THE MILLERS

Bill and Mildred Miller, successful business people with two decades of show business background, demonstrate food-preparation twice weekly and interview interesting personalities three times each week.

SHOPPERS GUIDE

Mary Jane and Seymour Abeles, with network and theatrical experience, chat entertainingly about products and services four afternoon half-hours weekly. They have one of the nation's top daytime ratings.

MATINEE PLAYHOUSE

Full-length films, divided into two daily installments, provide a magnet for WBEN-TV's afternoon listeners. A 45-minute show with sales messages.

Get the WBEN-TV story from Harrington, Righter & Parsons, Chicago, or write Sales Manager, WBEN-TV, Buffalo 2, N.Y.

WBEN-TV

N B C BASIC BUFFALO 2, N. Y.

*Power Company statistics from leading distributors, exclusive of thousands in nearby Canada.

Morning...afternoon...evening*

WSB-TV dominates the Atlanta television market.

Gives advertisers more viewers per dollar

...also more pull per dollar. Of interest

to time buyers—99% of the

Atlanta market's TV sets

are home sets!



* WSB-TV share of audience (October-November Hooper Television Audience Index): Monday thru Friday, 8:00 A. M. to 12:00 noon—92.2%. Monday thru Friday, 12:00 noon to 6:00 P. M.—75%. Sunday, 12:00 noon thru 6:00 P. M.—62.5%. Sunday thru Saturday evening, 6:00 P. M. to 10:30 P. M.—55.4%. For further details, see your Petry man.

Affiliated with The Atlanta Journal and The Atlanta Constitution

Helpful techniques and ideas for TV programs



This new book shows you how to use movies most effectively

MOVIES FOR TV

by J. H. Battison is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

SEE IT ON APPROVAL

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of *Movies for TV*. I will either remit the full price of \$4.25 or return the book in 10 days

Signed _____

Address _____

BMI SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,808* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

*2,808 as of Jan. 23, 1951

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

Idea Shop, WNBK, Cleveland, Monday through Friday, 2:30-3:00 p.m.

Each afternoon Mildred Funnel and Gloria Brown have a bevy of wares to sell in their *Idea Shop*. Program covers household hints, good shopping buys, and fashion tips.

Cost: \$70 gross per participation.
Rep: NBC Spot Sales

Buying with Betty, KNBH, Hollywood, Monday through Friday, 9:45-10:15 a.m.

This is primarily a half-hour shopping show directed at the women in the home. Betty Hoyt assisted by Arch Presley draws top audience mail week after week. Guests appear from time to time to add variety.

Cost: \$85 per participation.
Rep: NBC Spot Sales

* * *

SERVICE-INTERVIEW

Television Charm School, KDYL-TV, Salt Lake City, Wednesday, Friday at 4:00 p.m.

Charm tips, advice on posture, graceful stance are given by Salt Lake City model instructor Ruth Tolman. Says Darrell Sisemore, local beauty salon operator: "My advertising of permanent waves on KDYL-TV has doubled my business. Two things impress me about the results I've had from afternoon TV. One is that it gets results quick—much faster than any other form of advertising I have personally used. The other factor is the hold-over impact. It's not unusual for a woman to come in a month after a particular item has been mentioned and ask for it—mentioning that she saw me on KDYL-TV." (The beautician appears in his own five-minute participating period.)

Rep: Blair

Kathi Norris Show, WNBK, New York, Monday through Friday, 12:00 noon-1:00 p.m.

Program is an informal get-together with housewife-viewers. Kathi gives household suggestions, tells about the newest time savers. A regular feature, "Good Buys," constitutes the main portion of the program. Here, Kathi discusses shops where outstanding merchandise may be bought in New York, with exact prices. Guest interviews with celebrities, hobbyists, and women who own small businesses are a regular feature. Occasionally, Kathi also inter-

views her husband and young daughter.

Saks 34th Street found that one Kathi Norris commercial sold 74% as many nylon shirts at \$5.96 each as did their standard newspaper ad, with TV 83% cheaper. The ad outsold Kathi three to two, but at a cost of six to one.

Cost: \$150 per participation.
Rep: NBC Spot Sales

Margaret Arlen Show, WCBS-TV, New York, Monday through Friday, 11:15 a.m.-12:00 noon.

In an attractive living room-kitchen set, Margaret Arlen and assistant Woody Klose offer the latest hints for the modern homemaker. Margaret Arlen is a woman's program veteran on radio. Klose presents the male point of view. The show also includes interviews with celebrities, interior decorators, and home economists. Margaret Arlen sets a relaxed, informal pace.

Cost: \$200, per one-time participation.

Rep: Radio Sales (CBS)

Exclusively Yours, KRON-TV, San Francisco, Monday through Friday, 4:00-5:00 p.m.

Veteran radio and newspaper woman Marjorie Trumbull is often first to bring visiting celebrities before the San Francisco public. Those appearing for interviews have included: Norman Thomas, Leonard Bernstein, Rockwell Kent, Kathleen Norris. Eight different sponsors participate.

Rep: Free & Peters

* * *

VARIETY

The Del Courtney Show, KPIX, San Francisco, Tuesday through Sunday; 2:30-4:45 p.m. on weekdays; 2:00 to 5:00 Sundays.

Former nationally known bandsman Del Courtney is m.c. of this variety show which includes interviews, records, and serious aspects such as a weekly salute to various North California cities. The Sunday show includes a local amateur contest.

Sponsorship is participating.
Cost: \$50 weekdays; \$75 Sundays.
Rep: Katz

The Real McKay, WCBS, New York, Monday through Friday, 12:00 noon-1:30 p.m.

Jim McKay conducts a variety program with the air of a man entertain-

CHANNEL
5

KTLA

THE BEST ADVERTISING BUY IN LOS ANGELES

HOOPER TELEVISION AUDIENCE INDEX

NOVEMBER - DECEMBER 1950 SHARE OF TELEVISION AUDIENCE

TIME	TV SETS- IN-USE	TV Station "A"	TV Station "B"	TV Station "C"	TV Station "D"	KTLA	TV Station "E"	TV Station "F"	OTHER TV
SUNDAY AFTERNOON 12:00 NOON-6:00 P.M.	27.0	6.7	9.6	14.9	30.0	32.0	-	6.7	0.1
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	16.6	3.5	6.2	6.7	1.5	41.6	-	39.0	1.5
EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M.	49.6	16.6	5.7	9.1	15.5	33.1	7.9	12.0	0.3

850,000 TV Receivers in Los Angeles area, December 1, 1950



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
 Eastern Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

Paul H. Raymer Company, Inc., National Representatives

ing in his own home. There are songs by vocalist Ellen Parker, piano playing, interviews with unusual guests. Show precedes CBS network lineup.

Rep: Radio Sales (CBS)

Earlyworm Party, WBNS-TV, Columbus, Monday through Friday, 10:00-11:00 a.m.

Irwin Johnson has converted his top-rated radio show into an informal variety hour, which originates from the Town and Country room of the Neil House. From 30 to 100 women guests pay \$1 for breakfast at every broadcast, then participate in games and highjinks. Sponsors include Easy Washers, Raytheon, Cory Products, and Westinghouse sweepers.

Cost: participations are sold at published time rates, subject to frequency discounts.

Rep: Blair

Date in Manhattan, WNBT, New York, Monday through Friday, 11 a.m.-12:00 noon.

Full-hour audience participation show. Ed Herlihy interviews guests ranging from Hollywood stars to local personages. Music is by Lee Sullivan and Cy Coleman Trio.

Cost: \$180 per one-time participation.

Rep: NBC Spot Sales

Herson-in-Person, WNBW, Washington, D. C., Monday through Friday, 2:00-3:00 p.m.

Besides the talent and chatter of m.c. Bill Herson, the show uses film clips of singers, dancers, and bands, interviews, girl singers. Herson, himself, does songs and solos on the piano and organ.

Cost: \$50 per one-time participation.

Rep: NBC Spot Sales

* * *

AUDIENCE PARTICIPATION

Mary Hartline Show, WENR-TV, Chicago, Monday through Friday, 5:00-5:15 p.m., CST.

The show is a studio and viewer participation program. Mary Hartline, seated in her living room with four children, begins with a musical question game. The contestants are selected from cards mailed to the program. The winner selects a gift from the "gift window" and, as an added award, is given a chance to make a phone call to anyone she chooses. Person called

also gets a gift.

Mary Hartline also appears weekly on ABC-TV's *Super Circus*.

Cost: \$750 for network program; \$200 per program for two or three telecasts weekly; \$250 per single program.

Rep: ABC Spot Sales

Lits Have Fun, WCAU-TV, Philadelphia, Tuesday, Thursday, 10:00-10:30 a.m.

Show takes its name from sponsor. Lit Brothers department store. It's an audience participation show staged right in the store. Show cost is \$270 and here are some of the results: three one-time announcements for three different articles scored 11,586 sales of hosiery, lamps, and frozen food.

Rep: Radio Sales (CBS)

Your Morning Matinee, WLW-T-D-C, Cincinnati, Dayton, Columbus, Monday through Friday.

Ruth Lyons has been a favorite in WLW country for many years. Now she's on television and radio simultaneously, with a simulcast of her morning show. Entertainment is lively, often audience participation type. Frequently, audience participants are drafted to do commercials. Sponsorship is participating.

Rep: Crosley

Jack Gregson Show, KECA-TV, Los Angeles, Monday through Friday, 1:30-3:00 p.m.

The show is two programs in one, combining audience participation and a variety-type format. Commercials are presented personally by Jack Gregson and integrated with the particular show segment. If client prefers, filmed commercials may be used.

Cost: one to 12 time rate for a participation is \$60. One-minute participations may be combined with other announcements on KECA-TV to earn a discount, with 260 or more participations bringing the cost to \$48 per announcement.

Rep: ABC Spot Sales

Ladies' Day, WJBK-TV, Detroit, Monday through Friday, 12:30-1:30 p.m.

Ladies' Day is a combination of several program types. Regular features include:

Footlight Parade—Two acts of amateur talent with prizes; Hobby Hunt—the guest in the audience with the most unusual hobby is interviewed and wins

a prize; Notable Neighbor—the outstanding member of each women's club invited to the show is saluted and receives a corsage.

Cost: \$95 for one-time participation.

Rep: Katz

* * *

MOVIES

Hollywood Playhouse, WPTZ, Philadelphia, Monday through Friday, 2:00-3:00 p.m.

Feature films of every description—except Westerns as a rule—have hit ratings as high as 27.1 (American Research Bureau). Sponsors get products featured in six places for the price of a single participation.

Cost: \$100 per participation.

Rep: NBC Spot Sales

Movie Gems, KTTV, Los Angeles, Monday through Friday, 3:30-4:30 p.m.

Feature-length movies selected with an eye to the housewife audience are drawing cards on this participation program. Movies preferred are those with general comedy, light drama, and adventure qualities. Typical choices from KTTV's substantial film library: *Laughing at Luck* with Grant Withers; *Badge of Honor* with Buster Crabbe; *Malay Nights* with Johnny Mack Brown; *Federal Agent* with Bill (Hop-along Cassidy) Boyd; *Girl Reporter* with Helen Chandler; *Savage Girl* with Rochelle Hudson.

Cost: \$80 per participation.

Rep: Radio Sales (CBS)

* * *

DISK JOCKEY

3 to Get Ready, WPTZ, Philadelphia, Monday through Friday, 7:30-9:00 a.m.

Early-morning disk jockey session, with genial Ernie Kovacs playing the records, announcing the time, reporting the news every 30 minutes. The December American Research Bureau rating was 5.3 for the entire 90 minutes on Thursday, 7 December. Survey was conducted during 1 to 7 December, when show had been on air less than five days.

Sponsorship is on participating basis, and present sponsors include RCA-Victor, Jersey Maid products, Cornet-Royal vacuum cleaners. Five sponsors are accepted for each half-hour segment of show. As an extra, each sponsor gets a time signal audio tie-in plus

a mention in the recap at end of period.

Cost: \$45 per participation (introductory price).

Rep: NBC Spot Sales ★ ★ ★

FACTS AND FIGURES

(Continued from page 36)

Q. In what percentage of homes are people present during the afternoon and available to look at daytime television?

A. A good indication of how many homes have people present in them during the afternoon is provided by figures Hooper compiled in January-February, 1950 (the last report before Hooper stopped issuing national rating). Hooper found that between 1:00 and 5:00 p.m., during the average hour, there was someone present and awake in 69.7% of all homes. There was very little difference in the figures from hour to hour. Low-point was 67.2% at 3:00 p.m.; high was 73.4% at 4:45 p.m.

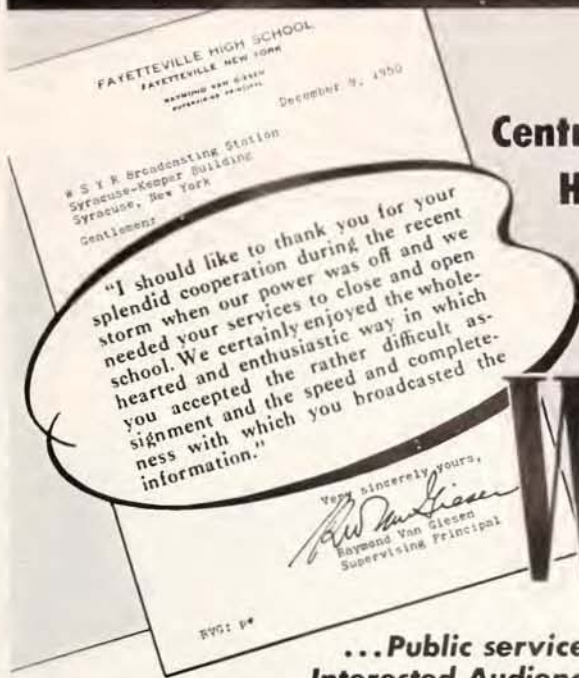
Q. How long do viewers look each day?

A. Advertest Research devoted one of its monthly reports (called *The Television Audience of Today*) to daytime television in June 1950. Some 846 TV homes in the New York viewing area were contacted, and respondents, mainly housewives, were asked to give detailed information on viewing habits. One-third of those questioned at that time said they viewed television regularly before 5:00 p.m. (10.7% said they viewed occasionally). Among the regularly-viewing respondents, the average time spent watching on weekdays before 5:00 p.m. was two hours and 11 minutes.

Q. What time is it most convenient for housewives to watch daytime television?

A. Advertest asked all of those who said they watched daytime TV regularly to select "the periods during which they felt it was most convenient to watch." In general, the figures rose with the hour. None of the respondents selected 9:30 a.m.; 3.5% selected 10:45 a.m.; 12.1% selected 11:45 a.m.; there was a drop at noon, with

For Vital News... as well as for entertainment —



**Central New Yorkers
Have Learned
to Listen
to**

WSYR

**...Public service that assures an
Interested Audience for Your Show**

WSYR ACUSE
AM • FM • TV

The Only Complete Broadcast Institution in Central New York
NBC Affiliate — Headley-Reed, National Representatives

**when you're comparing
radio stations**

... make sure to check their Service-Ads
as well as their listings in SRDS.

"When I'm using Standard Rate," reports a Time Buyer, "I'm looking for certain things. I'm not reading. But, if I see an ad which gives station coverage or other useful facts not in the listing, I make a point to check it."

Have you noticed, too, how Service-Ads in the Radio Section of SRDS, and in Consumer Markets, help—especially when you're working fast? Service-Ads like WIBW's shown here?

Such Service-Ads supplement and expand media listings in SRDS Radio Section and market listings in Consumer Markets with information that helps you decide which stations and which markets you want.

Service-Ads, like the one illustrated, in the monthly Radio Section of SRDS and in Consumer Markets help time buyers buy.

the unbeatable media-buying team! →

Radio
ADVERTISING RATES AND DATA

Published by Standard Rate & Data Service, Inc. Walter E. Barthol, Publisher
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles

the figure declining to 10.6%; 18.4% selected 1:00 p.m.; 30.3% selected 2:00 p.m.; 44.0% selected 3:00 p.m.; 52.5% selected 4:00 p.m.; 55.3% selected 4:45 p.m.

Q. What do viewers think of daytime television quality?

A. The regular viewers in Advertest's survey were asked to evaluate daytime television. This is the box score on their opinions; 3.2% thought it was Excellent; 62.1% said it was Good;

28.0% voted Fair; 3.9% said Poor; 2.3% were Don't Knows.

Q. Advertest figures (above) on times housewives consider most convenient to watch indicate a steady upward progression as the day wears on, but how do these figures on "convenience" compare with what actually happens?

A. Figures Hooper compiled for SPONSOR on TV sets-in-use during December 1950 show that there is an upward

progression in set usage during the day. But there are sharp fluctuations; apparently programs on the air at a given time as well as convenience are a factor in drawing viewers to their sets. Here are the Hooper figures for 12:00 noon to 6:00 p.m. in New York, Monday through Friday, during the month of December 1950.

Time	TV Sets in-Use	Time	TV Sets in-Use
12:00 p.m.	6.0	3:00	4.1
12:15	3.6	3:15	9.1
12:30	8.5	3:30	7.7
12:45	4.6	3:45	10.0
1:00	4.9	4:00	19.4
1:15	4.8	4:15	14.6
1:30	9.5	4:30	19.2
1:45	8.0	4:45	18.6
2:00	9.6	5:00	24.2
2:15	6.4	5:15	23.5
2:30	10.0	5:30	40.2
2:45	9.7	5:45	32.9

NETWORK PROGRAMING
(Continued from page 45)

ABC has focussed all of its attention thus far on nighttime programing and does nothing daytimewise during the week, with the exception of several kid shows. But from 11:00 a.m. to 1:00 p.m. on Saturdays, ABC has four half-hour shows sold. These include the new *Faith Baldwin Show* for Maiden Form (11:00 to 11:30 a.m.), *Acrobat Ranch* (pictured on page 45), for General Shoes, *Two Girls Named Smith* for B. T. Babbitt, and *I Cover Times Square* for Air-Wick. The entire block was bought by the William Weintraub Company in an effort to get on the ground floor in the time period.

In general, weekend programing differs completely from weekday pattern. The weekends are for the whole family group and programs scheduled bear no resemblance to the feminine-slanted weekday formats. Sunday on CBS-TV, for example, the afternoon's programing includes *Capitol Cloakroom* and *People's Platform*.

The children's block, starting at five, while it is officially part of daytime TV, of course bears no resemblance to the rest of afternoon programing.

Summing up, the importance of network programing lies in its ability to pull in increasing numbers of viewers who are not yet in the habit of tuning in during the afternoon. Since the audience in daytime has reached only sets-in-use averages ranging around 15%, there are still plenty of available homes yet to be lured in. While network shows provide the lure, pushing up the sets-in-use totals, local programs will profit in terms of carryover audiences and increased awareness of daytime TV. ★ ★ ★

by popular demand...

**KRLD-TV PRESENTS
5 FULL AFTERNOONS OF
WEEK DAY PROGRAMMING**

MONDAY through FRIDAY

Starting Daily at 12:30 p. m.

AN ALL★ ARRAY of the FINEST

NETWORK and STUDIO PRODUCTIONS

- Afternoon Program Features:**
- News
 - Stamps Quartet
 - Steve Allen Show
 - Variety Fair . . . with Gerry Johnson
 - Man About Town with Jack Gwyn
 - Martha McDonald's Kitchen—Fun With Food, Frances Mustard
 - Garry Moore Show "Adventures in Learning"
 - Mrs. Herbert Emery's Book Review.
 - "What Do You Read" with the Rev. Jimmie McClain
 - "World Today" Illustrated News
 - "Mr. Bear" Puppet Show

OWNERS and OPERATORS

KRLD

50,000 WATTS

John W. Runyon, President
Clyde W. Rembert, General Manager

KRLD-TV, Channel 4, serves the South's largest metropolitan area, Dallas-Fort Worth, with more than a million population, with exclusive CBS and KRLD-TV Studio productions. More than two million in the secondary coverage area.

KRLD-TV's Evening Shows are Dallas' Highest Rated

More than 100,000 Sets

Now more than 100,000 receiving sets in KRLD-TV's primary coverage area and the number is increasing at the rate of more than 6,000 per month.

this is why

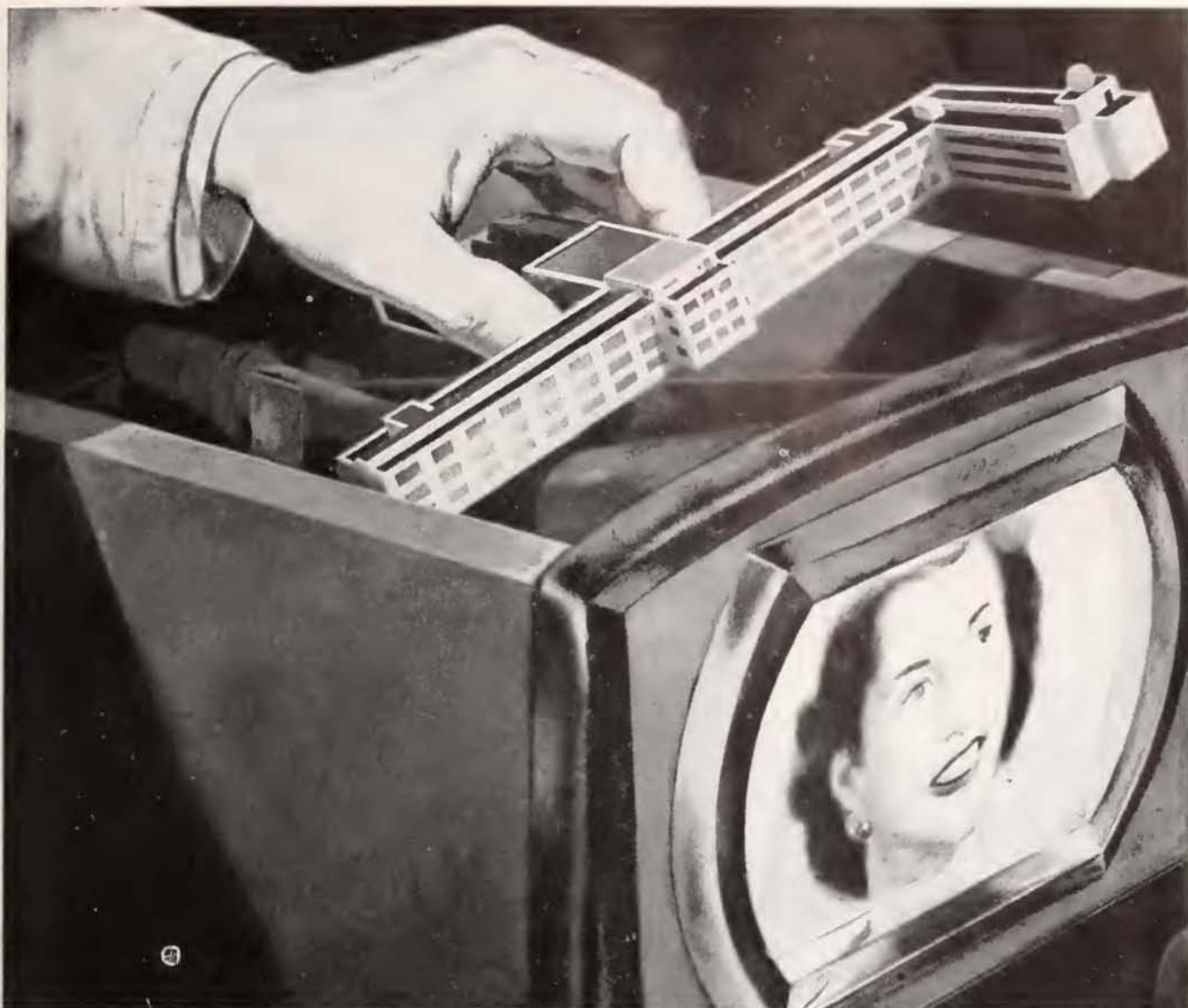
KRLD-TV

Is your best buy

DALLAS—CHANNEL 4

THE TIMES HERALD STATION

The Branham Company Exclusive Representative



Basic research at RCA Laboratories has led to most of today's all-electronic television advances.

At the heart of every television set!

Why show RCA Laboratories *inside* your television receiver? Because almost every advance leading to all-electronic TV was pioneered by the scientists and research men of this institution.

The supersensitive image orthicon television camera was brought to its present perfection at RCA Laboratories. The kinescope, in these laboratories, became the mass-produced electron tube on the face of which you see television pictures. New sound systems, better microphones—even

the phosphors which light your TV screen—first reached practical perfection here.

Most important of all, the great bulk of these advances have been made available to the television industry. If you've ever seen a television picture, you've seen RCA Laboratories at work.

* * *

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.



Through research from RCA Laboratories, today's RCA Victor television receivers are the finest example of electronic engineering.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television



Mr. Sponsor asks...

With the BAB soon to be revamped and expanded, what ideas can you pass along to broadcasters to help them provide national advertisers with the facts they want about radio?

Patrick H. Gorman

Advertising manager
Philip Morris & Co. Ltd.
New York

The picked panel answers Mr. Gorman



Mr. Seth

During the past 16 months I have learned more about the advertiser's view of radio than at any time in my experience. This is the period during which I have had to use a garden spade on

some 17 different hard-baked industries such as jewelry, hardware, furniture, banking, automotive, home appliances, women's apparel and furs, men's apparel, shoes, carbonated beverages and others. These are the fields in which extensive research was done for the Broadcast Advertising Bureau and an effort made to grasp their way of doing business, their production and sales problems, consumers' reactions to their products or services, how they approached advertising and how they classified various advertising media. The next task was to assimilate all this information and compile the reports which are being issued monthly under the title of "BAB Retail Service Studies."

The industries surveyed were almost universally better informed about newspapers and had more confidence in them as a retail medium than in radio. In this publication, a statement like this borders on heresy but it points to one very obvious fact: that newspapers are a better sold medium than radio. Ask any media director what he considers the basic medium for market

development. Nine chances out of ten he'll say newspapers. Why? Because throughout his career he has probably been exposed to convincing promotion, result stories and readership studies and has been persuaded by his superiors (who also were kept informed over the years) that newspapers are the basic medium.

It is dangerous for an agencyman to pit one medium against another. As a matter of fact, in the agency business you suddenly arrive at the astounding conclusion that *all* media are good and have their place. In my opinion, the only time radio has suffered at the hands of another medium is when it has tried to exaggerate its importance or engage in such ridiculous promotion as "We're first among all stations in our market."

Broadcasters, above all else, need a consistency in their promotion efforts. They need to standardize, to present the facts (and *only* the facts) on coverage, ratings and markets in an organized form. Result stories are always valuable in convincing advertisers of the strength of radio. Individual stations as well as networks would do well to dig out the important success stories in their files and present them in some orderly fashion.

BAB seems best equipped to keep agencies and advertisers informed about radio, particularly in view of its recent reorganization and expanded resources. But even this competently staffed, alert organization will fail in its objective if it does not have the cooperation and support of broadcasters themselves.

WILLIAM R. SETH
Vice President
Needham & Grohmann Inc.
New York



Mr. Minehan

As we understand it the primary function of BAB is to promote the purchase of radio time as the most attractive media buy for advertisers and to cooperate with individual stations in a way which will

enable them to make their stations the most attractive medium for advertisers in their respective markets.

The agency and the advertiser are interested primarily in radio's sales effectiveness as compared with other media, its cost and its coverage. BAB, therefore, should accumulate and make available to agencies and advertisers as many conclusive, competitive advertising success stories for each station as it is possible for them to get together.

There is a real need for uniform coverage information for all stations that are not members of BMB. The BAB can promote the advantages of supplying uniform coverage information as well as market information for such station areas. The usual data supplied by non-BMB stations consists of half millivolt line maps, mail pull maps etc., many of which can only be considered superficial promotion pieces. Therefore, each agency must spend considerable time and money to determine the coverage of these stations. There is also definite need for market information for station areas showing the percent of rural and urban homes in the station's coverage area as well as a breakdown of working and transportation habits.

In the current media situation

wherein television is making heavy inroads into all types of media, BAB, through research can provide agencies and advertisers with local information about coverage, listening and reading habits and set ownership. They can also develop studies on out-of-home listening on a more extensive basis than is currently available.

While the question of costs may not be the primary objective of BAB, they can make studies and promote better understanding between agencies and station owners as regards the maintenance of costs against a possible decreasing audience in television markets.

We feel that the time has arrived when radio should give serious consideration to such things as additional volume discounts, and 2% cash discounts for prompt payment. While these additional discounts will not involve large sums of money, we think that it will indicate to the advertiser and the agency that radio is equipped and willing to meet them at least part of the way in the face of the constantly increasing advertising costs.

FRANK MINEHAN
Vice President
Sullivan, Stauffer, Colwell
& Bayles Inc.
New York

First, the story of radio as the mass medium with the lowest cost per thousand, is the most important factor and should definitely be emphasized to the utmost with comparisons to other media. Second, studies have been done on a limited scale as to the effectiveness of the spoken word versus the written word. This field of study should be vastly expanded and I believe with very interesting results, (which would be most beneficial to the story of radio).



Mr. Gaynor

Another factor would be an extended study of the listening habits of people in different income groups. This information should cover the types of program with the greatest appeal to each group as well as the number of hours spent listening. This information would aid in the selling of radio to clients with products of specific appeal.

(Please turn to page 103)



SPONSORS GET "PROMOTION PLUS"*

ON WDSU

**DIRECT
MAIL**

***OVER 1,800 PIECES
OF DIRECT MAIL
HIT TOP RETAILERS IN
THE NEW ORLEANS
MARKET EVERY MONTH!**



● Mailing cards, newsletters, and folders . . . sent out every week, every month . . . give "plus" sales assistance to your product and program!

**NO OTHER NEW ORLEANS STATION
OFFERS THIS PLUS TO SPONSORS!**

● Write, wire
or phone your
JOHN BLAIR Man!





**COMPLETE LOCAL NETWORK
COVERAGE IS THE **BIG** THING
ON THE PACIFIC COAST, TOO**

THE DON LEE NETWORK is the **BIG** network on the Pacific Coast—**BIG** in size (45 stations) and **BIG** in local prestige in each of 45 important marketing areas. In fact, Don Lee is the biggest, most economical advertising medium of any kind you can buy for complete Pacific Coast coverage.

Don Lee gets consistently good reception by Pacific Coast listeners because Don Lee—and only Don Lee—was built to meet the special Pacific Coast reception problems. Great distances between markets, mountain ranges (5000 to 14,495 feet high) and low ground conductivity made it advisable to locate network stations *within* each of these many vital markets. That's why the best, most economical coverage for the Pacific Coast is obtained with the **BIG** Network, Don Lee, in 45 strategic markets.

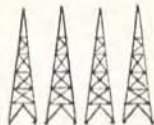
Only Don Lee offers advertisers, in addition to the biggest, most economical advertising medium on the Pacific Coast, all the advantages of hard-hitting *local* selling, *local* influence and *local* prestige.

WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA

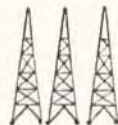


Of 45 Major Pacific Coast Cities

ONLY 10
have stations
of all 4
networks



3
have Don Lee
and 2 other
network stations



8
have Don Lee
and 1 other
network station



24
have Don Lee
and **NO** other
network station





What's important in selling and it's an *exclusive* Don Lee selling advantage.

With Don Lee, you shoot your message exactly where you want it—to meet your specialized marketing problems. No waste. You buy only what you need. You get coverage to fit your distribution.

Only Don Lee can release your sales message to all Pacific Coast radio families from a local network station located where they live, where they spend their money. It's the most logical, the most effective, the most economical advertising you can buy for the Pacific Coast. That's why Don Lee consistently broadcasts more regionally sponsored programs than any other Pacific Coast Network.

Don Lee Stations on Parade: KOOS—COOS BAY, OREGON

If you're interested in selling the wealthy "lumber shipping capital of the world," first look at competitive network maps. Note that the nearest competing network station is located in Eugene, about 65 miles away with mountains in between! There are 23 other Coast markets in which Don Lee has the only network station. If you want to cover the whole Pacific Coast, you need the 45 stations of the Don Lee Network.

The Nation's Greatest Regional Network

Represented Nationally by JOHN BLAIR & COMPANY

NORFOLK'S MOST POWERFUL INDEPENDENT
THE 1000-WATT VOICE OF

WCAV

CLEAR CHANNEL SERVICE
AT 850 K.C.

ROUND-THE-CLOCK SERVICE
REACHES NIGHT SHIFTS, TOO

National Representative: *The Bolling Company*

roundup

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



Bacon on the air whets listeners' appetites

Flowery adjectives and silken-voiced announcers help sell many a product. The Cleveland Provision Company (Wiltshire Meat Products) believes in

this combination. But they've added something new. They let their products speak for themselves in a new type of air-selling technique.

The company's show is *Win-O*, a musical quiz program. At commercial time, the program m.c. fries Wiltshire bacon in the studio so the sizzling can be heard over the air. The firm knows the commercial is reaching its audience because of the show's catchy format.

Program calls for listeners to guess the titles of tunes and mark them on a *Win-O* card. So far, over a quarter of a million cards have been distributed in the WERE area. As for the sizzling bacon commercial reaching the quarter of a million *Win-O* players, the provision people say it's selling plenty of bacon. ★★★



Sponsor and m.c. discuss new plug for bacon

WBRY, Conn., show sells free enterprise

A four-and-a-half minute show on WBRY, Waterbury (and four other stations), is successfully explaining America's profit system to the people of Connecticut's Naugatuck Valley—and entertaining them as well. The Naugatuck Valley Industrial Council is selling free enterprise on the local level in the manner SPONSOR recently suggested for national advertisers. ("M-day for sponsors," 18 December 1950.)

The Council began its series of programs four years ago and those connected with the show are proud of the fact that it never sounds the same. Now presented on Tuesdays from 7-7:05 p.m., the show starts in a different manner each week.

Over the years it has opened with a circus barker, a magic set, a fairy tale, a man being shot out of a cannon, a private eye, a comic Dutchman, an automobile mechanic, an on-the-spot reporter, a football announcer.

Each show expresses just one idea—the operation or significance of some

facet of the profit system. The same subject treated in the broadcast is nearly always covered in a newspaper ad which the Council runs to coincide with the broadcast.

The broadcast's language is kept simple, but great care is taken to keep the script from sounding condescending. All this effort is being rewarded.

Charles L. Eyanson, president of the sponsoring Naugatuck Valley Industrial Council, says: "There's no question that the series is acquainting the people of this highly industrial section with the important role industry plays in their lives. It has made the people of the Valley aware and sympathetic of the problems that face industry."

"Most important of all, the program has given us a voice; a chance to explain many aspects of the American economic system that are too often misunderstood."

"As far as we of the Council are concerned, it is a complete success."

★★★

Radioed invitation draws over 3,000 guests

The Kotarides Baking Company radioed a Christmas party invitation to 3,500 program friends and over 3,000 showed up. Kotarides is convinced of radio's pulling power now.



Junior firefighters on-stage stars at radio show

This Norfolk baking firm sponsors the *Firefighters* program on WCAV. They decided a Christmas party for the Junior Firefighters Brigade, a club composed of young program listeners, would be ideal on two counts. It would build goodwill and, at the same time, help determine the show's popularity.

WCAV was the only means of promotion for two weeks prior to the occasion. Then came the turnout which more than filled a local auditorium. Twenty-five members of the school patrol; 15 firemen; six policemen, and six of WCAV's personnel were required to hold the more than 3,000 youngsters in check.

A two-and-three-quarter hour entertainment featured Santa Claus, a fire demon, contests, and a radio show plus a gift package for every person attending. In addition, a hillbilly band and a magician were on hand, and prizes and official flags were awarded to the junior fire companies. ★ ★ ★

Advertest reports viewing cuts into sleep

While daytime TV is the topic of much discussion (see section page 33), televieing after 11 p.m. is also under study. Advertest Research reports the following findings after interviews in a sample 763 TV homes in the New York TV reception area:

1. 74.3% of all TV families watch video after 11 p.m., at least one night a week.
2. Late evening viewers watch TV programing an average of 4.1 nights weekly.
3. Two-thirds of the time now de-

voted to late evening televieing comes from time previously spent sleeping. A third has come from such activities as reading, visiting, and radio listening.

A further breakdown shows:

Activity	Before TV	Now
TV Viewing		74.8%
Sleeping	63.2%	15.3%
Reading, visiting, radio listening	36.8%	9.9%

★ ★ ★

Briefly . . .

A new idea in "co-op" advertising is being put to use by WAGA.

WAGA and WAGA-TV, Atlanta, and Leigh Foods, Inc., N.Y., have combined forces for something new in "co-op" advertising. Both are sending the sea-



WAGA executives beam at co-op spectacular son's greetings by means of a Douglas Leigh "spectacular" at Broadway and 46th Street. Flamingo Frozen Juice and the stations' trademark, a Scotty, are highlighted on the 5,000-light sign. A similar sign is set up atop an Atlanta hotel.

* * *

WHK, Cleveland, evidences what it calls "a million dollars worth of faith in AM radio." It's their new \$1,000,000 radio center covering over 105,600 square feet and housing United Broadcasting Company and WHK administrative offices. Seven studios and master control are under one roof and cover 3,000 square feet.



Million-dollar radio center houses WHK studios

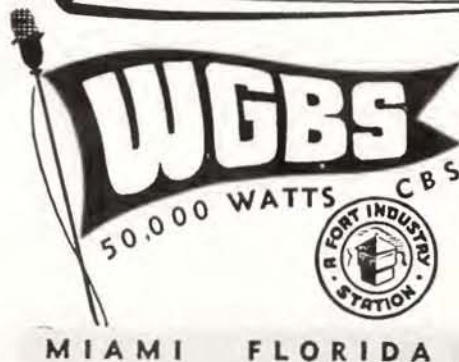
MILLIONS FOR DEFENSE IN NORFOLK, VIRGINIA
NORFOLK'S MOST POWERFUL INDEPENDENT
TAP THIS RICH MARKET THROUGH
WCAV
850 ON THE DIAL
24 HOURS-A-DAY
 National Representative: *The Bolling Company*



TOM HARKER, v.p. in charge of Fort Industry's national sales office in NY, is telling time buyers this week that WGBS now has 34.1% of the total Greater Miami radio audience... 45.7% ahead of the second station. That's real leadership, says Tom.

*From the desk
of TOM HARKER:*

Radio listening is UP in Greater Miami . . . and only WGBS can deliver the lion's share of 530,000 local folks, over a million in rich booming South Florida. Make WGBS your first choice for top sales results.



REPORT TO SPONSORS for 29 January 1951

(Continued from page 2)

24 MARKETS HAVE OVER 100,000 TV HOMES—

Analysis by Weed & Co., station rep, shows 24 areas with 100,000 TV homes or more. New York has about 2,000,000; another market 850,000; one 800,000; one 750,000; one 650,000; two 400,000; one 300,000; 4 250,000; 3 200,000; 9 100-150,000; 4 75-100,000; 17 50-75,000; 9 35-50,000; 6 20-35,000; 2 10-20,000; one under 10,000.

PHONEVISION NEEDS PLENTY OF "SCRAMBLING"—

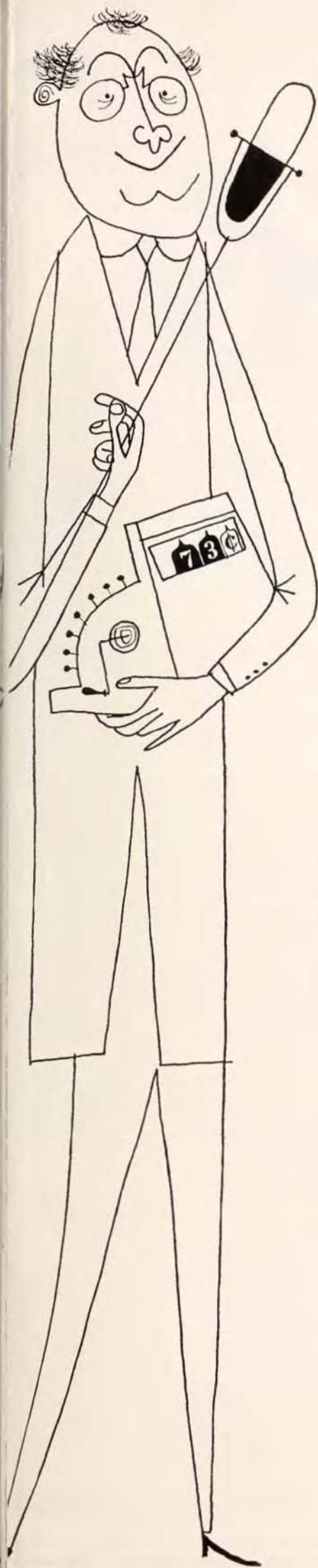
When Chicago tests of Phonevision (pay-as-you-see television) were started in 300 homes before turn of year only pictures were scrambled. But general TV audience has taken to listening to clear sound and following "jittered" image as best they can, so future tests will "scramble" both sight and sound. Reports Commander E. F. McDonald Jr., Zenith president and Phonevision inventor: "Up to this point we are greatly encouraged by the progress of this very first commercial trial of such a system of box office television."

RADIO ADVERTISING CLAIMS CONSERVATIVE—

According to FTC, which monthly reports percentage of advertising messages set aside as possibly "false and misleading," radio consistently shows best media record. Average month's radio suspects are about 2.5%; average month's TV about 3.75%; average month's newspaper and magazine about 5%.

TV STATIONS CLAMPING DOWN ON MAIL ORDER—

Abuses of TV mail order advertising has caused most stations either to restrict mail order to handful of reliables or establish rigid standards. Among first to insist on standards were WNHC-TV (New Haven), WPIX (New York). Some, like WJAR-TV (Providence), WOI-TV (Sioux City), won't accept mail order. WBKB (Chicago) requires advertiser put up \$25,000 bond.



In the Northwest...

WCCO

In Minneapolis-St. Paul alone, during Class A listening periods, seven nights a week, WCCO gets an average quarter-hour rating of 11.5... on the average delivers 30% more families than both Twin Cities TV stations combined during Class A viewing periods! (*Pulse: Nov.-Dec. 1950*)

is 7 times

bigger

Here's proof: All told, 50,000-watt WCCO reaches 894,600 radio families (50-100% BMB Nighttime Listening Area)... seven times more than the 127,390 set-owning TV families reported by Pulse for the TV service area.

& costs 9 times

less

Based on Twin Cities ratings, one WCCO Class A station break, for example, costs 73¢ per thousand families delivered... *nine times* less than the average (\$6.50) cost-per-thousand of a full Class A station break on the two TV stations. (On a year-round basis WCCO's cost-per-thousand averages only 53¢.)

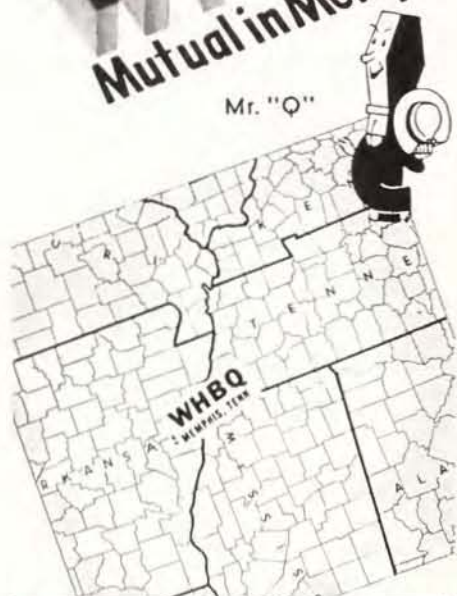
than television!



SEE WEED



Mr. "Q"



**WHBQ—IN THE SOUTH'S
GREATEST MARKET**

Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

Q. What are the latest figures on the number of families owning radio sets as compared to television set owners?

College student, Denver

A. According to a year-end statement by Robert E. Kintner, ABC president, 95% of the nation's 42,843,800 families are radio families. And, with some 9,845,300 sets installed, television now reaches nearly 24% of the country's families.

Q. Where can we get information on the financial operation of a small station including details on overhead costs, and approximate annual profit in towns of 5,000 to 15,000 population?

Radio station, Jackson, Miss.

A. If you are a member of the National Association of Broadcasters, this type of data can be obtained from them. Write to NAB in Washington, D. C.

Q. What have you done on TV, in booklet form, that would be useful to a large advertising agency in England?

Radio station, New York

A. SPONSOR's "199 TV Results" (capsuled TV success stories) and "TV dictionary for sponsors" should be of interest to them.

Q. Do you have any stories about TV sets sold through radio advertising?

Network librarian, New York

A. See "Not so mad Muntz" in our 7 November 1949 issue; "This team bats .500 in sales," 14 August 1950. Also Radio Results in the 31 July and 25 September 1950 SPONSOR.

Q. Have you published any articles on the use of institutional advertising on radio during World War II?

Advertising agency media director, Cleveland

A. See the 11 September 1950 issue of SPONSOR, "A sponsor's view of World War II," and 18 December 1950 issue, "M-Day for sponsors."

Q. How long has Roundup been a regular SPONSOR feature?

Advertiser, Minneapolis

A. Roundup was started with our 24 April 1950 issue and appears regularly in every issue.

Q. Have you written any stories on the use of radio/TV by undertakers?

Radio station, Fitchburg, Mass.

A. SPONSOR hasn't carried any stories on the successful use of broadcast advertising by undertakers. ABC has rigid objections to accepting advertising from cemeteries selling plots and MBS has never accepted such advertising. SPONSOR's "How times have changed!" in the 4 December issue mentions in brief Conestoga Memorial Park on WGAL-TV, Lancaster, Pa., and several California TV stations accepting cemetery advertising when it was tastefully done. We suggest you contact WGAL-TV in Lancaster, and the Southern California Broadcasters Association in Hollywood for further details.

K M P C

**IS THE STATION
THAT COVERS ALL
SOUTHERN CALIFORNIA
LIKE A
38-STATION**

NETWORK



*It is a fact that you could buy 38 stations
in Southern California and not get
the power, the coverage, or the listening
audience that KMPC alone will give you.*

K M P C *Los Angeles • 710 KC*

In KMPC's 50,000-watt half millivolt coverage area are
5,472,411 people; 1,538,533 radio homes; 1,187,088 car radios.
50,000 WATTS DAYTIME, 10,000 WATTS NIGHTTIME.

JOHN F. PATT, President, R. O. REYNOLDS, V.P. & Gen. Mgr.

REPRESENTED BY H-R REPRESENTATIVES

AFFILIATE, LIBERTY BROADCASTING SYSTEM

ALKA-SELTZER STORY

(Continued from page 27)

chairman of the board and still active at 76; Walter Beardsley, president; Oliver B. Capelle, sales promotion manager; H. S. Thompson, advertising manager; and L. E. Waddington, radio/TV director.

Out of the jumble of shifting programs, a pattern of two trends running side by side is discerned: news broadcasts and, until recently, entertainment with a rural tone.

News broadcasts were first used on a spot basis until the sales response indicated that it was time to move to larger weapons. The next step was purchasing the 9 p.m. news show on the Don Lee network in 1936. By 1941, Miles' experience justified signing for NBC's *News of the World* with John Vandercook. This program, now featuring Morgan Beatty as the commentator, is worth about \$2,500,000 in drug sales for Miles, according to trade estimates. During the latter part of the war the new approach was supplemented by adding the *Robert St. John* show. St. John gave a personality slant to the news with portraits of outstanding figures.

After the *Barn Dance*, the outstanding show in the Miles rural programming trend was *Lum and Abner*. The Elkhart firm began sponsoring these two comedy storekeepers of Pine Ridge, Ark., in 1941 on ABC. That same year, this show became the first commercial account for the Keystone Network. Transcriptions from the ABC broadcasts were run over 150 Keystone stations in the areas where there was no satisfactory ABC coverage. At the end of the first 13-week period, Miles made a check on these Keystone stations by offering a photo of Lum and Abner. Two hundred requests per station would have been considered satisfactory. More than 62,000 were received. In stating that the way to reach rural audiences was through rural stations, Keystone cited a study made by the Nielsen Drug Index staff. This survey showed that the rural station cities were 28% ahead of all other markets after the 26-week local in-town-station broadcasts for Miles.

In 1947, however, the Keystone time was dropped for *Lum and Abner* and the primary coverage shifted from ABC to CBS. The next year Miles abandoned the program completely, concen-

trating on shows with a broader appeal. This year the only "small town" phase of Miles radio advertising is a series of Nervine announcements. They are only a minor part of the broadcast budget.

Despite the passing of the corn cob pipe from their shows, that WOWO sign-off melody "Back Home in Indiana" can still be associated with the company, sales promotion manager Capelle says. "Miles' official representatives, by common consent, maintain the status of friendly, small town workers who look with great respect upon big city contemporaries while never deigning to imitate their methods."

Still, the company can hold its own with any big city slicker in utilizing research. Schwerin is usually busy, either pre-testing new shows for them,

or finding out what's exciting about the programs and commercials they are now using. For example, Miles' daytime serial *Hilltop House* was exposed to Schwerin audience test groups. Their reactions showed that authors Addy Richton and Lynn Stone, had unusual skill in depicting children. To the writers this meant that episodes focussing on youngsters had the strongest emotional impact.

Alka-Seltzer's lone TV show *Quiz Kids* (which remains on radio in a separate version) came under the same scrutiny. The smartest and quickest of the mental prodigies, the favorites of radio, had to give way. The small, five-year-old who missed answers stole the show. TV's emphasis on personality spelled the difference. A valuable tip for the advertiser was that the *Quiz*



***TIME BUYERS MAKE A
STRATEGIC HIT TOO...
WHEN THEY BUY THE
TREMENDOUS PURCHASING
POWER OF KEYSTONE'S
SMALL TOWN & RURAL MARKETS!**



Kids, both on radio and TV, is particularly liked by grandparents. (Miles is now extending this TV effort with announcements in 13 top markets on an 18-week schedule.) Even the *News of the World* was improved despite the somber state of the world described in the broadcasts. Simplifying the language, it was found, brought large audience increases.

Audience testing provided Carlton Morse, creator of *One Man's Family*, with data on the relative popularity of various members of the famous Barbour household. The 15-minute dramatic series is heard across the board over NBC 7:45 p.m.-8 p.m.

Miles also watches audience reactions on commercials. Should the messages be in jingles, dialogue, or straight delivery? When should they

be inserted during the program? Schwerin has to provide the answers.

The Elkhart firm has been working with A. C. Nielsen since the early Thirties when it became one of the pioneer users of the Nielsen Drug Index. When the marketing research agency began measuring radio audiences eight years ago, Miles became one of the first clients for this service, too.

Never one to rest back with just a good share of the market, the Indiana drug firm is always curious about those radio listeners who do not hear its advertising. (Thirty-one million out of 42 million U.S. radio families weekly hear the Alka-Seltzer message.) Nielsen is asked to evaluate the special characteristics of this group, and once the answer is worked up the Wade agency looks for the program that will

appeal to that audience.

Nielsen makes use of the fixed sample group of homes where his audimeters are installed for the consumer index. A pantry audit among these families shows what listeners become customers for the drug company. Miles learns how its sales in particular areas compare with the competition through the Nielsen Drug Index which records the movement of goods across drug counters in a 60-day period.

Such data is not only related to radio advertising. The drug firm also checks on its car card, magazine, and newspaper usage (about 10-15% of its promotion budget). Miles was a heavy user of car cards during the Thirties but has since tapered off in this direction. But year-round cards in major cities are still the most outstanding of their kind, featuring top notch cartoons and jingles.

Newspapers and magazines, which have always had a place on the Miles ad budget, were used last year to help introduce two new products, Tabcin, an anti-histamine, and Bactine, an antiseptic. Tabcin gets a heavy play in the newspapers, mostly large city dailies, during the cold and hay fever seasons.

In addition to its fame as an advertiser, Miles is known as the father of fair trade legislation. This drug firm has been in the forefront of the fight for retail price maintenance for a generation. The late Edward S. Rogers, the company's legal counsel, had an important role in the writing of one of the first fair trade laws, the act passed by California in 1933.

This aggressive spirit has distinguished the Miles operation throughout its 66-year history. Add to this the powerful air advertising techniques developed during the last 13 years and the epic story of Alka-Seltzer shows no sign of diminishing. The chapters to come in future years should be at least as significant. ★ ★ ★

A STRATEGIC HIT!*



Leading National, blue chip advertisers are discovering every day that KEYSTONE'S affiliated stations produce results when you want to reach the high purchasing power of the small town and rural markets! And, according to BMB studies, these small home town stations produce the highest listener-loyalty.

The Keystone Broadcasting System has more than 400 Stations ready to take you into this tremendous market . . . RIGHT NOW! And there's not a single KBS station located in a TV-station city . . . KBS is beyond effective TV!

Write today for information on the only established and growing Transcription Network . . . where one order only buys an attractive and productive package!



KEYSTONE BROADCASTING SYSTEM, INC.
580 Fifth Ave., New York, N. Y. • 134 N. LaSalle St., Chicago

MEN, MONEY & MOTIVES

(Continued from page 6)

ing is that "action" results, and people love action. Mad-dog killers, largely unexplained and largely unmotivated foul deeds evidence not "action" in the story but intellectual "inaction" in lazy writers of low-grade literary invention. The smarter sponsors are catching wise to the racket of pandemonium used in-

stead of plot, choking sound effects instead of playable scenes.

* * *

Television news programs are benefiting, along with radio news programs, by present revival of sponsor interest in news as an audience-getter but the fact remains that like many a TV quiz show the TV news shows are essentially "verbal," gaining not too much from the addition of sight. The trade still awaits the genius who can break out of the "verbal" and into the "visual" in indigenously TV technique. Here you get a quaint twist on the newsreels which were faster, fuller and

more satisfying "silent" (with inserted captions) than ever since with a running sound track. * * *

TWA TAKES TO THE AIR

(Continued from page 31)

SPONSOR learned.

Yet, with more scheduled airlines prosperous than ever before, they have taken a virtual "ceiling zero" attitude toward broadcast advertising. The majority of scheduled airlines canvassed by SPONSOR said they were spending about 30 to 90% of their advertising appropriations on newspaper

and magazine space, and devoting a pittance of 5 to 15% to radio/TV announcements—"only when we have something to talk about."

Typical was the response of American Airlines, the biggest domestic operator, which spends less than 5% of its \$1,000,000-plus advertising budget for broadcasting. Said James Dearborn, advertising director: "I'd say we didn't spend over \$20,000, at most, on radio last year. We use announcements only when, for example, we want to report we're putting on D-6 coaches. To us, broadcast advertising is a special occasion thing."

In the aviation field at large, there were two notable exceptions to this rule (quite apart from TWA).

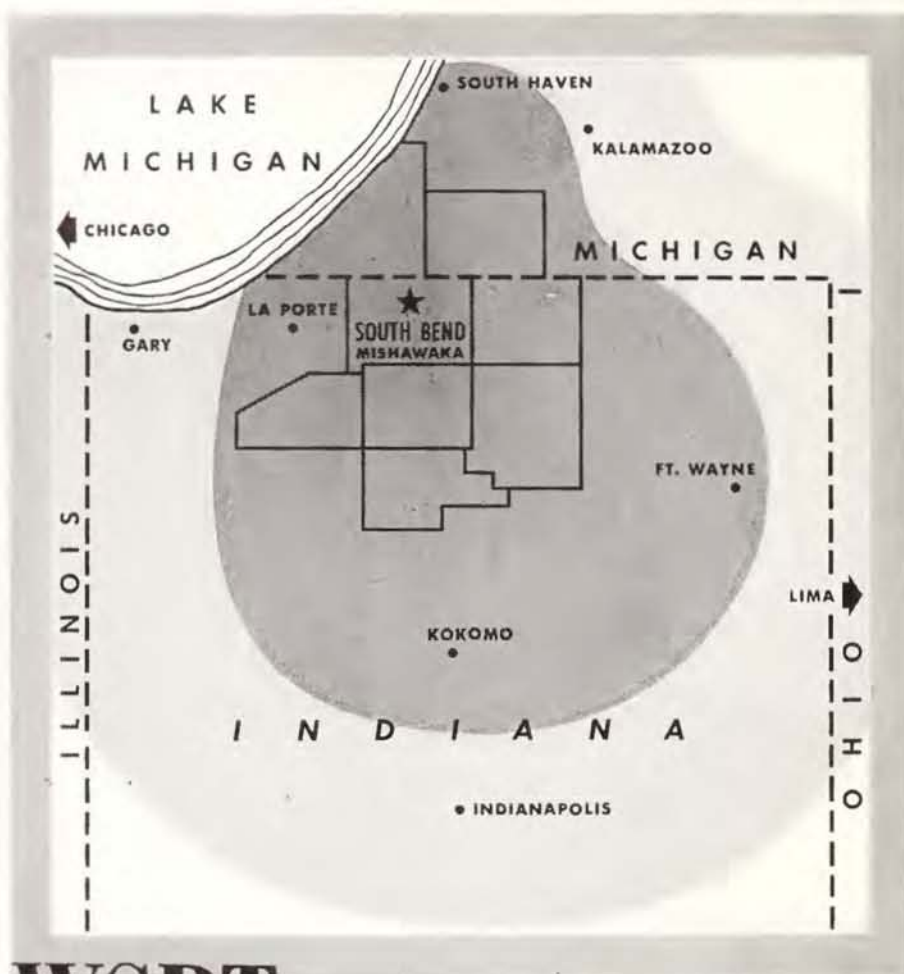
One is Eastern Airlines, which boasts of spending "more for broadcast advertising than any other domestic scheduled airline." Currently, it spends \$400,000-plus annually for announcements on 40 radio stations in 17 cities, plus a TV program on WAGA-TV, Atlanta.

The other exception embraces the non-scheduled airline field. These mavericks of aviation (individually picayune in size compared to scheduled airlines) have been spending *twice* as much, in ratio, for broadcast advertising as their bigger brothers. Consider these three cases:

1. Major Aircoach System, Inc. (an airline as well as a ticket agency), has abandoned all other media to spend \$125,000 on broadcast advertising. It uses radio/TV announcements in New York, Chicago, Miami, Los Angeles, and Miami. Account executive Sig Shore, of Cavanaugh-Shore, Inc., New York, says:

"Some 75% of our traffic is brought to us by radio. When Major Aircoach started using broadcast advertising in January, 1950, it was grossing \$2,500 to \$3,000 a week. Today, it's close to \$15,000. And we know broadcast advertising is responsible, because not only do we query each passenger where he heard about our service; we ask him what *station* he heard it on."

2. Safeway Skycoach Agency, Inc., which handles ticket sales and advertising for 14 non-scheduled airlines, reportedly spends more than \$1,150,000 on radio/TV announcements annually. It's on radio in 40 cities and TV in eight cities. Its clients include such lines as Arrow Airways, Miami Airlines, Peninsula Air Transport, and California Eastern Airways. Says



WSBT GIVES YOU BONUS COVERAGE!

The South Bend-Mishawaka trading area—all by itself—is a market worth covering. Over half-a-million people live in these eight counties alone. They spend nearly half-a-billion dollars a year on retail purchases.

And that's just *part* of WSBT's primary coverage! The entire primary area takes in 1½ million people who spend nearly \$1½ billion a year. That's what we mean by *bonus* coverage!

Want your share of this big, rich bonus? It's yours with WSBT, the only station which dominates the entire market.

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



Safeway's advertising director, Jack Barnes: "Radio/TV has done more than anything else to bring non-scheduled airlines' message to the mass public."

3. Flying Irishman Airlines, Inc., spends \$1,000 a week alone for six daily one-minute radio announcements on WINS in New York. (It has also been advertising on WMCA and WOR in New York.) Says Joseph Besch, publicity director for WINS: "Flying Irishman is so aggressive, that it even advertises, 'If you don't have enough money to buy a plane ticket, borrow from us, and pay us back in installments'."

In the light of this background, TWA's role as the leader of the aviation industry can be viewed more clearly. Why is it burgeoning forth into network advertising? And what effect will this pioneering step have on the other aviation sponsors?

The first question can be answered simply in the words of Sam J. Henry, Jr., assistant advertising director of TWA: "(a) We've grown up in spot radio, found it valuable, and now we want to reach a wider audience. (b) A network radio show, like *Mr. and Mrs. Blandings*, is designed for the whole family. It'll help us reach the family trade—especially in big cities, where our scheduled and non-scheduled airline competition is stiffest. (c) TWA has always been the bellwether of the airlines, and we've found that pioneering pays dividends."

An examination of TWA's spot radio/TV history clearly reveals that, while the company has been a trail blazer, it has not rushed in to pioneer without taking preliminary precautions. It has always felt its way ahead carefully.

"Look before you leap has been our policy," says George Bushfield, TWA account executive at Batten, Barton, Durstine & Osborne. "Back in January, 1947, we asked Alfred Politz Research, Inc., of New York, to test the announcements on several stations in St. Louis. Some legitimate TWA announcements and some bogus TWA announcements were first played in the homes of listeners as a check on the confusion factor. Then after the legitimate announcements were on the radio for two months, Politz made his survey of the St. Louis public. He found that 46% of the audiences had heard the legitimate TWA announcements on the air.

BUY

The MIGHTY MONTGOMERY MARKET



"Fastest Growing Area in the South"



95th MARKET IN THE UNITED STATES

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.



TRADING AREA POPULATION OF OVER 600,000

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.



\$133,890,000 CITY RETAIL SALES

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were \$5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

Write, Wire or Phone for Availabilities!

**NBC
WSFA**

Represented by
Headley-Reed Co.

**CBS
WCOV**

Represented by
The Taylor Co.

**MUTUAL
WJJJ**

Represented by
Weed & Co.

**MONTGOMERY
NETWORK
STATIONS
ASSOCIATION**

**ABC
WAPX**

Represented by
The Walker Co.

"We knew then that national spot announcement advertising was for us."

Since then, TWA probably has used more widespread radio-TV announcements than any other single trans-continental-international airline. In 1950, it spent about \$250,000 for radio announcements on 45 stations in 18 cities; and TV announcements on 45 stations in 18 cities; foreign language broadcasts on 50 stations in 25 cities; and TV announcements on 14 stations in three cities.

The spread of TWA's one-minute radio announcements is revealed in this

breakdown of a typical month's station list (a total of \$11,433.34 spent on 39 stations in October, 1950):

KGGM and KOB, Albuquerque; KFDA, KLYN, Amarillo; WCFL, WIND, WJJD, Chicago; WCKY, WCPO, WSAI, Cincinnati; WBNS, WCOL, Columbus; WHIO, WING, Dayton; WFBM, WIRE, WISH, Indianapolis; KCMO, Kansas City; KFAC, KFVB, KMPC, KNX, Los Angeles; WAVE, WINN, WKLO, Louisville; WNEW, New York City; WFIL, WPEN, Philadelphia; KOOL, KTAR, Phoenix; WCAE, WWSW, Pittsburgh;

KWK, St. Louis; KJBS, KFRC, KSFO, San Francisco; and WINX, WRC, WWDC, Washington, D. C.

TV announcements have been restricted to stations in three cities: WENR-TV, WGN-TV, WBKB, Chicago; KECA-TV, KNBH, KTLA, KTSL, Los Angeles; and WABD, WCBS-TV, WJZ-TV, WNBT, WOR-TV, WPIX, New York. (Present plans call for a series of five-minute TV travelogue programs emphasizing TWA's service to London, Paris, Rome, and other European points, as well as U. S. vacation areas.)

What has been TWA's strategy in the selection of radio stations for announcements? Mary Ellis, TWA time-buyer for BBDO, puts it this way:

1. Load your heaviest radio ammunition in those cities where airline competition is heaviest.
2. Seek a combination that will furnish you with the highest frequency at the lowest cost. ("Minutes on indepen-

WBNS gives you this rich portion of sales producing Ohio.



This is a big chunk of prosperous Ohio territory you sell when you advertise on WBNS. There are 187,980 WBNS families with an income of \$1,387,469,000. WBNS covers the market at lower cost to advertisers.

A test will prove to you that you get the best results in central Ohio radio when the station is WBNS.

ASK JOHN BLAIR
NATIONAL REPRESENTATIVES

WBNS
PLUS WELD-FM

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO

LANG-WORTH
FEATURE PROGRAMS
SELL
CLOTHING!



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost

dent stations often give us better value than chainbreaks on higher costing network affiliates. Utilizing both high power and low power stations in a single city proved good for our purposes in many cases.")

3. Use stations whose audiences are close to TWA on-line cities. ("Few people will travel 200 miles to get to an airport.")

4. Employ stations in those cities where TWA passenger business needs bolstering. For example, if TWA's volume was good from Los Angeles to New York, but showed signs of slumping in the opposite direction, it would be logical to boost radio announcements in New York.

TWA's sales pitch has been equally astute. The local announcements have been geared to local conditions; not to praise of the airline's institutional prestige. Parenthetically, it might be said that the commercials, supervised by Robert Foreman, vice president in charge of radio copy at BBDO, usually are sent to stations with this warning: "Please do not schedule a TWA announcement adjacent to a newscast in which there is news of an aircrash. We will okay a makegood if you submit it to us for approval."

Generally, TWA's announcements have been tailored to fit specific needs of the market. A typical one-minute announcement for listeners to Chicago's foreign-language stations, WSBC and WGES, presents this sales pitch: "TWA offers a special 15-day round-trip to Italy for as little as 10% more than regular one-way fare! For instance, it's only \$563.35 round-trip from Chicago. Or you can also stay as long as 60 days at big savings! And you're just 20 hours and 50 minutes away from the U. S. . . ."

In January, February and March—when air vacation travel naturally decreases—TWA hypos sales with a pitch for its special "quickie vacations." A typical message delivered from KCMO, Kansas City, read, in part: "If you're a bit weary of winter along about now, I really don't blame you for wanting to get away from it all. . . ."

"Well, you can, on a TWA Quickie Vacation! Yes, a Quickie Vacation in the Southwest Sun Country that you can enjoy in as little time as a long weekend, thanks to TWA speed and TWA flight frequency. By TWA Constellation, you'll be in Phoenix in just five hours, 55 minutes. And Los An-

FOR COVERAGE

WITH A



REGIONALLY

WGY and only WGY with its powerful 50,000 watts serves 53 counties in 5 northeastern states. Included in this tremendous coverage picture are 21 major metropolitan markets each with 25,000 or more people within its retail trading area.

HOOPER SHOWED IT . . . BMB PROVED IT

HERE THEY ARE

NEW YORK

ALBANY	HUDSON	NORWICH	SARATOGA
AMSTERDAM	JOHNSTOWN	ONEONTA	SCHENECTADY
GLENS FALLS	KINGSTON	ROME	TROY
GLOVERSVILLE			UTICA

MASSACHUSETTS

ADAMS	PITTSFIELD	VERMONT	
NORTH ADAMS		BARRE	RUTLAND
		BENNINGTON	BURLINGTON

. . . add to this the home counties in which these 21 cities are located and you have a richly concentrated market of 2,980,000 people with spendable incomes in excess of 3 billion dollars

LOCALLY

In the 11 county area recognized by the Commerce Department of the State of New York as "The Capital District", the actual BMB county by county breakdown showing the percentage of radio families comprising a stations weekly nighttime audience is as follows:

COUNTY	WGY	STATION A	STATION B	STATION C
ALBANY	90%	82%	63%	67%
COLUMBIA	84%	32%	25%	35%
FULTON	87%	22%	14%	22%
GREENE	87%	19%	29%	36%
MONTGOMERY	96%	31%	16%	21%
RENSSELAIR	88%	88%	53%	55%
SARATOGA	96%	57%	45%	45%
SCHENECTADY	91%	77%	54%	52%
SCHOHARIE	97%	43%	—	16%
WARREN	91%	—	19%	18%
WASHINGTON	93%	32%	30%	29%

With a BMB average of 90% WGY leads its closest competitor by more than 45% for the combined 11 counties of New York State's Capital District. In no instance does any area radio station surpass WGY in the number of nighttime listeners—even in home counties. In daytime listening one station enjoys a slight margin in only one county. Here is the actual station by station comparison

	TOTAL WEEKLY AUDIENCE	
	DAY	NIGHT
STATION WGY (50,000 W)	428,160	451,230
STATION A (5,000 W)	163,910	171,940
STATION B (10,000 W)	107,910	113,360
STATION C (1-5,000 W)	115,510	121,220

-810 on your dial
50,000 Powerful watts
affiliated with NBC


WGY

A GENERAL ELECTRIC STATION

Represented Nationally by NBC Spot Sales

So remember, for complete coverage of a vast 53 county area plus concentrated coverage of New York State's 3rd market, the Capital District, your best radio buy is WGY.

Should've
Used



WREN
T O P E K A

ABC
5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

with **KFVD**
IT'S NO GAMBLE



geles in just six hours from Kansas City. . . ."

Other sales messages highlight low-cost travel by Constellation Skycoach or mid-week bargain family rates—all designed to convince the listener that air travel is not a flossy rocket-to-the-moon expedition, but a convenience as natural and as safe as boarding a trolley.

Stanley Mortimer, assistant TWA account executive, points out that TWA has one unique advantage as an advertiser: it is able to check up daily on its national sales. If a certain flight is booked heavily in advance or if passengers are turning their backs on that flight, the airline knows about it right away. Quite often, TWA can adjust its local sales pitch to meet this situation. For example, two weeks before Christmas in 1950, TWA's low-cost Skycoach out of New York was booked ahead solidly. Consequently, changes were made pronto in the TWA announcements coming three times weekly over Martin Block's *Make Believe Ballroom* program on WNEW, New York. Instead of promoting just Yule Skycoach passage, the message extolled the general virtues of TWA as an airline system.

Interestingly enough, TWA's new network show, *Mr. and Mrs. Blandings* (taped from Hollywood and starring Cary Grant and his wife, Betsy Drake, at an estimated time-talent cost of \$20,000 weekly), will fuse the advantages of both local announcement and mass network coverage.

The first two commercials will go to all 61 of the NBC stations; the initial message will sell TWA's service and equipment as compared to other airlines; the middle message will sell air travel generally, as compared to other modes of transportation. However, the third message will be directed to a split market. On 24 stations, there will be a local cut-in and the message will sell local TWA service; the remaining 37 stations will carry a general commercial concerning TWA's virtues.

"In this manner," says assistant advertising director Henry, "we gain prestige and hard-hitting, nuts-and-bolts selling, too. True, an additional announcer will have to be available to deliver the local sales pitch at the 24 stations. But the flexibility thus provided is well worth it. The way we figure it, we'll reach a larger selective audience on an economical cost-per-thousand basis."

What effect will TWA's expanded broadcast advertising exert on the rest of the industry? It's probably too soon to make any predictions. However, from what SPONSOR was able to determine, the move will likely induce other reluctant airlines to increase their broadcast advertising appropriations. An official of Northwest Airlines, which covers 36 cities, pointed out: "We'll be spending fairly substantial sums from our \$1,250,000 advertising budget in 1951 for radio/TV for the first time. Up till this year, we used a few radio announcements in Pittsburgh and Anchorage, Alaska. Whether we've been influenced by TWA, I can't say."

More to the point was the comment of a spokesman for American Airlines: "You can bet your boots we'll be examining TWA's success or non-success in network radio very keenly."

With TWA winging ahead, aviation's ceiling zero on national air advertising may soon change to ceiling unlimited. ★ ★ ★

NEWS SPONSORSHIP

(Continued from page 25)

ed media."

So widespread has been the recent stampede into radio news timebuying, SPONSOR learned, that it's becoming increasingly difficult to buy choice news spots. (Generally, as a rule of thumb, the best news time spots are those verging on the hours 7 a.m., 12 noon, 6 p.m. and 11 p.m.)

However, because of the burgeoning demand, most networks and radio stations are increasing their newscasts

and news commentaries. If the prospective sponsor exercises discretion, he can still pick up a good news buy. Here are just a few selected at random by SPONSOR.

Network:

Many sponsors are by-passing a good bet in the purchase of half-hour or hour-long news-in-review periods. These network packages—dramatically edited and commentaried, with tape recordings from around the world—offer as much entertainment and information as a *Time* or *Newsweek*. An exciting example is the new CBS' Ed

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

How Many & How Much?

1949 BMB Daytime	BMB Radio Families	Prelim. Reports 1950 U. S. Census	1949 Retail Sales
50-100%			
19 Counties	101,680	517,587	279,752
25-100%			
27 Counties	157,110	814,186	452,784
10-100%			
36 Counties	216,220	1,115,996	610,207

1949 BMB Nighttime

50-100%			
10 Counties	72,050	360,853	232,657
25-100%			
22 Counties	128,350	654,711	373,006
10-100%			
31 Counties	188,540	972,052	538,598

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.

WHAT TREBOR DOES

for
LOCAL ACCOUNTS

TREBOR'S STATION (WVET)

can do for YOU in
ROCHESTER, N. Y.

Trebor (Daybreaker-Best by Request) sells out on WVET because Trebor "sells" — and so does WVET...at low rate, too.

5000
WATTS

1280.
KC



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



To One Million People CBS Means WDNC

DURHAM,
North Carolina
5,000 WATTS
620 K.C.

PAUL H. RAYMER, REP.



Murrow "magazine for the ear," *Hear It Now* (Friday, 9-10 p.m.).

Although a program of this sort costs a sponsor \$1,133,000 annually for time, plus an additional \$11,600 weekly for talent, it would seem well worth while. The two half-hour sustainers which it replaced, *Broadway Is My Beat* and *Up for Parole*, had ratings respectively of 7.7 and 7.9—each about two points higher than commercial programs at similar times on opposing networks. (The show will obtain its first rating next month.) On a typical program, the listener is apt to hear on-the-spot reports by eye witnesses of the U. S. Marine evacuation from Korea, dubbed-in voices of Bernard Baruch, the Duchess of Windsor, Carl Sandburg, Branch Rickey, theatre reviews by Abe Burrows, a "profile" of a current headline figure, a news analysis by Don Hollenbeck, and m.e. narration by Edward R. Murrow.

Other networks have similar good buys. NBC's *Voices and Events* (6.30 to 7:00 p.m., Sundays) costs about \$5,000 to \$6,000 weekly for talent, the time cost depending on the number of stations employed. This one is edited and narrated by James Fleming; highlights the use of on-the-spot tape recordings taken by NBC correspondents throughout the world. Amusingly, Joe Myers, NBC's manager of news and special events, tells of the time correspondent Peter Murray dispatched from Taigu a tape recording wrapped around a Blatz beer can, "because we're short of spools in Korea." Also, of the time NBC tape-recorded an interview with an American major inside the Capital Night Club in Korea.

A hootchy-kootchy dancer at the night club lisped into the tape-recording machine, "I love the major."

"For heaven's sakes! Don't tell my wife about this!" hollered the major frantically. And the delighted listening audience heard it all over *Voices and Events*.

A counterpart on ABC is *This Week Around the World* (3:00 to 3:30 p.m., Sunday), edited and narrated by John Daly, with tape-recordings from ABC's three Korean correspondents, Ray Falk, Richard Rendell and Fred Sparks. This one costs about \$7,000 for time and \$2,000 to \$3,000 for talent, on a weekly basis. Don Coe, news editor for ABC, points out that, although the network's newscasts are pretty well sold out, a sponsor would do well to buy, on a co-operative basis,

time with such news maestros as Elmer Davis and Martin Ogronsky. (The timebuying would be done through local stations or their representatives.)

Mutual, which boasts a 20% increase in the sale of news time since the Korean conflict started, also is proud of what it calls "the biggest co-op buy in radio commentators"—Fulton Lewis, Jr. He has over 300 sponsors. Mutual still has some 15-minute network newscasts open for sale (about \$7,500 for time and talent) and five-minute newscasts (about \$420 and up for time and talent.)

The comment of Mutual's radio news director, Milton Burgh, is significant: "If a sponsor buys radio news, he knows he has it all over TV news or black-and-white.

"Our Washington man, Bill Henry," he adds, "was on the air 20 minutes after the attempted assassination of President Truman with the full story. How long was it before the TV newsmen had the same event on video?"

Local Radio News:

Good news buys on local stations are still abundant, depending on the sponsor's ability to select. W. B. Jen-

WABB

ALABAMA'S
BEST
BUY

AM 5,000 Watts

PROMOTION Plus!

WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion . . . immediate and continued acceptance of sponsor identification!

CHECK THESE FIGURES
FOR A RECENT MONTH

- 32,858 Lines of Newspaper Advertising (Sponsors were identified in about half)
- 8,915 Lines of Newspaper Editorial Mention (The equal of about 4 full pages)
- Regular Air Promotional Announcements (Supplementing network build-ups)
- PLUS —Point of Sale Posters
- PLUS —Dealer letters galore
- PLUS —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.

AMERICAN BROADCASTING CO.

WABB

FM 50,000 Watts

Owned and Operated by the Mobile Press Register
Nationally Represented by The Branham Company

nings, sales manager assistant at WOR, New York, points out: "WOR news is a profitable purchase because we've built up a reputation for news. Because of the hypoed buying, we've increased our news schedule." A 15-minute newscast in the daytime at WOR costs about \$330 for time and talent, and 15 minutes' of a commentator like Gabriel Heatter about \$576.

An amazingly wide coverage can be obtained. SPONSOR found, by buying news time on local stations like KFYR, Bismarck, N. D., or WNAX, Yankton, S. D. In an area sparsely covered by newspapers, the WNAX coverage extends to North Dakota, western Minnesota, and part of Iowa and Nebraska. Time and talent cost for a 15-minute newscast three times weekly: \$75.

News listening to 1,000-watt WFDF in Flint, Michigan, reflects the need for a sponsor to investigate his market before he buys. Since Flint is an industrial town (the home of Chevrolet and Buick), its inhabitants work on a round-the-clock shift basis. Oddly, the peak news listening period, it has been found, is 4 a.m. to 6 a.m. Time and talent cost for a five-minute newscast: \$75.

A station affiliated with a newspaper can often be an asset to a sponsor, because the audience is aware that it's getting a bonus share of "live news" not taken off the wires. Four cases are KGNC, Amarillo, Texas, whose news department is headed by Wes Izard, editor-in-chief of the Amarillo *News-Globe*; WKJG, Fort Wayne, Indiana, affiliated with the Fort Wayne *Journal Gazette*; WBEN, Buffalo, New York, affiliated with the Buffalo *Evening News*; WDSU, New Orleans, La., affiliated with the New Orleans *Item*.

A sponsor benefits most of all, SPONSOR learned, if he chooses a radio station that has a news staff. Otherwise, as Oliver Gramling, assistant general manager of the Associated Press, points out, "chunks of copy are torn off the teletype machine, and read by the announcer raw. And when there's no re-writing done, you get no local news slant, no reference to the local weather, no individualistic news style that will distinguish that station, or that announcer. In other words, the sponsor loses the full value of his news timebuying."

Happily, largely as a result of the National Association of Radio News Directors, an increasing number of radio stations are building up full-

MORE

**TOP-RATED or 2ND PLACE
quarter hours between 6 A.M.
and 8 P.M. than any other
BALTIMORE RADIO STATION***

Again and again we've proved it—WFBR is *Baltimore's Best Buy* for sales-minded advertisers! The headline tells its own story. For amplification, explanation and demonstration, ask your John Blair man—or in Baltimore, call for a WFBR salesman!

Naturally, WFBR-built shows like *Club 1300*, *Morning in Maryland*, *It's Fun to Cook*, *Nelson Baker Show* and others have a lot to do with that ARB report. Ask about them, too!

**Monday thru Friday, Oct.-Nov. 1950 ARB Report*



ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



got a whim
get a whim
buy
WHIM
you'll come
back
for more*

*Headley-Reed
will give you full
details of the
many national
advertisers selling
on **WHIM**.

1,000 WATTS
PROVIDENCE, R. I.

fledged news staffs. More of them, too, are employing the facilities of two, rather than one, news wire service. (Currently, Associated Press, for example, services 1,100 stations.)

A list of the local stations that have built up competent news departments would fill a full issue of *SPONSOR*. A random handful might include Peabody-Award-winner **WOW**, Omaha, Nebraska, which has a news staff of eight; **WGAR**, Cleveland, which headlines newsman Jack Dooley; **KCMO**, Kansas City, a 50,000-watter, with triple-threat news editors Harold Mack, Leon Decker and Jim Monroe; **KLZ**, Denver, which uses wire and tape-recorders and four full-time news editors.

Others are **KWKH**, Shreveport, La.; **WWL**, New Orleans; **WTOP** and **WWDC**, Washington, D. C.; **WFBR** and **WCAO**, Baltimore; **WRNL**, Richmond, Va.; **WDNC**, Durham, N. C., and **WPTF**, Raleigh, N. C.; **WBT**, Charlotte, N. C.; **WCBS**, New York; **WCAU**, Philadelphia; **KNUZ**, Houston, Texas; and **WTAR**, Norfolk, Va.

Finally, assuming that a sponsor has selected his time and station, what strategy should he use in programing?

SPONSOR herewith submits the formulas employed by three veteran news sponsors. Although some of their points overlap, the tips may help newcomers to the field:

(a) **Peter Paul, Inc.**, which will spend over \$1,000,000 this year for 15-minute news programs on 30 individual stations, including the Columbia Pacific Network; a user of spot radio news since 1937:

1. Don't start a news period from scratch. A news period that has been on the air for at least two years will have developed an audience.

2. Buy news program originating on individual stations. They provide local news slants and local weather reports which can't be obtained from a network news program originating in New York.

3. Use 15-minute news programs since they develop more faithful audiences than five-minute newscasts.

4. Let the newscaster stick to reporting the news and the announcer to selling the product, and let neither mix their duties.

5. Write the news script with an eye to the personality and particular style of the news broadcaster.

★ **NEWS DIRECTORS SAY "WOW News is BEST!"**

At its recent convention The NATIONAL ASSOCIATION OF RADIO NEWS DIRECTORS awarded to **WOW** a plaque for...

"OUTSTANDING PREPARATION AND PRESENTATION OF THE NEWS"

• When 400 men in the same profession agree that **WOW'S** news presentation is the best, it *MUST* be good.

Last year the **WOW NEWS DEPARTMENT** broadcast, to the more than 485,000 families in **WOW-LAND**, 77,237 news stories, an increase of 1,785 stories over the previous year.

RIGHT NOW NEWS is the Hottest Advertising Buy in Radio...



RADIO WOW OMAHA

FRANK P. FOGARTY, General Manager
JOHN BLAIR CO., Representatives

6. If possible, buy newstime before 9 a.m., in order to get the whole family home.

(b) Esso Standard Oil Company, which will spend over \$1,000,000 this year for five-minute newscasts over 53 stations in 18 states and Washington, D. C.; user of radio news since 1935:

1. Identify the newscaster only as "Your Esso Reporter," since you wish to sell the personality of the product rather than that of the announcer.

2. Buy time on local stations rather than on a network basis. It's easier to gear the commercial copy to the demands of the local market. A winter lubrication appeal in Maine won't go with WLAC's audience in Nashville, Tenn.

3. Squeeze the commercial in after the concluding "teaser" in the newscast. "Your local weather report will follow in just a moment."

4. Select local stations that have an organized news bureau, a regional radio wire, and preferably both AP and UP wire services.

5. Use five-minute newscasts, four times a day, six times a week, at the periods most persons are at home—8 a.m., 12 noon, 6 p.m. and 11 p.m. Adjust the time periods according to the market habits. Since the citizens of Nashville tend to go to bed earlier, take the 10 p.m. rather than the 11 p.m. time slot.

(c) Shell Oil Company, which uses five-minute to 15-minute newscasts over 57 local stations; a news sponsor since 1944:

1. Use local stations, because of the flexibility provided in handling commercials in widely differing geographical areas.

2. Use spot radio news in order to match radio coverage with the company's own direct territories. (Shell is not national on the retail level. In some areas, it sells to distributors who market the products under their own brands.)

3. Never let the newscaster indulge in commentary, for fear of irritating listeners whose opinions may be opposed.

4. Buy news shows that have built up top ratings.

5. Use five-times a-week newscasts at time periods verging on 6 p.m. and 10 p.m. to reach the biggest male audience. ★ ★ ★



He rings a bell with cash-register echoes

The miniature Liberty Bell on his mantel symbolizes a point of view shared by millions of his listeners. That's one reason why his nightly analyses of the news from Washington establish a rapport with his audience which rings cash-registers for his sponsors . . . and brings in folding money too!

As Mr. Joseph P. Wortz, vice-president of the Security Trust Company, wrote to Station WAMS, both of Wilmington, Delaware:

"We have received letters of commendation regarding our sponsoring of the Fulton Lewis, Jr. program and we feel that we have written considerable new business as a result of this particular program."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

if...

California—the nation's Second Retail State—is your market...

and... you recognize that SUCCESSFUL RADIO ADVERTISING demands local tie-in MERCHANDISING...

you...

ABSOLUTELY CANNOT OVERLOOK the Pacific Regional Network, your Best Salesman in California...

because...

the Pacific Regional Network, the nation's most flexible sales and merchandising radio station network...

... offers to advertisers (1) network time purchase of any or all of 49 separate California AM radio stations; (2) outstanding programming; and (3) LOCAL radio sales promotion in all its ramifications... at substantial savings in time, effort and money.

For details write, wire, or phone



6540 SUNSET BOULEVARD HOLLYWOOD, CALIFORNIA CLIFF GILL General Manager HI. 7406 TED MacMURRAY Sales Manager

PRN

PITTSBURGH NEWS STRIKE

(Continued from page 29)

BOA Statement

ment Store Economist (January, 1951), which termed the strike's effects on business "unexpected" and "fantastic": "Without newspapers, stores used circulars, direct mail, billboards, suburban weeklies, radio and TV... When the strike was over, the big stores were reported to have spent as much for the makeshifts as they had budgeted for newspapers, at a loss of 12% of sales... As to television, many observed that it fails to provide needed detail and the opportunity for comparisons—the lack of retention of information, much like radio advertising. As one commented: "When you see it in the paper, there it is in detail and you can shop from it; when you see it on television, where is it?" Women's Wear Daily reported on 26 October: "The stores have resorted to substitute methods of promotion which are held to be costly and not as productive of results, for the cost, as are newspaper ads... Radio advertising is held not to have the impact that newspaper ads have..."

And again, in Women's Wear Daily of 20 November, just as the strike ended: "All available advertising and publicity directors said they were resuming their normal newspaper promotions... Several indicated they would immediately switch their budgets back to newspapers rather than continue with radio and other substitute media... It is generally held here (in Pittsburgh) that the newspaper strike showed that radio is not an effective media (sic) for lasting impression either editorially or promotionally... Circulars were deemed a most expensive and ineffective method of promotion."

Pittsburgh's strike was costly—to business, to the community at large, and, naturally, to the newspapers. But it compensated for a good portion of that cost by providing a gigantic laboratory for the proper evaluation of America's daily newspapers. ***

BAB Statement

burgh broadcasters subscribed to one or more of the news services from which the newspapers themselves obtained the news. For more extensive local coverage, 25 reporters on the strikebound papers were hired by the

Advertisement for WTRF AM-FM. Includes text: 'To Cover the Greater Wheeling (W.Va.) Metropolitan Market you need... WTRF AM-FM High Hoopers (Avg. 24.5) Low Cost The ECONOMICAL way to SELL The Wheeling Market Check THE WALKER CO.'

It's "Teleways" for SUCCESSFUL Transcribed Shows

- Transcribed and ready to broadcast: RIDERS OF THE PURPLE SAGE 156 15-minute top western musical programs DANGER, DOCTOR DANFIELD 26 half-hour exciting mysteries JOHN CHARLES THOMAS 156 15-minute shows with the King's Men singing hymns of all faiths MOON DREAMS 158 15-minute romantic musical programs BARNYARD JAMBOREE 52 half hours of good hill-billy music STRANGE ADVENTURE 260 5-minute stories of interesting adventure

OR Custom-Built Transcribed Shows

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.

8949 SUNSET BOULEVARD HOLLYWOOD 46, CALIF.

Phones:

CRestview 67238 • BRadshaw 21447

In Canada: Distributed by S. W. CALDWELL, LTD. Victory Bldg., 80 Richmond St. West, Toronto

stations. The only people who did not know what was happening in Korea were those few who were too lazy to turn on their radios or those who belonged to the very small group of underprivileged (3.9%) who did not own sets. Mayor David L. Lawrence said, "I need not point out that for many weeks during the fall we were without our three daily newspapers. The extra news service which radio provided at that time kept the citizens of this area informed of the happening of local, national, and worldwide importance."

The pull of radio was vividly dramatized by attendance at sports events. Attendance during the football games of the Pittsburgh Steelers on 7 October and 22 October were sellouts, with thousands turned away. Even the clash with the lowly Baltimore Colts pulled 23,500. There were no thousands of inches of sport-page copy publicizing the advance sale of tickets. The club had to rely on its radio advertising. And it paid off.

Radio is the primary mass medium of the land. In Pittsburgh, 96.1% of all homes have one or more sets in good operating condition. That "city in the dark" phrase was a figment of a copy writer's imagination. It was as substantial as the other newspaper propaganda. ★ ★ ★

510 MADISON

(Continued from page 16)

of people I have been associated with in Canadian radio stations all share sincere enthusiasm for your magazine.

C. A. BRIAN SCHARF
Sales Manager
CHUB
Nanaimo, B. C.

As an appreciative subscriber to SPONSOR, which is greatly looked forward to by our sales staff, we would like to take advantage of your very generous offer of free copies of the Jaro Hess caricatures.

May we in closing offer our sincere thanks to SPONSOR for its major part in making radio selling a professional operation.

MICHAEL HOPKINS
Manager
CKLB
Ohsawa, Ontario

In
NEW ORLEANS
TODAY

it's

WBOK

- BEAMED TO THE MASSES . . . features tops in Hill-billy, Race and popular DJ Shows . . . *OK!*
- TOPS IN PERSONALITIES . . . nationally famous disc jockeys . . . Harry "Mush Mouth" O'Connor . . . "Okey Dokey" Bob Murphey . . . *OK!*
- BIG COVERAGE . . . LOW COST . . . 1000 watts concentrated coverage in rich 100-mile New Orleans area . . . *OK!*
- . . . plus FULL MERCHANDISING AND PROMOTIONAL SUPPORT FOR YOUR PRODUCT . . . *OK!*

*Copyright WBOK, 1950

WBOK

1000 WATTS
800 ON YOUR DIAL

INCORPORATED

"NEW ORLEANS' *OK!* STATION"

Stanley W. Ray, Jr., Gen. Mgr.

REPRESENTED NATIONALLY BY FORJOE & CO.

ABC
AMERICAN
BROADCASTING
COMPANY
IN LOUISVILLE

WK
K
★
LO

1080
Kilocycles

5000
WATTS-DAY

1000
WATTS-NIGHT

WK★LO

Louisville, Ky.
JOE EATON, MGR.
Represented Nationally by
JOHN BLAIR & CO.



A single announcement on KQV now has one client's sales staff working overtime. This sponsor wanted to sell a \$225 Home Fire Extinguisher system. We advised him to buy Jane Gibson, who broadcasts daily at 1:40 PM. From a single sales pitch, Jane produced 143 leads! Ask Weed & Company about Jane Gibson for your client.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410



**We spent
\$250,352,000
for food
last year!**

When "soup's on" in Arkansas, it's a real feast. A feast for you, too, if your food products are advertised on KVLC. Arkansas women listen to KVLC. They buy products they hear advertised there. So tell 'em and sell 'em over KVLC. Get your bite of the \$250,352,000 Arkansas food bill. Ask our nat'l rep or write for availabilities.



Could you supply me with six or seven copies of your television dictionary for sponsors. Since we are preparing to inaugurate television in Canada, your booklet would be useful to us. I would be interested to get also all other information that you are publishing about television.

MISS FLORENCE FORGET
Director of Television Programs
Canadian Broadcasting Corp.
Montreal

MR. SPONSOR

Thanks for the very fine piece about Douglas Leigh in your 4 December issue. All of us around the office here enjoyed reading it.

MILBURN McCARTY JR.
Vice President
Leigh Foods Inc.
New York

WHOD'S NEGRO D.J.

I read your article on Negro disk jockeys and I regret that your magazine didn't even mention Mary Dee. She has a two-hour show daily on WHOD in Homestead, Pa.

Mary Dee started with a 15-minute show and convinced her sponsors she could do a selling job. *Mary Dee Movin' Around* from two to four p.m. daily are the passwords of every Pittsburgher. Here are a few facts about her: 1. First Negro woman disk jockey in the East. 2. Writes her own script and sells her own time. 3. Has received five awards from community groups, churches, schools, newspapers and clubs. 4. She was honored with a testimonial dinner on 31 August with 5,000 Pittsburgh notables present. Pittsburgh's Mayor said: "Mary Dee is a young woman who while pioneering has not forgotten to smile and continues to work for her race." 5. She gives young people an opportunity on her talent shows.

EDWARD TOKE
WHOD
Homestead, Pa.

RADIO, TV MANAGEMENT AUDITS

I hope that you will find a spot in the publication to announce our leaving the production field for something never before offered radio and television stations . . . management audits.

During the past 10 years "big busi-

Mr. Lawrence Roberts
Kieseueffer Associates
New York City

Dear Larry:

Th' big permoshun fer Kroger's Share th' Wealth 'll shore be in th' right place here in Charleston, West Virginia. Yessir, Larry, th' home town uv WCBS is really rollin' when it comes ter bizness, an' thet's whut you fellers is interested in. Why, durin' 1950 th' local postal receipts shattered all records, an' so did th' bizness at th' office uv th' county clerk. Thet means thet bizness is good in Charleston, an' with WCBS givin' in' yuh more lisseners fer less money then effen yu'd bought all th' other four stations in town, it shore looks like a banner year fer Kroger!



Yrs.
Algy

WCBS
Charleston, W. Va.



5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.

FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

ness" has developed methods and "tools" to make management audits which cover every phase and detail that pertain to the organization. After two years of study and research we have been able to adapt these methods and "tools" to our specialized field and announce that we are open for consultations with stations and networks as Management Auditors.

Briefly, we apply practical and psychological methods, forms and charts to the study and analysis of each department . . . its operations and functions, plus an evaluation of the entire station personnel (from the boss man down) . . . their duties and activities.

Only after a thorough and complete study has been made within the station itself and outside in the field it serves, do we analyze our findings and submit the results and recommendations.

CYRIL VON BAUMANN
Von Baumann Studios
New York

BACK-SLAP HAPPY

In your news note of 8 May 1950 mention was made of a recent SPONSOR

BIG and INDEPENDENT



WWDC

IN WASHINGTON
National Reps. Forjoe and Co.

poll showing the ranking of Peabody Awards to be slipping to the level of some other award.

I would appreciate it very much if you would send me a copy of your complete study of awards.

NATHALIE D. FRANK
Geyer, Newell & Ganger
New York

• SPONSOR's award story, "Radio is back-slap happy," appeared in the 27 March 1950 issue.

RADIO: GUESSWORK MEDIUM

"Mitch's Pitch was magnificent." So says your excellent editorial "Radio guesswork medium" in the 1 Janu-

ary issue. But, why the past tense? Mr. Mitchell, since joining Associated Program Service as vice president and general manager, has been able to put into actual practice, through APS subscriber stations, those very promotional and sales ideas for which he, and his "Pitch!" became famous.

You mention that the major sales effort (of the pitch) was at the "local level." This "local level" is a billion-and-a-half dollar advertising market; and it was to drive this fact home that Mr. Mitchell formulated his sales and merchandising plans. To be successful nationally, any advertising or merchandising plan should have accept-

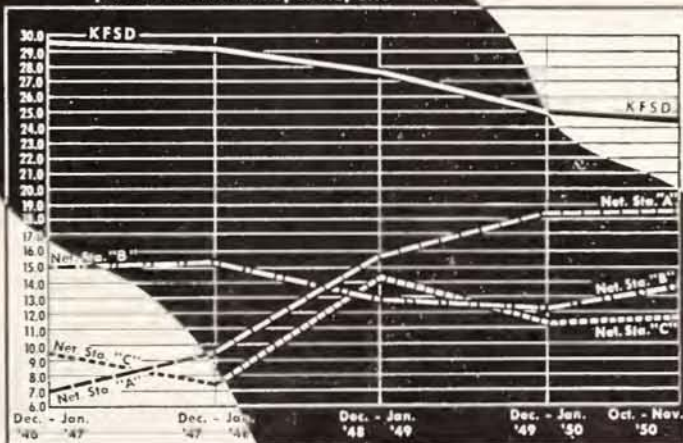
STAY ON TOP



With KFSD

The most listened to station in America's most responsive market, San Diego, California

Chart is based on share of audience -- total rated time periods -- from Hooper Reports



Get a bigger sales share of San Diego's 62 million dollar agricultural payroll . . . duck soup with "stay-on-top" KFSD!

KFSD
NBC

The ONLY 5000 watt Day and Night Station in San Diego . . . Dial 600

Represented Nationally by **PAUL H. RAYMER CO.**
BOSTON • CHICAGO • DETROIT • LOS ANGELES • NEW YORK • SAN FRANCISCO

WHAT A REACH!

BEAMED TO OVER 500,000 NEGROES WHO SPEND \$431,000,000.00 ANNUALLY IN NEW ORLEANS

Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

"THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.
600 KC John E. Pearson, Nat'l Rep.

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

\$

Make me your
Valentine and I'll
Give you the Business

\$

The Art Mosby Stations

KGVO-KANA

5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

Know

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

ance from local businessmen—the people who sell nationally advertised products. Hence, the importance of strengthening the local picture first.

But, where "Mitch's Pitch," based upon his tremendous experience in radio and merchandising, was offered through the BAB as pure planning and guidance, his continuing pitch for better selling has now been elevated to hard, cold practice, as applied to the merchandising and selling of programs produced from the APS Library. In fact, it is applicable to selling of radio in general, ET or "live." Such successful sales thinking while admittedly of principal benefit to APS subscribers, is sufficiently broad enough, and surely contagious enough, to act as a leaven to spark the entire industry. And this, I might add, "is only the beginning."

If anything, Mitch's pitch is a sharper, more penetrating instrument than previously, chiefly because it can get down to specifics. Appropriately enough, his new, monthly bulletin is titled "THE NEEDLE!"

LES BIEBL
Program Director
Associated Program Service
New York

Congratulations on your editorial, "Radio: guesswork medium." I certainly agree 100% with its theme and sentiments.

It has been my hope.. as you know, that when we get the BAB properly set up on a new and expanded basis, it will be able to tell a thoroughly coherent and completely substantiated industry story for the first time that story has ever been told.

This is certainly no time, from any point of view, to lose confidence in or to undervalue the effectiveness of radio.

ROBERT D. SWEZEY
General Manager
WDSU-AM-TV-FM
New Orleans

Both pieces you sent me are very valuable to us and I hasten to thank you.

Nobody really knows that radio can sell today better than ever, at least it is the most value for the advertising dollar.

We operate TV, and very successfully, according to the records. Our investment is less than other stations and our programs (both national and local) have a high professional standing. Our gross and net compare very favorably with anyone else's.

Yet we continue to look on radio as underpriced. We failed to raise rates during the years other media were costing more, so now we are unalterably opposed to any rate reductions. Probably our daytime radio rates should be increased at WSYR, as I have done at another station with equally intense TV competition. Our gross and net are better than ever before.

I agree with you that the advertiser and agency have not been sold properly on radio as the best advertising buy today. Much has to be done in



"Mighty proud to have Gold Medal Flour," says Rev. Dwight "Gatemouth" Moore, minister, disc jockey, showman and "character" featured 2 hours daily and 3 hours on Sundays on WDIA. In starting a 1/4-hour strip on the station admittedly controlling 42% of Memphis (the other 5 stations cover the white field), GOLD MEDAL joins a marvelous collection of America's finest advertisers like these:

- *FAB
- *Folger's Coffee
- *Kools
- *Sealtast
- *Red Cross Spaghetti
- *Arrid
- *Super Suds
- *Dentyne

HOOPER SURVEYS PROVE WDIA HAS UP TO 75.6% OF MEMPHIS NEGRO AUDIENCE. YOU CANNOT DO THE JOB IN MEMPHIS WITHOUT WDIA.

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Coun'l. Mgr., John E. Pearson Co., Rep."

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL
5600 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

this direction, as you point out. I doubt if most of those selling radio in the national field believe in radio as thoroughly as they should.

We here have correctly appraised the relative value of TV and radio to the advertiser. Both media are tops and each has its proper place.

I hope this word of encouragement from one of the old timers will stimulate you to continued efforts to get radio understood and properly evaluated.

HARRY C. WILDER
President
WSYR-AM-TV-FM
Syracuse

May I compliment you on your editorial in the 1 January issue. I think your points are well taken, and if your suggestions are followed it would be a decidedly forward step for the industry.

W. V. HUTT
General Manager
KLRA
Little Rock, Ark.

With my new assignment to BAB, I assure you that I will make every effort within the limits of funds available to do the kind of basic research which I personally have for so long felt the industry should do. You are right. We ought to know the value of what we are selling, and the advertisers should also know the value of what they are buying.

W. B. RYAN
General Manager
NAB
Washington, D. C.

I can't help but agree with your 1 January editorial. Like most of my friends in the business, I'm morally certain that the advertising we sell is well worth the price we ask, and in many instances much more; but I find it very hard to project that conviction in the face of inaccurate and misleading comparisons with other media, and even within the medium itself, as you suggest.

Whether a publicity campaign is the answer is hard to say. Naturally, I can't help being advertising-conscious, but I also know that any advertiser must be able to back up his drum-beating with accurate facts on what he's

CLEVELAND'S Chief STATION • WJW • CLEVELAND'S Strongest SIGNAL • WJW • CLEVELAND'S Chief STATION



CHIEF SAYS:

"Chief been keeping ear to ground
Heap good news for you he tells
Advertisers wise have found
Cleveland's strongest signal SELLS"

**CHIEF STATION
RINGS SALES BELL**

**Profit by using WJW — Northeast Ohio's most
merchandising-minded, promotion-minded station.**

BILL O'NEIL
PRESIDENT

CLEVELAND'S *Chief* STATION

WJW

5000 W.
WJW BUILDING

BASIC ABC
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

CLEVELAND'S Chief STATION • WJW • CLEVELAND'S Strongest SIGNAL • WJW • CLEVELAND'S Chief STATION • WJW • CLEVELAND'S Strongest SIGNAL

*Without The
Selling Power
of*



You can't cover
the scattered buying
centers of

The Pacific Northwest

**"Taylor-made"
SINGING JINGLES**

Contact us NOW for information on jingles professionally written and performed for you at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are SELLING merchandise now . . .

**These transcribed shows
available for lease or
outright purchase:**

TOM, DICK & HARRY—
Happy chatter and novelty songs.
A new show.

156 15-minute shows.

STRANGE WILLS—Dramatized stories behind interesting wills.
26 ½-hour shows.

**CHUCKWAGON JAM-
BOREE—**Stan Curtis and the
Novelty Aces in a Western Musical.
131 15-minute shows.

TAYLOR PRODUCTIONS, INC.

6700 Sunset Blvd.,
Hollywood 28, Calif.
HUdson 2-1089

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

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

selling and proof of its performance.

You hypothesize a "measurement of radio." It's my conviction that in many respects radio is too great in scope to be measured with much greater accuracy than has already been accomplished. A truly definitive measurement might be made in Los Angeles, but it wouldn't hold true, entirely, in Salt Lake City . . . it might be done in Baltimore, but the results couldn't truthfully be fitted over the Cleveland mold.

And a definitive nation-wide survey of radio's entire and component impact would be astronomically expensive. Even the most eager searcher-after-facts would be willing to admit that.

The Cleveland stations have recently gotten together and decided to underwrite the cost of *one* survey, by the results of which we will all abide. Admittedly, the survey doesn't take into account the extra-set listening, out-of-home listening, listening outside the metropolitan area, and other potent factors. Admittedly, it shades to the advantage of some and the disadvantage of others. But it is a general guide, an indication of our individual and collective circulation in our market, and we regard it as the largest step in the right direction we can afford.

At our own station, we are making as extensive an effort possible to tell our story to potential advertisers . . . the story of merchandising and promotion. (Please turn to page 104)

MR. SPONSOR

(Continued from page 10)

pany. He rose to become vice president in charge of sales for Canadian Breweries, Ltd., before he was transferred to the American company in 1948 in the capacity of vice president in charge of sales. Recently he was made executive vice president and general manager.

Strangely enough, Dowie picked up his radio advertising know-how in Mexico City during his five-year stay there. The drug branch devoted more than 30% of its advertising budget to the medium. "I personally had to handle the radio advertising," Dowie said. "The few advertising agencies that existed were small and rather ineffectual. The stations not only had the artists tied up, but composers as well. We

You CAN CALL YOUR SHOTS ON THE

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

ARROWHEAD NETWORK

Represented nationally by RA-Tel Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

- WMFG** HIBBING
- WHLB** VIRGINIA
- WEBC** DULUTH SUPERIOR
- WJMC** RICE LAKE
- WEAU** EAUCLAIRE
- WISC** MADISON



couldn't play the same song that had been on another station's program. There were no writers available, so I had to do a large part of the writing myself. I not only had to buy the time, but I had to produce the show which included musicals and quiz programs. But I understand things have changed since then."

P.S.

(Continued from page 12)

sociation (Committee for Development of Government Data), American Association of Public Opinion Research, American Newspaper Publishers Association, Inc. (Bureau of Advertising), Magazine Advertising Bureau, Inc., Market Research Council, Media Research Directors Association, National Association of Broadcasters, and National Association of Magazine Publishers, Inc.

MR. SPONSOR ASKS

(Continued from page 75)

Too much emphasis has been put on "success" stories in radio rather than the specific benefits that it can offer as a mass reasonable medium. True, success stories are often interesting and most helpful to national advertisers but there are also instances where the story has not been one of success and advertisers are always ready to point out stories of this kind to counteract the "beautiful" ones of success.

I think the BAB could do an excellent job with their member stations in getting them to present their own station information in a unified form listing the homes reached both by metropolitan market areas and urban and rural distribution. This information would allow for more rapid market and station analyses and comparisons and help in the selection of the cities

in which radio would be most beneficial to the national advertiser. Along with many others, I am anxiously waiting for BAB to get into operation and hope that they do a job that will justify radio's efficiency and importance.

PAUL GAYNOR
Vice President
Buchanan & Co.
New York

TOOLS available to sponsors

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A140 "Radio News Is Bigger Than You Think," Free & Peters, Inc., New York—is a 20-page booklet reporting the results of a survey among almost 3,000 radio families.

A141 "Silver Anniversary," WRVA, Richmond — points out the progress made by station over 25-year period. Booklet includes information on staff, promotion, programing, and special events.

A142 "Lourenco Marques Means Business," Lourenco Marques Radio, Johannesburg — reports present and probable future cost-per-thousand listeners to Lourenco Marques.

A143 "WMAR-TV," WMAR-TV, Baltimore—is a descriptive and pictorial record on the station's third anniversary. The brochure contains information on remote operations and station personalities.

A144 "Eat at Joe's," Westinghouse Radio Stations, Inc., Washington, D. C. — gives facts and success stories on advertisers who have used radio stations KDKA, KYW, WBZ, WBZA, KEX, WOWO, and WBZ-TV.

A145 "Sales Don't Stop at the City Limits . . . and Neither Does WWL," WWL, New Orleans—tells how much territory outside New Orleans is covered by 50,000 watt, clear-channel WWL.

A146 "An Extra Come-On For Your Customers," KTTV, Hollywood — explains some of the promotional activities of KTTV in a fold-out brochure.

A147 "A Market Study of North Vancouver City-District and Port Moody," CKNW, New Westminster, B. C.—describes early morning and late evening listening habits of the population of North Vancouver City.

A148 "Television Dictionary," American Telephone and Telegraph Company, New York—includes TV definitions in everyday language to help readers better understand terms used in describing TV and color TV in particular.

A149 "Help Wanted," Free & Peters, Inc., New York—describes seven radio saleswomen and their programs. The 16-page presentation lists the advertisers who have used them successfully.

A150 "Guide to Layout and Reduction of Art for Television," KMYV, Omaha—is a four-page guide that lists "do's and don'ts" in preparing artwork on TV.

A151 "Report to Advertisers and Advertising Agencies," WOAI-TV, San Antonio—is a summary of answers received from a postcard questionnaire mailed to 5,080 television set owners in the San Antonio area.

SPONSOR

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

To obtain any of the tools listed, place check in boxes to right.

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____

- | | |
|-------------------------------|-------------------------------|
| <input type="checkbox"/> A140 | <input type="checkbox"/> A146 |
| <input type="checkbox"/> A141 | <input type="checkbox"/> A147 |
| <input type="checkbox"/> A142 | <input type="checkbox"/> A148 |
| <input type="checkbox"/> A143 | <input type="checkbox"/> A149 |
| <input type="checkbox"/> A144 | <input type="checkbox"/> A150 |
| <input type="checkbox"/> A145 | <input type="checkbox"/> A151 |

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

45.0 HOOPER
AVG. 3 PERIODS, WIN. 1950

ABC STATION

WBTM

HOLLINGBERY



510 MADISON

(Continued from page 102)

tion . . . the story of actual results . . . the factual story of our market and coverage as far as accurate facts are available.

Whether an industry-wide effort with these same tools and directed at these same ends is a feasible thing, I'm not any more prepared to predict than you. It goes without saying, that if a workable plan were devised to pre-measure the effectiveness of an advertiser's proposed radio budget, I'd be as anxious to know about it as anyone else. Unfortunately, I don't think such a measure will ever exist for radio. Too many diverse and unmeasurable factors enter into the success or failure of an advertising campaign to be able to forecast or guarantee its effectiveness before it starts.

It is my personal conviction that a thoughtfully-planned advertisement or campaign, designed and prepared for the medium in which it's to be used, and placed in the most effective vehicle or vehicles that medium affords, stands the best chance of being successful. That formula holds true for newspaper, billboard, direct mail, consumer mag, trade mag, TV and all the rest, as well as radio.

Radio's edge in that formula is that we are selling to our advertisers the same programs we prepare for our listeners, therefore we have a very direct and sincere interest in the effectiveness of our advertising. The newspaper or magazine man is selling one thing to his readers, another to his advertisers. As far as his basic selling factor, his circulation, is concerned, it doesn't make any difference whether "X" ad or campaign is effective or not. It does to us, because our circulation is direct-

ly dependent on the advertising's being good.

Maybe there's a moral in this rambling account. Newspaper advertising gained its preferred "basic" position on results, not surveys. The surveys came later, as frosting on the cake. The same holds true for most of the other "basic" media, including radio for the long-time national advertisers who have used it successfully and consistently.

You say the advertiser is willing to pay for what he gets, but doesn't know what he's getting in radio. If he's getting results in sales for dollars spent, what more does he need to justify his budget? And it's been proven here, and many other places, that he can get results with the formula cited above . . . perhaps not miracles, but solid sales results that are well worth the advertising money allocated.

I think I stand with most of the radio men in the country when I say I'm read to prove it any time . . . that we are proving it every day . . . as an industry, have been for 25 years. And I think that's the answer.

ROGER L. ALBRIGHT
Sales Promotion Manager
WJW
Cleveland

Thanks very much for your advanced copy of your 1 January editorial.

You remark, "Today nobody knows the true dimensions of radio." How true! How true!

Least of all, apparently, we who set the rates and peddle time at prices that we *know* are far below the real worth of our product. We are controlled almost completely by "tradition" in setting our rates. Any formulas that existed in the beginning of radio to try to measure "total sets"—as is being done in TV today—or "extent of potential listening" or any other yardstick have long gone by the boards. We have set rates based on a few unrelated factors:

Letters appearing on this page are in response to the editorial entitled: "Radio: guesswork medium" (1 January issue of SPONSOR). Many valid suggestions are made here; SPONSOR suggests that readers scrutinize them carefully.

1. Rates of the radio competitors in the market.
2. Estimated costs of operation at time of beginning broadcast activities.
3. Average weekly budget expenditures already established in the area.

All of the above factors are important but certainly they should not be the guiding yardstick for setting rates.

We hope the entire industry takes heed of your editorial and that somehow in the immediate future we will all equip ourselves to accurately measure our audience.

EUGENE D. HILL
General Manager
WORZ
Orlando

Read your editorial in SPONSOR entitled "Radio: guesswork medium" with a great deal of interest. Personally, I think it provokes a great deal of thought for broadcasters, especially relative to rate decreases and measurement.

It seems to me that many of us are taking a defeatist attitude on AM. We should stop apologizing for our rate structure. If we do decrease our rates, that have been justified and established by market and results, we are taking a step backwards and will lessen our prestige for many years to come. If it is in the foreseeable future to accurately measure radio audiences, it behooves us to use such a logical research method now as we are only muddying the water by all the cut-throat sniping regarding rate structure and AM and TV measurements.

Many of us have not had any trouble getting our rates and we have used the true yardstick to justify them, which is RESULTS. If the majority of the country were TV now, we might have a different problem confronting us. This not being true as a whole, it seems to me that the over-all radio picture should not be discouraged to the point of having to go along with major decreases in rates.

Here's hoping we continue to go forward in selling radio for what it's worth and not go along with the few who keep trying to back it up!

LESLIE L. KENNON
Assistant Manager
KWTO
Springfield, Miss.



Popping up again...
as top award winner!

Yes, for the second consecutive year, Schuneman's Red Rooster Hour has walked away with the N.R.D.G.A. national grand award for the finest large department store FAMILY radio program in the nation. And, that's no "happenstance"!

This morning show was originated and planned, just as every merchandising program on WDGY is originated and planned, to accomplish two objectives . . . service to the community . . . and sales for the advertiser.

So, if you're "considering" a similar success story . . . with saturation of the nation's 9th largest market . . . penetration into more than 800,000 radio homes . . . and invasion of a \$3,000,000,000 field in retail sales . . . then why not let us make you, too . . . the cock of the walk?

No wonder, the Minnesota ^{buy} ~~she~~ is on
w d g y 50,000 watts

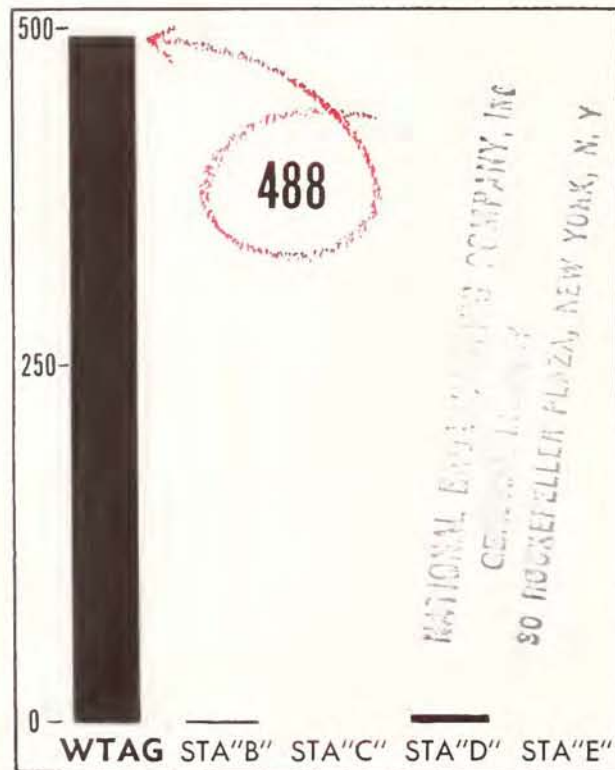


PULSE SHOWS WTAG

with **488** Quarter Hour Wins

Out of **500** Quarter Hour
Broadcasting Periods

THE PULSE, INC.
OCT.-NOV. 1950



HOOPER SHOWS WTAG

with
MORE AUDIENCE
than
**ALL OTHER STATIONS
COMBINED**

HOOPER RADIO AUDIENCE INDEX
OCT.-NOV. 1950

TIME	WTAG	STA "B"	STA "C"	STA "D"	STA "E"
Mon. thru Fri. 8 a.m.-12 noon	43.0	28.2	18.3	6.1	3.8
Mon. thru Fri. 12 noon-6 p.m.	58.2	24.3	5.7	5.0	6.3
Sun. thru Sat. 6 p.m.-10:30 p.m.	53.2	16.2	12.4	9.2	8.1
Total Rated Time Periods	51.3	22.5	11.1	7.6	6.5

By **Any** measurement, **WTAG** dominates
Worcester and Central New England

WTAG WORCESTER
580 KC 5000 Watts



PAUL H. RAYMER CO. National Sales Representatives.
Affiliated with the Worcester Telegram — Gazette.



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