

SPONSOR

For buyers of broadcast advertising



Today's Top Commercials:
spot radio—p.23

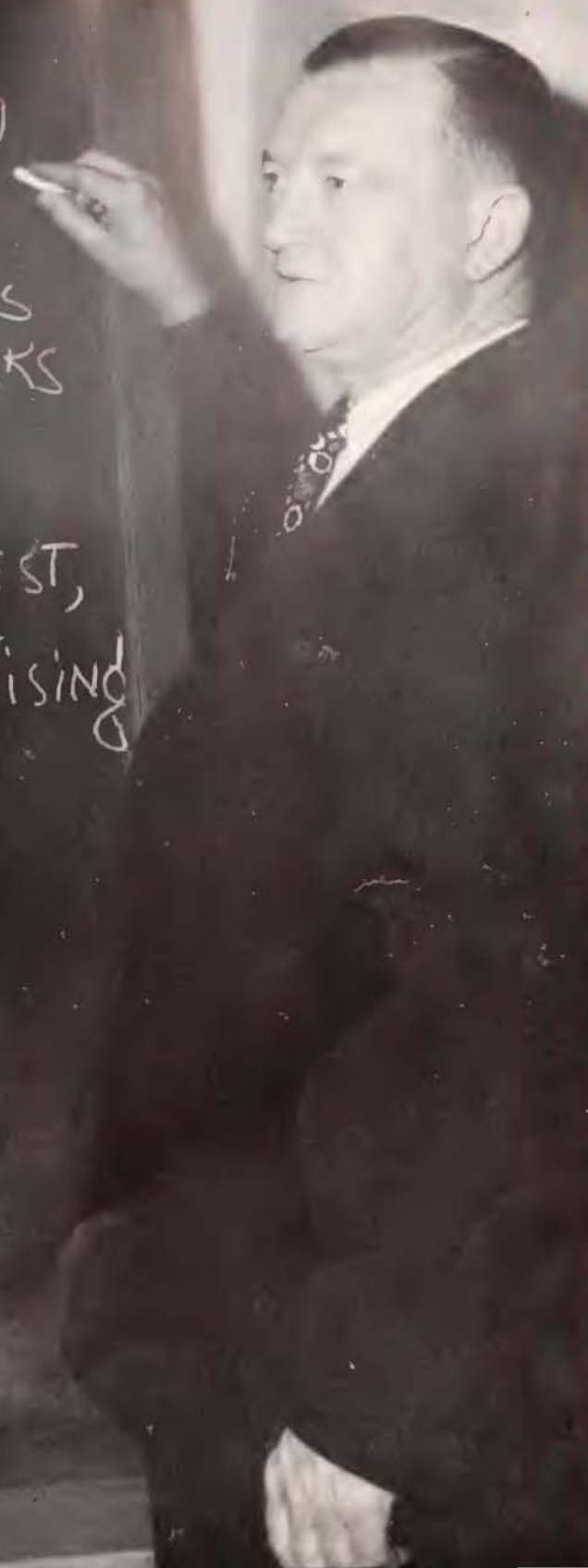
REG. GENERAL LIBRARY

Bill Ryan's BAB will hammer home this theme

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

FAMILIES—41,902,700
+
CITIES— { STATIONS
 { NETWORKS
=

THE WORLD'S GREATEST,
LOWEST COST ADVERTISING
MEDIUM
↑



- Sponsor Reports
- Mr. Sponsor Asks
- Mr. Sponsor: D. C. Sperry
- Top Commercials: Spot Radio
- Firestone's 23 Years on Air
- Columbia Workshop Can Help TV
- Can Sponsor Bear Rising TV Costs?
- Case for Dept. Store Use of Radio
- TV Results
- Roundup
- Tools for Readers
- Editorials
- New ad Renew

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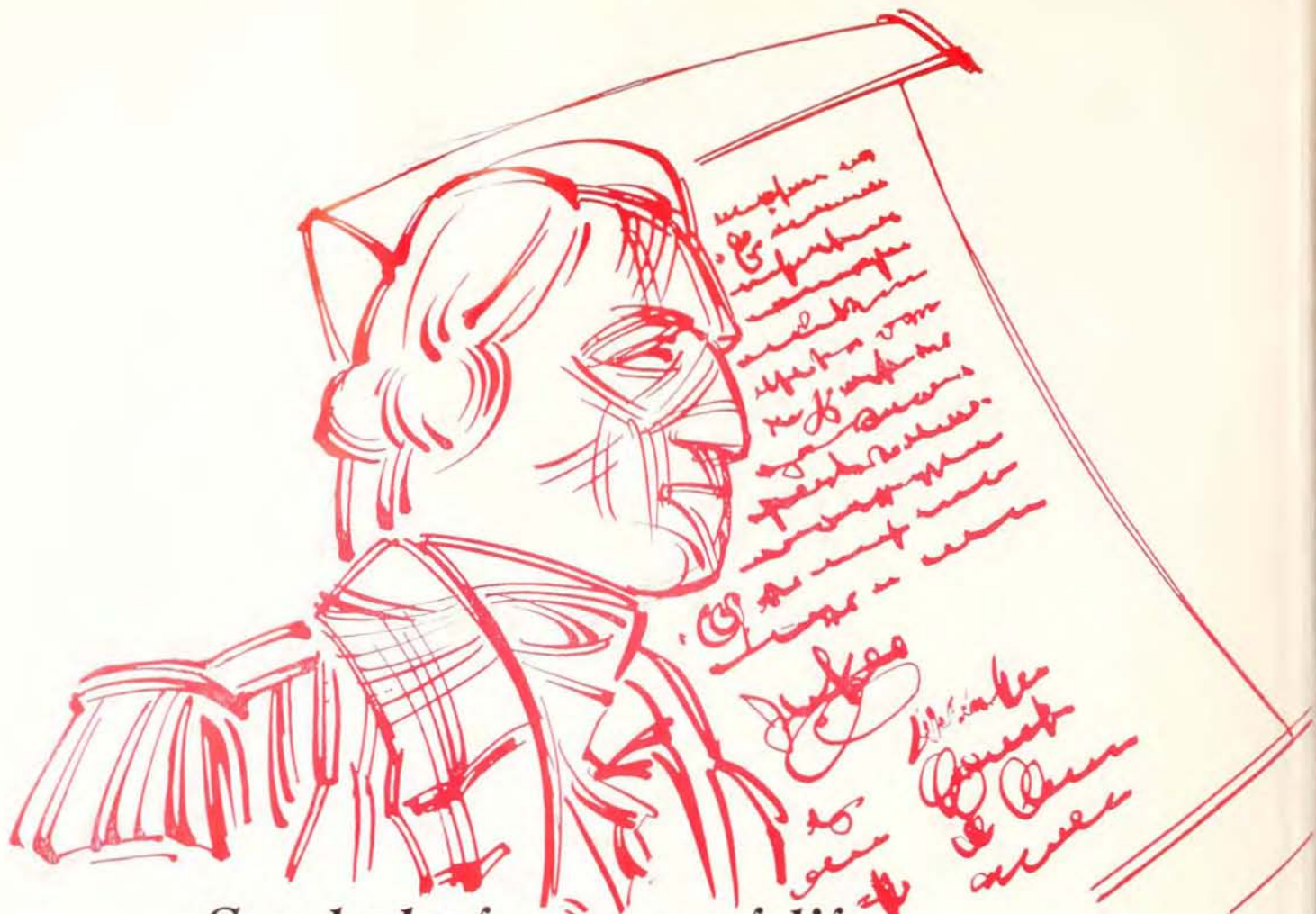
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Symbol of a way of life



Houdon's Statue of Washington,
in the Capitol Rotunda, Richmond

In the rotunda of the Capitol Building in Richmond is Houdon's statue of General George Washington, labelled by historians the most important in the world. Symbol of courage, faith, devotion to the cause of freedom, this memorial (the only one for which Washington posed) is a fit present-day reminder that man's pursuit of freedom is eternal.

Among the most powerful weapons of the American way of life is freedom of expression—well served by countless radio and television stations. Among these The First Stations of Virginia, WMBG-AM, WCOD-FM, WTVR-TV, are privileged to be numbered.

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

26 FEB 1951

WOULD YOU DROP TOP-RATED SHOW?—TV's cost dilemma pointed up by Berle show, Texaco's consistently best-rated hour in TV. Texaco doesn't know whether it will renew come fall. Spiralling costs are only negative factor. Texaco fears present \$65,000 nut may hit \$100,000 by fall, is considering alternate-week sponsorship. (See story on TV costs, page 30.)

NEW ROLE FOR RADIO: BOND SALESMAN—Bache & Company, one of oldest investment firms in country, has gone on air to reach 90% of public which does not now own securities. Firm believes radio can do effective job in broadening investment market. "Tex & Jinx" Sunday noon show on WNBC is vehicle; approach is to use offer of free booklet titled "It's Easy to Invest Through Bache." Merrill Lynch, Pierce, Fenner & Beane uses similar strategy in announcements.

THAT RICH FARM MARKET—Already-lush farm market is even better bet now. Tip-off for national advertisers considering use of farm radio is Department of Commerce monthly income breakdown. D. of C. finds farm cash receipts up 219 millions in December 1950 over same month, 1949; went from 2,473 millions to 2,692. Trend to consumer advertiser sponsorship of farm-service programs is accelerating.

THAT BULOVA PROGRAM BUY—Recent Bulova purchase of first 30 minutes of Frank Sinatra show on CBS-TV, marks watch firm's first network programing effort. Meanwhile, says firm's agency, Biow, budget for radio/TV announcements is up over last year. Move, agency maintains, does not mean Bulova is breaking long-standing policy of buying and holding time signal franchises. "Program is merely an extra promotion," says agency. But, at the same time, firm is getting programing know-how should strategy change in future.

HAMILTON WATCH CONTINUES TRANSCRIBED SERIES—Ziv-produced transcriptions have been paying off for Hamilton Watch. With firm paying for production costs, 13-week series of 15-minute "Dream Time" programs were aired locally on 417 stations; local jewelers bought time. Majority of sponsoring retailers reported that increased sales could be attributed directly to "Dream Time." In response to dealer demand Hamilton is making new series. Disks have open ends, middle commercial for Hamilton.

EXPOSE DUE ON MAIL-ORDER RADIO/TV—At least one consumer magazine, pocket-sized Pageant, is readying expose on mail-order air advertising. Article will add fuel to fire currently being lit under mail-order by FCC investigation. Stations, meanwhile, are tightening regulations to eliminate fly-by-night operators.

REPORT TO SPONSORS for 26 February 1951

SPONSORED NETWORK RADIO SHOWS TOTAL 214—Radio-TV FACTuary reports February sponsored network radio programs totalled 214; TV total is 159. FACTuary November report showed 207 radio, 162 TV programs sponsored. Total of 84 agencies handle all network radio billings in nation, with 81 agencies placing network TV programs.

RADIO SET PRODUCTION DOUBLE TV TOTAL IN '50—Continuing national strength of AM medium indicated by 1950 radio set production. RTMA reports 14,589,900 AM sets manufactured; TV total was 7,463,800. In 1949, totals were 11,400,000 radios, 3,000,000 TV sets.

CITIES SERVICE'S 25 YEARS—With 19 February broadcast of "Bands of America" (NBC), Cities Service Oil Company started twenty-fifth year with same program; span is probably record for continuous sponsorship of network program. Oldest coast-to-coast sponsored program is "Voice of Firestone," on 23 years for rubber firm. (See Firestone story, page 26.)

ARE MAJOR STUDIOS RELAXING TV BAN?—Paramount Pictures has given Mary Martin OK for appearance on special NBC-TV show to honor Richard Rodgers, 4 March. Star's TV debut may be indication that heretofore adamant major studios are relaxing bans against television appearances of contract talent whose agreements excluded video.

WHAT'S TV'S PROGRAMING STAPLE?—Weed survey of February network TV programing finds variety favored program type with 39 sponsored segments; comedy-drama runner-up with 36; children's programs, 35; quiz and audience participation, 17; music and songs, 15; informal at-home formats, 12; news, 11; talent hunts, 5; comedy, 4; Garden events, 4; forums, interviews, 3; boxing and roller derby, 2 each; religious formats, 2; sports film, one.

AVERAGE NUMBER OF VIEWERS PER TV SET IS 2.95—Trendex data for December 1950 and January 1951 shows average number of evening viewers is 2.95 per set. Sunday evening has most viewers per set, 3.30; Monday evening, 2.75; Tuesday evening, 2.82; Wednesday evening, 2.84; Thursday evening, 2.82; Friday evening, 2.93; Saturday evening, 3.29. Program with greatest number of viewers per set is "Your Show of Shows" (NBC-TV) with 3.96.

NAB DIRECTORS ELECTION COMPLETED—Annual election of members of Board of Directors from odd numbered districts and from at-large classifications drew 1424 ballots. New directors are: District 1 - Craig Lawrence, WCOP, Boston; District 3 - Leonard Kapner, WCAE, Pittsburgh; District 5 - Thad Holt, WAPI, Birmingham; District 7 - Robert T. Mason, WMRN, Marion, O.; District 9 - Merrill Lindsay, WSOY, Decatur, Ill.; District 11 - H. W. Linder, KWLW, Willmar, Minn.; District 13 - Kenyon Brown, KWFT, Wichita Falls; District 15 - Glenn Shaw, KLX, Oakland; District 17 - H. Quenton Cox, KGW, Portland, Ore.; Large Stations - John H. DeWitt, Jr., WSM, Nashville; Medium Stations - At press time Hugh B. Terry, KLZ, Denver, and John Esau, KTUL, Tulsa, were tied for medium stations directorship; Small Stations - Edgar Kobak, WTWA, Thomson, Ga.; FM Stations - Ben Strouse, WWDC-FM, Washington, D. C.

'BUCKY' WELLS In Bob-Sledding, WHEC In Rochester Radio

**LONG TIME
RECORD FOR
LEADERSHIP!**



In 1936 Aubrey (Bucky) Wells drove his four man bobs-led team over a mile and a half run in 1:40:40 and four heats in 6:44:56. This 1½ mile bobs-led run 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 station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	45.6	16.9	8.3	9.2	15.3	3.3
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	40.9	29.4	7.7	13.0	5.9	2.4
EVENING 6:00-10:30 P.M. Sunday through Sat.	40.2	28.3	8.5	11.0	10.2	

Station Broadcasts till Sunset Only

NOVEMBER-DECEMBER 1950
LATEST BEFORE CLOSING TIME

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 5

DIGEST FOR 26 FEBRUARY 1951

ARTICLES

Today's top commercials: spot radio

Six outstanding commercials used in spot radio are highlighted in this first article of a series covering the best commercials on air today

23

23 years with the same program

Firestone, sponsor of radio's oldest coast-to-coast net show, remains alert to new trends, now has first successful musical simulcast

26

The fabulous Columbia Workshop: part II

Manner in which it energized whole radio medium suggests how an industry-sponsored workshop could help TV develop fresh programing approaches

28

Are rising costs more than traffic can bear?

Advertising men and broadcasters debate whether soaring TV costs threaten to price sponsors out of the medium

30

The case for use of radio by department stores

Day-by-day results at top stores are cited in this hard-hitting speech made during Pittsburgh newspaper strike

33

COMING

Today's top commercials: network radio

This second article of the series describes and backgrounds a few of the most resultful commercials in network radio

12 Mar.

How to solve the research dilemma

From the welter of conflicting research information, sponsors hope standardized measure may arise from Dr. Baker's special committee

12 Mar.

The Carnation Milk story

How network radio (now supplemented by TV) developed Carnation Milk to a colossus in the food industry

Beer on the air

A SPONSOR roundup bringing to light how brewers around the country are using the broadcast media to sell their brew

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COVER: Bill Ryan, new BAB president, is man who will become increasingly familiar to sponsors during 1951. Concentrating on radio alone, BAB will greatly expand promotional, service, research activities geared to help advertisers.

Editor & President: Norman R. Glenn
Secretary-Treasurer: Elaine Couper Glenn
Managing Editor: Miles David
Senior Editor: Erik H. Arctander
Assistant Editors: Fred Birnbaum, Arnold Alpert, Lila Lederman, J. Liener Temerlin
Art Director: Howard Wechsler
Vice-President—Advertising: Norman Knight
Advertising Department: Kay Brown (Chicago Manager), Edwin D. Cooper (West Coast Manager), George Weiss (Southern Representative), John A. Kovchok (Production Manager), Edna Yergin, Douglas Graham
Vice-President—Business Manager: Bernard Platt
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Secretary to Publisher: Augusta Shearman
Office Manager: Olive Sherban

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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

"Planned" is the word which best typifies Longview, Washington, the youngest community in KGW's widespread coverage area, and one of the most progressive. Laid out in 1922 as a "model" town, Longview's industrial growth has followed a planned pattern. The two largest lumber mills in the world are located here, lumber products, pulp and paper products add to expanding payrolls. Longview, with its neighbor, Kelso, is an important Columbia River port. A recent KGW Tour-Test, conducted in cooperation with the Oregon State Motor Association, and witnessed by "Miss KGW" and Longview executives, proved KGW's **COMPREHENSIVE COVERAGE** of this healthy market. Include this "planned" city in your plans for getting the most out of KGW's *Comprehensive Coverage*.



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.

KGW



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



Newest addition to KPIX's afternoon program schedule is "Rumpus Room", starring Natalie and Monty Masters. The Masters, who have long been one of San Francisco's top network radio teams, and their six-year-old son, Topper, are actually building their own Rumpus Room in the KPIX studios.

The hilarious events that take place as construction gets underway, have already made "Rumpus Room" one of the Bay Area's most popular TV programs.

Hourly visits with the charming Master Family are aired on KPIX Tuesdays through Fridays at 5:30 PM.

CONCERT SERIES

KSFO's "Winter Concert Series" has been unanimously acclaimed as one of San Francisco radio's top musical programs. Narrated by Bill Hillman, the two hour symphonic program has highlighted the works of Mozart, Beethoven, Debussy and others, outstanding in the musical world.

ADD AIRINGS

Faye Stewart has recently added a new link to her KSFO-KPIX airing schedule, with the introduction of "Mr. Cook" . . . screened on KPIX for the Pioneer Appliance Co. Each week, Faye plans and prepares meals for the audible, but invisible, "Mr. Cook"—the universal man—who delights in doing the cooking for himself . . .

"Once Upon A Time", seen weekly on KPIX, has been cited by the Parent-Teachers Association as the outstanding children's program in the area. The 15 minute children's feature, in which classic fairy tales are dramatized, is narrated by Ruby Hunter.



Men, Money and Motives

by
Robert J. Landry

Sponsors and advertising agencies are surprisingly naive and un-forewarned on occasion about Negro, Italian, Irish, Mexican, Jewish, and other group sensitivity to "racial stereotyping" and this whole subject is worthy of more attention than, typically, it gets in the trade.

True, the worst offenses are usually nipped in the bud by alert network "editors" (please don't call them censors) who are expert at anticipating gags, situations, and inferences likely to be resented. But in television, new facets of menace are present. Costume, make-up, or gesticulation are all capable of perpetuating stereotypes. In particular, the TV director is at war with the TV comic whose motto is "anything for a laugh."

* * *

The key word in all this, "stereotype," was introduced into the vocabulary of communication about 1923 by none other than Walter Lippman of Harvard and the New York *Herald-Tribune*. As here used, it classifies a concept or assumption as to a given group's native "traits" and "behavior patterns." The stereotype freezes together a little truth and a lot of myth and by dint of constant popular usage and repetition establishes as snap observation of character what is, in more exact observation, one part plausibility, nine parts caricature.

* * *

It is never hard to understand the reaction. Nobody likes to be belittled by identification. Italian-extraction citizens protest bitterly again and again that radio gangsters always are given Italian names. Converted into personal, private, neighborhood impact, this hurts pride and prestige. Similarly, the Irish have a distaste for flannel-mouthed and corrupt cops named Moriarty, while educated Mexican-Americans tire, understandably, of nothing but ignorant, lazy, or thieving Mexicans in fiction.

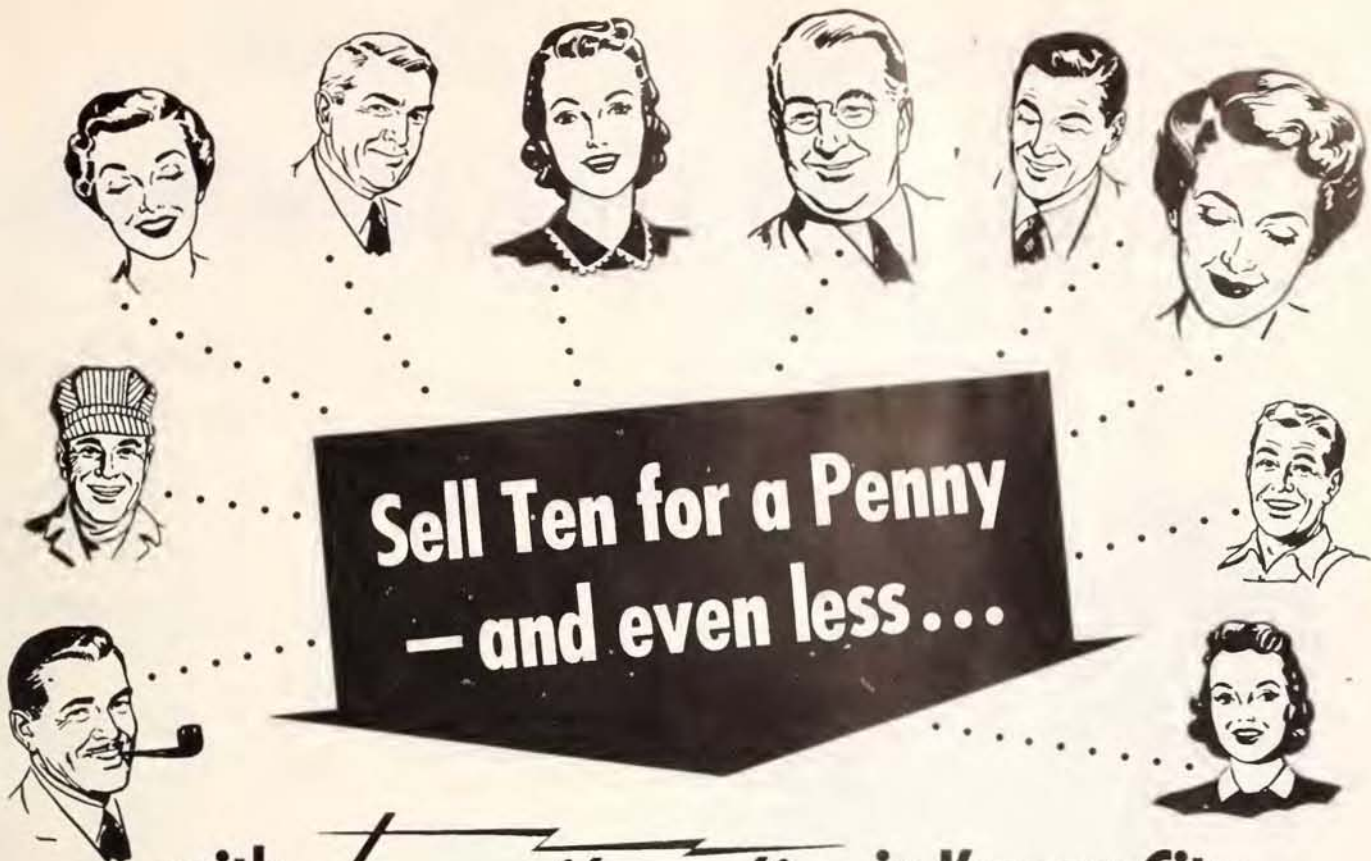
* * *

The Negro, who gets more than his share of disparagement and condescension, has trained himself more and more to discriminate between trademarks, products and services which treat him with respect. They tend to shun that whiskey where there is always a menial Negro in the picture. Recently a tire company seeking Negro patronage unthinkingly used in newspaper copy an old drawing of an outlandishly and ridiculously over-dressed Negro. The advertiser meant no offense, but offense was taken nonetheless for refined Negroes have been fighting this "stereotype" for generations.

* * *

In the instance of the tire company, the advertiser withdrew the copy, apologized to the readers of the Negro newspaper involved (*Baltimore Afro-American*), but plainly a little foresighted awareness of "stereotyping" would have prevented the whole embarrassment. That visual television is in like danger from thoughtlessness, is all too evident.

(Please turn to page 16)



**Sell Ten for a Penny
— and even less...**

with *transit radio* in **Kansas City**

Yes, at only 75 cents to \$1 per thousand, Transit Radio in Kansas City delivers a guaranteed audience — based on audited count of bus and streetcar riders. They're on their way to buy — and you can "call your spots" by timing your messages to reach the most housewives or workers . . . men or women. No longer can Transit Radio be considered too new a medium to be included in any budget. Transit Radio and only Transit Radio gives you coverage of Greater Kansas City — without waste. *It has been proved . . .* and it offers new economy for limited budgets . . . new flexibility for special promotions . . . new opportunity for test campaigns. Contact KCMO-FM or our representative for detailed information on rates and time.



**Transit Radio
SUCCESS STORY**

A new pocket-size magazine* was introduced solely by Transit Radio in Kansas City, on June 6, 1950. In only 9 weeks, sales were 24 per cent higher than a rival publication, advertised in another medium during the preceding 6 months. And though a bi-weekly, it outsold its weekly competition during the 9-week period.

*Name on request

Source: South-West News Company

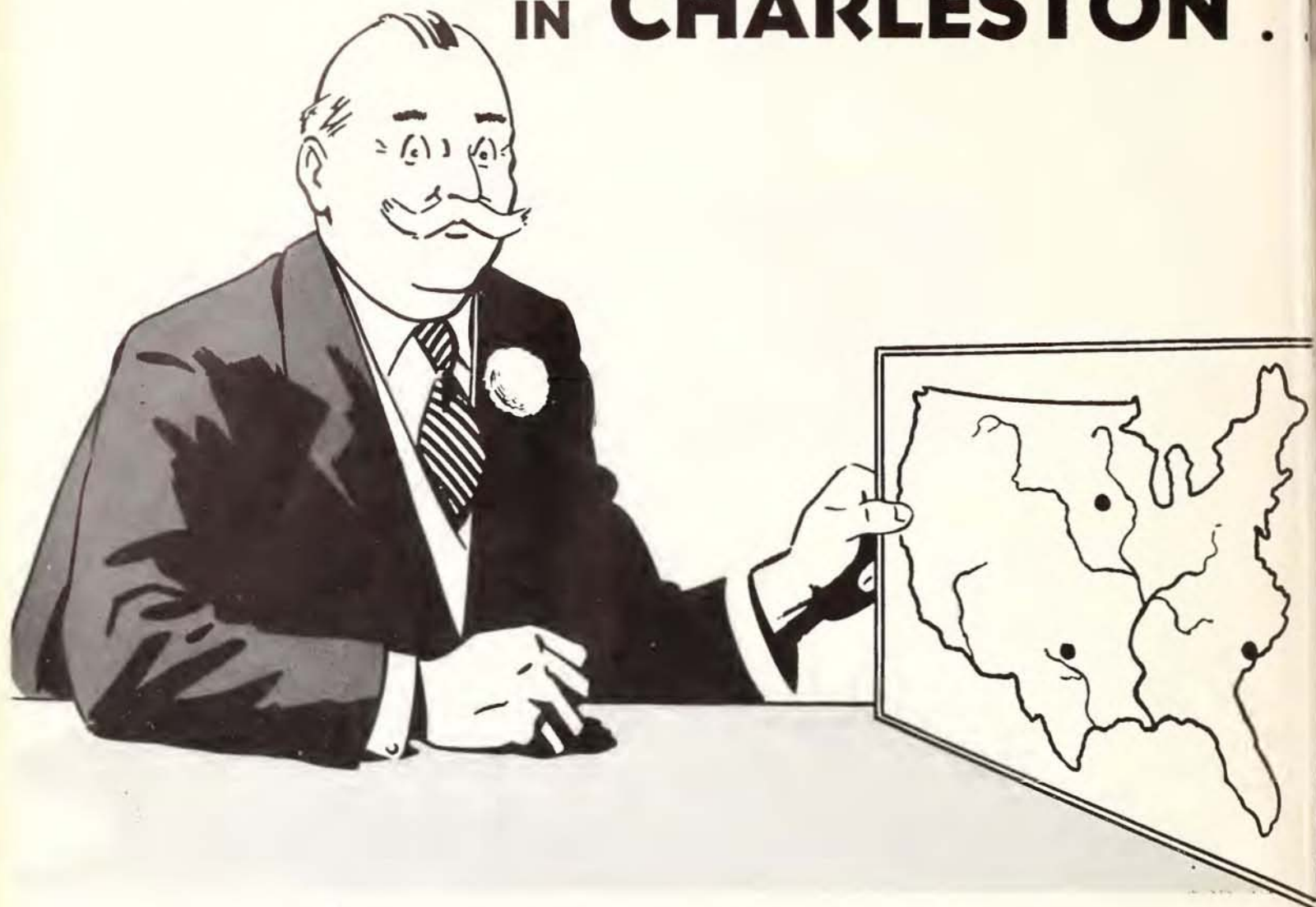
KCMO-FM *Broadcasting
transit radio*
Kansas City 6, Missouri • 94.9 Megacycles

Contact: H-R Representatives, Inc., New York, Chicago, San Francisco

THE ONLY **FM** STATION NOW OPERATING IN GREATER KANSAS CITY

Is Competition Tough

IN CHARLESTON.



If you don't have tougher going in some markets than in others, we take off our hats to you. But if you *do*, we'd like to take off our *coats*, in any of the cities listed at the right. We know them "inside-out" . . . know how they differ and what they have in common. We can help you make Spot Radio work harder in any of these markets, can help make it produce *more* results. May we prove it?

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO
ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

DULUTH . . . OR FORT WORTH?

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
WMCA	New York	IND.	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
.			
WCSC	Charleston, S. C.	CBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk	ABC	5,000
WPTF	Raleigh	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
WTCN	Minneapolis-St. Paul	ABC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
.			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

MOUNTAIN AND WEST

KOB	Albuquerque	NBC	50,000
KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu-Hilo	CBS	5,000
KEX	Portland, Ore.	ABC	50,000
KIRO	Seattle	CBS	50,000



1



2



3



4

they sell by day



5



6



7



8

Here are some of America's most successful salesmen. They sell scores of products to thousands of eager customers. They are invited guests into these customers' homes . . . invited because they are homemaking experts and entertainers. Their endorsement of the products they sell gives people *confidence* in buying. Their record of sales successes is impressive. Here are the salesmen who are setting sales records for delighted advertisers in the most vital markets of the land. They are leading spot television personalities who are unusually equipped to sell your product too. They sell when people buy . . . by day.

- 1 Kathi Norris WNBT New York
- 2 Herbie Mintz WNBQ Chicago
- 3 Chef Milani KNBH Hollywood
- 4 Ernie Kovacs WPTZ Philadelphia
- 5 Polly Huse WBZ-TV Boston
- 6 Mildred Funnell . . WNBK Cleveland
- 7 Nancy Osgood . . . WNBW Washington
- 8 Bob Stone WRGB Schenectady—
Albany—Troy

NBC SPOT SALES

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

New and renew

SPONSOR

26 FEBRUARY 1951

1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
America for Christ Inc.	Turner and Dyson	ABC-TV	The Girenit Rider; M 11-11:30 pm; 5 Mar; 52 wks
Campbell Soup Co.	Ward Wheelock	NBC-TV 36	Henry Morgan Show; F 9-9:30 pm; 26 Jan; 19 wks
Chase National Bank & leading banks in other cities	Hewitt, Ogilvy, Benson & Mather	ABC-TV 7	March of Time Through the Years; F 10-10:30 pm; 23 Feb; 26 wks (Chase on WJZ-TV)
Corn Products Refining Co.	C. L. Miller	CBS-TV	Garry Moore Show; Th 1:15-2 pm; 1 Mar; 52 wks
General Mills Inc.	Tatham-Laird	ABC-TV 53	Ted Mack's Family Hour; alt Sun 6:30-7 pm; 25 Mar; 52 wks
National Distillers Products Corp.	Honig & Cooper	DuMont 3	Famous Jury Trials; W 9-9:30 pm; 31 Jan; 52 wks
Sales Builders Inc.	Ted Factor	NBC-TV 37	Sheila Graham Show; Sat 11-11:15 pm; 20 Jan; 52 wks
Time Inc.	Young & Rubicam	NBC-TV 39	Kukla, Fran & Ollie; Th 7-7:30 pm; 8 Feb; 52 wks
United States Shoe Corp.	Stackton, West, Burkhardt	NBC-TV 62	Richard Rodgers Tribute; Sun 9-10 pm; 1 Mar only

2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar Co.	SSC&B	NBC-TV 35	Big Story; F 9:30-10 pm; 9 Mar; 52 wks
Congoleum-Nairn Inc.	McCann-Erickson	NBC-TV 54	Garroway at Large; Sun 10-10:30 pm; 18 Feb; 52 wks
Electric Auto-Lite Co.	Cecil & Preshrey	CBS-TV	Suspense; T 9:30-10 pm; 27 Feb; 52 wks
General Motors Corp.	D. P. Brother	CBS-TV	Doug Edwards and the News; F 7:45-8 pm; 23 Feb; 52 wks
Standard Brands Inc.	Ted Bates	NBC-TV 24	NBC Comics; Th 5-5:15 pm; 8 Feb; 13 wks

3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KMMJ, Grand Island, Neb.	ABC	H-R Representatives, N.Y.
WAUD, Auburn, Ala.	Independent	Devney & Co., N.Y.
WDEM, Providence	Independent	National Time Sales, N.Y.
WELS, Kinston, N. C.	MBS	Devney & Co., N.Y.
WLPO, La Salle, Ill.	Independent	National Time Sales, N. Y.
WSIR, Winter Haven, Fla.	MBS	Devney & Co., N.Y.
WTSP, St. Petersburg	MBS	Ra-Tel Representatives, N.Y. (eff 1 May)

4. New and Renewed Spot Television

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Beech-Nut Packing Co.	Kenyon & Eckhardt	WNBK, Cleve.	8-see annent; 3 Feb; 52 wks (r)
Beech-Nut Packing Co.	Kenyon & Eckhardt	WNBQ, Chi.	8-see film; 5 Feb; 52 wks (r)
Beech-Nut Packing Co.	Kenyon & Eckhardt	WBZ-TV, Boston	Stu break; 6 Feb; 52 wks (r)
D. L. Clark Co.	BBDO	WPTZ, Phila.	1-min film; 29 Jan; 13 wks (r)
Continental Baking Co.	Ted Bates	WBZ-TV, Boston	1-min, 20-see film; 29 Jan; 52 wks (n)
Dow-Corning Corp.	Don Wagnitz	WCBS-TV, N.Y.	1-min and 20-see annent; 52 wks (n)



Numbers after names refer to category of listing on this page

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

C. Nelson Baker (5)
Ernest J. Conway (5)
Remus A. Harris (5)
H. L. Holcomb (5)
Earl Kennedy (5)

I. New and Renewed Spot Television (continued)



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Duffy-Mott Co Inc	Young & Rubicam	WNBQ, Chi.	Stn break; 30 Jan; 31 wks (r)
Emerson Drug Co	BBDO	KTSL, Illwvd.	20-sec annent; 52 wks (r)
Goodyear Tire & Rubber Co	Compton	WPTZ, Phila.	Stn break; 23 Feb; 52 wks (r)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNBT, N.Y.	1-min film; 31 Jan; 13 wks (r)
Hathaway Mfg Co	Abbott Kimball	WCAU-TV, Phila.	1-min annent; 9 wks (n)
Huber Baking Co	Quality Bakers of America	WPTZ, Phila.	1-min film; 6 Feb; 26 wks (r)
Leader Novelty Candy Co	Mann-Ellis	WAFM-TV, Birm.	30-min prog; 21 Feb; 4 wks (n)
Lever Brothers	N. W. Ayer	WNRK, Cleve.	Stn break; 6 Feb; 17 wks (n)
Lever Brothers	N. W. Ayer	WBZ-TV, Boston	Stn break; 20 Feb; 15 wks (n)
O-Cel-O Inc	Comstock Duffes	WPTZ, Phila.	1-min film; 16 Feb; 13 wks (r)
Philip Morris & Co	Bios	WNBT, N.Y.	20-sec film; 27 Jan; 52 wks (n)
J. L. Prescott Co	Monroe F. Dreher	WCAU-TV, Phila.	1-min partie; 8 Mar; 27 wks (n)
Adam Scheidt Brewing Co	Ward Wheelock	WNBW, Wash.	Stn break; 31 Jan; 52 wks (n)
Strochmann Brothers Co	Quality Bakers of America	WPTZ, Phila.	1-min film; 5 Feb; 13 wks (n)
Sundial Shoe Co	Hoag & Provandie	WCAU-TV, Phila.	1-min partie; 5 Mar; 13 wks (n)
Time Inc	Young & Rubicam	KSL-TV, Salt Lake	20-sec annent; 52 wks (n)
Vita Food Products Inc	Ben Saekheim	WNBT, N.Y.	Partie; 31 Jan; 13 wks (r)

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. Nelson Baker	WFBR, Balto., talent	Buthrauff & Ryan, Balto., dir radio, tv dept
Vera Brennan	Duane Jones, N.Y., head radio timebuyer	Same, dir radio, tv timebuying
William K. Brooks	Rogers & Smith, K. C., Mo., copywriter	Same, asst copy dir
Andrew D. Carpenter	Dan B. Miner Co, L. A., acct exec	Same, member board of dir
Ernest J. Conway	Bacon Chemical Corp, N.Y., pres	Compton, N.Y., acct exec
Harry Dangerfield Jr	Pittsburgh Plate Glass Co, Pittsb.	Bond & Starr, Pittsb., vp
Willard Davis	KTLA-TV, L. A.	Harry W. Morris, S. F., acct exec
Hubert R. Doering	Gardner, St. L., acct exec	McCann-Erickson, Detroit, acct exec
Bernard J. Gross	Weiss & Geller, Chi., acct exec	Same, vp
Thomas W. Hall	O. S. Tyson & Co, N. Y., acct mgr	Same, vp
Reuben A. Harris	Paris & Peart, N.Y., acct exec	Doherty, Clifford & Shenfield, N.Y., acct exec
George C. Heaslip	Prentice-Hall, N.Y.	Cecil & Presbrey, N.Y., exec
James R. Hecklin Jr	Hachule, Cine., exec vp	Farson, Huff & Northlich, Cine., acct exec
J. G. Hitee	Morse International, N.Y.	Irwin Vladimir, N.Y., acct exec
H. Lawrence Holcomb	Lennen & Mitchell, N.Y., asst to radio, tv vp	Tatham-Laird, N.Y., radio, tv dept dir
Bert E. Jackson	Kanfman & Assoc, Chi., vp	Same, gen mgr
Earl Kennedy	Young & Rubicam, N.Y., writer-dir	Maxon, N.Y., head radio, tv prod
Mannie B. Klein	Deane-Klein-Davidson Co, Phila., owner	Goldsmith, Providence, exec
Betty Lancaster	MacWilkins, Cole & Weber, Portland, Ore., exec	Alport & O'Bourke, Portland, Ore., vp
David Loomis	Dancer-Fitzgerald-Sample, N.Y., acct exec	Same, vp
Rudyard C. McKee	McCann-Erickson, N.Y., acct exec	Same, asst to pres
L. J. Marshall	Russel M. Seeds Co, Chi., copywriter	Same, copy chief
Watson B. Metcalfe	Kircher, Helton & Collett, Dayton, acct exec	Same, vp
Dusty Miller	Grey, N.Y., copywriter	Gibraltar, N.Y., tv copy head
William C. Pank	Roy S. Durstine, N.Y., acct exec	Calkins & Holden, Carlock, McClinton & Smith, N.Y., acct exec
Kenneth S. Pratt	Ruthrauff & Ryan, Detroit, acct exec	Same, vp
Bill Prescott	Ball & Davidson, Denver, acct exec	Same, vp
Michael A. Raymond	Lennen & Mitchell, N.Y., acct exec	Dawd, Redfield & Johnstone, N.Y., vp dir
Richard E. Richman	Lew Kashuk & Son, N.Y., tv, publ dir	Moselle & Eisen, N.Y., publ dir
Trudy Richmond	ABC, N.Y.	William Wilbur, N.Y., vp
John C. Robb	Adv, sls management	Walter McCreery, Beverly Hills, acct exec
Lewis Russell	Culligan Zeolite Co, Northbrook, Ill., adv, sls prom mgr	Fuller & Smith & Ross, Cleve., acct exec
Allan Thomas	Richard H. Brady Co, Stevens Point, Wis., art dir	Same, vp
David P. Thomas	N.Y. Times, N.Y., prom dept	Kal, Ehrlich and Merrick, Wash., dir radio, tv
Irwin W. Tyson	O. S. Tyson & Co, N.Y., treas, vp	Same, exec vp
Franklin C. Wheeler	Brisacher, Wheeler & Staff, S.F., exec vp	Same, pres
Alfred A. Whittaker	Benton & Bowles, N.Y., asst to research vp	Same, research dir
L. J. Wiegand	Cincinnati Industries, Cine., adv, sls prom mgr	Guenther, Brown & Berne Inc, Cine., acct exec
Clifford H. Wolfe	Dancer-Fitzgerald-Sample, N.Y., acct exec	Same, vp

Numbers after names refer to category of listing on this page

- David Loomis (5)
- Rudyard McKee (5)
- William C. Pank (5)
- M. A. Raymond (5)
- Alfred Whittaker (5)

Station WHO SUGGESTS

A SIGNIFICANT NEW APPROACH TO TIME-BUYING

The Five-Point System of Programming Evaluation

Until fairly recently, most time-buyers assumed that everything else being equal, the "listener-preference" accorded any station could reasonably be judged by determining that station's "Entertainment Popularity."

Today *local programs* in five other categories usually determine station preference. *News* is the largest audience-builder most stations possess. *Sports* often rank second, with various *local Specific Farm Programs, Educational* and *Public Interest* features high on the list. Thus these Five Points of local programming today offer a highly important criterion of station evaluation. . . .

During the next few months, these WHO pages will describe and prove WHO's outstanding achievements in each of these five programming departments — which, in turn, help explain WHO's foremost position as a public facility and as an advertising medium. We suggest that you tear out and file these pages. They will offer significant contributions to your time-buying procedures.

WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

NEW MEMBER or OLD ... Broadcasters Profit

"Joined AP in 1949. Happy to report excellent results."

TODD STORZ,
General Manager,
KOWH,
Omaha, Neb.

**"As an old AP member, we're proud to carry 69 sponsored
Associated Press newscasts weekly."**

ALLEN M. WOODALL,
President,
WDAK,
Columbus, Ga.

AP members share in AP's tradition of service to the nation — a tradition of profit to sponsors and member broadcasters. Hundreds of the country's finest stations announce with pride . . . **"THIS STATION**

om AP NEWS



TODD STORZ,

From General Manager Storz of KOWH:

"We have had many compliments, the most gratifying from our AP news sponsors. AP membership has greatly improved our service to listeners and sponsors."

Says Harold Miller of Miller Electric Company:

"Since KOWH has become an Associated Press member, we have noticed a decided improvement in our newscasts. AP's good night-time coverage gives us newscasts that are more up-to-the minute for our programs at 7:55 A.M."



ALLEN M. WOODALL

From President Woodall of WDAK:

"Many WDAK newscasts have had the same sponsors for years—proof that AP news is popular with listeners, profitable for sponsors. Nehi has renewed with WDAK for the ninth year."

Says Felix Patrick, Jr., of Nehi:

"Columbus is the home of the parent Nehi Corporation. Our local company naturally sets the advertising pattern for Royal Crown bottlers all over the nation. We maintain that RC Cola is best by taste-test and that AP news is best by listener-test."

AP newscasts command the confidence of
—listeners
—sponsors

Current events are urgent, vital, of great personal interest to everyone. That's why listeners rely on The Associated Press, largest of the news agencies, for fast, accurate, objective news reporting.

Sponsors know that wholehearted audience acceptance of their news programs means greater acceptance of their product—more sales completed.

To Member Broadcasters, AP newscasts mean more program sales, more contract renewals and on AP charge based only on the cost of providing service.



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."

The
only
CBS
affiliated
station
serving
one of the
Nation's
Wealthiest
Farm
Markets . . .

WGTM

5,000 Watts—Wilson, N. C.

is the
Accepted
Station . . .
the
Preferred
station . . .
the station with
SELL
right in the middle
of the
World's
Biggest
Tobacco producing
area . . .

WRITE ALLEN WANNAMAKER

General Manager, WGTM
WILSON, N. C.
for your copy of the New
"TIME BUYERS Market
and Coverage Data" folder.



Mr. Sponsor

D. Clements Sperry

Advertising director
Oklahoma Tire & Supply Company, Tulsa

Radio advertising is nothing new to D. Clements Sperry, advertising director of the Oklahoma Tire & Supply Company in Tulsa.

It's no coincidence that he has been directing the company's advertising for the same 18 years during which the company's prime medium has become radio. His first use of radio in 1932 resulted in a whopping demand for a free premium offer. Since then, he has used the medium to sell merchandise, not to give something away.

Beginning with a \$600 test run of one-minute Sunday announcements in 1932 over KVOO, Tulsa, Sperry now spends more than \$100,000 a year on 43 stations in the company's four-state operating area. In the intervening 18 years, the firm has grown from 12 small stores to a chain of 200 covering Oklahoma, Arkansas, Kansas, and Missouri.

"We proceeded cautiously at first, using only announcement schedules," said the 54-year-old advertising manager. "Later we went into programing, buying first a 30-minute Sunday variety show, and after that, a 15-minute Monday through Friday musical program strip during the noon hour period." After using programs for about two years, Sperry decided to try a newscast: he has been using them for 15 years since.

Top consideration is given to daytime news schedules on selected stations. Sperry uses a rotating news policy which gives him the chance to reach four different segments of the listening audience within a four-day period over a single station.

Having had a journalism background, Sperry joined the company in 1932. He was born in Springfield, Mo., in 1896, later attended the University of Missouri for his journalism education. He served as a second lieutenant in the engineer corps during World War I, with 19 months of overseas duty. Afterwards, he spent three years in newspaper advertising, followed by his entry into the department store field in Fort Smith, Ark., St. Louis, and Tulsa.

As a pioneer in the use of radio advertising, Sperry has approached TV cautiously. "We recognize that TV must be considered as an advertising medium in the years to come," he says. "But we do not feel that TV will affect or influence us to revise our present plans for using regular daytime broadcasting schedules again through 1951."

MR. SPONSOR:

SATURDAY AFTERNOON MAGIC

60 TO 75% OF AUDIENCE AND TOP SPONSOR IDENTIFICATION... ALL IN THREE WEEKS!

Richard Jones, Gen. Mgr.,
Radio Station WJBK,
Detroit 1, Michigan

February 5, 1951



Dear Dick:

The January Videodex rating of Twin Pines Farm Dairy "Twin Movie Party", which appears on WJBK-TV, is so terrific that I want to tell you how we feel about the program's success.

Within the four half-hour segments on WJBK-TV from 4:00 to 6:00 P.M. each Saturday afternoon, the Twin Pines double feature western program captures from 60% to 75% of the audience.

And talk about sponsor identification! "Milky", the Twin Pines magician-clown who handles the commercials, appeared at a Mother-Son party in a Detroit public school. Without fanfare and with no introduction, "Milky" came out on the stage. The kids, in a single voice, roared . . . "It's Milky"!

At the time, Twin Pines "Movie Party" had been on WJBK-TV for only three weeks. Yet the program had so endeared itself that all the young fry immediately identified "Milky" and the sponsor!

We frankly feel that no other medium could possibly have made so complete and deep an impression in so short a time as did this television program on WJBK-TV.

I'm happy to report all this to you, Dick, and to tell you how pleased we are with the cooperation we have had from WJBK-TV in making this program such a rousing success.

Sincerely yours,

LUCKOFF, WAYBURN & FRANKEL, INC.

Leon Wayburn
Leon S. Wayburn

LSW/cn

YOU, TOO, CAN REGISTER YOUR NAME AND SELL YOUR PRODUCT WITH REAL IMPACT IN DETROIT. WJBK delivers the goods—YOUR GOODS!



WJBK -AM -FM -TV DETROIT

The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.

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



U.S. firms have upped radio in Puerto Rico. Publicidad Badillo agency execs above

P.S.

See: "Puerto Rico"
Issue: 6 June 1949, p. 32
Subject: Status of broadcasting

Radio is getting a larger and larger slice of the ad budget in the increasingly important market of Puerto Rico.

In SPONSOR's "Puerto Rico," 6 June 1949, it was stated that Puerto Ricans had spent some \$220,000,000 for mainland products during 1948. Today, the figure is about \$340,000,000, and radio advertising has kept pace with the growth.

"Most of the leading manufacturers and distributors of mass-consumption goods are spending more money on radio than on any other advertising medium in Puerto Rico," S. E. Badillo, president of the Publicidad Badillo advertising agency in San Juan, told SPONSOR. He said that most of the large advertisers, those spending between \$50,000 and \$150,000 a year, have been gradually increasing their radio budgets yearly to the extent that some of them now spend as much as 80% of the total appropriation in radio.

Badillo's accounts, direct or in association with U. S. agencies, include such United States advertisers as Borden, Lever Brothers, H. J. Heinz, Pabst, American Tobacco, Wrigley, Frigidaire, and Zenith. Nearly all have been large spenders for Puerto Rican radio.

To illustrate the trend, Badillo cited two case histories.

1. "The product was one of the best sellers before World War II, but withdrew from the market during the war. After the war it came back, but found that it had no market at all. We surveyed the market at the consumer and retail levels, and as a result staged an intensive campaign that has put the product back to second place in the market, with good chances of its becoming the best seller. About 84% of the total appropriation went to spot radio advertising.

2. "A leading manufacturer has been selling a specific brand of his product in this market for more than 30 years. He wanted to switch consumer demand for the 'old timer' to a new similar product, using another brand name. We achieved this within a few months through intensive distribution and merchandising, plus a well-planned ad campaign in which about 72% of the total budget went to radio."

Recent surveys made in the metropolitan area of San Juan have shown that 91.9% of all families in the area have radios.

Your **BEST BETS** for sales in the West's 2 biggest markets



You can bet on fast, sales-winning results when you use KHJ and KFRC as your entry into Los Angeles and San Francisco. Compare rates, service, selling ability and availabilities (whether you want programs, participations or choice "spots"), with other radio outlets in these 2 great markets. In fact, compare "cost-per-sales-impression" with *any other media!* Buy KHJ and KFRC, the 2 big sales-getters of DON LEE...the Nation's Greatest Regional Network.



Represented Nationally by
JOHN BLAIR & COMPANY



Two PERFEX Offers Prove KMA First!

Here's Proof that KMA Gets Sales Results!

Two mail offers by Perfex Manufacturing Co., large soap producers, proved KMA No. 1 on a cost-per-order basis. The same offers were carried by stations from Ohio to Nebraska . . . from the Dakotas to Texas. Read the results below . . .

OFFER 1: On 35 stations PERFEX offered an aluminum griddle for \$1.00 with a DEXOL box top.

Station	Cost per Order
KMA—Shenandoah, Iowa	\$.0357
2nd Station	.0604
3rd Station	.0703
35th Station	4.1294

OFFER 2: On 31 stations PERFEX offered a candy thermometer and recipe book for \$.50 with a SHINA DISH box top.

Station	Cost per Order
KMA—Shenandoah, Iowa	\$.0240
2nd Station	.0410
3rd Station	.0519
31st Station	19.7058

Yes, KMA is "The Number One Farm Station in the Number One Farm Market!"



KMA

SHENANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

2-Min. TV Demonstration Nets Over 1500 Responses

Falstaff Brewing Corp. offered a free moisture-proof salt shaker on KMTV. One 2-minute demonstration pulled more than 1500 responses. For Omaha TV sales results, KMTV is first!

KMTV-OMAHA
CBS-TV ABC-TV

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

LIKES LANDRY COLUMN

I have gotten a little behind in my reading, but over the weekend I caught up somewhat and noticed your new column, "Men, Money and Motives" written by my old friend, Robert J. Landry.

This is just a line to tell you I am delighted to see Bob's by-line again and I feel certain SPONSOR's editorial content will gain by his inquiring attitude.

E. P. H. JAMES
Director, Centennial
Public Relations
Corning Glass Works
Corning, New York

E. A. JONES TO NEW YORK

I realize, of course, that we are too late to be of any use in your present plans for I saw the excellent piece you put together on automotive advertising ("What gear do we shift to now?" I January SPONSOR). Nevertheless, I wanted to drop you a note to tell you I will be permanently located at 444 Madison Avenue and I will be happy to be of any service I can in the future.

E. A. JONES
Vice President
MacManus, John & Adams, Inc.
Detroit

DAYTIME TV SECTION

Congratulations on your "Daytime Television" issue! It was the most complete job yet done and should be exceedingly helpful to all phases of the industry.

Keep up the good work.

EDWARD CODEL
Director of TV
The Katz Agency
New York

I enjoyed your daytime television feature so thoroughly that I won't even call your attention to your miscrediting *Chuck Wagon Playhouse* to NBC instead of CBS.

M. H. LEBLANC
Assistant Promotion Manager
WCBS-TV
New York

That was an excellent issue on daytime television.

You may want to bring your readers up-to-date on television in Washington. The 1 February set figure, determined at a meeting of the Washington Television Circulation Committee is 233,910.

CODY PFANSTIEHL
Director of Promotion
WTOP
Washington, D. C.

FARM RADIO FACTS

You undoubtedly have run articles in the past on the effectiveness of radio as against other media in the farm market.

I would be pleased to receive a listing of the issues in which you carried any such information within the past two years. I would also appreciate any further information you may be able to offer.

EDWARD B. HARVEY
Director of Radio, TV
Geare-Marston
Philadelphia

• Reader Harvey is directed to SPONSOR's *Farm Facts Handbook* plus the 9 October 1950 article, "The farm director, what a salesman!"

WQXR ON CIGARETTES

I was very much disturbed to see an inaccuracy in the story in the 4 December issue of SPONSOR entitled "Times have changed." Evidently times have changed, and writers are not as careful as they used to be because WQXR has never had a policy restricting cigarette advertising.

It is true that we do not accept laxative advertising or that of any product which we do not feel conforms with the acceptability of our programs in the home.

I am at a loss to understand what the phrase "laxatives, cigarettes, or similar products" means, but cigarettes are always welcome among our sponsors and have been since the late George Washington Hill himself put a program on WQXR for Herbert Tareyton cigarettes back in 1936.

I hope you will print this in order to set straight our position on cigarette advertising.

NORMAN S. MCGEE
Vice President, Sales
WQXR-AM-FM
New York

(Please turn to page 79)



1. With the gals, MacEvelly was never inept. But the one that he fell for would never accept.



2. But at last he prevailed. His success was terrific! He wangled one ticket to see South Pacific.



3. Right show—and right audience—won his objective. With your Dayton sales you should be as selective!

4. MORAL: Why labor it? You get 'em both—for Dayton—on Dayton's first and favorite station—WHIO-TV.

To Make a Hit in Dayton* **THE SHOW MUST GO ON** **WHIO-TV**

* WHIO-TV is the first and leading station—not only of Dayton, but of the whole, wide, rich Miami Valley as well. To sell these 648,000 enthusiastic viewers, currently in constant touch with 162,000 TV sets, concentrate on our dominant† coverage. National Representative, G. P. Hollingbery Company, will gladly submit Pulse reports and market data.



† Pulse December report shows that WHIO-TV had 8 out of 10 top televised shows!

NORTH CAROLINA IS 1 St.

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.

**and NORTH CAROLINA'S
NUMBER 1 SALESMAN IS...**

WPTF

also WPTF-FM

NBC

**AFFILIATE for RALEIGH, DURHAM 50,000 WATTS
and Eastern North Carolina 680 KC.**

NATIONAL REPRESENTATIVE FREE & PETERS, INC.

SPONSOR



HALO



AJAX



LUSTRE-CREME



CAROLINA RICE



RHEINGOLD



LIFE SAVERS



PEP COL

Today's top commercials: spot radio

PART ONE
OF A FOUR-PART STORY

Musical, dramatic, Sonovox types among radio's bests

spot There are no by-lines for commercial writers. Few prizes or citations are reserved for jingles the customers can't forget and copy that creates sales. But, to the sponsor, it's the commercial and its creative, sales-making flair which counts as much as programing and other over-all strategic factors in broadcast advertising.

To put the spotlight on commercials which stand at the top of their art, SPONSOR will present four articles covering commercials used in spot radio, network radio, spot television, and network television. This, the first of the series, covers six outstanding spot radio commercials.

The six commercials to be described and backgrounded here were chosen on the basis of extensive conversations with advertisers and agency executives,

but no group of half a dozen commercials can possibly include all those deserving praise. Instead, these are six which represent the best in spot radio: included are commercials of every type, from the jingle to the message beamed through a Sonovox.

SPONSOR's six top commercials sell the following products:

Lustre-Creme Shampoo (Colgate-Palmolive-Peet Company, agency Lennen & Mitchell, Inc.); *Life Savers* (Life Savers Corp., agency Young & Rubicam, Inc.); *Ajax Cleanser* (Colgate-Palmolive-Peet Company, agency Sherman & Marquette); *Bromo-Seltzer* (Emerson Drug Company, agency BBDO); *Flamingo Orange Juice* (Leigh Foods, Inc., agency William Esty Company, Inc.); and *Spud Cigarettes* (Philip Morris & Company, Ltd., Inc., agency The Biow Company, Inc.).

These six spot commercials were most frequently praised by those polled, though no order of popularity was requested. Also mentioned as likely candidates for the commercial Hall of Fame were announcements for the following products:

Tide (Procter & Gamble Company, agency Benton & Bowles, Inc.); *Kools* (the Brown & Williamson Tobacco Corp., agency Ted Bates & Company); *Halo Shampoo* (Colgate-Palmolive-Peet Company, agency Shermar & Marquette); *Piel's Beer* (Piel Brothers, agency Kenyon & Eckhardt, Inc.); *Rheingold Beer* (United States Brewing Company, agency Smith, Benson & McClure, Inc.); *Carolina Rice* (River Brand Rice Mills, agency Donahue & Coe).

Just as an example of what effective radio commercials like these can



Phillip Lennen wrote Lustre-Creme commercials

achieve, here's what Leigh Foods has been able to do with their Flamingo Frozen Orange Juice jingle.

The Flamingo air promotion began seven months ago in August 1950. Three months later, an October survey put Flamingo in second place among a field of seven brands of frozen orange juice; recognition of the commercial rated 44% among those interviewed. Today Flamingo is sold by 35 distributors in 26 states; distribution continues jumping to more and more states.

Flamingo, like the majority of spot radio commercials today, uses a musical jingle coupled with spoken copy. Jingles are not a must, however, as the highly successful Life Saver commercial proves. Life Saver has used plain dialogue consistently in its air advertising. Bromo-Seltzer uses a Sonovox effect for its well-recognized "talking train whistle." The Kool penguin advises listeners to "Smoke Kooools. Smoke Kooools."

Common as they are, jingles are not all cut from the same pattern. Lustre-Creme music is semi-classical, while Spud cigarettes' jingle is fast and peppy, and Flamingo Orange Juice uses a calypso style. There are apparently no rules about the *kind* of music that works best in each case.

1. Lustre-Creme

Lustre-Creme, one of the top commercials singled out, uses a jingle based on the semi-classical *Toyland*, a Victor Herbert melody. Here are the words Phillip W. Lennen, Board Chair-

man of Lennen & Mitchell, set to the original music:

*Dream girl, dream girl,
Beautiful Lustre-Creme girl;
You owe your crowning glory to,
A Lustre-Creme shampoo!*

Lennen was relaxing at home one evening playing records when he heard *Toyland*. Through some mental alchemy, it occurred to him that here was a gentle, melodic bit of music that might sell Lustre-Creme. Back at the office the next day he went to work on some lyrics, tried the idea out on a few associates. Most were charmed by the low-pressure change from usual commercial jingle practice. But one possible hitch was suggested: Mrs. Ella Bartlett, daughter of the late composer, might not care for such a close connection between Lustre-Creme and her father's music.

By this time Lennen had the lyrics completely written to his satisfaction; it was no time to give up the idea. He knew that a friend, Gene Buck of ASCAP, had been one of Victor Herbert's life-long companions. Buck was persuaded to travel up to Mrs. Bartlett's Lake Placid home and present the idea for her approval.

Says Phil Lennen: "Mrs. Bartlett was tickled by the whole thing. She went to the copyright owners and put through her approval. By November of 1947 we were on the air with *Dream girl*."

Lustre-Creme has used the jingle with its commercials on both network and spot radio, spends about \$250,000 a year on radio. Net shows have included Judy Canova, Kay Kyser, and Dennis Day. But the shampoo company uses spot heavily. They aim one-minute announcements at women, buying the station in each market which has the largest audience, regardless of cost. As a result of this effective use of radio, Lustre-Creme is the leading cream shampoo on the market today.

2. Life Savers

In an inflated economy where bus fares and telephone calls are now 10c, there is one bright spot left: Life Savers are still only a nickel. That has been the story told by "the candy with the hole in the middle" via spot radio. Young & Rubicam has favored cute dialogue for Life Savers all along. The agency started with a recorded conversation between a teen-age boy and girl. The latest commercial has gone down the age scale another step; fea-

tures two young kids who might be in the third grade. This is what they say:

LITTLE BOY: "Gee, I wisht I had a million dollars."

LITTLE GIRL: "I wisht I had a Life Saver."

LITTLE BOY: "I wisht I owned a fire engine."

LITTLE GIRL: "... a Pep-O-Mint Life Saver."

LITTLE BOY: "I wisht I could fly to the moon."

LITTLE GIRL: "Mnumm delicious Pep-O-Mint Life Savers. Only cost a nickel."

LITTLE BOY (REAL DESPERATE): "Gee I wisht I had a nickel!"

Although children are the actors in this commercial, it's aimed at adults. Time slots are selected so as to reach both men and women—which means in the evening largely. New York, Chicago, Detroit, San Francisco, and Los Angeles are covered with a substantial 60 to 90 announcements a week.

William E. Forbes, Y & R account man, tells how this striking commercial came to be written: "The original idea came from a writer who has a young child himself, and has always liked to write about children (one of his published books is about a little boy who went to get a haircut, and the dire events that followed)."

Although no research findings are available to show how effective the whimsical Life Saver commercial is, SPONSOR found it was one of the ones most frequently mentioned as arresting. Probably its most appealing feature is the naturalness of the two pit-sized actors who did the transcription. Of them Forbes says:

"Our main concern was to have the children sound as natural as possible and to avoid any trace of 'acting' in reading the lines. The children are accomplished actors but, like all children, somewhat unpredictable. Sensing that over-rehearsal might take some of the natural charm away from the reading, we let them amuse themselves in the studio, and then recorded when they were relaxed. The result was as if we had placed a 'candid microphone' near two youngsters talking to one another."

Young & Rubicam has no set schedule for changing commercials. They keep one running until its effectiveness appears to be waning, then slip in a new one. The dialogue transcriptions used so far have all scored very high

(Please turn to page 54)

Case histories of SPONSOR's six top commercials

PRODUCT	AGENCY	OBJECTIVE	AIR STRATEGY	APPROACH AND RESULTS
	LENKEN & MITCHELL	Lustre-Creme aim is to convert soap shampoo users to cream type, establish leadership among cream shampoos.	\$250,000 a year radio budget goes into heavy spot schedule, network program. One-minute announcements are directed to women. Agency buys stations on basis of largest audience, regardless of cost.	Low-pressure Victor Herbert melody was converted to a commercial by Phil Lennen, board chairman of the agency. By driving hard with the announcement since November 1947, Lustre-Creme has been boosted to number one position among cream shampoos.
	YOUNG & RUBICAM	Life Savers seeks to boost sales by reminding people of continued five-cent price, flavor.	Five major markets are covered with about 75 announcements per week in each. Adult men and women are reached by buying adjacencies to top programs, mainly evenings.	Cute dialogue commercials involving children have been the Life Saver style. Though short, announcement is arresting because of its originality, proves successful commercial needn't have a jingle. Requires more frequent changes for effectiveness.
	SHERMAN & MARQUETTE	Ajax had to establish itself in highly-competitive cleanser field. As brand-new product, it needed distribution.	Half of Ajax radio budget goes into spot, buys 145 stations in 120 markets. Average announcement schedule: five per week. Daytime spots adjacent to women's programs are favored.	Four-year-old Ajax fought its way to first place nationally, displacing Bab-O. Revolutionary "foaming cleanser" spearheaded rise with all-spot campaign originally, boosted sales to one-third of industry total with help of snappy jingle.
	BATTEN, BARTON, DURSTINE, & OSBORN	Bromo-Seltzer wants to remain at least a strong fourth in headache-halting business, bucks "drug empire" products.	Four per week announcement schedules on about 45 stations in 26 markets is supplemented by a network radio show. One-minute and 20-second evening spots favored, also sports adjacencies.	Sales increase of about 50% in past 15 years is attributable to regular spot campaign coupled with a network program. Sonovox device gave Bromo-Seltzer its unique sound effect; used for 10 years. Emerson Drug spends less per sales dollar than competitors.
	WILLIAM ESTY COMPANY	Flamingo Orange Juice is a new brand in need of distribution in a field already crowded with firms which have head start.	Present 50-station radio spot and five-station TV spot campaign employs between 10 and 20 weekly announcements. Housewives and youngsters are target for daytime slots, kid show adjacencies.	After seven months, Flamingo's catchy calypso jingle has achieved 44% recognition in survey of seven frozen orange juice efforts. Leigh Foods now has 35 distributors in 26 states, expects to have 100 soon. Other Leigh frozen products: coffee, lemonade.
	THE BLOW COMPANY	Spud cigarettes is making belated effort to catch booming competitor, Kools, and get its share of mentholated market.	Present Spud spot radio line-up calls for 122 announcements weekly on seven New York City stations. Evening slots are most common—to catch men and women smokers.	Hard-selling Spud commercial uses a square-dance rhythm to promote "mouth happy" slogan and coolness of the mentholated cigarette. With Spuds and Kools only two national-selling mentholated cigarettes, Spud goal has been to counter highly successful Kool spot campaign.



Harvey S. Firestone, Jr. (center) now Board Chairman of Firestone Tire & Rubber Company, took over helm from father (right). Personal family interest in "Voice of Firestone" has helped keep broadcast on continuously for 23 years. Firestone, Sr., chose network radio (NBC) to tell company's quality story, avoid any stigma from sale of low-cost tires. Institutional slant continued until simulcast.

23 years with t

Firestone has radio's oldest nat
alert to new trends

over-all The *Voice of Firestone* is the oldest coast-to-coast network show on radio today. But when Harvey S. Firestone, founder of the Firestone Tire & Rubber Company, gave the program his blessing in 1923, he wasn't gunning for a longevity record; he was merely attempting to solve an immediate problem.

Back in 1923, Harvey Firestone had just come to an important merchandising decision. For the first time in the company's history, he was going to make a low-cost tire. His competition had forced him to the move, but, at the same time, he wanted to keep the company's reputation for quality intact. That's why he decided on a network program built around high-toned music. Thus the motive for sponsoring

the *Voice of Firestone*, though it stemmed strictly from the market place, was institutional.

From an original NBC hook-up of 41 stations in 1923, the *Voice of Firestone* has grown to a current 140 stations. Since 5 September 1949, when TV cameras began simulcasting the show, an additional 34 interconnected television stations have carried the *Voice*.

The Monday evening 8:30 to 9:00 time slot has remained the same, just as quality remains the primary Firestone pitch. The visual phases of the commercials, however, stress selling points to a greater degree than was usual in the spoken messages.

Firestone, along with other members of the rubber fraternity, always has

avored classical and semi-classical music. Every one of the big four in rubber (Goodyear Tire & Rubber Company, Firestone, United States Rubber Company, and the B. F. Goodrich Company, in order of sales) have sponsored an orchestral show at one time or another.

A traditional *Voice of Firestone* touch has also been the appearance of celebrated singers. For almost 15 years, Richard Crooks was heard regularly, to be succeeded since 1944 by a succession of outstanding guest artists. Rise Stevens, Eleanor Steber, Nadine Conner, Lauritz Melchior, Lawrence Tibbet, Giovanni Martinelli, Bidu Sayao, Ezio Pinza, and a dozen others have starred on the program. James Melton was one of those who got his

PRE-TELEVISION: PROGRAM FEATURED AN ORCHESTRA, OPERA STARS SINGING CLASSICAL AND SEMI-CLASSICAL MUSIC



ne program

net show, yet remains

successful musical simulcast



Simulcast has altered "Voice of Firestone." Visual gimmicks, like rear-projected movies pictured above, add interest for video audience. Slides, photographs, production numbers with sets and costumed actors also liven visual aspects of the program. Format now restricts a particular artist to not over five guest appearances each year, preventing viewer boredom. See text for costs, techniques, results.

start on the *Voice of Firestone*.

Although Firestone has plunked down about a million dollars annually for the radio *Voice of Firestone*, the company can't measure its contribution to sales directly. With the national advertising picture made up of many media, including newspapers, magazines, farm journals, trade journals, direct mail, and very heavy point-of-sale promotion, it becomes impossible to trace results directly. But the fact that the broadcast media make up from 20 to 30% of a diversified media budget indicates the importance Firestone attributes to radio/TV.

The company's dealers have always been impressed with the radio *Voice of Firestone*, but the addition of TV renewed their enthusiasm. Interest-

ly enough, dealers in non-TV markets have become so fired by tales of television success in video cities reached by the simulcast that their regard for the radio show has reached a new high.

It was in 1943 that Firestone first got bitten by the television bug. The company launched itself into TV in what is probably record time for any network television program. On 29 November 1943 Firestone and NBC were planning an ambitious 15th anniversary broadcast commemorating the first *Voice of Firestone* show back in 1928. Niles Trammell, then NBC president, was slated to congratulate Harvey S. Firestone, Jr. over the air. Suddenly, on the Saturday morning before the broadcast (to take place on Monday), company brass decided they

should telecast a five-minute show as well.

A. J. McGinness, national advertising manager and responsible for Firestone's broadcast activities, describes the frenzied arrangements that followed. "In 1943, there just weren't any television studio facilities for broadcasting a live interview between Mr. Firestone and Mr. Trammell, but they did have equipment to reproduce film. So we all rushed up to Niles Trammell's office about 10:00 o'clock Monday morning and had the interview filmed. The film company did a special hurry-up job in the lab and by 10:00 the same night a print was ready for projection, with only minutes to spare."

(Please turn to page 46)

SIMULCAST: VIDEO VERSION OCCUPIES HUGE STAGE WITH FLANKING PRODUCTION SETS, REQUIRES FOUR ROVING TV CAMERAS





FROM CREATIVE SESSIONS LIKE THIS CAME PROGRAM IDEAS WHICH FRESHENED SPONSORED SHOWS. LEFT, NORMAN CORWIN

The fabulous Columbia Workshop

With TV gobbling material, lessons of past suggest industry's need for a television workshop

PART TWO
OF A TWO-PART STORY

network Generally speaking there is and can be no such thing as a hit-and-run sponsor. Radio and television programs must be planned far ahead and lived with for long periods of time under frequency discounts which penalize sudden withdrawal. One cannot go in and out of the program market as one can go in and out of the stock exchange.

For these reasons, all obvious but sometimes forgotten, wise sponsors make a careful study not only of their own program decisions but of the program decisions of rivals and contemporaries. Especially have such long-established consumer franchise constellations as Procter & Gamble, Lever Brothers, General Foods, Standard Brands, Bristol-Myers, and Sterling Products made it a first priority to know as much as they can learn about

program practice. These companies, and many more beside, were quick, back in the mid-1930's, to appreciate the weekly lessons provided for all by the Columbia Workshop series. These sponsors would not themselves have plunged into anything so unpredictable but they certainly watched, in rapt fascination, as the studio shenanigans progressed. And they were influenced by what they saw.

It is the contention of the present article, as of its predecessor article last issue, that the logic of television's manifest difficulties and cost anxieties forces into renewed attention the one program series, namely the Columbia Workshop, which existed, in its day, for experimentation's own sake.

Television, even more than radio, is a voracious swallower-whole of enter-

tainment materials of all kinds. As new TV stations and new TV programs open up additional alternatives of choice and as today's enthusiast becomes tomorrow's critic by the millions, the whole question of how best and cheapest to keep the wells of supply primed must be pondered. Momentum will spend itself and first excitement of the medium fritter away.

The *New York Times* has lately spoken of television as "under the handicap of its own success" and displaying even so young "symptoms of artistic and cultural paralysis." Jack Gould thinks he sees the new medium being put on an uninspired assembly line of tired imitativeness. As the quantity of TV shows increases, their quality slips, he feels. These are critic-like lamentations, it may be said. True. And strangely familiar, too, since al-

Why the Workshop was useful

1. The Workshop excited people
2. The Workshop challenged lazy minds
3. The Workshop energized innovation, experiment, and healthy open-mindedness to the novel and the untried
4. The Workshop's influence spread in widening circles, echoing in other CBS programs, at other networks, and beyond sustaining programming to the commercials
5. The Workshop stimulated writers, directors, actors, producers, technicians, gave them a zest and pride of profession that quickened and broadened the whole medium
6. The Workshop won tens of thousands of friends for radio among students, critics, teachers, clubwomen, journalists
7. The Workshop was a superb, inexpensive, public relations operations for CBS, radio, and private enterprise
8. The Workshop benefited all radio, and radio advertising by providing a series free to try out new formats

Awards won by Columbia Workshop

Ninth Annual Institute for Education by Radio, May 1938:

First award to "The House That Jack Didn't Build." It was cited "as an example of creative script-writing and production, a unique presentation of statistical data in literary form. . . ."

First award to "Madame Curie." Citation reads in part "the opening is prompt and artistic and interesting use is made of impressionism and suggestion. . . ."

Women's Press Club of New York, 1938:

"Madame Curie" was chosen for the best single performance of a new play written for radio.

National Council of Teachers of English, November 1946:

The production "Richard III" received the 1946 radio scroll "because it presented a magnificent cast in the presentation of a great classic, because it made modern audiences keenly aware of the supreme skill of Shakespeare as a dramatist, and because it utilized radio techniques effectively in the interpretation of literature."

George Foster Peabody Radio Award for 1946:

Columbia Workshop was given an award for being outstanding entertainment in drama.

most the very words were used 15 and 20 years ago as to radio programming. But this is not to disparage the pertinence of the Gould observations. Wise sponsors would never do that for wise sponsors know how hard it is, in the radio/TV world of glib compliments and outrageous flattery, to come by the honest views of trained experts.

Meanwhile it is clear enough that some sponsors have been frightened by the hazards of the new and novel and have retreated to the supposed safety of the familiar and the imitative reasoning that that which was okay for Joe must work equally well for Moe. Unfortunately this can be the greatest program mistake of all. If nothing is more imitated than success,

often enough nothing is less likely to succeed than imitation. Here is no obscure paradox but a logical and simple truth. In short, there are always dangers in picking and sponsoring an entertainment, but repeating the other fellow's format is just as or more risky than launching your own "original" format.

This leads us back to the Columbia Workshop and its implications as a method for showcasing new programs and personalities economically.

Last issue the story was told of the young CBS engineer-turned-writer, Irving Reis, who founded the Workshop and made radio history in 1936-37, and then skipped town for Paramount and folding money. One moral, and

maybe not the main moral, of the Reis saga is that being "experimental" "arty" and "non-commercial" in sustaining radio was no bar to a fat contract with the straight bread-and-butter cinema.

The Workshop continued on the air for some five and a half years. Douglas Coulter, Davidson Taylor, William N. Robson, Earle McGill, Max Wylie and, above all, Norman Corwin dominated it. Recessing for the war years, the Workshop was revived 2 February, 1946 for 52 weeks under the producer-ship of Robert J. Landry, and won the Peabody Award. If the war hiatus is disregarded, the Workshop thus spanned a highly significant decade,

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Innovation, even to flat-on-back extremes, was typical of Workshop shows

Poet MacLeish authored "Fall of City," aired from an armory



Example of rising gross TV costs: "Texaco Star Theatre" in 1949, \$10,000; in 1951, \$65,000



J. H. S. Ellis

One of the hottest controversies in broadcast advertising circles today centers around this question: are TV costs soaring too high for sponsors?

The problem was brought to the fore in a hard-hitting speech delivered by James H. S. Ellis, president of the Kudner Agency, Inc., New York, last 12 January before the Detroit Adercraft Club. (The identical area of dispute was covered the same day in an address made by Harry Trenner, partner and vice president of the William H. Weintraub Company, New York, before the Tele-

vision Association of Philadelphia.)

In his speech, Ellis pulled no punches. He charged the networks with jumping the price of TV talent "400 to 500% in a two-year period—and sometimes within a period of weeks." The article at right breaks down Ellis' main points under 10 headings with rebuttal from the broadcasters. Points and pages are listed below:

1. How high have TV costs risen?	Page 30
2. How high do TV costs threaten to rise	Page 32
3. What's responsible for rising TV talent costs?	Page 68
4. How have networks bid up talent prices?	Page 69
5. Do networks buck each other in choice time slots?	Page 70
6. Do networks "steal" talent, favor own packages?	Page 70
7. Are networks seeking monopoly of editorial content?	Page 71
8. How does TV compare with other media?	Page 72
9. Will multiple sponsorship alleviate soaring cost?	Page 73
10. Conclusion: why not decentralize network control?	Page 75

Are rising TV

SPONSOR rounds up

1. How high have TV costs risen?

Ellis: "The networks have been one of the principal offenders in bidding up the price of talent. With the Texaco program and the *Broadway Revue*—both high-rating shows—we had established talent costs which anyone could have checked—and they were prices at which good people were willing to work.

"But with apparent disregard for what we and other competent agencies paid for talent—the networks have jumped the price 400 to 500% in a two-year period—and sometimes within a period of weeks. You'd think that networks—whose basic revenue comes from time—would want to keep down other costs for advertisers, so they do not kill the goose that lays the golden egg.

"Three years ago, when the Texaco show went on the air, the total weekly cost for time—talent—production—was \$10,000 a week. Of that sum, \$2,000 went for time, and \$3,000 for entertainment.

"There were only 385,000 television sets, and time rates were set on this basis.

"The number of TV sets has now climbed to 10,000,000.

"The time cost for a one-hour show has climbed to \$36,050, which includes a recent 30% increase. With this increase, you can have no quarrel. You get 26 times as many sets for 18 times the money, and TV stations were losing their shirts at the early rate.

"But the entertainment cost for good one-hour shows has meanwhile climbed to such figures as \$50,000-\$60,000—and higher."

"In magazines, you can estimate about 10% for production cost. On TV—for talent and production—your bill runs to more than 100% of time costs. Where do we go from here?"

Costs more than the traffic can bear?

Advertiser and broadcaster opinion on this current controversy

Broadcasters: "No TV advertiser today is spending \$50,000 to \$60,000—or higher—weekly on talent for his one-hour show. Only a handful are spending as much as \$30,000 and the average is approximately \$18,000 in program costs for hour shows.

"Just consider the talent cost (as estimated by *Variety*) of the current 10 top-rating TV programs (as shown by Multi-Pulse), compiled by the CBS research department.

Program	Rating	Cost
<i>Texaco Star Theatre</i>	47.1	\$40,000
<i>Show of Shows</i>	32.0	\$13,300
(per ½ hour)		
<i>Toast of Town</i>	29.0	\$16,500
<i>Fireside Theatre</i>	29.0	\$14,500
<i>Colgate Comedy Hr.</i>	28.9	\$50,000
<i>Philco Playhouse</i>	28.5	\$23,000
<i>Studio One</i>	27.3	\$16,500
<i>The Goldbergs</i>	26.8	\$ 8,000
<i>Hopalong Cassidy</i>	26.0 (not given)	
<i>Lux Theatre</i>	25.0	\$ 9,000

"Incidentally, since the time Texaco was spending \$8,000 per program, the number of TV sets in the United States has increased 30 times. Yet today Texaco is paying no more than five times as much for its show. Surely, with its continued No. 1 rating, Texaco's increased entertainment cost is warranted in view of the audience that it is receiving."

"It is, further, unfair to suggest that all TV shows have risen to astronomical heights. Most of the networks are making honest attempts to keep program costs down. Here are talent costs for just a few Du Mont network shows selected at random: Kaiser-Frazer's *Ellery Queen*, \$9,000; Arthur Murray Dance Studio's *Arthur Murray Party Time*, \$12,000; Bond Clothes' *Monday Night Wrestling*, \$2,768."



Example of networks bucking each other at choice times: NBC's "Lucky Strike Theatre" with Robert Montgomery (above), CBS' "Studio One" (below), both televised on Monday nights





Broadcasters say while some shows are justifiably costly (chorines on \$36,000 "Toast of the Town," left), network packagers also offer economy buys (Du Mont's "Okay Mother," right)

Quotes

How buyers and sellers line up on Kudner b. t. Ellis' speech

Howard P. Hildreth, advertising manager, Mohawk Carpet Mills, Inc. (sponsor of *The Mohawk Showroom*, NBC-TV): "Speaking from the sponsor's viewpoint, it is difficult to tell whether show business is wagging the advertising dog or vice-versa. One fact, however, stands out: television costs are mounting higher and higher, and there is no end in sight. This 'it's only money' attitude may force television to topple of its own weight. For only the blue-chip advertisers are going to be able to stay with it—and the blue-chips are few and far between."

"The solution probably lies in a lifting of the freeze on construction of new stations. New outlets would take the burden off the over-sold stations and networks, and force a generally profitable reduction in costs, for the sponsor, the stations, and the networks."

* * *

Donald Stewart, advertising manager, the Texas Co. (sponsor of *Texaco Star Theatre*, NBC-TV): "I agree with Ellis 100%. The networks have bid up the 'going rate' of TV talent to a point not commensurate with the returns the sponsor gets from his show. We now pay \$65,000 a week for the *Texaco show's* time and talent. But this coming fall, the cost will be up from that—so much so that we have not yet made up our minds whether we'll sponsor Milton Berle in the fall."

"Certainly, we have the top TV show and reach an audience of 17,000,000. But if we had the No. 1 show on radio, we'd reach 30,000,000 listeners. Not that I'm belittling TV's sales impact. I'm just sorry to see costs going way out of line on such a wonderful medium. Trouble is, the way it dents your pocketbook today, it's becoming too much of a luxury medium."

* * *

Dave Sutton, general sales manager, CBS: "The notion that the networks are trying to bid up talent deliberately is absurd. The fact is that the agencies, more often than not, will bid up talent, in order to make sure their program is the best possible. They want to give their sponsors high ratings, and it's only natural for them to go after experienced showmen who've proved their audience-getting ability."

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2. How high do TV costs threaten to rise?

Ellis: "This (rising cost of talent) makes the total cost of a one-hour show good enough to get an effective rating, somewhere in the neighborhood of \$100,000. And if the climb continues at the rate of the past year, \$100,000 total cost for a half-hour show is a realistic figure."

"Under the prevailing rules, you can take a summer hiatus of 13 weeks if you broadcast for 39 weeks, and pay the time cost for five additional weeks—which gives you eight weeks without charge. On this basis, the annual budget required to support a \$100,000 show would be slightly more than \$4,000,000."

"On the other hand, if you figure that you get a 35 rating, you come up with this fact: "You would reach 3,500,000 sets per week at a price of \$100,000—which is 35 homes per dollar—a figure that's hard to beat for a four-and-a-half minute personal sales presentation of your product."

"The only catch is this—the people who can afford to pay \$4,000,000 per year for a partial coverage of the urban market are few and far between. TV is getting too rich for the average advertiser's purse, no matter how good it is."

"This may seem an academic point, with time virtually sold out. But costs have reached a level where many present sponsors of one-hour shows may have to drop to half-hour shows—or where sponsors of weekly shows may have to go on a bi-weekly basis. As this happens, new times will open up—and this will be a new opportunity, perhaps the last, to change the ratio of independent and network-controlled programs."

Broadcasters: "No combined time and talent costs of any hour-long TV show today are in the neighborhood of \$100,000. A few rare exceptions (like the *Texaco show*) run close to \$70,000 weekly. But 90% of the network shows come to less than \$50,000 when all costs are added up."

"As for half-hour shows, we estimate the average weekly time and program cost at \$50,000—by the year 1955."

"The \$4,000,000 TV budget referred to is exaggeration compounded. No top sponsor in TV today is buying audience at a cost of more than \$2,750,000 annually. And those same top advertisers are still spending other millions in magazines, radio and newspapers—just like the more modest budget TV advertisers."

"As you know, TV has been paying off. Otherwise the networks wouldn't have practically all their prime nighttime and a large chunk of their daytime sold out. At latest count, there are 206 network advertisers—greatest number in TV's short history—and still others are planning their entry into the medium. This testifies both to TV's sales wallop and its marketable costs."

"If these 206 network advertisers had not found TV a worthy medium—despite some high costs on some shows—they would not continue to sponsor programs. And it is our contention that advertisers will use TV for many years to come, as long as the medium gives them results. If the market demand is such as to keep on boosting the prices of talent, then it is only natural that the talent supply will adjust its price accordingly."

(Please turn to page 68)



Norman Knight talked to department stores

The case for use of radio by department stores

Day-by-day results at top stores prove point

spot With presentation of this article, SPONSOR breaks a policy. Though members of SPONSOR's staff make an average of one speech per week, such addresses have never been reprinted. A recent speech by Norman Knight, advertising vice president of SPONSOR, however, has drawn so many requests for reprints (over 300) that the editors decided to reprint it here as a service to readers. The speech, delivered originally before the Pittsburgh Radio/TV Club at the time of the now-famous newspaper strike, wraps up in factual, useful form some of the most convincing arguments for department store use of radio yet put together in one place.

A thought expressed by Roscoe Drummond comes to mind at this moment—"What this country needs is less public speaking and more private thinking." Nothing could be more apropos in this instance, for anything I say today will not be a decisive factor in formulating your decision to use radio and television as permanent parts of your department store sales promotion operation. But, I do hope that this discussion will assist your own private thinking in this regard.

There can be no doubt that television's glamour has captured not only the minds of consumers at home, but also advertising managers in their offices. Its sales impact is remarkable—

one would be very foolish not to recommend its use to any firm desiring to sell merchandise. But the number of TV transmitting facilities is limited, choice availabilities are scarce, and, although TV deserves a just share of any department store budget, I feel that the one great sales promotion potential not yet realized by department stores and available for the asking, is that grandfatherly broadcast medium called radio. *It is important to note that today, radio is bigger than ever before.*

Here in this area, 96% of the people own at least one radio set. Point one established, virtually every customer—
(Please turn to page 63)



AM&A, BUFFALO, IS ON WEBR, WBEN-TV WITH PROGRAMS RANGING FROM WOMEN'S COMMENTATOR (ABOVE) TO ICE HOCKEY

COTTAGE CHEESE

SPONSOR: General Ice Cream AGENCY: McKee & Albright
CAPSULE CASE HISTORY: *Two weekly announcements on the Cactus Jim show stimulated interest in the company's whipped cream cottage cheese. The weekly video expenditure: \$120. Results were immediate, with the sponsor increasing cottage cheese sales in the Albany area by 36% over the previous year. In addition, ice cream customers in areas where cottage cheese isn't delivered requested the product.*

WRGB, Schenectady

PROGRAM: Cactus Jim

VENETIAN BLINDS

SPONSOR: The Shade Shop AGENCY: Direct
CAPSULE CASE HISTORY: *The sponsor runs two one-minute commercials each afternoon advertising aluminum blinds with plastic tape. The expenditure amounts to \$75 a week. After their first two video announcements, the store received 50 to 75 phone calls for estimates on the blinds. Last year, the Shade Shop used newspapers exclusively. This year with the same budget embracing both newspapers and TV, they find a 30% increase in business.*

WTTG, Washington, D. C.

PROGRAM: Announcements

HOUSE TRAILER

SPONSOR: Reichenbach Motor Co. AGENCY: Direct
CAPSULE CASE HISTORY: *The company used one station break announcement weekly to advertise new automobiles and sales were satisfactory. But another branch of their business, house trailers, was at a standstill. Reichenbach decided to promote their most expensive one, price, \$7,500. They aired one announcement. The next morning a customer walked in and said if it was as good as it looked on TV he'd buy. The \$7,500 trailer was sold: TV cost \$23.*

WGAL-TV, Lancaster

PROGRAM: Announcement

RANCH HOUSE

SPONSOR: A. H. Carrigan & Co. AGENCY: Kaufman-Strouse
CAPSULE CASE HISTORY: *The program, Dream House Time, features a studio set showing the interior of a Carrigan-built home. Still pictures cover other parts of the house. Commercials on the 15-minute variety-interview show emphasize the importance of building for permanence and no attempt is made to conceal the building price, \$19,800. The first program, (cost \$165) brought 20 calls—a potential sales gross of \$396,000.*

WAAM, Baltimore

PROGRAM: Dream House Time

PICNIC COOLER

SPONSOR: Gettelman Brewing Co. AGENCY: Direct
CAPSULE CASE HISTORY: *A \$3.95 picnic cooler was offered via three announcements on What's New, a mid-afternoon participation program. Cost: \$75 per participation. The picnic cooler, an insulated box with handle, used to carry iced beer or food, sold well. Six hundred coolers for a gross of \$2,370 is the company's conservative estimate for the \$225 expenditure. And this despite poor distribution of the coolers.*

WTMJ-TV, Milwaukee

PROGRAM: What's New

KITCHEN SLICER

SPONSOR: Libby Furniture Co. AGENCY: Roeklin-Irving
CAPSULE CASE HISTORY: *The Libby Furniture Company of Chicago ran an eight-minute film on one of their many products, a kitchen slicer. A demonstration of the slicer was telecast at 10:30 p.m. Wednesday. The advertiser received 649 orders from a phone-answering service plus 31 mail orders for the \$1 gadget—a return of \$680 on their \$100 air advertising investment. TV was the sole medium for the sales pitch.*

WTVJ, Miami

PROGRAM: Film demonstration

MAGAZINE

SPONSOR: TV Guide AGENCY: H. C. Morris & Co.
CAPSULE CASE HISTORY: *Television Guide scheduled a one-minute announcement daily for three days as a test. No other media were used four days preceding and following the video campaign. For \$270, the magazine plugged subscriptions with two announcements at the close of evening programming (Saturday and Monday) and the third at noon Sunday. The immediate reaction: 2,197 subscriptions for a sales gross of \$6,591.*

WNBT, New York

PROGRAM: Announcements



TV
results



WDEL-TV

CHANNEL 7
WILMINGTON, DEL.

THIS MARKET IS **FIRST** IN RETAIL STORE PURCHASES, HAS THE HIGHEST PER CAPITA EXPENDITURE OF ANY STATE.

Standard metropolitan Wilmington, Delaware area showed following increases in the ten years, 1940 to 1950.

	INCREASE
Population	20%
Dollar volume retail sales	178%
Dollar volume wholesale sales	209%
Dollar volume service trades	154%

In the nine year period, 1939 to 1948, employment rose 34³/₄%.

Data from 1950 Census of Population and 1948 Census of Business, figures released December 1950.

WDEL-TV is the only television station located in this market which is first in the nation—and growing all the time.

WDEL-TV effectively reaches this richest market with NBC and Du Mont network shows, many popular local daytime and evening programs.

WDEL-TV—the TV must on your schedule.



Represented by

ROBERT MEEKER Associates • NEW YORK • LOS ANGELES • SAN FRANCISCO • CHICAGO

"our field salesmen have
strong

W H E C
INCORPORATED

40 FRANKLIN STREET
ROCHESTER 4, N. Y.

APPLIATE
COLUMBIA BROADCASTING SYSTEM

BAKER 6740

DECEMBER 20, 1950

GUNNAR O. WIIG
GENERAL MANAGER

MR. NORMAN KNIGHT
VICE PRESIDENT
SPONSOR MAGAZINE
510 MADISON AVENUE
NEW YORK 22, NEW YORK

DEAR NORM:

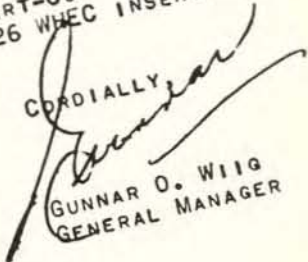
TODAY WE HAVE BEEN CONFERRING WITH OUR ADVERTISING AGENCY REGARDING OUR ADVERTISING PROGRAM FOR 1951.

I THINK YOU WOULD HAVE ENJOYED SITTING IN ON THIS CONFERENCE. THERE WAS NO QUESTION ABOUT "SPONSOR". IT WAS OUR NUMBER ONE CHOICE - UNANIMOUSLY! THAT MEANS THIS OFFICE AND OUR FIELD SALESMEN HAVE NOTED PARTICULARLY THE STRONG IMPACT OF SPONSOR BOTH UPON WHEC'S PRESENT AND PROSPECTIVE CUSTOMERS.

WE LIKE SPONSOR BECAUSE IT RINGS THE CASH REGISTER! NOSTALGICALLY, WE THINK WHEC WAS ONE OF SPONSOR'S FIRST ADVERTISERS. WE LIKED THE FORMAT OF YOUR PUBLICATION - TOOK A GAMBLE - AND IT PAID OFF!

BUT WHAT I STARTED TO SAY IS THAT WITHIN THE NEXT FEW DAYS, YOU WILL RECEIVE FROM THE HART-CONWAY ADVERTISING AGENCY A 1951 CONTRACT COVERING 26 WHEC INSERTIONS -- A STEP-UP FROM THIS PAST YEAR.

CORDIALLY,


GUNNAR O. WIIG
GENERAL MANAGER

GOW:MIS

NATIONAL REPRESENTATIVES: J. P. MCKINNEY & SON
CHICAGO

SAN FRANCISCO

NEW YORK

oted particularly the mpact of SPONSOR"

says—Gunnar O. Wiig
Gen. Mgr. WHEC

BILL KLEM
In Umpiring,—
WHEC
In Rochester

LONG TIME RECORD FOR LEADERSHIP!

DANNY LITWHLER
In Fielding,—
WHEC
In Rochester

LONG TIME RECORD FOR LEADERSHIP!

GEORGE SISLER
In Hits per Season,—
WHEC
In Rochester

LONG TIME RECORD FOR LEADERSHIP!

WHEC of Rochester
N. Y.
3,000 WATTS

WHEC of Rochester
N. Y.
3,000 WATTS

WHEC of Rochester
N. Y.
3,000 WATTS

Ask yourself this question: "Which publication has greatest **use-value** for buyers of radio and television advertising?" Only one answer is possible—SPONSOR.

Ask another: "Which publication is edited 100 per cent for the buyer of radio and television?" Again only one answer—SPONSOR.

That is why SPONSOR has more **paid** advertiser-agency readership than any other broadcast trade publication.

That's why smart broadcast trade paper

buyers like Gunnar Wiig of WHEC

(agency: Hart-Conway, Rochester) pick SPONSOR

as their number one choice.

SPONSOR

shortest distance between buyer and seller



Mr. Sponsor asks...

How can an advertiser faced with conflicting reports on audience ratings resolve this confusion?

Felix W. Coste | Vice president in charge of advertising
Coca-Cola Company, New York

The picked panel answers Mr. Coste



Mr. Kurie

There are three jobs which the advertiser must perform. The first and most important is to determine what he needs in audience measurement. He has to decide whether he is interested in the sets tuned in, the people who are listening, or the people who remembered listening. He must know whether or not he needs information on the income, age, and sex classification of his listeners. Other factors, such as audience turnover, accumulated audience and so forth, may be important. He may discover that more than one rating service may be necessary in order to give him the information he needs.

Second, the advertiser should have a good working understanding of the various rating services and the method by which the information is collected. In other words, if it is a diary survey, for example, he needs to know if the reported listening is deflated below the true level of listening because of memory loss. If it is coincidental, he is interested in knowing the percent of the housewives who were within hearing range of the radio at the time it was tuned in. Some factors are insignificant and some are important in determining the reported rating, but the advertiser must be aware of their existence and of the degree of their influ-

ence. Sample sizes also must be adequate.

Third, the advertiser must take the information covered above and add to it a knowledge of the correlation between the rating services. He must, in other words, understand how far it is safe to go in combining the services in order to arrive at a complete description of the audience he is reaching or intends to reach. For example, in the case of radio he may combine BMB coverage with Hooper audience and Pulse composition of audience; for TV it might be NBC sets, Videodex audience, and audience composition.

We would like to suggest that the various rating services volunteer their cooperation with some central group like the Radio and Television Research Council to help resolve this problem and give the already overworked agency a hand. It will work to the advantage of services, networks, and advertisers.

JOHN F. KURIE
*Director of Research
Sherman & Marquette
New York*



Mr. Werner

An advertiser can use one or more of many rating services now available. In order to choose the service that best serves his purpose, he must make a thorough study of the research methods used and the size of the sample upon which ratings are based. If he does this he will, to a degree, "resolve this

confusion." In most cases of conflicting ratings, he will find that he is comparing ratings that are not comparable.

Several methods are used in compiling data upon which ratings are based. The advantages and shortcomings of each should be understood in making an intelligent appraisal of its worth. One of the better-known methods, the telephone coincidental, limits its sample to telephone homes, and to only those homes in which a respondent answers a telephone. The diary method and the recall method have obvious limitations on complete accuracy due to human memory factors, which can either inflate or deflate the results. The measurement system that is most nearly free from error is the electronic recorder which is placed in radio and television sets. Data based on such recorders is factually accurate in measuring whether or not receivers are turned on. It cannot tell, however, whether or not members of the household are actually listening to or viewing a program. In appraising the worth of any measurement service, regardless of the method used, the advertiser would do well to consult with competent research personnel as to the accuracy and representativeness of the sample used.

A common mistake that is made is that of comparing ratings on a particular show on which the field work was done on different days, and therefore measures different performances perhaps as much as a week apart.

In order to reconcile conflicting audience reports, the advertiser must ask: Was the same method used? Was the sample size adequate in each case? Was the sample a true cross section of radio or of television homes in the areas sampled? Were the same areas

sampled? Did each sample contain the proper number of radio or television homes in the urban, suburban and rural areas in direct proportion to actual set ownership? If the answer is "yes," there should be no appreciable variation in the ratings.

RICHARD G. WERNER
*Research Department Manager
 Kudner Agency Inc.
 New York*



Mr. Deckinger

We regard the resolution of this problem as the most pressing single question on the radio and TV research agenda. If it is not resolved, ratings in general will suffer undeserved disappro-

bation because of all the confusion—and a great disservice will be done the entire industry. An industry group is in the process of recommending a three-part industry study and experiment. It is our view that the greatest single contribution a sincere advertiser can make is to lend his support and encouragement to this project.

Confusion on ratings spring from two principal causes:

1. *Difference in kinds of rating information which different ratings services supply.* (Though all are called "ratings" they can be quite different "ratings.") Essentially, three pairs of types of ratings exist: (a) *Individual vs. family*: If you are selling a universal product like candy, you want an *individual* rating. If you are selling washing machines, perhaps you should have a *family* rating. (b) *Total vs. average*: If you are computing homes per dollar, perhaps you want some measurement of *total* homes reached through the duration of the program. If you're trying to compare the size of audience to a 15-minute show to that of a 30-minute show, often the best figure is an "average instantaneous" rating, frequently called a "coincidental" rating. (c) *Local vs. national*: Use of each is obvious by its nature.

2. *Differences in technique to get the same information.* Differences due to different purposes could exist even if the services reporting them were each perfect. Within any one class, the
 (Please turn to page 78)



SPONSORS GET
 "PROMOTION PLUS" *
 ON
WDSU

**DEALER
 CALLS**

*Personal Calls on
 New Orleans Retailers
 Result in Greater Sales!



• WDSU's alert sales staff makes regular service calls on leading local retailers. This "plus" provides important merchandising assistance which results in greater sales for WDSU advertisers.

ANOTHER PROMOTION "PLUS"
 FOR WDSU SPONSORS!

• Write, wire
 or phone your
JOHN BLAIR Man!

AM TV FM
WDSU
 NEW ORLEANS



They're buying a new product

The show is sponsored by a new brand of toothpaste. And tomorrow, the housewife will be asking her druggist for it. So will thousands like her. We know. We planned it that way.

Radio Sales TV analyzed this advertiser's sales and distribution problems in a major metropolitan market. Recommended a homey, live-talent show on the Radio Sales-represented TV station. A show built to hit home with children and adults alike.

So well did we fill the bill for this sponsor that he wrote, "We have had phenomenal success with the sale of the toothpaste. In checking drug stores, we have found many instances in which customers asked for the toothpaste 'mentioned on the program.'"

By getting an early start in television... by getting to know the medium from every angle, Radio Sales TV has learned all the ins and outs of selling all kinds of products... yours included. As you will see when you call...

Radio Sales

Radio and Television Stations

Representative... CBS

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTSI, Los Angeles; WTOP-TV, Washington; WBT, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; CPN and the leading (the CBS) radio station in 13 major markets.

NORFOLK'S MOST POWERFUL INDEPENDENT

THE 1000-WATT VOICE OF

WCAV

CLEAR CHANNEL SERVICE.
AT 850 K. C.

ROUND-THÉ-CLOCK SERVICE
REACHES NIGHT SHIFTS, TOO

National Representative: *The Belling Company*

roundup

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



Radio/TV spearhead campaign for new bank drive-in

One bank is usually indistinguishable from another. Not so the new offices of the Central National Bank of Cleveland. Located in the heart of the city, its main feature is a drive-in arrangement for motorist depositors. To acquaint would-be depositors with the



TV catches motorist-depositor at office opening

new offices, bank officials spearheaded their promotional campaign with radio and TV.

Nearly half of a \$20,000 ad budget was allotted for broadcast advertising, with the remainder spent on newspaper lineage, billboards, carboards, car cards,

direct mail, display posters and brochures.

For the radio barrage, the bank used 78 announcements on six Cleveland stations. Highlights of the radio campaign included street interviews and dramatized office scene dialogue. Two local radio personalities on each of the six stations aired comments designed to focus attention on the new office. (Stations were WJMO, WHK, WJW, WSRS, WDOK and WERE.)

Video-wise, Central National scattered 36 announcements on WNBK and WXEL in addition to their regular Monday to Friday TV show, *Around the House* on WNBK.

Now, William C. Kirkwood, manager of the new office, reports an increasing flow of new depositors. And the 17-foot, two-lane driveway, built to accommodate 500 automobile customers daily, is kept full of motorized depositors including one depositor (his account is in six figures) who advised that he learned of the drive-in service through a radio commercial. ★ ★ ★

Cocker spaniel sells dog food for KDAL advertiser

Animals can sell effectively on radio. On the network level, Lassie and the American Radio Warblers (canaries) are prime examples. But animals can also succeed on the local level and regional advertisers would do well to investigate the possibilities. A four-legged salesman is proving his worth on an early morning disk jockey show over KDAL, Duluth.

He's Ripples, a cocker spaniel. His specialty is selling dog food for his owner and sponsor, Itsy Gotkin. The sales pitch is built around Ripples . . . bursting with health as a result of eating a certain brand of dog food . . . lording it over his listless, rundown rivals for a lady dog's affections. Rip-

ples amuses a lot of listeners. And, what is more important, Ripples sells a lot of dog food.

KDAL's Trav Bayly aids Ripples with his vocal chores. ★ ★ ★



Ripples gives own sales pitch: pet owners buy

Sales soar after Hawaiian "Queen for a Day" show

Everybody's Super Market is located in Honolulu, a city of polyglot population. This food store wanted to increase customership through a promotion that would appeal to all the people of the city—Japanese, Hawaiian, Chinese, Korean, Puerto Rican, and whites.

Radio was the medium that could reach all of them. The promotion: a five-day International Food Festival topped by Hawaii's own *Queen for a Day* show over KPOA, Honolulu MBS affiliate.

For five days, throngs were entertained under a big top, with music, contests, and fun. The big attraction was the *Queen for a Day* contest. For the first four broadcasts a queen was chosen daily; the winner got some 20 prizes worth about \$400. The fifth broadcast marked the finale, with a grand queen chosen from the previous winners. For the winner of the last contest, Mrs. Emma Santiago of Oahu, there were more prizes plus an all-expense trip to Hollywood.

For Everybody's Market, the sponsorship meant an immediate increase

in business. Dorothy and Fred Strombeck, market managers, say their radio campaign added some 500 new cus-



"Queen" beams after winning Hollywood trip

tomers. Even at a \$10 per person weekly expenditure for food, the store is realizing a business increase of \$5,000. * * *

Briefly . . .

The role of the cotton industry in the nation's economy was the theme of a recent guest on U. S. Steel's *Theatre Guild on the Air*. During a coast-to-coast broadcast of "The Fortune Hunt-



er" starring Jeanne Crain and John Lund, the "Maid of Cotton"—Miss Jeannine Holland—presented a miniature cotton bale to U. S. Steel's J. Carlisle MacDonald (see picture above). * * *

Something new in station identification is offered by WDRC, Hartford. A metronome starts ticking at about 6:15 a.m.—15 minutes before the station officially signs on. Early morning listeners hearing the tick-tock, know they're tuned to WDRC.

Realtor's return is \$1,000 on \$7.20 WTMA expenditure

George Hamrick, a Charleston real estate and insurance man, invested \$7.20 in radio advertising and got back a thousand dollars.

No sleight-of-hand but a one-time five-minute newscast did the trick. Hamrick sponsored a WTMA newscast at 8:00 a.m. on Sunday. By Monday morning his air advertising began to pay off.

A woman who wanted to sell her house phoned and asked Hamrick to handle it. She said she hadn't thought of him until hearing his sponsorship of the newscast.

He called on her and, while they were discussing the deal, the woman's mother-in-law entered. She also had a house to sell. Hamrick was authorized to sell both their houses and by Wednesday he had completed the two transactions.

The final tally, for sale of both houses: \$20,000; Hamrick's 5% commission: \$1,000. His radio expenditure: \$7.20 for a quickly resultful 5-minute sponsorship. * * *

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



M. S. KELLNER of Katz NY reminds time buyers that WGBS covers the million-plus South Florida population at lowest cost per thousand.

The dollar you spend on the 2nd-place station, says Kel, is worth \$1.46 on WGBS. "I've got the proof!"

From the desk of M. S. KELLNER:

Temperatures are different but South Florida has this in common with Minneapolis-St. Paul; well over a billion \$ of retail sales. To sell the booming Florida market, tell the WGBS audience . . . the top audience morning, afternoon, night.



REPORT TO SPONSORS for 26 February 1951

(Continued from page 2)

in recent fight history. Early estimate was that 8 out of 10 TV sets tuned in; sportscasts were aired over both CBS, CBS-TV; fight was also carried overseas via Voice of America, and armed forces network.

LIBERTY BROADCASTING SYSTEM SIGNING FALSTAFF

Falstaff Brewing Corp., at press time, was planning to buy 150 stations of Liberty Broadcasting System for baseball game of the day. Stations are in area west of Mississippi and south of Ohio. Falstaff hoped to persuade local distributors to buy second half of each game; otherwise stations will sell announcements in this time. If finally consummated, deal would be close to record for baseball broadcasting and big feather in cap for fledgling network.

PITTSBURGH DEBATE STILL HOT

ANPA has followed up its newspaper ad assault on radio with film strips which play down worth of media other than newspapers, based on Pittsburgh newspaper strike and department store use of radio. BAB has countered by urging wider distribution to advertisers of factual rebuttal prepared by BAB Director Hugh Higgins. (For story on department store use of radio, see page 33.) SPONSOR published pro and con debate on Pittsburgh strike effect in 29 January issue.

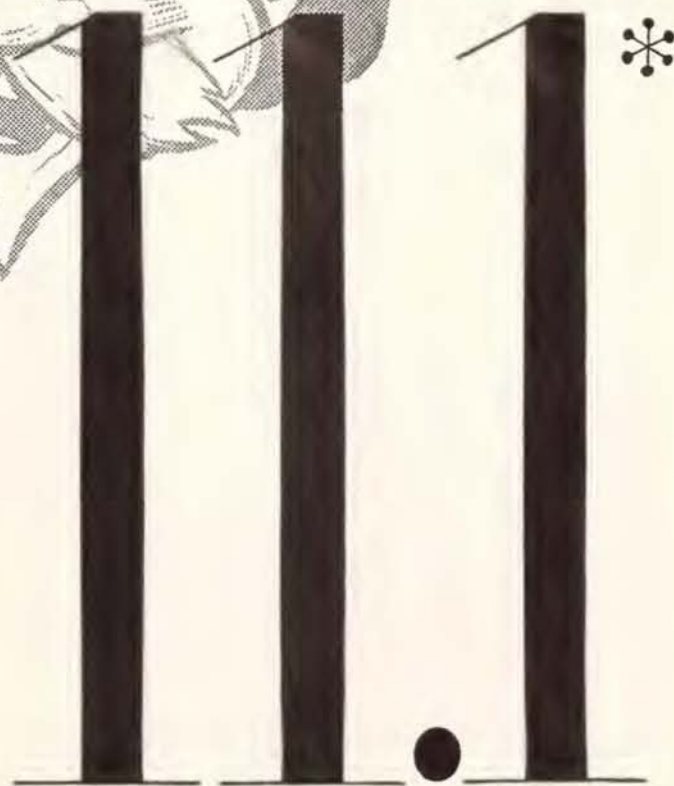
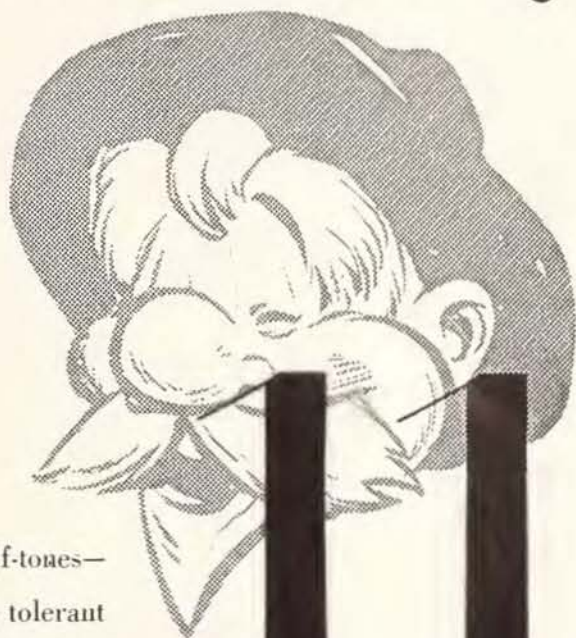
BAB GETS SOLID BACKING FROM WHOLE RADIO

INDUSTRY—BAB Board of Directors (approx. 25 members) will have representatives from all branches of industry; includes four networks, representatives, stations, transcription firms, even talent. Board is just one more indication that BAB intends to build with active cooperation of all phases of radio.

RECORD AUDIENCE FOR ROBINSON-LAMOTTA FIGHT

Pabst beer-sponsored middleweight championship bout between Ray Robinson, Jake LaMotta had largest audience in recent fight history. Early estimate was that 8 out of 10 TV sets tuned in; sportscasts were aired over both CBS, CBS-TV; fight was also carried overseas via Voice of America, and armed forces network.

tall stories make a tall rating...



White lies . . . black lies . . . half-tones—
Panhandle Pete tells 'em all to a tolerant
Jennifer on the television show that charms
1,370,000 kids each day. And *truth* is:
Panhandle Pete and Jennifer has just
won the Motion Picture Daily Award as
the most outstanding children's TV program.

At what cost? An unbeatable four-tenths
of a cent per child viewer . . . lowest in its
time period! That's substantially lower
than a half page in a leading Comic Weekly.

Better throw a rope on it before it
gets away—ask us for full information.

for panhandle pete & jennifer

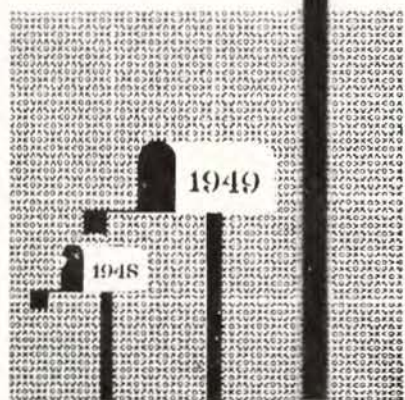
*ARB National, Tuesday and Thursday rating, January, 1951

NBC TELEVISION

CANADA'S
biggest
mail puller

1950

Over 11,000 letters a day, 365 days a year! CKAC's huge increase in mail returns proves a point month after month, French Canada listens to CKAC more and more faithfully in the half million radio homes it reaches. No wonder CKAC yields such amazing returns for your advertising dollar!



800,585 letters
1,330,804 letters
4,135,329 letters

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



CKAC

MONTREAL
730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

MEN, MONEY & MOTIVES

(Continued from page 6)

Take note with what intelligent care and wariness Blatz the sponsor, Weintraub the agency, and Byoir the public relations counsel are approaching the upcoming television version of the 23-year-old institution, *Amos 'n' Andy*. To avoid "blackface" with its overtones of "minstrelsy" (the stereotype of the white man making "good-natured" sport of the black man), an all-Negro cast will be used. Actually, most Negroes seem to enjoy *Amos 'n' Andy*. Blatz naturally wants to keep it that way.

* * *

The Goldbergs is an instance of great tact and skill in keeping Jewish characters warm, lovable, and unsteretyped. Any insight-seeking sponsor can detect in *The Goldbergs* the kind of sheer professional finesse and know-how necessary to exploit group background for humor and pathos without tumbling into the embarrassments implicit, partly thanks to Hitler, in "dialect."

23 YEARS WITH SAME SHOW

(Continued from page 27)

There are some who claim the film was still wet when it was shoved into the projector, and the quality wasn't exceptional. But NBC and Firestone executives watching it over five TV sets at a Plaza Hotel party that night thought it miraculous since the whole job took only 24 hours.

Television had captured Firestone's imagination. Beginning the very next week, the company initiated a regular weekly 15-minute film program called *Firestone Tele-Views*. It usually followed their *Voice of Firestone* broadcast at 9:00 p.m., with occasional last-minute shifts to 9:15 p.m. if the New York-Philadelphia network had time clearance problems. Burton Holmes' set of 35 or 40 vocational films, which were the show's staple, eventually ran out on 20 January 1947 and the company dropped TV for over a year.

Then, 22 March 1943, the Firestone brass had another impulse. On the previous night Toscanini had broadcast his first program on NBC-TV. When the Firestone crew walked in at 3:30 Monday afternoon for rehearsal, the studio was completely rigged with lights left over from the Toscanini program. There were significant glances,

some quick deciding, and at 4:00 p.m. the same day startled NBC officials were notified that the *Voice of Firestone* show would be simulcast that evening. Permission came through from the American Federation of Musicians at 7:00 and at 8:30 the first commercial musical simulcast in history took the air. (Toscanini's the night before had been the first sustaining musical simulcast.)

This initial *Voice of Firestone* simulcast was strictly one-shot. Company officials thought that repeating the TV version week after week would become deadly. So they cast about for other TV fare and in April 1943 picked up the NBC package *Americana*. This was a quiz based on American history. Ben Grauer m.c.'d a regular panel of five high school students and visiting contestants. Visual appeal came from having many of the questions acted out by costumed actors. Guest celebrities who were important in current events appeared.

For over a year, Firestone bankrolled the program on NBC-TV. From April 1943 until December 1948 it filled the 8:30 to 9:00 p.m. slot—opposite the *Voice of Firestone* radio show. This put Firestone in the awkward position of competing with itself in the two broadcast media. In December 1943, however, the time was shifted to 9:30 to 10:00 p.m. Despite determined doctoring, the show pulled low ratings. Nothing seemed to help, so in August 1949 the company dropped *Americana*. A company official's analysis of the situation: "It seemed that people didn't want education, they wanted entertainment. It may be that the trend has changed since those earlier days; several educational programs are making a success of things lately. But in '43 and '49 people seemed to want entertainment most, and we had tough entertainment competition."

Although Firestone was disappointed in *Americana's* reception, that didn't sour them on television in general. Board Chairman Harvey S. Firestone, Jr., had a personal conviction that TV was a good medium for the company to be in. Continued searching for another television vehicle failed to uncover one that was satisfactory. But NBC had been notified that the company would resume telecasting on 5 September 1949, which led to a simulcast of *Voice of Firestone* as a stopgap. After several weeks of simulcasting the

AFTERNOON TV IS *Big* IN HOUSTON



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

All 65,000 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**
- ★ **First Hundred Years**

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

general reaction was good and TV ratings climbed steadily. Since then success of the program on TV has brought a red flush to the cheeks of some network seers who had predicted failure for a musical simulcast. It has also vindicated the judgment of Harvey S. Firestone, Jr., in keeping the program on the air.

There is no question about the simulcast's success. Only six months ago Firestone hired the Psychological Corporation for a special survey of 10,000 people to find out how well it was doing. Speaking of this survey, a com-

pany official says: "It is probably the most accurate report of a radio and television program that has ever been made. It showed that 19.2% of all radio and television (combined) homes in the country tuned in the *Voice of Firestone* regularly, that is at least once every two weeks. Another 35.6% tuned in occasionally, which means once every two months."

The survey was conducted in 26 areas of the country and was scientifically apportioned among different income and social groups. The company points out that the survey was

made between 28 July and 8 August 1950 when listening takes a dip. They believe that present listening plus viewing tops 25% among regular listener-viewers, and hits a 50% occasional audience.

The Psychological Corporation survey is backed up by a steady climb in the program's Nielsen. The TV half of the *Voice* has risen from a modest 9.7 in March 1950 to a substantial 25.0 in November, while its competition (*Arthur Godfrey's Talent Scouts*) has dropped from 40.8 to 37.8 in the same period. Firestone observers cite this as evidence that their show is picking up more viewers, partly at the expense of the *Talent Scout* program.

On radio, too, the rating has climbed since TV was added. This is explained, says the company, by the fact that non-TV set-owners probably watch the visual version of the *Voice of Firestone* at a neighbor's home and like it well enough to tune in on radio for subsequent broadcasts. Firestone's increases in radio audience cut further into *Godfrey's Talent Scouts*, since the Godfrey show is also a simulcast.

Resultwise the company is well satisfied, though it's hard to trace specific sales to the simulcast, even harder to separate the impacts of radio and TV. Firestone does find, however, that results are "much better" in cities where TV has been added to radio. Company executives have this to say in comparing the broadcast media: "We feel that television is a much more direct and much more productive selling medium and the results we have obtained from it are excellent as compared with radio." They add, however, that separating radio and TV results derived from a simulcast are almost impossible when cities carry both versions.

Besides the added impact of TV, there are other obvious advantages of a simulcast. Radio alone now costs Firestone close to \$1,000,000 a year, up about \$100,000 since 1940. Adding television boosted the yearly budget another \$500,000, with this year's cost increases expected to make it \$700,000. That brings the Firestone broadcast bill to approximately \$1,700,000 per year.

Firestone estimates that simulcasting saves them 25 to 33% of what they would have to pay for separate radio and television shows on at different times. The same artists appear on both, keeping the talent most down. Duplication of rehearsal time and use

*** DOMINANT IN ALASKA !**



* Now available for the first time! . . . an authentic, impartial survey of radio listening habits in Alaska! Any Adam Young or Midnight Sun representative will show you the facts as reported by Conlan . . . offering proof positive of KFAR-KENI's overwhelming leadership in the vital Fairbanks and Anchorage market areas.

↓

Where 78% of Alaska's total population lives . . . where 94% of Alaska's phenomenal population increase during the past ten years occurred . . . where a 14-story skyscraper is nearing completion in Anchorage . . . where building activity increased 2000% last year in Fairbanks . . . where \$179,000,000 in permanent defense projects are already under way this year.

AFFILIATES:
NBC
ABC
MUTUAL
DON LEE

MIDNIGHT SUN BROADCASTING CO.

KFAR, FAIRBANKS 10,000 Watts, 660 KC	KENI, ANCHORAGE 5,000 Watts, 550 KC
(Sold separately—or in Combination at 20% Discount)	
GILBERT A. WELLINGTON, Nat'l Adv. Mgr. 5546 White-Henry-Stuart Bldg., Seattle	ADAM J. YOUNG, Jr., Inc., East. Rep. New York • Chicago

SUCCESSFUL ADVERTISERS

USE



WHIM

PROVIDENCE

And more use it all the time, because the evidence keeps mounting — Providence's best radio buy is WHIM. Below are accounts currently running and/or which ran in 1950.

Adam Hats
Anacin
Autocrat Coffee
Barcolene
Bay State Raceway
Bon Ami
Bond Bread
Borden's
Borden's Instant Coffee
Boston Herald Traveler
Boston Post
Brocton Fair
Chase & Sanborn Coffee
Chase & Sanborn Instant Coffee
Coca Cola
Colonial Club Plan
D'Arrigo Brothers Andy Boy Vegetables
Eclipse Foods
Feenamint
Fritos
Garfield Seidlitz
Habitant Soups
Hanley's Ale
Haviland Chocolates
Hills' Cold Tablets
Histoplus
Hood's Ice Cream
Hycrest Greeting Cards
Icade Mayonnaise
Inhiston
Ivory Soap
Kirkman's Soap
Kool Cigarettes
Ladies Home Journal

La France Blueing
Life Magazine
Lipton Tea
Lydia Pinkham
MGM Pictures
Modern Coffee
Musterole
Narragansett Racing Association
N.E. Pretzel Co.
Nucoa Margarine
One-Pie Mix
Plymouth Motors
Pinex
Quintone Shoe Polish
RKO Pictures
Raleigh Cigarettes
Red Cap Refresher
Reddi-Wip
Rem
Resistab
Rumford Baking Powder
Schaefer Beer
Selznick International Pictures
Surf
Sutra Sun Lotion
Swansdown
Tenderleaf Tea
Tide
Thayer's Throat Lozenges
Westinghouse Appliances
Wise Potato Chips
Whitings Milk
Willow Wash
Zarek



HEADLEY-REED
REPRESENTED

of studio facilities is also cut considerably; and production staffs needn't be doubled.

Simulcasting, unfortunately, is not an unmixed blessing. While costs remain lower than for separate programs, programing for both media is not easy. An obvious pitfall, which Firestone has successfully sidestepped, is to "photograph" a radio program. This was probably what skeptics had in mind when they said the simulcast of a musical show would flop.

The *Voice of Firestone* strikes a careful balance, leaving no "dead air" for the radio audience, no static video for the televisioners. As in the earlier radio-only version, each broadcast is built largely around a singing guest star—usually an opera singer. Eleanor Steber, Bidu Sayao, Lauritz Melchior, and others have guested in the past year. Since the simulcast became permanent, no star has appeared more than five times in a year. The company feels a variety of faces are necessary for television.

Production numbers and a variety of camera effects are musts to keep the action moving for viewers. Three sets flank the large stand on the center

theatre stage where Howard Barlow's orchestra plays. Two or three production numbers fill out each half-hour show; as many as 10 actors and actresses often appear in each. Two pedestal and two dolly cameras plus three boom microphones shuttle around constantly covering the production numbers, interspersing long shots with close-ups of the orchestra and "background shots." One pedestal camera glides between the rows of musicians for an occasional head-on view of Howard Barlow wielding his baton.

"Background shots" have become a *Voice of Firestone* specialty. Rear-projection movie screens are used to provide moving pictorial backgrounds. Sequences of film are also used for the opening identification, and about half the time for commercials. Slides are projected on another screen for use as a background in production numbers. Photographs are another handy introduction to some of these numbers—in a recent broadcast a long photographic strip was slowly "panned" to give a movie-like effect.

With the complex staging necessary for television, rehearsal time has lengthened radically. This is the usual

schedule for one week's half-hour show.

(1) Saturday, positioning all the performers: three hours. (2) Sunday, dry run of the entire broadcast: five or six hours. (3) Monday, camera crew and orchestra rehearsal: about eight hours.

Take the orchestra rehearsal as an example. For radio alone, practice was limited to about 90 minutes. Simulcasts require about four and a half hours. And musicians' salaries have gone up in the past year. Rehearsal time for the orchestra runs to \$12.00 an hour per musician, while broadcast time costs \$18.00 for radio and \$15.00 for TV. (The new AFM proposals would add to the TV figure). One Firestone official estimates that in the past six months cost of the 47-man orchestra has doubled. This is exclusive of the other 49 people involved in the simulcast.

Commercials for the simulcast have brought their problems, as well. Two commercials are scheduled during the half-hour broadcast, one two minutes long, the other one minute. The one-minute period is always done on film (each film is repeated about a half-dozen times a year, costs between \$2,500 and \$3,000). Occasionally, the two-minute commercial is also a film, though usually it's a live presentation with announcer Hugh James delivering the pitch.

Simulcasting posed another difficulty for national advertising manager A. J. McGinness. He says, "Writing commercials for the *Voice of Firestone* is like walking a tight-rope. On radio alone we did an institutional job mainly—a high-grade company with high-grade products—but on TV we can put a little more 'sell' into the commercial. The problem is to get the 'sell' into the TV and not overdo it for the radio audience. I do it by writing the commercial essentially for radio, then I illustrate the points in the radio copy with drawings, pictures, film segments and so on. It's the illustrations that carry the 'sell' for the television audience."

Most of the Firestone commercials plug tires, since about two-thirds of the company's output is still in that product. Rubber aerators (they take the splash out of water faucets), foam rubber mattresses, "Velon" plastic fabric, and dozens of products made for Firestone and sold at their 700 stores or 70,000 dealers are rotated. Fire-

ATTENTION SMALL BUDGET TV ADVERTISERS!

**Filmack Offers You
America's Lowest Cost**
Made to Order
**TV FILM
COMMERCIALS**

**1 MINUTE
SPOTS
With Audio
From \$150**

**20 SECOND
SPOTS
With Audio
From \$80**

**8 SECOND
SPOTS
From \$25**

**SLIDES
\$5.00**

**OPENING
and CLOSING
HEADERS**

Here's how FILMACK serves you faster!
Our large staff and extensive facilities are geared to do fine quality work at top speed.

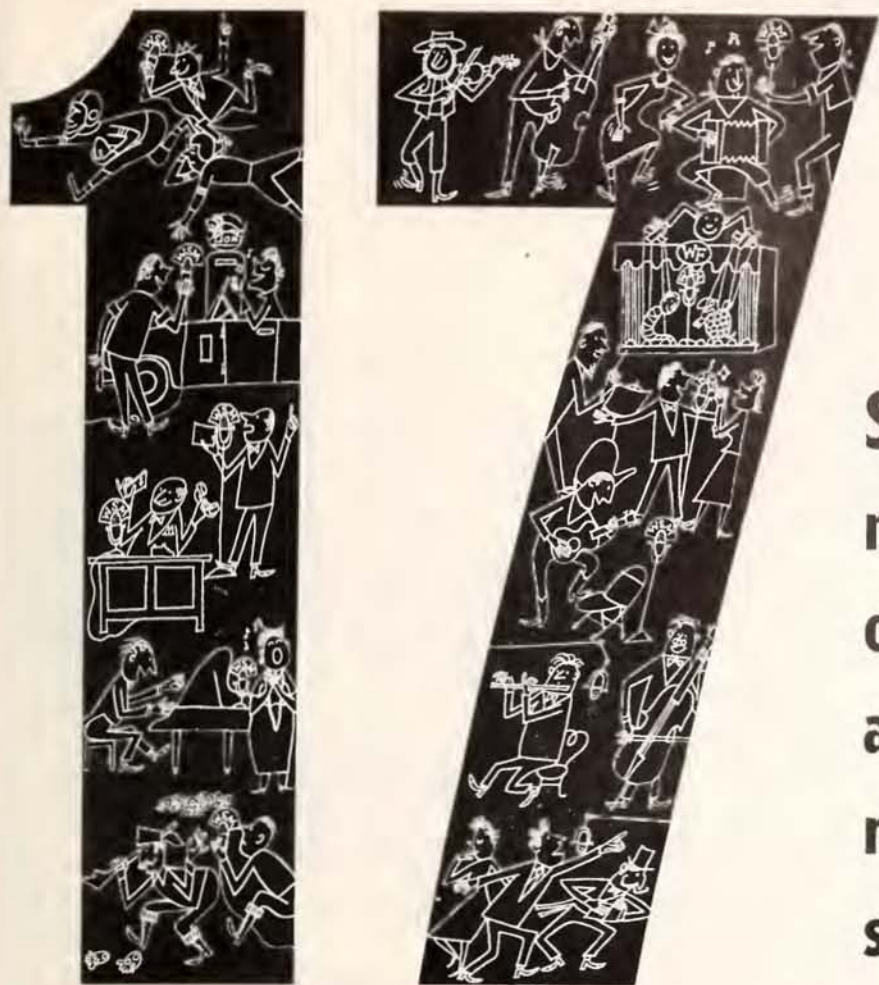
Here's how FILMACK saves you money!
We do all of our own typesetting, artwork, photography, special effects, voice recording, music and laboratory work.

Through 32 years of specialized low cost movie-making we've learned to deliver high quality inexpensively and to pass the savings on to you.

Let us quote on your job today!
One minute TV commercial with audio as low as \$150.00.

Send us your script or idea

FILMACK
1339 S. Wabash Ave. • Chicago
Telephone HA 7-3395



**Seventeen
network
originations
a week
must mean
something...**

If you want to sell the Central South most effectively and at the smallest cost, these facts warrant your careful consideration:

- WSM is currently originating seventeen network shows in addition to regular station business.
- These shows range from a delightful children's fantasy called Wormwood Forest to a hard hitting folk music show designed to move men's work shoes from dealer's shelves.
- They make use of every type of program material from comedy to serious music.
- They feature talent which is not only network quality but top network quality . . . *talent that comes from WSM'S own staff of more than 200 people.*

No other single station in America can match this production know-how nor offer talent of this quality and in this quantity. And this explains, better than market figures or cold coverage data, why you cannot adequately sell the Central South without WSM.



\$655,390,000

that ain't hay, mister

OR IS IT?



When the crops were laid by, Arkansas farmers grossed over \$655,390,000. That represents a lot of cotton, rice, fruits, vegetables, dairy products . . . yes, and hay, too. It could represent a lot of sales for you!

Loyal Arkansas farmers listen to and believe in KVLC. Your sales message, given KVLC's sock-sell will reap big dividends for you. We can prove it. Ask our National Representative or write us for factual information about KVLC's rich farmer audience.



stone-owned retail stores get a boost every March when the commercial offers free packets of flower seeds to everyone asking for them at a Firestone store. Usually, more than 2,500,000 packets are given away each year.

Although Firestone is already making a considerable number of military weapons and supplies, it does not anticipate a severe shortage which would justify dropping their broadcast. This is how a company official describes the present situation:

"At the moment, it does not appear that tire rationing will be necessary. After the synthetic rubber plants get into full operation in April, they should be able to keep up with the demand for both civilian and military needs. We feel that by the end of the year the Government stockpile will be large enough to permit the release of more rubber for civilian use and we do not anticipate a severe tire shortage unless we have a third World War and only then if it occurs within the next few years.

"At present, it would appear that during the defense period we will stress the one line of tires which the Government restrictions permits us to make, plus recapping and retreading, plus whatever home and auto supplies are available in sufficient quantity to justify advertising. Unless the situation changes materially from the present, we are planning to keep on very much as we have in the past with our commercials. This means keying the selection of merchandise to products not in short supply."

During the last war, Firestone continued its program right through, emphasizing retreading, recapping, and the services which their dealers and retailers could provide to lengthen tire life.

Comparatively, firms in the tire and rubber industry are medium-sized enterprises. Firestone was second last year with a profit of \$33,267,561, half of which was made by overseas subsidiaries. The rubber industry ranks fortieth in earning power per sales dollar, making an average of 4.1% profit after taxes in 1943.

Although about 75% of the rubber used in this country goes into vehicle tires, there are over 30,000 rubber articles being manufactured today. Firestone is still primarily a tire manufacturer (two-thirds of its output goes to tires), despite several jumps in foam-rubber production facilities in

the past year. The company retains its very lucrative arrangement to supply the greater share of original tires for Ford cars. Harvey S. Firestone and Henry Ford became close friends when both fought vigorously for industrial independence.

This production pattern is not standard for the industry. Goodyear Tire & Rubber Company is heavily involved in industrial applications of rubber; U. S. Rubber moulds only half of its raw rubber into tires.

Aside from a fondness for musical programs, the other three of the "big four" have not followed any uniform broadcast advertising policies. Number one in the industry, Goodyear Tire & Rubber Company, has set some kind of record for low-pressure selling with its radio show *The Greatest Story Ever Told*. Since January 1945, this series of dramatized Bible stories has carried no commercial. It is merely introduced with this phrase: The Goodyear Tire & Rubber Company presents. . . . Yet this simple announcement (required by FCC regulations), plus a similar tag at the end, persistently pulls heavy listener mail, proves out in sponsor-identification surveys. Goodyear's public-service program has won every radio award, was recently expanded to the full ABC radio network.

Recently, Goodyear added a TV show to its broadcast advertising. The *Paul Whiteman Goodyear Revue* first went before the cameras 6 November 1949 on the ABC-TV network. A half-hour musical (Sundays at 7:00 p.m.), it features an orchestra under conductor Paul Whiteman, a vocal chorus, dance group, permanent and guest vocalists.

U. S. Rubber, number three presently, used to pick up the tab for an hour-and-a-half Sunday afternoon radio broadcast of the New York Philharmonic Orchestra (from May 1943 to April 1947). More recently, on television, U. S. Rubber sponsored one-shot newsreels of events like the Soap Box Derby, Cleveland Air Races, Tam-O-Shanter Golf Tournament, and the like on WABD during 1945 and 1946. From 1946 to 1948, also on WABD, U. S. Rubber teamed up with the Encyclopedia Britannica for a half-hour, once-a-week show called *Serving Through Science*. Its latest TV venture was a quarter-hour segment of *Lucky Pup* on CBS from March 1949 until November 1949. *Lucky Pup*, a top-rated kid-

"CAR" BIOGRAPH

This driver points to something you may have overlooked. In WGAR's home county, 52,957 passenger cars *with auto radios* are in use between 7:30 and 8:00 AM, and 75,831 between 5:00 and 5:30 PM! In WGAR's entire coverage area there is an estimated potential audience of more than a half million cars with auto radios! Get these plus factors in the new WGAR car radio study.



SALUTE TO WGAR

For its splendid services in the interest of the fighting forces, veterans and veterans' organizations, Carl George (right), WGAR general manager, accepts an American Legion citation of the national organization from Milton R. Norris (center), Commander 13th Ohio District. Don Hyde (left) conducts one of many WGAR service-slanted shows.



in Northern Ohio..

WGAR

the SPOT for SPOT RADIO



BLUEPRINT FOR SUCCESS

Marvin Helf, Cleveland builder with a 200-a-year home building record, has set a solid foundation in the real estate business. At 31, he is a member of the Home Builders Association and on the Board of Trustees of the Cleveland Real Estate Board. His young ideas and modern planning, appeals to young moderns. He goes right into the homes of his prospects through WGAR.



TAKES THE CAKE

Dick Grahl, chief media buyer of Wm. Esty Co., Inc., New York, takes his cake from George Backus of Edward Petry & Company. By remote control, more than a thousand persons throughout the nation joined WGAR's 20th Anniversary celebration on December 15. They received specially-baked birthday cakes symbolizing WGAR's progress and service.

RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM

WGAR . . . Cleveland . . . 50,000 watts . . . CBS

• Represented Nationally by Edward Petry & Company

die show, plugged Keds — sneakers worn by the younger generation.

Since this last sponsorship, U. S. Rubber has dropped completely out of radio and television. The company does not rule out future broadcast activity, but has no air plans this year.

The B. F. Goodrich Company, smallest of the "big four," was first in network radio. That is if the infant WEAF hookup in 1924 can be termed a real network. At that time it reached a few cities on the Eastern seaboard. The *Goodrich Silvertown Orchestra* first went out over WEAF in December 1924, continued until August 1928.

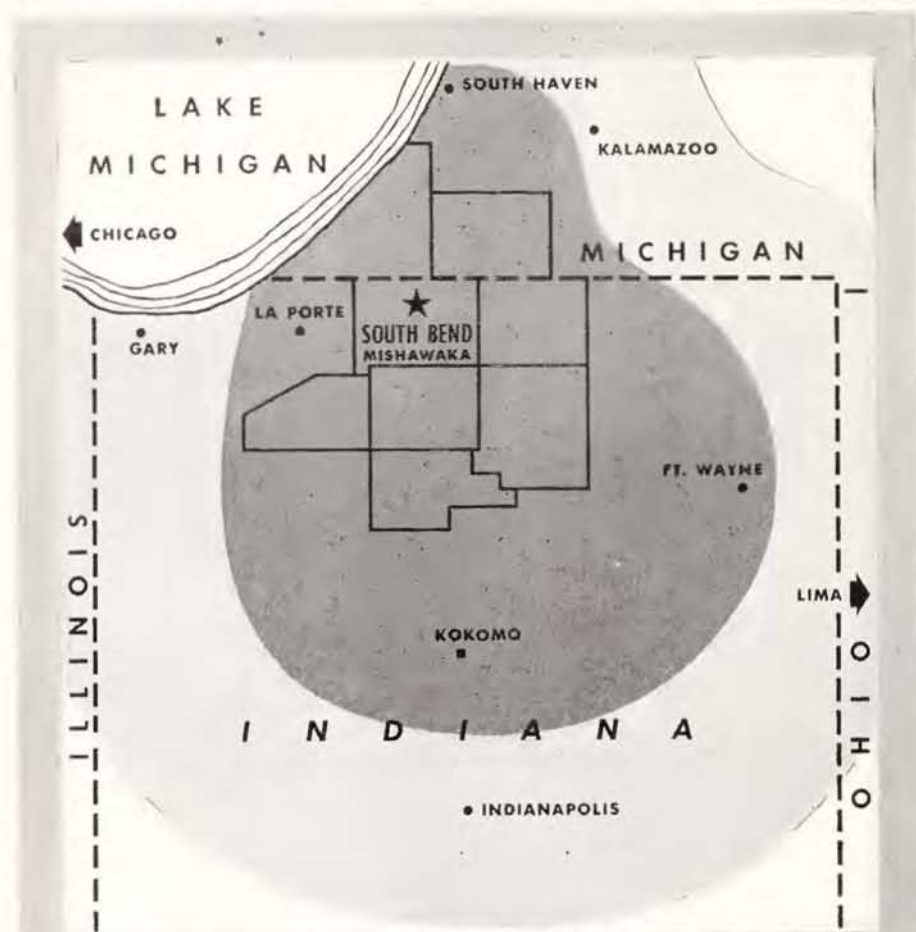
Goodrich jumped into TV only last April with *Goodrich Celebrity Time* over CBS-TV. *Celebrity Time* (Sunday, 10:00-10:30 p.m.) pits two well-known guests against two regulars in a comedy quiz. M.C. Conrad Nagle keeps the atmosphere informal as regulars Herman Hickman—300-pound Yale football coach—and pretty singer Kyle MacDonnell vie with guests like Ilka Chase, Phil Silvers, etc. For live commercials, a "dealer's store" is used.

On one thing all the major rubber companies are agreed: with television they can put real "sell" into their commercials. Radio will probably continue

to do an excellent public relations job for them, build up the institutional story of "quality." But TV has opened up new advertising possibilities for selling their heavier products like tires, mattresses, and appliances. Short of all-out war and consequent scarcities, rubber companies appear to be in television to stay.

This, of course, applies to Firestone as one of the big four. There is good reason to believe that Firestone will also retain its radio broadcast come what may. No one in the company forgets for a moment that the *Voice of Firestone* was founder Harvey S. Firestone's personal choice. His widow, Mrs. Idabelle Firestone, composed the program's closing music in 1932 and another of her compositions became the opening song in 1941. Oldest son, Harvey S. Firestone, Jr., has frequently shown a strong interest in the program, and most of the five Firestone brothers have appeared on it at one time or another.

With the Firestone family still very much in active control of the business Harvey Firestone founded in 1900, a program could hardly have a better guarantee of continued sponsorship. The truth is, even if there were no sentimental ties between the *Voice of Firestone* and the Firestone family, the broadcast has done what it set out to do in 1928. The radio show has not only sold the idea of Firestone as a synonym for quality, its TV version promises to sell very substantial quantities of Firestone products. ★ ★ ★



WSBT IS THE BONUS BUY!

You get a big coverage bonus—and a rich one—with WSBT. In addition to the half-million people in the eight-county South Bend-Mishawaka trading area, there are a million *more* people in the primary area. This extra million spend nearly a billion dollars a year for retail purchases—in addition to the half-billion spent in the trading area alone. That's *bonus* coverage of *bonus* spending!

WSBT delivers bonus listenership, too. Every CBS show on WSBT enjoys a Hooper that's higher than the network average. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



TOP COMMERCIALS: SPOT

(Continued from page 24)

in impact. They prove that a spot announcement needn't contain a jingle to make good.

3. Ajax Cleanser

Ajax Cleanser is a comparatively new product (only four years of age) which has made a big dent in a highly competitive field. Backed by the resources of Colgate-Palmolive-Peet, Ajax began its foaming action with a big splash in radio and newspapers. Joe Rines, at that time Sherman & Marquette's radio director, knocked out a snappy jingle which is still playing a big part in Ajax expansion: *Use Ajax, the foaming cleanser. Floats the dirt right down the drain; You'll stop paying the elbow tax,*

When you start cleaning with Ajax.
So use Ajax, the foaming cleanser,
Floats the dirt right down the drain.

This jingle goes out on an average of five times a week on 145 stations in 120 markets. When the radio spot campaign first took the air, it consumed about 75% of the Ajax budget; it now takes about half. Addition of TV has pared down the spot radio portion.

Colgate-Palmolive-Peet felt they had a very good product—a scented, foaming cleanser that didn't lay soggy in the sink after its work was supposed to be finished. It was spot radio that broke the ground for them. The combination of good product and spot radio advertising has zoomed Ajax into first place nationally. Ajax estimates its sales at about one-third of the total cleanser business.

Air strategy is to buy daytime spots adjacent to good women's programs. This snares the housewives, most logical customer for a cleanser. Although Ajax now uses comic strips, some newspapers, and TV, its original missionary work was done almost entirely with announcements. Half of its half-million-dollar budget stays in spot radio.

Success of the Ajax strategy has caused some anguished moments in the Bab-O company offices. Bab-O, unseated by Ajax as number-one cleanser, re-examined its advertising policies to see what could be done. The changes were nothing short of revolutionary. The cleanser company (B. T. Babbitt) switched their account to William H. Weintraub, dropped two soap operas costing \$2,000,000 (*David Harum*, NBC; *Nona From Nowhere*, CBS). In a complete turnabout, Bab-O put \$1,000,000 a year into five-minute news reports over 400 MBS stations—*The Bab-O Reporter* and *Glim Presents the News*. They also picked up a half-hour Saturday daytime drama on ABC-TV called *Ruth and Eileen*. Observers consider the Bab-O convulsions a tribute to canny air advertising by Ajax.

4. Bromo-Seltzer

Bromo-Seltzer is the most venerable of the half-dozen commercials in the top group. Although copy may vary, the "talking train" has been a tradition with this headache remedy for a decade. Through the articulation of a Sonovox operator, listeners hear: "Fight headache three ways . . . Bromo-Seltzer . . . Bromo-Seltzer . . . Bromo-Seltzer."

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.

**MONTGOMERY
NETWORK
STATIONS
ASSOCIATION**

**MUTUAL
WJJJ**

Represented by
Weed & Co.

**ABC
WAPX**

Represented by
The Walker Co.

Batten, Barton, Durstine, & Osborn has had the account since 1946, inherited it from McCann-Erickson, who in turn got it from Ruthrauff & Ryan. Ruthrauff & Ryan originated the "talking train" about 1941, when they also introduced the "BO foghorn" for Lifebuoy soap. Bromo-Seltzer's "talking train" has stuck right through agency shifts.

Emerson Drug Company, makers of the product, has bankrolled several network programs (*Inner Sanctum* and now *Hollywood Star Playhouse*). It maintains a three or four per week announcement schedule on about 45 stations in 26 markets as well. One minute and 20-second chain breaks in the evenings seek to convert adult users of headache remedies. Sports agencies are especially popular. Although Emerson spends less of its sales dollar for advertising than the three leading brands put out by drug "empires," its sales have gone up about 50% in 15 years. Bromo-Seltzer is a strong fourth in the \$120,000,000-a-year headache-halting business.

Bromo-Seltzer has capitalized on familiarity and the long build-up in its spot radio advertising. Besides the

Sonovox device, the voice of Norman Brokenshire, veteran announcer on Bromo-Seltzer network programs, carries the sales message. The six one-minute variations are changed on an average of twice a year.

After making a stir with the Bromo-Seltzer and Lifebuoy effects in 1941, Sonovox lapsed into relative silence. Hollywood used it for a few pictures and Free & Peters (radio representatives) has licensed it for use on a few scattered transcribed commercials. Free & Peters was chosen by inventor Gilbert Wright to handle all Sonovox radio business. In a recent unexplained resurgence, Sonovox sound effects are being used for Silver Star Blades (plucked piano strings), Super Pyro Anti-Freeze (automobile horn), an NBC promotion (chimes), and the Bromo-Seltzer train whistle.

Sonovox, by the way, might be used more extensively if there were more sounds which could be formed into words. But a sound has to be continuous, of moderate frequency, and must have good "presence"—loud enough so as not to require amplification. These are the mechanical problems, artistically the sound must be easily

identifiable to be effective.

When Emerson Drug added TV recently, the Sonovox effect became even more effective. In the announcement, a Bromo-Seltzer bottle flops on its side, sprouts locomotive features, and lets out the traditional steam whistle message. The Free & Peters contact man for Sonovox, Edward C. Redding, expects more business in TV because the picture identifies sounds, clears up ambiguity.

5. Flamingo Orange Juice

Flamingo Orange Juice is a recently-introduced product of the Leigh Foods Company. It's Douglas Leigh's first venture into the food field. (He is better known for "spectaculars" and ad-lighted dirigibles.) Leigh got the idea for a calypso tune for Flamingo while honeymooning in Bermuda. The flamingo being a tropical bird, the orange a tropical fruit (semi-tropical, at least), and calypso being a Caribbean song style, they all fitted well together.

Practically the whole of each spot announcement is sung in calypso. One announcement goes, in part:

GROUP: "Flamingo"

SOLO: "Frozen Orange Juice!"

GROUP: "Flamingo"

SOLO: "Frozen Orange Juice!"

If you want the very best,
Remember the woman who
lived in the shoe.

Who squeezed orange juice
'till her face was blue.

A thing like that shouldn't
happen to you,

For you can always buy,

GROUP: "Flamingo"

SOLO: "Frozen Orange Juice!"

GROUP: "Flamingo"

SOLO: "Frozen Orange Juice,

If you want the very best!"

Wendell Adams of William Esty Company wrote the music, Barbara Bender of the same agency wrote lyrics. Vice president Stanley MacArthur of Leigh Foods has done two or three other variations since then.

Flamingo Orange Juice took off by blimp last August first—one of Leigh's advertising blimps, that is. Then it became immortalized in blinding light on a Broadway spectacular, finally wound up on the radio with the calypso jingle. Spectaculars in four or five cities, some magazines, and radio plus TV round out the present Flamingo drive. It's aimed frankly at forcing distribution, and has done a wonderful job too.

CLEVELAND'S Chief STATION • WJW • CLEVELAND'S Strongest SIGNAL • WJW • CLEVELAND'S Chief STATION



CHIEF SAYS:

"Chief sure mixum heap strong potion
Catchum plenty sales for you
Merchandising and Promotion—
Cleveland's strongest signal too!"

GOOD MEDICINE FOR INCREASED SALES

Use WJW—Greater Cleveland's most merchandising-
minded, promotion-minded station—for quick sales results!

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

Some 35 distributors now cover 26 states. Leigh's goal is 100 distributors to blanket the country. His 10 to 20 announcements per week on 50 radio stations will be intensified. On 1 January the company added television in New York, Philadelphia, Greensboro, N. C., Atlanta, and New Orleans.

Flamingo jingles are directed at housewives (who do the buying) and youngsters (who presumably do much of the orange juice drinking). Good kid show adjacencies in early evening are bought on radio and TV, as well as some evening chain breaks. The time periods sought are morning, around noon, and in early afternoon—before the Mrs. goes shopping. Similarly, Wednesday, Thursday, and Friday are preferred, with some Saturday and Sunday spots to catch the youngsters.

In a three-month continuing survey made for Leigh Foods, which ended in October 1950, Flamingo Orange Juice showed up number two with 44% recognition in a group of seven brands. With so many frozen orange juices already on the market, distributors needed another one as badly as a mass hunger strike. Yet Leigh salesmen, armed with the transcribed announcements and assurance that they would be broadcast heavily, cracked one distributor after another. The TV film, with the tune accompanied by animation, is doing even better.

Leigh Foods has done so well with orange juice, it introduced a grape juice mix in December 1950, frozen coffee in February. Douglas Leigh took a look at the phenomenal success of the Chiquita Banana calypso series before he got serious with his. Leigh reasoned that his Flamingo jingle would catch on as effectively—and it did.

6. Spud Cigarettes

Spud Cigarettes had a completely different competitive problem from Flamingo. Far from being a newcomer, Spuds has been a junior member of the Philip Morris Company lineup for some time. Spuds and Kools (Brown & Williamson Tobacco Corporation) are the only mentholated cigarettes on the market nationally. Kool sales have leaped under the impact of heavy spot radio advertising (see SPONSOR 6 November 1950).

In April 1950, the Philip Morris people shook Spuds out of a temporary advertising lethargy, put some money



Get Your Share of Drug Sales in the Norfolk Metropolitan Sales Area with WTAR and WTAR-TV

Folks in the Norfolk Metropolitan Sales Area—Norfolk, Portsmouth and Newport News, Virginia—are big spenders in drug stores—\$14,995,000* to be exact. These same Nor-folks listen most of the time to WTAR, the station that delivers you more listeners per dollar than any other station, or combination of local stations. Mr. Hoopereports prove this. And, when Nor-folks look at television, they must look at WTAR-TV, the only TV service in Virginia's First Market.

So, it's just smart for you to let the WTAR and WTAR-TV Combination sell your drug products in the Norfolk Metropolitan Market . . . to get your share and more of sales, at a profit, too. Call us, today, or your Petry man.

*Sales Management—Survey of Buying Power, May 10, 1950



NBC Affiliate—5,000 Watts Day and Night.

NBC, CBS, ABC, and Dumant Television Network Affiliate

Nationally Represented by Edward Petry & Co.

the cost-per-listener
LEADER
 in
WINSTON-SALEM
 is
WAIR

OCT. 29-NOV. 4, 1950 CONLAN
 ENTIRE SURVEY

STATION A	6.9
WAIR	30.4
STATION B	34.5
STATION C	19.0
OTHERS	4.5

QUARTER HOUR DAYTIME RATES

STATION A	\$20.00
WAIR	20.00
STATION B	35.00
STATION C	30.00



National Rep.: The Walker Co.
 American Broadcasting Company

REPRESENTED BY
THE WALKER COMPANY

in its pockets, and sent it forth to battle Kools. The Biow Company took hold of Spuds and fitted it out with a tricky, attention-getting jingle. It goes: (Square-Dance, Clap-Hands Rhythm)

*Oh, listen to me lady!
 Listen to me bud!
 If you wanna be Mouth Happy,
 Then you wanna smoke Spud . . .
 Spud cigarettes are cooler than cool!
 Smoke Spud Cigarettes—that's the
 Mouth Happy rule!*

In this jingle, which forms the introduction to the one-minute announcement. Spud gets in its Mouth Happy slogan. To the careless listener it also suggests that Spud cigarettes are cooler than you know what.

Ray Block wrote the music for this jingle, heard in 15, 20-second, and one-minute lengths. Biow wrote lyrics.

Since December 1950, when Spud went on TV, the spot radio schedule has been restricted to seven New York City stations — 122 announcements weekly. The effect of all this has been, according to agency account man John Rome, "a sales increase where spots have been used."

(As effective as the Spud commercial is, it has stiff competition from Kools. The Kool campaign, engineered jointly by Brown & Williamson and the Ted Bates agency, is proving highly successful. It has Willie the Penguin as a supporting star, undoubtedly has a heftier ad budget too.)

This, then, is sponsor's Winter 1950-51 Hall of Fame for spot radio commercials: Lustre-Creme, Life Savers, Ajax Cleanser, Bromo-Seltzer, Flamingo Orange Juice, and Spud Cigarettes—plus a half-dozen honorable mentions. Each has a slightly different problem, both as a product and as a brand within its own product field. The success achieved by these products is a credit to alert advertisers, resourceful ad men, and to spot radio. ★ ★ ★

COLUMBIA WORKSHOP

(Continued from page 29)

bringing it to the threshold of the present television upswing.

In 1939, Douglas Coulter gathered 14 Columbia Workshop scripts into an anthology, he being by no means the first editor to remark that radio suffered from a leakage of professional pride due to the impermanence of its materials. Typically a radio script was aired once, then lost forever. So

everybody thought it a fine thing that 14 Workshop scripts were for sale in the bookshops of the land. Ruth Lechlitner, reviewing the Coulter volume for the New York *Herald-Tribune*, considered that the radio plays "read well in printed form and should interest the general public as well as students of radio drama." She regretted some absences, thought that the 14 were too similar despite the Workshop's reputation for versatility and variety. Curiously, she passed over in silence the Norman Corwin script, *They Fly Through the Air*. Corwin was not then prominent.

The *piece de resistance* of the anthology was Archibald MacLeish's *Fall of the City*. This had been the highwater mark of the Reis regime. The dust-packet pictured the Seventh Regiment Armory on the night of the broadcast. Standing half-in, half-out of the makeshift control shed was Reis. Over in one corner by himself, oddly boyish in earphones was the voice of doom, Orson Welles.

Lead-off script in the book was *A Trip to Czardis* which seven years earlier had won the O. Henry Award as a magazine short story. Coulter praised the adaptation of James and Elizabeth Hart in expanding the Edwin Cranberry original to twice its length for radio. Making a short story long was, to Coulter, "creative work of the highest order."

In all this picking and choosing of "the best," the historian detects the beginnings of myth and legend. "The best" was not typical. Indeed the Workshop hit some all-time lows of concentrated ineptitude and fatuous fuss. An honest regard for the full truth demands this remark. One incident will hint at the type of clambake that did occur. Still employed at CBS is an executive who is down in the Workshop records as having directed a certain effusion, but he flatly denies having done so and totally disremembers the entire episode. Well he might. The fan mail and critical comments amounted to an angry roar. Letters poured in signed "Disgusted," or equivalent. The Workshop was accused of unbearable artistic pretension and lunatic detachment from common sense.

Of "artsy-craftsy" poseur stuff there was never short supply in the old Workshop. And worse than that, fatigue set in. CBS got bored at one

point and turned the series over to staff apprentices, mere boys literally just out of college. Thus for a time the vaunted laboratory for program "scientists" became a kindergarten for clumsy beginners. After a few months, CBS was shamed back to grace and restored the series to experienced craftsmen.

From the beginning, an argument raged between writers and directors as to which party contributed most. The writers charged that directors, lusting for personal glory, dreamed up half-baked schemes in their offices and brought the Workshop a cropper in consequence. Earle McGill, himself a director, spoke of the folly of experimental efforts which "established nothing but their own fraudulence." Writers made capital of the great desire of directors also to be known as writers.

Quite apart from the Workshop, American radio never decided between the writer-director and the director-writer. The first may be catalogued as a writer who feels he can never get his work properly produced unless he does it himself. His opposite number is the director who lives in his own sunlight and knows, as he knows his salary, that nobody else can possibly write up to his genius as a director. In passing, the writer-director, or director-writer, as you prefer, customarily collects two separate fees.

Charles Jackson, then a staff writer at CBS, later a best-selling novelist ("Lost Weekend," "The Fall of Valor," etc.) was one writer who felt the directors often spoiled good scripts in the studio. *Variety* reviewed the Workshop some 15 times through the years and divided its scoldings about equally between director and writer.

The final gesture of the Bill Lewis administration of the CBS program department was *26 By Corwin*. It represented Lewis' determined try to restore the mildewing reputation of the Workshop which too often had strayed from the ideal of adult, big-time radio and degenerated into amateur gambols. Actually the assignment overtaxed Corwin's stamina so that after some promising early scripts, what began to come through was Corwin's physical exhaustion more than Corwin's great talent. It was just too much for any one man—26 completely new or different shows in uninterupted sequence.

YOU MIGHT WALK A MILE IN 6½ MINUTES* - - -

BUT . . .

YOU NEED THE FETZER STATIONS

TO PACE KALAMAZOO-GRAND RAPIDS!



TV OR AM, the Fetzer stations are more than ever Western Michigan's best advertising values.

TV: WKZO-TV is Channel 3, official Basic CBS Outlet for Kalamazoo-Grand Rapids. It is a multiple-market station—delivers a *good picture* to more than 90,000 TV sets within a 50-mile radius. This area includes *five Western Michigan and Northern Indiana markets with a buying income of more than one and a half billion dollars!*

AM: Used as a combination, WKZO, Kalamazoo, and WJEF, Grand Rapids, give unsurpassed urban and rural coverage of Western Michigan. WKZO-WJEF cost 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids—*yet delivers about 57% more listeners!* (In Grand Rapids alone, for example, they have an unduplicated coverage of 60,000 homes.) New BMB figures credit WKZO-WJEF with a 46.7% increase in their unduplicated daytime audience and a 52.8% increase at night!

Yes, by any standards you select, the Fetzer stations are the best buys in Western Michigan. Write direct or ask Avery-Knodel for *all* the facts.

**Michael Pecora walked a mile in 6 minutes, 27-1/5 seconds in New York City on February 22, 1932.*

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

The final chapter of the Workshop story begins after the war on 2 February 1946. It begins with an embarrassment. Peter Lyon, president of the Radio Writers Guild, denounced in open letters to the trade press Columbia's announced fee of \$100 per Workshop script. This, said Lyon, was insulting to authors. It attempted to turn back the clock to before the war. Hadn't CBS heard about inflation? CBS' face was plenty red at that and although the script fee was later increased this was done quietly, to save feelings. The damage accomplished by the Lyon outburst remained all too apparent. The bulk of the scripts submitted in the mails was forever afterward either amateur in type or retrieved from 10-year storage in a bottom drawer. The Workshop of 1946 had to commission scripts.

Missing, too, in 1946 was the old eagerness of actors to work for scale, or long hours. One actor slipped into producer Landry's hand the following "triolet":

*On Workshop's high idyllic plane.
You work for art —
You do not work for earthly gain.*
*On Workshop's high idyllic plane.
Support the sound; do not disdain
To play your unimportant part.*
*On Workshop's high idyllic plane.
You work for art.*

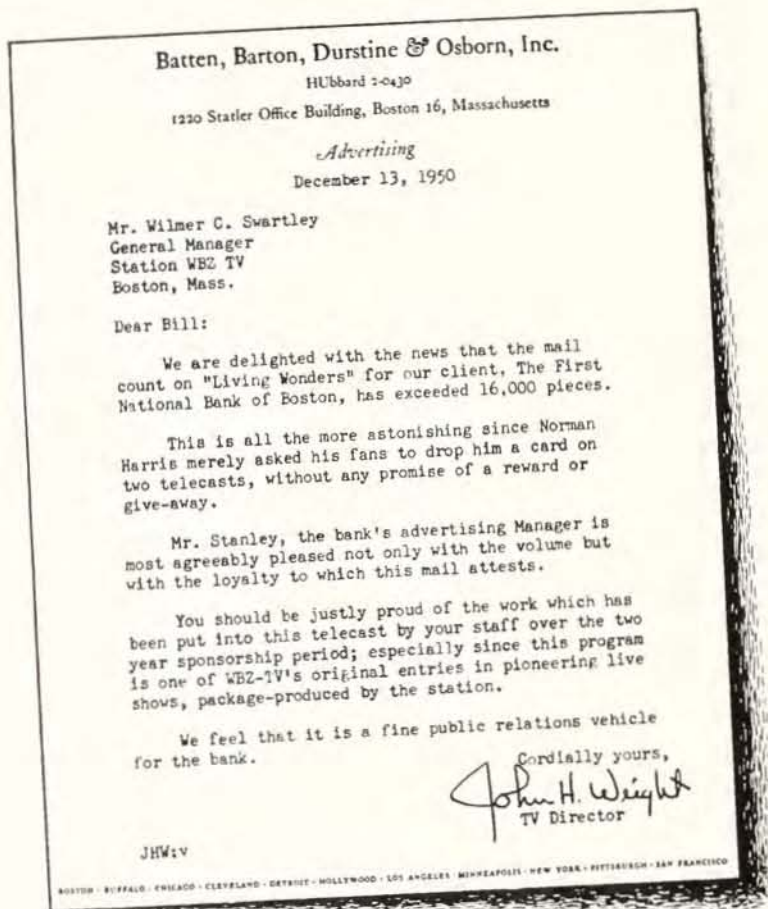
There were subtle dangers in reanimating a happily remembered institution. Time had dusted the Workshop with a patina of nostalgia. Its grand moments were wrapped away in the lavender and old lace of myth and its pratfalls had never been photographed. Meanwhile, many of the Workshop's innovations of yesteryear

were now old hat. Most of all the Workshop was revived in a world altered beyond recognition and distracted beyond the old attention. Mobilization, high wages, broken habits, intellectual confusion and now demobilization and painful readjustment had changed the picture. In passing, the indulgent and eloquent critics who had done so much to make the old Workshop's reputation were now dispersed.

Still, the revived Workshop of 1946 stirred up a respectable quota of controversy, discussion, and dyspeptic divisions of opinion. The revived series, like the original series, was handsomely serviced in the matter of candid observations by superiors and colleagues. This was all to the good. A Workshop is supposed to do just that. It is proof of vitality. One incident will suffice. Elwood C. Hoffman's *The Surreal Marriage* was acted out on three levels of consciousness, reality, sub-reality and sur-reality. It included, to quote Harriet Van Horne of the New York *World-Telegram*, "moments of rich, high-blown confusion" to which she sympathetically added, "but I'd rather hear a week of this than five minutes of soap opera." Not so sympathetic was CBS' famed news analyst, Edward R. Murrow. In a memorandum on asbestos, he declared the show had fouled the ozone, disgraced the network, mocked art, ridiculed science, achieved an immeasurable badness of taste. It was foolish, far-fetched, lame-brained, unconvincing, unwarranted, boyish, bilious, and stinko. In short, Edward R. Murrow just didn't like *The Surreal Marriage*.

The authentic and by none questioned artistic peak of the revived series of 1946 came on two successive Sunday afternoons when the Old Vic Repertory Company from London did their stuff for the Workshop. Led by Sir Laurence Olivier and Sir Ralph Richardson, 90-minute versions were presented of *Richard III* and *Peer Gynt*. CBS shot the bankroll for these, around \$10,000. Some 22 hours of actor rehearsal each week, and 11 hours of special orchestral rehearsal were involved.

John Burrell, a deceptively quiet Briton, directed these two programs, with CBS staff director Richard Sanville by his side. Sanville was going privately nuts all the time. Once Burrell, in a very ehi-chi Ivy Restaurant manner, pushed the playback and chided one of the British actors. "I



*From many of advertising's foremost leaders
come the most complimentary statements about*

WBZ-TV Boston

CHANNEL 4

REPRESENTED BY NBC SPOT SALES

say, David, you are talking frightfully fast, you know. If I can't understand you, what will these poor Americans do?"

CBS censorship asked the deletion from *Richard III* of the opening line, "Fod God's sake, let us sit upon the ground and tell sad stories of the deaths of kings." but Sir Ralph Richardson rebelled at this "provincialism." Behind his back, Sanville borrowed Richardson's script and blacked out the naughty words. It also took much persuasion to get Olivier to revise "Cousin, thou wast not want to be dull: shall I be plain? I wish the bastards dead." He finally consented to say "the princes."

The fan mail for the Old Vic performances ran to some 700 pieces, many of them telegrams, many from names famous in the theatre and in Hollywood. The film colony relied upon radio for its sole taste of the famous British players. Some of the exiles, miserable beside their Beverly Hills swimming pools, practically wept on the long-distance telephone.

Well, enough of history.

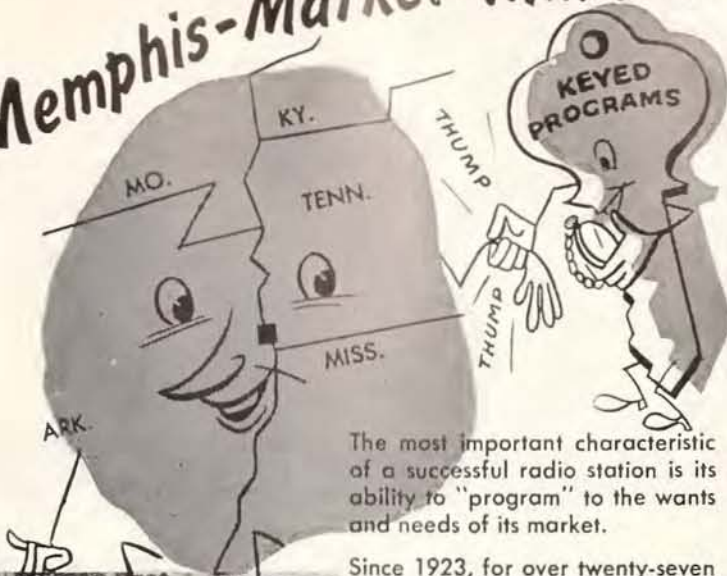
Let us now attempt to sum up what seems the net practical bread-and-butter facts with regard to the series, and to project such conclusions into the present television situation.

1. Granting that the Workshop must be unmistakably hooked up to the the economic conditions of its own era, and of radio, it follows that any Workshop intended to serve television must be planned to the dimensions of TV's day. This then is a first, obvious conclusion. One notes that there has been talk recently of CBS itself launch in a TV workshop (no concrete plans) and that meanwhile the CBS religious series, *Lamp Unto My Feet* consciously apes the Workshop spirit, using stereoptican backdrop effects, weird arty "wipes" and strange, arresting transitional devices from scene to scene. NBC, too, has experimented in the Workshop tradition on its sustaining *Cameo Theatre*. A year or so back, J. Walter Thompson also ventured into the new and novel with *The Crystal Ball*.

2. One organization, CBS, assumed the burden and collected the honors of the radio workshop. In the summer of 1936, the budget was a mere \$400 a week, making the Workshop the cheapest publicity milch-cow, all other considerations apart, on record. By

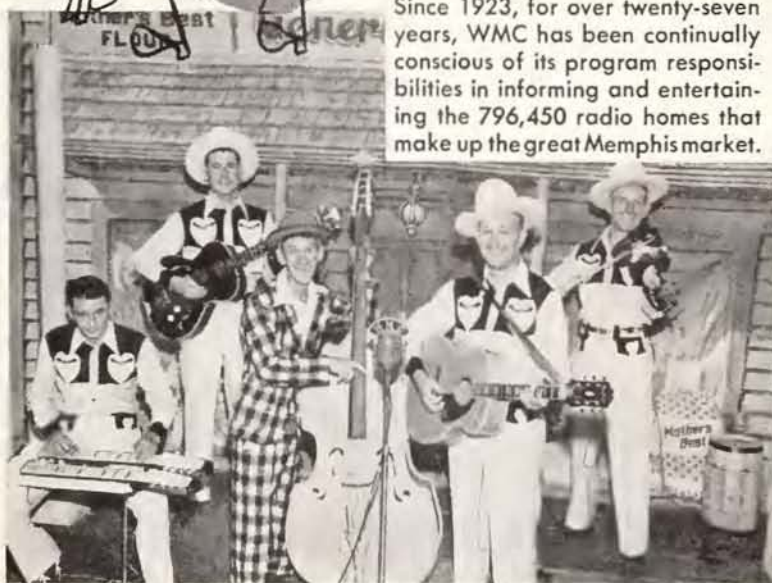
WMC is

Memphis-Market-Minded!



The most important characteristic of a successful radio station is its ability to "program" to the wants and needs of its market.

Since 1923, for over twenty-seven years, WMC has been continually conscious of its program responsibilities in informing and entertaining the 796,450 radio homes that make up the great Memphis market.



Mayor of Skunk Hollow

Here is a successful example of WMC's Memphis Market-Mindedness! Since 1943, Slim Rhodes and his Mother's Best Mountaineers have broadcast continuously over WMC five quarter-hour programs a week for an imposing total of 1,990 quarter hour periods.

—and here's what the sponsor thinks of it!
"Slim Rhodes and his Mother's Best Mountaineers have been a vital factor in making Mother's Best Flour a Mid-South favorite.

"The fine reception our program has enjoyed for nearly ten years is reflected in our sales figures for this area."

(Signed)

R. W. Vollmer
Southern Sales Manager
Nebraska Consolidated Mills



WMC
MEMPHIS

WMC F
WMC T

National
Representatives,
The Branham
Company

NBC-5000
WATTS-790

260 KW Simultaneously Duplicating AM Schedule

First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

the winter of 1946 when the series was revived, the publicity possibilities were drastically dehydrated, but the budget had jumped to around \$1,900, broken down as follows:

18 musicians, 3 hrs. rehearsal	\$550
Conductor	60
Cue music	75
10 actors, 6 hrs. rehearsal	308
Script	200
Rights	150
Coordination	50
Contingencies	500
How much would a TV experimental series stand? Twice as much as	

1946 radio? Four times as much? Eight? It is too "iffy" a question for confident reply. Suffice that it automatically suggests the possibility that a TV workshop would be too expensive for one organization and might have to be organized co-operatively.

3. It is assuredly true that the Columbia Workshop enriched radio as an entertainment and communication, and therefore an advertising, medium. It was valuable in many ways as a foe of mental laziness. The Columbia Workshop enlivened CBS and other networks and directly and indirectly

quickened the imaginations of agencies and broadcasters. Ed Gardner's *Duffy's Tavern* was, indirectly, a chick of the Workshop coop. The roster of Workshop credits leaps with now-famous names like Orson Welles, Burgess Meredith, Fletcher Markle. Came the war and Norman Corwin stepped in one stride from the Workshop to Washington where, more than any one man, he set the basic program patterns for the wartime morale shows. William N. Robson went on to produce under sponsorship the stunningly successful wartime series by Ranald MacDougall, *The Man Behind the Gun*.

4. An experimental series carries its own peculiar predilections and these should be realistically understood. We have alluded to fatigue and lagging enthusiasm. Spotty performances and downright idiocy were by-products of a policy of having no policy. The discipline of ratings being absent, Workshopppers on occasion made a virtue of omitting all discipline. Instead of the razzle-dazzle hucksters developed in commercial radio, the Workshop encouraged the razzle-dazzle bohemians who returned from Caribbean cruises wearing beards. It was darling to effect tweedy jackets with leather elbow patches. Sobering up 36 hours before air, one staff genius would sit all day and night at a typewriter, fingers flying, chain smoking, living on coffee, hamburgers, and secretaries. Within hours of rehearsals, the staff genius would fall exhausted on a couch happy in the conviction, not necessarily true, that he had created a masterpiece.

5. The final question, which sponsors themselves must one day answer, is whether television with its enormous costs and risks can indefinitely continue on the present catch-as-catch-can. Certainly the methods of these hectic days are starkly "experimental" but under full-scale, non-cancellable contract commitment. The word "experiment" need not, therefore, have a repulsive ring. Sponsors know it well.

Reis' original argument that radio (and for radio, substitute television) ought to make regular financial provision for the testing and improving of program know-how echoes still. It always was an intelligent thesis. ***

(This is the concluding half of a two-part article, the first half of which appeared in the 12 February issue.)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

"PROOF OF THE PUDDING"

Because Local advertisers know that WDBJ excels in coverage, distribution and RESULTS in Roanoke and Southwestern Virginia*, 27 LOCAL accounts have maintained continuous advertising schedules from 5 to 15 years on WDBJ.

*Ask Free & Peters for the complete WDBJ story.

WDBJ'S potential audience is over a million people who can spend almost a billion dollars yearly.

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



DEPT. STORES ON RADIO

(Continued from page 33)

tomor of yours has the ability to listen to a radio.

Other media compete with radio for a customer's leisure hours; how does radio stack up? Generally, we know from *Fortune Magazine's* survey that radio was predominantly named the number-one leisure time activity by both men and women—but let's get even more specific.

Let's examine the daily listening and reading time per adult in America today. We will not use magazine figures since only 25% of the population reads a magazine daily. In the case of both radio and newspapers, a daily circulation figure of 85% is attained. Newspaper reading accounts for 58 minutes daily in the average home—radio listening accounts for *four hours and 30 minutes*. Amazing?—that's just the *half* of it!

For the radio figures do *not* include out-of-home listening or secondary set listening within the home and the former alone, according to a recent survey increased listening figures by 25%. Point two is established—your customer not only has a radio, he spends *more time listening* to it than he devotes to any other activity.

Does radio *sell*?—often this is the basic point at dispute between radio stations and department stores. We will talk specifically about department stores in a minute but first, let's look at brand advertising in this country.

A test market survey conducted by Dun & Bradstreet proved radio's saleability beyond a doubt. The question asked of dealers was "In your opinion, which particular kind of national advertising has done the most to make your best-selling trademarked brands sell so well?"

Among grocers, 47% said radio, 26% said magazines, and newspapers brought up the rear with 17%.

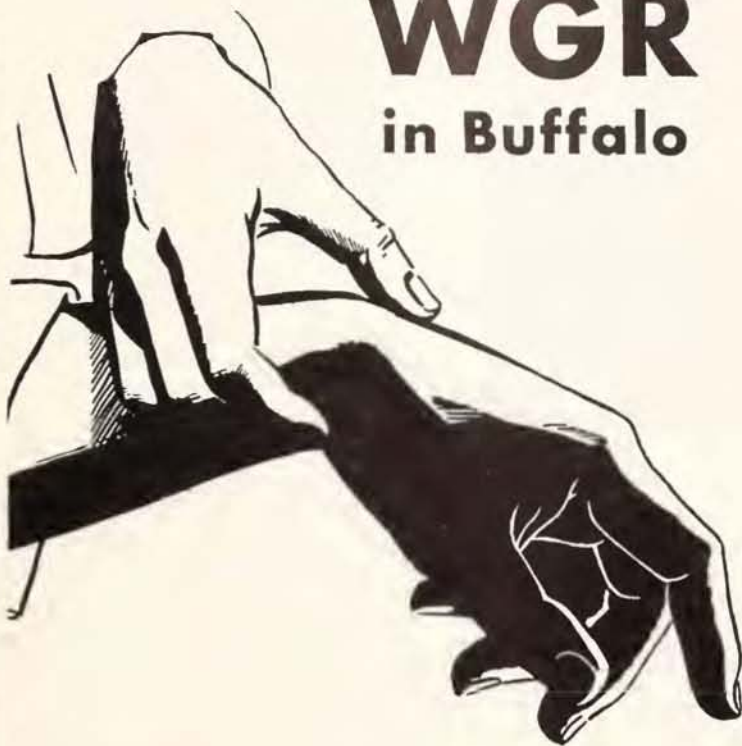
Among druggists, 49% stated radio, 22% answered magazines, and again newspapers were last with 14%.

Among gas dealers, radio led again with 35%, this time newspapers were second with 15%, and magazines third with 13%.

And when asked what medium they would prefer to be used in a national advertising campaign to move merchandise, the following percentages resulted: 58% of the grocers named radio, 67% of the druggists said radio.

What a Pulse!

For
WGR
in Buffalo



Check Buffalo's Pulse Ratings lately? See the record number of top shows on WGR!

COLUMBIA
NETWORK



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

Let's
Look At The
VITAL
STATISTICS



You'd like the statistics on this Beauty it's true but here are some, more vital to you.

To Sell Northwestern Ohio there's ONE BEST BUY. It's Radio Station WSPD and here is why.

For 28 years WSPD has been growing bigger until now the State Area BMB shows 90% is our figure.

So get Results in this market if your client is needy. Buy time that is proven . . . buy spots on WSP (ee)D.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS - N.B.C.

WSPD-TV
CHANNEL - 13

Represented Nationally by KATZ

and 60% of the gas dealers agreed on radio! Point three established—radio is the greatest "mover" of brand name merchandise in the top advertising classifications!

Why then, today, are many department stores not convinced of radio's superiority as a sales-promotion medium?

First, many *are!* But we're concerned with those who still laugh it off as a toy—a game to be played with some excess advertising dollars not earmarked for newspapers, a handout to a station salesman a store manager likes personally, or as a necessity during an emergency when newspapers don't print.

We hesitate to talk theory at this point—all of you have heard the Joske story too often—department store laboratory experiments via the broadcast medium will be picked apart for weaknesses labeled "not applicable to my local store." So, for a few minutes allow me to recount honest-to-goodness success stories of radio advertising on a consistent basis, usually over a period of years by department stores with the *same* merchandising and selling problems as any in the Pittsburgh area.

ZCMI, Salt Lake City, sponsors Utah Symphony Hour over KSL, 8:00-9:00 p.m. Thursdays. No generalities, here are specific results achieved through radio. Notice the way they use radio to sell brand name merchandise—radio's superior dominance as illustrated earlier.

Magnavox—Line taken on just before plugging of same exclusively on radio. Soon afterwards Magnavox became, in sales, number one radio and TV set line.

Kuppenheimer Suits—ZCMI was exclusive dealer for years, but months after program comments were devoted to Kuppenheimer, people came in saying they just heard on KSL that ZCMI was the place to buy them. Sales of Kuppenheimer Suits well ahead of last year's, despite fact men's clothing sales for district were down.

Lenox China and Giftware—Lenox tells ZCMI they are one of biggest customers in nation—the symphony promotion largely responsible because large percentage of Lenox purchases mention the radio program when ordering.

Let's switch to another locale, Burlington, Vt. There Sears-Roebuck uses WCAX with a "Man On The Street"

show at 12:45 p.m. Monday through Friday. The Sears manager said "Maybe we've underestimated radio by just buying five programs per week in the past. Recently a newspaper ad on a new catalog pulled some action, but not enough. Announcements the next day on radio depleted the catalog supply by mid-afternoon."

On the same station, Sears increased its sales of a vacuum cleaner by 28.7% with exclusive radio promotion.

Prime example, Rochester, New York. Sibley, Lindsay and Curr, using WHAM, reports that on one occasion, the buyer of daytime dresses reported 85 dresses advertised exclusively on a morning broadcast were sold by noon—that on the same program a commercial for benberg sheers sold 120 of same, also by noon.

One more top-notch example—that of George Wyman & Company, over WSBT, South Bend, Ind., utilizing a daytime program. Here, we ask your indulgence in listening to the exact wording of a statement released by the store:

"Upon opening the Sunday newspaper we found no less than seven downtown stores advertising spring shoe clearances and our ads were not scheduled until the following Sunday . . . the entire script for Monday's program was changed to Wyman's Spring Shoe Clearance. Because of other schedules it was impossible for the display department to put in a window, or even have signs in the shoe department when the store opened at noon. Plans were to arrange displays and signs during the afternoon, but the high volume of customers made this impossible. More than 200 women were waiting when the doors opened, and at closing time Monday night, 90% of all the clearance shoes were sold. It was the most successful shoe clearance in the history of the department, and the cost was less than one-fourth of the planned expenditure."

The two best reasons for using radio were aptly summarized by Jim Kennan, advertising manager of Joske's in San Antonio, when he said that radio has two great advantages that sell merchandise—*instant accessibility* and *complete flexibility*.

There is *one* sample of department store radio-television co-ordination that has achieved remarkable sales results through the application of sound, cooperative ideas. I refer to the Adam, Meldrum and Anderson store in Buf-

falo. radio station WEBR and TV station WBEN-TV in that same city. The management of WEBR kindly consented to supply certain information for this discussion which I feel to be of equal importance to both broadcasters and department store executives present—for this game is not one-sided—the seller's attitude is just as important as the buyer's.

AM&A sponsors a variety of shows on WEBR and WBEN-TV—ranging from news to teenage appealers; a women's commentator called Amanda thrown in for good measure—ice hockey, too, for variety. WEBR employs a girl who is the Amanda on the women's show—she also writes the copy for all others. Her entire time and energy serves one purpose—sales results for AM&A.

Yes, the store has institutional programs but they're the frosting on the cake. In years of being WEBR's largest client, their objective has always been a preference for substantial sales over nebulous goodwill.

Here's the clincher though—the real facts that prove conclusively that a department store can work with a radio and/or television station to accomplish sales—every month a report to WEBR's manager is made by Amanda. It consists of sales reports from buyers and I'm going to read a random sample of them. I'll mix them up—different months, different days, sales days, normal days, etc.—but all are word for word as written:

5 January—When I talked to Mr. Ross today he said they were sold out of the gabardine storm coats. Mr. Faupel had asked me to put them on the air, as they would not be advertised in the paper. I did, and they were on *Noonday Revue* yesterday—now they're sold out!

9 January—George Smith had asked me to talk about a linen sale, so I did, and put it on Sunday at 12:30, too. When I came in Monday, the women were lined up three deep, the length of the counter, and they were jammed at that counter all day. Mr. Smith told me later he was very well satisfied with the results.

17 January—I talked about the Harriet Hubbard Ayer Hand Cream this morning and Mickey said she'd had a lot of phone orders. It was on *Noonday Revue* too, but there was NO ad.

19 January—I talked about \$1.09 scarfs today, and they were piled three deep around the counter. The ad does not run until tomorrow.

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



Modern Pied Piper Leads Listeners to Action

Over a year ago Fulton Lewis, Jr. was the driving force behind the spare-time community construction of a pipe organ for his home-town church. *Guideposts* magazine told the warming story in December, 1950. Copies of the issue were offered* to listeners of the Fulton Lewis, Jr. program. *Result:* More than 200,000 requests to date, and more arriving daily.

As Mr. A. H. Warne, president of Bohman-Warne, Inc. (Lewis sponsor on WJEJ, Hagerstown, Md.) wrote:

"I've heard you called many names (complimentary and otherwise) during your years on the air, but not until I read *Guideposts* did I know you were 'The Modern Pied Piper.' We were overwhelmed by requests for the pipe organ story. We are proud to have the privilege of sponsoring your daily broadcast, and in so doing, connect our name with one so highly regarded by a listening public."

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 13 (or Tribune Tower, Chicago 11).

* Your local MBS outlet will supply copies upon request.

25 January—I put Tussy lipsticks on the air—NO other ads, and the girl said she'd had a marvelous response!

26 January—They told me today they had sold 450 dozen of the Simplicity frocks, reordered them, and the mail orders are still coming in.

27 January—This morning I talked about *Flair*, a brand new 50¢ magazine, and in one hour after I came off the air, AM&A's Book Shop was completely sold out of copies. No other ads.

1 February—I talked about the \$3.99 dresses this morning. Mrs. Furdell had told me to make it "good," and I tried to oblige. Guess I did because they were really rushed, and once as I went through the department, one of the girls said, "Oh, Amanda, what a raft of phone orders!" These dresses were not advertised.

There will not be any Notes for February, as I went to the hospital. The Grand Opening at the Sheridan Plaza was a HUGE SUCCESS, and I think everyone was quite pleased. The radio broadcast was successful and there were certainly a lot of people there. The weather and the coal strike messed up the rest of the month.

1 March—Mickey asked me today if I put her Naylor lipstick on the air, and I said "Yes, on Saturday." She retorted—"I thought so, for I've had a definite rush on them and they weren't advertised."

2 March—Mr. Erickson said today that they'd sold six gross of the Hazel Bishop Lipsticks, and had reordered the same number again. He asked me to talk about it two days before an ad ran—which I did.

15 March—Miss Winter, the Coty girl, said she'd been kept quite busy by people buying the "powder and finger-tint" special. There have been NO ads on this as yet—just radio.

17 March—Miss Carr, the Perma-Lift representative, told me that the Corset Department went WAY over their figures on Thursday, and that was SUPER because the figures they had to beat were high. She said many people came in and mentioned having heard us on the air.

27 March—I talked about Calorie Counters this morning, then stopped in the Book Shop to get one myself. They told me they'd had a lot of calls for them this morning. No other ads—just me—on this one.

31 March—They're still selling those Calorie Counters like hot cakes—in

fact they've moved some of them to the main floor so they're available in two places now.

10 April—Miss Leonard said as I passed the Candy Shop today, "Thank you, Amanda, you certainly helped to give us a BIG RUSH this Easter!"

12 April—Mrs. Gorman was delighted with the interview I did with Mr. Brown this morning. Right afterward a woman called in and ordered a \$17 Ultra-sol treatment, and they had innumerable calls for hair appointments.

13 April—Mr. Brown, from the American Hair Design Institute, New York City, who trains the girls in their shops all over the country, said to me this morning, "Amanda, you must have a terrific listening audience! As soon as you went off the air (Thursday at 11) we started getting calls and they've been swamping the board ever since." Mrs. Gorman said—"It's been just the shot in the arm that we needed, for we couldn't get an ad."

18 April—The Photo Studio man, Mr. Hennessey, said he got the most wonderful results from the radio. He said people were constantly mentioning that they had heard Amanda talking about so and so, or "they heard it on the air," and he felt that newspaper advertising did not do him as much good as radio!!!

25 April—I put the \$1.19 nylons on today, no other ads—and the girl at the switchboard said their phone lines were clogged completely, with orders. Later Mrs. Griffin said, "You certainly helped us out in our nylon sale, Amanda. Keep it up!"

26 April—Mrs. Furdell told me today that they had sold all but a few of the 105 dozen dresses at \$1.33 that I talked about. They were on *Noonday Revue*, too. She also told me that a nice little old lady came in and bought two of the dresses, because "she always listened to Amanda and Amanda said they were such nice dresses, she just had to get them."

Mr. Flanagan told me this story, which I thought you might enjoy. I was talking about cameras one morning, and the radio in a drugstore was tuned to *Amanda*. A girl was looking at cameras in the store when she heard me talking about them. She made some excuse, left the drugstore, came down to AM&A's Camera Shop and bought the camera she'd heard me talking about. SHE told Mr. Flanagan this story!

1 May—Mrs. Brown said she wanted me to put a group of \$5.88 dresses on the air for her, that would not be advertised elsewhere. She said, "You know, Amanda, we get better results from your talking about things than from ads. So many women come in, and say they heard about it on *Amanda*."

1 May—I went into the Men's Shop to get baseball copy, and the chap there said, "We almost had a riot over those \$10.95 trousers. They were on the fights, and when the doors opened the next day, the customers made one dash. We sure sold them fast!" The ad didn't run till 2 days afterwards.

12 May—I put fur storage on the air—NO other ads, and Mr. Minter told me today that they got 154 coats-in. Cleaning, repairing and remodeling is all additional.

12 May—Esther Desenroth said today that she'd had a fine response to my talk on the new Lenthieric package. It's new—NO ads—and she said people came in and said—"I want the one I heard Amanda talking about," or "Oh, there's the one I heard about on the radio."

7 September—When I came in this morning, Mrs. Brown said, "Amanda, come and look at what you did!" Then she took me to the center square on the

They hear it
...on WBNS

You hear it
...in SALES

WBNS
PLUS WELD-FM

Sales power in central Ohio means WBNS plus WELD-FM with 187,980 radio families. These are the folks who have the money to buy your product and their buying guide is WBNS. Quick results at lower cost... that has been the record of WBNS for year after year.

ASK JOHN BLAIR

POWER 5000 • WELD 53,000 • CBS • COLUMBUS, OHIO

the only magazine

100% tuned

to broadcast-minded

national

advertisers and

advertising agencies



Shortest Distance

between buyer

and seller

main floor where the women were scrambling, three deep all the way around. She said, "They have three girls working over there and there isn't room for another behind the counter." She said even Mr. Adam commented on the crowd. Mrs. Brown told me later that they had a \$1,000 day. Only *Amanda* was used.

8 September—I just saw Mr. Martin, and he said do you ever put the boys' wear on the air? I answered, "Sure do! I put your boys' Balbriggan pajamas on the air just a few days ago." His answer—"So that's why we sold out completely the very first day!" There was an ad on this.

23 September—I talked about RISE, a new shaving cream, yesterday, and Isabel said they'd had a very brisk day of sales on it. Only radio on this.

13 December—The Roger & Gallet girl said that they were practically sold out of the 180 bottles of perfume I talked about. No other ads.

14 December—I talked about candy yesterday—particularly five-pound boxes, and today Miss Leonard, the buyer who had asked me to talk about it, because she had so much, said she had sold so many boxes she might have to reorder. No ads on this—just *Amanda*.

20 December—When I had my hair done today, Mrs. Gorman said—"Amanda, you've certainly helped the Beauty Shop! We've had so many calls for appointments we've had to turn them away. And facials! We've been rushed with them and they all talk about hearing the wonderful way you described them!" No other advertising on facials.

22 December—The salesman for trains in the Toy Department asked me to talk about trains on the air, and I did yesterday. NO other ads. Today he was all but completely sold out.

23 December—They completely sold out the \$25 alligator bags which I talked about. There were no ads on them.

There's one quotation by Cy King, manager of WEBR that every radio and TV representative in this room should listen to carefully—I think that his quotation that follows is perhaps the key to a proper seller's attitude:

"There's one other thought: It always has been our policy to consider AM&A as a very good friend and, as such, never, never try to sell them something simply for the sake of a sale. We are extremely conscientious

in this regard. I think I mentioned to you that on some occasions we have gone to the store and recommended that a certain radio activity be dropped because it was losing, not gaining, value. That (blank) program is a prime example. At first blush, it would seem poor business to chase business away, but I think the soundness of the policy has been proven by the record of increased AM&A billings over the years. For now, when we recommend they buy something, they do almost without hesitation—providing of course, the budget is in shape."

To department store executives present, I say this: In this area you boast some of the finest broadcast operations in the country—I personally know some of your station managers, sales managers and salesmen, and I know that we're on solid ground in offering this suggestion. Ask them for program ideas, for availabilities, for creative sales thinking. Work out permanent schedules with reasonable long-term expenditures just as you would with newspapers, and the results will astound you. For, being good sound radio executives, they must provide selling vehicles that produce concrete results to maintain your schedules—and your success in radio is as important to them as it is to you. Many stores now have programs on the air in this vicinity due to a temporary emergency—find ways to solidify these franchises permanently. The end result of such action will not be measured by research experts, graphs, charts or slide rules—your wisdom in such decisions will be seen in increased sales figures for the departments thus advertised. Before sitting down, I want to justify my attendance here by stating that all facts and material used in this discussion were taken from the files and issues of SPONSOR Publications, Inc., and I want to thank SPONSOR's editors for their help.

RISING TV COSTS

(Continued from page 32)

3. What's responsible for rising TV talent costs?

Ellis: "This brings us to the 64-million-dollar question—which is:

"Why does TV entertainment cost so much?

"I don't know for sure—but I can make some guesses.

"Maybe it is because they (the networks) haven't bothered to find out what prevailing prices are.

"Maybe they think like the movie industry—where the salary of a star seems to be considered a publicity asset.

"Maybe it is because they know they don't have to pay the bill—at least permanently. Sooner or later, their packages can be sold to a sponsor."

Broadcasters: "The networks are not responsible for hiking up talent prices. The Television Authority's increase of the prevailing minimum scale rates this past December certainly cannot be brushed aside. For big variety shows alone it has meant a cost increase estimated at between 30 and 35%.

"The advertiser should also consider spiralling inflationary costs that prevail in the economy today. Just as many of the products which sponsors advertise on the TV screen have risen in cost, so it's natural for the wages of TV talent to rise over the past two years.

"You must remember, also, that the talent prices let slip by publicity agents into the hands of newspaper columnists are often doubled and tripled, in order to give the impression that CBS, NBC, and ABC are paying the top stars more than they really are getting paid. It's an old Hollywood trick, designed to give the general public—and potential sponsors—the impression that the stars are worth fabulous sums."

4. How have the networks deliberately been bidding up talent prices?

Ellis: "A well-known radio and night club singer (Tony Martin) originally appeared on the Texaco program for \$1,000. One week later a network paid him \$2,500.

"A woman singer and comic (Beatrice Lillie) appeared on the Texaco program for \$1,500. When she appeared on the Bob Hope show—a network package—she was paid \$4,500.

"Another program which we pioneered was the *Broadway Revue*. On this show, the two highest-paid individual stars (Imogene Coca and Sid Caesar) were paid \$350 and \$900. The total cost of this show was originally budgeted at \$21,000—and when network production costs hiked the week-



Should've
Used



WREN
TOPEKA
ABC
5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

The Station
With More
Know How



KDYL-TV

NBC NETWORK
CHANNEL 4
Salt Lake City, Utah

National Representative: Blair-TV, Inc.



There isn't any doubt about the attentiveness of KQV listeners between 7 and 8 A.M. Recently, in a two week period, over 1,000 of them sent in letters or postcards with their answers to a Mystery Number. You can buy this large and responsive audience at a bargain price on KQV. Ask Weed & Co. for details.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

Mr. Dick Sachse
Foote, Cone, and Belding
Chicago, Illinois
Dear Dick:

Jest seen th' latest Hooper report
fer th' Charleston, West Virginny



area, an' here's
sumptin' yuh'll
be glad ter know.
On Thursday
nights when th'
HALLMARK
PLAYHOUSE
is on th' air,
WCHS has
44% ur th'
lissenin' audi-
ence weic
near three times
as much as th'
next station, an'
there's five sta-
tions in town!
Now the's purty
good, ain't it
Dick? Betcha
more folks
'round here
knows 'bout
Hallmark than
yuh kin shake a
stick at! An'

remember, Dick! That report is jest
fer th' Metropolitan area. Hit don't
include all the bonus territory served
almost exclusively by WCHS!

Yrs,
Algy

WCHS
Charleston, W. Va.

IT'S
A
FACT...



1. ...that the 12:30 Market Report with Bob Riley on the KMBC-KFRM Team is one of the greatest buys in the Kansas City Primary Trade Area!

2. BECAUSE - Market Reports on The Team are a 3 to 1 favorite over any other radio market reporting in the Kansas City Primary Trade Area...

3. Further, the KMBC-KFRM Market Report time segment enjoys almost twice the rating of its closest competition regardless of opposing program.

4. "12:30 Market Report" with Bob Riley IS AVAILABLE FOR SPONSORSHIP.

Call KMBC-KFRM or your nearest
Free & Peters Colonel.

The **KMBC**
6th Oldest CBS Affiliate
KFRM Team
Programmed by KMBC
222 West Eleventh
KANSAS CITY, MO.

ly price to \$26,000, the sponsor decided it was getting too steep for him.

"The same talent and essentially the same show was later put on by a network (*Your Show of Shows*) on Saturday night—and the two stars received \$1,500 and \$4,000 a week. The total cost of the show had meanwhile gone from \$26,000 to an estimated \$75,000."

Broadcasters: "Granted the night club singer and the woman comic did get higher salaries after appearing on the Texaco program. But it may well be that their appearance on the Texaco show was bought at a low price, because of the prestige value of appearing on the No. 1 TV program.

"The \$75,000 estimation of *Your Show of Shows* is patently absurd. First, it is no longer the same show. Performers from the Metropolitan Opera have been added to the permanent cast, and the show has been expanded from 60 minutes to 90 minutes.

"The cost of this show is \$18,000 per half hour—\$55,000 for the full 90 minutes, and no advertiser is paying for the complete show.

"The networks are building shows which appeal to the middle group of national advertisers as well as the top few."

5. Are the networks foolishly bucking each other during choice time slots?

Ellis: "This traces to network competition for ratings. Each wants the top-rating shows at any price. Along with this, they seem to want—if possible—to knock the props out from under the shows on competitive networks.

"John Crosby recently devoted a column to the subject. He said, 'Another thing that has always irritated the home audience, first in radio, now in television, is what I call audience-stealing. . . . Two programs which appeal substantially to the same audience, are on at the same hour on different networks. . . . In television, NBC has pitted the *Robert Montgomery Show* against CBS's *Studio One*. NBC has also put the last half-hour of its imposing *Big Show* up against Jack Benny on CBS—and its Wednesday night frolic of comedians (Danny Thomas, Jimmy Durante, etc.) up

against Arthur Godfrey. The idea seems to be to kill off competition."

"These shows which Crosby mentions are all network packages—and therefore reflect network policy. They pour out money to build something that will knock the spots off of competition—and then offer the packages to sponsors."

Broadcasters: "The top networks are virtually sold out in the evening. Most of the open periods have been against unusually strong competing programs, quite naturally. So, to make these periods as salable as possible, the only effective way is to build and program with the strongest possible shows.

"The networks are not alone in this thinking. Here is a list of big-agency-produced shows which have sought to buck strong competition, with high-calibre casting:

"Fred Waring vs. Philco Theatre
"Pulitzer Prize Plays vs. Ford Theatre

"Prudential Family Playhouse vs. Texaco Star Theatre

"Showtime USA vs. Aldrich Family

"From the above, it is clear that the advertising agencies themselves are as active in this audience competition as the networks have been. It would be wrong, therefore, to hold up the networks as the villains. Actually, both the agencies and the nets are indulging in free competition."

6. Are the networks indulging in talent-stealing and discrimination against agency-produced packages?

Ellis: "They (the networks) do more than offer packages to sponsors. With the present shortage of time, they give at least a broad hint that if you want to get on their networks, you'd better buy one of their shows.

"They go further than that.

"If you have an independent show with a high-rating, they try to sign up your stars, so you'll have to use their networks. What they offer, of course, goes away beyond your contract price. I speak from personal experience. In our case, the effort failed—we had airtight talent contracts.

"If the networks want to enter this competition, there's no objection. But I do object to their use of a time scar-

city to crowd agencies or independent packagers out of the picture. That, to me, is not a sound or public-minded policy. After all, we and our clients are the networks' customers.

"From all indications, we are heading toward network control of what might be called 'editorial content of the air.'"

Broadcasters: "Just for the record, the networks have no record of discrimination against advertisers who want to put their own shows on the network. In the last few weeks, one network has added, for example, the following agency-produced programs to its schedule—Victor Borge, Henry Morgan, and Sheila Graham.

"The nets will always try to get their facilities occupied by high circulation attractions, regardless of who the producer may be. Advertisers and agencies will continue to buy values regardless of who produces the programs.

"The fact is that both agency- and network-produced shows are today on

TV with low talent costs and producing excellent results. Consider this list of the 10 8:00 to 10:00 p.m. evening shows delivering audiences at the lowest talent cost per family as compiled by the CBS research department:

Program	Pack- ager	Talent Cost (Via Variety)	Cost per Rating Point (Der. Multi- Pulse)
Quiz Kids, NBC	Ind	\$1,500	\$124
Goldbergs, CBS	Net	\$8,000	\$299
Stop the Music, ABC	Net	\$8,000	\$324
Big Town, CBS	Ind	\$8,500	\$344
Lux Video Theatre, CBS	Ind	\$9,000	\$360
Break the Bank, NBC	Ind	\$6,500	\$361
Suzanne, CBS	Net	\$7,500	\$369
What's My Line, CBS	Net	\$5,000	\$373
Leave It to Girls, NBC	Net	\$4,000	\$374
Mama, CBS	Net	\$8,500	\$376

7. Are the networks seeking monopoly control of editorial content?

Ellis: "A year ago, most of the shows on the air were produced by independent packagers or agencies.

"Today, 50% of the commercial shows on NBC are network-controlled—and the figure for CBS is 70%. All of which looks as if the major networks are headed for a monopoly of editorial content.

"Now, to make my position clear, let me point out that there is no reason why networks should completely keep out of this area.

"Some agencies do not have the facilities for producing shows—and to their clients, network packages are a service.

"Some sponsors want to see a show before they buy it—and the network can put a show on as a sustainer, and later sell it to such sponsors.

"But when the networks—in the process of building shows—bid up the talent costs for everybody—when they try to buy up talent on existing shows to keep them on their particular networks—when they use the scarcity of time as a lever to sell network packages—they do a disservice to existing customers—to the future of television—and to their own public relations."

Broadcasters: "Those percentages—50% and 70%—are substantially correct (though CBS now only controls 63% of its commercial shows). But so is the general principle of editorial control. In recognition of their moral and legal responsibilities, networks seek to bring to the public the best possible entertainment. As John Crosby has said, 'It was always my contention that the broadcaster should

**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.**

**LANG-WORTH
FEATURE PROGRAMS
SELL
GAS & OIL!**



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Caliber Programs at Local Station Cost.

We like to be ON THE SPOT



- On the spot to Deliver CBS to one million people
- On the spot as Durham's Number One Station

HOOPERWISE
BMB-WISE

We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS
WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.

run his own shop, that the advertiser should support, but not control, the editorial content.'

"It has been our recent experience that two of the major independent packagers are anxious to get out of the business of producing shows in the full sense.

"They want to guide entertainment and book supporting acts. But they want to avoid the headaches and financial responsibilities that go with full production of major television shows.

"Likewise, we are increasingly aware of agencies requesting us to produce and develop shows for their clients. Apparently, the 15% commission can not always cover the expense of television production."

8. How does TV compare with other media?

Ellis: "TV networks, so-called, cannot deliver a nation-wide chain of stations comparable to what you get in radio.

"There are currently 63 TV markets. Forty-seven of these are on the cable. Sixteen must be reached by kinescope. Of the 47 on the cable, there are nine cities with only two stations, and 29 with only one. If someone else has the cable for these cities, you can't get in. In other words, you have a problem of 'clearance.'

"The range of possibilities, when it comes to audience size, stretches from the top program in Nielsen ratings, which reaches 5,492,000 TV homes—to No. 173 in the order of popularity—which reaches only 56,000 homes. And yet both of these advertisers are—quote—on television.

"Networks do not have 'circulations' in the same sense as magazines. And, again, getting into television isn't like going into magazines.

"You don't have to sponsor a story to get the attention of a magazine audience.

"You don't have to worry about what story or ad will precede or follow you.

"You don't have to wonder whether people will take the weekly issues of the *Post*, *Life*, and *Collier's*—lay the three side by side—pick up one and throw the other two away without opening them. But this happens every half-hour on television.

"You can figure that *Life* delivers 5,000,000 copies—the *Post* delivers

4,000,000 copies—*Collier's* delivers 3,000,000 copies. But there's nothing comparable in television. There are 10,000,000 set owners, and every station on the air in every TV city battles for its share of listeners, in every time period.

"The number of people you reach depends directly upon what you put in your time period. It had better be good, or your money is wasted, because you're in competition with what's in the same time period on other stations for a fair share of the audience.

"This situation—of course—has prevailed on radio. But the disturbing fact is that—within the three years since television really got under way—both time cost and talent cost have far outstripped anything in radio experience."

Broadcasters: "True, radio with its 41,000,000 radio homes, has a much vaster audience than TV. But it's up to the sponsor to determine whether the impact provided by TV warrants his use of both media.

"With regard to magazines, the implication is made that all ads in a given magazine are seen by equal num-

BMI

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES

Networks	24
AM	2,184
FM	366
TV	101
Short-Wave	4
Canada	150

TOTAL BMI
LICENSEES . . . 2829*

You are assured of
complete coverage
when you program
BMI-licensed music
*As of February 1951

BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

bers of readers. Does not Starch find tremendous differences in ad readership? The advertiser using a double spread doesn't buy all that space because he has so much more to say than the little guy who buys only a few column inches. He's screaming for reader attention.

"You don't have to sponsor a magazine story? All advertisers in given magazines in effect sponsor the stories jointly. Editorial material is the identical audience lure as program content.

"Ad positions in publications don't create worry? Then why all the bickering and surveying about preferred positions?

"Competition between programs is not comparable to competition between magazines . . . it's comparable to competition between ads within a magazine. Our programs are the pages in our weekly schedule. You can't read two pages at the same time any more than you can watch two shows simultaneously.

"No advertiser in *Life* has his ad seen in every one of those 5,000,000 magazines. Fewer than 20% of all readers of *Life* see the average ad in that magazine, according to Starch

noting data.

"Delivery of *Life* into the home, obviously, means nothing to the advertiser unless his ad is seen. Incidentally, last December 20.5% of all United States TV homes saw the average programs of one major network.

"The principle that what you put into your time period had better be good, or you won't get any results, applies equally to magazines.

"It is true that time and talent costs on TV have outstripped anything in the experience in radio. But actually, while TV rate costs have risen, the cost per thousand listeners has decreased with the increased TV audience. The increase procedure at both CBS and NBC has been, with a 100% increase of audience, a 50% increase in TV rates.

"It is true, too, that TV's cost per thousand homes is higher than that of radio. According to the most recent figures supplied by A. C. Nielsen, the top 10 radio shows have an average listenership of 4,982,000 and an average cost of \$5.68 per 1,000 homes. In comparison, the top 10 TV shows have an average listenership of 2,903,000 and an average cost of \$12.40 per 1,000 homes. But, obviously, the sponsor must always consider whether TV's visual power warrants the extra cost per 1,000, and he must be ready to pay for this additional selling impact."

9. Will multiple sponsorship alleviate soaring cost?

Ellis: "If time and talent for a half-hour show costs \$90,000, the network has to get back this money.

"On a half-hour show, three minutes can be devoted to commercials. If you sell each of these minutes to a different sponsor—that costs each sponsor \$30,000 a minute.

"Psychologically, \$30,000 for one minute on the air sounds like a lot more money than \$90,000 for 30 minutes—which would be the cost to a sponsor taking over a whole show.

"This leads us into some imponderables, but from all indications, the sponsor of a popular show gets some benefit from the whole 30 minutes or hour that he's on the air. Apart from what he says on his commercials, the fact that he brings the show to the public creates good will with a cash register value. In other words, people

(Please turn to page 75)

HITCH YOUR PRODUCT TO A RADIO RANCH STAR



Webb Hunt

. . . and watch your sales soar as these Webb Hunt advertisers have done:

- Alaga Syrup
- B. C. Headache Powder
- Dentyne Chewing Gum
- Fairmaid Bread
- Foremost Dairies
- Ipana Tooth Paste
- Kam Dog Food
- Kool Cigarettes
- Ladies Home Journal
- Lone Star Beer
- Musterole
- O J Beauty Lotion
- Pic Sweet Frozen Food
- Red Arrow Drugs
- Robert Hall Clothes
- Shampoo Curl

Plus a choice list of local advertisers.

For information call
FORJOE
 National Representative
 or **DAVE MORRIS**
 General Manager
 at KEystone 2581

"RADIO RANCH"

P. O. BOX 2135





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.

SEE WEED



**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. Can you give me any information on the use of radio and TV by banks and building and loan associations? *Advertiser, Cincinnati*

A. The 2 January 1950 issue of SPONSOR carried a story called, "Louisville's Mr. Sponsor." It told, "how a radio-wise savings association boosted deposits from \$25,000 to \$31,000,000." "Banks on the air" appeared in the 6 November 1950 SPONSOR. An earlier picture story, "Boston bank buys TV film," appeared in the October 1948 issue.

Q. What did Gillette pay for video rights to the 1948 World Series and for TV broadcasts of boxing matches that year?

Advertising agency, New York

A. Reported figure for the World Series in 1948 was \$175,000; radio/TV rights for the Joe Louis-Joe Walcott fight, \$100,000; and rights to the weekly boxing contests, \$200,000.

Q. Who produces the Buddy Baer transcribed program?

Station representative, New York

A. Producing firm is Kasper-Gordon, 140 Boylston Street, Boston.

Q. Do you have the 1950 gross radio and television time charge figures of the networks?

Advertising agency, Philadelphia

A. Publishers Information Bureau gives the following figures for gross time charges: Radio: CBS—\$70,744,669; NBC—\$61,397,651; ABC—\$35,124,625, and MBS—\$16,091,977. Television: NBC—\$21,185,812; CBS—\$17,797,556; ABC—\$6,470,510; (DuMont figures unavailable).

Q. In the 29 January SPONSOR "p.s." to "The ad manager's book shelf" you mention the new 1951 "Books for the Advertising and Marketing Man." Where can we get a copy?

Broadcast advertiser, Schenectady

A. The Advertising Federation of America, 330 West 42nd Street, New York 18, N. Y., has the book for \$1 a copy, each.

Q. What are the latest figures on estimated TV set ownership?

College student, Buffalo

A. As of 1 January, there are 10,549,500 sets installed in the United States, by estimate of NBC-TV Sales Planning and Research. Here's the breakdown by cities: New York, 2,050,000; Chicago, 830,000; Los Angeles, 801,000; Philadelphia, 750,000; Boston, 642,000.

Q. A new brokerage and statistical corporation opened recently in Dayton. Can you give us any information on the use of radio by businesses of this type?

Radio station, Dayton

A. "Broadcasting and the broker" in the 31 January 1949 SPONSOR should prove valuable.

RISING TV COSTS

(Continued from page 73)

ple buy such things as gasoline or packaged goods partly because of the commercial—and partly to say 'thank you' for sponsoring the show.

"This plus is lost when you get into multiple sponsorship."

Broadcasters: "How big a 'plus' is the 'thank you' element in television?"

"The impact and persuasiveness of the commercials upon the audience attracted by the program is the real determinant.

"As evidence, consider results of a recent Advertest survey among 756 television owners. Product usage was compared between those who viewed the program carrying the product message and those who were not regular viewers:

Product	Program	Viewers	% Using Product	Non-viewers
Minute Maid	"Kate Smith"	20.6	9.4	
Snow Crop	"Show of Shows"	14.0	6.6	
Soap A	Soap A program	13.6	11.9	
Toothpaste A	Toothpaste A program	9.1	8.0	

"The first two represent participating advertisers; the second two had their programs to themselves. Yet sales performance was far stronger for those advertisers lacking exclusivity."

10. Conclusion: why not decentralize network control, give fresh TV talent a break?

Ellis: "This brings us to the final fact, which is that the quality of what goes on the air should be better when the responsibility for selecting, rehearsing, and directing the show is spread around. (The networks have failed, too, to develop fresh TV talent, preferring instead to bid up the prices for Hollywood, Broadway and radio veterans.) As a matter of plain common sense, no network can hope to assemble enough top-flight talent to put on a good show in every time period seven days a week.

"With individual stars getting as much as \$40,000 for a single performance (Bob Hope)—and with program costs running to \$50,000, \$60,000, or \$75,000 an hour—a lot of the harm has been done.

It seems to me that in this inter-network battle for supremacy, one fact has been forgotten. That fact is—to

WKNK
NOW
5,000
WATTS
IN MUSKEGON

WKNK Gets Results

MUTUAL WKNK
HOLLYWOOD - MICHIGAN

CONFERENCE HELP FOR SPOT TIME BUYERS

Says one agency Vice President: "When I go to client conferences, I take STANDARD RATE with me. It's not unusual for a client to bring up questions about this or that station. If there's a good ad in STANDARD RATE, an ad that gives me a clear picture of the facility, I can give the client a better answer."

Many buyers of spot time tell us they find that the Service-Ads in RADIO ADVERTISING RATES & DATA* and in CONSUMER MARKETS make their job of deciding which stations easier. Service-Ads like WKNK's—shown here.

So—when you're checking RADIO ADVERTISING RATES & DATA* for station information and CONSUMER MARKETS for the market facts, check the Service-Ads as well as the listings.

*Formerly known as the Radio Section of SRDS.

the unbeatable media-buying team! →

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

"The
ELEANOR ROOSEVELT
Program"

In New York on WNBC
In Los Angeles on
KFWB

9:30 to 10:15 AM
Monday thru Friday

Participations
available

Represented Nationally by
WILLIAM G. RAMBEAU
COMPANY

KFWB
IN HOLLYWOOD
980 on the dial

WTAL
CBS BLAIR
TALLAHASSEE

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

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
- THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M.C.

OR
Custom-Built
Transcribed Shows

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.
 CRestview 67238 • BRadshaw 21447

WABB

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

paraphrase a famous department store slogan—the customer has some rights—and the best interests of sponsors and agencies have been pretty well ignored.

"At least, we can call a halt—give the ingenuity of independent sources a chance to find out if there isn't some way to bring in good programs without acting like the movie industry on talent costs."

Broadcasters: "Television is show business of the most advanced type. It requires all the know-how of the best and most experienced writers, designers, directors, technicians, and performers. It is a new kind of cinema industry, and the gamble involved in developing new talent is great. When talents proven in other fields are teamed together, the hits-and-misses risk of show business is greatly reduced.

"Networks like NBC—with its capital investment of \$35,000,000 to \$40,000,000 in TV—are seeking to remove the risks for themselves and for advertisers. As it is, TV network operations are still running in the red—and even the new rate increase won't get them into the black.

"In the long run, the centralization of the networks' highly trained know-how will undoubtedly prove more economic and effective for all concerned, including advertisers." ***

Quotes on TV Costs

(Continued from page 32)

"It's also poor reasoning to suppose that the networks discriminate between packages. Our only criterion is: 'Is it a good package?' Not: 'Who owns the package?' Of course, the network will try to develop its own packages, because good packages will keep viewers tuned to that network."

Hal Davis, vice president, Kenyon & Eckhardt Agency: "You can't lay the blame of rising talent costs on the networks. It's not a black-and-white affair. It's a matter of supply and demand. The history of show business reveals that if an artist believes he can get more money, he'll ask for it; if he can't collect, he'll drop his rates. We're in a transition period today and the veteran artists are trying to earn as much as they can from TV while the getting is good.

"Neither can you accuse TV broadcasters of not trying out new talent. On the Toast of the Town, we gave a start to Sam Levenson, and usually try at least three new acts on the show regularly. We've also tried a lot of new talent on Ford Theatre, Toast of the Town, Space Cadet, and the Victor Borge Show."

Ben Duffy, president, Batten, Barton, Durstine & Osborn, Inc.: "Gross costs of TV are rising so high that some sponsors can't even test the medium. In our agency, we've had prospective sponsors put out feelers about entering TV—but when they've heard about the costs, they've decided to try another medium.

"It is my opinion that the FCC has done the public, business, and the advertisers a great disservice. In freezing the television setup, as they have done, they have created a monopoly in the one-station markets.

"You can visualize the position in which these stations find themselves. They do not have the supply of time to fill the demand for time. Therefore, in the mind of the station-owner, an artificial value is placed on television time

8

Separate
 Offices
 All
 Company
 Owned
 and
 Operated

NEW YORK
 CHICAGO
 PHILADELPHIA
 DETROIT
 ATLANTA
 HOLLYWOOD
 NEW ORLEANS
 SAN FRANCISCO

HEADLEY-REED COMPANY
 Radio and Television Station Representatives

cost, and, as a result, television time costs today are out of line.

* * *

Commander Mortimer W. Loewi, director of DuMont Television Network: "Costs for some programs are too high—so high, in fact, that they constitute a real danger to TV. They are leading sponsors to question the medium's value and come up with negative decisions.

"Our network has always believed in developing new low-cost production techniques and entertainers who got their start in TV alone. But some other networks and some agencies—noting the audience-building capacities of Broadway-Hollywood names—jointly bid up costs of imported talent for the sake of fashioning shows that would be assured at the start of relatively high ratings. I believe we, the broadcasters, rather than they, the advertisers, should initiate steps to eliminate the mad race for ratings.

"To take only a few examples, DuMont has fashioned Hands of Mystery, as a whodunit, Broadway to Hollywood, as a unique type of news show, and Captain Video, as the first of the TV adventure serials. All these programs have relatively high ratings, but a low-cost figure."

* * *

George H. Frey, director of NBC-TV network sales: "I'm extremely aware of the advertiser's problems, because they in turn become ours. You fellows are our lifeblood, and we rise or fall with you. Because of that, we've simply got to meet your needs, and if we don't, we're in for trouble.

"Actually, you don't have to get too

big a rating to get a really bargain-rate cost per thousand. Kate Smith, in her early ratings of only 9.1 was almost \$2 per thousand cheaper than leading women's magazines. Now she's doubled that rating and is providing advertisers with a ridiculously low cost per thousand. Some shows with a rating of only 5.0 can demonstrate a more-than-competitive cost per thousand.

"While I honestly think we can outstrip all others in cost per thousand, I do realize there's a major problem in the fact that many admen don't have the total over-all budget to buy full network shows. To meet this problem, we've devised top bracket shows like Kate Smith (11 sponsors), Four Star Revue (3 rotating sponsors), Saturday Night Revue (9 sponsors), the Comedy Hour (2 sponsors)—shows which give an advertiser high-cost talent at a very moderate fee."

* * *

Agnes Kingsley, TV timebuyer, Victor van der Linde, Inc.: "I agree that if TV prices go up any higher, they'll price several advertisers out of the market. My suggestion is that sponsors use daytime TV programs, which are less costly and give good value. In our own case, our client Farberware has good results with participation in Josephine McCarthy's Cooking Program (WVBT) and, so has You-all Brand Salad Dressing on Mrs. Dionne Lucas Show (WJZ-TV). With more advertisers using daytime TV, nighttime costs may become more rational."

* * *

Spokesman, Music Corporation of America: "The networks cannot be blamed for bidding up the price of talent. The show people themselves are bidding up prices of their own talent—and why not? In the early days—three years ago—show people went into TV just to get their feet wet. They wanted to test the new medium—and for absurd prices.

"But now they expect to get paid more, just as the audience has increased. Besides, they've become aware that TV in many cases is decreasing the novelty value of their talent. An acrobat artist could use the same act in vaudeville for 20 years. But after he appears on TV a few times, the novelty of his act has been lost. The only people ready to pay to see him next live in the hinterlands. So why shouldn't he demand more for his few TV appearances?"

I do not fear

The Ides of March

Or Alice's Mad March Hare

But I am afraid

Of the confusion made

By Stalin's Big Black Bear.

The Art Mosby Stations



5000 Watts
Night & Day
MISSOULA

250 Watts
Night & Day
ANACONDA
BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

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 _____

S

Address _____

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

52.8

AVERAGE WINTER 1951

ABC STATION

WBTM

HOLLINGBERY



Gets Results

Nat D. Williams and **WDIA's** many other stars are smashing sales records in Memphis in which 44% of the 394,000 city population is colored with 489,000 negroes in **WDIA's** BMB counties. Admittedly **WDIA** completely covers this market.

GROCCER STATES

Hill Avenue Grocery, Memphis, writes "All merchandise **WDIA** mentions is moving nicely, particularly Fels Naptha Soap. The public demands it." Yes, the negro market is responsive. Such advertisers as Kellogg, Gold Medal Flour, Folger's Coffee and many others know it. Write for the facts on **WDIA**, America's #1 Negro Station.

WDIA

Memphis, Tenn.

John E. Pearson Co., Representatives

Without The
Selling Power
of

The
XL
Stations

You can't cover
the scattered buying
centers of
The Pacific Northwest

MR. SPONSOR ASKS (Continued from page 39)

advertiser's own best judgment of the soundness of the techniques and the research calibre of the service principals are all he has to go by in choosing between two services. The advertiser must know what the base is, the sample size, the method of sampling, and the interview techniques. Then, the decision comes like most other business decisions—after weighing pros and cons.

How much better off he would be if he had these all answered, and the methods experimentally analyzed and compared, as the Industry Committee will recommend! We most heartily congratulate **SPONSOR** for this typical example of important pioneering service to the Industry in bringing this question, at this time, before its distinguished readership.

E. L. DECKINGER
Research Director
Biow Co. Inc.
New York



Mr. Ule

The advertiser presented with apparently conflicting reports on radio and/or TV audience ratings should ask himself three questions, the answers to which can help him to resolve this confusion:

1. Which of these ratings is talking about the people I want to reach? There are several reasons why two conflicting reports might be talking about different groups of people. (a) The reports might cover different geographic areas. It is very possible, for example, that one rating covers only a central city, while the other report covers an approximately defined and much larger primary area. Even though the areas overlap, the difference in the areas covered (independent of measuring methods) may well explain a conflict between ratings reports. (b) The reports might cover different families (even in the same area). Telephone coincidental ratings, for example, report only on telephone families, usually in large cities. Generally there is little reason to expect that a rating obtained among this special group of families will agree with the rating obtained

from a carefully selected sample of all families.

2. Do these ratings tell me what I want to know about the people I reach? Because of differences in techniques, different rating services answer different questions. Thus, telephone coincidental ratings give the percent of telephone families listening to the average instant of a program. Diary and recall ratings give the percent of families listening to any part of a program. Naturally, these would tend to be higher than a telephone coincidental. Mechanical methods tell us the percent of families with sets tuned in both during an average instant and for the total broadcast. They measure tune-ins, not necessarily listening.

3. Are the conclusions justified by the evidenced presented? All ratings are based on sampling methods. Because of that fact, they are subject to sampling variation. They should be looked on not as exact figures, but as being plus or minus a few points. Sometimes advertisers will be presented with claims based on one or two re-

IN NEW ORLEANS'
GREAT NEGRO MARKET

WMRY

WMRY GETS RESULTS

A large New Orleans Drug Chain increased prescription business 400% in a one month test with **WMRY**. Like many other accounts, it is now using a liberal schedule with good results.

Programmed for Negroes by Negroes, **WMRY** is effectively directing the buying habits of this vast, faithful audience.

600KC- "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
JOHN E. PEARSON CO.
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

ports when the station or program just happened to have high ratings (because of the variation mentioned above). A more careful look at the rating history may show that these were statistical accidents and that the claims therefore are not substantial.

It is our opinion that no rating service can answer all of the questions we want answered, and that in many cases they answer our questions only in part. This therefore suggests that we take that rating which will answer our questions to the best of our specifications, after we are clear on our specifications and on the inherent mechanics of the rating methods.

G. MAXWELL ULE
Vice President
Kenyon & Eckhardt
New York

510 MADISON

(Continued from page 20)

PUBLIC-SERVICE TV

What constitutes public service in television, or in any field, is, to a degree, a matter of interpretation. However, it is obvious that there is constant and growing public service programming by television stations and networks. And, in this programming, there is a sizable proportion of sponsored time.

Information is always a public service, and news is perhaps the most direct and immediate form of information. WOR-TV, to name the station with whose operation I am most familiar, telecasts a daily TV newspaper, "Telefax News," for an hour-and-a-half. And there are at least three complete live newscasts daily and prompt bulletins on important news develop-

ments. We have programs dealing with weather, travel, educational films, public issues and a variety of other material which serves the public. Our facilities are frequently used to tell the stories of institutions and causes. We have explained current issues in such programs as *Mobilization Story*. These, I believe, are examples of public service by television—examples which, of

course, are paralleled by many of our colleagues.

And I would say there is some reason to believe that TV is further ahead in this respect than radio was at the same stage of development.

JULIUS F. SEEBACH JR.
Vice President in Charge of
Programs, WOR & WOR-TV
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.

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 Reproduction of Art for Television," KMTV, 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.

A152 "The Pattern of Television Impact in Lexington, Kentucky, 1950," University of Kentucky—is a 28-page research survey on the impact of television in areas remote from TV transmitters.

A153 "WMAX Fact File," Katz Agency, Inc., New York—contains all the principal basic information on the station; history, coverage, market facts, results, diary summary, mail response, talent, programs, etc.

A154 "Primer for Time Buyers," CKLW, Windsor—contains information on coverage, spot announcements, and radio homes in markets covered by CKLW.

A155 "Marketing in a Defense Economy," J. Walter Thompson Co., New York gives interpretations and critical analyses pertaining to the nation's economy and the opportunities it holds for business.

A156 "Why Are Listeners and Advertisers so in Love with Radio?" Pacific Northwest Broadcasters, Spokane, Washington—is a descriptive and pictorial report on "the easy, quick, productive way" to achieve results through radio.

A157 "A Report on Lourenco Marques Radio and Its Audience in South Africa," Pan American Broadcasting Co., New York—estimates listenership that an advertiser may expect in 1951.

A158 "WKMH Reports on the Characteristics of the Working Population in Detroit," Headley-Reed Co.—breakdowns on industrial and non-industrial workers show at what time they eat, dress, go to work, leave work, and go to bed. Valuable aid to advertiser who wishes to know the best time to reach a particular audience.

A159 "Every Day is Ladies' Day with WJBK-TV," This folder prepared by the Katz Agency includes all pertinent information about the station's afternoon variety show, *Ladies' Day*. Featured is data on program format, talent, time and cost.

HEADACHE? Toss TV

film spot problems to TELEFILM Inc.
Hollywood (28) Calif. since 1938

JOE ADAMS

REACHES ALL

NEGROES

IN LOS ANGELES

KOWL 5600 WATTS

CLEAR CHANNEL

LOS ANGELES - SANTA MONICA, CALIF.

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 _____

A149 A155

A150 A156

A151 A157

A152 A158

A153 A159

A154



What about education on TV?

Television did more than revive the silent movies and the cowboy heroes of a bygone era. It brought to life again the great debate between educators and broadcasters, complete with issues and arguments strangely reminiscent of radio's earliest years.

Sparked by FCC's able Commissioner Frieda Hennock, the educators' plea for channels for culture was exceeding-

ly well-timed. Television broadcasters were at last beginning to show a profit. They had demonstrated that TV receivers could be placed into millions of homes and that advertisers could be persuaded to pay a fat fee for the privilege of reaching those homes. Where the television broadcaster fell short of the mark, was in programming—especially the kind of programming the educator considers necessary for the cultural upbringing of the American family.

No good purpose is served by dismissing the scolding television broadcasters were subjected to at the FCC hearings and in the press. Nobody claims that television is serving the public best in its present dress—that there is no abuse of good taste.

Nobody can say, however, that great strides have not been made in improving program quality.

But no degree of improvement will fully solve the educators' problem. Their plea for exclusive TV channels is based on reports such as the one cited by Miss Hennock: "Adult night school attendance dropped in 50 cities

with television, while in cities without television adult education actually continued on the upswing."

The assumption is that those who stayed away from night school to look in on commercial television entertainment would just as soon tune in a TV night school program if it were available to them.

The educators' earlier experience with radio definitely fails to support such an assumption. And the cost to build, maintain and program a television station exclusively for educational purposes would be prohibitive.

This much is certain: stations and sponsors will gladly allocate more of the available time for educational purposes in the public interest. The WFIL-TV series of educational programs in cooperation with the Philadelphia Board of Education is a most recent and high-praised example. Another is KSL-TV's series in Salt Lake City under auspices of the University of Utah. Working with television broadcasters and sponsors, the educators can accomplish much of what they seek. And at far less cost.

Applause

AFA's objectives for 1951

We're impressed by the five-point set of objectives that the Advertising Federation of America has developed for 1951. So far as we're concerned, they're right down the alley for present-day fulfillment. We wish the AFA our best in the achievement of their goal, which we herewith submit:

1. To increase our (AFA) national campaign, now reaching over 75 millions, showing advertising's vital role in producing America's unmatched living standards.

2. To increase war morale and informational advertising, through Advertising Club cooperation, to speed the day of American victory.

3. To urge a careful study of each war advertising claim by media and sponsors, lest this nation and advertising repeat the mistakes of World War II.

4. To guard against the trend of legislators in this emergency to regard advertising as a ripe plum, ready for the

plucking by tax collectors.

5. And to be doubly alert against those opponents of advertising who would use it as an entering wedge for their foreign economic theories.

Point-of-sale

It was a billboard man who told us today that he is constantly appalled at how little some big advertisers know about cashing in on their advertising at point-of-sale.

For example, he pointed out that while soft drink companies like Coca-Cola and Pepsi-Cola are experts at point-of-sale infighting, some cigarette brands are notoriously remiss.

This is a subject that we have been thinking about with recurring frequency. The art of knowing how to make an impression on the purchaser is only half-realized until the impression has been turned into a sale.

In the radio field, several men are doing excellent work translating advertising impressions into sales. One of

these is J. E. Murley, whose merchandising techniques have helped make two New England daytime participation shows (*Yankee Kitchen* and the *Marjorie Mills Hour*) eminently successful examples of their kind. It's quite an occasion when a commercial opening occurs on one of these programs.

Stanley Joseloff, whose FM Storecast system in half a dozen cities has made a hit with food advertisers, has coupled his point-of-sale broadcasts with a full-blown merchandising setup.

What radio men with a flair for merchandising can do for sponsors is plenty. Radio stations are constantly expanding their activities in this direction—WLW alone invests \$250,000 yearly in its merchandising department.

Air advertising develops a strong buying urge; but, too often, the advertiser misses out on the next step—pushing across the sale. Point-of-sale minded radio men are worth their weight in gold.

My Diary Isn't Banned in Boston

but it makes

"Red Hot" Reading!



Yes, a diary study recently conducted by Audience Survey, Inc., makes mighty interesting reading for every time-buyer.

Of the 52 stations receiving mention in the diary study—WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of "wins" granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

The purchasing power of WNAX's 267 BMB-counties in Minnesota, the Dakotas, Nebraska and Iowa is \$3.9-billion (after taxes) — greater than San Francisco, Philadelphia or Washington, D. C.

This area, known as Big Aggie Land, is overwhelmingly dominated by one, powerful radio station . . . WNAX. BMB shows that 405,210 families listen to WNAX —80% of them 3-7 times a week. Also, remember, in Big Aggie Land, T. V. means 'Tain't Visible!

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Ask your nearby Katz man about the diary study that proves WNAX alone can sell for you in Big Aggie Land.



WNAX



A Cowles Station

570 KC • 5,000 WATTS



SIoux CITY - YANKTON AFFILIATED WITH THE AMERICAN BROADCASTING CO.



**“What’s the
right time to
cut down on
radio?”**

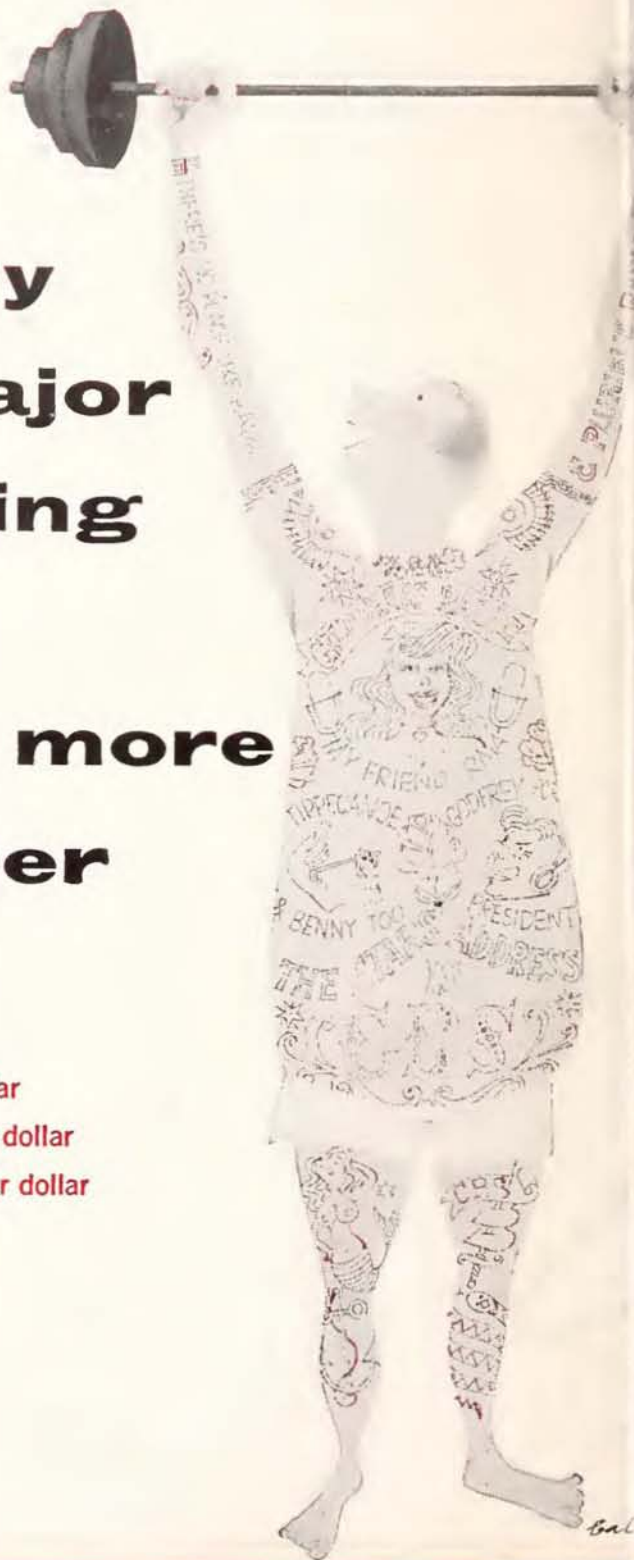
**“When any
other major
advertising
medium
reaches more
people per
dollar.”**

CBS reaches 591 people per dollar

Magazines reach 365 people per dollar

Newspapers reach 249 people per dollar

All data latest
available;
percent of
radio homes
reached based
on Nielsen
ratings.
Dec. 3-9, '50



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