

SPONSOR

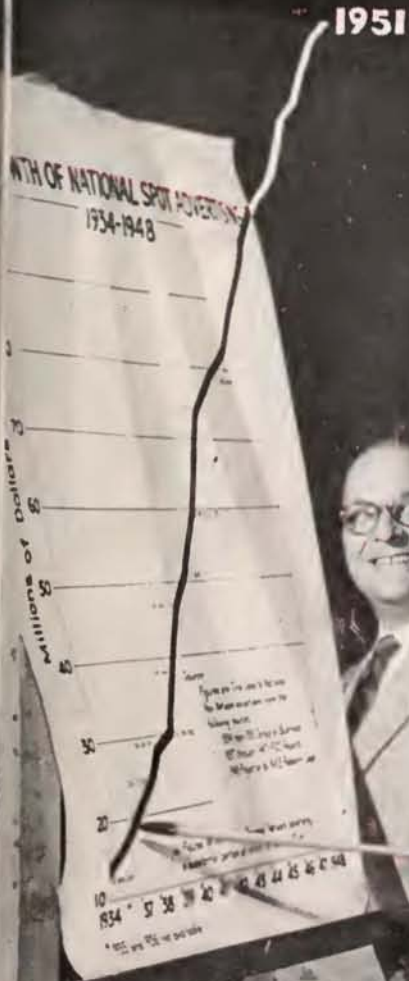
For buyers of broadcast advertising

RECEIVED
MAR 13 1951
RADIO LIBRARY

Is there a way out of the rating muddle?—p. 32

The trend to spot is accelerating

SP 10-45 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N. Y.



- Sponsor Report
- Mr. Philpott
- How Not to Buy Time
- Advertiser's Doubled Sales via Air
- Let's Standardize TV Data
- Top Commercials: Net Radio
- First Big Air User Among Lipsticks
- Can Muddle on Research be Cleared?
- Radio Results
- Mr. Sponsor Asks
- Roundup
- Tools for Readers
- Editorials

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**RADIO'S
EVER MAGIC
TOUCH**

LARRY MC DONALD
Agricultural specialist on
the early morning **FARM
BULLETIN BOARD** program
—served by WLS Field Staff
and special wire services.



ART PAGE
WLS Farm Editor, Conduc-
tor of **DINNERBELL TIME**,
oldest farm service pro-
gram in radio.



CHET RANDOLPH
Prairie Farmer Livestock
Editor, Associate WLS Farm
Editor. Handles many agri-
cultural remote broadcasts.



AL TIFFANY
Ace farm specialist—com-
ments on all news affecting
agriculture on the daily
FARM WORLD TODAY pro-
gram—served by WLS Field
Staff and special wire
services.



Agricultural Leadership is no Mere Accident

The agricultural leadership enjoyed by WLS throughout the rich Midwest is no mere accident. Rather, it is the result of the proper application of radio's ever magic touch. WLS was established by the Sears Roebuck Agricultural Foundation for the sole purpose of serving agriculture. Owned since 1928 by Prairie Farmer, America's oldest farm publication, it is only natural that the station's interest should be toward agriculture.

WLS farm programs are planned and presented by men and women who have spent a lifetime studying the problems of agriculture—know just what times are best for reaching the market—know just what types of programs are needed and wanted. A few of these specialists are pictured on this page—all exclusively WLS broadcasters.

Thru years of service to the vast agricultural industry by these and other station-specialists, WLS by proper application of radio's ever magic touch has emerged as the undisputed agricultural leader in the Midwest. No mere accident—but the result of planned programming and service by the largest informed agricultural staff in radio.

... and in terms of Sales Results

This agricultural leadership has solid commercial value. The over $5\frac{1}{2}$ billion dollar cash farm income (11½% of the nation's total) in the WLS effective coverage area (*) can be most profitably tapped by the 50,000 watt voice of WLS. That is why leading national and regional advertisers have consistently used WLS to sell the 1,738,370 (*) radio families whose economy is so greatly dependent upon agriculture.

When thinking of the Midwest, think of WLS and radio's ever magic touch for effective coverage of this important agricultural market. Your John Blair man has details—or write WLS direct for additional proof.

GLADYS SKELLY
Prairie Farmer Homemak-
ing Editor. Appears regu-
larly on **PRAIRIE FARMER**
AIR EDITION.



DAVE SWANSON
Agricultural market spe-
cialist. Broadcasts market
summaries from U.S. Stock
Yards.



BILL MORRISSEY
Livestock market expert.
Broadcasts daily market re-
ports.



F. C. BISSON
Grain market specialist.
Broadcasts daily from the
studios of WLS.



PAUL JOHNSON
Prairie Farmer Editor
Commentator on **PRAIRIE
FARMER AIR EDITION**.

*
1950 SURVEY OF BUYING POWER
WLS-BMB, 1949, 25-100% daytime
Radio Families in towns 25,000
and under, within WLS-BMB area.

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

The
**PRAIRIE
FARMER
STATION**

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



GULF RUMORED TURNING TO SPOT RADIO—Gulf Oil officials will deny it flatly, but indications are that firm is planning switch from network radio/TV to spot. Gulf now on NBC with "Counterspy" (Thursday 9:30 to 10:00 p.m.) and "We the People" (TV Friday 8:30 to 9:00 p.m.).

FORREST WHAN PROPOSES NEW CIRCULATION MEASUREMENT—Dr. Forrest L. Whan, of University of Wichita, has plan for impartial, nation-wide radio circulation measurement. He has proposed that NARTB provide \$500,000 fund for surveys by university students throughout nation. Advantage of this approach would be objectivity, Dr. Whan says; he's been using college students in surveys for WIBW, Topeka, and WHO, Des Moines.

HOW BAB GETS NEW RADIO BUSINESS—Last fall BAB made pitch to trade associations on value of radio. As result, Paper, Stationery and Tablet Manufacturers Assoc. invested \$2,100 in e.t.'s. On local scene, school supply dealers bought \$40,000 time on 160 stations to use e.t.'s which plugged products of association members.

RADIO PULSE ENTERS NATIONAL RATING PICTURE—Multi-market Radio Pulse will compete with Nielsen in national rating sweepstakes, starting this month with weighted average of 14 markets representing some 10,000,000 homes. Dr. Sydney Roslow expects to build up to 19 markets within few months; points out that all markets included are important ones. Rating picture covered in this issue (page 32).

ROBERT HALL, FIRM BUILT BY SATURATION USE OF AIR, OPENS 100TH STORE—New Robert Hall outlet opened this month in New York City is firm's 100th store. With budget of over \$1,500,000 annually, 60% of it going to spot radio, retail clothing firm's rise is attributable in large part to direct-sell influence of saturation radio coverage. Spot TV is still minor consideration to Robert Hall; gets only 10% of budget.

WASHINGTON D. C. INDIES FIND WAY TO APPEAL TO NATIONAL SPONSORS—Individually too weak ratingwise to attract much national spot, 5 Washington D. C. indies have joined hands in "Metropolitan Network" with national representative (Jack Koste's IMS) and commercial manager J. Douglas Freeman. Collectively, 5 stations in group (WARL, WBCC, WFAX, WGAY, WPIK) have Pulse study to show second best share of audience in Washington. Astute WTOP, top station, sent out booklets advertising Metropolitan Network's concept and rating statistics.

REPORT TO SPONSORS for 12 March 1951

\$5,000 RADIO TIME SELLS \$85,000 THEATRICAL STOCK—New sales use of commercial radio proved successful when Smith & Bull, Los Angeles agency for civic musical comedy "My L.A." went over the top with \$85,000 stock issue to back show. Hundreds of "angels" bought stock after hearing transcriptions and participations over independent stations KFAC, KFVD, KOWL, KFVB, KRKD, KXLA. Oversubscription was achieved at less than \$5,000 cost.

SPOT IMPETUS AIDED BY LOW-COST LIBRARY PROGRAMING—Handful of national advertisers have learned that biggest bargain in radio programing is high-rating, low-cost library shows available through stations. Falstaff Brewing uses varied library services on numerous stations; relies on stations with excellent results. Michigan Bell Telephone uses World series over Michigan group of 10 or more stations keying from WWJ. Weldon Cafeteria, Houston (largest cafeteria in Southwest) typical of local advertisers using library programs. Langworth's "Cote Glee Club" broadcast over KPRC and KXYZ for fourth year. RCA Recording, Capitol, MacGregor, Associated, Standard, Sesac are among library services featuring low-cost, high-quality programing.

ACTIVE LOWRY CRITES BECOMES MORE ACTIVE—Seeing ever-moving General Mills' Lowry Crites come and go has given representatives and others, including GM's 5 agencies, impression he couldn't possibly do more. But with departure of E. G. Smith to agency field, Crites has added role of radio/TV director to duties as media director and broadcasts comptroller.

DUMONT RECEIVERS BUY SECOND RUN FILM SERIES FOR \$500,000—Second run of P&G's "Fireside Theatre" (owned by Crosby Enterprises, TV Division and retitled "Royal Playhouse") was sold 1 March to Allen B. DuMont Receiver Division by United Television Programs. Sale, consummated in one week and involving about half million in film cost, involves 52 half-hour films to be played via DuMont Network in 18 major cities. Paradox is fact that UTP was set up as national spot program clearing house, has made its biggest sale for network broadcast. Gerald King represented UTP; Douglas Day and Harry Geyelin DuMont. Allen DuMont personally okayed film.

WHY SNOW CROP PREFERS SPOT TV—Snow Crop, bowing out as sponsor of first half hour of "Show of Shows" (NBC-TV, Saturday 9:00 to 9:30 p.m.), will buy half hours locally in some 50 markets for filmed daytime dramas. First starts 19 March. Shows will be scheduled during week days to catch housewife before shopping lists are made. Saturday night, though productive of audience, was too far removed from normal shopping time to get maximum sales impact, company feels. Clincher: spot campaign will cost 25% less than \$32,000 weekly tab for "Show of Shows."

BAB, ARBI CLOSE TO DEAL—So impressed was BAB with Advertising Research Bureau Inc.'s recent retail surveys that it began negotiations to exploit surveys nationally. ARBI discloses existence of two separate markets, one composed of radio-influenced consumers, other consisting of consumers who say newspaper advertisements exert strongest pull on them. Implication of ARBI studies is that retail advertising in newspaper alone loses out on substantial "radio-minded" market.

'GIMME THE ONE WITH THE .9 LENS!'



Regardless of what consumer index you use, you know that our Red River Valley hayseeds are one of the most prosperous "markets" in America.

And WDAY covers them like a tent.

- (1) For the period Dec. '49—Apr. '50, WDAY got a Share of Audience more than three times as great as Station B, Mornings, Afternoons and Evenings—*actually got the highest Hoopers among all NBC stations in the nation for the second year running!*
- (2) BMB Report No. 2 credits WDAY with a Day-time Audience of 201,550 families. *77.7% are average daily listeners!*
- (3) According to a recent 22-county survey by students of North Dakota Agricultural College, WDAY leaves all competition far behind—*gets a 78.6% family preference against a mere 4.4% for the next best station!*

Complete, fabulous facts, from us or Free & Peters!



FARGO, N. D.

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 6

DIGEST FOR 12 MARCH 1951

ARTICLES

How not to buy time

With spot radio booming, timebuying techniques are more important than ever before. Here are some common mistakes to avoid

21

How Mueller's doubled its sales in nine years

This old spaghetti, macaroni and egg-noodle firm, which started using spot radio nine years ago, has profited through local news sponsorship

21

Let's standardize TV data now

TV timebuyers and station reps seek more uniform program, market, rate, contract, coverage data. SPONSOR presents both buyer and seller views

26

Today's top commercials: network radio

SPONSOR turns the spotlight on eight outstanding commercials used in network radio in this second article of a series

28

The lipstick that defied tradition

Cosmetic moguls ruled out radio and TV for lipstick promotion. But Hazel Bishop, via use of broadcast media, jumped to No. 2 spot nationally

30

Is there a way out of the research muddle?

Sponsors, ad agencies, broadcasters, researchers examine Dr. Baker committee report as possible avenue out of measurement confusion

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COMING

The Carnation Milk story

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

26 Mar.

Beer on the air

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

26 Mar.

Today's top commercials: network TV

Third article of series describes and backgrounds a few of the most fetching and resultful commercials on the network TV screen

26 Mar.

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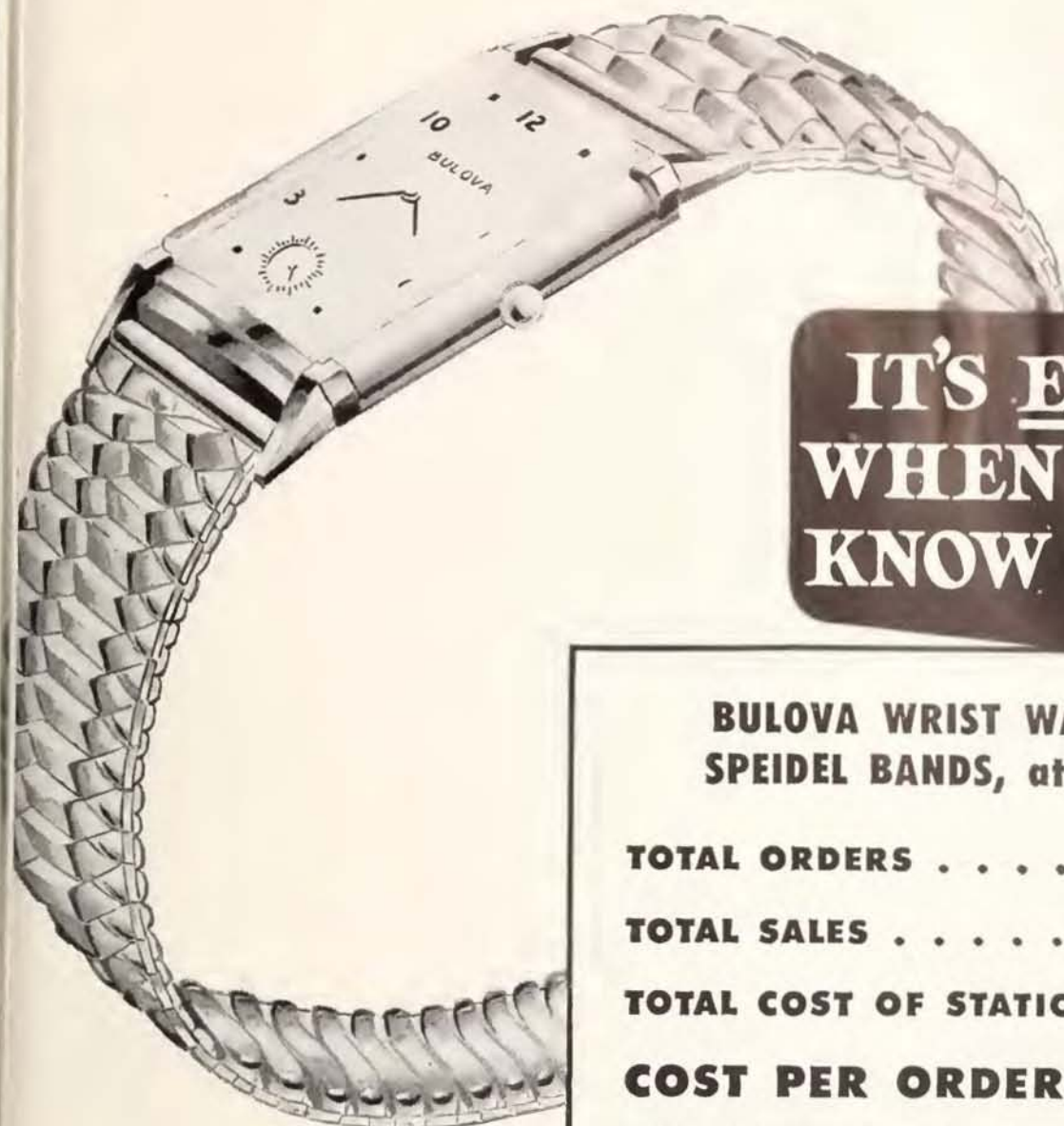


© Conrad Eiger

COVER: National spot is booming. Billings last year hit \$120,000,000, 10% over previous year. Robert D. C. Meeker, president of Robert Meeker Associates and president of rep association (NARSR) points to where spot rose from. L. to r. beside chart are Wells H. Barnett, Jr., sales development manager John Blair & Company, chairman NARSR promotion committee; Joseph F. Timlin, manager New York office The Branham Company, treasurer of NARSR; Max Everett, president Everett-McKinney, Inc., vice president NARSR. Absent officer is Eugene Katz, executive vice president The Katz Agency, NARSR secretary.

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**IT'S EASY,
WHEN YOU
KNOW HOW!**

BULOVA WRIST WATCHES WITH SPEIDEL BANDS, at \$37.95 each	
TOTAL ORDERS	589
TOTAL SALES	\$22,352.55
TOTAL COST OF STATION TIME .	\$145.00
COST PER ORDER	\$.247

Here's spectacular proof that KWKH Know-How pays off in our rich tri-State area — *a case history that speaks for itself!*

Early in October, 1950, Freund's Jewelry Store of St. Louis, bought time on KWKH through their agency, Westheimer and Block, to sell men's and women's wrist watches. Here was the offer:

A BULOVA WRIST WATCH AND SPEIDEL BAND . . .
A DOLLAR A WEEK FOR 38 WEEKS!

KWKH plugged this offer with five-minute spots for five successive weekdays—Monday, October 9 through

Friday, October 13—from 7:45 to 7:50 a.m. Three weeks later the amazing results at the right were tabulated. *Over \$22,000 of orders at a total sales cost of less than 7/10 of 1%!*

If you go for this kind of *result* story, let The Branham Company give you all the KWKH facts!

KWKH

Texas
SHREVEPORT LOUISIANA
Arkansas

The Branham Company
Representatives
Henry Clay, General Manager

50,000 Watts • CBS •



BATON ROUGE...

that's what you like about the South!

First in the nation in percentage of population increase (cities over 100,000, 1950 over 1940)

DOMINATED BY * **WJBO** the 5,000 watt NBC AFFILIATE
WBRL (FM) Baton Rouge, La.

* For proof see our National Representatives, **GEORGE P. HOLLINGBERY CO.**

Men, Money and Motives

by
Robert J. Landry

We open today by quoting from the Glad Book of 1950, reading, with rolling O's, as follows, excerpt. quote: \$5,600,000,000! This cool, tidy, imposing and incomprehensible sum is the aggregate of all expenditures for all forms of advertising in the United States last year. As if it were not sufficiently dazzling, the figure is likely to be exceeded in 1951, 1952, and 1953, to stop there. On such volume radio is relieved of all serious worries and television is assured of continued healthy growth. But while everybody stands around in little knots wringing one another's paws in hearty self-congratulation, let one disenchanting truth be registered. These heaps and mountains of advertising dollars amount to less, proportionate to national income, than in 1934. Then, at the deep of the depression, advertising spent at about 3% of national income. Today, advertising spends only about 1½% of national income.

* * *

Advertising agencies and media both urge business, as such, to raise appropriations, percentage-wise of national income, on the plea that it is unfair to ask advertising to cope with added burdens of service and more population without more to spend. But business tends not to hear these pleadings. Unkindest cut of all, Frederic Schneller of Lever Brothers, said the other day that advertising wasn't commensurately as effective as in 1934 and that its craftsmen were depending too much on what he termed a "gift of gab," or razzle dazzle, approach.

* * *

The moral is not obscure. It means that the who-gets-what free-for-all of consumer franchise merchandising is getting more complicated, even in boom times. Advertising performance is judged with a more scientific eye than 15 years ago. Business counts advertising one tool, one skill, one priesthood in the service of sales management, but it has fewer and fewer romantic illusions. Once it was enough to be just a salesman or just a showman. Now, on top of that, it's a good idea to be an expert in the logistics of drug and grocery distribution.

* * *

Television programs these days credit producer, director, writer, and stars. Sometimes the gowns, too. But the guy who is entitled to much more credit—and much more blame—is the cameraman. He is usually not named. Only a matter of time until some sponsor starts keeping box score on bum camera switchovers, wobbly frames, decapitations of heads, left-side amputations, right-side amputations, not to mention those too-soons and too-lates.

* * *

For sheer sloppy salesmanship, the afternoon grocery frolics on TV strain kindness to breaking. Have you seen the nice pan of grease, an inch thick, used to demonstrate how Wham-O, the magic cleanser, cuts goo? It's positively revolting. Then there was the

(Please turn to page 52)

where there's smoke

. . . you find people using the products of the Carolinas' mammoth tobacco industry. Prosperous tobacco farmers and tobacco workers are among the 3,000,000 Carolinians whose loyalty to WBT makes it the biggest single advertising medium in the two states.



WBT

CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
REPRESENTED NATIONALLY BY RADIO SALES

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 South-western 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

This chart, compiled from official, half-milivolt 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.

In the heart of KGW's COMPREHENSIVE COVERAGE area are the twin cities of Camas and Washougal, Washington. Camas, with the largest specialty paper mill in the world, and Washougal with its giant woolen mills, are stable, high-payroll communities. Both offer important contributions to the region's economy. A recent KGW Tour-Test, conducted in cooperation with the Oregon State Motor Association, proved KGW's COMPREHENSIVE COVERAGE of this rich, important market. The Tour-Test was witnessed by Mr. Clyde Brown, Camas Chamber of Commerce secretary, shown above with "Miss KGW". Only through KGW's COMPREHENSIVE COVERAGE can you be sure of maximum results in Camas and Washougal and the rest of the great Oregon market.



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

New and renew

SPONSOR

12 MARCH 1951

1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Block Drug Co	Cecil & Presbrey	NBC 13	Elmer Peterson and the News; Sat 5:45-6 pm; 3 Mar; 52 wks
Harrison Products Inc	Sidney Garfield & Associates	MBS 150	Cecil Brown; Sat 10:15-11 am; 3 Mar; 52 wks
Miles Laboratories Inc	Wade	NBC	News of the World; M-F 7:30-45 pm; 2 Apr; 52 wks
Philip Morris & Co	Biow	CBS 149	Philip Morris Playhouse; Th 10:10:30 pm; 15 Mar; 52 wks
Sterling Drug Inc	Daneer-Fitzgerald-Sample	ABC 216	News of Tomorrow; M-Th 10:30-45 pm; 26 Feb; 52 wks
Vitamin Corp of America	Harry B. Cohen	MBS	Gabriel Heatter; Th 7:30-45 pm; 29 Mar; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Animal Foundation Inc	Moser & Cottus	CBS 64	Bill Shadel and the News; Sun 11:30-35 am; 25 Mar; 13 wks
Burrus Mill & Elevator Co	Tracy-Locke	MBS 165	Light Crust Doughboys; M, W, F 12:15-1 pm; 26 Feb; 52 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS 98	Aunt Jenny; M-F 12:15-30 pm; 19 Mar; 52 wks
Phillips Petroleum Co	Lambert & Feasley	CBS 66	Rex Allen Show; F 10:10:30 pm; 16 Mar; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Safety Razor Co	Silver Star blades	McCann-Erickson (N. Y.)	25 mkts	Annents; 29 Mar; 7-25 wks
Continental Oil Co	Conoco Super motor oil	Geyer, Newell & Ganger (N. Y.)	58 stns; Midwest, Southwest	Annents; 1 Mar; 13 wks
Procter & Gamble Co	Cheer	Young & Rubicam (N. Y.)	32 mkts	Annents; 12 Mar
Procter & Gamble Co	Spic and Span	Biow (N. Y.)	30 mkts	Annents; 19 Mar; 12 wks
U. S. Army Recruiting	Fifth Army	Schoenfeld, Huber & Green (Chi.)	13 midwestern states	Annents; 1 Mar; 52 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
George Baker	Hughes-Peters Inc, Cine., gen mgr	WLW-T, Cine., adm asst in charge hard goods sls
Robert F. Bender	WKRC-FM, Cine., sls mgr	Same, gen mgr
Robert Carlton	WMBD, Peoria, prog dir	WEWS, Cleve., sls staff
Guy Cunningham	WEEI, Boston, dir natl spot sls	Same, sls mgr
Michael Dann	NBC, N. Y., trade news editor	Same, tv sls dept, coordinator for prog package sls
MacGregor Eadie	NBC, L.A., asst mgr continuity acceptance dept	KNBH, L. A., acct exec
Robert M. Flanigan	NBC, Chi., sls	Same, mgr natl radio spot sls dept
Norman W. Glenn	NBC, N. Y., presentation writer	Same, sls prom superv
Leo A. Gutman	Ziv Television Programs, Cine., adv dir	Frederic W. Ziv, Cine., adv dir of all Ziv affiliated companies (Ziv Radio Productions; Ziv Television Programs; World Broadcasting System; Cisco Kid Pictures and Cisco Kid Products)
Roy W. Hall	CBS Radio Sales, N. Y., acct exec	Same, tv acct exec
Fred S. Heywood	WBAL, Balto., adv, prom, pub mgr	WCCO, Mnpls., sls prom mgr
Roy Holmes	NBC, N. Y., sls	WINS, N. Y., sls mgr



Numbers after names refer to category in New and Renew

Robert F. Bender (4)
 Leo A. Gutman (4)
 Fred S. Heywood (4)
 Robert Lamba (4)
 William Lauten (4)

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

1. National Broadcast Sales Executives (continued)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Walter Kinzley	Ziv Television Programs Inc. N. Y., acct exec	Same, N. Y. C. sls mgr
Robert Lander	WFMY-TV, Greensboro, N. C., comml mgr	WTAR, Norfolk, gen sls mgr
William Lauten	NBC, N. Y., press dept	Same, trade news editor
William Lemmon	Ohio Music Co, Cleve., vp, gen mgr	WJW, Cleve., vp, gen mgr
Lewis M. Marey	Advertising Research Foundation, N. Y.	NBC-TV, N. Y., superv sls planning div
Walter Miles	W. S. Grant Co, L.A.	Pacific Regional Network, L.A., acct exec
John F. Noone	E. T. Meredith Publishing Co, Des Moines, sls, prom asst	WPIX, N. Y., sls dir
Norman J. Ostby	Don Lee Broadcasting System, Hlywd., sls svr mgr	Same, also dir stn relations
Joseph A. Page	WKAP, Allentown, sls	WNAR, Norristown, mgr
Richard R. Rawls	ABC, N. Y., regional mgr tv stns dept	Same, mgr tv stns dept
Sidney Rich	WLOL, Mupls., acct exec	WDGY, Mupls., sls mgr
Glen Rinker	KAFY, Bakersfield, Cal., comml mgr	Same, stn mgr
Jack W. Rogers	WBAP, Ft. Worth, prom, pub dir	Same, regional sls mgr
Morton Sidley	KNOA, Sacramento, sls mgr	Lincoln Dellar stns (KNOA, Sacramento; KNOB, Stockton; KNOC, Chicgo), sls dir
Edward G. Smith	General Mills, Mupls., dir radio, tv prod	ABC, Chi., mgr prog sls dept
David Taft	Radio Cincinnati Inc, Cine., member board dir	Same, mug dir
William Wylie	ABC, N. Y., regional mgr radio stns dept	Same, mgr radio stns dept

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Lawrence W. Bruff	Liggett & Myers Tobacco Co, N.Y., adv exec	Same, adv mgr
Lowry H. Crites	General Mills Inc, Mupls., media dir	Same, also dir radio, tv prog
Forrest L. Fraser	Kroger Co, Cine., dir grocery merchandising	Pabst Sales Co, Chi., exec vp (eff about 1 Apr)
Charles R. Schatten	Laurel Process Co, N.Y.	Pal Blade Co, Personna Blade Co, N.Y., adv mgr
George Shaulian	Peter Paul Inc, Nangatauck, pres	Same, chairman of board
J. Truman Stone	Nash-Kelvinator Corp (Leonard div) Detroit, adv mgr	Nash-Kelvinator Corp (Kelvinator div) Detroit, sls prom mgr
M. A. Straub	Borg-Warner Corp (Norge heat div), Chi., asst sls mgr	Same, sls mgr
John H. Tatigian	Peter Paul Inc, Nangatauck, vp, gen mgr	Same, pres

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Austin Motors (Canada) Ltd, Toronto	Automobiles	Harold F. Stanfield Ltd, Toronto
O. P. Bauer Confectionery Co, Denver	Candy	Arthur G. Rippey & Co, Denver
Brantwood Products, Buffalo	D-G hand cleaner	Harold Warner Co, Buffalo
Brook & Co, L.A.	Jewelers	Abbott Kimball Co, L.A.
Coolidge Paint Stores Inc, Atlanta	Paint stores	Freitag, Atlanta
Crescent Chemical Co, L.A.	Gre-Sol cleanser	Hal Stebbins Co, L.A.
Dietograph Products Inc	Aconsticon hearing aids	McCreery, Quick & McElroy, N.Y.
Elgin National Watch Co, Elgin, Ill.	Elgin watches	Young & Rubicam, Chi.
Fisher Brothers Co, Cleve.	Fisher foods	Griswold-Eshleman Co, Cleve.
S. M. Frank & Co Inc, N.Y.	Pipe, cigarette holders	E. T. Howard Co, N.Y.
Glenwood Range Co, Taunton, Mass.	Ranges	John C. Dowd, Boston
Hachmeister Inc, Pittsb.	Wall tile	James A. Stewart Co, Carnegie, Pa.
Lee Pharmaceutical Co, Beverly Hills	Spray-A-Wave hair liquid	McCann-Erickson, N.Y., L.A.
Leona Lingerie Inc, N.Y.	Lingerie	Dunay Co, N.Y.
Leonid De Leszczynski Inc, N.Y.	Perfume	William Wilbur, N.Y.
Lever Brothers Co, N.Y.	Pepsodent toothpaste	Cecil & Presbrey, N.Y.
Lever Brothers Co, N.Y.	Rayve home permanent	Cecil & Presbrey, N.Y.
Liberty Bell Mutual Insurance Co, Phila.	Insurance	Harry Feigenbaum, Phila.
Littletree Co, Winter Park, Fla.	Outdoor furniture	David H. Obermeyer, Orlando
Mars Television Inc, N.Y.	TV sets	Moselle & Eisen, N.Y.
Manvel Ltd, N.Y.	Nu-Lips, Parfums Renoir	Doyle Dane Bernbach, N.Y.
Meyenberg Milk Products Co, S.F.	Evaporated milk	Mayer Co, L.A.
Missouri Meerschbaum Co, Washington, Mo.	Corncob pipes	Ohio Advertising, Cleve.
National Textile & Chemical Co, Ithaca, Ill.	Perma Starch	Henri, Hurst & McDonald, Chi.
Louis F. Neuwiler's Sons, Allentown, Pa.	Beer and ale	Harry Feigenbaum, Phila.
Peerless Ice Cream Co, Ft. Pierce, Fla.	Velda Diced ice cream	Newman, Lynde & Assoc, Miami
Platt Luggage Inc, Chi.	Luggage	H. M. Gross Co, Chi.
Quality Importers Inc, N.Y.	Welch's wine	Al Paul Lefton Co, N.Y.
Reeves Sunderland Corp, N.Y.	TV tubes	Hilton & Riggio, N.Y.
Jacob Schmidt Brewing Co, St. Paul	Brewery	Ruthrauff & Ryan, Chi.
Sno-Dew Corp, Long Island City	Orange drink	Charles H. Rogers, Jamaica, N.Y.
Vermouth Industries of America Inc, N.Y.	Tribune sweet and dry vermouth	Cowan & Dengler, N.Y.
Wadsworth Watch Case Co, Dayton, Ky.	Jewelry products	Young & Rubicam, Chi.

Numbers after names refer to category in New and Renew

- William Lemmon (4)
- John F. Noone (4)
- David Taft (4)
- Forrest L. Fraser (5)
- John H. Tatigian (5)

Again This Year

WKMH

IS

FIRST FOR BASEBALL

IN THE

DETROIT

MARKET

- **FIRST IN POWER**
- **FIRST ON THE DIAL**
- **FIRST IN MORE GAMES**

FIRST WKMH play-by-play exhibition game, March 10, 1951.
Complete Detroit Tiger exhibition and regular schedule
PLUS simultaneous play-by-play recreations of other top games.

WKMH

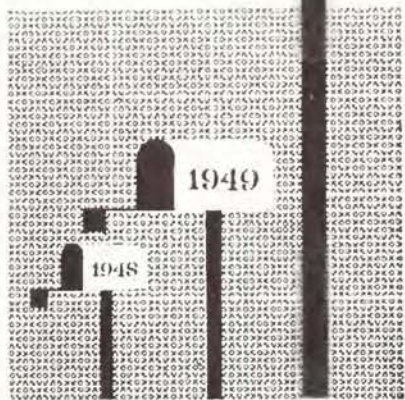
“THE NATION’S NUMBER ONE SPORT STATION”

Represented By Headley-Reed

DETROITLAND’S KEY STATION for the LIBERTY BROADCASTING SYSTEM



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

510 Madison

BIG SHOW REPORT

I read with great interest your story on our *Big Show* in the 12 February SPONSOR. It was an excellent reportorial job and certainly caught the mood of what we are trying to do here.

We are very proud of the recognition the *Big Show* has been achieving of late and this additional recognition from SPONSOR helps prove the effectiveness and the importance of "big time" radio.

CHARLES C. BARRY
Vice President
NBC
New York

HOLLAR DOLLAR STORY

I was very much interested in your article, "Grocery stores on the air," in the 23 October issue. There is undoubtedly a big story to be told about grocery merchandising, and I'm wondering if you would be interested in an article on one phase of it as it has existed and does now exist here in Cincinnati.

This agency handles the advertising for Parkview Markets Inc., a cooperative group of slightly more than 200 independent groceries in Greater Cincinnati. At the present time we are using five half-hours a week on WLW-T in a program called *Hollar Dollar* that is, in my opinion, one of the most explosive merchandising vehicles ever tried out in this area.

For the past three years Parkview has persistently pursued a course of extremely aggressive advertising, first on radio and now on television.

ARTHUR A. RADKEY
Keelor & Stites Co.
Cincinnati

* *Hollar Dollar* is more fully described in this issue's Roundup section on page 39.

ALKA-SELTZER STORY

Just finished my second reading of SPONSOR's "The Alka-Seltzer story," and want to tell you how well done we all thought it was. Beside being interesting reading, the article brought back many fond memories of our close association with Miles Laboratory and

Wade Agency.

However, Uncle Ezra stopped by my desk the other day and wanted to make it perfectly clear that it isn't his general habit to carry on long conversations with horses (as pictured on your 15 January cover)!

WARREN MIDDLETON
Sales Promotion Manager
WLS
Chicago

Your Alka-Seltzer radio history was so complete and embodied so much research that this writer (a cautious soul) has purposely delayed in expressing an opinion of it. He wanted to see first how many friends of Miles Laboratories would dispute various statements.

Happily no one as yet has registered protest so it appears that your Mr. Dann, who we believe prepared the material, did an excellent job. Our best thanks for such carefully prepared recognition.

OLIVER B. CAPELLE
Sales Promotion Manager
Miles Laboratories, Inc.
Elkhart, Indiana

I read with great interest SPONSOR's two-installment article on the Alka-Seltzer story. I believe you have succeeded in getting an authentic story which many another publisher attempted and failed.

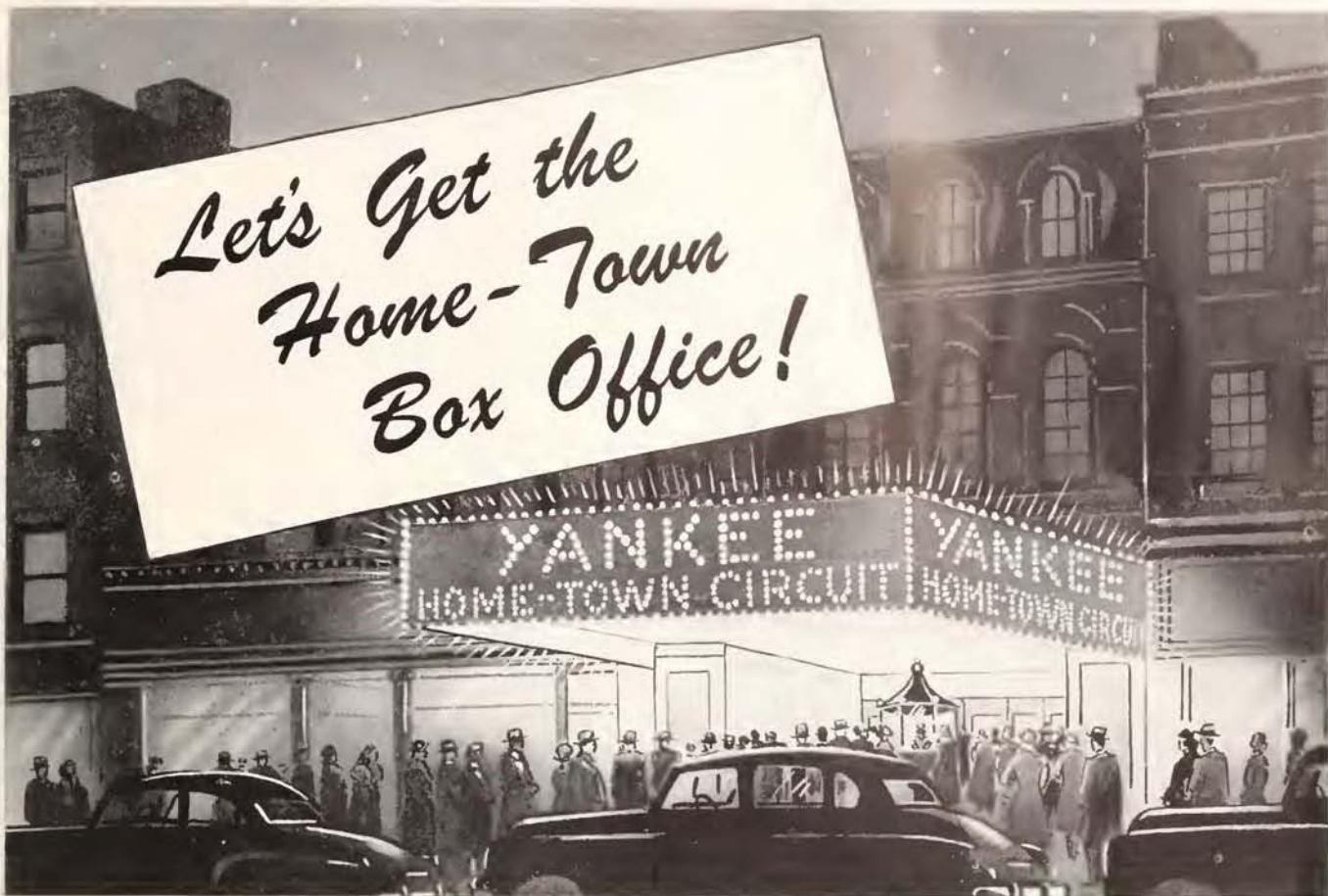
When I was working with Mike Dann making the proper contacts for you at the Wade Agency and Miles Laboratories, I had no idea that I would soon be working for and with them. My resignation from NBC became effective 1 March.

The untimely death of Walter Wade was a great shock to all his friends and I think you handled the situation very adequately in the box which appeared in the second installment.

PAUL McCLUER
Assistant General Manager
Wade Advertising
Chicago

NEWS STORY DRAWS COMMENTS

Please accept my sincere congratulations on your excellent article in the 29 January issue, "Are you getting the most out of your news sponsorship?" (Please turn to page 77)



Play to New England's Largest Audience on the Yankee Home-town Circuit

Actually the Yankee Network covers more territory than any other New England regional network. It is your medium for reaching New England's largest audience.

Every Yankee home-town station offers you two tangibles — a ready-made, dependable audience for Yankee and Mutual programs and the greater effectiveness of

local, saturating coverage as compared with thin coverage from outside.

With Yankee's 29 home-town stations and their network audience, you get this saturating coverage throughout the Yankee six-state market. It is an incomparable combination for selling New England and keeping it sold.

Acceptance is THE YANKEE NETWORK'S Foundation

THE YANKEE NETWORK, INC.

Member of the Mutual Broadcasting System

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.



daytime

These advertisers

make hay while the sun shines

Colgate-Palmolive-Peet Co.

with Susan Peters in "Miss Susan"

General Foods Corp.

with The Bert Parks Show

Procter & Gamble Co.

Corn Products Refining Co.

Chesebrough Mfg. Co.

Hunt Foods, Inc.

Simmons Co.

Andrew Jergens Co.

Durkee Famous Foods

American Home Products Corp.

Minute Maid Corp.

Hazel Bishop, Inc.

with The Kate Smith Show

Standard Brands, Inc.

with NBC Comics

Lever Brothers Co.

with Hawkins Falls

(scheduled for early Spring start)

Quaker Oats Co.

with Gabby Hayes

Colgate-Palmolive-Peet Co.

Mars, Inc.

Kellogg Co.

International Shoe Co.

Welch Grape Juice Co.

Wander Co.

with Hawdy Doody

Daytime on NBC television

the market is big — with 11,100,000 sets installed as of February 1, 1951.

the audience is big — with 6,142,500 viewers reached each day by television's top daytime show. (NBC 4 to 5 pm)

the ratings are big — one show hits 25.0 . . . another, 11.4 in the 3:30 to 5:00 period.

the results are big — daytime is sales time, and success stories are the order of the day.

and costs are low — competitively low. Time charges are one-half of evening rates. Talent costs are lower, too. Result: Daytime TV is showing its heels to other visual media on a cost-per-thousand basis. *Ask about select daytime availabilities.*

Data sources: ARB, February weekly averages.

NBC television

A service of Radio Corporation of America

WAPI

WAPI commands a bigger average audience, 6 a.m. to midnight, seven days a week, than any other station in bustling Birmingham. (Pulse: November-December 1950.)

leads

Leads by far in local programming, too. Of the thirty-four locally-produced quarter-hours on "The Voice of Alabama" each day, WAPI is first in thirty-two.

all

All major categories of local programs show WAPI on top. The top-rated disc jockey, news, sports, farm, musical, serial and women's programs are all on WAPI.

week

Week after week, WAPI shows are Birmingham's best. Pulse gives WAPI 10 of the Top 10 and 17 of the Top 20 locally-produced quarter-hours, Monday thru Friday.

long

Long accustomed to being Birmingham's most listened-to station, WAPI is also Birmingham's best buy for your product. For details, call Radio Sales or...

WAPI

"The Voice of Alabama"
CBS in Birmingham
Represented by Radio Sales



Mr. Sponsor

Gordon M. Philpott

Vice president in charge of advertising
Ralston Purina Company, St. Louis

If radio farm directors were polled as to their favorite sponsors, Gordon Philpott's name would rank high in the balloting. For Ralston Purina's vice president in charge of advertising puts his faith and a large portion of his ad budget into radio and farm shows. His aim: to reach the man on the farm with someone who speaks their language. His firm's eminence in the feed industry is testimony to the success of his air philosophy.

Almost since Philpott joined the company some 31 years ago as a copywriter, radio has been the mainstay of advertising policy. Ralston recently finished a heavy radio announcement campaign with an eight-week schedule in major markets. In New York, for example, WOR, WMGM and WINS ran six to eight announcements daily. Similar schedules run, from time to time, on stations like KVOO, Tulsa; WSM, Nashville; WLS, Chicago; WLW, Cincinnati. (Ralston agencies are Gardner Advertising, St. Louis, and Brown Radio Productions, Nashville.)

On the network side, Ralston Purina bankrolled the weekly *Checkboard Jamboree* on MBS from 1946 to September 1950. In addition to this Eddy Arnold funfest, Ralston lassoed sales with the aid of Tom Mix on MBS from June 1944 to June 1950.

Experience has convinced Philpott that only consistent broadcast advertising is profitable. Proof of radio's value to Ralston is furnished by the Southern sales picture where consistent air advertising keeps it one of the company's best sales territories.

Philpott's latest strategy includes TV. This week marks the first of 52 broadcasts for the company's new show, *Your Pet Parade*. The Sunday 4:30 to 5:00 p.m. show is carried over 68 ABC-TV stations. TV announcements were also used last summer and fall.

But despite the interest in video and the \$1,250,000 expenditure for the network TV stanza, the Canadian-born advertising director maintains his faith in radio. In a speech last November at the Radio Farm Directors National Convention in Chicago he said: "I believe radio executives are just starting to wake up to their most important asset, their most potent hedge against television—the farm audience."

Meanwhile, Philpott, a fire ranger during his college days, scans his sales territories for any tell tale wisps of trouble with the same zeal with which he watched Northern Ontario timber reservations.



**ARTHUR GODFREY'S
TALENT SCOUTS.**

sponsored by Lipton's, a
CBS Package Program...
and one of the greatest.

To see another good buy,
please turn the page.



SONGS FOR SALE

Jan Murray supervises this laugh-filled and tuneful CBS Package Program to get the wide-awake audience that sponsors are always looking for.



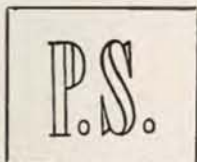
Variety uses such language as "topflight entertainment values...slick professional framework...a brightly-spangled line of gags..." and Radio Daily says "red hot... highly entertaining."



New developments on SPONSOR stories



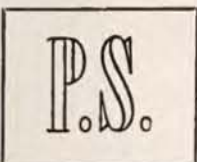
As public service, sponsors could take tip from civil defense program on WCBS-TV



See: "M-day for sponsors"
Issue: 18 December, 1950, p. 26
Subject: What sponsored programs can do to aid mobilization

Public service with a "how to" twist in the atomic age is being offered by WCBS-TV in its 15-lesson daytime series, *Course in Self-Preservation*. The TV presentation (12 noon, Monday through Friday) is offered by CBS in New York in co-operation with the American Red Cross and the Office of Civilian Defense.

The 10-minute programs, m.c.'d by Margaret Arlen, enable housewives to become versed in needs of civilian defense without leaving their homes. Sponsors, who wish to capitalize on TV's educational potential yet provide practical programming, could well follow suit.



See: "It happens every spring"
Issue: 10 April 1950, p. 32
Subject: Radio sells Moore paint

The northbound birds have nothing on Moore paints when it comes to taking to the air in the spring.

Basically, Benjamin Moore & Company will again use the same broadcast set-up SPONSOR described in "It happens every spring," 10 April 1950. But the 1951 schedule, begun last week, is more streamlined and on a larger scale than ever before.

Last year the company used 350 stations on the Mutual network, and the year before, 385. This year it has jumped to about 475 in 46 states and the District of Columbia. It will sponsor 13 broadcasts in all, 3 March to 26 May.

"Here comes color" is a new theme added to the company's Saturday program, *Your Home Beautiful*. Idea is to tie in decorating advice given during each broadcast with a colored picture of the room described. In order to do this, the company has distributed to all its dealers for free handout to their customers a booklet entitled "Here Comes Color," with pictures of the rooms described on the air.



In This Prosperous Carolina Piedmont (Spartanburg-Greenville) Area That Makes This Station Your Most Potent Mass Salesman!

BMB Report No. 2 Shows WSPA With The Largest Audience Of Any Station In The Area!

AND...This Hooper Report Shows How WSPA Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N	63.2
12:00 N -- 6:00 PM	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES
 A POTENT PERMANENT HYPO
 AIR YOUR WARES OVER**

Represented By:
 John Blair & Co.
 Harry E. Cummings
 Southeastern Representative
 Roger A. Shaffer
 Managing Director
 Guy Vaughan, Jr., Sales Manager

**The No. 1 CBS Station For
 The Spartanburg-Greenville
 Market**

**5,000 Watts --
 950 On Your Dial**

WEED

and company

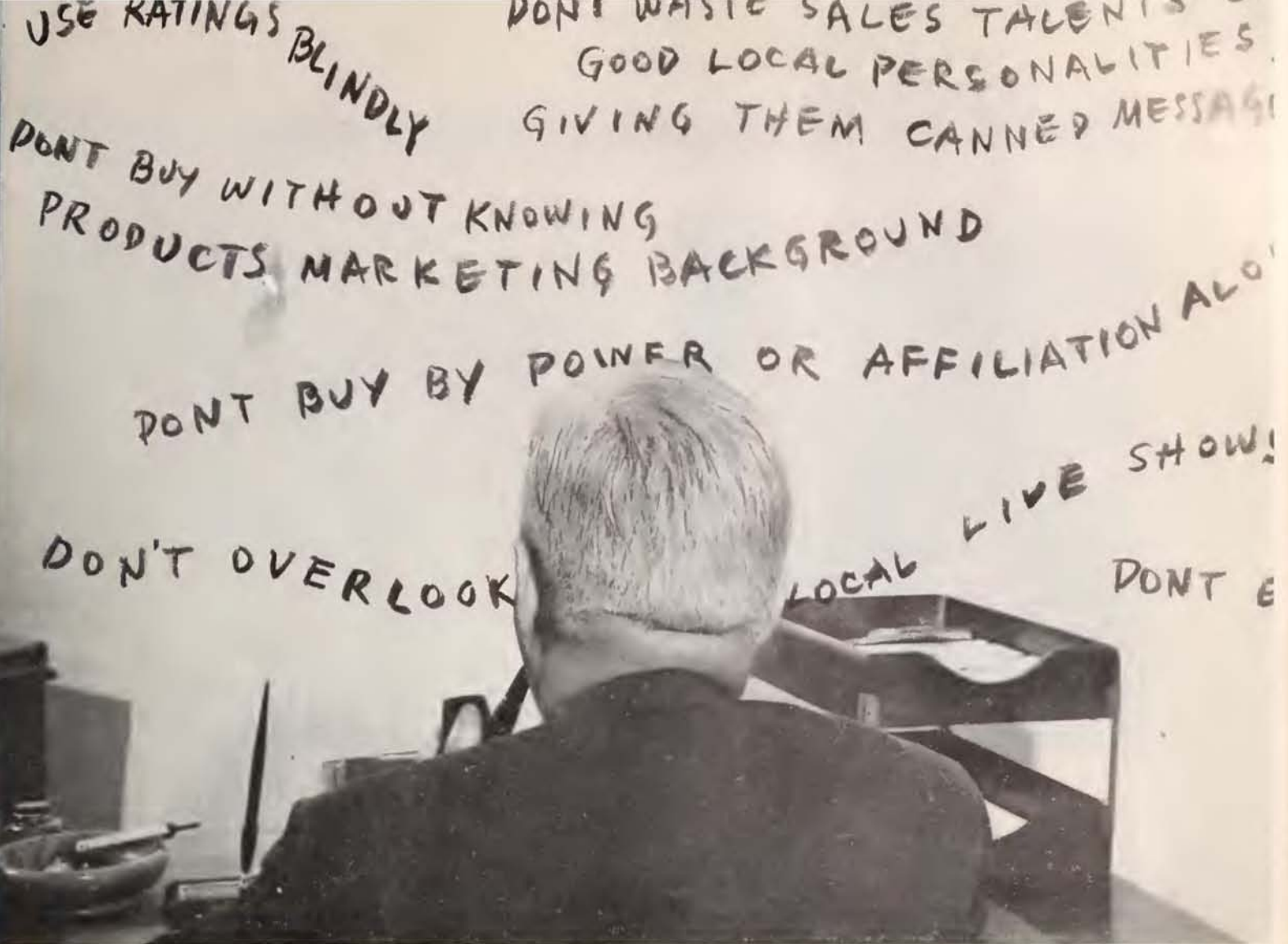


RADIO AND TELEVISION STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



TIMEBUYING "DON'TS" SHOWN ABOVE ARE EXAMPLES OF MANY UNCOVERED IN SURVEY ON WHICH ARTICLE BELOW IS BASED

HOW NOT TO BUY TIME

With spot radio booming, buying strategy is more important than ever before. Here are common mistakes to watch out for

spot More than ever before in the history of broadcast advertising, spot radio is of key importance to national advertisers. In 1950, spot broke all records with a whopping \$120,000,000 in total billings. In 1951, all signs point to an even bigger gross. (Estimate by several representatives: \$132,000,000.) For this reason, timebuying technique emerges in 1951 as one of the most vital single considerations in the strategy of advertising over the air.

Recognizing this, SPONSOR recently

surveyed timebuyers, advertisers, and national representatives for their advice on how to avoid mistakes in the often dizzyingly complex business of buying time. Out of these conversations with men on the firing line emerged a list of a dozen or more timebuying cautions or *don'ts*. But before you read the "cautions" on timebuying technique, here's one caution on articles about timebuying:

No article, no summary of viewpoints, can possibly stand alone as a bible of what to do or what not to do

in a field as beset by spur-of-the-moment problems as timebuying. Instead, each of this article's commandments must be approached with a practical attitude; for each of these points is only as valuable as any other bit of shop lore you might gather at the lunch table. And that's exactly what's intended here—a summary of the best in shop talk by veterans for other veterans and novices alike to ponder over, agree with, or disagree with violently. . . . For the dissenters, SPONSOR's mail box and columns are open always.

Don't overlook flexibility: in commercials, ratings, program buys



"A good timebuyer considers himself part of the selling team. He is in many ways analogous to the sales manager, with his the job of picking air salesmen. For top efficiency, timebuyers should give good local talent the chance to sell personally. It's often much more effective to use the local salesman than to handicap him with an e.t. out of keeping with his program personality."

GEORGE CASTLEMAN, radio director
Birmingham, Castleman & Pierce

"One of my pet peeves is this business of worshipping ratings. A rating is no absolute yardstick for a good buy. There are many other factors which should be considered in picking a program. Despite this to me obvious and common-sense point, I know that every day people bow down to ratings blindly and lose out on maximum return for their money thereby."

REGGIE SCHUEBEL, partner
Wyatt and Schuebel



"When there aren't enough top-rated availabilities around, I buy a greater number of low-rated shows for Robert Hall. We make up in frequency for the low ratings and come out ahead in the long run. That's why I feel setting some arbitrary limit on ratings to be bought prevents you from making wise, common-sense buys. Spot radio is a flexible medium and the approach should be flexible."

JERRY BESS, vice president
Frank B. Sawdon Company, Inc.



Openness of mind and flexibility of operation, as a matter of fact, are the primary rules of good conduct in time-buying, most of those queried said. But here's what's said to have happened a few summers back when a big national advertiser laid down a strict timebuying rule for its top-ranking agency to follow.

The rule said that all local programs of agencies bought for this huge company were to have a minimum rating of let's say 10. A novice timebuyer came upon this regulation in the memorandum handed down to him as guidance and proceeded to take it as gospel. He inspected the summertime ratings and found many that weren't up to this theoretical par (mainly because of seasonal shifts in listening and summertime replacement programing). And then he proceeded to drop these delinquent time periods, forgetting that in the fall they would again be highly prized slots, some of them next to the best shows on the air.

This example is, of course, the extreme of extremes. But, apocryphal or not, arising out of inter-agency jealousy or not, it suggests this basic operating caution: *in buying a medium which is outstanding for its flexibility, inflexible rules may be self-defeating, even foolhardy.*

Unanimously, a round dozen of those interviewed spoke disparagingly of buying procedures which were hemmed about by strict "rating floors" or cost-per-thousand requirements.

Typical were these comments:

"A rating is no measure of what a show will sell for a client. A low-rated program may attract more potential customers all told than a high-rated program. But if you buy according to some arbitrary regulation, you have to pass up these low-rated shows that may sell well in favor of shows that look good on paper." (Veteran timebuyer noted for his buying travels around the nation.)

"Buying by cost-per-thousand makes no sense to me at all. What you're doing is taking inaccurate figures to begin with, multiplying them against one another, and coming up with a still more inaccurate third figure. You may call this figure a cost-per-thousand but to me it's just another number." (Timebuyer in agency among top 10 in radio billings.)

Usually, those who pounded on their desks and said "don't set rating or cost-

per-thousand limitations" mentioned Procter & Gamble and its agencies as standing the opposite extreme from their own views.

To get the other side of the story, therefore, SPONSOR spoke to a timebuyer in one of the P & G agencies. The gist of his rebuttal went as follows:

"Such yardsticks as ratings and cost-per-thousand are the very things which enable us to function on a flexible basis. By setting rating floors, we then get permission to buy without delaying to seek client approval. . . . While it

single determining factors in choice of time. (P & G agencies, too, are opposed to any single-figure standard in buying, but, said our spokesman, "We can place more reliance on figures because we have more research and facilities for interpreting them than the average agency.")

Still on the subject of figures, here are several additional operating cautions involving ratings and BMB percentages.

Don't take rating fluctuations at face value. Where the rating of an

Check list of timebuying cautions

- Don't compare ratings without considering the percentage-of-error factor. That may be the sole basis for one show besting another.
- Don't use BMB figures blindly. They are a valuable yardstick but must be applied against knowledge of the local scene.
- Don't fail to consider a station's standing in its own community. A reputation for integrity carries over to advertised products.
- Don't overlook local live programs. Frequently they have enthusiastic, sales-active followings.
- Don't waste talents of local personalities. Give them chance to do commercials in their own style.
- Don't fail to supervise local shows carefully. Over-enthusiastic talent can go beyond copy claims you authorize, cause FTC trouble.
- Don't buy on the basis of power or affiliation alone. These important characteristics of station shouldn't blind buyer to other factors.
- Don't buy, as a matter of fact, on basis of any one or two factors. Good buys are based on study of all the facts.
- Don't fail to supply the timebuyer (if you're an advertiser or a.e.) with all marketing and other strategic information available.
- Don't tie timebuyer's hands (if you're a client), by insisting on approval of each buy. In interim, good buys may be snapped up.

may be true that a lower-rated show will sometimes sell better than a high-rated one, this is more a figment of salesmanship than a common occurrence. . . . And as for criticism of cost-per-thousand figures: they're the best comparative value yardstick there is and if they're wrong, at least we can probably figure that they're wrong to the same degree all over the country. . . ."

But the majority view was basically antagonistic to ratings, cost-per-thousand, in fact figures of any kind, as

hour show shows a sharp decline midway with no logical explanation for it; or where a show that's had a good rating for years declines suddenly one month, suspect a freak in measurement. In support of this conservative attitude toward ratings, a vice president and partner in one of Manhattan's oldest agencies told SPONSOR about a local news program which had lost its rating at the time of the Korea crisis. "It defied all logic," he said, "going from an 8 to a 3.2 last summer at the height of

(Please turn to page 73)



Mueller mainstay has been quality ever since a German baker, Christian F. Mueller (above left), sold egg noodles from door to door in 1867. This standard was continued when he opened the first Mueller-owned plant in Jersey City (above right).

Today his grandson, C. Frederick Mueller, executive vice president of the C. F. Mueller Company, interrupts important administrative problems for taste test (left) of day's batch of egg noodles, macaroni, and spaghetti.

Quality is upheld despite production of more than 2,000,000 pounds weekly. Fred Mueller, who was advertising manager before he was upped to his present post in 1947, played large part in developing spot radio campaign that has made sales zoom. Youthful, 43-year-old executive has leading role in his industry as president of the National Macaroni Manufacturers

Association

How Mueller's doubled its sales in nine years

Spot radio, mostly news programs, did trick for venerable N.J. firm



In 1867, Christian F. Mueller plodded from house to house carrying a large basket filled with home-made egg noodles packed in brown paper bags. Up to that time, Jersey City housewives had to make their own noodles and so they kept their doors open to listen to the carefully phrased sales talks of the young German baker.

Today, the C. F. Mueller Company of Jersey City, N. J., has a production capacity of more than 2,000,000 pounds weekly. It no longer makes door-to-door calls to sell its egg noodles or the more important spaghetti and macaroni lines added in the 1890's. But it uses the same care in reaching its customers. The modern technique is spot radio. A well-planned campaign

placed through Duane Jones has more than doubled Mueller's sales during the last nine years.

Here's how the firm uses the air:

1. Mueller's buys spot radio in 16 Eastern markets to fit radio precisely to its distribution pattern which covers only the East Coast. (In spaghetti merchandising, national brands are a rarity.)

2. Frequency (and consequent listener retention) is achieved by using daytime periods three to six times a week in each market.

3. Because Mueller's has both a strong economy and quality story to tell, announcement time periods are not considered long enough. That's why Mueller buys local programs or for the most part news shows 15, 10 and five minutes in length.

4. Mueller's believes in year-round advertising consistency, even though its factory shipments fall off during the warm summer months.

5. Radio is being supplemented by TV station breaks in 14 markets. The video effort, which is about six months old, is still considered in the experimental stage.

Mueller's not only has a potent vehicle in radio, which takes the largest part of its ad budget, but copy itself packs a wallop. "You save over a dollar in preparing a meal for four," listeners are told. Mueller's has long stressed economy, plus quality, in its appeal to thrifty shoppers.

"Aim your copy at the woman with the biggest wash in the neighborhood hanging out in back," the late Henry Mueller, Christian's son, used to tell his agency.

But today, even the housewife with a small wash and few mouths to feed is concerned about her food budget.

With meat prices caught up in the inflationary whirl, spaghetti and macaroni producers are banking on a substantial demand for their low cost but highly nutritious food. Total sales for

(Please turn to page 48)



Mueller's radio schedule: 14 news, two d.j. shows

STATION	CITY	TIME, DAYS	NEWSCASTERS	RATINGS*
WTAG	Worcester	8:00-8:15 a.m., M, W, F	Doug Edwards	5.2
WFBR	Baltimore	8:15-8:30 a.m., M, W, F	Jim Crist	3.6
WOR	New York	8:00-8:15 a.m., Tu., Th., Sat.	Prescott Robinson	6.5
WHAM	Rochester	8:00-8:15 a.m., Tu., Th., Sat.	Jack Hooley	4.8
WBZ-A	Boston, Springfield	7:30-7:45 a.m., M, W, F	Arthur Amadon	3.0
WGR	Buffalo	9:50-10 a.m., M, W, F	Bob Getman	2.0
WDRG	Hartford	1:05-1:15 p.m., Tu., W, Sat.	Russell Naughton	5.4
KDKA	Pittsburgh	12:05-12:15 p.m., Tu., Th., Sat.	Jack Swift	6.0
WGY	Schenectady	12:05-12:15 p.m., M, W, F	Earl Pudney	8.4
WWJ	Detroit	12:30-12:40 p.m., M, W, F	Carl Cederberg	5.0
WFBL	Syracuse	11:35-11:45 a.m., M, W, F	Dick Page	12.3
WVNY	Newark	9:30-9:35 a.m., M-Sat.	Allan Saunders	
WCAU	Philadelphia	4:55-5:00 p.m., M-F	Charles Shaw	3.1
WKCY	Cincinnati	5:00-5:05 p.m., M-Sat	Fred Holt	4.5
WGBI	Scranton	11:30-11:45 a.m., M, W, F	(d.j. show)	16.0
WPRO	Providence	1:10-1:15 p.m., M-F	(d.j. show)	6.2

*Hooper and Pulse, most recent available

Mueller's TV schedule: announcements on 14 stations



- WICU, Erie
- WTOP-TV, Washington
- WCBS-TV, New York
- WBAL-TV, Baltimore
- WNBT, New York
- WBZ-TV, Boston
- WJZ-TV, New York
- WBEN-TV, Buffalo
- WPTZ, Philadelphia
- WNBK, Cleveland
- WTVR, Richmond
- WTVN, Columbus
- WRGB, Schenectady
- WLW-D, Dayton

How Mueller's and its competitors use the air

Mueller (Duane Jones): news programs in 14 markets; disk jockey shows in two markets; TV announcements in 14 markets.

* * *

LaRosa (Kieswetter, Wetterau & Baker): daily *Red Rose Radio Theater* over eight Italian language stations; *La Rosa Hollywood Theater*, transcribed daytime show, on nine English-speaking stations.

* * *

Tenderoni (Calkins and Holden, Carlock, McClinton & Smith): advertised on *John Conte's Little Show* (NBC, 7:30 to 7:45 p.m., Tuesdays and Thursdays) along with other Stokely-Van Camp products.

* * *

Ronzoni (Emil Mogul): weekly half-hour children's show on WATV; dramatic video program *Leave It To Papa*.

7:30 to 8:00 p.m., Thursdays, WPIX; participations on morning TV program, *Kitchen Kapers*, WJZ-TV; Sunday music show on WNEW; *Ronzoni Theater of the Air* in Italian. WOV, 1:30 to 2:00 p.m. daily (news direct from Rome is presented on this show along with drama)—all New York. Italian announcements in seven cities outside New York; a few announcements on English-speaking stations.

* * *

Buitoni (Astral): short dramatizations of novels 15 minutes daily in Italian over WOV; announcements in English in New York, Providence, Miami; TV announcements on WOR-TV's Italian film program, Saturdays and Sundays.

* * *

Goodman's (Al Paul Lefton): 15-minute news show daily over WOR; announcements in New York area. Heavy announcement schedule began in March.

Let's standardize TV data now

It's easier to clean house while

TV is young than to seek uniformity later

TV These are trying times for the agency timebuyer seeking to purchase TV announcements or program participations. The hazards he faces are such as to stir his dyspepsia to a boiling point and drive him to a steady diet of warm goat's milk and crackers.

With most of the prime TV time sold out, his most arduous task, obviously, is to coerce the station representative into finding him a reasonable time availability. (Reasonable can be defined as any time slot not prior to 3:00 a.m. and not after 12 midnight.)

But not the least of his headaches is that of making heads or tails out of the divergent data furnished by TV stations. It sometimes seems to the harassed timebuyer that Station X in Ohio and Station Z in California have formed an unholy alliance in a purposeful attempt to confuse rather than

enlighten him on necessary details.

Rate cards, marketing information, coverage maps, program schedules, contract forms, success story bulletins—all these tend to be helter-skelter. Either they're too sparse or too verbose, too bulky, too out-of-date, the format and content differing drastically from one station to the next. It is small wonder if the timebuyer, along with his other ailments, does not end up with a spinning head and astigmatism. In short, he finds a crying need for the standardization of TV data.

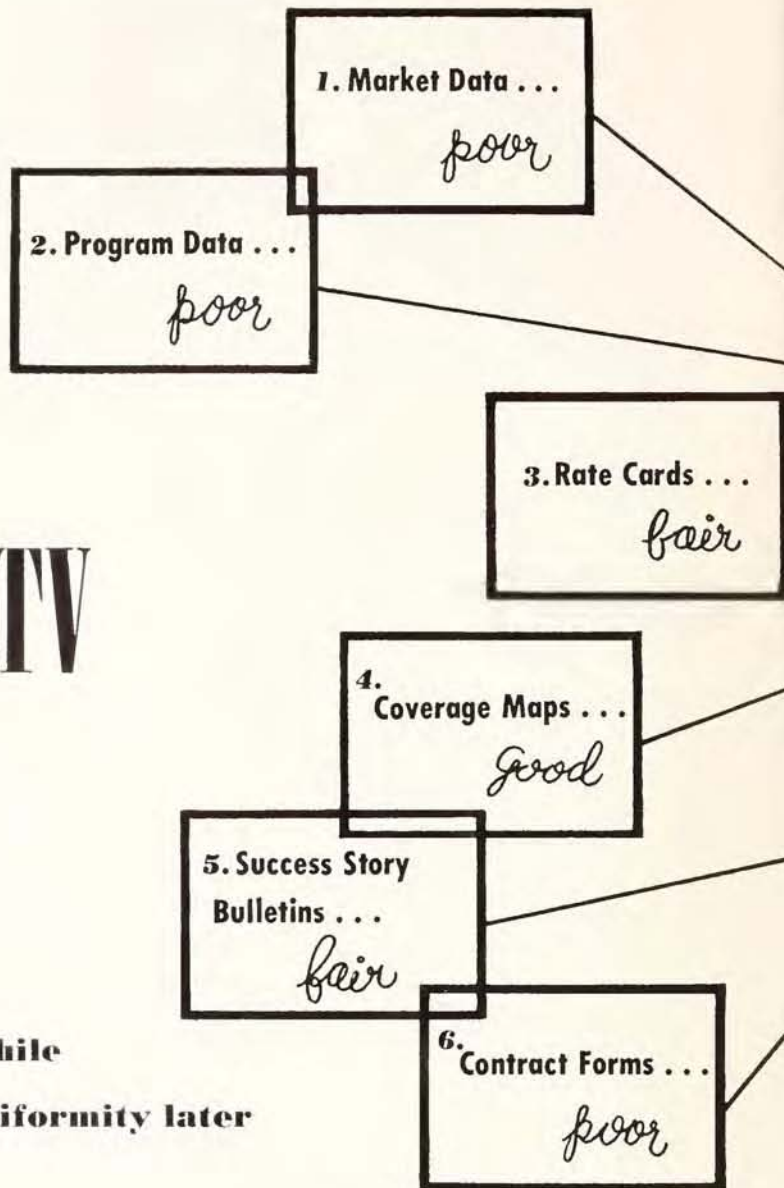
The station representatives may protest (and several queried by SPONSOR do) that now is not the most propitious time for establishing uniformity. "After all," their argument runs, "it's a sellers' market today. Why should we worry about a secondary matter like neat presentation of station data when the customers are standing in line, cry-

ing for time slots?"

But the admen contend that this is fuzzy thinking:

First of all, an increasing number of TV stations are extending their daytime programming. (In fact, of the 107 TV station now doing business, at least 64 already sign on before 12 noon, and two actually sign on between 6:00 and 7:00 a.m.) If the stations, therefore, hope to sell these less attractive time spots—as compared to nighttime TV—they had better mend their ways.

Secondly, the FCC freeze on the number of the nation's TV stations will not continue indefinitely. When this artificially created monopoly is eased up, the cocky station owner, who has not looked to the future, may find himself with over-plenty time on his hands. He'll be like the wartime butcher who later rued the day he was rude to his customers.



**7. Station
Equipment Data . . .**
Good



Improvements needed

- 1. Market Data**
 - (a) Standardized data
 - (b) Give more facts
 - (c) File-size sheets
- 2. Program Data**
 - (a) Detailed descriptions
 - (b) Illustrative photos
 - (c) Keep up-to-date
- 3. Rate Cards**
 - (a) Standardize data
 - (b) Keep up-to-date
 - (c) Stabilize rate boosts
- 4. Coverage Maps**
 - (a) Uniform contour measure
 - (b) More precise set count
- 5. Success Stories**
 - (a) Fewer adjectives
 - (b) No inflated claims
- 6. Contract Forms**
 - Uniform format, data
- 7. Station Equipment Data**
 - Uniform facilities for station identification

Finally, the TV stations can render the entire industry a service, in the long run, if they clean house today, instead of waiting for later. In the words of William R. Seth, vice president and account executive at Needham & Grohmann, Inc., New York:

"It's obviously easier to gain uniformity when an industry is young, rather than unscramble the tangle when it's aged and spread out. If the TV stations put off data standardization, they'll get into the same mess as radio did."

It would, of course, be wrong to tar all TV stations and their representatives with the same brush. Many sponsor found in a nationwide survey, are making genuine efforts to put out pertinent, clear-cut, crisply worded literature.

Neither would it be right to assume that the TV industry at large is un-

aware of its deficiencies. Last May, a Television Standardization Committee of the National Association of Broadcasters distributed a booklet that offered five recommended samples of uniform station rate cards (of which more later). The committee—headed by WOR's TV director Eugene S. Thomas, and including 12 station and network officials, and representatives of Edward Petry & Company, Inc., Katz Agency, Blair TV, Inc., and Free & Peters, Inc.—has not been lagging on the job. Since then, it has been working with a special committee of the American Association of Advertising Agencies on a standardized TV contract form.

Moreover, some station representatives themselves have made independent efforts to untangle weedy TV data. One of the most conscientious has been Petry. Last August its salesmen sur-

veyed leading ad agencies in eight cities which place over 75% of the \$700,000,000 spent by national advertisers annually on radio/TV time. The question posed was: "How can service to the buyers of national spot TV be improved?"

The answer, according to Petry's TV sales promotion manager, can be summarized briefly thus: "More facts and less bulk, more standardization and fewer adjectives."

Statistically, the survey revealed that 50% of the timebuyers want more market information from both stations and representatives, while 56% felt the need for more program information. Over 60% feel that visual material—like films and still pictures of spot TV programs—are most helpful in their purchasing decisions. And 55% say they do not receive enough of this ma-

(Please turn to page 42)



QUARTETTE SINGS CATCHY LUCKY STRIKE JINGLE ON JACK BENNY SHOW. JINGLES PREDOMINATE AMONG NET RADIO LEADERS

Today's top commercials: net radio

PART TWO
OF A FOUR-PART SERIES

Leaders include cigarettes, detergents, insurance firm



In this the second of a series of articles on top-notch commercials, SPONSOR covers messages used with network radio programs. These differ from spot radio commercials covered last issue in that few are e.t.'s, instead are specially designed to be done live.

As was the case with last issue's article, commercials to be described were selected on the basis of an informal poll of advertisers and agency executives. SPONSOR points to them as representative of the best selling and attention-getting messages on the air, though not necessarily the only group ad men might single out. Types described include dialogue, announcer-delivered spiels, jingles.

These are the goods and services sold by SPONSOR's eight top network commercials:

Chesterfield Cigarettes (Liggett & Myers Tobacco Company, agency Cunningham & Walsh); *Tide* (Procter & Gamble Company, agency Benton & Bowles, Inc.); *Goodyear Tires* (Goodyear Tire & Rubber Company, agency Kudner Agency, Inc.); *Pall Mall Cigarettes* (American Cigarette & Cigar Company, agency Sullivan, Stauffer, Colwell & Bayles, Inc.); *Equitable Life Insurance* (Equitable Life Assurance Society of America, agency Warwick & Legler, Inc.); *Hallmark Greeting Cards* (Hall Brothers, Inc., agency Foote, Cone & Belding); *Camel Cigarettes* (R. J. Reynolds Tobacco Com-

pany, agency William Esty Company); *Dreft* (Procter & Gamble Company, agency Dancer, Fitzgerald, Sample, Inc.).

These eight network commercials were most frequently praised by those polled, but no order of popularity was requested. The following products were also mentioned as having outstanding radio commercials:

Lucky Strike Cigarettes (American Tobacco Company, agency Batten, Barton, Durstine & Osborn, Inc.); *Pabst Blue Ribbon Beer* (Pabst Sales Corp., agency Warwick & Legler); *Pepsodent Tooth Paste* (Lever Brothers, agency Foote, Cone & Belding); *Quaker Oats* (Quaker Oats Company, agency Sher-
(Please turn to page 67)



Chesterfield Cigarettes

Liggett & Myers Tobacco Company

Agency: Cunningham & Walsh

Programming: "Bob Hope Show" (NBC, Tuesday 9:00-9:30 p.m.); "Bing Crosby Show" (CBS, Wednesday 9:30-10:00 p.m.); "Arthur Godfrey Time" (CBS, Monday-Friday 11:00-11:30 a.m.)

Commercial Technique: Informal dialogue between old-friends Hope and Crosby. Hard sell is followed by snappy Chesterfield jingle



Hallmark Greeting Cards

Hall Brothers, Inc.

Agency: Foote, Cone & Belding

Programming: "Hallmark Playhouse" (CBS, Thursday 9:30-10:00 p.m.)

Commercial Technique: Dignified monologues by announcer tied-in to season's holidays or sentimental event

Results: Hallmark number one for past six years; increase 1949-50 equal to entire 1940 sales!



Tide

Procter & Gamble Company

Agency: Benton & Bowles

Programming: "Life Can Be Beautiful" (NBC, Monday-Friday 3:00-3:15 p.m.); Extensive spot radio campaign also being used for Tide

Commercial Technique: Long version of jingle leads in to hard-selling spoken copy, has short jingle version as a tag

Results: Today Tide is number-one seller among synthetic detergents



Dreft

Procter & Gamble Company

Agency: Dancer, Fitzgerald, Sample

Programming: "The Beulah Show" (CBS, Monday-Friday 7:00-7:15 p.m.); "Lorenzo Jones" (NBC, Monday-Friday 4:30-4:45 p.m.)

Commercial Technique: Spoken commercial and jingle integrated into Beulah Show. Oldest synthetic detergent on market pushes no-rinse dish washing

Case histories of SPONSOR'S eight top commercials

These are the highlights of results, techniques used by firms whose network radio commercials are described in article



Goodyear Tires

Goodyear Tire & Rubber Company

Agency: Kudner Agency

Programming: "The Greatest Story Ever Told" (ABC, Sunday 5:30-6:00 p.m.)

Commercial Technique: The only sponsored program with no commercial. Only the company's name is mentioned

Results: After six years' sponsorship, Goodyear expanded to full ABC network



Equitable Life Insurance

Equitable Life Assurance Society of America

Agency: Warwick & Legler

Programming: "This Is Your FBI" (ABC, Friday 8:30-9:00 p.m.)

Commercial Technique: Straight-forward, dramatized situations; interpolations by announcer

Results: In past three years, average of 10% of Equitable's business traceable to the program



Camel Cigarettes

R. J. Reynolds Tobacco Company

Agency: William Esty Company

Programming: "Vaughn Monroe Show" (CBS, Saturday 7:30-8:00 p.m.); "Bob Hawk Show" (CBS, Monday 10:30-11:00 p.m.); "Richard Diamond, Private Detective" (ABC, Friday 8:00-8:30 p.m.)

Commercial Technique: Three-and-a-half year-old jingle helped start mellow jingle style, replaced punchy type

Results: Camel number one since 1949, continues upward sales curve



Pall Mall Cigarettes

American Cigarette & Tobacco Company

Agency: Sullivan, Stauffer, Colwell & Bayles

Programming: "The Big Story" (NBC, Wednesday 10:00-10:30 p.m.)

Commercial Technique: Jingle with swift change of pace introduces spoken copy. Full chorus of 12 voices used in recording jingle

Results: Last year Pall Mall pushed past Old Gold into fifth place among cigarettes



AFTER RADIO HELPED BUILD NATIONAL DISTRIBUTION, CAVALCADE AND KATE SMITH UPPED SALES WITH TV DEMONSTRATIONS

The lipstick that defied tradition



Hazel Bishop was unknown 10 months ago. Now it's on everybody's lips after heavy radio/TV use

over-all Up to a year ago a woman had no choice but to leave a trail of lipstick traces behind her. But in January 1950 Hazel Bishop, a Columbia-educated dermatological chemist, took the smear out of lipstick for the first time. She had spent three years mixing and brewing the exotic ingredients in her kitchen-cum-laboratory.

With a revolutionary lip-covering that knew its place and stayed there, it would seem that all Miss Bishop had to do was announce its existence to make a fortune. Her financial backers

appointed a small advertising agency to promote the product and began demonstrating its magic quality in the large New York and Washington department stores. But no golden flood resulted.

By March of 1950 it began to look as though women didn't care whether they smeared lipstick on their surroundings or not. Sales were hardly worth plotting on a graph. It was then Hazel Bishop Inc. and Raymond Spector Company, Inc., joined forces. The change in sales—and tactics—was drastic.

Raymond Spector, boss of the ad-

vertising agency that bears his name, believes in the "blitzkrieg technique." Hit the customer hard and often with everything available. Nothing does this faster than radio—and Spector, an old radio-hand, launched his Hazel Bishop lipstick campaign in April with announcements on 100 stations in 57 markets and a flood of full-page ads in hundreds of newspapers.

Today, a scant 10 months later, Hazel Bishop lipstick is riding a crest of popularity that has swept it into second place in that savagely competitive business. Present sales are report-

edly in excess of \$4,000,000 yearly. The Bishop ad budget has graduated out of the penny-ante class into a \$1,500,000 a year sum. Over two-thirds of it is spent in the broadcast media: *Kate Smith* (NBC-TV), \$450,000; "Cavalcade" shows (Du Mont), \$400,000; Spot TV, \$300,000; remainder in radio.

What happened in Pittsburgh is typical of the Hazel Bishop success elsewhere in the nation. When Pittsburgh women first saw the company's lipstick demonstrations on Du Mont's *Cavalcade of Bands* the evening of 2 January, they reacted explosively. Within three days it was impossible to beg, borrow, or buy a single \$1.00 Hazel Bishop lipstick from any of the stores in town. Cases of the product had to be shipped air-express to meet the unprecedented demand. Even W. J. Hug, president of the Sun Drug chain (33 stores), pressed himself into service as a messenger, toted boxes of lipsticks from New York to Pittsburgh. Not that the Sun company needed the money; it was a matter of protecting customer good-will.

Cracking the cosmetic market with a new lipstick in less than one year is sensational enough. What makes it even more so is the technique employed by the Spector agency—a technique as radical in cosmetics as the lipstick itself.

Before Hazel Bishop came along, Revlon and some 30-odd other companies making lipsticks used newspaper and colored magazine ads, along with very heavy point-of-sale material. Revlon, maker of about half the \$1.00 sticks turned out in 1950, used radio briefly way back in 1940 with a Gertrude Lawrence show. Since then the Revlon brothers have been convinced radio and TV (until color comes along) is not for them. Other cosmetic firms seem to agree.

Raymond Spector, who masterminded the Hazel Bishop promotion, deliberately ran counter to accepted lipstick practice, as followed by established firms like Revlon. Using radio was the biggest departure, also the most effective in getting distribution.

Here is the blueprint for Hazel Bishop's remarkable success:

1. A 100-station spot radio announcement campaign in 57 markets.
2. Later, spot television announcements and participations on three TV network shows: *Kate Smith Show*

(Please turn to page 52)



CAVALCADE OF BANDS! Every big name band in America—Harry James, Tommy Dorsey, Xavier Cugat—score of others—viewed by millions who hang on every note—listen to every word—buy what they see! (Du Mont Network)

KATE SMITH SHOW! TV's biggest daytime feature with an audience larger than 9 out of 10 nighttime programs! Millions of women take Kate's advice on what to buy! She uses and sells Hazel Bishop personally! (NBC-TV Network)

CAVALCADE OF STARS! Everybody who is anybody in the entertainment world—funny stars on this great show MC'd by popular funny man Jackie Gleason. Big time, big name stars—sure fire big sale! (Du Mont Network)

Backed By Most Spectacular Lipstick Campaign Of All Time!

Already First in Sales in Market after Market!

Now—read why this entirely new kind of lipstick is destined to quickly become your #1 best-seller, too!

TELEVISION 3 big-time, big name coast-to-coast network shows. Each already established with millions of loyal followers. Never before has any medium produced such phenomenal demand so quickly!

RADIO Dynamic 1-minute announcements—5 times a week—over 100 radio stations—concentrated particularly in areas without TV reception.

NEWSPAPERS Smashing big space ads—conceded by experts and proven by results to be the most productive cosmetic advertisements of all time.

MAGAZINES Dominant space in 27 leading women's magazines including McCall's, Charm, Mademoiselle, Glamour, Photoplay, True Confessions, Screenland, Motion Picture, etc.

DISPLAY MATERIAL Self-selling window displays, color cards, counter cards and streamers. Everything you need to cash in big! Yours free through your wholesaler.

THIS IS DYNAMITE! So don't miss this golden opportunity to rise and cash in on this sensational Hazel Bishop No-Smear Lipstick promotional barrage. Order plenty today!

Hazel Bishop
No-Smear Lipstick

Order From Your Wholesaler Today!

Wholesalers, druggists were swamped with orders during distribution-building radio/TV campaign

Raymond Spector in radio since 1930



Spector agency chief

Head of his own moderate-sized ad agency, Raymond Spector learned radio's power first in 1930 at Biow when he got Philip Morris on the air. He later did the same for Serutan and Block Drug. Walter Winchell and Drew Pearson were other Spector radio firsts. In 1934, Spector left a vice presidency at Donahue & Coe to open his own agency. After a year's retirement in 1946 he went back, reorganized the agency, and is still busy promoting products like Hazel Bishop Lipstick. Convinced that radio could sell Hazel Bishop's product, Spector broke with traditional cosmetic advertising, made the lipstick a success in less than a year.



Different yardsticks of rating firms aren't always funny to bewildered sponsors

Is there a way out of the rating muddle?

**There may be. Dr. Baker's committee offers
sponsors hope for research standardization**

over-all In recent months, you could hardly blame a sponsor for being bewildered and bedeviled when he glanced at the conflicting 10 "top" network shows ranked by the research organizations. For example:

In Los Angeles, *The Great Gildersleeve*, seventh on the Pulse December radio audience listing, made no appearance at all on the Hooper top 10

roll of honor. And similarly, the *Red Skelton Show*, sixth on the Hooper roster, was completely absent from the Pulse top listing.

In national network television this January, *Hopalong Cassidy* was eighth on Videodex, sank to 12th on Hooper, and was quite absent from the top 10 listed by Trendex or Nielsen. Or consider *Mama*, which was ninth on Hoo-

To get action some such group as following must lead way to standardization: (1) Networks; (2) ANA; (3) AAAA; (4) NARTB, if it can reconcile station interests; (5) BAB, on e it licks initial problem.

per, but did not make a bow in the top 10 ranked by Videodex, Trendex, or Nielsen.

Of course, the sponsor realizes this does not mean one research organization is right and one wrong. He knows the services are using different devices to measure different things and selecting different samplings. Nevertheless, you can't blame the sponsor for being confused.

And should the sponsor be asked to wade through the drab, circuitous, complex literature put out by the research services explaining the discrepancies in show ratings, you could hardly blame him for throwing his hands up in despair and crying: "Fie on all broadcast research!"

The fact is that sponsors are growing increasingly irritated by the radio/TV industry's inability to devise one uniformly acceptable yardstick for measuring a program's audience. And they believe now is the time for an industry-wide showdown.

Faced with the welter of divergent program ratings, the sponsor is becoming suspicious of them all. He is tempted either to turn his back on ratings altogether; or to place his advertising money in another medium that has adopted a more stable gauge of circulation.

Broadcasting's research muddle is by no means new. But the sponsors' demands for reform have reached a crescendo today because of a series of developments. Among them are these:

Item: The recently released report by the Industry Committee on Audience Measurement Evaluation, headed by Dr. Kenneth H. Baker, NARTB research director, which suggests a positive way for penetrating research fog.

Item: The growth of a host of new TV research organizations, whose conflicting techniques and claims added to those of the radio research services, piles confusion onto confusion for the already befuddled advertiser.

Item: The public knuckle-rapping administered to the industry for not being able to resolve the research dilemma in a speech by "Miss Timebuyer" Linnea J. Nelson, universally esteemed veteran of the J. Walter Thompson Company.

Item: The internecine squabbling and accusation-mongering among research service operators themselves, which has led sponsors to distrust the validity of all their yardsticks.

The gravity of the situation is re-

flected in the comments of some two dozen sponsors and ad agency men queried by SPONSOR. Typical was the complaint of Roy B. Andersen, advertising manager for Francis H. Leggett & Company (whose Premier Foods sponsors the *Johnny Olsen Show* on DTN): "The claims made by the rating services are so different that I just don't pay attention to any of them. The only research that interests me is whether our sales are increasing."

Or consider the statement of Alfred

Grau, sales director, Liebmann Breweries, New York (sponsor of Rheingold Beer radio/TV spot): "Hooper, Nielsen, or what have you—we haven't got the time to analyze the differences in their interpretations. What we want is one measure of circulation that we can believe in. If one rating technique, simple and not confusing, were ironed out, we'd probably use it."

Even Donald Stewart, advertising manager of the Texas Company (sponsor of the *Texaco Star Theatre* on

NBC-TV, which most frequently gets the No. 1 nod from all ratings services) admits to a distrust of the rating techniques: "When somebody speaks to me of a large audience rating, I have to ask, 'Which rating service do you mean?' As of now, all the samplings taken by the research services are too small to be acceptable. Some day, one service will get more samplings and put the others out of business."

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Four basic research techniques and their weaknesses

TECHNIQUE	SERVICE	AUDIENCE AND RATINGS INFORMATION	SAMPLE	WEAKNESSES
1. Meter Nielsen, Chicago	National radio ratings; national TV ratings—both projectable to total radio/TV homes in U.S.	Share, average, total audience; "Nielsen Rating" (measures audience for six minutes or more of program); cumulative, minute-by-minute, flow of audience	Fixed; electronic meters on about 1,500 radio, 350 TV sets (TV sample now being enlarged in proportion to growth of TV); samples selected according to socio-economic relation to rest of U.S.	Lack of speed; high cost; measures whole family listening, rather than individual members of family
2. Phone coincidental	(a) Hooper, New York Radio audience for 102 cities; TV audience for 25 cities; radio/TV comparisons for 64 cities	Share of audience; average audience	In radio, random; at least 600 phone calls per city during show. In TV, fixed home base; at least 600 phone calls per city	Does not sample before 8:00 a.m. or after 11:00 p.m.; restricted to phone owners; does not reach rural listenership; does not reach all listening within home or out of home
	(b) Trendex, New York National radio audience ratings based on 20 cities in which TV penetration equal to TV penetration nationally; TV ratings in 20 of largest interconnected cities	Average audience; share of audience; audience composition; sponsor identification	In radio, random, with at least 1,000 homes in each city phoned. In TV, home base, 500 homes phoned	
	(c) Conlan, Kansas City Radio and TV audience ratings in any area upon request	Share of audience; average audience	Random	
3. Diary	(a) Videodex, Chicago, New York Quantitative and qualitative TV audience ratings representative of all TV areas (63 cities included in surveys)	Total audience; audience composition; qualitative reactions to programs and commercials; description of socio-economic characteristics of each home	Tabulation of 9,200 homes, rotated four times a year; diaries kept for one week of each month	Measurement restricted to seven days' listening per month; presence of diary claimed to affect listening habits; human falterings of memory when recording
	(b) American Research Bureau, Washington, D. C. Radio ratings for Washington, D. C.; TV ratings representative of all TV areas and for six individual cities	Total audience; audience composition	Random; new sample group each month; diaries kept one week each month	
	(c) Tele-Que, Los Angeles Television audience ratings in Los Angeles	Total audience; audience composition	Random; new sample group each month; diaries kept one week each month	
4. Aided recall interview Pulse, New York	Radio and TV audience ratings in 18 cities coast to coast; radio/TV comparisons in 13 cities	Total audience; share of audience; audience composition	Modified area; personal interviews in which respondent is asked to recall his listening during a span of four or five hours	Human faltering of memory; claimed tendency of respondent to exaggerate listening according to how question is asked; fails to reach listeners in rural areas

PHOTO SUPPLIES

SPONSOR: Sheehan Studio

AGENCY: Direct

CAPSULE CASE HISTORY: *Sheehan's anticipated some difficulty in supplying his customers with the popular sizes of camera film. He stocked a year's supply, some \$7,500 worth. Later, he found supplies wouldn't be restricted and turned to radio to sell his wares. One announcement daily on Cousin Ed and the Folks for two weeks sold the entire stock. Total time cost: \$33.90 to move \$7,500 worth of film.*

WBBQ, Augusta

PROGRAM: Cousin Ed and the Folks

RADIO RESULTS

MOTION PICTURE

SPONSOR: MGM-United Artists

AGENCY: Direct

CAPSULE CASE HISTORY: *Usual procedure in promoting movies is a brief saturation campaign on many stations. For "Magnificent Yankee," KFAC alone was used. Sixty announcements in 15 days heralded the picture; the cost \$600. Although the picture opened the week before Christmas, ordinarily a bad week, the theatre owners were pleased with the results. Gross receipts were 10% better than a normally promoted good movie.*

KFAC, Los Angeles

PROGRAM: Announcements

METAL POLISH

SPONSOR: J. C. Charles Co.

AGENCY: J. Freiburg

CAPSULE CASE HISTORY: *The problem: to introduce a new metal polish, Formula 40, and obtain distribution at the same time. The sponsor offered a coupon redeemable for a full-size bottle on a single participation costing \$45. At a cost of only 8¢ each, the J. C. Charles Company received 551 responses to their commercial on the ABC Home Institute. In addition, the company reports retailer reaction is extremely favorable.*

KGO, San Francisco

PROGRAM: John Harvey's ABC Home Institute

HOSIERY

SPONSOR: Lexington Mail Order

AGENCY: Shaffer-Brennan-Margulis

CAPSULE CASE HISTORY: *Lexington Mail Order Company wanted to get orders for rayon hosiery in the St. Louis market. They turned to KMOX and the Housewives' Protective League. Their approximate expenditure was \$330 weekly, and hosiery sales moved upward steadily. After 18 announcements on the HPL, the sponsor definitely gave credit to radio's sales pull for bringing in hosiery orders amounting to \$11,274.*

KMOX, St. Louis

PROGRAM: Housewives' Protective League

TRACTORS

SPONSOR: Ford Tractor Dealers

AGENCY: Direct

CAPSULE CASE HISTORY: *A group of five dealers took on partial sponsorship of the WIBX Farm & Home Show for 52 weeks. After a brief period of sponsorship, some of the random comments from dealers run as follows: at least one customer a day mentions the show; quite a few tractors sold through the show; one dealer paid for his year's radio contract from increased sales of the first two weeks. Total cost of \$7,500 has been returned many times over to the sponsors.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's Farm & Home Show

STATIONERY

SPONSOR: Brain's

AGENCY: Direct

CAPSULE CASE HISTORY: *This stationery store is located out of Omaha's heavy pedestrian traffic area. But, two weeks before a big parade, Brain's decided on a two-announcement attempt to increase customership. The lure: balloons and comic books for children. Commercials, on a morning show, succeeded beyond expectations. By mid-afternoon, the store was so jammed with customers clerks could hardly move around. Cost was \$29.*

KOIL, Omaha

PROGRAM: Coffee Club

SPECIALTY FOODS

SPONSOR: Orwant's

AGENCY: Direct

CAPSULE CASE HISTORY: *"For All Your Wants—Orwant's!" This slogan, in a 40-announcement-per-month schedule, heralded the types of food available—sea foods, party snacks and beverages. To hit as many different audience types as possible, announcements were staggered as to times and days. For an approximate \$360 monthly expenditure, Orwant's reports a business increase of 25% or \$10,000 over the same month a year ago.*

WOOD, Grand Rapids

PROGRAM: Announcements

Best Milwaukee buy— and here's why:

- 1.** **High Hoopers***—Now 4th Highest Hooperated Independent in the Nation between 6:00 and 10:00 P.M. In Milwaukee consistently No. 3 Morning and Evening, now No. 2 in the afternoon! No. 1 on individual program ratings competitive to National Network Shows.
- 2.** **Lower Costs**—No other station in Milwaukee delivers audience at a lower cost per 1000. At the 250 time frequency, \$9.75 buys a Nighttime minute—\$7.80 a daytime minute.
- 3.** **Top Programming**—24 Hours of Music, News and Sports. Continuous popular, familiar music native to Milwaukee, interrupted only by clear, concise 5 min. newscast and leading play-by-play Sports broadcasts.
- 4.** **Personnel**—Highest Paid Program Staff with exception one Network Station. Air Salesmen—not announcers. Full time local news staff.

*Based on 1950 May-September Hooperatings and 1950 November-December Index

WEMP

24 Hours of Music, News and Sports

Headley Reed, before you buy
let them tell you why!

Hugh Boice, Gen'l Mgr.



Mr. Sponsor asks...

Is loss of listener gratitude in multiple-type sponsorships like NBC's Tandem a serious drawback?

Donald B. Smith | Advertising manager
Lewyt Corp., Brooklyn, N. Y.

The picked panel answers Mr. Smith



Mr. Wildman

I like those words "listener gratitude." They have a nice sound, especially to the ears of a sponsor. It is pleasant to envision a listener sitting back in his chair and glowing with appreciation after

having tuned in on a talent-packed radio or TV show . . . "What a swell thing it was for the Jones Company to put on a program like that. Must have cost them plenty. And to think I get it for free! I just can't wait to show my appreciation by going out and buying their product."

"Listener gratitude," my eye! Talk to the average radio listener or TV viewer and just try to find any evidence of appreciation that can be translated into terms of sales stimulation. Oh, sure, he'll tell you he enjoyed such and such a program. He may be able even to identify the sponsor. But as for having any real sense of *gratitude* for the entertainment he has received . . . well let's not kid ourselves.

All of which is my way of saying that I don't think it makes a particle of difference whether a program is sponsored by a single product or by a group of products as to the extent to which sales may be affected by the loss of listener gratitude.

In the final analysis, the whole sys-

tem of radio programing resolves itself into *multiple-type* sponsorship. What difference does it make if a sponsor has a 15-minute period all to himself and is then followed by two or three other sponsors each with his own 15-minute program or if they're all combined in a single show which is divided into a series of 15-minute segments?

Don't count too much on listener gratitude to stimulate sales. No matter how you slice it, it's the *commercial* that must do the job. Obviously, the better the program and the higher its listenership, the more chance the commercial has of getting across. And that goes whether it rides solo or tandem.

NAT C. WILDMAN
Vice President
The Joseph Katz Company
New York



Mr. Barnes

Yes, for the basic reason that listener "gratitude" is more than *thankfulness*; it actually amounts to listener *remembrance*, which incidentally is more likely to ring the cash register. Multiple-type

sponsorship necessarily minimizes the opportunity for product identification with a radio program, so there is a consequent loss of audience impact.

I do not question the value of participation-spot radio advertising when bought as such. I take the stand that NBC's Tandem or any similar national *network* operation cannot be consid-

ered as effective as full program sponsorship. Multiple sponsorship puts each advertiser in the position of competing with every other—to the detriment of all.

The American radio audience has been conditioned to accept commercialism of top programs. Surveys have proven the extent to which products are identified with programs, part of which is due to a sense of appreciation for having been entertained at the advertiser's expense. I feel that the tandem plan, of necessity, defeats this very purpose, and that the factor of audience appreciation gets pretty well mixed up in the resulting confusion.

When an advertiser "presents" a program he not only has the stage all to himself, commercial-wise, but he instills in the listener's mind the very fact that he, or his particular product, is responsible for making this entertainment possible and so induces loyalty, which is reflected in sales. He engenders listener "gratitude" and confidence, thereby paving the way for more ready acceptance of his advertising messages.

On the other hand, participation in multiple-type sponsorship brings the peril of being "lost in the shuffle." A touch-and-go minute announcement, within a program which also extols others advertisers' wares, hardly gives a sponsor justification for use of tandem advertising.

From a cost standpoint, too, there is cause for doubt as to how much value is received. While the participation in a multiple-type sponsorship vehicle unquestionably requires fewer dollars, by the same token there is a definite diminution of "sell," which can be attributed to a lack in the "appreciation" factor. It becomes a matter of deter-

mining whether an advertiser might better expend his budget in spot buying on the local level in selected markets, rather than striving for a mass audience in a program whose sponsorship is shared with others.

To sum up, there is little likelihood that an advertiser may expect listener loyalty or gratitude to spring from random participation announcements within a tandem program any more than he would expect appreciation and fan mail from a "spot" campaign.

NORMAN R. BARNES
Owner
Barnes Chase Co.
San Diego, Cal.



Mr. Martin

Yes, but not so much gratitude as identification. Unquestionably a great value is lost by an advertiser who participates with others in presenting an entertainment vehicle. Many stars become completely

identified in the public mind with a product they advertised for many years. So much so, that a change of sponsor has not severed this identification to the advantage of the original sponsor.

It is doubtful if this sort of strong association can be achieved with multiple sponsorship. However, many compensatory values are achieved. The ability to do the primary advertising job of reaching the greatest potential market, with the most impact, at the most favorable cost, is a definite advantage of group sponsorship.

To my mind, this more than offsets the loss of audience gratitude. In fact, one school believes a certain amount of irritation is generated by multiple commercials and sponsors, and thus a greater impression increment is generated to the sponsors' advantage.

The value of this negative factor may be stretching the "making a virtue of your shortcomings" philosophy, but by the same token I believe "audience gratitude" is more in the advertiser's mind than in the mind of the audience.

JOEL L. MARTIN
Assistant to the President
Emil Mogul Company, Inc.
New York

How many can you answer?

What 50,000-Watt Chicago radio station is located in the very center of the dial—at 1000 Kc.?

What Chicago station had the greatest gains in Pulse Ratings in 1950 as compared to 1949?

What Chicago station offers spots that reach tuned-in homes for as little as 48 cents per 1,000?

What Chicago station has 30% greater listenership now than two years ago—TV or no TV?

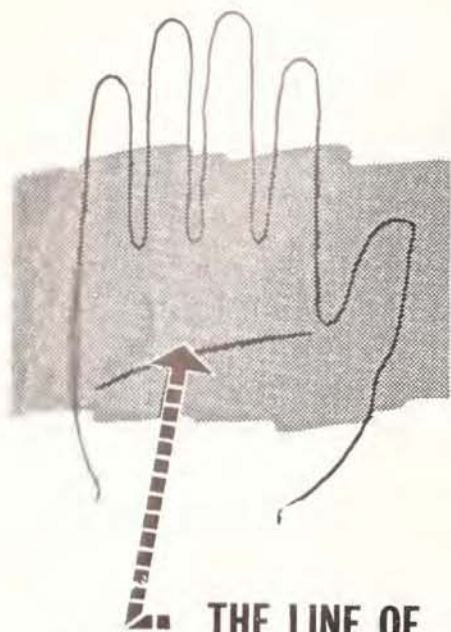
What Chicago station has such effective, diversified programming that it ranks at the top in Classical Music as well as in Sports?

What Chicago station has shown a spectacular percentage increase in national advertising volume during the past year?

?
?
?
?
?
?



For the correct answers, check with any Bolling Company representative, or with Radio Station WCFL, 666 Lake Shore Drive, Chicago 11, Illinois.



**THE LINE OF
BRILLIANCE - THIS
TIME BUYER ALWAYS
PICKS**

WRNL

as **THE STATION IN RICHMOND, VIRGINIA.** It doesn't take Palmistry to know that the Rich Richmond trading area is an outstanding market in the Progressive South, and you'll get a Bigger Share of it with WRNL. WRNL gives you complete coverage . . . has been on 910 KC at 5000 watts for over 10 years, and the important Buying Audience has the Listening Habit!

Remember . . .
**THERE'S MORE
SELL . . . ON**

WRNL

5000 WATTS 910 KC
Day & Night
NON-DIRECTIONAL
(daytime)
ABC AFFILIATE
RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES



roundup



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

Sanson buys TV fashion parade for second time

America's women regard Fifth Avenue as a fashion Mecca, the Easter Parade as tops in the display of feminine finery. The Sanson Hosiery Mills of New York has combined these symbols of elegance—Fifth Avenue and the Easter Parade—into a video sales vehicle that other women's wear manufacturers can examine profitably.



Faye Emerson lends charm to TV Easter Parade

For the second successive year, televiewers in some 47 cities will see *Sanson Presents the Fifth Avenue Easter Parade*. Narrators for the show will be Faye Emerson and her husband, Skitch Henderson. From 12 noon to

1:00 p.m. on 25 March the Easter style spectacle will reach women in every walk of life. And behind the glamor is Sanson's commercial message, smoothly integrated and coordinated with the sales messages of stores all over the country which will be cut in locally.

Stores participating include Jordan Marsh, Boston; J. P. Allen, Atlanta; Lord & Taylor, New York among others.

Since mid-January, these department stores and specialty shops in the cities scheduled to run the NBC-TV telecast have featured in-store promotions. Merchandising and point-of-sale displays spotlight the Sanson hosiery line consisting of Picturesque, Sansonette, and Willys of Hollywood brands.

Program-wise, the show will feature fashion descriptions of Easter Paraders and special interviews with celebrities. Aside from celebrity chats, the program, costing approximately \$35,000 for time and talent, will have four 58-second film commercials conceived by Tom Lee, Bergdorf Goodman display director. These commercials, introduced by Faye and Skitch, will picture high fashion models displaying Sanson's latest hosiery styles to millions of potential customers. ★ ★ ★

Transit Radio ups B & W brand in St. Louis test

The Brown & Williamson Company wanted to push sales of Viceroy Cigarettes in the St. Louis market on a comparatively low-cost test basis. They chose Transit Radio, with their district manager carefully checking results.

For an expenditure of \$3,922, they ran a 16-week campaign of three announcements daily, Monday through Friday, with commercials scheduled on a rotating basis to cover every quarter-hour from 7 a.m. to 6:30 p.m. This is how the daily commuting St. Louis

workers reacted to Transit Radio sales messages:

A year-and-a-half ago, the district manager was shipping 65 cases a week to distributors. Today, his volume is 200 cases a week. The company also reports substantial increases from month to month and at present are 33% ahead of this time last year.

Three St. Louis distributors were also "sold" on the campaign. They requested the opportunity to distribute Viceroy's. Unsolicited testimony to the campaign's effectiveness. ★ ★ ★

Double success marks WSRK-FM March of Dimes pitch

WSRK-FM in Shelbyville, Indiana, recently finished its March of Dimes campaign. For WSRK-FM, it was a test of audience loyalty and pulling power. And the station people purposely stacked the cards against themselves.

The date was 31 January. Town residents had submitted regular donations; had just paid their city taxes and purchased car license plates. In

spite of this and with absolutely no advance publicity, WSRK-FM took to the air.

In 13 hours and 10 minutes, the station raised a total of \$1,952. During this 13-hour period, pledges were received over the phone at an average rate of one call every 90 seconds with comments on the campaign being received from a listener as far away as Chicago. ★★★

Parkview Markets add coupons to WLW-T for sales

Offering coupons for redemption is usually a good merchandising idea. Parkview Markets, Inc., a group of some 200 independent grocers in the Cincinnati area, know this but they've improved upon the scheme. Their plan: coupon redemption tied in with



Indian is one of many prizes on "Hollar Dollar" video programing.

The show, *Hollar Dollar*, is telecast over WLW-T from 1 to 1:30 p.m., Monday to Friday. Essentially a premium coupon redemption plan, the format is cast in the pattern of an auction with merchandise offered to the highest bidder. Bidding is done with "Hollar Dollar" certificates issued at all Parkview Markets as a bonus for purchases.

Premiums offered include household appliances, toys, jewelry, and grocery items, but the program thrives on the unexpected. One astounded participant recently won a blanket—and found a live Indian went along with it! Commercials, short and informal, are woven directly into the show's format. According to the agency, Keelor & Stites, *Hollar Dollar* is proving an important factor in the increase of gross sales for the Parkview group. ★★★

Briefly . . .

Minimax Better Food Stores are sponsoring five hours of transcribed programing weekly on KXYZ, ABC affiliate in Houston. The move represents one of the largest buys of local radio time in the city. Shows aired are *Wayne King & His Orchestra*; *Philo Vance*; the *Cisco Kid*; *Meet the Menjous*; and *Showtime from Hollywood*.

Canadian Westinghouse begins its second year of network programing with *Canadian Westinghouse Presents*, a musical presentation heard coast-to-coast. Since the company started its first network radio venture, program coverage has increased from 42 to 52 stations. ★★★

KTFI in Twin Falls, Idaho, believes in promoting radio and goodwill simultaneously. To achieve this, the station arranged for distribution of 35 portable bedside radios for use in several area hospitals. Idea originator is KTFI's manager, Florence Gardner. ★★★

KMBC and KFRM, Kansas City, Mo., recently celebrated its 23rd anniversary as an affiliate of CBS by moving its offices from the Pickwick Hotel to new quarters in what was formerly the Ararat Shrine Temple.



New station location

The stations are on the air from the new building but construction is not complete. Studios will be open to the public this Spring.



That's packing 'em in!
Only 46 spots of a saturation schedule "requested mail"—and pulled 17,043 responses! Results certified by a CPA.

Here's your chance to buy hitch-hikers on the "hottest spots in Denver — on Denver's top mail pull station!"

for availabilities wire, phone or write Radio Representatives, Inc. or John Buchanan Park Lane Hotel Denver
New York, Chicago, Los Angeles, San Francisco

KTLN
1000 WATTS
DENVER'S
only independent!
Non-directional station



The most smashing success

HUMPHREY BOGAR

In Ziv's new thrill-filled

- ★ ALL STAR CAST
- ★ BRILLIANT SCRIPTS
- ★ DAVID ROSE

"BOLD VENTURE"



300

markets already sold! Have

er to hit the radio industry!

LAUREN BACALL
hour adventure series
"ADVENTURE" ★ TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORS



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

you wired us your order yet?



TV DATA

(Continued from page 27)

terial.

In making their complaints about market and program information, 58% protest it isn't sufficiently standardized; 42% say "not factual enough"; 19% protest it's not file size. On the matter of market data only, 17% call it too bulky in format; 17% say it is too sparse in detail; a third 17% say "not up-to-date." With regard to rate cards, 50% object to lack of standardization; 31% to insufficient factual data.

Limited though it may be, the Petry survey suggests strongly enough that the admen are not happy with their marketing, program, and rate-card data. SPONSOR's survey herewith outlines additional informational needs of timebuyers—and describes how some stations and their representatives have gone about getting the facts for the timebuyers.

I. Market Data: Practically every one of the 20-odd timebuyers questioned by SPONSOR sought more comprehensive marketing information.

Typical was the response of Mary Ellis, Batten, Barton, Durstine & Osborn, New York (TV spot buyer for Trans World Airlines, *Readers' Digest*, Bon Ami, De Soto Division of Chrysler Corporation, New York Telephone Company):

"Any information about peoples' buying and leisure habits aids me greatly. For example, when I'm told that Detroiters are around-the-clock listeners and viewers because of the local three-shift auto industry, that interests me. Or, when the ratings show Cincinnati people are phenomenal daytime viewers, I'd like to know why. The fact is, I find myself favoring the station rep who can give me the most specific TV information."

A similar comment came from William R. Seth, of Needham & Grohmann, Inc. (TV spot buyer for American Steel Wool Company):

"Marketing data is very important to me, especially when it concerns the people in a three-station city. Yet I get practically none from the station reps. The trouble is that they try to sell the medium, rather than the market. However, I've found that stations WNAC-TV, Boston, WPTZ, Philadelphia, and WNBT, New York, all do a good job in trying to keep us informed."

A glance at a few dozen station data sheets shows that many are not bothering to furnish market information. This may be pardonable in some cases, where the station operators have been operating in the red, and, with the current spurt of business, have been too busy to dig up the information. Still, when this occurred, the Petry TV department made it its business to get the information direct from the local Chambers of Commerce. As a consequence, the market sheets put out by Petry for its 12 TV station clients are models of their kind. Petry's report on the metropolitan market for WBAL-TV, Baltimore, for instance, supplies the timebuyer with such important kernels of fact as this:

"Baltimore, the heart of the East Coast's heavy industrial section, is one of the richest cities in the U. S. . . . A metropolis of 1,329,200 people and 170,900 families, it ranks among the top 10 cities of the U. S. . . . It ranks eighth in total retail sales with \$1,201,300,000. In food sales it is sixth, with \$304,209,000; ninth in drug store sales

for sales-minded TV advertisers

"SHARP COMMENTS"

by

Fern Sharp

12-12:30 p. m.

Mon. thru Fri.



Popular WBNS-TV Participation Program

The word of Miss Sharp works wonders for her sponsors. As a leader in presenting fashion, food and homemaking news to central Ohio, she has held the consumer's confidence for over 12 years.

Her informal "Sharp Comments" bring televiewers an interesting half-hour variety of news, views and interviews in the women's world—and offer TV advertisers an excellent opportunity to chat about their products. Local as well as national advertisers are securing good results from Miss Sharp's popular television program.

Write for program details and success stories on "Sharp Comments" in central Ohio's rich TV market . . . or ask your Blair TV representative.



WBNS-TV COLUMBUS, OHIO
Channel 10

CBS-TV Network—Affiliated with Columbus Dispatch
and WBNS-AM Sales Office: 33 North High Street

with \$35,054,000; 10th in furniture, household and radio sales with \$57,549,000; and seventh in general merchandise store sales with \$248,501,000. . . ."

Other station representatives have kept an eye open for pertinent market data, too. The Free & Peters' bulletin distributed for WTVJ, Miami, for example, wisely includes the number of filling stations in each surrounding county and also the number of radio families. The Katz Agency's market data for WFBM-TV, Indianapolis, breaks down the farm income and the total income for Marion County. And WTAR-TV, Norfolk, publishes on its own a vividly illustrated color map revealing which county is noted for peanuts, which for ham.

2. Program Data: The three chief complaints made about program data was that the literature was too sketchy in its descriptive detail, too awkward in size, and that the program schedules were often out-of-date. Mario Kircher of J. Walter Thompson (who buys spot TV for French's Instant Potato and Florida Citrus Fruit) commented:

"In my own case, I'd like more specific data on cooking programs on daytime TV. We want more details on the format and equipment. Is it a recipe type show? If so, does the instructor cook a complete meal? Or does she interview people and talk about food? Let's have the facts."

Charles Wilds, TV timebuyer for N. W. Ayer & Son, complained:

"When I say to the average rep. 'This looks like a good show—what is it?', he mumbles, 'I don't know,' or else takes a guess, or maybe hands me a sparsely detailed bulletin. If we're going to put money into a participation, we'd like to know who the m.c. is, what's his background, what's his popularity, what does he and the program look like? In radio, you could get an impression of a commercial or a program from a transcription. Since that's not often possible in TV, at least we should get some sort of visual impression."

In this field, again, Petry, as a result of its own survey, seems to have devised the most improvements. To achieve standardization, the agency has issued program descriptions for all 12 of its stations in uniform sheets of 8½" by 11"—suitable to fit the files of any timebuyer. (NBC Spot Sales, CBS Radio Sales, and Avery-Knodel have

GOING UP



MELODY BALLROOM

4:00 to 6:00 P.M., Monday through Friday has just about TRIPLED its October ARB Rating in the December-January ARB Report.

Another WFBR home-grown show is bursting into bloom! "Melody Ballroom," featuring the young, amazingly glib and quietly mad disc jockey, Bob Landers—is well on its way in the tradition of WFBR-built sensations like "Club 1300," "Morning in Maryland," "It's Fun to Cook," "Nelson Baker Show" and others.

"Melody Ballroom" is getting to be *the* late afternoon show of Baltimore, using the classic pattern of music for housewives and teenagers.

This show is ripe for plucking by sponsors who are looking for a profitable participation show.

If you twist the arm of the nearest John Blair man, he'll tell you all about availabilities.

MARYLAND'S PIONEER
BROADCAST
STATION!

WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

also been leaders in adopting this kind of uniformity.)

3. Rate Cards: Divergencies in rate card data and format, and too rapid changes in the rates were major complaints made by timebuyers. John Marsich, timebuyer at the Kudner Agency, New York, said: "It would be a great help if the rate cards were uniform. I also wish the rate cards would specify the amount of the agency commission allowed on net time charges, and the precise time and talent cost. You often get a mixed set of figures. Too, I wish the rates were changed at only established time periods—say, after six months. In radio, rates remain stabilized for a year, even two or three years. TV rates have changed as often as three times a year. If they can't have their rate increases at uniform intervals, it would be beneficial to us if they could at least advise us if they are contemplating an increase to be effective say in two or three months, or whenever they expect it."

True, SPONSOR's survey found, the industry's standardization committee has done much to stabilize a uniform

rate card. But as the committee head Eugene S. Thomas himself admits, the recommended standardized rate cards have been largely accepted by TV stations in big cities, and spurned by those in the hinterlands. Those who have accepted it usually furnish 20 significant points of information, like the channel, power, antenna height, studio equipment whose use is included in the basic rates, and conditions of payment. Those who haven't accepted it, are extremely spotty in their information. "At least," says Thomas, "we have begun to narrow down the jungle growth."

4. Coverage Maps: Coverage maps were criticized mostly because of the variance in determining the station's power penetration and set ownership in the area. As George Kern, chief timebuyer at Benton & Bowles, pointed out, "We'd rather know the number of homes that listen to a station, rather than the number of sets sold in the area. What's needed is a true circulation count, like that provided by Broadcast Measurement Bureau."

John Marsich, timebuyer at Kud-

ner, admitted he was often puzzled by the conflict in the methods used by engineers to gauge a station's microvolt contours. "Set circulation is based on sales—each set sold adds another TV family. This is not necessarily the case at present since the sets sold today could be either a replacement of an obsolete model or become an additional set in the home."

A timebuyer at Sullivan, Stauffer, Colwell & Bayles also questioned the validity of measurements used to draw up coverage maps. "In Los Angeles," he maintained, "the station penetration is actually larger than it's claimed. There, the transmitters are high up on Mt. Wilson and the terrain is almost absolutely flat; so the stations should credit themselves with penetrating to a 100-mile radius. On the other hand, New Haven, Conn., which claims a 40 to 50-mile radius, is exaggerated. Set owners in nearby Bridgeport have their sets so arranged that they are tuned in all the time to New York City stations."

Hugh Beville, director of plans and research for NBC (which publishes regular reports on station set counts) concedes "there may well be individual distortions." But adds, "We went into this business of reporting coverage only because nobody else would do it. If some national organization wants the job of compiling the figures, they're welcome to it."

As of now, NBC gathers its figures from various sources: sometimes from TV wholesalers and retailers, sometimes from the station itself. Occasionally, the job is done by a university group near a station, as in Cleveland. Perhaps an electric appliance association does it, as in Philadelphia, Chicago, Los Angeles and St. Louis. Or, as in Washington, a joint station committee does the job in conjunction with the electric power company. In any case, wherever the figures come from, they are best regarded conservatively.

5. Success Story Bulletins: Windy verbiage and inflated claims in success story bulletins were scored by the timebuyers. Edward Whitley, timebuyer at Badger, Browning & Hersey Agency, commented:

"It's only natural for us to distrust a station that puffs up the drawing power of its programs. Making accurate judgments is especially difficult in a city like Los Angeles, where the stations use four different surveys on their

HOOPER in TULSA

December 1950 - January 1951

	KVOO	"B"	"C"	"D"	"E"	"F"
Mon. thru Fri.						
8:00 A.M.—12:00 Noon	25.8	22.5	20.6	16.5	9.2	4.2
12:00 Noon—6:00 P.M.	44.0	20.0	9.9	11.3*	5.5	9.2
Sunday Noon—6:00 P.M.	27.3	19.1	13.0	21.1*	8.9	13.3
6:00 P.M.—10:30 P.M.	40.6	32.9	13.6	*	4.2	5.9

*Sign off at sunset.

Morning, afternoon and night, KVOO continues to lead the parade Hooper-wise and every other way in Tulsa, the heart of Oklahoma's No. 1 market. More than 25 years of great broadcasting history, plus topflight programming today make KVOO "listeners choice!" Being "listeners choice" makes it "advertiser's choice" too!

For availabilities call, wire or write KVOO or your nearest Edward Petry & Company office.



Oklahoma's Greatest Station

50,000 WATTS 1170 KC NBC AFFILIATE

your selling day begins at dawn



NBC Spot Sales represents:

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

as dawn breaks, selling begins... and the day's *first* sales messages are heard by most Americans on radio. The salesmen are popular *local* entertainers, men who sell more products for more advertisers than any other salesmen in the world. Their clients are among the nation's foremost advertisers, who recognize radio's unique ability to sell in the impressionable early hours of the day.

For example:

Procter & Gamble Co.	The Best Foods, Inc.
Colgate-Palmolive-Peet Co.	R. J. Reynolds Tobacco Co.
Kellogg Co.	Philip Morris & Co., Ltd.
Lever Brothers Co.	Metropolitan Life Insurance Co.
General Electric Co.	Philco Corp.
Sterling Drug, Inc.	Vick Chemical Co.
Standard Brands, Inc.	Hill Brothers Coffee, Inc.
Bristol-Myers Co.	Pharmaco, Inc.
Brown and Williamson Tobacco Corp.	The Cudahy Packing Co.
The Great Atlantic & Pacific Tea Co.	International Salt Co., Inc.
B. C. Remedy Co.	Potter Drug & Chemical Corp.
Eastern Air Lines, Inc.	Bon Ami Co.
Curtis Publishing Co.	Centaur Co.
Pepsi-Cola Co.	Carter Products, Inc.
Whitehall Pharmacal Co.	Cowles Magazines, Inc.
Continental Baking Co.	Stanback Co., Ltd.
Florida Citrus Comm.	Chap Stick Co.
Musterole Co.	Kasco Mills, Inc.
Consolidated Products Co.	Murine Co.
Grove Laboratories, Inc.	Norge Div.-Borg-Warner Corp.
	Rootes Motors, Inc.

The advertisers listed above are using early morning spot radio on one or more of the nation's major stations represented by NBC SPOT SALES. You, too, may capitalize upon the sales impact of morning radio advertising. Just call in an NBC Spot Salesman. He will convince you that *your selling day should begin at dawn.*

	WNBC	New York
	WMAQ	Chicago
	WTAM	Cleveland
	WRC	Washington
	WGY	Schenectady-Albany-Troy
	KOA	Denver
	KNBC	San Francisco

Radio-Set Sales Soar in Buffalo

We wanted the latest reports on sales of radio receivers in the Buffalo area so we went to the men who know—the distributors. Television sales are booming in Buffalo but radio sets are *Outselling TV Receivers Two or Three to One*. Here's the report as of December 28, 1950

- **DISTRIBUTOR A:** Radio receiver sales are twice as large as TV sales in units. Distributor selling table model combinations in large volume.
- **DISTRIBUTOR B:** Does not sell radio receivers separately, but in combination with phonographs and television receivers.
- **DISTRIBUTOR C:** Radio receiver sales are approximately twice as large as TV sales in units. Table model sales very good.
- **DISTRIBUTOR D:** Radio receiver sales exceed TV sales by approximately 2½ to 1.
- **DISTRIBUTOR E:** Radio receiver sales exceed TV sales by approximately 3 to 1.
- **DISTRIBUTOR F:** Distributor reports radio receiver sales exceed TV sales in ratio of 2 to 1. About 20% of all television receivers sold are radio combinations.
- **DISTRIBUTOR G:** Recently appointed distributor stated TV and home radio receiver sales were about 50-50 in units. Total sales volume, including auto and portable models, brings unit volume of radio receiver sales above TV
- **DISTRIBUTOR H:** Factory is allocating few radio receivers to TV markets, however about 25% of all television receivers sold are radio combinations.
- **DISTRIBUTOR I:** Distributor reports that TV sales compared with radio is about 55-45 in favor of TV. One-half TV receivers sold were radio and phonograph combinations.
- **DISTRIBUTOR J:** Radio receiver sales exceed TV sales by approximately 3 to 1.
- **DISTRIBUTOR K:** Distributor did not have radio receivers until summer. Sales since then have been slightly higher in radio receivers than television.
- **DISTRIBUTOR L:** Distributor reported radio receiver sales exceed TV sales by approximately 2½ to 1.
- **DISTRIBUTOR M:** Very excellent movement of table models and portable receivers. Volume was so heavy during December, stock of distributor was exhausted.

BASIC
NBC

WBEN

BUFFALO
2, N. Y.

*WBEN Programming Keeps Pace With Set Sales;
Ask Your Petry Man for the WBEN Story*

audience figures. Which one is a time-buyer to choose?"

And the timebuyer for an agency handling food accounts said: "Whenever I see a success story bulletin containing all adjectives and few facts, I automatically reject participation in that program."

Of all the success story bulletins that SPONSOR examined, some of the best seem to have been published by the Katz Agency. The success story reports of Blair-TV, Harrington, Righter & Parsons, and Avery-Knodel are also concisely detailed.

6. Contract Forms: Most timebuyers complained that TV stations were using standard radio contract forms, with but a few exceptions. Actually, committee head Eugene S. Thomas explains, this is quite inadequate. "While the radio contract was primarily concerned with the length of sponsorship, the TV adman has to be aware of such things as film rental, rehearsal time cost, and other additional charges." However, Thomas explains, his committee is working on the fifth draft of its standard TV contract form, and hopes to be able to distribute it to stations soon.

7. Station Equipment and Operational Procedure: With a couple of exceptions, the timebuyers queried by SPONSOR agreed that most TV stations offer sufficient equipment. A timebuyer for Ted Bates & Company said: "Except possibly for a few stations in the deepest part of the sticks, most have a couple of cameras, projection screens and rehearsal hall."

A timebuyer concerned with operational procedure was Charles Wilds of N. W. Ayer & Son. "Some stations have eight-second call letter identifications," he said. "Others, like WBKB-TV, Chicago, have 10-second identifications. That means, in order to fit our announcements in on a national TV spot campaign, we need to provide a wide variety of art work. For our Plymouth announcements, our art director, Norm Tate, had to supply nine basic layouts to be used on 16 mm. film. A more uniform station call letter system would save us money."

In summary, as a result of its survey, SPONSOR found that TV stations are making efforts to standardize their data. Meanwhile the timebuyers are grateful for whatever steps are being taken to ease their burden. As Agnes Kingsley, timebuyer at Victor van der



Four years, Choate School
 Two years, M. I. T.
 Three years, U. S. N. R.
 One year, Lily Tulip Cup Corp.
 Two years, Fiduciary
 Publishers, Inc.
 Free & Peters, Inc. (New York
 Office) since June, 1949

Look up,
 Sir—it's

ELLIOTT W. REED!

(Another F&P TELEVISION Specialist)

Yessir, you've really got to *look up* to Elliott Reed—'way, 'way up! And we don't just mean physically, either, because in addition to his tremendous height, Elliott has done a pretty tremendous job of becoming one of the big men in our rapidly-growing team of TV specialists.

Speaking of teams, we're mighty proud of *all* the Colonels in our organization. With TV business doubling and re-doubling—with new men coming in

almost every month to help us keep *ahead* of the TV game—our offices still tick like clock-work, which is quite a tribute to the team as a whole. With men like this, we've got what it takes to help you *get the most out of television*, in every market we serve.

We have seven offices to serve you. We'd welcome a chance to show you how well we do our jobs—and help *your* jobs—here in this pioneer group of radio and television station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

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

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

Linde, Inc., says, "It's a miracle that the stations and their reps have already accomplished what they have, especially when you consider the youth of this mushrooming industry." ***

MUELLER'S DOUBLED SALES

(Continued from page 25)

the industry are expected to jump from the 945,000,000 pounds sold last year to 1,100,000,000 pounds for 1951. Mueller's is increasing its advertising budget about 20% to get its share of this increasing volume.

The company's present advertising technique caps a development that began in 1910 when it was one of the first to package and sell macaroni products under a brand name. Until then these items were largely sold in bulk. Eleven years later, the Jersey City firm pioneered in advertising these products when it used car cards, billboards, newspapers, and sponsored cooking schools. In the late thirties, the company was in and out of network radio with daytime programs such as the *Morning Market Basket* heard on ABC, Mondays, Wednesdays and Fridays,

10:10:15 a.m., and *Bill and Ginger* on CBS, Mondays, Wednesdays and Fridays, 10:15-10:30 a.m. But split networks were not effective. Eugene Hulsizer, Mueller's account executive at Duane Jones, says, "A number of stations had to be included in whose coverage our client was not interested." The areas covered in the spot technique adopted about nine years ago are now primarily those where the company is strong, although some cities get radio promotion to build up sales. "We like the flexibility we have now," points out C. Frederick Mueller, the youthful 43-year-old executive vice president of the firm.

In selecting a program format for its daytime shows, the sponsor recognized that a soap opera is the easiest way to get to the housewife. Since such ambitious programming is out when you are using spot radio, news shows were selected as the next most effective program approach. The macaroni firm is flexible in choosing newscasters since personalities of the most popular news broadcaster in each community vary widely. Once Mueller's sets its eye on a program, they move in quickly—even if it means unplanned expense. For

several years, this sponsor waited for an opening on the Prescott Robinson morning news show on WOR, New York. When the availability was offered, they snapped it up, though it meant carrying both the Robinson show and another program they could not drop immediately. Sponsoring both programs until the cycle ran out on the old show meant an extra cost of \$26,000. If that was necessary in order to latch on to the best program buy, Mueller's was willing.

The heightened interest in news shows (SPONSOR, 29 January 1951) puts Mueller's in a particularly strong position on radio. In addition to WOR, it has news programs on WFBR, Baltimore; WHAM, Rochester; WBZ-A, Boston; WTAG, Worcester; WGR, Buffalo; WDRC, Hartford; KDKA, Pittsburgh; WFBL, Syracuse; WGY, Schenectady; WWJ, Detroit; WVNJ, Newark; WCAU, Philadelphia; and WCKY, Cincinnati. There are also disk jockey programs on WGBI, Scranton, and WPRO, Providence. Mueller's departed from its new pattern here when it found two particularly strong-pulling music shows.

The technique of using programs three to six times a week fits in with the basic Duane Jones radio strategy of trying for frequency at the lowest cost per thousand. Jones, who now supervises his agency from the chairman of the board level, believes that a good daytime effort is one which costs between \$1.50-\$2.50 per thousand listeners. The chairman of the board (make that "bored," he says) has plenty of time to ponder and reflect these days as he sits back and puffs leisurely on thin Havana cigars. The philosophy his agency generally follows, he explains, is based on these principles:

1. Start with a good product. "You can't make an empty bag stand up."
2. Get a convincing sales story.
3. Seek low-cost responsive circulation.
4. Make efforts frequent.
5. Use premiums and forcing methods to acquire new customers.

Mueller's promotion checks right down the list until the last point, which is the most distinctive feature of the Duane Jones operation. (Classic premium success in this shop was building Bab-O from 400,000 cases a year to 5,100,000.) The macaroni firm, oddly enough, felt that stimulants as strong as premiums would boost demand too high. With its facilities already strained



OLD FRIEND

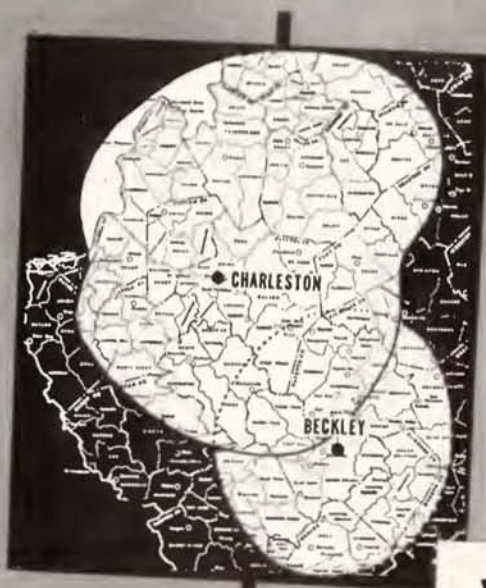
Renewing year after year, Swift promotes the sale of its fine ice cream through KJR's efficient coverage of Western Washington.



REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

pay a "single" rate...
do a "double" job
with
West Virginia's
"personality
package"

Corner West Virginia's lushest industrial market with this potent pair of "Personality" stations . . . at a combination rate that is about the same as you would pay for any single comparable station in either locality! With WKNA and WJLS on the job, you reach more potential customers than any one station can deliver—with twice the impact—and at one low rate. Check up . . . try it and see!



WKNA
WKNA-FM
CHARLESTON
950 KC—ABC
5000 W DAY • 1000 W NIGHT

WJLS
WJLS-FM
BECKLEY
560 KC—CBS
1000 W DAY • 500 W NIGHT

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

730

1,000 watts, clear channel

Dixie's most progressive independent radio voice. . .

You don't miss the
BIG, buying audience
when you buy WPAL.
Specialized programming,
beamed to the Negro Market—
and the Rural Area—
a Great, Big Audience
Segment untouched by
other stations!
A look at our mail
pull proves it!

WPAL

Charleston, South Carolina

contact: John E. Pearson Co.,
or Dora Dodson Agency

to supply existing demand, it is generally wary of using forcing methods continuously. Last fall, one of the few times premiums were tried, the Jersey City company had an excellent response to a self-liquidating knife offer.

Television, the most recent development in its promotion, will probably get a good part of the 20% increase in this year's budget. Twenty-second films are being shown in 14 cities on a frequency averaging 26 per week. This step into TV started last August with a series of 16 films, including four one-minute announcements. "You can almost forget those one-minute announcements now," account executive Hulsizer says, "unless you are on a participating show." Like everyone else, this advertiser finds availabilities hard to get.

The TV production schedule calls for 16 films over the next few months. At this point, the agency and the sponsor are not saying much about results. The extent of their future plans indicates that the early TV step, which cost over \$100,000, must have pulled.

Mueller's was able to capitalize on the early wave of TV publicity when it became the first sponsor to buy time on WABD, New York on the occasion of the opening of WABD's John Wannamaker studios, 15 April 1946. Brochures announcing the event were sent out to Mueller's distributors and retailers.

Mueller's is not cutting down on radio despite the large expenditures for TV. Newspapers will probably be the medium to suffer. After radio and TV, Mueller's allocates about 25% of its budget to newspapers. Trade advertising is carried in about 15 publications.

The radio and TV advertising is continued right through the year, with a few exceptions, even though demand for the firm's products falls off slightly during the warm weather months. A keynote of its warm weather promotion this year will be boosting elbow macaroni salads as a substitute for potato salads.

In publicizing its various products, Mueller's follows a weekly rotation schedule. One week the company's advertising manager, Marie O'Rourke, will push the macaroni products; next week it will be spaghetti; the third week, egg noodles.

Promotion is a vital tool in meeting the competition from both the powerful regional brands and a large number of local products. Although there

are brands distributed across the country such as Stokely-Van Camp's Tenderoni line, Mueller's is not concerned about their competitive threat. The important rivalry comes from such Eastern regional brands as La Rosa (SPONSOR, 14 March 1949) which sells a greater number of pounds in a more concentrated Eastern area. The Jersey City firm is meeting increasingly stronger competition from the Italian producers who find that their older, foreign-born customers are dying out. These competitors are shifting over to English-speaking media as they go after a broader market.

How did a German name become identified with spaghetti and macaroni? You have to go back to those egg noodles. By the 1890's sales on this German product were so good that the company was in healthy shape to take on the related Italian items which became their most profitable lines.

Mueller's is more than holding its own, operating its plant on three shifts a day, six to seven days a week, even though the capacity of the plant is upwards of 2,000,000 pounds weekly. (Mueller's has one of the largest distributions in the U.S., encompassing the entire Eastern seaboard and west throughout Michigan.) Fred Mueller sees that quality is maintained despite the production pace. Every morning he interrupts administrative matters for a careful taste test of the product prepared that day.

The history of the growing food firm took an unusual twist when it became a foundation for educational and charitable purposes in 1947. Friends of the New York University Law School, who were looking for a steady source of income for the college, purchased the outstanding stock of the company with a loan obtained from an insurance company. As a result, Mueller's became something of a *cause celebre* in tax law. Mueller's contended that the law for corporate taxes exempted them since the profits were going to an educational institution. This claim was denied by the United States Tax Court in 1950. The decision was significant for a number of other schools seeking a similar source of revenue.

While such financial and legal matters were being settled by the courts, the company has continued to turn out high quality products and sharpen its radio promotion. It cannot relax if it is to keep growing in a highly-competitive industry. ★ ★ ★



Population of Hush Puppy, Nebraska, **DOUBLES** in 6 Hours



By **HAROLD SODERLUND**

Sales Manager

Hush Puppy, Nebraska, is not on the map! But, it typifies hundreds of rural towns that are on the map in the Midwest Empire covered by KFAB.

Surrounding each rural town in the KFAB area, are hundreds of farms. Responsible, educated, well-to-do families live on those farms. Like the rural town people and city people, they listen to KFAB. But, unlike the city people, they do most of their shopping on Saturday afternoons. They speed to their favorite "Hush Puppy" and shop, visit, shop and visit. In towns of 1,000 population, the enthusiastic shoppers that pour into them, often number more than a thousand, and quickly, for a few hours, **DOUBLE** the population.

These farm families have money. They spend it for farm equipment, for food, for electrical appliances, cars and hundreds of daily essentials. They buy the things that make their work easier and their lives more enjoyable.

You can send your advertising messages daily to many thousands of people who **DOUBLE** the population of hundreds of "Hush Puppies" in the Midwest Empire, by using the 50,000 watt voice of KFAB. An announcement schedule is now available that will make it possible for you to reach **ALL** of the KFAB listeners. Let us know by phone or wire that you are interested and we'll quickly reply.



Represented by **FREE & PETERS Inc.** General Manager: **HARRY BURKE**

MEN, MONEY & MOTIVES

(Continued from page 6)

chocolate-mix. "Dissolves instantly in milk," boasts the spicer. Whereupon he lifts the glass to drink, revealing to the viewers a thick, unpretty blob of icky syrup stuck to the bottom. What your eye sees gives the lie to what the salesman says. Gug, gug. (You guessed it—they don't rehearse!)

* * *

By the way, chums, better wake up fast, if you haven't already, to the fact

that the present attack of "education" upon TV is not just a loud noise of kids playing Indian. Never before were the schools and colleges so intelligently led, so determined, and so well provided with pocket money. The latter, sayeth rumor, cometh from some of the big Foundations. On every side "education" is lighting propaganda bonfires. Articles in the *New York Times*, the *New Republic*, *Consumer Reports*, umpteen academic periodicals, two debates in two months on *Town Meeting of the Air*, all testify to the skill with which the issue of educational channel

"reservation" is being carried to the public.

* * *

Dr. I. Keith Tyler, director of the hardy perennial Institute for Education by Radio at Ohio State, is planning to convert this spring's meeting in Columbus into one gigantic sounding board for the "reservation" debate. The networks have been giving Ohio State the go-by for four years now. But it may be an expensive public relations abdication to surrender the field without a battle this spring. ★ ★ ★

IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET

With Over

\$104,434,000* Farm Income

*Sales Management 1950 Survey of Buying Power

MORE VALUE
FOR YOUR
ADVERTISING DOLLAR

WSJS

The Journal-Sentinel Station

NBC Affiliate

AM-FM
WINSTON-SALEM

Represented by:
HEADLEY-REED CO.

HAZEL BISHOP

(Continued from page 31)

(NBC), *Cavalcade of Bands* (Du Mont), *Cavalcade of Stars* (Du Mont).

3. Catchy copy theme—"It stays on you, not on him."

4. A sexy, eye-stopping "kiss picture" of two attractive individuals. Used in newspaper ads, on point-of-sale posters, later on TV film announcements.

5. A powerful publicity campaign aimed at women's magazine beauty editors, newspaper cosmetic columnists, radio personalities with a woman's audience.

6. Distribution through drug chains, independent druggists, Woolworth, other mass-market outlets.

Except for the publicity campaign, standard in cosmetic promotions, the Spector method is unique for this type of product. Radio and television have been shunned, so far, by competitors. Appeal has always been based on color—especially in the case of Revlon, which has no less than 35 shades. (Hazel Bishop markets only six colors at present.) Distribution for the dollar lipsticks has been channeled through better-class drug stores, beauty salons, and department stores; but Spector pushed them through mass-market outlets previously used only by cheaper, 35 cent, brands. Hazel Bishop was the first \$1.00 lipstick to break into Woolworth, for example, a chain which markets 10% of all cosmetics sold in the country.

The Hazel Bishop spot radio campaign, coupled with newspapers, crept steadily over the nation, month by month. At the outset, in March 1950, Washington, D. C., and Philadelphia were the targets. A month later New York was added; and a month after that the West Coast; then the Midwest;

WJR



RADIO — AMERICA'S MOST POWERFUL ADVERTISING MEDIUM

Michigan's

most powerful

Advertising

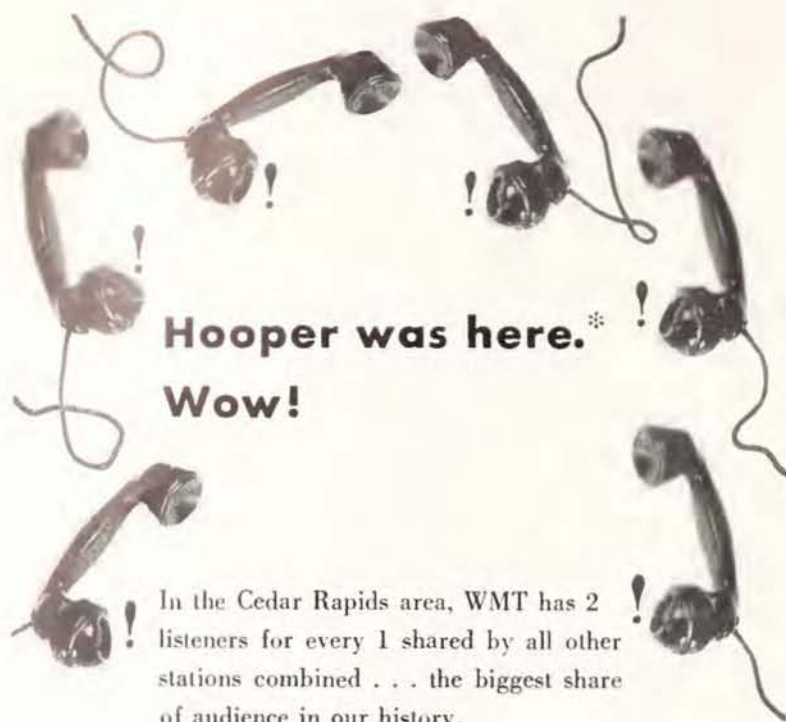
Medium



FREE SPEECH MIKE

WJR • THE GOODWILL STATION INC. • FISHER BLDG. • DETROIT • CBS 50,000 WATTS

Represented Nationally by Edward Petry & Company



Hooper was here.*

Wow!

In the Cedar Rapids area, WMT has 2 listeners for every 1 shared by all other stations combined . . . the biggest share of audience in our history.

Among the nation's 64 Hooperated cities, the Sets-in-Use comparison shows Cedar Rapids tied for first in the afternoon, second in the morning and evening. (Actual %s: a.m. 26.4; p.m. 24.5; eves, 34.5.)

Among the 60 Hooperated CBS stations, WMT's share of audience is first, morning (80.4), afternoon (69.1), and evening (72.2). This clearly establishes WMT as the highest Hooperated CBS station in the nation.

There's a catch in this. Hooperatings are for metropolitan areas. WMTland is 19,100 sq. miles big (2.5 mv line area). Cedar Rapids is just a small part of our audience.

For a small part of your budget (\$27 per 1-minute Class A commercial, 52-time rate) you can reach rich WMTland. The Katz Agency will be glad to tell you more.

* Oct.-Nov., 1950 rating period



600 KC

5000 WATTS

DAY AND NIGHT

BASIC COLUMBIA NETWORK

finally, in October 1950, the product went national. Spreading out in advance of this mammoth spot campaign was a steady bombardment of wholesalers and drug chain buyers with merchandising material from agency and stations. Along with the merchandising aid went publicity releases to local beauty editors, columnists. Full page ads prominently displaying the "kiss picture" in some cases preceded radio. In others followed it into each market. It was found that radio was more effective than newspapers, though both together were better than one alone. No magazines were used initially.

What made Raymond Spector ignore accepted cosmetic advertising methods and pump for radio? He explains: "The Spector agency has been known as a radio agency from the beginning. I started Philip Morris in radio. Block Drug, and Serutan many years ago and also put Walter Winchell and Drew Pearson on the air for the first time. Today the agency handles several heavy radio users—Doubleday Books, Bretton Watch Bands, and part of Standard Brands. When the Hazel Bishop campaign came up, it was only natural for us to use radio as an important part of it."

In buying time, the Spector agency followed the philosophy that the time slot is all-important, rather than the station. Even a low-powered station with generally poor programming has certain time slots with high listenership per dollar. Similarly, stations with a generally excellent rating have some time slots with a small audience. The agency buys the slot it wants or else by-passes that particular station for another with better availabilities.

A series of seven electrical transcriptions carried the Hazel Bishop message. Each stresses the embarrassment of smearing lipstick on eating utensils and people, or the inconvenience of washing it off.

An example of the embarrassment theme as used in one commercial:

Roberts: "Hello again, girls. This is Ken Roberts with a very interesting question from Mrs. Eleanor Sinclair of New York City."

Woman: "When I visited one of my best friends recently, I overheard her youngster say: 'Mother, I wish Aunt Eleanor wouldn't kiss me. She always gets red grease on my face.' I was really very embarrassed. What should I do?"

Remainder of the commercial tells



Five new RCA-equipped stations in Mexico, Brazil, and Cuba, add television to the forces which make Good Neighbors of all the Americas.

Now television goes "Good Neighbor"

As little as 10 short years ago, television—to the average man on the street—seemed far away. Today, television is in 10,500,000 homes.

Newest demonstration of TV's growth is its leap to Latin America. Three RCA-equipped stations are now in Cuba, one in Mexico, another in Brazil—and more are planned. They are contributing to television progress by following a single telecasting standard. They also use developments from RCA Laboratories: the image orthicon tel-

evision camera, electron tubes, monitoring equipment, and antennas.

And as our neighbors to the south watch television at home, they see another development of RCA research—the kinescope. It is the face of this tube which acts as the "screen" in all-electronic home TV receivers . . . on which one sees sharp, clear pictures in motion.

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

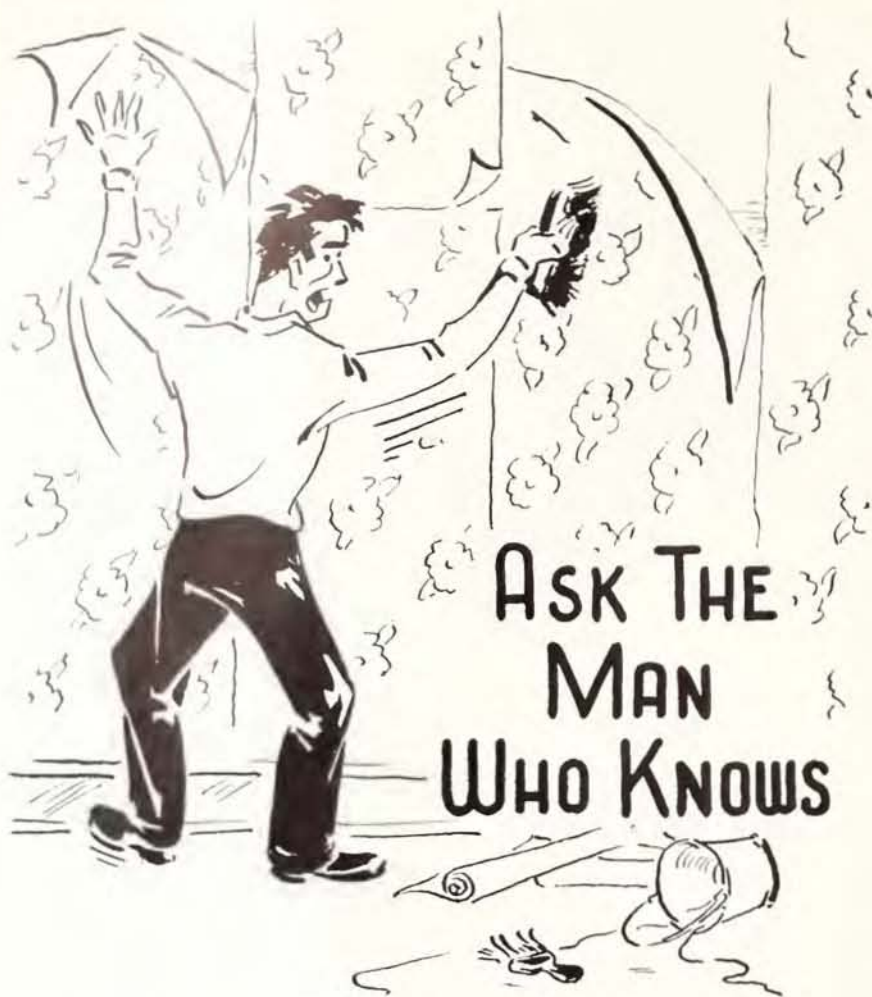


Results of RCA Research are seen in the magnificent pictures produced on the screens of the new 1951 RCA Victor home television receivers.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television



What kind of coverage are you getting in the Atlanta Market? If you ask the man who knows—Mr. Atlanta—he says buy WGST. He knows WGST's high local appeal, front-line merchandising, and top ABC shows bring results. That's why more local advertisers buy more time on WGST than any other Atlanta Station.

MR. ATLANTA

WGST
ABC • ATLANTA
5,000 WATTS 920 KC

NATIONAL REP.
JOHN BLAIR
IN SOUTH EAST
CHAS C. COLEMAN

Mrs. Sinclair about Hazel Bishop's marvelous new "non-smear, lasting lipstick."

The annoyance theme is handled like this:

Roberts: "Hello, everybody—this is Ken Roberts, with a charming visitor from Boston, Mrs. Adams, a typical housewife."

Woman: "Well, Mr. Roberts, I love to entertain my friends—luncheons, dinners, suppers. But afterward—there's nothing worse than trying to wash the cups and glasses smeared with red lipstick grease. But I don't suppose there's anything I can do about it."

Needless to say, announcer Ken Roberts wastes no time in setting Mrs. Adams straight on Hazel Bishop lipstick.

Through effective radio spot announcements like these, Hazel Bishop pushed its distribution quickly, went national in October 1950. Even before then, the company and its agency were toying with the idea of TV announcements to tell the no-smear story. This was something they could show on black-and-white television, unlike competitors with a color appeal.

In May, the agency launched a cautious spot TV test: 13-weeks in Washington, D. C., and eight weeks in Los Angeles. Results showed that radio and TV were both more immediate and effective than newspaper advertising (a spot radio campaign was running simultaneously in these markets). In large cities the TV demonstration technique proved the most effective.

Other tests were run again in September and October—with the same results as before. After this confirmation, the Hazel Bishop promotion went heavily into television. Radio had broken ground for national distribution and built a strong sales picture; the agency knew therefore that TV would dig more deeply into the big-city, high-purchase power markets through use of demonstrations impossible on radio.

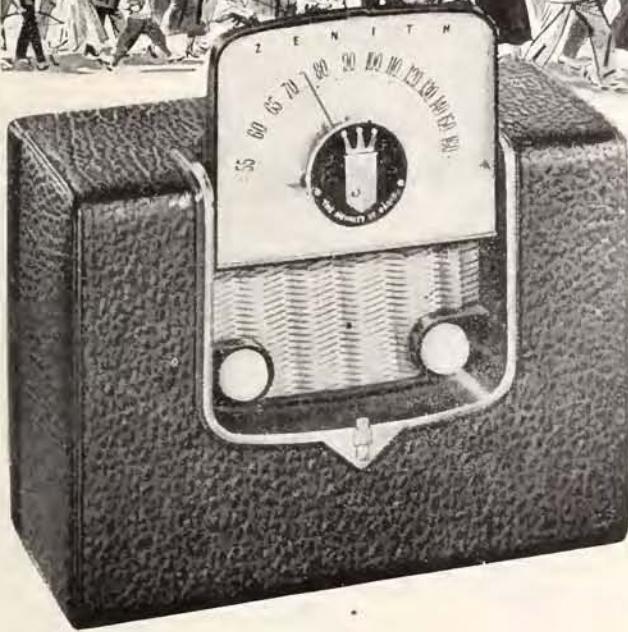
With the turn of the new year, Hazel Bishop bought participations on three network TV shows: *Kate Smith* (NBC), *Cavalcade of Bands* (Du Mont), and *Cavalcade of Stars* (Du Mont). On the *Kate Smith Show*, it's the 4:30 to 4:45 p.m. segment on Friday. *Cavalcade of Bands* is on from 9:00 p.m. to 10:00 p.m. on Tuesday; *Cavalcade of Stars* from 10:00 p.m. to 11:00 p.m. on Friday.

Thinking behind these choices was that Kate Smith would reach the house-

get set for a **PARADE** of prospects

with these

ZENITH Portable Radios
AMERICA'S FINEST PORTABLES



Outdoor Activities Open New Sales Opportunities FOR YOU!

Summer's outdoor, away-from-home, on-the-go activities call for Zenith* Portable Radios—and promise you your biggest selling season. So cash in by tying-in with Zenith's big Portable promotion. Talk, show, demonstrate and *sell* Zenith Portables!

◀ **The Sensational ZENITH UNIVERSAL*...**

Owners rave about the Universal's ability to perform with clarity and volume even in remote locations where many portables fail. Has an extra-powerful circuit with Tuned R. F. amplification, a more sensitive Alnico "5" Speaker, the exclusive Wavemagnet*, AC-DC or battery operation. Smartly styled Buffalo-Grained case in Black or Brown. **\$49⁹⁵†**
Less Batteries

The TRANS-OCEANIC is always a best seller

Outperforms any portable, anywhere. The one set to sell when customers want long-range reception. Gets standard, plus International Short Wave on 5 separate bands. Humidity-Proofed against loss of sensitivity. For AC-DC or battery. **\$114²⁵†**
less batteries



Tops for Turnover TIP-TOP HOLIDAY*

Giant "Tip-Top" Dial with built-in Wavemagnet swings up above the set for tuning ease, doubles the sensitivity of reception. For AC/DC or battery. Cabinet of Ebony or two-tone Blue-Grey plastic. **\$39⁹⁵†**
less batteries



Powerful and Popular ZENITH ZENETTE*

Hardly bigger than your hand, yet plays with big-set volume and tone! Open lid, set's on—close lid, set's off. Weighs but 5½ lbs. Battery or AC/DC operation. In Burgundy, Ebony or White plastic. **\$39⁹⁵†**
less batteries



†Suggested retail price. West Coast and far South prices slightly higher. Prices subject to change without notice.
*Reg. U. S. Pat. Off.



ZENITH RADIO CORPORATION
6001 DICKENS AVENUE • CHICAGO 39, ILLINOIS

wives home during the day; her personal endorsement could be a powerful sales help. The Cavalcade shows would cover another part of the feminine market—working women and high school girls. In addition, the Cavalcade programs, combined, deliver complete merchandising and sales promotion tie-ins with some 20,000 drug stores in 21 markets. These include drug chains like Liggetts (Boston), Walgreen (Chicago), Whelan (New York), Sun Ray Drugs (Philadelphia)—17 different chains altogether. Also included are independent druggists rep-

resented by Druggists of America.

The Cavalcade programs claim to reach 35% of the country's population, responsible for 40% of national drug sales, at a cost-per-thousand of 0.9436 cents. And Kate Smith is today the highest-rated daytime TV show by far.

For the first month, film carried the commercial message on the three television shows. This experience convinced both agency and sponsor that the quality of their film was not good enough. On kine the problem got even worse—a film of a film. Seriousness of the kine problem can be seen by the

fact that 10 of the 23 stations carrying the Cavalcade shows use teletranscriptions for one or both. Kate Smith programs are broadcast from film by about 27 out of 62 stations.

The agency then tried out new commercials, testing them live on the network shows. Those that proved best were then done on film for TV markets—17 stations are presently being used on spot TV. One discovery made during this trial period was that commercial time was best spent in one long and one short stretch. Instead of two one-minute pitches, a one-and-a-half minute plus a half-minute pitch seemed to work better as it allowed for a full demonstration.

This is how the sound portion of a recent live commercial sounded. Some preliminary conversation between male announcer and female demonstrator has just established the embarrassment of smeared lipstick:

Ann Russell: “. . . And here's the proof! Apply Hazel Bishop Lipstick like any other. Then—after you have it on, blot your lips several times—until there are no more rep lip-prints on the tissue—Then imagine—you can even do like this—and nothing comes off. That is, until you yourself remove it with soap and water—or cleansing cream. . . .”

What demonstrator Ann Russell does as she says “you can even do like this” is to wipe her hand back and forth over her mouth. When the hand is presented for inspection before the camera and no smear shows up, it makes a telling sales argument for Hazel Bishop (no-smear) Lipstick.

With Hazel Bishop the number two lipstick nationally (though probably not a close second to firmly-entrenched Revlon) and number one in some markets, no-smear competitors inevitably sprang up. Sincerest tribute to the Hazel Bishop success is the fact that at least five other companies are now making a similar type of lipstick. These include Helena Rubinstein, Lenthieric, Milk Maid, Denny, and Remayn. Revlon is rumored to be readying another. Some have even gone into the broadcast media in imitation of the Spector advertising technique.

Now that they are in a position to spend over a million dollars a year, Hazel Bishop and Raymond Spector have renewed contracts for their three network TV shows, 17 spot TV, nine spot radio stations, 800 newspapers, and 27 magazines carrying the cam-

B M I

Music in Television

MUSIC IS HEARD AND NOT SEEN. THIS SIMPLE POINT OF VIEW IS THE REASON BMI MAKES NO DISTINCTION BETWEEN THE USE OF ITS MUSIC BY AN AUDIO STATION OR A TELEVISION STATION.

Since 1940 BMI has been television-minded. It grants the unrestricted right to telecasters to perform its music from any source—live, filmed or recorded—with assurance that BMI music, recorded or filmed now, may be used in the future.

From BMI you can get long term performing rights to a vast catalogue of music of every type—television music today for television's tomorrow.

BMI cordially invites inquiries on the subject of *Music in Television*, in its broadest or most specific applications, at any time.

B M I

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

paign. The radio stations fill in where TV is non-existent or still ineffective. Although they now rely most heavily on television (almost two-thirds of the \$1,500,000 budget goes to TV), neither has forgotten the vital missionary work done by radio in pushing national distribution. And, although Revlon claims not to have felt the impact of Hazel Bishop's remarkable success, it may find itself forced into broadcast advertising to maintain its top position in the lipstick business. ★ ★ ★

RESEARCH MUDDLE

(Continued from page 33)

"Generally, a broadcast advertiser is most interested in knowing, 'How many people are listening to my show and its commercials?' He can't be bothered with the subtleties of research technique. What he wants is one acceptable figure by which he can project his circulation."

The problem was probably stated most forthrightly by J. Walter Thompson's Linnea J. Nelson in her "good-by" speech before the Advertising Club of Washington last 20 February. "We are responsible to our clients for constantly trying to educate the broadcasting industry to the necessity for standard methods of measurement," the retiring timebuyer said. "And, of course, printed media is delighted to point to their Audit Bureau of Circulation when selling against broadcasting. They are not limited to talking in percentages as we are; they can talk in total numbers."

She went on to say: "Advertisers evidence surprise when we can't come up with an immediate answer as to which of all the rating services in existence is the best and why.

"Keeping a constant and watchful eye on this one thing alone consumes many hours of fruitless search, and I almost feel today we are back below the starting line on that subject. And I doubt if anybody could afford to buy all the services that there are in existence—and if they did buy them, they would be completely confused in any attempt to use them.

"Even though the entire radio and television industry—including advertisers, agencies, stations, networks—spend many, many thousands of dollars on research," she added, "they still can't get together on any agreeable forms of research. Nor have they.



EVERY DAY EVERY NIGHT

BMB 6 or 7 DAYS a week:

WOW..... 306,060

Second Station.. 202,630

103,430

EXTRA PAIRS OF EARS

BMB 6 or 7 NIGHTS a week:

WOW..... 259,420

Second Station.. 160,570

98,850

EXTRA PAIRS OF EARS

For the shock-proof Omaha-Plus Market...

RELY ON THIS UNBEATABLE COMBINATION

1 590 KILOCYCLES — a strong signal for 200 miles!

2 BASIC NBC AFFILIATE — listening habits 27 years in the making!

3 ALERT, ACTIVE LEADERSHIP — Maintained 27 years by constant, aggressive, promotion and merchandising.

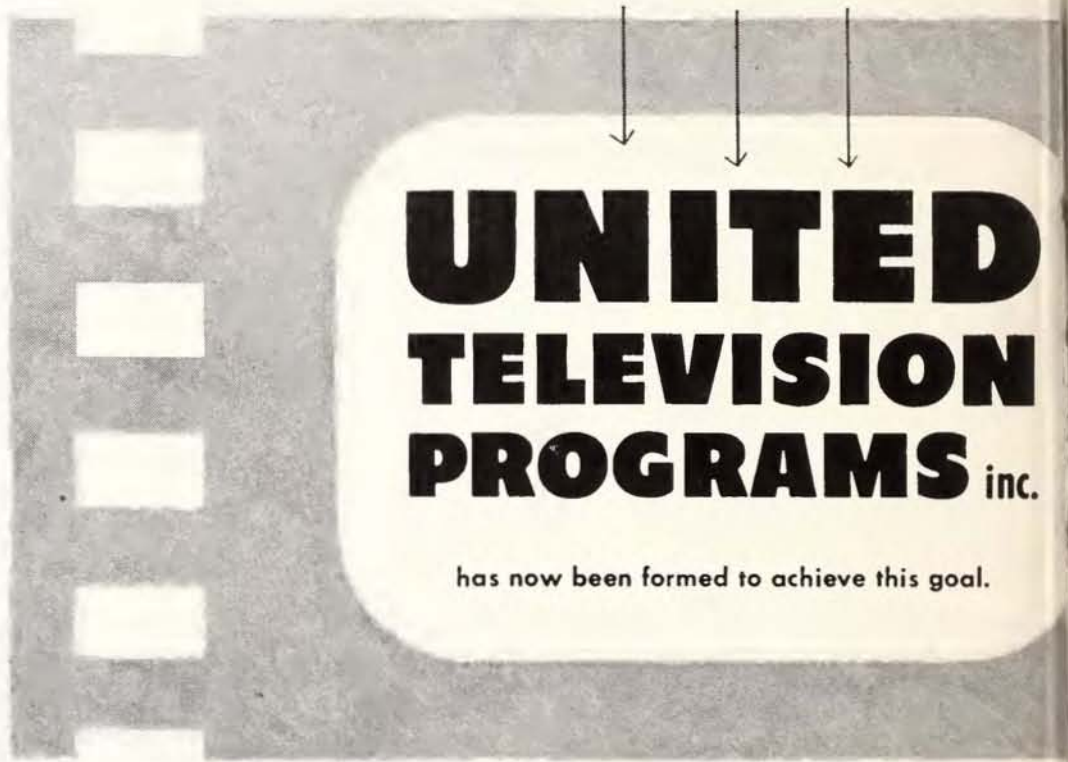
RADIO WOW OMAHA

FRANK P. FOGARTY, General Manager JOHN BLAIR CO., Representatives

STABLE

enters the television

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



**UNITED
TELEVISION
PROGRAMS inc.**

has now been formed to achieve this goal.

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

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

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



UNITY

in picture!

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

EDWARD PETRY & CO., INC.

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

**STANDARD RADIO
TRANSCRIPTION SERVICES, INC.**

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

CENTURY ARTISTS

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

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

is **BING CROSBY ENTERPRISES**

whose film properties include

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

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

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

For further information on availabilities of "Fireside Theater" and other current offerings, get in touch with **UNITED TELEVISION PROGRAMS, INC.**
360 N. Michigan Avenue, Chicago 1, Ill. • 488 Madison Avenue, New York 22, N. Y.
8619 Sunset Boulevard, Los Angeles 46, Calif. or call any Petry or Standard Office in Chicago, New York, Detroit, St. Louis, Dallas, Oklahoma City, Los Angeles, San Francisco

Let's
Look at The
**VITAL
STATISTICS**



The picture's terrific, the best
ever seen —

So Toledoans say when WSPD-TV's
on their video screen.

120,000 sets, and that's quite a
lot;

So, think of the audience that
watches your program or spot.
85% is our Hooper and all net-
works we carry.

We're the answer to prayers if
your client is wary.

In our thriving market there's one
key to success:

Buy WSPD-TV — watch consumers
to your products say YES.

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



WSPD-TV
CHANNEL - 13

Represented Nationally by KATZ

as yet, been able to stay together and get together on the one thing most needed—a basic form of research that will measure so-called potential circulation."

Currently, the brightest ray of light that promises to pierce through the fog enveloping broadcast research is the report just issued by Dr. Kenneth H. Baker's Audience Measurement Committee. The report is notable because, if its proposals are carried out on an industry-wide basis, it could mean standardization of the entire radio/TV audience research structure.

The committee began working on the report last September, as a result of the now-famous challenge issued by Stanley Breyer, commercial manager of KJBS, San Francisco. In July, 1950, Breyer questioned the validity of the Pulse and Hooper ratings, because each measured the size of the audience to San Francisco stations, yet produced widely differing results. Which was right? Breyer wanted an industry committee to "test their methods against the house-to-house coincidental" technique.

Breyer got his committee, consisting of Dr. Baker, chairman; Lewis H. Avery, president of Avery-Knodel, Inc.; Hugh M. Beville, research director of NBC; Dr. Matthew Chappell, research director, McCann-Erickson Agency; Dr. E. L. Deckinger, research director, the Biow Company, Inc.; Fred Manchec, executive vice president, Batten, Barton, Durstine & Osborn; A. Wells Wilbor, director of market research, General Mills, Inc.; and Herbert L. Krueger, commercial manager of WTAG, Worcester, Mass. Also, serving as "observers" on the committee, were Claude E. Hooper, president of the Hooper service; Dr. Sydney Roslow, president of The Pulse, Inc.; and Rodney Sheerer, of the A. C. Nielsen Company.

However, Breyer did not get a reply to his original question. What happened, in effect, was that the committee broadened the scope of its inquiry the air the whole confusion-wrought quandary of broadcast research. Stripped of its researchers' verbiage, the committee report boils down to three salient recommendations:

1. That the industry put up \$140,000 to jointly sponsor an inquiry headed by a paid, full-time project manager.

2. That this project check up on the

validity of the techniques used by the various research services—in effect, a kind of auditing of Hooper, Pulse, Nielsen, Videodex, Trendex, American Research Bureau, Tele-Que, and Conlan sampling methods.

3. That this project make a comparative study of the various research services operating in identical areas. That is to say, pay the research services to "fatten up" the number of their samplings for this field test, so that the project can compare their measuring systems operating simultaneously in New York, Cincinnati, Washington, D. C., and possibly Los Angeles, and St. Louis.

Several questions naturally arise. The most important one asked by admen is: What practical results will this proposed inquiry achieve? The report, reluctant to tread on anyone's toes, reads discreetly: "It is to the Industry's interest to decide under which conditions any one method is the more satisfactory to meet the Industry's greater needs, within practical bounds. . . . It is hoped that the proposed study will help to pinpoint the conditions under which each (measuring technique) is to be preferred."

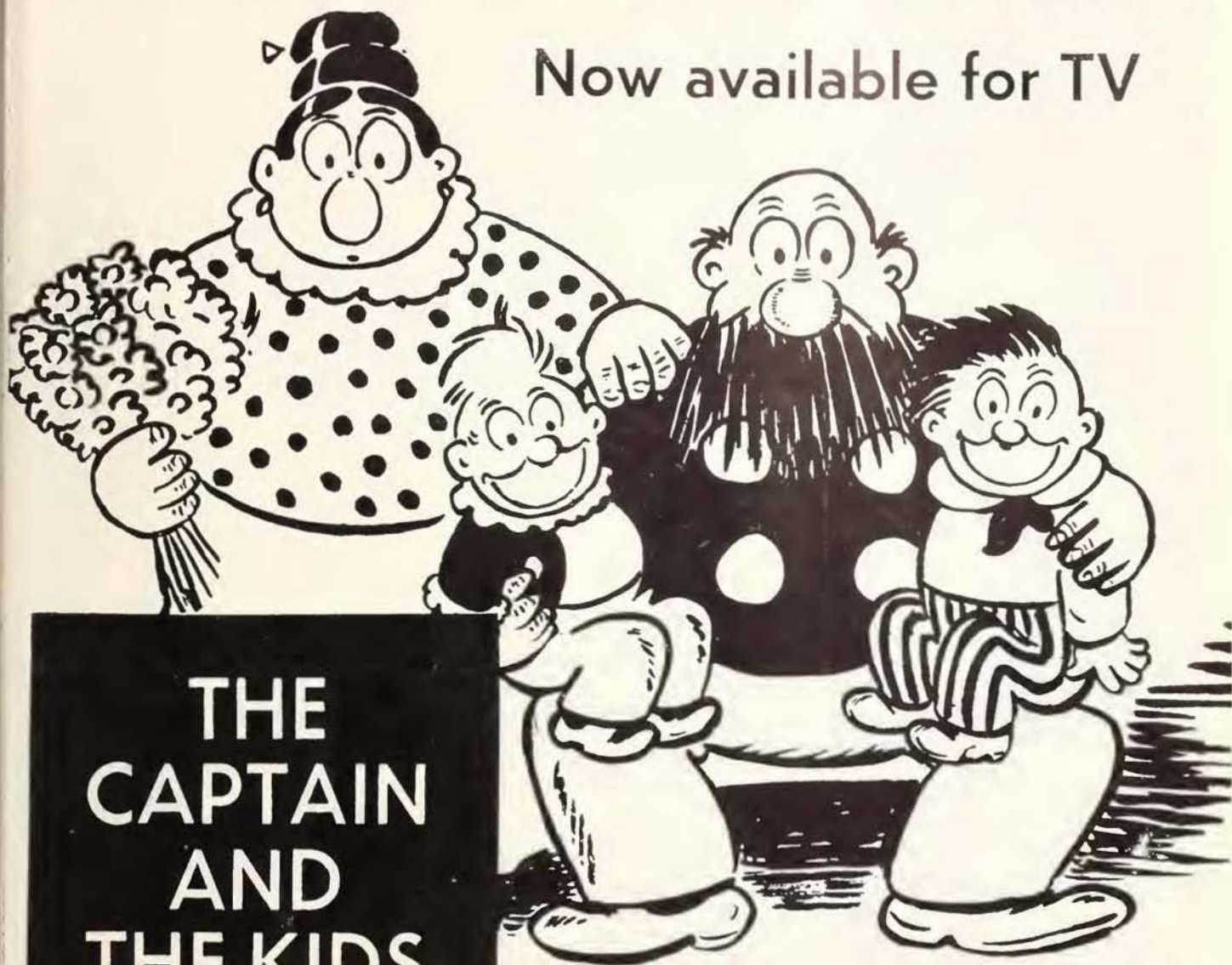
And Dr. Baker states unofficially: "The value of the proposed study is that it will put into the hands of advertisers facts they've never had before. It won't submit any edict on which service is right and which is wrong. The advertiser will have to draw his own conclusions from the facts presented."

Actually, implicit in the project is the possibility that advertisers could narrow down the range of acceptable research services. That is to say, by comparing the performance of each research organization during the field tests, sponsors could select the one, or possibly two, services which do the worthiest job of measuring exact circulation. This would not mean the "rejected" services would go out of business. It would mean that, while the generally acceptable service (or services) would measure quantitative audience, the others would limit themselves to measuring qualitative audience.

Assuming that the proposed project has practical value to admen, the next most pertinent problem is: Who would foot the bill for \$140,000, and who would assume the responsibility for conducting the tests? Again, the committee tends to skirt the issue. The re-

AMERICA'S No. 1 COMIC!

Now available for TV



THE CAPTAIN AND THE KIDS

By Rudolph Dirks

THE CAPTAIN and the KIDS indeed is America's No. 1 comic - it is the forerunner of all comic strips! Started way back in the 1890's, it has always been a No. 1 favorite with readers! Changing

times have only brightened the luster of the lovable brats, their mother, an old sea captain and the host of other characters that have kept Americans laughing for over 50 years!

For details write, wire or phone:

WORLD VIDEO, INC., 15 East 47th St., New York, N. Y. Phone: Plaza 9-3870



Things are really jumping at WKOW-CBS where National Advertising sales have jumped over 100% within six months. Smart advertisers know that only WKOW's 10,000 watts cover the big, rich dairyland where there are buckets of "moo-la" just for the asking.

To jump your sales in Wisconsin you need both WKOW power and WKOW coverage.

**W
K
O
W
CBS**

**WISCONSIN'S ONLY
10,000 WATT STATION
1070 K.C. MADISON, WIS.**

Represented by Headley-Reed Company

port asks the general industry, with a capital "I," to pay the tab, and it suggests: "It is the hope of the committee that the Broadcast Audience Measurement will undertake to set up the machinery for implementing the plan in the report."

SPONSOR, in making an intensive survey of the situation, met with a divergence of suggestions from people in the industry. But it was most uniformly agreed that it should be a joint effort, paid for equally by the networks, stations, station representatives, advertising agencies, and even the research organizations—and with sponsors having their representation on the joint industry-wide committee. Either Dr. Baker or Dr. Forrest Whan (who conducts annual in-home and out-of-home listening studies for WIBW, Topeka, WHO, Des Moines, and other Midwest stations) were recommended as project managers.

Here are some typical reactions from individuals queried by SPONSOR:

John W. Clissold, sales director, Anahist Company, Inc.: "It sounds like a good idea. But broadcasters in the main should pay the bill, with the advertisers having a voice on the final committee through their agencies. Avoid, at all costs, researchers dominating the project. The slide rule boys quibble too much."

Donald Stewart, advertising manager, the Texas Company: "There is a danger that the project would be virtually asking many of the research services to cut their own throats. But if a study would serve to standardize audience measurement, I'm for it. The broadcasters and ad agencies ought to foot the bill, since they're the ones who sell ratings to the sponsors. But the sponsors should have representation on the final evaluating committee."

Mel Goldberg, research director, DTN: "I don't think it's a Utopian concept at all, if there is co-operative action. Certainly, there ought to be enough brains in the industry to devise one acceptable audience measuring stick. The networks, stations, research bureaus, and ad agencies should contribute toward the \$140,000."

Ernest Lamoureux, business manager of the research department, McCann-Erickson, Inc.: "Though I have my doubts whether the industry is willing to get together on this, it's a step in the right direction. The networks and stations should foot most of the bill to achieve a standardized rating."

A timebuyer of a leading agency: "The acceptable techniques should be narrowed down to two—one for national measurement, one for local. For example, in Indianapolis, the telephone coincidental technique is cheapest, but on a national scale it seems impractical. If this project could achieve circulation standardization, just as the BMB did, then the broadcasters should pay most of the \$140,000, with other elements of the industry also kicking in money and time. The 4A's, and the ANA should work on it with the NAB."

William R. Seth, vice president and account executive, Needham & Grohmann, Inc.: "With rating chaos in radio and chaos compounded in TV, the Baker project could be a godsend. The research services should contribute toward the \$140,000, as each is trying to establish itself as the No. 1 service. Also, the networks and stations—the sellers of time—should pay their share."

SPONSOR found others—largely rep-



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

representatives of associations — were lukewarm to the project, were willing to consider it, or spurned it outright. Here are some typical comments:

Bill Ryan, president of the Broadcasting Advertising Bureau: "I can't warm up to the idea of trying to second-guess people in the research business. We'd like one yardstick, but at present I feel the BAB has got too much else to do. I won't be submitting the Baker Committee's proposal at our next regular meeting."

Frederick Gamble, president of the American Association of Advertising Agencies: "I don't know—until I study the report carefully. I have my doubts whether the industry could arbitrarily select one acceptable research yardstick, because of the legal angle. It might be regarded as restriction of trade."

Kirk Jewett, radio/TV director, the Association of National Advertisers: "Everybody would like a uniform rating system, but it requires thorough study. We'd like to read the report, and have a committee examine the proposals, before we could make a joint decision."

Frank Stanton, president of CBS: "This projected study sounds like a good Ph.D. thesis to me—but I don't see why I should be expected to pay for it. This research problem has been investigated by committees since 1929. Point out to me one constructive thing that a research committee has done. So far as I'm concerned, the only service that does a good job today is the A. C. Nielsen Company. Sure, I don't like the conflicting reports put out by the sellers of detergents. But does that mean I have to go out and join a consumers' committee?"

The third question that admen are posing is: Would the research services agree to the project investigating and comparing their measurements? When questioned by SPONSOR, Dr. Baker said spokesmen for Nielsen, Hooper, Pulse, Videodex, and the American Research Bureau had already agreed to cooperate. He hoped the others would also indicate their approval.

In speaking to various operators of the research services, SPONSOR learned that they are willing to co-operate (apparently for fear that, otherwise, they would be considered afraid to put their measurements to a competitive test). However, most of them tended to throw cold water on the notion that one yardstick (apart from their own, of course)

HOOPER surveys the SEVENTEENTH STATE*

* THE SEVENTEENTH STATE
A compact market composed of a homogeneous group of 53 counties in Eastern New York and Western New England . . . so called because its population exceeds that of 32 states in the U. S.



and Hooper discovers that:

WGY delivers a regular listening audience in *all 22* cities of the Seventeenth State.

WGY's average evening audience is larger than the audiences of the next two stations *combined*.

WGY's daytime audience is 18% larger than the next best station's daytime audience.

WGY's share of audience is above 20% in 15 of the 22 cities. Station "B's" share of audience is 20% or over in only 4.

This tremendous power and coverage advantage is yours at a lower cost than any combination of stations in the area needed to reach the same markets. Call NBC Spot Sales, New York, N. Y., or the WGY Sales Department, Schenectady, N. Y., today!

WGY

50,000 WATTS

810 K. C.

A GENERAL ELECTRIC STATION

THE ONLY STATION COVERING ALL 22 MARKETS OF THE 17TH STATE



MULTI MARKET RADIO PULSE COMPANION PIECE TO MULTI MARKET TELEPULSE

A new Pulse service, at no cost to radio subscribers, will be available during the first week in March.

The Multi Market RadioPulse, covering fourteen markets regularly surveyed by Pulse, will be available to stations and agencies now buying individual market reports. This report will be issued bimonthly and will cover network programs appearing in three or more markets.

For information about this and other Pulse services . . .

Ask The Pulse.

THE PULSE Incorporated

15 West 46th Street
New York 19, N. Y.

could be accepted as the standardized one by the industry.

Dr. Sydney Roslow, president of The Pulse, Inc. (whose aided recall services 36 clients), admitted freely: "We would be ready to co-operate with the project in any investigations it would make." But he added: "It would be unwise to narrow down the measurements permissible. When that happens, there will be lack of competition. The people who operate the one standardized service will grow flabby, stifle initiative, and won't want to improve their technique."

A spokesman for the A. C. Nielsen Company (whose 1,500 radio audimeters and some 350 TV audimeters were responsible for 39 new clients in 1950) said: "Nielsen is always willing to subject itself to a test of its accuracy." But the spokesman said he doubted whether the industry could get together on one standardized yardstick, and recalled how the Broadcast Measurement Bureau was disbanded because of internal friction, in 1949.

"The trouble is," he said, "that too many people within the industry have too many individualistic axes to grind. The stations and networks want only that rating that will best enhance their programs. The account executive wants to show the best rating to the sponsor, to show that the ad agency is handling the account wisely. And the advertiser isn't so concerned about accuracy as he is about speed and low cost."

Claude E. Hooper (whose telephone coincidental service measures radio audience in 102 cities, TV audiences in 25 cities, and radio/TV comparisons in 64 cities for 88 clients) declared: "Would I be willing to let this forthcoming committee test the techniques used by the Hooper service? We gave publicity to that answer in our wire of 3 July, 1950, to KJBS at San Francisco. We have not retracted that statement."

With regard to the wisdom of adopting one standard yardstick, Hooper added: "Certainly, it's a good idea—if you are referring to measurements of audience size. There may be some practical limits involved in such a decision, but certainly there could be determined which audience measurements are designed to get at actual size. Measurements should be used for that for which they are designed, and should be called by their right name."

Furthermore, citing a speech he made recently before the Radio Exec-

utives Club of New York, he said aided recall and diary measurement techniques are "misused when they masquerade as rating services." He maintained they should be called "indexes," not "ratings," and particularly criticized the aided recall technique for "inflating" ratings. The only valid techniques for measuring audience size, he said, were his own and that of Nielsen, and even then, he claimed, Nielsen had a fixed investment in "out-moded machinery."

Allan Jay, director of Videodex (whose diary service in 9,200 tabulated homes is directed to 78 clients) said: "We are quite willing to co-operate with the proposed project, with certain stipulations that were submitted to the Baker committee. And I am quite sure that, in a comparative test for audience measurement, our type of service will bear a closer relationship to the true situation. Not only in the question of 'How many?', but in 'Who?' and 'How often?', we would excel over alternative techniques under their present administration."

WHAT TREBOR DOES

for
LOCAL ACCOUNTS

TREBOR'S STATION (WVET)

can do for YOU in
ROCHESTER, N. Y.

Trebor (Daybreaker-Best by Request) sells out on WVET because Trebor "sells" — and so does WVET...at low rate, too.

5000
WATTS

1280,
KC



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

In summary, as a result of its survey, SPONSOR found that, despite some conflict in opinion, most people in the industry want a showdown on the research muddle. The Baker committee proposal may not be the final answer; but at least it is a possible step in the right direction toward standardization. If advertisers wish to clear up the complex questions that muddy the research waters, they would do well to support the forthcoming project and examine the most practical ways for implementing its results, most of those queried agreed.

In the words of Hugh Beville, director of plans and research at NBC: "It will have to be a joint effort. But first, some group must step forward and get it moving. It will be a thankless job, full of heartache and grief, for whoever does courageously step up to take first crack at the ball. If nobody does take that effort, if nobody wants genuinely to unscramble the research tangle, then they should stop complaining about conflicting services. This is the time for them to put up, or shut up."

TOP COMMERCIALS

(Continued from page 23)

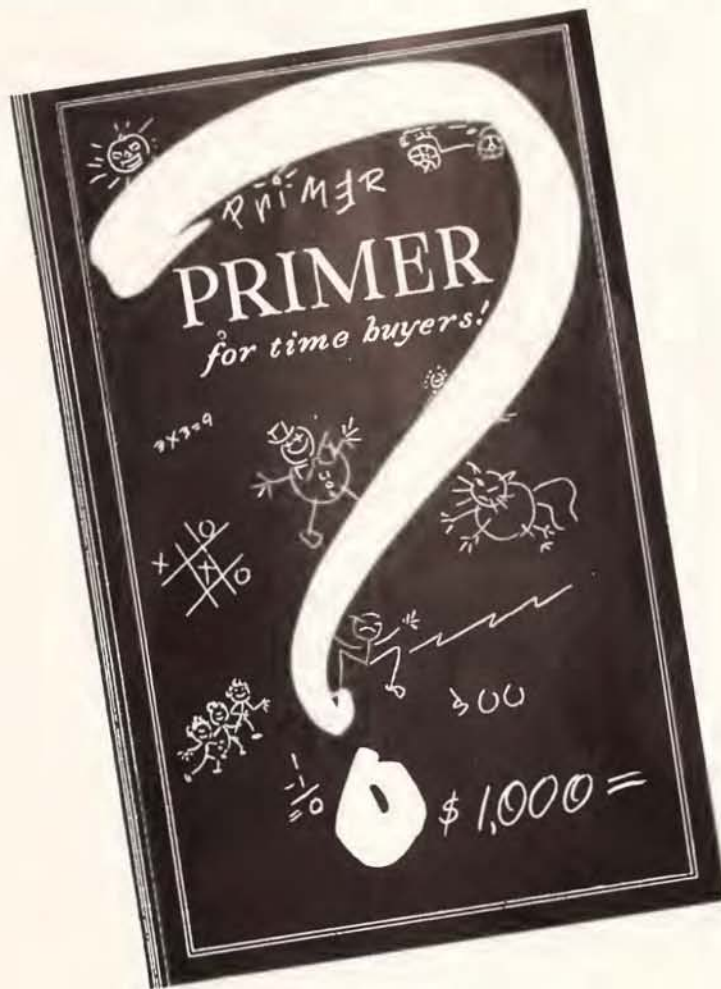
man & Marquette); Rexall Drug products (Rexall Drug Company, agency BBDO); *Pet Milk* (Pet Milk Sales Corporation, agency Gardner Advertising Company); *Longines and Wittnauer Watches* (Longines-Wittnauer Watch Company, agency Victor A. Bennett Company); *U. S. Steel Company* (United States Steel Company, agency BBDO).

1. Chesterfield Cigarettes

Chesterfield's present low-pressure sales conversation between Bing Crosby and Bob Hope started out as a one-shot. Der Bingle has hawked Chesterfields for some time on various programs, but Hope first joined the cigarette fold in October 1950 when he guested on the Crosby program. In typical Crosby-Hope style, they kidded one another about being together for Chesterfields, then launched into a conversational plug for the product.

Chesterfield and their agency, Cunningham & Walsh, were so impressed with the bantering Hope-Crosby commercial that they transcribed several versions for use on the *Bob Hope Show* (NBC, Tuesday 9:00-9:30 p.m.), the

Have You Seen the "Primer"?



Just off the press! Eight pages of facts and figures presented in simple "first grader" style that give you the low-down on this tremendous market as concerns CKLW and TV. Reading time: 2 minutes! Uses: Unlimited! Write today . . . it's FREE

50,000 WATTS

300 KC

CKLW

GUARDIAN BLDG.

DETROIT 26

Adam J. Young Jr., Inc.
National Representative



J. E. Campeau
President

PRN

"Time Buyers" Stop Dreaming

Now IN CALIFORNIA

SET-UP

**YOUR OWN
NETWORK**

and

SAVE 20%

on time costs
plus frequency discounts

USE
THE **PACIFIC**

Regional Network

which offers in California

**A NETWORK
that provides:**

COMPLETE COVERAGE

48 Radio stations available to coincide with your distribution pattern . . . more than the other four networks combined.

SPOT FLEXIBILITY

enabling you to buy all or part of 48 separate markets.

LOCAL IMPACT

Local Selling with LOCAL MERCHANDISING.

SAVINGS

of money, time and effort with a single purchase and billing.

NOTE TO EASTERN TIME-BUYERS

We are new, but BIG! If you have not seen our market facility study—scribble your name on a letterhead.



**PACIFIC
REGIONAL NETWORK**

6540 SUNSET BLVD. • HI. 7406
HOLLYWOOD • CALIFORNIA

Bing Crosby Show (CBS, Wednesday 9:30-10:00 p.m.), and *Arthur Godfrey Time* (CBS, Monday-Friday 11:00-11:30 a.m.). It's also used on several disk jockey shows and on a small spot schedule.

A typically breezy Bob Hope, Bing Crosby commercial goes like this:

Hope: "Say Bing . . . you got a minute?"

Crosby: "Ah sure Bob—we've got all the time in the world."

Hope: "Don't tell me you own that too!"

Crosby: "Never mind that stuff . . . get to work."

Hope: "Okay . . . Folks, better tasting Chesterfield is the only cigarette that combines—for you—mildness, with no unpleasant after-taste. And you can prove that yourself. Just make our mildness test. . . ."

Crosby: "Yes—mildness and no unpleasant after-taste are what you and I and every smoker wants."

Hope: "Hurry up Dad . . . here comes the music. . . ."

The music Hope refers to is the Chesterfield jingle, which finishes the commercial.

If both men are appearing together, they deliver the commercial live; the agency merely supplies the idea and actual copy is turned out by Hope and Crosby writers. Agency copywriters are so familiar with this style, however, that they often write material for transcriptions. Main problem in turning out e.t.'s is that both men travel considerably, and with Hope in Korea, or some other out-of-the-way place, it's tough arranging a recording session.

This new Chesterfield commercial style originated on the air in November 1950, replaced dialogue between the star and his announcer. Jingles are not new for Chesterfield, however. The company has occasionally used Texas Jim Robertson to sing them.

With Liggett & Myers' fantastically complex national advertising picture it's obviously impossible to trace results directly to their radio commercial. Especially since the new one is a scant four months old. Though Liggett & Myers' lower-priced cigarettes were hit heavily by import embargoes in the Philippine Islands, causing a general drop in business for 1950, Chesterfields remain third among cigarettes.

2. Tide

Procter & Gamble's Tide is the number one detergent on the market today.

According to P & G, it outsells the next three laundry package products combined.

A good deal of this enviable success must be attributed to the Tide jingle, a striking part of all commercials used on spot and network radio. Listeners to *Life Can Be Beautiful* (NBC, 3:00-3:15 p.m.) get a long version of the jingle as a lead-in to each transcribed commercial, also get a short version on the end, following hard-selling spoken copy. The longer version goes:

Music: VAMP

Group: "He wears the cleanest shirts in town . . . There isn't any doubt."

Boy: "The girl I married knows so well . . . That when 'Tide's in, dirt's out'"

Group: "Tide gets clothes cleaner than any soap . . ."

Voice: "Any soap?"

Boy: "Yes, any soap."

Group: "You get the cleanest wash in town with T-I-D-E, Tide!"

3. Goodyear Tires

Goodyear Tire & Rubber Company has one of the shortest, yet most effective "commercials" on radio. If you can call the following a commercial: "This program is brought to you by the Goodyear Tire & Rubber Company." A similar announcement, required by the FCC, closes the broadcast.

Goodyear launched *The Greatest Story Ever Told* (ABC, Sunday 5:30-6:00 p.m.), on which these announcements appear, on 20 January 1945. There was a strong division of opinion among Goodyear brass as to whether such a modest mention could do the company any good.

Six years later the tire and rubber company is well satisfied with its stern self-denial, proved it by expanding to the entire ABC radio network. Explains John Nanovic, Kudner Agency account executive:

"Not only have surveys shown high sponsor identification with *The Greatest Story Ever Told*, customers write to the program enclosing sales slips to show their appreciation for it."

On the artistic side, Goodyear's religious dramatizations from the Bible have won every radio award. Altogether Goodyear and its agency, Kudner, can be proud of the public service they've given listeners. And the commercial pay-off as well.

**looking for a reasonably-priced
children's TV property?**

here's "MUFFIN THE MULE"



#1 TV program of England now available as a completely American program



One to five live shows weekly. Also available on film for once weekly showing.
Merchandise rights for this TV string puppet show can be arranged.

"Muffin" and his puppet friends are loved by millions of English children who consider him their real friend—he is the idol of England's youth and is sure to be the *pet* of America's puppet-loving kids. (Age range: 2 to 10 and 21 to 90).

Here's what leading authorities representing national organizations on children's shows have to say:

"Pleasing, humorous and gay"

"Children will be delighted"

"Straightforward, sincere"

"Important to know of such entertainment for children"

"I am sure MUFFIN THE MULE is a special friend in the child's imagination"

"Very popular American TV material"

"Most charming and delightful puppets I have ever seen"

"Everyone will enjoy these"

"All children would find these episodes of interest"

"Charming and good entertainment for children"

We would appreciate the opportunity to show you the advantages of "Muffin" sponsorship

VICTOR ROUDIN 510 MADISON AVE., N. Y. PL. 3-1211

At Precision today
we're processing
the finest
EDUCATIONAL FILMS
for nationwide
showings



For your 16 mm. educational
film requirements
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more
of the best 16 mm. films today
are processed at...

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N. Y.
JU 2-3970

1. Pall Mall Cigarettes

Pall Mall, a "long" cigarette made by American Tobacco Company subsidiary American Cigarette & Cigar Company, surged into fifth place last year. It thereby continued an upward trend of the past several years and displaced Old Gold in the process. A substantial part of Pall Mall's success is undoubtedly attributable to its use of network radio, namely *The Big Story*. Actually, about 40% of the Pall Mall ad budget goes to radio, with a large part of the remainder tagged for the TV edition of *The Big Story*.

The cigarette's present commercial, introduced on 13 December 1950, is vastly different from the one which preceded it. Pall Mall's earlier commercial made a great to-do about "throat scratch," illustrating its unpleasantness with a sound much like a machine-gun. While it was not meant to be irritating, according to agencyman William N. Spire, vice president of Sullivan, Stauffer, Colwell & Bayles, it was certainly "arresting." Present Pall Mall commercial breaks sharply from this earlier approach, uses portions of melodic song.

Describing the new approach, Spire says: "We aimed at getting a change of pace into the new one. The copy did not change, however, we still believe in hard-hitting 'reason why' copy. Andrew J. Love, who has done musical work for us before, experimented until he got what we wanted. It required 40 takes in the recording studio before we got it exactly right."

New Pall Mall commercial leads off with a singing portion:

Group: "Guard against throat-scratch! Guard against throat-scratch! Guard against throat-scratch! Enjoy the smooth smooth smoking of fine tobaccos. Smoke a 'Pell Mell'."

Announcers Chappell and Harrice then alternate in giving the story of Pall Mall's greater length, filtering the smoke further, making it mild.

What makes the singing portion, quoted above, so unusual is the range of musical style packed into such a short segment of lyrics. "Guard against throat-scratch" is delivered like a college cheer—in "we want a touchdown" fashion. This is followed by a very melodic bit: "Enjoy the smooth smooth smoking . . . of fine tobaccos." The word "smooth" is drawn out and the sentence ends with an unexpected jump from a low to a high note. "Smoke a

Mr. Robert F. Degen
Ted Bates and Co.
New York City

Dear Bob:

Th' new WCHS Clockwatcher Show is goin' great guns. Yessir, Bob, folks 'round Charleston, West Virginia, is really atakin' tuh this new "good mornin'" program thet rules th' airways from 5:30 till 9:00 each weekday mornin'! Why, before hit had been on th' air a week, hit wuz agittin' FORTY letters a day—un' thet's onev a start. Jest tho't s'ud like ter know whut kind uv a program yuh got some uv yer OCTAGON spots on! Hit's really goin' ter town!



Yrs.
Algy

WCHS
Charleston, W. Va.

You can cover
the scattered buying
centers of the
Pacific Northwest
more economically

with

The
XL
Stations

Proven Selling Power
Pacific Northwest Broadcasters

'Pell Mell' comes out in staccato phrases. With such a variety of vocal styles—delivered by a full chorus of 12 voices—a listener is hard-put to ignore the commercial's lead-in.

5. Equitable Life Insurance

According to Equitable's employee house organ, 10% of the company's business in 1948, 1949, and 1950 is directly attributable to their network program *This Is Your FBI*. This is an average: actual percentages have increased from 9.3% in 1948 to 11.7% in 1950.

For the past six years, Equitable has used *This Is Your FBI* (ABC, Friday 8:30-9:00 p.m.) as a vehicle for straight-forward, carefully planned-in-advance commercials. Each type of insurance service is plugged for a 10-week cycle, making five campaigns a year. Salesmen know a year in advance what type of insurance will be pushed during a particular period; they can therefore tie-in their sales efforts with the program. And the company does everything it can to ensure that maximum use is gotten from the show. It merchandises the program thoroughly with sales meetings and literature for its agents.

The Equitable commercials, written by Warwick & Legler, make no bones about being a sales pitch. Opening commercials actually warn the listener of the middle one to come. A recent opening went like this:

Keating: "Most people (we know) have strong opinions about radio commercials. If you're that way, we'd like your opinion about the middle commercial on this Equitable Society program. It deals with the Equitable Education Fund—the *painless* way to pay for your boy or girl's college education. See if you don't agree that this commercial is (sincere and straightforward—and) packed with helpful information. . . . See if you don't agree that it performs a real service for parents who are concerned about their children's future. You'll hear this informing message from the Equitable Society in about 14 minutes."

Middle commercial of this particular program uses a college-age youth reading a letter to his folks aloud—"these years here at college have been wonderful, etc." Announcer Keating interpolates several of the economic benefits that come to college graduates, without talking directly to the youth.



WAVE CAN'T NET BUTTERFLY (Ky.)!

Nope, there're no holes in our net—the apparatus we use just can't quite reach Butterfly (Ky.)!

But wham!—You ought to see some of the catches we get right here in the Louisville Trading Area. Every day of every year, we capture many, many thousands of the fanciest high-flyers in the State—gaudy specimens who show a standard of living at least 40% higher than the average in Kentucky outside WAVE's area.

Let us catch them for you, with our better net (work and local programming). Shall we start swinging?

LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES





Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent Hooper Leader since
1943. Leads morning, afternoon
and night! . . .

WHEC

ROCHESTER, N. Y.

5,000 WATTS

Representatives . . .

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



ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG-AM
WCOD-FM
WTVR-TV

First Stations in Virginia

The Equitable broadcasts have had more than a little to do with keeping the company number one among non-industrial insurance companies, number three among all the insurance companies.

6. Hallmark Greeting Cards

A national survey of 800 people by National Family Opinion, Inc. (a research organization) put Hallmark way out in front among greeting cards. Among the homemakers quizzed, 34% said they preferred Hallmark cards; among husbands the preference ran to 19%. By way of comparison, the next most popular card was Norcross with 3% among homemakers, 1% among husbands. This leadership goes back six years to when their radio efforts began; increase in Hallmark's business from 1949 to 1950 equalled its entire sales for 1940!

The *Hallmark Playhouse* (CBS, Thursday 9:30-10:00 p.m.) features the genial and impeccable British author, James Hilton. All of its commercials are as dignified and impeccable as the star himself.

The first of each program's three commercials is a brief 75-word pitch reminding listeners of occasions for sending cards. It always gets in mention of Hallmark quality—ends with the slogan "you cared enough to send the very best."

In the middle commercial, which runs over a minute in length, Foote, Cone & Belding's copywriter Eunice Gibney gets down to hard selling. To start it off, there is a tie-in with the current holiday, or some newsworthy event, or a famous quotation. One example: ". . . Yes, it was Robert Browning who sent a friendly greeting to Elizabeth Barrett on the publication of her book. And you know the rest of the story. . . ." This commercial tells how the two met and fell in love as a result of Browning's greeting. This leads to a suggestion that "gracious, golden thoughts" often slip through our minds unless made tangible—by a Hallmark card, for example.

Closing commercial, about 50-seconds, again hits the seasonal or special occasion reasons for sending cards, winds up with the slogan "you cared enough to send the very best." Longest advance build-up goes to Christmas cards, which are plugged from October on. Other holidays: Valentine's Day, Easter, Father and Mother's Days, Thanksgiving Day, St. Patrick's Day,

and Halloween. Daily sales of cards run to a million even with such mundane things as get-well cards, new-baby cards, and happy birthdays.

At the show's conclusion, James Hilton congratulates the guest actor on the evening's performance. They usually manage to work in a "natural" mention of Hallmark cards—by scanning the actor's biography in advance. If nothing plausible in it shows up, the mention idea is dropped, rather than risk something strained and implausible. Hilton and producer Bill Gay have authority to modify the copy if they believe it will sound more natural that way.

7. Camel Cigarettes

In 1949, Camel usurped the number one spot among cigarettes from Lucky Strikes. The brand has continued to advance since then. One reason has been the aggressive use of radio by R. J. Reynolds Tobacco Company, manufacturers of Camels.

The company spends about 25% of its advertising budget on network radio; they have the *Vaughn Monroe Show* (CBS, Saturday 7:30-8:00 p.m.), the *Bob Hawk Show* (CBS, Monday 10:30-11:00 p.m.) and *Richard Diamond, Private Detective* (ABC, Friday 8:00-8:30 p.m.).

Along with frequency there has been a succession of highly effective jingles. The present one, in effect for the past three years, goes like this:

*How mild, how mild,
How mild can a cigarette be,
Make the Camel 30-day test and
you'll see,
Yes you'll see,
How mild a cigarette can be,
Smoke Camels and see.*

Wendell Adams wrote the music and Hal Bers the copy for this jingle back in September 1947. Both are with the William Esty advertising agency; Adams is one of the few jinglesmiths working directly for an agency. Since it was one of the first smooth jingles among a great number of "punchy" ones, the idea took some selling to get approval.

So popular has the Camel jingle become that it's been used extensively on spot; Vaughn Monroe himself sings it on his own program; and the client has printed up place cards with the jingle for Rotary Club dinners. Camel salesmen even play the jingle on a phonograph for cigar store proprietors.

B. Dreft

Dreft is P & G's first synthetic detergent, coming out in 1935. This one was tagged for the dish-washing trade, stresses Dreft's ability to float dirt and grease off plates without washing.

Two programs carry Dreft commercials: *Lorenzo Jones* (NBC, Monday through Friday 4:30-4:45 p.m.) and *The Beulah Show* (CBS, Monday through Friday 7:00-7:15 p.m. *The Beulah Show* is a natural for dish-washing Dreft, since its star, Hattie McDaniel, plays the part of a family cook. She gets in an early plug by opening the show with "Love that Dreft." When the main commercial is delivered, it fits smoothly into the mood of what has gone before in the sketch. Dancer, Fitzgerald, Sample keeps a copywriter on the West Coast just so commercials for the *Beulah Show* will lead-in convincingly from the final script each day.

One ear-catching part of the commercial is its jingle, usually put in as a tag to dramatic dialogue between husband and wife over the family sink. The jingle goes:

No wash, no wipe tonight.

No wash, no wipe tonight.

Self-washing Dreft

Means no work left

No wash, no wipe, tonight.

P & G, noted for its cautious reports of its own activities, discloses no sales figures for Dreft. But consumer research has shown the copy theme and jingle to be pleasing. * * *

HOW NOT TO BUY TIME

(Continued from page 23)

the crisis. This same program is heard in two cities, but the drop in rating showed up in only one city. I call that a fluke and nobody's going to convince me otherwise."

Don't compare ratings without considering the percentage-of-error factor. The amount of error inherent in any sample measurement may put one show ahead of another on paper. What its actual standing is and what its actual worth to you is remains a matter of judgment.

Don't use BMB figures blindly. SPONSOR's survey of timebuyers indicates that BMB figures are being used widely. But there are a number of cautions to consider in using this valuable yardstick.



WXEL is the TV BASEBALL STATION in CLEVELAND!

Get set for another season of top entertainment . . . and top ratings . . . on WXEL, the TV baseball station in Cleveland. While the Indians are delivering the home runs, WXEL delivers the audience . . . assures you of "the best buy in town". It's another Pennant Winner in getting the most for your television advertising dollar.

TYPICAL RATINGS* during the 1950 Baseball Season				
	WXEL	A	B	SETS IN USE
SUNDAY AFTERNOON	54.2	0.7	-	54.9
FRIDAY NIGHT	56.8	2.0	1.3	60.1
SATURDAY AFTERNOON	42.9	-	-	42.9
WEDNESDAY AFTERNOON	31.9	7.7	2.3	41.9

* American Research Bureau June 18-25, 1950



Represented Nationally
by The KATZ Agency

All Cleveland Indians Home Games are Televised over

WXEL

CHANNEL 9

WSYR

Your Show on Gets Local Newspaper Advertising Support

Take December, 1950, as a typical month. In December, the two Syracuse dailies carried radio-show advertising as follows:

WSYR Shows—18,670 Lines

**Shows on All Four Other
Syracuse Radio Stations—547 Lines**

WSYR gives you lots of other promotional help too, most of it free. Write, wire or phone—or ask Headley-Reed.

WSYR ACUSE
570 KC

WSYR — AM-FM-TV — The Only Complete
Broadcast Institution in Central New York

NBC Affiliate • Headley-Reed, National Representatives

REACHING NEW ORLEANS' GREAT NEGRO MARKET WITH

WMRY

- Schlitz Beer
- 666 Cold Tablets
- Holsun Bread
- Faultless Starch
- Monogram Wine
- Hadaacol
- Royal Crown Hair Dressing
- Wright Root Beer
- Jax Beer
- Luzianne Coffee
- Blue Plate Foods
- Nix Cosmetics

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

**a WHALE
of a Market!**

QUAD-CITIES
IOWA
DAVENPORT
MOLINE
EAST MOLINE
ILLINOIS
ROCK ISLAND
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK

POPULATION	233,012*
TOTAL RETAIL SALES	\$246,605,000
FOOD GROUP (RETAIL SALES)	\$52,346,000
DRUG GROUP (RETAIL SALES)	\$7,643,000

*1950 U.S. Census Preliminary Report

All sales figures for Quad-City Metropolitan Counties are from 1948 U. S. Census of Business

WHBF
5000 WATTS BASIC ABC
AM TV FM
NAT'L. REP. AVERY KNODEL, INC.

Frequently mentioned was the possibility of error when evaluating one station against another on the basis of county coverage. Said a young but astute buyer in an agency with considerable spot radio billings: "One station may be listed as dominating four counties while another is dominant in only one. But what's the population of those four counties as opposed to the one? The four counties combined may not equal the one in sales potential. In other words, you've got to know the local scene and relate that to the BMB data or you fall on your face."

Another and more controversial observation about BMB was made by the sales manager of a leading firm of national representatives: "Don't get me wrong, BMB is wonderful guidance for buyers in general, but there are specific cases where the figures are inaccurate. I know of one county which is listed at way over 50% for station X. Yet this same station recently made application to the FCC for an antenna change which would enable it to get into that same county! Their own engineers had found that signal strength in this county they were supposed to be dominating was extremely poor."

Aside from the question of applying BMB figures intelligently, several time-buying cautions can be grouped under the subject of "knowing the local scene."

Most often mentioned was this basic warning: *Don't fail to consider a station's standing in its own community.* Some stations have built a reputation for integrity which carries over to products advertised. As one veteran put it: "In any type of media, there are certain organizations which develop trust in their audience. That principle is sometimes forgotten with regard to radio because there isn't anything tangible for a stranger to use in judging the station. But if you visit a community you can determine what stations have public confidence."

Don't fail to meet and know station management wherever possible, was a corollary caution to the one above. A young executive in an industrial firm which buys programs in some 30 markets said: "We particularly need co-operation on the local level to reach retailers. Over the years, we've discovered that there are some managers who promise everything but produce little. It's not only a matter of the man's integrity, but of what he has to work with. To find out what stations can do

for us, we have traveling representatives who visit our stations regularly."

Don't overlook local live programs. An agency vice president commented: "The tendency is to seek station breaks adjacent to network programming. I believe advertisers should be educated to the value of local shows, many of which have strong followings. And with regard to these local shows, here's a caution I have to offer: *Don't give a good local sales-producing personality a canned message to read or a transcribed announcement.* If you do, you're wasting his or her talents. That local figure may be able to do an ad lib-type commercial which will be far more acceptable and believable to his own audience."

Another agencyman warned, however, that ad lib-style commercials can backfire. "*Don't go in for informality without maintaining control over what you're getting,*" he said. This particular timebuyer had learned from bitter experience that there were dangers as well as blessings inherent in the approach made popular by Arthur Godfrey. "We've given full instructions to performers," he said, "only to have them go ahead on their own initiative and make copy claims which could get us in hot water with the FTC. For example, on a shortening product which isn't designed to work with cookies, performers have gone blithely ahead to mention cookies along with cake."

Still another advertising man, this one in a national firm which believes strongly in buying local shows, warned: "You must air check local shows constantly. Without your knowledge, some minor change in format may be introduced which ruins the effect you were most interested in. Or they may get a new announcer who doesn't do an expert job. You can't sit in New York and take what's happening at the station for granted."

Practically every timebuyer questioned touched on another subject out of which emerged an additional series of related don'ts. These don'ts can be summarized as revolving around buying based on "bigness" or reputation. Here, in brief, are some of the specific cautions advanced under this heading, with details to follow.

Don't buy on the basis of power alone. (And, if you need the wide coverage power implies, *don't forget that frequency must be considered along with power:* for high frequency with high power may not equal coverage



BORDEN STARLAC EXCLUSIVE!

To introduce a fine new product, Borden chose KJR and the Ann Sterling program for their only radio in Western Washington.



REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

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.
CResview 67238 • BRadshaw 21447

to sell
Jacksonville, Fla's
TREMENDOUS
Negro-Hillbilly
market
buy the station
they ALL listen to
WOBS
ask Forjoe

ABC
 AMERICAN
 BROADCASTING
 COMPANY
 IN LOUISVILLE

WKLO
 1080
 Kilocycles

**5000
 WATTS-DAY**

**1000
 WATTS-NIGHT**

WKLO
 Louisville, Ky.
 JOE EATON, MGR.
 Represented Nationally by
 JOHN BLAIR & CO.

WABB ALABAMA'S
 BEST BUY

AM 5,000 Watts

PROMOTION Plus!

WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion . . . immediate and continued acceptance of sponsor identification!

CHECK THESE FIGURES FOR A RECENT MONTH

- 32,858 Lines of Newspaper Advertising (Sponsors were identified in about half)
- 8,915 Lines of Newspaper Editorial Mention (The equal of about 4 full pages)
- Regular Air Promotional Announcements (Supplementing network build-ups)
- PLUS —Point of Sale Posters
- PLUS —Dealer letters galore
- PLUS —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.

AMERICAN BROADCASTING CO.
 Owned and Operated by the Mobile Press Register
 Nationally Represented by The Branham Company

WABB
 FM 50,000 Watts

possible with lower power but a more favorable frequency.)

Don't buy on the basis of affiliation alone.

Don't buy on the basis of pre-war reputation.

Don't let old friendships built up over the years stand in the way of clear evaluation of the competitive situation in a market today.

All of these curt invocations add up to one generalization which applies equally to any of the cautions presented in this article. That is, *don't let any one single factor predetermine buying strategy.* This generalization applies particularly to the points just listed. For power, affiliation, reputation, and friendship are factors which tend to glitter more brightly than any other consideration.

Timebuyers say that some advertisers particularly are impressed by power and affiliation because these are tangible factors with which they are readily familiar. "What happens," explained a timebuyer in one of the top 10 radio agencies, "is that clients apply their own listening experience in New York or Chicago to the rest of the country. They fail to consider the impact an independent station may have locally; or that the local affiliate of a network may not have the same dominance in its community as the flagship station in New York. . . . What I'm saying is not meant to disparage network affiliation or power as a consideration. For some products, buying the 50 KW stations almost exclusively may be the logical thing to do. What stands in my way, though, is a client's prejudice for such power when he'd be better off with some other strategy."

Regarding pre-war reputation and old friendships, an agency executive who is in close touch with station operation said: "With the post-war licensing of almost three times as many stations as had been on the air, tremendous changes have taken place in each market. Listening habits were further disrupted by television. You can no longer assume that certain long-recognized stations are always getting the cream audiences. I say, make each buy individually, by what it is and not what station it's on. I do know, though, that old habits are hard to break and some business is done because this or that station manager is an old pal and the timebuyer has a deep reluctance against switching business elsewhere."

One of the most surprising cautions

in SPONSOR's survey was advanced most graphically by an attractive lady timebuyer who complained that campaigns are sometimes started without proper regard for briefing the timebuyer. Her caution: "Don't fail to supply the timebuyer with detailed marketing information and an understanding of the campaign's copy theme and objectives."

Why is this obviously essential step skipped at times? "It's because of speed and pressure," the lady timebuyer explained. "A decision is made rapidly and the account executive or client wants the buying done yesterday. There may be urgent reasons for all the speed but a little more thought and consideration for the timebuyer would improve results."

On the other hand, just when the timebuyer wants to work at top speed, he or she may be shackled by a client's insistence that recommended buys be sent to him for approval. It is this insistence which tends to reduce the timebuyer to a clerk's status, one agency vice president pointed out. "Once an understanding of the basic marketing strategy is given the timebuyer," said this v.p., "and once some agreement is reached as to what the general outlines of the radio campaign will be, the timebuyer should have freedom to buy. Otherwise he is being used just as a clerk and you are not going to profit from his experience or knowledge."

Out of this comment comes a caution addressed to advertisers: *Don't tie the timebuyer's hands by making him come to you for approval of every buy.* Sometimes a delay of even an hour can actually mean the loss of a premium time slot. This is especially true now that more and more advertisers are turning to spot radio.

A final and important suggestion to timebuyers grows out of what several reps had to say about the personal element in the sale of radio time. *Don't overlook the value of good relations with reps,* becomes the concluding caution of this article because it's apparent that a friendly rep can be a valuable ally to a timebuyer. Being human, reps can't help but get on the phone first to a considerate timebuyer when choice time becomes available. Those buyers who may be demanding or hard to get along with will naturally tend to suffer, all other things being equal.

Aside from this negative factor, good relations with reps pay off in terms of

fuller information about stations. The timebuyer who keeps his door open to the maximum extent humanly possible gets valuable data along with the rep's pitch. And the secret of good buying, in fact the whole point this article revolves around is data: data of every kind, data used in balance against other data. As one of the most respected men in the timebuying field described it, a good buyer acquires "a tremendous background on a mass of little items of information none of which appear important in themselves but which add up to give a picture that determines policy." ★★★

510 MADISON

(Continued from page 12)

I was much impressed as I carefully read through the article, and am the first to acknowledge that those stations mentioned have certainly done an excellent news job.

I must confess, however, my surprise in noting the absence of any mention in the article of the WJR news department, which we believe to be among the best in the country. You are aware that WJR was among the first, I think the first, station to eliminate the middle commercial in news programs. And you may or may not be aware of the fact that WJR permits no transcribed commercial announcements to be used in connection with its news broadcasts. Both of these policies were inaugurated here and have resulted in WJR's news programs attaining a prestige and dignity of which we are most proud.

For your information, WJR newscast periods have not been doubled since the Korean War for the simple reason that we did not reduce them after World War II. We have kept a basic news schedule intact for a period of many years which has established a listener habit for WJR news reflected most definitely in all audience measurement surveys in the area. The quality of WJR's news programs is attested by the quality of sponsors using this vehicle on WJR, among which are Standard Oil, Shell Oil, Peter Paul, Metropolitan Life, Auto Owners Insurance, and Michigan Milk Producers.

Incidentally, the "Do's and Don'ts" as listed in the box on page 24 are and have been for a long period of time a part of WJR news practice and policy.

I hope you will look with under-



SOLD!

BY

WREN

TOPEKA

ABC

5000 WATTS

ASK WEED & COMPANY FOR THE TOPEKA HOOPERATING

BILL ANSON

"HOLLYWOOD BANDSTAND"

A Daily
3 Hour Feature
on
K F W B

Bill Anson's success stories for such sponsors as Surf, Kaiser-Frazer, Cavalier Cigarettes and others are outstanding. His ready made audience makes him a good radio buy.

Some participations available

Nationally
Represented By
William G.
RAMBEAU CO.

KFWB

IN HOLLYWOOD

980 on the dial

GBS
Biggest
Growth of retail sales
% in the U. S. A. was in
EL PASO
Biggest
audience in this vital marketing area is delivered by

KROD
5,000 watts 600 K. C.
KEY STATION - SOUTHWEST NETWORK

RODERICK BROADCASTING CORP.
Dorrance D. Roderick Val Lawrence
Pres. Vice-Pres. & Gen. Mgr.
REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

• AMONG THE NATION'S 75 LARGEST CITIES, IN THE LAST 10 YEARS (Latest Dept. of Commerce Report)

"Taylor-made" SINGING JINGLES

Contact us NOW for information on jingles professionally written and performed for you at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are SELLING merchandise now . . .

These transcribed shows available for lease or outright purchase:

TOM, DICK & HARRY—

Happy chatter and novelty songs. A new show.

156 15-minute shows.

STRANGE WILLS—Dramatized stories behind interesting wills. 26 ½-hour shows.

CHUCKWAGON JAM-

BOREE—Ken Curtis and the Novelty Aces in a Western Musical. 131 15-minute shows.

TAYLOR PRODUCTIONS, INC.

6700 Sunset Blvd.,
Hollywood 28, Calif.
HUdson 2-1089

KDYL
NBC Network
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

standing upon our letter protesting the exclusion of WJR in your recent article. We think the pride we have in our news department is justified and therefore pardonable.

WORTH KRAMER
Vice President
WJR
Detroit

I was much interested in reading your article on news sponsorship in the 29 January issue. We much appreciate at WFDF your pointing out that the Flint market is unusual. That is our continual song, but it is not quite as unusual as you state.

One of our peak listening periods for news is between 4:00 p.m. and 6:00 p.m. It is pretty good at 6:00 a.m. too, but I wouldn't want to speak for 4:00 a.m. The cost is in error also. A five-minute news broadcast, Class B, five days a week for 52 weeks is \$25 per program all inclusive, and not \$75. Class B is \$35.

News is hot here, however, just as it is every place and our active local news gathering organization keeps it a strong factor year in and year out whether there is a Korean crisis underway or not.

LESTER W. LINDOW
General Manager
WFDF
Flint, Mich.

COMPARAGRAPH MISSED

We have missed something very much recently in SPONSOR—that is the SPONSOR Comparagraph listing all the network radio programs.

I would appreciate your advising us if SPONSOR plans to have another Comparagraph in the near future and about when it would be.

We all certainly enjoy SPONSOR, but wanted you to know that we have missed this one item in particular.

ALLAN YOUNG
Publicity Director
WIEW
Topeka, Kan.

• The Comparagraph was discontinued some months ago; has been replaced by other services.

WKRC'S KEY ITEM PLAN

The call letters of WKRC stations were missing in your note re: merchandising-minded stations in the depart-

ment. "Report to Sponsors" in the January SPONSOR.

We had thought our "pro-ad-merchising" plan, perhaps better known as the WKRC Key Item Plan, famous enough to warrant mention.

I'm enclosing a complete outline of the plan which has been working successfully for more than four years.

FREDERIC GREGG
Director of Public Relations
WKRC
Cincinnati

• A printed booklet explaining WKRC's "Key Item Plan" is available on written request to Reader Gregg.

PITTSBURGH STORY

I have read with a great deal of interest the BAB statement about the Pittsburgh newspaper strike and, of course, our own report that ran alongside it. (29 January SPONSOR. "What really happened in Pittsburgh?")

I think that this is an excellent method of handling a controversial matter and think that you folks are entitled to a vote of thanks.

HAROLD S. BARNES
Director
Bureau of Advertising
ANPA
New York

WDOD RADIO CAMPAIGN

In trying to combat the sets-not-in-use figure, I have instituted here at WDOD a campaign of announcements and station breaks.

Perhaps other stations are already

"My 1950 BBM is a dinger . . . 117,960 radio homes! I'm your best buy on the coast—TOP DOG!"

working on this problem, and I hope that through your magazine we can have an exchange of ideas.

This campaign is a result of attending the BMI program clinic in New York recently and hearing the excellent panel speakers that were assembled there.

I hope we have some reaction from other stations in the country.

CHARLES GULLICKSON
Program Director
WDOD
Chattanooga

• Here are some WDOD sample announcements: "History is being made every minute! To be well informed keep your radio on . . . EVERY MINUTE! EVERY DAY!" "Your fastest source of news is radio! Keep your radio on EVERY MINUTE OF EVERY DAY!" "Every minute of every day brings us close to world crisis! Be informed! Keep your radio on EVERY MINUTE . . . EVERY DAY!" "World problems or local! Your fastest source of news is your radio! Keep your radio on EVERY MINUTE OF EVERY DAY!"

MAGAZINES ON THE AIR

Just to let you know how closely we watch SPONSOR (and enjoy it), we paddle you lightly for the following slips in your "Magazines on the air" story in the 12 February issue. There are two inaccuracies:

1. The *My True Story* show (page 34) is sponsored by Sterling Drug Company.
2. The *My True Story* show (page

72) is on the ABC network, across the board from 10:00 a.m. to 10:25 a.m. and not 10:00 a.m. to 10:15 a.m.

S. N. HIMMELMAN
Circulation Director
Macfadden Publications Inc.
New York

I note in the 12 February SPONSOR that you have a story about magazines

on the air. In this article you give Liberty Broadcasting System credit for having carried the *Look* games but I noted with great amusement that for the picture of the LSU-Texas game you had Bill Stern on NBC rather than Gordon Melendon on LBS.

JAMES S. FOSTER
Executive Vice President
Liberty Broadcasting System
Dallas

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.

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 "WKMI 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 WJBB-TV," Katz Agency, Inc., New York—includes all pertinent information about the station's afternoon variety show, *Ladies' Day*.

A160 "Advertisers' Rate and Data Guide," E. H. Brown, Chicago—1951 edition gives latest rates, circulation figures and closing, and issuance dates for general, farm, mail order, and direct-selling magazines. Ideal for radio/TV advertisers who want to compare broadcast advertising rates with other media.

A161 "Washington D. C. Metropolitan Network . . . a New Concept in Radio Timebuying," Independent Metropolitan Sales, New York—five Washington independents (WARI, WBCC, WFAX, WCAY, and WPIK) join forces to offer advertisers their facilities as a unit buy. Booklet lists advantages of using this local network.

A162 "Sweet Music to the Advertiser's Ear," The Branham Co., New York—is an illustrated folder which tells the 15-year-old sales success story of WNOX, Knoxville, *Midday Merry-Go-Round*.

A163 "Transit Radio," Transit Radio, New York—illustrated booklet gives the prospective advertiser a chance to look over the possibilities of this FM medium. Includes: audience composition; type of programming available; rates; advertiser success stories.

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 _____

A154 A159

A155 A160

A156 A161

A157 A162

A158 A163

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

52.8
AVERAGE WINTER 1951

ABC STATION

WB TM

HOLLINGBERY

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



Open Letter to John Crosby

DEAR MR. CROSBY:

I've long admired your columns. But I don't admire your snap-judgment thinking, as represented in your 23 February column in the New York *Herald Tribune*, regarding radio.

Quoting John Crosby on the Peary show on CBS: "Seven years of the *Harold Peary Show*! I don't even think radio will last that long, much less that program."

I hold no brief for the *Harold Peary Show*. But I do for radio. And I'll express my point of view in simple terms.

History has a strange habit of repeating itself. The history of newspapers as an advertising medium is interesting to note in relation to the longevity of radio.

Back around 1927 newspapers, in terms of advertising revenue, were just a drop in the bucket compared to their 1951 dimensions; radio was just a faint precipitation with less than five million dollars total billing for network, spot and local combined.

In those days the newspaper people weren't overly worried about radio. But they would have been in a mood to commit hara-kiri had they known

then what they know now about radio: That in 1951 about 42,000,000 homes (some 95%) would be equipped with one or more sets in working order; the average home would have its radio tuned on nearly four hours daily; advertising income from radio time sales would be near the half billion mark.

Wouldn't you, as a newspaper man able to prophesy radio's greatness 23 years in advance, have concluded that newspapers couldn't continue as a dominant force against such a colossus?

Yet as time went on the newspapers rose to the challenge. Their numbers reduced, true, but their advertising life's-blood increased as the challenge of the new medium became more apparent. Today nobody says, in the face of radio, television, and what have you, that newspapers will lose out three, five, seven, or ten years from now.

Isn't it as reasonable to attribute to radio, a more vibrant and youthful medium, the same spirit of vitality, aggressiveness and challenge that marks the last ten years of newspaper history? Radio has not yet begun to fight; its first twenty years were too easy. But in the face of the challenge of other media, of occupational and recreational pursuits, you will find radio blossoming forth with a vigor, assertiveness, and teamwork that has never before been apparent.

Talk to the professors, experts on mass communications, psychologists, advertisers. You'll discover that the art of reaching and influencing people via the ear is still in its infancy. Millions upon millions prefer the ear (and will continue to prefer it) as their primary mode of communication.

You say that you don't think radio will last seven years. I say that seven years from now radio will not only be a strong factor, but far stronger than today.

I realize that it is fashionable for the Crosbys to take pot shots at radio. But it's even more fashionable to examine the facts and to be guided accordingly.

Sincerely,
NORMAN R. GLENN

Reply to a farm inquiry

Recently the radio director of an important advertising agency wrote SPONSOR's editor for articles indicating the effectiveness of radio versus other media in the farm market. SPONSOR's reply may be of interest to others:

"One of the most interesting things we've done on this subject is our rural electrification story that ran February, 1950. Our Farm Facts Handbook contains valuable data as does our 9 October 1950 article 'The Farm Director: what a salesman!'

"The writer personally worked for one of the leading farm stations in the United States (WLS, Chicago) for four years. From observation I can tell you that radio is even stronger in the rural areas than in the cities because other forms of mass communication are not as accessible. Further, radio's unparalleled ability to breathe life into its advertising messages has a special appeal for the farmer.

"Recently, I visited WLW, Cincinnati, and was told by Bob Dunville, president of that station, that he had a short time ago put salesmen into his New York and Chicago offices who were charged with selling only their farm programs and announcements on farm programs. He tells me that the move was amazingly successful. In the first month each office signed up many accounts. The fact remains that the average advertiser who has something to sell the farm market is just waking up to the possibilities of radio—actually the best medium for selling that market."

Applause

Timebuying comes of age

The lead article in this issue of SPONSOR enumerates 10 or more key points that all buyers of time can profitably assess and use.

As SPONSOR made its study of time-buying don'ts, it was more than slightly impressed with the maturity of

thinking that characterizes practically every agency timebuying department working on the national level.

Only a few years ago, we wrote an article protesting the fact that agency timebuyers are underrated and underpaid. We compared their lot with agency spacebuyers, an honored and well-paid lot. Things are different

now; the confidence and studied judgment revealed by timebuyers in this latest survey reflects their improved standing within their agencies.

Perhaps the tremendous upsurge of interest in national spot has much to do with this. But we can't help feeling that the biggest reason is that an important profession has come of age.

THE KANSAS CITY MARKET

Does Not Run in Circles!



Daytime half-millivolt contours shown in black.

During the past year The KMBC-KFRM Team has substantially increased an already comfortable lead audience-wise in the great rectangular Kansas City Primary Trade area. Proof lies in the result of a late 1950 survey made at the Kansas and Missouri State Fairs and at the American Royal.

The KMBC-KFRM Team has built effective

It's a Rectangle...

and The KMBC-KFRM Team Covers
It More Effectively and Economically
Than Ever Before!

and economical coverage of the territory without waste circulation but more important, *the building continues!*

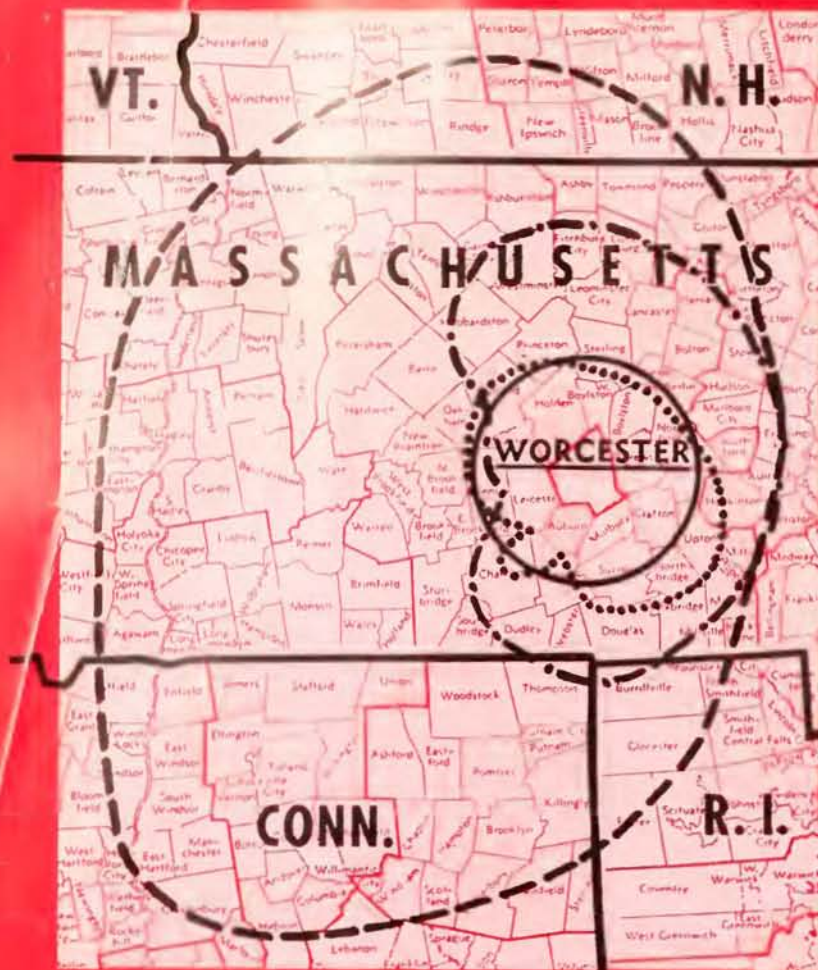
Contact KMBC-KFRM, or any Free & Peters "Colonel" for full details on why The KMBC-KFRM Team is your *best buy* in the Heart of America.



The KMBC-KFRM Team

6TH OLDEST CBS AFFILIATE

PROGRAMMED BY KMBC



JANSKY & BAILEY 0.5 MV V CONTOURS

KEY TO MAP
 - - - - - WTAG
 STA B
 - · - · - STA C
 ——— STA D

By **Any** measurement,
WTAG dominates
 Worcester and
 Central New England

Total Weekly Audience of
 Worcester Radio Stations
DAYTIME

WTAG	136,570
STA B	64,080
STA C	58,220
STA D	54,370

BMB Report Number 2

WTAG has a **99.1%** greater
 audience than the second
 place station in Worcester

Hooper Index • December 1950 January 1951

WTAG
 WORCESTER
 WTAG-7M BASIC CBS • 580 KC

**Industrial Capital
 of New England**

See Raymer for all details

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