

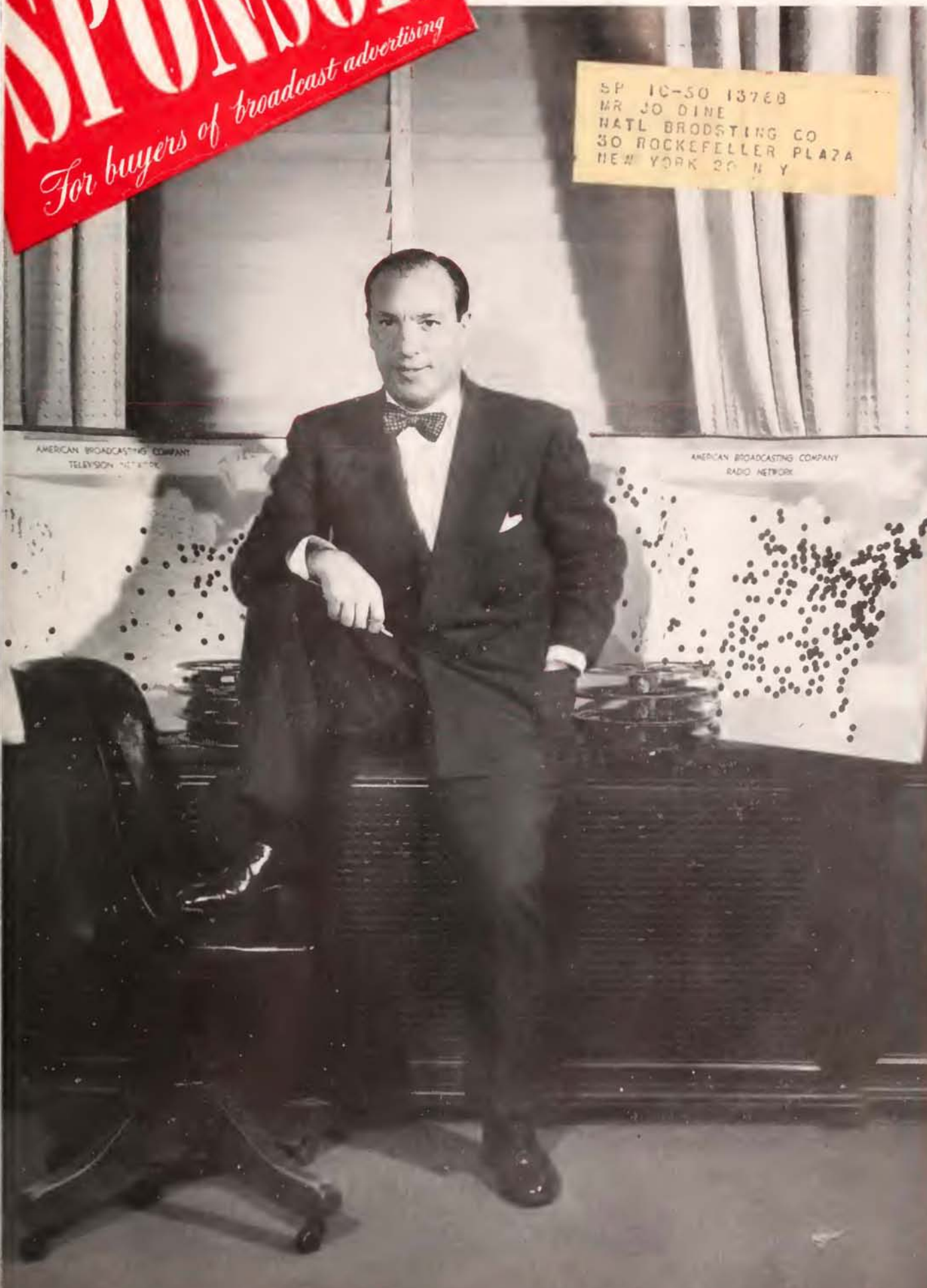
# SPONSOR

*For buyers of broadcast advertising*

*Lead*

## TV color verdict speeds end of freeze—p. 80

New AM-TV tycoon, Goldenson, surveys his empire—see p. 32



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In the WLS tradition . . .

RADIO'S  
EVER MAGIC  
TOUCH

# PROFITABLE *Afternoon* *Programming*

. . . with a pre-tested formula  
for listener acceptance

Radio's ever magic touch turns WLS afternoons into profitable programming—for you. Using its pre-tested, time-proven formula of live-talent block programming, WLS has developed an exciting afternoon of participating shows, heard daily, Mondays thru Fridays. From BOB ATCHER PRESENTS at 1:30 thru STUMPUS, which ends at 4:00, listeners are hearing a unique kind of programming—a Saturday night review for

afternoon enjoyment. Thus, WLS accepting-believing afternoon listeners are reached, and most economically, too! Each day's program is designed for sale in effective small time-segments, or on a participation basis, with live or transcribed announcements.

See your Blair man today for complete details on profitable afternoon programming—for you.

For one solid hour BOB ATCHER PRESENTS brings to the Chicago Midwest a new kind of afternoon program—following the successful block programming technique of the famous NATIONAL BARN DANCE.

Featuring *live talent*, BOB ATCHER PRESENTS stars Bob Atcher, "Top Hand of the Cowhands" as Master-of-ceremonies. Each day an entire array of Barn Dance favorites appear . . . a line-up of talent untouched in Chicago afternoon radio!

There is music to please all tastes, brief news and weather summaries, listener participations, comedy and a weekly hit parade made up from mail received throughout each week. The formula is time-tested and proven successful through the enormous success of the NATIONAL BARN DANCE.

**BOB ATCHER PRESENTS**  
Monday thru Friday  
1:30—2:30 P.M.



WLS STUMPUS, with popular MC Jack Stilwill and featuring the WLS Rangers, constantly produces the regular daily listener response for which WLS has so long been noted . . . an average of 1,154 pieces of mail per program in April! Using the basic formula of prizes for tune titles which stump the musical group, the program features the same kind of friendly voices, the same neighborly spirit and top quality talent that WLS listeners respond to so actively.

STUMPUS established itself by having been broadcast daily for more than twenty months with a continuing record-breaking response from listeners . . . time-tested and proven successful by listener-response.

**STUMPUS**  
Monday thru Friday  
3:30—4:00 P.M.



Bridging the period between BOB ATCHER PRESENTS and Stilwill's STUMPUS comes a line-up of network programs rapidly building ratings in Chicago's Midwest—QUICK AS A FLASH, DICK HAYMES, PAUL HARVEY and TED MALONE . . . to round out a full afternoon of profitable programming—for you.

Both programs have a proven audience . . . and a responsive one . . . for selling your goods in Midwest America.

YOUR JOHN BLAIR MAN HAS THE DETAILS



890 KILOCYCLES, 50,000 WATTS, ABC AFFILIATE. REPRESENTED BY JOHN BLAIR & CO.



# REPORT TO SPONSORS

4 JUN 1951

**WILL PARAMOUNT KISS OFF ABC RADIO NET, FAVOR TV?**—In wake of Paramount Theatres-ABC merger, many sponsors, agency men, industryites wondered whether radio operation of net would get kiss-off treatment, eventual resale. To find answer, SPONSOR went to Leonard H. Goldenson, president of merged firms. "Despite any rumors you may hear," he said, "we definitely will not get rid of the radio network. On the contrary, we will devote our energies to building the radio network. We... will not sell radio short."

**WHAT ABC DEAL WILL MEAN TO SPONSORS**—You can expect snapped-up operation in both radio and TV nets of ABC, with more money available for programing development, audience promotion, best sources believe. United Paramount has \$30,000,000 cash reserves available for investment. One of first effects will be to make other nets look to their laurels programwise, in face of sharpened competition from ABC. (For complete rundown on advertiser-significance of merger, see story page 32.)

**RUPPERT RADIO, TV SUCCESS EXCEEDS EXPECTATIONS, BUDGET TO BE UPPED**—With major portion of \$2,000,000 budget now going into radio and TV, current Ruppert beer campaign for its new Knickerbocker brand has had success far exceeding company's expectations. As result, firm will increase its radio, TV budget this fall. Spot radio and TV are used to cover markets in New York, New England, New Jersey, and northeast Pennsylvania. Biow Company is agency for Ruppert.

**ANA-AFFILIATES COMMITTEE MEETING LIKELY BY MID-JUNE**—Following ANA President Paul West's acceptance of Affiliates Committee bid for meeting, SPONSOR learned Committee will probably pick mid-June date. Committee chairman, Paul W. Morency, expressed himself as "delighted to receive letter from West — and delighted at tone." Among questions affiliates group is bound to ask ANA: "Why don't you survey other media, as you did radio, to see how they are holding up in TV era?" West, in letter to Morency, stressed that ANA will not discuss radio rates at coming meeting, only methods of determining radio's value.

**SYLVANIA'S DOUBLE SWITCH**—Sylvania, electronics manufacturing firm, is pulling switch in its ad strategy — in two ways. (1) Firm is reversing current trend among net radio sponsors. While some firms leave medium, Sylvania is expanding its use of web radio, buying two ABC shows for this fall; last fall, firm had only one. (2) Currently, Sylvania is also changing focus of its ad strategy from trade to consumer audience. (For details, see story page 34.) Radio expenditure will be \$1,310,000; TV, \$1,000,000, for "Beat the Clock," CBS-TV.

**ARBI MAY BRING MEDIA-TESTING SYSTEM TO N.Y.C.**—Deal is cooking between Advertising Research Bureau Inc., Macy's in New York, and WOR for newspaper vs. radio tests of advertising effectiveness. Starting on West Coast (in Seattle region), ARBI



## **REPORT ON SPONSORS for 4 June 1951**

tests have moved across country, with radio outpulling newspaper by substantial margins. Macy's test would be first in New York City, bound to be regarded as ultra-significant. It's not far from Herald Square headquarters of Macy's to Madison Avenue. To participate in test, Macy's would spend equal sums in newspaper and radio to plug same item on same day. Then researchers in store would poll purchasers to find out what influenced buying.

**NO DEARTH OF SPONSORS FOR CBS COLOR**—CBS spokesman told SPONSOR: "We have been deluged by requests from sponsors to advertise on color time." Well over dozen contracts have been signed. Time charge is nominal, in neighborhood of \$150 hourly. Among advertisers who have examined color TV and are reported to have signed for shows are General Foods, Lever Brothers, Toni, Tintair, Esso, Wamsutta Mills, Wildroot, Bigelow-Sanford, National Dairy Products. Motive for sponsorship is publicity value and color TV experience.

**HOW SOON CAN NEW TV STATIONS GET ON AIR AFTER FCC LIFTS FREEZE?**—With color problem settled for FCC by Supreme Court decision, freeze lifting should be speeded. FCC Chairman Wayne Coy told SPONSOR, exclusively, back in March 1950 that he would go all-out to lift freeze once color was out of way. KMBC, Kansas City, is ready to go on air with full TV station 30 days after FCC gives green light. Reason: Arthur Church bought equipment long time ago, stored it. Several other stations are similarly fixed.

**COLOR DECISION MAY BE WOE OF TV SET DEALERS**—You can expect more cries of woe, auctions, price slashing by TV set dealers as result of Supreme Court color decision. Current sales slump could extend indefinitely with public confused over whether present sets are obsolete. Heavy advertising to reassure consumers is in the cards.

**RONSON DROPPING "TWENTY QUESTIONS," BUYING PETER LIND HAYES ON TV, PLUS AM NET SHOW**—Ronson Art Metal Works is dropping "Twenty Questions" on AM (Mutual) and TV (ABC). New schedule will include Peter Lind Hayes variety show to bow on CBS-TV 29 July (Sunday, 6:30 to 7 p.m.). Network radio is also in works, through Grey Advertising. Lighter firm had good results with fast-moving "Twenty Questions" but wanted to broaden audience. Increased competition in lighter field had lot to do with decision. Over half Ronson ad budget will be going into radio and TV with considerable increase in expenditure to cover increased number of stations for both TV and AM shows.

**ABC-PARAMOUNT MERGER LIKELY TO EXTEND USE OF THEATRE TV**—United Paramount, pioneer in use of theatre TV, will probably increase use of this form of come-on bait. Five of its 650 theatres are already equipped, with 22 more installations on order. (Equipment costs about \$25,000 per theatre.) Adoption of technique for all Paramount theatres is likely. Theatres would use ABC's TV facilities, but offer separate programming. As of now, moviegoers don't pay extra for video offering; it's just means of luring them out of parlor.



# 17 OUT OF 18 PREFER WDAY, FARGO!



According to an independent survey made by students at North Dakota Agricultural College, 17 out of 18 families within a 90-mile radius of Fargo prefer WDAY to any other station. 3,969 farm families in the rich Red River Valley were asked "To what radio station does your family listen most?" 78.6% said WDAY, with the next station getting only 4.4%!

Fargo-Moorhead Hoopers credit WDAY with much the same overwhelming

popularity "in town". Despite the fact that the other three major networks are represented with local studios, WDAY consistently gets a 3-to-1 greater Share of Audience than all other Fargo-Moorhead stations combined!

WDAY is one of America's great radio buys, serving one of America's great farm markets. Write direct or ask Free & Peters for all the facts on WDAY and the rich Red River Valley!



**WDAY • NBC • 970 KILOCYCLES • 5000 WATTS**

FREE & PETERS, Inc., Exclusive National Representatives



# SPONSOR

VOLUME 5 NUMBER 12

DIGEST FOR 4 JUNE 1951

## ARTICLES

### *How to win with Juan*

Few national advertisers are aware of the rich, ripe Spanish-speaking market of 3,500,000 in the Southwest. Here's how to tap it: via radio

25

### *Best Foods' secret weapon*

Though this firm is tight-lipped about ad strategy, SPONSOR gleaned enough information to show how spot radio helped put it on top

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### *TV Dictionary/Handbook for Sponsors*

In addition to defining hundreds of new trade terms, SPONSOR's own TV Dictionary contains valuable technical data

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### *What ABC-Paramount merger means to trade*

SPONSOR interviews with Goldenson and other execs reveal ABC-Paramount deal will strengthen AM/TV networks

32

### *Sylvania's big switch*

Why, after 50 years of trade advertising, Sylvania Electric has switched to consumer appeal, with \$2,310,000 spent on network radio and web TV

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### *They're lifting the spot veil*

Soon, facts on use of spot radio by soaps, cleansers, toiletries will be available through expanded Rorabaugh Report

36

## COMING

### *Kindergarten for sponsors*

Contacts with the show world are fraught with pitfalls for the sponsor who lets the razzle-dazzle go to his head

18 June

### *How obsolete is BMB?*

SPONSOR canvassed timebuyers and broadcasters to uncover their opinions on the current usefulness of BMB reports

18 June

### *Premiums on the air*

SPONSOR is currently surveying trends, techniques, do's and don'ts in use of premiums

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Picture by Jean Barbuth

**COVER:** New broadcasting czar Leonard H. Goldenson, 45, who'll become president of American Broadcasting-Paramount Theaters, Inc., is known for his quick wit, law background, long-time recognition of TV as potential ally of movies. He has philanthropic reputation (president United Cerebral Palsy Assoc., 1949; member United Jewish Appeal Drives, 1947-49), says, "My hobbies are going to the movies, listening to radio and watching TV." He became president Paramount Pictures 1942, UPT 1950 (see story page 32.)

Editor & President: Norman R. Glenn  
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Managing Editor: Milas David  
Senior Editors: Erik H. Arctander, Al Dann, Frank Rasky, Len Finger  
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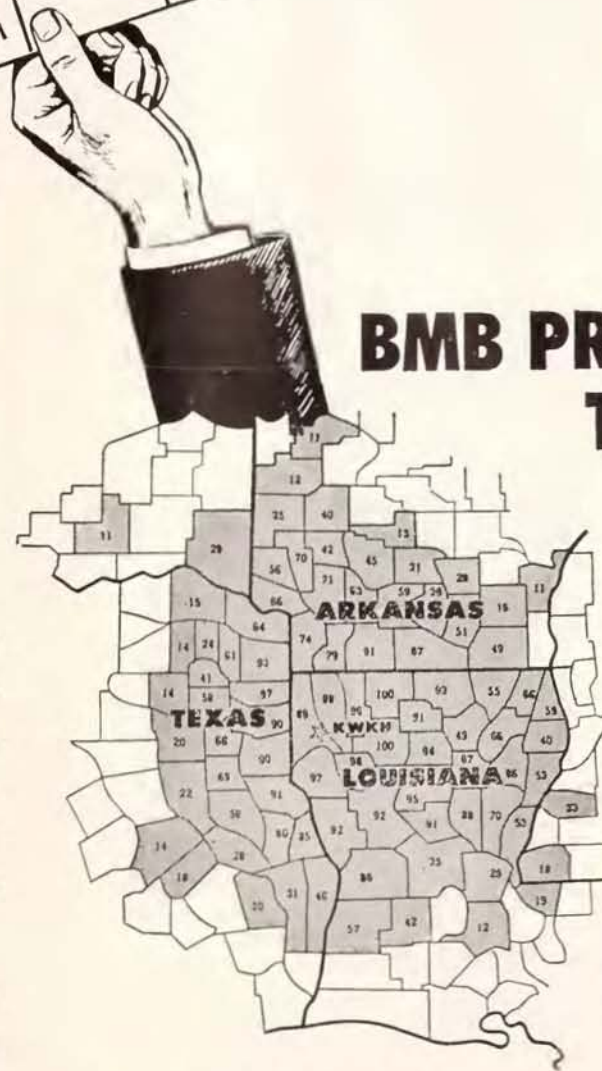


**SHREVEPORT HOOPER RATINGS**  
MARCH, 1951

	KWKH	"B"	"C"	"D"	"E"	OTHER AM & FM
MONDAY THRU FRIDAY 8:00 AM—12:00 NOON	50.1	20.3	14.6	9.7	4.0	1.1
MONDAY THRU FRIDAY 12:00 NOON—6:00 PM	47.6	11.4	20.1	12.7	5.6	2.5

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

**BMB PROOF  
TOO!**



KWKH DAYTIME  
BMB COUNTIES  
Study No. 2  
Spring, 1949

These Hoopers prove KWKH's tremendous popularity in Shreveport. In the morning, KWKH gets 265% as many listeners as the next station—**actually gets more listeners than all other stations combined!** In the afternoon, KWKH gets 195% as many listeners as the next station—**actually misses getting as many listeners as all other stations combined!**

KWKH's 50,000-watt signal reaches far more people outside of Shreveport than inside. KWKH gets a Daytime BMB Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 227,701 of these families—55.0%—are "average daily listeners" to KWKH.

Write direct or ask The Branham Company for all the facts on this powerful, 25-year-old CBS affiliate.

# KWKH

**Texas**  
**SHREVEPORT LOUISIANA**  
**Arkansas**

The Branham Company  
Representatives  
Henry Clay, General Manager

50,000 Watts • CBS •





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

# WJBO

*... the powerhouse station  
in growing Baton Rouge*

with exclusive NBC and local programming in the nation's fastest growing city, reaching the largest overall audience of any station in the Baton Rouge market.

*\* Baton Rouge has the highest industrial concentration of any city in Louisiana; an annual industrial payroll in excess of \$80,000,000.*

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

## Men, Money and Motives

by  
Robert J. Landry

"You wouldn't believe it," an advertising agency media director told us the other day at luncheon on East 58th Street, "space salesmen for supposedly high-powered magazines not only don't know *what* they are selling, by which I mean they know very little about their own book, but they don't trouble to investigate in advance *whom* they are selling, by which I mean they actually come to me, or the other media buyers, not knowing either the names or products of our clients."

\* \* \*

The media director went on: "I've sat at my desk in dumbfoundment at the dumbness of some salesmen who open up not with a statement or claim but a question. 'What products do you advertise which might use my magazine, please?'—that's a literal quotation."

\* \* \*

"You wouldn't believe it," the agency media head repeated.

\* \* \*

"How about radio time salesmen?"

"Just as bad. Newspapers make the most intelligent pitch."

"What's wrong with the radio time peddlers?"

"Ten years," said the media man, "from 1940, roughly, to 1950, roughly it was obscenely easy to sell radio. All you needed was an order blank and a nice smile.

\* \* \*

"Get me straight," he said, "I don't blame the time salesman with the wistful look and the 'me, too' plea. I blame their sales managers and bosses who send them out empty-headed with nothing but charm and a couple of off-color gags."

\* \* \*

All of which would suggest that men assigned to rake in money should be provided with appeals to motivations suitable to these parlous times. Sounds like sales directors of radio ought to be having more, longer and more intensive briefing clinics for their staffs and ought to be doing a bigger think job.

\* \* \*

Then there was our friend the temperamental television producer who recently said, "This is a perfect script. It's the first time in my life I've ever seen a perfect script. Absolutely nothing wrong with it. I want to have 400 copies made so I can distribute it to other writers, directors, and executives so everybody can know at last what a perfect script is like."

As the great man's secretary bore off the script to mimeograph, he urged her, "Hurry and get it done before I start rewriting it!"

\* \* \*

If this journal of how-to-do-it were itself over 15 years of age, as is the benignant conductor of this column, it could publish a "Department of Nostalgia" giving some of the flavor of the old days,

*(Please turn to page 68)*



# WOAI'S ANSWER TO ANA!

(GEORGE DURAM PLEASE NOTE)

Here's WOAI coverage and cost for which the ANA recommends a 5% decrease—

	1942	1951
Radio Families.....	349,610*	767,365**
Minus TV Families..... (on the basis used by the ANA)		41,500***
Net "Radio-only" Families ...	349,610	725,865
Basic hour rate (network)	\$300.	\$340.
% Increase radio families....		+108%
% Increase hour rate.....		+ 13%
If rate were adjusted to audience increase, WOAI'S rate should be.....		<b>\$624</b>

\*NBC Survey, 1942: \*\*BMB — 1949 + 3.6% adjustment to 1951:

\*\*\*NBC Estimate, March 1951

**WOAI**  
INSTEAD OF  
CUTTING  
RATE MIGHT  
LOGICALLY  
INCREASE  
FROM \$340  
TO \$624  
OR 84%

**WOAI STILL serves the Southwest at \$340 an Hour**



Represented Nationally by  
EDWARD PETRY & COMPANY, INC.  
New York, Chicago, Los Angeles, St. Louis  
Dallas, San Francisco, Detroit





**NOW  
HEAR THIS!**

**NOW HEAR THIS!**

**KRNT**

**DES MOINES GOES**

**CBS**

**JUNE 15<sup>th</sup>**



**NOW  
MORE THAN EVER  
YOU'RE RIGHT  
WHEN YOU BUY**

**THAT**

**KRNT**

**KNOW-HOW\***

**GO-NOW\*\***

**STATION WITH THE  
FABULOUS PERSONALITIES AND  
ASTRONOMICAL HOOPERS**

\*Leads Morning, Afternoon, and Evening (C. E. Hooper Audience Index, Oct. '50 thru Feb. '51).

\*\*Iowans DO "Go Now" when KRNT tells 'em what and where to buy! Listeners act and react, as shown by the fact that KRNT has by far the most local advertisers . . . has had the most the longest!

**THE REGISTER AND TRIBUNE STATION  
REPRESENTED BY THE KATZ AGENCY**





# Quebec

## IN THE PALM OF YOUR HAND

CKAC's reach is great—two out of every three French radio homes in the entire Province—incomparably more than any other single medium. And CKAC's grip is firm—it gets to the heart of Quebec's \$2,000,000,000 market more deeply than any other medium.

*That's why it's CKAC—in-  
evitably!*

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

## FULL STORY ON COORS

As the advertising agency for Adolph Coors Company, we were most interested in your roundup of radio advertising by breweries in the 23 April issue. Because, unfortunately, your roundup did not tell the whole story of Coors radio, we herewith hasten to set the record straight.

First, since the passing of W. W. MacGruder in 1950, our agency has been reorganized and is now known as MacGruder-Bakewell-Kostka, Inc. Secondly, Adolph Coors Company not only broadcasts minor league baseball in Pueblo, Boulder, Ft. Collins, and Greeley, as well as Denver and Colorado Springs, over Colorado's Columbia network, but also carries a rather comprehensive schedule of football sportscasts, professional hockey broadcasts, and A.A.U. basketball broadcasts—these latter primarily in Denver.

Best regards for the continuing success of your outstanding publication.

JOSEPH W. PALMER  
Radio Director  
MacGruder-Bakewell-Kostka, Inc.  
Denver

## RESEARCH MUMBO-JUMBO

I just read your splendid article entitled "Are you floored by research mumbo-jumbo?" in the 7 May issue.

I want you to know that I greatly appreciate the "personal publicity" afforded me in this fine article.

In fact, our agency as a whole, appreciates your very kind references to our organization in various places in your publication.

E. L. DECKINGER  
Research Director  
The Biow Company  
New York

## 19TH RADIO YEAR

I was interested in a paragraph on page 48 in the 23 April issue of SPONSOR. Under the heading, "That department store trend to radio," there was a story concerning J. L. Hudson's plan to increase the number of its radio programs, together with a comment that the WWJ staff in Detroit believed

that the *Hudson Minute Parade* was the oldest department store show in radio.

I know you would be interested in knowing about the *Frederick & Nelson Concert Hour* which began its 19th year on KRSC in Seattle on 1 January. This is an hour-long classical music show, seven days a week with Alexander Hull, a writer and musician of note, who is the store's radio director and acts as announcer. Also of some interest might be the fact that in February of this year, we signed up for one half-hour of popular music on the same station from 6:30 to 7:00 p.m. six days a week. The show is known as the *Frederick & Nelson Supper Club*.

CORNELIUS J. BYRNE  
Sales Promotion Manager  
Frederick & Nelson  
Seattle

## SUBSCRIBER'S COMMENT

When I first became a member of the advertising department, I was pondering over what publications would be most beneficial to both myself and Eskimo Pie Corporation. In a conversation with the radio department people of our advertising agency I was told about a new publication that had just started—SPONSOR. I decided to send in my subscription.

Since then I have read SPONSOR consistently and enjoyed each issue. SPONSOR is jam-packed full of pertinent, up-to-the-minute information. The articles are written in a free and easy style and in terms a person not connected with advertising can understand. SPONSOR has served as an ideal reference in compiling material for talks I have had to give on radio and television.

There is an open space in the right hand corner of my desk that is always reserved for SPONSOR. Keep up the good work.

ROBERT H. KOEBLE  
Advertising Department  
Eskimo Pie Corp.  
Bloomfield, N. J.

## "AIR IS FREE"

I have intended to drop you a note since spotting the ridiculous newsletter in *Tide* magazine of 6 April, with particular reference to George Duram,  
(Please turn to page 76)



## very top drawer . . .

are the nationally admired products of the Carolina furniture industry. Here 375 busy factories\* turn out 1/7 of the nation's household furniture and North Carolina alone makes more than any other state. To 36,000 furniture workers and their families . . . as to 2,964,000 other Carolinians . . . WBT is a friendly, favorite voice.



*\*Selling one-quarter billion dollars worth of furniture annually under such famous names as:*

CONTINENTAL  
DREXEL  
HERITAGE  
HICKORY  
HUNTLEY  
KENT-COFFEY  
MORGAN  
TOMLINSON  
WHITE

**WBT** CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY  
REPRESENTED NATIONALLY BY RADIO SALES



**Plan Your Sales for a**

**WFIL**



**INFLUENCE PHILADELPHIA...THE CITY**

Influence counts in Philadelphia . . . and WFIL has it! When you sway these customers you're tapping a city whose market index is 22 per cent above the national average...whose buying power is a staggering \$3,682,770,000. You'll reach more of the market with WFIL . . . 1,400,000 people in city radio families that regularly listen to WFIL. To cover four-fifths of the city, for top sales effectiveness . . . schedule WFIL.

**INFLUENCE THE 14-COUNTY MA**

The city's market quality is typical entire 14-County Retail Trading Area . . . above average. And WFIL's signal is strong outside city limits . . . in 147 "home markets" where a majority of the zone's 4,400,000 people lives or shops...people with an estimated buying income of nearly \$3 billion. WFIL reaches also into a rich bonus area beyond 14 Counties. Total coverage: 6,800,000 people with a buying power of more than \$9 billion.



# above-Average Market

# Philadelphia

.. Where all roads to profit start!



**MARIE CARRIER**, Pottstown beautician—Owner of the Reguerite Beauty Shop, she owns that 14,398 other personal service establishments do big business in Philadelphia where the per capita income is a whopping \$1,507.



**JOSEPH B. ALEXANDER**, Philadelphia wholesaler—As President of Alfred Lowry and Bro., groceries are his specialty. He accounts for part of a wholesale volume in the 14-County area that runs from 3½ to 4½ billion dollars.



**JOHN H. McCOUBRIE**, Salem druggist—Drugs are a \$100,000,000 business in the 14-County Retail Trading Area...and in his New Jersey town, Mr. McCoubrie hears Andrew's Drug Store merchandise advertised on WFIL.



**ALMA M. BARNETT**, Camden housewife—A WFIL listener, she does the buying for just one of the trading zone's 1,242,000 families who are reached best by WFIL, first on the dial in America's third largest market area.



**HERMAN SPIEGEL**, Trenton furniture dealer—Spiegel's Furniture Store sells Trentonians a portion of the \$11½ million worth of furnishings they buy every year... just a small slice of WFIL-Philadelphia's huge total, \$198,872,000.



**When is 5,000 watts more than 5,000 watts?**  
 When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency... 100,000 watts at 1120 kilocycles.

# WFIL

560 kc.

The Philadelphia Inquirer Station

An ABC Affiliate  
 First on the Dial  
 In America's Third Market

Represented by THE KATZ AGENCY



# 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

No other Portland radio station, regardless of power reaches as many radio families or provides a greater coverage area. KGW's efficient 620 frequency is best to cover Oregon's Willamette Valley and Southern Washington. BMB surveys prove KGW is doing just that!

### TOTAL BMB FAMILIES (From 1949 BMB Survey)



DAYTIME	
KGW	34
Station B	33
Station C	21
Station D	17
NIGHTTIME	
KGW	34
Station B	33
Station C	30
Station D	20

This chart, compiled from official, half-milivolt contour files 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.

Here Louella King, KGW Model, assists loggers, W. J. Mahoney and Bill Heyne at log pond of the Mammoth Cascades Plywood Corporation plant in Lebanon, another of the fast-growing communities included in KGW's COMPREHENSIVE COVERAGE. Lebanon, also noted as home of famed "Strawberry Festival", has historic past, indicated in second picture showing monument at site of Santiam Academy established in 1854.

# KGW

**30th YEAR**



**PORTLAND, OREGON**  
ON THE EFFICIENT 620 FREQUENCY  
REPRESENTED NATIONALLY BY EDWARD PETRY &



# New and renew

# SPONSOR

4 JUNE 1951

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	CBS 192	Guy Lombardo Time; Sun 7-7:30 pm; 10 Jun; 13 wks
American Tobacco Co	BBDO	MBS 300	Talk Back; M-F 10:55-11 am; 2 Jul; 52 wks
American Tobacco Co	BBDO	NBC 167	Kenneth Banghart and the News; M-F 2:55-3 pm; 1 Jun; 52 wks
American Tobacco Co	BBDO	MBS 300	MBS News; M-F 8:55-9 am; 2 Jul; 52 wks
Belmont Radio Corp	Henri, Hurst & McDouald	NBC 133	John Cameron Swayze; Sun 2:45-3 pm; 17 Jun; 52 wks
Brown Shoe Co	Leo Burnett	NBC 125	Suillin' Ed McConnell and his Buster Brown Gang; 11 Aug; 52 wks
Pepsi-Cola Co	Biow	CBS 117	Phil Regan Show; Sun 5:30-55 pm; 3 Jun; 52 wks
Puritan Co of America	Schwimmer & Scott	CBS 147	Julian Bentley and the News; M-F 3:55-4 pm; 28 May; 13 wks
Quaker Oats Co	Sherman & Marquette	MBS 100	Challenge of the Yukon; Sat 5:30-6 pm; 7 Jul; 52 wks; Sun 6-6:30 pm; 1 Jul; 52 wks
Quaker Oats Co	Sherman & Marquette	MBS 121	Man on the Farm; Sat 12-12:30 pm; 25 Aug; 52 wks
Quaker Oats Co	Sherman & Marquette	MBS 300	Man on the Farm; Sat 12:30-1 pm; 6 Oct; 52 wks
Sunbeam Bakers Group	Quality Bakers of America	ABC 286	These Silent Weapons; Th 8-8:30 pm; 7 Jun only



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
General Mills Inc	Knox Reeves	ABC 162	Armstrong of the SBI; T, Th 7:30-8 pm; 8 May; 26 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC 112	Lone Ranger; M, W, F 7:30-8 pm; 1 Jun; 52 wks
General Mills Inc	Knox Reeves	NBC 73	Like Like a Millionaire; M-F 2:30-55 pm; 1 Jun; 52 wks
General Mills Inc	Knox Reeves	NBC 8	Sam Hayes; M-F 7:15-8 am; 1 Jun; 52 wks
Gospel Broadcasting Association	R. H. Alber	ABC 252	Old Fashioned Revival Hour; Sun 3-4 pm; 17 Jun; 52 wks
Lever Brothers Co	SSCB	NBC 133	Big Town; T 10-10:30 pm; 12 Jun; 52 wks
P. Lorillard Co	Lennen & Mitchell	ABC 198	Stop the Music; Sun 8-9 pm; 20 May; 52 wks
P. Lorillard Co	Lennen & Mitchell	ABC 290	Original Amateur Hour; Th 9-9:15 pm; 20 May; 52 wks
Philip Morris & Co	Biow	CBS 119	Truth or Consequences; T 9:30-10 pm; 5 Jun; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS 155	Grand Central Station; Cedric Adams; Sat 12:30-1 pm; 53 wks
Pillsbury Mills Inc	Leo Burnett	CBS 161	Houseparty; M-F 3:30-55 pm; 1 Jun-24 Aug; M-F 3:30-4 pm; 27 Aug; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS 183	Arthur Godfrey; M-F 10:30-15 am; 1 Jun; 52 wks
Richfield Oil Corp	Hixson & Jorgensen	NBC 21	Richfield Reporter; Sun-F 10-10:15 pm; 21 Jun; 52 wks
Joseph Schlitz Brewing Co	Young & Rubicam	NBC 169	Halls of Ivy; W 8-8:30 pm; 3 Oct; 52 wks
U. S. Steel	BBDO	NBC 169	Summer Symphony; M 8:30-9:30 pm; 10 Jun; 52 wks



## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Chicle Co	Choret's chlorophyll chewing gum	Dancer-Fitzgerald-Sample (N.Y.)	20 eastern states	Annemts; 2 Jul; 8 wks
General Foods Corp	Baker's Coconut	Young & Rubicam (N.Y.)	34 mkts	Annemts; 11 Jun; 1 wk
Thomas J. Lipton Inc	Frostee mix	Ruthrauff & Ryan (N.Y.)	121 mkts	Annemts; chainbreaks; 4 Jun; 9 wks



## 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Paul Adantl	WIEN, Syracuse, mgr	Meredith Syracuse Television Corp, Syracuse, dir, vp
Charles T. Ayres	ABC, N.Y., dir radio sls	Same, vp charge of radio sls

Numbers after names refer to category in New and Renew:

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

C. K. Beaver (4)  
William A. Ripple (4)  
Charles T. Ayres (4)  
Vinton Freedley (4)  
Robt. Friedheim (4)



4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
V. K. Beaver	KTBS, Shreveport, gen mgr	WJHM, Memphis, mgr
John G. Booth	Travel-Go-Round, N.Y., adv mgr	John H. Perry Associates, N.Y., sls member
Edward De Jongh	Marketing research and management consultant	WSGN, Birm., sls prom dir
A. Donovan Faust	WJW-D, Dayton, asst gen mgr	WDTV, Pittsb., asst gen mgr
Vinton Freedley Jr	BBDO, N.Y., acct exec	NBC, N.Y., acct exec
Robert W. Friedhelm	World Broadcasting System, N.Y., sls mgr	Same, gen mgr
Edwin S. Friendly Jr	ABC-TV, N.Y., acct exec	ABC-TV, N.Y., eastern sls mgr for net tv
John Geddes	KDSH, Boise, sls member	CBS Radio Sales, N.Y., radio acct exec
Jack Grant	KROW, Oakland, national sls rep	Same, sls, svc mgr
Patrick Hayes	Hayes Concert Bureau, Wash., dir	WGMS, Wash., sls prom dir
Richard F. Hess	CBS, N.Y., ratings svc div mgr	Same, research dir CBS Radio Sales
Anthony J. Koelker	ABC, Chi., acct exec	KMA, Shennandoah, Ia., asst stu mgr
M. Leonard Matt	WDAS, Phila., staff commentator	Same, asst gen mgr
George L. Peck	General Electric, Schen., prog devel unit, apparatus dept, community rel div	Same, prom, pub supvr, GE-Schen., stations WGY, WRGB
William A. Ripple	WTRY, Troy, N.Y., sp	WLAW, Lawrence, Mass., mgr
R. O. Runnerstrom	WCOL, Columbus, O., comml mgr	WLOK, Lima, O., gen mgr
John B. Soell	WMCA, N.Y., acct exec	DuMont, N.Y., acct exec
Sherrill W. Taylor	KSL, Salt Lake, sls prom mgr	KNX, Hlwyd., sls prom dir
Fletcher Turner	WQXR, N.Y., sls stf member	WOR, N.Y., acct exec
Pierre Weis	Lang-World Features, sls vp	World Broadcasting System, N.Y., sls mgr



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Max Banzhaf	Armstrong Cork Co, Lancaster, mgr bldg materials section	Same, asst adv, prom dir
R. B. Bloker	Trans World Airlines, L.A., sls prom mgr (Western region)	Same, mgr radio, tv, motion picture contacts
E. W. Ebel	General Foods Corp, N.Y., sls, adv mgr (Gaines div)	Same, sls, adv dir (Post Cereals div)
Fred W. Flaherty	John F. Trommer Inc, Bklyn., sls mgr	Cremo Brewing Co., New Britain, Conn., gen sls, adv mgr
Herbert N. Frank	General Foods Corp, N.Y., asst to gen mgr (General Foods sls div)	Same, staff operations mgr (General Foods sls div)
Donald S. Harris	Leo Burnett Co, Chi., acct exec	General Foods Corp, N.Y., sls, adv mgr (Gaines div)
Robert T. Moncure	Pepsi-Cola Metropolitan Bottling Co, N.Y., asst sls mgr	Same, vp
Henry A. Shull	Pharma-Craft Corp, N.Y., adv mgr	Vick Chemical Co, N.Y., new pruds adv mgr
George M. Wolfe Jr	West-Marquis, L.A., acct exec	Tom Clark of California Inc, L.A., sls, merch dir

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
E. J. Brach & Sons, Chi.	Candy	Arthur Meyerhoff & Co, Chi.
Cal Fame Frozen Orange Juice, L.A.	Frozen juice processors	Bishop & Assoc, L.A.
Camera & Film Industries, Indianapolis	Falcon candid camera	Arthur Rosenberg, N.Y.
Clover Lamp Co Inc, Phila.	Lamps	Ed Shapiro, Phila.
Coca-Cola Bottling Co of N.Y.	Soft drink	William Esty Co, N.Y.
Cremo Brewing Co, New Britain, Conn.	Diplomat beer	Hugh H. Graham & Assoc, New Britain
Dormin Inc, N.Y.	Dormin sleeping capsules	Dowd, Redfield & Johnstone, N.Y.
Frank Fehr Brewing Co, Louisville	Fehr's beer	McCann-Erickson, N.Y.
Gibson-Homans Co, Cleve.	Calking	Gregory & House, Cleve.
Good Humor Corp, N.Y.	Ice cream manufacturer	Grey, N.Y.
Grant Laboratories, Oakland	Chemicals and insecticides	Ryder & Ingram, Oakland
Green Watch Co, Cincinnati	Watch manufacturer	McCann-Erickson, N.Y. (eff 1 Jul)
Guthrie Brewing Co, Baltimore	Brewery	Blow Co, N.Y. (eff 1 Jul)
Haley Canning Co, Hillsboro, Ore.	Canned meat, chicken products	Shon-Walter Lynch, Portland, Ore.
Hoffman Candy Co, L.A.	Cap-O-Guld candy bar	Mayers Co Inc, L.A.
Hudson House Inc, Portland, Ore.	Canned foods	Blitz, Portland, Ore.
Hudson Jewelers, L.A.	Jewelry stores	Kent Goodman, L.A.
Justin Baking Corp, L.A.	Bay's English muffins	Abbott Kimball Co, L.A.
Ream Mandell Inc, Fremont, Neb.	Candle-Glo pin curl home permanent wave	Allen & Reynolds, Omaha
Maybort Corp, N.Y.	Merie Magic tube cream shampoo	Hilton & Riggio, N.Y.
Joe Franklin Myers Industries, Dallas	Candies	Watts-Payne, Dallas
Rulley Inc, S. F.	Perfumes	Buchanan & Co, S.F.
Somnyl Pharmaceutical Corp of America, N.Y.	Nu-Pax sedative	Emil Mogul, N.Y.
Vikon Tile Corp, Washington, N. J.	Wall tile	Lewin, Williams & Saylor, N.Y.
V-M Corp, Benton Harbor, Mich.	V-M Tri-O-Matle	Mayard Sales & Advertising Council, Benton Harbor, Mich.
Yeastex Co, Monticello, Ia.	Pet food supplement	Food Research & Advertising, Chi.

Numbers after names refer to category in New and Renew:

- Max Banzhaf (5)
- Sherrill Taylor (4)
- H. N. Frank (5)
- D. S. Harris (5)
- Henry A. Shull (5)



AS OF  
**JUNE 15<sup>TH</sup>**

---

**THE ONLY  
ABC**

AMERICAN BROADCASTING COMPANY

---

**OUTLET IN  
BOSTON  
IS STATION**

**WLAW**

**50,000 WATTS**

680 ON YOUR DIAL

**ABC**

THE ONLY NETWORK

**WLAW**

THE ONLY BOSTON  
STATION

with

this roster of stars



DREW PEARSON

TED MACK

BERT PARKS



WALTER WINCHELL

DON McNEILL

OZZIE AND HARRIET



ELMER DAVIS

LONE RANGER

BILL STERN



BETTY CROCKER

METROPOLITAN  
OPERA COMPANY

SCREEN GUILD PLAYERS

ROBERT MONTGOMERY





# There's More SELL on WRNL



In Richmond, Va. it's WRNL for SALES RESULTS! 1950 was our biggest year . . . more listeners, more sponsors than ever before. Why? Because when you buy WRNL you get a Ready-To-Buy audience that has the WRNL listening habit!

For over 10 years . . . 910 KC at 5000 Watts ABC Affiliate, Richmond, Virginia.

NATIONAL REPRESENTATIVES  
EDWARD PETRY & CO., INC.



## Eliot C. Stoutenburgh

First Vice President  
Acme Breweries, San Francisco

### Mr. Sponsor

You've got to know more than just advertising to manage the promotion department of a brewery. Eliot Stoutenburgh brought his legal training to Acme when he joined the company in 1933 as staff attorney. In this position, one of his tasks was to keep track of the multitude of regulations which the company had to abide by in its post-prohibition advertising.

Eliot was closely connected with Acme's advertising policies when Uncle Sam called in 1940. After six years of military service (during which he progressed from captain to colonel), he returned to Acme. In his absence, the ad manager's position had been vacated and it was kept open for him.

The company's trend, with Stoutenburgh at the advertising reins, has been toward more broadcast advertising. Today, Acme's ad budget (including the Los Angeles sales territory which operates independently) stands at about \$1,250,000. About 20% goes to radio; 20% to TV; 10% to newspapers; 30% to outdoor advertising; the balance is devoted to point-of-sale, neon signs, and other promotions.

This past April Acme ran a saturation campaign of 350 announcements weekly on San Francisco's KCBS, KFRC, KNBC, KSFO, and KGO. Sixty announcements weekly were placed on KFBK, Sacramento; KFRE and KMJ, Fresno. The schedule, not constant, runs for three or four weeks, then slacks off for the same time period during the six-month beer season. To finance its spot campaign, Acme trimmed the budget for all media, in addition to increasing the total appropriation.

As for television, Eliot is proud to have picked a winner in KPIX's *Watch and Win* which recently received the San Francisco TV Academy award for having the best live commercial. Ben Alexander, their AM disk jockey, conducts the video show and Acme plans to expand their TV advertising. But both radio and TV figure prominently in Acme's L. A. plans.

In the fall, when the beer business is supposed to quiet down, Eliot Stoutenburgh joins the rest of San Francisco's football fans. Come this fall, Eliot will be enjoying the gridiron battles and probably devising means to convert his fellow fans to the Acme brand.



# Profits for Prophets

Anybody who makes a prediction about television has to jump aside quick, before his prophecy catches up and passes him.

Make your guess as wild as you want to. Household equipment with built-in sets? A stove manufacturer's already done it.

The fellows who once hoped there might be some 5 million sets by January 1, 1951, are still explaining why there were nearly 11 million. The jokers who prophesied that nighttime television might start going places in another couple of years are now outside looking wistfully in.

So we aren't risking our reputation by predicting that *daytime* television will be a solid sellout a year from today...and that once again there will be some sad advertisers who didn't read the tea leaves right. But we ought to tell you that the daytime schedule is filling up fast, and that 6 of the country's 7 biggest advertisers of low-unit-cost products are already in.

So you'll do well to look now at the growing audience, the modest cost, the walloping impact, of CBS daytime television.

## CBS TELEVISION







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!

<b>HOOPER RATING -- Winter 1949</b>	
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)	

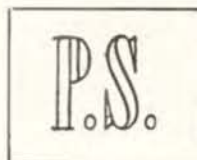
**GIVE YOUR SALES A POTENT PERMANENT HYPO AIR YOUR WARES OVER**

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**

**New developments on SPONSOR stories**



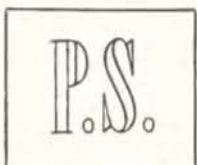
**See:** "They love their native tongue"  
**Issue:** 27 March 1950, p. 24  
**Subject:** Foreign-language audiences

National advertisers like Procter & Gamble, Colgate-Palmolive-Peet, Liggett & Myers, Lever Brothers have long profited from foreign-language broadcasting. Now, an extensive study by Advertest Research of New Brunswick, N. J., for New York's WHOM adds to information about the Italian-language market (also in this issue, story on Spanish-language broadcasting, page 25).

The new study was based on more than 1,500 personal interviews in the New York area. Advertest found average sets-in-use figures, during Italian program periods, never fell below 25% for any 15-minute period, even during the early morning; and reached as high as 60% sets-in-use during the early evening. This in spite of the fact that TV set ownership among Italian families is slightly higher than average ownership for all families in the area.

Advertest found the average listener spent 2.4 hours daily listening to Italian-language programs and showed a preference for drama, music, news, and comedy in that order.

The Italian audience in New York comprises a half-million families with over 1,700,000 family members. It is populous enough, as Advertest points out, to rank as the sixth largest market in the United States.



**See:** "Does TV hurt Madison Square Garden's h.o.?"  
**Issue:** 21 May 1951, p. 30  
**Subject:** Survey shows TV stimulates sports attendance

Many colleges face a loss of local community support and promotion under a plan advocated by a committee of the National Collegiate Athletic Association, according to C. L. Jordan, executive vice president of N. W. Ayer & Son. The NCAA proposal: to permit only one or two college football games to be telecast in network areas on any given Saturday next fall.

Jordan cited the NCAA plan in a recent speech before the Georgia Tech Club of New York. "The proposal limits the right of an individual college to make its own TV decision," he said, "and at the same time sends into the college's home area one or two big games a weekend from other parts of the country . . . it can be disastrous to hundreds of smaller colleges in their local communities.

"The action was born of fear of the novelty effect of TV," adds Jordan, "but figures show it certainly has no basis in long range thinking."

Jordan cited these figures as proof of TV's box office stimulation: up through 1950 football had the best attendance record of any major form of spectator entertainment in the U. S. and was also *the most widely televised*. There was a slight drop last year, less than 4%, caused in part by a nearly 10% fall-off in male student enrollment.

Jordan pointed out that in the Philadelphia area, which is the most highly TV saturated market in the world, 14 small colleges are still drawing as many total admissions per male student as they did in 1948, their best attendance year. Major league attendance this past April was 11% above the same period last year.

Meanwhile, Attorney General J. Howard McGrath has ordered the F.B.I. to conduct an investigation. He wants to determine whether illegal restraints have been imposed against the broadcasting or telecasting of major sports activities.





# Women in Lincoln, Omaha and Council Bluffs USE the SAME Umbrella



By **RAYMOND BAUER**

PRESIDENT

HOUSE OF BAUER

Lincoln, Nebraska

*Originators of*

"Candy that is capturing America by the bite"

Rain or shine—day or night, women living in Omaha, Council Bluffs, and Lincoln use the same umbrella—the great 50,000 watt umbrella of KFAB. That goes for ALL the women in the great Midwest Empire.

Listening habits determine buying habits. What the women in Omaha, Council Bluffs buy, is also bought by the women in Lincoln because they listen to KFAB. That is why advertisers who demand a low selling cost in ONE big market use KFAB.

KFAB is the only station which can deliver these 3 markets as ONE big market! Advertisers know that the 3 markets are ONE big market because many of the wholesalers serve all 3 cities with daily contacts to retail outlets. Specialty and missionary sales work is equally as easily handled. Shipping facilities are among the best! Thus, in using KFAB, where the women "all use the SAME umbrellas," buying habits are formed at a low cost and marketing facilities are right.

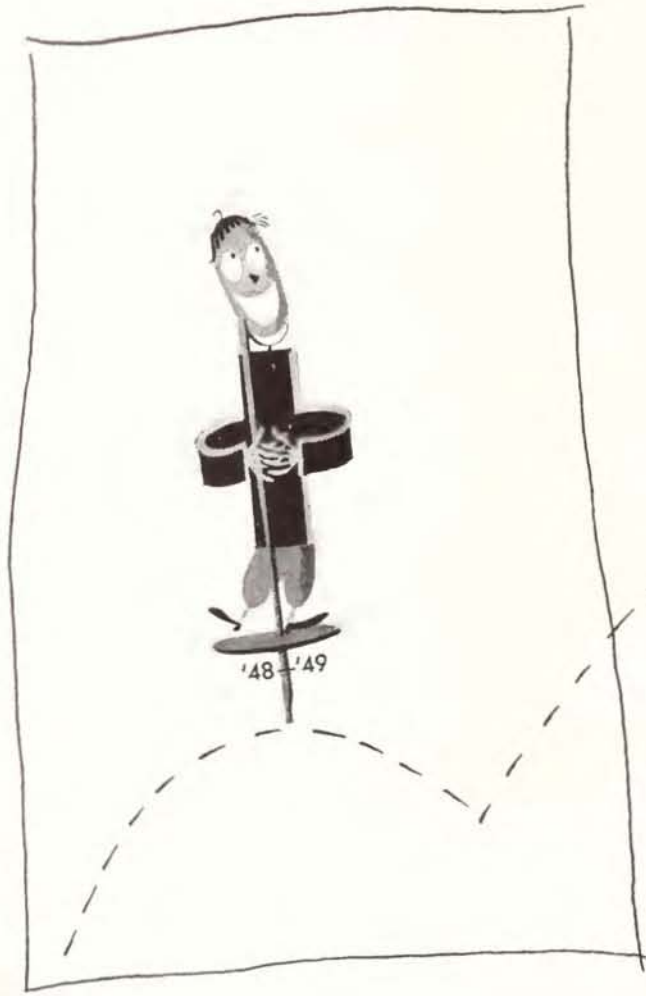
This all adds up to reduced selling expenditures!

If you want to reach, with less effort and fewer dollars, the majority of women in the Midwest Empire, be "umbrella-wise" and buy KFAB, the Midwest Empire Station.



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





To gain rooftop altitude on a pogo stick take some doing. It also takes some doing to bring a backlist of kid shows to an all-time high in network ratings. Mutual's kid strip (5-6 p.m., weekdays) now tops the field in ratings and audience and cost per dollar; it's even topping its own best record coast to coast—despite the best that TV can offer.

Nielsen chalks it up →

OCT. - FEB	AV. RATING	AV. HOMES
'48-'49	4.7	1,807,000
'49-'50	5.3	2,104,000
'50-'51	5.7	2,349,000

Source: N. R. I. Avg. Aud., all sponsored shows, 5-6 p.m., Mon.-Fri.

the difference is -

The **MUTUAL** Broadcast



# Look, mom!



three-year report on these high-flying operations  
posted on the fence below. Note, please, that  
these are merely average figures per broadcast.  
Typically, a typical 3-a-week sponsor is now reach-  
ing nearly 5,000,000 different homes per week.

To boost your sales could use an extra bounce, Kid  
Plus is just the boy to show you the way . . . up.



stem





*WHEEL*  
RADIO AND TELEVISION STATION REPRESENTATIVES  
A N D C O M P A N Y



NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



SPONSOR



RADIO IS ONLY MEDIUM WITH IMPACT ON SPANISH MARKET. M.C.'S LIKE DURAN, KBUC, CORONA, CAL., PULL BIG AUDIENCE

# How to win with Juan

**There's an overripe market of 3½ million Spanish-speaking people, but few national advertisers know what to do about it**

**spot** When Juan Lopez (who lives slightly north of the Rio Grande) swallows the last of his coffee and praises his wife, Maria, for the way she prepared the guisado de carne, the frijoles, and the tortillas that evening, he usually lights up a cigarette, moves over to the radio, and switches on his favorite Spanish-lan-

guage station for entertainment.

Like most of the other 3,000,000 to 3,500,000 Spanish-speaking residents of the Southwest, Juan doesn't read many newspapers. Radio tells him what is happening in Korea as well as around home. It gives him the Latin music and emotion-laden drama he loves. Often, when he wants to express

affection for members of his family, he requests that the station dedicate a song to Maria or son Pedro.

If Juan becomes attached to a program or a personality advertising a product, eventually he will try that brand. Once he purchases the product and likes it, there is no one of any nationality who can match his loyalty as



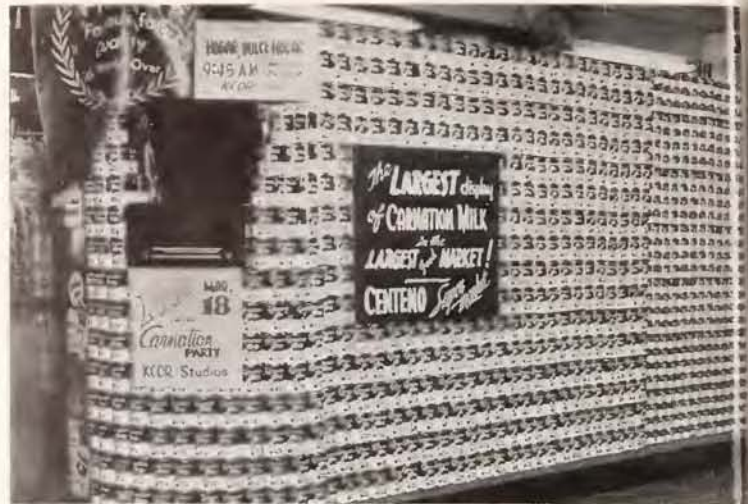
# SEGO El programa musical de la LECHE SEGO

Todos Los Dias  
de Lunes  
al Sabado



Hagalo  
Hoy Mismo

Recibe el nuevo catalogo de los valiosos premios  
bienido a la Segó Milk Co., 64 Pine St., San Francisco II, Calif.



EVAPORATED MILK RIVALS, CARNATION AND SEGO (A PET SUBSIDIARY), STRESS MERCHANDISING IN THIS SOUTHWEST MARKET



Lydia de Gary, KCOR

## What you should know about the Southwest's unique Spanish-speaking market\*

### Where are Southwest's Spanish-speaking people?

**California:** 500,000 in seven southern California counties; another 200,000 in central valley. Approximate number of Spanish stations: 50.

**Arizona:** 20% of population is Spanish-speaking, with large concentrations around Phoenix and Tucson. Approximate number of stations: 15.

**New Mexico:** Half the people are Spanish-speaking, with the highest concentration along Rio Grande River. Approximate number of stations: 10.

**Texas:** About 1,300,000 who live mostly in counties near Mexican border. Approximate number of stations: 55.

**Colorado:** More than 90,000. Approximate number of stations: 17.

**Total for the Southwest** is estimated at between 3,000,000 and 3,500,000. This does not include the "wetbacks," migrant workers who enter the country illegally.

### What is their income level?

Lowest wage earned is 75¢ per hour, with average well above this figure. 65% of cars in San Antonio owned by Spanish-speaking people.

### How can advertisers reach this market?

1. Radio is only medium that can influence this group. They prefer listening to reading and there are only two small Spanish dailies in the Southwest. Spanish-Americans listen devotedly to programs on 150 U. S. Spanish stations, plus broadcasts from other side of the border.

2. They listen to Spanish-language programs rather than English shows. Spanish is spoken in the home—even by those who use English fluently on their jobs.

3. Copy must be checked in each area to make sure it uses local idiom.

4. Consult with stations or experienced agencies to avoid taboo words, ideas in commercial copy.

5. Music, soap operas, and news are programs that pull the most listeners.

\*SPONSOR is preparing a list of Spanish stations; it will be available on request.

a consumer of that product.

The Spanish-language market in the Southwest, represented by Juan, is a rich frontier which only a few national advertisers have learned to reach. The territory is so virgin that when a national advertiser goes into it he usually tries to keep the move hidden from rivals as long as he can. SPONSOR recently prepared an article on the strategy of one of the shrewdest radio advertisers in the country who was then making such a move. He asked that mention of this tactic be withheld, explaining, "We don't want to tip off our competitors."

One firm which had the Southwest's dynamic potential demonstrated to it recently was the International Harvester Company. Last August and September it held a nationwide sales contest to see which dealer could move the most refrigerators. First place was won by The Corral, a dealer in Austin, Tex., who based most of his promotion on Spanish-language broadcasts over KTXN, Austin. Another advertiser, the Carnation Company, has had a sharp sales increase in this region ever since it bought time on Spanish-language stations.

The Spanish-speaking consumer in California, Arizona, New Mexico, and Texas has been ignored by all but a handful of national advertisers. Why? To the average manufacturer who makes his headquarters in the East or Midwest these people are peons—low-income migrant workers. "What campaigns can be directed at a figure asleep against an adobe wall with a sombrero over his eyes?" That's the thinking in many a Madison or Michigan Avenue agency.

But there is one top agency which is



active in this market—Ruthrauff & Ryan. This is what it has found.

"The old spirit of *manana* is a thing of the past," says Frank J. Carter of R&R's Houston office, "and in its place is a spirit of progress and modern living. They own cars, automatic washing machines, radio sets, TV sets, and all other modern conveniences. And remember that the lowest wage earned is 75c per hour, with the average well above this figure."

One big tip-off to the economic status of this market: 65% of the autos registered in San Antonio are owned by motorists in the Spanish-language group. Another indication of the kind of market they constitute for the radio advertiser is cited by Frank Stewart, general manager, KTXN, Austin, Tex. "There are more consumers employed per radio home among these people than among Anglo-Americans."

Many of the Mexican-Americans work on farms or in factories but, like other U. S. citizens, their number includes those who run their own businesses, serve their communities as policemen, firemen, and bus drivers, or hold down skilled jobs such as airplane mechanics.

For cost-conscious advertisers a big advantage in going after this market is that there is only one medium to be used—radio. Here's what one advertising expert in this field, Thomas F. Conroy, head of the agency bearing his name in San Antonio says:

"The Spanish-speaking people are not very literate in their own language. No one has measured their literacy very accurately, but it is safe to say that while a great many Spanish-speaking people in Texas can read and write Spanish to some extent, they much prefer to *listen* to Spanish-language advertising than to read it. Readership of the Spanish-language newspapers is largely confined to the better educated classes and to the older generations, the majority of whom were educated in Mexico. It is simply not practical or profitable to advertise to the Spanish-language market in Texas through the newspapers, since radio does the job much better."

Carter of R&R puts it even more emphatically. "Here is a definite market that cannot be reached effectively by any other method than Spanish-radio broadcasts. There is only one newspaper in this part of the country (Texas) edited in the Spanish language for the Spanish people. This is *La Prensa*

(Please turn to page 50)



Spanish-speaking people have own business groups (above). Radio caters to their traditions



They prefer talent with own background like Mrs. Elena Salinas, d.j. over KOWL, Los Angeles



Loyalty is built up by public service like KCOR, San Antonio, vocational guidance project



Pay-off from Spanish broadcasts: KUNO, Corpus Christi, pulled this crowd for bakery sponsor





MORNING D.J.'S LIKE RAYBURN & FINCH, WNEW, ARE BIG PART OF \$800,000 SPOT RADIO CAMPAIGN AIMED AT THE LADIES

# Best Foods' secret weapon

**Mum's the word, but Rit, Nucoa, Shinola, and Hellmann's  
outfight all rivals, with spot radio the big bazooka**



**over-all** A broadcast advertiser must play his cards shrewdly and close to the vest when he deals in the food-and-household goods market. And no wonder. The rivalry has a jungle ferocity about it, the stakes soar high into the millions. The moment he displays his ace, the advertiser is in danger of having a competitor swoop right in to trump his bid.

For this reason, the multi-million-dollar Best Foods, Inc., has always been notoriously tight-lipped, yet exceedingly opportunistic, about its advertising strategy. Cloaking itself in a mantle of secrecy, it only occasionally breaks through the wraps to reveal

its hand. By the time its competitors have recovered from its swift move, they realize, often too late, that Best Foods has done it again.

This principle—of inscrutability coupled with derring-do opportunism—has paid off handsomely for the titan food-and-household goods company. As a consequence, its four main products (Hellmann's mayonnaise, Nucoa margarine, Shinola shoe polish, and Rit fabric dyes) are the No. 1 sellers in their individual lines. This year, Best Foods will spend an estimated \$1,500,000 to \$2,000,000 on radio and TV (via Earle Ludgin & Company, Chicago and Benton & Bowles New



Net show, "The Abbots," dropped for spot





**Typical stations used  
by Best Foods  
for Nucoa and Hellmann's**

- |                      |                         |
|----------------------|-------------------------|
| Abilene, Tex.        | WSAZ, Huntington, W.Va. |
| C, Akron             | WFBM, Indianapolis      |
| 3, Albany, Ga.       | WRBC, Jackson, Miss.    |
| M, Albuquerque, N.M. | WJAX, Jacksonville      |
| Ardmore, Okla.       | KCKW, Kansas City, Kan. |
| Asheville, N. C.     | KMBC, Kansas City, Mo.  |
| 3, Atlantic City     | WKNE, Keene, N. H.      |
| O, Augusta, Me.      | KNX, Los Angeles        |
| 1, Birmingham        | WAVE, Louisville        |
| 4, Bisbee, Ariz.     | KBRL, McCook, Neb.      |
| Boston               | WELI, New Haven         |
| Boston               | WDSU, New Orleans       |
| 2, Bridgeport        | WEAN, Providence        |
| B, Bristol, Tenn.    | WRVA, Richmond          |
| Cedar City, Utah     | WSYB, Rutland, Vt.      |
| C, Charleston, S. C. | KCBS, San Francisco     |
| IM, Cumberland, Md.  | WDAR, Savannah, Ga.     |
| Denver               | KSCJ, Sioux City, Ia.   |
| 5, El Dorado, Ark.   | KFEQ, St. Joseph, Mo.   |
| Elko, Nev.           | WTOP, Washington, D.C.  |
|                      | WAAB, Worcester, Mass.  |

NOTE: Dots represent stations at left

York) to keep them at the top of the heap.

Precisely how well each of the four products are selling can't be determined. Best Foods also manufactures items like H-O Cream Farina, Presto Self Rising Cake Flour, and Bixby Jet-Oil, and its annual report lumps these goods together. In 1950, its net sales were \$78,000,000. This is a sharp drop from its 1949 net sales of \$90,000,000; but, as President Leonard G. Blumenschine reports, "to a large extent the dollar decrease was caused by a sub-

stantial reduction in the company's selling prices." The company's true prosperity is reflected in its net earnings, which rose from \$4,700,000 in 1949 to \$6,800,000 in 1950.

Some idea of the four products' cash sale can be gained by examining the total pie from which each carves its No. 1 slice. According to *Food Topics* magazine Americans spend over \$271,000,000 annually for margarine. In this highly competitive field, Nucoa stands well above its rivals.

(Please turn to page 54)



McCARTHY "COOKING SHOW," WNBT (LEFT), \$692,000 "PENTHOUSE PARTY," ABC-TV, DEMONSTRATE PRODUCTS VISUALLY



**SPONSOR**

# TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

Read through the definitions in SPONSOR's new TV lexicon.

You'll find they constitute an education in the television art

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**TV** The "TV Dictionary/Handbook for Sponsors" appearing for the first time on these pages may well be the book of the year for television. Its concise definitions and technical data constitute an easy-to-grasp and over-all education in the art of producing and airing a television show. Advertisers, agency men, station personnel will turn to it not only to look up individual words but also for a point-by-point summary of all that is television, 1951.

SPONSOR pioneered in the publication of a TV dictionary, issuing the first such volume in the history of television on 13 February 1950. This dictionary contained some 300 terms. The new dictionary, keeping pace with the rapid growth of the medium, has over three times that many words, plus tabular data on film and slide specifications, a lens scale, and details on TV's own sign language.

Compiler of the dictionary is Herb True, radio-TV writer-producer with the Gardner Advertising Company, St. Louis; he was the author, as well, of the 1950 TV dictionary. True was assisted in his gigantic work of sifting and defining terms by 40 contributors and consultants drawn from every branch of the industry and from every quarter of the compass. (Their names appear in the box at left.)

SPONSOR will publish the dictionary initially in four installments. Then, at a date to be announced, it will be gathered into a separate book and published as a SPONSOR supplement.

● The complete "TV Dictionary/Handbook for Sponsors" will be available to subscribers on request. Price to others: \$2.00. Bulk rates furnished on request.



IN FOUR PARTS

## PART 1

### A

**AAAA** American Association of Advertising Agencies. Also, Associated Actors and Artists of America.

**ABC** American Broadcasting Company. ABC-TV—radio-TV network. Old NBC Blue Network.

**ABSTRACT SET** A setting without definite locale, purely decorative.



**ACCELERATED MOTION** Conversely, if a film is run slower than normal speed, action is speeded up, known as accelerated motion. As opposed to slow motion.

**ACCENT** Change of emphasis in a scene, musical presentation, action or delivery of a sentence or group of sentences. Very necessary in TV for shade of meaning, relief from monotony, and for sustaining interest.

**ACCOUNT** Sales term for a purchaser of radio or TV announcements or programs.

**ACCOUNT EXECUTIVE** Ad agency man who is in charge of or administers an advertiser's account.

**ACE or ABIE** Any TV talent or industry personnel who is tops in ability or is sure to succeed.

**ACETATE** Abbreviation used meaning cellulose acetate, a non-inflammable, transparent, flexible film used to form the base on which the emulsion is deposited to make 16 mm. film.

**ACROSS THE BOARD** A radio or TV program scheduled three, five, or six days a week at the same time.

**ACTINIC LIGHT** Light which has high photographic value and affects film or camera tube very quickly.

**ACTION** Any movement that takes place before camera or on film.

**ACTUALITY** Recording of an actual event without acting, special posing, or reconstruction.

**AD LIB** Impromptu action or speech not written into the script, or in music to play parts not in the score.



FAMILY HELPED TRUE COMPILE 1,000 TERMS; SO DID 40 TV EXPERTS (SEE LIST LEFT)

**ADAPT or ADAPTATION** To alter a story, novel or play for the purpose of a more successful radio or TV presentation.

**ADJACENCIES** The shows (on the same station) immediately preceding and following the program referred to.

**ADLUX** Photo transparency, usually lit from behind, used in TV for signs and miniature displays.

**ADVERTISING AGENCY** Independent business and/or creative organization recognized by advertising media as qualified to give sales and advertising counsel to advertisers, and to plan, prepare and place that individual's advertising.

**AFFILIATE** Usually an independently owned TV station which carries, through contractual agreement, programs provided by a network.

**AFM** American Federation of Musicians.

**AFRA** American Federation of Radio Artists, an A F of L union. Composed of actors, announcers, singers, and some soundmen. See "TVA."

**AGENCY** Advertising agency whose function is to assist the radio or TV advertiser in the advertising and sales promotion of his goods or services. (Not to be confused with agent.)

**AGENCY COMMISSION** Fee paid by stations to accredited advertising agencies. The usual fee is 15% of net billing for announcements or shows placed by the agency.

**AGENT** Representative of performing artists and talent who negotiates work for his clients for a fee.

**AGMA** American Guild of Musical Artists.

**ALL IN-ALL OUT** Degree or progression on superimposition.

**AMBIENT LIGHT** General level of light in the studio not directed especially at the subject.

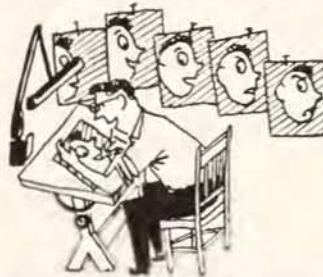
**AMP** Associated Music Publishers, Inc. (Similar to ASCAP.)

**ANA** Association of National Advertisers.

**ANGLE SHOT** A camera shot taken from any position except straight on the subject. (Normal eye level pickup.)

**ANGSTROM UNIT** Unit used for expressing length of light waves. Also used to describe the color values obtained from different types of illumination.

**ANIMATE** To arrange and film static drawings or objects so that when the photographs are shown cinematographically they produce the illusion of movement.



**ANIMATIC PROJECTION** Continuous strip of 16mm film; each frame projected on cue to progress story, cartoon, or commercial.

**ANIMATIC PROJECTOR** Stop frame projector for above.

**ANIMATIONS** Mechanical or movable devices in various ways succeed in giving the effect of motion to inanimate  
(Please turn to page 62)





**New boss:** Leonard H. Goldenson, to head American Broadcasting-Paramount Theatres, Inc., was born Scottsdale, Pa., 7 Dec., 1905, is Harvard Law School graduate, joined Paramount in 1938

# What ABC-Paramount

## ABC-Paramount

1. Merger of ABC and United Paramount Theatres, Inc., involves ABC stockholders receiving \$25,000,000 worth of tax-free Paramount theatre stock.
2. New company will be called American Broadcasting-Paramount Theatres, Inc., with Leonard H. Goldenson president, Edward Noble finance chairman.
3. Deal means wedded ownership of Paramount's 650 movie theatres and ABC's 249 AM stations (including 5 O&O's) and 63 TV stations (also 5 O&O's).

## I What can radio sponsors expect?

**A. Will the new company discard its radio network?** No. In an exclusive interview with SPONSOR, Leonard H. Goldenson, president of the merged firms, said categorically: "Despite any rumors you may hear, we definitely will *not* get rid of the radio network. On the contrary, we will devote our energies to *building* the radio network. We now have a stake in radio, and will not sell radio short."

**B. How much new money will be poured into ABC radio?** Unknown at this date, but it will probably be considerable. Goldenson told SPONSOR: "United Paramount Theatres now has cash reserves of \$30,000,000, over and above our tax liabilities, prepared for investment. How much of this money will be spent for our radio operations and how much for TV, I cannot tell you at this time. But certainly we believe in radio's future, and will invest in radio as we see fit." More funds for ABC will benefit sponsors by strengthening programs, audience promotion.

**C. Will the merger stabilize ABC's rate structure?** Yes. ABC recently reduced its AM rates by 15% from 1:00 p.m. to 10:30 p.m. to keep up with the competition, and also because of its scant operating capital. It grossed \$65,000,000 last year, and netted an income of \$222,000 the first three months of this year; this put it barely in the black profitwise. But with the new money infused in its veins, ABC radio will be so strengthened, it will be in a better position to resist a future "cloak-and-suit-business" price war. ABC's net profit last year: only \$85,000. Past indebtedness comes to \$5,500,000.

**D. Will the merger stop ABC's under-counter bonus deals?** It may. SPONSOR questioned Ernest (Lee) Jahncke, ABC radio vice president, who last March initiated a mass raid on six NBC soap opera advertisers by offering them favorable rates plus \$1,000 weekly "program contributions." He told SPONSOR: "News of the merger gives our programming efforts an entire new lease on life. It may not bring us back to the sunshiny-sky days of radio, but everything's certainly looking brighter. We're now reviewing our former bonus plan offer—especially since NBC has either lost some of its daytime sponsors, or switched their program time. The laws of supply and demand will tell whether we'll continue our bonus plan in the future."

**E. Will the merger strengthen ABC's show-talent lineup?** Yes. The addition of new funds will put ABC in a better bargaining position to bid for new programs and talent. It is significant, too, that Robert H. Weitman, a United Paramount Theatres vice president, has been appointed v.p. in charge of program and talent development for the new company. As managing director of Manhattan's Paramount Theatre, he played a major role in furthering careers of Frank Sinatra, Danny Kaye, Red Skelton, Betty Hutton, Tony Martin, Perry Como, and many name bands. His contacts and show business savvy will be helpful in luring stars from other networks to ABC.

**F. Will the fusion give ABC a more vital leadership?** This remains to be seen. On the positive side, Goldenson and his UPT aides are recognized as dynamic leaders in the movie business. Certainly, their entry into  
(Please turn to page 79)



# Merger means to sponsors

mutshell

CBS will acquire Paramount's WBKB-TV, Chicago, for \$6,000,000. This gives CBS three O&O TV stations, including WCBS-TV, New York, KTSL-TV, Los Angeles.

Paramount will put fresh money into the network, presumably drawing on \$10,000,000 loan it recently took from the Metropolitan Life Insurance Company, plus \$35,000,000 from bankers.

ABC's Robert E. Kintner will be president of the new company's radio/TV division, with Paramount's Robert H. O'Brien, Robert A. Weitman, as vice presidents.



**Still powerful:** Edward J. Noble, finance chairman of merger, will still control more stocks than any other individual. Born 8 Aug., 1882, Gouverneur, N. Y., graduated Yale, bought ABC in 1943

## II What can video sponsors expect?

**A. Will there be an influx of Hollywood talent into TV?** Perhaps. Questioned on this, Goldenson told SPONSOR, "I cannot say." Movie insiders contend, however, that although Paramount Pictures, Inc., and United Paramount Theatres, Inc., were forced by Government anti-trust suit to divorce themselves last January 1950, there is still a strong tie of tradition binding the movie-makers and exhibitors. Therefore, this TV-movie theatre wedding may well open the gates for certain Paramount stars who heretofore have been instructed not to appear on TV. It may also mean that certain Paramount stars, like Bob Hope, may wind up their TV contract with NBC-TV, and move over to ABC-TV.

**B. Will more Hollywood films be released to TV?** Yes and no. Goldenson himself told SPONSOR, "I can't comment on that." According to Hollywood authorities, it seems illogical to think that new million-dollar Paramount films will be released to TV, simply because the station revenue wouldn't pay the cost of the movie production. Moreover, a move like this would mean cutting the throats of the exhibitors. However, because of the ties of sentiment between Paramount Pictures and UPT, it may well be that more of the *old* Paramount films, which have been held back, may now be released to ABC-TV. This possibility is strengthened by the fact that KTLA-TV, Los Angeles, which is owned by Paramount Pictures, gets more up-to-date Paramount films than any other TV station.

**C. Will more movie theatres show TV on their screens?** Yes. UPT has been a strong pioneer in video-

theatre. Its Paramount Theatre in Manhattan and Balaban & Katz theatres in Chicago have installed video equipment to provide movie-goers with TV views of Presidential speeches, MacArthur parades, and boxing. It's likely that all of UPT's 650 movie houses will now use ABC's TV facilities to communicate TV special events to their screens. However, it's a sure bet that henceforth the *same* TV shows will *not* be shown both in UPT movie houses and via ABC's cameras. What will happen is that UPT-ABC will devise special TV programs for its theatres—like video versions of Broadway plays, and exclusive showing of sporting events. Competition between the movie houses and the network to woo the customers' leisure time will still be keen.

**D. Will ABC be able to line up more stations on its network?** Yes. With ABC programming strengthened as a result of new blood, more stations will want to book the network's programs. And when the FCC freeze on TV stations is off, it's likely that ABC availabilities will be in competitive demand by new TV stations.

**E. How much will ABC's TV programming be improved?** This remains to be seen. In their joint statement, Goldenson and Noble say: "New personalities and programs will be introduced to both radio and TV." With their fresh outlook on TV, UPT executives—especially Robert H. Weitman, with his Paramount Theatre stage background—may be expected to experiment in the new medium. It must be emphasized, though, that movie people are accustomed to turning out 40 films a year; TV people must turn out that many shows in a couple of days. In any case, UPT's showmen may be expected to infuse  
(Please turn to page 79)





SYLVANIA FLASHBULBS (LEFT), FLUORESCENT LIGHTING (RIGHT) ARE MERCHANDISED ON \$1,000,000 "BEAT THE CLOCK," CBS-TV

# Sylvania's big switch

**Reversing the trend, firm soon will add  
second AM net show as part of change  
from trade to consumer advertising**



**Sylvania Ad Manager Cunningham**

Terry P. Cunningham, Director of Advertising and Sales Promotion for Sylvania, has been with the company since 1942. He is ex-ad manager of its radio tube, electronics, and international divisions. Now in his 40's, he was born in Indiana, attended Northwestern University. He was staff member of Chicago and Milwaukee ad agencies, went on to head his own agency in Chicago, became radio advertising specialist for radio set producers. His home is Bedford Hills, N. Y.

**over-all** Half a century is a long, long time for a company to wait before it leaps into network radio and television advertising with one dramatic swoop. Yet that's precisely the exciting story of Sylvania Electric Products, Inc.

This granddaddy of the electric products field began quietly back in 1901 in a garage in Danvers, Mass. Here its founder, Frank A. Poor, with the aid of 15 employees, collected, rejuvenated, and sold as "rebuilt" some 500 old carbon lamps daily by replacing their burned-out filaments.

The company continued to spawn. It went through name changes, plant purchases, mergers. It reached forth into the production of radio tubes, TV picture tubes, lighting fixtures, photo lamps, electronic devices. Its plants sprang up in 19 different areas across the U. S., from Ottawa, Ohio, to Towanda, Pa., and subsidiaries burgeoned forth in countries as distant as Argentina, England, and France. Still, the company, by now a titan, restricted its advertising largely to the trade press.

Then, in September, 1950, the giant





WACKY PARLOR STUNTS ON "BEAT THE CLOCK" DRAW FAMILY AUDIENCE, HYPO CONSUMER INTEREST IN ALL SYLVANIA LINES

company—with \$102,000,000 in net sales to its credit for 1949—sprang into consumer advertising with a vengeance. That month it launched simultaneously the two and one-half-hour football program, *Game of the Week*, on 95 stations of the ABC radio network, and the half-hour parlor stunt program, *Beat the Clock*, Friday nights on 25 stations of CBS-TV (via Kenyon & Eckhardt, Cecil & Presbrey, respectively).

Sales zoomed to \$162,000,000 in 1950, and now Sylvania is ready to ex-

pand its broadcast advertising further. *Came of the Week*, which ran its course of six consecutive Saturdays and Thanksgiving Day during the college football season, will be replaced this September with a Thursday evening sports commentary program on a radio network yet to be chosen. Also scheduled for this September is a half-hour Sunday musical show, Sammy Kaye's *Sunday Serenade*, on 65 stations of the ABC radio network. (Both are being placed via Roy S. Durstine, Inc., with Durstine himself in charge.)

As for *Beat the Clock*, it's been doing fine since its inception. Its time slot may have been changed from Friday to Saturday nights 7:30 to 8:00 p.m. But it's continued to pull in sales for Sylvania, with a Videodex rating of 14.7, and an increased audience gained by its enlarged broadcast schedule over 32 CBS-TV stations.

These efforts, naturally, cost golden shekels in this. Sylvania's Golden Anniversary Year. The company is spending close to \$1,000,000 annually for  
(Please turn to page 69)



"Game of Week," ABC, to be replaced with two AM net shows in fall



Sylvania Awards for creative TV efforts promote firm indirectly



# They're lifting the spot radio veil

**Information about use of spot radio by soaps, cleansers, toiletries will be published for first time in new Rorabaugh report**

**spot** The timebuyer or ad manager who sets out to discover what the competition is doing in spot radio must have the cunning of a master spy or the intuition of a blonde. For spot radio, alone among all major advertising media, has no thorough, published source of information about brands which use it.

Newspapers have the virtually complete lineage and dollar figures furnished by Media Records.

Magazines have their well known

P.I.B. figures (Publishers Information Bureau).

Network radio and TV are covered by P.I.B. as well.

Spot TV, basically as difficult to report as spot radio (though still restricted to the 107 stations), is covered effectively by the *Rorabaugh Report on Spot TV*.

But spot radio lingers in the dark ages of media reporting practices. There it seemed destined to remain indefinitely until a recent hopeful de-

velopment put N. C. (Duke) Rorabaugh on the brink of launching a new and unprecedentedly complete spot radio report.

By the time you read this, Duke Rorabaugh may have wrapped up plans for his new report. At press time, these were the available developments:

1. The new Rorabaugh service is to be based on questionnaires to representatives. This differs from an existing *Rorabaugh Report on Spot Radio* which is based on data from ad agencies and is incomplete—because many agencies do not cooperate. Rorabaugh expects the reps to cooperate, on the other hand, because doing so involves a number of direct advantages to them (see box, left).

2. Soaps, toiletries, and cleansers will be the products covered in the new report. Together these commodities probably make up 45% of national spot radio business and have never been reported in detail previously. Added to presently published Rorabaugh product information, the new data will give spot radio greatly expanded coverage. There is a good chance that further broadening of the report will follow, with cigarettes next on Rorabaugh's agenda.

3. Many of the agencies which have not cooperated with Rorabaugh in the past are behind him in his new effort.

Consider for a moment what the new Rorabaugh development means to advertisers and agency men. Gone, or at least soon to be gone for the soaps, is the cloak-and-dagger folderol which has characterized efforts to find out what the competition is doing in spot radio. Advertisers will no longer be surveying the reps for information about their competition, while at the

*(Please turn to page 73)*

## **Backbone of Rorabaugh plan is**

### **cooperation from station representatives.**

*These are reasons reps may go along*

1. The first report will be on test-run basis. Reps need not commit themselves to long-range cooperation until they see how reporting system works out in practice.

2. Cooperating reps will save themselves hundreds of man-hours of work over course of a year. Instead of having 15 or more individual questionnaires to fill out for the different soap companies, job will be boiled down to answering only one uniform questionnaire from Rorabaugh every three months.

3. List of brands to be reported on by reps will be confined to those which have been sending out their own questionnaires. Therefore, reps will not be asked to report on anything new.

4. Questionnaires will not call for advance information of any kind, contract dates, time, or talent cost figures. Only number of announcements or programs per week by types will be reported.

5. Reps will get free copy of report. At present, they get no information in return for their assistance to brands which survey them.

6. Quarterly report will serve as a promotional tool of spot radio by its very nature. Moreover, Rorabaugh will invite reps to submit case histories and statistics on the spot medium for inclusion in the quarterly report.

**Many questionnaires vs. one:** That is choice N. C. Rorabaugh presents to reps. Behind him are multiplicity of questionnaires advertisers, agencies now send reps annually. In new plan, he would provide single, uniform survey





**What major soap company spokesman said about Korshbaugh plan**

"Inasmuch as spot broadcasts have been published on the air it is our opinion that they enter the public domain and as such we have no objection to their being reprinted here. However, we do not wish to be held responsible for any errors or omissions in the copy printed here in January.

*(Faded text, likely a signature or company name)*



## BOAT KITS

SPONSOR: Miller Hardware Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This hardware company got one mention on its news show of some Crisscraft boat kits to arrive soon. Immediately, the store was flooded with inquiries. And, within two days after the kits arrived, \$451.50 in sales resulted. The store manager expects another gross of \$2,000 when additional kits arrive. The cost: \$10.50 for three announcements, only one of which mentioned the boat kits.*

WYAT, Port Arthur, Tex.

PROGRAM: 7:45 a.m. News

# RADIO RESULTS

## RODENTICIDE

SPONSOR: D-Con Co., Inc.

AGENCY: Marfree

CAPSULE CASE HISTORY: *D-Con pulled \$1,700 worth of mail-order business in less than a month of broadcast participations. This, in spite of several lower priced competing brands, and on an expenditure of approximately \$400. Meanwhile, their participations on the early morning show, The Chanticleer, continue to be effective. A current high of 34 orders daily assures a return of over \$100 for a \$25 participation.*

WGY, Schenectady

PROGRAM: The Chanticleer

## BOOKS

SPONSOR: Prentice-Hall Inc.

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *A family talk show, Dr. Preston Bradley, showcased this Prentice-Hall book offer. The book, "Magic in Believing," sold for \$3.95 and was pitched on a direct mail offer. The one radio offer brought 436 requests for the book for a \$1,722.20 sales gross. The firm says this represents a return on the original advertising investment (time and talent) of \$4.93 for every radio ad dollar.*

WBBM, Chicago

PROGRAM: Dr. Preston Bradley

## WOMEN'S SUITS

SPONSOR: Gordon's Women's Store

AGENCY: Direct

CAPSULE CASE HISTORY: *For years this store had considerable success with participations on the Julie 'n Johnny show. But they wanted to test the effectiveness of a single participation. This was their one-announcement offer, a 10% discount on a suit ensemble to anyone who mentioned having heard the radio offer. In one day, at a cost of \$11.93, Gordon's reports 24 suit ensemble customers responding. A sales gross of \$1,500.*

WTAG, Worcester

PROGRAM: Julie 'n Johnny

## BABY CHICKS

SPONSOR: Boonville Checkerboard Feed

AGENCY: Direct

CAPSULE CASE HISTORY: *This store wanted to increase their feed business. And, at the same time, they wanted to test the drawing power of the Farm & Home Show. To accomplish this, they offered 25 free baby chicks via one announcement. Chick orders were only taken on one day. As a result of the one-time offer, the entire store staff took orders all day and gave away over 11,000 chicks. Significantly, store traffic has increased since. Cost was \$8.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's  
Farm & Home Show

## NUT MEATS

SPONSOR: C. A. Peterson Co.

AGENCY: Belden and Hickox

CAPSULE CASE HISTORY: *This company processes and sells Capco nut meats. In an attempt to increase counter and phone order business they tried one announcement on the Bill Gordon Show. For their \$13.25 announcement, the firm reported \$1,200 worth of sales. The Peterson Company adds that, since their initial venture, additional announcements have accounted for a 25% increase in counter business, with phone orders also up.*

WHK, Cleveland

PROGRAM: Bill Gordon Show

## FUND RAISING

SPONSOR: My L. A.

AGENCY: Smith & Bull

CAPSULE CASE HISTORY: *Fifteen participations for nine evenings on a musical show, America Dances, told listeners about an opportunity to buy stock in a civic musical comedy. The sponsor offered shares at \$102 each. And phone responses to the participations brought in \$40,000 in stock sales to finance the civic musical venture. Radio advertising cost amounted to about \$700 for the nine-evening campaign.*

KFWB, Los Angeles

PROGRAM: America Dances



# PIX CLICK

## *in Cumberland, Maryland*

### Maryland Theatre Advertising on WCUM Reverses Trend of Local Movie Going

Back in 1948, when WCUM started operating in Cumberland, the Maryland Theatre, local movie house, faced a nation-wide slump in attendance. They began sponsoring programs on WCUM at once. Here's what they say about the results:

"We are pleased to advise you that WCUM has been instrumental in helping us maintain a steady volume of business despite a nation-wide drop in movie attendance.

"WCUM's aggressive promotion and merchandising has been instrumental in bringing in people from all parts of Western Maryland.

"We unhesitatingly recommend WCUM to any sponsor who is desirous of capturing the market in Western Maryland".

How do you like that for action? All kinds of merchants in Cumberland get this kind of fast, profitable results from advertising on WCUM. You can too. Call in your Meeker man and let him give you the whole exciting story about WCUM and its dominant position in the tri-state area.

## CUMBERLAND, MD.

**1490** on your dial  
FM 102.9 MC





# AGAIN

## THE NATION'S MOST HONORED

For the second time in four years, Chicago's WBBM has won the coveted George Foster Peabody Award for "conspicuous service in radio broadcasting."

Thus, WBBM has the unique distinction of being the only station ever to win more than once Radio's highest recognition for the performance of "outstanding public service" to the community.

"Chicago's Showmanship Station" also has won First Award (Classification II) from the Institute for Education by Radio-Television of Ohio State University for programming "dealing with personal and social problems."

Both awards were made for WBBM's socially-significant documentary series, THE QUIET ANSWER, which probed into interracial relations in Chicago.

This series was created and produced by the same WBBM Showmanship which was responsible for 1947's Peabody Award winner, REPORT UNCENSORED—the same WBBM Showmanship which for a quarter of a century has made WBBM known throughout the industry as *the nation's most honored station*.

*P.S. Had another award! Just announced The Variety Showmanship*

*Peabody Award to WBBM is "responsibility to the community"*







# ALWAYS

## CHICAGO'S

### MOST SPONSORED

Last year—for the 25th consecutive year—the nation's leading advertisers placed more advertising on WBBM than on *any other* Chicago radio station. And with good reason. They know that the same Showmanship which has made WBBM the nation's most honored station makes WBBM Chicago's most sales-effective station.

... Showmanship that has won for WBBM a 1950 average Pulse rating higher than the ratings of the second and third Chicago radio stations *combined*.

... Showmanship that has won for WBBM these awards for "outstanding achievement in advertising" in the 1951 Chicago Federated Advertising Club Awards Competition:

Best local Chicago radio program—PATRICK O'RILEY SHOW

Best Chicago-originated network radio program—CLOUD NINE  
(plus a special feature program award to THE QUIET ANSWER)

Whether moving people to social action or moving them to buy your product, you'll find the station for the job is *the nation's most honored station—Chicago's most sponsored station*...

**WBBM** 50,000 watts

*Chicago's Showmanship Station*

*Represented by Radio Sales*

*Columbia Owned*







# Mr. Sponsor asks...

## Are radio-experienced commercial writers best qualified to write TV commercials?

Irv Zuckerman

Advertising director  
Cameo Curtains, Inc.  
New York

### The picked panel answers Mr. Zuckerman



Mr. Thompson

Not necessarily. There is considerable evidence to indicate the folly of laying down hard and fast rules in the television business. Some of the most successful television commercials have

knocked many a preconceived notion for a loop. I don't believe that radio experience is as important as a combination of visual sense and a gift for writing free-flowing, believable dialogue. Anyone who is accustomed to writing for sound is more likely to produce dialogue which omits those hard-to-read words or word combination over which even the most experienced actors are likely to stumble.

The radio commercial writer who has always written tiresome monologues with his tongue in his cheek will find the opportunity to move over into the field of showmanship a welcome one. Now he can talk about the "products in use" in combination with a visual demonstration, with real enthusiasm. What a difference between the quiet, homely visit Snooky Lanson has with the viewer and the noisy monologue the radio listener used to hear.

H. W. THOMPSON  
Vice President  
Anderson & Cairns Inc.  
New York



Mr. Thomas

*Most radio writers are not.* He must be able to play to the picture rather than to the spoken word only. We all know that things that are seen are absorbed and retained much more than things that are heard; therefore, the writing should be to complement the visual to give it added impact, rather than distract from the visual by saying too much, too little, or using irrelevant words.

A good example is the eight, 20, or 60-second commercial where the audio is so crammed with sales pitch you're too busy trying to get all that's being said to remember what was said or remember what you saw.

So, in answering the question, generally speaking I would say no, unless and until a writer develops the picture attitude. Naturally, a good commercial radio writer must be an intelligent person or he would not qualify as a writer of any kind, so he could develop into a good TV writer.

We have been asked to quote many times on TV commercials that had battle scenes, fires, engines, mob scenes, and a lot of other impossible and expensive ideas written into them indicating the writer had no conception of the difficulties and costs involved. It's simply because he wasn't picture-minded which, of course, is inexperience

This question is asked of us many times and must be delved into a little before giving a definite "yes" or "no" answer. In the first place a good TV writer must be picture or visual-minded.

insofar as making pictures is concerned. This causes a considerable amount of confusion to everyone concerned, the ad agency, sponsor, and producer. In radio you can create almost any illusion with words and sound effects. You can place your characters on 42nd Street and Broadway and the listener's imagination will help you. On TV you must have them there with a picture, which is quite different.

As a parting few words, you remember "Gone With the Wind" produced about 10 years ago starring Vivien Leigh. In the picture she wore a snood, and after the picture made the rounds, every girl in the U. S. and probably Europe, too, started wearing a snood. The punch in this reminder is that never was the snood mentioned in the picture.

J. A. THOMAS  
President  
Telefilm, Inc.  
Hollywood



Mr. Sapan

Unquestionably! How does the radio commercial writer create desire for his product? He uses the ear as a channel to the mind's eye of the listener. He says "See what I mean?" by indelibly imbedding in the consciousness of the listener a clear, attractive picture of the product and/or the results of the product.

The transition from radio to television, therefore, is not only a natural



one; it is, to the competent radio writer, a simple one. He now has two channels to his audience. By suiting the TV action to the radio word, by translating visually an oral concept, the radio-schooled television man is now equipped to launch a two-front attack.

It goes without saying that a fledgling television writer, though he be a radio giant, needs education, information, indoctrination. TV has tremendous scope, it also has severe limitations, particularly where the nature of the account requires that the commercials be "live." In creating a commercial the TV writer must have at least a basic knowledge of the problems that beset the production staff. And, whether the commercial is to be produced in the flesh or put on film, he should be acquainted with, and not lose sight of, budgetary problems.

Another strong point in favor of the radio commercial writer is the fact—like it or not—that TV audiences can de-tune from the video portion of a commercial with a simple turn of the head. Barring fingers stuck in ears, audio will come through, and here the practiced, experienced radio writer can salvage effectiveness with a strong appeal to the mind's eye through the good old radio-trained ear.

With few exceptions, radio entertainers have made the changeover to TV like a flock of city kids at a summer camp. And when noses have finally been counted, there should be a similar tally for radio commercial writers who made TV say "Uncle."

MAXWELL SAPAN  
Copy Chief  
Emil Mogul Company  
New York



Mr. Bucholtz

This question has been posed again and again, but from where I sit there can be but one answer. Radio copywriters are unquestionably best suited for the job of preparing commercial copy for

television. Geared for all intents and purposes to understand sales psychology in reaching mass audiences, radio copywriters have made the transition  
(Please turn to page 76)

# KVOO RATE FACTS

	1942	1951
Radio Families.....	159,599*	472,330**
Minus TV Families..... (on the basis used by the ANA)		69,800***
Net "Radio-only" Families.....	159,599	402,530
Basic hour rate (network).....	\$260.	\$300.
% Increase radio families.....		+152%
% Increase hour rate.....		+ 15%
If rate were adjusted to audience increase, KVOO's rate should be.....		<b>\$655</b>

\*NBC Survey, 1942: \*\*BMB—1949+3.6% adjustment to 1951:  
\*\*\*NBC Estimate, March 1951

**Latest Tulsa Hooper shows KVOO  
again leads by substantial  
margins morning, afternoon and night.**

# KVOO

Oklahoma's Greatest Station

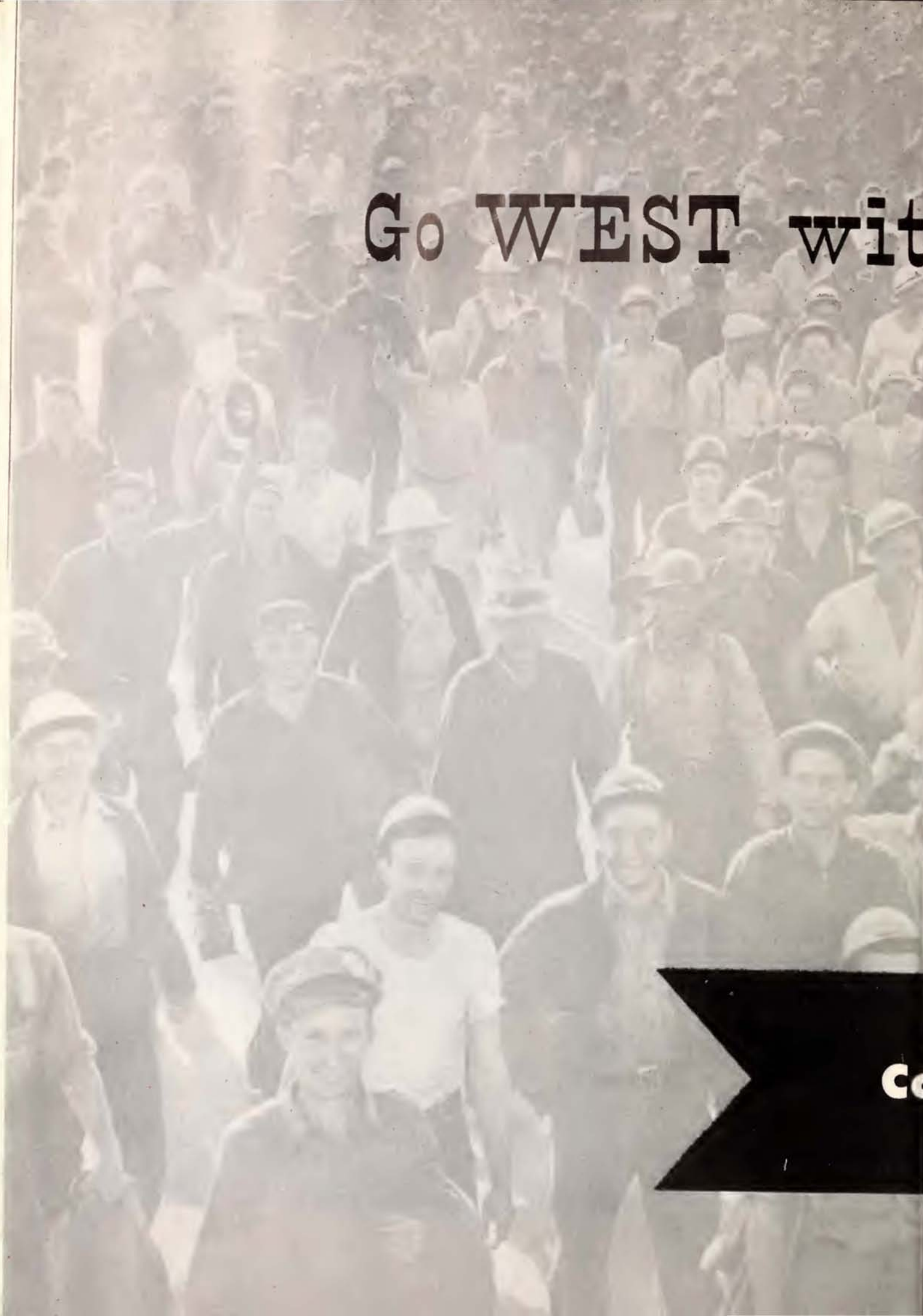
50,000 WATTS

1170 KC

NBC AFFILIATE



Go WEST with



Co



# our market!

*"Times are good . . . the horizon is unlimited. No wonder the Coast is a magnet, still drawing westward millions of people in one of the most historic migrations mankind has ever known."*

*—from a Charles Collingwood Columbia Pacific broadcast—March 11, 1951*

Things are booming on the Pacific Coast.

And the new Census offers the latest proof. Since 1940, Washington, Oregon and California have increased their population 48.8% . . . will gain 8 more seats in the House.

Columbia Pacific is booming, too . . . with expanded facilities and a bigger audience than any other network on the West Coast. Today, Columbia Pacific's share-of-audience among the Coast's 4,845,000 radio families is 16% greater than it was just two years ago, and increasing steadily.\*

To make your sales boom, go west . . . your market has. And you can go west best with the 14 stations delivering the most on the Coast . . . Columbia Pacific.

\*Pacific Nielsen radio share of audience, 6:00 a. m. — midnight

**Columbia Pacific**

**KCBQ** • SAN DIEGO  
**KCBS** • SAN FRANCISCO  
**KCMJ** • PALM SPRINGS  
**KERN** • BAKERSFIELD  
**KFRE** • FRESNO  
**KGDM** • STOCKTON  
**KIMA** • YAKIMA  
**KIRO** • SEATTLE  
**KNX** • LOS ANGELES  
**KOIN** • PORTLAND  
**KOLO** • RENO  
**KROY** • SACRAMENTO  
**KXLY** • SPOKANE  
**KXOC** • CHICO

Represented by RADIO SALES





Is keyed to a Large Daytime Audience — Exclusively yours in 73,000 TV homes!

If you have a message for the Homemaker you'll find KOTV television is a mighty **ECONOMICAL** way to show her while you tell her through Daytime Spot Participation Shows.

- Lookin' at Cookin'
- Glass Showcase
- Matinee Merry-Go-Round

Three star packed, locally produced shows, that reach the **INFLUENTIAL WOMAN'S MARKET** . . .

Programming . . . of course . . . includes the pick of top entertainment from NBC, CBS, ABC, and DuMont.



represented by  
ADAM YOUNG TELEVISION INC.

# TV commercials...

by **BOB FOREMAN**  
V.p. in charge of TV, BBDO

For some reason, the medium which can most readily integrate its selling and its entertaining—namely, TV—seems least prone to do this. Generally speaking, you'll find more television shows completely stopped by commercial-inserts than radio. This, I suppose, is primarily caused by the fact that many advertisers, prior to launching a television program, were dabbling in TV announcements. The cost of this latter effort horrified them to such an extent that they are still doing everything possible to get back the money they invested in film production. Hence they continue to run old films.

Not that I'm knocking film announcements as such or repetition, which is a tremendous virtue—or even TV production prices which in many cases are justified and in slightly fewer well worth the money—but where it is possible to marry show and product in an adroit way, it doesn't make too

much sense to me to slip in a film that shows no recognition of the fact that the sponsor-talking-on-film is the same one spending all this cash to bring you listeners this swell program. In this instance, the advertiser is getting little more for his talent-expenditure on his own show than if he were a participating sponsor on say, *The Jack Carter Show* (NBC-TV). In other words, he's paying the piper and getting only the benefits of a spot-buy. In the big Saturday night shows on NBC (*Carter plus Caesar*) the producers have been doing an admirable job of trying to give spot-buyers ("participating sponsors" is the correct phrase) more than a detached piece of copy inserted with the crudity of a crowbar. They provide live lead-ins delivered by some of the secondary stars such as Bill Hayes and Carl Reiner, thus providing the impression that the program people  
(Please turn to page 68)

## TV review

PRODUCT: *Piels Beer* (Piel Brothers)  
AGENCY: *Kenyon & Eckhardt, New York*  
PROGRAM: *One-minute anncmts.*

The fabulous never-never land of commercialism where husbands and wives rave about soap flakes, where children mouth candy while mumbling about its dextrose content, and where office girls are continually hiding behind the water cooler to suggest a co-worker switch her toothpaste in an effort to snare the boss, has now topped itself. The other night, I saw an announcement which began with Tom Shirley, comfortably clad in a lathrobe, stalking the confines of (supposedly) his own kitchen to snare a sandwich leg and bottle of beer. After some pleasant homilies, Tom reaches down behind the kitchen table and, of all things, comes up with a nattily-lettered bargraph showing how dry Piels is compared to two other beers. How dry can you get? My 10-year-old, usually a most uncritical audience, said, "How did he happen to have that in the kitchen?" "This is ad-land, honey!" I replied. "Anything can happen!"

## TV review

PRODUCT: *Tide* (Procter & Gamble)  
AGENCY: *Benton & Bowles, New York*  
PROGRAM: *"Kukla, Fran & Ollie," NBC-TV; filmed anncmts.*

Two fine musical announcements featuring Fran Barbour, apron-bedecked in a kitchen, and singing the lilting Tide ditty have been produced by Transfilm, Inc. In these films, Fran does her vocalizing on-camera before and after a straightforward bit of sell, delivered also on-camera by a very attractive gal named Nancy Sheridan. Nancy tells us in a forthright, honest way just why Tide gets clothes cleaner than any other soap.

As an example of un-gimmicked-up copy these spots are a breath of fresh air. The only trick used is a fast cut from Fran Barbour dressed as a singing housewife to our announcer-housewife delivering her straightforward message. While this device is somewhat of a shock in that the lady on the set changes from Fran singing to Nancy talking without transition, it does serve to focus attention on the words, music and straight sell.

The lighting, set and casting are excellent.



## TV review

PRODUCT: *Model, Old Eriar, Dills Best, Tweed (U. S. Tobacco Co.)*

AGENCY: *Kudner, New York*

PROGRAM: *"Martin Kane, Private Eye," NBC-TV*

This show has long been pointed to—and rightly so—as just about the slickest example of commercial integration that's yet to come down the channel. For never does the plot seem to go 'round the barn to get to the tobacco counter and yet when it gets there even a lengthy spiel by announcer Walter Kinsella never seems to hold up the action. Funny thing about this—for here we are right smack in the middle of a tight plot, rushing pell mell (if Model will pardon the expression) after a gungel or fink and we find ourselves looking head-on into a can of pipe tobacco.

When the product is on-stage, it's worth noting that the sales story is delivered in a thoroughly straightforward way, despite the clever artifice used to bring us to the tobacco counter. Sometimes, when I'm watching the Texaco show (same agency!) and laughing gaily at the antics of Pitchman Sid Stone, I get to wondering if the whimsey doesn't wag the dog. Maybe I'm getting stodgy—but who wants to buy anything on recommendation of a con-man who is always a step ahead of the law? In the Kane show, straight-talk is beautifully wedded to the story.

## TV review

PRODUCT: *Jell-O (General Foods)*

AGENCY: *Young & Rubicam, New York*

PROGRAM: *"The Aldrich Family," NBC-TV*

Tex Antoine, who also does on-camera drawing in a five-minute weather show on WNBT five times a week, doubles as the announcer in the middle commercial on *The Aldrich Family's* half-hour situation comedy. He leads in, live, with a finished or half-finished drawing, to some dessert virtue, and we then cut to live film on Jell-O while Antoine continues voice-over.

The use of Tex's drawing ability adds video interest to what he has to say and helps to hold you to your set while he is selling. The live film is smooth and convincing, packed with well chosen opticals that speed up the how-to-make part of the story.

I might say this footage shows admirable restraint since I've never seen it include any wide-eyed children delving into the finished dish and registering satisfaction with a typical toothy grin—a bit of histrionics so prevalent in TV these days—and so phoney. Henry and Homer singing the Jell-O jingle at the close of the show is a welcome relief from all the animated jingles in TV and a pleasant portion of integration.

# WISE SPOT BUYER\* puts all his OMAHA MARKET EGGS in 1 BASKET via WOW!



## SHREWD NATIONAL CLIENT and AGENCY USES NIGHT-TIME RADIO PLUS TV

*Here what this client did:*

1 He carefully analyzed coverage and costs of all stations and other media—and, on a firm year-'round basis, he then

2 Dropped two stations—one in Omaha and one in Southwest Iowa, and placed "The Cisco Kid" on Radio WOW, 6:00 p.m. to 6:30 p.m. three nights a week, plus WOW-TV—a half hour a week, 7:30 p.m. Thursdays.

### Why?

*For two excellent reasons:*

1 HE now gets GREATER COVERAGE at LESS COST.

2 HE can now Expand his operations.

*All this we can Prove!*

Write, wire or phone WOW, or your nearest John Blair man

\*Name on request



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



# EBONY

THE NATION'S LEADING  
NEGRO MAGAZINE

BUYS

# WBOK

To enlarge its coverage  
to 500,000 Negroes in the  
New Orleans Trading Area\*

\*208,000 Negroes live in  
Greater New Orleans

\*500,000 Negroes live in  
WBOK's coverage Area  
of Louisiana, Mississippi,  
Alabama and Florida.

## \$450,000,000

# NEGRO TRADE AREA COVERAGE

Concentrated Negro programming  
with the South's TWO outstanding  
Negro Disc Jockeys.

### "Honeyboy" Hardy

Featuring spirituals and sweet talk music

### "Okey Dokey"

Featuring, hot jive and knocked out jazz.

# WBOK

1000 Watts

800 KC

Stanley W. Ray, Jr.  
Vice-Pres. & Gen. Mgr.

FORJOE & CO.—National Reps.

# roundup

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



### Farmers tell why food prices are high, via WQXR

High food prices are as annoying to farmers as they are to city dwellers. To get this point across, the Cooperative Grange League Federation Exchange sponsors *Symphony Hall* once weekly on WQXR, New York, and 14 stations of the Rural Radio Network. The farmers have set out to explain the reasons for increased food costs to *Symphony Hall* listeners; they feel its high-level audience can be instrumental in shaping the opinions of other city residents. A business organization of 110,000 farmers in New York, New Jersey, and Northern Pennsylvania, the Grange hopes to build greater understanding between rural and urban groups.

A three-minute message is delivered each Wednesday night, during intermission time, by Merrill Knapp, the League's representative. There is no dramatization. Instead, a factual description of conditions in agriculture today gives the city dweller the back-

ground on the causes of increased living costs.

Knapp tells of the greatly increased investment now necessary for agricultural production as compared with investments 20 years ago. Other mes-



Grange wants to influence public opinion

sages deal with the milk farmer's problems or acquaint the listener with the farmer's higher freight rates, greater cost of packing materials, and labor costs. ★★★

### Candy firm combines education and sell on WTMJ-TV

The George Ziegler Company, 90-year-old Milwaukee candy manufacturer, has combined entertainment, education, and contests to make a successful showcase for its sales messages.

Ziegler's *Museum Explorer's Club* aired Tuesday afternoons at 4:45 over WTMJ-TV is prepared by the educational department of the Milwaukee Public Museum. Subjects include "backyard wild life," "cowboy equipment." Typical highlights of the 15-minute stanza have been the appearance of a live raccoon and a deodorized small skunk.

Commercials are smoothly woven into the format. Guests are given a candy bar as "rations" for their explorations; some of the best possible commercials have come from the spontaneous reactions of the youngsters. The firm stresses product identification with

its 13-inch model of their Giant Bar, a Ziegler candy.

Retailers report they are conscious of the response to the program—espe-



"Explorer's Club" uses candy as "rations"

cially in school areas, and there has been a greatly increased demand for Giant Bars as well as other Ziegler products. ★★★



## Schwerin "Test Theatre" is newest advertiser tool

Advertisers are always on the lookout for new means of determining effectiveness of their broadcast advertising. Latest sponsor tool available is the Schwerin Research Corporation "Test Theatre" in New York.

The theatre, formerly a movie house, has been renovated and adapted for test purposes; 435 people can be accommodated, making it one of the largest audience-testing auditoriums now in use. To aid in measuring audience reaction to TV programs, an enormous mockup of a TV set with a four-by-six-foot screen has been installed.



Instruction slides put test panel folk at ease

Lighting has been altered so that respondents can fill in their reaction sheets while a program is in progress. To preserve comment verbatim during test sessions, special recording apparatus has been installed; also equipment to show kines, films and slides.

Among advertisers using Schwerin facilities are: Admiral, American Telephone & Telegraph, Campbell Soup, Colgate-Palmolive-Peet, General Mills, Quaker Oats, and Toni. ★ ★ ★

## Winter air campaign sells 3,000 gallons of ice cream

Stewart's Ice Cream, with numerous stores in upstate New York, planned to promote their half-gallon family-size container one wintry weekend. Six announcements were scheduled on WPTR, Albany. But, with snow on the ground, it looked like customer resistance wouldn't melt; too, some dealers protested at carrying extra ice cream.

Nevertheless, Stewart's insisted on trying a weekend campaign. The firm used one announcement daily for three days before, and three days during the special sale for a total expenditure of \$75. To stimulate sales, they offered

a pint of sherbet free with every half-gallon purchase.

The results surprised the hesitant storekeepers. Over 6,000 family size half-gallon containers were sold, one store sold 240 extra containers, the others averaged sales of 150 apiece. To keep pace with demand, the ice cream maker had to work on Sunday. ★ ★ ★

## Briefly . . .

Telepix Corporation of Hollywood, in a recent ad, gave some advice to agency men on two vital subjects: H-bomb protection and TV announcements. The *New Yorker* reprinted the ad under this title:

### THERE'LL ALWAYS BE AN AD MAN (OR WILL THERE?)

[Adv. in the Hollywood (Calif.) Huckster]

#### WHAT TO DO IN CASE OF HYDROGEN ATTACK !!

- A. Run to the Pantages Bldg.
- B. Hurry downstairs to the bomb-proof basement.
- C. Walk thru door marked "TELEPIX."
- D. Grab an empty chair.
- E. RELAX—while you watch the latest TELEPIX TV spots.
- F. Then let TELEPIX CORPORATION make a whole series of wonderful spots for your account.

THIS TRIP TO TELEPIX MAY SAVE YOUR LIFE!!

The *New Yorker's* comment: Bring along the sponsor—save him too!

\* \* \*

Even in a highly competitive TV market like Los Angeles, radio time salesmen aren't letting video get them down. From ABC's Western division comes these radio reminders: "If radio were visual, television wouldn't stand a chance"; "If it isn't AM, it isn't a morning."



Account executive's slogans tell radio story

## Let's Look At The VITAL STATISTICS



This cutie's a smarty—she trusts in her ears,

And buys only products about which she hears.

The place that she turns to for this advice on Good buys

is "The Voice of Toledo" and here are the "why's?"

For Thirty Years WSPD has served her both daytime and night

With Good Programs, Good sponsors — we've done the job right.

So, if it's sales you are seeking, want your spots to be heard

Buy Toledo's WSPD where a majority audience is always assured.



Represented Nationally by KATZ



## HOW TO WIN WITH JUAN

(Continued from page 27)

which has such a small circulation that it could not possibly cover this potential market. Since English newspapers are not written with an appeal to this group, little impression is made through this medium."

In the Southwestern states, there are only two daily Spanish-language papers with a total ABC circulation of 13,000. Broadcasters, on the other hand, point to the 150 radio stations in the Southwest which carry Spanish-language programs, plus the 10 or 12 border stations.

Why Spanish-language broadcasts and not English-speaking radio?

Several large advertisers told SPON-

SOR they did not buy time on the Spanish-language stations because they did not want to duplicate their network programs. But experienced advertising men in the Southwest contend that only a small percentage of these people listen to the web shows. Their preference is for Spanish programs. One broadcaster says, "Because of years of discrimination, these people feel that the English spoken and printed word is not directed to them. Spanish is spoken in the home, even among those who speak English all day at work."

Many Spanish-speaking families have been in the Southwest for generations, while a large segment of this group came from Mexico only in the last few years. Whether new residents or old, these people tend to live together in a

separate group, and form their own social organizations, including Spanish-American Chambers of Commerce. Spanish is spoken as a way of perpetuating their traditions.

The Spanish-speaking people are concentrated mostly along the Mexican border, although neighboring big cities have heavy populations. Thirty-six counties in Texas within 250 miles of the border have populations that are 50% or more Spanish speaking and there are three counties where 90% of the inhabitants belong to this group.

One advertising firm, Harlan G. Oakes & Associates, Los Angeles, cites the following geographical distribution of the Spanish-language group, based on census, Chamber of Commerce data, and university studies. Oakes is careful to point out that these figures do not include the "wetbacks," migrant workers who enter the country illegally.

**California:** 500,000 Spanish-speaking people in the seven southern California counties, with another 200,000 in the central valley.

**Arizona:** Approximately 20% of the population is Spanish-speaking, with large concentrations around Tucson and Phoenix (most Mexicans concentrate in urban centers).

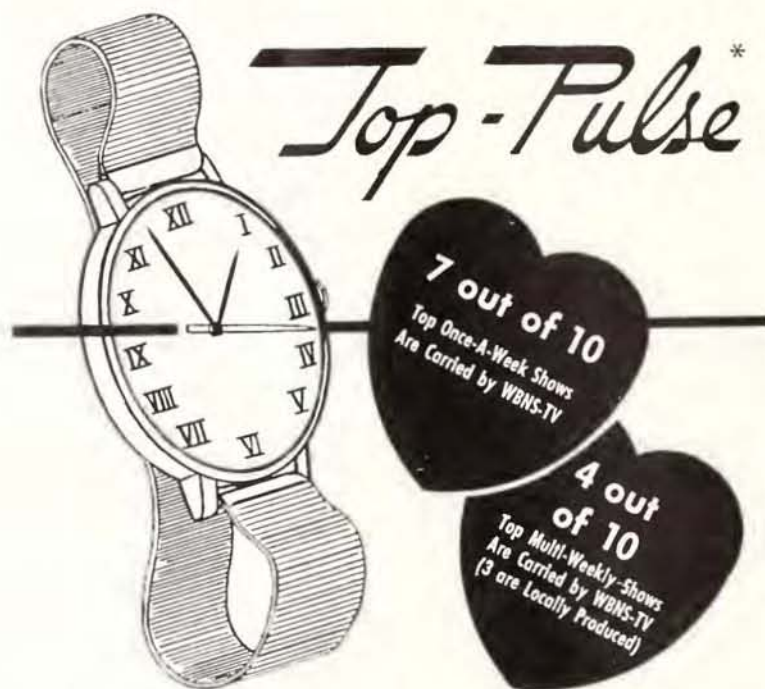
**New Mexico:** About 50% Spanish-speaking, with the highest concentration along the Rio Grande River.

**Texas:** About 1,300,000 Spanish-speaking people, living mostly near the Mexican border.

**Colorado:** This segment of the market includes more than 90,000 Spanish-speaking people according to the latest information that SPONSOR could obtain.

The size and concentrations of the group has already attracted such national advertisers as P. Lorillard, Borden, Pet Sales, Carnation, Best Foods, Procter & Gamble, Pepsi-Cola, and Quaker Oats.

P&G, which watches results like no other radio advertiser, has been using an announcement schedule on KBOR, Brownsville, Tex., for more than a year. The P&G representative in the Lower Rio Grande Valley, according to the station, found that participations on KBOR's *Jose Cantu* show paid off so well for Tide that he was able to open many new accounts and substantially increase the stocks of the detergent among old accounts. A significant testimony to the P&G success is the fact that Lever Bros.' Surf is now



The WBNS-TV schedule is packed with top "Pulse" rated programs. Included are three multi-weekly programs—Chet Long's Looking With Long—Earl Flora Sports/TV Weatherman—which are the ONLY locally produced shows in the top ten.

Top CBS shows plus top-caliber local programming and production have paid off in audience listening and viewing habits . . . assuring national and local advertisers greater returns on their TV advertising dollars in this rich market area.

For TV Facts and Market Data,  
Ask Blair TV Inc., or Write Direct



### WBNS-TV

Columbus, Ohio  
Channel 10

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

\*Columbus Tele Pulse, April 1951



**THE GEORGIA PURCHASE**

ONLY A  
COMBINATION  
OF STATIONS  
CAN COVER  
GEORGIA'S  
MAJOR  
MARKETS

*the Georgia Trio*



**WAGA**

**ATLANTA**

5,000w • 590kc

**WMAZ**

**MACON**

10,000w • 940kc

**WTOC**

**SAVANNAH**

5,000w • 1,290kc

SAVANNAH

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS  
AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

— in three major markets.

Represented individually and as a group by **THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO





## RELAXED.....?

Yes, and easy listening, too — heard nightly Monday through Friday at 7:00 on WRC. In just a few short weeks, "BATTERS' PLATTERS" has grown to the listening stature of an early evening stand-by.

Charlie Batters' casual style has a long-lasting way with habit audience, based on good music and off-hand comment — spiced but balanced.

This regular half-hour, in peak time has a few participations open, certainly worth your planning for **STRONG** coverage in the ever-growing Washington market. Batters' style isn't studied . . . it's designed for hard selling. His growing list of sponsors is our best recommendation.

MONDAY THRU FRIDAY  
7:00 PM

YOUR BEST BUY IS  
IN THE NATION'S CAPITAL

**FIRST in WASHINGTON**  
**WRC**   
**5,000 Watts • 980 KC**  
Represented by NBC SPOT SALES

advertised via an announcement schedule over KBOR.

Retailers, who know immediately when their advertising is pulling, have been able to come up with results like the following on Spanish broadcasts:

Thrifty Drugs, Fresno, Calif. Twenty minutes after an announcement about a ball point pen sale over KGST, Fresno, a line half a block long had assembled outside the store.

Another California retailer, Perin's Jewelers of Riverside. The store put on a special campaign for a nationally advertised watch at \$49.95 over KBUC, Corona. Within six days, 43 units were sold.

In Los Angeles, Angel Lerma, KALI m.e., held a children's Christmas party for the J. J. Newberry store. Promotion consisted of a heavy announcement schedule for one week in advance of the event. Six thousand attended the party and another 6,000 had to be turned away. But most significant was a 27% increase in the Spanish trade.

KUNO, Corpus Christi, Tex., worked out a successful promotion with the Lee Baking Company in that city. The bakery tried announcements in both English and Spanish to publicize the launching of its new bakery. The Spanish response was overwhelming. Approximately 85% of the 30,000 visitors to the plant during a four-day open house were in the Spanish-speaking group.

"In trying to reach these people," says Frank Stewart of KTXN, "you can know all the fundamentals of radio advertising and marketing and still lose your shirt." It takes skill and experience, he maintains, and the stations working in this market have learned the answers. A prudent advertiser will listen to the advice and suggestions of these stations and specialized advertising agencies.

In urging sponsors to consult with stations on their advertising, several Texas broadcasters tell about the regional beer account which built its copy theme on the excellence of the water used in his brewing process. The reaction of the listening was immediate—and negative; and the switch to other brands was almost disastrous. "Who wants water! We want beer!" the customers were saying. The advertiser finally learned that Mexicans do not like to be reminded about water in beer. In Mexico, water is regarded with little enthusiasm because it is rarely safe to drink right out of

well or stream.

One station was able to save another brewery from making a costly mistake in its merchandising. The station was shown a proposed illustration for a point-of-sale display. The art consisted of an attractive Latin-American girl showing some bosom and holding a glass of beer in one hand, a bottle in the other. To complete the effect, she was peeking over one shoulder and winking at the spectator. The station clamped down like a Boston censor, pointed out that no proper Latin-American girl is ever seen in a "cantina" or bar.

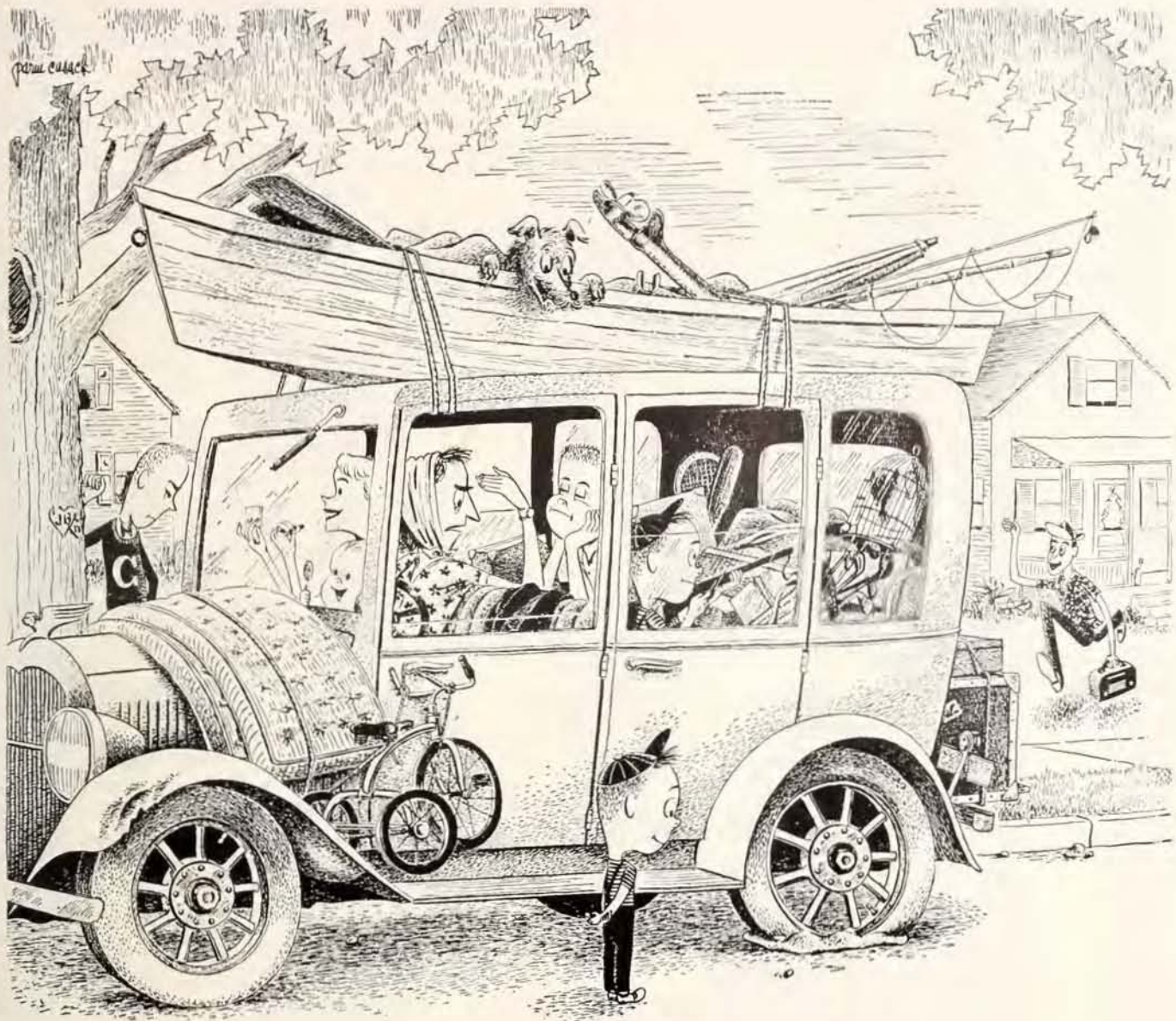
One of the unusual twists in writing copy for the Spanish-language audience is the way that descriptions of the labels or packages have to be adjusted to hit home. One example: White Wings Flour is converted to *La Paloma* (the dove). Another: when Swan soap failed to move off the grocers' shelves, KCOR, San Antonio, found that grocery consumers were not familiar with the Spanish word for Swan. Instead, the listeners were told to look for the *patito* (little duck or water chicken). This time results were quick and excellent.

No matter how familiar the copywriter may be with Spanish as it is spoken in Mexico, copy still has to be checked at the local level to see that all expressions are understood and acceptable as idiomatic in that area. One station, KCOR, insisted that Tex-Mex, a slang type of Spanish spoken in Texas, must be used in the market. Other broadcasters do not go along with this thinking. One said, "The Spanish can be simple and well understood without resorting to this lingo."

On the programing side, dance music, news, soap operas, and sports draw the largest audiences. KTXN's Stewart says, "Block programing is the only effective Spanish programing. Like all Latins, these people have an inherent love of music. Our musical shows are scheduled in blocks covering the entire spectrum, from Sunday semi-classical concerts to Mexican hillbilly. Other types of shows that pull well for use are news shows of the back-fence gossip variety, and audience participation programs." An intensely emotional people, the Spanish-Americans tune in consistently to dramatic productions (these are transcribed in Mexico City or Texas).

One station, KOWL, Los Angeles, aims a program called *Chico Swing-*





# Biggest Outdoor Sport

Comes summer. And when it's warm outside, people leave home, by the millions. They head for the Great Outdoors—by the millions.

To reach these out-of-home multitudes, wise advertisers hit the road with billboards and transit ads, fill the air with sky-writing and blimps—\$126,000,000 worth, last year. And they're so right. But at best, these dollars buy only quick impressions.

Not so with radio, truly an *outdoor* medium, and one of the biggest. You can take it with you—and people do, by the millions. Radio's in the car, at the beach, in the cabin, on the porch, on the boat. Radio's everywhere. It's the *biggest single outdoor sport*, played for hours on end.

If you want sustained impact in pursuing these millions with your message, consider: In the country's

biggest market, for example, total average audience, including at-home and out-of-home listening, rises with the thermometer.\* National retail sales are higher, too.

Add it up: it's logical to use summer radio. And, to help your sales mount with the mercury, it's mighty logical to use the Mighty Stations in the Mighty Markets—those represented by NBC Spot Sales.

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

## NBC Spot Sales

New York Chicago Cleveland San Francisco Hollywood

\*Pulse of New York: Out-of-Home Listening, Feb. '51 and Aug. '49



time at second-generation Mexican-Americans. Most of the program is in English with commercials in either language. The music is American Popular as well as Spanish.

One of the outstanding personalities in Spanish broadcasting is Mrs. Elena Salinas, an attractive lady d.j. who has two shows daily over KOWL, Los Angeles. Another powerful personality is Juan Mercado, KGST, Fresno, whose show includes imported records from Mexico, newscasts, and remote broadcasts from night clubs.

Another potent medium in the Los

Angeles market is KWKW which broadcasts six hours of Spanish programs daily.

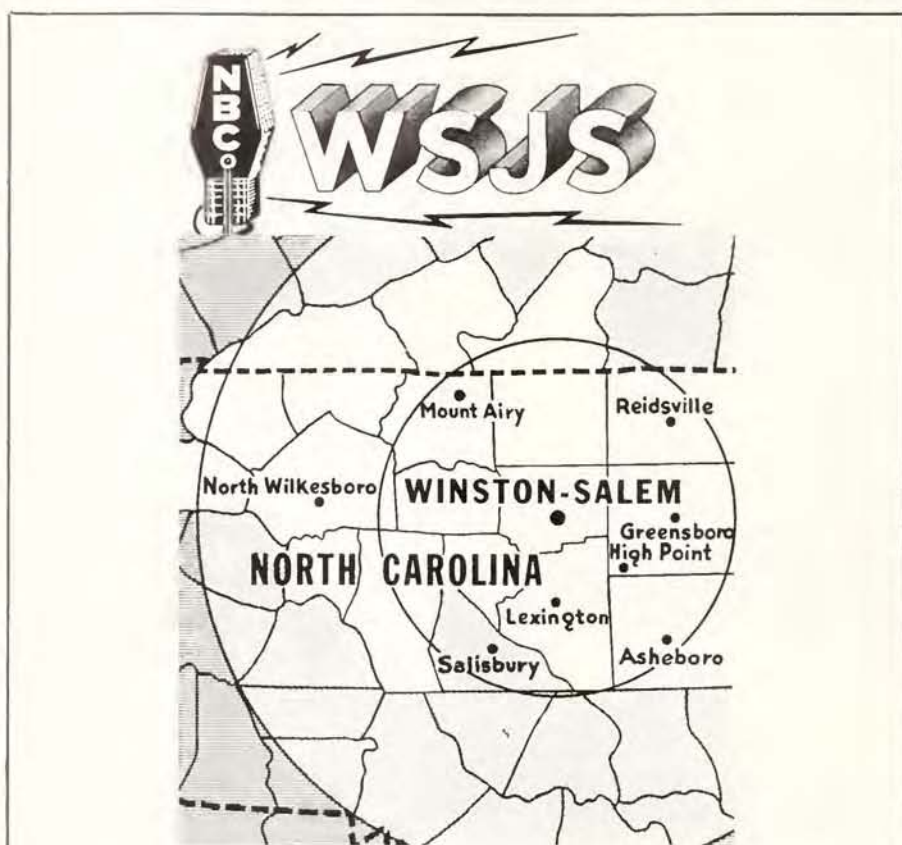
Music, which takes up many hours a day on all stations, must be varied as to the type of Latin-American rhythm used, says M. L. Moran, Inter-California Broadcasting System, Los Angeles. His station, XEGM, Tijuana, Mexico, covers southern California with a full schedule of Spanish broadcasting, and changes its style of Latin-American music every quarter hour.

A group of broadcasters who are

particularly optimistic about the future are the Texas and Mexican-border stations; recently they formed an association under the name Texas Spanish-Language Broadcasters. Member stations include KTXN, Austin; KCOR, San Antonio; KUNO, Corpus Christi; XEO, Matamoros, Mexico; XEOR, Reynosa, Mexico. Their Eastern representative is National Time Sales, New York.

Basis of their optimism is the increasing population of the Spanish-speaking groups in Texas. In 1920, only 11.2% of Texas school children were in the Spanish-speaking group. By 1950, that proportion had risen to 23.5%, and it is still rising.

Another Spanish-speaking group which keeps swelling is in New York City. Approximately 350,000 to 400,000 out of the 500,000 people in this group are Puerto Ricans who flow into New York in an unending stream. Others come from all parts of South and Central America and Spain. Several stations in the area, WBNX, WHOM, and WWRL carry programming for them. WWRL, the leader in the field, schedules 34½ hours of Spanish programs weekly as compared with the half-hour period it carried 10 years ago. Among its national accounts is Pet Milk, which also uses Spanish-language stations in the Southwest. Specialized markets like the Spanish, as SPONSOR has shown in previous articles on the Alaskan and Negro markets, represent rich targets for the advertiser who knows where to aim and what medium to select. In the case of the Spanish market, radio is the *only* medium. ★ ★ ★



## Only ONE Station DOMINATES

This Rich, Growing 15-COUNTY MARKET

WITH

\$108,808,000\*

FOOD SALES

ales Management, 1951 Survey of Buying Power

# WSJS

*The Journal-Sentinel Station*

AM-FM  
WINSTON-SALEM

NBC Affiliate

Represented by  
HEADLEY REED CO.

## BEST FOODS

(Continued from page 29)

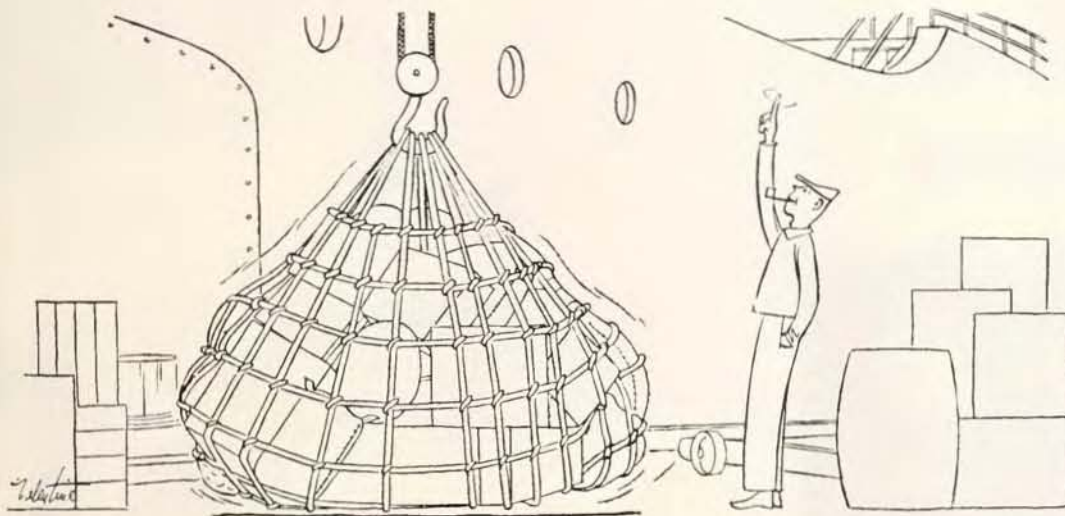
Chief among these rivals are Standard Brands' Blue Bonnet (via Ted Bates & Company) which uses radio announcements over an estimated 70 stations in 50 markets, TV participation on the *Kathi Norris Show*, WNBZ; and Lever Brothers' Good Luck (Batten, Barton, Durstine & Osborn), which employs radio announcements in 40 markets, radio participations in 25 markets, TV announcements in six cities. (See "Margarine has a problem," SPONSOR, 18 December, 1950.)

Of the some \$21,000,000 worth of shoe polish bought yearly, Shinola is the top seller, just nosing out Griffin





There is always a most efficient way to do a job . . .



For your SELLING job in this top U. S. market use WTIC . . .

*because*

**WTIC** DOMINATES  
THE PROSPEROUS SOUTHERN  
NEW ENGLAND MARKET

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.



**WASHINGTON, D. C.**

**METROPOLITAN**

**NETWORK**

OFFERS THE

**SECOND LARGEST**

**RADIO COVERAGE**

OF GREATER

WASHINGTON

AT THE

**LOWEST PRICE**

**PER LISTENER**

THIS IS THE

**MET NET**

**5 independents, with individual audiences, combined for low-cost, effective daytime coverage.**

**WARL** AM & FM, Arlington, Va.  
780 KC, 1000 W.

**WBCC** AM & FM, Bethesda, Md.  
1120 KC, 250 W.

**WFAX** Falls Church, Va.  
1220 KC, 250 W.

**WGAY** Silver Spring, Md.  
1050 KC, 1000 W.

**WPIK** Alexandria, Va.  
730 KC, 1000 W.

Complete details upon request to JACK KOSTE, Indie Sales, Inc., national reps., 60 E. 42nd St., NYC—Murray Hill 2-4813; or J. DOUGLAS FREEMAN, commercial manager, Munsey Bldg., 1329 E St., N.W., Washington, D. C.—S Terling 1772.

(Birmingham, Castleman & Pierce), which uses radio announcements over 170 stations "in all major cities."

Of the more than \$90,000,000 spent annually for mayonnaise and salad dressings, Hellmann's gets the lion's share, followed closely by Kraft's Mayonnaise (J. Walter Thompson), which participates on the *Kraft Video Theatre* (NBC-TV), and uses scattered radio announcements.

Finally, of the \$8,500,000 spent every year for household tints and dyes, Rit probably takes in about half the total, followed by Tintex (Storm & Klein, Inc., New York), which uses radio announcements "regionally" in 60 markets over 100 stations.

To keep its stable of four champions running in the winner class Best Foods employs all advertising media, including newspapers, magazines, Sunday supplements, and billboards. How much of the total expenditure is devoted to radio and TV? Best Foods' advertising manager, Ernest Ward (who works hand-in-hand with Albert Brown, vice president) remains affably discreet. Asked the question, he smiles, nods his head, and gazes out of the window of his six-story office on East 43rd Street in Manhattan.

SPONSOR's best estimate is that about one-third—or \$1,500,000 to \$2,000,000—of Best Foods' total advertising for the four products is devoted to radio and TV. The approximation is based largely on outside trade sources; and spotlights acutely how needlessly secretive advertisers are about disclosing their broadcast advertising figures, while having no qualms about disclosing their advertising expenditures in other media.

First of all, according to the newspaper Bureau of Advertising, Best Foods spent in 1950 about \$1,800,000 to advertise the four products in newspapers. And, according to *National Advertising Investments*, the company spent roughly \$1,036,000 for magazine and Sunday supplement advertising last year. Counting the estimated \$500,000 Best Foods spends annually on billboards, the estimate of one-third of total expenditures for broadcast advertising seems not unjust.

SPONSOR's estimate is based, further, on Best Foods' current broadcast schedules (quite apart from the estimated \$400,000 it spends for radio announcements in major markets on its products like H-O Cream Farina, H-O Quick Oats, Two-in-One shoe polish,

and assorted sandwich spreads).

On TV since September, 1950, the company has been sponsoring *Penthouse Party*, starring Betty Furness, 8:30 to 9:00 p.m., Friday, on 34 stations of ABC-TV. (Since ABC-TV covers only 63 markets, 34 stations is a strong line-up.) An intra-mural affair, the show pushes Nucoa and Hellmann's in New York and Philadelphia. On the rest of the network, Rit and Shinola get the full play. (The reason for the split is that it was felt that the more expensive products should be promoted in the East, where TV broadcast costs are higher. The Nucoa and Hellmann's commercials are made on film and simply inserted in the East during the commercial time period.) According to officials at ABC-TV, the show costs Best Foods \$432,000 a year for time, and about \$210,000 for talent.

Since they're nationally distributed, each product is also heavily advertised

★ ★ ★ ★ ★ ★ ★ ★

"If I had to choose between the vulgar and the unbelievable, in advertising, I would take the vulgar. A vulgar advertisement is far less offensive to the sensitive ear and eye than the advertisement that makes patently false or exaggerated claims. Fortunately, vulgarity seems to be on the decline. I wish the same were true of the unbelievable."

JOHN ORR YOUNG

Public relations consultant,

New York

★ ★ ★ ★ ★ ★ ★ ★

through about \$300,000 worth of radio announcements and participations annually. Nucoa has been using spot radio over 332 stations in 178 markets over the last year; Hellmann's over 150 stations in 80 markets; Rit over 157 stations in 64 markets; Shinola over about 142 stations in 46 markets. All four products also use a sprinkling of spot TV.

Mary McKenna, who has been handling the Best Foods' account for some eight years both as media director and timebuyer at Benton & Bowles, comments forthrightly: "Whether it's reaching a certain market, exploiting a certain product, or taking advantage of a certain season, our policy has been—use radio advertising opportunistically."

To which ad manager Ward appends: "There's no doubt about it, broadcast advertising has helped our sales." Ward maintains a closed-mouth policy when asked to what degree broadcast advertising has boosted busi-





JOSEPH HAINLINE reports the news for SHELL OIL COMPANY daily over WJR at 6:00 P. M. Monday thru Saturday.



*millions listen...  
millions buy...*

# W J R

**THE GREAT VOICE**  
*of the*  
**GREAT LAKES**



WJR DETROIT ★ CBS 50,000 WATTS CLEAR CHANNEL

WJR newscasts—24 hours around the clock—have millions of potential buyers in the rich Great Lakes area literally by the ear! An experienced, hard-hitting local news staff, coupled with reports from popular CBS news analysts, has built up an area-wide listener preference for WJR . . . a preference you can turn into an active sales weapon!

For intensive coverage of this prosperous Great Lakes area—use WJR—the Great Voice of the Great Lakes.

Remember . . . First they listen . . . then they buy!



SHELL Newscasts  
Activate SHELL Sales

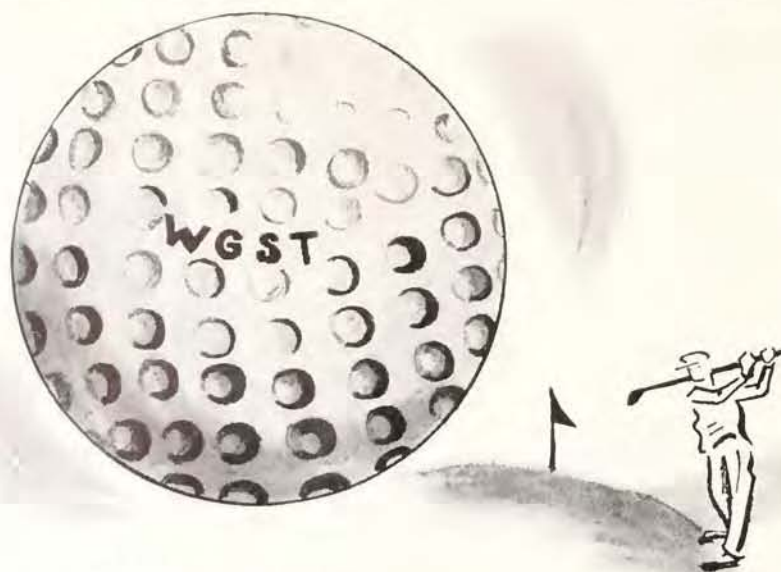
Represented nationally by Edward Petry & Company

FREE  
SPEECH  
MIKE



Radio—America's greatest advertising medium.





## ASK THE MAN WHO KNOWS

Your sales message is shot straight down the fairway for an easy approach to Atlanta's powerful buying audience when you drive with WGST. The right assortment of clubs — local acceptance, programming, ABC network and merchandising support all mean a par game. 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

ness. However, the clearest proof of its potency is suggested in the fact that Best Foods is now spending more for broadcast advertising than it ever has in its history.

Like those other companies, General Foods and General Mills, Best Foods has always been concerned with mass advertising directed to the female audience. Founded in 1914, the result of an amalgamation of several big food firms, Best Foods didn't begin using radio until 1932. It was then it sponsored *Round the World Cooking School*, heard Wednesdays and Fridays, 11:30 to 11:45 a.m., on 57 stations of the CBS network. The show featured Ida Bailey Allen, who sold Nucoa and Hellmann's to the *hausfrau* audience, and it also included a male singer and pianist lost now to the memory even of the CBS archivists.

After dropping the show in March, 1933, Best Foods took a long vacation from radio. It didn't return to the fold until October, 1940. Then Nucoa and Hellmann's took over another network housewife program, *We the Abbotts*, a daytime serial heard Mondays to Friday, 4:15 to 4:30 p.m. on CBS.

This program, too, was dropped in May, 1941. But although Best Foods didn't return to network radio, it began using spot radio, a policy to which it has adhered to this day, because of spot radio's greater flexibility.

Rit and Shinola spot radio (along with the TV show) is handled by Earle Ludgin & Company. On the other hand, spot radio for Hellmann's and Nucoa is guided by Terry McDonough, account executive at Benton & Bowles. The reason for this severance is simply that the ad agencies were handling the products before Best Foods' amalgamation, and they continued to do so after the fusion.

The best examples of Best Foods' opportunistic use of radio are reflected in the campaigns for Nucoa and Hellmann's. Consider, first, Nucoa. In July, 1950, 33 states and the District of Columbia which permit the sale of yellow margarine dropped the 10c-a-pound Federal sales tax that the anti-margarine dairy interests had foisted on them. As soon as the repeal was announced, Best Foods acted fast.

"We covered every nook and cranny of those 33 states with spot radio," says timebuyer Mary McKenna. "For two weeks, we drummed home the Nucoa story, using a total of 4,500 announcements, about 25 announcements per



market. Our intensified campaign paid off, because we got lots of action in sales."

The same principle applies to Hellmann's. "We'll use 50 announcements in one week, if that area's merchandising calls for it," says Mary McKenna. "Elsewhere, we'll be far more flexible. Much depends on how enthusiastic local Best Foods salesmen are about the use of spot radio, as compared to, say, newspaper advertising."

Best Foods also uses spot radio heavily when it's a matter of establishing the name of Hellmann's. It so happens that in the western part of the United States, Best Foods puts out its mayonnaise and related sandwich spreads under the brand name of Best Foods; in the East, it's Hellmann's. Whenever Best Foods wanted to use the Hellmann's rather than the Best Foods label in a city, for merchandising reasons, the change in name was heralded to local consumers with an especially heavy use of spot radio.

In buying time for both Nucoa and Hellmann's, Mary McKenna keeps several principles in mind. ("I'm in love with spot radio," she says, admiringly, "because of its 100% flexibility.") To her, for example, the kind of audience a program reaches is more important than its rating. "I'd use a 10:30 a.m. disk jockey show with a rating of six rather than a 5:30 p.m. d.j. show with a rating of 11," she says. "The first would be heard by women, but the late afternoon show would probably get its bigger audience from teen-agers home from school."

Because the region is a heavy user of the products, she'll buy many Nucoa-Hellmann's announcements in Texas as well as the use of 45 stations of the Don Lee network. Because Nucoa is an economical product (as compared to butter), she'll use announcements in Alaska and Spanish-language stations like KCOR, San Antonio. And to overcome the prejudices of New York's large Jewish population who might believe margarine is non-kosher (many margarines were once made of beef fats instead of the vegetable oils used today), Nucoa is promoted heavily over *Melody Box*, featuring Seymour Rechtzeit, "the Yiddish Bing Crosby," on WEVD, Manhattan. Best of all, she prefers early morning disk jockey shows, like *Rayburn and Finch*, WNEW, New York, or shopping shows, like the *Josephine McCarthy Show* on WNBZ, New York. And she

Have wonderful time on WFBR - glad we're here!  
Shell Oil Co.

Any Advertiser Anywhere U.S.A.

Shell Oil Company, using newscasts at 7:30 A. M., 6:30 P.M. and 11:30 P.M., Monday thru Friday, finds WFBR pays off in 3 widely separated time segments.

Any time's good time on WFBR!

Sounds like an ad man's idea of a hot slogan, doesn't it?

It happens to be *true!* Shell Oil Company found that out with their early morning—early evening—late evening pattern.

Other advertisers—dozens of them—are using WFBR time all around the clock to sell profitably.

Because of this, WFBR has built a number of sales-minded participation shows, scattered strategically through the day and night.

Any WFBR salesman or your John Blair man can tell you about availabilities.

MARYLAND'S PIONEER BROADCAST STATION!

**WFBR**

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



has a marked preference for Housewives' Protective League programs (she uses their endorsement heavily) like the *Mark Evans Show*, WTOP, Washington, D. C.

Here is a random handful of stations that have sold Nucoa successfully: In Alaska, KFQD, Anchorage, KFRB, Fairbanks, KINY, Juneau, KIFW, Sitka; in Little Rock, KARK, KGHI, KLRA; in Detroit, CKLW, WJBK, WJLB, WJR, WWJ; in Norfolk, Va., WTAR, WNOR; in Memphis, WDIA, WHHM, WMC, WMPS, WREC; in Jacksonville, Fla., WJAX, WMBR, WOBS, WPDQ.

And here are typical stations that have helped sell Hellmann's:

WONS, WTIC, Hartford, Conn.; WEEL, WNAC, Boston; WEAN, Providence, R. I.; WCSC, WHAN, WTMA, Charleston, S. C.; WSYB, Rutland, Vt.; WCOU, Lewiston, Me.; KFEQ, St. Joseph, Mo.; and WDAR, WSAV, WTOG, Savannah, Ga. (Note that both large and small stations are used.)

The sales messages for Nucoa and Hellmann's are guided generally by Henry (Pat) Pattison, vice president in charge of copy at Benton & Bowles, with the capable assistance of copy

writer Ed Mead and jingle writer Lon Mackenzie. Currently, the pitch for Hellmann's stresses that it's "Real Mayonnaise made with whole eggs freshly broken from the shell" as compared with other mayonnaises made with egg yolks alone. Accompanying jingle goes:

"Hellmann's Real Mayonnaise . . . good in so many ways.

Freshly broken eggs . . . vinegar and spice

Fresh press salad oil and everything nice!

Put 'em all together . . . put 'em in a jar

That's the mayonnaise that's best by far.

Hellmann's Real Mayonnaise . . . Hellmann's Real Mayonnaise!"

Interestingly, those announcers who make a pitch for Nucoa get a memo reminding them to pronounce the product "New-co" and the line "mah-jer-in." A typical commercial, accenting the value of yellow margarine, reads this way:

"Here's wonderful news for Connecticut housewives! Now you can buy Nucoa margarine the way you've always wanted it! Already yellow—all ready to serve. And here's more news

still. Now Nucoa has brand new flavor, too! A wonderful new flavor-delicacy never before found in margarine. Enjoy golden rich Nucoa spread on bread . . . melted generously over hot vegetables . . . and as a shortening in all your cooking."

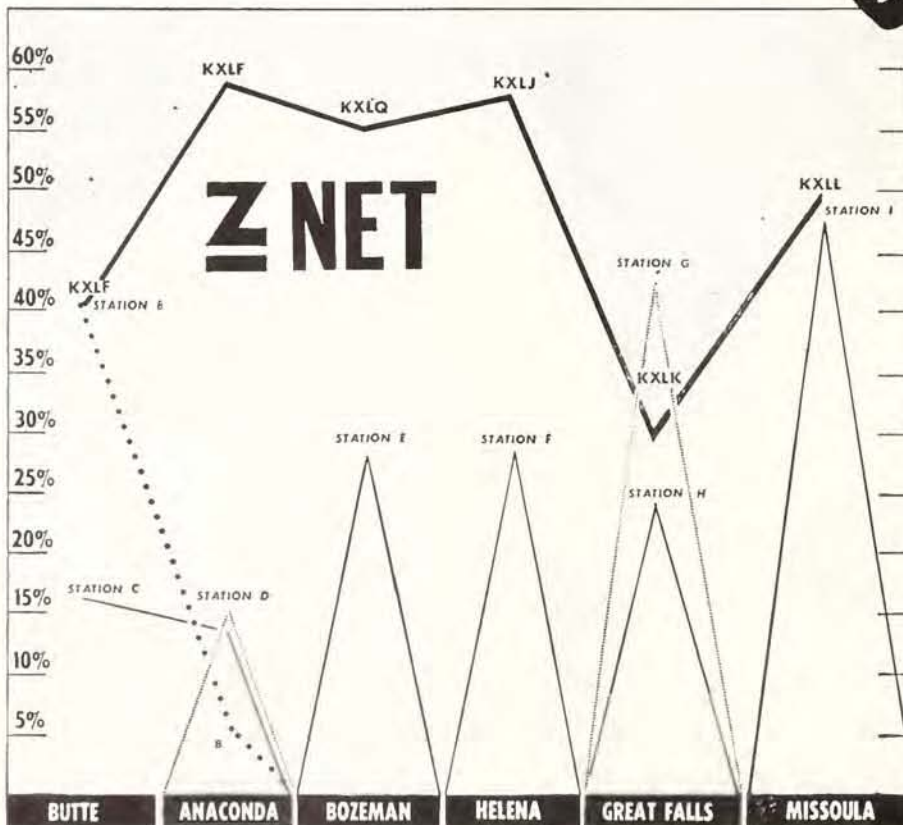
The Rit and Shinola spot radio campaign is handled adroitly by Earle Ludgin himself, president of the Chicago agency, with the aid of Vincent R. Bliss and Montgomery McKinney. Timebuyer is Jane Daly, well known in Chicago broadcast circles as an executive of the Chicago Radio Management Club. The commercial copy is written by Florence Murdock, and the many cute jingles are composed by Bliss. "We've been handling Rit since it was a pup—back in 1939," says Bliss, "and I must plead guilty to having a hankering for writing its sales melodies." One of his typical Shinola ditties runs this way:

"For the shine that is fine, get Shinola—Shinola.

The swellest Shoe Polish that's so-la—Shinola!

Oh, here are the facts  
It's got four kinds of wax  
In all kinds of weather

## COMPARATIVE SHARE OF AUDIENCE IN 6 MONTANA CITIES



## Day and Night

Percentages shown in this graph are based on BARROMETER surveys for January-February, 1951 for 6 Montana Cities.

Monday through Friday average listening 6:00 A.M. to 11:00 P.M. Averages for stations signing on after 6:00 A.M. or signing off earlier than 11:00 P.M. are based on actual time on the air.

Complete coverage on Z Net (with a single contract) . . . a better buy!

1 announcement \$17.00

1/4 hour 40.00

Stations B, D, E, F, G, I . . . (maximum competitive coverage)

1 announcement \$ 41.06

1/4 hour 133.00

Stations C, D, E, F, H, I . . . (minimum competitive coverage)

1 announcement \$ 44.11

1/4 hour 147.00

The Z Net, when purchased in combination with other XL Stations (KXL-Portland)

(KXLY-Spokane) of the Pacific Northwest is procurable at a lower rate than even the low rate quoted above.

Pacific Northwest Broadcasters

SAN FRANCISCO LOS ANGELES

The Walker Co.

NEW YORK CHICAGO



*It's good for the leather  
When your shoes start to scuff  
Get that wonderful stuff  
Shine them up with a little Shinola!"*

The Rit commercial begins with an announcer's comment that plainly shows what audience it's directed toward: "... Surveys show All Purpose Rit is particularly favored by home economists, farm women, young housewives, and girls under 20 years old."

The following jingle goes:

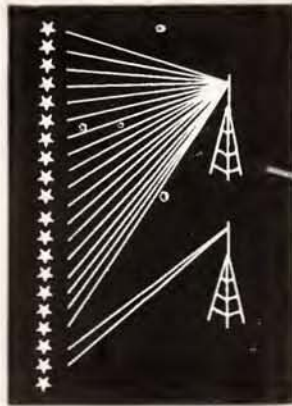
*"Oh, All Purpose Rit  
All Purpose Rit,  
Taint no lie, it's easy to dye  
With All Purpose Rit!"*

Best Foods seems especially pleased with its four-way sponsorship of *Penthouse Party* on ABC-TV. As the show's title and format would suggest, it's slanted for the female nighttime audience; at the same time it doesn't scare off men listeners. It consists simply of pitchwoman Betty Furness (well-known for her sales stint on *Studio One*, the Westinghouse CBS-TV drama) throwing a party in her pleasant penthouse. Serving as guests are usually talented people like Basil Rathbone, Kyle McDonnell, Constance Moore, Jinx Falkenberg, Elsa Maxwell.

It's only natural that Miss Furness should interrupt the gay proceedings occasionally to make sandwiches—and, of course, Nucoa and Hellmann's are spread on, along with the sale chitchat. The Rit commercials might show a girl readying last year's dress with a fresh color, and those for Shinola reveal milady's scuffed shoes being polished up like new. Best Foods merchandises the TV show well, and grocers' placards are distributed that trumpet the good word: "Don't miss *Penthouse Party* starring lovely Betty Furness..."

What of the future of Best Foods' broadcast advertising? Ad manager Ward is as clam-like on this touchy subject as he is about the company's present ad strategy. When he was questioned recently on the topic, he suggested only that *Penthouse Party* may be dropped after 13 weeks and substituted in the fall with another program. The only other straw in the wind is offered by Bliss of the Ludgin agency, who told SPONSOR, "We've got some new plans definitely cooking for TV, but they won't be revealed for at least three months." Whatever broadcast advertising plans Best Foods have lined up for the future, there's no doubt they'll be opportunistic, and that they will catch competitors off guard. ★ ★ ★

18 of the 20 top-rated  
programs are on CBS  
... and in Buffalo  
CBS is WGR



**18 of the 20 top-rated  
programs are on CBS  
... and in Buffalo  
CBS is WGR**



*Broadcasting  
Corporation*

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

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

J. R. ("Ike") Lounsbury



## TV DICTIONARY

(Continued from page 31)

or still subjects.

**Cartoon animation:** Animated movies shot from cartoon-type drawings.

**Cyclic animation:** Set of drawings repeated over and over to create action.

**Live animation:** Animation of objects or products.

**Mechanical animation:** Drawings made to move with a rig.

**ANIMATOR** A weird concoction of lights, mirrors, lenses, and other mechanical devices used to animate scenes in television.

**ANN.** An abbreviation for "announcer" used in typing scripts where there is little space.

**ANTICIPATE** To foresee and initiate an effect before the written cue is reached so as to properly synchronize the desired effect with the dialogue. Anticipation is one of the chief factors in a good director or any TV personnel.

**ANTI-CLIMAX** A secondary situation or climax in a television scene or story which follows the main climax and thus delays the end of the story. Usually considered poor literary form for TV.

**APERTURE** Opening of the diaphragm in front of camera through which light passes to TV tube. The size of such opening is expressed as a fraction of the focal length of the lens being used.

**ARSENIC** Spot or program that is disagreeable or boresome in content or presentation.

**ART DIRECTOR** Technician responsible for designing and supervising the construction of the studio sets and (sometimes) the costumes for a TV presentation.

**ART STILL** Specially posed portrait photograph of TV talent, subject, or product.

**ASCAP** American Society of Composers, Authors, and Publishers. Song writers, composers, publishers associa-

tion that licenses public performances of music of its members, and collects royalties.

**ASPECT RATIO** Proportional relationship of the width of the TV picture to the height. In TV the aspect ratio is four wide by three high. In movies, the aspect ratio is four by five, and if this deviation is not recognized, especially in filmed or kinescope shows, the resulting edge trim, both top and bottom, results in badly framed and incomplete TV pictures.

**ASSEMBLE** To carry out the first process in film editing; namely, to collect together the required shots and join them in correct order, thus producing what is known as the rough-cut.

**ASTIGMATISM** Defect in a lens causing part of the picture to be out of focus.

**ATMOSPHERE** Action, object, music, or sound employed to create mood or make occasion more realistic and life-like.

**ATS** American Television Society. Organization of TV engineers, creators, personnel.

**AUDIO** That part of TV transmission pertaining to sound.

**AUDITION** A camera test of talent or a show, or both, prior to a telecast to determine whether that talent, show, or both should be used in a TV presentation. Also a test recording or film of a show for showing to prospective users.

## B

**BABY SPOTLIGHT** (pin spot, pin point) Small type of spotlight used in studio lighting, usually for highlighting.

**BACKGROUND** A set, scene and/or sound effect, musical or otherwise, used subdued behind the dialogue for realistic or emotional effect.

**BACKGROUND or REAR VIEW PROJECTION** Special technique whereby a wanted scene drawn from special photo-

or stock library is projected on a translucent screen which acts as a background for a studio set.

**BACKING** Any flat background, photograph, or painting in front of which talent or objects perform.

**BACK LIGHTING** Lighting directed on the subject from a point behind the subject or object (the front being regarded as the side facing the camera).

**BACK-TIME** Timing a script backwards from end to beginning. Allowances are made for cuts and stretch. Running time is indicated every 15 or 30 seconds in margins on the script. Back-timing gives the "must" or ideal time that keeps the show on the nose.

**BACK-TO-BACK** Two adjacent telecasts.

**BAFFLE** A portable wall, spun glass, or heavy mat hung beside a set or object to absorb sound and/or light and prevent echo.

**BALANCE** (1) Blending different kinds of sounds to achieve the proper volume relationships such as musical background for a dramatic sequence. If the music is so loud that the dramatic dialogue is lost, a poor "balance" results. Also, the arrangement of musical groups to obtain a natural blending of tone for audio and visual. (2) The placing of props, talent and/or instruments, voices, or sound effects in such positions with relation to each other and to the camera angles and microphone as to produce the best sight and sound for desired effects.

**BALOP** The nickname for balopticon which is a projection machine or mechanism used in television to project objects, photographs, still pictures, onto the mosaic element in the television tube.

**BALOWSTAR LENS** Extremely fast lens used where lighting is unfavorable or of mixed color. Focal length: 7 inches. Speed: f1.3. Horizontal angle: 10.5 degrees. (See lenses.)

**BANKS or BROADS** A unit or battery of incandescent, fluorescent, or klieg lights, usually in horizontal groupings.

### Among Dictionary contributors, consultants . . .



DR. CHARLES ALLEN, Northwestern U., Ill.



WM. BALLINGER, Campbell-Ewald Co., N.Y.



BOB BANNER, "Fred Waring Show," CBS-TV



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**EARN DOORS** A shade which fits over large flood lights and permits light field to be narrowed down.

**BASE** Material of which film is made. It may be cellulose nitrate or acetate. The former is highly inflammable, the latter flameproof.

**BATTEN** Thin metal rod or wooden strip used for bracing or for anchoring scenery, lights, mikes, etc. Also used to brace a series of flats.

**BCU** Extremely narrow angle picture. Big close up. Usually just features of a person or a whole object. (See camera shots.)

**BEAT** Written direction in the script to take a one-count pause.

**BELCHER** Performer with a frog in his throat.

**BILLBOARD** The announcement at the beginning of a TV or radio show which lists the people starred or featured.

**BILLING** (1) Name credit on the air in order of importance. (2) Amount of advertising in dollars an agency places.

**BIRD'S-EYE PERSPECTIVE** Looking downward at a setline from the approximate angle of 45°, or looking from front. Used sometimes for effect shots, particularly with Sanner dolly.



**BIT** Small appearance or few lines in a show. Performer who plays it is referred to as a "bit player."

**BITE-OFF** To eliminate a line, a cue, or a musical number while the show is in progress.

**BLACK LIGHT** An almost invisible light used mostly in stage plays, either infra-red or ultra-violet. In TV used to illuminate scenes where normal light would interfere with other operations or for special effects.

**BLACK TIME-BLACK SCREEN** Unlighted video screen. Time in which TV screen remains blank.

**BLANKOUT** To reduce TV picture by out-of-focus fade, or cut volume of the "mike," and then turn it completely off.

**BLAST** Momentary overloading of equipment which causes severe distortion of sight or sound.

**BLIZZARD HEAD** Any blond.

**BLOCK** A set of consecutive time periods; or, a strip of the same time on several days.

**BLOCKED-OUT TIME** Time which is withheld from sale voluntarily by the station or network for non-commercial programs.

**BLOCKING ACTION** Sometimes called breakdown. Preliminary working out of the basic pattern of movement and/or camera shots in a show or scene, usually done by the director before the first dry run.

**BLOOM or BLOSSOM** Glare caused by an object reflecting light into lens of camera. A hot white spot which shows dead white and causes black halations around the edges, sometimes accompanied by an optical effect of mushrooming of black.

**BLOOP** A splice bump that causes a dull thud in sound reproduction.

**BLOOPER or BLOOP LIGHT** Device for (1) making a hole in the sound track on a film where a splice occurs to prevent a "plop" in the sound as it passes the sound head; (2) marking film negative for later synchronizing with sound or double system kinescope; (3) see obe light.

**BLOW** Actor forgets or stumbles on lines . . . blows, muffs, or fluffs.

**BLOW-UP** Photographic or photostatic enlargement of written, printed, or pictorial matter in order that they may be more effectively transmitted through TV.

**BLUE BASE** Special TV film by Du Pont that when televised has superior gray scale elements.

**BLUE GAG** An off-color joke or remarks in a script.

**BLURB** Remarks or statement handed out for publicity.

**BMI** Broadcast Music, Inc. Competitors of ASCAP in publishing, licensing, etc., of music.

**BOARD** Technician's control panel located in the studio control room which provides for mixing (balancing), fading, and switching of the program material.

**BOARD FADE** A fade-out in a program accomplished manually on the board by the technician.

**BOOK FAST** Two flats hinged together to fold like the covers of a book. Also called two folds, books, wing flats.

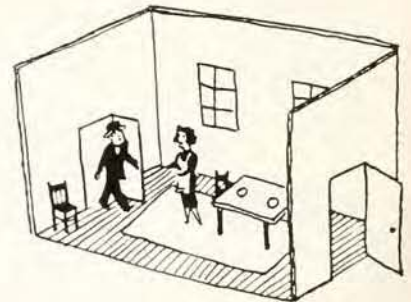
**BOOM** Crane-like device for suspending microphone or camera in midair and moving it from one position to another during telecasting. Operator known as boom-man.

**BOOM DOWN or CRANE DOWN** To move the camera from a higher to a lower position. Terms generally used as a command when camera is mounted on boom or crane-type dolly.

**BOOM UP or CRANE UP** To move the camera from a lower to a higher position.

**BORDER** Horizontal or vertical strip of any type of cloth or material hung to mask lights, grid, etc. and stationary mikes as on *Toast of the Town* (CBS-TV).

**BOX SET** Any TV or stage setting which represents almost full-wall construction of a room or scene with realistic openings.



**BRACING** Anchoring scenery flats by means of braces or weighing down with sand bags. Stage screws are usually not used because they would mar the studio floor.

**BREAK** (1) Time out. Break in rehearsal. (2) Term used by TV director to tell cameramen to move camera to another location.

**BREAKAWAY** Any object or prop specially constructed to fall apart easily as in a fight or other action scenes.

**BREAKDOWN or BLOCKING SHOTS** (1) Analysis of script in terms of materials, talent, cost, time, etc.; (2) Action is broken down into desired shots, each of which may represent a change of camera set-up. The description of these shots, indicated by their initials and camera number, gives a guide to the desired size of the person or object in the frame of the TV screen; (3) shots are planned to keep camera lines from tangling, etc.

**BRIDGE** Slide, picture, sound effects, or music used to link dramatic episodes or scenes.

**BRIDGING SHOT** Shot inserted in the editing of a scene to cover a jump in time or other break in continuity.

**BRIGHTNESS CONTROL** Adjustment on a TV receiver which varies amount of illumination of the reproduced image.

**BRING IT UP** A direction to increase volume or to increase picture definition.

**BROADSIDE** Floodlight used to illuminate a studio set.

**BUCKLING** Film entangled in camera or projector because of improper threading or heat.

**BUGS** Trouble in equipment which is working imperfectly.

**BUILD-UP** Technique used to increase the popularity of a program, a personality, or a product.

**BULLFROG** Any TV talent who possesses a deep voice.

**BURN or BURN IN** After-image left





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FOR **7** MONTHS... A  
SKYFUL OF PROOF!

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 SAN FRANCISCO CHRONICLE • NBC AFFILIATE  
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 in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco



on camera when it has been focused on shining object too long.

**BURP** An interloping noise on transmitting or receiving circuits.

**BUSINESS** Small details of planned action used to add an effect to the atmosphere and interest to major or visual part of a program.

**BUSY** A picture set or background with too many shapes, pictorial elements, or too much detail, or which consists of too many of the same general tonal qualities.

**BYE-BYE** Phrases beginning: "We now leave our studio," or "We take you now to," or "We return now to," etc.

## C

**CA** Abbreviation for Courtesy Announcement. Usually free plug for specific show or public-service report.

**CABLE REELS** Reels on mobile units used to hold TV camera cable, etc.

**CALL** (1) Offer of a job on a show received by an actor, singer, or musician; (2) The time that a rehearsal starts.

**CALL LETTERS** Initials assigned by the Federal Communications Commission to identify a station, WNBQ, Chicago, WDSU-TV, New Orleans, etc.

**CAMERA** Unit containing optical system and light-sensitive pickup tube which transforms the visual image into electrical impulses.

**CAMERA or CUE LIGHT** Red reflector light on front of camera and also on top which is lit only when the camera is on the air.

**CAMERA CHAIN** A television camera and the necessary electronic equipment to deliver a picture for telecasting.

**CAMERA HOG** A TV performer who tries to keep his face or action in front of the camera without regard for the others in the scene.

**CAMERA REHEARSAL** Similar to a dress rehearsal in stage vernacular where all talent is present and in costume and the complete production is shot by cameraman for final checkup before telecasting.

**CAMERA REPORTING** Televising a program that has not been adapted or planned for television.

**CAMERA RIGHT-LEFT** Indication of direction in a setting as viewed from the point of view of the camera.

**CAMERA SHOTS** Definitions including vertical framing, plus abbreviations and related directions and symbols. (See lenses also.)

(1) *When referring to people:*

**Head Shot** Only the head.

**Shoulder Shot** Shoulders and head.

**Eust Shot** Center chest, shoulders, and head.

**Waist Shot** Waist, center chest, etc.

**Knee Shot** Knee, etc. (cut just above knee).

**Full Shot** Entire person.

**Long Shot** Shown from a distance.

(2) *For objects or groups of people: (These terms were formerly used to describe shots of people also, but in this instance they are being replaced by the more specific terms listed above under No. 1.)*

**CU—Close-up** Narrow-angle picture limited to object or part of one object instead of a scene. No background at all.

**BCU or TCU—Big Close-up or Tight Close-up** Very narrow angle, usually just one feature of an object or subject so that it completely fills the frame with no extraneous material.

**MCU—Medium Close-up** Medium-angle picture showing object and limited amount of background or setting.

**MS—Medium Shot** Wide angle showing objects and related material.

**FS—Full Shot** Shot revealing all parts of objects mentioned.

**LS—Long Shot or Establishing Shot** Full view in which figures or objects are smaller than frame and sensation of distance is achieved.

**FoS—Follow Shot or TR-TL—Truck Right-Truck Left** To follow the talent by moving camera and dolly usually, but sometimes this decision of how to follow talent is left to cameraman.

**RevS—Reverse Shot or Reverse Angle Shot** Meaning to pick up same subject or object as an existing camera, but from an exactly opposite angle, used for emphasis and changed viewpoint.

**2-S—Two-Shot** Composition of two performers or objects.

**3-S—Three-Shot** Composition of three performers or objects. The above two terms have an entirely different meaning on the West Coast where directors use them to indicate to cameraman the number lens on the turret to use in pickups.

(3) *Associate and miscellaneous camera shot variations:*

**DI-DU—Dolly-in, Dolly-up** Camera is moved toward talent for closer shot while on the air. This requires smooth coordination between the dolly man and the cameraman as cameraman must keep performers continually in focus.

**DO-DB—Dolly-out, Dolly-back.** The camera is moved back by cameraman or dolly man and movement must be smooth otherwise it results in a jerky picture sequence on the air. Again, cameraman must keep performers continually in focus.

**PR-PL—Pan-right, Pan-left.** Camera is turned horizontally to right or left over a scene, set or group, the cameraman keeping the people in focus.

(To be continued in next issue)

### Among Dictionary contributors, consultants . . .



RALPH BING, Pres., Bing & Haas Adv., Cleve.



WM BREWER, Potts, Calkins & Holden, K. C.



CAROLINE BURKE, TV Producer, NBC-TV, N.Y.



EARLE DeLPORTE, Projection Supvr., KSD-TV



# KTLA

## SELLS THE WHOLE FAMILY!



### not just Men--

8 of the "Top 10 Men's Shows" are on **KTLA** ★



### NOT JUST WOMEN--

8 of the "Top 10 Women's Shows" are on **KTLA** ★



### NOT JUST TEENAGERS--

6 of the "Top 10 Teenagers' Shows" are on **KTLA** ★



### not just Children--

5 of the "Top 10 Children's Shows" are on **KTLA** ★

## --- But THE WHOLE FAMILY

★ Tele-Que, March 1951

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**KEY STATION OF THE PARAMOUNT TELEVISION NETWORK**

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# CKLW

at 50,000 watts  
gives advertisers the

# GREATEST COVERAGE

at the

# LOWEST RATE

of any Major Station in the

# DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

# CKLW

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Guardian Bldg. • Detroit, Mich.

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



J. E. Campeau  
President

MUTUAL

## MEN, MONEY, MOTIVES

(Continued from page 6)

when salesmen were salesmen and radio worked hard for an honest buck. Such a recapitulation for 1936 would go like this:

Some 15 years ago . . . Crazy Crystals, good for what ails you, was a big advertiser . . . and Yeastcake manufacturers resented Federal authorities classifying their little patty-cakes as "cosmetics" just because they were advertised as pimple cures. . . . And Major (of Missouri's unorganized out-of-state militia) Bowes got around \$19,000 for his "package" of amateurs . . . never was helping hand to the young ever so handsomely rewarded. . . . Elaine Barrie, then 19, was willing for a fee to tell the world of her romance with John Barrymore. . . . Texaco was sponsoring "Jumbo" at the old N. Y. Hippodrome, a Billy Rose which by any other name would have smelled just as badly of deficit and disaster. . . . Frank Wallace was playing guest dates billed as "Mr. Mae West" . . . Fred Waring's "Sing, Sing for Sing Sing" was adopted by the Mutual Welfare League-by-the-Hudson for football games . . . Al Jolson, then 54, kissed a lady 60 and before she could say she remembered seeing him when she was a girl he declared she was so sweet he wished she was his mother. ★ ★ ★

## TV COMMERCIALS

(Continued from page 46)

and the products are real friends and know all about each other—something that I've always believed adds immeasurably to anyone's selling impact.

Strangely enough, it quite often costs more to produce live copy on a show than film copy. The price of an announcer-on-camera is higher than that of a voice-over man, not only by union ruling, but because of the fact a man on-camera must be much better than a disembodied voice. So—you must pay a definite premium for a man or woman who can do the job well. In addition, the stations usually charge you for camera-rehearsal (which is almost as unjustified, in my book, as the charge they make for film-rehearsal). Thus when you get through, just having a fellow hold up your package and say a few nice things about its contents may run you into real money. ★ ★ ★



## SYLVANIA'S BIG SWITCH

(Continued from page 35)

*Beat the Clock.* Its Sunday musical show, according to an ABC spokesman, will run about \$910,000 for a year (\$7,500 weekly for time, counting recent rate reductions and about \$10,000 weekly for talent). And its 15-minute sports commentary will amount to about \$400,000 during the fall season. All of which adds to \$2,310,000—a handsome sum for a fledgling sponsor just wetting his toes in web broadcast advertising.

Why did Sylvania, after biding its time 50 years, suddenly direct its advertising to the consumer audience, with radio and TV as an important part of its ammunition? And how well is the big switch paying off? Answers to these questions should be of fascinating interest to other sponsors and potential broadcast advertisers.

Very simply, Sylvania leaped into consumer advertising because it simultaneously decided to leap into the production of its own TV and radio sets—a highly competitive market already dominated by some 70-odd set manufacturers. This move was made only after much planning by Sylvania's top hierarchy, including board chairman Max F. Baleoni; sales chief Robert H. Bishop; Terry P. Cunningham, advertising director for lighting fixtures, lamps, radio tubes, electronics, and photolamps; and William D. Stroben, appointed ad manager in charge of the radio and TV division of Sylvania.

Before making the plunge, Sylvania was already a name to reckon with in radio and TV—but only on the manufacturing level. It had long produced radio tubes and component parts for reuse by service dealers, and for every big radio manufacturer in the business. It had also been turning out vast numbers of car radios for Ford, General Motors, and Lincoln-Mercury.

In the TV field, it was famous for furnishing video tubes to 32 manufacturers, including titans like Philco, Admiral, Stromberg-Carlson, Crosley, Motorola and Bendix. It made the entire chassis for Magnavox, and turned out several TV Silvertone models for Sears. Roebuck.

While Sylvania's total volume was far from that of those other titans in the electric product field—General Electric, RCA, and Westinghouse—it had swelled its sales volume to 14 times its 1939 level of \$8,000,000. In the



### To a Radio Advertiser Who Knows More Than His Agency Time Buyer

Once upon a time there was an advertiser who bought a buy on a radio station.\* He signed a 13-week contract. Two weeks later he discovered a better buy, cancelled the first, and leaned back. Word got around and buys started popping up and it got so that he hardly knew what stations he was on at a given time, but dammit, he kept his agency on its toes buying buys. At the end of six months his controller put some figures in front of him and he swore off radio. Wouldn't pull for him. He knew because he tested it.

"Put it on Eastern Iowa's WMT," the time buyer had urged. "That's where the tall corn grows and the dough comes up like thunder, where 52.8% of the state's \$6 billion business is done in towns under 25,000, where the \$2 billion a year farm income is likely to be spent in trading centers close to farmer's homes, where there are 201,527 electrified farm homes on 200,679 farms (that's really saturation). WMT is the Number 1 Hooperated CBS station in the nation, and a 1-minute Class A commercial, 52-time rate, costs only \$27.00." But this time buyer was overruled and look what happened.

*MORAL: Let the Marconis do the experimenting with radio.*

\* We made up this first paragraph out of our own headbone. Any resemblance to fact is unfortunate.



5000 WATTS, 600 KC  
BASIC COLUMBIA NETWORK

REPRESENTED NATIONALLY BY THE KATZ AGENCY





**PULSE ADDS  
ATLANTA TELEPULSE**

... in June to its list  
of television markets,  
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- Philadelphia
- Cincinnati
- Los Angeles
- Boston
- Cleveland
- Dayton
- St. Louis
- Columbus
- San Francisco
- Washington, D. C.
- Birmingham
- Buffalo
- New Haven
- Syracuse
- Detroit
- New Orleans
- Minneapolis St. Paul

For information about any  
of these TelePulse reports  
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**ASK THE PULSE**

**THE PULSE Incorporated**  
15 West 46th Street  
New York 19, N. Y.

radio-TV tube field alone, according to a study made in 1950, Sylvania bowed only to RCA, with GE ranking third. It has continued as the world's biggest producer of fluorescent and photoflash lamps, and it turns out about \$25,000,000 worth of lighting equipment.

With Sylvania growing upwards at the rate of 10% of its base trade sales from year to year, it was decided the company was in a position to look to the consumer field for further expansion. The emphasis, it was agreed, would be on TV sets under the Sylvania banner (with portable radio sets secondary). And not only would these items be impressed on the consumer mind, but the other divisions of Sylvania would be promoted as well.

With radio and TV getting an approximate quarter slice of the total ad budget of some \$4,500,000, Sylvania launched its advertising campaign with this strategy:

1. Use TV to reach the whole family. Sell virtually all of Sylvania's stable of electric products on it, with strong emphasis on Sylvania TV repair service.

2. Use radio to reach an audience of non-TV set owners, who are thus good prospective buyers of Sylvania TV sets.

3. Use consumer publications, like *Life*, *Look*, *Collier's*, *Saturday Evening Post*, to exploit the visual presentation of Sylvania products.

4. Use the grocery, drugstore, photography, and hardware trade press to sell Sylvania photo flashbulbs, incandescent lights, and other electric goods.

5. Use heavy merchandising promotion, both to accent the Sylvania name on the consumer mind, and also to remind retailers of Sylvania's strong advertising support.

Up until now, Sylvania's most potent sales pitch has been made on *Beat the Clock*. As one Sylvania official puts it, "The public reaction to the program, in terms of interest and sales, has amazed us." The half-hour audience participation show is handled adroitly at Cecil & Presbrey by a bright group including Tom Maloney, account supervisor; John Waters, account executive; Jack Pinto, copy chief; Frank Gilday, agency TV director; and Bill Patterson, agency TV producer.

As the title suggests, participants on the show are supposed to finish certain stunts before a specified time. Many of the stunts are what is known in the trade as "schlongg"—that is, the

props are apt to splash, smear, and generally mess up the contestants. Cups of water are balanced on the forehead, mashed potatoes are spattered in the eye, and balloons are burst inside of red flannel underwear.

For fulfilling these gooey exploits, all the contestants get a portable Sylvania radio set (prominently displayed on the show) and a chance at the jackpot prize of a Sylvania video set (also prominently displayed). In addition, a charmingly buxom model named Roxanne snaps photographs of the contestants.

Surprisingly, while other such shows, like Ralph Edwards' *Truth or Consequences*, have found such shenanigans rather too obviously messy on TV, the public seems to take *Beat the Clock* in its stride. ("We try to select salesmen as contestants," says Bud Collyer, the m.c. "They're extroverts, and do their best to please.") Cecil & Presbrey's dynamic promotion men, Franklin Brill and Tom Johnston, have had no trouble distributing



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



60,000 copies of a 10c booklet called *Let's Play Beat the Clock*, chockfull of parlor stunts. They've also set up *Beat the Clock* parties on the Moore-McCormack South American ocean liner, in Hollywood and Washington, and at chapter meetings of Hadassah.

They've arranged to have the Mayor of Minneapolis salute the program: arranged a Boy Scout Night on the show (neatly tied in with a contest in which the Scouts won prizes for taking photos of pets with Sylvania flashbulbs), and publicized the tricks in picture spreads in magazines like *Look* and *Parade*. "The country's gone parlor-stunt nutty," says Johnston, solemnly. "The longhairs may criticize them as moronic, but the populace obviously likes playing games, 'schlongg' or not."

Commercials on the program tend to be filmed cartoons. One, for example, shows an animated TV set which complains: "Snow was always falling in my picture tube . . . I was haunted by the ghosts of images." But a Sylvania TV serviceman was called in ("look for the red, green and yellow circle on his store window") and, with the aid of "the latest Sylvania test equipment," replaced the set's worn tubes "with famous, top-quality Sylvania tubes."

Other commercials may explain, in layman's language, how Sylvania electronic devices work; or else trumpet the message: "It doesn't pay to 'get by' by having a handy man or apprentice slap up a fluorescent fixture here and there. . . . They should be installed properly, so that efficiency is completely utilized. . . . Every Sylvania fluorescent fixture comes complete with tube, and Sylvania's unusual one-year guarantee. . . . So get in touch with the man who has the training, the skill, and the knowledge to make the most of 'Fluorescent at its finest.' . . ."

As part of merchandising, stations like WBNS-TV, Columbus, Ohio, distribute placards advertising *Beat the Clock* to local Sylvania dealers. Another promotion involved Bud Collyer and the beautiful Roxanne playing *Beat the Clock* at a recent Music Festival staged by Macy's in Manhattan. "The store manager insisted that Roxanne be seen only on the rostrum," says Johnston. "Otherwise, he feared traffic in the store aisles would be completely blocked."

When Sylvania first began advertising its TV sets on *Game of the Week* last fall, that part of the account was handled by Kenyon & Eckhardt. The

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



**w-PAL**  
of CHARLESTON  
SOUTH CAROLINA  
John E. Pearson Co.  
S.S. Dora-Clayton Agency

Mr. Timebuyer: Reach the buying audience you haven't been getting, by buying Pal's W-PAL. Delivering the Negro and Rural Audience en mass, WPAL's clear channel signal tells your story along the entire Southern east coast. Loyal listeners who buy —and plenty of coverage. That's our story, Mister. See our Reps.

ALL OVER ROANOKE AND WESTERN VIRGINIA  
RADIO ARE TUNED TO . . .

**610 FOR TOPNOTCH NBC PROGRAMS**

Bob Hope  
Theatre Guild On The Air      The Big Show

Life of Riley      Phil Harris-Alice Faye

The Railroad Hour      Groucho Marx

**PLUS**  
AWARD-WINNING LOCAL PROGRAMS

- Farm and Home
- Devoted To Sports
- The Sports Desk

. . . awarded *First Place* by Virginia Associated Press Broadcasters.

**WSLS NOW NBC**  
IN ROANOKE AND WESTERN VIRGINIA

Winner of Billboard's Annual Public Service Competition Award In 1950.

NATIONALLY REPRESENTED BY WEED & COMPANY

**BMI**

SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING

BMI LICENSEES

Networks	24
AM	2,206
FM	361
TV	101
Short-Wave	4
Canada	150

**TOTAL BMI LICENSEES . . . 2846\***

You are assured of complete coverage when you program BMI-licensed music  
\*As of May 25, 1951

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





## ASHEVILLE, NORTH CAROLINA

Birthplace of Thomas Wolfe, nationally famous mountain resort, metropolis of western North Carolina, Asheville's tourist income is dwarfed by its annual industrial payroll of \$11,000,000 and county farm income of \$9,000,000. Buncombe County's 122,300 people receive regular television service only from WBTV, Charlotte.

**CABLE  
TELEVISION  
FOR  
3  
MILLION  
CAROLINIANS**

JEFFERSON STANDARD  
BROADCASTING COMPANY



REPRESENTED NATIONALLY  
BY RADIO SALES

show featured ABC's Harry Wismer calling a series of football contests at various colleges. The program was notable for two features. First, ABC tailored the program coverage so that it would reach primary TV areas and fringe areas "wherever a TV signal was available." Secondly, besides using national plugs, ABC allowed eight local station cut-in announcements where there were local dealers "in a position to offer immediate delivery on Sylvania sets."

That division of the Sylvania account has since switched to the Durstine agency, where it is now handled by veteran adman Roy S. Durstine himself, as account supervisor, aided by account executives James Smyth, William Dempster, and Robert Whitehead.

Durstine, who works closely on the account with ad manager William D. Stroben, says he recommended network radio for a definite reason. "It's just common sense," he says. "Out of 100 radio set owners, you have far more prospects for the purchase of TV sets than you do out of 100 TV set owners. And I selected ABC, because it can tailor the network so that the program is heard only in those radio outlets where there are TV stations. Naturally, we want to sell TV sets in places where the buyers can tune in to TV programs."

(This policy, of using network radio as flexibly as spot radio, is, of course, part of a current trend among sponsors. See SPONSOR, 7 May. "What net rate cut means to sponsors," to note how Procter & Gamble is using *Stop the Music* and *The Sheriff* on ABC as a form of network-spot radio.)

Durstine is working busily on plans for the two radio network shows he has lined up come fall for Sylvania. The music program will feature Sammy Kaye who will travel about the country, and accent sentimental ballads designed for the whole family. Sylvania TV dealers and distributors, along with their guests, will sit in with the audience at whichever city the program is conducted. And each city visited will be prepared for the program with a barrage of merchandising promotion.

The sports program, Durstine believes, will benefit Sylvania greatly, "because it'll draw young people, and, besides, football enthusiasts would scent good prospects for TV sets' visual virtues for viewing games." As a special gimmick, the sports commenta-

tor will predict the winners of forthcoming games. The listeners will be asked to make their predictions, too, with entry blanks available at local Sylvania dealers, and the winners being eligible for jackpot prizes.

As a final *coup de grace*, Durstine has helped the company set up its new Sylvania Television Awards. "This is a logical move for Sylvania," reasons Durstine. "It makes TV tubes for seven out of the big 10 leaders in TV set manufacturing, besides selling its own TV sets and service. So with this large stake in TV, it's to the advantage of the company to raise the standards of TV programs."

What Sylvania has done is to set up a committee of 16 judges, including Deems Taylor; Frieda B. Hennock, FCC commissioner; Robert J. Landry, SPONSOR columnist and publisher of *Space & Time*; Grantland Rice, sports commentator; Oscar Serlin, producer of *Life With Father*; and other distinguished persons in various walks of life. In the period covering 1 January, 1951, to 31 August, 1951, they will select those who have made the greatest contribution to creative television technique. All TV networks and local TV



Exclusive of the Rock Island Arsenal, industrial employment has passed 1943's previous high by 5,067. Industrial employment now totals 53,156. Quad-Cities is the home of 233,012 people . . . over 300 manufacturing firms.

*WHBF is the influential home-town station with the coverage and the impact to deliver sales at a profit in this big, unified market.*





stations are eligible, and the awards will go to a program, a writer, producer, director, actor, actress, m.c., camera man, scene designer, choreographer, dancer, lighting expert, and a make-up man.

"The project is something unique," according to Durstine. "Prizes won't go to categories, but to individuals who are sincerely concerned with the social responsibilities of TV's future."

From all the evidence, it would seem clear that in Sylvania, broadcasting has won not only a strong new advertiser, but also a sponsor genuinely concerned with improving the air medium.

\*\*\*

## SPOT RADIO VEIL

(Continued from page 36)

same time insisting that no information be released about their own activity.

As things stand now, when a time-buyer gets a request for spot radio information from a client he must don a Sherlock Holmes hat and conduct his own investigation. Usually, this means

telephone calls to half a dozen or more reps.

"Hey Bill," says the timebuyer-turned-detective to his rep contact. "can you tell me what the Glotz tooth-paste boys are doing on some of your key stations?" This, after hemming, hawing, and waying of veiled power, usually results in an approximate, if limited, picture of the competition's strategy. The secret is no longer a secret: the reps are put in the position of telling tales: no one is really happy.

The anguish of the reps in this situation is considerable. Not only are they subject to frequent sleuthing telephone calls, but, several times a year, they are unhappy recipients of lengthy spot radio questionnaires from leading advertisers and agencies.

Stations, too, receive the questionnaires. These are involved affairs, each differing from the next in format and complexity. But Rorabaugh's new approach can eliminate the problem for timebuyers, reps, and stations, the available evidence indicates.

What Rorabaugh proposes to do is replace the present type of conspiratorial research via phone and questionnaire with a standard, quarterly questionnaire sent to the reps.

Strong point of the project is that Rorabaugh has good basis for believing he will get financial support and active cooperation from most of the leading agencies *before* he begins. They will be chief subscribers to his new service.

To Rorabaugh, this represents a fascinating switch. He had been hamstrung for years by the fact that some of these very same agencies were reluctant to give him their own spot radio figures. A few years back, for example, Lever and P & G agencies were willing to yield their own data on soaps—providing Colgate agencies did the same. But Colgate refused so the plan died.

The new service will be available to all advertisers and agencies on a subscription basis. Tentatively, Rorabaugh plans to cover 121 brands, including 39 laundry soaps and cleansers and 82 toiletries. The report will show the number of daytime or nighttime announcements per week for each brand, plus the number of weeks in which the brand is active during the quarter reported. It will not give dollar figures. These can be derived from the report, however, by multiplying

## HITCH YOUR PRODUCT TO A K-NUZ RADIO RANCH STAR



LONNIE ROCHON

"Bee Hive", 10:30 pm to 12 midnight

National and Regional Advertisers on Lonnie's Shows:

Alaga Syrup  
Griffin Shoe Polish  
Madacol  
Red Arrow Drugs  
Royal Crown Products  
Southern Select Beer  
Thom McAnn Shoes

(Plus a choice list of local advertisers)

Beginning its fourth year on K-NUZ, the "Bee-Hive" now reaches a vast market of 107,718 colored people.\*

(\*Based on 1948 estimate, City of Houston Planning Department.)

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

"RADIO RANCH"  
P. O. BOX 2135  
TWX HO 414



**YOU SELL**  
Jacksonville, Fla.'s  
**MAMMOTH**  
**Hillbilly**  
audience  
when you buy . . .

**WOBBS**

ask Forjoe

The Station They All Listen To





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



Miss Jane Daly  
Earle Ludgin & Co.  
Chicago, Ill.  
Dear Janey:

Here in Charleston, West Virginy,  
they's five radio stations, but th'  
Hooper report shows that  
WCBS has 43.1% ur th'  
audience! Now Janey, that there  
is hard ter beat, 'specially when  
all four big net-works is in  
town! But ole WCBS with its  
big CBS line-up an' its top-notch  
local shows, is right up there  
at th' top with 'way more'n  
twiet as many lisseners as th'  
next rankin' station! That's a  
awful important point ter folks  
like you ter keep in mind!

Yrs.  
Algy

WCBS  
Charleston, W. Va.



data on time costs against the number of programs and announcements used.

Information on a brand's activity will be broken down by type of announcements (station break, participation, etc.) and by length of spot programs used.

The new report will supplement but will not replace the existing Rorabaugh spot radio report. It will be available as an additional service to be paid for separately, Rorabaugh says.

If no unexpected difficulties develop, Rorabaugh hopes to launch his new report to cover the second quarter of this year (April-May-June), with the information to be published late in July.

His first report will be considered a test for all concerned. Subscribers will not be required to contract for more than this trial report until they have had an opportunity to judge its value. Reps will not be asked to commit themselves to permanent cooperation. Rorabaugh hopes to insure initial cooperation in this manner, then stand or fall on how well his first effort goes over.

There are three main groups of agencies who would subscribe to the new report. These are the agencies for Procter & Gamble, Colgate, and Lever Brothers. Considerable discussion of the plan had been underway for several weeks with one of these agency groups and one of the main soap companies by the time this article went to press. The reaction of this agency group and the soap company provides the basis for hope that the project will soon be under way.

Rorabaugh's new service apparently comes none too soon for the dispositions of the reps. Said the president

of a medium-sized rep organization to SPONSOR. "I'm ready to tell the next agency which sends me a mile-long questionnaire to go to blazes. Some of those things take one of our girls a full week's work to complete. Just what do they think we are—the public library?"

This same executive was enthusiastic when the new Rorabaugh system was outlined to him. He felt that boiling down the 12 or more questionnaires he now receives each year to one quarterly survey from Rorabaugh would represent a blessing from the blue. Several other rep firms expressed similar opinions.

A survey of timebuyers, conducted by SPONSOR, indicates that they will be similarly enthusiastic about the new Rorabaugh service. "Trying to get figures on what the competition is doing in spot radio has been the bane of our existence," a well known buyer in one of the top 10 agencies said. "We have been forced to go to ridiculous lengths in order to get the information clients request about rival brands. It's about time that somebody put an end to such shenanigans and brought out a complete spot radio information service."

Other timebuyers outlined the lengths to which requests for spot figures had driven them. In some cases, a timebuyer will call up a friend in the agency handling the rival account. In other cases, a telephone call to a station manager or two may provide the clue to the competition's strategy. But the standard way timebuyers have of getting spot figures is through the reps.

"I usually survey about eight reps by telephone," one timebuyer who is

# WBIR

... the Big Buy in Knoxville!



Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

AM...FM

The Bolling Company



also a vice president of his agency explained. "That gives me a rough idea of the pattern in which the competition's spending its money, but it's a pretty sketchy kind of poop."

Naturally, the problem of how to set up a reporting service for spot radio has attracted the attention of many a researcher. In 1934, Anne Edgerly, then owner of P.I.B., which she had founded in 1915, set up what was probably the first spot service. She got her facts directly from the stations in the form of dollar expenditures by brand. But even in that day, when radio stations were few (under 1,000), she was only able to gain the cooperation of 229 stations at the most. When this number dwindled in 1939, Miss Edgerly gave up her spot report. (It was in this same year that Rorabaugh entered the field.)

Recently, Miss Edgerly has attempted to return to the field of spot measurement. (She sold P.I.B. in 1948 to an organization called Leading National Advertisers, Inc., which continues to publish P.I.B. figures with the cooperation of the Magazine Advertising Bureau.) Miss Edgerly's plan was to again approach stations for reports, but this time with a new technique. She thought she could simplify the whole process of gathering data by asking the station to merely send their reps an extra carbon copy of the monthly business report. This the rep would then forward to Miss Edgerly.

In one simplified operation, Miss Edgerly thought she would obtain dollar figures by brands which could then be totaled to get expenditures nationally. When she surveyed 300 top stations in December of last year, however, she got a promise of cooperation from only 40.

Reps, too, have not been optimistic about the plan's practicability. "We would never trust any outside party with the monthly report from stations," a rep executive explained. "Those reports show how well a station is doing financially and we'd be afraid to risk having the news leak to a rival rep. There's enough competition to sign up stations without us providing any free tips as to which stations are a gold mine."

Though Miss Edgerly's particular approach to gathering spot figures has not been received enthusiastically by stations, the response her proposal



## He Lights on Your Company Name Every day...for years!



**FREE SERVICE!**  
No one has ever paid a cent to  
repair a Zippo!

Here's the business gift that makes customers and colleagues light up with pleasure—as they see your name. It's Zippo, the lighter that never fails . . . that always lights with a zip, even in wind or rain. It's your sure-fire buy as goodwill gift or premium, as sales incentive or business anniversary award. Engraved with your trade mark, it will spark a friendly feeling for years and years!

**Send for FREE Brochure.** Get the FREE Zippo Brochure explaining how you can have your company trade mark or other message reproduced in color on Zippo Lighters at low cost. Shows many Zippo models with prices and discounts. *Send the coupon today.*

ZIPPO MANUFACTURING CO. Dept. 00  
Bradford, Pa.

Please send your FREE brochure on Zippo  
Goodwill gift ideas.

Company.....

Address.....

City.....State.....

Attention.....Title.....

# ZIPPO

The One-Zip Windproof Lighter



**Keeps You  
In Front  
In Utah**

**KDYL**  
NBC Network  
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

### Buying in Atlanta?

Here is your guide to more sales faster in this one hundred million dollar market

**W E R D . . . 1,000 watts**  
860 on every Atlanta dial

**W E R D . . .**

reaches purchasing agents\* with the fiercest brand loyalty.

DATA FOR A SALESMANAGER  
How WERDville dollars are spent:

Food	30.1c	Recreation	2.6
Clothing	17.7	Tobacco	2.5
Housing, utilities	15.7	Personal Care	2.3
House furnishings	10.8	Education	2.0
Alcohol	5.0	Medical (Prof.)	1.8
Auto	4.0	Reading	.5
Other trans.	3.2	Other	1.8
		\$1.00	

### Hooper audience share for April 1951

Day	Time	Rating
Mon. thru Fri.	(8:00 AM-12:00 Noon)	14.0
Mon. thru Fri.	(12:00 Noon-6:00 PM)	10.9
Sunday	(12:00 Noon-6 PM)	11.6

Write for proof of performance!

**Joc Wootton**

Interstate United Newspapers Inc.  
545 Fifth Ave. New York 17, N. Y.

\*Negro Brand Buyers

elicited among agencies is an indication of the interest there is in spot radio data. Over a dozen top agencies wrote to her offering encouragement. At least one top-10 agency vice president has offered her advice and spoken of attempting to line up agencies behind her effort.

Miss Edgerly's difficulty in obtaining dollar figures helps explain the reason behind Rorabaugh's decision not to go after spot information by dollars spent. "Anybody who knows how reps operate," he says, "also knows how they think. Asking them to report their dollar figures is as unrealistic as to expect Macy to tell Gimbel. If there are two things in this business that reps will, and should, keep secret, it's station billing and expiration dates."

Rorabaugh points out that it will be possible for subscribers to use his reports together with station rates and come up with time charges by individual brands. These figures will be gross, not taking into account any below-card-rate deals or frequency discounts, but they would be comparable to the gross network time figures long published by P.I.B. and considered a satisfactory standard for web radio. TV. Rorabaugh does not plan to publish such figures in his report, preferring to leave that job up to individual subscribers. ★ ★ ★

### MR. SPONSOR ASKS

(Continued from page 43)

from radio to television smoothly and efficiently.

This transition has not been made quickly or without graduation of thoughts or ideas. To best illustrate what I have in mind, let us go back some years to the era of radio in its infancy.

To set forth an effective sales campaign, radio in those years, without benefit of sight, depended primarily upon high-powered, hard-hitting sales messages, necessitating constant repetition so that prospective consumers would remember the product heard and would possibly be vulnerable to its message.

With the passage of time, however, came the advent of jingles, dramatized situations, and informal dialogue, all smoothly integrated achieving a more listenable, easier-to-digest commercial.

Thus, the transition from earlier-type commercials to the ones previously mentioned, indicates the progressiveness of radio copywriters.

Upon this scene has come this wondrous new medium, Television. How would they cope with this new "baby"; a "baby" with sound plus sight?

Radio copywriters had already made a transition in copy style from hard-hitting, constant repetition to a more informal style. Television would require the same format with the addition of still more informality in theme.

As a result, they have integrated jingles with the advantage of using film animations, film subjects, and homey commercial copy. Yes, homey to the extent of being facetious in some respects. Witness, for example, the remarkable progress by Arthur Godfrey in selling tea and soup. This type of copy delivery plus the easy informality in the integration of commercials appearing on *The Goldbergs*, *Mama* and other programs clearly indicates that radio copywriters have made the transition from one medium to another with intelligence, finesse and foresight.

JACK BUCHOLTZ

Chief Copywriter

William Warren, Jackson & Delaney  
New York

### 510 MADISON

(Continued from page 10)

the ANA Radio-TV chairman. Perhaps you have seen it, but I am referring specifically to his statement: "When



"Just get a load of Elliott-Haynes survey of total listening in a 100-mile radius of Vancouver — I'm TOP DOG."



printed media hikes prices the buyer can generally see why—rising paper or printing costs, etc., but—radio—Mr. Duram said pointedly—*air is free!*"

How stupid can you get?

These . . . statements by supposed leaders in their field should be challenged by authoritative people such as you.

Doesn't Mr. Duram know anything about increasing operative costs of a radio station, such as technical and engineering equipment, salaries, and no end of other items such as these?

Misleading statements such as these should be challenged!

DANIEL C. PARK

President

Indiana Broadcasters Assn. Inc.

Indianapolis

★ ★ ★ ★ ★ ★ ★ ★

"A special committee of the National Association of Radio and Television Broadcasters reports it will attempt to raise neck lines in television. (Faye Emerson is sure going to look incognito in a turtleneck evening gown.)"

FRED ALLEN

★ ★ ★ ★ ★ ★ ★ ★

**KXOL**

**FORT WORTH'S**

leading  
independent

**JOHN E. PEARSON  
COMPANY**

## REGIONAL NETS' FUTURE



Ward Ingram, Don Lee: all media can grow

The perfection and development of the airplane and modern airlines did not sound the death knell of the automobile, nor did it put our railroads out of business. It was little more than 20 years ago that radio was supposed to bring about the early demise of the daily newspaper and many general magazines, and more recently to end the phonograph and record business. How wrong the people were who made such prophesies!

But now there are crystal ball gazers who are already preparing a wake for radio broadcasting. And all because of TV! Let us admit that TV is an important addition to our present day communications and advertising industries. But remember, it is an *addition*, not a *replacement* for radio or any other medium.

The next few years will see many changes made in the broadcasting business—there's no question about that. Our programing patterns and sales methods will be adjusted to changing times, but as far as the future of radio is concerned—particularly regional network radio—we foresee many years of successful and profitable operation. Our conclusions are based on our past and present experiences with the medium on the Pacific Coast. The facts, as they apply here, will not necessarily be true in the same degree elsewhere, although wherever regional networks have prospered in the past, we are certain they will continue to serve the public and the advertiser efficiently and economically.

In the face of known facts and figures, it seems strange that network radio should be put in a position of having to defend itself. However, it may be a good thing for us in the business to reappraise our own media. We have been underselling ourselves for many



WALTER CRAIG  
V. P. & Dir. TV & Radio  
Benton & Bowles, Inc.

LIKE MOST  
"Newsworthy"  
TV & RADIO  
EXECUTIVES  
MR. CRAIG'S  
LATEST  
PUBLICITY  
PORTRAIT  
IS BY —

*Jean Raeburn*

Photographer to the Business Executive  
565 Fifth Ave., New York 17—PL 3-1882



**Over  
160,000  
Sales\***

**IN ONLY 15 WEEKS**

**\* A 15c Item In  
43 Retail Outlets**

For the complete story  
Contact any

**BRANHAM COMPANY**  
• OFFICE •

OR  
**WABB**  
MOBILE, ALABAMA

ask

**JOHN BLAIR & Co.**

about the

**HAVENS & MARTIN**

**STATIONS**

**IN**

**RICHMOND**

**WMBG-AM**

**WCOD-FM**

**WTVR-TV**

**First Stations in Virginia**

years, and it behooves us now to let all the facts be known.

Let's look at some of these facts as they apply to the West Coast. Today there are more radio families in the Pacific Coast area than ever before in its history. In 1948, A. C. Nielsen estimated—and timebuyers bought—3,689,000 Pacific Coast radio families in this market. Today Nielsen estimates (and buyers buy) 4,845,000 radio families in the same area. Compared with a 95% national average, 98% of Pacific Coast homes now have one or more radios per family. With this growth in population and set ownership, the Don Lee Network has also grown, and each year paid greater audience dividends to its sponsors. As of February, 1951, Don Lee Network audiences are greater than they were in 1949 or any preceding year. As a result, Don Lee regional business is at an all time high.

There are many reasons why we believe in a bright future for regional network radio, particularly on the Pacific Coast, where the great distances, a dispersed population, rugged terrain and low ground conductivity makes mass coverage by any other medium economically impractical. It has been a Don Lee policy to establish outlets in the many markets where the people live and spend their money. By doing so, we have been able to serve nearly 100% of the Coast population with transcontinental network programs as well as regional features planned particularly for Coast listeners. This policy is paying off for many clients—strictly regional advertisers as well as many national advertisers who buy Don Lee to bolster their national campaigns. Don Lee advertisers are getting, and will continue to get, good value for their money—more families reached at a lower cost-per-thousand than possible through any other advertising medium.

We do not discount any other medium; we are all. Radio, TV, and Print, competing for the same advertising dollar. But what medium, other than radio, can offer such wide circulation (set ownership), flexibility (in time and expenditure), availability to consumers (at home or out of home) and low cost per impression?

One can't attempt to appraise the future of radio without bringing up the question of rates. That situation is in such a state of controversy at the moment that much more time and space

is required to discuss it than is available here. Rate changes will hold the spotlight for some time, but we feel certain that the ultimate result will be proof positive that radio advertising is, if anything, underpriced. And while all this is going on, costs in other media mount steadily. This will prove radio, by comparison, a better, more economical medium than ever.

Radio is advertising's most timely and most flexible medium. It has numerous advantages that cannot be replaced. Because it is flexible it will change and grow to meet any challenge. As a source of family entertainment, information and public service, radio is an important, well-established part out of our daily lives. Work, we must, to improve its service and to prove its value.

It took a lot of enterprise and optimism to make radio the giant it is today. That spirit of enterprise is still with us in great measure and, although there are a few scare-easies looking for the worst, the optimists are in the majority and they won't let radio down. There's plenty of room in our expanding economy for radio and all other media to improve, to expand, and to grow together!

WARD D. INGRIM

*Vice President in Charge of Sales  
Don Lee Broadcasting System  
Hollywood*

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

52.8  
AVERAGE WINTER 1951

**ABC STATION**

**WBTM**

**HOLLINGBERRY**

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





Ben Paschall, Liberty, is optimistic over future

Liberty, emerging on the West Coast as the West Coast's largest regional network, is highly optimistic over the future of network sales on the Pacific Coast, based upon the following facts:

1. Having entered the network sales field on 1 March, 1951, our West Coast Sales Department, through contacts with advertising agencies and clients, have received an overwhelming welcome. This welcome has been reflected in actual sales on the West Coast as well as the entire Liberty Network.

2. Television is not causing loss of listeners in our areas because there is no television except in San Diego, Los Angeles, San Francisco, and Seattle. As we have 52 stations on the West Coast, this, you can see, affects only 10% of our operations.

Specializing in sports news and music, which have proven to us the best commercial formula, plus the fact that only 10% of our network is affected by television, plus our telling the story of the many successes of AM radio, I have no fear that network business not only for us but for our competitors as well will increase this next year.

BENTON PASCHALL  
Vice President  
Western Division  
Liberty Broadcasting System  
Hollywood

### ABC-PARAMOUNT DEAL

#### RADIO SIGNIFICANCE

(Continued from page 32)

the network will stimulate personnel at ABC who've been under tension the last few years, after hearing rumors of the net being sold to a half-dozen bidders, like CBS, 20th Century-Fox. But it remains to be seen whether UPT executives, used to the ways of movies, can adapt their energies to radio.

**G. How will the merger affect the other radio nets?** As one radio executive at CBS told SPONSOR, "It will make us look to our laurels, in programing, talent, and general selling." The emergence of ABC from a weak sister to a strong brother among the radio networks would jar NBC, CBS, and Mutual out of any pessimism about the future of radio. ★ ★ ★

#### TV SIGNIFICANCE

(Continued from page 33)

excitement in ABC, which, though boasting handsome acreages of facilities, has always lagged in programing.

**F. How will the merger affect the other TV nets?** A great deal. First of all, in acquiring WBKB-TV, Chicago, CBS has gained a sensational plum—a pioneering station since the '30's, a money-maker that dominates Chicago TV. It will greatly strengthen the CBS-TV network. This, combined with ABC's infusion of new money and personnel, will force NBC, long the kingpin in network TV, to look to its laurels. Chances are there will be talent raids and stronger programing competition between all four TV nets. Sponsors should benefit through lower programing costs, forced by increasing competition. ★ ★ ★

*In the Heart of*  
CHICAGO'S LOOP

Historic  
**BOSTON OYSTER HOUSE**

World Famous  
**TERRACE CASINO**  
Available for Any Type Function

WILLARD M. RUTZEN  
manager



**HOTEL Morrison**  
MADISON and CLARK  
CHICAGO

*Men, Women and Children*

... stay tuned to KROD because on 600 they hear such stellar CBS programs as Jack Benny, Lux Radio Theater, Arthur Godfrey, Edgar Bergen, Amos & Andy, Bing Crosby and others that are popular with young and old alike... KROD is your radio buy in the El Paso Southwest.



**CBS**  
Affiliate

600 on Your Dial

**5000 WATTS**  
Southwest Network

**MORE**  
DIALERS  
PER DOLLAR

RODERICK BROADCASTING CORP.

Dorrance D. Roderick Val Lawrence  
Pres. Vice-Pres. & Gen. Mgr.

REPRESENTED NATIONALLY BY  
THE O. L. TAYLOR COMPANY

**KLIX**

IS KLICKIN'

*In one of the west's*

**RICHEST MARKETS**

*Idaho's Fabulous Magic Valley*

Ask Hollingbery  
ABC at  
Twin Falls, Idaho

Frank C. McIntyre  
V. P. and Gen. Mgr.

RESULTS PROVE

**500,000**

MEXICANS IN GREATER

**LOS ANGELES**

LISTEN TO 6 HOURS OF

**SPANISH**

PROGRAMMING DAILY ON

**KWKW AND KWKW-FM**

ASK FOR JOE



## SPONSOR SPEAKS



### Will color verdict thaw freeze?

How does the green light on CBS affect the freeze on TV stations? That's the big question Advertisers are asking this week.

With only 107 stations on the air in 63 markets, and suitable time slots a really scarce item, the emergence of more TV stations in more markets will make many a sponsor (and his Agency) happy.

But it won't happen this fall. Nor probably this winter.

Our best-educated guess is that new stations will start popping up come spring. It won't take long for some of the first grantees to get on the air. KMBC, Kansas City, for example, expects to be on the air with its TV outlet 30 days after a favorable decision is reached. So do a number of others. Reason: equipment is already bought and waiting; in some cases so are studios.

In an exclusive to SPONSOR way back in March 1950, FCC Chairman Wayne Coy said that once the color issue was settled it would be full speed ahead on TV applications processing and grants. He said he would person-

ally take charge of the speed up; that his fellow Commissioners had promised their fullest cooperation. Based on this statement, if there were no stumbling blocks, the end of the freeze and new stations could be expected in 1951. But TV allocations hearings slated for 9 July, plus priorities on broadcasting equipment will break the big push. Within the FCC, midnight oil will be burning and applications will be processed even while the allocations hearings are under way. The Commissioners are eager to follow up their big color victory with concrete action that they know is backed by strong public demand.

Despite the deterrents, advertisers can take for granted that Chairman Coy and his associates will do everything within their power to end the freeze and start the grants rolling. We look for more TV stations by spring, 1952.

### Radio stations on the offensive

Not everybody in radio is cutting rates. A number of stations, in fact, chose this most critical period in radio's history to announce increases.

In San Antonio, WOAI, a 50,000 watt NBC affiliate, disagreed with ANA's recommendation strongly enough to argue its differences in a series of ads in the trade press.

In what may become a pattern for other stations with similar views, WOAI used statistics to prove its point. Since 1942, its percentage of radio families, said the ad, has increased 108% while the increase in its hour rate was only 13%. On the basis of these figures, the station feels, WOAI's rate should be upped 34% rather than decreased 5%.

Similarly, KVOO, 50,000 watt NBC affiliate in Tulsa, points to the

market statistics in its area to prove that it could justifiably charge \$655 per hour instead of existing \$300 rate.

WNOX, 10,000 watt CBS affiliate in Knoxville, bought trade paper space to announce a rate increase on the contention, among others, that it had more listeners in its non-TV market and better service and programs than ever before. As we went to press, WMT, CBS affiliate in Cedar Rapids, Iowa, and KGER, Long Beach, Cal., independent, also had announced increases.

It looks like a trend, with radio stations, collectively as well as individually, determined to prove their value.

### Michael and Sylvia

If Michael and Sylvia have their way, Oscar will soon be taking a back seat in the awards arena.

Michael is the counterpart of Oscar in the radio and television fields. Before 1,200 distinguished guests at the Waldorf-Astoria early in May, 27 network personalities and programs received the figurines. Governor Thomas E. Dewey, Senator Alexander Wiley, and numerous advertising bigwigs watched Milton Berle, Max Liebman, John Cameron Swayze, Perry Como, Dinah Shore, Bill Stern, Sam Levenson, Groucho Marx, Edward R. Murrow, Walter Winchell, Bud Collyer receive talent awards for outstanding achievement during 1950-1951.

The Michaels are administered by the Academy of Radio and Television Arts and Sciences, chaired by Edward Bobley.

Sylvia will appear on the scene late this summer or early fall, sponsored by Sylvania Television Awards. Roy Durstine masterminded the idea of giving Sylvias to encourage new TV production techniques. (See page 34.)

## Applause

We tip our hat to . . .

**Arthur B. Church**—whose penchant for pioneering and public service kept his two stations (KMBC and KFRM) out in the forefront of Midwest broadcasting for 30 years. On his 30th anniversary in radio he dedicated his mammoth KMBC Building, including the 2,600-capacity TV Theatre. Governor Smith of Missouri put his finger on the Church formula for suc-

cess when he said that KMBC-KFRM not only give public service—they extend themselves to meet public needs.

**George P. Hollingbery**—who thinks it makes good sense to make every salesman in his rep firm an owner. And the reaction his move is getting proves he's right.

**The Mayers Co.**, Los Angeles—whose "Are We Lied" message published in the advertising trade press is a public-spirited call to action to restore

Congressional cuts in the Voice of America budget, to push for more adequate propaganda and psychological warfare.

**Bill Ryan**, president of BAB, Inc.—who is keeping his head during the network rate cut tempest, knowing that emphasis must shift back to his Broad-Advertising Bureau and its radio research efforts as the best way of proving how much of the advertiser's dollar radio really deserves.



"IN THE HEART OF AMERICA . . .

*It's The*

**KMBC  
KFRM**

*Team and It's*

*Wholehearted"*



WHOLEHEARTED — that's the word for the overall performance of The KMBC-KFRM Team! Audience-wise, because of outstanding local programming and the CBS Network, rural and suburban listeners give The Team preference by a ratio of almost 3 to 2 over the closest competition.

In the great Kansas City metropolitan area it's the same story, according to the latest audience survey.

Operating now from its new home, The KMBC-KFRM Team has more than ever before to offer advertisers — adequate space, new and modern broadcast facilities, top-notch promotion and merchandising—and most important, years of experience and success in every department. Yes indeed, Wholehearted is the word for it! Write, wire or phone The KMBC-KFRM Team, Kansas City, Mo., or your nearest Free & Peters' office.



TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE • PROGRAMMED BY KMBC

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



# WTAG

WORCESTER  
MASSACHUSETTS

**By Any Measurement  
Commands Worcester and  
Central New England**

**BY  
HOOPER**

OCT. 1950-  
FEB. 1951

More Audience Than All Other  
Worcester Stations Combined

**BY  
PULSE**

MAR.-APR.-1951

Higher Average Ratings Than All  
Other Worcester Stations Combined

**BY  
BMB**

Report No. 2

More Than Twice The Radio Home  
Coverage in Central New England  
Any Other Worcester Station

WTAG is the only station with  
Worcester Hooper, Pulse and  
BMB available for your use.

**WTAG**

WORCESTER

WTAG-7m BASIC CBS • 580 KC

Industrial Capital  
of New England

*See Raymer for all details*



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