

SPONSOR

For buyers of broadcast advertising

What every sponsor should know — p. 23

SP 10-50 1376B
MR JO DINE
NATL BRODSTNG CO
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

This is a transit radio

This is a car card

Which one is unconstitutional?

Sponsors

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Men, Money and Motives

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Mr. Sponsor: William M. Kline

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Queen Elizabeth stopped here



Virginia House

Virginia House typifies the happy blending of history and progress in Richmond. Ancient Warwick Priory, built in England in 1565 and visited by Queen Elizabeth, provided its stone and timbers. Old Dominion ingenuity and wealth transplanted it in the New World. Modern Richmond loves its traditions, but never lets them interfere with its progress. WTVR, the first television station in the whole South is rooted in Richmond. Radio, both WMBG and WCOD (FM) pioneered here, too. This is part of the personal history of Havens and Martin Stations, First Stations of Virginia.

WMBG AM WCOD FM



WTVR

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

FIRST STATIONS OF VIRGINIA

**REPORT
TO SPONSORS
18 JUN 1951**

COLGATE AGENCY ASKS STATIONS TO JUSTIFY RATE INCREASES—One Colgate agency, William Esty, has been writing to stations which have raised rates recently, asking them to justify hike "in view of network rate decreases." Some letters went to stations in non-TV areas. Replying to Esty, one non-TV-area station cited increased sets-in-use and sets-in-market figures backed up by its own intensive surveys. Many stations, armed with such research, intend upping national spot rates. (See discussion on whether there is growing trend to boost national spot rates in Mr. Sponsor Asks, page 46.)

BLATZ BREWING GUNNING FOR BEER LEADERSHIP WITH \$3,500,000-PLUS AIR BUDGET—Blatz Brewing, Milwaukee, which will launch "Amos 'n' Andy" over 61 CBS-TV stations 28 June, is shooting for suds supremacy. This year it will up its broadcast advertising budget to between \$3,500,000 and \$4,000,000. Most recent development: Blatz wanted Charles Collingwood evening news strip on CBS, but couldn't get full national clearance. Now it's looking for another network radio news show, possibly on another web. In addition Blatz may boost its spot radio/TV coverage come fall. (Blatz agencies: William H. Weintraub and Kastor, Farrell, Chesley & Clifford, New York.)

AUTO LISTENING TO WGAR IN HOME COUNTY TOTALS 411,708 HALF-HOURS DAILY—Survey by WGAR, Cleveland, indicates there's total of 411,708 individual half-hours of car listening daily to WGAR in 12-hour period from 7:00 a.m. to 7:00 p.m. That's in home county (Cuyahoga) only. Other key findings: 81 out of 100 cars in Cuyahoga County have radio; radios in cars are on 74% of time spent driving; each car has average of 1.6 passengers; 9% of radios are on more than hour daily.

PHILIP MORRIS SALES RECORD HIGH—Thanks in large part to its \$7,000,000 annual air budget, Philip Morris has just scored new sales record. In fiscal year ending 31 March 1951, firm grossed \$305,000,000 — 20% over previous year. As predicted by SPONSOR (9 April), company has cancelled Ralph Edwards' "Truth or Consequences" on CBS AM/TV and disked "Lonesome Gal" on 7 stations. As replacements it has picked up "The Bickersons," Tuesday nights on CBS radio and "Racket Squad," Thursday nights on CBS-TV. (Agencies: Cecil & Presbrey, Biow Company.)

THAT RESEARCH MUDDLE—For your edification on problem of equating reports from different rating services, consider these striking differences between C. E. Hooper and American Research Bureau for top TV programs in May (New York). Berle is first in both reports. But while Hooper rates him at 49.5, ARB gives him 66.9. "Comedy Hour" (starring Phil Silvers, 6 May) is fifth on ARB with 44.4; sixth on Hooper with 30.6; Louis vs. Agramonte fight is second according to Hooper with 36.1. It's in ARB's seventh place with 41.9.

REPORT TO SPONSORS for 18 June 1951

PACE QUICKENING IN DEVELOPMENT OF "PAY AS YOU SEE" TV—Subscriber-Vision, "pay as you see" TV system which relies on punched card to unscramble "coded" pictures, hopes to get FCC approval for commercial test this September. Arthur Levey, president of Skiatron Electronics & Television Corp., owner of system, told SPONSOR programing fare would include college football games, films, and possibly Broadway shows. Levey is approaching "South Pacific," among others. Meanwhile, Telemeter, now half-owned by Paramount Pictures, is rushing preparation of application to FCC for its own commercial test. And Phonevision, owned by Zenith Radio Corp., is rumored entering deal with either MGM or its subsidiary, Loew's Theatres. (See page 29.)

AMM-I-DENT STEPS UP ADVERTISING FOR SUMMER—Block Drug Company ad manager George J. Abrams told SPONSOR firm's Amm-i-dent Toothpaste and Toothpowder have been enjoying sales boom, will step up air advertising this summer. Company hopes to triple sales in hot months when competitors may be napping (or hiatusing). Beginning 25 June, Block will sponsor Saturday morning radio show "No School Today" over 162 stations of ABC network. Present sponsorship of "Danger" on CBS-TV will be continued through summer, and spot radio schedule in 20 markets will be increased considerably.

SUPREME COURT BECOMING CENTER OF RADIO/TV INDUSTRY NEWS—By next fall, U.S. Supreme Court may have settled three of most important issues in history of radio/TV industry. (1) Color — just decided; (2) Whether Transit Radio is constitutional (see details page 29); (3) Fate of "beep system" FM which is used to provide "functional music." SPONSOR learned exclusively that if FCC stands pat on its ban of beep FM, lawyers will take issue through to Supreme Court.

DID PRINT INTERESTS AID SUIT AGAINST TRANSIT RADIO?—Suit against Washington Transit Radio, supposedly by group of outraged private citizens, may have been supported sotto voce by newspaper interests. Resulting in U. S. Court of Appeals declaration that Transit Radio is unconstitutional, suit was filed with notarization by one newspaper's own notary, according to well informed sources. Washington "Post" (which is not paper referred to above) blasted Transit Radio as public nuisance in its editorials. But when decision was announced, paper expressed concern over court's legal tack in lengthy editorial.

"LET'S PUT ALL MEDIA UNDER THE SAME MICROSCOPE"—That was title of SPONSOR article (31 July), urging that all media be measured by one yardstick — time spent with medium. This, SPONSOR said, would give all media a "common denominator." Now, C. E. Hooper has taken up same platform, proposed new measurement service to be called "Mediameter." It would reduce "exposure to the four great media . . . to a common denominator, time. . ."

HOFSTRA STUDY NO. 2 CONTRADICTS OTHER FINDINGS ON COMMERCIALS—Super-Hofstra Study (No. 2), just now being shown to gatherings of ad men, includes data on types of commercials which sell best, as well as documentation on TV sales ef-

(Please turn to page 54)

'Rube' Marquard In Straight Games* WHEC In Rochester Radio



**LONG TIME
RECORD FOR
LEADERSHIP!**

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	43.1	19.7	8.0	8.4	15.4	3.7
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	42.0	28.4	8.8	11.9	5.4	2.4
EVENING 6:00-10:30 P.M. Sunday through Sat.	39.2	28.2	8.6	11.6	10.6	

FALL-WINTER REPORT 1950-1951

Station
Broadcasts
till Sunset
Only

* In 1912 Marquard, pitching for the New York Giants won 19 straight games (actually 20 under today's scoring rules). This major league record of Marquard's has never been topped since!

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

BUY WHERE THEY'RE LISTENING:—



WHEC



of Rochester

N. Y.

5,000 WATTS

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

SPONSOR

VOLUME 5 NUMBER 13

DIGEST FOR 13 JUNE 1951

ARTICLES

Kindergarten for sponsors

Highly profitable marriage of advertising and entertainment can also be highly hazardous. Here are tips on how to avoid the pitfalls

23

Bell Telephone's party line

Why Bell Telephone companies have been on the air 11 years with the same network radio program, "The Telephone Hour," and are still satisfied

26

What are the hot issues this week?

There's more big news breaking in radio/TV than ever before. Here's background on issues including color TV, Affiliates' Committee—ANA meeting

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Hofstra Study No. 2

Despite rising TV costs, customers sold per dollar have not decreased, according to NBC's new super-analysis of TV sales effectiveness

30

Frozen foods on the air

Birds Eye, Snow Crop, Minute Maid, Flamingo all spend major chunks of ad budgets on radio/TV to spearhead aggressive selling

32

TV Dictionary/Haandbook for Sponsors

Do you know the meaning of these words in Herbert True's TV Dictionary: "cheat," "chiz biz," "dog"? They are among terms defined this issue

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How obsolete is BMB?

Last BMB report was compiled in 1949. Though many timebuyers and broadcasters feel figures are out of date, data is still widely used

36

COMING

How Bell Telephone uses spot radio and TV

Following up national network effort, local telephone companies use spot radio extensively to win friends among phone subscribers

2 July

Musical clock programming

SPONSOR brings you a close-up of the effectiveness for sponsors of morning music-time-chatter-and-weather shows

2 July

Premiums on the air

SPONSOR is currently surveying trends, techniques, do's and don't's in use of premiums

DEPARTMENTS

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COVER: Recent court decision against Washington, D. C., Transit Radio is regarded by many advertisers, radio/TV executives as a peril to all advertising. It may open the way for attacks on car cards and printed ads on grounds that they, too, are attention "compelling" and violate a citizen's "freedom." And it is probably the first ruling against an advertising medium's right to do business in court history. Riders shown in the picture are listening to WTOA, Trenton, N. J. (See Transit Radio story, page 28, this issue.)

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The **TOUR TEST** *proves*

KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE



in the **OREGON MARKET**



BROADCAST MEASUREMENT BUREAU SURVEYS PROVE **KGW's LEADERSHIP**

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

TOTAL BMB FAMILIES (From 1949 BMB Survey)

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



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

greatest power potential in the nation. Favorable building sites killed labor supply have attracted hundreds of new industries KGW market area since the end of World War II. Typical steady growth of the great Northwest is Vancouver, Wash. effectively blanketed by KGW's **COMPREHENSIVE COVERAGE** through the greater efficiency of KGW's lower 620 frequency. This has been proven by an authentic Tour-Test, made in cooperation with the Oregon State Motor Association, and headed by A. R. Nieman, president of Vancouver's Chamber of Commerce. Above he gallantly assists "Miss KGW of 1950" from Vancouver's historic apple tree, first to be planted in the Northwest. Depend for delivery of this rich area on the **COMPREHENSIVE COVERAGE** of KGW.

KGW

PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



Still proving to be one of Northern California's top personalities on both AM and TV is KSFO-KPIX's woman's director, Faye Stewart.

In addition to her woman's program, which has been aired daily on KSFO for the past seven years, Faye is seen five days a week on "KPIX Kitchen," where she demonstrates and prepares meals for the budget-wise housewives. And for the men, who delight in doing the cooking for themselves, Faye heads KPIX's Monday night "Mr. Cook Show."



Acclaimed in local radio and TV circles as "the woman who tells . . . and sells" . . . Faye has consistently convinced advertisers of her master sales ability in both media.

NEW STUDIOS

With construction on the new KSFO-KPIX studios well underway, the modern plant—first on the West Coast specifically designed for AM and TV—will see completion in December of this year.

Located on San Francisco's famed Van Ness Avenue, the radio and television center will house three immense television studios, four AM studios, in addition to business offices.

Men, Money and Motives

by
Robert J. Landry

Walk slowly cross scene, unhurriedly draw up a chair, light yourself a debonair cigarette, carefully, while exhibiting your best camera angle, allow the smoke to form an artistic vapor around you. All relaxed, Mr. Television Actor? And Feminine Counterpart? Listening, Mr. Television Sponsor, you who merely provide the funds? Now that the apostle of ease has sauntered, loitered, ambled, slow-motoned and snake-charmed his or her way to center camera and begun his or her weekly sponsored display of utter relaxation, we'd like to ask one rude, but timely, question: how long can these "informal" chaps and lassies go on, at TV program costs, doing nothing, but nothing, with an engaging manner?

* * *

The television season just ending has been dedicated to the vaunted quality of "being natural" (by doing everything at unnatural retardo). Possibly it was a necessary lesson to drive home. No doubt some of these "new" techniques in gait and style are indigenous to TV and will be a permanent part of TV stock in trade. Dave Garroway's "relaxed saunter" like Bing Crosby's "relaxed dialog" in radio made history. All honor where honor is due.

* * *

The sponsor's arithmetical mind will, however, swing round to such costly caricatures of "informality" as that provided by Peter Lind Hayes and his wife who staked all and lost all on just being their beguiling selves. It wasn't enough. More than that, the smart agency of tomorrow and the sagacious sponsor of tomorrow will know ahead of time it wouldn't be enough. Now, of course, in the new TV show the Hayes pair will do for Ronson there will be a fatten-up format.

* * *

Amazing how with every new entertainment medium these expensive lessons have to be re-learned all over. It would seem a true rule, and a good rule, in all entertainment media, at all times, that nothing is never something, charm of manner is never a satisfactory substitute for substance of material. The rule is valid, but the rule-defiance of an Arthur Godfrey will throw sand in the eyes of agencies and sponsors. Godfrey, and some others, by the inexplicable magic of their appeal, and by nothing they do, say or represent which can be catalogued in the study halls of showmanship, have a tendency to lead many another sponsor down the path to nowhere.

* * *

Again and again, in the glad-bad days gone beyond recall, Hollywood film stars would hit New York for an offhand personal appearance at the Capitol (for an offhand \$5,000) without bothering to hire some writers to put some words in their mouths. Again and again, the results were embarrassing. Even the usually-surefire Jimmy Durante, after one prolonged stay in Hollywood, had so forgotten (temporarily) his Broadway showmanship that he had no act.

(Please turn to page 72)



UNITED STATES STEEL

again presents the

NBC SYMPHONY SUMMER CONCERTS

World-famed Conductors  **Distinguished Soloists**

For the third season, the U. S. Steel Hour is proud to present the NBC Symphony in a series of summer concerts, broadcast from New York's famous showplace—the air-conditioned Center Theatre in Radio City.

The orchestra will play under the batons of some of the world's greatest conductors—including Alfred Wallenstein, Sigmund Romberg, Arthur Fiedler, Percy Faith, Antal Dorati, and Harold Levey.

Patrice Munsel, Alee Templeton, Anne Jeffreys, Ezio Pinza, Dorothy Kirsten, John Baker, and Jan Peerce are just a few of the distinguished stars of opera, concert and musical comedy who will appear as soloists.

GEORGE HICKS *speaking for U. S. STEEL*



SUNDAY EVENINGS

8:30 NBC NETWORK

P. M. (EDT)

WILSON
NORTH CAROLINA

IS THE

WORLD'S

GREATEST

TOBACCO

MARKET

WGTM

5,000 WATTS ★ CBS AFF.

*Sells the 1,250,000
people in the largest
tobacco producing area
in the whole wide world!*

*Let us send you up-to-the-minute
facts, figures and availabilities!*

Write, 'phone or wire
ALLEN WANAMAKER
Gen. Mgr., WGTM, Wilson, N. C.



Mr. Sponsor

William M. Kline

Director of Marketing
Seabrook Farms Company, Bridgeton, N. J.

"We grow our own so we know it's good and we freeze it right on the spot."

This phrase opens the Seabrook Farms Company one-minute c.t. currently heard on 70 radio stations along the Atlantic seaboard; it also introduces listeners to the unique grower-processor-distributor activities of the firm. For Seabrook maintains a 50,000 acre truck garden, largest in the world; stores 50,000,000 pounds of its fruits and vegetables at 10 below zero in the company warehouse; relies on radio and newspapers to keep its products rolling out of the cabinets of 25-30,000 retailers (see "Frozen foods on the air," p. 32).

At the advertising and marketing helm of this three-fold operation is genial, 43-year-old, Connecticut-born Bill Kline. Formerly the Seabrook account executive and a vice president of the Peter Hilton Agency (now Hilton & Riggio), Kline had intimate knowledge of Seabrook problems when he became director of marketing in 1949.

"A year before I joined Seabrook," Kline recalls, "the Farms ran one-minute c.t.'s called 'The Man From Seabrook Farms' on 49 stations including participations on *Mary Margaret McBride* and *The Fitzgeralds*. That year Seabrook's retail sales volume amounted to \$3,000,000. In 1949, retail sales increased to \$6,000,000; in 1950 it was \$9,000,000, ranking Seabrook with the frozen food 'big three'—which includes Snow Crop, and Birds Eye."

To maintain this steady sales surge, Seabrook currently spends \$100,000 of a \$250,000 budget on radio.

Kline, whose background includes a civil engineer's degree from Brooklyn Polytechnic Institute; work as a market analyst for General Foods; and four years as national advertising promotion manager of the *New York Times*, pinpoints his Seabrook strategy:

"We use 50 newspapers but we consider radio our primary medium. It enables us to reach a lot of people in areas not covered intensively by newspapers: from North Carolina to Florida, we use radio exclusively. In areas where we have newspaper coverage, we find radio intensifies brand remembrance. As for TV, we'll test it this fall but will not decrease the AM budget."

Bill Kline lives near his work in Bridgeton, N. J., and, appropriately enough for an ad strategist, plays a fine game of chess. He is fond of golf but admits he's "not much of a golf player."

MR. SPONSOR:

*Folks
hereabout
love
Tigers...*



**.... AND WJBK, THE KEY STATION
IN THE TIGER BASEBALL NETWORK**

The kind of Tigers we're talking about make their mark with baseball bats in Detroit, a town whose metropolitan area holds a baseball fan club over 2½ million strong.

In case you didn't know, the Tigers represent Detroit in the American League ... and WJBK, for the third straight year, is the key station of the network that carries the Tiger broadcasts.



A baseball fan club over 2½ million strong carries a lot of wallop in the "Sales League." For a "Sales League" fourbagger, metropolitan Detroit is the ball field and WJBK is your *best* bat.

Get the facts on this home-run sales story now. Your local Katz Agency man will show you how to bat 1,000 in Detroit's buyers league.

WJBK - AM
 - FM
 - TV **DETROIT**

The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.

how to buy television . . .

This is strictly on the level. It's strictly a matter of rate-card quotations. It's strictly for *Spot program* advertisers.

In television, *Spot program* advertisers enjoy special rate advantages. They pay a lower rate—for the same time . . . on the same stations.

How much lower? As much as 19% lower than the rate for the inter-connected group of one of the major networks. Or, if you'd like to look at it the other way, network rates for that group of stations are 23% higher than the *Spot* advertising rates.

What's more, as a *Spot program* advertiser, you're a more profitable customer to the station. Despite the lower rates, stations net more from a time period sold for a *Spot program* than for a network program.

THE KATZ AGENCY,

NEW YORK • CHICAGO • DETROIT • LOS ANGELES

t savings up to 19%!

They clear time more readily . . . cooperate wholeheartedly.

And to top it off, you have a completely free choice of markets as a *Spot program* advertiser. You're not confronted with any minimum station requirements. There are no "must" stations you have to use. With a *Spot program* campaign, you build your own coverage pattern to match your specific marketing problem.

That's why we say that if you're planning any television advertising, you should get the full *Spot program* story. You can get that story from any Katz representative. Ask him for the facts and figures. Ask him for "case histories." You'll see for yourself that in television . . .

you can do better with Spot. Much better.

C. *Station Representatives*

FRANCISCO • ATLANTA • DALLAS • KANSAS CITY

WAVE FLOODED BY 26,049 RETURNS FROM TWO LOCAL BROADCASTS!

Did you ever look for rain and get a cloudburst? Here at WAVE we've always known that we had quite an audience, even after Hooper hours (and allowing for six other Louisville AM stations and two Louisville TV stations). But the top convincer came when we began broadcasting a nighttime amateur disk-jockey program (sponsored by the Oertel Brewing Company of Louisville, and placed by M. R. Kopmeyer Co.). The show runs from 10:15 to 11:30 p.m., weekdays. Every couple of months we ask for votes on two successive nights, and offer a prize for the winning vote-getter.

In the December contest, 23,908 voters replied to *two* broadcasts. In the February contest, the two broadcasts (Friday and Saturday night) pulled 26,049 returns! To us, that's a proof of *listenership!*

If we may use Morton's somewhat salty saying, "When it rains it pours". And pour it does at WAVE, for this is but one example in a long line of success stories. Let Free & Peters give you all the facts — or write us direct!

LOUISVILLE'S WAVE

NBC AFFILIATE

5000 WATTS . 970 KC

FREE & PETERS, INC.,

NATIONAL REPRESENTATIVES



New and renew

SPONSOR

18 JUNE 1951

1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Best Foods Inc	Earle Ludgin	CBS-TV 20	Garry Moore Show; T, Th, 1:30-15 pm; 21 Jul; 52 wks
Brown Shoe Co	Leo Burnett	ABC-TV 21	Say It With Acting; F 7:30-8 pm; 3 Aug; 5 wks (alt wks off 11 Sep)
Brown Shoe Co	Leo Burnett	CBS-TV 20	Smilin' Ed McConnell; Sat 11:30-12 noon; 11 Aug; 52 wks
F. Burkhardt Mfg Co	Winins-Brandon	CBS-TV 20	Patricia Bowman Show; Sat 6:15-7 pm; 11 Aug; 52 wks
Green Giant Co	Leo Burnett	ABC-TV 60	Life With Linkletter; alt F 7:30-8 pm; 7 Sep; 26 wks
Larus & Brother Co Inc	Warwick & Legler	DuMont 15	The Plainclothesman; Sun 9:30-10 pm; 21 Jun; 52 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS-TV 24	Longines Chronoscope; M 11-11:15 pm; 11 June; 52 wks
Pepsi-Cola Co	Blow	CBS-TV 60	Faye Emerson Show; Sat 9-9:30 pm; 16 Jun; 52 wks
Ralston Purina Co	Gardner	ABC-TV 33	Space Patrol; Sat 6-6:30 pm; 9 Jun; 52 wks

2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin, Wasey	NBC-TV 44	Lights Out; M 9-9:30 pm; 2 Jul; 52 wks
American Safety Razor Corp	McCann-Erickson	CBS-TV 51	The Show Goes On; Sat 9:30-10 pm; 16 Jun; 52 wks
General Foods Corp	Benton & Bowles	CBS-TV 54	Mama; F 8-8:30 pm; 3 Aug; 52 wks
General Mills Inc	Daneer-Fitzgerald-Sample	ABC-TV 61	Stu Erwin Show—Trouble with Father; Sat 7:30-8 pm; 2 Jun; 53 wks
M & M Ltd	William Esty	ABC-TV 46	Super Circus; alt Sun 5:30-6 pm; 12 Aug; 25 wks

3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KBOE, Oskaloosa, Ia.	Independent	Joseph Hershey McGillyra, N. Y.
KOL, Seattle	LBS	Forjoe & Co, N.Y.
KULA, Honolulu	ABC	Adam J. Young Jr Inc, N.Y.
WABL, Arlington, Va.	Independent	Forjoe & Co, N.Y.
WFRO, Fremont, Ohio	Independent	Hil F. Best, N.Y.
WNEK, Norwalk, Conn.	Independent	William G. Rambeau Co, N.Y.

4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Home Products Corp	W. Earl Bothwell	WNBT, N.Y.	20-sec stu break; 11 Jun; 52 wks (n)
D. L. Clark Co	BBDO	WNBQ, Chi.	1-min annent; 13 Jun; 26 wks (r)
Colgate-Palmolive-Peet Inc	Ted Bates	WCBS-TV, N.Y.	1-min annent; 24 Aug; 16 wks (r)
Emerson Drug Co	BBDO	WTOP-TV, Wash.	20-sec annent; 1 Jul; 52 wks (r)
General Foods Corp	Benton & Bowles	KSL-TV, Salt Lake	1-min partie; 1 Jun; 13 wks (n)
Goodyear Tire & Rubber Co	Compton	KTSL, Illsyd.	20-sec annent; 3 Jun; 52 wks (n)
Great Atlantic & Pacific Tea Co	Paris & Peart	WPTZ, Phila.	20-sec stu break; 15 Jun; 52 wks (r)
Great Atlantic & Pacific Tea Co	Paris & Peart	WNBK, Cleve.	20-sec stu break; 18 Jun; 52 wks (r)
McCormick & Co	SSCB	WBTW, Charlotte	1-min, 20-sec annent; 19 Jun; 9 wks (n)
National Brewing Co	Owen & Chappell	WNBW, Wash.	3-sec stu break; 8 Jun; 13 wks (r)
Nestle Co Inc	Needham & Grohmann	WPTZ, Phila.	1-min annent; 4 Jun; 26 wks (n)
Trico Products Corp	Baldwin, Bowers & Strachan	KNBH, Illsyd.	20-sec stu break; 6 Jun; 52 wks (n)
West End Brewing Co	Harry B. Cohen	WRGB, Schen.	20-sec annent; 2 Jun; 26 wks (n)



Numbers after names refer to category in New and Renew:

Robert E. Allen (5)
J. Craig Clark (5)
C. E. Eldridge (5)
Roland Gillette (5)
Thomas L. Greer (5)

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

5. Advertising Agency Personnel Changes



NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward Aleshire	Harry B. Cohen, N.Y., creative coordinator	Same, exec vp
Robert E. Allen	Fuller & Smith & Ross, N.Y., vp	Same, member board dir
Robert Arhib Jr	Cecil & Presbrey, N.Y., copy supervisor	Kenyon & Eckhardt, N.Y., copywriter
Crawford Blagden	Kudner, N.Y., acct exec	Benton & Bowles, N.Y., acct exec
Andrew C. Boyd Jr	Erwin, Wasey & Co., L. A., creative staff member	Same, copy chief
Peyton Carroll	Ted H. Factor, L. A., copy chief	Ruthrauff & Ryan, Hlywd., acct exec
J. Craig Clark	Grey, N.Y., exec	Dorland, N.Y., creative dir plans board
Russ Collier	Foote, Cone & Belding, S. F., media dept member	Same, asst media dir
A. M. Corrigan	Kudner, N.Y., acct exec	Same, member board dir
Kirby Culver	McCann-Erickson, N.Y., acct exec	Young & Rubicam, N.Y., acct exec
Charles J. Cutajar	Cowan & Dangler, N.Y., vp	Robert Holley & Co., N.Y., vp
Arthur J. Daly	Peck, N.Y., radio, tv dir	Geyer, Newell & Ganger, N.Y., tv prog mgr
Clarence E. Eldridge	General Foods Corp., N.Y., operations mgr	SSCB, N.Y., exec vp
Walter Engwer	Hutchins, Toronto, gen mgr	McKin, Montreal, vp
Holman Faust	Schwimmer & Scott, Chi., acct exec	Bisberne, Chi., radio dir
Robert Foreman	BBDO, N.Y., vp radio, tv copy dept	Same, vp tv dept
Roland Gillette	Young & Rubicam, N.Y., vp	Biow, N.Y., exec prod
Clayton Going	BBDO, N.Y., acct exec	Same, S. F., acct exec
Thomas L. Greer	J. Walter Thompson, N.Y., copy chief	Harry B. Cohen, N.Y., vp in charge creative dept
Champ Humphrey	Gardner, St. L., media, research dir	Same, vp
George T. Jahnke	Glenn, Jordan, Stotzel, Chi., acct exec	Fletcher D. Richards, Chi., acct exec
Carter Jones	Blaine-Thompson, N.Y., copy chief	Dancer-Fitzgerald-Sample, N.Y., tv copy specialist
Fred Jordan	Erwin, Wasey, Hlywd., exec vp	W. Earl Bothwell, Hlywd., vp
Irving M. Karlin	Architect, Chi.	Edelstein-Nelson, Chi., vp
Myron P. Kirk	Kudner, N.Y., vp	Same, member board dir
Russell Kolburne	John Shrager Inc, N.Y., vp	Grant & Wadsworth, N.Y., acct exec
Roy S. Lang	Gardner, St. L., acct exec	Same, vp
John H. Leach	Gardner, St. L., acct exec	Same, vp
E. J. Lauesen	Fuller & Smith & Ross, Chi., vp	Same, member board dir
Jack Lewis	Morris Timbes Inc, Mobile, treas	J. H. Lewis Advertising, pres. (new agency, office at First National Bank Building, Mobile)
Eric Lifner	Erwin, Wasey, L. A., acct exec	Same, vp
Charles H. Lilienfeld	Schwimmer & Scott, Chi., acct exec	Same, vp
Van Sinderen Lindsley Jr	Kircher, Helton & Collett Inc, Dayton, asst to pres	Federal, N.Y., acct exec
Donald J. Maggini	Kenyon & Eckhardt, N.Y., acct exec	Same, vp
Monty Mann	Glenn, Dallas, vp	Lowe Runkle, Oklahoma City, acct exec
William A. McDermid	ANA, N.Y., past pres	D. H. Ahrend Co, N.Y., acct exec
Walter W. McKee	Lever Brothers, N.Y., sls, merch vp	Ted Bates, N.Y., merch dir
Sterling Mitchell	LeVally, Chi., acct exec	Price, Robinson & Frank, Chi., acct exec
Norman Nash	Kudner, N.Y., vp	Same, member board dir
Rino Negri	Emil Mogul, N.Y., vp	Same, member board dir
Herbert O. Nelson	Ruthrauff & Ryan, S. F., mgr, vp	Hanly, Hicks & Montgomery, N.Y., vp
Neil O'Brien	Kenyon & Eckhardt, N.Y., supervisor-writer	Same, supervisor radio-tv commercials
Ray Ovington	Birmingham, Castleman & Pierce, N.Y., acct exec	Grant & Wadsworth, N.Y., chairman plans committee
C. R. Pope Jr	Holt & Cummings & Myer, S. F., acct exec	Same, vp
Otto W. Prochazka	Anderson & Cairns, N.Y., copy chief	J. D. Tarcher, N.Y., copy chief
William L. Russell	Ruthrauff & Ryan, N.Y., radio-tv copy supervisor	Ellington Co., N.Y., tv copy mgr
Edmund J. Shea	James Thomas Chirurg, Boston, radio dir	Same, media dir
J. S. Snape	G. M. Basford, N.Y., acct exec	Same, vp
James W. Staples	Ruthrauff & Ryan, Hlywd., acct exec	Beaumont & Hohman, L. A., mgr
Henry P. Stewart Jr	A. Michaud Co., Phila., ad mgr	John Falkner Arndt, Phila., asst to vp
John L. Thornhill	Ross Roy, Detroit, acct exec	Same, vp
William C. Tracey	WSAZ-TV, Huntington, W. Va., pub dir	Pace-Wiles Inc, Huntington, W. Va., acct exec
Harold Tyster	Outdoor Life, N.Y., member ads dept	Grant & Wadsworth, N.Y., acct exec
Jim Wahl	Holt & Cummings & Myer, S. F., radio dir	Same, vp
Robert C. Warren	Kenyon & Eckhardt, Toronto, acct mgr	Edward S. Kellogg Co, L. A., acct exec

6. Station Power Increases

STATION	FORMER WATTAGE	NEW WATTAGE	FREQUENCY
KLIF, Dallas	1,000	5,000 daytime; 1,000 nighttime	1190 kc

Numbers after names refer to category in New and Renew:

- Myron P. Kirk (5)
- Jack H. Lewis (5)
- W. W. McKee (5)
- H. O. Nelson (5)
- Ray Ovington (5)

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KSOO, Sioux Falls, S. D.	Independent	ABC (eff 15 Jun)

No. 4

IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

Public Service

IN IOWA, WHO IS THE PREFERRED PUBLIC SERVICE STATION

Ever since the birth of radio, the industry's wisest leaders have recognized radio's potentialities and responsibilities in the public welfare. They have understood that sound Public Service, far from being a mere restraint or "tax" on the industry, is its best justification for existence, its best "life-insurance" for building and holding the esteem and confidence of the nation.

Station WHO has always put Public Service at the top of its programming activities. Not second or third or tenth. First. WHO is the spark plug for dozens of public-service projects which regularly enlist the hearts, minds, pocket-books and work of millions of citizens in Iowa Plus.

For instance: Our European Relief Project, carried almost daily on our station for several years, has sent many tons of food and clothing (over 54,000 parcels, by very conservative estimate) to needy Europeans. One typical listener recently reported shipments of over 500 lbs.—forwarded us such grateful European responses as: "With all our hearts we thank you again and again for your true friendship and we pray the Great God might always beware you from all what is terrible"—etc., etc.

Another for instance: Our Annual Corn Belt Plowing Match and Soil Conservation Day has drawn up to 100,000 farmers per year, to witness newest agricultural developments. Of one such recent Day, the Chief of the U. S. Soil Conservation Service said "this is perhaps the most important thing

that has taken place on American farm lands for 350 years" . . .

More for instances: Every day of the week, WHO carries at least one hour of Public Service programs, including "The Billboard" (a highly popular and effective program exclusively devoted to special appeals) — "Veterans' Forum" (in which veterans' problems are discussed and solved) — "Flight Lines" (in which the Director of the Iowa Aeronautics Commission speaks) — "Iowa Roundtable" (forums and panels conducted by civic leaders) — "Governor Beardsley Hour" (our State's First Executive) — "Country Home" (a program for farm women) — "Highways to Safety", "National Guard Show", "News and Views About Religion", and hosts of others, including many church services. All of these are sponsored . . . by WHO only!

WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

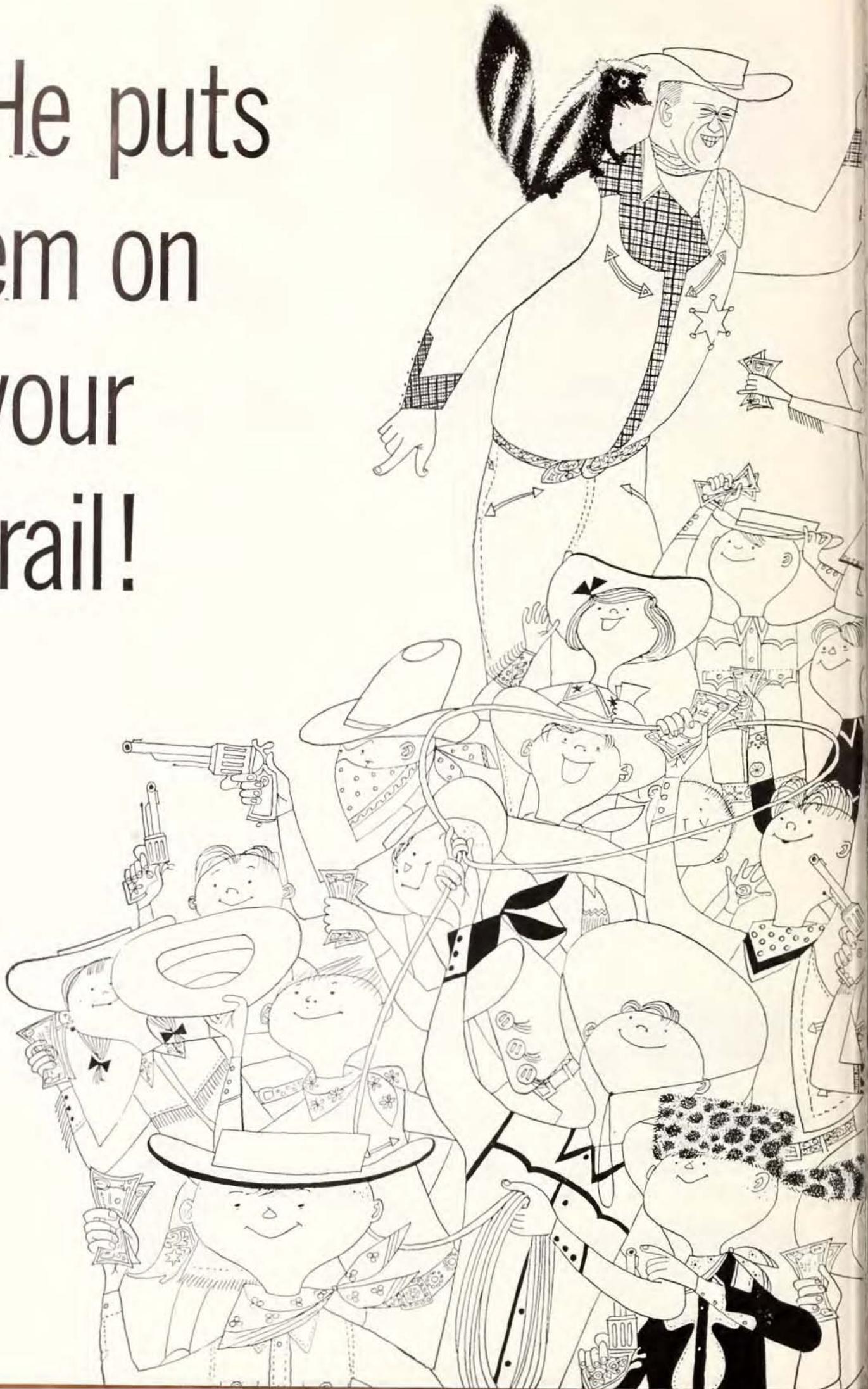
P. A. Loyet, Resident Manager

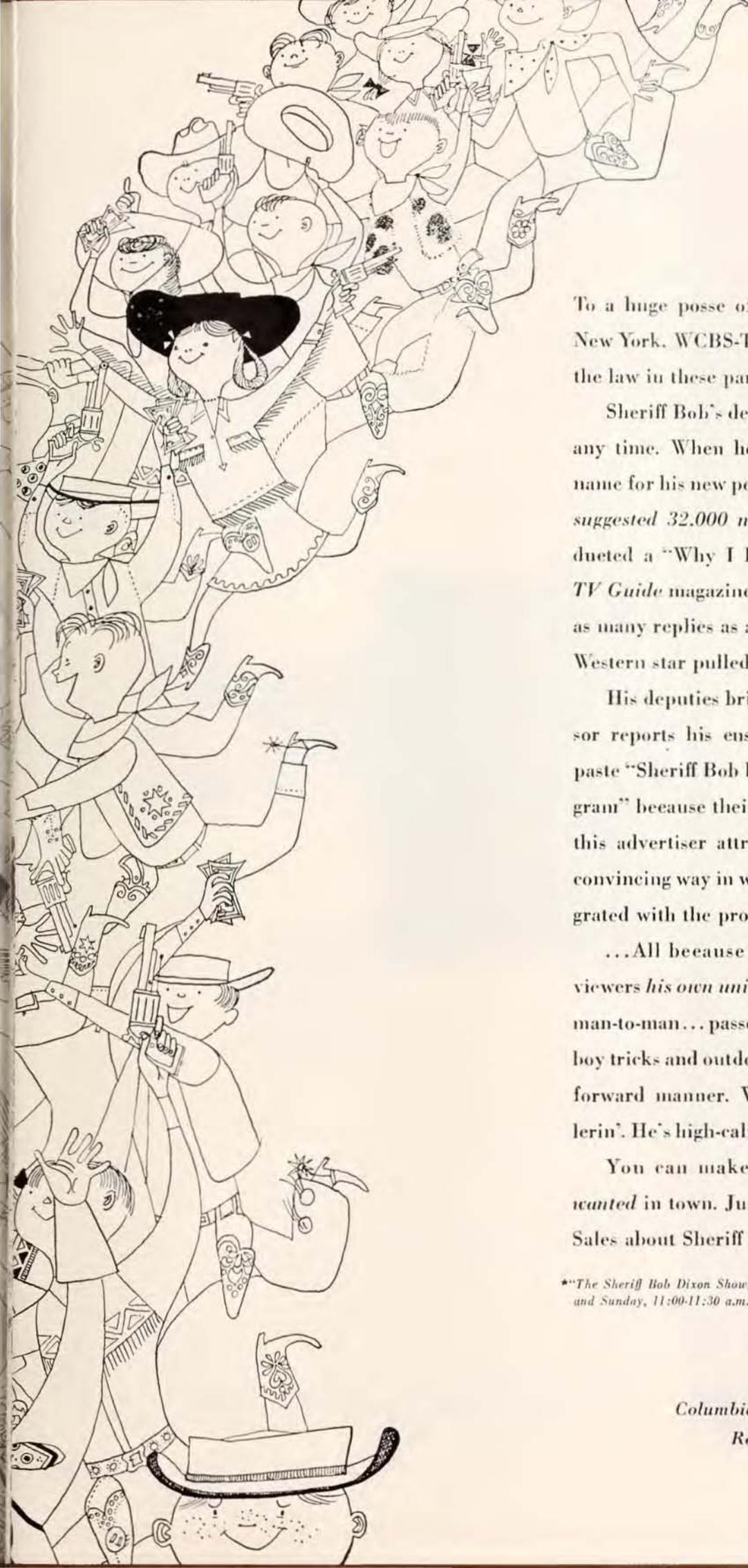


FREE & PETERS, INC.
National Representatives

This is Point Four in the Five Point System of Programming Evaluation, which helps explain WHO's outstanding position as a public facility and as an advertising medium, in Iowa Plus. We suggest your consideration of this and the other four points as vital factors in time-buying.

He puts
'em on
your
trail!





To a huge posse of television youngsters in New York, WCBS-TV's Sheriff Bob Dixon* is the law in these parts. What he says goes.

Sheriff Bob's deputies are ready for action any time. When he mentioned he wanted a name for his new pet skunk, for instance, *they suggested 32,000 names!* And when he conducted a "Why I Like the West" contest in *TV Guide* magazine, they gave him *four times* as many replies as a long-established *network* Western star pulled in a similar contest.

His deputies bring in *sales*, too. One sponsor reports his customers ask for the tooth paste "Sheriff Bob Dixon mentions on his program" because their children demand it. And this advertiser attributes his success to "the convincing way in which commercials are integrated with the program."

...All because Sheriff Bob handles his viewers *his own unique way*. He talks to them, man-to-man... passes on Western stories, cowboy tricks and outdoor tips in an easy, straightforward manner. With no shootin' and hollerin'. He's high-caliber, *but not high pressure*.

You can make *your* product the *most wanted* in town. Just ask WCBS-TV or Radio Sales about Sheriff Bob Dixon today.

*"The Sheriff Bob Dixon Show," Monday through Friday, 5:15-6:00 p.m., and Sunday, 11:00-11:30 a.m.

WCBS-TV Channel 2

Columbia Owned • New York

Represented by Radio Sales

In the Rural Midwest . . .
**KMA Merchandises
 Radio Accounts . . .**

**Adds PLUS VALUE
 to Your KMA Schedule**

Listed below are KMA merchandising techniques regularly used to step up consumer, retailer and wholesaler contacts for KMA-advertised products and services.

Get your share of extra sales in all of the 140 county (BMB) KMA area by including KMA on your radio schedule.

1. KMA TRADE TIPS—Sent monthly to retail and wholesale druggists and grocers in Ia., Nebr., Mo., and Kan. Has cut of KMA-advertised products and time on air.
2. BRAND DISTRIBUTION SURVEYS—Actual shelf counts in midwest drug and grocery stores.
3. MERCHANDISING LETTERS—Sent to dealers and wholesalers in KMA's 4-state area.
4. NEWSPAPER PUBLICITY LETTERS—Regular and special program news . . . sent to 872 papers.
5. DISPLAY CARDS AND BANNERS.
6. PROGRAM BOOSTER ANNOUNCEMENTS.
7. NEWSPAPER ADVERTISING—On radio pages of selected newspapers.
8. WINDOW DISPLAYS.



KMA
 SHENANDOAH, IOWA

Represented by
 Avery-Knodel, Inc.

ALSO
 we have used additional techniques to step up contacts for special introductions, deals, sales, etc. Let KMA help you to reach more customers. You'll be SALES AHEAD with KMA!

Under Management of
MAY BROADCASTING CO.
 Shenandoah, Iowa

510 Madison

OUTSTANDING AD

I have been meaning to write this letter for a long time. I thought that I ought to congratulate you on achieving the outstanding success in the publishing field which you predicted you would obtain when you visited with me prior to your first issue. At that time I was promotion manager for WISN, Milwaukee.

Shortly after that I too decided to see what success I might enjoy in building a new business. Like you, we seem to be here to stay.

I am enclosing a reprint of a Mil-



waukee *Sentinel* story about one of our outstanding advertisements. Actually its measure of success has grown considerably greater than that reported in the *Sentinel* story. Hardly a week goes by but what we receive a request for permission to reprint the ad (see above), or for copies of it in quantity.

Most advertising makes money for somebody, but this one continues to be all expense and no sales, yet we are very happy about the whole thing.

H. ELLIS SANTON
 The Saxton Agency
 Milwaukee

STANDARD TV RATES

We have recently had occasion to do a job involving rates for all television stations in the country. We had hoped

to be able to determine some general rate classifications by times of the day.

In the course of working on the analysis, it was brought home to us again the need for a standardized rate card for television. We found that there were 29 breakdowns for the time classifications for the rates for all television stations in the country. Off-hand, we had assumed there would be three—daytime, evening and transitional. With 29 different rate classifications, it is pretty hard to try to tell the client how much a television campaign would cost when we have been asked to limit the campaign to daytime, dinnertime, or evening.

We know the A.A.A.A. Committee on Radio and Television Broadcasting is studying this problem, but we also wanted to bring it to your attention.

JULIA B. BROWN
 Director of Media Research
 Compton Advertising
 New York

NO PARAMOUNT PIX ON KTLA

On page 33 of the 4 June issue of SPONSOR you say, "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."

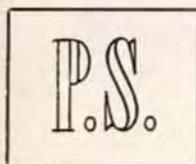
None of the films used by KTLA are Paramount Pictures.

GEORGE T. SHUPERT
 Vice President
 Paramount Television
 Productions, Inc.
 New York

BEER ON THE AIR

I have just finished reading your interesting article, "Beer on the air" in a recent issue. I realize how difficult it is to include everything in an article of this nature; however, I thought you would not mind my telling you that in the listing on page 33, the National Brewing Company should have included the *Bailey Goss National Sports Parade* over WMAR, not WBAL. This show has been on the air for over two years before 6:00 p.m. and is repeated by off-the-air pickup on WMAL-TV in Washington. Also, we carry a program for National Premium Beer known as *Amateur Time* which has also been on the air for two years (Please turn to page 74)

New developments on SPONSOR stories



See: "This time the educators' lobby means business"
Issue: 26 March 1951, p. 32
Subject: Teachers campaign for TV channel usage

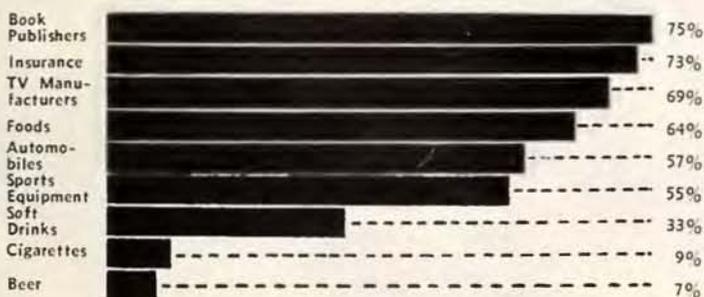
Reservation of TV channels for strictly educational (non-commercial) purposes is the goal of the educators' lobby. But, in the Cincinnati area, a recent survey shows teachers there in favor of bringing sponsored TV as well into the classroom. This was one of many findings of a study conducted at the University of Cincinnati by Russel E. Helmick, a Covington, Ky., high school principal.

Helmick's aim was to find out what educators thought about TV usage in relation to education. He interviewed 694 educators, and 92% felt that TV programs designed for school use had a place in the educational program.

Some 533 teachers were polled as to how the cost of these programs should be met and what sponsors were acceptable (see chart below).

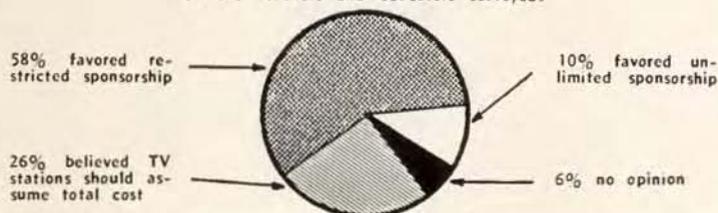
What sponsors would be acceptable for educational TV programs?

Per cent of teachers and educators accepting sponsorship by:

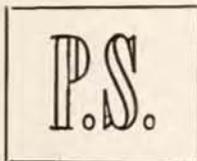


Who should pay for educational TV programs?

Of the teachers and educators surveyed:



Both above charts from "A Study of TV as a Teaching Tool," University of Cincinnati



See: "Does network radio have a future?"
Issue: 21 May 1951, p. 25
Subject: Aggressive salesmanship is the key to network programming survival

CBS has come forth with a powerful presentation of radio's strong selling points designed to prove that network radio *does* have a future. The presentation's key point: radio is *the* low cost, big impact, mass audience medium.

The statistical picture shows radio reaches into 95% of U.S. homes, with 80 to 90% of them listening sometime during the day. In addition to sets in 41,900,000 radio homes, there are 19,100,000 auto radios, and 5,000,000 sets in public places. And of the top 25 advertisers, 18 gave their biggest ad budget slice to network radio.

INDUSTRIAL* IN OLD MOBILE

... it's

WKRG

with

- Outstanding 59.5% listenership gain
- Top CBS Programs
- Influential Local Programming

I AM A BELLE OF OLD MOBILE,
 THEY SAY THAT I'M OLD FASHIONED,
 WHILE OTHER GIRLS
 WIN THEIR PEARLS
 IN SHOWS LIKE SOUTH PACIFIC
 I GO MY WAY,
 BUSY EVERY DAY,
 MAKING THE SOUTH
 TERRIFIC!



*New Industries since 1940—
 2365 Businesses employing 69,000 Mobilians
 National Representative,
 Adam J. Young, Jr.
 F. E. Busby,
 General Manager

first ON THE DIAL 710
WKRG
 CBS

Need Some "Second Sight"

IN THE EAST.



If you are trying to get a better insight into conditions in any of the markets listed at the right, F&P has some very rare but simple magic for you . . . the magic of complete *and completely honest* information. Win, lose or draw, we know that no other kind of service can really serve your own best interests — or ours.

In this cynical day of the "seller's market", that sort of policy may sound too good to be true. But it's the way we *always* work, here in this pioneer organization of radio and television station representatives.

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

ATLANTA NEW YORK CHICAGO
DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

MIDWEST . . . OR FAR WEST?

EAST, SOUTHEAST

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

MIDWEST, SOUTHWEST

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

MOUNTAIN AND WEST

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

CHOSEN TO FIT

Miss Lorraine Jameson, Hosiery Buyer at The Halle Bros. Co., one of Cleveland's finest department stores, points out the qualities of Belle Sharmeer Hose to her star radio salesman, Bill Mayer of WGAR. Halle's and Belle Sharmeer carefully selected the "Mayer of the Morning" to carry their sales message to WGAR's four million friends in Northern Ohio.



CATCH THE BEST!

Colorful WGAR billboards catch the eyes of pedestrian and auto traffic to make nearly 24 million impressions each month. These outdoor boards are one of WGAR's many promotional activities attracting listeners for your sales story.

in Northern Ohio..



WGAR

the SPOT for SPOT RADIO



SUMMER RADIO INSTITUTE

Western Reserve University and WGAR co-operate to offer high school students in the Cleveland area an opportunity to learn all phases of radio, as WGAR turns its studios into classrooms for practical instruction by station personnel. WGAR is in a class by itself when it comes to community service.



TOWN AND COUNTRY

Bob Smith, WGAR's farm editor, has a background in farming that makes him a farmer's radio man. His program, "Town and Country", is beamed to both urban and rural listeners and is available for sponsorship. Reach a 3½ million dollar rural market served by WGAR. Harvest results!

WGAR Cleveland
50,000 WATTS ... **CBS**



RADIO ... AMERICA'S GREATEST ADVERTISING MEDIUM



Represented Nationally by
Edward Petry & Company



SPONSOR

Kindergarten for sponsors

**Sex bedazzlement, talent
hocus-pocus are among
perils to unwary sponsors**

over-all The advertising vice president of Macy's, Victor M. Ratner, has written: "Historically, the facts about radio are distressingly simple. Because the programs were there, the people listened. Because the people listened, the programs were there. The dollar volume of radio advertising went up as though hitched to a balloon."

Here, in arresting capsule, the business magic of radio is summed up, usefully reminding one and all that radio the medium has been and is a wow. But the Ratner statement necessarily glosses over the pitfalls and

◀ Sponsors who take their show girls on the town (left) are apt to find their show ratings plunging down. Model posing as glamour girl: TV singing starlet Ellen Richards. Locale: Aux Steaks Minute, N.Y.C.

prattfalls incident to sponsorship, evades the question of how well prepared, how well advised the sponsor may be at the moment and at the point he buys himself a show.

This present text undertakes to suggest, realistically, how a given sponsor may examine himself and decide where he stands. Has he yet to pass through or is he safely graduated from kindergarten? Does he know how to protect himself, or what to protect himself from, when he plunges, perhaps for the first time, into the rough country and the rough justice of the "talent" market?

It was a speaker at the 1937 convention of the Association of National Advertisers in Hot Springs, Va., who

fun is where you find it.

But be smart.

The significant difference between a smart sponsor and a not-so-smart sponsor is that the first takes the razzle dazzle side of the business in stride, remembering his conscience, his sense of humor, and his Board of Directors. He subjects parties, babes, con. and compliments to large discount and does not suppose that he has suddenly become possessed of irresistible sex magnetism. He realizes that any radiance is strictly from his check book.

In contrast, the naive sponsor is taken in, too readily fancies himself a social wow among professional wits. Operators gifted in titillating the ego have been at work, and the naive spon-

were figured in the original profit estimates.

Hence the innocent, or babe-in-wood, sponsor has been known to sentimentalize about a staged display of good fellowship of which he was himself, unknowingly, the true host. He could go further and learn more. For example, that much business hospitality is calculated, cold, sober, according to a fairly fixed scale of unsentimental values. Big sponsors get big parties, small sponsors get small parties, and vice presidents follow the budgets.

Surprising, though, how often the bright lights dazzle otherwise bright chaps and influence talent choice. A candy mint manufacturer played candy kid to a second rate night club singer



quipped, "Radio will be part of show business when sponsors stop asking stars for autographs." This bedazzled gesture of innocence serves, fairly or not, as a symbol of a certain dangerous lack of tough-mindedness which may hamper sound decisions.

Let's admit that quite a few business men derive a big private bang from knowing, and chumming with, comedians, gagwriters, directors, and torch singers. These gentlemen, when candid, acknowledge the inner fascination and excitement they feel while reposing in soft downy armchairs in an elegant, air-conditioned client's booth commanding a lordly plateglass view of rehearsal or broadcast. And afterward, at "21" or the Stork, they admit it's jolly to break bread, pop champagne, and snap garters.

So glamour is as glamour does, and

sor hasn't tumbled. True he realizes, droolingly, that he's been a trifle sex-bewitched. He can't be blamed for liking the treatment but he will be blamed, and has been, for going blind in the process and allowing his business decisions to be influenced by his secret dreams.

Glamour and fun and champagne are not spontaneous expressions of gratitude or theatrical camaraderie, but rather standard procedure, not objectionable at all if sensibly evaluated under "publicity" and "contact" and "commemorative" headings. The parties are not gratis. Typically, network and advertising agency quarrel behind scenes on divvying up the tab and if possible they will talk the package owner into thirds. In the end the festival is charged back, indirectly, to the sponsor since these extras for "courtesy"

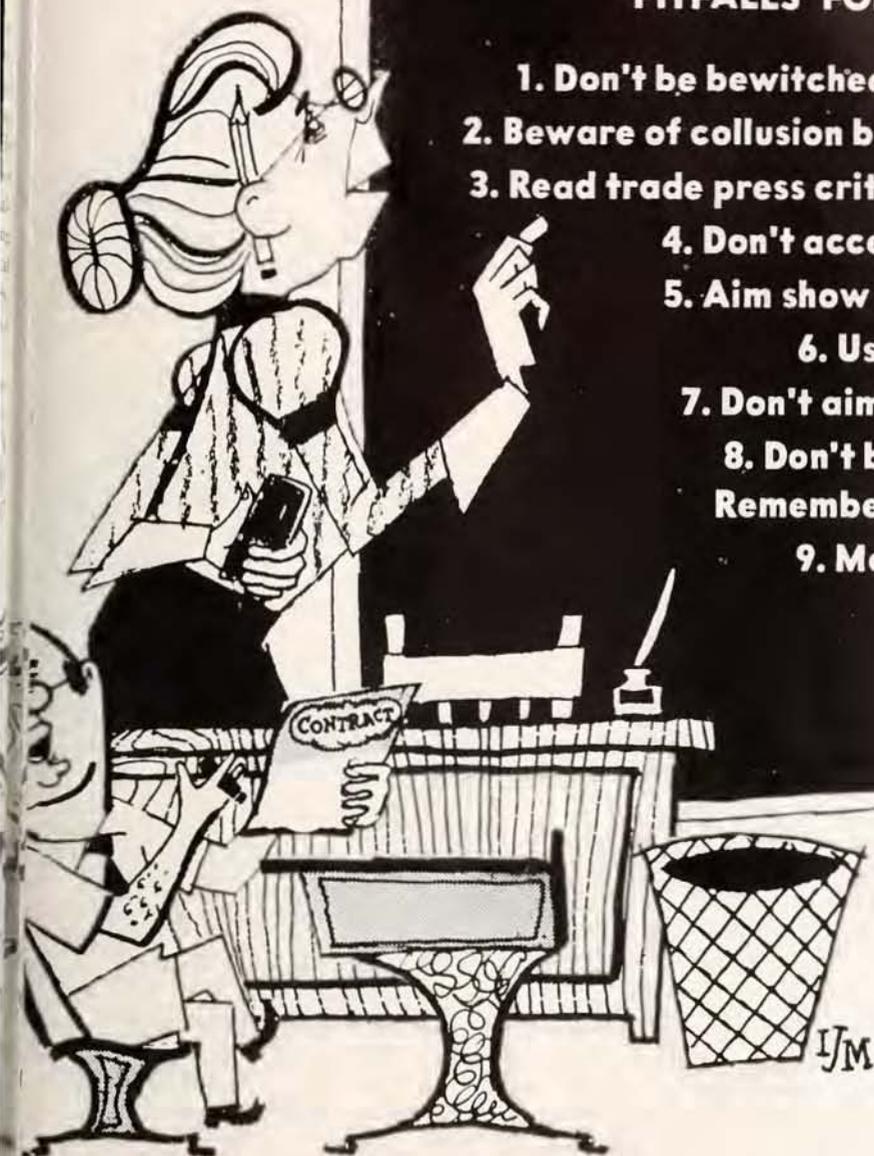
whose chest was better developed than her voice. She got 39 weeks work at \$750 a week, tacked on to a modest budget which could ill afford such gallantry.

Common sense self-protection is the point here since distractions are often intended to do just that—distract. The clever management man never forgets his primary objective is stimulating sales and maintaining advertising framed in plausible cost-per-thousand references.

Always the wise rule is the simple rule of common sense. Sincere friendships do develop out of contacts originally made in expense account society. The suburbs of New York are dotted with sponsors and entertainment gentry on a next door neighbor and life-long family friend basis. They may or may not have professional dealings

PITFALLS FOR SPONSORS TO AVOID:

1. Don't be bewitched by talent glamour. Business is first.
2. Beware of collusion between talent sellers, ad employees.
3. Read trade press critiques before buying a new program.
4. Don't accept snob opinion of mass-taste show.
5. Aim show for specific, not catch-all, audience.
6. Use "sell" in your show discriminately.
7. Don't aim show too blatantly at your dealers.
8. Don't be too impressed by studio audience. Remember, it's home listeners you want most.
9. Make sure new show is well rehearsed. Otherwise debut will be fiasco.



with each other. It doesn't matter.

But the socializing of sponsors with actors has sometimes taken on lurid tones. Weird episodes could be cited, some of them way off the reservation. The rough-and-ready practical joking of one food company advertising manager was once notorious around Manhattan. He invariably came to town full of rebellion against his mother who owned the company. He was then a mere youth of 58. On one occasion, he overturned a table full of dinner into the lap of an actor's wife and had to square the prank with a \$75,000 contract to prevent a legal action for public humiliation. An extreme case, sure. But germane. They had to burn down the kindergarten and bury his mother to get this sponsor into the first grade.

Our wise sponsor, long graduated

from the kindergarten, understands that the highly profitable marriage of advertising and entertainment is also highly hazardous. This doesn't make the sponsor a foolhardy adventurer nor the entertainment broker a shyster. But due recognition is given the risks of bad counsel and the possibilities of deliberate deception from people with axes to grind and angles to shoot.

Many of the big sponsoring organizations have staffed themselves, independently of their agencies, for true expertness in showmanship. They follow the doctrine "the sponsor must look after the sponsor" and cannot, with millions of dollars invested, afford easy-going second-guessing. However, even at this late date, all too few sponsors familiarize themselves, directly, with the talent market. They think it sufficient to appropriate a sum of

money for a show and buy one as near that figure as negotiations, conducted by other people in other places, make possible. Unhappily there have been cases of a sponsor depending upon an agency that was depending upon a freelance package producer who was depending upon his partner who was depending upon his shiny girl assistant, a 23-year-old she-genius.

Nowadays irate, articulate minority stockholders led by such formidable corporation critics as Lewis D. Gilbert and Wilma Soss have a habit of turning annual stockholder meetings into echo chambers for the asking of embarrassing questions. Some of these have concerned awkward program selections and it has been anything but easy for top brass to answer.

The sponsor must be on guard against his own private prejudices. Classic is the incident of the Chevrolet tycoon who passed by Jack Benny just at the start of Benny's first nationwide wave of popularity because he, the tycoon, personally preferred classical music to jokes. Big man though he was, this sponsor was wrist-slapped by the General Motors high command for

(Please turn to page 56)

Bell Telephone's party line

PART ONE
OF A TWO-PART SERIES

\$1.250.000 "Telephone Hour." sponsored by 18 Bell

Companies, has won them friends on air for last 11 years

 As *The Telephone Hour* rounds out its eleventh year over 157 stations of the NBC radio network, it hasn't tried to add so much as a single party-line telephone for its sponsors—the 18 associated companies of the Bell Telephone System which comprise the giant American Telephone & Telegraph Company.

Yet, consider that the Bell companies spend one-third of their \$3,750,000 joint national ad budget on the network program. (Use of spot radio and TV throughout the United States by associated companies of the Bell System will be described in Part II of this article.) Consider, too, that this expense amounts to a respectable \$1.250.000 annually for a radio show, and that the Bell companies do not pretend to be squandering philanthropists. It follows that *The Telephone Hour* isn't supposed to sell telephones; it's supposed to sell the Bell Telephone System as an entity.

Still *The Telephone Hour* is like no other high-toned radio show dedicated to elevating the prestige of its sponsor. The story of its phenomenal success can be examined profitably by advertisers in general, and operators of large utilities in particular.

Unlike the United States Steel Corporation's *Theatre Guild on the Air* ("Steel melts the public," SPONSOR, 13 March 1950), *The Telephone Hour* is not dedicated solely to "humanizing" the sponsor's name in the eyes of the public, though this is part of its function. Nor, unlike Firestone Tire & Rubber Company's *Voice of Firestone* ("23 years with the same program," SPONSOR, 26 February 1951), is it devoted exclusively to selling the quality of the sponsor's brand name, though it fulfills this function, too. What *The Telephone Hour* does, in the main, is to serve as a national open wire whereby the sponsors can inform the public about the manifold services that Bell Telephone companies provide.

Will Whitmore, personable radio advertising manager for American Telephone & Telegraph, corroborates this thesis.

"*The Telephone Hour*," he says, "does more than a good-will job. We couldn't, after all, spend our subscribers' money just to raise the standards of culture for the nation. Nor does it do a hard-sell job, as you might merchandise soap. It's significant that we refer to our messages as 'stories'—not 'commercials.' We really use *The Telephone Hour* to reach the public. Then we use our 'stories' to tell listeners what the Bell System does and to acquire their sympathetic co-operation with us."

The reasons why Bell's board of directors take such pains to inform the public about what they call their vigilant "stewardship" over telephone services are fairly clear.

In the first place, since it is a privately owned public utility, Bell is
(Please turn to page 68)



**AT&T
Ad Manager
Will Whitmore**

Will Whitmore, 48, radio ad manager for AT&T, got first taste of show business some 25 years ago as movie reporter for *Chicago Exhibitors Herald*. "Talkies were just beginning, and there were news bulletins every hour." Born Lockhart, Tex., a journalism graduate of Northwestern U., he joined Western Electric Ad Dept., 1929. He's an avid yachtsman and owns a cabin sloop.

Commercials stress public service

"Shirley: (against faint and simple music background) How does spring come to America? Ask the man against the sky. . . . He's the lineman, guardian of the telephone lines, the man who lives with the seasons, who has faced the roaring winds of winter and watched the horizon quiver in the hot sun of July. . . . He knows, like every other telephone man and woman, that 'the message must go through' . . . a tradition of service which in this time of national emergency becomes an even greater national asset. . . . You can count on the telephone people in your home town and in towns and cities throughout the land, all 600,000 of these Bell System men and women."





QUALITY MUSIC ON "THE TELEPHONE HOUR," NBC RADIO, BUILDS PRESTIGE, MAKES LISTENERS GRATEFUL TO BELL SYSTEM

**Why Bell System spends \$1.250,000
on "Telephone Hour"**

1. As a national open wire to inform customers about Bell's public service.
2. To humanize Bell as a friend, rather than a Big Business or Monopoly.
3. To combat those who suggest "socializing" telephone service.
4. To satisfy the Government that its rates are not too exorbitant.
5. To win confidence of its 1,000,000 stockholders, woo new investors.
6. To gain neighborly respect for Bell's 602,500 employees.
7. To explain to its 35,000,000 subscribers complex workings of Bell.
8. To get public's co-operation on brief long distance calls, emergencies.



Letters to sponsor for tickets express good will

WHAT ARE THE HOT ISSUES TH

I Color television goes commercial

A. How can you gauge the speed with which color TV will develop an audience? Watch public opinion. This may be more a battle of the publicists than of the technicians. CBS color will grow only if the public is confident that it is here to stay; practical; worth the cost of sets and adapters. Demonstrations in hundreds of store windows, radio broadcasts, publicity tie-ins are CBS' weapons. RCA, General Electric, DuMont, other electronic and broadcasting interests, meanwhile, are counting on their own publicity broadsides about compatible color systems to throw cold water on the public's enthusiasm. Opposition of these firms to CBS color is due to their belief that it is not practical because it isn't compatible; and due to the fact that they stand to lose if they have to retool their black and white production lines and make color sets. Tell-tale signs of who's winning will be: the number of advance orders for color sets placed with dealers once production gets under way this fall; quips and mentions in newspaper columns; magazine breaks. And the number of manufacturers who agree to make sets; the number of stations which agree to make colorcasts. Thus far, coverage of the Supreme Court decision has been meagre compared to

blasts which appeared when FCC announced its decision. But never underestimate the power of a CBS in promotion. During recent weeks, when color was out-of-sight, out-of-mind for everyone else, CBS was at work making demonstrations before the nation's top advertisers; many firms, thus pre-sold, will be among the first color sponsors. You can count on CBS to fight as artfully in the public arena.

B. Is there anything practical an advertiser can do about the advent of color TV? Yes. Some firms are already making film commercials in color. The color films can be shown over black and white (by various technical tricks), then saved for use when color TV builds an audience. In the interim, they can be screened in theatres which take film ads and at dealer conventions. SPONSOR surveyed film producers, was told that color commercials would cost 30-40% more than black and white. Typical of advertisers now making color films are Sylvania and United Fruit. Some producers are doing all films in color.

C. When does commercial color start? First broadcast is scheduled for Monday, 25 June, 4:30 to 5:30 p.m. Arthur Godfrey will be among CBS stars on tap; and show is being offered to all CBS-TV affiliates on East Coast.

III Affiliates Committee-ANA meeting

A. When will the Affiliates Committee meet with the ANA and what will they discuss? A preliminary meeting between Committee and ANA officials was scheduled for late last week (14 June). Its purpose was to set the agenda and date of a later, full-dress meeting. Probably, the formal meeting will not come until the end of June. Going into the preliminary meeting, SPONSOR learned, these were the general topics the Affiliates Committee hoped would be main dishes on the formal meeting agenda: (1) Suggestions from the ANA as to what form of research would be most acceptable to advertisers in their future consideration of radio's value; (2) Discussion of the ANA's report on radio time values, with presentations of claims by radio adherents that it has many weaknesses; (3) Advancement of the Affiliates Committee's belief that the ANA, in its attempts to measure media values, should think in terms of one yardstick such as cost-per-sale. ANA's reservations about what could not be discussed at the meeting involved only mention of what rates should be. With one eye on the Dept. of Justice, ANA President Paul West had written to Affiliates Committee Chairman Paul W. Morency, pointing out that ANA could discuss media values only, not what to pay for time or space. He pointed out that ANA itself did not buy time.

B. Of what importance is this conferenceing to a practical advertising manager or agency man? Representatives of national advertisers will have an opportunity to suggest just what kind of research radio should do to sell itself. If ANA has specific answers, the multiplicity of radio research which has sprouted over the years may be due for a weeding and supplementation with some more tangible form of research. That would not only end confusion for buyers of radio; it might also give them for the first time a real picture of radio's dollars and cents value.

C. Why did the Affiliates Committee ask ANA to meet with it? The Affiliates Committee has chosen a watchdog's role for itself. It wants to stimulate all segments of radio to provide advertisers with tangible arguments about radio's value, though it will undertake no research or promotional projects on its own. But before it can advise others, the Affiliates Committee felt it first had to get the facts directly from the source—advertisers themselves. In doing so, the committee has reminded advertisers of the "interdependence" between firms built by air advertising and broadcasters. Committee's letter (17 May) to ANA, in fact, was termed a "declaration of interdependence." (Committee Chairman Paul W. Morency attributed the epigram to Robert D. Swezey, Committee member and general manager, WDSU, New Orleans.)

EEK IN RADIO/TV?

II Transit Radio fights for its life

A. What is the significance to advertisers of the Washington court decision against Transit Radio?

If upheld by the U. S. courts, the decision would open the way for legal attacks on all forms of air and print advertising. The U.S. Court of Appeals declared Transit Radio commercials "unconstitutional" because they destroy "freedom of attention." If this new form of "freedom" were established as an implicit corollary to the Bill of Rights, many advertisers now are asking what would prevent some long-haired professor from bringing suit against commercial radio/TV or printed ads. Presumably, commercials over a home radio, color pages in a magazine, or car cards are just as attention compelling as commercials over a bus loudspeaker. Far-fetched as such an attack on all of advertising might seem now, it is worth bearing in mind that a legal precedent, once established, can provide a broad avenue down which social change may flow.

B. What is the legal status of Transit Radio now?

Reversing the previous favorable decisions of the Public Utilities Commission and the U. S. District Court, the U. S. Circuit Court of Appeals declared Transit Radio com-

mercials unconstitutional. Transit Radio has petitioned the court which acted against them for a rehearing *in banc*, i.e., with all nine judges of the court sitting; only three sat in the last action. Definitely strengthening the request, the Public Utilities Commission of Washington and the Capitol Transit Corporation have joined Transit Radio as co-petitioners. The court is expected to act quickly, since it is in session all summer. If it rejects the petition, Transit Radio will take its case to the Supreme Court where it cannot get any action until this fall. Whatever happens, TR can keep doing business until the last court has ruled.

C. What has been the reaction of Transit Radio sponsors to the court decision?

Only one advertiser (Miles Laboratories for Nervine) cancelled, apparently in the belief that to continue use of the medium might place the firm in contempt of court. After a letter from Transit Radio explaining the legal situation, the account was reinstated. Meanwhile, several Transit Radio stations reported that they had landed new business right after the decision.

D. Is there any link between the FCC ban on "functional FM music" and the Transit Radio situation?

None, except that both are related to the funda-

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IV Hollywood gets on TV bandwagon

A. Does the United Paramount Theatres-ABC merger presage an alliance generally between Hollywood and television?

Yes. Both exhibitors and producers, spurred by UPT's maneuver, want in. But don't anticipate an increased flow of Hollywood theatrical films for TV right now. Producers still owe their primary loyalty to the exhibitors. Their interest in TV will take other forms, including purchase of or tie-ins with "pay as you see" TV systems; films produced especially for TV; more talent appearances. Some exhibitors, too, are anxious to buy into "pay as you see." More important, well-heeled exhibitors will be flocking to apply for TV stations, following the example of pioneer operations like theatre-owned WTVJ, Miami, WKBK, Chicago. And they'll be experimenting with theatre TV, as in the recent Louis fight.

B. How does the mounting Hollywood interest in TV affect the sponsor?

Sponsors stand to benefit at first; might be hurt in the long run. More stars, more film made especially for TV by Hollywood firms, would be advantageous. But other moves by producers and exhibitors could hurt the advertiser by cutting into the TV audience. Most vital new force is "pay as you see" TV. From a brainchild of Zenith Radio Corporation's President E. F.

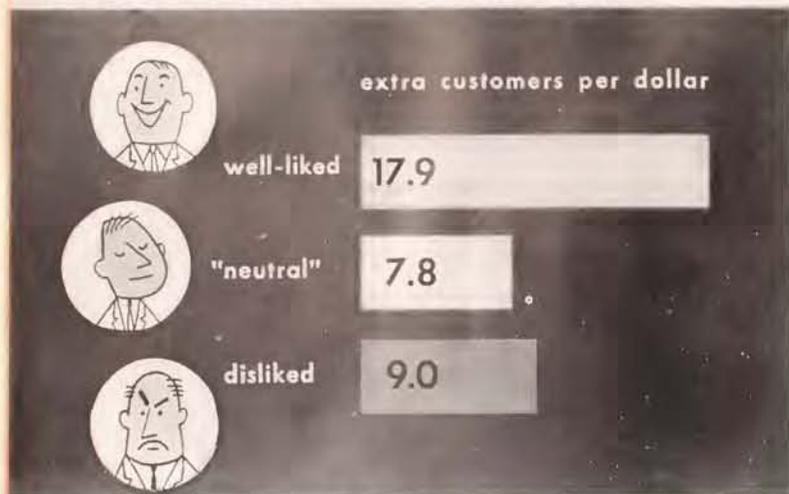
McDonald, in 1951 this branch of TV (now involving three separate systems) has sprung into importance. It may soon be in active competition with theatre TV—and standard television—for top audience attractions like boxing, football, and full-length Hollywood film.

C. What's the status of the various "pay as you see" systems?

PHONEVISION, developed by Zenith, has been tried out commercially with highly promising results. Over a 90-day period, ending 31 March, 300 Chicago families were tested to see how often they would tune in special Phonevision movies for \$1. The company says it will apply to FCC for permission to operate commercially once it has analyzed results of the test. Many believe, however, that Zenith is waiting for a supply of films that will satisfy the viewer. Recently, McDonald sent a letter to radio/TV leaders, asking for their promotional and political support and pointing to danger that theatre TV may "monopolize" major sports attractions unless Phonevision enters the commercial broadcast picture. At the same time, McDonald may have been negotiating with MGM and its subsidiary, Loew's Theatres; a deal is rumored as pending between them for film rights. SUBSCRIBER-VISION, owned by Skiatron Electronics and Television Corporation, has applied to the FCC for permission to set up a

(Please turn to page 75)

which commercials are most effective?



Study's scope is indicated by question on commercials; answer upsets previous findings

TIME SPENT ON MAJOR MEDIA BY TV OWNERS



Chunk of televiewing time comes from non-media activities; radio listening still

Hofstra Study No. 2

NBC's analysis on effectiveness

of TV proves customers-sold-per-dollar remains high despite rising costs

TV To the advertising fraternity, Hofstra is the name of a year-old study on TV sales effectiveness. It's a study that replaced speculation with documented fact—pinning down television's selling power with dollar signs and decimal points.

Hofstra is also the name of a small college in Hempstead, Long Island, and its Psychological Workshop has done it again. This time a super-Hofstra Study, backed by the resources of NBC and the experience of its supervisor of television program research, Dr. Thomas E. Coffin.

Instead of last year's 3,270 people interviewed, the 1951 Hofstra boasts a sample of 5,067. In place of the previous 15 products studied, the current project covered 137 TV-advertised brands. The 1951 super-Hofstra Study not only does a more thorough probing job into phases of television advertising covered in the 1950 study; its scope has been broadened to include many new facets.

Here's a brief summary of just a few key findings. Several contradictory important conclusions reached in other research projects.

1. Viewing does not drop off with length of set ownership. According to Hofstra No. 2 it increases slightly

among long-time owners. (Other studies indicate the opposite.)

2. Radio is in second place among TV-owners on a minutes-per-day basis. Radio usage averages 61 minutes daily, newspapers 47, magazines 11.

3. Average increase in buying TV-advertised products by set owners for

the 143 brand-program combinations surveyed was 37.0%. Among guest viewers (non-owners who visit) increase was 35.2%—indicating equally powerful impact on owners and non-owners alike.

4. Today's sponsor gets 11.8 customers per TV dollar (customers he

High points of Hofstra Study No. 2

- 1. Viewing** . . . does not drop off with length of set ownership. It actually increases slightly among long-time listeners.
- 2. Customers** . . . resulting from TV advertising average 11.8 per dollar. This compares with an average of 11.6 customers per dollar in 1949, according to Hofstra Study No. 1.
- 3. Commercials** . . . which are "well-liked" by viewers found twice as effective, saleswise, as either "dis-liked" or "neutral" ones (see bar chart above left).
- 4. High-budget** . . . and high-rated shows produce more customers per dollar on television. They're more efficient, in general, than low-budget and medium-budget TV programs in making sales.
- 5. Sample** . . . was painstakingly laid out by sampling expert. Area probability technique required listing of 129,000 dwelling units in 501 clusters, resulted in sample of 5,067 families (see map, right).

DAY or NIGHT television?

extra customers per dollar

daytime
brands

18.7

evening
brands

18.6

(similar products in each group)



g cost vs. audience, study shows day and night TV equal in sales effectiveness

SALES RESULTS: 143 TV PROGRAMS

TV OWNERS
(matched viewers and non-viewers)

PACKAGE
GOODS

average
increase



more customers
among viewers

Owner vs. non-owner comparisons prove TV's selling power—customers, sales increase

wouldn't get without television hence called "extra" customers) compared to 11.6 "extra" customers per dollar in 1949. (These are average figures.)

5. A "well-liked" commercial is twice as effective, in terms of customers per dollar, as either a "disliked" or "neutral" commercial. (Many advertising people believe disliked commercials to be as sales-effective as well-liked ones.)

6. High-budgeted and high-rated shows produce more customers per dollar, are more efficient saleswise. It pays a sponsor with several products to pool his budgets to buy a top-rated show on which all products get strong ad support.

The 5,067 family heads who provided the answers above, and many more

besides, were carefully selected from New York's metropolitan market. This area was chosen because it's a mature TV market, with seven stations and over 50% of its 4,000,000 homes equipped with TV sets.

The crucial problem of selecting a representative group of people from these 4,000,000 homes was handled by Willard Simmons, formerly a sampling expert for Alfred Politz Research, now with Psychological Corp. Simmons designed an ambitious area probability sample for the 1951 Hofstra survey. Painstaking effort and considerable expense went into the job of lining up a group of families truly representative of metropolitan New York's inhabitants.

Altogether, 187 products advertised on television were investigated, in conjunction with 111 TV programs (75% of all current network TV programs). A total of 143 brand-program combinations were studied for package goods, and 45 brand-program combinations for durable goods.

First discovery of this comprehensive new study is that television set owners are a select market, different on the average from their non-set-owning neighbors. Researchers found them better educated, better-off financially, and consequently with more spare change jingling in their pockets than the general population.

For example, TV set owners bought 73.2% of all new cars sold in metropolitan New York in a recent six-month period! With TV penetration in New York then reckoned to be 51%, set-owners might ordinarily be expected to buy 51% of the new cars—not 73.2%. The 22% bonus points up the higher purchasing power of the television market.

The new study also confirms the fact that TV, as a new medium, competes with all human activity for time, not just the other media. Proof of this is the longer "exposure" time spent with all four major media by television owners. Total exposure time for an average day in the total market was 224.4, for set owners 253.7, and for non-set owners 195.1 minutes.

A comparison between set-owners and non-set-owners on the score of time spent with various media shows the following:

TV Owners	
1. Television	135 minutes
2. Radio	61 minutes
3. Newspapers	47 minutes

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TRUE PROBABILITY SAMPLE



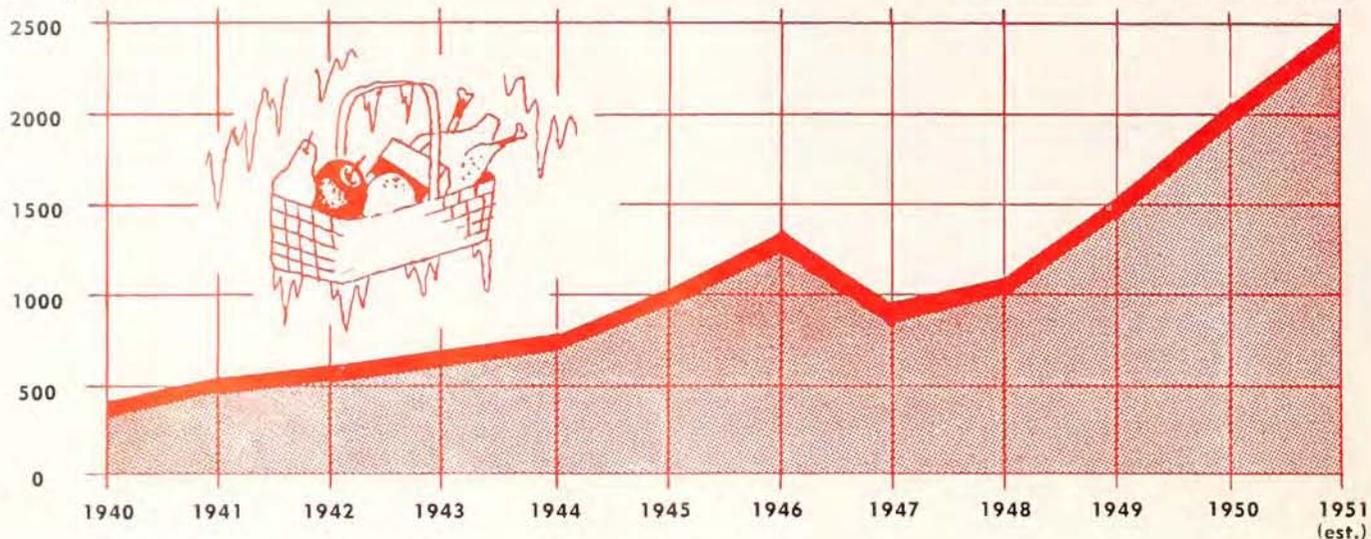
501
interviewing clusters

astikingly selected probability sample of 5,067 families easily topped Hofstra No. 1's 3,270

FROZEN FOOD PRODUCTION

Million pounds

SOURCE: Quick Frozen Foods magazine



A SPONSOR roundup

Frozen foods on the air

With number of brands

growing rapidly, radio/TV are used heavily to build product identity

over-all 1929 was quite a year: during its span Wall Street laid an egg and General Foods froze a fish.

From a long range viewpoint, the freezing of the fish probably towers in importance over the financial fiasco, for it spawned the frozen foods industry, which by last year had reached giant size, grossing \$300,000,000.

Radio and television have played an important role in the phenomenal growth record of this relatively new industry. That growth evolved through three stages: (1) consumer consciousness; (2) consumer acceptance; (3) consumer demand by brand. Broadcast promotion played only a small role in the first two phases. But since 1946,

when the third began, use of AM and TV has been pyramiding. Air advertising now spearheads aggressive selling by major national and regional processors. Today, many of them bracket over half their annual ad budgets for broadcast media.

Dominant factors underlying the trade's use of advertising are:

1. Brand-name competition is fierce: as in the beer business, local brands in many areas are stronger than national labels.

2. The number of brands keeps increasing. Some 170 new packers entered the field last year, swelling the list in the United States to almost 1,200. Latest trend is packaging by national and sectional grocery chains. Safeway was the first; many others are on the verge.

3. The industry has a major bottleneck: the limited amount of cabinet space in the 200,000 retail grocery stores—which carry frozen foods. This

(Please turn to page 59)



Clarence Birdseye, inventor food-freezing process

Clarence Birdseye, Massachusetts scientist visiting Labrador in 1917, noticed fish and meat frozen in arctic cold retained fresh flavor several months. His analysis showed quick freezing was responsible. He returned to this country and in 1925 developed mechanical quick freezing. Additional experiments led to improvements. In 1929, he became a multimillionaire by selling all rights to his process to General Foods. He is still active in scientific work.

Birds Eye



Spot radio/TV, hitchhikes on net AM shows push Birds Eye. Firm was impelled to use air by competition of newcomers. Artist above is drawing trademark of firm's TV advertising. Below, Bert Parks m.c.'s own NBC-TV daytime strip plugging Birds Eye three times weekly

Snow Crop



Snow Crop used half-hour NBC-TV "Your Show of Shows." Saturday p.m. stanza, aired too late to effect week-end shopping, was dropped for daytime film drama. Above, Teddy Snow Crop, hard-working TV symbol. Below, comic Sid Caesar who was firm's glamour star

Flamingo



Flamingo, newcomer to the trade, learned benefits of broadcasting early. Spot radio/TV spearheads distribution in all new markets. Above, the "Missus Goes a-Shopping," WCBS participation show, sells Flamingo. Below, TV film announcement aired over six stations

Minute Maid



Spot radio saturation is dominant ad strategy for Minute Maid juices. Above, Bing Crosby, director of the firm, who plugs product via one-minute e.t.'s. Below, film commercial carried on afternoon "Kate Smith Show," NBC-TV, to reach the housewife

TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

DICTIONARY APPEARS IN FOUR PARTS

PART TWO

Herb True's new TV dictionary took nine

months to assemble, had 40 collaborators

TV The 1951 "TV Dictionary Handbook for Sponsors" is the result of nine months of intensive labor by its author, Herbert True, radio-TV writer-producer at the Gardner Advertising Company, St. Louis. With the help of 40 working members of the TV industry, he has compiled and defined over three times as many terms as were contained in his first TV dictionary

(published in SPONSOR, February 1950). In addition, the new work contains valuable handbook information not set down elsewhere.

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

C

(Continued)

CAMERA SHOTS (See last issue for other definitions under this heading which include abbreviations, related directions, symbols.)

TU-TD—Tilt-up, Tilt-down When camera is aimed up or down in a vertical plane, either to show objects above or below the action or scene. For instance, the height of a man can be established by first showing the viewers a close-up of the man's feet. Then by tilting up (and dollying back slowly) the camera can show the dress and manner of a man, ending with a head shot or close-up of his face.

BU-TD — Boom-up and Tilt-down shot When the dolly boom-arm is raised and the camera is tilted down giving an overhead or downward view of subject. This shot is used effectively in commercials and where such things as a pianist's hands in action or objects lying on a table are to be picked up.

BD-TU—Boom-down and Tilt-up shot The dolly boom-arm is lowered (it can be lowered practically to floor level) and

the camera is tilted up, getting an upward view of a subject. In TV an extremely interesting effect . . . used frequently on *Garroway at Large* (NBC-TV) and dramatic shows.

DI or Dissolve Bringing in one picture while dissolving out another—designates a short lapse of time, affects a smooth, restful, easy transition from one image to another, and is also used for dramatic effect as dissolving from a photographic slide of a performer into the performer in the studio, giving effect of a photograph coming to life.

Superimposures:

Lap-Dissolve Holding two camera pictures at half-lap so that each is seen on the receiver screen. Used for trick effects, for transitional effects, for montage effects, and for establishing locale.

Oblique or Diagonal Dissolve Holding one camera picture in the lower left-hand corner and second camera picture in the upper right-hand corner, and dissolving them in on the air at half-lap. Used for trick or montage effects, particularly to show two people at different places talking to each other.

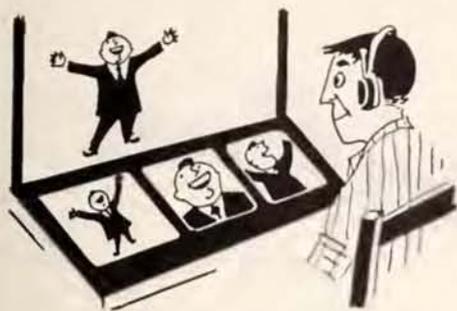
Lateral Dissolve Holding one camera picture in the left side of the frame, leaving the right side with a blank background, and holding the second camera picture in the right-hand side, and dissolving them in on the air at half-lap. The background for such dissolves should be neutral and free of design so that people or objects are clearly defined when held at half-lap.

FI or Fade in Gradually bringing up a picture from black level by turning up video gain. Indicates a definite beginning such as fading in the title of a program and fading in the opening picture of a scene.

FO or Fade out Gradually dimming a picture, i.e., going to black level by turning down video gain. Indicates a definite termination of chapter, scene, idea, or a picture sequence ending. The last scene of a play or program is usually faded out.

Cut Switching directly from one camera picture to another. Indicates no lapse of time and usually speeds up action when used for dramatic impact. Do not have subject more than three times as large in one picture as in other, unless after special effect.

CAMERA SWITCHING or MIXING Control room operation by the technical director (TD) or video operator by which he switches camera channels on



the air or mixes camera channels on the air by depressing controlling keys associated with the camera channels.

CAMERA VIEWPOINT Position of camera in relation to the subject being photographed, as compared to view of a person seeing it from normal distance at eye-level (e.g., low viewpoint, high viewpoint, distant viewpoint, etc.).

CANNED Show or music that has been previously filmed, transcribed, or recorded.

CANS Receivers and head phones worn by cameramen, stage manager, technical director, etc., in the studio, and engineers on remote.

CARRIER WAVE Electronic wave over which TV impulses are sent. TV utilizes two waves; one for sight, and one for sound.

CAST (1) People who appear on the TV program, not including musicians. (2) Process of selecting those who are to take the acting or speaking parts.

CASTING DIRECTOR Official in an agency or station responsible for maintaining records of actors who might be suitable for parts in TV presentations.

CATHODE-RAY SCREEN The fluorescent material covering the inner surface of the picture end of the kinescope.

CBS Columbia Broadcasting System; CBS-TV.

CEL(L) Rectangular sheet of transparent celluloid carrying one section of a drawing required in the making of an animated cartoon. The complete drawing is usually composed of several such cels placed one on top of the other, each of which can be replaced by its successor independently of the others.

CENTER (1) Direction to talent meaning the middle of the stage or set. (2) Command to cameramen for centering picture on tube, to obtain the most advantageous framing of person, group or object, allowing equal margin to right and left.

CHANNEL Specific wave lengths "a band of frequencies for transmitting TV."

CHARACTER or CHARACTERIZATION Actor or actress with an older appearance and voice, 35 to 60, who can do dialects, or who has eccentricity of speech and visual characterization.

CHARACTER JUVENILE 17 to 24 years. Matching appearance and voice in dialect, or having peculiar youthful appearance and vocal quality.

CHARACTER INGENUE 16 to 24 years. Matching appearance and voice in dialect, or having peculiar juvenile quality.

CHEAT Acting technique where performer "cheats" on perspective or normal position-relation to other performers or objects. A performer, for instance, would cheat in body position when talking to a seated companion. He would stand close against the chair, facing forward, inclining the head slightly toward the companion without actually looking at him. Thus the television audience would see both persons and they would appear in "normal" perspective to each other on the screen.

CHEAT SHOT Camera shot in which part of the subject or action is excluded from view in order to make the part which is pictured appear different from what it actually is.

CHERRY PIE Extra money earned by TV talent or personnel for doing something other than his ordinary work.

CHINESE RIGHT, CHINESE LEFT These terms pertain only to the center mech-

anism of the dolly camera which will rotate a complete 360° if desired, but normally rotated only 180°.

CHIZ BIZ Dubious practices suggesting bribery, special TV rates secretly made, etc. Short for chiseling business.

CHOREOGRAPHER Individual who plans and/or directs original specialty dance or ballet numbers.

CIGARETTE DIRECTOR Term adapted



from movies describing TV director who always has cigarette hanging from lips, and usually because of this fact is hard to work with or to understand.

CIRCLE IN A film effect wherein an image disappears as it is replaced by another image from the center out.

CIRCLE OUT A film effect wherein an image becomes visible as it replaces another image from the outside in.

(Please turn to page 76)

Among True Dictionary contributors, consultants . . .



H. FAUSSETT, "Armstrong Theatre," NBC-TV



DON FORBES, Studio Prog. Mgr., KLAC-TV



ROBERT GOULD, Prog. Dir., WBAP-TV, Ft. W.



KEITH GUNTHER, Prod.-Dir., KSD-TV, St. L.

STATION DATA BY COUNTIES AND CITIES



State County City	1949 Radio Families		Total Weekly Audience Families	%	COMPOSITION OF TOTAL WEEKLY AUDIENCE					
					6 or 7 Days or Nights Families	%	3, 4 or 5 Days or Nights Families	%	1 or 2 Days or Nights Families	%
DREGDN										
BAKER	5200	D	970	18						
BAKER #		N	2880	55	180	3.5				
	3640	O	610	17	1290	24.9	420	8.1		
		N	1900	52	110	3.1	1280	32.1		
CUDS					720	20				
COQUILLE #	11540	N	3010	26						
MARSHFIELD #	1570	N	300	19						
	2740	N	310	11						
CRDDK										
	2240	D	340	15						
		N	740	33						
CURRY										
	1540	N	470	31						
DESCHUTES										
HENO #	7180	N	2110	29						
	4180	N	1220	29						
DOUGLAS										
HUSELBURG #	14940	N	2470	16						
	5960	N	960	16						
GILLIAM										
	780	O								
		N								

How obsolete is BMB?

Timebuyers, broadcasters agree figures are becoming increasingly out of date. But data still widely used, though with supplementary checks

over-all BMB study number two, welcomed only two years ago as manna in radio's factual desert, is limping down the road to obsolescence.

Agency timebuyers and media researchers scratch their heads in frustration, trying to adjust for scores of station changes they know about; wondering how to compensate for the unknown ones.

The stations, their financial health often hanging in the balance, find themselves increasingly uneasy as time eats away the relevance of BMB's study number two, vintage March 1949. (Data was collected during March 1949, published a year later.)

Results of an extensive SPONSOR survey among advertising agency media researchers and timebuyers indicates considerable dissatisfaction with the present-day value of Broadcast Measurement Bureau's last study. They continue to use it, however, as the best available tool for measuring radio's

audience (in terms of circulation).

Many station operators are also dissatisfied. A recent resolution of the Louisiana Association of Broadcasters (31 March 1951) declares that "... the BMB survey ... is not an accurate picture of the listening habits today." The station group suggests that advertisers and agencies "... include authentic information furnished by individual stations rather than the BMB in determining placement of their schedules."

Reaction of one experienced time-buyer in a large agency to this resolution sums up the general agency feeling about BMB: "It's true enough that BMB data is out of date. But we have to be practical; it's the only basic information on radio circulation available and we'll have to use it until something better comes along."

Today's situation is not unique. The 1946 study, BMB No. 1, was used religiously right up to publication of the second one in March 1950. Then, as

now, buyers of broadcast advertising were well aware that changes of many kinds had altered the true picture of radio listening to individual stations. (Just one of these changes was the addition of 1,200 new stations between 1946 and 1949.)

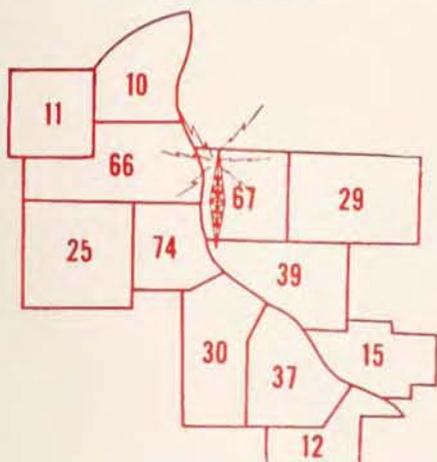
These are the key factors outmoding the current BMB survey:

1. Competitive effect of new AM, FM, TV stations in the same area.
2. Substantial changes in programming—either through a shift in network affiliation, or revision of policy due to new management.
3. Changes in station's signal affecting reception—caused by power and/or frequency shifts, better equipment, relocating antenna.
4. Increase in total broadcasting hours—adding nighttime operation to daytime, for example.

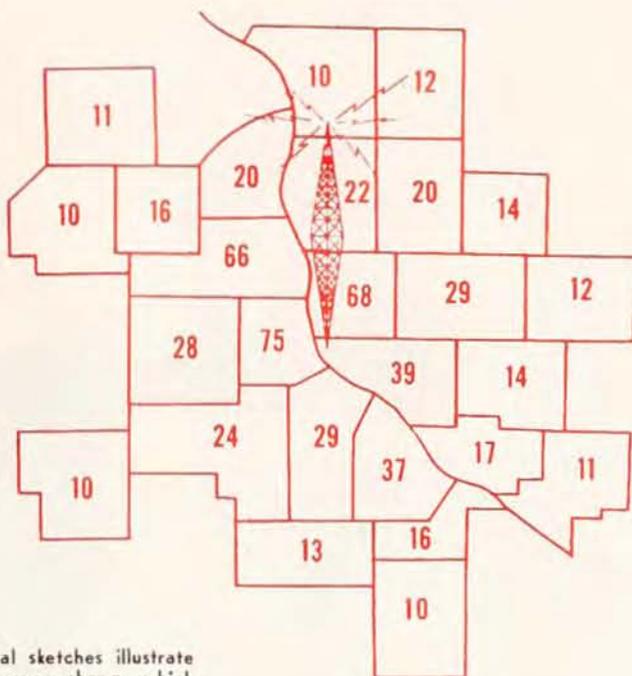
Obvious solution to this problem of BMB's increasing obsolescence is a brand-new study. A tentative move
(Please turn to page 63)

FACTORS THAT OUTMODE BMB:

1. Competitive effect of new AM, FM, TV stations in the same area.
2. Substantial changes in programing—either through a shift in network affiliation, new management, or revision of policy.
3. Changes in station's signal affecting reception—caused by power and/or frequency shifts, better equipment, relocating antenna.
4. Increase in total broadcasting hours—adding nighttime operation.
5. Significant changes in population size within a station's coverage area. Normal increases in population plus "migratory" shifts.



1948: 1,000 Watts



These hypothetical sketches illustrate one type of coverage change which outmodes the 1949 survey

1951: 10,000 Watts



Broadcast Measurement Bureau has supplied the only uniform information available on a national scale. Its complete, factual approach has been valuable to us as one of the measuring sticks by which we could evaluate stations.

However, in order to perform a thorough job, we investigate all facets of a specific market situation to obtain a more penetrating analysis than is available by relying solely on BMB statistics.

Carl Georgi, Jr.
Vice Pres. & Media Director,
D. P. Brother, Detroit



For the most part we use BMB to aid in determining the relative coverage of stations in each area. We . . . do not necessarily accept the figures given as an accurate measurement of a station's current effectiveness. The fluctuation in popularity of the networks and the influence of television over the past two years has made a great difference in our methods of selecting radio, so the need for BMB service has materially increased. Therefore, we hope the survey will be continued.

Claire Koren
Radio-TV Timebuyer,
Foote, Cone & Belding, L.A.



In our organization, BMB data are generally used to define coverage rather than the circulation of one station as opposed to another. By coverage we mean all the radio homes, county by county, within a pre-determined station area, which can hear any show on that station.

It is still possible, assuming no power or frequency changes, to use BMB weekly data to estimate physical coverage of individual stations.

Hal Miller
Radio Research Director,
The Biow Company, N.Y.



We are relying 99% on BMB for coverage information and using the figures heavily. Actually I don't think the great majority of stations have changed too much. We have data on some 2,100 stations and it doesn't particularly matter if information on 200 of them are obsolete. . . . The principal reason we're still using BMB is simply that we need a base to start with and that base is BMB.

Fred Apt
Supvr. Radio/TV Research,
Benton & Bowles, N.Y.

CHINCHILLAS

SPONSOR: Golden State Chinchilla Sales AGENCY: Vaughn

CAPSULE CASE HISTORY: *Golden State bought a one-minute participation on Lee Hogan Presents, a weekly evening program directed to women and featuring guest personalities. The firm, in its participation, showed and offered for sale a pair of chinchillas for \$1,600. Then the company's phone number and address were given. Within a day after the show, the \$190 announcement brought 163 calls and letters—a \$260,300 gross potential.*

KNBH, Hollywood PROGRAM: Lee Hogan Presents

FURNITURE

SPONSOR: Evans Furniture Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A late-evening feature movie showcased Evans' products. Sponsorship of the program began on Saturday night, with the store scheduled to open on Sunday. During the live commercial portion of the program, no extraordinary or unusual bargains were featured other than one special TV group offer, Business on Sunday, without any other advertising, totalled \$30,000 worth of sales on a \$450 expenditure.*

KOTV, Tulsa PROGRAM: Feature Movie



**TV
results**

NEW HOMES

SPONSOR: Raymond Rosen & Co. AGENCY: Al Paul Lefton

CAPSULE CASE HISTORY: *This wholesale household appliance distributor sponsors the WFIL-TV Weatherman across the board. Firm's builders' division is featured one night a week, with builders in the area invited to describe their appliance-equipped housing developments. Jack Turner of Seal & Turner Construction made an appearance one Friday night. Next day 3,300 persons visited his firm's building operation and subsequent traceable sales amounted to \$250,000, a two-pronged success for WFIL-TV client Rosen and his client Seal & Turner.*

WFIL-TV, Philadelphia PROGRAM: Weatherman

BOUDOIR LAMPS

SPONSOR: International Jewelry Co.; AGENCY: Direct
Kranich Brothers

CAPSULE CASE HISTORY: *These two jewelry stores, under common ownership, began sponsorship of a 15-minute news show on Sundays. The opening program's first commercial plugged watches and 10 were sold the very next day. The middle commercial advertised boudoir lamps at \$3.95 a pair, lamps which the stores had been unable to sell for months. The following day, both stores sold a combined total of 240 pairs. Program costs were \$132; returns in excess of \$1,000.*

WGAL-TV, Lancaster PROGRAM: Red Kain Comments
on the News

SUMMER HOMES

SPONSOR: Montauk Beach Co., Inc. AGENCY: Flint

CAPSULE CASE HISTORY: *Ted Steele's afternoon musical-variety show provided the sales vehicle for Montauk on a six participations per week basis. The purpose: to interest viewers in buying summer homes at Montauk. It resulted in the company's largest selling season last year. This led the firm to run an out-of-season winter campaign of one announcement weekly (\$130). It has pulled 35 leads per show, with Montauk planning to expand again this summer.*

WPIX, New York PROGRAM: Ted Steele-Mr. Matinee

BEVERAGES

SPONSOR: Cott Beverage Corp. AGENCY: John C. Dowd

CAPSULE CASE HISTORY: *Usually Cott runs film announcements mentioning their varieties of soft drink flavors. But, for four days, they planned a special root beer promotion. Four announcements for \$240 brought an instant demand. During the four-day period, Cott booked over 100,000 cases of root beer to dealers; sold out completely and couldn't keep up with demand. Now, for the time being, Cott is back to its regular all-flavor advertising.*

WNHC-TV, New Haven PROGRAM: Announcements

DOG FOOD

SPONSOR: Victory Packing Co. AGENCY: McNeill,
McCleery & Creamer

CAPSULE CASE HISTORY: *This advertiser offered a briat on their show, Cowboy Thrills, a half-hour stanza featuring singing cowboy Doye O'Dell. The offer: the briat for 25c plus a label from their product, Thoro-Fed Dog Food. Two mentions per program in the first four weeks have brought an average of 1,000 requests per week. Four thousand labels; 4,000 quarters, and a decided rise in product sales. Program expenditure: \$340.*

KTLA, Los Angeles PROGRAM: Cowboy Thrills



Senator John J. Williams
 Senator J. Allen Frear

"Senator, what is your opinion of...?"

"May We Quote You?", a weekly half hour program Thursdays at ten-thirty during which prominent Delaware leaders in government, education, religion, business and other civic endeavors report to the people under questioning from three of Delaware's top reporters. Pictured are United States Senators John J. Williams and J. Allen Frear, Jr., who came home from Washington specifically to appear on two of the telecasts. Each on his program developed his views on important and pressing state, national and international issues.



This program is one of many local features carried by this station in an endeavor to meet the public needs of the communities it serves.

WDEL-TV

WILMINGTON, DELAWARE



Represented by
 ROBERT MEEKER ASSOCIATES Chicago San Francisco New York Los Angeles



Pat Ray

RHYTHM

A sponsor's dream come true...
standing personalities!...
by Ray Anthony, America's...
Page, America's number one...
on a nation-wide radio

Most important, these two...
leading theatres, hotels...
AND — their recordings...
favored

RHYTHM RENDEZVOUS...
by mid-July. Don't lose...

LANG-WORTH

113 WEST 57th ST. NEW YORK

WESTERN OFFICE
LANG-WORTH Feature Pro
14579 Benefit St., Sherman O

Page Anthony

ING IN

ENDEZVOUS

a radio idea, co-starring two out-
standing of music and song — music
by dance band, and songs by Patti
— vocalist — together for the *first time*

is TODAY! Standout attractions in
their popularity increases daily —
their favorites!

over Lang-Worth affiliated stations
descriptive brochure . . . it's a natural!

ATURE PROGRAMS, Inc.

NEW YORK 19, N. Y.

CANADIAN-OFFICE

S. W. CALDWELL Ltd.

80 Richmond Street West, Toronto



Radio commercials...

by **BOB FOREMAN**

Radio commercials are being subtly, though speedily, affected by television. And the change, I believe, is for the better; that is, it should make for more effective radio copy. I think that the best way to prove this point would be merely to take a decibel account on the amount of noise announcers are making these days compared to what came forth before TV.

It's obvious that when you're seeing a man talk, he needn't shout nearly so loudly to hold your attention as (we believed) necessary when his voice alone was the means and method of making himself and message known. We found this out quickly when radio announcers first went on-camera. It also gave rise to a whole breed of television stars such as Garroway and

Robert Q. Lewis, who could stand up there phrasing quietly and normally, all the while acting casual as a pair of faded denims.

Now, some of this technique has rubbed off on radio. We're finding that a normal tone as well as colloquial wording have far more punch (being more convincing, and far more believable) than oratory.

It's been my recent pleasure to make this discovery with a client who has been 12 years a radio advertiser, seldom, in that time, varying either his technique or his talent. Two rapid-fire announcers spewed forth the copy, getting more words to the minute than was ever dreamed possible. Sales did result. Then he went into TV and be-

(Please turn to page 72)

radio review

SPONSOR: *Trans World Airlines*
AGENCY: *BBDO, New York*
PROGRAM: *"Mr. and Mrs. Blandings," NBC*

Obviously the scope of the commercial format on a show is the big reason why sponsors buy programs over announcements. The other important factor is association with a star. So for a few paragraphs I'd like to discuss just how encompassing the commercial structure and substance of a half-hour show can be. If you'll forgive me, I'll use as the example one I worked on personally—mainly because I know more about it. It's a situation comedy featuring Mr. and Mrs. Cary Grant. It opens with a very short bit of sponsor identification about TWA containing the airlines-word theme-line. That's the first thing you hear and, as such, might be considered as valuable as a chainbreak purchased on all the stations which get the show. In other words—here's a fine place to get a solid plug and TWA is getting just that. Then into the show and its billboard, followed by a 20-second commercial which tells concisely of some important feature of the airline; either, a story about the mileage and safety record of the Constellation or how good the meals are aloft or a route generalization tagged by the TWA four-line musical

theme (plus lyric—a bright little four-line tune done in keeping with the fun-of-flying).

At the middle break in the program we have a substantial piece of copy on some broad institutional topic, such as the Civil Aeronautics Board; the Control Tower personnel; how our country's airlines are carrying the American way of doing business throughout the world; what the weathermen do to increase safety, etc. This is started out with a drama-type vignette and often appropriate sound effects, and ends with the flying theme done musically only (no lyrics).

When the program episode of the day is concluded, we then have local cut-ins of almost a minute in length. These sell local destinations hard; in other words, with no more whimsy than that employed by the Flying Irishman, we tell how much it costs to go from one place to another and how many flights there are and where to call for reservations. The Grants then return for an integrated vignette, completed in character, in which they do a piece of commercial copy led into from the program of the day and containing equal parts of Blandings-like wit and advertising copy in, I believe, just the right proportion. We then sign off with the usual tags going off the air with another short sponsor-identification.

There, I'd say, is a good example of how a show can be used to do the manifold things an advertiser is justified in asking of it.

radio review

PRODUCT: *Vel (Colgate-Palmolive-Peet)*
AGENCY: *William Esty, New York*
PROGRAM: *One-minute anncmts.*

"Save 90% of dishwashing work." Now here is as prosaic a line, in the Vergilian sense, as ever was warped into a lyric. But Vel has done it and done it admirably! Despite the unmusical thought and combination of words, a really lilting tune and bright lyric make this Vel duty as pleasing as any I've caught recently. There's a lesson in this musical commercial for all of us who build and/or buy musical announcements. Don't ever say that a theme-line has to be altered because of the difficulties of making it lyrical. Its meter and rhyme should spring directly from the advertising job to be done—and that's why it's so important to start with the words. (But so do Rodgers & Hammerstein; thus you're in good company.) And then when you start with the words, pick your tempo and rhyme scheme from your theme-line the way Vel did, so you won't be trapped by a lyric and tune that won't work for you. Cute rendition, clever lyric as well as a sound one, plus good announcing make the Vel minute announcements I heard really rare.

radio review

PRODUCT: *Bactine (Miles Laboratories)*
AGENCY: *Wade Advertising, Chicago*
PROGRAM: *"Curt Massey Time," CBS; Live anncmts.*

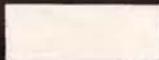
It's most comforting to learn that the straight radio announcement is still with us as an advertising technique. Bactine is suitably employing this method of introducing itself over its pleasant musical strip featuring Curt Massey and Martha Tilton. Ford Pearson delivers ungarnished patent medicine-type copy with equal parts of punch and persuasion—which is just what the doctor ordered. The only gimmick included is a musical run, done in sync with the spelling of the product name much as Cresta Blanca did it, but far more simply; this latter is, of course, a good device to help register an unusual cognomen, so that it becomes instantly recognizable when the prospective buyer spots it on the drug counter. In fact, it occurs to me that many more of the comparatively new products being advertised should resort to some spelling-device, however corny, to register their trade names, since the knowledge of phonetics possessed by the average radio listener must be somewhat limited.

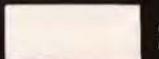
(Radio Commercials alternates with TV Commercials which will appear next issue.)

WOAI

DOMINANT BY NIGHT

WOAI 767,365 BMB FAMILIES

NETWORK
STA - B  160,559

NETWORK
STA - C  143,248

NETWORK
STA - D  61,404

WOAI RADIO FAMILIES	1942	1951
Deduct All TV Families	349,610	767,365
(On basis used by ANA)		-41,500
		725,865

BASE HOUR RATE (Network) \$300 \$340

WOAI'S RADIO FAMILIES INCREASED 108%. THE RATE INCREASED ONLY 13%. WOAI INSTEAD OF CUTTING RATE AS ANA RECOMMENDS, MIGHT LOGICALLY INCREASE FROM \$340 to **\$624** or 84%.

Above figures BMB+3.6% to 1951 based on ANA Report.

CLEAR CHANNEL · 50,000 WATTS

WOAI

SAN ANTONIO

San Antonio
25th AMERICA'S FASTEST GROWING MAJOR CITY

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

WOAI

DOMINANT BY DAY

WOAI 409,583 BMB FAMILIES

NETWORK
STA - B  168,153

NETWORK
STA - C  162,683

NETWORK
STA - D  64,211

WOAI RADIO FAMILIES	1942	1951
Deduct All TV Families	349,610	767,365
(On basis used by ANA)		-41,500
		725,865

BASE HOUR RATE (Network) \$300 \$340

WOAI'S RADIO FAMILIES INCREASED 108%. THE RATE INCREASED ONLY 13%. WOAI INSTEAD OF CUTTING RATE AS ANA RECOMMENDS, MIGHT LOGICALLY INCREASE FROM \$340 to **\$624** or 84%.

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25th AMERICA'S FASTEST GROWING MAJOR CITY

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

AP NEWS...and the business that grew and grew a

In 1937 John J. Vanier was operating a flour mill at Salina, Kansas. He set out to boost over-the-counter sales of his Kansas Star Flour. He started to use Associated Press news four times a week on KSAL, Salina.



Results were so good that he bought three more AP newscasts to sell Gooch Feeds, thereby completing his AP news strip, 7:00 to 7:15 A.M., Monday through Sunday.



Then Mr. Vanier bought an interest in a dairy. Again he chose Associated Press news to do the selling job.



Next, Mr. Vanier purchased a packing plant. Immediately he bought another AP newscast covering Monday through Sunday.

Says Ray V. Jensen, Manager of KSAL:

"We have 52 AP newscasts weekly, all sponsored on year-round contracts. We have never run any of these newscasts on a sustaining basis in the last six years. Associated Press news has always been one of our most

saleable programs. Since our local and area audience ratings have continued to increase through the years, we know that AP has had a great deal to do in building the large, loyal audience our station now serves."

Hundreds of the country's finest stations announce with pride... **"THIS STATION IS A MEMBER"**

R-E-W



Vanier now sponsors 16 AP newscasts
week on KSAL . . . 832 newscasts per
week and AP news continues to create more
demand for these products all over
the state of Kansas!

Vanier:
"Confidence in AP and KSAL has always
been justified! Following up our initial suc-
cess we now sell flour, flour products,
and livestock feeds, meat and dairy
products with AP newscasts!"

"ASSOCIATED PRESS."

Associated Press . . . constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in U.S. alone!
- exclusive state-by-state news circuits!
- 100 news bureaus in the U.S.!
- offices throughout the world!
- staff of 7200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily!

Confidence justified! Whether you're a Sponsor . . . Ad Agency . . . Broadcaster . . . the reputation of AP news can work for you! For with AP you can "hit home" through reliable coverage . . . build peak audience-following which respects The Associated Press name. Today, more than ever, listeners tune to AP news!

For additional case histories and information on how Associated Press news can help your business grow . . . WRITE

**RADIO DIVISION
THE ASSOCIATED PRESS**

50 Rockefeller Plaza, New York 20, N. Y.



Mr. Sponsor asks...

Is the trend toward upping national spot radio rates by individual stations likely to spread?

Godfrey Wetterlow | Vice president-general manager
Bovril of America, Inc.
New York

The picked panel answers Mr. Wetterlow



Mr. Cooke

Radio has always been "underpriced." However, with the latest network rate cuts, I believe it will be a difficult task for the individual radio stations to demand national rate increases.

particularly in those areas where television is located, although justification is there certainly.

Radio has hurt itself by allowing other media (competitive and allied) to press home to the national advertiser that only radio is to be affected by television. *Life* magazine saw fit to raise rates in the face of television, with the observation merely that rate increases were necessary due to increase in "overhead." It is hard indeed for radio stations to think of raising national rates due to overhead increases, and it becomes an even more serious and complex problem now that network cuts have been put into effect.

Nevertheless, in many cases, we have recommended recently rate revisions upwards, because they are just and have been long forthcoming in these specific instances. Each individual case must be judged on its own individual merit. No station should mandatorily raise national rates in order to make up for loss of network revenue. After all, national advertisers are concerned primarily with the greatest returns from media use for the least amount of ad-

vertising dollars expended. If radio stations can show tangibly where national rate increases will provide sales results at lower-than-other media costs, then who can refuse proper rate increases?

National advertisers (as well as radio station executives, agencies, and competitive media) must be kept aware that 14,500,000 new radio sets were sold in 1950, and that over 90% of American homes have radios. With that constantly held to the forefront, and with the knowledge that spot radio still is one of the most flexible, least expensive, most powerful of all advertising media, national rate increases, all things being equal, should certainly be fully considered.

DONALD COOKE
President
Donald Cooke, Inc.
New York



Mr. Bailey

An appraisal of the question raised would seem to indicate the trend by individual stations to up national spot rates will continue. The majority of radio stations' national spot rates have not been increased in the last decade; this despite the fact that it has been by far the most inflationary 10-year period in our nation's history.

Costs of doing business all along the line have mounted. Wages in business and industry, in order to keep pace with rising costs of living, have spiraled and to complete the economic up-trend, prices have soared. However, despite these vastly increased prices,

consumer purchasing power is at peak level resulting in record-breaking sales.

National advertisers are well aware of this and in order to capture a larger share of this vast consumer buying power are, through sound research, constantly developing, despite pyramiding costs of operation, better and more efficient products. These they are marketing better—advertising better—and selling better to the American public. These national advertisers are constantly looking for ways and means to build profitable sales volume. Their increasing use of national spot schedules proves they recognize the potentialities of the individual radio station to move more merchandise at a profit than ever before.

Therefore, the individual radio station which can conclusively establish that today it covers a larger market, enjoys greater listening and provides better service is not only worth more but should get more for its product. A national advertiser cannot, and I believe, doesn't expect something for nothing; so the radio station which can, through sound constructive research and market data, prove that such a set of circumstances applies in its case is entitled to and should normally expect an increase in its national spot rate.

National advertisers, when faced with these facts, will not hesitate to approve such increases, as they know they can expect from such stations greater returns from their dollar expenditures. Since many stations today meet the above qualifications, the trend toward upping national spot rates is likely to continue.

C. STANLEY BAILEY
Vice President
Burn-Smith Co., Inc.
New York



Mr. Whitley

In my opinion there is no trend toward upping national spot radio rates. A few stations recently have raised rates, but we have also seen within the past year, a number of stations who have cut

rates or have affected rate reductions by means of adjusting time classifications. Rather than a rate increase, I believe we will see a trend toward adjustment of the difference between daytime and nighttime costs with Class A time, in most cases, being lowered.

Television has taken a sizable portion of the audience away from radio, particularly at night, and as far as can be seen, is holding this audience. Many radio station operators in TV markets have stated that they now believe morning and afternoon hours to be their most valuable time. It is logical, therefore, for adjustments to be made without increasing over-all costs.

Before radio can think about increasing rates, however, it will have to do a job reselling itself. Not too long ago it was possible to convince retailers in any market that radio would move goods from the store shelves. In addition to creating consumer demands, radio was a tool effectively used by field salesmen in helping to get new orders, good shelf positions, etc. Today we find that retailers are not impressed by radio schedules—they want to know the size of the television schedule. Facts and figures showing radio cost per thousand is not the answer. Advertisers (and retailers) will have to be re-educated to radio. They must be resold on the idea that radio has not lost its impact on the consumer and that no other medium can match it in producing quantity sales. When this has been accomplished, radio can then consider increasing its rates.

EDWARD WHITLEY
Radio Time Buyer
Badger and Brouning & Hersey
New York

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.



**SPONSORS GET
"PROMOTION PLUS"*
ON
WDSU**

**NATIONAL
AND LOCAL
PUBLICITY**

* WDSU Activities and Achievements Are Consistently Featured!



• The programs and activities of WDSU receive nationwide publicity in well known consumer magazines and trade publications. WDSU programs are regularly featured in the widely read Radio-TV columns of New Orleans' daily and weekly newspapers.

NO OTHER NEW ORLEANS STATION OFFERS SUCH CONTINUOUS "PROMOTION PLUS" TO SPONSORS!

• Write, Wire or Phone Your JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS



Markets are people like these . . . the doctor



fluenced in their purchases by friends. That is



when they advertise in any of the 7 FORT INDU



has made these 7 stations 1st choice for sales resu



wife, the laborer, the teen-ager. They are in-



Advertisers choose the FORT INDUSTRY station



lets. Top programming in the public interest

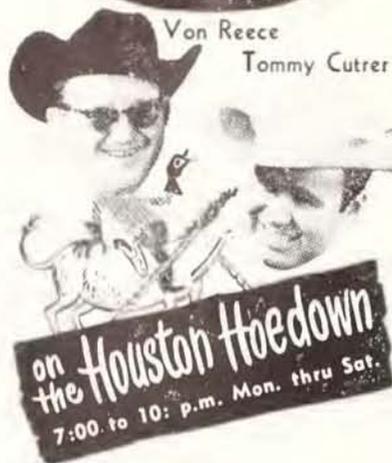
FORT INDUSTRY COMPANY

Toledo, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla.
 Detroit, Mich. • WWVA, Wheeling, W. Va.
 Fairmont, W. Va. • WSAI, Cincinnati, O.
 Toledo, O. • WJBK-TV, Detroit, Mich.
 WAGA-TV, Atlanta, Ga.

National Sales Headquarters:

188 Madison Ave., New York 22, ELdorado 5-2455

lend an ear to the
**K-NUZ RANCH
HANDS**



**NATIONAL AND
REGIONAL COMPANY
YOU KEEP ON
"HOUSTON HOEDOWN"**

Jet Dog Food	Stanback
Bee Brand Insect Powder	Real Kill
Thom McAn Shoes	Southern Select Beer
Jax Beer	B C Headache Powder
Pepsi-Cola	Dianol Insecticide
Hadacol	Chicago-Webster Phonograph
Griffin Shoe Polish	Robert Hall Clothes
Pabst Beer	

(Plus a top list of choice local advertiser.)

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

RADIO RANCH
P. O. BOX 2135
TWX HO 414



roundup

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

Kukla, Fran & Ollie yearbook promotes audience

Kukla, Fran & Ollie, with five sponsors currently (Ford Motor; National Dairy Products; Procter & Gamble; Time; RCA), is certainly a commercial and artistic success. But the Kukla-



Fran, Burr and pianist serenade Kukla & Ollie

politan Troupe is not resting on its laurels; their 1951 yearbook, the *Kuklapolitan Courier*, is a lively bit of program promotion and showmanship designed to win new friends for the program and its sponsors.

The *Courier* was started in 1948 as a small newspaper carrying news and pictures about the Kuklapolitans. First issue totalled 6,000 copies and by the spring of 1950 some 200,000 copies were run off. But demand exceeded supply and the cost of production became too high.

Because of this, the yearbook, selling at a dollar a copy, was devised. Featured in this 1951 story of the Kuklapolitans are brief biographical sketches on program creator Burr Tillstrom; star Fran Allison; director Lew Gomavitz; producer Beulah Zachary; plus comments and photographs of the other on-camera Kuklapolitans. Beulah Witch, Mme. Ooglepuss, Kukla and Ollie. Drawings of program characters by young program viewers add allure to the display.

Informal pictures of the cast at work, traveling, and vacationing round out the illustrations. The book traces the development of the show from its party and restaurant appearances; New York World's Fair showings; first commercial sponsorship on WBKB, Chicago, for RCA Victor, up to its present success. ★★★

"Calo Pet Exchange" boasts 100,000 animal alumni

Finding homes for extra, unwanted pets is the unusual endeavor of the *Calo Pet Exchange* on KTTV in Los Angeles; it's a humane public service that has proven profitable commercially on both AM and TV.

Beginning on radio 15 years ago, strictly as an experiment, the show now attracts the attention of some 250,000 pet lovers when it's televised on Fridays from 7:30 to 8:00 p.m.

And the Calo Dog Food Company, whose products include Calo Dog and Puppy Food & Biscuits; Calo Cat Food; Victory Brand; Our Best Friend; His Master's Choice Dog and Cat Food products, reports its sales fig-



Calo-fed cocker spaniel wins friends on KTTV
ures have risen significantly. One good reason: the *Pet Exchange's* alumni now number 100,000 cats and dogs located by the program. ★★★

TV show entertains with merchandise displays

Advertisers are being offered something new in direct TV selling in a show called *Let's Make Money*. The program, packaged by Intercontinental Tele Sales Corporation (New York), attempts to depart from the usual "pitchman" or shopping hour format. Its approach: the presentation and demonstration of merchandise constitutes the program's main "entertainment."

To help achieve full sales impact, both home and studio audiences are given an opportunity to win prizes. The home audience for submitting quiz questions; the studio audience for supplying the answers.

The show's script and gags are based each time on six different items of merchandise that the particular sponsor wants to highlight. To stimulate viewer interest in these items, there's a telephone gimmick preceding each sales pitch. Contestant-viewers giving the correct purchase price of articles shown on the TV screen win a cash prize.

This portion of the program is followed by an announcement of store location, the article's purchase price, and a request for mail and phone orders. To further audience interest, a local comedian popular in the sponsor's "circulation zone" serves as quizmaster-salesman. ★ ★ ★

Dealers hear own names in bread commercials

Toastmaster Bread in Peoria, Ill., has gained new friends for its salesmen through a WIRL announcement campaign that combines sales punch with dealer good will.

Toastmaster Bread announcements mention the names of the city's independent grocers, citing their stores as "a good place to trade as well as to buy Toastmaster Bread."

Toastmaster salesmen take portable radios into grocery stores at the exact time a particular storekeeper's name is being mentioned. In addition to increasing Toastmaster sales, the campaign is creating consumer confidence



Dealer radio mentions open doors for salesmen

in the independent retail grocer and helping him increase his sales. ★ ★ ★

Briefly . . .

Radio and TV directors and producers, and ad agency executives are constantly looking for new talent. Now a new organization, Promotions Unlimited, 550 Fifth Avenue, N. Y., has been formed to aid talent seekers and, at the same time, help young actors on the way up who can't afford high-priced handlers. It will do presentations for young talent designed to save the time of busy executives and help them make casting decisions. * * *

The People's Outfitting Company, one of Detroit's largest department stores, sponsors the latest in baseball broadcast "switches." Their show, *Tiger Wives*, WJBK-TV, Monday 10:30 to 11:00 p.m., features the wives of Detroit stars telling tales about their husbands.

(Please turn to page 72)

Radio Listening Still Climbing in SPRINGFIELD ILLINOIS

- ★ Evening 37.8%—
up 2% from '49-'50
- ★ Morning 23.3%—
up 4.3%
- ★ Afternoon 23%—
up 4.7%

Listening percentages quoted (sets-in-use) from Hooper Fall-Winter Reports '50-'51 and '49-'50. Evenings Sunday thru Saturday. Daytime Monday thru Friday.

The RICH Springfield market is outside the range of dependable television service (100 miles).

AND—may we remind you that the HOOPER report '50-'51 also shows that WTAX is FIRST morning, afternoon and evening—with more than DOUBLE the audience of any other station heard in Springfield afternoons (Monday thru Friday) and evenings (Sunday thru Saturday).

WTAX

AND WTAX-FM
CBS - WEED & CO.

Movie drive-ins pull fans with radio/TV saturation

The Chicago Association of Drive-in Theatres is making thousands of people in the Chicago area drive-in conscious. Their approach: a \$100,000 radio and TV saturation campaign.

The association is using a singing commercial (with animation on TV), featuring a vocalist backed up by a quartet and an orchestra. Some of the lyrics are of a general nature and promote drive-in theatres as a form of entertainment. Other announcements are specifically for "Mom" and "Dad." One announcement is entirely in Polish and reaches that large foreign-language segment in the city. Exhibitors report the campaign has proven extremely valuable as an attendance-promoting technique. ★ ★ ★



WE
CONSOLATION
PRIZE
NEVER
WIN

but we're satisfied

After all, the trade magazine that pays for its survey is entitled to show up #1. And invariably does.

We're satisfied, because SPONSOR never has paid to have a survey made, yet inevitably pops up #2. Once we hit #3, but we figured that something was wronger than usual (And there was. We'll be glad to explain this privately, if you're interested.)

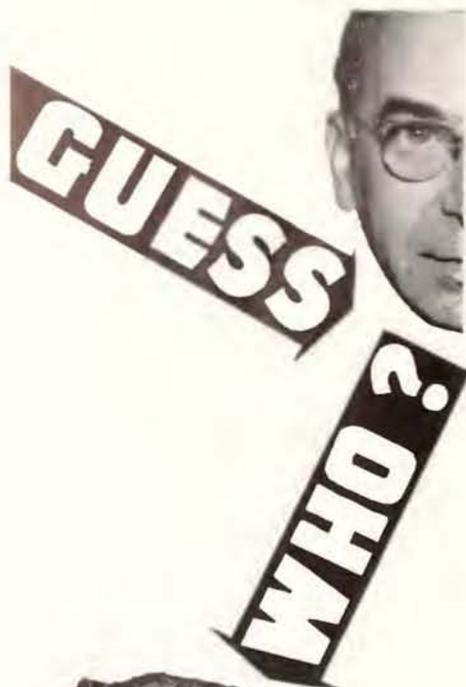
The fact that he who makes a survey always lands on top shouldn't necessarily sour you on all surveys. If you'll take the trouble to figure out how the questions are slanted, why they're slanted that way, and how the different magazines measure up against the slanting you can often make good sense out of these things.

If you can't—well, there's always your wastebasket.

As we were saying, we always seem to end up #2. That's not bad, is it, with another paper footing the bill?

SPONSOR

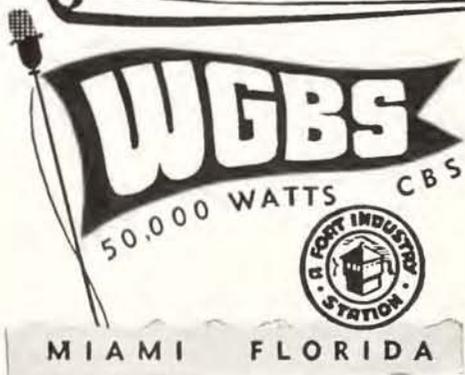
The USE Magazine of Radio and Television Advertising



It's no mystery to Jerry Gunst, Katz Chicago manager, why WGBS is the best buy in Florida. For WGBS influences an area with 42% of the state's retail sales, 40% of food sales, 48% of drug sales. WGBS can win friends for your products too.

*From the desk
of JERRY GUNST:*

How fast can a market grow? Greater Miami's population increase since the 1950 census would make another city the size of Orlando! Sell this amazing market through the station with the top ratings and see how fast your sales will grow.



REPORT TO SPONSORS for 18 June 1951

(Continued from page 2)

fectiveness. Contradicting other research which indicates that "disliked" radio or TV commercials may nonetheless be effective in selling, NBC-sponsored Hofstra study indicates that sales-ability of TV commercials goes hand in hand with their "likeability." (See full story page 30.)

FCC MUM THUS FAR ON RADIO WRITERS LOYALTY PROCEDURES PROTEST

—Up to presstime, FCC had not replied to Radio Writers Guild letter urging that FCC investigate firings, "discrimination" by sponsors, agencies, networks against employees with Red reputations. Unlike AFRA and Television Authority, which recognize that bonafide proof of Red tinge is good grounds for dismissal, Writers Guild believes subversive leanings should not be taken into consideration in hiring radio/TV writers. RWG argues there are plenty of safeguards to prevent subversive material from getting on air, other than weeding out writers. It cites case of writer who dropped from \$10,000 yearly to \$2,500 as result of appearing in "Red Channels."

KYW OUTPULLS PHILADELPHIA NEWSPAPERS IN AD TEST

—KYW, Philadelphia, announcement worth \$60 was used to offer free booklet. It pulled 761 responses at cost-per-inquiry of 7 3/4 cents. Ads in Philadelphia's largest evening and morning dailies, each at \$60, were purchased for comparison's sake. Response to evening paper's ad was 38, at cost-per-inquiry of \$1.58; 48 responded to morning ad, at cost-per-inquiry of \$1.25.

HARD GOODS, SERVICES PREDOMINATE AMONG NEW WORLD SHOW'S SPONSORS

—World Broadcasting System's new transcribed library program "Freedom Is Our Business" premiered this month in 227 markets with roster of sponsors which was heavy on hard goods, service firms. Breakdown includes: 14.5% automotive dealers; 12% appliance dealers; 11.5% insurance firms; 11.2% banks; 10% clothing dealers; 9.7% furniture dealers; 9.1% department stores; 8.3% industrial plants.

Future of Our Country Is Up to Each of Us!



Are we, in our time, doing right by our country?

No.

Why?

Because too many put the cart before the horse.

Plucking fruit from democracy's tree without helping it grow.

Failing, bluntly, to be good citizens.

Harsh words. True words.

Less than 200 years old, ours is the greatest of all nations.

Under freedom's mantle, unmatched power in industry, finance, science, education.

Creator of life's highest standards, putting before its citizens more of everything than any-body else anywhere on earth receives.

It all just didn't happen.

It was worked for, sacrificed for, fought for.

Blood made it.

What, in our generation, are we doing to protect our country?

By spinning around in gadget-spangled autos, but having no time to vote?

By going to baseball, wrestling, fights, movies, but not having time to attend Council, School Board, Legislature, or Congressional meetings, informing ourselves as citizens?

By having plenty of time for bridge, canasta, and teas, but not helping to plan and work for the improvement of the community in which we live?

Each has a right to live his own life.

To get his pleasures and comforts in his own way.

To spend his time and money as he pleases.

Not conscience clear, however, until after he has assumed, along with the unparalleled rights,

privileges and opportunities of the democratic process of human freedom, his right share of responsibilities and obligations.

Hours spent in taverns, in movies, in entertainment.

No minutes left for citizenship.

Only 40 per cent voting at the last primary election to choose a governor, a senator, legislators, judges, etc.

Russia won't lick us.

But—

We can lick ourselves.

By failing as citizens.

By not facing up to our challenge as citizens.

By letting this great system of government through which we've become so great, so prosperous—and perhaps so soft—go by default.

Some people are saying this is the year of the "big decision."

They mean, of course, another war, or peace.

These are serious, overpowering times, in community, state and nation.

They call from each a little of the time and energy for citizenship.

A great nation didn't just happen.

Some work, some time, some energy went into these things.

Negligence, indifference, turning our backs on what really made us, can destroy everything.

It's entirely up to us.

Which means—

You. And You. And You. And Me. And everybody, rich or poor, powerful or weak, with or without.

Everybody, no matter what he does, where he lives, how much he has.

Without a single exception.

(Courtesy Cleveland Press)

This space contributed by SPONSOR PUBLICATIONS INC. as a public service.

SPONSOR'S KINDERGARTEN

(Continued from page 25)

allowing purely personal preference to determine corporation decision.

Program decisions are, by their very nature, top management decisions and to dispose of them on any other basis is irresponsible. Case in point is that of a well-regarded whodunit. Losing its original sponsor, the show became available. Thinking the show a great buy, which it probably was, the advertising agency for a clothing account made a fast deal. Then, but only then,

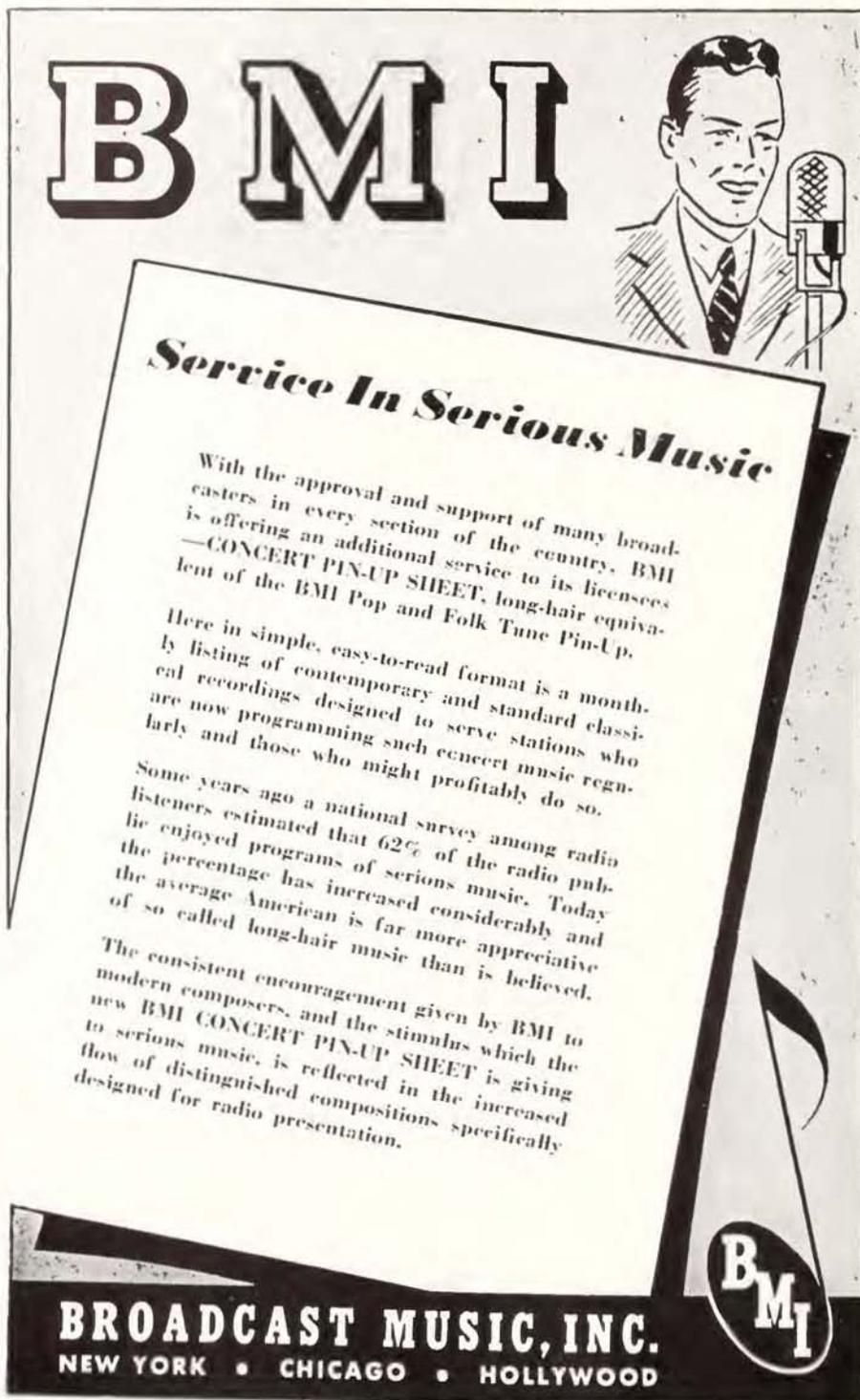
after he had given absent-minded assent the president of the corporation investigated the program and decided, by what processes of logic is unreported, that he didn't like and would never like the show he had just almost thoughtlessly allowed his agency to sign up. In consequence of his strange silence while he could still influence choice and his peevish irritability with the program (and himself?) ever since, nobody, but nobody, is happy. Needless business anguish has been created all 'round.

The temptation not to adequately pre-investigate the show side of broadcast advertising derives, in some cases, from total innocence. An individual business man simply doesn't know enough about the pitfalls of the talent market to be on guard. Again he may be misled, not always mischievously, by an over-stress of network and agency liaison upon the time franchise proper, or the retail promotional tie-ups. The choice of day and hour, network, and dealer tactics so obsesses management that the "mere" matter of the show itself is relegated to hirelings or package merchants. Plainly such a situation is fraught with menace. And yet how—almost—monotonously familiar the situation is even though it is hard to believe business foresight would not automatically point out that the whole scheme is going to be painfully cheapened in value if the entertainment itself just isn't entertaining.

Through the years, and still today, there have been deals and whispers of deals between advertising hirelings, sometimes high up, and peddlers of flesh. Nobody can state authoritatively how extensive, how serious or how corruptive "cutting in" pay-offs may be. All such transactions are strictly hush-hush. Some people suspect that the sharing or cutting up of the packager's profit with individuals employed on the buyer's side of the table offers the only valid explanation that can be offered for occasional program choices so overpoweringly mediocre in quality that nobody above the mental stature of imbecile would think them meritorious. Other trade philosophers recall the truism that there is no accounting for tastes. Surely any sponsor must critically examine his own and other's taste, and at the same time look into any possibility of "collusion." Has he gotten honest recommendations, or recommendations with a pay-off motive?

Companies that go to elaborate extremes in their own shops, retaining the services of lie-detectors to stop petty thieving, have been remarkably off-hand about not-so-petty pay-offs in connection with talent deals. It should require no bolt of lightning to impress upon a sponsor that package profits big enough to accommodate large weekly gratuities are paid out of a swollen margin—in other words, kindergarten principle again—it's always the sponsor who pays, indirectly.

Unfortunately, the records of show business are replete with examples of



B M I



Service In Serious Music

With the approval and support of many broadcasters in every section of the country, BMI is offering an additional service to its licensees—CONCERT PIN-UP SHEET, long-hair equivalent of the BMI Pop and Folk Tune Pin-Up.

Here in simple, easy-to-read format is a monthly listing of contemporary and standard classical recordings designed to serve stations who are now programming such concert music regularly and those who might profitably do so.

Some years ago a national survey among radio listeners estimated that 62% of the radio public enjoyed programs of serious music. Today the percentage has increased considerably and the average American is far more appreciative of so called long-hair music than is believed.

The consistent encouragement given by BMI to modern composers, and the stimulus which the new BMI CONCERT PIN-UP SHEET is giving to serious music, is reflected in the increased flow of distinguished compositions specifically designed for radio presentation.

B M I

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

under-the-counter "bribes" (not to be euphemistic) in connection with talent contracts. Be thou warned, then. Or can you afford to absorb conspiratorial over-charges? Vaudeville, now dead, could not. Once a flourishing entertainment industry of thousands of local theatres and tens of millions of dollars of box office revenues, vaudeville was soft and decadent because of pay-offs when the talking movies developed. In something like three years, the 50-year-old and until then thriving vaudeville industry was absorbed by the film industry. Not just because celluloid in cans was more convenient or even more profitable than actors on trains. Partly because a constant undercover traffic in secret ownerships of acts, secret kickbacks for advantageously-placed buyers (at wholesale) had loaded local vaudeville theatres with an unjustified operating expense week after week. Significantly, vaudeville did not vanish in Britain where the American type of swollen budget to accommodate pay-off was never allowed to dominate the economics.

What are some of the other tell-tale signs of kindergarten status in the sponsor? Here are some of the more conspicuous evidences of sponsor immaturity:

1. The *incurable clambake program*. Sponsor doesn't know the program has kicked around for years, been rejected by everybody, almost literally, in the business. This failure to secure intelligence reports or know the thinking of contemporary sponsors, or read the trade press critiques, puts the sponsor in the position of bringing in a show recognized in advance as a probable flop. Even if artificial respiration keeps the program on the air, this is really doing it the hard way.

2. The *opened by mistake program*. This is a variation of Item No. 1, except that the show's format is probably sound to begin with. But the program has not been gotten into proper shape for the first broadcast, the all-important first time when lasting and hard-to-change-later-on impressions will be taken away by curiosity tuner-inners, distributors, dealers, account employes and critics.

3. The *everything but the kitchen stove program* is an example of a sponsor who has heard about the mass audience being composed of different strains of taste and who decides it's brilliant to combine in one show a little opera for opera lovers, a little boo-

YOU MIGHT STRIKE OUT 20 BATTERS IN ONE GAME—

BUT... YOU NEED THE FETZER STATIONS TO WIN SALES IN WESTERN MICHIGAN!



In television as well as radio, the Fetzer Stations give you a virtual shut-out in Western Michigan.

TV: WKZO-TV is the official Basic CBS Outlet for Kalamazoo-Grand Rapids—America's 23rd television market! WKZO-TV's coverage area includes 133,122 television sets—which puts this area ahead of such metropolitan cities as San Diego and Seattle... Kansas City and Memphis... Syracuse and Miami. Complete coverage includes five Western Michigan markets—Kalamazoo, Grand Rapids, Battle Creek, South Bend, Elkhart—with a buying income of more than \$1,500,000,000!

AM: Year after year, WKZO, Kalamazoo, and WJEF, Grand Rapids, have done such an outstanding audience job that nobody even questions their superiority any more. In addition, the 1949 BMB Report proved that WKZO-WJEF have greatly increased their unduplicated Audiences — up 46.7% in the daytime... 52.8% at night, over 1946! In the Grand Rapids area alone, for example, WJEF gets an unduplicated coverage of more than 60,000 homes. Yet WKZO-WJEF cost 20% less than the next best two-station choice in Kalamazoo and Grand Rapids!

Get all the facts today. Write direct or ask Avery-Knodel, Inc.

**Maury McDermott of the Louisville Colonels tied this American Association record in a 1949 game with St. Paul.*

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

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY

Avery-Knodel, Inc., Exclusive National Representatives

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

**NORTH CAROLINA'S
No. 1
SALESMAN
IS**

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



50,000 WATTS
NBC AFFILIATE
for RALEIGH-DURHAM and Eastern North Carolina
NATIONAL REPRESENTATIVE FREE & PETERS, INC. **680 KC.**



5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

WWDC

WASHINGTON, D. C.

Now represented
nationally by

**JOHN
BLAIR
& Company**

OFFICES IN NEW YORK
CHICAGO • DETROIT
ST. LOUIS • SAN FRANCISCO
DALLAS • LOS ANGELES

gie woogie for jivesters, and a religious hymn for the devout. In trying to please everybody, he often pleases nobody.

4. The *let's not forget we're commercial program* reflects a neurotic (i.e. unnecessary) fear that there won't be enough "sell" in the show, so the sponsor wants dialogue references to his product in the script proper. The show is so insistently commercial that in the end it invites as much bad will as good will.

5. The *listeners are incidental, it's our dealers we want to impress program* is another neurosis, less familiar today than in earlier epochs but still around.

6. The *let's forget the home audience and go after studio yaks program* represents the triumph of ham over sales management, and needs a firm, post-kindergarten hand to control.

These symptomatic flounderings and malpractices are protected, in part, by the turn-around of the 13-week cycle. A stage play that hit Broadway in as unready and confused a state as many

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
"There are so many college men working on television, any office door can be opened with a fraternity key."
FRED ALLEN

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

a program has hit the networks would close, but fast, in the alley of discard. Sponsors have a cushion. They get a second chance, often turn out all right. Even so, it is theatrically immature over-optimism to rush in where wise men fear to tread and depend upon pulmotor squads to save the patient.

Enlightened opinion on the high levels of American management quarrels with none of the broad truths set forth in these paragraphs of what every kindergarten graduate should know. The moral is plain. The constantly more complicated utilization of all kinds of entertainment for the purposes of advertising and merchandising, and the vast sums of capital pledged to pay the piper, puts a challenge of know-how and clear-eyed realism upon corporation officials which they cannot duck or buck-pass to their agencies.

The class song at kindergarten graduation is, as quoted above, "The Sponsor Must Look After the Sponsor." There is no satisfaction in replacing an agency or sweating out a bad session of questions at the annual stockholders meeting. ★ ★ ★

FROZEN FOODS

(Continued from page 32)

results in a tendency for grocer discrimination in favor of friendly wholesalers, making heavy promotional influence on the customer a necessity to strengthen the demand for the manufacturer's product by name.

4. The per capita consumption of frosted foods, already 12-13 pounds per person per year, may well reach 20-25 pounds in 1952; if the present rate of growth continues, annual sales will hit \$2,500,000,000 by 1956. A slice of that kind of commercial cake is worth fighting for.

The example of what happened in the automobile business, where, despite the industry's expansion, many makes disappeared from the market because a few well known cars garnered the bulk of the sales, lends added incentive for packers to popularize their lines.

In view of these conditions, radio and television, with their top effectiveness in building brand names, figure heavily in packers' plans—both immediate and long-range. As an illustration of immediate effectiveness, take the case of Flamingo which achieved a 44% product identification in a few

months through introductory promotion highlighted by radio. And in their long-range strategy, the three brands which dominate the field—Birds Eye, Snow Crop, and Minute Maid—use air advertising extensively in year-round campaigns.

The best indication of broadcast promotion's importance to this industry is provided by spelling out the nature of competition among the frozen food brands. The frozen concentrate business is the leading segment of the field in dollar volume. Last year consumers spent \$140,000,000 for concentrates, with the sale of 22,000,000 gallons of orange juice setting the pace. But little, if any, money was made by concentrators in 1950—due to the abnormally high prices of fresh oranges, which could not be reflected in the retail price of the juice. Despite this, none of the four brands which accounted for over 80% of the volume slackened their promotion. They simply couldn't afford to because the other 45 concentrators would have exploited the slightest slackening in promotion. That pinpoints the reason this article listed brand-name competition as the chief factor underlying the trade's use of ad-

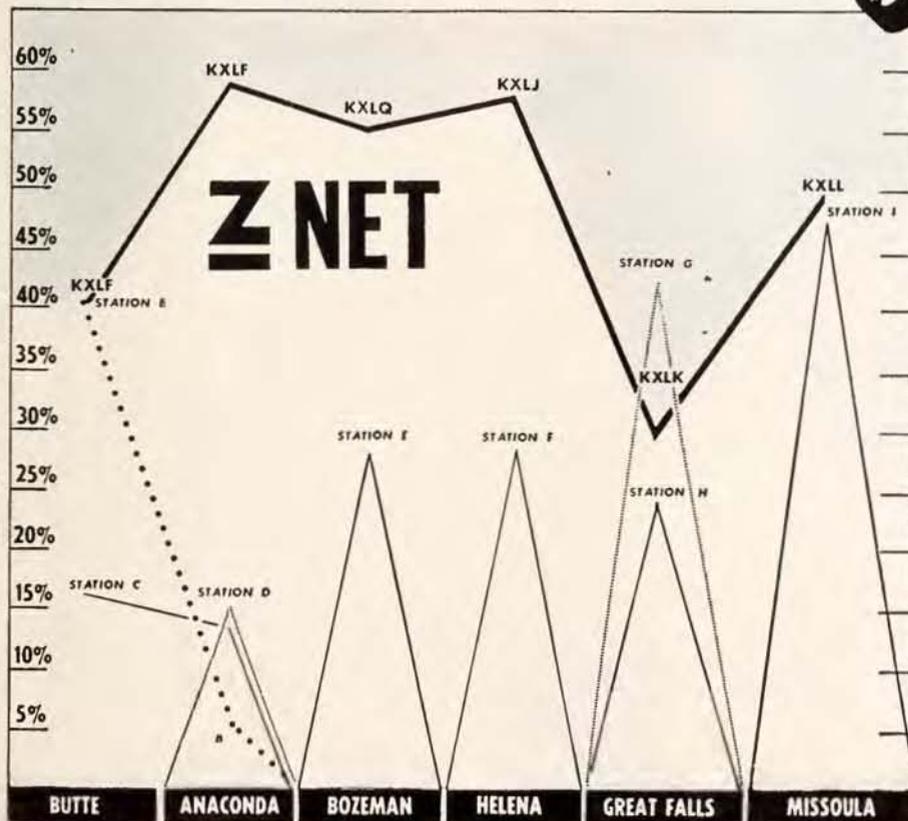
vertising.

There was little advertising when one brand overwhelmingly dominated the industry. During the decade starting in 1930, except for relatively minor outdoor and printed promotion, the trade depended on the last link in the marketing chain—point-of-sale selling—to reach the housewife.

As late as 1941, frozen foods were classified as a luxury—with attendant low sales. America's entry into World War II changed that. The wartime shortage of tinplate made canned goods scarce, leaving a gap in retail food stocks which forced millions of people to try the non-rationed frozen foods for the first time.

By 1945 annual production rose to more than double what it had been in 1940. Competition gained momentum; new processing companies were organized, including Minute Maid and Snow Crop; and frozen juice concentrates were introduced. But the boom led to a bust in 1947. Some packers, riding the tide of a seller's market since early war days, succumbed to the lure of extra profits and foisted inferior merchandise on the public. The popularity of frosted products took a nose-

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

We like to be ON THE SPOT



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

HOOPERWISE
BMB-WISE

We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS
WHO WANT RESULTS

WDNC

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

diver. Sales sagged. So did production—dropping some 350,000,000 pounds below the preceding year's output. That debacle further intensified brand-name competition.

Here, then, is what the major companies are doing with broadcast media.

"Better buy Birds Eye," chants the Birds Eye trio of cute small-fry from film commercials on the three-times-a-week *Bert Parks Show* (NBC-TV), and on TV announcements over NBC-TV outlets in 10 major markets. Announcer Dan Seymour delivers the spiel on the product. The brand is also pushed via radio announcements in selected markets, and as a hitch-hike on *When A Girl Marries* (NBC), *The Goldbergs*, CBS-TV, carried a hitch-hike for Birds Eye as well. Presumably, whatever show General Foods buys to put on the Monday 9:30 to 10:00 p.m. slot will also carry Birds Eye ads.)

Motivation for this TV and AM activity by the Birds Eye-Snyder Division of General Foods is not a secret. Five years ago Birds Eye was the only national brand of any consequence. Today, while it still ranks first in fruits and vegetables, other names are making a determined bid for public favor.

Back in 1930, General Foods launched the first national line. Initial promotion was through newspapers and billboards. Those media are still used. But with increasing competition came the Birds Eye radio and television daytime line-up aimed directly at the housewife.

The housewife, according to Snow Crop Marketers, is the architect of their success.

That success has been on the sensational side. In the short time since its introduction in 1945, Snow Crop has zoomed into first place in the sale of fruit juice concentrates and into second place in fruits and vegetables. Formerly an independent but now a division of Clinton Foods (SPONSOR, 31 July 1950), Snow Crop pioneered the industry's use of big-time television. In April 1950, they used *Your Show of Shows* (NBC-TV) for five weeks to introduce their frozen coffee. In four weeks the product had a 68% retail distribution in the markets covered. That's when Snow Crop dropped national magazine advertising.

During that summer they sponsored Faye Emerson in *Fifteen With Faye* (NBC-TV), and co-sponsored *Susan Adams Kitchen* (DuMont). In the fall, the Marketers began a 39-week cycle

on *Your Show of Shows*. The Saturday night session, headed by Sid Caesar and Imogene Coca, reached a large audience, but one of its disadvantages for Snow Crop was that it was aired too late for an immediate influence on Mrs. Housewife, who does 70% of her food shopping on Friday and Saturday afternoon. In March, a switch was made to the *Snow Crop Matinee Theatre*, a half-hour dramatic film series to be carried 52 weeks a year on a market-to-market basis. The show is presented in mid-afternoon from one to four times a week in 53 cities, with Teddy Snow Crop, the little polar bear trademark, introducing each film.

Snow Crop had a \$3,200,000 sales volume in 1946 when they first advertised concentrates nationally. Today they spend more than a third of that amount—60% of a \$2,000,000 budget—for a year of television advertising.

Minute Maid was first, in 1945, to enter the frozen juice concentrate field, and is staying exclusively with that branch of the business. Among the products it packages is the only nationally advertised brand of tangerine juice. Vacuum Foods, the makers of Minute Maid, was originally organized to produce an orange-juice powder, but plans were changed at the eleventh hour and the processing of concentrates began in April 1946.

Half of the firm's advertising budget—in excess of \$1,200,000—is devoted to radio and television. Minute Maid's man in the AM department is Bing Crosby, a director of Vacuum Foods (SPONSOR, 4 July 1949). He formerly plugged the juices on a quarter-hour song and chatter transcription five times a week in selected markets. Now, abetted by Ken Carpenter and the Rhythmairs, he sells via one-minute waxed announcements. The change is designed to achieve saturation broadcasting with AM announcements, the general idea being that announcements can reach more people for the same amount of money. But that's only half of the story. The other half is based on broadcasting flexibility for strong seasonal campaigns and periodic concentrations on certain markets.

Minute Maid was the first sponsor on the highly rated *Kate Smith Hour* (NBC-TV), another case of daylight television programming. The current commercial is a film cartoon of the trademark Minute Maid singing a duet with the sun. One line of the jingle has quite a history. Vacuum's battle

to overcome resistance to canned juices was won when many hospitals and clinics began using Minute Maid to the exclusion of ordinary orange juice because of the sanitary angle. That and their claim that Minute Maid has more vitamin C content than juice from fresh oranges is reflected in the commercial's melodic statement that "Doctors say Minute Maid orange juice is better for your health."

The junior member of this frozen foods concentrate quartet is Flamingo. The initial promotion last June, engineered by Douglas Leigh, creator of spectacular outdoor advertising, centered around Broadway signs, illuminated blimps, and Railway Express posters (SPONSOR, 4 December 1950). In a short time, radio was added to the campaign—on a tentative basis. The tentative element disappeared almost at once, and Flamingo has been investing over \$4,000 a week in AM advertising ever since.

Broadcasting was coordinated with the distribution of the product. In a series of sharpshooting operations, Flamingo featured participations in the *Eleanor Roosevelt* program on WNBC, New York, the *Josephine Halpern Show* on WINS, New York, the *Margorie Mills* program on NBC's New England Regional Network, the *Henry Hickman Variety Show* on WFBR, Baltimore, and others, plus broadsides of announcements in each market.

The company's steady expansion is marked by the growing number of stations on which it is buying time. Today the AM set-up consists of participation three times a week in the *Missus Goes a-Shopping* on WCBS, New York, and a total of 162 announcements a week carried on 17 stations from Maine to Florida. In addition, the TV line-up presents 38 announcements a week on six outlets, with WCBS-TV, New York, carrying 16 of them.

The newest Flamingo video jingle is a show-wise production that entertains with parodies on "The Woman Who Lived in a Shoe" and "Little Miss Muffet," and manages to mention Flamingo seven times without sounding overdone.

A quick rundown of the air advertising of a few other brand names reveals plenty of activity. Welch's sponsors *Howdy Doody* (NBC-TV) every Friday. Seabrook is promoting sales with three to six one-minute announcements weekly on 70 radio stations on the Atlantic seaboard. Starting this



23 years of service and smart programming have made and kept WMMN in number 1 position in the rich north-central West Virginia area.

WMMN is the only station programmed and powered to serve both day and night the 18 counties that comprise a healthy portion of the state of West Virginia.



WMMN

5000 watts

Represented by KATZ

CBS

A FORT INDUSTRY STATION
Mailing Address, Fairmont, W. Va.

**One of nation's top sales producers
(Sales Manager of key 50 k. w.) im-
mediately available for challenging
assignment as General Manager or
Sales Manager. Prefer East.**

**Box 13, Sponsor
510 Madison Ave., N. Y. 22**

**PULLING
POWER**



**WREN
TOPEKA**

A B C

5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

month, Sunkist will shoot about a third of its ad budget into an intensive AM and TV barrage in 10 or 12 markets. Seapak's schedule includes participation in *Market Melodies* on WJZ-TV, New York, *Martha Laning* and *Strictly for the Girls* on WSB, Atlanta, and announcements on WMBR, Jacksonville, Fla. Dulany fires a bombardment of 700 AM announcements over 66 stations in two weeks, and airs 56 TV announcements a month on six outlets.

The Florida Citrus Commission used one-minute announcements on 34 radio stations from New York to Seattle in the spring. This summer's campaign—institutional plugs for frozen citrus juice concentrates from the Peninsula State—calls for participation in four daytime TV shows. They are: *Dionne Lucas* on WJZ-TV, New York; *Mary Landis* on WBAL, Baltimore; *Josephine McCarthy* on WNBT, New York; and *Hi, Ladies*, on WGN, Chicago.

Three non-competitive specialty packers present a cooperative show on WCAU-TV, Philadelphia. Titled *Cold Cash*, this weekly, half-hour variety quiz features Ed McMahon in the role of an old-time grocer in a new frozen foods department. The participating sponsors are the processors of Icelandic Frosted Fillets, Temple Frosted Foods, and Downyflake Frozen Waffles. (The trade gag about the frozen waffles is: they sell like hot cakes.)

Speaking of the trade, except for rare instances like the 1950 concentrate situation, packers, distributors and grocers realize a pretty fair profit from frozen foods. Increased mechanization and improvements in harvesting techniques have reduced production costs, so that today many packers operate on a profit margin up to 5%. Distributors operate on a 12-14% over-all mark up. Large volume retailers do from 3-5% of their total sales in frozen foods, but the average is considerably below that figure.

According to a survey by Gordon Cook, frozen foods are in the top fifth of gross profit earners among 48 categories checked. In another survey of 35 modern super markets conducted by E. I. duPont de Nemours, frozen fruits yielded an approximate margin of 27% and frozen vegetables from 21 to 24%, compared with the general average of 17.7% for all items.

Finally, examining the consumer's part of the set-up, the frozen food retail price index moved downward on most leading items during 1950 and

the first part of 1951, while the average food price index moved upward.

As an essential wartime product, frozen foods are protected by a ruling of the National Security Resources Board and the Munitions Board to the effect that food processing plants may not be converted to other manufacturing purposes. If World War III should come, part of the processed output will be required to meet the increased needs of the Armed Forces. But the industry's big job will be to supply the home front, replacing the food shipped to the theatres of military operation. And in the event of atomic attack frozen products will be one of the emergency area's principal sources of food.

Actually, the freezing method of preserving food isn't new. It has been used in arctic regions for centuries. For that matter, as far back as 1842 a patent was granted to H. Benjamin in England for freezing foods in an ice and salt brine. Other patents were later obtained but came to nothing.

In 1917 Clarence Birdseye, a Massachusetts scientist, was on a fur-buying expedition in Labrador when he noticed that fish and caribou meat which had been exposed to the arctic air and frozen were still tender and fresh-flavored when cooked several months later. He knew that mere freezing of a food would not preserve its natural texture, so he concluded that quick freezing at extremely low temperatures must be the answer.

On his return he began to experiment. In 1925, he came up with a quick-freezing system. Experiments improved the process and the product. In 1929, he sold all rights to his process to General Foods.

The quick-freezing process provides a practical means of eliminating food wastage during periods of oversupply. In time, it is believed, food surpluses throughout the world will be frozen and stored to be used in periods of shortage helping eliminate famine.

Frozen food stands on the threshold of its biggest expansion. Plant after plant is changing over to the preservation of foods by the quick-freezing method—in fact, practically everything we eat today can be quick frozen. Spurred by the intense brand-name competition, the frozen foods business will spend more money for broadcast advertising in the immediate future, and may sell more merchandise than any other branch of the food industry in the not too distant future. ★ ★ ★

IS BMB OBSOLETE?

(Continued from page 36)

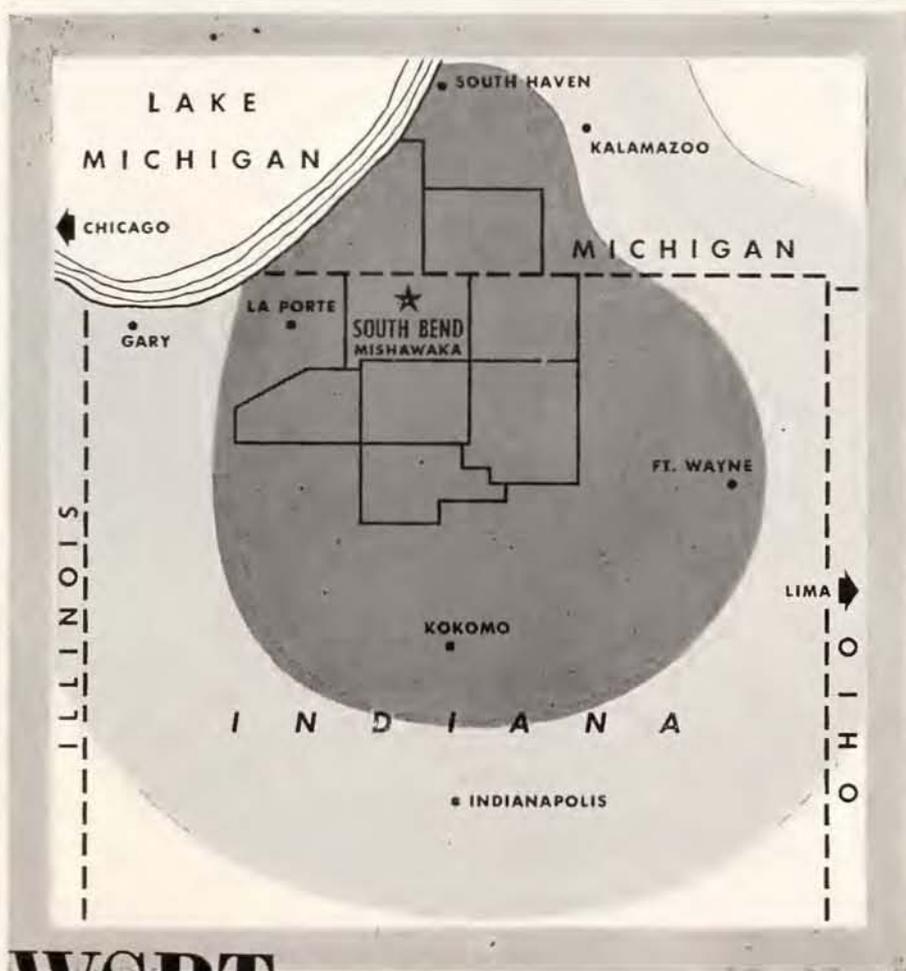
was made in that direction recently with creation of Broadcast Audience Measurement. A projected counterpart to BMB, the paper organization elected Henry P. Johnston of WSGN, Birmingham, president in November 1950. His biggest job will be to convince fellow broadcasters that such a study should be initiated—and paid for. In the light of TV's inroads on radio listening in many markets, and the depressive effect of the recent network rate cuts, it will be rough sledding. Most industry observers hold out

scant hope for a new survey in the near future.

Besides the time and headaches involved, an up-to-date study would certainly cost much more than the \$1,200,000 spent for the 1949 survey; that was the bill for mailing out 652,000 ballots to a carefully selected sample, then processing the 357,000 answers.

Meanwhile, ad agencies, advertisers, networks, stations and representatives have developed their own twists in using BMB to compensate for its senescence.

The complex Procter & Gamble "formula" involving BMB ("Are you get-



WSBT IS THE BONUS BUY!

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

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



PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

Here's News for Ad Alley!



After months of research, Adam Young has brought to light a "Least Common Denominator" for interpreting BMB figures.

This method, by completely eliminating the popularity factor from physical coverage, puts BMB statistics in their true light—gives a "reading" that is equally fair to ALL radio stations whether Independent, Mutual, ABC, NBC, CBS.

May we tell you more about this
Mr. Time Buyer?



Adam Young Inc.
RADIO STATION REPRESENTATIVE
22 EAST 40th STREET • NEW YORK 16, N. Y.
NEW YORK • ST. LOUIS
CHICAGO • LOS ANGELES • SAN FRANCISCO

ting the most out of BMB?" SPONSOR 25 September 1950) remains relatively unchanged despite BMB's age. Explains Fred Apt, supervisor of radio-TV research at Benton & Bowles: "We are relying 99% on BMB for coverage information and using the figures heavily. Actually, I don't think the great majority of stations have changed too much. We have data on some 2,100 stations and it doesn't particularly matter if information on 200 of them is obsolete. Where changes are known, we naturally take them into account. The principal reason we're still using BMB is simply that we need a base to start with and that base is still BMB."

The radio research director of a large agency described their use of BMB data this way: "We have never bought entirely on the basis of BMB

"We're not satisfied to use BMB as a measurement of station coverage alone. One of our central problems is to allocate advertising expenditures to specific areas. To do this for radio we must know not only the total audience of a station but the marketing characteristics of that audience as well. BMB is the only tool that gives us the necessary data to do that."



STANLEY CANTER,
Media Research Dir.
McCann-Erickson

figures. We evaluate from BMB, but custom-tailor each problem's answer."

The question of TV's effect on radio listening, and consequently on BMB figures, revealed differing opinions. Many do not see burgeoning TV audiences as a threat to the present value of BMB's two-year-old figures. Hal Miller, radio research director of the Biow Company and assistant to research director Larry Deckinger, had this to say: "It is possible that TV has reduced the circulation data of BMB in 3 to 5 and 6 to 7 times a week listening. However, we also believe that any such reduction has been compensated for numerically in one to two times a week listening, so that in effect, the total listening *once a week or more* remains virtually the same.

"It is still possible, assuming no power or frequency changes, to use BMB total weekly data to estimate physical coverage of individual stations. To estimate the number of homes listening to any one program

for any one station, one must still use a rating which, in itself, will reflect TV's cut-in into radio audiences."

The combination of BMB plus program ratings is used extensively by a New York station with wide coverage, WOR. Its research director, Bob Hoffman, has developed a system of estimating the station's audience outside the rating area. He explains: "A program rating tells us what our metropolitan New York City area audience is, but of course does not cover the large area outside. What we do is assume, quite safely and conservatively I think, that among families tuned to WOR, those in the outer area listen only half as much as those in metropolitan New York. Using BMB data and adjusting for this "half-as-much listening" we find that WOR's outer area audience is equivalent to 29% of its metropolitan audience.

"From here the procedure is simple.



... in Rochester
it's WVET

- WVET has more local accounts than any other Rochester station. (Many sponsors spend ALL their advertising budget with WVET!)
- WVET has more programs that will win and hold Summertime listeners... at or away from home!
- WVET offers YOUR clients BETTER results per dollar invested.



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

We project the program rating against the families in metropolitan New York and then increase this figure by 29% to allow for outer area listening.

"While TV has cut into radio audiences during certain periods, this is reflected by our use of program ratings as a basis for projection. In fact, we're probably being ultra-conservative. As you go beyond the New York area, TV's effect, because of its shorter range, is reduced—in some places to zero. Hence, it's likely that radio listening in the outer area has held up even better than in New York itself."

Hoffman points out that this same procedure can be used by other metropolitan radio stations wherever television is a factor.

While circulation or coverage is the most important contribution of BMB, many agencies turn to it for qualitative information as well. McCann-Erickson's media research director, Stanley Canter, describes their use of BMB data: "We're not satisfied to use BMB as a measurement of station coverage alone. One of our central problems is to allocate advertising expenditures to specific areas. To do this for radio we must know not only the total audience of a station but the marketing characteristics of that audience as well. We get this from other sources.

"What's needed are better qualitative measures. For example, Dr. Hans Zeisel (former media research director at McCann-Erickson and now with the Tea Bureau) was after some idea of the intensity of listening when he worked out a conversion between BMB's 6-7 times a week listening and share-of-audience ("Tool for timebuyers" SPONSOR 5 June 1950). While another survey like the 1949 one would help clear up many questions that have developed, what the industry really needs is a master survey to see how radio and TV coverage patterns compensate for and are affected by one another. In other words, we need a better overall media picture."

Many people on the station end of broadcasting point out that radio suffers more from too much information of this kind than from too little. They look on the BMB as an indicator of potential audience size, nothing more. As a result, many station presentations based on BMB spotlight coverage by using a variety of gimmicks. One example is a recent variation of a coverage formula developed earlier in the days of BMB.



The shot that paid off 1000%

The target was sales for an industrial advertiser—and it was hit hard and clean. Here's what happened:

After sponsoring the Fulton Lewis, Jr. program, "sales increased from \$6,000 a month to approximately \$55,000—or roughly 1,000%" for the Sunbury Wire Rope Manufacturing Company. As told by Mr. Kenneth P. Nelson, the firm's vice-president and general manager, to Mr. Charles Petric of Station WISL, Shamokin, Pa., "in addition to the striking sales increase, inquiries requesting distributorships were received from quite a number of prospects within the broadcast area."

Whether you're interested in selling products for industrial use, or building up your market for consumer goods, the Fulton Lewis, Jr. program offers a ready-made audience at local time cost. Sponsored locally on more than 340 stations by 572 advertisers, Fulton Lewis, Jr. may still be available in your area. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

NEWS—from BINGHAMTON, N.Y.

ABC
WENE
 BINGHAMTON, N.Y. MARKET
NOW 5000
 WATTS

CALL RADIO REPRESENTATIVES, INC



To Cover
 the Greater
 Wheeling (W.Va.)
 Metropolitan
 Market
 you need...

WTRF
 AM-FM

High Hoopers (Avg. 24.5)
 Low Cost
 The ECONOMICAL way to
 SELL
 The Wheeling Market
 Check
 THE WALKER CO.

Multiple sources of Income make
 for sustained prosperity. Farming,
 Dairying, Beef Cattle, Mining,
 Tourists, Lumber, Manufacturing,
 each add their bit for an even
 economy—war or no war. You
 can beat the battle by using

The Art Mosby Stations



CBS KGVO-KANA
 5000 Watts
 Night & Day
 MISSOULA
 250 Watts
 Night & Day
 ANACONDA
 BUTTE

Know

MONTANA

THE TREASURE STATE OF THE 48

Suggested by Adam J. Young, Jr., president of the national representative firm bearing his name, it aims at removing the "popularity" factor from BMB station data. Young explains: "In order to determine a station's coverage, we can make two safe premises—one, that every station's signal reaches clearly to all parts of its home county; two, that the number of listeners decreases as we move away from the home county.

"Now, here is our suggestion. To determine primary coverage, include all those counties which BMB credits with one-half the home county listening. For example, if the home county is credited with 60% listening, then include in the primary coverage area all counties with BMB's of 30% or more."

The practical effect of Adam Young's method for determining a station's primary coverage area is to boost the showing of smaller stations. By using a 30% listenership figure, for example, instead of the more common 50% as a minimum requirement, more counties come within the primary coverage area.

While timebuyers expressed interest in this system, one was quick to object that it does not make full use of the expensive BMB survey. More important, several timebuyers say it does not make allowances for stations whose popularity varies markedly as between the home county and outside areas. Where home-county popularity is substantially greater than outer-area popularity, the station is penalized. Where home-county popularity is low, it gets a bonus of outside counties with a low circulation figure which nonetheless come within the "half-of-home-county" provision.

One timebuyer felt that the Adam Young technique had considerable value if only as a reminder that stations with lower BMB percentages should not be overlooked.

Many ad agencies are well aware of station antipathy to having BMB data manipulated for any purpose other than to show coverage. As one head timebuyer for a large agency remarked: "In many cases the stations and reps don't fully understand what BMB means. They're afraid their stations will look bad, so they hide the data. But quite often we're not buying for over-all coverage, we frequently want just those counties in which their station happens to be strong. They can't know what our marketing

problems are, so it doesn't make sense to try and outguess the agency."

The same point was made by the radio research director of another large agency. "There are times when you definitely *don't* want wide coverage. As, for example, when you run a special offer on a product within a limited market area. You tell the housewives in that market to buy the product at a special low price—but if housewives outside the limited special-price area hear the offer and can't take advantage of it! Well, you've probably made some enemies."

This same radio research director concedes that there have been unwarranted applications of BMB data, justifying the complaints of some stations. "There was considerable misuse of BMB in the beginning, but people in the larger agencies are now using it intelligently. The fact that inexperienced people are still bungling the job is partly the fault of those stations who have made 'a terrific BMB coverage' their big sales pitch. Inexperienced buyers get the idea from this that the main point of BMB is wide coverage; when a small station comes in, they dismiss him curtly with a 'You don't compare with station X' attitude."

Many stations are far from happy about the uncertainty that obsolete BMB data has brought. As one radio representative phrased it: "You use BMB figures with an explanation and an apology; sometimes you have a tough time making a comparison between a station's audience two years ago and its audience today."

This radio rep describes the shifting competitive position of one station over a period of four years. At one time the station, then a 5,000 watt, dominated the market. Came 1947 and two new stations set up shop in the same area; the 1949 survey showed the 5,000 watt had lost ground. After the 1949 survey, however, this station jumped its power from 5,000 to 10,000 watts. And to make it even more complicated, 14 new radio stations began broadcasting nearby. Just how that original station is doing today, audience-wise, not even a latter-day Solomon could tell.

Some stations, awake to the need for up-to-date qualifying information to be grafted onto BMB material, have worked out their own hybrid presentations. All the networks continue to get heavy requests for BMB data, use it extensively in station and network promotion.

Several stations and networks have made the most recent figures on sets-in-use the base for BMB projections. In the case of an individual station, this would mean that the 1949 listener percentages are applied against today's larger audience, thereby bringing listenership up to date.

Another device for updating station information: take all counties with a certain minimum BMB percentage (50% is most common). For each of these counties provide market data for a previous year, say 1949, as well as the current year. Buyers can then see

for themselves how retail sales, income level, and the like have changed. The idea behind this treatment is to point out that while BMB data may not be current, it is known that the market's buying power has increased, and that it makes a very desirable advertising target.

On a less ambitious level, some stations provide population and retail sales figures for the current year only—usually selecting 50% and higher BMB counties as the primary coverage area.

The interesting point in all the com-

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

What Station, please?

***HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950 through FEBRUARY, 1951**
SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

TIME	RADIO SETS IN USE	WDBJ	B	C	Other
Monday thru Friday 8:00 AM-12:00 Noon	23.3	50.8	25.3	23.8	0.1
Monday thru Friday 12:00 Noon-6:00 PM	23.3	61.9	19.1	15.7	0.3
Sunday thru Friday 6:00 PM - 8:00 PM	38.1	74.4	13.1	11.9	0.6
Sunday thru Saturday 8:00 PM - 10:00 PM	40.8	67.5	9.1	20.4	3.1

*C. E. HOOPER, Inc.

Get the entire story from FREE & PETERS

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



**TWO TOP
CBS STATIONS
TWO BIG
SOUTHWEST
MARKETS
ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives
JOHN BLAIR & CO.**

puting and qualifying that goes on among agencies is that they have realized BMB's basic, practically indispensable value. All the agency men contacted by sponsor agreed that a new survey would be welcomed with open arms. Station opinion, as relayed by representatives, was divided. Some still felt the BMB was a weapon often used against them, instead of a tool to indicate radio's vast coverage. Others conceded that somehow they would have to provide buyers with some valid measurement of their audience or suffer from perpetual skepticism. In any case, until a new survey comes along it remains standard practice to "make-do" with what's available—the grey-headed 1949 BMB study. * * *

BELL TELEPHONE

(Continued from page 27)

in a far more delicate position than a privately owned corporation. A corporation, of course, is responsible primarily to its stockholders. But AT&T is responsible not only to its 1,000,000 stockholders, but also to the some 35,000,000 people who are Bell telephone subscribers, its 602,500 employees—and the local, state and Federal Government agencies which regulate its rates.

So, while an ordinary corporation might be primarily concerned with eradicating the stigma of "Big Business," AT&T must be concerned also with placating the many people to whom it is responsible. It tries to make friends with people who can't get phone service they want; people who are asked to pay higher rates for their service. The war-time Government which demands that long-distance calls be brief; latent protesting elements in the populace who might possibly cry out for "socialization" of telephone service; the FCC which might think the Bell System is making too unreasonably high a profit on long distance service—all these voices must be answered by AT&T. And *The Telephone Hour*, with its emphasis on public service, helps do the job.

As public service utilities go, AT&T is in sound, good financial shape. As a business entity (it owns most of the stock in the 22 associated companies of the Bell Telephone System, plus Western Electric Company and Bell Telephone Laboratories) it grossed last year a gigantic \$3,261,500,000. This

compares nicely with a gross operating revenue of \$2,893,200,000 in 1949. Moreover, its consolidated earnings per share amounted to \$12.58 in 1950, as compared to \$9.70 in 1949. But during the year, the System had spent almost \$900,000,000 to extend its improved telephone service and it added 1,900,000 telephones.

(In January this year, the FCC ordered hearings to determine if the Bell Telephone Companies' interstate toll and long distance rates should not be reduced. Subsequently, the Commission postponed the date for the hearings until this 20 August. The companies, though, consider a rate reduction unjustified, pleading: "Wage, tax and material costs have continued to mount. Telephone rates and earnings must be sufficient to meet these increases.")

Still another *raison d'être* for *The Telephone Hour* is that it provides an admirable outlet for explaining to the public the complex miracles wrought by the combined Bell Telephone Companies. (The program is paid for entirely by 18 of the subsidiary companies of the Bell Telephone System, each paying on a *pro rata* basis according to its regional revenue.) Explains John Caldwell, radio/TV copy chief at N. W. Ayer & Son, Inc., New York, who has written the account's commercial "stories" for the past several years:

"Copywise, we're faced with an embarrassment of riches. We have an amazingly varied technical story to tell, a financial story, a Bell Laboratories story, or simply a human interest teamwork story. It's not a matter of what to talk about, but which to select. Yet



"Every motorist on the Pacific Coast loves me. Elliott-Haynes survey of Vancouver automobile radio shows I'm TOP DOG!"

because of the account's policy of restrained advertising, we don't use our full 3 minutes of commercial time—our 'stories' are kept down to about 1½ minutes."

The "stories" he writes for announcer Tom Shirley reduce technical complexities to a remarkably poetic simplicity.

One might tell of a telephone exchange repairman rescuing a boy from a fire; another of the need for telephone operators; or of how a Telemobile trailer helps sailors put their calls home through quicker. Or perhaps there might be a tribute to the telephone lineman.

Though AT&T's own commercials are restrained, the company played a large role in the introduction of commercial radio. It first stepped into the sphere of lusty, rambunctious broadcasting back in 1922 when it gave birth to the pioneer radio station of WEAF, New York City—the precursor of WNBC. In his fascinating book, *The WEAF Experiment*, William Peck Banning tells of the sizzling controversy that raged when the new station first began "seasoning" its programs with "a dash of advertising paprika." For example, a February, 1923 editorial in *Printer's Ink*, headlined "Radio An Objectionable Advertising Medium," shrilled a warning to AT&T, urging it to "stop, look and listen" before extending this "insidious" branch of business. It cried on:

"Any attempt to make radio an advertising medium, in the accepted sense of the term, would, we think, prove positively offensive to great numbers of people. The family circle is not a public place, and advertising has no business intruding there. . . . We are opposed to it for the same reason that we object to sky writing. People should not be forced to read advertising unless they are so inclined."

Blandly ignoring such prim tirades, AT&T's station continued to encourage sponsors to pioneer in the new medium. At first, going warily, it urged advertisers to tone down their commercialism. As a result, sponsors like Browning King, Inc., which bankrolled *Anna C. Byrnes & Her Orchestra*, could not even mention the fact that it was a clothing manufacturer.

Another sponsor slyly got around the anti-commercial fiat by naming his program, *B. Fischer & Company's Astor Coffee Dance Orchestra*. But ultimately the flood gates were opened.

**KPAC
Sells
Texas'
5th
Market**



The Rich Braumont-Fort Arthur-Orange Metropolitan Tri-City Area

234,200 Population
\$242,903,000 1946
GROSS STATE PRODUCT

How is Texas 5th Market, one of the world's largest? (The population is 234,200 and the gross state product is \$242,903,000.)

1. The 5th largest population in the world.
2. The 5th largest gross state product in the world.
3. The 5th largest population in the world.
4. The 5th largest gross state product in the world.

Why is Texas 5th Market, one of the world's largest? (The population is 234,200 and the gross state product is \$242,903,000.)

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2. The 5th largest gross state product in the world.
3. The 5th largest population in the world.
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how station **KPAC** helps to
make spot time buying easier

KPAC in Texas is one of the many radio stations using Service-Ads* to put additional buying information at time buyers' fingertips when they're working out station selections.

Says one agency V.P., "When I'm considering spot advertising, I always read the listings and advertising in the SRDS Radio publication for the vicinity I'm interested in."

"When I go to client conferences, I take this SRDS publication with me. I can always turn to it and, if there's a good ad—an ad that gives me a clear picture of the facility—I can give the client better answers."

Whenever you're studying the radio opportunities in any market, it pays to check the Service-Ads as well as the listings in the SRDS Radio publication and in "CONSUMER MARKETS."

*Service Ads are ads that supplement and expand the listings in SRDS media publication and the market data in "CONSUMER MARKETS" with additional information that helps buyers buy.

the unbeatable media-buying team!



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

Service-Ads like this help buyers buy.



A. C. WILLIAMS

HERE'S THE SURE WAY

to increase your

MEMPHIS SALES!

Radio Station WDIA, completely dominating the 44% Negro portion of Memphis 394,000 population and inexpensively covering the 489,000 total Negro population in WDIA's BMB counties, offers you a great ready-to-buy audience that cannot be sold by the other 5 Memphis stations (they divide up the white audience).

Hoopers* prove the listenership, and case histories of such QUALITY advertisers as Lipton Tea, Camel Cigarettes, Arrid, Ipana, Super Suds, Purex, Old Judge Coffee and Frostee prove results! Write for facts.

*HOOPER RADIO AUDIENCE INDEX

City:	Memphis, Tenn.	Months:	Dec. '50 - Apr. '51
Time	Sets	WDIA	B C D E F G
M-F 6AM-6PM	19.1	27.4	23.0 19.5 13.1 10.0 5.3 1.4

Radio Station WDIA, Memphis, Tenn.

John E. Pearson Co., Representative

You Can Cover
Central New York
with **ONE**
Radio Station

. . . and Summer Sales are
always good in this popular
resort area

Wonderful
Availabilities!

Write, Wire, Phone or
Ask Headley-Reed

WSYR ACUSE
570 kc

NBC AFFILIATE • WSYR-AM-FM-TV

The Only Complete Broadcast
Institution in Central New York

Greater
Kansas City's
only
50,000
Watt Station

KCMO

810 kc.

10,000 WATTS NIGHT

National Representative
THE KATZ AGENCY



A neighborhood Kaiser-Frazer dealer is 'tootin' a lot of horns for KQV. Early in June they made a one day buy out of all available spots. From these announcements he sold 26 cars. Ask Weed & Co. about this and the many other recent success stories on Pittsburgh's Aggressive Network Station.

KQV

Pittsburgh, Pa.
MBS—5,000 Watts—1410

Cliquot Club Ginger Ale sponsored the music of the "Cliquot Club Eskimos": the show pioneered in sound effects by beginning and ending with the realistic yelping of Eskimo dogs and the jingling of sleigh bells. The "Lucky Strike Orchestra" and the "Ipana Troubadours" reminded listeners of the products by that name, as did "Goldy" and "Dusty" the Gold Dust Twins. Billy Jones & Ernie Hare. "The Happiness Boys," yodelled for dear old Happiness Candy Stores. Graham McNamee started sportscasting for a variety of sponsors. And National Carbon Company made history by launching *The Eveready Hour*.

After five years of broadcasting, in 1926 AT&T sold WEAJ for \$1,000,000 to NBC. Asked why, AT&T President Walter S. Gifford replied: "Well, the principal reason, of course, was that our experiment had succeeded—and we didn't belong in the entertainment business. And besides that," he added wryly, "whenever I wanted to consult my top executives, they were apt to be downstairs in the studio, 'monitoring' the programs."

However, the Bell Telephone System got back into the entertainment business with a vengeance when it first began sponsoring *The Telephone Hour* in April, 1940.

On the sponsor's side, the program was initiated by Arthur Page, then vice president in charge of public relations, and Thomas T. Cook, then AT&T's vice president in charge of advertising. On the agency side, the account came to be handled by John B. Hunter, Ayer vice president and account supervisor, aided by Ray Jones.

Although the program has undergone several changes since its organization a decade ago, it has always adhered to one principle—give the public the world's finest vocalists and instrumentalists, and introduce promising young artists. Donald Voorhees, conductor of the 57-piece Bell Telephone Orchestra, and Wallace Magill, producer of the show, spend much of their spare time attending concerts and recitals, just to discover fresh talent. Their scheduling of performers for the program is made out a year in advance. "We really beat the bushes on the chance of making a find," says Magill.

Among the musical lions who have performed on the program are Jascha Heifetz, Ezio Pinza, Marian Anderson, Fritz Kreisler, Robert Casadesu, Lily

Pons, John Charles Thomas, Gladys Swarthout, Bidu Sayao, Mary Martin, and Basil Rathbone, who narrated "Peter and the Wolf." And among the noted American radio debuts made on *The Telephone Hour* were those of Ferruccio Tagliavini, Italian tenor, who made an overnight sensation with his 1947 broadcast, and Barbara Gibson, 20-year-old American coloratura. In an attempt to get away from the too ultra-genteel stratosphere, the show has also introduced such unexpected personalities as Benny Goodman, the jazz clarinetist, and Bing Crosby, the crooner.

Even though the show's time slot, from 9:00 to 9:30 p.m., is opposite the formidable *Lux Radio Theatre*, ad manager Will Whitmore points out: "We're very happy with the program's success. Our kind of faithful audience is less apt to listen to *Lux*. As music-lovers, they're apt to keep tuned to Monday night's musical block programming, beginning with the *Railroad Hour* at 8:00 p.m., the *Voice of Firestone* at 8:30 p.m., our show, followed by the *Cities Service Band* at 9:30 p.m."

The program's rating—an average Nielsen of about 7.5—is assayed qualitatively by the Schwerin Research Corporation. Since 1947, Schwerin has been testing reaction to the program 12 times a year, in terms of the commercial "stories," appreciation of the artists, and the different kinds of music used. The audience testing has been conducted in cities as far-flung as Des Moines, Iowa, and more recently in Schwerin's 450-seat Avon Theatre in Manhattan. Says Len Kudisch, Schwer-

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

52.8

AVERAGE WINTER 1951

ABC STATION

WBTM

HOLLINGBERRY

in executive vice president: "The Bell Companies have satisfied themselves that they are getting results with their programs."

Heavy promotion for the program is handled expertly—and with the proper refined *soignee*—by Wauhillau La Hay and Dorothy Doran, public relations executives at Ayer. They send out program information regularly to the Bell Companies, radio stations, the press, and to any listener who requests it. An especially neat promotional device they have fashioned is a blue-covered, 20-page book, which offers a behind-the-scenes history and photos of *The Telephone Hour*, including a map of the instrument composition of the orchestra. About 3,000 of these books have been distributed on request to listeners.

Still another device has been the production of two films, one titled *The Telephone Hour*, featuring pianist Josef Hofmann, the other *Rehearsal*, co-starring Pinza and Blanche Thebom, the soprano. Both films have been shown extensively throughout the country in commercial movie houses, clubs, and before musical organizations. Arrangements for the showings are made through local Bell Telephone Company managers.

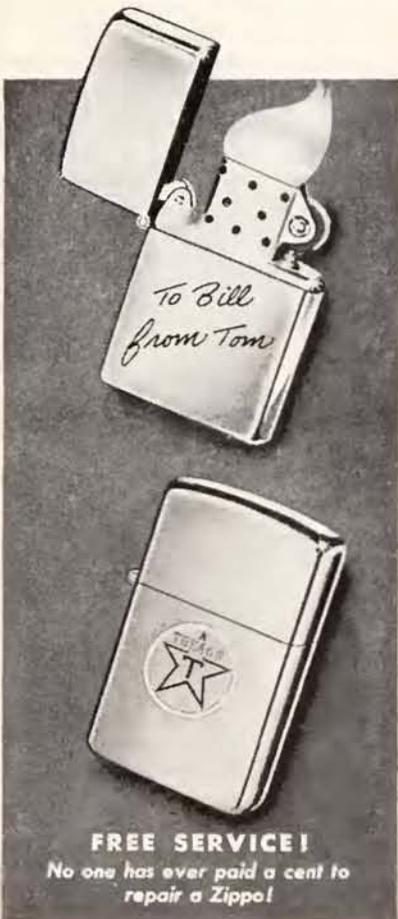
The future of *The Telephone Hour* on radio seems fairly secure. True, the directors once did a simulcast of a program on TV, but ad manager Whitmore says that was only to see what it would look like.

"You can't help but consider the use of TV on a national scale," he says. "But we have no concrete plans. Our job with *The Telephone Hour* is a national one, and TV does not have a national distribution as yet. As of now, when you want to reach the mass audience, radio can't be beat.

"Besides," he adds, "our radio show hasn't suffered the inroads of nighttime TV, like many other programs have. For one thing, the people who've refrained from buying TV sets up till now tend to be older people, with a higher educational level. In short, the music lovers. For another, TV programming hasn't as yet produced enough good music to attract them. Among the best are the *Fred Waring Show* and the *Firestone* simulcast. And there definitely is an audience for more good music. So, we're sticking by network radio. It's proved a valuable medium for national listening to the telephone story." ★ ★ ★



Friends for Life!



FREE SERVICE!

No one has ever paid a cent to repair a Zippo!

That's a man and his Zippo... the lighter that never fails... that always lights with a zip—even in wind or rain. That's why Zippo Lighters make ideal sales incentives, sales promotion premiums and business anniversary awards. Engraved with your company trade-mark, Zippo keeps goodwill glowing for you 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. US-12
Bradford, Pa.

Please send your FREE brochure on Zippo
Goodwill gift ideas.

Company.....

Address.....

City.....State.....

Attention.....Title.....

ZIPPO

the one-zip windproof lighter

KXOL

**FORT
WORTH'S**

leading
independent

**JOHN E. PEARSON
COMPANY**



ENGAGEMENT PARTY

A MERCHANDISING MIRACLE
TAILORED FOR THE
RICH BRIDAL MARKET

A PROGRAM
TESTED AND PROVEN
ON RADIO AND TELEVISION

Does your client sell ster-
ling, crystal, appliances, fur-
niture, jewelry, trousseaux?

FOR A FRESH SELLING
APPROACH TO THE ENGAGED
COUPLE, WRITE TO

SALLIE NEWTON
2612 Palm Houston 4, Texas

ROUNDUP

(Continued from page 51)

WCBS-TV mails a receipted bill to every agency and advertiser sponsoring a network or local program on that station. But a promotion tag adds: "This bill's been paid, of course. But we thought you'd be interested in seeing how much the promotional an-



Paid in full: promotion "bills" on WCBS-TV nouncements are worth in dollars and cents at our established rates." Some three-month "bills" include: *Garry Moore* (Procter & Gamble; Quaker Oats; R. J. Reynolds; Corn Products Refining) \$8,316.25; *Toast of the Town* (Lincoln-Mercury dealers) \$10,180.75; *Blue Ribbon Boats* (Pabst) \$8,562.

* * *

KSJO, San Jose, like WLS, Chicago, and scores of other alert stations, is using its own facilities to promote itself and radio. Aired announcements call upon Mr. Business Man not to rely on printed media alone but to tell his story to thousands of people in the area who cannot or don't read. The station augments its sales pitch with area statistics: 96% of homes and 60% of autos in its area are radio-equipped.

* * *

WICU, Erie, was the winner over 69 other TV station entrants in a contest sponsored by NBC and the Colgate-Palmolive-Peet Company (*Colgate Comedy Hour*). Contest theme: to promote the *Comedy Hour*. WICU, in winning the contest, tied in a merchandising scheme with their Miss Colgate Comedy Hour popularity contest. Their plan: votes for Miss Colgate were accompanied by product wrappers.

* * *

Now that WLAW is the new ABC affiliate in Boston the station has expanded its facilities. Studios and offices are now located at the Hotel Bradford, 275 Tremont Street. New WLAW manager is William A. Riple, former general manager of WTRY, Albany.

MEN, MONEY, MOTIVES

(Continued from page 6)

It was one of his rare flops. Nobody, but nobody, can entertain by the mere ritual of physical presence. The season of 1950-51 has surely made that clear on video. Old rules of showmanship do apply to the new medium.

Actually true "informality" of style is a high art, not to be trifled with. And it certainly has been. The seemingly effortless entertainer has always been deservedly acclaimed but his effortlessness is not faking. That's the point, with regard to television, circa 1951, for sponsors to bear in mind. Smoothness of manner must not be used as a screen hiding absence of substance. Note that for all her seeming artlessness, Lilli Palmer is well briefed in what she's going to say. Let no sponsor naively suppose a Miss Palmer "just gabs."

It was said as a wisecrack recently by a network producer, "Let's do an informal show—it's easier." Certainly it's easier. The question, Mr. Sponsor, is whether you get a fair gambling break sans substance? ★ ★ ★

RADIO COMMERCIALS

(Continued from page 42)

came intrigued with the pleasing ad-lib delivery of Garry Moore. So, as a result, he recently asked himself what would happen if we humanized our spot radio campaign . . . if we used a conversational gal in the spots that went to a woman-audience . . . if we had a man talk in easy-going normal fashion? Would we not be getting more out of our copy if we used a name-actor talking in the first person? Perhaps, we felt, we would add still further impact by reducing noise we made. Well, we tried this and all indications are that we have stepped up the effectiveness of our radio copy tremendously . . . thanks to TV. So in addition to lowering radio rates, talent costs, and making more time available (as well as network salesmen more courteous), TV has helped radio in the field of copy. ★ ★ ★

RIGHT the first time! TV
film spots by **TELEFILM Inc.**
Hollywood (28) Calif. since 1938

HOFSTRA STUDY NO. 2

(Continued from page 31)

4. Magazines	11 minutes
Non-TV Owners	
1. Radio	119 minutes
2. Newspapers	50 minutes
3. Magazines	15 minutes
4. Television	10 minutes

To prove the point that TV-created customers swelled total sales, an assumption which some research purists balked at in the 1949 Hofstra Study, a supplementary survey was farmed out to the Advertising Club of New York University. This group of students interviewed a special matched group of 630 program-viewers and non-viewers on 16 brand-program combinations. The results for the products surveyed—toilet soaps, coffee, tooth paste, razor blades, cigarettes—showed 40.6% more customers among viewers than among non-viewers. Equally important, actual sales were 48.7% higher for television-advertised products among program-viewers.

As a measure of sales effectiveness, director Tom Coffin developed a yardstick which he calls "extra customers per dollar." This is how it works. Two samples of viewers and non-viewers are carefully matched for age, sex, education, income, family size, and residence area. These two groups of people are then considered identical, except for their televiewing activities. A month's buying of TV-advertised products is then tallied for each group and the difference noted.

Since the sample from which this difference comes is representative of the whole market, it's projected to that market. The projected difference in number of customers is then applied to the monthly cost of reaching the market via television. Similar to the more common "cost-per-thousand" measure, the result is the number of extra cus-

tomers delivered by TV for a dollar, over a month's time. In short, "extra customers per dollar."

One eye-opener in the present study has been the discovery that, despite zooming television costs, the number of extra customers per dollar has changed little since the 1949 study. In 1949 a sponsor got 11.6 extra customers per dollar, today he gets 11.3 for the same products!

Using the measuring rod of extra customers per dollar to determine sales effectiveness, Hofstra Study 1951 brings forth many highly important facts about television. Here's a brief summary:

1. Daytime and nighttime television are almost exactly equal in sales effectiveness. A sponsor gets the same value from his TV advertising dollar regardless of the time of day, according to the study.

2. High-budget shows and highly rated ones build a large "bonus" audience which helps justify the stiff price. They're more efficient, it's contended, because they bring in more extra customers per dollar than the average low or medium-cost program. The lesson in this for the smaller, multi-product manufacturer is that he does best by putting all his products on a single high-budget show to cash in on the "bonus" audience and increase his extra customers per dollar.

3. In general, well-liked commercials do about twice as well as disliked or neutral ones. For well-liked commercials the selling effectiveness was 17.9 extra customers per dollar, for disliked ones 9.0, and for neutral ones 7.8 extra customers per dollar. Common assumption in many ad agencies, based on various surveys, has been that liked and disliked commercials were equally effective saleswise.

4. Average for all 187 TV-advertised products covered in the study was 15.6 extra customers per dollar. Some brand-program combinations, such as the products advertised on the *Kate Smith* daytime-TV show (NBC) make a showing of 38.3 extra customers per dollar. *Your Show of Shows* (also NBC) tallies 36.8 extra customers per dollar.

5. Where a product uses more than one program in its sales schedule, the total extra customers per dollars for that product pyramid. Each show adds more, the amount depending on the quality and appeal of the individual program added. This cumulative effect

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

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.

IN MONTREAL

it's

CFCF

Canada's FIRST station—wise in the ways of PROGRAMMING, PROMOTION and MERCHANDISING . . . gives you the coverage and the listenership needed to do a real selling job in this rich market area.



U. S. Representative—Weed & Co.

Buying in Atlanta?

Here is your guide to more sales faster in this one hundred million dollar market

WERD . . . 1,000 watts
860 on every Atlanta dial

WERD . . .

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!

Joe Wootton

Interstate United Newspapers Inc.,
545 Fifth Ave., New York 17, N. Y.

*Negro Brand Buyers

was documented by analyzing each program of a multi-program sponsor separately. One product using four shows, for example, required analysis of four brand-program combinations.

6. In the durable goods category there were 45 brand-program combinations. Durable goods were tougher to analyze, since the selling job usually takes longer. These are the stages through which the durable-goods prospect must be nurtured, according to Dr. Coffin:

- a. Never heard of it.
- b. Undecided (doesn't know enough about product).
- c. Poor quality.
- d. Fairly good product.
- e. Very good product.
- f. The purchase.

These are most of the outstanding conclusions which emerged from Hofstra Study 1951, the super-Hofstra. The study was so comprehensive that not all of its findings have yet been assembled and made available to sponsors and their agencies. A wealth of valuable subsidiary information has been gathered which will undoubtedly be released when the problem of presentation has been licked. In its original form, the presentation filled close to 100 slides; these have been winnowed down to 79.

Almost as impressive as the results themselves, is the care taken by Dr. Coffin and his associates to make the study scientifically accurate. Selecting 5,067 families, interviewing them, and tabulating the results was an expensive and time-consuming job. Psychology students at Hofstra were specially trained in interviewing techniques to ensure precise, meaningful answers to the lengthy questionnaire. Twice as many set-owners as non-set owners were included in the sample, to allow detailed breakdowns of set-owners, activities.

Selection of the sample was in itself a tremendous job, involving as it did the careful listing of some 129,000 dwelling units before the homes to be interviewed were chosen. It's an expensive procedure, and therefore one usually by-passed by most research organizations. But, by going through this preliminary step, the validity of the study is strongly reinforced.

Interviewing procedure was similarly careful. Only family heads, men or women who would actually do the family buying, were interviewed. Further,

questions on viewing were restricted to the actions of the person interviewed. This eliminated second-hand reporting, often the source of inaccuracies.

As chairman of Hofstra's Psychology Department, Dr. Matthew N. Chappell took charge of field work. Chappell recently took over at Hofstra when Coffin moved to NBC; once worked with rating-man C. E. Hooper as special consultant for five years. Assistant to director Coffin is Jack Landis, who handled much of the analysis and statistical work, also helped make up the questionnaire.

The caliber of researchers and the financial backing available speak well for the validity of Hofstra, 1951. Its extensive findings will undoubtedly find even greater use than its predecessor. ★★★

510 MADISON

(Continued from page 18)

from the Centre Theatre, 7:00 to 7:30 p.m. on Saturdays. Likewise, the wrestling program which originates at the Baltimore Coliseum is repeated by off-the-air pickup on WTOP-TV in Washington.

The Wiessner Brewing Company sponsors three feature films regularly over WMAR every week from 11:00 to 12:00 p.m., Thurs., Fri., Sat.

The Baltimore Orioles are being carried for the fourth consecutive year over the facilities of WMAR-TV and are sponsored jointly by the Gunther Brewing Company and the Atlantic Refining Company.

E. K. JETT
Vice President
WMAR-TV
Baltimore

Just a brief note to tell you how delighted I was to see our gag shot of the Bohemian Band with the "Beer on the air" story.

Not only that story, but the whole issue was an excellent one. No ques-

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL
5000 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

tion about it—your book gets better and better with every issue.

ROBERT R. TINCHER
Vice President
WNAX
Yankton, S. D.

MACARONI JOURNAL

Naturally, we are very much interested in your 12 March story, "How Mueller's doubled its sales in nine years." Mr. C. F. Mueller is president of the National Macaroni Manufacturers Association, owner and publisher of the *Macaroni Journal* of which the writer is managing editor. We would very much like to reproduce a part of this excellent article in our April or 32nd Anniversary Edition.

We compliment you and the Mueller Company on the fine and interesting story published.

M. J. DONNA
Managing Editor
Macaroni Journal
Braidwood, Ill.

SIGHT OR SOUND SELLING

"What sells your customer—sight or sound?" in the 26 March SPONSOR, we think, is slightly terrific.

Can you send me 25 reprints?

SHERRIL TAYLOR
Promotion Manager
KSL

Salt Lake City, Utah

*Reprints are available for all SPONSOR articles at a nominal fee.

FOUR HOT ISSUES

TRANSIT RADIO

(Continued from page 29)

mental problem FM broadcasters have in keeping their medium alive. "Functional music," with "beeped out" commercials; Transit Radio; Storecasting; and occasional local advertising, are the only sources of profit for FM broadcasting to date. If two of these go down the legalistic drain, FM will

be left as a slave operation only for the most part. FMers will carry their fight for survival to the Supreme Court if the FCC does not reverse its decision.

E. Does Transit Radio have any way of getting around the court ruling if need be?

Yes. SPONSOR learned exclusively that ways are being devised of making Transit Radio constitutional within the terms of the court's interpretation without crippling it commercially. ★★★

HOLLYWOOD AND TV

(Continued from page 29)

test in New York similar to Phonevision's in Chicago; will probably get it. Skiatron President Arthur Levey told SPONSOR "two film companies" had approached him already to buy an interest. But Levey shunted them aside, fearful of adverse reaction from the FCC if he attempted to go commercial too early. Just entering the limelight is TELEMETER, owned by the newly reorganized International Telemeter Corporation. Paramount Pictures bought a half interest in the new firm for a reported \$250,000 and put its TV ace Paul Raibourn in charge. At present, Telemeter lawyers were working on an application to the FCC for permission to test Telemeter over Paramount-owned KTLA-TV, Los Angeles. Like other "pay as you see" systems, Telemeter plans live plus film programming, including sports, theatre. To get this fare, Telemeter subscribers would insert a coin or coins in a meter on the TV set. Deposit of the coin sets an unscrambler into action which allows the Telemeter pictures to come in clear. In Subscriber-Vision, the set owner inserts a punched card, which is purchased monthly, in order to unscramble the picture. Phonevision pictures are unscrambled when the set owner phones a telephone operator and requests that a special key signal be sent to his home over the phone wires (and through to his set). He then gets a bill from the phone company.

In addition to Zenith's phonevision and the other subscriber systems described above, it is probable that there are other devices being developed behind the scenes. It is believed that RCA, for example, is experimenting with its own "pay as you see" technique. Other firms may have subscription devices on tap as well. ★★★

A value . . . PLUS in "BRUSH CREEK FOLLIES"



with
**HIRAM
HIGSBY**
on
**KMBC
KFRM**

PLUS ONE—"Brush Creek Follies" is in its fourteenth successful season!
PLUS TWO—Playing again to a live audience from the stage of the huge new KMBC studio playhouse!
PLUS THREE—A great new arrangement on commercials for advertisers!
PLUS FOUR—An outstanding new promotion and merchandising plan!
PLUS A DOZEN—Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!



••• 6th oldest CBS Affiliate •••

Miss Eleanor Larsen
Federal Advertising Agency
New York, N. Y.

Dear Eleanor:

In Charleston, West Virginny, WCHS is definitely on top uv th' heap—an' they's five radio stations in town! Th' latest Hooper shows th' WCHS has 43.1% uv th' audience in th' total rated time periods. Hit also shows th' WCHS leads in 291 outen 346 rated quarter hours! They's whut happens, Eleanor, when a station has both top network and top local shows! Hit shore makes a good bet fer spot buyers! Jest tho' y'ud like ter know!
Yrs.

Algy

WCHS
Charleston, W. Va.

**IDAHO'S
MOST POWERFUL
10,000 WATTS
K G E M
BOISE, 185,000 CUSTOMERS**

TV DICTIONARY

(Continued from page 35)

CIRCLE WIPE One scene appears as a small dot in the center of the screen and grows to full-screen proportions while the preceding scene simultaneously is covered. Circles can expand from small dot at center or contract from full-screen proportions down to small dot. Contracting circle usually gives feeling of moving forward; expanding circle seems to move the spectator back. Same technique can be used with square effect called Square Circle.

CIRCULATION Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation.

CLAMBAKE or CLAMAROO A shapeless program filled with uncertainties; rehearsals marked by errors, changes, and failures. Likely to result in a bad performance.

CLEAN IT UP Command to orchestra conductor to rehearse a musical number until it is perfectly rendered; or to a dramatic cast to remove all defects in action or presentation or delivery of lines.

CLEAR A NUMBER or CLOSE THE RIGHTS To obtain legal permission from publisher or other responsible sources (BMI, ASCAP, etc.) to use a specific musical selection or composition.

CLEAR TIME To arrange with a station to purchase or provide time usually for a commercial program.

CLIENT An actual or potential TV advertiser.

CLIENT SHOWMANSHIP Anything done primarily to impress a client rather than to achieve results.

CLIENTITIS Term describing occupational headache caused by a sponsor's unwelcome interference.

CLIFF HANGER Usually a serial dramatic show played at a high pitch of

excitement on a strong note of suspense.

CLIMAX The high point of emotional intensity in a scene or show toward which everything that has happened before has been building. The climax is the pay-off!

CLOSED CIRCUIT Looking at a production or film not telecast, but shown from camera to monitor only.

CLOSE-UP—CU An object or image seen close-up. One object or part of one object instead of a scene.

COAXIAL CABLE or COAX Specially constructed cable used for transmission of TV signal because of its low loss of power at higher video frequencies.

COLD DRAMATICS A dramatic sketch played without benefit of background music.

COLD LIGHT Light that contains relatively little red value. Produced by mercury - arc - vapor and fluorescent lamps. Accompanied by the production of much less heat than is produced by incandescents.

COLOR A term used to indicate that a story has local color or atmosphere; also refers to characters.

COLOR CORRECTION The altering of the tonal value of colored objects by the use of filters, lights, shades, etc.

COMING ON COLD To begin a show or a commercial without musical, applause, or any kind of introduction or build-up.

COMING UP Warning cue given to personnel and cast that in approximately 10 seconds the show hits the air (starts).

COMMENTARY, NARRATION, or VOICE OVER Descriptive talk accompanying a silent show or film.

COMMERCIALS *Film:* The commercial recorded on film either with sound on film, or silent, or voice over.

Live: Acted and narrated directly in front of television camera.

Slides: Still photographs, illustrations, or posters, usually used as part of a live commercial or voice over announcement.

Combination: Any combination of the above.

Competition Programs taking place over rival stations or networks at the same time your show is on the air.

CONDENSER Refers to special lens which collects light from a lamp and focuses it on a film or slide being projected. Also lens in a spotlight which focuses the light on the subject or talent.

CONFLICT Two (or more) rehearsals or performances scheduled for the same TV personnel at the same time.

CONKING-OUT When a camera or other equipment becomes inoperative because of a circuit or tube failure.

CONSTRUCTION UNIT (See flats or wings.) Stock structural units and architectural or plastic pieces.

CONTACT PRODUCER Usually an assistant producer furnished by station to assist director on a show. During rehearsal and at show time he represents the station or network.

CONTINUITY (1) The logical flow of action or smoothness of transition from one scene, set, story, or idea to the next. Manner in which the individual scenes or shots are put together. (2) Audio or voice part of TV announcement or program, or the complete script looking not unlike the pages of a play since it lists the speakers or actors and the lines they speak, as well as camera shots, music, and suggestions to the director and cast, plus props, sets, etc. Script applies usually to entertainment portion of show.

CONTINUOUS ACTION Situation or sequence in which the action goes straight through without interruption, cutbacks, or cutaways.

CONTRAST Refers to the ratio of black to white portions of a TV picture. Pictures having high contrast have very deep blacks and brilliant

Among True Dictionary contributors, consultants . . .



S. K. HEADLEY, Dir. TV. Opers., WTCN-TV



G. HEINEMANN, Opers. Mgr., NBC, Chicago



A. JACOBSON, Prog. Mgr., WNBQ, Chicago



1. Old-Timer Matt Burns knew each hold in the book. Did that make him champion? Nah, just a schnook!



2. But observe now the diadem perched on the cranium Of Matt—newly christened The Super Geranium.



3. And you can't be disposed to oppose the schmoe's clothes—They're the sharp selling gimmick that's built up his gross!

4. MORAL: If you're wrestling with a sales problem, lick it with a proven sales approach—Dayton's first and favorite WHIO-TV.

To Pin Down Sales in Dayton* **THE SHOW MUST GO ON WHIO-TV**

* Want to win the decision in a market where there's more than one TV aerial for every two chimneys (allowance—one chimney per family)? Want to dominate 205,000 receivers? It's a great market—mostly bustling industry and partly thriving farms. And it's a market that stays tuned to WHIO-TV—its favorite—morning, afternoon and night.* Ask National Representative George P. Hollingbery for market figures, ratings and availabilities!

CHANNEL 13

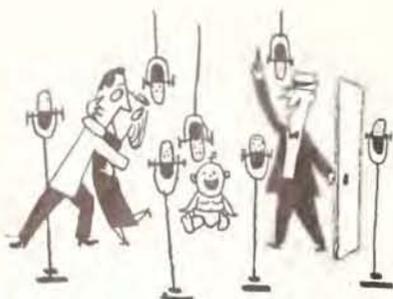
whio-tv -AM
-FM

DAYTON, OHIO

* Pulse April figures show that 8 out of top 10 televised shows were aired via WHIO-TV.

whites, while a picture with low contrast has an over-all gray appearance.

CONTROL ROOM Studio facilities room from which director, producer, and technical men control the selection, lighting, shading, and transmission of the picture.



CORNFIELD A studio set-up employing a number of stand or drop mikes.

COSTUME DEFINITION Qualities in texture and design that make costumes stand out distinctly from backgrounds and surrounding objects.

COUNTER Indicator on a film camera which indicates how much film has been exposed or remains.

COURTESY ANNOUNCEMENT Announcement crediting an advertiser whose program and/or time is taken or "recaptured" by the TV station or network for use for a special program.

COVER SHOT A wide angle television picture to alternate (for contrast) with a confined close-up.

COVERAGE The area in which a station or network of stations can be heard according to accepted engineering standards.

COW-CATCHER An isolated commercial announcement at the start of a show which advertises a product of the sponsor not mentioned in the program itself.

CRACK A LENS Cover a portion of the picture with the lens turret.

CRACK A MIKE Open a microphone.

CRANE SHOT A camera mounted on the arm of a crane and moved through space, usually on a Sanner or Fearless dolly.

CRAWK Vocal imitator of various animals.

CRAWL or TITLE ROLL Barrel-shaped arrangement turned by hand crank so titles and credits move up regularly from bottom of screen to top and disappear.

CREDIT Commercial passages, either sight or sound, in the playing script which mention the advertiser or his product, or acknowledge sources and ownership of various program material.

CREDITS or CREDIT TITLE Title placed at the beginning or end of a TV pres-

entation recording the name or names of talent, technicians, or organizations concerned in show's production.

CREEPER or CAMERA HOG Talent who can't hold position and inches close to camera or mike during show.

(See illustration at bottom of column)

CREEPING TITLE See crawl. Title which moves slowly upwards on the screen as it is being read.

CROSS-FADE (audio) Where effect, sound, music, or otherwise is faded out while simultaneously another sound is faded in. This technique is commonly used to make transitions between dramatic scenes.

CROWFOOT Device, usually three-legged, placed under camera and tripod to prevent slipping.

CU—CLOSE-UP SHOT Narrow angle picture. (See camera shots.)

CUCALORUS A screen or filter used on a television spotlight to create a design on a backdrop. Some of the designs are:

Dante—Fiery pattern.

Goldy—Sun effect.

Maizie—Fluffy.

Ozzie—Circular effect similar to target rings.

Venie—Venetian blind effect.

CUE A signal by sight or sound for the start of show, music, narration, action, etc.

CUE BITE To start your speech or action before the previous talent has finished his part.

CUE SHEET An orderly tabulation of program routine containing all the cues and frequently all the hand props.

CUE SHEET TIMING Where the complete script of show has exact time indicated at which different actions take place and the exact time allowed for those actions.

CUFFO Donated work or talent without pay, or on the cuff, sometimes on speculative basis.

CUMULATIVE TIME Also sometimes called running time. Total time elapsed since show hit the air.

CUSHION Dialogue, music, or sound of variable length inserted in a program which director can use or delete in order to end show on time.



CUT An order to stop all action or specific action such as "stop camera."

CUT BACK To return back to something previously shown.

CUT-IN (1) Local copy inserted in show. (2) Shot of any object which is inserted into action of scene, such as a telegram, news item, a clock. Also known as insert.

CUT ON MOOD To switch camera shots on stimulated feeling or atmosphere.

CUT ON MOTIVATION To switch camera shots according to action.

CUT-OUTS or OVERS Lengths of shots not used, cut outs and whole shots or takes not used. Overs in films are retained for library.

CUTS Portions of program script which can or are to be eliminated before (or even during) the performance.

CUTTING The elimination of undesirable motion, film or action to reach finished product.

CVC Chorus, verse, and chorus of a musical selection.

CYC Nickname for cyclorama, a canvas backdrop usually hanging in folds around edge of studio to simulate broad reaches of distances or various background effects.

D

DAMPEN THE STUDIO To introduce sound-absorbent devices like rugs or draperies, into the studio to perfect the quality of sound; also, to apply fixed sound absorbents such as spun glass to walls, floor, ceiling.

DAMPING CONTROL A control which aids in removing the horizontal distortion bulge which may appear on the left side of picture.

DAWN PATROL Engineers, announcers, talent who put on the morning programs at TV station.

D B Delayed telecast of a live show (by film or kine).

DEAD BOOK The file of program material which has already been telecast.

DEAD MIKE Microphone which is disconnected.

DEAD PAN To read a line or carry out action without emphasizing it by any expression.

DEAD SPOT Also known as "black space" when a show is supposed to be on the air but for some reason is not.

DECIBEL A unit of measure for sound volume.

DEFINITION or RESOLUTION Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

DEFOCUSING or OUT OF FOCUS DISOLVE Transition achieved by throwing one camera out of focus until the image is unrecognizable, then "cutting" to the next camera, equally out of focus, and bringing it into focus revealing new image.

DEPTH OF FOCUS (1) Extent to which a lens will clearly focus near and distant objects at the same time. (2) Field that registers in sharp focus on camera monitor.

DIFFERENTIAL FOCUS Method by which main item of interest in shot is captured in sharp focus, the remainder of the subject being out of focus.

DIMMER or DIMMER BOARD Usually a central system of rheostat controls to lower or raise power of TV lights in studio.

DIORAMA Miniature setting usually complete in perspective used as a means of establishing large locations impossible of construction in TV studio.

DIRECT VIEWING RECEIVER Most prominent type of TV receiver where picture is viewed directly on the end of the kinescope tube.

DIRECTOR Individual responsible for all composition and action in a TV production, including supervision of the work of actors, cameramen, etc. Because this also normally involves cooperation with script-writers and editor, the director usually becomes the dominant creative mind in the production unit, and the individual most responsible for the character and success of the completed TV presentation.

DISCREPANCIES Changes or aberrations from TV script, made in the studio, and noted on the station log.

DISH PAN TV slang for the large circular object used in micro-wave relay.

DISSOLVE The overlapping fadeout of one picture and fade-in of another. Dissolve term used on scripts: \times

DISTANCE SHOT Commonly called long shot. A subject actually or apparently at a great distance from the camera.

DISTORTION (1) Exaggeration or deliberate deviation from normal TV production procedure to secure unusual effect. (2) Any nonlinear change in the frequency, amplitude, or phase of a pattern or picture caused by equipment incapacities.

DOCUMENTARY Type of non-fiction film or show utilizing material, either actual or reconstructed, drawn from real life and based on a sociological theme or having a sociological reference.

DOG An obsolete or mediocre musical number, or a hackneyed piece of writing or program. Poor actor.

DOLLY A movable fixture or carriage usually mounted on four wheels (see Fearless dolly, Sanner dolly), which carries either camera, or camera and cameraman and can be wheeled about during the taking of a shot.

DOLLY IN To move in from distance for close-up by means of a camera mounted on dolly.

DOLLY OUT Reverse of dolly in.

DOLLY PUSHER Person pushing camera dolly while camera man is shooting.

DOLLY SHOT Shot taken while camera is in motion on a truck or dolly.

DOLLY TRACK Mechanical device attached to base of dolly or tripod to clear camera cable.

DOUBLE Talent performing more than one part. Doing variety of jobs on show.

DOUBLE SPOTTING Also triple spotting. TV station practice of placing a second or third announcement immediately after the first. Usually happens in single-station markets.

DOUBLE SYSTEM KINESCOPE Film and sound recorded on separate film.

DOUBLE SYSTEM SOUND CAMERA Sound recording in which synchronous motors drive the film through a motion-picture camera and at the same time drive another roll of film past a

light valve for sound recording. The two pieces of film are later combined in printing.

DOWN-AND-UNDER Direction given to a musician or sound effects man playing solo to quiet down from his present playing level, and to sneak under the lines of dialogue which follow.

DOWN IN THE MUD Music, speech, or sound effect extremely low in volume.

DOWN STAGE (1), (2), (3) Direction to talent meaning move toward corresponding camera.

DOWSER Shutter on balop projector for blocking off one or the other slide in projection position.

DRAMATIC LICENSE An unnatural emphasis of a speech, sound, action, or situation for dramatic effect. Usually a fairly obvious liberty taken by writer or director.

DRAPES Curtains used as set background or used on travelers to curtain off a set.

DRESS (1) A program rehearsed on camera, usually for the last time exactly as it is to be put on the air. (2) Properties, set decorations, and other definitive material added to a setting to provide character or interest. Finishing touches, pictures, ash trays, etc.

(To be continued in next issue)

Among True Dictionary contributors, consultants . . .



LADESH, Producer-Director, WDAF-TV, K. C.



DON McCLURE, McCann-Erickson, N. Y.



ROY McLAUGHLIN, Mgr., WENR-TV, Chi.



H. NEUMANN, TV Dir., Lowe Runkle, Okla. C.



How good is radio?

There's a bright spot for the sponsor in all the tumult and turmoil that has recently clouded the radio horizon.

It isn't the network rate cuts, or the sale of this or that network. Not the bargain basement raids nor the deftly contrived deals. None of these necessarily make radio a better buy.

Only facts and figures can. And industry-wide clamor for the right research holds promise that the advertiser will at last get the facts he needs to evaluate radio properly.

Despite the expenditure of tens of millions of dollars for research and promotion, radio has "apparently missed the boat," to quote from a recent Affiliates Committee letter to the ANA. Yet, the letter goes on to say, radio "has been, and still is, underpriced in relation to other media."

Presumably the Committee, in its meeting with ANA, will explore ways and means to prove its contention. One way to do it is to "put all media under one microscope" as suggested

in SPONSOR's article (31 July 1950). C. E. Hooper has already announced "a new service to advertisers involving directly comparable material between newspapers, magazines, radio, and television."

Frank Pellegrin, vice president of H-R Representatives, Inc., calls for comparable research under the Broadcast Advertising Bureau, Inc. The demand for a common denominator for all media evaluation comes from all quarters and merits the industry's full support.

Significant too is the interest shown nationally in the studies conducted by Advertising Research Bureau, Inc. Here radio's effectiveness is pitted against that of newspapers on the retail level, and at the point of sale.

It all adds up to a new awareness of a need in radio that only definitive research can satisfy.

Who killed Cock Robin?

Beyond anxiety in many quarters that the current onslaught on Transit Radio represents a clear threat to all advertising, another facet of the problem becomes crystal clear: FM is fighting for its economic life.

The bright new medium of only several years back, showered with paternal favoritisms by the Federal Communications Commission, finds itself appealing for the right to exist on two governmental fronts.

In a decision that is causing consternation in many advertising quarters, the District of Columbia Court of Appeals has declared Transit Radio commercials unconstitutional under the First and Fifth Amendments. But the "forced listening" reasoning was directed only at advertising portions of

bus-and-streetcar radiocasts; music (which constitutes the bulk of broadcasts) was bypassed. The Washington Post, rabid opponent of Transit Radio heretofore, editorialized against the decision. Not only car card companies, but all segments of advertising, are alarmed. Until the courts decide whether there's a case for appeal, Transit Radio conducts business as usual.

Functional Music, another of the few methods by which an FM station can sustain itself these days, has been ruled in violation of the Communications Act by the FCC. Thirteen outlets have filed a joint appeal to the FCC challenging its position and pointing out that the piping of music to business establishments and eliminating commercials is, in fact, a service in the public interest.

FM has hopes, some day, of having enough sets in American homes to attract national advertising on the same basis as AM, newspapers, and what-have-you. Right now services like Transit Radio, Storecasting, and Functional Music have kept some of them going; the rest hang on by a thread.

Aside from the merits or demerits of the legal action, it would seem a parody on justice if the medium so strongly espoused by the FCC were to be pushed and pummeled into oblivion.

A random thought

By the simple expedient of asking national advertisers what they'd like to know about radio, broadcasters are finally hacking their way out of the wilderness. The ANA has a big stake in radio; give them half a chance and they'll help broadcasters prove how important radio really is.

Applause

A hearty pat on the back to . . .

Miles Laboratories, which reaffirmed its faith in the medium that made Alka Seltzer great, radio, with a nearly \$1,000,000 contract on MBS. The money came from two sources—(1) some \$500,000 available because of its *Quiz Kids* cancellation months back, (2) savings due to network rate slashes.

Transfilm, Inc., New York, which decided that the best way to educate TV agency men on what it take to

make a TV film was to conduct some shirt-sleeve classes. Over 200 applicants from New York agencies rushed to attend the six-session course; only 25 could be accommodated.

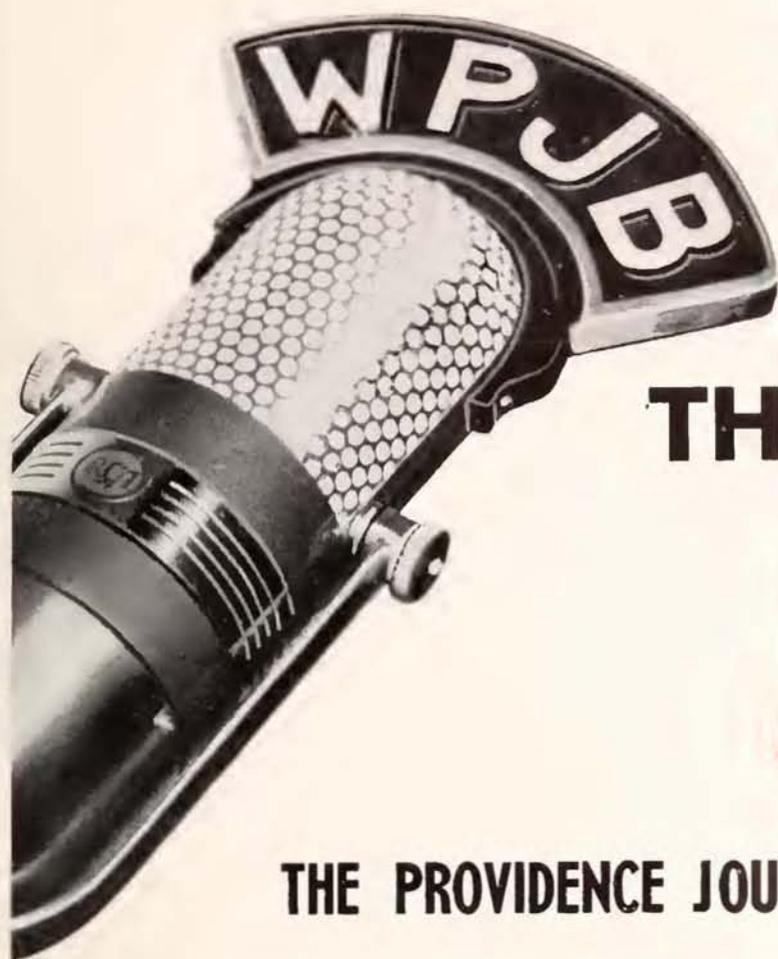
Warwick and Legler, New York, which is showing the advertising fraternity a thing or two with its wide-range purchases of boxing events and its 100% use of a great commercial campaign that has brought top sponsor identification for its client, Pabst.

William Weintraub, head of the

mushrooming advertising agency bearing his name, who believes that even a household word like *Amos 'n' Andy* can profit by a huge buildup for TV.

Numerous radio stations that are pointing out locally and nationally, that radio is still the greatest mass medium in the world.

North Carolina Association of Broadcasters, whose realistic tie-ins with the University of North Carolina is resulting in training scores of students for practical broadcasting roles.



Now

THE KEY TO

ABC

THE PROVIDENCE JOURNAL-BULLETIN STATION

WPJB AM-1420
FM-105.1

IN RHODE ISLAND

AM-5000 Watts
FM-20,000 Watts

Simultaneous operation
6 a.m. to 12 midnight

National Sales Representatives:
AVERY-KNODEL, Inc.
608 Fifth Ave., New York
JUdson 6-5536

Other offices in Atlanta, Chicago,
San Francisco and Los Angeles



*“Naturally,
Roger has
his own radio”*



We're not so sure he ought to have a set of his own.

Roger, being only five, might be better off outdoors, learning the sacred principle of the sacrifice bunt. Or having someone read him a story. And isn't he a little young to be picking all his own programs?

But the significant fact from your point of view is that most parents count radio so indispensable that no home, and hardly a room, is properly furnished without it. People have come to take it for granted that without radio, you can't successfully run a hotel, hire a maid, or raise a child.

This attitude points up a value more meaningful than the formidable statistics of competing advertising media. A quality too often buried under radio's own impressive circulation figures. The figures don't lie. They're just not articulate. They fail to make the simple point about radio's power that matters more than numbers.*

Radio belongs.

It belongs upstairs and downstairs, in the kitchen and in the car. In the city, and in places the mail gets to once a week.

If you are an advertiser with a big market to reach, you belong in radio.

*The Columbia
Broadcasting System*

*95% of all U.S. homes have radios...

People average nearly four hours a day listening to them. They spend 20% more time listening to CBS stations than to those of any other network.

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