

SPONSOR

For buyers of broadcast advertising

What your dollar will buy
on net radio this fall—p. 21

SP 10-45 12223
MISC. FRANCE PRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

RECEIVED

JUL 30 1951

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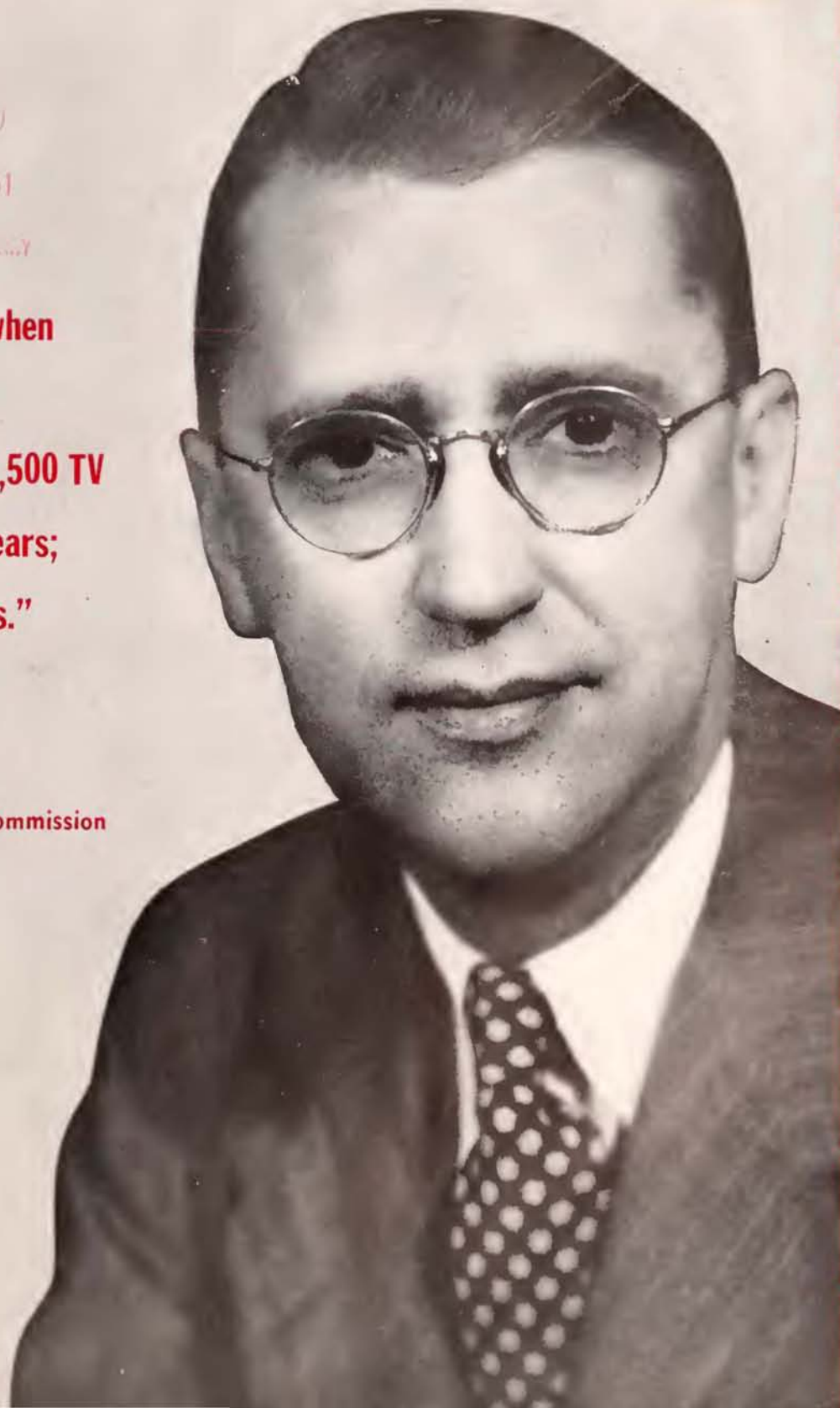
The gold rush is on when
the freeze is lifted.

I estimate there'll be 1,500 TV
stations within five years;
2,500 within ten years."

WAYNE COY

Chairman

Federal Communications Commission



Mr. Sponsor
Harry W.
Guppy

Chap Stick
Sells Pomade
To Men

After-Mid-
night Radio

Why Sport-
ing Goods
Ignore Air

TV: Spot vs.
Network

Why 1928
AM Prophecy
Was Wrong

TV Diction-
ary Hand-
book

Radio
Results

Mr. Sponsor
Asks

TV
Commercial
Reviews

Roundup

Editorials

**RADIO'S
EVER MAGIC
TOUCH**

**a radio program
and
merchandising service**

featuring

MARTHA CRANE and HELEN JOYCE

Radio's Ever Magic Touch reaches into the kitchens of thousands of Midwest homes . . . and onto the shelves of thriving Midwest grocery outlets . . . thru the services of WLS FEATURE FOODS. For more than 16 successful years, FEATURE FOODS, a daily half-hour participating homemaker program, has helped leading manufacturers of kitchen used products to increase sales in this great market . . . in which over 10% of the nation's food sales are made. The program combines the talents of Martha and Helen (the Midwest's most popular homemaker team) with an extensive merchandising service that keeps manufacturers constantly advised of what is happening in retail outlets . . . to theirs and competitive products.

*here's the plan that sells
the midwest market!*

WLS FEATURE FOODS



RECENT RESPONSE

- Martha and Helen mentioned once that listeners could receive a copy of a free booklet on gift wrapping techniques by dropping them a card. From this one mention came 3,171 individual requests!
- During a discussion on making candy at home, Martha and Helen offered listeners a booklet containing recipes for making home-made candy. 1,554 requests for the booklet resulted.

Through its highly personalized merchandising service, FEATURE FOODS offers *continuous day-after-day contact with points of sale to:*

- Improve distribution
- Stimulate promotion by dealers
- Get greatest possible visibility of products
- Know how many stores are out-of-stock and do something about it

Further, advertisers receive regular reports showing exactly what happens from month to month at the retail level.

your John Blair Man has the details

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

**The
PRAIRIE
FARMER
STATION**

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

REPORT TO SPONSORS

30 JUL 1951

TIME ALLOTTED TO NETWORK NEWS JUMPS 22% IN YEAR—That news is hot on nets is underlined by figures MBS researchers compiled for SPONSOR. Month of April 1950 compared with same month 1951 showed 22% jump in time devoted to all news programming on all 4 nets. ABC has top gain, with 33% more news; CBS, 13% more; MBS, 29%; NBC, 11%. In November '50-April '51 period MBS reports 5% jump in homes reached by its average news broadcast over same period year previous. For other network trends, see article page 21.

RADIO VS. TV TEST WILL MAKE HEADLINES SOON—Watch for headlines on new series of tests to determine comparative sales power of radio and TV. So far, radio has scored upset victory, but exact returns and who's doing research are off-the-record till all results come in.

UNITED FRUIT'S PARTRIDGE BELIEVES CHIQUITA SHOULD GET AROUND, USES AFTER-MIDNIGHT—Colorful "Pat" Partridge, United Fruit ad manager and Godfather of Chiquita Banana, has been buying after-midnight radio time for his jingles (via BBDO). Partridge started on late-night air before recent Pulse survey in New York for WNEW disclosed that largest category of after-midnight listeners is among housewives (25.6%). His thinking was that Chiquita jingles should have new audiences periodically to keep from wearing thin; that after-midnight represented untapped ears for his messages. Pleased when SPONSOR told him how many housewife listeners survey had uncovered, Partridge said: "Why is it up to local independents like WNEW to do research like this? Why don't bigger radio entities get to work and find valuable facts like these?"

INSOMNIACS HELP MAKE AFTER-MIDNIGHT RADIO GOOD BUY—One reason that after-midnight time produces for sponsors (see article on page 26) is huge total of perennial and occasional insomniacs. National Gallup Poll in 1948 found that 52% of U. S. population reported sleeping difficulty, with women, older age groups more prone to unwilling wakefulness. Lewis & Conger, plush New York appliance store, even has "Sleep Shop" with slumber-inducing gadgets and manager whose title is "Sand Man Number One," so help us (see picture of shop window, page 27).

HOOPER "MEDIA-METER" TO START WHEN THERE'S \$45,000 IN KITTY—C. E. Hooper will launch comparative study of time people spend with radio, TV, newspapers, magazines whenever customers ante up \$45,000. Phone-coincidental method would be used twice yearly (maybe during February and August) to establish ratio of time going to each medium (hence Media-meter name). Cost to agency advertisers would vary from \$2,000 to \$7,000, depending upon billings or ad budget. "Minutes of attentiveness" will be Hooper's "common denominator" for measuring comparative effect of 4 media on "home behavior." SPONSOR suggested that researchers establish a time-based common denominator in article, editorials year ago.

REPORT TO SPONSORS for 30 July 1951

CBS AM/TV SPLIT WON'T BE LAST SUCH REORGANIZATION—During next season, you'll hear of more and more firms throughout broadcasting industry which are splitting up AM and TV activities. Organizations like CBS (most recent) and ABC (now in process of splitting), have learned that maximum sales effectiveness and program planning can't be achieved until AM and TV are separated. Such reorganizations are regarded as healthy for radio in particular. Schizophrenia which prevails when same executive is responsible for sales of both media is ended and staff then knows it's matter of "get radio business or we don't eat."

\$2,500,000-\$3,000,000 SPENT TO DATE TO MAKE COSTLY PILOT TV FILMS—To date, about 250 pilot films have been made for TV, many of them loaded with expensive mistakes. Pilot film for full-length program runs between \$10,000 and \$20,000, more than comparable film made as part of series. Most pilot reels are made on borrowed money, with hope of interesting advertiser, agency, or network in future shows of series.

KEEP YOUR EYE ON WEINTRAUB—With topnotcher Carlos Franco in as radio/TV chief and William Weintraub himself one of radio/TV's shrewdest innovators, Weintraub agency can be expected to continue its succession of pioneering maneuvers, including opening up of late-evening TV air (via "Broadway Open House," NBC-TV); opening up of Saturday morning network time on TV ("Two Girls Named Smith," "Theatre of Romance," etc., ABC-TV).

HOW TO PUT FM STATION IN BLACK?—Here's answer, in salty Texas language of Charles Balthrope, owner KITE, KITE-FM, San Antonio. "KITE-FM was in the black the day we threw the switch. But the corners we cut are rare. One engineer, non-talking type, runs entire show on regular shift. Everything is transcribed, week in advance. Starvation rates had us sold out (except 15 minutes) 7:15 to 10 p.m. the day we opened. We won't let anyone change copy oftener than once weekly, many run unchanged for a month. Ain't bragging, but our foot's on first base, anyway."

CANADIAN RESEARCH FIRM BUYS RETAIL SHOP AS ADVERTISING LABORATORY—Penn McLeod and Assoc., Canadian radio rating and market research firm, bought tailor shop recently in Toronto to use in tests of radio commercials and other research connected with advertising-marketing. McLeod found shop got so many orders via radio plugs it had to call up competitors and give away business. But demonstrating AM pull was not main purpose of experiments. Primarily, shop allowed researchers to make thorough study of why's, how's, other basic questions connected with sales. It is probably first instance of research firm buying own business for tests.

WHO DOES BETTER TV FILM-PRODUCTION JOB, HOLLYWOOD OR N. Y.?—Ad manager of large drug firm, recently back from Coast, had only raves for Hollywood film commercial firms. They do better all-around job cheaper was his verdict. He cited teamwork of all members of production unit and availability of good actors, actresses at less than models get in New York. Other ad managers, however, have told SPONSOR they prefer New York film producers, find coordination with Coast is cumbersome.

17 OUT OF 18 PREFER WDAY, FARGO!



An independent survey of radio listening habits in the Red River Valley was recently made by students at North Dakota Agricultural College. The Survey covered 3,969 farm families in 22 counties within about 90 miles of Fargo. In answer to the question, "To what radio station does your family listen most?", 78.6% of the families said WDAY, 4.4% Station "B", 2.3% Station "C", 2.1% Station "D", etc. WDAY was a 17-to-1 choice

over the next station . . . a 3 $\frac{1}{2}$ -to-1 favorite over all competition combined!*

It's the same story in town. Year after year, WDAY makes a run-away of the Hooper race, consistently getting a 3-to-1 greater Share of the Fargo-Moorhead Audience than *all other stations combined!*

Truly, WDAY is a colossal radio buy in a stupendous farm market. Write direct, or ask Free & Peters for all the facts.

**Competition includes local studios of the other three major networks.*



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 16

DIGEST FOR 30 JULY 1951

ARTICLES

What your dollar will buy on net radio this fall

AM webs in all-out effort to lure new sponsors, recapture old ones, now offer more than ever for program dollar

21

Even truck drivers use it now

Lip pomade, hand lotion used to be "sissy" items. But the Chap Stick Company, aided by spot radio, sells plenty of these products to men

21

After-midnight

Those after-midnight radio hours have undeveloped potential for sponsors. They cost less, have brought many advertisers surprising ratings and results

26

Why sporting goods ignore the air

Though sports market has blossomed in past 10 years, SPONSOR believes these manufacturers are missing an excellent bet by neglect of radio/TV

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What's your TV choice: spot or network?

SPONSOR examines both sides of the growing battle between the TV nets and the station reps for millions in billings

30

How right was Stuart Chase's 1928 prophecy?

Reader's Digest article 23 years ago by noted economist Chase was crowded with dire forebodings which haven't been borne out by the years

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TV Dictionary/Handbook for Sponsors

Here is final installment of Herbert True's lexicon, completing the journey from "AAAA" to "Zoomar lens"; an appendix lists helpful TV books

34

COMING

Premiums on the air

Premium merchandising, a century old this year, is at an all-time high. Who uses it, how, with what results are pinpointed in SPONSOR survey

13 Aug.

Station merchandising

More and more stations now offer merchandising services to sponsors as a plus. SPONSOR will present exhaustive report on subject

13 Aug.

SPONSOR INDEX, January-June, 1951

More than 100 of SPONSOR's use articles will be indexed in the next issue, by product categories, and industry subjects

13 Aug.

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COVER: Wayne Coy, FCC Chairman, looks upon speedy lifting of the TV freeze as an obligation of his office, has fought to prevent lengthy oral hearings (originally scheduled to start 30 July). He is convinced TV's growth will be rapid once FCC begins granting new licenses (see his prediction on cover). But there are so many complications that most observers believe first new stations won't actually be on air till late in 1952, and those only in smaller markets. (For editorial on television freeze, see page 80 of this issue.)

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KWKH MAKES BUSINESS SWEET FOR SYRUP COMPANY!

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

SALES OF JOHNNIE FAIR SYRUP

	1949 INCREASE OVER 1948*	1950 INCREASE OVER 1949*
1st QUARTER	26.6%	35.1%
2nd QUARTER	28.6%	54.1%
3rd QUARTER	45.2%	90.6%
4th QUARTER	59.0%	5.4%
ANNUAL TOTAL	38.5%	47.4%
TOTAL SALES FOR 1950—102.7% GREATER THAN 1948!		

* Percentages are in units of merchandise —not dollar volume.



late in 1948, Mr. J. R. Murphy of the Shreveport Syrup company came to us for advice. Syrup sales, including those of his company's Johnnie Fair Syrup, had been going down steadily for years. Would radio help — or should he look for another product?

We believe in radio, and told him so. He decided to try a campaign on KWKH. The chart above shows the results. 1950 sales of Johnnie Fair Syrup were 102.7% greater than in 1948! Yet competitive brands continue to decline!

What kind of campaign did it take to do the job? During all of 1949, Johnnie Fair Syrup was advertised exclusively on KWKH — at first with a 15-minute, Class C strip on week-days; and then, later, an additional 15-minute, Class B strip.

Today the company is also using several radio stations outside KWKH's territory. But these two programs on KWKH still represent over half of Shreveport Syrup's advertising budget!

What may we sweeten for you?

50,000 Watts • CBS •

KWKH

SHREVEPORT **Texas**
LOUISIANA
Arkansas

The Branham Company
Representatives
Henry Clay, General Manager

Program
promotion

that's what
you like about
the South's

WJBO

ON BEHALF of programs heard on WJBO, we used 43,950 lines of advertising space in our affiliated newspaper, the *State Times and Morning Advocate*, in 1950. Promotional activity like this is an important plus for WJBO-WBRL advertisers.

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Landry

Young wife we know complains of her husband, an older gent, that he tries to "inflict his experience" in avoiding costly or unproductive places, persons and predicaments. Wife's irritation expresses itself in the comment, "I want the right to make my own mistakes."

Chums, television is that young wife and let no antique knight (A.K.) from radio try to inflict radio experience.

* * *

If it seems needlessly expensive to plunge ahead making radio errors all over again in television, only time, self-learned lessons and maybe some louder hollering from sponsor sources can persuade the producers, directors, writers and the often-equally-uninformed account executives.

* * *

Take the present excrescence upon the body video of crudely literal, artistically awkward, excessively "on camera," nightmarish "horror." This is suspense stuff, in trade definition, and a standard entertainment commodity. Only TV is going back 15 or 20 years to clumsy story-telling methods which must, by their nature, evoke public clamor from family and church and education spokesmen. Why do it that way? Why stubbornly refuse to learn the lessons radio has to tell? Pride of medium? TV is too big, fresh, wonderful and pioneering to be taught anything by the "has-been" medium?

* * *

There's nothing esoteric or highbrow or special about the basic fact known to all writers and editors: to wit, that the cheapest trick of all cheap tricks in suspense and crime writing is having the killer "insane." Again and again recent TV horror has resorted to this crude "explanation." So what do we have on our screens? An unmotivated mad-dog running wild in a home, with the lights and phone cut off, with sweet granny, a dear little blonde with her dolly under arm, a paralyzed war veteran and a beautiful wife all about to have their throats slashed by an infinitely clever slaughterer, a total stranger, possessing all the thinking powers of a human being but conveniently (for the writer) bereft of human fear and human conscience.

* * *

TV also is guilty of what writers call the "dangling finish." Story shows must not arouse expectations they then fail to satisfy. Even on a minor plane this can irritate the audience. Admittedly minor was a recent telecast of *The Clock* (Esso) wherein the entire incident had to do with the recall of an automobile license number in order to apprehend the hit-and-run driver. Here was a case of arousing an interest in the hit-and-runner but the show ended simply by saying he would now be arrested. Viewers wanted to view the villain—but time was up.

(Please turn to page 62)



LAWRENCE C. GUMBINNER ADVERTISING AGENCY

INC.

9 East 41st Street New York 17, N.Y.

TELEPHONE: MURRAY HILL 2-5680

June 12, 1951

Mr. Walter H. Goan
General Manager
Station WAYS
City Savings Bank Building
120 E. Third Street
Charlotte 2, North Carolina

Dear Mr. Goan:

I thought you'd be interested in knowing that our Chap Stick - Chap-ans campaign with you was quite satisfactory — so much so that we're getting set for a repeat run beginning again in October.

We certainly hope that at that time your programming will not have changed - and that Alonzo Squires will still be on the job.

We are already in touch with Avery-Knodel and they can have our definite orders the moment they can accept them. We are again planning on 20 to 22 weeks...and, knowing that you keep the Alonzo Squires show pretty well sold up, ask you to bear us in mind and save time for us!

Thanks for your nice cooperation - and please express our appreciation to Alonzo Squires.

Sincerely,

PAUL G. GUMBINNER

PGG: jr

cc: Avery-Knodel

Your future's with CKAC...



...because
IT'S IN THE CARDS!

In Quebec, radio does a job matched by no other medium . . . And in radio, CKAC—reaching two out of every three French radio homes in the entire Province—does a job comparable to no other station. That's why it's CKAC *inevitably!*

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



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

510 Madison

MORNING MEN

Have read with interest your 2 July issue. The article entitled "Morning Men" was of particular significance to me because we are just now involved in scheduling several accounts in programs like these. The tabulation of "sets in use" is indeed helpful.

I have just one bone to pick, and that is the inclusion of Marjorie Mills as "one of the few wake-up women." Come now—Marge starts her daily broadcasts at 12:30 p.m.—and no one will believe that is a regular rising hour for New Englanders.

ALICE M. LIDDELL
Ingalls-Minter Company
Boston

Imagine my disappointment at reading the story on "Wake-Up Time Programming" in 2 July SPONSOR and realizing that WBNS was not represented in this otherwise excellent article! . . .

For WBNS has one of the outstanding morning disc jockeys in the country—he's Irwin Johnson, the "Early Worm," who very recently celebrated his 4000th broadcast by emceeing a three-day stage show with Patti Page and Guy Mitchell.

Johnson has been with WBNS since 1934 and has had the *Early Worm* program since August 1, 1940. His show is consistently sold out and only a few months ago he took to the air a quarter hour earlier to accommodate a sponsor who wanted his show 15 minutes across the board.

His current broadcast hours are 6:30 to 7:30, 7:15 to 8, and 8:15 to 9:15 a.m., Monday through Saturday. And the "Early Worm" has a stack of success stories—at least a dozen advertisers have used his show all along.

ANN EVANS
Director, Program Promotion
WBNS
Columbus, Ohio

SPONSOR VITAL

That "amazing" picture on my desk taken at the NARTB convention keeps reminding me of the favor I asked of you then and that I better get the information to you for action.

We were talking about the binders for SPONSOR and I related that somewhere along the way I had misplaced what is probably the most important source of information in my job . . . a complete set of issues of SPONSOR during 1950. As assistant to Scotty Keck, Director of TV and Radio, it falls on my shoulders to keep abreast of current news, keep track of competitors, watch for significant trends, etc. Being without a file of SPONSOR is like trying to digest the news in a stack of newspapers . . . sure! . . . you get the job done eventually but it would be much faster if you have an "interpretative" news magazine like SPONSOR.

DAVID ROGERS
Assistant to the Director
Radio-TV Department
Henri, Hurst and McDonald
Chicago

BMB OBSOLETE?

I read with a great deal of interest your excellent treatment of the question of the obsolescence of BMB data.

As you may know, I am in the midst of determining what the broadcasters' attitude on this subject is and I must say that, obsolete or not obsolete, a surprisingly large number of broadcasters seem willing to leave matters as they are. This indicates that, in spite of the statements which some of the agency people have made for publication, they have not transmitted to the stations any feelings of need or urgency in the matter. As long, in other words, as the agencies (regardless of what they say) will be satisfied with antique data, the broadcasters seem to see no reason for bringing them up to date. I feel that the agencies hold the key to this matter.

In passing, I was interested in your cover which raises the question of the constitutionality of transit radio vs. car cards. If you will remember Judge Miller's comments on the court decision, however, you will note that the Judge was much more interested in the child in the picture than in the car cards. If a loud speaker can be quieted because it compels listening by a captive audience, the child in the picture can also be shut-up as soon as he begins to cry.

KENNETH H. BAKER
Director of Research
NARTB
Washington, D. C.

The best answer to ANA:

Radio Beats Newspapers in 5 out of 7 Los Angeles tests

★ ★ ★

Advertising is not bought simply to be measured by
Hooper, Starch, Pulse, Nielsen, and
the Continuing Study.

Advertising is bought to
bring people to merchandise and services.

How successfully an advertising medium performs this
function is the best measurement, the only *real*
measurement of whether it is
overpriced or underpriced.

★ ★ ★

While the radio rate controversy was at its peak,
six of the country's largest retailers were
testing Radio in Los Angeles.
They were making a series of Radio vs Newspaper
tests in May, 1951 — when there were
already nearly 800,000 TV sets in
Los Angeles county alone.

These six retailers were using the
now-famous ARBI method of checking
results: An equal amount of money
is spent on the same item at the same
time in two or more media. Interviewers
at the point of sale keep score on
what brought the people to the goods.

In Los Angeles, *Radio brought a greater
number of people to the point of purchase
in 5 of the 7 tests these six retailers made.*
(Naturally, Radio's total traffic for the seven
tests was higher than newspaper traffic.)
Radio was more effective for these major
stores on the following items:
Barker Bros.: Patio chair
Bullock's Downtown: Woman's topper
and cotton dress
Harris and Frank: Man's suit
Owl-Rexall Drug Co.: Sun glasses
Sears Roebuck and Co.: Refrigerator
Every Los Angeles newspaper was used at
one time or another in these tests. KFI and
one other station were used exclusively.

We repeat: *Advertising is bought to
bring people to merchandise.*

And, 5 out of 7 times, Radio brought
more buyers to the goods for these
Los Angeles retailers, who, incidently,
have two clearly-defined advantages in
their newspaper advertising over every
national advertiser:

1. They buy newspaper advertising
for approximately half what the
national advertiser pays.
2. Their advertising, like all retailer
copy, enjoys higher average readership
than national advertising.

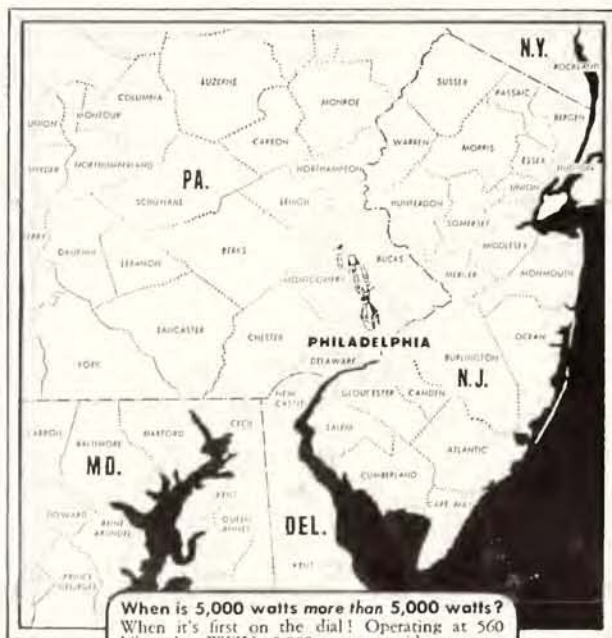
Yet, despite the advantages to newspapers
inherent in a check of retailer advertising . . .
despite Los Angeles' high concentration
of TV sets . . . despite any decline in
radio audience, real or imagined . . .
Radio outsold — by a wide margin —
a major competing medium.

This is the best answer we know to
the suggestion that Radio is now
overpriced in television markets.

Carle C. Anthony, Inc. **KFI** NBC in Los Angeles • 50,000 watts
Clear Channel • 640 kilocycles

There's \$6 Billion

WFIL



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

SELL THE CITY ITSELF

The "Hard Sell" is WFIL's specialty. That's what you need in Philadelphia's highly competitive city zone market. Concentrated here is more than half the area's \$6,638,759,000 effective buying income. Here are more than two million people who spend \$2,209,935,000 in retail stores alone. Here four-fifths of the city's radio families make a habit of tuning WFIL. That's why WFIL can do your hard selling job. You're first on the dial when you schedule WFIL.

Waiting for you in

Philadelphia

come and get it!



H. M. KATZ, Burlington housewife—She buys for an all-important home... a radio-equipped home, worth 1,242,000 in the 14-County Philadelphia Retail Trading Area. Households like hers help consume \$4 billion worth of food a year.



J. I. McDONELL, Atlantic City hotel man—Gracious host at the Chalfont-Haddon Hall. Mr. McDonell sees thousands of vacationers each year... and millions more spend \$82,523,000 in WFIL-Philadelphia's 756 hospitable hotels.



RAYMOND F. SWENSON, Philadelphia auto dealer—WFIL-Philadelphians own 901,189 automobiles... each year they buy \$508,287,000 worth of new and used cars from men like Mr. Swenson, Vice-President of Alvin A. Swenson, Inc.



J. D. BRANDNER, Wilmington scientist—As a research executive of the Atlas Powder Company, Dr. Brandner guides others in the search for new products and processes. He is one of 115,000 professional people in the 14-County market.

SELL THE WHOLE 14-COUNTY MARKET

You lose half the market, half the sales unless you hit hard in all 14 populous counties of the Philadelphia Retail Trading Area. You hit hard with WFIL's 5000 watts—a beam that outpulls 50,000 watts in 11 of the 14 counties. Cash in on this rich potential... 4,400,000 people... \$4 billion in retail sales. Cash in, too, on WFIL's tremendous bonus area outside the Retail Trading Area. Total coverage: 6,800,000 people with buying power of more than \$9 billion. Schedule WFIL.

WFIL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by **THE KATZ AGENCY**

we cotton to you . . .

Carolina farmers raise a \$135,000,000 crop yearly and 463 Carolina cotton-textile mills process almost as much as the other 46 states combined.* Prosperous cotton farmers and textile workers are the basic fiber of WBT's audience of 3,000,000 listeners — the largest group of your prospects you can reach by any single advertising medium in the two Carolinas.

*39% of U. S. mills producing broad-woven cotton fabric and 55% of U. S. cotton yarn mills . . . value of annual production 2 billion dollars!



WBT

 CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
Represented Nationally by Radio Sales

New and renew

SPONSOR

30 JULY 1951

1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Chicle Co	Dancer-Fitzgerald-Sample	ABC 116	The Sheriff; Fri 9:30-9:55; 13 Jul; 52 wks
Dr. Pepper	Ruthrauff & Ryan	CBS 47	Sports Roundup; Sat 6:30-6:45; 29 Sep; 52 wks
Economics Laboratory Inc	Cunningham & Walsh	CBS 181	Galen Drake; Sat 10:25-10:30 am; 18 Aug; 52 wks
General Mills Inc	Knox-Reeves	AEC 163	Mr. Mercury; T 7:30-8 pm; 3 Jul; 52 wks
General Mills Inc	Knox-Reeves	ABC 163	Silver Eagle; Th 7:30-8 pm; 5 Jul; 52 wks
North American Van Lines Inc	Joseph Castor & Associates	ABC 289	Jay Stewart Show; F 4-4:05 pm; 6 Jul; 13 wks
Sylvania Electric Products Inc	Roy S. Durstine	CBS 45	Grantland Rice; Fri 8:00-8:15 pm; 28 Sep; 8 wks
U. S. Army & U. S. Air Force	Grant	NBC 167	Bill Stern; Fri 10:30-10:45 pm; 7 Dec; 26 wks
U. S. Army & U. S. Air Force	Grant	CBS 145	Frankie Laine; Sun 4:30-5:00 pm; 7 Oct; 39 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Allis Chalmers	Burke & Gittens	NBC 168	Nat'l Farm & Home Hour; Sat 1:00-1:30 pm; 8 Sep; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	CBS 149	Our Miss Brooks; Sun 6:30-7:00 pm; 7 Oct; 52 wks
Kraft Foods Co	Needham, Louis, and Brorby	NBC 154	Great Gildersleeve; Wed 8:30-9:00 pm; 5 Sep; 52 wks
R.C.A.	J. Walter Thompson	NBC 167	Phil Harris & Alice Faye; Sun 8:00-8:30 pm; 30 Sep; 52 wks
Rexall Drug Co	BBDO	CBS 185	Amos & Andy; Sun 7:30-8:00 pm; 30 Sep; 52 wks
Sterling Drug Co	Dancer-Fitzgerald-Sample	ABC 215	My True Story; M-F 10:00-10:25 am; 13 Jul; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Monticello Drug Co	666 cold remedy	C. W. Hoyt Co (NY)	25-50; Southern markets	1-min annents; 1 Oct; 6 mos

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harold W. Baker	WOW, Omaha, news director	WSM, Nashville, dir news & spec events
Norman Boggs	WMCA, N.Y., vp-gen mgr	Don Lee, Hlywd., sls vp
Edward Carlin	Radio consultant, N.Y.	WLIR, N.Y., head research, merch, prom dept
Dale Drake	WRR, Dallas, managing dir	Texas State Network, Dallas, sls vp
Clinton H. Fowler	KUOA, Siloam Springs, Ark., asst mgr	KGER, Long Beach, resident mgr
Ward Glenn	WIRE, Indianapolis, announcer	Same, sls prom-pub rel dir
Frank Gonzales	Morris-Timbres Inc, Mobile, prod work	WLAC, Nashville, prom mgr
Gordon Gray	WIP, Phila., vp	WJR, Detroit; WGAR, Cleve.; KMPC, L.A. (Gray will head N.Y. sls, syc office for these stations eff 1 Aug)
Homer O. Griffith	KAFP, Petaluma, Cal., councl mgr	KBIS, Bakersfield, Cal., councl mgr
Ernest Hartman	WNEW, N.Y., prod, staff	Same, prod mgr
William H. Hylan	CBS-TV, N.Y., acct exec	Same, asst sls mgr in charge of color sls
Ward D. Ingram	Don Lee, Hlywd., sls vp	Same, exec vp
Richard E. Jones	WJBK, WJBK-TV, Detroit, managing dir	Same, also overseeing Northern District operations (WSPD, WSPD-TV, Toledo; WSAI, Cincinnati) Fort Industry stns
Tom W. Judge	WBZ-TV, Boston, member sls staff	CBS Radio Sales, N.Y., acct exec
Stanton P. Kettler	WGBS, Miami, Fla., managing dir	Same, also overseeing Southern District operations (WAGA, WAGA-TV, Atlanta) Fort Industry stns
Reynold R. Kraft	Paul H. Raymer Co, N.Y., tv mgr	Fort Industry Co, Chi., midwest sls mgr
Ted Lazarus	Donahue & Coe, N.Y., acct exec	WMGM, N.Y., adv, sls prom mgr
Harold Lindley	Headley-Reed Co, Hlywd., mgr	H-R Representatives; L.A., vp-mgr
Harold C. Lund	Walker & Downing, Pittsb., vp	WDIV, Pittsb., mgr
Gloria Markoff	KLN, Oakland, program dept	WTOP, Washington, asst sales promotion
Howard S. Meighan	CBS, vp, gen exec	Same, pres, radio div.



Numbers after names refer to category in New and Renew:

- Norman Boggs (4)
- Gordon Gray (4)
- Richard E. Jones (4)
- S. P. Kettler (4)
- Reynold R. Kraft (4)

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

4. National Broadcast Sales Executives (continued)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Adrian Murphy	CBS, N.Y., vp, gen exec	Same, pres, CRS lab div
Hobby Myers	KDB, San Diego, comm mgr	KFMB, San Diego, comm mgr.
Norman J. Ostby	Don Lee, L.A., stat rel dir	Same, vp charge stat rel
William E. Rine	WWVA, Wheeling, W. Va., managing dir	Same, also overseeing Central District operations (WMMN, Fairmont, W. Va.) Fort Industry stus
H. Needham Smith	WSAI, Cincinnati, account exec	WBNS-TV, Columbus, account exec.
Ray Scofield	NBC, N.Y., network transcription sls	John E. Pearson Co, N.Y., acct exec
Louis A. Smith	WOR-AM-TV, N.Y., Chi., mgr	Edward Petry & Co, Chi., sls mgr-tv div
Durward J. Tacker	Radio Department, city of Dallas, head of dept.	WRR, Dallas, managing dir
J. L. Van Volkenburg	CBS, N.Y., vp network sales	Same, pres, TV div.
Stuart Weissman	International Confectioner, space sls dept	WOR, N.Y., asst sls mgr
Storm Whaley	KUOA, Siloam Springs, Ark., gen mgr	KGER, Long Beach, mgr
John M. Wilkoff	WGOP, Boston, prom mgr	BAB, N.Y., gen sls prom
Pace Woods	ABC, Hlywd., member publicity staff	Same, dir audience prom
Gracine Zimmer	WXGI, Richmond, gen mgr	WCAV, Norfolk, gen mgr

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Fred Abrams	Emerson Radio & Phonograph Corp, N.Y., work in govt contracts div	Same, head natl parts-sls svc div
Kenneth B. Bonham	Emerson Drug Co, Balto., pres	American Home Products Corp, N.Y., asst to pres
William B. Campbell	Young & Rubicam, N.Y., merch dept	Borden Co, N.Y., asst adv mgr
Fred F. Drucker	R. Gerber & Co, Chi., adv, sls prom mgr	Mason & Mason Inc, Chi., adv, prom mgr
E. W. Gaughan	Aveo Mfg Corp, Cincinnati, in charge spec activities Crosley	Same, eastern div mgr Crosley div
Albert A. Hally	Industrial Tape Corp, New Brunswick, N.J., sls mgr (Texcel tape)	Same, sls mgr industrial-commercial dept
Chester H. Lang	General Electric, N.Y., vp marketing director	Same, vp public relations
T. H. Mason	Aveo Mfg Corp, Cincinnati, sls prom mgr Crosley	Same, western div mgr Crosley div
Virginia Miles	Business Careers Inc, N.Y., vp	Alexander Smith Inc, Yonkers, N.Y., research supervisor
William Paul	General Foods, sls mgr Post Cereals Div	Same, NY dist sls mgr
M. R. Rodger	Aveo Mfg Corp, Cincinnati, asst gen sls mgr Crosley div	Same, central div mgr Crosley div
Robert J. Schrecongost	General Foods, N.Y., dist sls mgr	Same, Cincinnati dist sls mgr
F. C. Suto Jr	Johnston & Murphy Shoe Co, N.Y., adv mgr	Stewart Hartshorn Co, N.Y., pub rel mgr
Albert C. Wedemeyer	U.S. Air Forces, Lt. General	Aveo Mfg Corp, Cincinnati, vp & dir

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Beaute Vues Corp, Hlywd.	Nutri-Tonic permanent wave	Hixson & Jorgenson, L.A.
Bellows & Co, N. Y.	Wine importers	Benton & Bowles, N.Y.
Ben-Gee Products, Oak Lawn, Ill.	Bean sprout balm	Schoenfeld, Huber & Green, Chicago
Better Bags, Inc., Phila.	Packaging equipment	Adrian Bauer Inc., Phila.
Colonial Federal Bank, Phila.	Bank	Herbert B. Shor Inc, Phila.
Columbia Tobacco Co Inc, N.Y.	DuMaurier filter-tip cigarettes	Anderson & Cairns, N.Y.
Cynthia Andrews Inc, N.Y.	Sing shampoo	Fred Gardner Co, N.Y.
Damar Distributing Co, Newark, N.J.	Damar household accessories	Maxwell Sackheim & Co, N.Y.
Dictograph Products Inc, N.Y.	Acousticon division	Walter McCreery Inc, N.Y.
Florida Citrus Exchange, Tampa	Scaldsweat juices	Ruthrauff & Ryan, N.Y.
General Cigar Co Inc, N.Y.	White Owl cigars	Young & Rubicam, N.Y.
Hollywood Maid Brassiere Co, Phila.	Brassiere manufacturer	Herbert B. Shor Inc, Phila.
Lambenstein Mfg. Co., Ashland, Pa.	Metal perforators	Adrian Bauer Inc., Phila.
Lever Brothers Co, N.Y.	Pepsodent brand products	McCann-Erickson, N.Y.
Mohawk Carpet Mills, Amsterdam, N.Y.	Carpet manufacturer	Maxon, N.Y., (all media but radio, which will be handled by George Bolling Co. to year's end)
Olympic Distributors Inc, L.A.	Chlorophyll deodorant pills	Knight, L.A.
Packard Motor Car Co., Detroit	Automobiles	Maxon, Detroit
Ljdia Pinkham, Lynn, Mass.	Vegetable compound	Harry B. Cohen, N.Y.
Prim Products Co, Boston	Prim waterless hand cleaner	Copley, Boston
Radian Corp., Chicago	Television antennas	Calkins & Holden, Carlock, Me-Clinton & Smith, Chicago
Ranfjeld & Co, N.Y.	Food importers	Gordon Baird Associates, N.Y.
West Coast Soap Co, Oakland	Powow cleansers	Bulhanan & Co, S.F.
Wiggins Chemical Co, Cincinnati	Wiggs waterless cleanser	Associated, Cincinnati

Numbers after names refer to category in New and Renew:

- William E. Rine (4)
- W. B. Campbell (5)
- H. S. Meighan (4)
- Van Volkenberg (4)
- Adrian Murphy (4)

How many ad exec's realize that...

"... with 2 discs especially designed for promotions... for premiums"



The 6 1/2-inch SPINNER—78 rpm
 a powerful little salesman, one minute and 40 seconds per side, that puts the impact of sound into your sales message. As personal as a visit, as mailable as a letter... gets your message to distributors, retailers or consumers—and gets it across! Smart merchandisers are also using SPINNERS to create lively, entertaining premiums with a clever sales twist.

6-inch PROMOTER—78 rpm
 carries messages up to 3 minutes and 40 seconds per side. Like the SPINNER, made of durable plastic with true-to-life reproduction—a product of the finest RCA Victor sound-reproduction techniques. A new way to get attention and individual identification.

"... and for spots or complete programs"



The 12- or 16-inch TRANSCRIPTION—33 1/3 rpm to carry program material of every description—from spot announcements to full-length shows. Recorded, processed and pressed in the country's best-equipped studios and plants. World-famous RCA Victor engineering for every transcription order, large or small. Complete, transcribed radio production and script-writing facilities are available.



"Your best bet: contact an RCA Custom Record Sales office today!"

Dept. 8C:

630 Fifth Avenue
 New York 20, New York
 JUdson 2-5011

445 North Lake Shore Drive
 Chicago 11, Illinois
 WHitehall 4-3215

1016 North Sycamore Avenue
 Hollywood 38, California
 Hillside 5171

SEND FOR FREE BOOKLET!
 It's called "I NEVER KNEW"—and tells the whole story of Custom Record Sales... describes the amazing variety of services this division of RCA Victor is prepared to offer you. You'll want to keep a copy at your desk. You'll find it a valuable tool.



RCA Custom Record Sales

Radio Corporation of America RCA Victor Division



...there's more
SELL
 on
WRNL



In Richmond, Va., the important buying audience has the WRNL listening habit because listening's swell on WRNL. Yes, WRNL gives listeners what they want to hear... concise, authoritative news, good music for all tastes, stirring drama, mystery, comedy. Take a second and get the facts... choose the schedule... and get THE SALES!

WRNL . . .
 for over 10
 years — 910 KC
 at 5000 watts.
 ABC affiliate
 Richmond,
 Virginia

NATIONAL REPRESENTATIVES
 EDWARD PETRY & CO., INC.



Harry W. Guppy

Pacific Coast Manager

Planters Nut & Chocolate Co., Inc., San Francisco, Cal.

Mr. Sponsor

Harry Guppy did a lot of moving around in his youth. From Michigan to Montana, back to Michigan, and on to California by the time he was 13. Attending the University of California brought him to the Bay area, and Harry has spent most of his time there since graduation in 1925.

Harry made his way through his junior year by selling books. After college, a succession of jobs led to Fuller brushes. Although he led in sales during most of his tenure, there was one tough customer Harry couldn't sell. But after two and one-half years he finally did. The lady asked why he was selling brushes and ended by sending him to see her husband, E. H. Jenanyan, then in charge of sales for Planters. Jenanyan hired Guppy to sell peanuts in 1933; he has been with Planters ever since.


After three years of selling in Los Angeles and Oakland, Guppy handled sales detail work; then took over shipping. During the war he handled priorities and allocations and became Pacific Coast manager in 1947 in charge of 11 Western states plus export business.

National advertising is carried with the Eastern organization, but the West Coast organization has a separate budget for special advertising. Most of this budget goes to sponsor *Edward R. Murrow and the News* over 17 stations of the Columbia Pacific network twice a week; cost about \$900 plus talent for the two weekly shows.

Announcements are used in various areas in connection with special promotions. Typical have been recent campaigns in San Bernardino, Fresno, Sacramento, and San Jose. A sample schedule (San Jose) shows four announcements three times a week for three weeks over KLOK. The rest of the ad budget is spent on point-of-sale displays and material to support retailers. Retail outlets are also encouraged to advertise cooperatively on radio.

Premiums are in constant use, with listeners invited to send labels and cash for nut dishes, Mr. Peanut salt and pepper shakers, or a Mr. Peanut bank. Planters likes to devote a percentage of receipts to advertising and increase it as sales go up; how to spend it is left up to the agency, Raymond R. Morgan Company, San Francisco. Planters' sales are 12 times that of the nearest competitor.

As for Guppy, when not teaching people to ask for Planters he gets away from it all by going trout fishing.



Selling is a personal matter...

And sales come easiest when you sell through a personality people trust. That's why WCBS' new "star-studded station-break" plan is today's most effective way to sell your product in America's biggest market.

Under this new plan, you can have your sales messages custom-cut to your product... recorded for round-the-clock use by WCBS personalities whose endorsements listeners rely on.

Take Margaret Arlen.* Listeners buy the products advertised on her morning program (now sold out) because they rely on her endorsement. Now her familiar voice, delivering your station-break commercial throughout other times of the day, will get *extra* attention, will reflect the same confidence in *your* product that the audience has in Margaret Arlen.

Moreover, WCBS "star-studded station-breaks" are available at one of the lowest costs-per-customer in all advertising today. You owe it to your product to get the facts from Radio Sales or WCBS—Number One Station in the Number One Market.

WCBS New York

Represented by Radio Sales

Columbia Owned



For any of these other WCBS stars: Tommy Riggs (and Betty Lou), John Reed King, Harry Marble, Phil Cook, Jack Sterling, Bill Leonard.



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

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

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

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

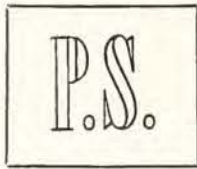
GIVE YOUR SALES A POTENT PERMANENT HYPO AIR YOUR WARES OVER

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

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

5,000 Watts -- 950 On Your Dial

New developments on SPONSOR stories



See: "Mr. Sponsor Asks . . ."
Issue: 16 July, 1951 (Fall Facts), p. 176
Subject: How radio can promote itself more effectively to advertisers.

Some novel new pitches are being made by California broadcasters to ad agencies and sponsors, both on the West Coast and in the East.

Don Lee, pace-setting Pacific Coast web, has unwrapped a plan known as "Local and Network Cooperative Advertising" which is designed to bring new co-op advertising funds to radio. Basically, the plan calls for national or regional advertisers to pay the talent costs and part of the net rates of Don Lee radio shows. Then, local retailers in the 49 Don Lee cities and towns on the West Coast, Arizona and Idaho split up the remainder of the time costs.

Says Don Lee: "Thus, the supplier makes it possible for his retailer to purchase sales-producing local radio advertising on network caliber programs at a fraction of the price they would normally pay for local programs."

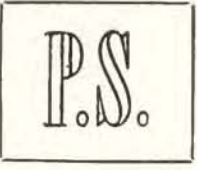
Actually, what LANCA boils down to is a kind of "network co-op show" venture, in which the national or regional advertising cuts much of the price to retailers by assuming all talent, some time costs. At last report, several West Coast agencies were interested.

Meanwhile, the 58-member Southern California Broadcasters Association has started on its own all-out campaign to "sell the values" of radio. Salesmen's committees, representing groups of competitive stations, are already out calling on sponsors and agencies with a brand-new, basic presentation.

Behind this presentation is an extensive station promotion and general razzle-dazzle. On-the-air announcements, from eight-second breaks to 40-second announcements, are being used to plug such "plus values" of radio as 99% of California and West Coast homes being radio-equipped, as well as 73% of cars. Other topics: average and total hours of listening; comparisons between Southern California and other sections; radio circulation and the economic growth of the medium.

Other plugs will show up in radio newscasts, interviews, correspondence, trade ads, direct mail promotion, publicity and promotional stunts, sales presentations.

Coming up soon: a trip to the East by SCBA director Bob McAndrews to pitch the story directly to Eastern radio buyers.



See: "Ad manager's book shelf"
Issue: 6 November 1950, p. 32
Subject: Worthwhile books for busy ad managers.

This year marks the 77th anniversary of Marconi's birth (25 April 1874) and the 50th anniversary of the first transatlantic wireless signal (12 December 1901). To commemorate these two occasions, Orrin E. Dunlap, Jr., has privately printed a 21-page pamphlet called "Writing the Biography of Marconi."

Dunlap, a member of the executive staff and a vice president of the Radio Corporation of America, is the author of "Marconi, The Man and His Wireless" first published in 1937 by the Macmillan Company just three months before Marconi's death. For those who haven't read the Marconi biography, this 21-page tribute to the man gives a quick picture of the shy, hard working inventor. Detailed, too, are the problems of writing the Marconi story faced by Dunlap.

mr. SALES MANAGER:

FEATURE your FOODS IN PHILADELPHIA..

with the KYW "Feature Foods" Plan! It's the plan that's giving food sales such a terrific jolt in eastern Pennsylvania and southern New Jersey. And it's not *only* a popular radio program on this 50,000-watt station. It's a ready-made merchandising package that wraps up and delivers the results you want! Just look at these big features of "Feature Foods"—

- POINT-OF-SALE CONTACT.. handled by a trained corps of food product merchandisers. Here's added strength for your sales organization, in a group that actually *gets orders* and promotes re-orders!
- PIN-POINT PROMOTIONS in top-flight stores. Retail cooperation is guaranteed.. not only in retail advertising by the stores, but in distribution of your literature.
- REGULAR REPORTS to advertisers. You get on-the-spot information as to distribution, out-of-stock conditions, shelf position, product exposure, competitive products, rate of sale, and specific promotional aids.

No wonder "Feature Foods" is practically *SOLD OUT!* As this is written, 35 of the available 36 participations are working for many of the nation's leading food advertisers. The odds are 35 to 1 that your product will be a sell-out too.. if you grab the telephone now and get in on the deal. Call KYW or Free & Peters!

KYW PHILADELPHIA
50,000 WATTS
NBC AFFILIATE

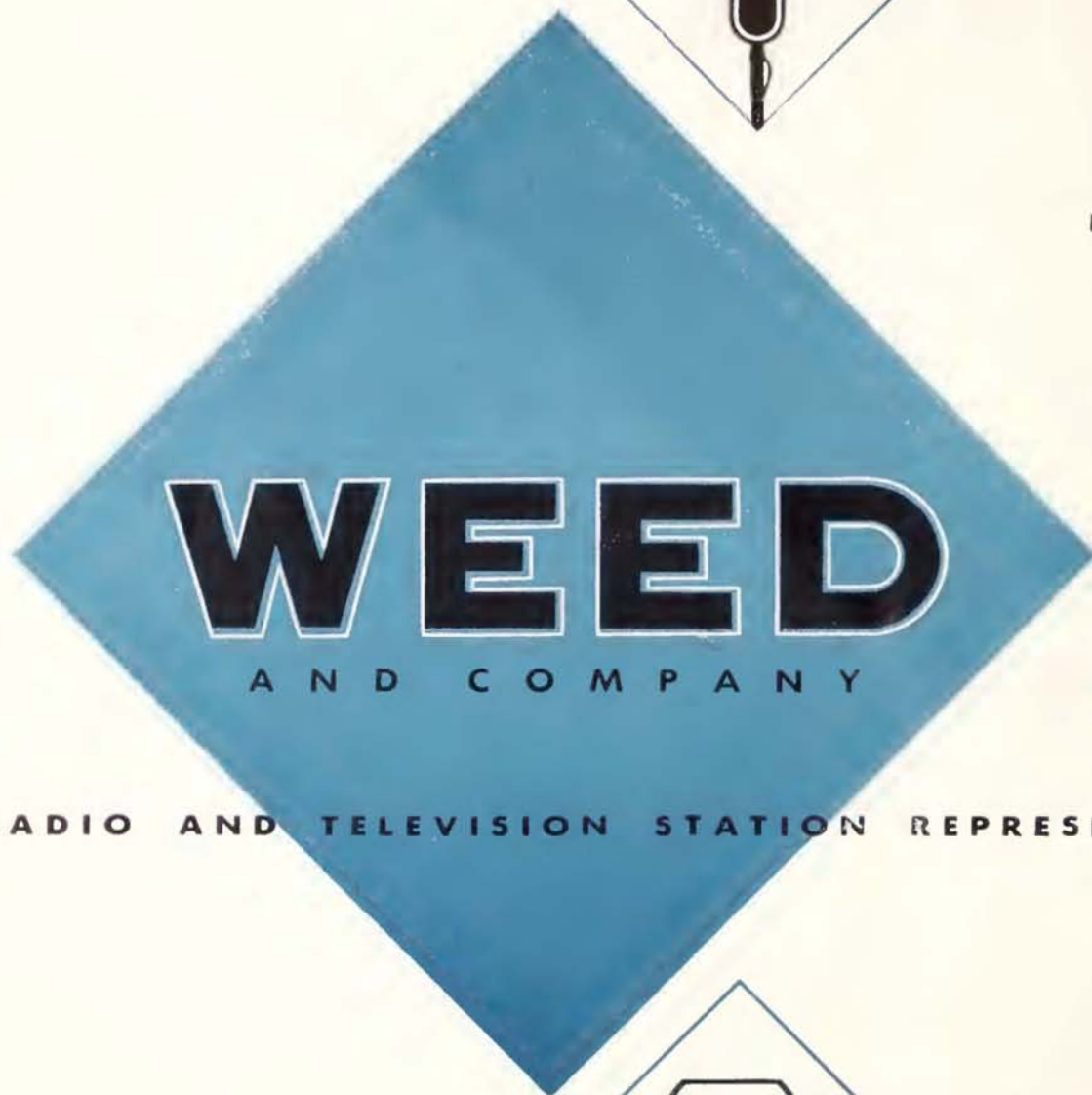


Westinghouse Radio Stations Inc

WBZ • WBZA • KDKA • WOWO • KEX • KYW • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

RADIO — AMERICA'S GREAT ADVERTISING MEDIUM



WEED

A N D C O M P A N Y

NEW YORK

BOSTON

CHICAGO

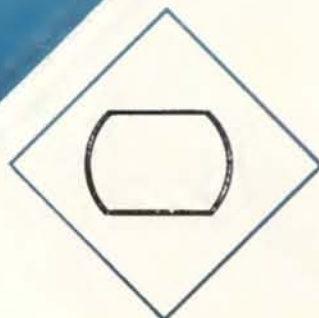
DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

RADIO AND TELEVISION STATION REPRESENTATIVES





Top stars at low cost: names (like Walter Pidgeon) may tape multiple shows (as Rex Harrison, NBC) saving own time and sponsor's money

What your dollar will buy on net radio this fall

Ingenious methods, plain old-fashioned belt-tightening are cutting program costs as webs drive to attract new sponsors, win back old ones



Fall, 1951 shapes up as the time of the great reappraisal of network radio. As a national advertiser, the evidence indicates you'll probably find it a more attractive media buy than it's ever been before.

The carpeted offices at 30 Rockefeller Plaza, 435 Madison, and 1440 Broadway have seen a flurry of conferences and floor-walking in the past few months. All of it adds up to a three-pronged drive to offer national advertisers attractive buys at the lowest possible cost.

This is how that three-pronged assault on cost works out:

1. The recent round of rate cuts lops between 10% and 15% from time

Typical economical package: Mutual's "Twenty Questions," formerly sponsored by Ronson, is immediately available at \$3,500 weekly





OPERATION TANDEM ON NBC, INCLUDING "\$64 QUESTION" TO COME BACK NEXT FALL, TYPICAL OF LOW COST INNOVATIONS

charges, both day and night.

2. Program package costs have been whittled down by an average of 15%—sometimes as much as 25%; even 50% in a few cases. New packages are coming in at mouth-watering prices, averaging between \$2,000 and \$3,000 a week.

3. Special sales schemes, like NBC's Operation Tandem and ABC's Operation Pyramid, offer a flexibility new to network radio. Mutual has a brand new plan up its sleeve. Saturation campaigns, split networks, rotating participations, liberal frequency discounts are added inducements.

Not all the activity has been restric-

ted to pricing, however. Program people have worked up entirely new kinds of shows, shifted their blocks of mood programing around, done some rearranging of individual program slots.

A few samples: ABC's late-morning block of soap operas—many of them in serial form for the first time over this net. (Morning, by the way, is a prime buy on all the nets, SPONSOR believes.) NBC's new "realistic" drama with music, *Pete Kelly's Blues*; plus several new comedy stints. CBS's influx of new talent, like zany WNEW morning men Gene Rayburn and Dee Finch who will be on at night, Spade Cooley and his *Western Swing* show,

and humorist Roger Price. Mutual's Monday thru Friday daytime sequence of hillbilly music, popular music, and audience participation programs.

Over-all, you'll find an increasing emphasis on news, music, and mystery-drama over the radio networks. Music and mystery shows in particular will be even better buys than in the past, because of lower package prices. Asked how these prices can be knocked down without hurting quality and sacrificing audience, network programers listed these savings:

1. Substantially reduced salaries for featured stars and guest stars.
2. Scale or slightly over for orches-

Trends making networks good buy

1. Rate cuts and low-priced packages invite advertisers to cash in on lowest cost-per-thousand ever offered.
2. There'll be new talent, down-priced established stars, and a generally tightened budgetary outlook.
3. Imaginative planning, reshuffling of block programing, and shifting of time slots makes medium more effective than ever.
4. ABC's morning soap opera strip, CBS' *Western Swing*, Mutual's heavy news coverage, and NBC's Operation Tandem are typical examples of the high-powered goings on at network headquarters.



NEWS: big seller this fall. Above, MBS world ro



Pyramid, including "The Sheriff" (above), is set to continue this fall

Mars buy of "People Are Funny" on CBS typical of new net flexibility

tra conductor. Husky over-scale salaries have long been common.

3. Writers increasingly paid union rates, instead of substantially above, for scripts.

4. Director paid less.

5. Independent package producer takes a smaller profit.

By paring down expenses all along the line, dramatic savings of as much as \$1,000 to \$2,000 per week have been made.

That's the way network radio looks for this fall—from a distance. But when you examine the picture up closer, each net has its variations, its own special programming and pricing

techniques. This is how each looks under a magnifying glass.

ABC The big news at ABC is its burning passion for daytime soap operas. ABC tried to lift several successful soapers from NBC a while back, but had no luck. So they've built some of their own and brought in packages from several independent producers. Up to now the net stuck to self-contained stories which could be told completely in one broadcast. This fall's crop breaks that tradition, will have many serial dramas as well.

As Leonard Reeg, v.p. for radio programs at ABC explained the trend: "An analysis of network programing

showed no soap operas scheduled for the mornings by other networks—so we went ahead."

The ABC line-up from 10:00 a.m. to 12:00 noon on weekdays is a formidable group of soapers, interrupted only once by *Betty Crocker's Magazine of the Air*. *My True Story*, still a self-contained confession-type drama, kicks it off. Since this runs 25 minutes, there's a five-minute slot left for *Storyteller*, a taped dramatic bit starring Edward Arnold and recently bought by General Mills.

Betty Crocker interrupts for 15 minutes and is followed by an unbroken
(Please turn to page 76)



C: TV-proof. NBC Monday block continuing SOAP OPERA: ABC thinks they're hot, is adding 4 soaps DRAMA: Escape entertainment still big on AM



CHAP STICK E.T.'S, LIVE COPY REACHES MEN AT BREAKFAST, CUPPER. ABOVE: A. E. PAUL GUMBINNER; ASS'T. WYN LEVINE

Even truck drivers use it now

In 1950, two products that men "just wouldn't buy"

sold \$4.750,000 worth to the male trade



Ad Manager Bond

Dynamo behind the revolutionary growth of Chap Stick, Chapans is 44-year-old G. Everett Bond, general manager of Chap Stick Co. since 1938. He joined the parent company, Morton Manufacturing Corp., Lynchburg, Va., 1933. Born Brownsville, Tenn., he is graduate of Princeton University 1931. In 1932-33, he was associated with Doremus Ad Agency, N. Y. He is married, has three children, is past president of Lynchburg Chamber of Commerce and Rotary Club. For recreation he likes reading and fishing.



Broadcast advertising is studied with stories of sponsors who've successfully used the air medium to erase a social stigma attached to their product. Just a few of these arbiters of national taste are Tintair, which made home hair-dyeing respectable; Toni, which converted parlor hair-curling into an overnight vogue; Odo-ro-no, which put a stamp of gentility on the under-arm deodorant; and Tums, which created an aura of socially esteemed beneficence around the subduing of a belch.

One of the most recent invaders in

RADIO of this special type

will sell 'Chap Stick' and 'Chap-ans' to a waiting market



"It's going to be sold and it's only today that a Chap Stick is available."

"Delicious and healthy, Chap-ans, I have called for your product often."

"Come your personal Chap Stick with me all day."

"Remember how exciting and satisfying Chap Stick was during the war - now it's available, too."

"Mother - give with child his own Chap Stick."

"I'm going to buy a Chap Stick for my son."

"Yes, that's a good idea."

"I'm going to buy a Chap Stick for my son."

"Yes, that's a good idea."

"I'm going to buy a Chap Stick for my son."

"Yes, that's a good idea."



These are the Market Areas from which our nation-wide Radio will emanate

(subject to changes depending upon availabilities):

Southern U.S.A.	Central U.S.A.	Eastern U.S.A.	Western U.S.A.
ATLANTA	CHICAGO	BALTIMORE	DENVER
BIRMINGHAM	CLEVELAND	BOSTON	LOS ANGELES
CHARLOTTE	CINCINNATI	NEW YORK	PHOENIX
DALLAS	DES MOINES	PHILADELPHIA	PORTLAND
FT. WORTH	DETROIT	ROCHESTER	SAN FRANCISCO
LOUISVILLE	INDIANAPOLIS	SPRINGFIELD	SPOKANE
MEMPHIS	KANSAS CITY	WASHINGTON	TUCSON
OKLAHOMA CITY	MILWAUKEE		
RICHMOND	MINNEAPOLIS		
TAMPA	PITTSBURGH		
	ST. LOUIS		

Important Local Radio Personalities will tell the Millions!



"Hack Berry," John Allen typical of morning talent used



Jack Sterling was first breakfast-time d.j. for Chap Stick

Mailing piece to druggists (large foldout type) stresses role of radio, gives sample commercials

the field of revolutionizing mass customs is the Chap Stick Company of Lynchburg, Va. Other sponsors may have been largely concerned with influencing the mores of the American female. But Chap Stick set itself the far tougher task of changing the American male's attitude toward two "sissy" products. Thanks in good measure to national spot radio advertising, it has, within three years, induced a great many men to accept as normally masculine the use of Chap-ans, a hand cream for men, and Chap Stick, an antiseptic lip balm. Both drug items are now No. 1 sellers in their individual lines.

Exactly how much credit can be parcelled out to spot radio for the two products? Horatio Alger success is hard to say. Paul Gumbinner, account executive for the twin items at the Lawrence C. Gumbinner Agency, New

York, attributes radio with doing "a tremendous job of influencing and selling for us." He points out that when Chap Stick first began being sold over the air in 1948, sales were about 5,500,000 sticks of the 25¢ item annually. Now, about 7,000,000 sticks are sold every year. In the same year, 1948, radio was first used to launch the 59¢ Chap-ans to the American male. Sales have since built up "handsomely," he says, "and more and more men are growing accustomed to using a hand cream."

One thing certain is that both products use more radio advertising than their competitors. Already, Advertising Manager Everett Bond and Account Executive Paul Gumbinner are planning their new, extended broadcast schedule, to begin in September and continue until the season's end

(Please turn to page 58)



WMCA's Barry Gray is typical of d.j. success formula on after-midnight air

After-midnight

Pulse study gives sponsors valuable data on who listens; many stations report sales successes

spot Talk about after-midnight radio programing to most radio advertisers—and you'll get a blank look. Few sponsors, indeed, are familiar with the facts of post-midnight radio selling, few are actually using it. Yet, these low-cost marginal hours are doing a top-notch job in selling products and services all over the country. Just look at a few of the examples turned up in a nationwide survey by SPONSOR.

Take the case of National Optics Company, makers of Rayex Night Driving glasses. This growing optical firm recently signed with WBBM, Chicago for a rotating series (midnight to 2 a.m.) of 15 quarter-hours on the station's *Matinee At Midnight* show. The pitch: a pair of Rayex glasses, for \$1.93 plus postage and C.O.D. charges. Results: in two weeks, National Optics had booked 2,405 orders, or about \$4 in orders for every dollar spent. The contract was renewed for another round, and *Matinee at Midnight* went right on pulling orders at the four-for-one rate.

In the Deep South, the peach crop was threatening to spoil in South Carolina, leading peach-growing state in the U.S., because truckers didn't know in which specific areas the peaches were ripening. The Peach Growers Association, in desperation, bought 275 post-midnight (between 1 a.m. and 5 a.m.) announcements in 20 days on WCKY, Cincinnati, during the *Night Hawk Club* record show. The pitch: all-night information on the exact or-

chards where the peaches were ripening, aimed at truckers cruising the highways. Results: the entire peach crop was moved to market with little loss: both truckers and farmers benefited.

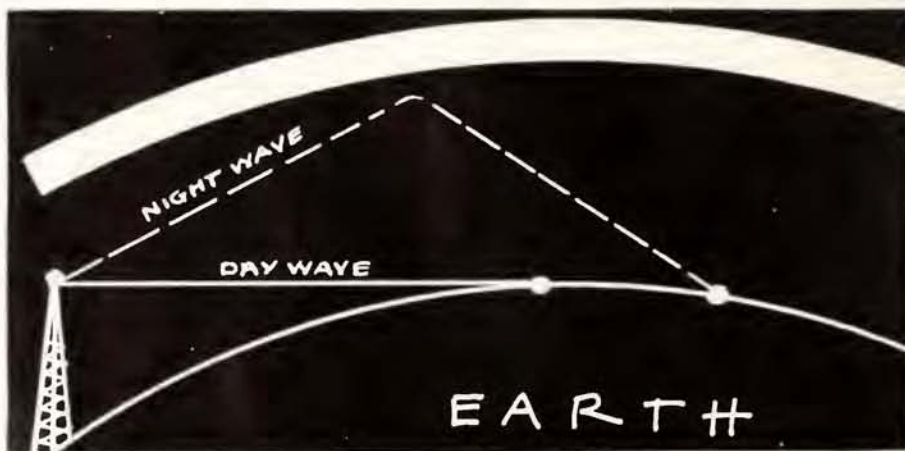
In Washington, D. C., an enterprising businessman named Tex Baker opened a little six-stool all-night restaurant, and then sat back to await business. Practically nothing happened. Then, he bought a big schedule of (between midnight and 3 a.m.) announcements on WWDC's all-night *Yaun Patrol*. Business started to flourish. Soon, Baker started up a home-delivery service, finally had to buy six jeeps to scoot around the nation's capital to deliver sandwiches and hamburgers.

Unusual? Not at all. After-midnight stations—from KERO, Bakersfield, California, to WWSW, Pitts-

burgh, and from WNOE, New Orleans, to WDGY, Minneapolis,—report the same kind of results.

Check over the lists of national, regional and large local advertisers using the after-midnight radio air and you'll see many familiar firm names and products. A few: Thom McAn Shoes, Jeris Hair Tonic, White Tower Restaurants, Sealy Mattresses, Rexall Drugs, United Fruit, People's Drug Stores, Robert Hall Clothes, and Helbros Watches, as well as many big appliance and auto dealers, restaurants, theatres, jewelry stores, banks, hotels and breweries.

Check even more closely with these advertisers, and you'll discover an important basic fact. Although many of them use announcement or participation schedules all through the night, the majority of sponsors—and the ma-



At night "Kennelly-Heaviside" layer (white arc) acts as reflector, sends radio waves further



86.5% of late dialing in N. Y. is at home, reports WNEW survey

Insomniacs swell late audience, patronize Lewis & Conger "Sleep Shop"

jority of top results—are concentrated in the period between midnight and 2 a.m. It is during this period when after-midnight listening to radio is at its general peak; thereafter, it slides downhill.

Advertisers using the midnight radio air do so at a low price, even in the largest post-midnight radio markets. New York is a good example of this. There, WMCA maintains a spot announcement (one minute) rate of \$40 for a one-time announcement between 6 a.m. and midnight. Even though ratings take a definite jump (up 25-50%) on WMCA at midnight when the popular, much-discussed *Barry Gray Show* goes on the air from Chandler's Restaurant, the one-minute spot rate in Barry's show is still a good buy at \$40 apiece. On WNEW, the usual minute spot rate is \$60 (except for some special participation shows like *Make Believe Ballroom*), from 6 a.m. to midnight; but the going rate for a single minute spot in the station's well-known *Milkman's Matinee*—one of the highest-rated post-midnight programs—is only \$30. WOV, which airs

the *Ralph Cooper Show* from Harlem's Palm Cafe from midnight to 3 a.m., usually charges \$25-\$40 for a minute announcement during the day and night, charges \$20 for a minute announcement on Cooper's show—and considers Cooper the better buy because of his big listening audience.

In almost every case, sponsors pay considerably less for their after-midnight announcement and program schedules than they do for comparable morning, daytime or evening schedules, on the basis of ratings, sets-in-use and price. Sometimes, an advertiser can even turn up a good buy like the package of three announcements per night for a week for a total of \$60 that's offered by Pittsburgh's WWSW, between midnight and 3 a.m. on the station's *970 Club*.

Post-midnight hours are "marginal" time classifications—usually the last bracket and the lowest prices on a station's rate card. And, due to the fact that stations reach out further at night (because of clearer atmospheric conditions, a longer reach with the "sky wave," and fewer stations inter-

fering), the after-midnight audience is often comparable in size to daytime. In other words, it's frequently a good far-reaching purchase.

Viewed as a whole, after-midnight radio has made some strides in the past five years. According to figures of A. C. Nielsen, there has been a gain of some 2.5% in the total post-midnight radio audience, covering midnight to 7 a.m. (New York time) between 1947 and 1951. Some losses have been sustained between midnight and 2:00 a.m. (the peak period of after-midnight radio), and gains have been made in the later hours.

Why don't more sponsors use post-midnight radio? In some cases, it's because it just doesn't fit into an advertiser's selling plans, and never will. In most non-user cases, the big stumbling block is lack of data. This is partly the fault of stations all over the country, since there is no network radio operation at that time, and stations must carry the burden of proving the effectiveness of the medium. To some degree, advertisers are at fault, for

(Please turn to page 73)

Post-midnight audience, N. Y.*

Occupation	% of total
Housewives	25.6%
clerical & Sales Workers	19.1
Manual Workers (all types)	16.0
Students (not employed)	13.3
Professionals, Executives	12.3
Service Workers (all types)	10.4
Unemployed Persons	2.2
Employed	1.1
Total 100.00%	

Source: The Pulse, Inc., Spring 1951.

After-midnight U.S. listening, January 1947 and 1951*

N.Y. Time	Jan. 1947		Jan. 1951	
	Sets-In-Use During Av. Min.	Av. Radio Homes/Min.	Sets-In-Use During Av. Min.	Av. Radio Homes/Min.
12-1 a.m.	9.9	3,554,000	7.3	3,059,000
1-2 a.m.	4.1	1,472,000	3.3	1,383,000
2-3 a.m.	1.5	539,000	1.5	629,000
3-4 a.m.	0.7	251,000	0.9	377,000
4-5 a.m.	0.4	144,000	0.6	251,000
5-6 a.m.	0.9	323,000	1.1	461,000
6-7 a.m.	3.0	1,077,000	3.3	1,383,000

NOTE: The use of N. Y. time is valid for nationwide checking, since 50% of the homes shown above are in the Eastern time zone, and 35% are in the Central time zone where the "midnight" pattern of listening generally starts an hour earlier than in the East.

*Source: A. C. Nielsen



Why sporting goods ignore the air

SPONSOR analysis

shows industry is
missing good ad bet

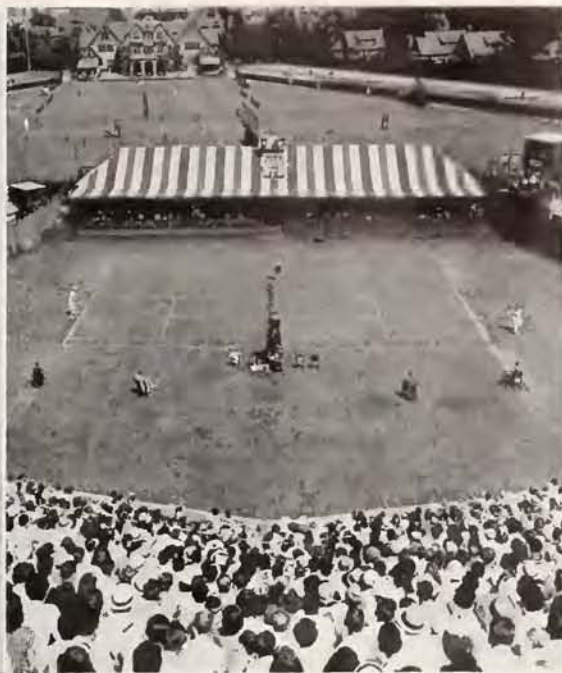
over-all Amateur fishermen and hunters shelled out close to \$4,000,000,000 last year for implements of entertainment, according to a sporting goods industry estimate. Adding the take from wielders of tennis racquets, golf clubs, baseball bats, and similar sports equipment would make an even more impressive total.

Yet, despite this very substantial pool of consumer dollars, manufacturers of sporting goods are strangely backward in their advertising plans. Not one has a network radio or TV program, not one has a cooperative advertising hookup with local retailers. The sporting goods industry is apparently neglecting an opportunity to sell via the air which could be golden.

Just why? These are some of the reasons advanced by leading sports goods manufacturers themselves for not doing a nation-wide, first-class, promotion of their products:

1. There are so many different sports items put out by the average firm that it "just couldn't afford" to promote them all nationally. Spalding

SPONSOR suggests "torture tests" (as in Spalding publicity picture) are a natural for dramatized radio TV plugs. But industry has never tried this approach.



PRINT GETS MOST SPORTS AD MONEY; AIR SPONSORSHIP INCLUDES TENNIS, GOLF, FOOTBALL ONE-SHOTS BY SPALDING, WILSON

and Wilson, for example, two leading equipment makers, manufacture baseballs, golf clubs, tennis racquets, football outfits, just to mention a few items.

2. Participation sport fans are spread thin over the country, require pinpointed advertising effort in sport magazines, next to sport sections in newspapers. One golf club maker puts the number of golfers at four to five million, with an average of four or five visits to the green a year for each player. He feels it's wasteful to reach this relatively small group of people via mass media, apparently had never looked into spot radio or TV.

3. There are so many companies in the business that no single one is large enough to make a "big splash." In the general sports field there's Spalding, Wilson, MacGregor-Goldsmith, and Rawling. Fishing gear manufacturers, who have the most lucrative segment of sporting goods business, split the take five ways: South Bend, Pflueger, True Temper, Shakespeare, and Airex. Even with 25,000,000 anglers licensed, competition prevents any of the five from getting much of a slice.

4. The traditional 40% mark-up doesn't leave enough "fat" for a substantial advertising budget.

These may be sound reasons, as far as they go. But apparently forgotten by the sporting goods manufacturers is the fact that their market has bloomed saleswise, just in the past 10 years. A decade of higher living standards

and sporting interests generated among former G.I.'s during World War II have lifted the sporting goods business into an unprecedented boom. A thorough, full-scale promotion of sports among average consumers could bring additional millions of sports fans into retail stores. SPONSOR believes on the basis of its analysis of the sporting goods field.

There's been no such bold thinking in the industry, however. Instead, this is what manufacturers are doing currently on the national level.

Spalding lines up a special, hand-made network of some 35 radio stations each September to broadcast tennis matches from Forest Hills, New York. A play-by-play description of the National semi-finals and finals and of the Davis Cup finals (when played in this country) are broadcast all over the country. It's a natural for Spalding—their tennis balls are used in all

matches, have been for years.

Chief Spalding competitor, Wilson, similarly has sponsored the All-Star Baseball and All-Star Football games. The most recent broadcast activity by Wilson was its sponsorship of the National League Football Championship Game in December 1950, via TV network. Film commercials produced by Sarra, Inc. featured dramatic sport events from the lives of top athletes like Sam Snead, Babe Didrickson, Johnny Lujack, and Ted Williams.

But Spalding's big push is a series of "Sports Show" ads, humorous cartoon treatments of famous or interesting facts about sports. They're drawn by cartoonist Willard Mullin, include such bits of information as: "A tennis ball has been timed at 85 m.p.h. . . . a puck off a hockey stick from 60 to 80 m.p.h. . . . a thrown baseball at 98.6 m.p.h. and the initial velocity of
(Please turn to page 65)



Retailers have used radio successfully: Marshall Field, WBBM, Chi.; Atlas, WWDC, Wash.



REPS SOLD FEW AM SHOWS, HAVE HIGH HOPES FOR TV.* BARNETT (BLAIR), KEARNEY (THEN KATZ, NOW ABC), BROOKE (F&P)

What's your TV choice: spot or net?

Reps, TV webs are waging promotional battle over method of airing filmed shows. Here are arguments for both sides

TV Like David winding up for a good shot at Goliath, several of the country's leading television station representatives have been flexing their muscles against a big target lately: television networks.

Unlike David, the station reps are firing off some pretty heavy missiles. The basis of the arguments against network television by the station reps—spearheaded by Katz Agency, Blair-TV, and Free & Peters—are interesting, factual and very persuasive to network advertisers in many cases.

Stung into action, sales executives and promotion men at the four TV webs are beginning to argue back. This is to be expected, since everyone is playing for high stakes—in fact, for millions in future billings. The pres-

sure is growing greater, not less. During the interim period before the lifting of the TV freeze and the appearance of a flock of new stations, the struggle will probably be decided.

The crux of the controversy is this:

With over 60% of the country's 63 TV markets served by only one TV station per market, clearing network time has become one of the biggest single headaches in video advertising. Few TV sponsors—live or film—get the kind of across-the-board time clearances they are accustomed to getting on radio networks. So far, the solution has been to "go network" up to a point (the average is about half of

the total station list on major new shows) and then to proceed on a kinescope basis. Here, however, is the rub.

When you do this, say the reps blandly, you are actually buying a spot TV operation at network prices. The use of kinescopes on a limited basis is necessary and understandable, they add, but when time slots vary all over the board and networks are shipping some 5,000 reels of kinescope film each week, major network TV advertisers are *already* major spot TV users.

Why not, reps add, stop paying more money for something you can't get, and switch film programs over completely to spot television?

SPONSOR, well aware of the confused thinking on this subject, herewith presents a roundup of the latest available

*Besides abovementioned screening new film series for spot sale, other representatives such as Petry and Radio Sales are hard at work.

information. It is hoped that this data, result of an intensive check-up of leading reps, stations, agencies, and networks, will act as a convenient yardstick against which an advertiser can measure his future television plans.

Who's affected?

The station reps are not wooing every advertiser on the TV webs. For many sponsors, even the reps admit, network TV is better—under certain circumstances.

Since networks are much more active in packaging TV shows than they have been in radio, a number of leading advertisers are firmly wedded to a network operation, whether they like it or not. Networks, by and large, will never give a sponsor permission to take a live or film "house package"—like *Amos 'n' Andy* on CBS; *Lights Out* on NBC; *Breakfast Club* on ABC; *Magic Cottage* on DuMont—and make a spot operation out of it.

Live network shows are less a target than filmed network shows, because of cost factors. Even with cost-cutting in film production becoming an art, shifting a program from a "live" to a "film" basis nearly always costs more. And, due to the nature of the pitch for spot, a program virtually has to be already on film before spot's attraction can work for advertisers.

So, who controls or owns the show is of top importance. Whether or not the program is now on film is vital. The real target for the reps is the sponsor who is firmly in the driver's seat with his show (either through direct control or through agency control),

Spot or network for your filmed program?

Arguments for spot TV

1. You can save from 10% up on your time costs by buying time slots on a spot basis.
2. Due to the difficulty of clearing new network time deals, advertisers are to all intents in spot *now* through their kinescope operations.
3. Even if a sponsor doesn't own his show or thinks the networks have them all tied up, more film packages are becoming available, many through reps.

Arguments for network TV

1. Networks will not give an advertiser permission to take a network-created package and put it on a spot basis via film, and networks still have the cream shows.
2. When you leave a network, you are dropping your franchise on choice network time. This will be increasingly important as time goes on.
3. Advertisers will lose the promotion and publicity values of the network, as well as the network's prestige and acceptance, if they leave.

and has it on film or who can transfer it to a film basis without adding tremendously to his costs.

Time costs

In the cost category, reps present their most persuasive arguments for a purely spot operation, or a combined network-and-spot program campaign.

In a booklet, "Straight Thinking on Television Costs," published by The Katz Agency, Inc., last March this was pointed up clearly: "For the same time on the same stations, you pay up to 19% less when you buy the period on spot than when you buy it on a network."

It will be a surprise to many TV advertisers to discover that this is the case. When you buy network time, the rates are determined by the TV network involved. When you buy station time, the station is setting the rates. In the majority of cases, there is a differential—in favor of spot TV.

Here's how it works out. A net-

work's gross time charge for a given time slot is not merely the sum total of all the rate-card charges of the stations involved, plus a profit for the network. Networks actually set an arbitrary, theoretical "station rate" when quoting a price, and this is usually higher than the station's published (as in *Standard Rate & Data*) rates. Three examples with rates as of July *SRDS*: On WBAL-TV, Baltimore, an hour of Class "A" time costs \$700 on a spot basis, \$1,000 through the network; on WPTZ, Philadelphia, it's \$1,000 spot, \$1,900 network; on KNBH, Los Angeles, it's \$1,000 spot, \$2,000 network.

The Katz Agency points out in its booklet that time cost for a Class "A" evening half-hour, on a 52-week basis, was \$671,530 on NBC's interconnected (35) TV stations. The same setup, on a spot basis, cost \$563,305—a saving of some 16%.

(NOTE: These last rates are those
(Please turn to page 62))



Filmed fare like "Bigelow Theatre" can make jump to spot video



Network-built shows like Arthur Godfrey's have to stay put at networks



Stuart Chase (above), author and lecturer, has written a score of books since 1925, mostly about the effect of science and economics on mankind. His specialty throughout has been the interpretation of complicated subjects and authorities to the general public. At 63, he is still actively writing away in his Connecticut home, still looking perceptively into the future of the U.S.

How right was Stuart Chase's 1928 prophecy on radio?

**Reader's Digest article had gloomy forebodings
which haven't been borne out by the years**

Walter Patterson (below), v.p. of WKMJ, Dearborn, has been actively in radio—with time out for Navy duty—since 1930. He has done everything from managing stations to singing on a network show for Pillsbury. Radio veteran Patterson is due to take over a new station, WKHM in Jackson, Michigan, this fall, is still firmly confident of radio's importance in U.S. advertising.



over-all Not long ago, radio veteran Walter (Pat) Patterson, vice president of WKMJ, Dearborn, Mich., was rummaging about his summer cottage up in Wisconsin. Deciding to catch up on his house-cleaning, he swept his hoary accumulation of yellowing magazines off the shelves and began tossing them into his outdoor fireplace.

Then, while idly watching the progress of the bonfire, he happened to pull a partially burned *Reader's Digest* of June, 1928, out of the licking flames. His eye caught an article, entitled "An Inquiry Into Radio." It was written by Stuart Chase, the social economist, semantician, and literary Jack-of-all-trades. Patterson chuckled his way through the ominously prophetic piece. And he was so intrigued, he sent SPONSOR excerpts from the Chase prophecies—written when the new medium was a lusty infant but eight years old—comparing them with radio's actual status today.

SPONSOR believes the comparison ought to arouse the nostalgia of old-time radio advertisers, the interest of

newcomers to the industry. So herewith are Chase's forebodings, followed by Patterson's commentary:

* * *

CHASE: "In January, 1928, Dodge Brothers brought out a new Victory model, and heralded its birth with a *Victory Hour* on the radio. That hour cost the motor manufacturers \$60,000, or \$1,000 a minute. Will Rogers in California, Paul Whiteman and his band in New York, Fred and Dorothy Stone in a Chicago theatre dressing room, and Al Jolson in New Orleans—all blended their voices in the biggest hook-up ever attempted.

"I am inclined to sit in admiration," said David Belasco, "of the mind which could vision such a stupendous undertaking!"

"Some of us are not only inclined to sit; we are inclined to complete prostration. The event was unparalleled. The only question is whether Dodge sold any more cars by virtue of it."

PATTERSON: "By examining today's network rate cards, it's interesting to note that, at this time, Chrysler



1921: COMMERCIALS STARTED; FIRST WJZ STUDIO IN FACTORY LADIES ROOM. 1928: CHASE SAID "DIRECT" SELL WAS PASSE

Corporation (Dodge) could get the vastly increased coverage of a truly nationwide audience—with a program featuring comparable artists for the same money. This—a happy situation indeed after 23 years of rising prices—remains about the only historically unaltered fact from Chase's article.

"The question of whether 'Dodge Brothers sold any more cars by virtue of it' can be answered by the fact that, in 1950, auto companies in the U. S.

spent \$9,641,400 in network radio and TV programs."

CHASE: "The total annual broadcasting bill of the U. S. is \$15,000,000. By whom is it met? Primarily by advertisers. It must be worth enough to somebody, somewhere, to pay the operating outlay. Americans are not distinguished for being in business for their health."

PATTERSON: "In 1950, the broadcast industry's gross billings approximated \$676,000,000. An additional \$83,772,000 was spent in TV—or a total industry figure of over \$759,000,000."

CHASE: "Back in 1920, when broadcasting began, the usual program used to be a little music, a good stiff sales talk, a little more music. The eager fans, stupefied with the sensation of getting anything—even a hiccup—out of the air, were ready to take greedily whatever came along.

"With the coming of better equipment, the radio audience began to listen more critically. To hear a concert refit in the middle by a talk on groceries was not too enjoyable.

"Fans began to protest at the 'punishment.' And the big stations began to swing toward 'good will' advertising. The *A & P Gypsies* no longer chanced of chainstore service. They did their stuff, and hoped the listener

would not forget that the *A. & P.* was providing it. The small fry, however, still cling to the knock-down-and-drag-'em-out tradition. By spinning the dials a bit, you can still hear any amount of direct advertising."

PATTERSON: "The 'little music, a good stiff sales talk, a little more music' still seems to be an accepted formula for broadcasting. The 'better equipment' and more critical listening have undoubtedly been the democratic (Please turn to page 70)

Announcing the National Broadcasting Company, Inc.

National radio broadcasting with better programs permanently assured by this important action of the Radio Corporation of America in the interest of the listening public

Radio for 36,000,000 Homes
The National Broadcasting Company, Inc. has announced that it will begin broadcasting on a permanent basis on the new National Broadcasting Company, Inc. This new organization will be the largest and most powerful of any broadcasting organization in the United States.

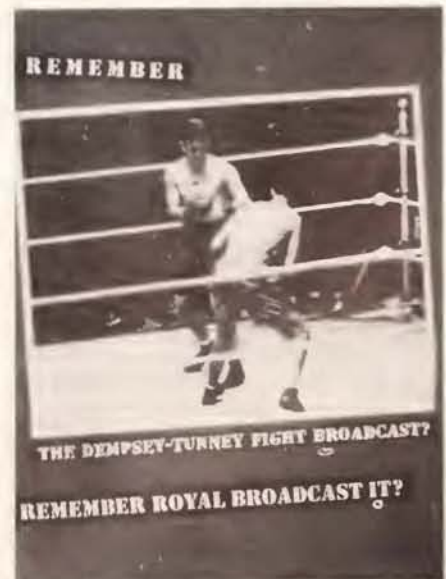
National Broadcasting Company Organized
The National Broadcasting Company, Inc. has announced that it will begin broadcasting on a permanent basis on the new National Broadcasting Company, Inc. This new organization will be the largest and most powerful of any broadcasting organization in the United States.

The Purpose of the New Company
The purpose of the new company will be to provide the listening public with the best and most interesting programs in the United States.

Its Membership of the Air
The National Broadcasting Company, Inc. has announced that it will begin broadcasting on a permanent basis on the new National Broadcasting Company, Inc. This new organization will be the largest and most powerful of any broadcasting organization in the United States.

WJAZ Purchased for \$1,000,000
The National Broadcasting Company, Inc. has announced that it will begin broadcasting on a permanent basis on the new National Broadcasting Company, Inc. This new organization will be the largest and most powerful of any broadcasting organization in the United States.

Chase wrote 2 years after NBC was born in 1926; but was gloomy about air possibilities



Royal Typewriter still promotes famous fights in dealer mailings; Chase in 1928 called it waste

SPONSOR

TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

This is last installment of Herbert True "TV Dictionary/Handbook." Complete dictionary will be available in book form

PART FIVE

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BOB BANNER, Director, "Fred Waring Show," CBS-TV
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MERWIN ELWELL, Art Director, NBC-TV, N. Y.
HUDSON FAUSSETT, Director, "Armstrong Theater," NBC-TV, N. Y.
WILLIAM D. FISHER, Radio-TV Director, Gardner Adv. Co., St. Louis
DON FORBES, Manager of Program Operations, KLAC-TV, Hollywood
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NORMAN GRANT, Director of Staging Services, NBC-TV, Chicago
KEITH GUNTHER, Producer-Director, KSD-TV, St. Louis
ROBERT B. HANNA, Station Manager, WRGB, Schenectady
SHERMAN K. HEADLEY, Dir. of TV Operations, WTCN-TV, Mpls.
GEORGE HEINEMANN, Operations Mgr., NBC Central Div., Chicago
ARTHUR JACOBSON, Program Manager, WNBQ, Chicago
LYN KING, TV Director, NBC-TV, Chicago
LADESH, Producer-Director, WDAF-TV, Kansas City, Mo.
GENE M. LIGHTFOOT, Radio-TV Director, Evans & Assoc., Fort Worth
CARL LINDEMANN, "The Kate Smith Hour," NBC-TV, N. Y.
CHESTER MacCRACKEN, V.P., Radio-TV Production, Doherty, Clifford & Shenfield, N. Y.
DON McCLURE, Mgr. Radio-TV Production, McCann-Erickson, N. Y.
IVOR McLAREN, TV Director-Producer, ABC-TV, Chicago
ROY W. McLAUGHLIN, Station Manager, WENR-TV, Chicago
HARRY W. McMAHAN, Exec. Producer, Five Star Prod., Hollywood
HOWARD NEUMANN, A/E Chg. TV, Lowe Runkle Co., Okla. City
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BILL SCROGIN, Mgr. Service Dept., United Film, Kansas City, Mo.
DICK STEELE, TV Coordinator, NBC-TV, Chicago
BURR TILLSTROM, Creator, "Kukla, Fran & Ollie," NBC-TV
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WALTER WARE, TV Production Supvr., Duane Jones, N. Y.
BEULAH ZACHARY, Producer, "Kukla, Fran & Ollie," NBC-TV

TV Here's the fifth, and last, installment of Herbert True's 1951 "TV Dictionary/Handbook for Sponsors." It brings to 33 the number of magazine pages devoted to this up-to-date version. By contrast, the three-installment 1950 edition filled a mere seven pages—only one-fifth or so the size.

The burgeoning vocabulary of television's technicians is proof of the medium's rapid growth. It's also a steadily rising hurdle to the uninitiated. What would you say, for example, if a TV director aimed this suggestion at you: "I think we should *segue* those two musical numbers to increase our *spread*—otherwise we'll run over."

You'd probably agree if you knew the English translation, which goes, approximately: "I think we should go straight from one musical number to the next without any break; this will take less time and give us some extra seconds leeway. As a result the show will finish within the allotted program time and not be cut off before it's finished."

SPONSOR has, it hopes, safely rescued its readers from any such pitfalls as the fictitious one above. For long-term insurance, send for a complete copy of Herb True's "TV Dictionary/Handbook for Sponsors." In addition to word definitions, there are valuable listings of such things as TV sign language used by directors, cameramen.

The box at left lists TV executives who aided dictionary author Herbert True, who is himself a radio-TV writer-producer with Gardner Advertising Company, St. Louis.

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

(Continued)

R.P.M. Revolutions per minute. A phonograph record revolves at 78 r.p.m., a transcription at 33 $\frac{1}{3}$ r.p.m.

RUN OVER (1) When a show goes past the scheduled time for ending. (2) To review, retake or re-rehearse a portion of a scene, situation, or show.

RUN THROUGH Usually the first complete rehearsal by cast on camera.

RUNNING SHOT Also trucking. Picture in which the camera is dollyed along with the talent or action.

RUNNING TIME (1) The absolute timing of a TV show or script page by page on last rehearsal. Running time is usually marked every 30 seconds. (2) Length of time a film or kine will run at its correct TV speed.

RUSHES First prints from a film usually developed overnight so producer or client can examine film production of previous day.

RWG Radio Writers' Guild.

S

SAMPLE Used to denote a representative segment of TV homes or viewers whose TV tastes, opinions, and habits are taken as representative of all such families or viewers in the area selected for examination.

SANNER DOLLY Also type used by ABC-TV known as Huston crane camera. Very finest TV crane arm or boom type dolly which has boom arm approximately 9' in length, rotates freely through a full 360° horizontal circle, full 360° pan and tilt circle; obviously extremely versatile. (Horizontal directions are usually given by hour: 9 o'clock, right angle left of dolly; 12 o'clock, straight out from dolly; elevated directions by degrees: 1,000, highest elevation, 0, on the floor).

SCAN or SCANNING The electronic analysis of the optical TV image into a series of parallel horizontal lines traced from left to right in sequence from top to bottom.

SCENARIO A script or idea breakdown for a TV show describing story and action. Usually applies to a TV film rather than live show.

SCENE (1) A single sequence in a TV show which may consist of one or more shots. (2) The setting for the action of a play or situation. (3) A division of an act, play, or show.

SCENE SHIFTING Various techniques used in changing locales or time elements of a play.

SCENERY DOCK Place where TV scenery is received and/or stored when not in use.

SCHEDULE (1) TV or radio station

timetable. All live, film commercial and sustaining TV operations are governed by the schedule. (2) A complete TV or radio broadcasting and promotional campaign.

SCHIZOPHRENIC Occupational bugaboo where TV talent or personnel has



two or more rehearsals or shows scheduled at the same time.

SCHMALZ IT A command by the TV director to talent and/or orchestra to do show or scene in super-sentimental style.

SCHUFFTAN PROCESS Famous movie technique of shooting action on a set, only part of which is constructed in full size, the remainder being constructed in miniature and photographed in a mirror.

Also **Dunning Process**: Another device originated in movies (adapted to TV) for combining the performance of an actor in a studio with a background filmed elsewhere. In film a yellow-toned positive print of the background scene is threaded into the camera in front of a panchromatic negative, and the actors, lit with a yellow light, perform in front of a brightly-lit purple-blue backing; since the blue is complementary to the yellow, wherever blue light from the backing meets the yellow-toned film it is absorbed in proportion to the density of the yellow, and a print of the yellow image is thus recorded in reverse on the negative; wherever the actors move in front of the backing, however, they prevent blue light from reaching the film, their own yellow-lit figures recording in its place. (In TV a new technique known as **Vistascope**.)

Vistascope: An optical device contained in a simple, box-like case which fits snugly in front of the lens of any television or film camera. Through its use and an 8" x 10" picture of scene desired, live actors performing on a bare stage or in an open field can be presented to a television or film audience, either "live" or by means of film, in what appear to be settings duplicating any structure or scenic site in the world required by the show's locale and script. Leased through Vitascope Corp. of America, RKO, Culver City, California. See **Vistascope** and **Teleflex**.

SCOOP To start pickup or image transmission late with camera shots, sound,

etc. hitting the air after the beginning of a show, thus causing the viewer to miss the opening action, music, and lines.

SCOOPS Large flood or kleig lights used in TV studios, usually 5 KW.

SCORE Music for a TV show or commercial.

SCRATCH PRINT A rush or quick print that is used for editing.

SCREEN (1) Fluorescent face of the picture tube in a receiver or monitor. (2) A retractable backdrop or wall screen used in conjunction with a projection-type background.

SCRIPT Complete written guide for TV show, commercial, film, or kine. Synonym for continuity. Term generally used in preference to scenario.

SCRIPT GIRL TV director's assistant handling script preparation, clearance, editing, etc., and frequently timekeeper and prompter in dry runs and camera rehearsals.

SECONDARY RELAY Use of second micro-wave relay on TV remotes where direct relay is geographically impossible.

SEGUE Pronounced seg-way. Usually the transition from one musical number or theme to another without any kind of break or talk. (For video, see dissolve.)

SENSITIVITY Measure of the ability of a tube or other TV equipment to produce a representative reproduction for a given input.

SEQUENCE (1) A complete scene in a TV production. (2) Main division of a show. (3) Succession of shots or scenes, action or music concerned with the development of one subject of idea. (4) In a story film a succession of scenes which together form a single stage in the development of the narrative.

SERIAL A show given in installments and telling a continued story.

SERVICE FEATURES Usually daily services such as weather forecasts, time signals, some news broadcasts, usually on multiscope.

SESAC Society of European Stage Authors and Composers.

SET (1) The physical setting viewed by a TV camera. (2) A TV receiver.

SETS-IN-USE The percent of all TV homes in a given locality whose sets are tuned in at a specific time, regardless of the TV station being viewed.

SETUP (1) Location of TV camera as set up for specific scene or action. (2) Arrangement of the orchestra, cast, mikes, lights, cameras, props, etc. in relation to each other. (3) The placement of equipment, camera, lights, sound, and personnel for the best TV picture and pickup of action.

(Please turn to page 47)



Mr. Sponsor asks...

How can a low-budget advertiser use TV effectively?

F. E. Magenheimer | Director, of Sales and Advertising
Mason, Au & Magenheimer Confectionery Mfg. Co.
Mineola, L. I., N. Y.

The picked panel answers Mr. Magenheimer



Mr. Moody

It has been our experience that the low-budget advertiser must first be completely sold on the possibilities of television so that he will enter the medium with confidence. We try to make even the

smallest prospect appreciate that TV combines the sales-appeal of all other advertising media and then delivers the resounding *plus* of product demonstration right in the home.

We feel this indoctrination is essential to the advertiser's future success. It prepares him to follow our basic advice to all low-budget advertisers: *Buy what you can afford, buy carefully, and stick with it.*

The low-budget advertiser should not make a gamble of television, should not "shoot the works," so to speak. Overextending himself will create a temptation to abandon TV before it has a chance to prove its merits. He should therefore budget cautiously—staying on the low side rather than the high.

He should then spend those few dollars as carefully as though he were spending much larger sums. If necessary he should shop for just the right spot and be patient until the proper TV opportunity comes along. To illustrate, WHIO-TV carries one announcement per week for a bicycle repair shop

at a cost of \$27.50. Small potatoes? On the contrary, very big potatoes—because the announcement follows *Invitation to Youth*, a very popular youngsters' program viewed by the bicycle-travelling public. The response has been excellent—the client satisfied.

A local ice cream company, following the advice to buy within its means and to buy carefully, waited a year before selecting a good live show at the right hour to attract a large children's audience. The weekly budget is now \$134 per week, the mail-in is large, the program is a success, the client is satisfied and a continuous user of television selling.

At least a dozen other examples might be cited proving the importance of adroit program selection at an expenditure well within the advertiser's means.

At WHIO-TV we regard advertisers spending between \$200 and \$250 per week as small-budget clients. But we urge them—and would urge all advertisers whose budgets are moderate—to think of their expenditures as big and important money. They should select carefully, whether they buy SI's, participations, announcements, inexpensive film or live shows. And then they should stick at it to give their TV money time to work. Given that time, it *will* work.

A final example provides proof of this. A Dayton building and loan association bought the first commercial announcement ever carried on WHIO-TV. They use lively, inexpensive film commercials and, through the months, have constantly shopped our availabilities for more or better availabilities. Today, they possess some of the finest time on the station, spend an average

of \$220 per week, and are one of the strongest advocates of television in this area. They have consistently followed the best advice that can be given to any low-budget advertiser: *Buy what you can afford, buy carefully, and then stick with it.*

ROBERT MOODY
Manager
WHIO-TV
Dayton, Ohio



Mr. Sinn

It is no longer necessary for a low-budget advertiser to buy inferior programming with which to buck either his local competition or the national competitor in his community. He has available a

top-grade, flexible tool in filmed-syndicated "open end" programs, which have long ago proven their potency as sales weapons.

Available to the local advertiser for exclusive use in his market area are programs such as *Boston Blackie* and *Cisco Kid*, priced realistically yet featuring the utmost in production values and entertainment.

Because of its flexibility, an "open end" filmed show can be aired on the most advantageous day and most advantageous hour in order to build a maximum viewing audience for the sales message. Rating-wise such programs have had an immense pull city-by-city. Local advertisers throughout the nation have realized great success through their use of filmed-syndicated shows which are priced in accordance

with the size of the market area, production budgets of shows, and other logical factors.

As the industry has grown, we have been able to secure the highest calibre actors, writers, directors, and technicians. There is no need to apologize for the quality of filmed programing as evidenced by the fact that the entire industry is heading toward the direction of filmed shows.

Both the national advertiser who has limited funds to spend in specific cities and/or areas, as well as the local advertiser who must keep a step ahead of his competition, have been making effective use of filmed-syndicated shows to do the job.

JOHN L. SINN
President
Ziv Television
Programs Inc.
New York



Mr. Moore

The greater Los Angeles area, which now boasts one million receivers, is a garden spot for the low-budget local television advertiser. With no access to the coaxial cable, there is great emphasis

on local programing and local advertising. And with seven stations actively competing for the local advertising dollar, there are more local advertisers on television than in any other city in the United States, and probably at the lowest cost-per-viewer anywhere.

The major avenue for low-budget sponsors in Los Angeles has been the participating program, with emphasis on personalities rather than production. Programs featuring disk jockeys, news and sports commentators, and experts in almost every aspect of home-making such as cooking, decorating, and gardening, are doing a solid commercial job day and night. While some of the personalities on these programs come from radio, television here is also developing a group of new performers of its own. Advertisers are finding that a friendly personality, once he or she has won the loyalty of the audience, can be a lasting advertising asset and can furnish extra dividends as a merchandising aid for the sponsor's deal-

(Please turn to page 72)

COST PER CAPITA

Three factors determine the value of radio advertising:

Station's regular listeners

Station's cost per listener

Station audience income per capita

These three factors must be considered together.

Try every authoritative measurement on these three factors in relation to KVOO value and you will prove for yourself why KVOO continues to be Oklahoma's Greatest Station for the listener and the advertiser.

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

KVOO

Oklahoma's Greatest Station

50,000 WATTS

1170 KC

NBC AFFILIATE

TULSA, OKLAHOMA

National Representatives — Edward Petry & Co., Inc.

STRANGE ADVENTURE - fifty-two different fifteen-minute dramas adaptable also to twenty-six half-hour programs... mystery and suspense guaranteed to keep viewers on the edge of their seats.

HOLLYWOOD ON THE LINE - twenty-six quarter-hour simulated telephone interviews using the big box-office appeal of twenty-six big Hollywood stars to attract audiences for your sales messages.

THE RANGE RIDER - a brand new series of twenty-six half-hour Westerns starring movie heroes Jack Mahoney and Dick Jones... ready and waiting to shoot the works for your product.

VIENNA PHILHARMONIC ORCHESTRA - thirteen concert programs of classical and semi-classical music played by the world-renowned Vienna Orchestra, filmed in Vienna and Salzburg.

THE GENE AUTRY SHOW - fifty-two half-hour action dramas starring the greatest Western hero of them all... cheered by critics as "one of the hottest film packages in TV" and "wonderful news for TV fans."

THE WORLD'S IMMORTAL OPERAS - seven popular operas carefully edited for half-hour programming, with internationally famous voices; many programs with commentary by Olin Downes.

BARBER OF SEVILLE - the full-length opera with Metropolitan Opera stars Ferruccio Tagliavini and Italo Tajo in the leading roles, and commentary by the noted Deems Taylor.

CASES OF EDDIE DRAKE - thirteen half-hour mystery programs with Don Haggerty ("Command Decision," "Canadian Pacific") as rough 'n' ready Eddie Drake and Patricia Morison of "Kiss Me Kate" as his girl friend.

HOLIDAY IN PARIS - thirteen half-hour musical variety programs produced in Paris especially for television, with continental and Broadway musical-comedy star Dolores Gray as the leading lady.

You ought be in pictures!



In television, the picture's the thing to catch your customers' eyes. And we've got the pictures to make you (and your commercials) look good—a large and growing library of high-quality film programs custom-built for television.

It doesn't matter what product you sell. Or which TV markets you aim to cover. Any one (or all) of these Radio Sales TV Productions can help you stand out in television fast and *economically*.

Since each series is subject to prior sale in each market, better call soon for more information and a look-see.

RADIO SALES

Radio and Television Stations Representative... CBS



TV commercials...

by **BOB FOREMAN**

Among the myriad items that serve to confuse me in television, there's the (seemingly) simple question: is it cheaper to buy a group of channels locally or on the network? Last week, faced with this query, I received a two-color bulletin from the Katz folks, who represent a number of channels. They maintain that you can save 19% by purchasing your time from the channels themselves rather than through a network.

What gave me pause to ponder was (a) Katz gave as an example of this local-purchase policy an account which I was close to that had just abandoned its local approach for the antithesis; i.e. moved to network; and (b) there was no mention of the cost of film prints which can run into real money (at about \$40 per half-hour program). True, it is possible to "bicycle" your prints; that is, buy a minimum and send the same ones from channel to channel. But, from my experience, this staggers more than the schedule; it staggers everyone: advertiser, agency,

station crew, et al, since you've always got different shows on in different areas and your schedules never begin nor end at the same place. Your summer hiatus, for instance, is a problem for an Eddington or a Jeans. And if you want to break a price-change or announce a new model simultaneously across the country, you might as well cut your throat because if you don't someone else will do it for you.

My good friend (until I ask him for a half-hour in a one-channel market), Jack Harrington of Harrington, Righter and Parsons, who knows his way around this business of selling local TV time, tells me the Katz story and figures are correct. Nonetheless, until I get more facts (including a refutation of a bulletin from BBDO's timebuying staff) I still won't believe everything I read.

As an addendum to the above—keep in mind that you've also got to have your show *on film* or the business of buying locally isn't feasible. And, of
(Please turn to page 61)

TV review

PRODUCT: **Heed (Pharma-Craft Corp.)**
AGENCY: **Ruthrauff & Ryan, N. Y.**
PROGRAM: **Announcements**

TV, being more graphic than radio, offers boundless opportunity to become repulsive when treating a subject such as perspiration (or "sweat" as they blatantly refer to it in the newspapers and other less delicate media). Somehow, a product known as Heed (I can see the meetings that were needed to settle upon this cognomen) has developed a hard-hitting approach to a danger-ridden subject without ever really stating what it's talking about. Heed resorts to the trite (in Ad-land, that is) situation of a lovely looking gal whose escort is less than batty about her. The reason is you-know-what. You-know-what is gimmicked up and paraphrased by a slick optical plus whispered sound-track that states "Because of that!" Since you-know-what is "that," the ad-writers repeat it twice more compound-

ing what they feared was obscurity into the fully obvious.

The situation, casting, and dee-vice are all sound enough, I'm sure. But I can't recall even one tiny "reason-why" in the copy and according to the book on advertising that I read, "reason-why" helps to set a product apart from competition. As it all now stands, Heed may be doing too generic a job.

TV review

PRODUCT: **Gillette Safety Razor**
AGENCY: **Maxon, Inc., New York**
PROGRAM: **Boxing, NBC-TV**

For several years now, I've been laboring under the delusion that those Gillette capsule dramas were too contrived and thus too phoney to win anyone's confidence. In fact, I would make bawdy remarks when those boys on the poop deck, the explorer, and the epee expert in these 30-second epics whipped from location to bathroom. But I

take it all back now. I'm just a cynical Madison Avenue copywriter who thinks that nothing but Indians live west of Tenth Avenue. The reason for this admission—and my drastic change of heart—lies in a bit of a personal anecdote. If you'll draw up a chair, I'll spin my yarn. . . .

I flew down to Baltimore the other day and when I climbed out of the plane I was informed my packages were lost. So I had to stay overnight with nothing to do but wait for the packages and make a depth survey of the local martini situation. That next morning I had no razor but an account man who was along (I'm never allowed out alone) sent a bellboy down to the hotel drugstore for a razor. Up came the Gillette job I'd been hearing about so often and I knew how to open the top, hook the blade on, and close the thing. I shaved like the gents in the films and, although I didn't win any girls, I looked as good as ever once the operation was complete. The moral being—I knew *everything* about the product the advertiser had wanted me to—and I felt that I was equipped with an old friend when it came to the room despite the fact that I use a different product at home. Hence my change of heart, as mentioned.

TV review

PRODUCT: **Lilt (Procter & Gamble)**
AGENCY: **Biow Company, New York**
PROGRAM: **One-minute announcements**

Lilt, Procter and Gamble's home permanent, has the good fortune to have as its spokesman Jinx Falkenburg in a series of films that are most convincing as well as appealing. Devoid of gimmicks either optically or in the sound-track, they make the direct approach of selling, relying upon the personality of the "announcer." In this case, she more than lives up to what is asked of her. For Jinx has poise and charm as well as the ability to put across a sales-story in a thoroughly intelligent way. Having worked with her, I know this to be the result of equal parts of native ability and headwork; in other words, confident as the lass is, she masters her lines which enables her to give the best emphasis to each sales point. I might also add what is perhaps unnecessary—she is awfully nice to look at.

In one evening I saw two of the Jinx-Lilt series, and the one that used her solo, in contrast to the one with the blonde (and speechless) model, seemed far better to my mind. But there again I'm prejudiced since I think adding gals to Jinx is gilding the lily.

The Lilt spots prove again, if proof is needed, that the more direct you are, the more the burden on your salesman. But if he, or she, has the ability to shoulder this burden—you're in business!

(Next issue: *Radio Commercial reviews*)



News Editor Jack White's top-rated newscasts pull millions of listeners for Peter Paul, Inc., Auto-Owners Insurance Co. and Michigan Milk Producers Assn. White is heard at 8:00 A. M. and 12:45 P. M., Monday thru Saturday.



**W
J
R**

MICHIGAN
listens...
MICHIGAN
buys...



Large listenership means large sales of PETER PAUL MOUNDS candy bars.

the
GREAT VOICE of the GREAT LAKES

By every standard of measurement, Jack White is Michigan's most popular daytime newscaster. Here's another example that quality programming is the sure way to listener preference. And listener preference, combined with WJR's dominant 50,000 watt clear channel voice, assures advertisers of intensive penetration of the market . . . maximum results in sales . . . **Remember . . . First they listen . . . then they buy!**

Represented Nationally by Edward Petry & Company



Radio—America's greatest advertising medium



... for delivering listeners, SALES on your lively music and personality show. Thanks to your "Koty Ellen" show, KTLN proved to be our best dollar buy in the Denver market!"

'national advertiser's name on request.

KTLN offers you prime coverage of the cream of the rich Rocky Mountain area, including all of the Denver market, with Katy Ellen and a host of other programs slanted to the housewife. KTLN is non-directional—the LARGEST independent station in the largest market without television.

for availabilities wire, phone or write

Radio Representatives, Inc., John Buchanan
New York, Chicago, KTLN
Los Angeles, Denver
San Francisco

KTLN

1000 WATTS
DENVER'S
only independent
non-directional
station



roundup

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



WHP frequency change successful promotion gimmick

Stations planning on a frequency change can take a tip from WHP, Harrisburg, on how to get the most out of their promotion. And, at the same time, tie in with advertisers to share the publicity.



Neat promotion marks WHP's new frequency

Recently when WHP moved to 580 on the dial the day of the move was proclaimed 580 Day with this heavy campaign heralding the switch: saturation schedule of announcements and programs; bus cards; placards; a movie trailer between each show in

all downtown theatres; 5,000 postcards announcing the move mailed to listeners; contests; free rides on Harrisburg busses at 5:30 p.m. (6:20) if passengers said "580" when boarding bus; airplane balloon bombardment, many bearing lucky 580 tag (bearer collected \$5.80 on presenting tag to WHP).

WHP advertisers tied-in with ads daily for one week in Harrisburg papers. Typical ads were Miller's Furniture Store offering \$580 worth of prizes; contestants simply filling out a card with winners determined by a drawing held at Miller's. The station carried about 20 newspaper ads in Harrisburg, Lancaster, York, Lebanon and Columbia.

Bowman's, a leading Harrisburg store, featured WHP's move with "WHP's new dial-address. . . for finer entertainment at the twist of the dial . . . be sure to turn to 580!"

So successful was the frequency change that Abe Redmond, WHP general manager, was called Mr. 580 by everyone he met on the streets. ★ ★ ★

Sponsor good will recipe: performance plus pancakes

A three-theatre farm show is the latest in sponsor promotion-goodwill efforts. Its novel arrangement: the collaboration of Centennial Flouring Mills Company of Spokane; their KXLY farm broadcaster, Ernie Jorgenson; home economist Celia Lee, and three theatres in Sandpoint, Idaho, managed by Floyd Gray.

The show, called Country Store, runs each spring; this year's being the second in the series. Featured are amateur performers plus interviews on stage of farm folks with the interviews recorded and later presented on KXLY. The main performance this year was at the Panida Theatre with the goings on piped to the other two theatres. Jorgenson reports a packed house at this year's session.



Hot music and pancakes for KXLY listeners

Climax of the show; pancake stations are set up in the theatres with the audience getting them hot off the griddle: made with Centennial flour, of course. ★ ★ ★

Simutel enables sponsors to pretest TV shows, pitches

Advertisers are now pre-testing and seeing exactly how their film shows and commercials look when received on a home TV set. The method: Simutel or simulated television; it was developed about a year and a half ago by Edward Petry & Company and is now installed in specially built studios in their Chicago and New York offices.

Since the device was developed, some 500 advertisers and agencies have



Sponsors preview TV films on Petry Simutel

availed themselves of the tool. Among them: J. Walter Thompson; Dancer-Fitzgerald-Sample; H. W. Kastor &

Son; BBDO; Duane Jones; Benton & Bowles; American Family Flakes; Ekco Products; College Inn Foods; and Peter Paul.

Andrew L. Rowe, vice president of Elgin Watch, comments on the TV testing situation: "We discovered early that direct-view projection on beaded screens gave a false picture—too much clarity, definition and illumination. . . a preview on the monitor system of a TV station didn't give the same effect as when the picture was actually aired. . . films run during test pattern time proved inconvenient, cumbersome, and difficult.

"After a series of auditions, the Petry Simutel televiewer was found to be the best answer yet to pre-testing films. Before any television commercial film is released by our agency to TV stations we are absolutely sure now that we know what the film is going to look like when sent into the homes of America's television viewers."

TV stations countrywide get Washington news fast

Local and regional TV stations can now get Washington news coverage in much the same manner that Washington correspondents provide local newspapers with Capital news. The plan: a Washington television "news bureau" conceived by Colonel Ed Kirby, former Peabody Radio Award winner, and organized by Robert J. Enders, president of the Washington advertising agency bearing his name.

Enders says of the need for this type service: "Obviously the networks can no more provide local and regional coverage for their affiliates than can the wire services for their member stations. And the independent station has an even greater need for this localized Washington service."

The bureau, staffed with 10 cameramen and news editors, provides each subscriber station with a seven-minute sound-on-film coverage of Washington highlights, five times a week. Film is processed, edited, and sent by air express, available for showing the evening of the same day in most parts of the country except the Pacific Coast, which gets overnight delivery. Stand-by films are distributed in advance for days when bad weather slows delivery.

A unique feature of the daily Washington film strip is a 30 or 60-second

cut-in by some Congressman, newspaperman, or person prominent in the subscriber-station area. Subscriber stations may also call upon the bureau on an assignment basis to provide special coverage.

Cost to a subscriber station is at the rate of one-half of their Class A 10-minute time with a minimum of \$75 and a maximum of \$250 for the regular service. The films become the property of the individual stations and may be shown as many times as desired without further cost.

Briefly . . .

Radio executives from stations throughout Louisiana met recently at a BMI program clinic held in New Orleans. The purpose of the clinic: to promote better all-around station pro-

(Please turn to page 79)



Haverlin, Summerville, BMI; SPONSOR's Weiss

At Precision today
we're processing
the finest

INDUSTRIAL FILMS
for nationwide
showings



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

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

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

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,
New York 19, N. Y.

JU 2-3970

quiz for economy-minded advertisers:

All of these shows on television last season had lots in common. All were done on film. All had multi-market distribution. But three of them (1, 3 and 4) were *Spot program* campaigns.

This test ought to convince you there's nothing on the viewing screen that labels a show a "*Spot program*." *Spot programs* come live and film . . . come in practically every entertainment category . . . in every time segment. The viewer just can't tell the difference.

But your treasurer can tell the difference—because he saves money in television with *Spot programs*. Saves on facilities charges. Saves enough to pay for the extra film prints involved and their distribution. For *Spot program* rates are generally lower than network rates for the same period . . . over the same stations.

And your sales manager knows the difference. Because with a *Spot program* television campaign he can pick and choose the very markets he wants. In *Spot program* advertising there are no "must" stations . . . no minimum station requirements.

And your advertising manager knows. He's a more profitable customer to the station. So he gets wholehearted station cooperation . . . finds that stations clear time more readily.

Now you know, too. If you'd like to know more, simply call a Katz representative for the full story on *Spot program* advertising. Ask him how much money *you* can save. You'll see that . . .

you can do better with Spot. Much better.

Which of these film television shows are *Spot Programs*? Which are *Network*?

1. *The Bigelow Theatre*
2. *Groucho Marx*
3. *The Cisco Kid*
4. *Wild Bill Hickok*
5. *Fireside Theatre*
6. *Gene Autry*
7. *Horace Heidt*

THE KATZ AGENCY, INC. *Station Representatives*

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

TV DICTIONARY

(Continued from page 35)

SHADING Technical operation performed by engineer to eliminate the spurious signals from TV camera produced by tube characteristics. Of greatest importance when using older motion picture films due to their high contrast elements and subsequent increased production of spurious signals.

SHADOWING To simulate by trick effect a natural shadow that cannot effectively be created through use of TV lighting alone.

SHARE-OF-AUDIENCE The percent of viewers watching a given show or station based on the total of sets-in-use.

SHOCK VALUE TV writing technique which utilizes visual prop, set, or even sound to attract audiences' initial attention to commercial, action or show.

SHOOTING-OFF-OVER To take in areas in a given camera shot that are not wanted or that are beyond the horizontal or vertical limits of set.

SHOOTING SCHEDULE Film term meaning the shots are not in the order in which they will finally appear, but in the most convenient shooting order.

SHOOTING SCRIPT (1) Final TV script with all camera shots, lights, music, miscellaneous information included. (2) Complete film script divided into script-scenes and containing all necessary technical instructions for shooting.

SHORT VOICE A voice with a narrow or restricted range.

SHOT A single continuous pick up of the TV camera.

SHOW Usually the entire telecast presentation or program.

SIGNAL Any acceptable transmission and pick-up of TV picture and sound.

SIGNATURE or **SIG** The specific title, picture, typography, theme song, mu-



sic, sound, or catch phrase, or even talent, that regularly identifies a specific TV show.

SILENT SPEED Speed of 16 frames per second as opposed to 24 frames in sound film. The speed of silent film can be projected on standard machines

SIGN LANGUAGE FOR TV

Directions to Talent	Sign
<i>Increase volume of speech.</i>	Move hands up, palms up.
<i>Decrease volume.</i>	Move hands down, palms down.
<i>Begin your action or speech.</i>	Point directly at actor or talent.
<i>"Stretch it out."</i>	Draw hands apart slowly, as in stretching a rubber band.
<i>Speed up action or delivery.</i>	Rotate hand, with index finger extended, clockwise rapidly.
<i>Hold present head position for camera.</i>	Hold palms of hands on face cheeks.
<i>Move head or body position.</i>	Move own head with palms of hands in direction and position desired.
<i>Move away from camera.</i>	Move hand away from face.
<i>Move toward mike.</i>	Move hand toward face.
<i>Cut, or stop speech or action.</i>	Draw index finger across throat ("cut throat" motion).
<i>Move left.</i>	Swing own <i>right</i> hand—arm flagging motion.
<i>Move right.</i>	Swing own <i>left</i> hand—arm flagging motion.
<i>Avoid provisional cut.</i>	Tap head.
<i>Watch me for cue.</i>	Point to eye.
<i>Give network cue.</i>	Show clenched fist to announcer.
<i>Fade-out from set and make exit.</i>	Lower hands slowly, palms down, turn clenched fist slowly.
<i>Make entrance.</i>	Clenched fist, thumb up—to talent direct cue.
<i>O. K.</i>	Form circle with thumb and forefinger—other fingers extended.

Questions, Answers, to Control Room, Stage Manager, Etc.

Questions, Answers, to Control Room, Stage Manager, Etc.	Sign
<i>Is show running on time to planned time allotment?</i>	Crook index finger over nose bridge.
<i>The show, scene or action is proceeding as planned.</i>	Touch nose.
<i>How much time?</i>	Point to watch on wrist, or to where watch would be on wrist.
<i>One minute.</i>	Hold up one finger.
<i>Two minutes.</i>	Hold up two fingers.
<i>Three minutes.</i>	Hold up three fingers.
<i>½ minute</i>	Cross fingers in middle.
<i>How is audio or sound?</i>	Point to ear with forefinger.
<i>How are lights, spot, or lighting arrangement?</i>	Cup hands at each side of eyes binocular fashion.

Report to Control Booth or Stage Manager

Report to Control Booth or Stage Manager	Sign
<i>Camera cables tangled—change camera blocking.</i>	Twist arms together, hands out, in direction of stage manager or control room.
<i>Grid, lights or mike too low for elevated boom camera shot.</i>	Hold palm of hand flat on top of head.

and will operate with the standard film camera chain for television.

SILL IRON or SADDLE IRON Narrow metal strip spanning the opening between the two legs of a practical door or fireplace flat to strengthen it and keep its measurements regular.

SIMULCAST (1) A combination AM and TV show. (2) To televise a show at the same time it is being broadcast on radio.

SINGLE SYSTEM Sound and picture recorded on the same film at the same time.

SITUATION Synonymous with plot, or setting sometimes. Problems to be solved in a story or drama and the various characters' reactions to the situation.

SITUATION SHOW To base a whole show or performance on the location or circumstances that exist at the time, such as the *Alan Young Show*.

SLAP BASS Direction to musician to play bass violin by slapping the strings.

SLAPSTICK Milton Berle, Jerry Lewis type of TV comedy relying on fast action, mugging, and broad knockabout humor. May frequently embody chases.

SLIDE Usually refers to still art work, titles, photographs or film which are picked up or projected upon camera tube. Basically there are two different kinds of slides, transparent or opaque, the size of which varies according to station projection method used.

Transparent Slide: also called transparency, meaning light is projected through slide. May be 2" x 2" on a single or double frame of 35 mm. film usually mounted in cardboard or glass. Another size transparent slide is 4" x 3 1/4" with a 1/2" masking applied on all four sides, and in this case all lettering and art work should be at least 1/4" from the edge of the mask on all four sides.

Opaque Slide: also called Balop slide or card. Is solid, opaque (you can not see through it) and these are usually 3" x 4", 6" x 8" or any over-all dimension in the ratio of 9 x 12. No masking is required, but all lettering and art work should be at least 3/4" from outside edges on all four sides. Any photographs used in opaques should be dulls, not glossys. Size of letters on opaque slide 9 x 12 should be 3/4" or larger to be received effectively. Opaque slides, lettering, etc. should have a background of Miller gray with poster white and any good black for effective video reproduction.

SLIDE WHISTLE or SLOOP WHISTLE Comedy effect used to point up humorous falls or jumps. Has an ascending or descending continuous note.

SLOW MOTION The slow movement of objects which are produced by filming more frames per second than are projected per second.

SMPE Society of Motion Picture Engineers.

SNAP (1) Descriptive term defining right proportion of contrast and sharpness in a TV picture. (2) Cue to projectionist to change slides.

SNAP SWITCH An instantaneous cut from one camera to another.

SNAPPER (1) An extra incentive to get the TV audience to react or buy a special product. (2) The pay-off of a script. (3) The final line of a comedy routine.

SNEAK Very gradual fades of music, light, sound, dissolves, etc., whose beginnings or endings are barely perceptible.

SNOW The flickering of small lights and dark particles giving the effect of snow on the picture.

SOAP OPERA Serial programs such as *One Man's Family*, *The First One Hundred Years*, etc., usually sponsored by soap companies.

SOCK IT Also hit it or punch it. To speak a word or line very forcibly.

S.O.F. Sound on film.

SOFT FOCUS Soft and slightly hazy effect obtained by shooting subject slightly out of focus. See out of focus dissolve.

SONG PLUGGER Usually a music publisher's representative who promotes



his firm's songs to TV talent, stations, agencies, etc.

SOTTO A direction to talent or personnel to speak softly.

SOUND Man: Technician who produces, either manually, electronically or by recordings, ingenious and realistic sound effects. Table or jeep: A movable table for sound effect devices to be created in limbo.

SOUND DISPLACEMENT Difference in position on film between picture and its accompanying sound. 35 mm. film sound is 20 frames ahead of its picture. 16 mm. is 26 six frames ahead.

SOUND TRACK That portion of 16 or 35 mm. film that is devoted to the recording of sound.

SOUR (1) Any off-pitch voice or in-

strument that fails to come up to expectations. (2) A TV show of poor quality in content or talent.

SPACE STAGING To plan or place scenes advantageously so that camera and mike coverage can be easily handled in one studio or by a limited number of cameras.

SPECIAL EFFECTS Miniatures, diaramas, and various electrical and mechanical devices used to simulate impressive backgrounds, massive titles, etc. Any trick device used to achieve scenic or dramatic effects impossible of actual or full-scale production in the TV studio.

SPECIAL EVENTS TV programs of great news interest, usually not regularly scheduled, e.g., sporting events, meetings, parades, Senate crime hearings, MacArthur's arrival, etc.

SPECS Short for "specifications," the dimensions and/or cost of set, background, etc. to be used on TV show.

SPELL A LINE or SPELL AN ACTION To deliver an action or a line meticulously accenting each movement and/or enunciating clearly.

SPIEL or SPIELER The commercial and the announcers or talent who deliver the commercial.

SPILL Light or glare overflowing from one scene or set to another to destroy light balance.

SPLOYED Flats, lights, props, etc. set at an acute angle, rather than parallel with the background in a TV set.

SPLICE To join together two pieces of film with film cement; also the joint itself.

SPEED (1) Amount of light transmitted on camera lens. (2) Speed film passes through projector; two normal speeds, or 16 frames per second for silent; 24 frames per second for sound film. TV film is usually projected 24 frames per second and electronically upped to 30 frames per second in the TV system.

SPLIT FOCUS Adjusting the focus of TV camera midway between two subjects when one is in foreground and other in the rear. Usually done in two-shots to give both subjects equal dramatic value.

SPLIT-SCREEN PROCESS Also called split frame. Process used in making a shot of an actor playing a dual role. In films the shot is made in two phases. In the first, part of the frame area is masked, the actor playing his first role in such a position as to register on the exposed portion of the film. In the second, exactly this exposed part is masked, and the actor plays his second role so as to register in the remaining portion, now exposed. The two combined give the desired effect. In TV this effect is usually accomplished with the aid of superimposures, dissolves, overlaps, and mirrors.

SPONSOR One of the 100,000 or more advertisers in America who use TV and/or radio to acquaint and sell the public their individual products and services.

S.I. or SPONSOR IDENTIFICATION Also sponsor identification index (S.P.I.). Percentage of regular and/or irregular viewers of a TV show or personality who can identify the name of the sponsor or are familiar with specific data about the product advertised on TV.

SPOT (1) Individual television spotlights directed on a restricted stage area or subject. (2) Specific TV time segments available or purchased for the airing of a sponsored show or commercials.

SPOT TV Market-by-market buying of TV time (programs, announcements, participations, station breaks). This method of using TV affords flexibility in adapting a TV ad campaign to time zone, seasonal variations, special merchandising plans, etc.

SPOTLIGHT Lamp capable of projecting narrow beam of bright light onto a small area, used in highlighting. (See lighting.)

SPREAD (1) An elastic period of time that allows for any increase in the pace of a TV performance. For example, if a half hour, or to be specific, a 29-minute, 30-second show timed 29:10 on the dress rehearsal, the 20 seconds' difference is the spread. (2) To stretch any part of a broadcast for the purpose of filling the full allotted time of the program.

SPROCKET HOLE Small hole punched at regular intervals along film to engage with the sprocket teeth in camera, projector, etc.

SQUEAK STICK Clarinet player.

STAGING DIRECTOR Puts movement into uninteresting TV shows; streamlines action.

STAGE SPACING Referring to correct distance between talent and props when they appear in set and on camera.

STAGING COORDINATOR (1) Supervisor of production facilities on individual program. (2) In charge of construction, transfer and assembly of settings, and all mechanical and physical materials. (3) Is directly responsible for operation of carpentry and property personnel. (4) Has responsibilities comparable to those of the stage manager in the theatre with regard to all aspects of the program with the exception of talent.

STAGING PLAN or BLOCKING A scaled print or plan of the studio or stage floor upon which are recorded the location of walls, settings, doorways, furniture, sound effects, orchestra, the disposition of various properties, and working areas. The "staging plan" is

a pre-requisite to all developments, scenic execution, set dressings, and camera movement planning and is used by the producer-director to plot physical action and business prior to rehearsals in the actual setting.

STAND BY Cue to talent, cast or crew that TV program is about to go on the air. Also substitute TV show, whether dramatic, musical, or commentary, which is relied upon as an emergency, when allotted time for a show already on air has not been filled.

STANDBY or SAFETY A second TV film or recording (original), usually made simultaneously with original. To be used for duplication should original be lost, damaged, etc.

STAR Actor or actress whose appearance in the principal TV role may be regarded as one of the main requisites for the show's acceptance or commercial success.

STAR MAKER Also called string bean. The long, thin, small RCA mike similar to Altec tiny mike.

STATION BREAK (1) Interval between programs, usually at $\frac{1}{4}$, $\frac{1}{2}$, or $\frac{3}{4}$ of an hour. (2) A cue given by a station originating a program to network stations signalling that it is time for individual stations to identify themselves to local audience.

STATION REP An organization or individual acting as an agent on a fee or percentage basis to sell a station's time to potential sponsors.

STEP IT UP Increase the volume of the mikes or pace or tempo of a show, its action or its music. Note the difference from pick it up or increase in tempo.

STET A proof-reading term meaning to let stand as originally written, and to disregard the mark-outs. To stet a cut is to return it to the script.

STICK A PIN IN IT Instruction for "The final camera rehearsal was perfect; there will be no changes before the air show."

STICK WAYER The musical director or orchestra leader.

STILL (1) Photograph of a scene from a show or of the show's leading personality or of some aspect of production. (2) Any still photograph or other illustrative material that may be used in a TV telecast.

STING or STINGER A sharp and emphatic music accent or cue to emphasize the visual action.

STOCK SHOT A scene not taken especially for the production but from film files or film library, i.e., Eiffel Tower, Statue of Liberty, frequently inserted for atmosphere. (See cut, top of next column.)

STOP Size of the iris in TV camera lens, which is adjustable to admit more or less light.



STOP MOTION Film taken by exposing one frame instead of a number of frames at a time. Object or objects are usually moved by hand a fraction of an inch for each exposure according to a predetermined pattern.

STOP THE SHOW Applause or laughter from a live or studio audience that's so prolonged that the planned TV events are obliged to halt momentarily.

STORY, SCRIPT or SCENARIO EDITOR Manager of TV department responsible for finding, selecting, and adapting stories suitable for use by the individual sponsor, station, network, etc.

STORY BOARD A set of drawings used to show sequence of a TV idea, show, announcement, film, etc. Idea being to have one drawing for every change of action or scene, usually including both pictures and script.

STRAIGHT READING Delivering or reading material or lines naturally, without undue emphasis or characterization.

STRAIGHT UP TV show is on the nose—timed perfectly.

STRETCH Instruction given to cast or crew to slow down pace of show to consume time.

STRIKE or STRIKE IT To dismantle or take down set, props, etc. and to remove it from the area.

STRIP SHOW A serial TV show such as *One Man's Family*; after "strip," or serial cartoons.

STRIPS Vertical light strips.

STUDIO A building especially constructed for the production of TV or radio shows, which in its construction embodies all electrical accommodations, acoustical elements, etc., and is suitably equipped with lights, cameras, microphones, grid, etc., and one or more associated control rooms.

STUDIO or STAGE DIRECTIONS Always given in terms of the talent's right and left as he is standing or seated or as he faces the TV camera.

STUDIO COORDINATOR Station individual who combines and directs all non-engineering efforts and work.

STUDIO MOTHERS Mothers of juvenile

TV talent. Like stage mothers, only sometimes perhaps more so!

STYLE To invite applause from live



or studio audience with hand gesture, or holding up cards not seen on camera.

SUB-TITLE Title inserted in a TV show or film to elucidate or advance the action or argument.

SUPER-IMP, SUPER-IMPOSE or SUPER-IMPOSITION The overlapping of an image produced by one camera with the image from another camera. Both pictures being visible, but appearing finally as one picture.

SUPER-SYNC A radio signal transmitted at the end of each scanning line, which synchronizes the operation of the television receiver with that of the television transmitter.

SUPPLEMENTARY STATION One not included in the network's basic group.

SURFACE NOISE (1) Caused on a TV set by dirt on floor, props, and furniture not secure, etc. (2) Noise caused by the needle passing in the groove of a transcription.

SWEEP (1) Curved pieces of TV scenery. (2) Method by which one Balop card replaces another by gradually covering top to bottom, bottom to top, or from side to side.

SWELL Direction to sound or music to momentarily increase volume.

SWITCH or CUT A change from one camera, lens or camera angle to another.

SWITCHER Electronic technician who sets the brightness and contrast of the image, and under the production director cuts, fades, or dissolves, from one picture to another.

SWIVEL THE BOOM To move boom off its axis to one side or another. Used when it is not practical to dolly or truck. Term usually applies to Fearless or Sanner dolly.

SYNC (1) Slang for synchronization of two or more stations to one wave length. (2) The simultaneous ending of several shows so that all elements of a station or network are ready to go with the next forthcoming show. (3) When both the horizontal and vertical scanning at the receiver is in

step with the scanning at the pick-up camera. (4) To adjust the soundtrack of a film to the picture in editing so that whenever the source of a reproduced sound is shown visually on the screen, the time relationship between sound and picture appears natural. (5) To secure in projection the relationship between the sound and picture of a film or kine intended by its makers. (6) To maintain synchronic perfection between the scanning motions of the electron beams and the camera tube and in the cathode ray tube in the receiver or monitor.

SYNC ROLL Vertical rolling of a picture on transmitted signal usually on switch-over to remote pickup when circuits at studio and remote are not synchronized.

SYNOPSIS (1) First stage of TV commercial, program or story written in action sequences, but without full technical data, directions of the continuity, or script. (2) A summary of a completed TV show prepared for publicity purposes.

SYNTHETIC DISTORTION To impart by various techniques a seeming irregularity to lines and surfaces that are actually smooth and rectangular.

T

TAG LINE The final speech of a TV scene or play exploding the joke, or the climax speech resolving the scene, play or commercial to its conclusion.

TAKE (1) Single shot picture or scene held by TV camera. (2) Such a scene so televised or filmed. (3) Command to switch directly from one picture or camera to another picture or camera, as "ready one, take one," "ready two, take two." (4) Instruction to switcher to feed a given picture channel to transmitter. (5) Reaction or sudden obvious realization by talent on camera.

TAKE IT AWAY Directions to station, network, talent, announcer, etc. "You're on the air."

TAKE TIMINGS To time each unit of a show, spot, etc. by stopwatch.

TAKING A BALANCE Preliminary testing of various sounds in a program to



determine their relation to one another.

TALENT COST Expense or cost (for music, talent, etc.) of a show aside from the time charge.

TALENT SCOUT Person employed to search for potential talent, actors, for TV station, network, or show.

TALK BACK (1) Phone circuit, ear-phones, or cans from director to TV crew. (2) Loudspeaking device between studio control room and studio enabling producer to give directions to cast during rehearsals. (3) Telephone facility used to permit remote originating point to hear predetermined cues and thus enable foolproof switches to be performed.

TALKING DOWN Talent acting or speaking in an aloof, superior manner, or so it seems to viewers.

TALKING IN HIS BEARD Speaking in a muffled, almost indistinguishable, voice.

T.C. Short for transcontinental. Means a network show that reaches from coast to coast.

TEARS Horizontal disturbance in TV picture caused by noise which makes picture appear to tear apart.

TEAR JERKER TV show with a sad or pathetic appeal. CBS-TV's *Mama* sometimes fits this category.

TEASER Strip of muslin or set material above set to prevent camera from shooting over into lights or grid.

TECHNICIAN Skilled worker in any branch of TV production, direction, engineering.

TD or TECHNICAL DIRECTOR Director of all technical facilities and operations, lighting, cameras, sound, switching in a studio, and frequently remote production.

TELECAST A television broadcast, program, or show.

TELECINE Equipment used by British BBC to televise films. Much larger than U. S. equipment but much quieter in operation. Film moves in continuous motion instead of intermittently, reducing wear on film.

TELEFEX Excellent rear projection system for special effects, background, etc. One of most realistic devices in rearview projection.

TELEGENIC Object, talent, anyone or anything that looks well on television.

TELEPHOTO LENS Very narrow angle lens of great focal length which produces large size images at extreme distances, frequently used at sporting events, etc. (See lenses.)

TELEPROMPTER A rolling script device for talent who have difficulty in learning lines. Also called idiot sheet. Lines are printed large enough to be

CHANNEL
5

KTLA

THE BEST ADVERTISING BUY IN LOS ANGELES

HOOPER TELEVISION AUDIENCE INDEX

MAY 1951

SHARE OF TELEVISION AUDIENCE

TIME	TV SETS. IN USE	TV Station "A"	TV Station "B"	TV Station "C"	TV Station "D"	KTLA	TV Station "E"	TV Station "F"	OTHER TV
EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M.	42.1	14.1	4.5	11.8	17.7	33.8★	8.8	9.1	0.1
SUNDAY AFTERNOON 12:00 NOON-6:00 P.M.	24.1	8.5	4.5	26.9	4.4	44.5★	0.8	10.4	-
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	9.7	18.1	-	26.7	2.7	59.3★	1.8	0.9	0.5

1,038,750 TV Receivers in Los Angeles area, May 1, 1951



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

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



read at distance on sheet which revolves, keeping pace with the show's action.

TELEVIEWER Member of the television audience.

TELEWISE or TELECAST To transmit a picture electronically by using television equipment.

TELEVISION The transmission and reproduction of a view, scene, image or person by an apparatus that converts light rays into electrical impulses in such a manner that those same objects may then be transmitted and reconverted by a receiver into visible light rays forming a picture.

TELEVISION GRAY SCALE Resolution of colors in scenery, costumes, and performers' faces into corresponding gray values in black-and-white TV. Has a shorter contrast range than other photographic media. May vary from five-step gray scale (white, light gray, medium gray, dark gray, and black) to more sensitive brilliance of the various gray values, depending upon light source and equipment factors, to approach the 10-step transition (from white through grays to black) of photographic and printing gray scale. (See gray scale.)

TELOP An opaque slide. (1) Used in gray telop. Used a great deal in CBS-TV stations. (2) Card for titles; shot live.

TEMPO (1) Relative speed or pace of performance or music. (2) Impression of speed which a show makes on viewer, either by succession of incidents or of shots, or by the rate of movement shown or rhythm sound.

TEST PATTERN Specially made design of lines and/or circles transmitted for the purpose of correctly setting focus and tuning of an image on TV screen. Also used for station identification.

TEXTURE An impression of depth and irregularity that is given to a plane surface by using paints or other decorative materials.

THE TIP Viewing audience. "Holding the tip" means holding your audience.

THEME Subject or central idea specially composed or particularly appropriate tune or music that identifies a specific program. Garroway's theme is "Sentimental Journey"; the theme for

the Lone Ranger is the "William Tell Overture."

THICK When individual sounds or instruments in orchestra are not distinguishable.

"THIRTY" Sign-off signal used in early radio to signify the end of a program; derived from the classic telegrapher's sign-off. Used very little in TV.

THREAD To lace first few feet of reel of film through projector or other film mechanism in order that film is ready to be shown.

THREE SHOT TV shot of three performers, etc.

THROW Distance from film projector to screen.

THROW A CUE Visual hand signal usually pointing at talent to begin action or speech.

THROW IT AWAY (1) To give line in casual and offhand manner. (2) To speak without obvious emphasis or expression. (2) Order to talent or engineers to fade picture or dialogue no matter what script says.

TIGHT (1) Close shot using narrow angle lens 90-135 mm. (2) Show which in rehearsal times a few seconds over allotted time, and should either be cut or played rapidly, provided the material permits rapid treatment.

TIGHTEN UP, CLOSER SHOT, LOOSEN UP, MORE DISTANT SHOT Terms used from director to cameramen when object is framed to obtain precise shot desired.

TILT UP Direction for camera movement, up.

TILT DOWN Direction for camera movement, down.

TIME Period on the air available for a given spot or show.

TIMEBUYER (1) Individual in advertising agency responsible for making the proper selection of TV or radio coverage to meet needs of advertiser. (2) Buyer of TV or radio spots, shows, etc.

TIME CHECK Vital command to synchronize all watches of all concerned in telecast or broadcast.

TIMING Time intervals written in on a script during last rehearsal indicating where the performance should be in relation to the allotted or elapsed time of the show.

TITLE (CREEPING TITLE) A title usually on drum roll that moves up the screen at reading pace.

TITLE MUSIC Background music behind opening and/or closing titles and introductions.

TITLES or TITLE SLIDES (1) Cards, film, slides, either drawings, printed or on film which announce the title

and credits of a program. (2) Any written or printed matter introduced into show or film for its own sake and not as part of presentation.

TONGUE To move a camera mounted on a boom in a horizontal direction left or right while panning to compensate for this motion.

TOTAL AUDIENCE The percentage of TV homes viewing a specific show at some time during the telecast.

TOWN CRIER Vocalist who sings too loudly.

T.R.—T.L. Opposite of pan. Keep camera steady, move tripod or dolly.

TRANSCRIPTION A recording of the highest quality, usually at 33 $\frac{1}{4}$ r.p.m. especially made for telecast or broadcast.

TRANSIT CASE Travelling case for reels of 16 mm. or 35 mm. film with metal can and plywood case to meet the requirements of the railway companies.

TRANSITION To change or move from one action, set, or scene to another by music, pause, narration, black screen, dissolve, etc.

TRANSPARENCY Photography or artwork on translucent material, usually 35 mm. film, frequently backlit. Opposite of opaque. (See slides.)

TRAVEL or TRUCK SHOT When the director wishes the camera to move in a direction parallel to the set, he instructs the cameraman to travel or truck right or left. (See truck.)

TRAVELLER Loose scene, backdrop, or curtain, adjustable on pulleys.

TRAVELOGUE Actuality film of life and scenes in other countries; travel film.

TREATMENT Intermediate step between synopsis and script where complete TV story, commercial, or production is finished.

TRICK SHOTS or TRICK FILM To de-



pend mainly on the representation, through special manipulation of the technical processes of production, dissolves, superimpositions, opticals, of situations and events which would in reality be impossible, such as a cyclist riding up the side of a house, or a magic horse flying through the air.



WTUV
 PUTS THE FASTEST
 GROWING MARKET
 EAST of the ROCKIES
in the palm of your hand

FULL COVERAGE
 of SOUTH FLORIDA
 INCLUDING:
 SOUTH PALM BEACH COUNTY
 FORT LAUDERDALE
 HOLLYWOOD
 GREATER MIAMI
WTUV
 CHANNEL 4 MIAMI

ESTIMATED 75,000
 TV SETS
 IN GREATER MIAMI
 according to N.B.C.
 research and dealer surveys
WTUV
 CHANNEL 4 MIAMI

a Full time
 TELEVISION STATION
 9 A.M. to 1 A.M.
WTUV
 CHANNEL 4 MIAMI

Full
 DAYTIME
 PROGRAMMING
 Hundreds of
 \$\$\$ and \$\$\$
 success stories
 in our files
WTUV

Represented by FREE & PETERS



TRIM Facing around a TV set opening such as a door or window.

TRIPOD A three-legged TV camera mount. Cheapest, least desirable type, usually used in remotes.

TROLLEY or DOLLY Wheeled vehicle on which camera can be moved in taking a shot.

TRUCK or TRUCKING SHOT Camera technique by which single talent up to a line of performers (a chorus, for instance) or a scene is covered by dolly-ing the camera along the line of subjects or along the scene while the camera is on the air.

TRY OUT For definition, see audition.

TURKEY Flop or failure. No good.

TURN OVER To relinquish control at close of one show to the stage hands, engineers, etc. of the succeeding show.

TURN TABLE The rotating platform on which transcriptions are spun to play.

TURN-TABLE TOM TV director who is more interested in his audio effects (speech, music, etc.) than in visual effects.

TURRET or RACK Mounting for one or more camera lenses to permit rapid change of lens by rotating the turret to place the required lens in use.

TV DIRECTOR Person responsible for every detail of show, including announcer, cameramen, shots, audio engineers, stage managers, stage hands, talent, musicians, and soundmen. He builds and shapes the program by bringing all these factors into harmony. He may make corrections and any revisions he deems desirable in show or script whenever he feels such are necessary for improved show. On his shoulders rests the complete responsibility for quality of programs.

TVA All-inclusive television talent union which usually includes AGVA, AFRA, etc.

TVR CBS-TV abbreviation of television recording for term commonly called kinescope film by NBC-TV.

TWIST Unusual or surprise ending to a story. O. Henry stories have a twist ending.

TWO-SHOT Close shot of two persons with camera as near as possible while still keeping them both in shot.

TWX Pronounced "twix" and means a teletype or teletype message.

TYPE (1) Actor suited to specific kind of part. (2) To limit an actor to one kind of role.

U

UNDER (1) TV show that does not use all its allotted time. (2) Show that



WTUV
 PUTS THE FASTEST
 GROWING MARKET
 EAST OF THE ROCKIES
in the palm of your hand

FULL COVERAGE
 OF SOUTH FLORIDA
 INCLUDING:
 SOUTH PALM BEACH COUNTY
 FORT LAUDERDALE
 HOLLYWOOD
 GREATER MIAMI
WTUV
 CHANNEL 4 MIAMI

ESTIMATED 75,000
 TV SETS
 IN GREATER MIAMI
 according to N.B.C.
 research and dealer surveys
WTUV
 CHANNEL 4 MIAMI

a Full time
 TELEVISION STATION
 9 A.M. to 1 A.M.
WTUV
 CHANNEL 4 MIAMI

Full
 NIGHTTIME
 PROGRAMMING
 from all
 4 NETWORKS
WTUV

Represented by FREE & PETERS



JEFFERSON STANDARD
BROADCASTING COMPANY



CABLE
TELEVISION
FOR
3
MILLION
CAROLINIANS

Winston-Salem · North Carolina

North Carolina's second city, home of Camel cigarettes, manufacturing and educational center, with an annual industrial payroll of 58 million dollars. Winston-Salem receives television service from 2 stations but 56% of viewers tune most often to WBTV, Charlotte.



REPRESENTED NATIONALLY
BY RADIO SALES

runs short and calls for the use of padding, fill, or cushion. (3) To sustain and subordinate one facet of the drama or situation under another.

UNDERPLAY Talent performing in a very restrained manner.

UNIONS Detailed definitions are defined under specific letters. There are more than 13 different unions in NBC-TV. Major ones:

IATSE...Stagehands
NABET...Engineers, cameramen, etc.
BPDPA...Scenic artists
IBEW...Engineers and soundmen
RTDG...Radio Television Directors Guild
TWG...Television Writers Guild
AFRA...TV talent, announcers
AGVA...TV talent, singers, etc.
TVA...All TV talent, actors, etc.

UP STAGING Camera hog. To attempt to hold dominant position in scene at the expense of other performers.

V

VAULT Film store or storage for inflammable film, meaning most 35 mm., of such construction and dimensions as to comply with the regulations of the local authority or of the home office.

VARIABLE FOCUS LENS Lens whose focal length can be altered during shooting, as Zoomar, where mechanism changes distance between front and rear components of the lens.

VAUDEO Vaudeville show on television, a la James Melton, Ed Sullivan shows.

VI or VOLUME INDICATOR Meter in control room which registers show's sound volume, thus enabling the technicians to "see" the amount of sound.

VIDEO From Latin meaning to see or I see. Pertains to the television broadcast of images. Usually used as a noun to denote sight broadcasting as opposed to sound broadcasting. Portion of TV signal that contains picture.

VIDEO ENGINEER Engineer who controls picture quality and who may make switches from one camera to another as well as producing visual effects such as fades, dissolves, superimposures, etc. Usually engineer monitors the visual portion of a telecast.

VIDEO GAIN Dial or apparatus which controls power of picture amplifier. By turning video gain down you get fade out; turn video gain up and you have fade in.

VIDEO SIGNAL or PICTURE SIGNAL Portion of signal from TV camera that is the electrical counterpart of the scene televised.

VIEWER A machine used to examine TV film for editing or cutting. (See moviola.)

VIEWING LENS Lens on TV camera

used by the cameraman to view field of action.

VIEWS Sometimes called sets or situations. Scenes being televised.

VIGNETTE Mask placed before camera lens to produce a picture in which only the center part is visible in diffused oval, circle, etc.

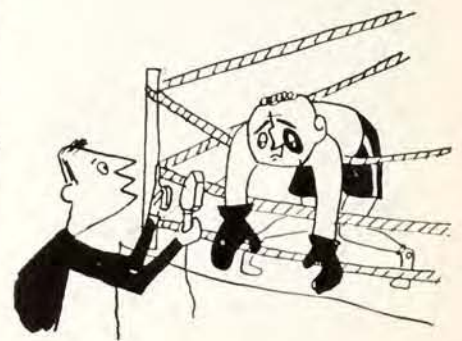
VISTASCOPE An optical device contained in a simple, box-like case which fits snugly in front of the lens of any television or film camera. Through its use and an 8" x 10" picture of scene desired, live actors performing on a bare stage or in an open field can be presented to a television or film audience, either "live" or by means of film in what appear to be settings duplicating any structure or scenic site in the world required by the show's locale and script. The effect is created by illusion, of course. Actors may sit "on" terraces which actually are only photographs, may walk "through" doors or "behind" trees or posts, which again are merely photographic reproductions. Vistascope is leased through Vistascope Corporation of America, RKO, Culver City, Cal.

VISUAL GAG Comedy routine or sound effect to produce laughs on a TV or live audience show. Gag has to be seen rather than heard, as Sid Caesar and Imogene Coca on *Saturday Night Review*, NBC-TV.

VISUAL SHOW TV or radio show which is presented before an actual audience. Called "live."

VO or VOICE OVER (1) Narration type recording as opposed to lip sync or live sound. (2) Voice over narration where voice talent is not seen.

VOX POP A spontaneous radio or TV interview.



VSI Visual station identification, as in test pattern, etc.

W

WAITS (1) Unwanted pause caused by a talent missing his pickup cues, or technical equipment failures which result in a non-picture or sound period (2) Actor or music deliberately hold-

ing off on their cue in order not to smother existing laugh on a comedy show.

WALK-THROUGH REHEARSAL May be same as dry rehearsal, or preceding first dry rehearsal.

WALL TREATMENT Technique used to simulate numerous surfaces on the walls of a set such as wallpaper, bricks, stucco, etc.

WALLA WALLA Ad lib mumble repeated over and over in crowd scenes to sound like a mob.

WARM UP Usually a three or five-minute period immediately preceding broadcast in which announcer, m.c., or talent puts the studio audience in a receptive mood by amiably introducing the cast of the program, discussing its problems, sponsor, etc.

WARNING LIGHTS Red and green lights associated with each studio camera to warn cameramen and performers that camera is about to go on the air (green light), sometimes called the preview light; or that camera is on the air (red light).

WATT Measure of transmitting power of TV station.

WEAVER TV talent who moves about nervously in front of the camera.

WEB Slang for TV network, like net.

WEST OF DENVER Technical troubles which can't be located.

WESTERN Type of American film devoted to cowboys and horses; usually set in real surroundings and containing chases, etc.

WHIP SHOT See zip pan. Very fast pan shot that usually blurs scene by speed of turning camera. Used for dramatic shift of interest or startling change of locale.

WHODUNIT TV mystery program, a la Martin Kane, etc.

WIDE ANGLE LENS Lens of very wide angle of projection, as 50 mm., which is used to pick up large portion of set, talent, audience, etc. at short distance.

WILD (1) Film or picture taken to fit pre-recorded narration or sound. (2) A wing, flat, window, etc., which is used to shoot through or over and then struck immediately so as not to hamper camera action.

WIND IT UP (1) To increase tempo or pace. (2) To bring to a climax or finish.

WINGS (1) Off-stage entrance and storage space which may be masked from camera or live audience. (2) Wing flat that is a hinged book flat which stands without support.

WIPE Transition from one scene or image to another in which new scene slowly replaces old one in some gradually increasing geometric pattern,

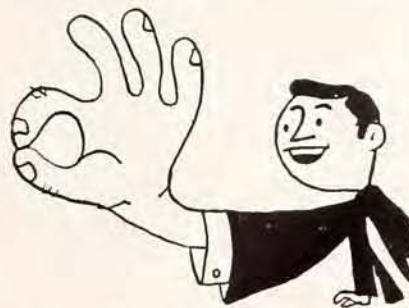
i.e., circle (circle in, circle out), square (expanding square), fan, roll, etc. In a horizontal wipe the action is from the side of the picture. In a fan wipe it is semi-circular.

WIPE OVER Optical film or printing effect by which one scene or image moves into another geometrically. (See overlap, etc.)

WOOD PILE Xylophone, or an xylophonist—musician.

WOOD SHED (1) A hard, tiring rehearsal. (2) When a performer privately rehearses his part outside the studio or off camera. (3) A musical director who makes an ad lib arrangement of a number during rehearsal by verbal rather than written instructions to orchestra or singers.

WOOF (1) TV slang signifying "on



the nose" or "okay." (2) Sound used to synchronize time, i.e., "I'll give you a 'woof' at 8:15:30." "Ready 'woof.'" (3) Word spoken into mike to check amplitude and/or time of sound, i.e., 1,2,3,4 woof.

WOMP A quick flare-up of light or brightness in a TV picture.

WORKPRINT Film print (frequently a rush) used in editing and cutting to determine the final composition of the finished film, show, commercial, etc.

Y

YAK A lot of talk usually classified as unnecessary.

YUK Slang term for a big laugh. Berle is interested in big yuks.

Z

ZAMPA Florid musical passage with plenty of brass—blown big and bitten off sharp.

ZILCH Standard name used to describe anyone who walks into TV studio and whose name is not known.

ZIP-PAN (1) Effect obtained by swinging camera so quickly round from one point of rest to another, that between the two the picture is blurred. (2) Device for combining two different shots, the camera being swung so quickly



HE'S HOOKED UP TO A BIG ONE!

Yes, he's hooked up to more than 83,000 TV homes — he's a wise time buyer who knows that KOTV reaches the heart of the Oil Capitol's Multi-million Dollar market. He also knows that KOTV's afternoon shows, *Lookin' at Caakin'*, and *Motinee Show*, case are good spot participation programs. You'll make a good "catch" if you use KOTV, Tulsa's only TV station. (NBC, CBS, ABC, DuMont)

Channel 6
First in Tulsa



KOTV

Cameron Television, Inc.
302 South Frankfort
Tulsa, Oklahoma

Represented Nationally by
EDWARD PETRY & CO.

from the subject in the first that it ends in a blur, and so quickly on to the subject in the second that it begins with a blur; the two blurred portions then being joined together to give the effect of a single zip-pan.

ZOOM or ZOOM IN Used to describe the fast action of a smooth and continuous change of focal length with dolly in, optical trick, Zoomar lens. Used very effectively on commercials where object starts small and zooms in to full screen view.

ZOOM-LENS Lens of variable focal length. As in zoom or zoom in, name derives from fact that when the focus on subject is quickly increased during shooting, the effect on the screen is a rapid change from distant shot to near shot, giving the impression that the camera has "zoomed" or swung towards the subject.

ZOOMAR LENS Lens which makes it possible to follow action, keeping it in focus all the time. Range is from very close up to the full length of a football field. It has twenty-eight optical elements. Used mostly outdoors. Focal lengths 5" to 22". F5.6 to F22. (See Electra Zoom and lenses.)

(With the word "ZOOMAR lens," SPONSOR completes Herbert True's 1951 "TV Dictionary/Handbook for Sponsors." The appendix below gives Herbert True's rating of the use value of various books on TV.)

TV Bibliography

It is most difficult at any time to evaluate a book in terms of its worth to someone else, but in television the job is even more difficult because the publication may be of interest to the reader for a variety of reasons. The reader may be an idea man, technician, writer, director, administrator, etc. In his own respective field he may even encompass a multitude of TV duties or responsibilities. For that reason the author has reviewed the following books, most of which were specifically recommended by TV creators themselves, and has in a rather crude manner attempted to catalogue them according to potential interests.

There were numerous other applicable TV books that have come to the author's attention, but the following works all seem to have definite value and superior merit in their coded fields, both from the knowledge and technical standpoints, and as helpful reference books.

Code

- S—Superior: extremely current. Of great interest to all TV personnel, networks, stations, directors, film producers, large or small. The highest possible all-inclusive recommendation.
- X—Extra creative. A priceless tool for

- writers, idea men, producers, etc.;
- anyone in the creative end of TV.
- L—Limited. While a major help to almost everyone in the trade, it has particularly outstanding material for station personnel, talent, unions, individuals whose experience has been limited in scope and who desire to supplement it with related knowledge about agencies, sponsors, other techniques in the field.
- C—College or newcomers to TV industry could profitably become very familiar with the information included in these publications; however, this is not a limitation, rather a helpful breakdown for those concerned.
- D—Dated in some respects but contains enough valuable information to make it of primary use as indicated.
- S-X-C *Advertising Handbook*, by Roger Barton, Prentice-Hall
- L *Advertising Procedure*, by Otto Kleppner, Prentice-Hall
- L *Basic Issues in Color Television*, by Frank Stanton, Columbia Broadcasting Co.
- X-L *Best Television Plays of the Year*, by William Kaufman, Merlin Press
- X-C *Documentary Film*, by Paul Rotha, Faber and Faber
- S-X-C *Experiment in the Film*, by Roger Manvell, Macmillan
- X-C *Film Technique*, by Vsevolod I. Pudovkin, Newnes
- S-C *Films in Business and Industry*, by Gibson, McGraw-Hill
- L-C *Footnotes to the Film*, edited by Charles Davy, Lovat Dickson
- C-D *Getting a Job in Television*, by John Southwell, McGraw-Hill
- S-C-X *Here Is Television*, by Thomas Hutchinson, Hastings House
- C-D *How to Write for Television*, by Douglas Allen, Dutton
- L-C *Modern Radio Advertising* (with analysis of TV advertising), by Charles Wolfe, Funk & Wagnalls
- S-X-C *Movies for TV*, by John Battison, Macmillan
- C *News by Radio*, by M. V. Charnley, Macmillan
- S-X-C *Painting with Light*, by John Alton, Macmillan
- L-C *Profitable Advertising in Today's Media and Markets*, by Ben Duffy, Prentice-Hall
- X-C *Scenery Design for Amateur Stage*, by Friederich and Fraser, Macmillan
- S-X-C *Science Via Television*, by Lynn Poole, Johns Hopkins Press
- X-C *Successful Film Writing*, by Seton Margrave, Methuen
- S-C *Successful Radio and TV Advertising*, by Gene Seehafer, McGraw-Hill
- L *Telecasting and Color*, ill., by Kingdon S. Tyler, Harcourt Brace

- D-C-X *Television*, by Marcus G. Scroggie, Blackie and Sons, London
- L *Television Broadcasting, Production, Economics, Technique*, by Lenox R. Lohr, McGraw
- D-L *Television Encyclopedia*, ill., edited by Stanley Kempner, Fairchild
- D *Television Engineering, Principles of*, ill., by Donald G. Fink, McGraw
- C-L-D *Television, Eyes of Tomorrow*, by W. C. Eddy, Prentice-Hall
- L-D *Television, How it Works*, by Jeanne and Robert Bendick, McGraw-Hill
- C-X *Television, Introduction to*, by Robert and Hylander, Macmillan
- C-X-D *Television Primer of Production and Direction*, by Louis A. Sposa, McGraw
- C-X-D *Television Production Problems*, by John F. Royal, McGraw
- S-C-X *Television Programing and Production*, by Richard Hubbell, Rinehart
- S-X-C-D *Television Show Business*, by Judy Dupuy, General Electric Co.
- C *Television Standards and Practice*, by Donald G. Fink, McGraw
- S-X-C *Television Techniques*, by Hoyland Bettinger, Harper
- D *Television, Today and Tomorrow*, by Lee de Forest, Dial Press
- S-X-C *Television Writing: Handbook of Principles and Practice*, by Robert Greene, Harper
- S-X-C *The Art of the Film*, by Ernest Lindgren, Geo. Allen and Unwin
- X *The Art of Walt Disney*, by Robert Field, Collins
- X-C *The Cinema as a Graphic Art*, by Vladimir Nilsen, Newnes
- S-X-C *The Film Till Now*, by Paul Rotha, Vision Press
- D *The Miracle of Television*, by S. H. Luther Gable, Wilcox and Follet
- L-X-C *The Modern Law of Advertising and Marketing*, by Digges, Funk & Wagnalls
- L *The Use of Television by Public Libraries*, American Library Publishing Co.
- S-X-C *TV Production Pointers by Products. Special Effects, etc.*, by Charles Batson, Broadcasting Advertising Bureau
- L-C-D *Video Handbook*, by Scherago and Roche, Boland and Boyce

The **WHOLE** job in TV film spot-making at **TELEFILM Inc.**
Producers since 1938.
HOLLYWOOD (28) CALIFORNIA

WE DEFY YOU TO MATCH THIS SENSATIONAL TV OFFERING

- The show that SELLS every minute you're on the air
- The show with a terrific NEW bag-merchandising gimmick
- The show that brings in viewers at the LOWEST COST YET per 1000, per minute, of commercial time

"It's in the Bag"

A Variety, Audience Participation Program in a Grocery Store Setting—Your Product on Camera for the Entire Show

MUSIC

GAGS

PRIZES

LAUGHS

CHARADES

FEATURES: a Name M.C.—The Singing and Playing Jesters—Musical Group—Girl Singer

INCLUDES: Complete Set—Props—Writers—Producers—Planned Publicity

PROVED: by 39 Weeks on TV—65 Times on Radio

SHOW CAN BE TRAVELED TO BOLSTER SLOW AREAS—OPEN NEW MARKETS

Murray Hill 2-9010 • 441 Lexington Ave., New York 17, N. Y.

Phone—
Wire—
Write:

**PACKAGE
SHOWS
inc.**

FREE—SPONSOR'S ADVERTISING ON 200,000 GROCERY BAGS PER SHOW: At no additional cost to the sponsor, his advertising message is imprinted on 200,000 Kraft Bags per show distributed in markets of the advertiser's selection thru regular grocery channels.



WHY NOT A MEASURE OF IMPACT FOR RADIO!

IN addition to continuing reports in its radio and television markets, Pulse regularly does surveys of the buying habits of listeners and non listeners to selected programs.

For example, consider the following sales impact of three programs recently surveyed:

NEWS PROGRAM	26%
WOMAN'S SERVICE PROGRAM	96%
"EARLY MORNING"	60%

FOR INFORMATION ABOUT PULSE

ASK THE PULSE

THE PULSE Incorporated

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

CHAP STICK

(Continued from page 25)

next March. An estimated \$150,000—a quarter of the total advertising appropriations—will be devoted to selling Chap-ans and Chap Stick in 30 cities over 35 radio stations. The number of announcements normally used will be stepped up in 19 of the 30 markets, and, says Gumbinner, "We may add four or five new stations to our list. Where remains to be seen, since we're still in our planning stage." (The other three-quarter slice of the total ad appropriations is used largely for slick magazines, like *Holiday*, *Life* and *Look*; trade magazines, like *Drug Topics*, in which the radio advertising is merchandised to druggists; and posters and cardboard displays designed for the counters of retail outlets.)

Chap Stick lip balm, which grosses about \$1,750,000 a year, dominates its next biggest rival, Chesebrough Manufacturing Company's Chesebrough Lip Ice. From October until March (via McCann-Erickson) Chesebrough spends "over \$60,000" to participate in alternate weeks on *Dr. Christian*, CBS radio. Chap Stick's other big competitor, Roger & Gallet's Lip Ade (via Hicks & Greist, New York) uses no broadcast advertising whatsoever.

With regard to Chap-ans, which grosses an estimated \$3,000,000 a year, Gumbinner says: "We simply have no competitors. In the men's hand cream realm, Chap-ans is the big explorer."

Chap Stick first began exploring its masculine market during World War II, when the Government asked it to turn out a palliative to aid G.I.'s cracked, chapped, and weather-dried lips. Its Chap Stick lip balm soon became part of aviators' kits and was used heavily by troops in Alaska.

"The second world war did for Chap Stick what World War I did for the wrist watch," says Paul Gumbinner. "Men were no longer ashamed to use them."

Right after the war, Chap Stick turned to producing its lip balm for the consumer market. Since women are apt to use their ordinary lipstick to protect their lips, it was decided to direct the selling to men, and, to some extent, to children.

Advertising for the lip balm, though, was restricted to the printed media. Only in 1948, when the company began manufacturing Chap-ans, was it decided to push both products via radio.

There were several reasons why Ad Manager Bond was prompted to let the Gumbinner Agency handle the account. First of all, it had experience in the drug trade, having guided Norwich Pharmacal Company through many an advertising crisis since 1930. Secondly, it knew its business about radio, having introduced the famous vaudeville team, Weber & Fields, to CBS for Webster Cigars as long ago as 1925.

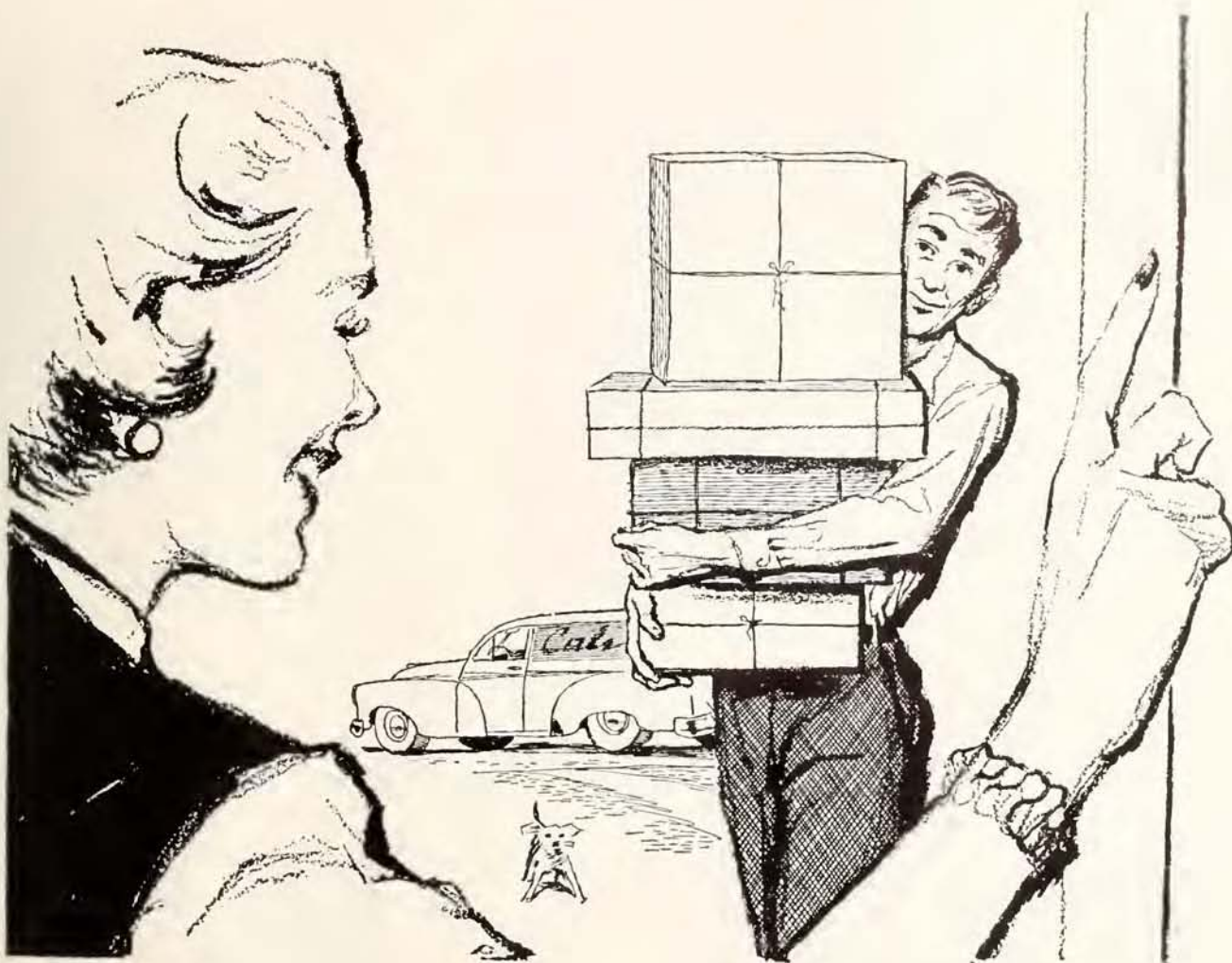
The decision proved sound. Lawrence Gumbinner, account supervisor, and Paul Gumbinner, account executive, assisted by Erwin A. Levine, planned to give both products a radio test debut in the New York market. To get the male ear, announcements were scheduled over WCBS, immediately after football games. These were then backed up by announcements over Jack Sterling's disk jockey show on WCBS.

"The results were so darned good," says Paul Gumbinner, "that we knew radio was for us. And it was then we decided what broadcast formula we'd use—morning disk jockeys (to get the men before they go to work) and a few evening sports and news participations (between 6:00 and 7:00 p.m., to get the men at the supper table.)"

The company's wisdom in hopping into radio was confirmed next year, when it made a two-week sample offer over disk jockey shows on some 18 stations. "Again the results were extraordinarily good," says Paul Gumbinner. "The average inquiry cost us 12c—and in some cases as low as 3c. Home interviews conducted for us by Fact Finders Inc., and an analysis of the Nielsen Drug Index showed us that sales were very strong in those areas where we used radio. Besides, the company would get appreciative letters from druggists, saying, 'I see where disk jockey so-and-so is helping us sell your products. Keep up the good work.'"

In buying announcements and participations over some 35 stations, Gumbinner is usually concerned with several points. His strategy runs something like this:

1. Use disk jockey shows with established audiences; shy away from the fledglings.
2. Try to buy into a platter-spinning show in which the d.j. has a relaxed, rather than high-pressure, style. Then give him complete freedom to adapt the copy to his style.
3. Use both large and medium sta-



What did your wife order from your store?

Did she ask for *just any* shirt...*any old* cigarettes...
whatever candy you happened to have?

Chances are 8 to 1 she named *exactly* the make
she wanted!

And if it happens in your own home, you can be
sure it's going on all over town—all over America!

Millions of wives have spent years trying the Brands.
When they find their favorites they're loyal to
them, buy them again and again. They know a famous
manufacturer's name signed to his product
guarantees top value, top quality, and satisfaction.

**Give your customers what they ask for—
it's bad business to substitute**

That's why you make your business stronger when
you keep the force of *famous brand names* behind your
selling. Let your customers know they can get from
you the brands they know and want. Why be content—
or expect them to be content—with anything else?

So isn't it just common sense to feature the
merchandise that's overwhelmingly favored—the
well-known Brands? It's your surest way to get steady
demand, rapid turnover, and higher profits!

Brand Names Foundation
INCORPORATED

A non-profit educational foundation
37 WEST 57 STREET, NEW YORK 19, N. Y.

tions. A 50,000-watter, like WLS, and a 5,000-watter, like WIND, Chicago, both have distinct values.

4. Use stations in those areas where the temperature would favor buying both products. For example, people in Minnesota are too used to cold weather to require lip balms; therefore, use less advertising there. But Easterners, coming to Arizona and Colorado for their health, use lip balm heavily while they get adjusted to the drier climate; therefore, use plenty of radio advertising in these two "health" states.

5. Select stations near areas where Chap-ans and Chap Stick have their widest distribution. In the South, for example, even gasoline stations and hardware stores sell the two items.

6. Favor those radio stations (like WFAA, Dallas, and WIBC, Indianapolis) which are usually prepared to merchandise the sponsor's shows to the trade with stickers and cards.

"Business is so good at most of the top radio stations," says Gumbinner, "that one of my biggest problems is getting availabilities. That's why I map out my autumn campaign well in advance in the summer. A station like WFAA, Dallas, is usually sold out, and

it's only as a special favor that they wangle an opening for me."

Some typical stations that have done a high-octane selling job for Chap Stick and Chap-ans, according to Gumbinner, include:

WAPI, Birmingham, Ala.; KHJ, Los Angeles; KGO, San Francisco; KOA, Denver; WRC, Washington, D. C.; WMBR, Jacksonville, Fla.; WSB, Atlanta; KRNT, Des Moines; WFBR, Baltimore; WJR, Detroit; WBZ, Boston; WDAF, Kansas City, Mo.; KSD, St. Louis; WAYS, Charlotte, N. C.; KOIN, Portland, Ore.; WNOX, Knoxville, Tenn.; WTAR, Norfolk, Va.; and WTMJ, Milwaukee. Also, WJZ, WCBS, WNEW, New York City; WCAE, Pittsburgh; WMPS, Memphis; KYW, WPEN, Philadelphia; WGAR, Cleveland; WCKY, Cincinnati; WLS, Chicago.

Commercial copy for both products is written by Paul Gumbinner and Erwin A. Levine. Their philosophy in composing the message has incorporated these ideas:

1. Try to relate the two products in a single commercial when possible. That is, an announcement for Chap-ans might well close with the throw-away

phrase: "Chap-ans is the hand cream packed with soothing, healing power—the one and only hand cream especially made for men—created by . . . Chap Stick, America's most famous lip balm."

2. Place a heavy emphasis on personal testimonials, culled from letters written to the sponsor. A typical wife of an outdoor worker—auto mechanic, telephone lineman, truck driver, doctor—is quoted as saying: "Chap-ans is more important to my husband than his gloves."

3. Although the Chap-ans sales stress is directed toward men ("comes in a handy *masculine tube*"), the announcer lures in the women, too: "Here's a tip for you ladies. Buy your husband a tube of Chap-ans—and then borrow it back from him to get real relief for your own rough, chapped hands."

4. While Chap Stick lip balm, too, aims its sales message primarily at the men, the rest of the family also is included in the sales appeal: "Just what the doctor ordered for dry smoker's lips and the uncomfortable lips of convalescents . . . I suggest your whole family cultivate the Chap Stick habit—and carry a personal Chap Stick all the time. Then whenever Dad, Mom, or the kids feel their lips getting rough. . . ." To strengthen this sales notion, the Gumbinner Agency shrewdly suggested to the company that each Chap Stick bear an individualistic symbol—a triangle, denoting the stick belonged to Dad, a circle, showing it was Mother's private stick, and so on.

5. Finally, disk jockeys are encouraged to relate the weather in local areas to the need of buying both products. For example: "Temperature today—12 above zero. You'll need Chap Stick for your lips; Chap-ans for your hands."

Both the sponsor and the agency are devout believers in merchandising. Advertisements in *Drug Topics* and *The American Druggist* (quite apart from consumer ads in *Life*, *Look* and *Saturday Evening Post*) inform the trade how the manufacturer is backing up the retailers' efforts with radio advertising.

In addition, a handsomely illustrated promotional folder is sent to druggists further disclosing the sponsor's radio campaign. It's headlined "Radio of this special type will sell Chap Stick and Chap-ans to a waiting market." It discloses market areas where

WPAT

made the largest strides of any radio station in the entire New York — New Jersey metropolitan area from 1950 to 1951.

Total audience increase: more than 25%*
(Strongest gains during prime evening TV time.)

*Proof of WPAT's dominant position and pulling power in rich North Jersey***

Proof of outstanding results for almost every type of advertiser in the N.Y.-N.J. market.

The "standing room only" sign is out.

Based on these FACTS, WPAT announces a substantial rate increase effective Sept. 10, 1951.

See next Sponsor issue for one of the most remarkable radio success stories in the country—facts and figures, folks!

*N.Y.-N.J. Pulse Jan.-Feb.-Mar. 1950-1951

**Send for details

WPAT | 5000 watts | 930 kc

PATERSON, N. J.

radio announcements are used: and details typical radio messages.

As a final *piece de resistance* in promotion, the ad agency sends the disk jockeys a continuous series of encouraging letters: "We are promoting your show through the drug trade in your community. Local druggists know that you'll be helping them to sell Chap Stick and Chap-ans and you can be sure they'll be listening with great interest. . . . You are the only radio artist carrying the Chap Stick Company's advertising in your area. So you can see, the results your show gets are extremely important to our planning for next year. We want to come back for more!"

The radio future of Chap Stick and Chap-ans seems fairly secure. The way matters stand now, the sponsor does not forecast the use of TV announcements in its advertising schedule. "The increasing high costs of TV are simply too prohibitive for our pocket book," says Paul Gumbinner. "Radio has done a first-rate coverage job at a remarkably low price, and we'll continue with it."

In fact, Chap Stick is so exultant about radio's potency, that it may, next summer, give the air medium a true-blue test. The sponsor may try selling its two cold-weather products over the air during the dog days of July and August. Whether this plan remains only in the realm of speculation, like trying to sell refrigerators to Eskimos, will be seen. What is certain is that Chap Stick, which has managed to sell hand cream and lip pomade to men, will continue to increase its spot radio coverage as more men buy them. ★★

TV COMMERCIALS

(Continued from page 42)

course, the cost of going into film is usually an added one of breath-taking dimension so that whatever you might save in time might swiftly be dissipated by the basic cost of grinding the cameras. (Editor's note: See full-length article giving both network and spot viewpoints, page 30.)

A word about the awards racket which is with us late and soon, these days, and might well be subject for some kind of Kefauver hearing. Here's how it works. A nebulous and perhaps dubious publication whose circulation is usually restricted to the editor's immediate family plus a

"BOSTON BLACKIE"



HIGH

RATINGS

IN BIG TOWNS!

San Francisco	16.0
Louisville	21.7
Minneapolis	16.5

IN SMALL TOWNS!

Hattiesburg	29.6
Zanesville	26.0
Youngstown	21.3

From coast to coast—BOSTON BLACKIE is winning and holding large and loyal audiences!

He'll get high ratings for you, too!

Ratings that constantly capture and hold the largest share of audiences in city after city . . . assuring your sponsor top results from his bottom advertising dollar!

For details, write, wire or phone at once to



second-cousin from Schoharie decides that it will get out and garner free publicity in an effort to build its circulation. In an effort to achieve this, the magazine invests \$26.50 in four bas relief plaques carved out of titanium and symbolizing Prometheus bringing the electron on a platter to Mr. Marconi. After great deliberation, a panel of experts (whose names sound reminiscent of those on Pullman cars) awards plaques to (a) the Wire Rope Corporation of Abilene for its TV spot campaign, (b) the producers of *The Story of the Paramecium* as the best educational program of the year, and (c) Station AMOK-TV for its fearless treatment of the glue factory fire. The other plaque is sent to Schoharie for cousin's amusement.

If you (advertiser and/or agency) happen to receive one of these awards, you're in a helluva dilemma. With praise so rare in the ad business, your

When General Electric mentioned its new booklet describing the Mighty Tidy model vacuum cleaner, it got 7,087 requests in three weeks in New York—and made plans to advertise other models—on... THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!



vanity fights hard against your judgment and tempts you to make a lot of the award giving free plugs to the magazine—accepting it on your program (in dialogue of the worst sort since it is handled by a highly nervous man from the publication) and enabling you to drive listeners away from your program by the drove as well as allowing yourself to devote precious minutes of your commercial time to plug someone else's product.

MEN, MONEY, MOTIVES

(Continued from page 6)

Just here, in this routine, unhistoric, little incident, TV cuts the plot, leaves the audience unfulfilled psychologically, in order not to cut the commercial. Over and over in radio days, this very arrangement kicked up fusses.

* * *

Don't say none of this is vital. It is the mosaic detail of program popularity. It is part of the showmanship, the cornmanship, the payoff.

Story-telling techniques are, however, making real advances in TV. A recent P&G *Fireside Theater* job, "The Vigil," imaginatively "intimatized" the story, and avoided scenery (costly) by using a succession of close-ups, and nothing but.

* * *

Probably television craftsmanship is learning at an acceleration of technique comparable to the progress radio made from 1932 to 1944. But it is curiously evident that, like the young wife of our first paragraph, the "old man's" wisdom is not too welcome. As a final commentary we refer to the on-into-the-night parade of the Shriners. This was a pictorial natural for TV (as for years with the newsreels) and a sponsor, Dolly Madison Ice Cream, was secured. But the production difficulties proved formidable. First, the nocturnal event was badly lighted for TV purposes. Then there was the conservatism, sobriety and secrecy of the Shriners. The hapless radio-style announcer trying to "make with the portable mike" rushed up again and again to paraders with questions only to get inaudible, monosyllabic, or cautiously noncommittal answers. This was an incident of pure visual, but poor visual, material in which TV was teaching radio, and radio was literally perspiring in the 82-degree heat of Times Square. ★ ★ ★

TV NET OR SPOT?

(Continued from page 31)

in *SRDS* for February 1951. However, rate increases since do not affect the percentage figure particularly, since station and network time prices go up in virtually the same ratio.)

Franchises, talent & programs

In the franchise, talent, and program categories the networks have a stronger voice, and some substantial arguments.

Take the matter of franchises. Networks will tell you that the hassle over time clearances won't last forever, that the day will come when the words "network option time" will have real meaning in TV. Then, those advertisers who have been consistent network users will get first crack at the choice time slots. If you play along with us, networks say, you will be rewarded. You'll get what you want—eventually.

Reps argue this point hotly. Said an executive of one of the leading TV

LANG-WORTH
FEATURE PROGRAMS

SELL

CLOTHING!

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

rep firms to SPONSOR: "It will never be easy for a network to clear time in TV as it is in radio. Stations have grown up in video thinking along different lines. They just won't knuckle down to networks in time clearance if it's going to mean money out of their pockets."

There's practically no argument, yet over talent and programs. The networks have the head start, and own, control, or can put pressure on most of the leading TV stars and shows, as well as on many package producers. It would be hard to steer around networks on this point, unless you find a good film package for sale, or can build one.

On the other hand, reps are beginning to ease gently into the TV film program business, primarily to compete with networks. Katz, Blair-TV, Petry, Free & Peters, and network-owned rep outfits like Radio Sales (CBS) are seeing package and film producers these days, and building a "stable" of properties which can be offered to agencies in need of a program. One rep firm holds biweekly screening sessions in its offices, invites film producers to come up and exhibit their wares with an eye toward selling them for spot TV.

Station income & clearance

Station income, in this controversy, is something networks would rather not discuss, and reps make a point of discussing.

As pointed out earlier, the network's price for a piece of station time is usually higher than that of the station. However, in most cases the station actually makes more money out of a spot deal. This is one of those odd paradoxes of broadcast advertising which some advertisers have never really understood.

Out of every gross dollar in network billings, the network operates on an average of 70¢, gives the station an average of 30¢. On a spot buy, even though the station price is lower, the station profit is higher. This is because stations receive the net rate after frequency discount for the time, minus agency and rep commissions. Station revenue from spot can be anywhere up to 90% more than the revenue for the same time segment from network TV.

It's human nature, say the reps, for a station manager to be "more favorably disposed"—the quote is from Katz Agency's booklet—toward the

POWER HOUSE

CLUB 1300, WFBR's great daytime audience show, has the highest Hooper of any radio show in Baltimore one hour or more in length.*

This is it! The show that does everything, that always plays to a full house, that has broken records year after year, that attracts visitors in such droves that tickets are gone months in advance! This is the #1 radio buy in Baltimore — far and away the leader in its time bracket — or practically any other bracket! CLUB 1300 is a *must* in Baltimore!

Other WFBR-built shows are making history, too! Ask about *Morning in Maryland*, *Shoppin' Fun*, *Melody Ballroom*, *Every Woman's Hour*, and others!

*May, 1951, Hooper report.

FABULOUS RESULTS:

VEGETABLES

A spot advertiser on CLUB 1300 tried a coupon write-in offer. Three announcements brought 9,000 replies!

TICKETS

CLUB 1300's m.c. made one announcement that there were a few tickets available for Monday broadcasts. Three days later, he dug out from under requests for 125,000 tickets!

CANCER DRIVE

We took CLUB 1300 to a local theatre for one broadcast. Ticket holders—(no big donations) paid over \$1600.00 to American Cancer Society to see the regular show! (No big names, either!)

FOOD SHOW

Biggest crowd in Baltimore Food Show history came to see one broadcast of CLUB 1300.

... and others too numerous to mention.

MARYLAND'S PIONEER
BROADCAST
STATION!

WFBR

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

advertiser who is putting most money in his pocket. Reps all claim that they can clear time more easily on stations than the networks can. With time clearance as tough as it is, this is music to the ears of many a harassed agencyman.

Station income also has a bearing on two big intangibles: publicity and promotion. Pulling out of network TV also pulls an advertiser out from under network publicity and promotion, which has a real dollars-and-cents value. However, reps say that the stations—since they receive a higher income from spot TV—will be more inclined to do a better local-level promotion job for the spot advertiser. Do they balance out? Does increased station publicity and promotion counteract the loss of network publicity and promotion? This is hard to answer, depends largely on the promotion-mindedness of the individual station in each case.

Various pro's and con's

Apart from the key arguments, there are several other side issues which are debated with equal vigor by reps and network exponents.

1. *Flexibility*: The rep position is

that a sponsor can choose any station he wants in multi-station markets, and can skip markets he doesn't want. This leads, in turn, to better choice of adjacencies, audience compositions, and a chance to cash in on local viewing habits. Networks generally concede this point. But, networks will argue for a combination of network and spot against this, saying that an advertiser

★ ★ ★ ★ ★ ★ ★ ★

“Newspapermen outlive advertising men by three and a half years—but both occupational classes offer a shorter life expectancy than for average Americans. Surveys show . . . the average death age of newspapermen is 65.5 years; of advertising men, 63 years; of the average American, 67.2 years.”

ART EHRENSTROM
Writer, in *Publishers' Auxiliary*

★ ★ ★ ★ ★ ★ ★ ★

can use a network as far as possible, then shift the rest of the campaign to a spot operation.

2. *Film Costs*: Networks figure that it takes an average of \$5,000 a week on top of a program's normal production budget to put a program on film. Add to this the cost of extra prints (average: \$30-\$40 each) which must be made to service stations, the cost of

shipping and routing the prints, etc., and the savings on time costs may disappear in a shift from network to spot. Reps say that film costs are not this high, that more advertisers are planning these days to put the show on film from the beginning to insure the best quality on non-interconnected station. Also, reps insist that many film package producers will be willing to amortize their film costs in second and third runs, and not try to collect it all the first time around. The reps point out, in addition, that prints can be bicycled, limiting the number of extra prints needed.

3. *Network Prestige*: This is one of those intangibles, like a Bergdorf-Goodman label on a woman's dress. Networks say that being on a network with a show lends the show the prestige and identity of the network and makes it a part of the habit of viewing a particular network. Reps say this is nonsense, that a show builds its audience locally via local promotion. However, this is more of an argument for the cocktail hour than for conference rooms.

Who's using spot TV?

At this time, only a minority of the “national” program film advertisers in television are using either a straight spot operation, or a mixture of spot and network. But more will be around this fall.

The best example of the shift to spot TV in recent months is probably Bigelow-Sanford Carpet Company's *Bigelow Theatre*. The show has been operating on a limited (four or five stations) CBS-TV network on Sunday evenings, 6:00 to 6:30 p.m. But the show has been seen weekly over nearly 35 other stations, with all of the non-network timebuying being done by the agency (Young & Rubicam) at spot rates.

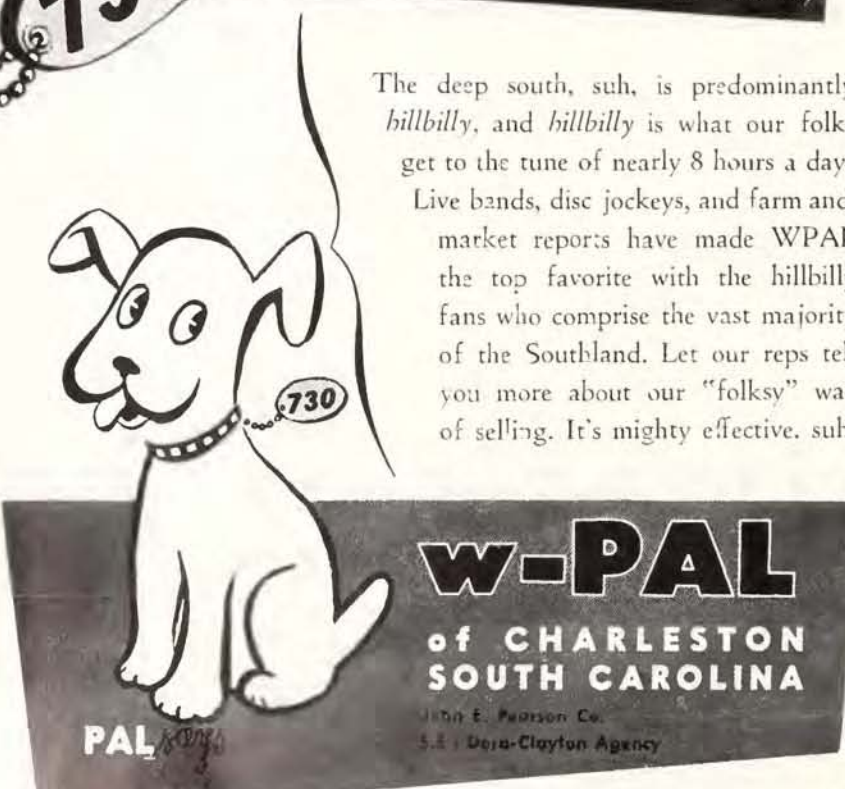
Bigelow Theatre was already film, being made in Hollywood by the three-camera process worked out by Jerry Fairbanks, a leading independent producer recently linked to Official Films. Some of the films were originally shot, it's reported, for another Y&R show, *Silver Theatre*, thus bringing Bigelow's film costs down. They have featured stars like Chico Marx, Jimmy Lydon, Victor Jory, Diana Lynn, Virginia Bruce, and others. Videodex ratings have run from 5.6 to 12.5 (average 9.0-10.0), and picture quality (due to the film factor) has been very good.

1000 WATTS

730!

Charleston's most far reaching station

The deep south, suh, is predominantly *hillbilly*, and *hillbilly* is what our folks get to the tune of nearly 8 hours a day. Live bands, disc jockeys, and farm and market reports have made WPAL the top favorite with the hillbilly fans who comprise the vast majority of the Southland. Let our reps tell you more about our “folksy” way of selling. It's mighty effective, suh!



w-PAL

of CHARLESTON
SOUTH CAROLINA

John E. Pearson Co.
S.E. DeLo-Clayton Agency

Some others who have turned to spot TV as their answer:

Snow Crop Marketers with *Snow Crop Matinee Theater*; Interstate Bakeries with Ziv's filmed *Cisco Kid*; Rosefield Packing with *Skippy Hollywood Theatre*; Doeskin Products with *Eloise Salutes the Stars*; and Curtis Publishing with *Tex & Jinx*.

The future of spot

Station reps are out hustling hard for spot TV. Despite network counterattacks, the possibility of more stations coming in, and changes in cost factors, you're bound to see more advertisers than ever turning to filmed programs and spot TV this fall. And, of course, the nets will be battling right back. It's going to be a rough session for all concerned until the dust settles . . . and it may never. ★★

SPORTING GOODS SNUB AIR

(Continued from page 29)

a drive in golf at 170 m.p.h." (Unexplored so far have been the possibilities of using dramatized radio commercials complete with imaginative sound effects or filmed TV commercials to tell this same story with the impact characteristic of the air media.)

These ads appear weekly in about 40 daily newspapers in the largest markets. Smaller versions are run in some 200 college papers, as well as in *Boy's Life*, *Open Road for Boys*, and some school magazines.

A big chunk of both the Spalding and Wilson advertising budgets is sunk into displays, catalogues, programs, sport guides (baseball, football, etc.), and magazine ads. Consumer magazines used are *Saturday Evening Post*, *Life*, *Time*, *True*, *Argosy*, *Field & Stream*, *Outdoor Life*, along with the specialized *American Lawn Tennis* magazine.

Another promotion device, which runs into money, is to sign up leading stars, put their names on products in return for royalties. Wilson is especially strong for this type of operation. has golf champions Gene Sarazen, Lloyd Mangrum, and Cary Middlecoff on the payroll, just to name a few.

Except for occasional newspaper mats, neither of these companies (Wilson or Spalding) spends any money for cooperative advertising or dealer aids. Distributors (usually a large retailer) or local stores must make up

NOW

*your radio dollar goes much farther
in Pennsylvania's top quality market*

For WHP, the dominant voice of Harrisburg for a quarter century, is now welcomed into tens of thousands of additional homes in Pennsylvania's rich South Central belt. It is the CBS station serving such markets as Harrisburg, Lancaster, York, Lebanon, etc.

Leading the state in effective buying income per family as well as in per capita buying power, the vast new WHP service area offers you the most promising opportunities for stepping up sales or expanding distribution.

Find out how effectively WHP can work for you and how little it really costs. Ask the Bolling Company for particulars.



WHP

*the key station of the keystone
state . . . Harrisburg, Penna.*

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



This smiling maiden, with stars
in her eyes.

For a trousseau is shopping and
here's how she buys.

A twist of her wrist, her radio
dial's what she sets.

To WSPD, where she has trust
in suggestions she gets.

And, after the wedding through
years of housekeeping bliss,
her daily listening favorites
she never will miss.

So Sponsors, reach housewives,
that we call Madam Buyer
Buy time on WSPD, North-
western Ohio's favorite
Town Crier.



Represented Nationally by KATZ

their own radio commercials, usually their own ads, and foot the bill all alone.

This is where the manufacturers—all of them—are missing a good bet. As the advertising manager of a large sporting goods store in the East expressed it to SPONSOR: "I think the manufacturers are asleep at the switch. We don't have the money to do the kind of job we'd like to, but with some help it might be a different story. For example, I'd have a television show featuring sports in action. Using film we'd show hunting dogs working game birds in Virginia one week, maybe follow it up with trout fishing in Maine the next."

Most sporting goods retailers and sporting goods departments of large

Ad tips to sport goods retailers

By Grant Ovington,
Grant & Wadsworth, Inc.

(Condensed from *Sports Age* magazine)

1. Point up the store's main appeal in all advertising. If your personality is a strong business point, feature your name—with sporting goods products secondary. If price is your main selling tool, give words like "save" and "dollars" top billing.

2. Advertise consistently, not in spurts. Use an occasional burst, perhaps at the peak of a pre-seasonal sporting goods buying period, to stir 'em up, but remember the old story of "continuing drops of water breaks the rock."

3. Radio and newspaper should complement one another. A short radio announcement can call attention to the sporting goods ad in a newspaper, thereby increasing the ad's readership. Similarly, small newspaper ads can be used to promote a radio program, increasing listenership.

4. If you don't keep a direct mail list of sporting goods customers—start one now! It can be used to send out personal invitations to listen to your radio show or visit the store.

5. Don't expect an immediate return from advertising, it builds up gradually. Regular advertising designed to maintain your business at a particular level can be based on the amount of buying you've done. When you plan your buying of sporting goods, you are in effect planning your advertising.

stores would probably consider this ad manager's plans too elaborate. But many have gone ahead with less expensive programs that have panned out very well. In the paragraphs that follow, you'll find examples of successful use of the air by local retailers, proving that radio can be used success-

fully to move sporting goods. But bear in mind that there are relatively few sporting goods stores on the air because manufacturers do nothing to encourage local ad activity—and because they do little on the air themselves to set an example. SPONSOR hopes that through publication of this information more retailers will be encouraged to tap the wide markets radio and TV can make available to them.

One outstanding advertiser is Chicago's mammoth Marshall Field & Company department store which uses a 15-minute weekly radio program over WBBM called *Sportsman's Corner* to promote its Sports Department. *Sportsman's Corner* is on every Thursday night from 10:30 to 10:45 p.m., had a special May Pulse rating of 4.0 with a 28% share of audience.

Announcer Hal Stark and m.c. Art Mercier make informal conversation about nearby fishing prospects—with Mercier in the role of expert. Both collaborate in putting over the commercials in the relaxed style characteristic of the entire program.

To spice up the strictly technical dialogue between announcer and m.c.,

KXOL

**FORT
WORTH'S**
leading
independent

**JOHN E. PEARSON
COMPANY**

Mercier interviews a guest sports star or a local sportsman who has had an interesting experience. Recently, for example, it was Phil Cavaretta of the Chicago Cubs.

Another diversion which adds variety is the singing of George Ramsby, who accompanies himself on the guitar. Ramsby sings the theme which opens and closes the show, gets in two popular songs during the broadcast.

In addition, listeners are invited to enter a weekly sports tips contest. One prize given away recently: a pair of Stream Eze fishing rods.

Marshall Field merchandises *Sportsman's Corner* heavily. Large placards on every floor of the Men's Store announce the WBBM program. There's a special window display on Wabash Avenue and large sports notices on the Sports Department floor. Field uses a WBBM microphone and equipment in a changing display, which features all the products advertised on the program.

Passon's Department Store in Philadelphia, reports a Philly ad agency executive, has a different approach to their radio advertising. Instead of a program, they use announcements—to sell the idea that Passon's is a good place to buy any kind of sporting goods. In this type of institutional advertising, no products are mentioned.

A third way in which an alert sporting goods retailer can cash in on radio's drawing power is illustrated by the Atlas Sports Store in Washington, D. C. Atlas sponsors a five-minute segment of morning-man Art Brown's program over WWDC six days a week from 7:15 to 7:20 a.m.

On for over two years, the daily stint concentrates on fishing tips. During the winter emphasis is on the more "academic" questions about types of tackle, methods of fishing, etc., while during the summer daily reports of how they're biting in the various waters near Washington get the play. To ensure up-to-date, authentic reports for each daily broadcast, WWDC telephones for a "fisherman's weather forecast" from the Naval Air Station at Patuxent, Md. covering Chesapeake Bay. The station also telephones a contact man at Deale, Md., and gets his rundown of fishing conditions around the bay area. WWDC's news department puts these together and Art Brown ad-libs around the combined report.

Two gimmicks used very effectively

DOLLAR FOR DOLLAR THE XL STATIONS DELIVER THE BIGGER MARKET

There are Markets to sell!



In a recent, thorough investigation Advertising Research Bureau (ARBI) interviewed scores of persons who shopped in ADVERTISED stores LEARNED that some people get their information by listening others by Reading . . .

LET US PROVE IT!
Clip this coupon and receive the "Proof of Putting"



The XL Stations
Box 1956
Culter, Montana

Please send me your
Booklet on "TWO MARKETS IN
THE NORTHWEST" . . .

Name

Business Address

State

City



**KXL KXLY KXLF
KXLL KXLJ KXLK KXLQ**

Eastern Sales Manager - Wythe Walker - New York
Western Sales Manager - Tracy Moore - Los Angeles

SERVING THE PACIFIC NORTHWEST

by Atlas on the Art Brown Show are elaborate fishing guides and a sports question contest. The fishing guides, handed out for the asking at the Atlas Store, are handsome charts of the Chesapeake Bay area, overprinted with symbols indicating the location of fishing spots, boats for hire, and marine gas stations. On the back of the chart is a comprehensive listing of all charter fishing boats and boat liveryes in the area. The listing gives captain's names, phone numbers, descriptions of the boats—everything a fisherman would want to know.

A weekly sports contest invites listeners to send in questions on sports which are answered by a staff of experts from local Washington newspapers. The listener whose question is chosen gets a \$10 merchandise certificate which he can "spend" at the Atlas Store. Questions sent in for this contest average about 300 a week.

Atlas Sport Store also sponsored a 10-minute show before last year's Washington Senator's baseball games (for half the season), called it *Dugout Chatter*. Format consisted of interviews with ball players. This year Atlas bought 150 one-minute announce-

ments to precede each ball game.

In Elmira, New York, station WENY reports two local sporting goods retailers who have used the air consistently, each for five years. Elmira Arms Company, a sporting goods department store with appliances, toys, and records as sidelines, sponsors a 10-minute news period at 7:45 p.m. every Tuesday, Wednesday, and Thursday.

Elmira Arms has simply stuck with the news type program (increased it from five minutes to 10 minutes this year), using it as a vehicle for straight announcements. The store has no gimmicks, no merchandising tie-ins, but reports good results for all kinds of sporting goods "from bobsleds to Bikini bathing suits." About two-thirds of the commercial air-time is spent pushing sporting goods, the other third is divided between photo equipment, records, and appliances.

Another WENY advertiser, Pine Valley Folks, sponsors a weekly five-minute session of general sporting information — 6:20 p.m. Thursdays. Hunting and fishing get practically all the attention. This retail store sits along one of the main highways to the

Finger Lakes in Northern New York State, is built log-cabin style. No merchandising tie-ins or gimmicks are used, but Pine Valley Folks report substantial retail and mail-order business. Mail-order is a natural for radio advertising, since coverage is usually widespread at lower cost than other media.

One retailer has exploited radio's strongest sales point its ability to project personality—by going on the air personally with his wife. Frank and Corinne Parker do a 15-minute show at 6:30 p.m. every Tuesday over station WFEA, Manchester, N.H. Called *Sports Club of the Air*, the program consists of informal conversation about hunting, fishing, camping, and whatever sports are current.

Some of the gimmicks used by the Parkers: interviews with local men and women who are up on sporting activities; announcements of coming sports events; and a telephone quiz. Parker calls people from a list of contestants registered at the store, asks them a question based on New Hampshire's fish and game rules, and pays the winner \$3.00, or whatever the accumulated jackpot happens to be. Contestants called, but unable to answer correctly get a \$1.00 merchandise certificate redeemable at the store.

The Parkers are well-satisfied with their broadcasting venture. Listeners from all over the state, attracted by their sense of humor and informal banter, have dropped in to the store to say hello—and buy. This is especially fortunate since the Parker store is off the main street of Manchester and in a basement location without display windows to attract attention.

In Joplin, Mo., another sporting goods store owner, Bob Marcum, swears by his radio program. Says Marcum: "This is the only advertising we do. We tried other media, but were disappointed."

Marcum's Sporting Goods Store sponsors *The Sportsman* over KSWM, Joplin, every Tuesday from 7:30 to 8:00 p.m. This ambitious half-hour show uses an announcer and an m.c., usually includes at least one guest interview on each broadcast. Bob Marcum himself may be interviewed, passing on the latest dope on how fish are biting, what types of bait to use, and answering general questions on technique. Guests have included bait-casting experts, specialists in river and lake fishing.

Only KTBS in Shreveport*
gives you **ALL THREE**

COVERAGE

AUDIENCE

MERCHANDISING

... at 2/3 the cost!

<p>KTBS</p> <p>SHREVEPORT</p>	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="border-right: 1px solid black; padding: 5px;">10,000 WATTS—DAY</td> <td style="padding: 5px;">710 KILOCYCLES</td> </tr> <tr> <td style="border-right: 1px solid black; padding: 5px;">5,000 WATTS NIGHT</td> <td style="padding: 5px;">NBC</td> </tr> </table>	10,000 WATTS—DAY	710 KILOCYCLES	5,000 WATTS NIGHT	NBC
10,000 WATTS—DAY	710 KILOCYCLES				
5,000 WATTS NIGHT	NBC				

Natl. Representative: Edward Petry & Co., Inc.

*Shreveport is the leading Southern city in purchasing power, according to *Sales Management*. With the "Louisiana Purchase", you also get Eastern Texas and Southern Arkansas in this rich, tri-state oil and gas capital of America.

Besides building up store traffic in general, Marcum finds that they've built a steady business in reel repairs—often get 25 reel repair jobs a day. A caution on using radio advertising from Bob Marcum: "Bringing them in is only half the job. Having them leave with what they came in for is the other, more important, half. Seldom does a disappointed customer return, so make sure you're adequately stocked."

Another broadcast with a personal touch is *Fisherman's Forecast*, sponsored by Swick's Sporting Goods in Trenton, N. J. It's heard over WBUD, Morrisville, Pa., Monday thru Friday at 5:45 p.m.

The five-minute show is broadcast direct from Carl Swick's store in Trenton, deals only with fishing. Swick personally reports on tides, gives fishing tips for spots between Sandy Hook and Beach Haven, N. J. He gets the latest reports on how fish are biting from local charter boat captains, who get a plug for their boats in return for the information. Retailers, too, have cooperated with Swick in getting authentic fishing reports for the broadcast—Joe's Tackle Shop in Seaside Heights, N. J., for example, gives a daily "wire bulletin" detailing temperature and condition of water, wind direction and force, etc.

The program's popularity has mushroomed since Swick started it two years ago. Hard put to get enough raw material for the five-minute stint when he began, Swick now has trouble getting it all in. About 20 letters a day come from listeners, plus phone calls; and he's had numerous offers from other retailers to provide fishing reports. Swick is thinking of expanding the program as a result.

Business has about doubled since the broadcast started, has led to formation of "Swick's Fishing Club" (they're saving up for a boat), and to two fishing contests each year. Prizes go to each adult and each youngster under 14 who catches the largest fish in each of several classifications. Size of the prize (a merchandise certificate) depends on the fish: biggest striped bass brings \$25, while the largest fresh-water sunfish brings \$5.00.

TV has also proven itself an ideal medium to promote sporting goods. A progressive West Coast manufacturers agent, McCune-Merifield Company, sponsors a weekly telecast over

PROOF!

of CKLW's powerful SALES PULLING POWER!



May 31, 1951

Mr. Charles R. Stout
C. R. Stout Advertising
1316 Penobscot Building
Detroit 26, Michigan

Dear Mr. Stout:

Last year we decided to try Station CKLW for the first time and ran a strip of minute announcements for Pell-Grip Denture Adhesive Cream, Monday through Friday.

This advertising proved so resultful and was so economical a buy, that we have since purchased additional announcements.

Early responded to our spot radio on CKLW.

We use literally hundreds of individual radio stations every year to sponsor the advertising of our various drug and toiletry products. Each station must stand an acid test of producing maximum sales at a moderate advertising to sales ratio. I know you will be pleased to learn that CKLW has passed this test with flying colors.

Sincerely yours

BLOCK DRUG CO., Inc.

George J. Ayres
George J. Ayres
Advertising Manager

GJA/a

Put this tremendous
50,000 WATT POWER
to work for you!

Phone, Write or Wire

CKLW

50,000 WATTS at 800 KC
GUARDIAN BLDG. • DETROIT

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

Mutual Broadcasting System

J. E. Campeau
President

KGO-TV, San Francisco. The company plugs its fishing gear, which it announces "can be bought at your local sporting goods store." A syndicated sports cartoonist, Morie Morrison was chosen to handle the m.c. chores. Morrison shows viewers how fishing works by means of charcoal drawings, also interviews guest experts.

Explaining their reason for putting on *Fishing With Morie*, Roland McCune, president of McCune-Merifield, explains: "If we are going to have thousands and thousands of new fishermen each year, we are going to have to do something about it. We want to help our retailers sell more of our products by attracting the thousands of non-fishermen who can be interested in angling as a sport. We believe that a little instruction in how to catch fish, fishing courtesy, habits of fish, and things along that line, will attract many new devotees."

"The season lemon juice sells best is the summer. However, as a result of your convincing selling, thousands of grocers have ordered all winter long... it's a wonderful job!"
Realemon wrote to...
THE HOUSEWIVES' PROTECTIVE LEAGUE
Most sales-effective participating show
...anywhere!



Although sporting programs are still a small part of most TV operations, there's evidence that more are in prospect. For example, KFI-TV, Los Angeles, has *Fishing Pals*, a program which just recently asked for and got large amounts of used fishing gear for a children's recreational organization.

In Boston, Beacon Television Features, Inc. announces a new film series for TV, featuring fishing all around the country. Called *Goin' Places with Cadabout Gaddis*, it shows fishing expert Gaddis dropping his line into Tampa Bay for tarpon one week, casting for trout in the Adirondacks the next. The 15-minute films were originally made in color, should be valuable when color TV reaches maturity.

The case histories given here indicate that sellers of sporting goods at all levels will find radio, and TV, very worthwhile advertising vehicles—if they get the right program and stick with it. The answer to ad budget problems is to tailor the air advertising to fit the job you can afford to do. Announcements may be all a small store can afford, while half-hour programs done with a flourish are within the means of bigger ones.

Certainly the larger distributors are missing out on radio's broad coverage to put over their sporting goods items. Manufacturers, too, have yet to give the air media a proper test. Even if network broadcasts prove too costly, cooperative advertising with local dealers could accomplish much more than most equipment makers realize.

Sporting goods sales are probably the most elastic of any business, since these kinds of items are in the "luxury" class. A concerted advertising campaign, using the broad consumer media, could expand the sport goods market tremendously. It requires only imagination and careful planning.

STUART CHASE PROPHECY

(Continued from page 33)

controls most responsible for radio's progress and self-improvement. Chase can still be quoted when he says, "by spinning the dials a bit, you can still hear any amount of direct advertising."

CHASE: "Some products are fairly well adapted to radio advertising. The Harmonica Boys can toot their own harmonicas; the United States Playing Card Company can broadcast bridge



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

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

WHEC



ROCHESTER, N. Y.
5,000 WATTS

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

Dial "920"

for the
fastest
growing
market
in the U. S.



KECK

ODESSA • TEXAS

BEN NEDOW

Owner and General Mgr.

National Representative
FORJUE & CO.

games with experts playing. But just what connection is there between motor cars and symphony orchestras, between a pair of wisecrackers and candy?"

PATTERSON: "It's hard to say what happened to the harmonicas where advertising is concerned—but Arthur Godfrey is understood to have done nicely with ukeleles. As for the weekly broadcasts of bridge games, these apparently have been carefully avoided. Incidentally, symphonies from Detroit have sold motor cars, and *Dr. I. Q.* sold a lot of candy for many years."

CHASE: With rates on the Red Chain \$4,740 an hour and on the Blue Chain \$3,200, the difficulties of giving the advertiser value for his money are very serious. When the advertiser retains stars, they swamp him. He comes off second best in publicity every time.

"He cannot very well announce: 'The Nestle Soprano, Galli Curci.' Madame would not stand for it. How many people knew the Royal Typewriter Company sponsored the first Tunney-Dempsey prize-fight hookup, and paid \$35,000 for it? The only way the distraught company could get its message through at all was by asking the announcer—with some trepidation—to casually mention that some of the sports writers nearby were using Royal Typewriters."

PATTERSON: "Network rates now approximate \$10-11,000 an hour for the basic networks. This indicates an increase of about 64% over Chase's figures. The increase, though, is far outweighed by the increase in radio station outlets, listeners, and radios.

"As to sponsor identification of the artist, consider among many: Chesterfield's Bing Crosby; Lucky Strike's Jack Benny.

"It's impossible to determine how many people know that Royal Typewriter sponsored the Tunney-Dempsey fight—but there's hardly a sports fan in America today who doesn't connect Gillette Razors with the World Series or Pabst with boxing events."

CHASE: "In short, the broadcasting industry is not in a healthy condition. It is trying to live on advertising, and being poisoned by it. The public will no more stand for direct advertising, in the long run, than people will stand for a guest trying to sell insurance to his host.

"For my part, I would like to see

**It's Your
BEST Move**



The MIGHTY MONTGOMERY MARKET

95TH MARKET IN THE U. S.

- Mighty Montgomery is the hub of one of the nation's top agricultural and industrial markets.

"FASTEST
GROWING AREA
IN THE SOUTH"

\$134,000,000 CITY RETAIL SALES

- Mighty Montgomery had 1950 city retail sales alone that were \$5,000,000 above those of the previous year.



OVER 600,000 IN TRADING AREA

- Mighty Montgomery dominates the rich surrounding trade area of 11 progressive and expanding counties.



GIANT AIRFORCE MILITARY BASE

- Mighty Montgomery home of Maxwell Field, one of the largest Air Force centers in the entire nation.



CAPITOL OF ALABAMA

- Mighty Montgomery is a focal point of industrial development both in Alabama and in the new South.

Write, Wire or Phone for Availabilities!

**MUTUAL
WJJK**

Represented by
Weed & Co.

**ABC
WAPX**

Represented by
The Walker Co.

**MONTGOMERY
NETWORK
STATIONS
ASSOCIATION**

**NBC
WSFA**

Represented by
Headley-Reed Co.

**CBS
WCOV**

Represented by
The Taylor Co.

the Government take over the job of broadcasting, as is done in England, arranging the programs, and paying for them by a license tax on every receiving set."

PATTERSON: "The broadcasting industry's progress has been truly American, through inventive genius, competition, and, to a large degree, self control.

"Chase's recommendation of the English system touches on a sore point of fiery debate argued many times through the years. Certainly, broadcasting's progress in the U. S. during the last 23 years has won for it an unquestionable place as an advertising medium. England still has no Bing Crosbys, Bob Hopes, Jack Bennys, or Arthur Godfreys. The progress of TV in England has been controlled to the embryonic stage by the British Government—so as not to outmode the millions of AM receivers now in use.

"This is not progress. It is not the progress that permits the sale of a radio set for as little as \$10 to bring millions of dollars worth of entertainment into an American home. It is not the progress that makes great truth of Da-

vid Sarnoff's wise words, "The richest man cannot buy for himself—what the poorest man gets free by radio." ★★★

MR. SPONSOR ASKS

(Continued from page 39)

ers or salesmen. For example, one advertiser who sponsors an elaborate half-hour musical variety program also has a 15-minute program consisting of news analysis by a local columnist. When the advertiser offered a special mailing on both programs, he was amazed to find out that the news man outpulled the more expensive half-hour musical program three to one.

The success of the participating formula in Los Angeles for the man with a small budget has resulted in an extension of that formula to more expensive programs. Thus, sports shows like wrestling, base ball, and boxing have been sponsored by collective groups of non-competing sponsors, each of whom bears only a relatively small share of the cost but gets the benefit of the mass audience which these higher budgeted shows can win. This same principle has also been ap-

plied to expensive feature films and hour-long variety shows. One of the most expensive programs in town has been sponsored for the past year by "The Big Four" automobile dealers, each selling the same make of car but located in a different part of Los Angeles County. "The Big Four" have won a loyal following and report substantial sales for each—whereas none of the four could have afforded to go it alone on such an expensive venture.

In a market as competitive as this, where the "sold out" sign that prevails in single and two and three-station markets is nowhere in evidence, the program and sales staffs of the station have had to work closely together, and ingenuity and imagination are the order of the day. One classic example of creative selling in this town concerns a station which scheduled three full-length movies on Saturday night. A bright salesman suggested that they top it off with a fourth feature film which he promptly sold to Murine.

Oddly enough, in this market where the local advertiser plays so strong a part, department stores have not yet begun to take full advantage of TV. Other retailers, such as supermarkets, are on TV in the daytime and in the later evenings, and one principal chain sponsors two teen-age shows on Thursdays and Fridays geared to take advantage of the weekend shopping surge. A group of 1,300 independent druggists share the cost of an expensive half-hour talent show. But the department stores have not yet come into Los Angeles television on anything but a minor scale. The potential revenue available in this field presents a challenge which the local stations are not ignoring, and everyone of them is bending its efforts in this direction. It appears likely that by fall there will be a change in this picture, and that the key to it will be the emphasis on the merchandising tie-in of the program and the store. Recently when a downtown department store advertised the personal appearance of the cast from a local live youngster's show, the store was swamped with over 30,000 kids. Here is one retailer who doesn't have to be sold on TV, and with proper emphasis on the merchandising aspect of television, it is likely others will follow.

Judging from the vast number of local advertisers already on TV, each of whom has a convincing success story to tell, it appears that low-budget,

WPAT

made the largest strides of any radio station in the entire New York — New Jersey metropolitan area from 1950 to 1951.

Total audience increase: more than 25%*
(Strongest gains during prime evening TV time.)

*Proof of WPAT's dominant position and pulling power in rich North Jersey***

Proof of outstanding results for almost every type of advertiser in the N.Y.-N.J. market

The "standing room only" sign is out.

Based on these FACTS, WPAT announces a substantial rate increase effective Sept. 10, 1951.

See next Sponsor issue for one of the most remarkable radio success stories in the country—facts and figures, folks!

*N.Y.-N.J. Pulse Jan.-Feb.-Mar. 1950-1951
**Send for details

WPAT | 5000 watts | 930 kc

PATTERSON, S. J.

local sponsorship is here to stay in the Los Angeles market. By judicious and ingenious use of daytime and late night hours, and the participating or share-the-cost formula, more and more local sponsors will be able to afford television and reap the sales rewards that are awaiting there.

RICHARD A. MOORE
General Manager
KTTI
Los Angeles

AFTER-MIDNIGHT

(Continued from page 27)

many have some odd pre-conceived notions about the nature and size of the after-midnight audience, particularly in large metropolitan markets.

The usual picture of a big-city after-midnight radio listener, in the minds of most sponsors, looks something like this:

It's nearly always a man. He might be a tired short-order chef, sleepily flipping hamburgers in an all-night beanery. He might be a cabbie, cruising the night-deserted streets of a great city in search of a late fare. He might even be a foreman working the "graveyard shift" in a defense plant, or a night janitor dozing on an elevator stool.

The setting seldom resembles a home. It might be a car, or a restaurant, or a business office, or a manufacturing plant. But, a home? Not often. Marketwise, most sponsors feel that after-midnight radio dialers are few and far between, and do not represent an appreciable buying power.

If this is the picture in *your* mind . . . prepare for a mild shock.

Results of a 12-county, New York-New Jersey survey prepared by Pulse, Inc., and released recently by WNEW, New York independent station, throw some real light—for the first time—on just who's listening, and where, in the country's largest city.

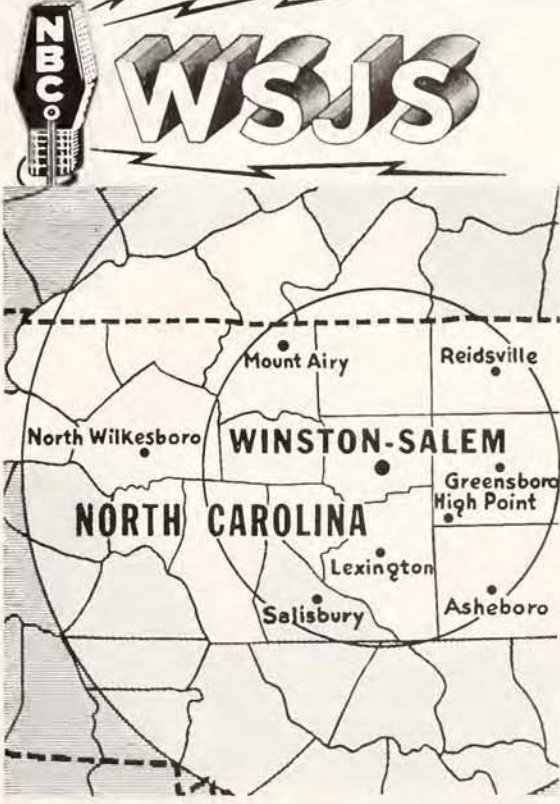
It's entirely logical that WNEW, long a pace-setter for the independent stations in the country and the originator of "block programing," should look into these questions. Since August, 1935 the station has been airing the *Milkman's Matinee* from midnight to 5:00 a.m., first with Stan Shaw and later with Art Ford. Successful sales results have been achieved on this nocturnal airshow (which walked off with

the highest ratings in the survey) for a variety of advertisers, including Barbasol, Canadian Fur, Robert Hall Clothes, Knickerbocker Beer, United Fruit, Bayer Aspirin, National Shoes, White Tower, Barney's Clothes, and Phillip's Milk of Magnesia.

The Pulse study, even though it only shows quantitative and qualitative factors about 2,100 radio families in the New York metropolitan area, is of great interest to advertisers. There have been many studies made on the results of after-midnight programing,

but little is actually known about the nature of the audience.

First of all, the WNEW-Pulse study throws some interesting light on the questions of male-female ratio in the audience, and audience age. The survey figures show that in the entire post-midnight radio audience in New York, both at-home and out-of-home, some 58% of the audience is male, and 42% is female. In other words, there are about four women listening for every six men, so the audience is nowhere near as lopsided as thought.



Only ONE Station DOMINATES
This Rich, Growing 15-COUNTY MARKET
WITH
GENERAL MERCHANDISE SALES OF
\$89,084,000*
Sales Management, 1951 Survey of Buying Power

WSJS
The Journal-Sentinel Station
AM-FM
WINSTON-SALEM
NBC Affiliate Represented by HEADLEY-REED CO.

As for the age classifications into which the after-midnight audience falls, here are the results of the WNEW-Pulse report on this subject:

Age	% of total
13-19 years	6.8%
20-29 years	19.6%
30-44 years	44.5%
45 years & over	29.1%

Total 100.0%
Median Age is 38 years.
Note: In this median, half the audience is 38 years or over, the other half 38 and under. An average would be distorting.

From an advertiser's viewpoint, you can see the pattern that is beginning to emerge. The after-midnight radio audience in New York is still mostly a masculine one, but in a six-to-four ratio with women. It's an adult audience, with over nine out of ten people being aged 20 years and up.

What do these New Yorkers do for a living?

Certainly, the audience includes such stay-up-laters as chorus girls, bartenders, musicians, firemen, students, and retired millionaires. But, they're a long way from making up the bulk of the post-midnight dialers.

The two largest groups are made up of housewives (who rank No. 1) and clerical and sales workers (stenos, office workers, salesmen, retail clerks, etc. who rank No. 2). Together these two groups add up to 45% of the entire audience. Add to this the manual workers (skilled and unskilled labor, carpenters, garagemen, etc., who rank No. 3) and you'll find that some 60% of the audience is a fairly-normal evening adult (see chart on page 27) audience.

With this kind of audience composition making up the post-midnight dialers, you might suspect that most of the radio listening in New York's wee,

small hours is done at home. You'd be right. Also, you might figure that the audience, being mostly housewives, salaried people and wage earners, would stay put in one place. Again, you'd be right.

On an average night, the share of unduplicated listener-families tuning to radio at home is 36.5%; out-of-home it's 13.1%; and for the few who listen part of the night at home and part away it's 0.4%. These figures do not change much over the period of a

★ ★ ★ ★ ★ ★ ★ ★

★ ★ Advertising is not an overnight job. One large food advertiser spent \$75,000 a year in the New York market for five years before he began to show a profit on the advertising investment. There is no short-cut to consumer acceptance. The merchandise . . . has to be advertised today, tomorrow, next month, and next year. ★ ★

BEN DUFFY

President, BBDO.

In his book "Profitable Advertising in Today's Media and Markets"

★ ★ ★ ★ ★ ★ ★ ★

week, although there is some increase in the in-and-out-of-homes share. Still, it would be wise for the advertiser using after-midnight radio in New York to remember that he's selling primarily to an audience that is at home, not away.

Now, how big is the New York audience, and when does it listen?

In New York's metropolitan area, according to the WNEW-Pulse findings, some 23% of the total families—that's nearly one out of four—tune to radio sometime between midnight and 6:00 a.m. This gives an average nightly audience of 1,333,200 listeners. Since different people listen on different nights, the pattern changes over a week's time. During a week, some

38.4% of the families in the New York area—a weekly total of 2,225,900 people—tune in their radios after midnight, according to the survey.

Listening, the findings showed, takes a jump upward in New York and New Jersey in the 11:45 p.m. to midnight quarter-hour, then slowly starts edging downward. The pre-midnight jump, due to new tune-ins, is an increase of some 18.5%.

At midnight, week-long averages in the WNEW-Pulse study show, some 12.3% of the area's homes are using radio, and at least 15 AM and FM radio stations are on the air (including WNEW and its highly-successful *Milkman's Matinee* with Art Ford). Other choices of programs range from the breezy controversial chatter sessions of *Barry Gray* on WMCA, *Symphony Sid* and the latest in "bop" records on WJZ, and the feminine tones of *Bea Kalmus* on WMGM to the quiet strains of the *Symphonic Hour* on WEVD.

From the midnight peak, listening begins to slide downward, and stations start dropping out of the listener sweepstakes. Here's how the pattern develops in the WNEW-Pulse findings.

Sets-In-Use Trend After Midnight In New York City

Time	# sets on	Sets-in-use
Midnight-12:15 a.m.	15	12.8
12:15-12:30 a.m.	15	12.3
12:30-12:45 a.m.	15	10.2
12:45-1 a.m.	15	9.7
1-1:15 a.m.	10	6.1
1:15-1:30 a.m.	8	5.5
1:30-1:45 a.m.	8	5.1
1:45-2 a.m.	8	4.8
2-3 a.m.	5	2.1
3-4 a.m.	2	1.1
4-5 a.m.	2	.7
5-6 a.m.	2	.8

Note: The sets-in-use figure is actually "Homes using radio," but includes both at-home and out-of-home listening.

Not shown in the WNEW-Pulse study, or in its conclusions, is whether or not listening drops off because stations are going off the air, or whether stations go off the air because listening drops off. However, Nielsen figures for several years back, plus other Pulse city studies, Hooper figures, etc. tend to show that there would still be the same decline, even if all the stations did stay on. This is caused partly by strong program loyalties after midnight (turning the set off when the program is over) plus a plain old desire to go to sleep.

This post-midnight pattern is repeated, with lower sets-in-use figures although in the approximate ratio, in other cities and in the nation as a whole. A Pulse survey made last year in Chicago for WBBM is a good example.

WBIR

...the Big Buy in Knoxville!



Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

AM...FM

The Bolling Company

Time	Sets in use
Midnight-12:15 a.m.	5.4
12:15-12:30 a.m.	5.6
12:30-12:45 a.m.	4.2
12:45-1 a.m.	3.6
1-1:15 a.m.	2.2
1:15-1:30 a.m.	1.8
1:30-1:45 a.m.	1.6
1:45-2 a.m.	1.4

Note: Multiply by 1.5 million radio homes to get audience projection.

In Denver recently, all-night station KFEL surveyed 1,000 regular listeners to its *Kilocycle Club*, and showed up with the same trend. The regular audience—about 63.8% male and 36.2% female—listened mostly from 11 to 12 p.m. (86.1%). Then the curve went down. From midnight to 1:00 a.m., 75.9% of the regular fans tuned in. From 1 to 2 a.m., 47.6%; 2 to 3 a.m., 19.2%; 3 to 4 a.m., 12.0%; and 4 to 5 a.m., 9.8%.

Other station check-ups merely serve to confirm this fact: The biggest portion of after-midnight listening occurs up to about 2:00 a.m. After that (with some exceptions, of course) sets-in-use drops heavily.

How does all this add up for the radio advertiser—particularly those who aren't users of after-midnight radio?

It means that you can often get real results at low cost in post-midnight radio. Sealy Mattresses, for instance, were selling slowly in New York City, and opening new dealer outlets was a problem. The company turned to after-midnight radio, and WMCA's *Barry Gray Show* last year. Barry began to air a rotating (between midnight and 3 a.m.) series of announcements for Sealy, reaching the basically-home audience at a time when sleeping comfort was on its mind. Although the sponsor hasn't revealed how big a sales increase was achieved, it's known

that Sealy's business took a sizable leap upward, and real gains were made in opening new retail outlets.

Schaeffer Brewing, to fill in between summertime baseball radio seasons, took the first half-hour of WOV's *Ralph Cooper Show*, aired from a Harlem cafe, last winter. Rates are some 20% lower than the lowest shown on the open WOV card rates, discounts are even more attractive and the show did so well for Schaeffer Beer that it now ranks number one in Harlem sales, while it is only number two or three for all of New York City.

Other results, and other station rates are equally attractive. On WCKY, Cincinnati, for instance, the day-night minute announcement rates range from \$50 in Class "A" to \$25 in Class "C." On WCKY's popular *Night Hawks* (1-5 a.m.), minute announcements cost only \$15 a piece. The program has 50,000 "members" with cards and it once pulled 17,752 orders in four weeks for a P.I. deal.

Los Angeles' KNX, where the *Jim Hawthorne Show* entertains late-dialers from 12:05 to 1 a.m., charges anything from \$45 for a minute announcement in Class "E" time to \$150 in Class "A." On the Hawthorne stanza, the minute rate is only \$22.50 apiece. In Chicago, WBBM will usually charge you around \$2,800 for seven quarter-hour segments in Class "A" time or down to \$700 or so in Class "E" time. WBBM's rates for the *Matinee At Midnight* show, which is changing its name to the *Bill Wells Show* soon, are only \$250 for seven quarter-hours.

WNOE, in New Orleans, has minute rates that vary from \$20 apiece in Class "A" to \$5.70 in Class "C." On WNOE's popular post-midnight show, *Johnny Wright*, the minute rate is \$5.70—but the audience is larger during most of the midnight-to-dawn than in the pre-midnight segments, such rabid fans does Wright attract.

In Miami, Florida, WGBS—which airs the *Alan Courtney Show* each night from 11:20 p.m. to 2 a.m.—charges a descending one-minute rate that starts at \$30 in Class "A." Minute announcements on the Courtney program, one of which packed a ladies apparel shop and sold 301 air-advertised dresses the next day, sell for \$16.

Shops like New York's Lewis & Conger have built a \$900,000-annually business out of selling insomniacs everything from snore balls to



ARTHUR PRYOR, JR.

V.P. In Charge of Radio and TV
Batten, Barton, Durstine & Osborn, Inc.

LIKE MOST
"Newsworthy"
TV & RADIO
EXECUTIVES
MR. PRYOR'S
LATEST
PUBLICITY
PORTRAIT
IS BY —

Jean Raeburn

Photographer to the Business Executive
565 Fifth Ave., New York 17—PL 3-1882

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

52.8

AVERAGE WINTER 1951

ABC STATION

WBTM

HOLLINGBERRY

In every Southwestern home
CBS
 . . . radio listeners eagerly await such programs as Jack Benny - Lux Theater - Arthur Godfrey - Edgar Bergen - Amos & Andy - Bing Crosby and scores of other big-name CBS Productions . . . This is a potent reason why KROD is your best radio buy in the El Paso Southwest.



KROD
EL PASO

CBS
Affiliate
 600 on Your Dial

5000 WATTS
Southwest Network

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

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.

sleep-inducing records. Sponsors, however, make millions more from selling products and services to late-night listeners who deliberately sit up to hear their favorites. Even after many years of post-midnight radio in this country, the real potential is still being developed. ★ ★ ★

NET RADIO DOLLAR

(Continued from page 23)

sequence of 15-minute serial soapers: *Modern Romances*, *Romance of Evelyn Winters*, *David Amity*, *When a Girl Marries*, and *Lone Journey*. Come fall it's planned to add still another soap opera, from 12:00 to 12:15 p.m.

Many of these serials are still available. Program package prices run: *When a Girl Marries* at \$2,700; *Lone Journey* at \$2,400; *Romance of Evelyn Winters* at \$2,700; *David Amity* at \$2,300.

Wednesday and Friday remain mystery nights on ABC. From 7:30 to 10:00 p.m. on Wednesdays there's the *Lone Ranger*, *American Agent*, *Fat Man*, *Rognes Gallery*, and *Mr. President*. During the same period on Friday night there's the *Lone Ranger*, *Richard Diamond*, *This is Your FBI*, *Ozzie & Harriet* (a comedy), and *The Sheriff*.

Replacing ABC's present *Cavalcade of Music* on Saturday night will be *The Dancing Party*—from 8:00 to 10:00 p.m. Under Paul Whiteman's overall supervision, the unique two-hour session will feature seven distinct types of music in rotation. The network band of some 60 musicians, augmented by top "side-men," will play a set of three specially arranged selections in each of seven tempos. For example: waltzes, polkas, foxtrot, rumba, and so on.

Keyed for music, not talk, *The Dancing Party* will also have three vocalists. It will be sold in 15-minute segments for \$1,000 per segment and heard over 255 stations of the ABC network.

ABC will do some shifting around on Thursday nights too. *Newsstand Theatre*, now on from 8:00 p.m. to 8:30 p.m. on Thursday, will be advanced to the 10:00 p.m. slot. In its place, a situation comedy—two are being auditioned now, *I Fly Anything*, the Dick Haynes drama, will be moved out of the 8:30 to 9:00 p.m. spot to

make way for *Hollywood Star Playhouse*. An MCA package, *Playhouse*, canceled out a week ago at CBS where it was sponsored by Emerson Drug (Alka Seltzer). ABC considers it a good buy, was impressed by the shows recent 12.4 Nielsen rating. Now available as an ABC program, *Playhouse* sells for \$5,000 per weekly half-hour broadcast.

According to Lee Jahneke, vice president in charge of radio, the network is not pushing its Pyramid plan this fall. But Blatz Beer has been using the scheme for its summer promotion, may extend it into fall, other advertisers can come in. Under the system, Blatz gets four five-minute news strips each evening, Monday thru Friday. To squeeze these short segments in, ABC shortens the programs beginning at 5:00, 7:00, 10:00, and 10:45 p.m.

Although business at ABC is still slow, the net has already signed up Sylvania for *Sammy Kaye's Serenade*. Sylvania plans to start in October with a road show which will put on a local two-hour program every week for its jobbers and retailers. The two hours will then be edited on tape to make a 30-minute broadcast.

ABC has also signed the Army Air Force for a series of Saturday afternoon football games, to begin in late August.

CBS Business is brisk at CBS. Come fall, such companies as Mars Candy, Carnation Milk, General Electric, Sylvania, Dr. Pepper, Kingan Meats will be sponsoring a variety of CBS and independent packages.

Mars, for example, has signed for an every-other-week broadcast of *People Are Funny*, the Art Linkletter audience participation show recently dropped by Brown & Williamson Tobacco on NBC. It's set for alternate Tuesdays, 8:00 to 8:30 p.m.

Carnation has picked up *Stars Over Hollywood*, scheduled for Saturday mornings from 11:30 to 12:00 noon. Similarly, General Electric is slated to sponsor the CBS package, *CBS Football Roundup*, on Saturdays from 2:00 to 5:00 p.m.

Sylvania, which has been very active recently in selling TV sets over radio and television networks, will add the *Grantland Rice Sports Show* to its lineup. The program will go in the 8:00 to 8:15 Friday slot. Another sports show, *Sports Review*, will come on for Dr. Pepper (the soft drink) in the

6:30 to 6:45 period on Saturdays.

Especially encouraging to CBS has been the entry of a brand-new network radio user, Kingan Meat Company. Kingan is set to sponsor *Arthur Godfrey's Digest* from 5:00 to 5:30 p.m. on weekdays.

CBS has a fistfull of new programs lined up for the fall. Spade Cooley and his *Western Swing* show are due from the West coast. Gene Rayburn and Dee Finch (morning d.j.'s) will walk several blocks over from New York's WNEW, and theatrical comic Roger Price will take over m.c. chores on a new "off-beat" panel show. Following the same documentary style as its *Hear it Now* program, CBS is planning six evening half-hour broadcasts to be known as *The Nation's Night-mare* and based on crime in the United States.

Although CBS is sold out on Monday thru Friday during the daytime, some choice evening shows are still open for sponsorship, says John Karol, CBS sales chief. They include two mystery-dramas: *Mr. Chameleon* (\$4,500) and *Inspector Hearstone* (formerly called *Mystery Theatre* and tagged at \$4,500). Recent Nielsen ratings for *Chameleon* and *Hearstone* were 13.2 and 12.3 respectively.

One CBS old-faithful, *Sing it Again*, has followed several other network giveaways into the discard. Replacing it in the 10:00 p.m. to 11:00 p.m. slot on Saturday nights will be *Songs for Sale*, a simulcast m.c.'d by CBS's new comic, Steve Allen. Arrid, a long-time sponsor of *Sing it Again*, has picked up the first quarter-hour, second segment is still open, and last half-hour has been signed up by Sterling Drug Company, for Dr. Lyons Tooth Powder, et al.

Probably one of the top buys in the CBS stable is *My Friend Irma*, recently dropped by Lever Brothers. *Irma*

had a Nielsen rating of 14.7 this spring stood No. 6 on Nielsen's hit parade. According to CBS, the program's cost-per-thousand ranks No. 7 among about 100 once-a-week nighttime programs—\$3.57.

Gross price, including 15% agency commission, is \$7,500 for *My Friend Irma*—if a transcribed repeat is made. Without transcribed repeat, the price drops to \$7,150. Last year's gross for the Marie Wilson comedy was \$10,000—25% higher.

Though CBS has no special "operation" plans for selling, it too has been hit by the five-minute news saturation bug. From April to June of this year, Procter & Gamble put on a special 13-week drive over CBS radio to promote Ivory bar soap. The net cleared three five-minute segments per week for the P & G newscasts by shortening some of its half-hour programs.

This type of "saturation" technique was new to CBS with the P & G set-up; may or may not be repeated, depending on advertiser demand.

MBS B. T. Babbitt, Inc., for their cleanser "Bab-O," is credited with starting the trend toward mass news sponsorship, on Mutual. Trade estimates put the Bab-O news saturation budget at close to \$1,400,000 per year. For this the cleanser get a daily minimum of two five-minute newscasts over every Mutual outlet; some stations broadcast as many as six per day.

Though news has continued its sharp upswing on all radio nets, Mutual has probably chalked up the biggest single increase in news sponsorship. Against last year's four news network sponsors, Mutual now counts 11. They include the A. F. of L., American Tobacco, B. T. Babbitt, Beltone Hearing Aid, Blatz Brewing, Johns-Manville Corp., Noxema Chemical, Pearson Pharmaceutical, Personna Blade, State Farm Mutual Insurance, and V.C.A. Labs.

Besides the substantially enlarged news schedule, two other major operations of interest to advertisers are going on at MBS. One is a new type of sales plan which William H. Finshriber, Jr., MBS v.p. in charge of programs, describes as "superior to either the Tandem or Pyramid operations."

Although Mutual is purposely vague on the details of this projected selling arrangement, SPONSOR conjectured that it involves a low-cost block of shows built around an ambitious line-up of taped shows featuring top personali-

*If you need a
realistic program manager
—and today that means a
sales-program-merchandis-
ing coordinator—*

your man is

Les Biebl

A program manager's job in radio has become a job of coordinating the program operation with sales and merchandising.

Programming for radio today should be a careful analysis of the advertiser's need *translated into sound*—a sound on your station that will attract, persuade, sell his listeners, all nailed home with *merchandising*.

Whatever the program—news, music, personality, quiz, deejay, mood, block—the first question to ask in program building is "what does the sponsor want to achieve?" not "what'll we sell him?". *From thinking like this spring not only radio-merchandising shows that sell, but original, fresh shows of real entertainment and value. So . . .*

If you need a program manager who understands and can apply the principles of coordinating program operation with sales and merchandising, you can obtain him at a reasonable figure if the atmosphere is a pleasant one. Your letter will be promptly answered, with a full resume and excellent references, by:

Les Biebl

*c/o Sponsor
510 Madison Avenue
New York 22, N. Y.*

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.

**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

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG-AM
WCOD-FM
WTVR-TV

First Stations in Virginia

lies with proved appeal.

A sample of what Mutual may have in mind is the NBC mystery-drama called *Private Files of Rex Saunders*. This is a Hy Brown production starring movie star Rex Harrison in 26 half-hour taped mysteries over NBC. Harrison is reported to have made all 26 programs in six weeks—at \$1,000 each. For a comparable appearance in person, Harrison gets about \$4,000 per stanza.

Whether or not the new sales plan is coupled to a large offering of taped programs, such big-name transcriptions are definitely in the works for fall on MBS. Hollywood actors are reported willing to take between \$750 and \$1,000 when offered the advantages of taped recordings. Although the pay is relatively small, convenience and encapsulated earnings make them attractive. There's little rehearsal, recording can be done on the coast, and a series of 13, 26, or 52 done in a few months or weeks means a substantial jackpot.

Several hot availabilities are currently open on Mutual during the evening. Gabriel Heatter, popular newscaster, is unsponsored on Wednesday nights from 7:30 to 7:45. Heatter recently picked up American Schools (correspondence courses) as his Monday night sponsor. There's also an open five-minute news period at 7:25 p.m. Sunday.

Twenty Questions, with a *Crossley* rating of 13.3, is still ready and willing after being dropped by Ronson Art Metal Works on 29 June. Mutual immediately bought the show and is offering it for \$3,500 per week, net. MBS reports negotiations with four prospective advertisers. *The Shadow*, with a Nielsen of 8.1, is considered by Mutual to be one of their top bargains at \$4,000. Bobby Benson, grabbing a 6.1 Nielsen for the 5:00-5:30 p.m. slot on Monday, Wednesday, and Friday is listed at \$1,200 per show.

NBC NBC will offer a stepped-up Tandem operation plus a flock of new programs. Monday, Tuesday and Wednesday are sold out solid. Thursday is almost closed out, with most availabilities on Friday, Saturday, and Sunday.

Operation Tandem shifts into high gear for the second season this fall, on 30 September. *The Big Show*, captained by the irrepressible Tallulah, is slated to broadcast its first four stanzas from abroad—first from England, then

from Germany. In between, stars like Fred Allen, Eddie Cantor, Ed Wynn, and Groucho Marx will do camp shows for the troops. There will be a shift in time, too: 6:30 p.m. to 8:00 p.m. Sunday, a half-hour later than heretofore.

Whitehall Pharmaceutical, Chesterfield Cigarettes, RCA are lined up with Tandem this fall. Each will receive one-minute commercials rotated in the various programs. In addition, each gets an opening and closing mention with each broadcast. The objective is to guarantee advertisers a huge cumulative audience.

Long-term NBC radio advertisers have again renewed. These include U.S. Steel, Firestone, Bell Telephone, Liggett & Myers, Lever Brothers, Kraft Cheese, Bristol-Myers, American Cigarette & Tobacco, Pet Milk, Schlitz Beer, General Foods, American Tobacco, Procter & Gamble are also signed up for the fall season.

One company which dropped network radio is set for a fall schedule. Wesson Oil has lined up a new daytime woman's strip for 1:30 p.m. weekday afternoons. This is outside network option time and therefore does not cover the complete NBC net—a condition which suits Wesson, since the company is strongest in the South and Southwest, lacks complete U.S. distribution.

This is an example of network flexibility which NBC is quick to point out as not unique. General Mills and Swift & Company also buy regional hook-ups. In the case of Wesson, NBC will try to sell that part of its net not bought by Wesson.

The new program operation at NBC has been hard at work to capitalize on the type of "escapist" entertainment which radio provides best. *Pete Kelly's Blues* is an unusual combination of drama and music, concerns a small combination of jazz musicians who tour speakeasies in the 1920's. Jack Webb, the show's m.c., suggested the format, tries to put what he calls "realism" into it. *Pete Kelly's Blues* is slated for Wednesday night at 8:00 p.m., sells for \$5,500. William Gar-

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

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,236
FM	359
TV	101
Short-Wave	4
Canada	150

TOTAL BMI LICENSEES . . . 2873*

You are assured of complete coverage when you program BMI-licensed music

*As of July 19, 1951

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

Mr. Fred Norman
Grant Advertising, Inc.
Chicago, Illinois

Dear Fred:

You fellows shore knows how ter pick a radio program ter advertise



ver products! When yuh chose th' W C H S C L O C K - W A T C H E R ter tell th' folks here in th' Mountain State all 'bout Mountain Crown FOLGER'S COFFEE, yuh reely pick a winner! Why Fred, when th' C L O C K - W A T C H E R is atalkin' 'bout F O L G E R ' S at 8:15 in th' mornin', 'way more'n half th' sets turned on is tured ter WCHS at 580! An' don't fergit, they's five s t a t i o n s

in Charleston, West Virginia, an' th' next in line at 8:15 has 'way lessen half as many lisseners! That means that FOLGER'S has reely got a audience, Fred! 'Course, that's allus true when yuh uses WCHS!

Yrs,
Algy

W C H S
Charleston, W. Va.

gan, former star of *Martin Kane, Private Eye*, comes back in the fall in a new NBC half-hour evening mystery program. An NBC package, its title and time slot have yet to be announced.

In the comedy line, the net has imported comics Bob Elliott and Ray Goulding from a successful stint at WHDH, Boston. They've been showcased this summer and were enthusiastically received, according to NBC program men. Function of the two humorous philosophers is to wind up the afternoon run of soap operas with a laugh. They're scheduled for 5:45 to 6:00 p.m. Monday thru Friday (\$2,324 gross for all five) and from 9:30 to 10:30 a.m. on Saturday. Saturday's hour show is \$4,000 gross.

In the comedy field is a half hour show called *It's Higgins, Sir*. Starring Harry McNaughton, it comes on Tuesday nights at 9:00. Package cost is \$4,200, gross.

NBC has brought in some new, low-cost mystery packages. A sample is *The Whisperer* at only \$1,350 net. It too, has been showcased for the past month.

The price tags on these programs are typical of NBC's attempts to bring out "medium and low-cost productions."

What all of this intensive programming activity and sales planning adds up to is an all-out attempt on the part of radio networks to make their buys so attractive that advertisers can't resist. And they're confident that there are enough such advertisers around to grab off the availabilities. Said one network sales manager: "We'll be carrying more nighttime billings this fall than last."

It's not simply a lower pricing system nor more imaginative programming that's likely to bear out this sales manager's prediction. As another network official put it: "When advertisers strip emotionalism from the media picture and start using mathematics, as a great many do now, they'll soon see how much more economical radio is than magazines, newspapers, or television."

ROUNDUP

(Continued from page 45)

graming. Among those present: Carl Haverlin, BMI president; W. H. Summerville, WWL general manager, and George Weiss, SPONSOR's Chicago representative.

New York timebuyers enjoyed a get-together recently. The occasion: a WCAO cocktail party to acquaint timebuyers with the Baltimore station.



WCAO sets up drinks for visiting timebuyers

Among those present, (l. to r.) Helen Thomas (Street & Finney); Ruth Jones (Benton & Bowles); Charles Hammarstrom (Paul H. Raymer Company); Frances Velthuys (Compton) and Robert Richmond, WCAO assistant general manager.

Helme's Bakeries increased their sales of cookies from 300 dozen cookies per week to 11,494 dozen; of popcorn, from \$237 in weekly volume to \$1,158, when they pushed for Pacific Coast business on ...

THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating show ... anywhere!



SPONSOR SPEAKS



TV: after the freeze lifts

If all goes as FCC Chairman Wayne Coy hopes, television as a coast-to-coast saturation medium should be on its way this fall after the freeze lifts. He looks for about 1500 TV stations by 1956; 2500 by 1961; 3000 when grants finally level off.

Thus, TV outlets 10 years hence may be more numerous than radio (today there are about 2250 AM stations, 670 FMers.)

Today's 107 stations cover 63 markets and 60% of the nation's population. Some 400 applications representing 171 communities (including communities now served) have been dormant in Commission files during the freeze. These will be acted on with all possible speed, says Chairman Coy, with important non-TV areas like Portland, Ore., Denver, El Paso and Shreveport getting first call. Next to be serviced will be applications from one-or-two-station cities like Kansas City, Houston, Miami, St. Louis. When the freeze lifts the Commission expects another 500 applications to pour in.

Chairman Coy looks on the prompt lifting of the freeze, and the speedy

processing of applications, as an act of honor (and some of his fellow-Commissioners share the feeling.) Even two years ago he was champing at the bit, planning expediences that would hurry the granting process when the time was right. But the problems of color, allocation uncertainties, the wishes of the Senate Interstate Commerce Committee could not be rushed.

Some new grantees will be on the air in jig-time due to prior purchase of equipment. But for most six months or longer will be required.

The avalanche of TV set purchases slowed down earlier this year. Some 13,500,000 will be in use this fall. But when new stations come into new communities the total will skyrocket—and the gold rush will again be on for set manufacturers.

Stripped for action

Without exception, the radio networks have gotten over the jitters and this fall will present a more optimistic, realistic, and alert front to sponsors.

Perhaps the trying period through which the nets have been going (and still are) was unavoidable—particularly since so little was done to avoid it.

Indicative of the new order of things is the streamlining of program packages. Some have been cut in cost as much as 50%; the average about 15%. Yet so far as we can detect this has been done without noticeable loss of quality.

Network programing is more imaginative than it has been for years. A plan which may soon be unveiled by Bill Fineshriber, program vice president of Mutual, will reveal ways that costs can be cut while improving the sponsor's opportunity to realize a profit. Morning programing particu-

larly is being overhauled, with everything that program chiefs have learned about present-day audiences taken into account. Night programing is being trimmed for realistic work against TV competition, and indications are that at least two of the nets will be sold solid this fall.

So intense is the activity that we expect innovations in programing to be announced more than once between now and September. We believe that sales activity is apace, with net salesmen for the first time in years rolling up their sleeves way above the elbow and being handsomely supported by merehandising. There will no longer be the feeling at any net that because the TV Division has the business the company is satisfied. The era of stiff competition, realistic pricing, and "to hell with deals" has emerged.

This is how it looks to us (page 21). And this is as it should be.

Secretary Sawyer's 3rd radio station

One important government servant who believes in the future of radio is Secretary of Commerce Charles Sawyer, who has just added WCOL (AM and FM), Columbus to the Ohio radio properties he already owns in Dayton and Springfield.

For 250-watt WCOL, Secretary Sawyer pays \$100,000 plus another \$200,000 in studio and office rentals over a 10 year period.

Subject of many an article dealing with his economic insight and business sagacity, Secretary Sawyer is going with radio on the long haul. As chief counsel and member of the inner circle at Procter & Gamble he had opportunity to check radio's productivity over many a year. He sees nothing in the current picture, TV notwithstanding, to give him pause.

Applause

Well done

In the midst of disaster the U.S. system of broadcasting has again demonstrated its remarkable ability to perform yeoman service while taking a severe battering.

The full story of how scores of radio stations in Missouri and Kansas alerted their listeners, guided them minute

by minute in a hundred different ways, moved in with material and spiritual aid can never be adequately told, though much will be written.

And the corollary story of how stations and sponsors outside the flood belt, in all parts of the nation, pitched in to provide relief can only be covered fragmentarily, too.

Suffice it to say that the American

system of competitive broadcasting has proved out again. Why it always performs over its head in cases of extreme emergency is not exactly known. Perhaps it's because station operators, subconsciously aware of the fact that their facilities have become an inseparable part of the lives of the people they serve, are endowed with a sense of responsibility beyond the call of duty.

"IN THE HEART OF AMERICA . . .

It's The

**KMBC
KFRM**

Team and It's

Wholehearted"



... Wholeheartedly in the public interest . . .

Greater Kansas City—in fact the entire Kansas City Trade Area—is rapidly recovering from one of the greatest disasters to strike the Midwest.

From the moment that the crisis became imminent, KMBC-KFRM facilities and staff were dedicated to the emergency on a 24-hour basis. Direct reports from the flood and fire zones—authentic coverage from flood headquarters—complete cooperation with all agencies—resulted in the saving of countless lives and many thousands of dollars. The KMBC-KFRM Team was outstanding for its contribution

"in the public interest, convenience and necessity." ALL OF THIS HAS NOW—MORE THAN EVER BEFORE—TIED THE LISTENER TO KMBC-KFRM!

Farm and industry alike have emerged from the debris and are "on the way back." And while The KMBC-KFRM Team enjoyed the lead in the great Kansas City Trade Area, its outstanding performance during and following the disaster has gained thousands of loyal listeners who, *"to keep in touch with the times, keep tuned to KMBC-KFRM" and who buy KMBC-KFRM advertised products and services.* Write, wire or phone KMBC-KFRM, or your nearest Free & Peters office.



TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S



The **KMBC-KFRM** Team

6TH OLDEST CBS AFFILIATE • PROGRAMMED BY KMBC

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

FROM MIDNIGHT TO DAWN, HE'S THE

biggest man in town

ART FORD of *WNEW's* famous **'MILKMAN'S MATINEE'**

... and he's listened to devotedly by a BIG audience you may be overlooking — the POST-MIDNIGHT audience in the densely populated Metropolitan New York area, where *millions are up and about at night*, any night, all year 'round ... not only working late, but just staying up late.

Every week more than 2,000,000 of these people listen to the radio *sometime after midnight* ... an audience equivalent to the COMBINED POPULATION of Seattle, Rochester, Atlanta, San Diego, Toledo, Providence and Des Moines.

As many as fifteen radio stations offer New York's post-midnight listeners a choice of programs, but one station — *WNEW, with Art Ford on the "Milkman's Matinee"* — attracts a weekly audience **LARGER THAN ALL THE 14 OTHER STATIONS COMBINED AN AUDIENCE ALMOST 50% AS BIG AS THE TOTAL POPULATION OF THE 7 CITIES MENTIONED ABOVE.**

The "Milkman's Matinee" — the *original* all-night music and news program — is broadcast 7 nights a week, midnight to dawn (from 10 p.m. on Saturdays), and is available to you at just half *WNEW's* general rates!

New York's favorite station for music and news . . . 24 hours a day

WNEW

1130 | ON YOUR DIAL



AVAILABLE UPON REQUEST

*From a new, special PULSE survey, "The Post-Midnight Radio Audience in Metropolitan New York." Write or 'phone for your copy: WNEW, 565 Fifth Avenue, New York 17, N. Y., PLaza 3-3300.

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