

# SPONSOR

*For buyers of broadcast advertising*

SEPTEMBER 1951 **The road back to radio: two case histories—p. 27**

U.S. Steel gives radio continuing vote of confidence—see p. 4



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# Our Biggest Year

## AT THE STATE FAIRS

**RADIO'S  
EVER MAGIC  
TOUCH**

**More people than ever before  
saw WLS talent, visited our  
tents and saw our displays**

This was the biggest State Fair year for WLS! Radio's Ever Magic Touch brought throngs into WLS tents at the Illinois, Indiana and Wisconsin State Fairs. At each of these state activities WLS entertainers broadcast daily direct from the Fair Grounds before enthusiastic crowds. Further, the large WLS tents contained special displays promoting WLS service and entertainment . . . contained checking racks for the benefit of Fair visitors. Thousands of WLS listeners from all over the Midwest stopped in to meet and say hello to all the WLS folks.

As in eleven previous years, the WLS NATIONAL BARN DANCE was the opening Saturday night feature at the Illinois State Fair . . . and played before one of the largest crowds ever to see the famed program at the Fair! 12,331 people *paid* to see the 27 year old NATIONAL BARN DANCE broadcast from before the Fairground Grandstand.

This personal touch with the WLS audience . . . this acceptance enjoyed in ever-increasing amounts, helps prove that in the concentrated Midwest area, more people are listening to WLS—on more radios—than ever before. The WLS audience, ever increasing in size and importance, shows again the power of radio's ever magic touch—to educate—to entertain—to contribute to the American way of life—and to create favorable public opinion—and sales—for articles and services that deserve it.



WLS NATIONAL BARN DANCE Square Dancers on stage at Illinois State Fair.



Above—Illinois Governor Adlai Stevenson presents Mr. Arthur Enix with State Trophy for the "outstanding rural chorus of 1951." Mr. Enix, Director of the Choral Group from Will County, accepted the trophy during the WLS NATIONAL BARN DANCE program broadcast from the Illinois State Fair. Harold Safford, WLS Program Director (far right) joined the Barn Dance cast applauding the presentation.

Below—Part of the 12,331 people who paid to see the NATIONAL BARN DANCE broadcast from before the Grandstand at the Illinois State Fair.



SEE YOUR JOHN BLAIR MAN FOR DETAILED INFORMATION

**CLEAR CHANNEL Home of the NATIONAL Barn Dance**

**CHICAGO 7**

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

**& COMPANY**



**The  
PRAIRIE  
FARMER  
STATION**



# REPORT TO SPONSORS

24 SEP 1951

**ANA members  
pondering dangers  
to business  
involved in reports  
on radio**

As 42nd Annual Meeting of ANA gets under way today (24 September), some of nation's biggest advertisers will be pondering dangers to big business implicit in ANA policy of making public reports on "radio values." Thinking of some of ANA members, probably due to be expressed during Monday afternoon's "closed" sessions runs as follows, SPONSOR has learned: Most of ANA members are Big Business. Many radio stations are small business. In event of "test case" proceedings in Washington by one or several small stations, ANA might find itself in anti-trust hot water. Adding to danger is protective attitude of Washington toward small business as against large corporations. Result of behind-scenes discussions may be quiet fadeout of ANA's cut-rates campaign.

-SR-

**Duane Jones gets  
offer of "war  
fund" from other  
agencies**

Offers of support, including "war fund" to help finance his lawsuit against departed staffers, have been extended to Duane Jones by other agencies. Despite announcement that he was resigning all accounts effective 30 September, number of new accounts (including one in million-dollar class) have been offered to him.

-SR-

**Cigaret brands  
show variation in  
radio-TV costs  
per M ranging  
from \$1.69 to  
\$3.24**

How shrewd radio-TV buying pays off is demonstrated in A. C. Nielsen survey prepared for one of its agency clients which has cigaret account. Survey shows that one brand got 1,000 radio-TV impacts for \$1.69 while another less-fortunate cigaret had to pay \$3.24. Brands in between paid \$1.81; \$2.22; \$2.34; \$2.51. Figures are for 4-week period in March, April 1951 and are based on Nielsen average-audience ratings projected against cost estimates. Brands surveyed were Chesterfield, Camel, Lucky Strike, Old Gold, Philip Morris. These 6 brands spent \$3,588,074 for 32 AM and TV shows in period surveyed with choice of media combinations ranging from Philip Morris' 5 radio and 2 TV shows to Luckies' 2 radio and 4 TV shows. Brand which had lowest cost-per-M paid 13% of total outlay to get 17% of total impacts, while cigaret with highest cost-per-M spent 18% of total to get only 12% of impacts.

-SR-

**Monarch Wine's  
Robinson: "TV  
is only for  
generals."**

Said Monarch Wine Company's ad manager, Meyer H. Robinson: "Television is only for generals-General Foods, General Motors, General Electric." Robinson referred to his medium-sized firm's experiences with TV which proved too expensive "in terms of results per dollar." After trying announcements on 15 TV stations, Monarch has decided to drop TV, expand from 55 to 75 radio stations in 30 cities. Radio budget will be over \$250,000 this fall, about 85% of firm's ad expenditure. "Spot radio has definitely proved it is best buy for this account," said Donahue & Coe a.e. Charles Patrick.

-SR-

**Sponsors will  
benefit from net  
support of BAB**

As predicted in SPONSOR (13 August), all AM nets are now behind BAB, with NBC and CBS contributing estimated \$30,000 each; ABC \$20,000; MBS \$10,000. Sponsors will benefit through increased flow of BAB facts and research as result of net decision.



## REPORT TO SPONSORS for 24 September 1951

**Cannon Mills takes major plunge in network radio-TV**

Traditionally heavy spender in magazines, Cannon Mills will put 1/3 of \$2,000,000-plus budget into net radio-TV. According to Ad Manager George Beyer, Jr., move is largely result of successful trial run in radio via NBC's Operation Tandem and "The Big Show." Cannon found that radio was boosting sales of its sheets, towels, and hosiery as much as 75% over normal, thus helping to smooth out seasonal dips. This fall, Cannon has moved into 4:45 to 5:00 p.m. spot on NBC-TV's "Kate Smith Show" with 39-week contract. Starting 6 October, Cannon will go on CBS radio with "Give and Take," Saturdays 11:30 to noon. There will be additional spot campaigns periodically.

-SR-

**Pulse study will explain one weakness of "coincidental" method**

Quietly, Pulse organization has been working on study of coincidental method of audience research, while not-so-quiet C. E. Hooper has issued blast after blast at validity of Pulse findings. Pulse study, which may have been released by time you read this, found that significant numbers of listeners do not know what station they have tuned in; and those who do not know station tend to give call letters of major network stations when questioned by researchers. Thus, says Pulse, smaller stations lose out by coincidental method, explaining why Hooper will show little listening for station which Pulse rates as having tidy segment of audience.

-SR-

**Is Hooper risking Nielsen court action?**

In addition to open slams against Pulse, including bland assertion recently that Pulse should "disappear" because it is not as accurate (according to Hooper) as Hooper, it appears C. E. Hooper may be opening second front—this one against A. C. Nielsen. In response to a SPONSOR inquiry recently Hooper intimated that his new TV-Home Hooperatings Service in effect is as good as a national report if clients average ratings in Hooper cities. Trade observers believe Hooper will be selling report with this as implicit salespoint. Nielsen court action might result because agreement made between two firms prohibits Hooper from selling national report for period which has not yet expired.

-SR-

**New Lang-Worth program rouses quick show of interest**

Lang-Worth Feature Programs is exultant about its "scoop" in acquiring 52 open-end transcription series, "The Lives Of Harry Lime", based on movie, "The Third Man." Half-hour programs, starring Orson Welles and featuring catchy zither music of Anton Karas, had brought inquiries from 100 radio stations by presstime. Feature is expected to duplicate fantastic success of Ziv's "Bold Venture", starring Humphrey Bogart and Lauren Bacall, which has been sponsored on 500 stations. It's expected that transcription packagers, in attempt to bite into radio network shows, will keep coming up with big-name productions.

-SR-

**Instantaneous TV rating may be coming within few months**

Instantaneous TV rating may be available within few months for sponsors in Philadelphia and Chicago. Albert E. Sindlinger, president of Electronic Radox Corp. (now suing A. C. Nielsen and C. E. Hooper for restraint of trade) has plans for two-city TV measurement system which would give sponsors ticker tape reports on share of audience while show is on air. Comdr. Harold R. Rice, inventor of Radox system, has secured patent number 2570156 on new instantaneous device and all TV stations in Philadelphia and Chicago are being lined up to put system in operation.



# 17 OUT OF 18 PREFER WDAY, FARGO!



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

Fargo-Moorhead Hoopers credit WDAY with much the same overwhelming

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

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



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

FREE & PETERS, Inc., Exclusive National Representatives



# SPONSOR

DIGEST FOR 24 SEPTEMBER 1951

VOLUME 5 NUMBER 20

## ARTICLES

### **Why sponsors are returning to radio**

After plunging whole-hog into TV, many national advertisers are buying back into radio—for media balance. Typical are Hudson Paper, Quaker Oats

27

#### **1. Hudson Pulp & Paper**

After dropping spot radio for network TV, No. 1 napkin maker found dramatic proof of radio's pulling power; is buying back spot AM

28

#### **2. Quaker Oats**

When this colossus started gobbling up TV shows, calamity howlers predicted no more radio for them. But they were wrong

30

### **What TV has learned about economy**

True, TV time costs keep spiralling. But there are many ways for the video sponsor to economize on his shows production-wise

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### **Are the networks encroaching on spot radio?**

With competition for the sponsor's dollar keener than ever, there's a major tug-o'-war going on between the networks and spot radiomen

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### **Be careful on the air: Part II**

TV, by its unique nature, introduces new challenges in censorship not fully covered by either the Radio or the Motion Picture Codes

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### **How sponsors chart sales via market tests**

Want to launch a new product? Here are tips from agency and market research people on how to market-test new products

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### **The case for California radio**

The Southern California Broadcasters' Association's campaign to promote radio has been very effective. Now they bring story to Eastern timebuyers

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## COMING

### **How to be a dud at writing radio commercials**

Here's a collection of pointers guaranteed to make you think twice the next time you put your O.K. on a set of radio commercials

3 Oct.

### **Furniture stores on the air**

SPONSOR is currently researching how and to what extent the furniture industry makes use of radio/TV to sell its wares

### **Tape recorder: key to cutting program costs**

An analysis of the tape recorder as a major tool in making radio more economical

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**COVER:** U. S. Steel has launched what is probably a record promotion campaign for its "Theatre Guild on the Air." Returning to the air (NBC) for its seventh season, show is being ballyhooed via a barrage of network announcements, newspaper tune-in ads. U. S. Steel is confident, says J. Carlisle MacDonald, in charge of the program and U. S. Steel public relations, that radio can still do a big job for the steel firm. Here, sponsor and producer discuss fall drama plans. Left to right: MacDonald; Lawrence Langner and Teresa Helburn, co-directors of the Theatre Guild; Armina Marshall, executive producer.

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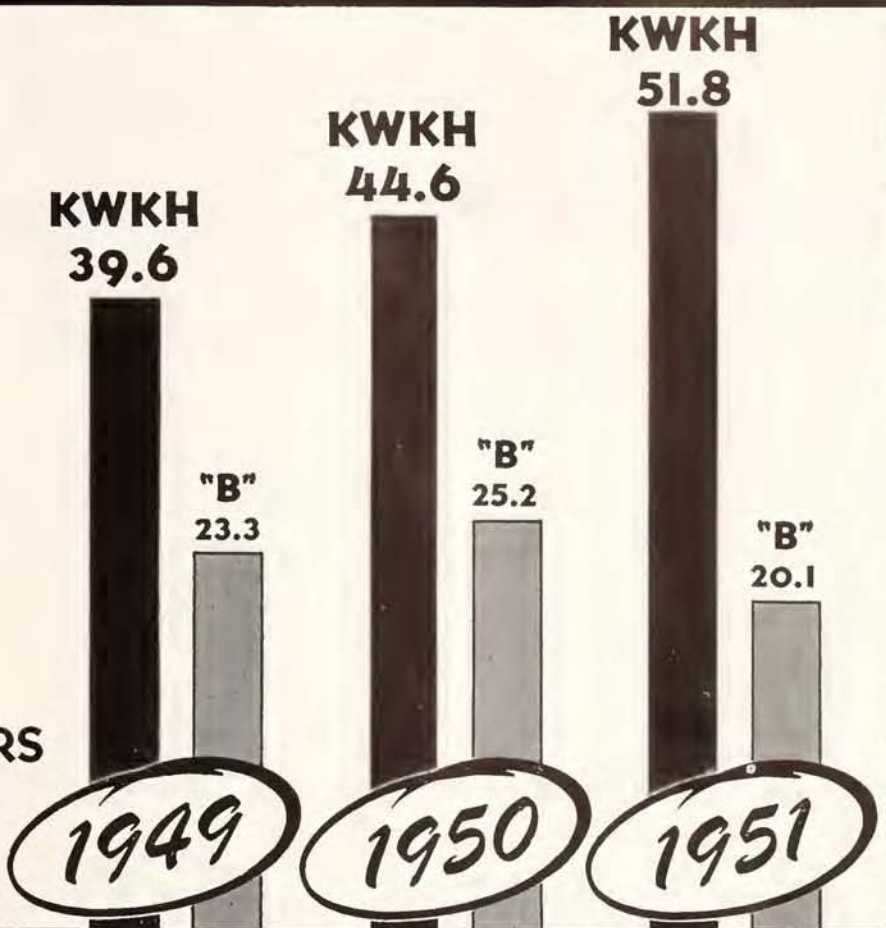


**IT'S EASY,  
WHEN YOU  
KNOW HOW!**



**WEEKDAY HOOPERS**

Shreveport City Zone  
8:00 A.M. to 12 Noon  
March-April\*



A quick glance at the chart above shows you that KWKH is tops in Shreveport Hooperatings — has steadily increased its superiority, year after year!

On Weekday Mornings in 1949, KWKH had 70.0% more Shreveport listeners than the next station. For the same period in 1950, we had 76.9% more listeners. In 1951, we had 157.7% more listeners!

Shreveport itself, however, accounts for only 11% of KWKH's audience. BMB Report No. 2 (Spring, 1949) gives KWKH a Daytime Audience in 87 Louisiana, Arkansas and Texas counties. KWKH's total Daytime BMB Audience is 303,230 families. 75.0% of these are "average daily KWKH listeners"!

Your Branham Company man can give you the whole KWKH story. Or write us direct.

\*latest available at press time.



KWKH DAYTIME  
BMB COUNTIES  
Study No. 2  
Spring, 1949

**KWVKH**

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

The Branham Company  
Representatives  
Henry Clay, General Manager

0,000 Watts • CBS •



**Results**

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

**WJBO**

**L**OCAL Sears, Roebuck store sold 175 ladies dresses after two 30-second morning spots; local builder did \$26,000 business from 8 1-minute announcements; furniture company upped weekly volume 40% on 10 30-second spots. More "specifics" on request. The big Baton Rouge market (and our files) are full of them!

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

Radio was founded upon a gift of tongues and has exalted a special species—not quite actors, not quite orators—called, announcers. Theirs is built-in excitement. Theirs is vocal vibrato, bubbles in the word-bath, subsidized sincerity. These considerable talents lead to sales management and general management, and advertising agency vice presidencies. As we know the announcer, he is not only typically radio but typically American high power. He is the model in those countries which ape us, and he is the butt in those countries which resist our "culture."

\* \* \*

It is timely to dwell a little on announcers for there are those who think—and hope—that in television there will be rather less of his gift for verbal marathon. As to that, we don't think it will work out that way. If our intuition is correct, one reason advertisers like TV is that they get all this, namely the usual quota of words, and pictures, too. They will go on expecting the usual quota of words.

\* \* \*

Those who possess the announcorial gift very often are equally adept at interviews, questions, significance, interpretation, prophecy, stunts, romantic moods, or pills. During the war, we heard announcers with a special flair repeat at midnight the official 5:00 p.m. hand-out and make it sound like a hot personal scoop. The announcorial gift has led to doctorates in news significance awarded men who never covered a story. It has created cults of sports divination headed by men who couldn't pick Brooklyn over St. Louis in August without consulting 12 sports editors first.

\* \* \*

The gift is valued so highly for a special reason, and let nobody be coy about the reason. The sponsor may never have quite convinced himself that the show he's paying for is any good, but at least he knows he likes the sell. The announcer "wraps a mantle of incomparable charm," as Huske O'Hare used to say, around the great love in the sponsor's life—his product. How can a sponsor hate the man who rhapsodizes in such lush-plush vowels?

\* \* \*

For our money, the announcer scales the Matterhorn of sheer gab in the audience participation whoopedoods. You might even say this was democracy burlesquing democracy. The quizmaster oscillates engagingly from rowdy prank to carefree sadism and back to heartfelt sympathy for the victim. (The contestant is always assured he's a grand sport and a true blue American.) Where did the victim come from? Brooklyn? (Insane applause, on cue.) And how does he feel about his wife eating crackers in bed? (Yak, yak.) Does he like his mother-in-law? (Good, clean American fun.)

The quizmaster, supreme announcer post-graduate, is endlessly

(Please turn to page 30)



# DO YOU WANT 90,581 (OR 58,560) TV HOMES IN WESTERN MICHIGAN AND NORTHERN INDIANA?

## videodex report

Percent of Viewing in TV Homes  
Western Michigan and Northern Indiana

County	TV Families*	WKZO-TV Nighttime Audience		Station "B" Nighttime Audience	
		Families	%	Families	%
<b>MICHIGAN</b>					
Allegan	6,594	5,071	76.9	4,055	61.5
Barry	3,512	2,564	73.0	2,353	67.0
Berrien	8,231	3,770	45.8	**	
Branch	2,064	1,406	68.1	**	
Calhoun	15,504	12,775	82.4	915	5.9
Cass	3,261	2,462	75.5	398	12.2
Eaton	5,290	3,333	63.0	1,058	20.0
Hillsdale	1,984	1,436	72.4	**	
Ionia	5,813	2,133	36.7	2,534	43.6
Jackson	8,690	1,529	17.6	**	
Kalamazoo	16,473	12,733	77.3	972	5.9
Kent	36,355	13,560	37.3	27,121	74.6
Montcalm	3,917	1,606	41.0	2,648	67.6
Muskegon	12,360	6,007	48.6	7,008	56.7
Newaygo	2,845	964	33.9	1,798	63.2
Ottawa	7,940	4,963	62.5	5,360	67.5
St. Joseph	3,367	2,391	71.0	**	
Van Buren	4,916	2,773	56.4	2,143	43.6
<b>INDIANA</b>					
DeKalb	1,969	1,266	64.3	**	
Elkhart	9,162	2,978	32.5	**	
Kosciusko	2,149	1,117	52.0	**	
LaGrange	1,434	981	68.4	76	5.3
Noble	1,945	1,437	73.9	**	
Steuben	1,809	1,326	73.3	121	6.7
<b>TOTAL</b>	<b>167,584</b>	<b>90,581</b>		<b>58,560</b>	

There are two television stations serving the 24-county area of Western Michigan and Northern Indiana; WKZO-TV, Channel 3 and Station "B." The respective transmitters are located 25 miles apart. There is an approximate coverage duplication of 40% in the high intensity area.

When two stations serve substantially the same area, it becomes important to determine who covers what, and how much. Under these circumstances, the 1 MV contour method is an outmoded device. Most people in the business agree that BMB developed the only satisfactory yardstick to determine circulation in radio. That method, we believe, is the only solution to audience measurement in TV.

During May and June, Jay & Graham Research, Inc. conducted a Videodex diary study using the BMB method covering television homes in 18 Western Michigan and 6 Northern Indiana counties. Fifty or more diaries were tabulated in every county except one; one hundred and twenty-five were distributed in Kent County (Grand Rapids). The result was *smashing proof* of the WKZO-TV audience area showing all counties wherein 15% or more television families view WKZO-TV at least 5 nighttime hours a week!

The chart at the right shows the results: 90,581 TV families in the 24-county area view WKZO-TV; 58,560 families view Station "B." Thus WKZO-TV delivers 32,021, or 54.7%, more Western Michigan and Northern Indiana television homes than station "B"!

This Videodex Survey, using the time-tested BMB technique, is a must for anyone interested in television. Write direct or ask Avery-Knodel for your free copy, today!

TV set figures supplied by dealers and distributors as compiled by Fetzer Broadcasting Company and confirmed by Jay & Graham Research, Inc., who maintains access to the warranty cards showing delivery of television sets by major manufacturers.

\*\*Measures less than 5%. In three counties, Michigan television Station "C" showed viewing greater than 5%; however, since its degree of penetration was of little value to the pertinence of this study, detailed figures were not included.

**WJEF**

*top* IN GRAND RAPIDS  
AND KENT COUNTY

(CBS)

**WKZO-TV**

*top* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

**WKZO**

*top* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN

(CBS)

ALL THREE OWNED AND OPERATED BY

**FETZER BROADCASTING COMPANY**

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



# WORLD

Is proud to join this great industry effort designed to reawaken the nation to the wonders of radio!

BY SENDING WORDS  
RADIO PERSONALITIES  
OF RADIO WITH THE

# "Listen-Wherever There's Radio"

## HERE'S WHAT YOU CAN DO . . .

Let these top national radio personalities work with you to "Sell Radio" in your area. Use these announcements for station breaks, spot announcements, fill-ins, participating programs and every possible free moment that you have available on your schedule. Let this slogan appear in your newspaper ads, car cards, dash cards, window posters, window displays, on your letters and on your billheads. Let your sponsors know what you are doing to help promote radio service and to make their advertising more productive. Tell your advertisers about the top name personalities who are working with you in this campaign. Yes, remind everyone in your city of the value of radio by airing this message, "Listen — Wherever You Go . . . There's Radio!"

THESE TOP NAME PERSONALITIES

THEY'LL HELP YOU  
SELL RADIO

## SELL RADIO AND YOU'LL SELL YOUR STATION!





AFFILIATES A GREAT ARRAY OF NATIONAL  
RE-EMPHASIZE THE WONDERFUL SERVICES  
VITAL MESSAGE . . .

# WHEREVER YOU GO... SAY "WORLD'S FOR THE FUTURE OF RADIO!"

IT'S A NATIONAL MOVEMENT TO  
BUILD FOR THE FUTURE OF RADIO!

Here's what WORLD is doing!

World has obtained the cooperation of 16 top national radio personalities to make these forceful "Sell Radio" announcements and is making them available to all World-Affiliate stations. Typical of these announcements is, "Listen—This is Andre Baruch, Wherever You Go . . . There's Radio!"

World is including this vital message in every piece of promotion and advertising material that it produces including radio continuity, promotion pieces, direct mail, letters and stickers.

We at World feel that by re-emphasizing this message nationally it will truly reawaken the nation to the wonders and vital services that radio performs.

WITH YOU TO FURTHER THIS GREAT MOVEMENT.

Roberts  
Merlihy  
Art Q. Lewis  
ny Ross  
d Collyer  
re Baruch  
nes Melton  
y Lombardo

- Don Dunphy
- Buddy Rogers
- Bill Slater
- Norman Brokenshire
- Frank Gallup
- Ted Husing
- Jack Paar
- Bert Parks

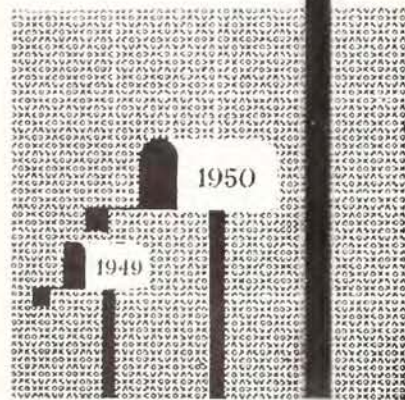
WORLD IS BUILDING FOR RADIO TODAY  
AND A RADIO FUTURE BRIGHT AND SOUND!







We thought that 1950 was a red letter year but listen to this — thus far the first seven months of 1951 have shown an actual increase of 183% in mail returns over the same period last year! No wonder CKAC continues to yield such amazing returns for your advertising dollar!



1,330,804 4,135,329 3,742,916

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



**MONTREAL**

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago  
William Wright - Toronto  
Omer Reynaud & Co. - Toronto

# 510 Madison

## SPANISH STATION LIST

If you have finished the list of Spanish radio stations that you indicated you were preparing in your 4 June issue, I would appreciate very much receiving two copies of it.

This sort of information, when made available, certainly helps both advertiser and agency in their basic planning of media activities.

ALEXANDER D. COAN  
Media Department  
Calkins & Holden, Carlock,  
McClinton & Smith  
New York

• List of Spanish radio stations is now available to subscribers.

## BIG BOUQUET

Enclosed you'll find my renewal for SPONSOR. Indeed, I couldn't DO without it!

Thanks for maintaining a magazine that does a good job, consistently.

MARY L. SCHECK  
Radio-TV Director  
McDaniel-Fisher & Spelman  
Akron

## CANADIAN COMMENTS

Sincere congrats on your special Canadian issue. You handled a somewhat complex radio setup with dexterity.

ERNEST SMITH  
Radio Director  
Erwin, Wasey of Canada, Ltd.  
Montreal

## CONGRATULATIONS!

to SPONSOR magazine and Editor Frank Rasky for a splendid reporting job of radio in Canada.

Surely Canadian radio warrants a continued section in your valuable magazine!

FRANK C. MURRAY  
Manager  
Horace V. Stovin & Company  
Montreal

Congratulations on an excellent picture of Canadian radio.

Our only complaints are that you misspelled the name of French Canada's top announcer. His name is Rog-

er Baulu (picture page 50). The other is that no mention was made of the fact that the CBC, under certain conditions, does allow regular per-occasion network broadcasts linking two or more private stations on a commercial or sustaining basis. There are a few of these small per-occasion regional networks operating regularly in Canada.

COREY THOMPSON  
Manager  
CKL  
Verdun, Quebec

This corner extends congratulations to SPONSOR and Frank Rasky for the 27 August Canadian Section.

We're just a little bit happy, also, to have been cited by SPONSOR as one of a dozen Canadian stations that does a "dynamic program promotion job."

ARCHIE OLSON  
Promotion Manager  
CKY  
Brandon, Manitoba

We were delighted when we learned that SPONSOR was going to publish a special section on Canadian radio.

You can imagine the unpleasant shock I received when the Canadian section was published, and I saw that our local competitor is credited with being a Canadian station which does "a dynamic program promotion job for American advertisers."

My station, CFBC, employs a full-time promotion department. Our competitor does not, to the best of my knowledge. I am attaching a letter from Kenyon & Eckhardt, thanking us for a recent promotion job for Kellogg's which cost us \$1,000 approximately.

Promotion is our middle word. In fact, CFBC does so much promotion that we are criticised by some other radio stations.

If the Canadian section of SPONSOR is to reach important timebuyers in the United States and Canada, I think that a correction should be made. Otherwise, we shall suffer a great injustice.

R. T. BOWMAN  
Manager  
CFBC  
St. John, New Brunswick

My sincerest congratulations on the Canadian section of your late August issue. As I told the Western Association of Broadcasters meeting in Banff, 27 August was a red letter day in Ca-



# ORSON WELLES IS BACK!

The voice that captured the minds and hearts of millions . . . that charmed or shocked them at will . . . has returned to American Radio with a typical Welles production. Supported by superb dramatic cast, Orson Welles stars as Harry Lime, The Third Man, in "The Lives of Harry Lime."

Suspense, Intrigue, Danger and Romance . . . run high in 52 half-hour transcribed stories of the fabulous rogue made famous by Orson in "The Third Man." The great publicity value and positive audience acceptance of Orson Welles as Harry Lime is open sesame to sponsorship. Orson Welles is Back!

Background zither music by ANTON KARAS, composer of "The Third Man" theme. Produced by HARRY ALAN TOWERS.

**LANG-WORTH** DISTRIBUTING CORP.

113 WEST 57th STREET, NEW YORK 19, N. Y.

Western Sales Representative

Walter B. Davison

1437 1/2 Benefit Street, Sherman Oaks, Cal.

Canadian Sales Representative

S. W. Caldwell Ltd.

80 Richmond Street West, Toronto





## Do Some *Independent* Thinking About Radio Today

People who care about their money are doing some hard thinking about radio today . . . some *independent* thinking. In fact, many national advertisers who formerly bought network radio are finding they get better results when they use the leading *independent* radio stations. Don't take our word for it—make us prove it. Write to any AIMS station listed below for all the facts.

### THESE ARE THE LEADING *INDEPENDENT* RADIO STATIONS:

WCUE —Akron, Ohio  
 WBMD —Baltimore, Maryland  
 WBNY —Buffalo, New York  
 WJMO —Cleveland, Ohio  
 KMYR —Denver, Colorado  
 KCBC —Des Moines, Iowa  
 WIKY —Evansville, Indiana  
 WXLW —Indianapolis, Indiana  
 WJXN —Jackson, Mississippi  
 KLMS —Lincoln, Nebraska  
 WKYW —Louisville, Kentucky  
 WHHM —Memphis, Tennessee

WMIE —Miami, Florida  
 WMIL —Milwaukee, Wisconsin  
 WKDA —Nashville, Tennessee  
 WWSW —Pittsburgh, Pennsylvania  
 KXL —Portland, Oregon  
 WHIM —Providence, Rhode Island  
 WXGI —Richmond, Virginia  
 KSTL —St. Louis, Missouri  
 WMIN —St. Paul, Minnesota  
 KNAK —Salt Lake City, Utah  
 KITE —San Antonio, Texas

KSON —San Diego, California  
 KYA —San Francisco, California  
 KING —Seattle, Washington  
 KREM —Spokane, Washington  
 WACE —Springfield, Massachusetts  
 KSTN —Stockton, California  
 WOLF —Syracuse, New York  
 KFMJ —Tulsa, Oklahoma  
 WNEB —Worcester, Massachusetts  
 WBBW —Youngstown, Ohio  
 WCCC —Hartford, Connecticut

They are all members of AIMS—Association of Independent Metropolitan Stations—each the outstanding *independent* station in its market.

Aim for *BULL'S-EYE* results...with the *AIMS GROUP*



### JUST READ WHAT THESE *INDEPENDENT* THINKERS SAY:

"In spot buying for Sterling Drug, Independent stations are always on my list."  
 "Many times, the Independent station represents an unsurpassed buy in a particular market."

FRANK MORIARITY,  
 Time Buyer, Dancer-Fitzgerald-Sample, Inc.,  
 New York

"In any careful study of media today, Independent Radio stands out."  
 "It is priced *right*, and experience proves it gets results."

WESTHEIMER AND  
 BLOCK  
 Advertising and Public  
 Relations,  
 St. Louis, Missouri



nadian radio history.

Your presentation of the Canadian scene was incisive, factual, unbiased and a masterful job of commercial reporting. Today Canadian radio provides the most inexpensive advertising on the North American continent—and you proved it!

PAT FREEMAN  
Director of Sales & Research  
Canadian Association of  
Broadcasters  
Toronto, Ontario

#### BEST FOODS IN CANADA

I read with avid interest your excellent article on Best Foods' radio and TV expenditures in the 4 June issue inasmuch as they sponsor our *Who's Talking?* program across-the-board in 11 Canadian markets.

While I have no idea as to their expenditures in Canada dollar-wise, you can get a general idea what they spend on radio for Nucoa Margarine when you figure they sponsor *Who's Talking?* for a quarter hour daily across-the-board on 11 Canadian stations and have renewed the show several times since its start 30 October, 1950.

Here are the stations and markets Nucoa uses: Vancouver, CKWX; Toronto, CFRB; Kingston, CKWS; Ottawa, CKOY; Peterborough, CHEX; London, CFPL; Hamilton, CHML; Sarnia, CHOK; Chatham, CFCO; St. Thomas, CHLO; Kitchener, CKCR.

Incidentally, while it is true that network shows (like *Sing It Again*) of the give-away type are on the wane, local give-away shows are apparently on the increase. As proof, our own *Who's Talking?* show has been adding stations consistently since it first started nearly 5 years ago, until today nearly 100 stations in U. S. and Canada are using the show.

HAL TATE  
President  
Hal Tate Productions  
Chicago

#### CAMPAIGN LONGER, COST LOWER

In the 30 July issue of SPONSOR, on page 36, which contained WHIM's success story for Paramount TV, there was an error in the length of the campaign. The campaign actually lasted for 17 days, not seven as designated in your story. A seven-day campaign with total cost at \$935 would break

down WHIM's cost per spot to considerably higher than our actual spot announcement rate. Therefore, we would appreciate your publishing this correction.

GUS PARMET  
Sales Manager  
WHIM  
Providence, R. I.

#### TRANSIT RADIO CASE

I have had on my desk for some time your issue of 13 June, which reveals considerable excitement and basic misunderstanding about the decision of the United States Court of Appeals for the District of Columbia Circuit in the so-called transit-radio case. Someone has hit you pretty hard with some silly propaganda.

The ruling of the Court is simply that the Constitution of the United States protects one who is compelled to use a monopoly transportation system from also being compelled, as a condition of riding, to listen against his will and over his objection to textual propaganda disseminated through the bus or streetcar by the transit company.

The Court didn't say a word against advertising. The decision prohibits "public service announcements" along with advertising. The constitutional objection is to the forced imposition of verbal matter, not advertising.

But your objection to the Court's decision goes much further. You seem to feel that an assault upon forced listening implies an assault upon advertising. I am sure you realize that I would not have accepted and prosecuted a case which was in effect an assault upon radio advertising. My clients make their livings from radio advertising and it is my wish and feeling that radio advertising should be encouraged. I favor it strongly.

However, when we come to such a thing as transit radio, we are dealing with an enemy of good radio advertising as the industry knows it. Forced listening is an antagonizing thing. It makes enemies for all radio. The tired worker who has to stand up on a crowded bus in order to get home for his usual evening family quarrel gets off the streetcar with a highly aggravated case of resistance to radio and radio advertising. Transit radio spoils that man as a sympathetic listener and

(Please turn to page 91)



# Smythe Sells it!

Your product can be SOLD on "Smythe's General Store" program on the independent station most often listened to by Colorado housewives.

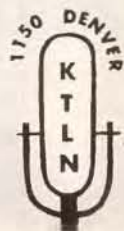
Salesman Pete Smythe, Prop. of "Smythe's General Store" is another star on Denver's music-personality station. And Pete has rung the cash register on products from ice cream to Packards.

for availabilities wire,  
phone or write

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

# KTLN

1000 WATTS  
DENVER'S  
only independent  
non-directional  
station





## SMART BOSS I'VE GOT!



### HE KNOWS THERE'S MORE SELL ON WRNL!

If you really want to get RESULTS IN RICHMOND, VA., then take a tip from smart advertising managers all over the country.

They're SOLD on the SELL on "RNLI" You see, WRNL has been on 910KC at 5000 watts for over 10 years . . . with the tops in local listening, too . . . and those Ready-To-Buy Virginians have the WRNL Listening Habit.

Be a smart boss . . . let 'em listen to your story . . . and watch the sales go up!

# WRNL

910 KC - 5 KW  
WRNL-FM—102 MG.  
50 KW.  
ABC AFFILIATE  
RICHMOND  
VIRGINIA



EDWARD PETRY & CO., INC.,  
NATIONAL REPRESENTATIVES



Mr. Sponsor

**G. N. Coughlan\***

President

G. N. Coughlan Co., West Orange, N. J.

Tireless, effervescent Jerry Coughlan finished second to the great trackster, Paavo Nurmi, in the 1928 Olympics; he has been up with the leaders ever since. But now he's pacing the field with a host of his own Coughlan products—Chimney Sweep, a soot destroyer; De-Moist, an air dryer; Spandy, a disinfectant; and Process 33, a paint brush cleaner and preserver. His method for beating sales competitors to the tape: radio.

The G. N. Coughlan Company started by manufacturing the Bean-X stringbean slicer and stringer, then branched out.

In marketing Chimney Sweep, Coughlan took to radio immediately. The *Fulton Lewis, Jr.* commentary on 188 MBS stations introduced the soot destroyer in 1943. Cost: \$185,000. Later, another controversy-stirrer, Leo Durocher, appeared on ABC's *Your Sports Guest Box* in behalf of Coughlan's wares.

Their efforts were highly successful as an introductory measure, but Jerry needed something that would sell his seasonal items, Chimney Sweep and De-Moist. The answer: spot radio.

Coughlan explains: "We believe selective radio is an ideal medium for these products because of the quick impact it can make on the consumer, and because of its extreme flexibility in coping with weather changes. It made Chimney Sweep an overnight success."

Coughlan's rapid rise is no fluke. From the time he came to this country in 1932 with the Irish Olympic team (Coughlan is a native of Youghal in County Cork), his energy and competitive spirit have forged an enviable record for company products—distribution in 10% of the nation's hardware, department stores by 1943; 80% now.

This year to keep the home fires burning with Chimney Sweep, the Coughlan Company (via Lewin, Williams & Saylor) is spending \$150,000 in selective radio cross-country; 30% of the ad budget. Jerry Coughlan himself sits down with timebuyers and station representatives to pick stations; his ability to pick good buys is uncanny.

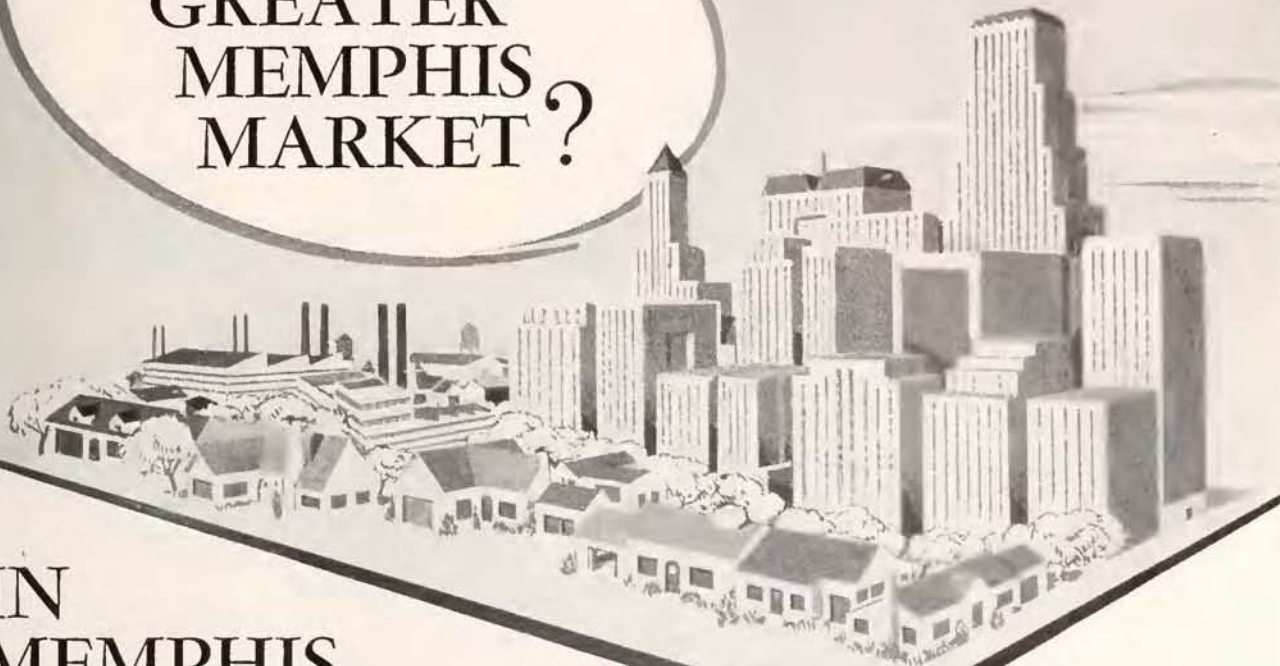
In his mid-forties, Jerry Coughlan continues to astound friends and business rivals with his boundless energy. The man who finished second to Nurmi, the Flying Finn, some 23 years ago, still stars sportswise. His latest exploit: winning the "Outstanding Angling Achievement Award" of the Metropolitan Miami Fishing Tournament for the past three years—a feat never before accomplished.

\*Jerry Coughlan (r.) receives fishing trophy from Captain Eddie Rickenbacker.



Are You  
Interested In Selling The

**GREAT  
MEMPHIS  
MARKET?**



**IN  
MEMPHIS  
RIGHT NOW**

**WREC** is a better buy than ever before in its history. The advertiser gets more in coverage. More in prestige.

According to Dun & Bradstreet, Memphis is one of the 20 fastest growing cities in the nation today.

Capitol of the rich 76 county Memphis Market, largest market area in the South, the key to a 2 billion dollar retail buying potential, and 13th in the nation in wholesale volume of trade. WREC is the No. 1 station in this area. It is the Right Medium for Right Results.

**WREC Rate, in Cost Per Thousand Listeners, has gone down 10.1% compared with 1946.**

<b>RADIO FAMILIES</b>	1946	1949
RADIO HOMES COVERED	404,560	448,890
BASIC HOUR RATE	\$250.00	\$250.00
COST PER 1000 HOMES	.61	.55

*Figures Quoted Based on Latest Available BMB Measurements*

WREC HOOPER RATINGS AVERAGE HIGHER  
THAN ANY OTHER MEMPHIS STATION

SURVEYS SHOW

**RADIO REACHES FURTHER • RADIO COSTS LESS**  
**RADIO DELIVERS MORE *than Ever Before***

Affiliated with CBS—  
600 K.C. 5000 WATTS.

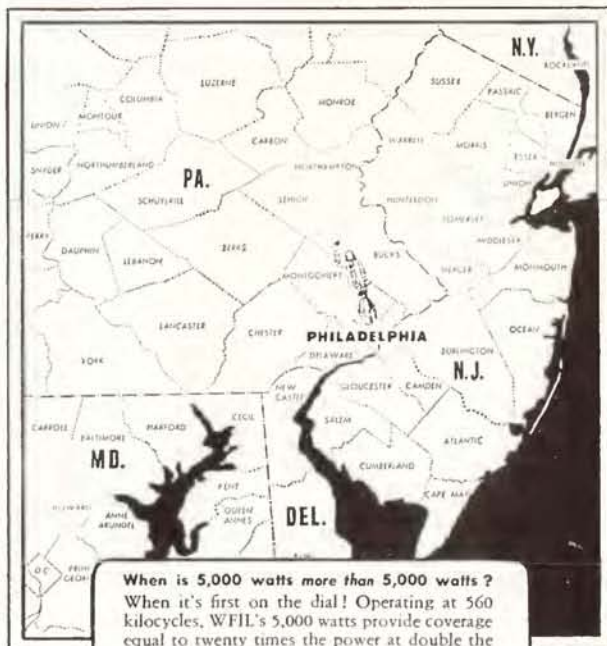
**WREC MEMPHIS NO. 1 STATION**

Represented by  
THE KATZ AGENCY, INC



# Bell-Ringer in BRIDGETON

# 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.



*Bridgeton's Liberty Bell rang tidings of freedom in 1776.*

## WFIL BLANKETS BRIDGETON...

Bridgeton's history goes back to 1716. But you don't have to go that far to realize that Bridgeton is a market worth having. Political center of New Jersey's leading farm county, seat of 45 manufacturing plants, home for more than 18,000 people . . . Bridgeton today sells \$28 million worth of goods through 356 retail outlets. Back up your merchandising with a voice that carries—WFIL. Its penetrating signal regularly pulls two-thirds of Bridgeton's radio families . . . and 58 per cent of all radio homes in prosperous Cumberland County. Schedule WFIL.



# and ALL of America's 3rd Market

# Philadelphia



**C. F. SEABROOK**, Farmer—Leader in a leading farm county, Seabrook Farms grows and packs fine frozen foods. Cumberland County farmers prosper; gross \$37,000,000 a year.



**HAROLD W. BALBIRNIE**, Druggist—Bridgeton drug stores are social centers, too. Establishments like H. H. D. Balbirnie and Son sell \$517,000 worth of goods a year.



**MARY B. ROBERTS**, Farmer's Wife—Sell her! For Bridgeton-area farm families average \$11,256 in annual retail spending...165 per cent more than the national farm average.



**J. ELMER MULFORD**, Auto Dealer—Bridgetonians spend \$5,126,000 a year on automobiles, buy from dealers like Mr. Mulford, treasurer of Elmer D. Mulford, Incorporated.

## AND THE 14-COUNTY TRADE AREA

You get the most for your radio money in Bridgeton with WFIL. And it's the same story throughout Philadelphia's vast 14-County Retail Trading Area, where WFIL's signal is strongest. It's America's 3rd market because here are 4,400,000 people, more than \$6 billion in purchasing power, a high income level (\$5,345 per family). It's *your* market when you sell through WFIL, regular stop on two out of three dials in this rich, sales-producing zone. And WFIL brings you in a winner, too, in a huge bonus area reaching way beyond the 14 counties. 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



*Here's a chance to—*

→ **WIN** National Recognition  
for Your Merchandising Skill

→ **WIN** More Audience

→ **WIN** More Business

→ **WIN** a Valuable Prize

## 1<sup>ST</sup> PRIZE

A Plymouth Suburban  
Station Wagon

## 2<sup>ND</sup> PRIZE

An Ampex Model-400 console  
tape recorder

## Next 5 PRIZES

Ekotape Model-111 portable  
tape recorders

# HERE'S HOW TO WIN

The **Purina Farm Radio Promotion Contest** is open to every radio station in the United States that broadcasts a Purina Chow program for the Ralston Purina Company or for any of its Purina Chow dealers. All such stations, no matter how small or how large, have an equal chance to win.

**Prizes will be awarded** to the stations which, in the opinion of the judges, have done the most consistent, effective and original promotion campaign on a Purina Chows program to attract farm listeners and to increase the selling power of the program during the period between October 1 and December 15, 1951. Full consideration will be given to the merchandising facilities available to each entrant.

**Entries should be submitted** in scrapbook form and should include samples of all newspaper ads, billboard copy, mailing pieces and courtesy announcements . . . photographs of window or lobby displays, dealer meetings and special stunts . . . reports on dealer and Purina customer contacts made during the contest period.

**Entries should be sent** to Mr. Maury Malin, Chow Advertising Manager, Ralston Purina Company, Checkerboard Square, St. Louis 2, Missouri. All entries must be postmarked not later than midnight December 15, 1951. All entries, and the ideas contained in them, will become the property of the Ralston Purina Company. No entries will be returned.

**Judges will be** Mr. Sol Taishoff, editor and publisher of Broadcasting magazine; Mr. Norman R. Glenn, editor and publisher of Sponsor magazine; Mr. Phil Alampi, president of the National Association of Radio Farm Directors; and Mr. Gordon M. Philippott, vice president in charge of advertising for the Ralston Purina Company. The decision of these judges will be final. Contest subject to federal, state and local regulations.

**Winners will be announced** on or about February 1, 1952.

*Helping Rural America Produce More . . . And Live Better . . . Since 1894*





# New and renew

# SPONSOR

24 SEPTEMBER 1951

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Trucking Association	Blow	NBC 167	American Forum of the Air; Sun 2:30-3 pm; 23 Sept; 39 wks
Book Associates	Huber Hoge	CBS 63	Magic of Believing; Sun 1-1:15 pm; 30 Sep only
Bristol-Myers Co	Doherty, Clifford & Shenfield	ABC	Break the Bank; M, W, F 11:30 am-noon; 21 Sep; 52 wks
Bristol-Myers Co	Young & Rubicam	ABC	Mr. District Attorney; F 9:30-55 pm; 21 Sep; 52 wks
Carnation Co	Erwin, Wasey	CBS 102	Stars Over Hollywood; Sat 12:30-1 pm; 52 wks
General Electric Co	Maxon	CBS 185	Football Roundup; Sat 2:30-5:30 pm; 29 Sep; 8 wks
Gillette Safety Razor Co	Maxon	MBS 545	World Series; W or Th 12:45-conclusion; 3 or 4 Oct to conclusion
Hudnut Sales Co Inc	Kenyon & Eckhardt	ABC	Walter Winchell; Sun 9-9:15 pm; 9 Sep; 52 wks
Kellogg Co	Kenyon & Eckhardt	ABC 230	Mark Trail; M, W, F 5:30-55 pm; 1 Oct; 52 wks
Kellogg Co	Kenyon & Eckhardt	ABC 230	Victor Borge; M, W, F, 5:55-6 pm; 1 Oct; 52 wks
Miller Brewing Co	Mathison and Associates	MBS 300	News; M-F 7:55-8 pm; 1 Oct; 52 wks
Phillip Morris & Co	Cecil & Presbrey	ABC	Against the Storm; M-F 10:45-11 am; 1 Oct; 52 wks
Phillip Morris & Co	Cecil & Presbrey	ABC	Break the Bank; T, Th 11:30 am-noon; 2 Oct; 52 wks
Phillip Morris & Co	Cecil & Presbrey	ABC	The Strange Romance of Evelyn Winters; M-F 3:45-4 pm; 1 Oct; 52 wks
Prudential Insurance Co of America	Calkins & Halden, Carlock, McClinton & Smith	ABC 271	Jack Berch Show; M-F 12-12:15 pm; 24 Sep; 52 wks
Wesson Oil & Snowdrift Sales Co	Fitzgerald	NBC 53	Dr. Paul; M-F 1:45-2 pm; 3 Sep; 52 wks

## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Cigarette & Cigar Co	SSCB	NBC 169	Big Story; W 9:30-10 pm; 26 Sep; 52 wks
American Home Products Corp	John F. Murray	CBS 175	Romance of Helen Trent; M-F 12:30-45; 17 Sep; 52 wks
American Home Products Corp	John F. Murray	CBS 175	Our Gal Sunday; M-F 12:45-1 pm; 17 Sep; 52 wks
Armstrong Cork Co	BBDO	CBS 181	Theatre of Today; Sat 12-12:30 pm; 22 Sep; 52 wks
Association of American Railroads	Benton & Bowles	NBC 171	Railroad Hour; M 8-8:30 pm; 1 Oct; 52 wks
Champion Spark Plug Co	MacManus, John & Adams	ABC 287	Champion Roll Call; F 9:55-10 pm; 28 Sep; 52 wks
Chrysler Corp (DeSoto div)	BBDO	NBC 167	You Bet Your Life; W 9-9:30 pm; 3 Oct; 52 wks
Coca-Cola Co	D'Arcy	CBS 185	Edgar Bergen Show; Sun 8-8:30 pm; 30 Sep; 52 wks
Cream of Wheat Corp	BBDO	CBS 149	Let's Pretend; Sat 11:05-30 am; 15 Sep; 52 wks
Electric Auto-Lite Co	Cecil & Presbrey	CBS 181	Suspense; M 8-8:30 pm; 1 Oct; 52 wks
General Foods Corp	Benton & Bowles	CBS 157	Wendy Warren and the News; M-F 12-12:15 pm; 17 Sep; 52 wks
Goodyear Tire & Rubber Co	Young & Rubicam	ABC	The Greatest Story Ever Told; Sun 5:30-6 pm; 23 Sep; 52 wks
Gulf Oil Corp	Young & Rubicam	NBC 118	Counterspy; Th 9:30-10 pm; 4 Oct; 52 wks
Hall Brothers Inc	Foote, Cone & Belding	CBS 178	Hallmark Playhouse; Th 8:30-9 pm; 6 Sep; 52 wks
H. J. Heinz Co	Maxon	ABC	The Adventures of Ozzie & Harriet; F 9-9:30 pm; 28 Sep; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS 190	Big Crosby; W 9:30-10 pm; 3 Oct; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	NBC 168	Dragnet; Th 9-9:30 pm; 4 Oct; 52 wks
P. Lorillard Co	Lennen & Mitchell	ABC	The Original Amateur Hour; Th 9-9:45 pm; 27 Sep; 52 wks
Miles Laboratories Inc	Geoffrey Wade	CBS 101	Hilltop House; M-F 3-3:15 pm; 1 Oct; 52 wks
Miles Laboratories Inc	Geoffrey Wade	CBS 149	Curt Massey; M-F 5:45-6 pm; 1 Oct; 52 wks
Pet Milk Co	Gardner	NBC 152	Mary Lee Taylor; Sat 10:30-11 am; 20 Oct; 52 wks
Pet Milk Co	Gardner	NBC 152	Fibber McGee & Molly; T 9:30-10 pm; 23 Oct; 52 wks
R. J. Reynolds Tobacco Co	William Esty	ABC	Richard Diamond, Private Detective; F 8-8:30 pm; 5 Oct; 52 wks
Serutan Co	Roy S. Durstine	ABC	Victor H. Lindlahr; M-F 12:15-30 pm; 17 Sep; 52 wks
Voice of Prophecy Inc	Western	MBS 320	Voice of Prophecy; Sun 10:30-11 pm; 30 Sep; 52 wks
Whitehall Pharmaceutical Co	John F. Murray	NBC 130	Just Plain Bill; M-F 5-5:15 pm; 24 Sep; 52 wks
Whitehall Pharmaceutical Co	John F. Murray	NBC 130	Front Page Farrell; M-F 5:15-30 pm; 24 Sep; 52 wks



Numbers after names refer to category in New and Renew:

- John Blair (4)
- R. D. Buckley (4)
- R. E. Eastman (4)
- G. J. Higgins (4)
- Ed Hochhauser (4)

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



3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Philip Morris & Co	Spud Cigarettes	Brow (N. Y.)	Test mkts	1-min annemts; 1 Oct; 13 wks
Motorola Co	TV, radio sets	Rothrauff & Ryan (N. Y.)	31 mkts	1-min annemts; 21 Oct; 6 wks
National Carbon Co	Prestone anti-freeze	William Esty (N. Y.)	100 mkts	6-sec weather tie-ins; Sept to 31 Dec
Norwich Pharmacal Co	Pepto-Bismol	Benton & Bowles (N. Y.)	addtl 50 mkts	Annemts; 24 Sep; 15 wks



4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Aaron Beckwith	WAGE, Syracuse, comml mgr	United Television Programs, N. Y., gen sls mgr
John Blair	John Blair & Co, Chi., pres	Same, chairman of board
William C. Brearley	WOR, N. Y., acct exec	Hollingbery, N. Y., member sls staff
Richard D. Buckley	John Blair & Co, N. Y., vp, N. Y. office mgr	Same, pres
Jim Callaway	WBAP-TV, Ft. Worth, newsrec editor	Brown Radio Productions, St. L., handle Ralston-Purina adv
Arthur B. Church Jr	WBBM, Chi., member sls staff	KMBC, Kansas City, Mo., member prog sls staff
Robert E. Eastman	John Blair & Co, N. Y., acct exec	Same, vp, N. Y., sls mgr
Gordon Gray	WJR, Detroit; WGAR, Cleve.; KMPC, L. A. (Gray heads N. Y. sls, svs office for these stns)	Same, also vp
Roy W. Hall	CBS Radio Sales, N. Y., acct exec tv sls staff	WCCO, Mnpls., sls mgr
George J. Higgins	KMBC, K. C., Mo., sls vp	Same, vp, managing dir
Edward Hoelchauer	Muzak Corp, N. Y. (Associated Program Service div), field representative	Same, sls mgr
Robert F. Island	WBBM, Chi., member local sls staff	KMOX, St. L., asst to gen mgr
Nona Kirby	WLAW, Boston, regl sls mgr	Same, gen sls mgr
Ernest F. Oliver	WESB, Bradford, Pa., gen sls mgr	WDOS, Oneonta, N. Y., stn mgr
Howard Peterson	KMA, Shenandoah, Ia., sls mgr	May Broadcasting Co, Shenandoah, Ia. (KMA, KMTV), sls vp
Jack Peterson	Barnes Chase Co, San Diego, radio-tv dir	Hollingbery, N. Y., member sls staff
Richard A. R. Pinkham	N. Y. Herald Tribune, N. Y., circ mgr, dir	NBC-TV, N. Y., planning mgr
L. H. Rogers	WSAZ-TV, Huntington, W. Va., mgr	WSAZ, WSAZ-TV, gen mgr
Owen Saddler	May Broadcasting Co, Shenandoah, Ia. (KMA, KMTV), gen mgr	Same, also exec vp
Dan Schmidt	WOR-TV, N. Y., member sls staff	CBS Radio Network, N. Y., acct exec
William Shaw	CBS Radio Sales, N. Y., eastern sls mgr	KNX, L. A., gen mgr
T. R. Shearer	A. C. Nielsen Co, N. Y., vp	Same, also head sls, svs Nielsen radio-tv indexes
Jim Yerian	Ross Cleaners, Columbus, pub rel dir	WBNS, Columbus, prom dir



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Stanley M. Abrams	Emerson Radio & Phonograph Corp, N. Y., TV sls mgr	Same, acting sls dir
F. E. Bensen Jr	Canada Dry Ginger Ale Inc, N. Y., asst adv mgr license dept adv	Same, adv mgr
Sherman K. Ellis Jr	Dunne Jones, N. Y., acct exec	General Foods Corp, N. Y. (Maxwell House div), prod mgr for Sanka, Instant Sanka, Kaffee Hag
J. N. Rager	Erwin, Wasey & Co, N. Y.	Simoniz Co, Chi., asst adv mgr



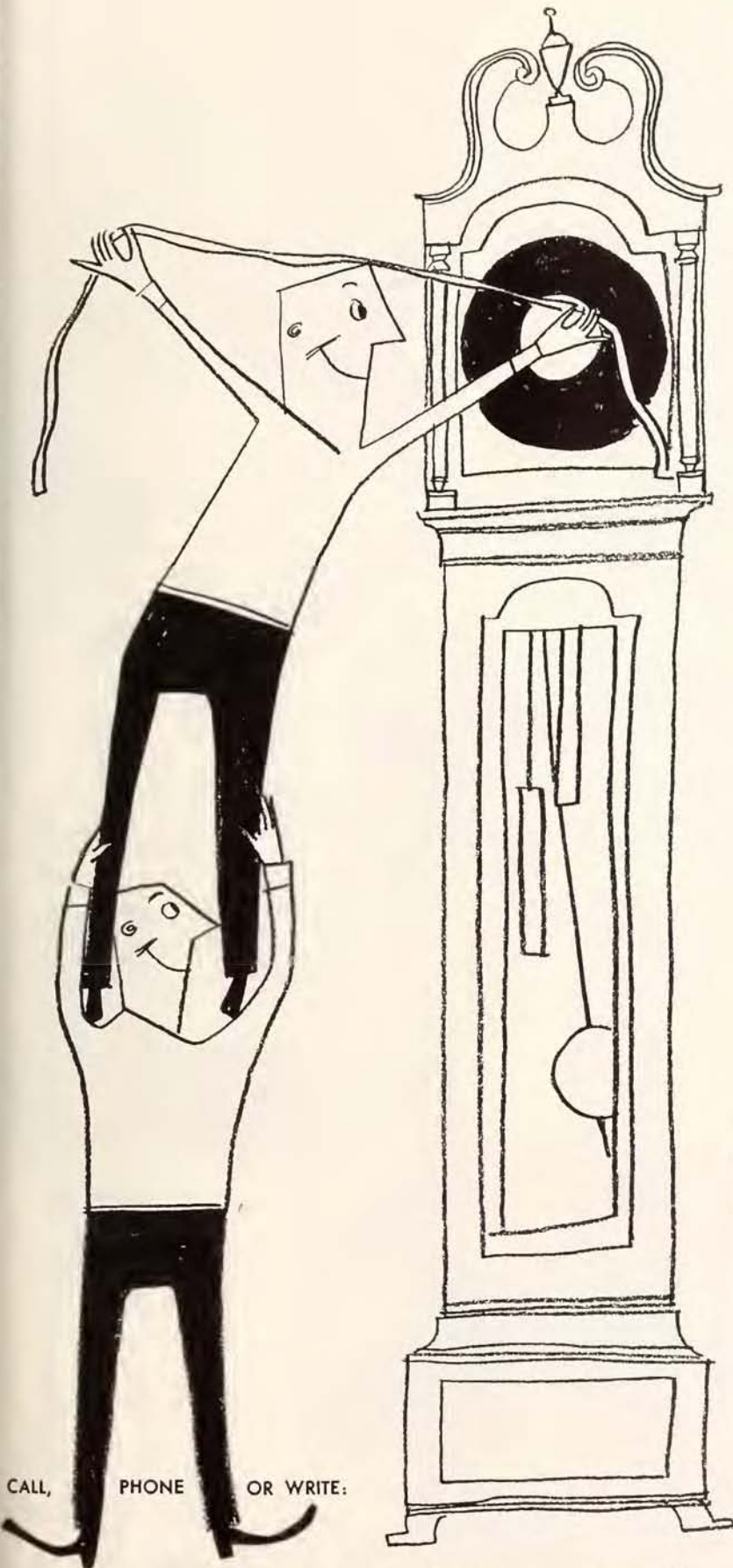
6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Scientific Laboratories, Madison, Wis.	Animal biologies	Arthur Towell, Madison
Baculene Co, Boston	Baculene all-purpose cleaner	Ingalls-Minter Co, Boston
Buckeye Brewing Co, Toledo	Buckeye beer	W. B. Doner & Co, Detroit
Peter Fox Brewing Co, Chi.	Fox deluxe beer	Fletcher D. Richards, Chi.
Howard Food Products Co, North Andover, Mass.	Mayonnaise	Daniel F. Sullivan Co, Boston
Ime Sales Corp, N. Y.	Jene home permanent wave	Sherwin Robert Rodgers and Associates, N. Y.
Mutual Life Insurance Co of New York, N. Y.	Life insurance firm	Benton & Bowles, N. Y.
Peavey Paper Mills, Ladysmith, Wis.	White Sail tissue	Maxwell, St. L.; Gordon-Marshall Inc., St. L. (White Sail tissue adv)
Raintield & Co, N. Y.	Danish cheeses	Gordon Baird Associates, N. Y.
Reliable Packing Co, Chi.	Realite shortening	Sidney Clayton & Associates, Chi.
Dean Ross Piano Studios, N. Y.	Piano playing courses	R. T. O'Connell Co, N. Y.
Alexander Smith Inc, Yankers, N. Y.	Rug manufacturer	J. Walter Thompson, N. Y.
J. P. Smith Shoe Co, Chi.	Shoe manufacturer	Price, Robinson & Frank, Chi
Stegmaier Brewing Co, Wilkes-Barre	Gold Medal beer	MacManus, John & Adams, N. Y.
Wisconsin-Michigan Steamship Co, Milwaukee	Freight-passenger transportation	Arthur Meyerhoff & Co, Chi.

Numbers after names refer to category in New and Renew:

- Howard Peterson (4)
- L. H. Rogers (4)
- Owen Saddler (4)
- Jim Yerian (4)
- S. K. Ellis, Jr. (5)





How wide should  
15 Minutes be?  
16 inches? 10 inches?

**MICROGROOVE** transcriptions give you  
**15-minute programs on 10-inch records—**  
**save space, trouble, money!**

Now—full 15-minute broadcast transcriptions  
only 10 inches wide—through the miracle of  
**MICROGROOVE!** Columbia cuts the record size—cuts  
the cost amazingly—as actual case histories testify!

*5 Microgroove Advantages*

- Cuts costs . . . as much as half!
- Smaller disc . . . full 15-minute program!
- Big savings on packing and shipping costs!
- Easier handling and storage!
- Famous Columbia quality throughout!

CALL, PHONE OR WRITE:

**CASE HISTORY #2\***  
See How One Client Saved 45%!  
(52 Weeks—65 Stations)

	old 16" Transcription	new 10" Microgroove
Processing . . . . .	\$4,680.00	\$3,120.00
Pressings . . . . .	7,098.00	4,056.00
Packing . . . . .	456.30	289.52
Shipping . . . . .	3,092.70	1,041.30
	<u>\$15,327.00</u>	<u>\$8,506.82</u>
	\$15,327.00	8,506.82
	<u>\$ 6,820.18</u>	Savings per year = 45%

\*Full details on request

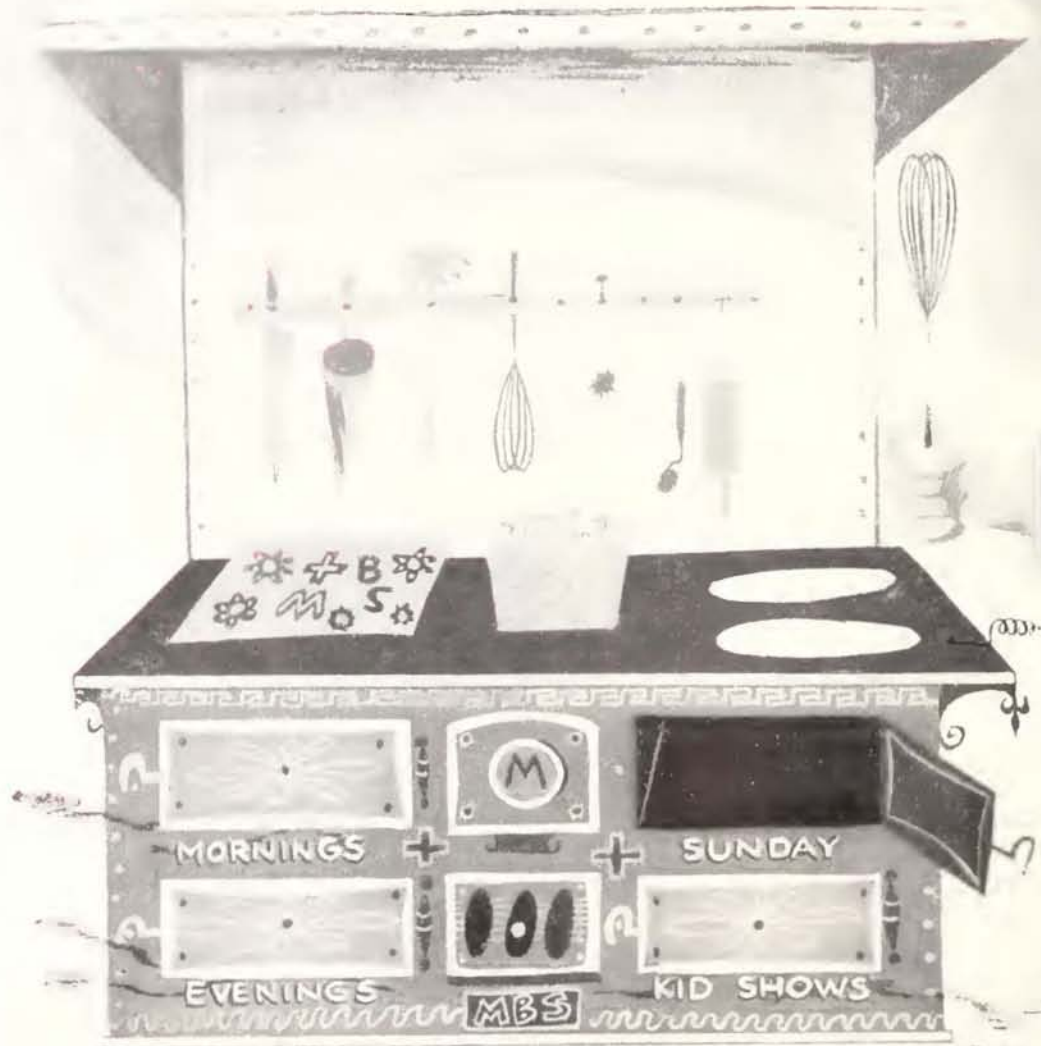
**COLUMBIA** *Microgroove* **TRANSCRIPTIONS**

Los Angeles—8723 Alden Drive, BRadshaw 2-5411 • New York—799 Seventh Ave., Clrcle 5-7300 • Chicago—410 North Michigan Ave., WHitehall 4-6000  
Trade Marks "Columbia," "Masterworks," ©D, © Reg. U.S. Pat. Off. Marcos Registradas



# Mister PLUS

shows what to do  
To have your cake  
and eat it too...



1955



**S**imply reach *more* radio listeners at *half* the cost... and do what you please with the savings.

Simply? Yes—on Mutual.

The average Sunday afternoon program on the Mutual Network (up to 7 p. m.) regularly delivers *half a million more* listeners than the four-network-average evening program all week—at 52% of the four-network-average evening time cost.

With an *average audience* of over 8,800,000 a week, you take the cake.

And with an *average saving* of over \$4,800 a week, it's yours to eat, too.

Why not help yourself to a slice of Sunday afternoon on Mutual?

## The Mutual Broadcasting System

---

the difference is **MUTUAL!**

PE 6-9600—NEW YORK 18, N. Y.

WH 4-5060—CHICAGO 11, 11L





# SPURRED for ACTION



With gamecock action we are winning sales battles right in the heart of the richer-than-ever Carolina Piedmont (Spartanburg-Greenville) Area.

And, at the same time, we are delivering the *largest listening audience on any station in the area!*\* WSPA personalities — Jane Dalton, Farmer Gray, Cousin Bud, Ed McGrath, Ace Rickenbacker — plus smart programming and the greatest CBS shows are responsible for that!

\* BMB Report No. 2.

★

Represented By  
John Blair & Co.  
Harry E. Cummings  
Southeastern Representative

No. 1 CBS Station For  
The Spartanburg-Greenville Market

★

Roger A. Shaffer  
Managing Director  
Guy Vaughan, Jr.  
Sales Manager

# WSPA

5,000 WATTS 950 KC  
South Carolina's Oldest Station  
SPARTANBURG, S. C.

## New developments on SPONSOR stories



Glenn Snyder, WLS gen. mgr. (r.) talks shop with merchandising plan sponsor

P.S.

**See:** "Now big-city stations swing to merchandising"

**Issue:** 13 August 1951, p. 25

**Subject:** Aggressive radio stations give sponsors that something extra with point-of-sale displays

Advertisers are now getting more aggressive station merchandising aid at the point-of-sale. And at merchandising-minded WLS in Chicago this summer saw the launching of a special food store plan. From 4 June to 15 September the station broadcast *Hello, Homemakers*, a 15-minute housewives' show. Seven chain store groups sponsored the program in turn for a two-week period at no actual cost to them. During their participation they used *Hello Homemakers* for whatever purpose they wished. In return, the stores cooperated in point-of-sale plugging of food products advertised on WLS.

WLS strengthened the sales barrage with these extras: daily plugs on *National Barn Dance*, and WLS Feature Foods' *Martha and Helen*. Under this summer plan there was a three-way benefit: the WLS advertiser's product was pushed in 2,024 stores; chains cashed in on increased store traffic; WLS made friends in the important food industry.

Advertiser reaction has been enthusiastic since SPONSOR first reported on the plan. National Tea Company of Chicago reported, "... our *World Leadership Sale*, sparking WLS-advertised brands, in cooperation with your station, was one of the most successful sales and prestige-building promotions we have experienced this year... our promotion with WLS was staged in early June when food sales are generally on the downgrade. However, the increased sales reported by our company for this period stand as proof positive that this promotion did pay off regardless of the season or the trend."

Grocerland Co-Operative, Inc., with 170 member stores, reported the WLS merchandising plan acting as a sales stimulant during the seasonal business decline. Anthony C. Karlos, manager of Grocerland Co-Operative, said: "We were amazed at the decided increase in grocery sales during the WLS promotion for the week allotted us... it was the best volume week we have had for the similar week period since July 1946. This is indicative of only one thing, the promotion you gave us with your excellent radio coverage."

The plan's success both advertiser and station-wise may lead to its use on a year-round basis.



*Headquarters* FOR *Entertainment*

IN BALTIMORE

**WCAO**

*"The Voice of Baltimore"*

**NATIONAL**

More top-rated  
network radio  
shows than any  
other Baltimore  
station



**LOCAL**

Strong local programming  
delivers big audiences for  
advertisers—

MUSICAL CLOCK  
HOLD EVERYTHING  
YOUR FRIENDLY NEIGHBOR  
MELODY TIME  
GLORIA SWANSON SHOW  
ALL STAR PARADE  
SPOTLIGHT ON SPORTS

**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**



gets inquiries at  
less than half  
the average cost!



## WBZ COMES THROUGH FOR STILL ANOTHER ADVERTISER IN THE DRUG FIELD!

Recently a maker of hand creams offered samples of his product on early morning participation programs in 20 major markets.

Replies cost the advertiser an average of 11c each. *On WBZ, the cost was 4c each.*

That's typical! For drugstore items, as for so many other types of products, the key to sales *action* in busy New England is WBZ. Get details now from WBZ or Free & Peters.

50,000 WATTS  
NBC AFFILIATE **WBZ BOSTON**



*Westinghouse Radio Stations Inc*

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

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



# Why sponsors are

# turning back to radio

SPONSOR

**After plunging whole-hog into TV, many national advertisers are buying back into radio—seeking a media balance. Two typical cases are Hudson Paper and Quaker Oats**



## 1. Hudson Pulp & Paper Corp.

In the fall of 1950 Hudson Pulp & Paper was spending 80% of its \$600,000-a-year ad budget in spot radio. The rest went to newspapers. It was then that Hudson took a close look at TV, began thinking about the impact that live demonstrations of Hudson napkin strength and durability would have on housewives. In December, 1950 the firm took its TV plunge, lining up 30 CBS-TV stations for a network show—*Bride & Groom*. The twice-weekly, 15-minute telecastings of weddings taking place shot a house-sized hole in Hudson's budget. Only three out of 38 radio stations survived the readjustment. But came spring, 1951, and one of Hudson's periodic gimmick promotions was launched. This one, an offer of a set of Hudson napkins free on request, was trumpeted via all Hudson air shows. The seven Hudson radio stations (four were added between January and June, 1951) turned up such terrific mail responses that Hudson did a double-take. The firm is keeping its TV show, but plans to buy back its entire pre-TV spot radio schedule.

For full-length story, see next page ▶



## 2. Quaker Oats Company

After 20 solid years of network radio sponsorship, Quaker Oats Company of Chicago last fall suddenly began cancelling out its four radio shows and started bankrolling four TV programs. It looked as though the Windy City's AM stalwart was deserting radio after a long and happy marriage. This fall, though, the multi-millionaire Quaker gentleman has had a change of heart. The sponsor is still romancing TV, but it's also returned to radio with a lineup of four shows, *Man on the Farm*, *Challenge of the Yukon*, *Answer Man*, and *Breakfast Gang*. On TV, it continues with *Gabby Hayes Show*, *Gabby Hayes Movies*, *Zoo Parade* and *Garry Moore Show*. Explains Charles White, public relations director for Quaker: "We haven't lost faith in radio. It's just that we started last year diverting radio money into TV, in order to begin exploiting TV's terrific impact. But currently, we've seemingly reached our saturation point in TV spending, and are ploughing into radio again. We think that radio and television are both good selling media."

Full-length story appears on page 30 ▶





**over-all** Is it smart for a medium-sized advertiser to embrace TV—if this means emasculating a long-standing and highly successful radio schedule?

One such advertiser, Hudson Pulp & Paper Corp., made its own acid test and decided it wasn't. This is the story behind Hudson's return to spot radio.

About a year ago Hudson (at press-time seeking a new ad agency to replace Duane Jones, Inc.) became firmly convinced that network TV had just what was needed to sell the company's line of paper napkins. Their reasoning ran somewhat like this:

1. We can still get a decent show and time slot now, but if we wait, who knows?

2. TV has a 45% saturation in the market area where our napkins are sold, much higher than the national average.

3. Paper napkins are mainly used by city-folk—just the audience reached by TV.

4. On television we can actually demonstrate the quality of Hudson napkins: their strength, softness, and power of absorption.

There was only one hitch. It would



"Bride & Groom," twice-weekly on CBS-TV, us

◀ Tremendous mail response to offer, as shown left, convinced Hudson radio retains its pulling power; firm is re-buying spot schedu



# Hudson paper:

**Hudson dropped most of its spot radio to buy into network TV. But after an epochal mail-pull test, firm is buying back its AM schedule**

require over half of Hudson's \$600,000 ad budget to swing such a network show, even though the line-up was limited to 30 stations east of the Mississippi. Where would the money come from?

In the fall of 1950 Hudson had 80% of its advertising money in radio, the remaining 20% in newspapers. New England and the Middle-Atlantic states were saturated by 38 stations, most carrying an average of four announcements per week. Programs were used in New York. John Gambling over WOR; in Philadelphia, Leroy Miller over WFIL; in Baltimore, news on WFBR; in Washington, D. C., news on WRC. The shows were helping Hudson to do twice the combined business of all its competitors in many of the Hudson markets.

Despite net sales of \$22,733,499 during fiscal 1950 (year ended 31 August 1950), Hudson felt it couldn't afford a greatly increased ad budget. There was only one other place to get the money—from the newspaper and radio schedules. By January 1951 only three radio stations out of the original 38 were still on the Hudson payroll. All but two of the 35 newspapers were dropped.

On 25 January 1951 the company unveiled its TV show for the first time. It was *Bride & Groom*, m.c.'d by John Nelson on Tuesdays and Thursdays from 3:15 to 3:30 p.m. over a 30-station CBS-TV hook-up. What Hudson actually did was to adapt the already successful five-year-old radio show, *Bride & Groom*, to television.

Beginning with an interview of the couple to be married, the TV version shows the wedding ceremony taking place; then winds up with a few words of advice from an elderly couple married 50 years. There's a strong giveaway angle to the program too. Wedding rings, gowns, clothing, appliances, and a complete honeymoon are showered on the newly-weds.

During the spring of 1951 Hudson paper napkin promotion was restricted to the TV program, the small group of radio stations which had survived the economy drive, plus four other stations added since 1 January. It was in May that the company decided on a dramatic giveaway gimmick to perk up sales. Gimmicks were nothing new to Hudson—housewives in Detroit, Albany, Schenectady, Troy, and Harrisburg had in the past been offered a dollar bill for a set of box-tops from

five items in the Hudson line.

For this offer, however, the company resolved to hand out, free, 1,000,000 packages of napkins. And they planned to spread the word as far as possible by putting all of their broadcast advertising behind the offer. This is what Hudson hoped to accomplish with the mammoth giveaway, according to admanager Richard C. Staelin: "1. We wanted to broaden our sales base. We're not even close to reaching the full sales potential for paper napkins.

"2. We wanted people to sample our fancier types of napkins—guest, rainbow, and damask napkins—so they'd 'trade-up' the line.

"3. Here was a good chance for us to build goodwill among consumers.

"4. The offer would increase distributor sales and profits, since we planned to pay them up to 5¢ per package profit plus 2¢ for handling.

"5. We also wanted to see how well our advertising media were doing; not necessarily how radio and TV compared, but how each individual program was actually performing."

On 7 June viewers of *Bride & Groom* over each of the 30 CBS-TV stations (Please turn to page 64)



Appeal to attract housewives. Napkin commercials dovetail with demonstrations



**Ad Manager**  
**Richard C. Staelin,**  
**Hudson Pulp & Paper**

Since Dick Staelin took over advertising at Hudson 20 December 1949, the firm's ad budget has jumped from \$225,000 a year to over \$700,000. Staelin has been with the paper firm for four years, began as New York division sales manager after leaving Grocery Store Products Co., where he was advertising manager. An active sportsman, Staelin is seventh ranking national amateur badminton player. He also plays golf and tennis.





## 2. Quaker Oats:

Company's sponsorship record reads like a history of radio. Now in network TV, it resumes extensive AM schedule



When that colossus of the cereal-pancake flour-and-animal food industry, Quaker Oats Company of Chicago, started gobbling up TV shows last fall, the Cassandras along Michigan Boulevard and Madison Avenue predicted it was the beginning of the end of its radio sponsorship. The calamity-howlers forecast that the advertiser's two celebrated product symbols—the benevolent gentleman in Quaker garb, and the benign pancake flipper, Aunt Jemima—would no longer peddle their wares on radio, as they had for 20 years at an expense of over \$25,000,000.

At first, it seemed as though radio's breast beaters were grimly accurate. In fairly short order, the Quaker Oats Company picked up the tab for the Sunday half-hour *Gabby Hayes Show* on NBC-TV; 15 minutes of *Gabby Hayes Movies* running Monday and Friday on NBC-TV; the Sunday half-hour *Zoo Parade* on NBC-TV; and a 15-minute Tuesday and Thursday segment of the *Garry Moore Show* on CBS-TV.

Almost with the same speed as it

shoots its puffed rice through guns, Quaker Oats cancelled out of the radio shows *Roy Rogers* on Mutual; *Quick as a Flash* on ABC; *The Lou Childre Show* on CBS; and *Grady Cole and the Johnston Family* on CBS.

Clearly, the criers of doom said, Quaker Oats was disenchanted with radio forever. TV, you know, is the coming thing. They're smart in getting in on the ground floor.

This fall, now that the cannon smoke is cleared, it turns out that the Cassandras were weeping in their cocktails needlessly. Quaker is still continuing its impressive TV schedule (except that the Tuesday segment of the *Garry Moore Show* is dropped). But it's also displaying faith in radio by adding a half-hour sponsorship to its currently scheduled 30-minute *Man on the Farm* on Mutual this October; also this October adding a half-hour Tuesday sponsorship to its 30 minutes of *Challenge of the Yukon* each Thursday and Sunday on Mutual; and this month it begins bankrolling, too, the 15-minute *Answer Man* Monday, Wednesday, and Friday on 45 stations of

the Don Lee Network; and the 15-minute *Breakfast Gang* Tuesday and Thursday on 45 stations of the Don Lee Network.

What's responsible for Quaker's blow-hot, blow-cold changes in air advertising strategy? Charles E. White, public relations director for the multi-million-dollar Chicago titan, explained it to SPONSOR this way:

"We haven't lost faith in radio. It's just that we started last year diverting radio money into TV, in order to begin exploiting TV's terrific visual impact. But currently, we've seemingly reached our saturation point in TV spending, and are ploughing into radio again. We have no measuring stick on the relationship of air advertising to the growth of sales for any specific products. However, on the basis of 21 years experience on the air, we think that radio and television are both very excellent selling media."

Quaker's canny advertising director, Donald B. Douglas, who began with the company in 1914 as a grain sampler, is reluctant to release figures on the Quaker advertising outlay. How-

### Two shows out of Quaker's 21-year radio history



1934: Sultan of Swat drew bambino fans on Quaker's "Babe Ruth's Boys' Club," NBC



1937: Family audience howled at antics on Quaker's "Kaltenmeyer's Kindergarten"



Expanding Quaker Co. (sales, \$194,000,000) reaches global market: even African Zulus merchandise goods



ever, other sources show it's plenty.

Last year, according to Publishers Information Bureau, Quaker spent over \$4,746,000 in advertising—\$2,537,000 for radio, \$350,000 for TV, \$1,119,000 for slick and farm magazines, and \$733,000 for Sunday supplements. Actually, since PIB gives only time and not talent costs, the sponsor's radio and TV outlay was much greater. SPONSOR estimates Quaker last year spent over \$3,000,000 for radio and over \$1,000,000 for TV.

Since Quaker only began buying in-to TV last October, naturally its expenditures this year show a reversal. According to PIB (again counting only time, and not talent costs). Quaker during the first six months of 1951 spent a total of \$2,603,081 on advertising—\$1,138,000 in TV, over \$604,000 in radio, \$687,800 in magazines, \$173,000 in Sunday supplements. Taking into consideration its new radio acquisitions and counting both time and talent, SPONSOR estimates that during the next 12 months Quaker will spend over \$2,500,000 in TV and over \$1,500,000 in radio.

It's hard to get a clear picture of Quaker's competitive status, because it has so many irons in the fire of industry. Most people associate Quaker Oats with oatmeal, the company's original product. But the name is now connected with more than 200 different products, ranging from Pettijohns Rolled Wheat to Smith's Best Enriched Flour. While some Quaker brands are marketed regionally, its leading brand names are distributed nationally—Quaker cereals and grain, Aunt Jemima ready-mixes, pancake flour and corn oil, Ful-O-Pep livestock and poultry feeds.

(Please turn to page 70)



**Ad Manager  
Donald B.  
Douglas,  
Quaker Oats  
Company**

Ad Manager Donald B. Douglas began with Quaker as a grain sampler in 1914, and worked up through the sales force, from pavement-pounder to Assistant Sales Manager. Born 27 September, 1892, Cedar Rapids, Ia., he graduated Princeton (class of 1914). His father, James Henderson Douglas, was Quaker's 1st vice-president. He has home in Lake Forest, Ill.; has two sons, one a doctor.

### Quaker comes back strong with four AM shows



Don Lee "Breakfast Gang" hits family dining "Answer Man" snags quiz game addicts



"Man on Farm" gets hoosier hen breeders



MBS "Challenge of Yukon" sells to small fry

### Quaker is also continuing four TV programs



Cowboy yarn-spinner on "Gabby Hayes Show," "Gabby Hayes Films," lures kiddies, papas



NBC "Zoo Parade" draws 60¢ adult fans. CBS "Garry Moore Show" woos whole family



Production Assistant

3. Scenic Designer

4. NBC-TV Producer Director

5. Costume Designer

1. NBC-TV Cost Estimator

6. NBC-TV Production Co-ordinator

**Key to TV cost-cutting: Planning productions far in advance of air date**

1. NBC-TV Cost Estimator William Hunt will figure latest prices on "Gabby Hayes Show" TV essentials. Then, costs can be trimmed if too high

2. Production Assistant Alice Middleton must guard against money wastes through accidental oversights in production details of Quaker show

3. Scenic Designer Richard Senie's job is to plan sets within show's budget, be on hand to cut them down if budget begins to run over limit

4. NBC-TV Producer-Director Vincent J. Donehue is the key figure. He must decide just where cuts must be made. Others help to decide just how

5. Costume Designer Jocelyn may have to simplify, or change costumes to meet show's budget limits if they prove too expensive, or too scarce

6. NBC-TV Production Co-ordinator William Hawley links the Gabby Hayes series to the TV supply services, always watches for cost errors

# What TV has learned about economy

**You can't do a thing about spiralling time costs.**

**But here's the way to save materially on production expenses**



### Three ways to save TV money for the sponsor



With miniature sets, "Studio One" staffs eliminate unnecessary details, costly frills



Saving costly stagehand time follows pre-check of prop sizes, allows better planning



General Foods and G-E, both Y&R clients, cut TV expenses by sharing a single kitchen set

**TV** In the early days of big-time TV, few video sponsors knew what a show was going to cost until *after* it had been telecast and the bills paid. TV was "experimental." Agencies and advertisers felt their way along; rarely gave a hoot about costs.

Those days are gone. During the past two years, everyone connected with video advertising has been painfully aware that TV program costs have skyrocketed. Production budgets have priced themselves right out of a sizable amount of the advertising market. Ad agencies have lost leading accounts to other ad agencies when TV's big price tags forced an unduly-large amount of client criticism. Everyone today is cost-conscious.

Almost everyone, that is, sponsor editors surveyed program costs, in preparing this report, and discovered that, although many TV ad agencies and producers pay lip service to cost-cutting, about one out of five TV shows occasionally or regularly goes over its video program budget. Chief reason: instead of getting a dollar's worth of value out of their production dollar, they operate wastefully so that their production dollar is cut down to as low as 50¢ in actual value.

The shows in this unhappy bracket are actually muffing the one good chance remaining to cut TV costs. The total price tag on a TV show is composed of many fixed costs, such as time charges, engineering costs, and rehearsal prices. It's *only* in the area of production costs (talent, scenery, props, etc.) that cost-cutting can be

practiced. You'd think most agencies would concentrate their economy drives here. Many of them don't.

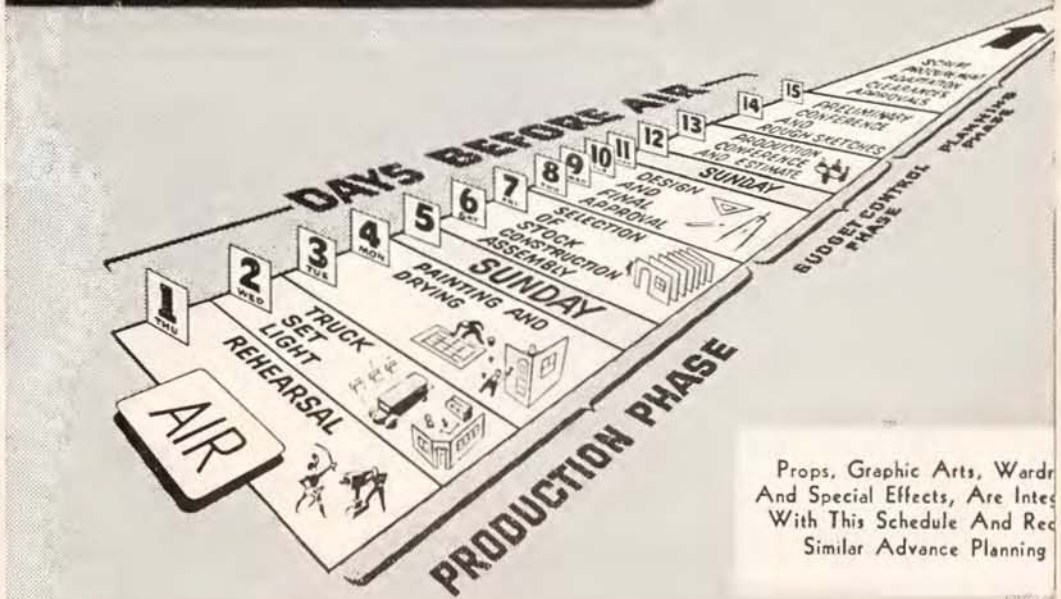
Unconsciously, or sometimes deliberately, many agencies and advertisers are still wasting money in TV production. Just look at a few recent examples, compiled by sponsor from interviews with network production personnel closely acquainted with a wide range of TV shows.

For instance, a leading drug client paid a visit to the studio where his TV show is done every week. He wandered

around the set, looked at the scuffed arms of chairs, the chipped places on tables. Then, he blew his top. No TV show of his would be seen in living rooms using furniture like that, he insisted.

In vain, the network director tried to explain that the set looked perfectly good on the monitors and TV screens, and that it had been obtained inexpensively out of "stock." The client insisted. The old furniture was hauled out. New furniture was rented. (Please turn to page 53)

## CBS SCHEDULE FOR TELEVISION PRODUCTION



Props, Graphic Arts, Wardrobe And Special Effects, Are Included With This Schedule And Rehearsal. Similar Advance Planning

**To read chart:** Start from left (airtime) and read back to see how many steps you need in preparing shows. Some steps start over two weeks before program is ready for broadcast



# Are networks encroaching on spot radio?

## Yes, says spokesman for the reps

"There's no doubt about it—networks are definitely beginning to move in on spot radio, and to compete with radio stations for the spot radio advertising dollar. Since the average radio station draws the majority of its profits from the sale of spot radio programs and announcements, both to national and local advertisers, recent network plans to sell announcement-type commercials in network programs will surely reduce station spot income. Also, other network plans to air programs in station time, to build networks out of a handful of stations, and to operate taped 'network' show schedules will further reduce station spot revenue.



**NARTSR's M. B. Grabhorn**  
Former ABC v.p. leads reps' protest

Most of these plans of the networks are coming on the heels of unequal network rate cuts, which reduce, without just cause, the radio rates of stations in non-TV areas. If these practices are pursued, networks will find that they are undermining the whole structure of network radio in order to make a few extra dollars."

## Just making AM "flexible," nets say



**Charles T. Ayres**, Vice President for Radio Sales, American Broadcasting Co.

"The American Broadcasting Company is not selling spot radio advertising on a network basis, but under our 'Pyramid Plan,' we are offering participations in proved programs to one or more advertisers. There is nothing new in this form of advertising, either in radio or in the printed media fields. It is simply a means of permitting advertisers to participate in one or more solidly worthwhile programs without necessarily assuming the entire cost."



**John J. Karol**, Vice President in charge of Network Sales, CBS Radio Division.

"Much of radio's history shows that advertisers who have started out in spot radio have eventually grown to the point where they feel that network radio serves their purposes. CBS is NOT in competition with its affiliates for the spot radio dollar. What we ARE doing is increasing the flexibility of network radio, as we know it, with such projects as our 'Red Skelton Show' which is now available to many sponsors."



**Adolf N. Hult**, Vice President in charge of Sales, Mutual Broadcasting System.

"At the time SPONSOR was going to press, this was one of several major questions scheduled for thorough examination at the first meeting of our new Mutual Affiliates Advisory Committee in New York, 17-18 September. This subject, while admittedly of vital importance, must be faced with the realization that radio has always been a flexible medium, with the obligation of meeting the needs of advertisers."



**John K. Herbert**, NBC Vice President and General Sales Manager for the AM Net.

"NBC has no intention of trying to encroach on spot radio. Any new network radio sales concepts, such as our Tandem Plan, that we have fostered, are designed only to strengthen the medium by making it a more attractive buy for a potential radio advertiser. These new concepts, such as our 'Tandem Plan,' that we have taken a new approach to contemporary radio problems."



**The question is more than just academic for advertisers. Involved may be whole future evolution of AM as a medium**

**over-all** It was seven years ago, during a huddle of NBC affiliates. World War II was still raging in Europe and in the Pacific. Newsprint and paper shortages were curtailing newspaper and magazine advertising. Millions in ad dollars were being spent institutionally in radio. Television, with its big future and its big financial headaches, was far away over the post-war horizon. NBC's radio web had the "Standing Room Only" sign nailed to the door.

An NBC official, very conscious of the big black figures on the firm's books and filled with the desire for great dignity that wealthy firms often feel, arose with a bright idea.

Why not, he suggested to the NBC radio affiliates, cut out the commercial station breaks between evening programs, except possibly for the break at the hour mark. Lots more dignity that way, y'know. Programs could be run back-to-back; patriotic critics wouldn't complain that radio was just something that sold soap and cigarettes.

There was a pained howl from the affiliates. War or no war, boom or no boom, the stations needed the revenue from national spot advertising. The proposal was shouted down.

Change of scene. It is now 1951, and the shoe is on the other foot. National spot billings have shot ahead from the time of the NBC "dignity" trial balloon, until they are matching dollar-for-dollar the annual \$125,000,000 in network billings. Network radio is working hard for every sale, and fighting off the inroads of television at

the same time. NBC's radio web has a lot of sales ushers shouting "Immediate seating!"

Along comes Foote, Cone & Belding (so our story goes) with a problem all its own. Lever's Pepsodent, once a major network radio spender, is now looking for something new and exciting in radio. It may even look for a new ad agency. (Pepsodent did, eventually; found McCann-Erickson.) Enter NBC, looking for new business.

FC&B and NBC got together, and talked turkey. Soon thereafter, NBC began sounding out the affiliates with a new gimmick. The proposal: sell a series of six-second "identification" reminder announcements with the NBC chimes, in NBC's own time. This network "spot" deal would bring in an estimated \$6,000,000 annually in revenue to the network.

This brought another louder, and even more pained yell from many NBC radio affiliates, bolstered this time by big guns of the station reps and their own trade association, the National Association of Radio & Television Station Representatives. Some stations approved, but "Foul," was the general outcry.

Growled NARTSR's Managing Director, ex-ABC man Murray Grabhorn: "The action is simply additional evidence of the networks' creeping encroachment into the spot field, compounding the stations' problems forced by the network rate cuts." NARTSR's Grabhorn added that this sort of thing would "eventually destroy the legiti- (Please turn to page 36)

**Four examples of encroachment?**



"Operation Tandem" of NBC set pace in new net sales idea



ABC followed quickly with "Pyramid" participations on we



Bab-O's 5-min. news on MBS has conflicted with local new



"Strike It Rich" was cleared for local station time via CE



## PART TWO

OF A TWO-PART STORY

# Be careful on the air

**On TV, the risk of offending  
is even greater than  
on radio or in the movies**



Old films must be edited for TV. This scene from "It Happened One Night" would hardly get by

**TV** "I believe," said a well known statesman in 1924, "the quickest way to kill broadcasting would be to use it for direct advertising. The reader of a newspaper has an option whether he will read an ad or not, but if a speech by the President is to be used as the meat in a sandwich of two patent medicine advertisements there will be no radio left."

The well known statesman was Herbert Hoover, then Secretary of Commerce. His guess about radio's future development was notoriously bad but it will serve here to underscore radio's superb capacity to excite strong views as to the proper use of radio. Many thoughtful citizens shared Hoover's aesthetic repugnance for "direct advertising" — but is there really any other kind? Fortunately for the broadcasting industry, the masses of Americans not only accepted but admired advertising sponsors, subject only to the reservation that the sponsors behave with reasonable decorum.

Suffice that from Hoover's statement

to the present, nearly 30 years, there has raged an incessant debate, sometimes acute, sometimes mute, on what was proper and suitable for the air. All of these recurring "there ought to be a law" or "something should be done" uproars directly raised questions of censorship. But as time went on and neither nation nor morals collapsed because of the acting out on the air of plays and novels regularly analyzed in high schools and colleges, something like perspective developed. Advertisers, broadcasters, politicians, clubwomen, critics, and the public calmed down. It was increasingly apparent to all but the incurably disapproving that many of the radio censorship tempests had been strictly teacup. This was especially true if the radio systems of totalitarian lands were borne in mind. The boundaries of good taste this side were not hard to trace nor unduly restrictive upon either sponsor or program producer. As for station licensees, if they lacked native intelligence sufficient to correctly judge what was or what was not

within the public interest, then they lacked the competence, as Anning Prall of the FCC pointed out, to be licensed in the first instance.

Sex of course has been a main taboo. The alliance of church and family at the level of conservative reticence has prevailed. Once in the midst of the depression, some stations in New York

### IS BROADCASTING TESTIMONY PROPER? IN





dared risk one taboo, took the advertising of a contraceptive item called Birconjel. It took the machinery of ecclesiastical opposition about 10 days to make itself effective, forcing this product off the air.

American censorship as it applies to organized media can be drawn as a pyramid. The broader the base, the stricter the "mores." The narrower the audience on the rising peak of the pyramid, the freer the content. Radio and movies directly impacted the masses with their family-type, smalltown-type "respectability." Here the ideal of wholesomeness was dominant. Once when a single movie, "The Cockeyed World," attempted to exploit outright bawdiness the results were both (1) big at the box office and (2) big at the court of public opinion. That abuse of the screen saddled Hollywood forever afterwards with the Legion of Decency.

Printed as against spoken media have always tended to enjoy greater liberty. Newspapers could smear sin, gin, lovenest, and lust all over page one, but radio couldn't even hint these things. Magazines were able to feature delinquency, discuss birth control, dramatize many an intimacy problem that was wholly barred to the verbal radio. Even higher up the pyramid of audience in the sophisticated literary world the principle held true. The spoken stage play was more circumspect by necessity than the printed novel consumed, solo, in privacy.

On present information it would appear that television, partly visual and partly aural, will come into the censorship pyramid near to, but probably higher than, radio and movies. It may be, as some believe, a more "adult"

medium by inherent nature, or it may have appeared in a more "adult," less squeamish, America. Two world wars with their attendant travel and ferment churned old habits and attitudes.

True, churchmen and others have already sounded warnings to television. True, too, in certain states tangible political action has been undertaken with a view to extending film censorship to cover television. An appalling prospect lies hidden in these proposals which have been held in abeyance by court injunction. Any national advertiser will be quick to appreciate the disastrous complications and added expenses to a national television program should it be subjected to "Board of Review" supervision and approval in any considerable number of individual states, or in any one.

### TV introduces new self-censorship anxieties

1. Television, a new advertising medium, introduces and creates new details, applications and challenges in censorship.
2. Neither the Radio Code, nor the Motion Picture Code are, in themselves, fully applicable to TV, nor fully protect sponsor
3. While some television censorship hazards are already known, and hence can be guarded against, the businessman needs to understand that many embarrassments are yet to happen.
4. By adding "sight" to "sound" (showing instead of describing, doing instead of suggesting) TV automatically widens the range of risk of offending.
5. Civil libertarians argue that many tentative uses of TV cameras invade "privacy" and punish people unfairly.
6. Old movies revived for television, are charged with re-perpetrating old offenses in "racial stereotyping"
7. Sophisticated New York she-enueces and torch singers are represented as lowering female modesty by their TV attire.
8. Off-color gags, swish routines, city humor hits the small towns and suburbs with unpleasant impact, focussing reaction upon certain entertainers—and their sponsors

Going on the experience of book publishers, movie makers, and radio broadcasters, the three groups most badgered in this century by official censorship, television can certainly anticipate attacks. By the same logic the industry will be well counselled not to knuckle under and accept outside authority. But self-policing will be necessary. Flashes of danger have already lighted up the horizon. Be thou warned.

Old films edited for TV are already deleting certain types of scenes ordinarily barred on the radio, the radio pattern being the general pattern of TV. In "That Uncertain Feeling" a sequence in which Melvyn Douglas was to slap Merle Oberon publicly as a condition of an arranged divorce had the  
(Please turn to page 76)

©Wide World (both photos th

TOOK MIKES INTO POLICE COURTS (L.). MORRO CASTLE RADIO HEARINGS, 1934 (C.) CAUSED SAME STIR AS 1951 KEFAUVER PROBE (R.)





## **1. Why sponsors use market tests**

- To measure the degree of consumer acceptance for a new product.
- To discover which appeal of several sells a product best.
- To find out which advertising medium is best suited to promote a product on a large scale.
- To determine the most efficient use of a medium for the sponsor's particular product. In the case of radio—to test station breaks against participations or programs; or early morning disk jockeys vs. afternoon women's programs.
- To try out a range of prices or package sizes, thereby discovering the optimum combination of price and package. (Only one or the other can be tested in a single test.)
- By matching different merchandising techniques, to find out which point-of-sale approach sells the product best. For example: as between couponing; door-to-door sampling; store sampling; "one-cent" sales.

## **2. How to pick a market**

- Sales boundaries of the market should be well-defined; this eliminates the suburbs of large cities where there's "spill-over" from the metropolis itself.
- The same media should be available in the test market as will be used in the full-scale national campaign.
- Each city should have enough diversified industry of its own so that a strike or shutdown at one plant won't throw consumer buying completely out of kilter.
- The cities should represent a cross-section of American markets: including a "miniature" metropolitan city, a medium-sized industrially-independent city, a rural center whose consumers can represent nearby rural areas. If national distribution is planned, cities should also be spotted according to various regions, thereby allowing for sectional preferences.
- A way of collecting sales data should either be available or capable of being set up with reasonable effort.

# How sponsors chart sales expectancy via market tests

**What Lloyd's of London can't do for you, testing can—by providing**

**insurance against costly product or promotion blunders**

**over-all** You probably couldn't afford to pay the premium if you got Lloyd's of London to insure the success of your next air campaign, but there is another form of sales insurance which has been finding increasing favor among advertisers during the past decade—market (or area) testing.

Advertisers have been using some kind of testing as far back as the time when the boss's secretary constituted a consumer panel of one—charged with the decision on whether or not the new product package had oomph; or with

the burning question of whether the company's radio announcer had a voice that would make women sigh and little children grow reflective.

But the modern way of testing the public's response to a product or its advertising involves literally thousands—even millions—of people sitting in judgment. Tests in as many as four cities, trial advertising in two types of media, questioning by dozens of trained specialists, analysis by high-priced research minds may be marshalled.

To guide national or regional ad-

vertisers who may have been considering such highly complex market tests, SPONSOR has interviewed leading researchers, advertisers, and agencies. Here, then, is their composite advice on the actual operation of a market test—especially where the twin media tools of radio and TV are used.

First, consider what kinds of companies are market testing products via radio or TV to get an idea of where your firm might fit in. A SPONSOR survey uncovered this sampling of tests run during the past five months:

Bristol-Myers is trying out "Mum



### 3. How to buy time for the test

- All stations should have about the same "listener loyalty" in their own cities. This rules out matching a powerful network station in one market against a much smaller independent station in another market.
- Test stations should not be in the shadow of a very strong neighbor. This makes listening to the local station hard to predict, introduces another variable.
- A test station should not be carrying advertising for a rival product—unless all test stations are doing so. And if a competing station in one test market is carrying a program for a competing product, the same should be true in all test markets. Unequal advertising competition makes accurate sales measurement more difficult.
- Aside from the foregoing precautions all other principles ordinarily guiding the sponsor's choice of station, time, and program apply.

### 4. Pitfalls to avoid

- Trying to test more than one thing at a time instead of concentrating on a single problem.
- Doing things in the test market which would not or could not be done nationally.
- Failing to use a medium the same way in all markets. In the case of radio, using programs vs. announcements, live vs. transcribed commercials, and so on. (This doesn't apply, of course, to cases where how to use the medium is itself being tested.)
- Using the regular sales force to keep track of retail sales. Besides tipping off competitors immediately, this frequently introduces an optimistic bias, since a salesman prefers to "look good."
- Interpreting the results of a market test solely on the basis of the test item's sales showing. The entire product category may have turned hand-springs during the test in a particular town; test product sales must be viewed in relation to competitor sales.

Lotion," a new deodorant, using spot radio in the Southwest. Perfect Foods has gone to a New England city to test its "Tritzels," "Chipzels," and "Sweetzels"—spot radio's the test medium. A Cleveland outfit, Forest City Products, is winding up a six-week TV test for its foot aids. Olympic Distributors of Los Angeles recently finished a 30-day test for "Nids Chlorophyl Tablets" in San Diego, where they used 20-second and one-minute TV spots. The Jetron Company of Milwaukee test-promoted their new "Dust Free" silicone polish; used radio and TV in Milwaukee. Indianap-

olis is the scene of an extensive TV and newspaper test for "Pennant Reddi Starch," first consumer product ever marketed by Union Starch & Refining Company of Columbus. Dozens of other tests are in the planning stage, dozens more near completion. The A. C. Nielsen Company, for example, estimates that about 30% of its 100-odd U. S. customers are testing some product all the time.

Every market test, regardless of who runs it, goes through several well-defined stages. They are:

1. Planning—deciding *what's* to be

tested and *how* to run the test.

2. Picking out test cities—these depend on the product; media to be used; availability of sales figures.

3. Running the test—putting into effect the advertising campaign and merchandising ideas planned.

4. Measuring results—making store audits of representative retail outlets, often backed up by consumer surveys in homes.

5. Interpreting the results, so as to make practical decisions on the next step—that is, either drop the idea;

(Please turn to page 80)



TEST RESULTS ARE OFTEN MEASURED BOTH IN HOMES AND STORES AS IN THESE PICTURES OF A. C. NIELSEN RESEARCHERS



# The case for California radio

**Starting 24 September, SCBA's Bob McAndrews will call on Eastern admen with "unified" pitch stressing Southern Cal economic growth**

**spot** For years, agency executives and timebuyers have felt that radio stations and station groups should provide more and better market information. At the same time, those on the agency end have felt that stations should do more to promote the medium itself.

Recently, however, the situation has begun to change. Station groups in Detroit and Tulsa have started excellent promotion campaigns to sell radio both to advertisers and the public. But, few have done as thorough or inter-

esting a job as that done by the Southern California Broadcasters Association.

Agency executives in New York today (24 September) will be the target for what looks like the latest example of an important new trend in radio promotion by radio groups. Robert J. McAndrews, managing director of the SCBA, will be calling on New York admen. Under his arm, the energetic California radioman will have a presentation that is virtually everything in the way of dollars-and-cents information

that a timebuyer or agencyman could want.

Like a fresh young missionary making his pitch to the natives in the Congo, McAndrews will be selling Southern California and Southern California radio with considerable zeal. For, the SCBA presentation, joint promotional effort of 59 radio stations in that area, contains many an eye-opening fact and terse case history. Although the motives behind it are strictly commercial—SCBA stations can use more spot radio business, too—the information con-

SCBA COMMITTEEMEN WILBUR EDWARDS, CALVIN SMITH, KEVIN SWEENEY OUTLINE BROADCASTERS' PLANS TO A. E. JOSCELYN





**These admen have seen the pitch**



Agency men got West Coast preview of SCBA presentation at Hollywood Ad Club before Bob McAndrews (center) went East



Trial balloon at sponsor level of SCBA sales promotion efforts was Sears-Roebuck in L. A. Account later started a big spot drive

**BAB urges all radio to emulate SCBA**



SCBA's A. E. Joscelyn, president, and BAB's Bill Ryan huddle to discuss broad aspects of California pitch for regional outlets



Part of SCBA's promotion is how radio stacks up against other media. California radio group and ARBI specialists check data

tained in the presentation is the first real insight into SCBA's area that many a Madison Avenue timebuyer has ever had.

The SCBA pitch virtually lays down the formula for other regional, state and city groups in telling radio's story. It is strongly indicative of the kind of aggressive promotion and publicity that SCBA members do in their own bailiwick for radio advertisers, and for the medium itself. And, above all else, it makes a terrific come-on for many advertisers who have been inclined to think that radio died a quiet death when TV came skipping onstage.

McAndrews will be telling the joint promotion story to Eastern and Midwestern timebuyers by the dozens in weeks to come. His schedule: 24 September to 4 October, New York; 5 October, Philadelphia; 8 October, Cincinnati; 9 to 11 October, Chicago; 12 October, Minneapolis.

As a permanent record of the SCBA highlights, and as a valuable source of radio market data for those unable to be present at one of McAndrews' whirlwind visits, SPONSOR reports herewith the major features of the SCBA presentation. Later, incidentally, the basic

case presentation of the SCBA will be reprinted in a 100-page booklet, and distributed through SCBA channels.

It should also serve as a model example of how stations, station reps and an industry association can band together to provide useful—often vital—market information on a specific geographical area for radio sponsors.

In scope, the presentation (entitled "Mass Medium of the New Mass Market: Southern California Radio") deals with basic information on population, retail sales, effective buying income, and listening habits in an 11-county area around Los Angeles.

It shows, for instance, that while the U. S. has had an over-all population increase of 15% in the last decade, Southern California has shot ahead 57%. Retail sales in Southern California are up 254% over 1940, as compared to the U. S.'s 200%. Southern Cal's population is dispersed (99 per square mile, as opposed to, say, 235 in Pennsylvania). Autos, as a result, are practically indispensable, and there are more cars in Southern California than there are families.

Radio, according to the SCBA, virtually saturates Southern California's

2,000,000 families, with 98.3% owning one or more radios. And—thanks in part to SCBA members' aggressive industry promotions via radio, newspapers, posters, etc.—Southern Californians spend more time per day per family with radio than the U. S. averages. In terms of hours, it's 3.87 hours per day vs. the U. S. average of 3.67—and the California figures don't include out-of-home radio listening.

With California's climate ideal for picnics and outings, and with practically every family owning a car, you might expect the out-of-home radio listening to be high. It is, according to SCBA.

In Los Angeles—heart of SCBA's area—72.5% of all the cars (nearly three out of four) have radios. Throughout the U. S., the average is 46.9%. By count, there's a potential mobile radio market of some 1,763,957 car radios in Southern California. According to SCBA and Pulse, an average of 32.8% of all the car radios mentioned above are tuned in to radio during the average quarter-hour.

Auto radios make up the bulk (51.2%) of Southern California's out-  
(Please turn to page 90)



***You too can***





# e sponsored in Boston!

If you (and your product) aren't getting the welcome you deserve in Boston, maybe it's because you haven't been properly introduced. You need WEEI's famous "program that sponsors the product"—*The Housewives' Protective League*.

Because the HPL literally takes a deserving product under its wing. The "HPL Testers' Bureau," a panel of local housewives, carefully pre-tests each product before accepting it for sponsorship. Once approved, the product gets full HPL backing (on the air *and off*). Thus, when HPL director Morgan Baker tells Bostonians about a product, they know they can believe implicitly in his recommendation. And they go out and buy.

For quick and lasting entree into Boston homes, apply for sponsorship by the HPL on WEEI.\* You'll discover, just as more than 200 of the country's leading advertisers\* have discovered, that the HPL is the most sales-effective participating program in all broadcasting.

**In Boston... the station is *WEEI***





# TV commercials...

by **BOB FOREMAN**

Last month this publication gave brief moment to the fact that a disk jockey operation was available for television sponsors. With so much (justified) interest in anything that can provide television programming of a sound nature at less than a king's ransom, I thought I might enlarge upon this availability since I happened to be in on the beginning of this venture and played a minor part in exposing it to an advertiser who immediately bought it for several markets.

In the first place Screen Gems (the producer, a Columbia Pix subsidiary) set out to do the necessary in a cold-blooded way—translate radio disk-jockeying into television at minimum cost. Rightly, they assumed (as did no other filmmaker, to the best of my knowledge) that the music-on-the-disks is the thing on these shows. The audiences like their tunes the way they get 'em from the juke boxes; that is, rendered by the best bands, vocalists, and with the actual arrangements that make the number what it is. In other words, the Foreman Octet doing "Come-Ona-My-House" would not be an acceptable bit of audio. Either you have Rosemary Clooney, or you forget the whole thing.

So Screen Gems decided to add video to the best recordings, both standards and new releases. Naturally, they couldn't use the recordings themselves as sound track (you've run into unions, I'm sure); hence they developed simple, inexpensive visualization to go with the platters in a manner that could easily be synchronized. The result is, for example, a tap dancer doing a Chattanooga Shoe Shine Boy routine around a big shoe-shine chair with a stylized backdrop to go along with the popular Pee Wee Hunt recording. No vocals are visualized as such—merely danced to. By means of uncomplicated sets and pleasant routines, the video enhances but doesn't overpower the recordings themselves. Furthermore, the cost doesn't overpower the advertiser.

You can routine the "visualized-tunes" any way you want. What Wild-

root is wisely doing is putting a disk jockey on camera between the numbers to make with the ad libs—small talk business and a lead-in to each film plus the commercial. Figure three films to a 15-minute program, and you've just the right amount of time left for intro and sign-off, for commercial, and for your platter-man to add his own particular brand of whimsy.

Screen Gems basically is out to sell these films directly to the channels so they can program shows to fit their own schedules as either participations or single-sponsor ventures. But I dare say some markets are still open for those advertisers, if any, who want to call the tune their own way. The price per film, including the recording, varies according to the market, but \$50 is tops, as I understand it, and you can re-run the ditty as often as you like within a 52-week period. In one town I recall that it costs as little as \$280 to build an entire 15-minute show. While you won't have a segment of show biz to rival the Sid Caesar-Imogene Coca extravaganza, for a low-cost, young-audience, local venture, this disk-jockey approach to TV seems to make real sense. ★ ★ ★

## TV review

SPONSOR: *Bulova Watch Company*  
AGENCY: *The Biow Company, N. Y.*  
PROGRAM: *One-minute announcements*

If you've seen Buster Crabbe swimming right at you in his Bulova chain break, you needn't be told about the drama that can be achieved when live film is done right. As Crabbe places his arms up on the pool's edge, in extreme close-up, you see that he's been swimming with his Bulova Water-Tite on, and you get the idea that it's waterproof in a jiffy. The realism of this spot is (wisely!) carried out to the fullest with Crabbe talking right from the pool's edge, and the sound has enough echo and splash to it to convince you thoroughly that Crabbe is really "on location." Slick production and fine writing make this as effective a commercial as any I've caught to date.

## TV review

SPONSOR: *Birds Eye Frozen Foods*  
AGENCY: *Young & Rubicam, N. Y.*  
PROGRAM: *20-second chainbreak*

Whether or not the change in Birds Eye films that I witnessed recently was economy-dictated or not, economy certainly was achieved. From an animated series of lip-synchronized spots, Birds Eye has swung around to a 20-second spinach epic that relies mainly on a series of stills in line drawing, each rising out from the other, while a clever sound track tells the story. This track, by the way, is worthy of elucidation. In place of the usual man or woman announcer, a group of youngsters delivered the copy, fast in pace, easy to understand, and not overly coy as might be imagined.

## TV review

SPONSOR: *Chesterfield Cigarettes*  
AGENCY: *Cunningham & Walsh, N. Y.*  
PROGRAM: *N. Y. Giant baseball games, WPIX*

The Birds Eye quickie above reminds me what amazing short cuts are being made by big-time national advertisers these days in their search for production-economy. The end result in many cases is just as satisfactory as the most costly commercials; another prime example of the use of stills (on a strip of film in this case) being Chesterfield's copy for the N. Y. Giant baseball games. For the myriad commercials used in the course of a nine-inning ball game, Chesterfield utilizes single-frame stills with pop-cuts and jerky (but effective) zooms. Here motion is achieved at minimum cost. Since the voice is live (the ball game announcers themselves handling the audio), I dare say Chesterfield's between-inning copy costs as little as \$100 per film.

## TV review

SPONSOR: *Post's Rice Krinkles*  
AGENCY: *Foots, Cone & Belding, N. Y.*  
PROGRAM: *One-minute announcements*

This cold cereal dishes up a bit of product identification by use of the character on its package, matching the little cartoon figure from box cover into an animated sequence ("You will have a circus eating Krinkles"). Thus the attention of all is focused on the product and held there. A live middle segment follows featuring clowns lip-synchronizing the Krinkle alma mater and adding further interest. If my kids are any criterion, this spot is easy to remember, pleasant to watch, and builds a real desire for the product.





***The most important step  
in any SARRA Televisión Commercial***

Live action...stop motion...animation...creative storyboards...are all part of SARRA service and each part of it is directed to the sale of the product.



NEW YORK—200 E. 56th Street  
CHICAGO—16 E. Ontario Street

***Specialists in Visual Selling***



**BREWERIES ARE BUYING!**

Hudepohl;  
Cincinnati

Goebel;  
Detroit

Burkhardt;  
Akron

Lone Star;  
San Antonio

Southern.  
Tampa

**PUBLIC UTILITIES ARE**

Southwestern Public Service Co.; St. Johnsbury Gas Co.  
Amarillo St. Johnsbury

**FOOD STORES ARE BUYING!**

Vermont Grocery Co.;  
Burlington, Vt.

Albers Super Mkts.;  
Dayton

Warehouse Markets, Inc.  
Burlington, Iowa

**APPLIANCES**

General Electric Distributors  
Boston

**YES! EVERYBODY'S**



**ZIV'S NEW**

IRENE

**DUNNE**

AND

FRED

Together, in the Gay, New

**"BRIGHT"**

**FIVE DISTINCT IDENTIFICATIONS**  
Including Three Full-Length  
Selling Commercials!

**BREAKING ALL SALES RECORDS**

NOT JUST ONE  
BUT

**TWO**

GREAT  
HOLLYWOOD  
STARS!

THEY MAKE

**RATINGS  
JUMP!**

THEY MAKE

**LISTENERS  
BUY**

**WOW! 227 MARKETS SELL**



ING!  
General Electric.  
land, Ore.

**AUTO DEALERS!**  
Chevrolet.  
Delweir, Iowa  
Raytheon.  
Cleveland  
Nash;  
Waycross, Ga.

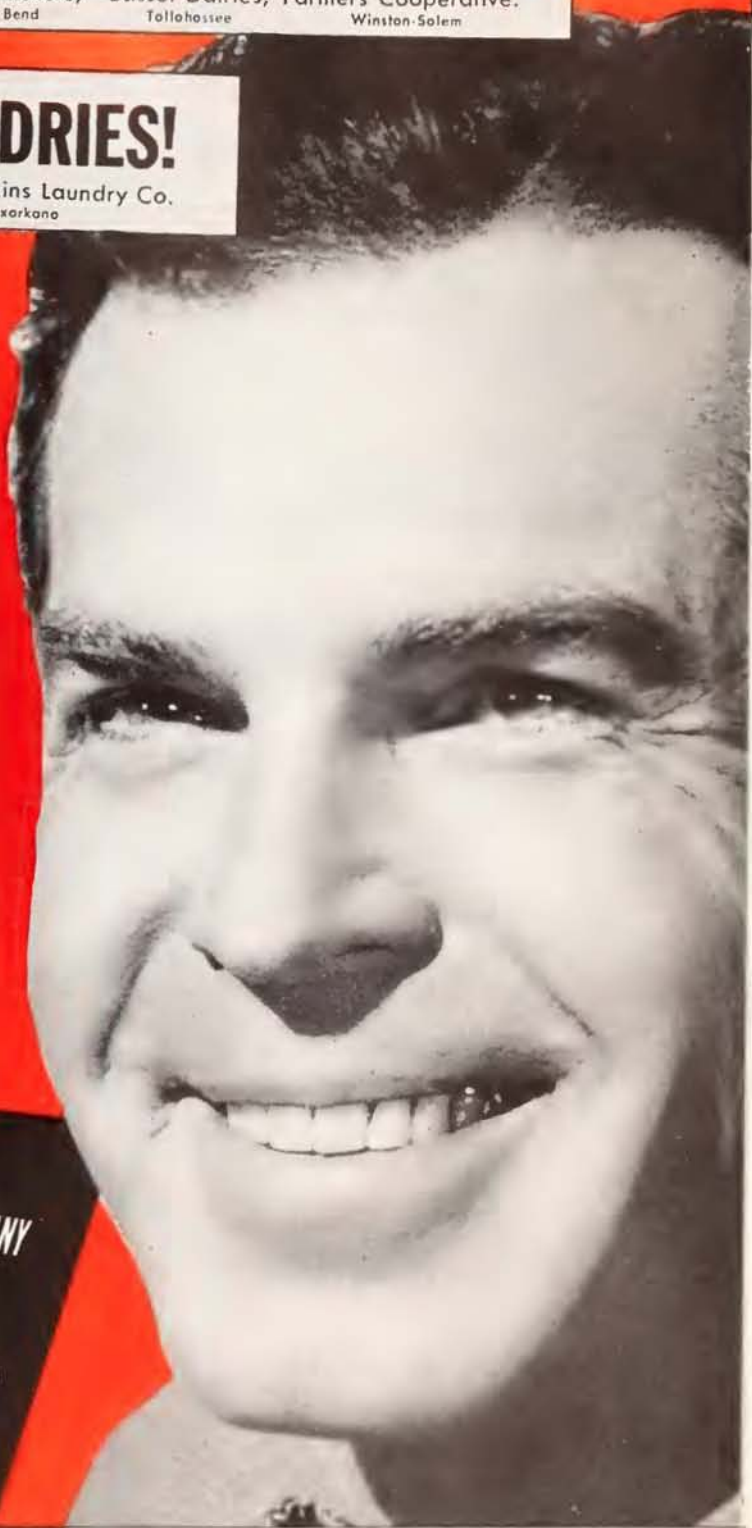
**GASOLINE AND BUILDING & LOANS!**  
Diamond DX;  
Tulsa  
Waterloo Building & Loan.  
Waterloo, Iowa

**MEAT PACKERS AND DAIRIES!**  
Constantino Packers; Eckrich Packers; Basset Dairies; Farmers Cooperative.  
Springfield, Ill. South Bend Tallehossee Winston-Salem

**COFFEE, LUMBER, LAUNDRIES!**  
J. Gill Coffee Co.; Marling Lumber Co.; Nelson-Huckins Laundry Co.  
Norfolk Jonesville Texarkana

YING ... TRANSCRIBED FOR LOCAL SPONSORSHIP!

**SH HIT!** Starring  
**CMURRAY**  
ing Comedy-Adventure  
**STAR"**  
EACH HALF-HOUR  
PROGRAM A COMPLETE  
EPISODE!  
**FROM COAST TO COAST!**



MAKING THE  
**TOP**  
GRAM IN  
R MARKET!

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

WRITE, WIRE OR PHONE!

**ED IN FIRST 30 DAYS!**



## **BOLOGNA**

SPONSOR: Sebek Poultry

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Sebek normally sells about 25 pounds of Thüringer summer sausage a month. But the store displayed the largest sausage in the U. S., a bologna 10 feet long and weighing 264 pounds and Bill Mayer made mention of the display on the store's Friday morning announcement. When the bologna went on sale Saturday, it was sold out in five hours—264 pounds of it. Announcement cost: \$65 compared with a several hundred dollar gross.*

WGAR, Cleveland

PROGRAM: Mayer of the Morning

## **EDIBLE OIL**

SPONSOR: Airline Foods Corp.

AGENCY: Mann-Ellis

**CAPSULE CASE HISTORY:** *Caruso Products Distributing Corp., an Airline subsidiary, wanted to speed up product sales during the summer months. The sales spur: an offer of a free movie ticket to "The Great Caruso" to everyone buying a gallon of Caruso edible oil. In four weeks, WOV reported distribution of over 4,000 tickets. Sales tally: at least 4,000 gallons sold for a \$15,200 gross. Caruso's Italian comedy-variety show on which the ticket offer was made cost under \$200 weekly.*

WOV, New York

PROGRAM: Room 18

# **RADIO RESULTS**

## **WINDOW FANS**

SPONSOR: Long-Bell Lumber Co.

AGENCY: Frank Wills

**CAPSULE CASE HISTORY:** *Long-Bell was curious as to how many window fans they could sell by means of a one-time announcement. Girl d.j., Lee Power, made the pitch once on her Monday through Friday 10:30 p.m. record show. Sponsor's cost: \$12.30. The next day, in a direct response to Miss Power's announcement, customers bought 16 window fans. Sales gross: \$959.20. Long-Bell had to reorder additional window fans.*

KLRA, Little Rock

PROGRAM: Late Date With Lee

## **INSECTICIDE**

SPONSOR: United Enterprises, Inc.

AGENCY: Marfree

**CAPSULE CASE HISTORY:** *The showcases around this insecticide offer: three live-talent, musical shows. The product sponsored: a can of Fli-Pel for \$2.93 C.O.D. In a typical two-week period, listeners purchased 2,651 orders for a total of \$7,899.93 in traceable sales. This represented \$493.71 in sales per morning show. Further, the cost-per-order received was 38¢ or only 13% of the item's total price.*

WLS, Chicago

PROGRAM: Beaver Valley Sweethearts; Barn Dance Preview; Mac MacFarland

## **MAP OFFER**

SPONSOR: Union Pacific Railroad

AGENCY: Gillham

**CAPSULE CASE HISTORY:** *Union Pacific devoted their regular announcement schedule to offering a map of military bases in the U. S. Purpose: to acquaint relatives and friends of servicemen with bases along the Union Pacific route. Three chainbreaks and a single one-minute announcement telling about the maps brought 303 requests at a cost-per-inquiry of 2.91¢. Listeners evinced great interest in the unusual map.*

KLIX, Twin Falls, Idaho

PROGRAM: Chainbreaks; Announcement

## **CLUB MEMBERSHIP**

SPONSOR: Automobile Club of Utica and Central N. Y.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The automobile club offered a list of money-saving benefits to prospective members. Their approach: a daily participation on the Farm & Home Show. At the end of three weeks, more than 100 members were recruited at \$10 per person, with a broadcast expenditure under \$90. Members continue to join the club through air advertising and the auto club is continuing with their participations.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's Farm & Home Show

## **CANNED VEGETABLES**

SPONSOR: Gibbs & Co., Inc.

AGENCY: VanSant Dugdale

**CAPSULE CASE HISTORY:** *Three announcements on Club 1300 requested listeners to write in for a Gibbs coupon. It could be redeemed for two free cans of Gibbs vegetables. The sponsor expected "three or four hundred replies." Instead, Gibbs commercials pulled in 9,000 coupon requests. To Gibbs, it meant the benefit of 9,000 home trials as an added boost to their promotion phrase: "Serve Gibbs to his nibs." Cost: \$105.*

WFBR, Baltimore

PROGRAM: Club 1300



## 438 million dollar seed.

The cotton seed alone pays southern farmers 157 million dollars, brings southern crushers another 281 million when processed into oil, meal, hulls and linters for myriad industries. Over 11% of this income enriches Carolinians, notably WBT's 3,000,000 listeners—the largest group of your prospects reached by a single advertising medium in the two Carolinas.



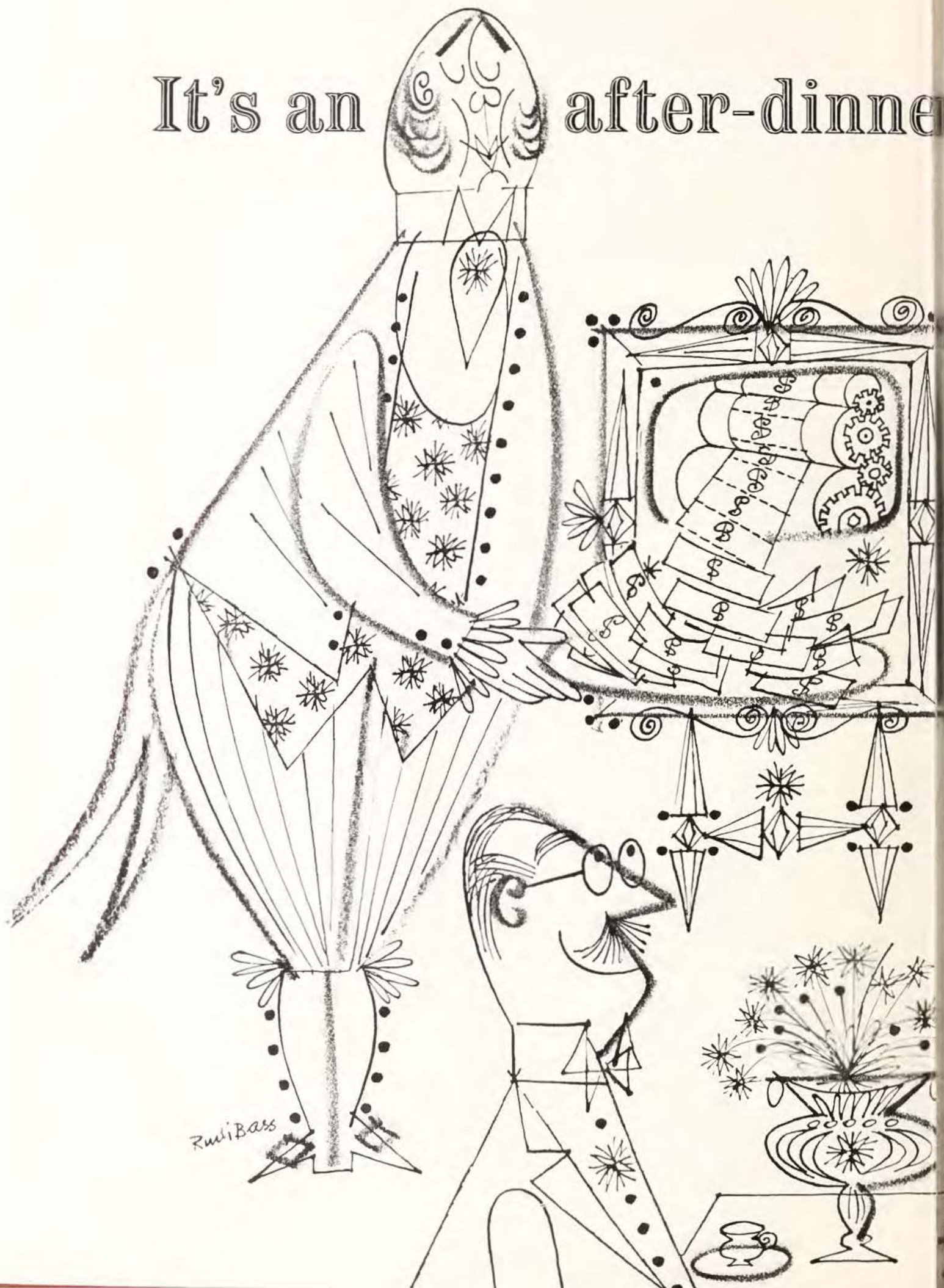
**WBT** CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY  
*Represented Nationally by Radio Sales*



It's an after-dinner





# mint!

WCBS-TV's "Early Show" is a money-maker, no doubt about it.

This early-evening film program has been a bonanza for advertisers since it first went on the air in April. Currently delivering a 12.1 rating — an average audience of 766,050 potential customers each night, five nights a week — it has *consistently* out-rated all other local early-evening film shows in the New York area.†

It works almost automatically. New York viewers who know Channel 2 as the place to go for the best television entertainment naturally turn first to "The Early Show" for the best TV films. And "The Early Show's" wide selection of comedies, romances, adventures and mysteries keeps them coming back, day after day after day.

You can get these people interested in *your product*... let "The Early Show"™ coin some money for you. At a cost per thousand viewers (*before* earned discounts) of only 72 cents! For further details, just call WCBS-TV or CBS TELEVISION SPOT SALES.



**WCBS-TV** Channel 2  
New York

Represented by CBS Television Spot Sales

CBS OWNED

†American Research Bureau,  
August 1951.

\*Monday through Friday,  
6:30 to 7:30 p.m.





# Mr. Sponsor asks...

**Will live entertainment on radio decline to be replaced by more transcribed shows?**

F. E. Bensen, Jr. | Advertising Manager  
Canada Dry Ginger Ale, Inc.  
New York

**The  
picked panel  
answers  
Mr. Bensen**



Mr. Lewine

It is quite probable that live entertainment on radio programs will be wholly supplemented by transcribed shows but it should be a fight to the finish. Certainly at this time the transcribed show offers

countless more opportunities and conveniences. From the advertiser's point of view the transcribed show must certainly be favored over live entertainment. It makes it possible for him to do a selective marketing job either regionally or locally; it allows him to hand pick markets, stations, and air time. It is certainly more economical.

From the packager, agency, and producer's point of view, a transcribed show is a relatively ulcer-free operation resulting in polished performances and a certain emancipation from the tyranny of deadlines. Finally, name talent has found the transcribed show much to his liking because it provides him with more latitude in freeing him from specific and confining schedules and allows him time in which to fulfill television and picture commitments.

It would seem then that the transcribed program should make life easier for everyone in the industry. Even the listener has accepted the Bing Crosby show on a transcribed basis with the same enthusiasm as his live show. But for those who espouse the cause of live entertainment there is an in-

gredient which may delay its unconditional surrender. This ingredient may be summed up in one word—spontaneity. Perhaps the best example of spontaneity is the Raeburn and Finch show on WNEW. I believe that many people enjoy Raeburn and Finch because it is so completely ad-libbed. Their appeal lies largely in their unpredictability. When the U.S.S. Wisconsin was grounded in the Hudson River and Finch made the most of it with zany, periodic news reports, a program which because of its topical nature would have been impossible to do transcribed.

In time I suppose both radio and television production will be mechanized on wax and on film and life will be made easier for the talent, and producers, the agencies, and the advertisers. If this should happen, I hope that some arrangement can be made to keep the secret from certain talent because so many will deliver a better performance knowing that there can't be any retakes.

ROBERT F. LEWINE  
*Director of Radio-TV  
Hirshon-Garfield, Inc.  
New York*



Mr. Boggs

The question seems to me to be almost rhetorical. With the possible exception of a few people with vested interests in the transcription field, I don't see how any answer other than a resounding "no" is possible.

In an industry which is devoted to the analysis of trends, it must be apparent that the trend is definitely away

from transcription programming as such. Granted that the total volume of transcription business may have increased due to a general excellence of product, the explanation lies in the vast number of outlets which have been added rather than to a percentage increase on individual stations. There is no gainsaying the fact that good transcribed shows have their place in any station's program structure but to expect these inanimate programs to supplant live entertainment is to ignore the basic requirements of the licensee's obligations to his community.

In these days of increasing competition, the successful broadcaster has learned, if he didn't already know it, that a station must build and nurture a "character" of its own. A personality, if you will. The development of personality depends on the personal quality of the voices heard from day to day and in most instances, the promotion and exploitation of these people extends beyond the microphone to personal appearances in the community which can naturally not be done with wax or tape.

Probably nothing is clearer in the development of the industry during the past few years than the increasing importance to their individual communities of the local stations. The old strangle hold enjoyed by the power-house operations on far-flung areas has diminished in direct proportion to the establishment of local outlets in the smaller communities within the big station's old private preserve. If a specific example is permitted, the Don Lee network is vital proof of the importance of this fact. Aside from the peculiar topographical problems encountered in this mountainous area which necessitates coverage from the "inside," the hold which the local station has on its market has been brought about by vir-



tue of a practical application of that belabored cliché "public interest, convenience, and necessity."

There was a time when this phrase had as many definitions as it had definers but to the successful broadcaster today, it has become a synonym for "community interest." No amount of top Broadway and Hollywood names, on wax or live, can supplant the day-to-day service which the station can give to the people in its own home town by an intelligent adherence to specific local activities.

**NORMAN BOGGS**

*Vice President in Charge of Sales  
Don Lee Broadcasting System  
Hollywood*



Mr. Langlois

The answer to the question obviously is "no" —live entertainment will never disappear in radio any more than radio itself will disappear. There always will be radio and there always will

be certain types of entertainment that must be presented live, both network and locally.

On the other hand it seems logical to predict that mechanically reproduced entertainment, transcribed or taped, must become the approved method for the presentation of production shows, musical or dramatic. Indeed it is my belief that the mechanically reproduced program would have long ago been recognized as the approved broadcasting medium for the industry if it were not for three dissenting factors that blocked it in the beginning.

(a) In the early days of radio, sound reproduction from a transcription was inferior to a live broadcast. There was distortion, wows, surface noise, etc.

(b) The high cost of the metal masters, the heavy shellac transcriptions and resulting excessive transportation charges made it unsound economically.

(c) Networks were "agin" it and, being well organized, had no difficulty in "proving" the inferiority of the transcription to the satisfaction of major advertisers and their agencies.

Those early days are past and the situation has changed. Today the  
*(Please turn to page 91)*

# Your Best Buy . . . .

Is the station

Most people buy first.

In Oklahoma's No. 1 Market

That means KVOO.

Proof?

This year we are

Setting new highs in

Advertising volume,

Nationally and locally.

Consistent renewals by

10 and 15 year customers

Testify to their satisfaction.

You, too, need

OKLAHOMA'S GREATEST STATION.

See your nearest

Edward Petry & Company office today.



**TULSA, OKLAHOMA**

National Representatives—Edward Petry & Co., Inc.



# What Does a Wrist Have To Do With Selling Time?

YEARS ago when our company was young we decided that each of our F&P Colonels, on his or her fifth anniversary with this organization, should receive a very handsome wrist watch, inscribed to commemorate this mutually important milestone.

Over the years, as *twenty-nine* of us have stepped up and received our watches, this sentimental gesture has become one of the most pleasant and significant rituals of our lives. It betokens a real fraternity of effort, and many other things that can hardly be said with words.

Yet over the years our Five-Year Watches have also had much to do with the sale of radio time. They have played a tangible part in welding us together as a team, in reminding us of the lasting values of our daily tasks, in sustaining our constant recognition of our long-term obligations to each other, to the stations we represent, and to you agencies and advertisers.

So that's what one of our many F&P traditions means to *you*—better, more conscientious service aimed at tomorrow as much as at today.



# FREE & PETER

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK

CHICAGO

DETROIT

ATLANTA

FT. WORTH



# Watch



*Photo Courtesy Tiffany & Co.*

## EXCLUSIVE NATIONAL REPRESENTATIVES

### EAST, SOUTHEAST

Boston-Springfield	WBZ-WBZA
Buffalo	WGR
New York	WMCA
Philadelphia	KYW
Pittsburgh	KDKA
Syracuse	WFBL

.....

Charleston, S. C.	WCSC
Columbia, S. C.	WIS
Norfolk	WGH
Raleigh	WPTF
Roanoke	WDBJ

### MIDWEST, SOUTHWEST

Des Moines	WHO
Davenport	WOC
Duluth-Superior	WDSM
Fargo	WDAY
Fort Wayne	WOWO
Kansas City	KMBC-KFRM
Louisville	WAVE
Minneapolis-St. Paul	WTCN
Omaha	KFAB
Peoria	WMBD
St. Louis	KSD

.....

Beaumont	KFDM
Corpus Christi	KRIS
Ft. Worth-Dallas	WBAP
Houston	KXYZ
San Antonio	KTSA

### MOUNTAIN AND WEST

Boise	KDSH
Denver	KVOD
Honolulu-Hilo	KGMB-KHBC
Portland, Ore.	KEX
Seattle	KIRO

NC.

OLLYWOOD

SAN FRANCISCO



# roundup

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



## Canadian bakeries reap profit from long-range radio plan

Jackson's Bakeries, Hamilton, Ontario, business firm, has made its baked goods a familiar sight in thousands of homes, thanks to radio. Not through a "quickie" or seasonal venture but a broadcast campaign whose groundwork was laid 10 years ago on CKOC in Hamilton.

The initial effort then: *A Starlight Concert*, light and semi-classical music heard Monday through Saturday from 11:00 to 11:30 p.m., and a Sunday *Symphonic Hour* 11:00 p.m. to 12:00.

Then, with these shows the backbone of their ad campaign, Jackson's two years ago bought special announcements designed to supplement them.

Announcements are bulls-eyed. At 8:37 a.m. they reach housewives when Jackson salesmen are on the streets; afternoon announcements reach the feminine *Club Calendar* and *Social Activities* audience.

The morning commercial features Jackson's "special" for the day; an

item pre-sold the evening before on *A Starlight Concert*. The afternoon announcement: a "Jackson's tomorrow special" with follow-throughs on the evening musicale and the next day's early-morning pitch.

Recently, an early-evening announcement was added to promote Jackson's Party Service department. It proved too successful and the campaign was suspended after a little over three months. The item introduced was a smaller-sized loaf of bread which Jackson's hadn't been pushing. Normal daily production was 130 loaves. After one week of air selling, production moved to over 1,000 loaves. That was early March. June daily production figures were: 1 June, 340; 2 June, 1,156; 12 June, 894; 15 June, 1,004; a better than 950 per day average as compared to pre-radio's 130. Jackson's radio philosophy: use it extensively to gain name recognition; advertise truthfully, and back up your advertising with quality products. ★ ★ ★

## Western Union philosophy: don't write, use radio

The Western Union Telegraph Company is currently informing customers they can send telegrams with a minimum of 15 words instead of 10-words; 50-word night letters instead of 25. The medium used by this advocate of the written word: radio.

Telegraph-writing customers in southern New England are hearing Western Union's saturation campaign of 15 announcements weekly on Hartford's WTIC. The campaign started 3 September; will run for four weeks (it marks, coincidentally, the first time that a 10-word announcement schedule has been accepted by WTIC—with rates at one-half the cost of a chain-break).

Similar campaigns are being broadcast on 30 to 40 other stations throughout the country. ★ ★ ★



WTIC sis mgr. Walter Johnson; Joseph Weed, Weed & Co.; WU ad mgr. V. H. Garabedian, and Robert Day, WU acct exec, Albert Frank-Guenther Law, are sending first 15-word telegram

## Ferris wheel on TV helps sell Silvercup bread

The ordinary carnival ferris wheel is being put to effective use as a visual gimmick by the Gordon Baking Company, makers of Silvercup bread. In Gordon's 20-second and one-minute TV announcements miniature loaves of Silvercup bread are substituted for the usual ferris wheel gondolas.

Opening shots of the wheel (which took over a month to construct and is perfect in every detail) show it revolving against a carnival background. A theme of constant motion is further developed by a dissolve from a side view of the wheel to an electric clock with a sweep second hand; diameters of the wheel and clock as well as rates of rev-



Bread gondolas add impact to new TV spiel

olution, are matched exactly. The clock is a visualization of the copy line: "Around the clock, Silvercup bread is everybody's favorite."

N. W. Ayer & Son, Inc. prepared the script; Video Films, Detroit, the film commercials. Currently, the films are being shown in New York, Toledo, Detroit, and Chicago. ★ ★ ★



## WJIM-WGFG sales meeting points up area's wealth

Effective 30 September WJIM, Lansing, and WGFG, Kalamazoo-Battle Creek, become NBC affiliates. With these two markets available for the first time to NBC advertisers, the stations adopted a presentation campaign for the network sales staff and prospective



Healthy sales figures make station picture rosy

sponsors to acquaint them with the richness of the area.

Assisting in the sales presentation were Frank Headley, president of H-R Representatives, Frank Pellegrin, vice president, and others on the H-R staff. The motif established by the stations: a mother kangaroo with two little kangaroos in her pouch and the words "Now We Are Three" in a semi-circle



H-R Representatives execs, station heads meet

ple drawing attention to the new net affiliation.

At the recent presentation, two models teamed with Howard K. Finch, WJIM manager, and Harold F. Gross, stations' owner, to present the statistical side of the picture. Placards told the story and, lastly, the cards were removed revealing the girls in white bathing suits. Printed on the midriff of each were the retail sales and primary population figures of the WJIM-WGFG areas.

(Please turn to page 70)

# HERE'S THE NEEDLE!

by MAURICE B. MITCHELL Vice-Pres. Gen'l Mgr.  
Associated Program Service 151 W. 46th, N. Y. 19

FOOTBALL season is here, and alert broadcasters are converting scores and sports roundups into cash. One way to make these shows sparkle is use of stirring college anthems to highlight winning teams, local and regional schools. Biggest collection of such band music is APS College Song Section, with over 70 selections.

Landscape gardening is a boom business these days. Flood of new homeowners, introduction of many new chemicals and techniques for controlling pests and weeds, have upped this local service from the wheelbarrow stage. This, plus suggestions for three other "sleeper" Fall promotions, is discussed in current fall issue of "The Needle," sent to APS subscribers.

Biggest single sales training force in U. S. and Canadian radio today is our series of Transcribed Sales Meetings. Detailed reports from station operators indicate that over 500 station salesmen listen attentively once each month to these remarkable 30-minute sales sessions . . . the only sales training program in existence in all radio. Project began last February, with release of disc titled "Some Fundamentals For Radio Salesmen". Later releases covered topics like "Copy-Minded Selling . . . The Department Store . . . Cold Calls . . . The Lost Sale . . . Radio vs Newspaper, etc."

Typical comment is this, from Phil Reilly (WLBR, Lebanon, Pa.): "Lends a terrific amount of weight to what I have been preaching . . . before noon of the same day one of the salesmen had called in a new 13-week contract . . . I sincerely felt we accomplished more in this hour than we accomplish sometimes in weeks . . . Out of one of these meetings a 39-week sale has just been consummated—a client who had been off the air for years (bad pay, too!) was called upon with your idea of paying weekly. He started September 8 on a 30-minute weekly show. These are just two specifics I can think of off-hand . . . most important is the amount of good they do you just can't put your finger on!"

We join dozens of sensible broadcasters in applauding Ken Baker and his new Standard Audit and Measurement, Inc. (89 Broad Street, N. Y. 4). Nobody—but nobody could argue with the results of a measurement of radio's real audience today, and since there's no doubt that a survey would blacken some of that "blue sky" the other media are selling, let's get it done and quickly, too! Radio will emerge from any study today as America's top medium and no other industry effort overshadows this fact or can be considered a better investment.

Promotion is a vital necessity for any radio station . . . most stations spend a good deal of money on it. Yet the waste is staggering. Literally thousands of dollars worth of effort, printing, postage cross our desks monthly, addressed to people who left here 3 years ago, with incorrectly spelled names, etc. Time buyers, ad managers and others we talk to who receive station data tell us the same thing.

Here are fundamentals which should guide your simplest promotion plans: check mailing lists annually . . . promote one idea at a time—jammed folders only sell confusion . . . stick to facts and let them speak for themselves . . . don't send anybody anything that doesn't say anything!

Shavings: Cutest Yuletide campaign in our files is Geo. Thorpe's (WVCC, Coral Gables, Fla.) "Roe-buck The Reindeer" gimmick. Sold to Sear's last year, and it's a terrific station promotion, too. Write him for details . . . Frank Shaffer (WEIR, Steubenville, O.) publishes a clever news letter to prospects . . . If the big APS firecracker hasn't exploded on your desk yet, it will be there in a day or two. Fifty broadcasters previewed it this month—with astonishing results . . . CORRECTION: delete our BMI Clinic appearance to talk about sales on October 23—one of our competitors got jealous and started bawling . . . Regards . . . Mitch



**WOW-TV**  
**Gets the Call**  
 for  
**TV FOOTBALL**  
 in the  
**Omaha-Plus Area!**  
**42**  
 great games scheduled  
**on WOW-TV**

**12** Sunday Afternoon Professional Games (from Dumont)

**7** College Games (NCAA) on Saturday afternoons for West- ingshouse (NBC)

**11** "Big - Seven - Game - of - the - Week" Games on Tuesday nights by Film for Phillips 66

**10** Nebraska U. games by film

**Plus the Rose Bowl Game and Pro Playoff Games**

• •  
*Wise National Spot Buyers know that a schedule like this means WOW-TV is the Station to buy, in this rich Market*  
 • •

**WOW-TV**  
 Insurance Bldg., Omaha  
 Telephone WEBster 3400  
 Frank P. Fogarty, Gen'l Mgr.  
 or  
 ANY JOHN BLAIR-TV OFFICE

**TV AND ECONOMY**  
 (Continued from page 33)

ed. trucked over to the studio, hauled in. Extra cost: nearly \$500. Net gain: nothing.

A mystery show on a leading network rented and trucked a whole Coney Island wax museum for a show involving a waxworks exhibit. Common store mannequins would have done just as well. One of TV's biggest dramatic shows had a studio floor hurriedly redone with "perspective" black-and-white flooring (it cost hundreds) for a period drama. Then the floor was shown for about 20 seconds in one shot. The director of another dramatic show fell in love with a trick close-up shot through a window curtain (he had seen it in a movie)—and spent a half-hour of expensive camera rehearsal practicing it. One agency-produced show ordered an expensive set made by an independent construction firm. Then, the agency discovered that the set was too tall to go through the door of the studio, necessitating hours of overtime carpentry work. And so on, and on.

\* \* \* \* \*  
 "It's a good idea to keep your words soft and sweet, because you never know when you'll have to eat them."  
 DAVE GARROWAY  
 NBC-TV Master of Ceremonies  
 \* \* \* \* \*

A minor though classic example of waste occurred a few months ago. An agency TV director suddenly decided that a package of a special, fancy brand of cigarettes was absolutely necessary to his dramatic show. His decision was made less than an hour before airtime. No ordinary cigarettes would do—it had to be this particular brand. A prop man had to be sent out in a cab to get the cigarettes. Total cost of the package of smokes: \$5. When it came to the actual show, the business with the cigarettes was cut out, because the show was running late.

Why does money waste like this continue to plague TV shows? Hasn't TV learned anything about economy? The answer is that TV has learned about production economy. But agencies and their clients haven't all learned to take advantage of the lesson. Here, then, are two simple precepts which are the key to cost saving in TV shows.

• *Hold pre-production meetings between the agency, producer, and net-*

*work staffs at least 14 to 18 days before the day of broadcast, and preferably as far ahead as four or five weeks.*

• *See that TV scripts to be used on the show are in the hands of network estimators and designers (or independent contractors, if the scenic and production work is handled outside) even further ahead.*

This sounds like the most simple and obvious advice in the world. But production crews and network staffers still regularly tear their hair and resign themselves to a future life of ulcers. For some strange reason, it's hard to sell these concepts to some admen.

Typical of the comments made to SPONSOR by network TV personnel who are associated constantly with show costs, are those of William Hunt, one of NBC's cost estimators. It is Hunt's job to prepare estimates for production services for various shows each week. Stated NBC man Hunt:

"One of the best ways in which agencies and clients can save money is to have complete program information available for pre-production meetings at least two weeks prior to air date. When this production information is submitted on time, work may then be processed in a normal and orderly fashion. Naturally, when requirements are received late, a bottle-neck may occur and additional costs may result.

"Not only does time for preparation save money, but further allows complete effort to get the best creative talent applied to the production. Advance planning saves money for both client and network."

Even if it's not easy to find excuses for wasting money in TV production, it's not too difficult to find reasons. Some TV agency men are still handling major video shows with very little real practical experience in stagecraft. The old radio habit of not making up one's mind about the final details of a show until the last minute persists today. Perfectionism to the point of fanaticism jumps the costs when authentic props and scenery must be built or rented if ordinary ones will do just as well. The common fault of "divorcing" the planning of live commercials from the planning of the show itself can involve two sets of meetings and arrangements which are hard to bring together. The *laissez-faire* attitude of many agency men, and their unwillingness to learn new techniques, cost-cut-

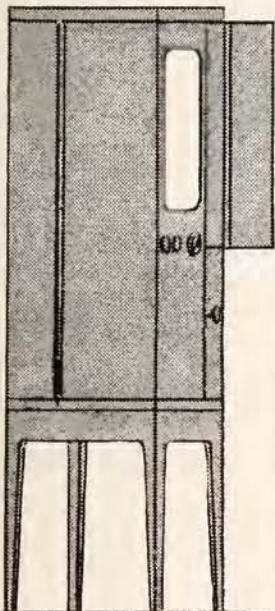


# why your next 500-line ad should be on Television

One year ago in the nation's major markets television set circulation passed that of the nation's leading *magazine*, market by market.

Today television set circulation surpasses that of the leading *newspaper* in the nation's major markets (see below).

Now television is firmly established as the No. 1 visual mass medium in your key markets. Television can present your message not only to families which are larger and more prosperous than average, but also to *more* families. And consider this: today's average family head (averaging TV-owners and non-owners) spends 49% more time watching television than reading his newspaper. (TV-owning family heads spend 187% more time watching television).



MAJOR MARKET CIRCULATION		
City	Leading Paper	TV Sets
New York	2,197,518	2,455,000
Los Angeles	396,959	1,003,000
Chicago	917,068	942,000
Philadelphia	711,396	874,000
Boston	564,641	754,000
Cleveland	304,104	486,000
Washington	265,684	278,000
Schenectady-Albany-Troy (3 papers)	142,003	161,000



SOURCES:  
ABC (3/31/51)  
NBC-TV Set Mfgs.  
Est. (8/1/51)  
SRDS (8/51)  
"Television Today",  
Hofstra Study (7/51)

**Cost-wise, too, it pays to be on television.** For the same money that would buy one 500-line ad in the leading morning newspaper in each of the eight major markets listed above, you can buy *five* one-minute daytime announcements on the leading television station in each market.

**If you have always wanted** the unparalleled impact and selling power of TV but up to now have been afraid to look at the cost and circulation picture, now is the time to bring yourself up to date on the mass circulation economy of Spot Television. For the facts and figures you need call NBC Spot Sales.

## NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

WNBT	New York	WBZ-TV	Boston
KNBH	Hollywood	WNBK	Cleveland
WNBQ	Chicago	WNBW	Washington
WPTZ	Philadelphia	WRGB	Schenectady-Albany-Troy



ting gimmicks, and the exact staging facilities of the TV network with which they do business add to show costs.

The economy picture, however, is not totally dark. Some genuine strides have been made within the last year in riding herd on TV costs.

Probably the most outstanding development has been the systems of cost analysis on video shows now in use by all the networks. More than any of the cost-cutting devices (such as the Tele-Prompter with which actors can see the script lines while the show is on) this has done much to lower costs.

Generally speaking, each of the four TV networks—NBC, CBS, ABC, and DuMont—has the same basic system of cost analysis and control. They involve as much paper work as a strategy meeting of the Joint Chiefs in the Pentagon, but they're worth it. They exist primarily for the benefit of the network's own "house packages" and TV shows, but they are also a service which agencies and producers can use without extra cost.

Here's how the system saves you money. Since it's generally impossible to start cutting production costs unless

you know what your costs are, the first step in cost control is to break down a show's staging requirements into specifics. Both NBC and CBS do this with a series of multi-colored forms which have been appropriately dubbed "Operation Rainbow." Working from scripts and from notes taken in pre-production meetings, the cost estimators (who have various titles at the different nets, but the same function) reduce a show to a long list of dollars-and-cents items.

This includes many listings. They go something like this:

- First of all, the amount of rehearsal hall time; audio rehearsal; orchestra rehearsal; facilities rehearsal; non-portable musical instruments; and other fixed operations costs are determined.

- Lighting requirements (special lighting, special equipment, day or night effects, etc.) are then calculated.

- Special effects (rain, thunder, lightning, explosions, etc.) are noted from the scripts, and tabulated, since these costs are fixed.

- The amount of integrated film—specially-made outdoor shots, stock shots from the library, and so forth—is determined and priced.

- TV design and construction work for temporary or permanent sets is worked out in detail.

- The amount of graphic arts—titles, slides, artwork, special graphic effects—is determined on the basis of labor and materials.

- Estimates for set dressing and props (not including costumes) are made on the basis of exact descriptions of what's needed, shopping hours required, and the trucking and handling involved.

- Costumes are treated similarly, noting the total number of costumes and their appearance, and whether they are to be rented out of costume stock or specially created.

- The show's requirements in the way of TV makeup and wardrobe handlers (for regular and/or trick makeup; fast costume changes) will be determined, as well as technical equipment and crew requirements over the usual normal crew.

By the time the estimators and controllers have gotten through with a TV show's scripts, and have sat in on pre-production meetings, there are few mysteries left about where the money is going. Everything is there in black

**WSJS**

**Only ONE Station DOMINATES**  
This Rich, Growing 15-COUNTY MARKET  
WITH  
**AUTO SALES OF \$122,697,000\***  
\*Sales Management, 1951 Survey of Buying Power

**WSJS**  
*The Journal Sentinel Station*  
AM-FM  
**WINSTON-SALEM**  
NBC Affiliate Represented by HEADLEY REED CO.



with Spot program television:

*Here's a price paradox* that really pays off for *Spot program* advertisers. Consider these facts:

Spot rates for facilities are lower than network rates for the same period . . . over the same stations. Yet . . .

Stations net more when a time period is sold for a *Spot program* than when it's taken by a network show.

*The first statement* is readily established by a simple check of rate cards. The second becomes clear when you remember that stations get about 30% of the base rate when the network sells the time; but on a Spot sale, stations receive the card rate, less agency and Representative commissions. So any way you figure it, the arithmetic is all in favor of Spot program business.

*Stations can figure, too.* They know *Spot program* advertisers are more profitable customers. That's why they clear time more readily . . . cooperate wholeheartedly with *Spot program* advertisers.

*There are other advantages* to *Spot program* advertising. There's the free selection of markets . . . the absence of any "must" stations or any minimum stations requirements . . . the superior quality of film compared to kinescope recordings—and many more.

*If you're planning* to use television, ask your Katz representative for the full story on *Spot program* advertising. Ask him to figure out how much you can save—in markets of your own choosing. You'll see that in television . . .

*you can do better with Spot. Much better.*

*the  
advertiser  
pays  
less . . .*

*the  
stations  
make  
more*

**THE KATZ AGENCY, INC.** *Station Representatives*

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





## Be a **BIG** frog in a **BIG** Puddle~

You can sit back on your favorite lily pad and grow bigger when you use KOTV—that's because you're reaching more than 80,000 TV homes in a multi-million dollar market. KOTV's afternoon shows, *Lookin' at Cookin'*, and *Matinee Showcase*, are available for spot participation. KOTV also has the finest shows from four networks, NBC, CBS, ABC and DuMont.

**Channel 6**  
First in Tulsa

# KOTV

Cameron Television, Inc.  
302 South Frankfort  
Tulsa, Oklahoma

Represented Nationally by  
EDWARD PETRY & CO.

and white, neatly estimated and itemized. Provided the scripts and meetings are completed far enough in advance of the air date (three to four weeks), and the estimates finished, the second phase of cost-cutting can go into effect.

With the step-by-step breakdowns and estimates as a guide, directors and cost estimators can then go about eliminating the excess baggage—if the show looks as though it will exceed its original budget. Sets can be reduced in number or whittled down. This gives an initial saving in rental or building charges, and a chain reaction of cost saving in handling by union stagehands and truckers. Comparisons can also be made between the costs of buying and storing a "permanent" prop and renting them. Substitution of items of all kinds (props, scenery, films, titles, etc.) from network "stock" for new or rented ones can be worked out, with a saving in costs. In all phases of the production, actual material, or the amount of time and labor related to them, can be reduced—provided you know what they are in advance.

It cannot be over-emphasized that this system works to a sponsor's benefit *only when scripts are delivered on time and meetings are held on schedule.*

When delays and indecision, temperament and obstinacy upset the schedule, then the costs go up. Designers find that scenic shops are loaded to the hilt with work. Sets have to be built outside by independent contractors at greater cost. Stock scenery and props will be "on reserve" for other shows. Everything becomes a matter of taking what one can find at whatever price it can be obtained. Things will be overlooked or forgotten; mistakes will be made too late to be corrected; tempers will be unhinged. Then, once a show goes into a studio for rehearsal, the chances to save on costs have been lost forever, and the advertiser is committed to the price whether he likes it or not.

*That has been TV's great economy lesson in the past few seasons. The further in advance you plan, the better your chances for cutting costs.*

A perfect example of how careful cost analysis, and imaginative follow-through can save on production costs is Quaker Oats *Gabby Hayes Show* on NBC-TV. This unpretentious juvenile-

appeal Western series, televised Sunday evenings through Sherman & Marquette, watches over every nickel that's spent. Two weeks before the air date, NBC-TV's Vincent Donehue and packager Martin Stone have gone through all of the preliminary planning, designing and checking; are ready to slice costs.

With the aid of the cost estimates and breakdowns, a running record is kept on the *Gabby Hayes Show* of whether the show is currently slightly over or under its budget. If it's over, the next show will have to cost that much less. If it's under budget, there is that much more to play around with in production next time.

Everything is kept in balance, with the estimates as a guide. If the show

★ ★ ★ ★ ★ ★ ★ ★  
"Advertising used to be mainly boastful or catchy—full of slogans, pictures of factories, or of business executives. Today its chief aim is to try to be helpful and its keynote is service. It talks not so much about what a product is, but about what it will do for you."

JAMES A. FARLEY  
Board chairman  
Coca-Cola Export Corp.

★ ★ ★ ★ ★ ★ ★ ★  
is necessarily heavy on scenery and props, as indicated by the cost breakdowns, there will be talent cut-backs, elimination of fancy details and special costumes. If the show is heavy on talent costs, sets will be simplified (painting walls with flat grey instead of simulated log cabin effect, etc.).

The Quaker video show has also learned some cost-cutting tricks for itself from these regular cost estimates and meetings. For instance, being a Western show, the program regularly called for a lot of period firearms as props. Estimate sheets showed that these were rented for an average of \$10 each per week from a prop supplier, and would be used week after week. So, packager Stone bought a collection of antique pistols and shooting irons for about \$30 each. The costs will be more than amortized in a 13-week run. (For further details on Quaker Oats in radio and TV, see story, p. 30.)

Apart from a smoothly-functioning production "assembly line" on a TV show, there are other gimmicks which enterprising agencies and producers use to cut costs. Creative and experimental camerawork, such as the reduction of scenery and props to a minimum on *Cameo Theater* and the "frac-



# Erskine Johnson's "HOLLYWOOD REEL" • Movie Fan Magazine on Film •

52 timely glamor-packed 12-minute films, featuring the real lives of Movie Capital personalities

Clark Gable . Ginger Rogers . Gene Autry . Dinah Shore . John Wayne . Gloria Swanson  
 Mercedes McCambridge . Charles Coburn . Ginny Simms . Kirk Douglas . Barbara Whiting  
 Pat O'Brien . Eve Arden . Dick Haymes . Dorothy Shay . Spike Jones . Barbara Britton  
 Ella Raines . Lou Costello . Ronald Reagan . Francis ...  
 Dane Clark . Joan Leslie .

Barbara Bel Geddes  
 . Frances Langford  
 John Barrymore, Jr.  
 (long Cassidy) Boyd  
 . Yvonne de Carlo  
 s . Ann Rutherford  
 nreid . Roy Rogers  
 wn . Wanda Hendrix  
 ack . Laraine Day  
 ga . Louise Rainer  
 . Geraldine Brooks  
 lls . Don De Fore  
 . Bonita Granville  
 abu . Stan Laurel  
 Hall . Pat Medina  
 e . Lisa Ferraday  
 Edward G. Robinson  
 ts . Ruth Warrick  
 . Jackie Gleason  
 rb . Joan Leslie  
 elita . Tim McCoy  
 . Ralph Edwards  
 Margaret O'Brien  
 eorge Montgomery  
 . Virginia Field  
 nnette MacDonald  
 Lon McCallister  
 . Marie Windsor  
 . Ronald Reagan  
 arjorie Reynolds  
 Dennis O'Keefe  
 . Joe E. Brown  
 y . George Raft  
 Constance Moore  
 ly . Bob Crosby  
 elores Costello  
 . Caesar Romero  
 . Fifi D'Orsay  
 Elsa Lanchester  
 Charlie Farrell  
 Randolph Scott  
 Charlie Ruggles  
 Robert Preston  
 Jackie Coogan  
 terling Hayden  
 Vanessa Brown  
 lorence Marley  
 . Guy Madison  
 . Hazel Brooks  
 yd . Burl Ives  
 l . Stu Erwin  
 -Mack Sennett  
 Rosemary Lane

## MR. TELEVISION TIMEBUYER:

Having trouble clearing time for your announcements?

Try this solution: Use a quarter-hour film program to do a better selling job at practically the same cost!

To be specific: Buy Erskine Johnson's "HOLLYWOOD REEL"! This tested quarter-hour program is crowded with screen, stage, radio and television personalities; is produced exclusively for TV.

Most TV stations can find time for good quarter-hour filmed shows because...

They are easy to schedule. There are more good quarter-hours than desirable one-minute availabilities.

They uphold local programming quality.

They net the station more money.

Advertisers should buy filmed programs because...

They may preview the program they sponsor.

They gain in prestige by providing entertainment.

They benefit by better sponsor identification.

Let us tell you more about it.



Paramount Television Productions, Inc.  
 1501 Broadway, New York 18 • BRyant 9-8700

**A SERVICE OF THE PARAMOUNT TV NETWORK**



tional" sets (as many as 36 sets in 28 minutes) on Du Mont's *Hands of Mystery* are setting the pace both artistically and in cost saving. Pooling set facilities, such as the handsome kitchen set shared by Y&R clients General Electric and General Foods for their respective TV shows, reduces costs. The hiring of agency cost estimators, who can sit in on TV meetings at the agency level and catch extra expenses before they ever get started, saves many a TV dollar. New technical devices, such as improved versions of rear-projection screens, front-projection, and other op-

tical devices to do away with expensive scenery are coming into their own. The amount of "stock" TV scenery, props, and effects is constantly growing, and time spent by agencies and producers in getting acquainted with what's on hand pays off in lower program costs.

TV has learned, or proved, that there's little economy to be sought in the realm of cutting fixed costs. Time costs are inflexible, except for the discount structures offered advertisers. Costs for talent, labor, technical crews, musicians, etc. are unionized. Many scenic, prop, costume, makeup, film,

and other costs are pegged, and *cannot* be cut.

However, sponsors will find that if they—and their agencies—will make up their minds to plan in advance, to forsake fancy effects for the sake of the effect alone, many of TV's fixed costs *can* be trimmed. ★ ★ ★

## HUDSON PAPER

(Continued from page 29)

and listeners to the seven Hudson radio stations were invited to write for a strip of four free coupons. Each was good for a different type of paper napkin.

Results were peachy. Instead of repeating the offer for several days in order to hit the 1,000,000 package mark, Hudson found itself besieged after the very first day. When mail bags had been cleared away, almost 2,000,000 coupons, representing as many packages of napkins, had been requested. Altogether, over 400,000 individual requests rolled in—many bearing several names.

All the Hudson objectives were accomplished, with interest. But what made the company and its agency slightly bug-eyed was the remarkable low cost of radio's performance. WOR, New York, did some well-justified chest-thumping when its morning man, John Gambling, accounted for more than 183,000 requests. Although Hudson Pulp & Paper big brass are coy about the showings made by other stations, WBZ, Boston, reported no less than 20,361 responses.

When the slide rules finished clicking, the average cost-per-request for the seven radio stations was found to be between one-half and one-cent! No such average for TV has been released by the company, but there are very strong indications that it was over one cent per request—higher than radio.

Asked what effect these dramatic results had on Hudson's advertising strategy, advertising manager Staclin told SPONSOR: "We were very pleased with the results turned in by both media; especially since only a day's advertising cost was necessary to put over the entire promotion. Right after the test we renewed *Bride & Groom*, our CBS-TV show. We also expanded in spot radio—picking up John Harrington and Jim Conway on WBBM, Chicago." And it seems certain the company will continue to expand the spot-radio

**B M I**

COMING TO YOUR STATE  
THE BMI PROGRAM CLINIC

A TIMELY AND VALUABLE EXCHANGE OF  
THOUGHTS AND IDEAS ON EVERY PHASE  
OF PROGRAMMING

• • •

BASED UPON SUCCESSFUL OPERATIONS AND  
PRACTICAL EXPERIENCES OF SPECIALISTS

Each Clinic comes loaded with shirt-sleeve  
talks by recognized experts in their field;  
down-to-earth discussions of programming  
problems; and such phases of broadcasting  
as modern uses of news and music; station  
public relations; how to make the most of  
the tools of your trade; what management  
expects from its program department;  
handling of rural and farm programs; im-  
portance of the disc jockey; small station  
operations; your music library; copyright  
matters and many other pertinent topics.

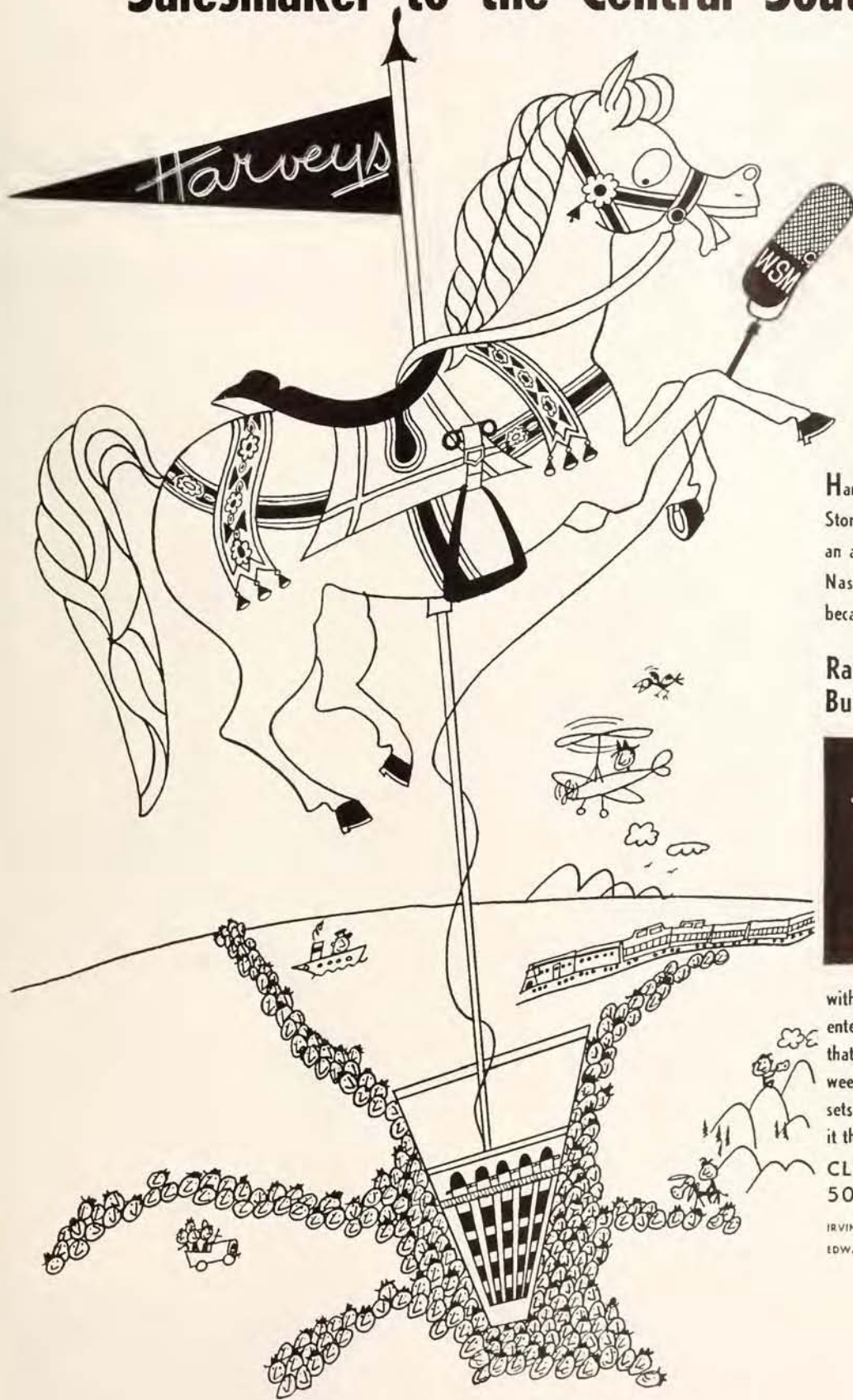
**PLAN NOW TO ATTEND**  
Watch for dates and announcements from  
Your State Broadcasters Association

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD

**B M I**



# Salesmaker to the Central South



Harveys, Nashville's Largest Store, uses WSM to talk to an area twelve times the size of Nashville. That's how Harveys became Nashville's largest store.

Radio Stations Everywhere But Only One . . .



with a talent staff of 200 top name entertainers . . . production facilities that originate 17 network shows each week . . . a loyal audience of millions that sets its dial on 650 . . . and leaves it there!

**CLEAR CHANNEL  
50,000 WATTS**

IRVING WAUGH, Commercial Manager  
EDWARD PETRY & CO., National Representatives



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

schedule it had stripped to go into TV.

Hudson's long-range advertising strategy rests on a "three-cornered stool" of radio, TV, and magazines. Magazine ads make up the smallest segment of the company's napkin promotion: they're run in women's magazines distributed through the large grocery chains—*Woman's Day*, *Family Circle*, others.

Network television, with its 30-station hook-up, covers practically all the markets in which the napkin firm is interested. Weekly cost of the CBS show, both time and talent, runs just under \$10,000. Rating-wise, the program ranks first among CBS daytime-TV offerings, second among all daytime network shows. There's little likelihood of any significant increase in the number of TV stations, although Hudson would like to add a few markets like Pittsburgh, Buffalo, and Miami to its *Bride & Groom* network.

As the Hudson ad budget fattens out to keep pace with rising sales (a new mill opening 1 October will add \$15,000,000 to current annual sales of \$30,000,000), most of the increase will go to spot radio. The napkin firm has been steadily adding one radio station each month to its line-up, intends to continue. Eventually the company expects to buy back its entire pre-TV spot radio schedule. It's currently eyeing such cities as Richmond, Washington, Baltimore, Cincinnati, and Cleveland.

Why not spot TV, since the napkin outfit is still strong for visual demonstrations? That's not likely: Hudson got burned about a year ago when it toyed with the idea. A set of film commercials costing \$7,000 had to be tossed on the shelf when good TV announcement slots were unobtainable.

The main points in Hudson's sales pitch, whether on TV or radio, are the fact that surveys indicate most women prefer Hudson napkins for their high quality; and that they cost less than corresponding brands.

Here's how John Nelson, m.e. on *Bride & Groom*, recently handled a middle commercial. He holds a fluffy white kitten in his arms:

"... This little fellow is only a few weeks old. We've been hunting around for a name for him up at our house. My little girl said to me, 'Daddy, let's call him *Damask*, on account of because he's so soft and white.' And you know, she's right. That's why I brought him in here today. I thought

that perhaps little *'Damask'* here would impress on you, more than I could, how *soft* and how *white* Hudson *Damask* Napkins are. These napkins are soft enough for babies' skin. . . ."

Nelson then unfolds a *Damask* napkin, showing their two-ply construction, pointing out their facial tissue quality. The clincher: ". . . You can buy Hudson *Damask* Napkins for practically *half the price* of any other facial quality napkin. . . ."

Hudson's radio philosophy has developed through trial and error. They've tried afternoon women's programs, announcements slotted all through the day; just about every type of program, time, and kind of radio buy. From all the experimentation came the decision to use morning men with a strong reputation, wherever possible. Explains admanager Staelin: "All we know is that, for us, this type of program works best. We're out to sell everyone and the morning man audience seems to give us just such a broad coverage."

A recent John Gambling pitch over WOR, New York, typifies the Hudson radio approach:

"Ladies . . . if your family likes parties . . . here's how you can give them a wonderful surprise tonight. Simply dress up the dinner table with a bright, colorful Hudson *Rainbow* Napkin at each place. . . ."

Gambling tells how the pink, green, and yellow napkins can be used to dress up the dinner table, then winds up with:

". . . *Hudson Rainbow* Napkins are so soft . . . so strong and absorbent—you'll see why, in a recent survey, women said they prefer *Hudson Paper Napkins* over all other brands combined. . . ."

Hudson's operation is far from typical of what's done by the other 40 or so paper manufacturers in the business. Most paper mills turn out a broad line of household and industrial items—napkins, toilet tissue, paper towels, grocery bags, wax paper, multi-wall sacks, facial tissue. Hudson does, too; but, unlike other firms, close to 95% of its \$750,000-a-year ad budget is ear-

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





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



By **Harold Soderlund**  
Sales Manager

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

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

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

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



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



marked for household paper napkin promotion. This despite the fact that napkins account for only 20% of the company's dollar sales volume, so far.

Hudson's single-minded drive to up napkin sales has had several valuable results for the manufacturer. It claims to have cornered 33% of all packaged household paper napkin sales in the entire country and over half of those sold east of the Mississippi. (The firm doesn't try to compete with suppliers of "industrial" paper napkins, who account for over half of the total production.) The Hudson lead promises to increase, too; reason being that competitors shift sales pressure to toilet tissue, towels, facial tissues, etc., rather than buck Hudson's stiff napkin pitch.

Competition for the household paper napkin trade is scattered. No other firm has as extensive and concentrated a market area as the one carved out by Hudson. Its distribution covers all but four of the 24 states east of the Mississippi. After sewing up the Atlantic coast states, Hudson opened up Chicago a year-and-a-half ago and began working south. West Virginia scumbled only last month—Kentucky,

Tennessee, Alabama, and Mississippi come next. Freight rates have a lot to do with the firm's pausing at the Mississippi: its three factories are in Augusta, Me.; Bellows Falls, Vt.; Palatka, Fla.

By contrast, most other producers of household paper napkins do a regional business. A strong competitor for the New England market is Statler, which plugs hard for its toilet tissue via Yankee Network radio shows, secondarily boosts Statler paper napkins.

Blue Ribbon is another strong Hudson competitor; sells its napkins heavily through New York, Pennsylvania, and into many Midwestern and Western states. A *Chicago Tribune* survey, for example, recently credited Blue Ribbon with 13% of Windy City napkin sales, but posted 31% for Hudson. Napkins, however, are not this company's main item either. It puts main emphasis on its Vanity Fair facial tissue.

Marcal Paper Mills, Inc., whose napkin sales ranked second to Hudson in New York and Philadelphia surveys made by Pulse and American Research Bureau respectively, leans heaviest on wax paper and paper handkerchiefs.

While Marcal is fourth or fifth in wax paper sales, it's unchallenged in handkerchiefs.

The Marcal ad budget is split about evenly among radio, TV, and magazines. Its broadcast line-up, now barely a year old, covers New York, Chicago, and Detroit. In New York there are participations on *Martha Deane and McCanns at Home* over WOR; plus *Tex & Jinx* over WNBC. TV participations run on the *Josephine McCarthy* show over WNBT. Marcal's Chicago line-up is *Hi Ladies!* WGN-TV, and *Housewives Holiday*, WENR-TV. In Detroit, it's *Charm Kitchen* over WXYZ-TV.

Chicago and surrounding territory is probably one of the most competitive areas in the country for paper napkins. Besides Hudson, Blue Ribbon, and Marcal brand napkins, there are other strong contenders put out by United Paper Mills, Wisconsin Tissue Mills, and National Paper Company. Both United Paper and Wisconsin Tissue are firmly entrenched in the industrial Midwest, while National Paper is a newer, smaller outfit which markets "Swanee" brand napkins. Advertising, especially over the air, is sporadic for all but Hudson and Marcal.

Of minor importance nationally are Scott and Doeskin Products. Scott, easily first in paper towels and wax paper, has just begun experiments with paper napkins for the first time. Doeskin uses the *Eloise Salutes the Stars* television show on the DuMont network. Doeskin tissues get the main play, with the firm's napkins thrown in as a hitch-hike.


Such is the paper manufacturing industry.

Hudson has taken first place among household paper napkins within its market area. This is one of the Company's objectives—to outsell all other napkin brands combined in every market it enters. So far, surveys show, the aim has been accomplished within two years in each case.

Hudson envisions a continually expanding market for its paper napkins. The biggest chunk of these increased sales will come, according to Richard Staelin, from greater consumption by present users, more so than from bringing in new users. Either way it's a job that can, and is, being done by radio and TV. ★★★

1000 WATTS

730! Charleston's most far reaching station



**PAL** says

WPAL programs to well over 200,000 negro listeners — selling with such programs as "Blues 'n' Boogie", "Harlemoods", "Jive Parade", and the new month-old "In The Garden" program of request hymns and spirituals, heard Mondays through Fridays at 8 a.m. Conducted by Charleston's outstanding negro leader, Emmett A. L. Lampkin, former Broadway and network radio actor, this appealing program has found its way into the hearts and lives of our Southern people. Let the charm and simplicity of "In the Garden" sell to the Southland for you . . . See our representatives.

W-PAL

of CHARLESTON  
SOUTH CAROLINA

John E. Pearson Co.  
S.E.: Dora-Clayton Agency





Many of America's leading advertisers find the WGAR microphone one of the most effective ways to reach the rich Northern Ohio Market.

### Here's Why...

- **POWER**—50,000 watts.
- **COVERAGE AND MARKET**—39 counties with 1,312,320 radio homes and an effective buying income over six billion dollars... 98% coverage of *all* homes.
- **NETWORK**—CBS Radio Network.
- **LOCAL PROGRAMMING**—Winner of The Cleveland Press Radio Poll for local program popularity five consecutive years.
- **LISTENERS**—8 out of 10 top rated shows. Total share of audience greater than the next two stations combined. An auto radio audience listening to WGAR a total of 411,708 half-hours daily.
- **IMPACT**—No double-spotting. Every announcement and program is showcased to increase advertising results.

Choose the right sales tool for selling your product or service. It's WGAR.

*in Northern Ohio..*

**WGAR**

**the SPOT for SPOT RADIO**

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



RADIO... AMERICA'S GREATEST ADVERTISING MEDIUM



Represented Nationally by  
Edward Petry & Company





## YOU DON'T NEED \$1,000,000 TO DO RADIO RESEARCH

Continuing studies on product usage with Pulse cross-section samples of radio homes are possible on a monthly basis at little extra cost to subscribers.

Every month Pulse interviews thousands of homes in 18 different markets, in connection with the Radio Pulse surveys.

A few extra questions at the end of the regular interview, on a continuing basis would give invaluable data on trends in buying habits and preferences.

Look for this column on the third Wednesday in October — October 17 — for another example of Pulse research.

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

## ROUNDUP

(Continued from page 57)

Extensive mailings are now supplementing the presentation. A set of three scratch pads to agencies and clients with the kangaroo motif . . . a small package of Kellogg's Pep with a little card enclosed . . . "Pep up those '52 budgets by including WGFG and WJIM" . . . a small bottle of Upjohn vitamins with a similar card telling timebuyers and clients to get a lift with their sales through the use of these markets. Other mailings: picture postcards from Lansing, Kalamazoo and Battle Creek. The final presentation punch: on the day before the affiliation, a night letter will be sent to the entire mailing list of agency personnel and clients stating that at midnight thousands in the heart of Michigan will hear NBC for the first time and, coincidentally, with the affiliation millions of people will be turning their clocks back one hour for the return to standard time.

### Briefly . . .

The Atchison, Topeka and Santa Fe Railway is sponsoring *Assignment Southwest* on KVOO, Tulsa. The show, on Tuesdays and Thursdays from 6:45 to 7:00 p.m., acquaints potential Santa Fe passengers with colorful stories about the Southwest, the people, the places and events of Oklahoma, Kansas, Colorado, New Mexico.

Sears, Roebuck and Company marked two "firsts" for itself recently. One, its entrance into TV sponsorship beginning on 12 September with KTTV's *The Dude Martin Show*. Sears, with this sponsorship, also became the first retail outlet on the West Coast to contract for a major nighttime television show.

*The Fitzgeralds* on WJZ-TV can take a bow for their summer selling stint for fur storage. F. Raymond Johnson reports fur storage during the period he used TV was up 14% over the previous year. He adds his remodel and repair business also showed a sizable increase.

Timebuyers are getting an unusual sales presentation from KNBC's *Judy Deane* (San Francisco). It's a 78 rpm recording delivered by performer Judy Deane herself. Opening and closing

tunes, types of commercials available on the *Judy Deane Show*, and the star's warmth and charm are all presented engagingly on the disk. The record arouses more interest than could be attracted through a printed piece, the station reports.

*Jimmy Delmont's Beach Party*, a d.j. show, rotates among three lake fronts in Minneapolis and St. Paul. For two hours each Saturday afternoon, WTCN listeners and lake bathers are enter-



Beach fashion show is audience-getter at shore

tained with music, a Miss WTCN contest, and giveaways. Added touch: *Anthony's Apparel Shop*, one of the sponsors, conducts a fashion show during the program. Other advertiser, *Palm Beach Cosmetics*, completes the lakeside tie-in. ★ ★ ★

## QUAKER OATS

(Continued from page 31)

Ken-L-Products dog foods, and Puss 'n Boots cat foods.

This vast food empire is a result of many mergers. It began in 1832, when Quaker's oldest unit, a flour mill in Akron, Ohio, initiated operations. Another milestone was in 1877, when the Quaker Mill Company was incorporated in Ravenna, Ohio; the partners, impressed with the strength and character of the Quakers, shrewdly chose "the figure of the man in Quaker garb" as their living trade mark. Not too long after, in 1889, the Aunt Jemima Mills, with a smiling black mammy as its human symbol, originated at St. Joseph, Mo. Ultimately, in 1901, the Quaker Oats Company sprang up, fusing its predecessors, with headquarters in Chicago.

Since then, Quaker has virtually girdled the globe. Its 17 variegated plants straddle the U. S. from Tecumseh, Mich., to Portland, Ore. Subsidiaries flourish in Canada, England, Holland, Denmark, and Germany. Sales repre-





In Northern California  
**MORE PEOPLE LISTEN — more often — to KNBC**  
 than to any other radio station

KNBC's 50,000 watt *Non-Directional* transmitter reaches *all the markets* of Northern California...

KNBC has the *biggest and most loyal* audience in the San Francisco-Oakland Metropolitan Market — the *seventh largest, fastest-growing* major market in America.

And as a plus, KNBC penetrates all the rich, fast-growing markets *throughout* Northern California. PLUS MARKETS like Stockton-Modesto, Ukiah-Mendocino, Napa-Santa Rosa, Santa Cruz-Monterey, Sacramento, San Jose-Santa Clara, and Eureka-Humboldt County.

ONLY KNBC can reach *all* these markets — in *one, big economical package*. KNBC sales reps will show you how...

KNBC delivers **MORE PEOPLE** (in one package!) — at **LESS COST** per thousand — than any other advertising medium in Northern California.

**PLUS-Market Case History**  
 San Jose-Santa Clara

- Population — 288,938, an increase of 65.2% from 1940-1950
- Effective Buying Income\* — \$415,346,000, an increase of 166.4%
- Retail Sales\* — \$302,670,000, up 206.2%
- KNBC Audience — Week after week, almost *nine-tenths* (89%) of the radio families listen regularly to KNBC

\*Sales Management's 1951 Survey of Buying Power

**KNBC**

Northern California's **NO. 1** Advertising Medium

50,000 Watts — 680 K.C.

San Francisco

Represented by NBC Spot Sales



Set Sail  
FOR  
BIGGER Sales  
in the Great  
SOUTH FLORIDA  
MARKET

**WTVJ** CHANNEL 4  
**MIAMI**  
COVERS THIS RICH,  
FAST-GROWING MARKET  
*Like the Sunshine*  
... REACHING NEARLY 750,000  
PERMANENT RESIDENTS  
plus NEARLY 2,000,000  
TOURISTS every year.

82,300  
TV SETS IN  
GREATER MIAMI ALONE  
(NBC and Dealer Surveys)  
COMPLETE COVERAGE includes  
So. PALM BEACH County  
FORT LAUDERDALE  
HOLLYWOOD  
ALL GREATER MIAMI  
**WTVJ** CHANNEL 4  
**MIAMI**

a Full Time  
TV STATION  
9AM to 1AM  
FULL NIGHTTIME PROGRAMMING  
from all 4 NETWORKS  
**WTVJ**  
CHANNEL 4 MIAMI



**WTVJ** CHANNEL 4  
**MIAMI**  
Represented by FREE and PETERS

representatives handle the company's business in foreign countries, so far-flung that Quaker is able to show a picture of Zulu safari in the wild jungles of Natal, South Africa, merchandising the modern white man's burden—cases of Quaker Oats.

Business has never been so good for this sprawling empire. To be sure, its net sales dipped from \$207,000,000 in 1949 to \$193,998,000 in 1950. But, as board chairman John Stuart explains, "Our dollar sales were down . . . chiefly because of lower selling prices."

The real story lies in the fact that Quaker decreased its cost of goods sold by some \$18,000,000. The result is that its income skyrocketed from \$13,700,000 in 1949 to \$16,000,000 in 1950; as did its dividends from \$4,900,000 in 1949 to \$5,100,000 in 1950.

Quaker's broadcast advertising story is as colorful, and almost as long, as its company's physical growth. Generally, its strategy has always conformed to its present policy. Says public relations director Charles E. White: "We try to select our programs, and use commercials, which fit the product advertised. In other words, we try to tailor them to the audience the product will appeal to." Consequently, during its 21 years on the air, Quaker has used some 30 programs, ranging from soap operas to kiddie shows, to family variety shows.

It all began on 2 January 1929, when as a one-time shot, Quaker experimented with the half-hour *Aunt Jemima's Musical Program of Plantation Songs* on the old Blue Network, with Phil Cook as m.c. The sponsor was so pleased with radio's pull that on the 17th of that month, it started bankrolling *Aunt Jemima and Uncle Ned on Colonel Higbee's Plantation* on CBS.

After that, Quaker took to its bosom a legion of shows which read like a history of radio. Through the years on NBC, for example, it sponsored *Start of the Day* (September, 1930 to March, 1931), featuring Hugh Barrett Dobbs as the "1-2-3-hup" early morning calisthenics man; *Gene & Glenn* (December, 1930 to December, 1932), the Quaker cereal song-and-chatter pioneers; *Van & Don, The Two Professors* (March, 1931 to October, 1932), featuring Van Fleming and Don MacNeill, the latter now a morning breakfast man, the delight of the nation's housewifery; *Dick Daring, the Boy of*

Set Sail  
FOR  
BIGGER Sales  
in the Great  
SOUTH FLORIDA  
MARKET

**WTVJ** CHANNEL 4  
**MIAMI**  
COVERS THIS RICH,  
FAST GROWING MARKET  
*Like the Sunshine*  
... REACHING NEARLY 750,000  
PERMANENT RESIDENTS  
plus NEARLY 2,000,000  
TOURISTS every year.

82,300  
TV SETS IN  
GREATER MIAMI ALONE  
(NBC and Dealer Surveys)  
COMPLETE COVERAGE includes  
So. PALM BEACH County  
Ft. LAUDERDALE  
HOLLYWOOD  
ALL GREATER MIAMI  
**WTVJ** CHANNEL 4  
**MIAMI**

a Full Time  
TV STATION  
9AM to 1AM.  
FULL DAYTIME PROGRAMMING  
Hundreds of \$\$\$ + C & C  
advertising success  
stories in our files  
**WTVJ**  
CHANNEL 4 MIAMI



**WTVJ** CHANNEL 4  
**MIAMI**  
Represented by FREE and PETERS



Today (March, 1933 to June, 1933), one of the first of Horatio Alger rags-to-riches roverboys; *Babe Ruth's Boys' Club* (April, 1934 to July, 1934), with the Sultan of Swat himself being amiable to the bambinos; *Kaltenmeyer's Kindergarten* (January, 1936 to December, 1937), featuring the Dutch humorist, Bruce Eric Kammen, who lost his vogue when German ancestry suddenly became unpopular; *Margo of Castlewood* (January, 1938 to May, 1938), a soap opera featuring, of all people, Francis X. Bushman, the aging screen idol.

Quaker's NBC talent roster also contained such old-timers as *Dick Tracy* (January, 1938 to October, 1939), one of the first to scare the daylights out of the little kiddies with eruptions of bullets and gore; *Stop Me If You've Heard This* (October, 1939 to February, 1940), featuring those exhumers of hoary chestnuts, Milton Berle, Harry Hershfield, and J. C. Flippen; *The Quaker Oats Party* (October, 1938 to March, 1940), starring Tommy Riggs and his squeaky-voiced alter ego, Betty Lou; and the peripatetic *Aunt Lemima's Cabin at the Cross Roads* (August, 1937 to May, 1938), with Harriet S. Widmer masquerading as the "sho 'nuff, honey" cook from the pancake-loving South.

Quaker has been extremely shrewd in selecting its current program lineup. Nothing has been done on a hit-or-miss, eenie-meenie-mienie-mo basis. As public relations director White says: "Research plays a very vital part in the selection of programs. We have continuing research on the number of homes each show reaches; the size of the audience; the average age of the audience; the appeal of the show; and the cost of the radio or television show per home reached."

In a nutshell, here's the operational strategy behind Quaker's current air shows:

*Challenge of the Yukon* (via Sherman & Marquette, Chicago) is a Trendle-Campbell Enterprises, Inc., show emanating from Detroit: it's all about the adventures of Sgt. William Preston of the Mounties and his wonder dog, Yukon King. The program is obviously directed to the small fry audience, and it sells Quaker puffed grain cereals, with hitch-hikes also pushing Ken-L-Meal and Ken-L-Ration for dogs.

*Man on the Farm* (via Sherman & Marquette, Chicago) is a variety-quiz

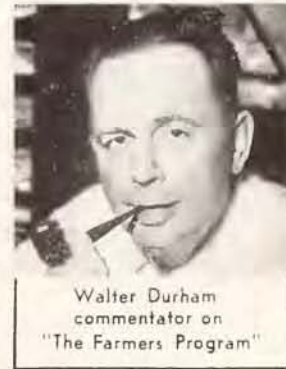


## WMC IS MEMPHIS MARKET MINDED

The annual Farm income in the Memphis and Mid-South Market is over a BILLION DOLLARS . . . and WMC, scheduling programs specifically for this Market Area produces the market's most outstanding Farm Program . . . presented by one of the Nation's leading farm personalities.

Walter (Bull) Durham, WMC-WMCF Farm Director and 1951 winner of the REUBEN BRIGHAM AWARD for meritorious service to Agriculture, appears Monday through Friday on WMC's "The Farmers Program," bringing the Mid-South Farm Family information on improvements in crop and livestock raising. On the air since 1943, "Bull" Durham has won not only the Nation's highest honor for a radio farm broadcaster . . . but a tremendous listening audience in the Memphis Market Area.

\*Based on Sales Management 1951 survey of buying power.



Walter Durham  
commentator on  
"The Farmers Program"

### HERE'S WHAT THE SPONSORS THINK . . .

*This Terminal Livestock Market is well pleased with "The Farmers Program" . . . it presents our story splendidly to a vast listening audience*

\* signed: G. D. Strauss  
President  
South Memphis Stockyards

*. . . Durham and "The Farmers Program" have done a great job in selling our services to the farmer and livestock raiser . . .*

signed: Col. R. M. Bevis  
Burnette-Carter Commission Co.

# WMC

# NBC — 5000 WATTS — 790

## MEMPHIS

National Representatives, The Branham Company

WMCF

260 KW Simultaneously Duplicating AM Schedule

WMCT

First TV Station in Memphis and the Mid-South


**Owned and Operated by The Commercial Appeal**



**It's Your  
BEST Move**



# The MIGHTY MONTGOMERY MARKET

<p><b>95TH MARKET IN THE U.S.</b></p> <ul style="list-style-type: none"> <li>Mighty Montgomery is the hub of one of the nation's top agricultural and industrial markets.</li> </ul>		<p><b>\$134,000,000 CITY RETAIL SALES</b></p> <ul style="list-style-type: none"> <li>Mighty Montgomery had 1950 city retail sales alone that were \$5,000,000 above those of the previous year.</li> </ul>
	<p><b>OVER 600,000 IN TRADING AREA</b></p> <ul style="list-style-type: none"> <li>Mighty Montgomery dominates the rich surrounding trade area of 11 progressive and expanding counties.</li> </ul>	
<p><b>GIANT AIRFORCE MILITARY BASE</b></p> <ul style="list-style-type: none"> <li>Mighty Montgomery home of Maxwell Field, one of the largest Air Force centers in the entire nation.</li> </ul>		<p><b>CAPITOL OF ALABAMA</b></p> <ul style="list-style-type: none"> <li>Mighty Montgomery is a focal point of industrial development both in Alabama and in the new South.</li> </ul>

Write, Wire or Phone for Availabilities!

<p><b>MUTUAL WJJK</b> Represented by Weed &amp; Co.</p>	<p><b>MONTGOMERY NETWORK STATIONS ASSOCIATION</b></p>	<p><b>ABC WAPX</b> Represented by The Walker Co.</p>
<p><b>NBC WSFA</b> Represented by Headley-Reed Co.</p>		<p><b>CBS WCOV</b> Represented by The Taylor Co.</p>

show emanating from Libertyville, Ill., where the Quaker Ful-O-Pep experimental farm is located. Chuck Acree serves as m.c., Reggie Cross is the comedian, experts A. A. Dennerlein and Dr. O. B. Kent offer farm advice, and Porter Heaps, organ music. The show is slanted to the hoosier audience; Acree also finds "a large part of my listening audience comprises urbanites." The show sells Ful-O-Pep feeds, with Quaker Oats hitch-hikes appended.

Both *The Answer Man* and *The Breakfast Gang* (via Price, Robinson & Frank, Chicago) emanate from the West Coast. *The Answer Man*, of course, is a quiz-participation show, with the omniscient Joe Mansfield reeling off the answers to listeners' questions. *The Breakfast Gang* is a variety show, presided over by m.c. Mel Venter, and including such comic characters as Old Pokey, Sweeney, and Rudy. Both shows sell Aunt Jemima products, and both get a family audience, with an emphasis on the hausfrau.

On TV, *Zoo Parade* (via Needham, Louis & Brorby, Chicago) emanates from Chicago's Lincoln Park Zoo, with R. Marlin Perkins, the zoo director, serving as zoological host and interpreter for the jungle fauna displayed. This intelligent Peabody Award-winner, not too surprisingly, reaches a 60% adult audience, as well as fascinating the kiddies. It sells Ken-L-Products.

Similarly, the *Gabby Hayes Show* and *Gabby Hayes Movies* (via Sherman & Marquette, Chicago), featuring the old bearded yarn-spinner, reach a goodly-sized adult and kiddie audience. Quaker Puffed Goods and Oats get the big play here.

*The Garry Moore Show* (via Price, Robinson & Frank, Chicago), starring the bow-tied comic, reaches a family audience, and is devoted to selling Aunt Jemima Mixes.

In their commercials, Quaker uses every gimmick. For *Challenge of the Yukon*, for example, Louis E. Tilden, account supervisor at Sherman & Marquette, arranges for an opening jingle:

*There's no one that can make a better cereal than Quaker Puffed Wheat*

*It's neat.*

*And when you hear the shootin' Yer derrrrrrn tootin' That Quaker makes the ones Shot from guns!*

A second commercial in the middle plugs a premium offer:



**DOLLAR FOR DOLLAR THE XL STATIONS DELIVER THE BIGGER MARKET**

**SGT. PRESTON:** Yes—in any pioneer country, guns of all kinds are a vital need—both for protection and food. A collection of old guns can teach a person a great deal about the history of his country.

**2ND ANNCR:** And say, fellas and girls, you are lucky because right now you can get a Scale Model WESTERN GUN COLLECTION!

**1ST ANNCR:** Six authentic miniatures of famous old-time western guns—plus a special gun rack—for only one dollar and a box top from delicious Quaker Puffed Wheat or Quaker Puffed Rice!

The closing commercial promotes the product's virtues to each member of the family:

**2ND ANNCR:** Yes—the cereal that's sure to win your whole family's favor these summer mornings is refreshing, nourishing Quaker Puffed Wheat and Quaker Puffed Rice!

**1ST ANNCR:** They're in first place with Mom, because they're quick—ready-to-serve . . . save time in the morning.

**2ND ANNCR:** They're the winner every time with the youngsters, because they're the ones—Shot from Guns! Actually exploded up to eight times normal size to make them extra crisp and tender!

**1ST ANNCR:** And Dad picks Quaker Puffed Rice and Quaker Puffed Wheat—because you can sweeten them to suit your own special taste! You enjoy the full, natural, nut-like flavor of the choice premium grains!

A concluding tag on the end sells Quaker's Pack-O-Ten package:

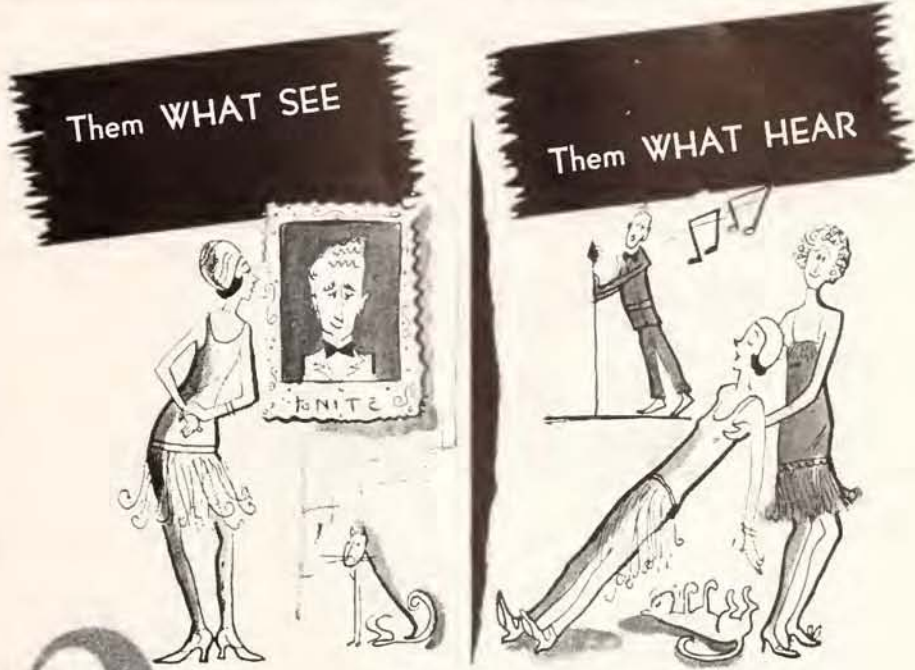
**JAY:** (slight echo) Only Quaker PAAC-O-TEN has 'Wheat and Rice shot from guns'!

**JAY:** (off echo) That's QUAKER PACK-O-TEN has 'Wheat and Rice try! Six different delicious ready-to-serve cereals! Ten crisp, fresh individual servings!

On TV, Quaker uses every visual trick possible to sell its goods. Robert G. Everett (who with J. Edward Coombes, John F. Price, Stuart Rae and William R. Stuhler, at Price, Robinson & Frank, handle the Quaker segment of the *Garry Moore Show*), told SPONSOR:

"Due to Garry Moore's personal selling, and the utilization of our living trademark, Aunt Jemima, there is no question about the effectiveness of our selling messages."

A typical TV commercial shows



2

# Markets

THE 'BIRTH OF THE SWOON' PROVES THIS . . . Yes, even in the tempestuous Twenties there were 'Them WHAT HEARD' and 'Them WHAT SAW' and we suspected even then that the listeners were in the majority . . . NOW WE KNOW THEY ARE! In a recent, thorough investigation, Advertising Research Bureau (ARB) interviewed scores of persons who shopped in ADVERTISED stores, LEARNED that 54.5% get their information exclusively by listening to the RADIO.

**54.5% RADIO**  
**12.3% BOTH**  
**33.2% NEWSPAPER**

**LET US PROVE IT!**  
Clip this coupon and receive the "Proof of Putting"

**THIS MUCH IS IN THE BAG**

The XL Stations  
Box 1956  
Butte, Montana  
Please send me your Booklet on "TWO MARKETS IN THE NORTHWEST"

Name \_\_\_\_\_  
Business Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



**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**



Moore and Aunt Jemima walking toward a table filled with cooking ingredients:

*Garry picks up various items as he mentions them:* What's all this, Aunt Jemima? Cake flour, shortening, sugar, vanilla, eggs, milk. Somebody going to make a cake the *hard* way?

*JEMIMA:* (Chuckles, pointing to table holding cake ingredients) Mercy, no. I just wanted to show how much time and work my cake mixes save. Because, ladies, all the good ingredients you see on this table are already in Aunt Jemima Cake Mixes, including plenty of country good eggs and milk.

Not only is Quaker a heavy air advertiser; it also is aggressive at merchandising its air advertising through posters, personal appearances of its talent, and retail store cards.

The future of Quaker's air advertising is hard to forecast. It doesn't use any spot radio/TV advertising, and doesn't plan any. Nor do the cards show an evacuation of either radio or TV network advertising. As White sums up: "Our philosophy is to reach the greatest possible audience at a minimum cost. And we feel that radio and TV are both very excellent ways of

reaching large national audiences with our commercial messages simultaneously." From all indications, Quaker will continue using radio and TV as long as it keeps bombarding cereals from cannons. ★ ★ ★

## BE CAREFUL ON AIR

(Continued from page 37)

husband, in the original screen version, going to the bar every time he lost his nerve. As cut for TV home movie consumption, Douglas was seen going off, but not where he went. The bar had been cut out.

Broadly there is agreement between radio standards and the Will Hays-Eric Johnston motion picture production code. But neither code will automatically suffice. Unique difficulties haunt TV by reason of the ancient vintage of many of the movies now revived. An old Huntley Gordon-Dorothy Dalton movie, a good 30 years old, was recently going the TV rounds. Such a film was made before the Hollywood production code. The problem of the American Indian is in point here. Over the past 20 years

friends of the remaining tribes have educated film producers to a more considerate treatment, making Indians in current westerns something more than naked murderers of stalwart white pioneers. Now comes the television revival of the old releases. A new generation of American kids is exposed to the racial stereotype of the wild "redskin" savage. Romantic fiction had transformed the Indian from his historic role as victim into the more convenient role of bloodthirsty aggressor.

Advertisers are by now pretty well briefed, or they ought to be, as to the everyday hazards lurking in racial jokes, dialects, characterizations, and superiority-inferiority situations. The pictorial factor in TV increases the danger. At least in theory, although *The Goldbergs* has been innocuous. And Blatz-sponsored TV version of *Amos 'n' Andy* is entrusted to Negro actors, with the hope of circumventing any possible awkwardness in white men working "blackface." As the chief victim of racial stereotyping, the Negro market is sensitive indeed to advertisers who thoughtlessly perpetuate offensive images of the Negro as ignorant, lazy, menial, etc.

The radio advertiser gradually learned to avoid identifying fictional gangsters and hoods with exclusively Italian names and backgrounds. The wisdom of such discretion will not be lost upon smart TV sponsors. It will never do for an advertiser to be impatient with what he privately decides is undue sensitivity by given groups. So long as the sponsor's goal is universal good will for his products and services he cannot indulge in heavy-handed kidding and race-trait burlesque and then be surprised if Italians, or Mexicans, or Irish, or Jews pass him by at the retail firing line. (Witness the reaction of the National Association for the Advancement of Colored People to *Amos 'n' Andy* on TV, justified or not.)

Thus far TV has experienced few "serious" brushes with public opinion. Perhaps the worst was Arthur Godfrey's holding up before the cameras of a miniature privy about which he was inspired to joke. It wasn't funny. It was something of a scandal. Out-of-town stations especially threatened to cancel Godfrey if he repeated such "humor." Then there has been the minor crisis of how much décolletage Faye Emerson and the other TV extro-

## again and again - - -

"...The tremendous response of the public during our August Sale was indeed a high tribute to WPAT over the wide spread area covered.

We cannot overly emphasize credit due WPAT for the overwhelming success we enjoyed during this event and we enthusiastically anticipate resumption of our broadcasts soon.

Sincerely yours,  
Clinton M. Lagrosa, Pres.  
LAGROSA  
September 4, 1951

"WORLD'S LARGEST OUTDOOR & CASUAL FURNITURE DEALERS"

# WPAT gets results!

5000 WATTS • FULL TIME • 930 Kc • NY NJ CONN



verts could get away with. For a time it shaped up, if that's the phrase, as a race to the female navel. Finally a night club singer, Marilyn Ross, showed in a gown cut so low as practically to eliminate the whole central panel. That may have been the high-low of the plunging neckline.

Some eyebrows in the trade are up more or less all the time at TV's tolerance of "swish" routines and impersonations. They think that's going too far, projecting a special brand of big city tenderloin into the family circle. Other observers are more relaxed about the "swish" stuff, think it will be interpreted as nothing more than spoofing of sex characteristics. As to that we shall see what we shall see. In passing, some effeminate actors with chums among effeminate casting officials have been given jobs as tough-rough gunmen. Charming fellows and talented actors, they just couldn't roar like lions. They showed their fangs all right, but it came out like a petulant pussy. This was a net deduction from TV dramatic realism.

More familiar to the advertiser is the menace of the "Pitchmen in the Parlor." This has been pretty bad during the season now ending. The shill game moved into video with enthusiasm. Here was a dreamy contact with soft touches. All sorts of over-priced knick-knacks and plastic junk have been unloaded on the set-owners by pitchmen making hay while the kleig-sun was allowed to shine upon them. Better Business Bureaus and other bodies dedicated to consumer protection are now alerted to the pitchmen and they will have to stop abusing the privilege. Here again the parallel with early radio history is obvious.

TV shares something else with radio, the rapt fascination of a loyal audience of kids. These kids present to the advertising mentality an attractive lever for moving coins out of papa's pockets and mama's purses. The temptation is apparent. So are the dangers of a bad reaction. Typically this sort of copy leads straight to trouble:

"Guess that dad of yours is the best old dad that ever was. Guess he knows what you think of him. Guess he wouldn't begrudge you a little old 50¢ piece to send us for your genuine mimeographed affidavit making you a member of the Boy Detectives Guild. . . now here's how to send us that little old 50¢ piece. . ."

# BEFORE YOU DECIDE ON YOUR FALL SCHEDULE

in the **DETROIT** Area



See How Much **MORE** You Get Using

# CKLW

with its **50,000** watts!

If your product needs more sales and more dealers . . . if you want to look at a climbing sales chart in the productive Detroit area, use CKLW.—your sales message will get the power of 50,000 watts day and night . . . a middle-of-the-dial frequency at 800 KC! And, since we're constantly AGAINST the high cost of selling, you get this complete coverage at the lowest rate of ANY major station in this market.

GUARDIAN BLDG. • DETROIT 26, MICH.

*J. E. Campeau, President*

*Adam J. Young, Jr., Inc., National Representative*

**50,000 WATTS • 800 KC • MUTUAL**





READ H. WIGHT  
Dir. of Radio & TV  
J. M. Mathes, Inc.

LIKE MOST  
"Newsworthy"  
TV & RADIO  
EXECUTIVES  
Mr. Wight's  
LATEST  
BUSINESS  
PORTRAIT  
IS BY —

*Jean Raeburn*

Photographer to the Business Executive  
565 Fifth Ave., New York 17—PL 3-1882

Television is, in respect to general experience and trial and error, about where radio was in, say, 1929, the year Rudy Vallee started crooning. Therefore the censorship story is largely in the making. It was between the years 1930 and 1936, as set forth in the first article (13 August) of this two-article report, that radio went through the censorship wringer. Very likely the wealth of practical experience accumulated by radio will help TV escape the more lurid clashes.

The Kefauver Hearings, the greatest television sensation to date, gave all thoughtful sponsors and telecasters a foretaste of the until-then-unsuspected political-commercial dynamite implicit in sight-and-sound-in-the-home. It is not too soon to ponder the lessons given by the Kefauver Hearings as to the "invasion of privacy" of innocent-until-proven-guilty citizens and the infliction of ordeal by publicity in a country with a copper-riveted pledge not to resort to "cruel and unusual punishment."

Remember, that regular daily summaries of the Kefauver Hearings were sponsored. Remember, too, that in pre-war days radio took microphones into police courts and advertisers, at the local level, sponsored the actual pick-up of testimony.

The sheer drama of the Kefauver investigation cannot be questioned. But right here the propriety of telecasting the hearings swings on the suspicion that Kefauver was, without so intending, putting on an entertainment.

An advance hint of political vaudeville came out of St. Louis where, prior to the New York engagement, the Kefauver Committee sanctioned television. A celebrated "betting commissioner" promptly claimed constitutional right not to be photographed on the stand. Later in Manhattan TV cameras panned down upon the hands of Frank Costello, alleged head man of the alleged underworld. Costello's fingers, chubby and fretful, immediately became, in themselves, a new kind of exciting dumb-show. These were the fingers of a fabled figure said to wield vast power. Now, in TV close-up, the fingers twitched, curled, and uncurled, gesticulated irritably. The American public in their homes and bars and clubs (and TV sales showrooms) sensed the tension, the fear in the breast of the great Costello. Everything that poker face, toneless voice, and lawyers conspired to cloak from

view was brought to the awareness of the man in the streets. Costello had 10,000,000 jurors. By the third day he was hiding his hands, most of the time, under the table. The cameras had had their drama.

In a matter of days the Kefauver hearings swelled from a novel "public event" into the most exciting spectacle of all time. Real villains faced real heroes. Page one came alive. Strange denizens were flushed from waterfront and hideout. A parade of guys and dolls right out of Damon Runyon put on a show, without AFRA fees, that stirred the rural evangelism of the peppery senator from New Hampshire. City slickers hid their reactions behind the impassive shrugs of the big-time gambler as country boys intoned old fashioned moral indignation. The American people, tense with suspense, moved in closer. It was better than the high wire act at Barnum & Bailey.

And then, abruptly, the circus was ended. The debate on its propriety began. Educators asked each other if this was education, jurists wondered if it was jurisprudence, the clergy meditated the theology, civil libertarians the democracy of such TV hearings. Those who are pleased that underworld characters and ex-mayors have been smoked out proclaim that this was dynamic display of the usually screened-off pro's and con's of political corruption. It was, they believe, a fine thing, and there should be more.

Advertisers, however, are warned against getting on such bandwagons. There may be local TV repeats of the Kefauver sort of thing. "Trial by kleig-lights and iconoscopes" is the appellation bestowed by the doubting traditionalists. This is a new, and infinitely more dangerous, extension of the old "trial by newspaper headlines."

Philosophies are in head-on clash. TV, in one view, penetrates the inertia of the masses, electrifies abstract civics into understandable everyday ethics. This is held to beam a searing light upon the blacks and whites of public life. But the contrary viewpoint sees little net social benefit from sugar-coating the processes of government as "amusement" for the unthinking crowd. There was some evidence during the New York visit of the Senate committee that the public is over-responsive to personality, as such, and will as readily cheer an attractive scoundrel as a colorful New Hamp-



shireman. The hail-the-new-miracle coterie argues, in rebuttal, that the risks of telecasting public hearings are minimal compared to the education.

The new generation thrilling to the Kefauver hearings on TV does not know about the 1934 radio hearings at the time of the Morro Castle disaster. These, too, made history, ran on days on end as movie palaces and merchants complained that trade and traffic were slowed down to a trickle. Millions then, as in 1951, clung eagerly to every word. Only things new in TV were the facial grimaces, the finger tappings of Costello, the angry darting glances of O'Dwyer. Evidence in the Morro Castle hearings was intensely embarrassing to both the greedy shipping

\* \* \* \* \*

"There is urgent need for greater co-operation between our countries, and in one direction, advertising can help. Advertising is the medium which enables us to spread a common knowledge about things and worthwhile projects."

**C. KING WOODBRIDGE**  
*President, Dictaphone Corp., N. Y.,  
 at International Advertising Conference, London*

\* \* \* \* \*

interests and the inefficient government steamboat inspection service and it is significant that in due course the hearings were conveniently "recessed" and when they were resumed, after the public had cooled off, radio microphones were excluded.

Back in the 1930's it was the local radio station and the local radio advertiser which exploited the play-by-play of government in action. This was especially true of morning traffic court. The record indicates that some 30 American cities at least (St. Louis, Denver, Chicago, Cincinnati, Miami, and Atlanta among them) authorized radio broadcasts from police courts. Outcries from Bar Associations came quickly enough, for the traffic offenders line-up degenerated all too often into a vaudeville show. Magistrates, with their eyes on re-election, could not resist the opportunity to enhance their own reputations either for sagacity, wit, or stout-hearted defense of pedestrians. Court clerks began sifting the cases in advance for likely "prisoners" to afford His Honor a good work-out. Inevitably citizens who spoke a garbled and thus "amusing" English were singled out as butts. Typically the ignorant and poor person at the bar of justice with no effective power of personal or political retaliation against the police magistrate was given a hard

# ONLY ONE STATION COVERS

**The SEVENTEENTH STATE\***



- 22 cities
- 428 towns
- 54 counties
- 2,980,100 citizens
- 840,040 radio families
- only NBC station
- more people than 32 states
- more goods purchased than 34 states
- more spendable income than 36 states

\*a compact market of 54 counties in Eastern New York and Western New England whose population exceeds that of 32 states.

# WGY

THE CAPITAL OF THE 17TH STATE

A GENERAL ELECTRIC STATION

REPRESENTED NATIONALLY BY NBC SPOT SALES



time, either in terms of ridicule designed to win laughs or in terms of moral indignation. All this, remember, was justified as a contribution to traffic-safety education.

The Post-Kefauver debate is, therefore, an old debate focussed upon the techniques of a latter-day medium. Traditionalists and civil libertarians feel that the invasion of rights of witnesses, the picking and choosing in advance of trial, the inevitable decision, by somebody, that these witnesses are themselves guilty, with the cross-examination governed accordingly, all add up to very dubious precedent.

In radio the sponsor reaction to uncontrolled special events, visits to courts, sidewalk interviews, coverage of fires and disasters was one of growing doubt. Sponsors and program packagers correctly evaluated the entertainment possibilities in people, as such, divorced from the costs and judgment hazards of formal plotted drama with paid actors. But audience participation was safest when under studio control and some degree of pre-air rehearsal. It seems probable that sponsors will, in TV, also sidestep the risks of special events and choose in-

stead the disciplined pre-filmed, pre-edited audience participation.

There is this further paradox in the Kefauver hearings: they very definitely established the highly immoral conclusion that crime does pay, and pays very well. Radio, movies, and television have all been pledged to leave a contrary impression with the public. ★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 6)

good natured, delighting in other people's tongue-slips and embarrassments, never passing up a dialect or a grammatical error, except, of course, his own. On occasion he dances along the thin edge of innuendo, always pretending innocence and in the event the contestant is off-color quickly alibiing that he didn't know the gun was loaded, which is like being surprised when Mae West gets around to sex.

\* \* \*

In the event of a *faux pas* on the air the quizmaster's long years of devotion to total babble enables him to throw a bridge of words over the blun-

der. He goes on merrily chattering while studio attendants rush the moron off the platform. Afterwards the sponsor invariably congratulates the gab king for his fast thinking, which the sponsor confuses with fast talking.

\* \* \*

Don't get us wrong. We're just as jealous as you are of the \$125,000-a-year the gift brings to the rollicking, frolicking, oopsy character. He's got something special. You can't grow it. You can't classify it. It's just something that makes the impossible come true, that turns trite remarks into a reputation for wit.

\* \* \*

Did you see the middle-aged citizen who had been stripped to his shorts and dressed up in a Hawaiian grass skirt? That was his comical forfeit for not knowing who was buried in Grant's Tomb. As they proceeded to give the subject the biz, piercing shrieks of unalloyed glee were brought up full by the studio engineer.

\* \* \*

Now the announcer steps in for the payoff. Here is his punch: all this wonderful fun is true and good and wonderfully democratic. It couldn't happen in a stuffy old dictatorship. No, siree.

\* \* \*

And no, siree, don't you ever discount the miracle of the good old personality announcer. He's more American than whiskey with a beer chaser. ★ ★ ★

## MARKET TESTS

(Continued from page 39)

modify it; or duplicate it nationally.

1. *The planning stage.* Many an optimistic manufacturer becomes so enthusiastic about the test, especially when he learns it will probably run into a five-figure budget, that he wants to test everything . . . two different prices, three package sizes, two appeals, radio vs. newspapers, one-cent sales vs. couponing.

He quickly learns the first rule in testing: only one test factor can be varied at a time. If you're testing the pull of one medium against another, then you can't monkey simultaneously with different merchandising angles; not if you expect to unravel the mean-

**C+A+M @ 2/3 \$\$ = KTBS & U\***



\* Write for details why your advertising gets all *three* extra benefits in this rich tri-state oil and gas capital . . . and at only 2/3 the cost!

**. . . at 2/3 the cost!**

**KTBS**  
SHREVEPORT

10,000 WATTS—DAY	710 KILOCYCLES
5,000 WATTS NIGHT	<b>NBC</b>

Natl. Representative: Edward Petry & Co., Inc.



# WROW

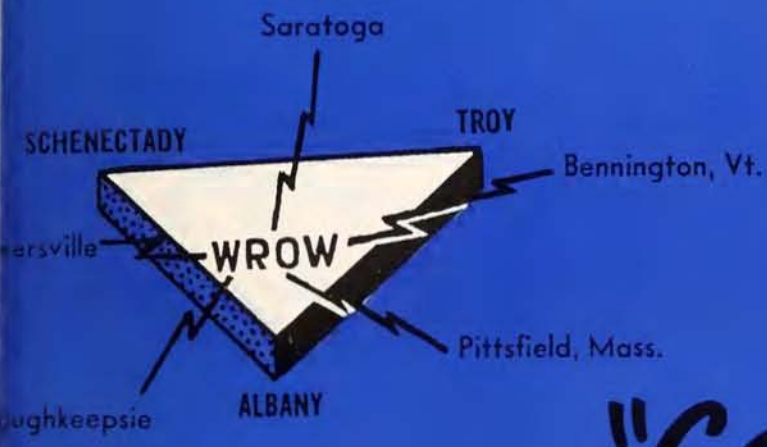
590 on your dial Albany, N.Y.

**CUTS**  
**ADVERTISING**  
**COSTS**



and  
**SELLS** the

**"Golden Triangle"**



### **MORE AUDIENCE**

**WROW** beats Station X (the only other Network affiliate in Albany) by 640 families according to BMB.

**WROW** shows a BMB of 10% or better in 14 counties . . . 2 more than Station X.

### **LOWER COST**

**WROW** has a lower cost per 1000 families than any other station in Albany.

**WROW** has lower rates than any other Network affiliate in the Capital District.

### **PROMOTION**

**WROW's** promotion story could not possibly be told in this small space!

For the complete story, contact:

**The Bolling Company**

**FIRST** on your dial with **MUSIC, NEWS** and **SPORTS**

590 on your dial  
5,000 watts  
exclusive  
**MUTUAL**  
outlet for the  
Capital District

# WROW



ing of sales figures which result. Confining? Yes, but more than one omnibus test has wound up with its sponsors unable to put their finger on what factor caused the sales curve to dip or rise.

With this restriction in mind, tests tend to be as narrow and straightforward as possible. Many phases of the ad strategy which might be market tested, if there were enough time and money, are decided on without test. For example, copy themes are often tried out on an ad agency's consumer panel to see which appeal sells best. This copy appeal is then used in eliminating a possible variable.

This kind of preliminary decision making happens most often when completely new products are tested. The manufacturer of a new product wants to know first of all whether his item is acceptable to consumers—does it fill a need? Secondly, he's interested in discovering the best way to merchandise it so as to build up sales quickly and broaden distribution. These are man-sized objectives, leave no room for tinkering with the question of appeal, or media too.

But in the case of long-established products which seem to suffer from the mal-de-mer of a sliding sales curve, copy appeal is frequently re-tested. Several years ago Colgate-Palmolive-Peet raised a worried eyebrow at the disturbing trend of its Palmolive soap. Clearly the old brand of soap had lost some of its appeal. A succession of different copy themes were duly tested while sales edged downward. The company found the "14-day Palmolive Plan" appeal successful on a test basis, steadied its national advertising on that theme, and reversed the sales

trend as a result.

Block Drug's Amm-i-dent Tooth Paste is another case in point. It's also an interesting case history on the use of spot radio as a test medium. According to George Abrams, Block Drug advertising manager, the firm wanted to try out a bunch when it launched a recent test. Block Drug, one of the biggest buyers of radio in the country, had been using the air heavily for Amm-i-dent all along—in contrast with its rivals, who leaned toward magazine ads. Most of the smart magazine users harped on one theme: "Clean your breath while you clean your teeth," or something close to it.

Why not, thought Abrams, convert the "bad breath" theme to radio? It seemed to be working well for competing brands. The firm continued its transcribed dramatization plugging the value of Amm-i-dent as an ammoniated paste that reduced fermentation in the month, and therefore cavities in the teeth. At the same time they launched a nine-month test of the bad breath theme in July 1950.

Block Drug and agency Cecil & Presbrey chose five cities in which to try out the new appeal: Fort Wayne, Ind. (pop. 120,000); Grand Rapids, Mich. (pop. 165,000); Madison, Wis. (pop. 70,000); Portland, Me. (pop. 75,000); Roanoke, Va. (pop. 70,000). These cities covered a range of types common throughout the country—medium and small industrial, rural farming center. They also sampled Midwest, Northeast, and Southern markets.

Radio carried the entire advertising load, since this medium had been used consistently for Amm-i-dent and had shown its value. The "clean your breath" theme was incorporated in 14

one-minute announcement versions transcribed for broadcast. Again following previous experience, about 80% of the test announcements were slotted in the early morning, between 7:00 and 9:00 a.m. Average frequency was about 10 announcements per week on each station.

After the first 26 weeks of testing, results were so convincing that Block Drug switched all its advertising approach to the new appeal. They now spend \$1,000,000 on radio promotion for Amm-i-dent, another \$1,000,000 on TV. The ABC network radio show *No School Today* accounts for part of the radio budget, while spot radio announcements take up the rest. On television, there's *Danger* over CBS-TV net; spot TV announcements planned.

**2. Selecting a test market.** This is one of the first and trickiest jobs tackled by a market researcher. It must be a self-contained market so that outside business conditions and advertising activities don't spill over into the test market, thereby muddying results. This rules out the suburbs of large metropolitan cities like New York, Chicago, San Francisco, Los Angeles.

Another prime requirement for a test city is the researcher's ability to get accurate sales figures. This inevitably means visiting a goodly sample of retail stores, checking inventories and invoices. Many testers rely on outside research outfits like A. C. Nielsen, Burgoyne Grocery & Drug Index, Stewart Dougall Surveys, choose cities where these services are available. Nielsen, for example, provides sales figures for food and drug items in 29 areas every 60 days. (The firm will also set up special store panels on specific items for a limited period of time.)

Here's a close-up of how one large food manufacturer and his agency fixed on four test cities for a recently-introduced breakfast food. They looked first of all for cities with these three qualifications:

1. A market where jobbing and wholesale areas were clearly defined, so as to keep accurate track of product sales.
2. A market where the same media were available as would be used in a national campaign.
3. A city with enough diversified businesses so that a single strike or failure would not throw the whole market completely off-stride and ruin results.

# WBIR

... the **Big Buy** in Knoxville!

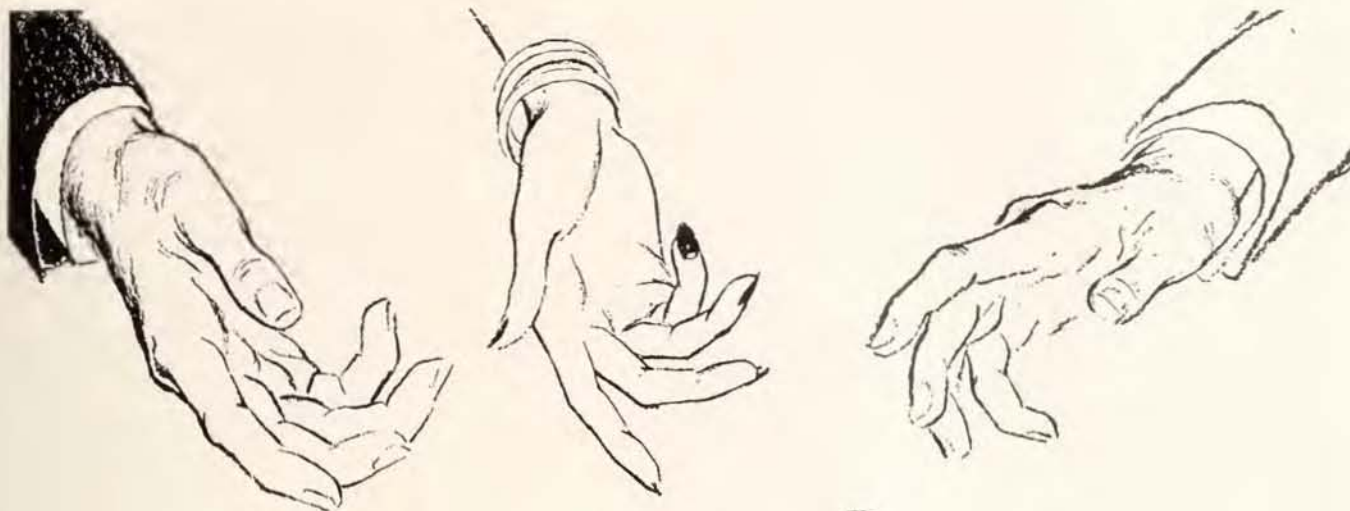


Not the biggest station, but the **BIG BUY** in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

AM...FM

**The Bolling Company**





# Are you supporting a lot of loafers?

Are you giving shelfroom to unmarked, unbranded products that sit around, contribute little, and risk your reputation?

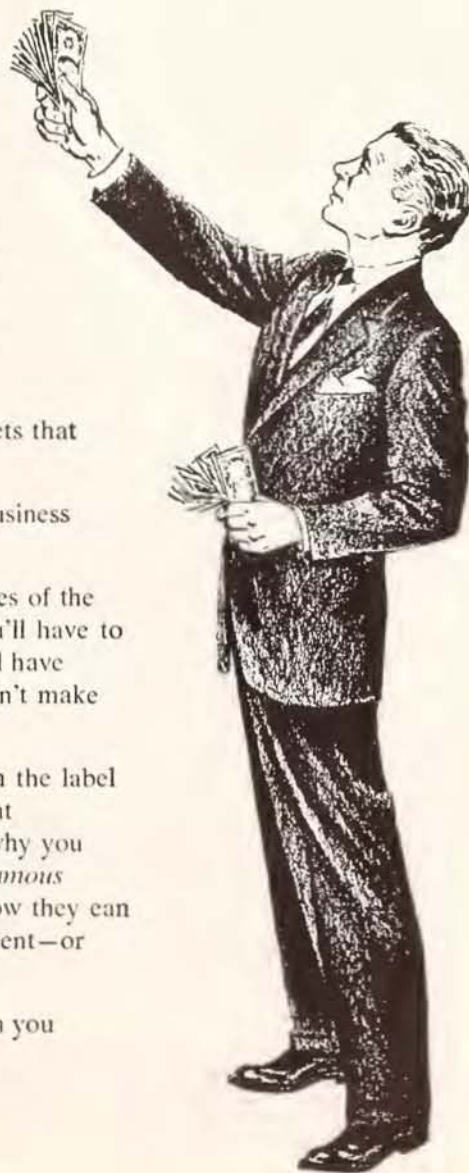
That still happens these days, and brother—it's doing business the hard way!

Granted "one-shots" may occasionally undercut the prices of the "brands"—but look at the chances you have to take. You'll have to spend more time explaining and selling "unknowns"—you'll have to push them *against* customer preference—and if they don't make good, you take the blame.

The retailer who handles advertised brands profits from the label prestige of famous makers and from a year in and year out advertising program reaching millions of readers. 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 less?

With an 8 to 1 preference for branded merchandise—can you afford to push anything else?

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



*Brand Names Foundation*

INCORPORATED

*A non-profit educational foundation*

37 WEST 57 STREET, NEW YORK 19, N. Y.



Going beyond these generalizations, these testers were after a cross-section of typical American markets. Cincinnati (455,000 pop.) was chosen as a "miniature metropolitan" market, complete with commuters and a substantial number of white-collar workers. Dayton (210,000 pop.) and Peoria, Ill. (105,000 pop.) were picked to represent the medium-sized, strong urban market—self-contained, with their own diversified industries. Terre Haute, Ind. (65,000 pop.) rounded out the quartet of test cities as a typical rural center (researchers wanted to sample the reactions of people living on surrounding farmland).

The test media to be used throw a further complication into choice of markets. Since researchers follow the dictum—never do anything in a test market that can't be duplicated nationally—each market chosen must have both newspapers and radio stations to be representative. Selecting markets from a media viewpoint can be highly complex. Here are the points to watch in buying radio or TV time for tests, according to Carl H. Henrikson, Jr., former research director of J. M. Mathes & Co. and now v.p. and general manager of S-D Surveys, Inc. (New

York market research specialists).

1. A competitor should not have a program in one of your test markets and not in the others: such unequal competitor influence represents an uncontrolled variable.

2. All the stations used should have about the same "listener loyalty" in

★ ★ ★ ★ ★ ★ ★ ★

**"He who works with his hands is a laborer; with his hands and his head, a craftsman; with his hands, his head, and his heart, an artist. He who works with his hands, his head, his heart, and his feet . . . is a salesman."**

**LOIS INGALLS,**  
Sales Promotion Manager,  
I. Miller & Sons, N. Y.

★ ★ ★ ★ ★ ★ ★ ★

their respective markets. Matching a schedule on a powerful network or independent station against a similar schedule on a small secondary station isn't scientifically fair.

3. Take into account nearby large-coverage stations which exert a strong effect on listening in the market city or cities. Such outside "overlap" should be the same for all test markets to avoid bias.

4. Match announcements against announcements, programs vs. programs,

time periods against the same time periods—unless type of air advertising to be used is what you're testing. And if the most effective way to use a medium is being tested, then all *other* factors must be the same in all test cities.

3. **Running the test.** If planning and market selection are carefully thought out by expert market researchers, the test itself should come off with comparative ease. How long does a test normally take? Between three and six months is the usual run—a trial period which agency and independent researchers universally consider far too short. Nine months to a year's test would suit them better.

Main reason for wanting a longer test is to allow time for re-purchase sales. Initial sales are apt to be one-time flashes which give a false glow. What testers want to know is what the long-term picture will look like—will the product hold up? They can't always wait for a completely definitive answer, since each extra month adds expense, gives competitors more time to work up counter-moves.

One device which some researchers use to speed up tests is to "over-spend" in the test markets. This means telescoping the advertising impact into a shorter space of time by running bigger schedules than the budget could afford on a national scale. The practice isn't universal, since it does some violence to the principle of not doing anything in a test market that can't be duplicated nationally. A safer way to save money is by working out cooperative arrangements with local dealers who kick in part of the media costs in return for the extra advertising their market is getting.

One important thing to remember is that market tests must be kept top secret. The reason is obvious. For one thing, there's no point in spending a small fortune to find out something, only to tip off a competitor for free. Besides which it's not unknown for a well-heeled rival to throw an intensive couponing drive right into a competitor's test market. Such "coincidences" occur often enough by accident without encouraging such a deliberate upset.

One of the classic examples of what can happen when a competitor learns of your test is the story of "Surf" (Lever Bros.) and "Tide" (Procter & Gamble). In 1949, Lever planned to buck the head-start which the P & G

*"People Sell Better than Paper"*

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

**WSYR ACUSE**  
570 KC

NBC Affiliate. WSYR-AM-FM-TV—the Only  
COMPLETE Broadcast Organization in Central New York

*Headley-Reed, National Representatives*



washing product had built up by developing and testing a new appeal. In several carefully selected markets, the inhabitants were urged to buy "Surf," that "no-rinse" soap powder which could cut their washing time in half. Lever Bros. executives smiled happily at one another as results proved the "no-rinse" appeal a smashing success. Plans for a national promotion were readied: it looked like there might be a licking ahead for P & G's "Tide."

Imagine, then, the consternation which struck Lever Brothers when in January 1950 their arch-rival stole a march on the new appeal. Following a country-wide series of emergency meetings, the entire P & G empire turned itself inside out to revamp "Tide" advertising. Before the "Surf" campaign could be launched, "Tide" wrapped itself in a "no-rinse" appeal and swept away with the market. Close to two years after this maneuver, "Tide" remains the top-selling soap powder, while "Surf" never quite got off the ground.

How did Procter & Gamble find out? Probably through its extensive sales force. Salesmen make it a point to look around when they visit retailers. Any new product or campaign can be spotted quickly and word passed on to the home office.

One other source of "leaks" is the occasional blabbing of media salesmen. The radio/TV director of a medium-sized ad agency told SPONSOR that in at least four tests which his agency has run via radio or TV, word has gotten to competitors within three days. But larger agencies quizzed on this point, report no such difficulty. To be on the safe side, market testers would do well to keep a tight rein on test details when lining up media schedules.

**4. Measuring results.** What makes market testing so expensive is not the cost of buying advertising alone, but the tab for keeping track of sales curves. Actually, this is the pay-off operation; a test is wholly wasted unless its impact can be accurately measured.

Measuring sales is done most often right at the retail level. Factory shipments don't usually tell enough, since they reflect wholesaler and dealer inventories which may be idling in storerooms. Wholesale shipments are scarcely a better gauge of how many product packages are actually being bought. Safest measuring instrument is the "store audit" by field men.

# free

WITH YOUR SUBSCRIPTION TO

## SPONSOR

THE NEWLY-PUBLISHED 72-PAGE

### TV-DICTIONARY/HANDBOOK FOR SPONSORS

Defining more than 1,000 television terms and uses, the \$2 pocket-size dictionary is the only publication of its kind. Including a sign-language for TV, valuable data on camera and lens usage, TV union particulars, and other pertinent TV information, the new dictionary will be a prized possession you'll refer to again and again. Be sure you get a copy by entering your subscription to SPONSOR without delay.

Yearly subscription rate is only \$8 for the 26 bi-weekly issues; the two-year rate of \$12 is SPONSOR's most popular value.

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**PLEASE USE THE FORM BELOW AND MAIL TODAY!**

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510 Madison Avenue New York 22		
Please enter my subscription to SPONSOR and send me FREE the new 72-page TV Dictionary/Handbook. Bill me later.		
Name	.....	
Firm	.....	
Address	.....	
City	Zone	State
<input type="checkbox"/> \$12 two years	<input type="checkbox"/> \$8 one year	



# KXOL

**FORT  
WORTH'S**

leading  
independent

**JOHN E. PEARSON  
COMPANY**

Mr. P. C. Beatty  
Maxon Incorporated  
Detroit 7, Michigan  
Dear P. C.:

Hit takes more'n jest lisseners ter  
make a good market. Effen th' lissen-



ers ain't got no money they coain't  
buy nothin'. Now P. C., that's why  
Charleston, West Virginia — th'  
hometown uv WCHS — stands  
out so! Hit's jest julla folks  
wth lotsa money, an' fur an' away  
th' biggest part uv 'em lissens  
ter WCHS! Th' latest figgers on  
famby income in th' USA  
shows that folks 'round here has  
got lots more ter live on then  
peep in most other parts uv th'  
country. Then when yuh 'mem-

bers that WCHS gives yuh more uv  
these lisseners then all th' other four  
stations in town put t'gether y'knows  
yuh got sumphin'!

Yrs.  
Algy

**WCHS**  
Charleston, W. Va.

First step in a "store audit" is a complete inventory of the test product and its competitors. This is the starting point. Then, as the test proceeds, each new delivery of the product and its rivals is marked down. On completion of the test campaign a final inventory is checked off, making it a simple matter to total up sales made during the test run.

Agencies frequently find it more economical to turn this pavement-pounding detail work over to market research specialists. A. C. Nielsen, S-D Surveys, and several other firms have large staffs of trained men who cover an extensive sample of retail stores in the test market areas and provide complete sales figures. The advantages to using professional outfits include:

1. Agency researchers are freed from time-consuming details of supervising leg-work, can handle more "productive" problems.
2. Identity of test time is more likely to remain a secret, since many products are inventoried at the same time by the professional researcher.
3. Full-time market specialists know from experience how to anticipate problems: for example, they'll oversample the market so that individual stores can be safely dropped from the original sample if they prove unsuitable.

Research firms and agencies commonly back-stop sales figures with a consumer survey. Interviews with a selected group of housewives, for instance, can turn up such valuable indications as:

1. Percentage of people who bought your product.
2. Percentage who intend re-purchasing.
3. What influenced them to buy?
4. Of those who haven't yet bought the product, what percentage intend to do so in the future?
5. **Interpreting results.** Despite all the pre-test precautions and back-stopping techniques, a multitude of distractions can muddy up interpretation of test results. A stretch of poor weather, a strike, the attitude of storekeepers toward the product and manufacturer in audited stores, missing invoices which confuse sales figures, change of ownership or bankruptcy among audited stores—just to mention a few possibilities.

All these potential destroyers of test accuracy must be allowed for in inter-

preting results. Chances are there has never been a market test that didn't have at least one minor catastrophe to contend with.

Even with a skillful test run under ideal market conditions, the sales results may not mean what they seem to. One of the shortest routes to an erroneous conclusion is an analysis of test product sales alone. How meaningful is a sales figure for the test product, when a rival's sales in the same city may have doubled during the same period? In other words, a test product's showing in relation to its competitors is at the crux of gauging results. Conceivably, an established product whose appeal was being tested anew might actually drop in sales during a test. This might not indicate failure, however, if the entire product category took a sharp dive, with the test item holding up best.

Despite the many pitfalls that dog the steps of market researchers, there's an air of cautious but very real optimism when you talk about testing to researchers. Carl H. Henrikson, Jr., S-D Surveys general manager, probably voices the feeling of most market researchers in saying: "Sales tests won't shed a brilliant light on a dark room, but they *will* provide enough of a glow to prevent stumbling over a chair and breaking your neck." ★ ★ ★

## NETS INVADE SPOT RADIO?

(Continued from page 35)

mate spot business."

Since the initial outcry, NBC, pulling in its horns, has put the idea on the shelf. NBC stations and station reps have pointed out that the plan, which would involve 24 six-second breaks a day, would conflict heavily with normal national spot schedules, regardless of product. NBC claims the project was dropped because of the difficulty in finding a formula which all clients could use.

Among station reps, the chimes plan and other network sales schemes that appear, when examined, to be potential lures for spot radio dollars are generally disliked. Reps have been quick to pounce on them, and to alert stations to their meaning. Eugene Katz of the rep firm of Katz Agency Inc. told SPONSOR: "More and more station managers are realizing that they are picking their own pocket by co-operat-



ing in Tandem, Pyramid and similar network plans."

Just to nail down the lid—even if it's only temporary—Wythe Walker, well-known spot rep, had this to say of the NBC (and similar) proposals to set up a network "spot" system. "Networks hate spots like the Devil hates Holy Water," snapped Walker. "Now they plan to reverse their policy because a dollar doesn't care where it comes from."

Many radio advertisers, both spot and network, are still wondering what the shouting is all about. To most sponsors, the argument is one of those hair-splitting sessions, like the medieval preoccupation with the number of angels who could dance on the head of a pin.

Investigations by SPONSOR have disclosed, however, that the argument is far from academic. The radio future of many a national advertiser, who may have millions tied up in radio properties and air advertising, is at stake, in the minds of many observers. Networks, without exception, state that the various new sales gimmicks will do much to make radio more attractive to new advertisers, and to keep it on a healthy economic balance. Many reps and stations have other views, particularly in how the network plans may affect major radio advertisers.

Typical of the reaction of a large group of radio station officials is that of Fritz Morency, General Manager of Hartford's WTIC and chairman of the Affiliates Committee:

"If the leading radio networks start a concerted invasion of spot radio, the consequences for radio advertisers of

all types, and for the industry itself, will be very bad. Sponsors will find, if station revenue—which comes largely from spot radio—is cut, the value of a sponsor's radio dollar will also be cut.

"Stations will have to trim their staffs to the bare minimum, and the whole standards of station programing will suffer. Also, there would be much less aggressive promotion and publicity behind network and spot advertisers' shows; the stations just couldn't afford it as a free service to sponsors.

"With weakened station operations, advertisers would find that the ability to 'beef-up' slow sales markets with intensive spot radio campaigns in a few select areas will be reduced or destroyed. Stations will be too poor to be aggressive for a spot sponsor. Networks and advertisers who try to work out network invasions of spot radio will find that they are dulling, not sharpening, radio's selling abilities," concluded WTIC's Morency.

On the other hand, networks predict that the various plans to alter network radio sponsorship will mean a happy radio future for advertisers. One network sales v.p. who declined to be quoted by name, told SPONSOR:

"I have a strong hunch that much of the complaining about recent network sales innovations is coming from station reps who feel they are being done out of their 15%. Actually, networks are making it easier for the limited-budget advertiser to get into network radio. Networks are giving sponsors an opportunity to buy into programs which they can merchandise both to their sales forces and to the public.

"No network wants to put its stations out of business. That would be ridiculous. But, radio networks need all the revenue they can get today to keep network programing at a level where it remains a good buy for advertisers.

"Incidentally, strong network programing benefits stations, as well as advertisers. With good network programs, network affiliates build their circulation, which is the basis of their selling approach to spot radio advertisers. Sure, some concessions will have to be made here and there by stations, but they will work out to everybody's advantage in the long run—the sponsor, the network and the station."

These, then, are the two conflicting viewpoints, the Alpha and Omega of

*Alaska Pacific Salmon was the Coast's best seller with more volume than all other brands combined at the end of its first year's participation on the HPL. Exclusive credit, Alaska Packers Ass'n says, goes to THE HOUSEWIVES' PROTECTIVE LEAGUE. Most sales-effective participating program ... anywhere!*



**CJAD**  
MONTREAL

offers you  
**COMPLETE COVERAGE**  
and  
**CONSTANT LISTENERSHIP**  
to sell  
**ENGLISH SPEAKING QUEBEC**

**5 Kw on 800 kc**  
AFFILIATED WITH CBS

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

52.0

AVERAGE WINTER 1951

**ABC STATION**

**WBTM**

**HOLLINGBERRY**



# RADIO ONLY

## Sorry, No TV!

That's right! Television is still a "thing-to-come" in these markets . . . SO — here, you've got Radio Listeners—who listen to—

**KFSA**  
Fort Smith  
ARKANSAS

**KBRS**  
Springdale  
ARKANSAS

**KHBG**  
Okmulgee  
OKLAHOMA

ABC

Great  
Locally!

Represented Nationally by  
JOHN E. PEARSON CO.

Owned & Operated by  
**SOUTHWESTERN PUBLISHING CO.**  
Don W. Reynolds, Pres.  
Publishers of: Southwest Times-Record, Fort Smith, Arkansas; Examiner-Enterprise, Bartlesville, Oklahoma; and The Daily Times, Okmulgee, Oklahoma.

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

First Stations in Virginia

the argument. There's little doubt but that there's a real tug-o'-war in the making, between the networks on one side and the reps and stations on the other. SPONSOR feels that it is now becoming increasingly vital that radio advertisers be aware of the problem, and its outward symptoms.

Most of the controversy so far has surrounded a few specific cases. There has been no wholesale invasion by the networks of the realm of national spot radio. However, leading reps and stations feel that any lowering of the network barriers, any direct competition with spot radio is just the thin edge of the wedge.

Here are the recent cases which reps and stations point to most frequently as foreshadowing a self-consuming decline of network radio:

*The Norge-CBS deal:* This is part of CBS's current plans for its 39-week series of one-shot sponsored shows with Red Skelton. The Russel M. Seeds agency (Chicago) made a separate deal with CBS to air a half-hour weekly version of *Red Skelton Show* in some 38 markets, or 3.6% of CBS radio. Most of these Norge markets are non-TV cities. Stations who take the Norge deal will have to accept it via network lines, or tape, inserting tape commercials. All stations will waive any cut-in charges. A few stations will receive the show on tape with the commercials included, and play it like a regular transcribed show at network rates. All stations will air the show, whether locally or via network lines, at the same time (in time zones) in a slot that's actually the network's. Some stations and reps feel this type of show deal should bring the station the national spot rate, or at least cut-in charges for inserted commercials.

*Programs in station option time:* Most recent is the five-minute news series at 3:55 a.m. on ABC for Hazel Bishop. This type of morning slot has long been considered by the stations as their own, to sell at profitable spot rates. The Hazel Bishop show, which started 10 September, has brought gripes from the stations, who feel it conflicts with local or national spot 9:00 a.m. newscasts. ABC has talked to the stations about offering them an equal period of network option time, but most stations feel that ABC should stick to the letter of its affiliation contracts. There have been several network plans of this sort afoot in recent

months. The trend is believed to have started in earnest last year when CBS managed to clear time for Colgate's *Strike It Rich* in afternoon station option time, with a resultant drop-off in Colgate spending in straight spot radio.

*"Tandem," "Pyramid" and other plans:* NBC and ABC have been the pacemakers with this network sales innovation so far, although the other two radio webs aren't far behind in their planning. Basically, this consists of selling what amounts to "participations" in established network shows. While it lacks the basic flexibility of a

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
"Wherever we have a spot on the schedule available for experimentation, we want to fill it. Untested ideas gather dust. We must try everything. Sure, we'll have flops. But if the law of averages is working, we can't miss coming up with radio's next big hit. We must constantly seek out new programming methods and personalities."

LESTER GOTTLIEB  
Director of radio programs, CBS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
regular spot campaign with participation programs, many station reps feel that they drain off many dollars from spot budgets, instead of attracting new business. NBC's "Tandem" deal involves participations in four half-hour segments and a one-hour program. This includes *\$61 Question*, *Boston Pops*, *Mr. Keen*, *Screen Directors' Playhouse* and *Magnificent Montague*. ABC has a similar deal called "Pyramid Plan," involving two hours and five minutes weekly of programming. This includes shows like *Stop the Music*, *The Sheriff*, and *Fat Man*. So far, these plans have attracted advertising names like P&G, Whitehall, Chesterfield and RCA-Victor—not exactly newcomers to radio.

*Cut-down networks:* Without exception, each of the four major radio networks is prepared today to make concessions as to the size of the web ordered by an advertiser. Most of these concessions would be unheard-of back in the days when radio was a sell-out. ABC, for instance, has indicated its willingness to sell a radio network that

**WE** Write, Produce, Ship  
TV film spots, complete.

**TELEFILM, Inc.**  
HOLLYWOOD (28) CALIFORNIA



is routed around the TV cities. In fact, a radio version of Kreiser's *TV Tales of Tomorrow* may soon be heard on just such a web, to give the sponsor national air coverage. Custom-made networks of from two to 200 stations, of course, are nothing new in radio, particularly for sports events. But, station reps feel that recent major network plans—which have involved as few as seven stations as a "network" for a national advertiser—are a blow at spot revenue. The rep viewpoint is that these deals are designed as a lure to budgets which would normally go into spot radio, and throw an economic burden on the stations who have to scurry around to sell what's left over. Networks argue that such deals are perfectly legitimate, and are doing a lot to keep radio running smoothly.

These are the main trouble areas so far. There are other network deals which have caused grumbling among the stations and reps. Bab-O, for instance, has a series of network newscasts on MBS that are normally aired at 10:25 and 11:25 a.m., and at 12:25, 2:25, 3:25 and 4:25 p.m. Some stations feel that this deal—pushed through at network rates, sometimes in station time—is a spot invasion, since it conflicts with local news shows and reduces the amount of station time there is to sell. Not long ago, Pillsbury worked out an arrangement with CBS for its double-featured *Houseparty* and *Cedric Adams* that brought equal squawks. The Pillsbury plan called for Cedric Adams' five-minute portion of the show to be recorded (with various commercials for various locales) and sent separately to stations. The stations would then play—as they would an e.t. show—the Adams portion in the Pillsbury half-hour, and get paid at the network rate. Many a CBS station felt it should be at spot rates.

The station reasoning behind these

complaints is understandable. The average station gets something like 30¢ out of a network time dollar; around 60¢ or 70¢ out of a national spot dollar. In other words, stations feel that networks are making an undue amount of money from them.

Said the manager of a major mid-west affiliate to SPONSOR: "Networks must get back to industry basics, and think of themselves as program sources and not as a spot medium. They must not feather their nests with a few expedient bucks at the expense of stations. Otherwise, network advertisers will find themselves out on a limb, with many stations dropping away from networks to become independents. With the variety of transcribed programs available today, this would not be too difficult for a station to do, and would create havoc with network radio."

On the other side of the fence, a timebuyer at one of the leading ad agencies summarized his feelings (and those of many other timebuyers contacted by SPONSOR) in these words: "It's true that we can't pinpoint markets and have the flexibility with these network 'spot' deals that we have with regular spot radio. But, it saves us a lot of headaches and about three-to-one in man hours to let the networks simplify our billings with a deal like 'Operation Tandem.' Estimators and timebuyers have fewer schedules to do. Traffic and billing have less drudgery. I'm trying to be neutral, because I have friends on both sides. But, anybody who can simplify the radio spot operation for a big agency—most of whose timebuyers are overworked now—will be listened to eagerly."

What does it all mean for the future? How will the alleged encroachments of networks into spot radio affect advertisers in network radio?

There's no clear-cut answer. It's obvious that anything which lowers radio's standards, makes advertisers dissatisfied with the medium, and stations threaten to quit networks is not healthy. At the same time, networks have to live too, and ad dollars and new network advertisers must be sought diligently these days.

Where the advertiser stands at the moment is primarily on the sidelines. How long he can maintain his "watchful neutrality" is something else again.

The net-station radio battle, virtually the reverse of the situation in big-time TV, is just beginning. ★ ★ ★

**HAMMER, HAMMER, HAMMER,  
ON THE HARD HIGHWAY...**



Scotches, digs, oil spots, embedded dirt, and other film blemishes show up on the screen and disturb the sound. They reduce entertainment value and debase commercials. To secure best results from picture and sound track—and to safeguard presentation prestige—see that your TV films get

**PEERLESS**  
FILM TREATMENT

**PEERLESS** FILM PROCESSING CORPORATION

165 West 46th Street • New York 19, N. Y.  
959 Seward Street • Hollywood 38, Calif.

**NOW**



National Rep.  
The Bolling Co.

**5000 watts**  
**580 k.c.**

**WHP**

the key station  
of the keystone  
state . . .  
Harrisburg, Pa.

**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.



**KROD's**  
"LONE STAR ROUND-UP"  
sells for



Henry Wooldridge  
Cadillac  
Oldsmobile  
Chevrolet

**the LONE STAR MOTOR CO.**

Henry Wooldridge, president of this pioneer southwestern automobile agency, says KROD has been doing a good job for us for years. Our "Lone Star Round-up" has been on the air for three years and we're pleased with it.

KROD can also sell YOUR product in this vital market, with its 441,310 population and \$396,840,000 of retail sales.

**CBS IN EL PASO**

**KROD**  
5000 WATTS — 600 KC


**RODERICK BROADCASTING CORP.**

Dorrance D. Roderick President  
Val Lawrence Vice-Pres. & Gen. Mgr.

**NATIONALLY REPRESENTED BY**

**THE O. L. TAYLOR COMPANY**

90% of KECK's clients have renewed year in, year out, since station went on air



**KECK**

the station most people listen to most in West Texas

full time regional on 920 k. c.

**BEN NEDOW**  
general manager

**ODESSA, TEXAS**  
Nat'l Rep. Forjoe & Co.

**CALIFORNIA RADIO**

(Continued from page 41)

of-home radio listening, which is listed by the SCBA proudly as being "Number One in the Nation." The average quarter-hour sets-in-use on an out-of-home basis during July, 1951 (day and night) in the nine top U. S. markets—according to Pulse—was 3.7. In Los Angeles, the figure is 4.1. To an advertiser, SCBA says that this means that he is getting something like a 20% audience bonus on top of his known in-home audience.

The rest of Southern California's extensive out-of-home radio listening is carved up between "visiting with friends" (21.9%), "at work" (14.4%) and in restaurants, schools, clubs, etc.

Per-home listening to radio in Southern California, largely because of TV (L. A. is the nation's No. 3 TV market), is down from 1947 levels by about 16.6%. This is a better showing than the national drop, same period, of 19.8%. However, the hours of listening per day in all Southern California radio homes is up—by 6.3% comparing 1947 with 1951. The U. S. over-all increase is 3.4%. In other words, radio is getting bigger at a faster rate in Southern California—TV or no TV—than it is on the average throughout the U. S.

Radio, on the whole, is a good buy in the Los Angeles and Southern California area. Basic Class A One Hour radio rates there are as little as 40% of the average of local station rates in the next eight smaller markets (Philadelphia, Cincinnati, Pittsburgh, Baltimore, Boston, Detroit, San Francisco, Washington, D. C.). To many time-buyers, this is no secret, and the Los Angeles area led all others in the U. S. last year with a 10% gain in radio advertising revenue, while the 10 top metropolitan radio markets in the U. S. showed an increase average of 4.4%.

Bargain rates, and a good radio sales record as a result, are not the final criterion for an experienced spot radio advertiser, and the SCBA knows this. Therefore, the SCBA committee which put together the pitch has gathered some outstanding and varied examples of advertiser results with radio in Southern California.

Here are a few:

George Lippincott, president of the Nic-L-Silver Battery Company, a California firm, has used spot radio schedules to boost his battery sales in one

year from 350 to 4,700 a day. Said Lippincott enthusiastically: "The key to our business is volume and radio is the cheapest, most effective, and most rapid method of developing that volume."

For a 9¢ box of Leslie salt, a five-minute morning musical show persuaded 19,000 women in a month to guess the name of a tune, mail it in, then go to a grocery store to collect their prize. Another women's participation program pulled 142,468 Stokely labels in a year for a charity tie-in.

Radio works for large advertisers. M-G-M used a classical music station to reach upper-level groups with an announcement schedule for its *The Magnificent Yankee*. Box-office receipts were boosted 10% above normal in Southern California with a 15-day, \$600 spot campaign.

Radio works for small advertisers. A Los Angeles woman restaurateur named Miller ("Mrs. Miller's Fried Chicken") bought a single weekly announcement on a Los Angeles clear-channel station. Soon thereafter, she wrote to the station: "My four largest parties Sunday told me they heard about my place during the ball game on the radio. We had to close the doors twice because of overcrowding, and we ran out of chicken—a mistake we won't make again."

SCBA's list of radio successes goes on and on. Some advertisers, like Los Angeles Soap, have achieved success with premium campaigns. Others have had successes in reaching particular racial markets. Others have found radio does a good job of reaching particular customer groups and audience segments at various times of the day and night. Radio in Southern California has introduced new products, built prospect lists, and sold everything from metal polish to shares in a stage musical production. The SCBA has dug up the facts to prove it, and will show them to agencies in its new presentation.

Says SCBA's Bob McAndrews of the new promotion drive: "We're merely expanding to national spot advertising what we have been doing promotionally for over a year on a local basis. We've given our local pitch to scores of agencies, advertisers, ad clubs and schools. It has done a lot in making better advertiser-station relationships, and in making radio men more aggressive about their own medium. I've even seen stations declining to give



presentations on sales tests because they feel another station can do a better job for the particular product being advertised!"

Utopia! Well, maybe. There's no doubt, however, that the SCBA rates a salute from Eastern timebuyers for the job it's done in rounding up the kind of solid, factual information that's of great value in determining how a radio dollar should be spent.

Several individuals rate kudos for their backstage efforts in the SCBA pitch. Larry Field of Petry stage-managed the visit of Bob McAndrews to New York and co-ordinated the work of cooperating station reps. Among those on the presentation committee were Norman Boggs, v.p. in charge of sales, Don Lee; William D. Shaw, manager of KNX; Haan Tyler, sales manager of KFI; Tom Frandsen, commercial manager of KMPC; and Larry Buskett, KLAC sales manager.

Other SCBA-ers who toiled long hours to organize and operate the association's promotional plans include SCBA president A. E. Joscelyn, operations director of CBS Hollywood; Calvin J. Smith, president of KFAC; Kevin Sweeney, recently sales manager of KFI; Wilbur Edwards, director of KNX and Columbia Pacific; Fran Conrad, manager KECA and ABC Pacific; Don Lee's Ward Ingram; Sydney Gaylor of KFWB; Gene Lee of KFXM. This is not the complete list, but it serves to show that SCBA's presentation is the work of many men, such as BAB's Bill Ryan and many station reps.

If, as it is likely to do, the SCBA promotional operation brings the desired results—namely a greater awareness of Southern California radio possibilities on the part of Eastern agency-men—many other regional groups will be quick to follow. Then, timebuyers can build schedules, and advertisers can plan radio campaigns around a more solid core of radio facts. ★ ★ ★

**RESULTS PROVE**  
**500,000**  
**MEXICANS IN GREATER**  
**LOS ANGELES**  
**LISTEN TO 6 HOURS OF**  
**SPANISH**  
**PROGRAMMING DAILY ON**  
**KWKW AND KWKW-FM**  
**ASK FOR JOE**

## MR. SPONSOR ASKS

(Continued from page 13)

mechanized program, whether transcription or tape, is equally as good as a live show, technically speaking, and, with the exception of certain types of radio fare which must be broadcast "on the spot," can be and usually is superior to a live broadcast, content-wise.

Not only is the quality of reproduction equal to a live broadcast, but the mechanical cost has been tremendously reduced. In the early days, a half-hour dramatic show was necessarily recorded on six 12-inch (78 r.p.m.) sides. The master cost alone was in the order of \$300, the three 12-inch double-faced pressings necessary for each half-hour show cost approximately \$4.50, and transportation charges were exorbitant. Today one half-hour dramatic or musical show of superb quality can be put on each side of a double-faced 12-inch disk cut microgroove—two half-hour shows per 12-inch disk. The present cost for this new and vastly superior recording is but a mere fraction of the early operation when the transcription was new and networks were lean and hungry.

The many other inherent advantages of mechanized radio programs all add up to the prediction that the use of transcriptions or tape will most definitely be greatly increased by national and local broadcasters. But I repeat there always will be live entertainment in radio, just as there always will be radio.

C. O. LANGLOIS  
*President*  
*Lang-Worth Feature Programs, Inc.*  
*New York*

## 510 MADISON

(Continued from page 13)

my feeling is that he will, as a result of his ride home, be far less likely to have any interest in the commercial programs available during the evening.

It is my judgment that in so far as speeches have been made to segments of the NARTB attacking the transit-radio decision, those speeches do not reflect the general sentiment of the membership.

PAUL M. SEGAL  
*Segal, Smith & Hennessey*  
*Washington, D. C.*



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  
LEEF, O'CONNELL CO., Los Angeles, San Francisco

**IN MONTREAL**  
it's

**CFCF**

Ask the man who knows best—the local advertiser on CFCF.  
Best proof that he gets prompt action at the cash register is the fact that

**Over a 3-year period**  
**local advertising on CFCF**  
**has increased 260%.**

National advertisers, too, can bank on CFCF. For Canada's FIRST station has the coverage, the listenership, to do a real selling job in the rich Montreal market area.



U. S. Representative—Weed & Co.





### Wanted: sensible ANA report

The most recent ANA report reads much the same as reports Nos. 1 and 2 regarding the impact of television on radio. Nothing radio has done seems to have made the slightest impression. Not even the rate cuts.

Says ANA: "Radio listening in television homes continues to approach near-elimination in the evening hours." Thus, no credence is given to the surveys which have been showing an increase in radio listening in homes where television has been installed a year or more. As in the earlier reports, no mention is made of multiple sets in the home, of out-of-home listening, or of the large volume of radio sets sold in television markets in recent months.

Aside from the omissions above, the weakness of ANA's report is its continuing assumption that radio alone

loses out when television comes in. The assumption that it's easier to read a magazine between sessions with the television set than it is to tune in the radio is open to considerable question. Sure, some time is devoted to reading magazines (even at night). But no one knows just how much, nor who does the reading. Wouldn't it make a lot of sense to find out just how much time is devoted to all media in the television home? Wouldn't that kind of research be the most helpful to advertisers?

In its issue of 25 September 1950 sponsor called on the ANA to "put all media under the same microscope." It is high time to undertake such a research project and save the ANA the embarrassment of incomplete and, possibly, inaccurate reports.

### Restoring confidence in radio

The immediate effect of the ANA report is likely to be an intensified rivalry between network radio and spot radio.

While many stations and representatives are bitter in their denunciation of recent network sales practices (see story on page 34), the network position bluntly stated is that ways must be found to bring back the dollars lost in choice but unsold network slots.

That radio's survival and prosperity depend in very large measure on quality programs and services (such as CBS' *The Nation's Nightmare*, for example) is acknowledged on all sides. How to continue to develop and maintain quality programs specially suited

to radio is also the concern of all.

The meteoric rise in spot billings and the subsequent decline in network revenue with the advent of television were sure to bring about adjustments. It was to be expected that radio networks would modify original sales concepts to meet the new conditions. And stations and representatives were expected to resist any network "encroachments" on spot.

In this battle for the radio dollar, however, we're sure that both sides are aware of the bigger issue—that of radio's survival as a major advertising medium. Only the best efforts at networks, stations, and reps will restore much of the confidence many advertisers lost in the medium.

### Censorship by any other name . . .

No matter what they call it, there's no escaping the odious flavor of censorship in Senator Benton's resolution to create a National Citizens Advisory Board for Radio and Television.

What the Federal Communications Commission has shied away from doing almost since it came into being, this committee would do. Appointed by the President, it would "influence" radio and television programming, not "censor" it. Obviously a play on words since no station operator can be expected to ignore the "influence" of anyone who can influence the FCC to put him out of business.

The idea sounds very nice but is, nevertheless, the back door to outright censorship of America's free air media.

## Applause

We tip our hat to . . .

**The Southern Calif. Broadcasters' Assn.**—and its aggressive managing director, Robert J. McAndrews, for a cooperative promotion campaign of its member stations that may well set a precedent for other state associations to follow. The association is bringing its story to key metropolitan centers. The special promotion committee responsible for the master plan consists of Calvin J. Smith, president, KFAC; Kevin Sweeney, sales manager, KFI; Wilbur Edwards, director, KNN and CBS Pacific Network; Frank Conrad, manager, KECA and ABC Pacific Ra-

dio Network; Ward D. Ingram, executive vice president, Don Lee; and Sydney Gaynor, commercial mgr., KFWB.

**Westinghouse Electric Corp.**—which, in sponsoring the first truly national TV schedule of college football over NBC-TV, will help determine the extent of television's effect on college football attendance. With the cooperation of NCAA, sponsors and sports promoters as well, may at last know whether the increased interest aroused by television is enough to compensate promoters for any drop in box office that may occur. Starting 29 September the NCAA's schedule will appear on

52 stations at an estimated cost to the sponsor of \$1,250,000.

**Dr. Kenneth H. Baker**—who resigned from NARTB to direct a new station audience coverage measurement service that will furnish radio and television coverage data formerly supplied by Broadcast Advertising Bureau. Ken Baker's experience in industry research, his work as acting president of BMB and as research director of NARTB qualify him superbly for the new undertaking. Known as Standard Audit & Measurement Services Inc., the new firm will headquarter at 39 Broad St., New York.



*"IN THE HEART OF AMERICA . . .*

*It's*

**KANSAS CITY —**

*"Back in Business"*

*and it's*

*Wholehearted"*



The above picture was taken August 14, 1951.  
A month earlier, July 14, this area was under 14 to 18 feet of water.

Midwesterners are noted for their wholehearted determination. And because of this determination, Greater Kansas City and the entire recently flooded sections of Kansas and Missouri are "Back in Business"!

Kansas City is entitled to a mighty salute—not only for its quick return to normal, but for the manner in which flood control legislation is being enacted to prevent a recurrence of flooding in the heart of America. That

same determination and cooperation will see all partially completed projects to a finish and the necessary new water control systems built without delay.

Hats off to Kansas City and the Midwest! Standing in the midst of this spirit, The KMBC-KFRM Team can see only one ultimate result—a BIGGER AND BETTER KANSAS CITY!

Represented nationally by Free & Peters, Inc.



**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**



# WEED

---

*and company*



**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD



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