

# SPONSOR

*For buyers of broadcast advertising*

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APR 21 1951

NBC GENERAL LIBRARY

## Should stations have both national, local rate cards?—p. 36

Louis Brockway, New AAAA Board Chairman—see p. 4

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
730 ROCKEFELLER PLAZA  
NEW YORK 20 N.Y.



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and

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## THOMAS JEFFERSON: first architect of Virginia



JEFFERSON'S HOME — MONTICELLO

Thomas Jefferson was more than the architect of freedom; this man of many great talents designed and supervised the building of some of Richmond's (and Virginia's) most famous structures. Richmond's impressive capitol, the classic University of Virginia, Monticello all were examples of his handiwork.

Present day Richmond is the home of WTVR, the South's first television station, which is three years old this month. WTVR, WMBG and WCOD, the First Stations of Virginia, dedicate their services to the people of a great city and state.

**WMBG AM** **WCOD FM** **WTVR TV**



Havens & Martin Stations are the only complete broadcasting institution in Richmond.

Pioneer NBC outlets for Virginia's first market.

Represented nationally by John Blair & Company

FIRST STATIONS OF VIRGINIA



**WHAT CBS DIDN'T SAY WHEN RATE CUT WAS ANNOUNCED**—At presstime, only CBS had announced cut in network rates, but it was foregone conclusion NBC, ABC would follow. What many advertisers and radio industry veterans were thinking, but what CBS didn't say, was that radio had helped bring situation on itself. "Advertisers might not have clamored for cut," said one radio industry top-ranker, "if radio had spent money to get basic facts on listening to prove its case—instead of dissipating funds on inter-station-network rivalry."

**WHY CBS MADE FIRST RATE-CUTTING MOVE**—With pressure mounting following ANA report on time values and months of sales resistance on part of best prospects for network radio, top brass at networks came to reluctant conclusion cut was inevitable. NBC was stymied in taking action by previous refusal of affiliates to O. K. reduction. CBS had no previous resistance to buck, cleared way for cut by other nets following its move. But action was taken without inter-network agreement.

**NEW SLEEP-INDUCING DRUG TO LAUNCH \$125,000 RADIO/TV CAMPAIGN**—Nu-Pax, sleep-inducing drug manufactured by Somnyl Pharmacal Corp., New York, will launch \$125,000 radio/TV campaign this May. First participations are on Martin Block and Rayburn & Finch d.j. shows, WNEW, New York, with announcements to follow through rest of U. S. Account executive Charles Rothschild at Emil Mogul says radio/TV expenditure is half product's ad budget.

**SIGNS OF NEWSPRINT PINCH POINT UP RECENT NBC PITCH ON AM WAR STRENGTH**—Recent NBC network radio presentation cited radio's strengths as communication-advertising medium in crisis times. Since then, signs of newsprint shortage have multiplied, helping to prove network's point. (1) Member of Canadian House of Commons, Jack Gibson, suggested that Dominion cut its annual newsprint supply to U. S. publishers by 50%. (2) Grey market is continuing, with paper going to some publishers at \$200 per ton. (Market price is about \$112 a ton today, compared to pre-war price of \$40 per ton.)

**BREWERY AIR ADVERTISING ON INCREASE**—With trend to purchase of beer across grocery counter like any other commodity has come increased use of radio and TV advertising by breweries. Research Company of America survey shows radio got only 4.3% share of beer advertising in 1941. But by 1949 beer firms were putting 22.4% of effort into radio. Indications are trend is continuing through 1951. (See "Beer on the Air," page 30.) Three-quarters of beer is now sold in package form for home use. That makes air media, with their record of effectiveness in influencing housewives, doubly valuable to brewers.

## **REPORT TO SPONSORS for 23 April 1951**

**EMPLOYMENT AGENCY FOR VIP'S**—Sponsors seeking Very Important celebrities to endorse products for radio and TV commercials are flocking to testimonial department of V.I.P. Service, Inc., 7-year-old Manhattan firm. Dick P. Porter, Jr., vice president, provides the big names free (as long as publicity credit is given) or else at \$250 minimum fee. V.I.P.'s accounts have included Motorola (TV announcements), Huyler Candy Co. (radio announcements). Stable of celebrities includes Laraine Day, Benny Goodman, Cornelius Vanderbilt, Elsa Maxwell, Bert Lahr, Imogene Coca, Dale Carnegie.

**PETER PAUL, LONG-TIME NEWS SPONSOR, EXPERIMENTING WITH SATURATION APPROACH**—Peter Paul, Inc., veteran news sponsor, is experimenting over WOR, New York, with other kinds of programming. Intensive saturation campaign began early in April for Mounds; takes in day and night shows every day in week. Objective is to test radio saturation to see "if it will stimulate candy hunger," explains spokesman for Peter Paul agency, Maxon, Inc., New York. Another objective may be to cramp style of new coconut candy bar called Mr. Jones. This direct rival, manufactured by James O. Welch Co., Boston, is currently being advertised heavily (via Bennett, Walther & Menadier, Inc., Boston) over WOR, WNBC, WQXR and WJZ, New York as well as stations in 30 cities on Eastern Seaboard.

**SUMMER SELLING PROMOTION BY STATIONS IN FULL SWING**—U. S. radio stations are busy convincing advertisers of merits of summer advertising. Hard-hitting promotion launched by KSL, 50 kw CBS affiliate in Salt Lake City, is typical of many by stations in resort areas; emphasizes rich possibilities of outlet's summertime market: Utah tourist business of \$73,000,000 is fifth largest industry in state; retail sales for June, July, August totaled \$254,553,000 or about 29% of year's total, including food sales of \$50,035,000.

**140 ADVERTISERS USING NETWORK TV THIS APRIL**—Total of 140 advertisers are sponsoring 204 programs on network TV this April, Weed Television News reports. Weekly Weed & Co. bulletin lists number of shows on for each format type. Variety leads with 43 shows; kids' shows, 38; drama, 37; quiz and audience participation, 17; music programs, 15; forums, 12; news, 11. Bulletin also shows upswing of TV business this year. NBC, CBS, ABC did total volume this January, February of \$15,921,656, compared to '50 figure of \$3,668,786. Totals for February alone show NBC leading with \$3,949,360; CBS second with \$2,600,339; ABC, \$1,254,851.

**BEAUTY PREPARATION DISCOVERS POWER OF RADIO AND TV**—Liquinet Corp., manufacturers of hair-styling preparation, spending 70% of its \$200,000 appropriation in radio and television. Harold Meyer, president, told SPONSOR he's planning to open up West Coast in May and is confident that he can "force enough sales to stores on strength of going on TV (before program even starts) to pay for full cost of TV."

**TV FREEZE LIFT WILL ADD DOZENS OF STATIONS WITHIN YEAR**—Fear that defense effort will put crimp into building of new television stations when freeze is lifted is discounted in many quarters. Curbs on vital materials may delay or  
(Please turn to page 48)



# "Whirlaway" In The Derby

## WHEC In Rochester

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

In 1941 "Whirlaway" ran the Kentucky Derby (1 1/4 miles) in 2:01-2/5. This Churchill Downs time has never been topped since.

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

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

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	46.2	16.5	9.0	6.6	16.0	3.8
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	40.0	30.0	10.8	10.5	4.9	3.0
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	38.0	27.5	8.6	13.1	10.7	

Station  
Broadcasts  
till Sunset  
Only

DECEMBER 1950—JANUARY 1951

LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING:—**



# WHEC

*of Rochester*

N. Y.

5,000 WATTS



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

# SPONSOR

VOLUME 5 NUMBER 9

DIGEST FOR 23 APRIL 1951

## ARTICLES

### **Point-of-sale is the pay-off**

Radio advertising effectiveness is immeasurably increased when coupled with in-store merchandising, experiences of three merchandising plans prove

25

### **Is mail order a menace?**

Riding along on the success of legitimate mail-order operators, many firms are threatening radio's integrity with dishonest practices

28

### **Beer on the air**

Breweries are putting greater stress on radio/TV advertising as brand selling becomes more competitive

30

### **How RKO stops box office sag**

RKO and fellow movie companies are increasing use of broadcast advertising. RKO uses spot radio to tune of \$800,000 yearly

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### **Shall a station have national, local rate cards?**

Unique forum by Southern California Broadcasters Association moots problem of stations which have both national and local rate cards

36

### **Today's top commercials: spot TV**

SPONSOR queried agency execs, TV copywriters, film producers, directors, timebuyers to single out most highly praised spot TV commercials

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## COMING

### **The verbal curtain**

Admen have had difficulty understanding specialized jargon of science-minded researchers, seek suggestions for more effective communication

7 May

### **How many weeks should TV commercial run?**

TV sponsors can glean valuable tips as to how long the same video commercial should be used from experiences of leading advertisers

7 May

### **Spanish language broadcasting**

Why sponsors are missing a good bet by neglecting the millions that comprise the Spanish-speaking market in the United States

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**COVER:** Louis N. Brockway was named chairman of A.A.A.A. Board of Directors at the 33rd Annual Meeting, just concluded at White Sulphur Springs, W. Va. His elevation to the new post comes at time when the Four A's is gearing up to meet special responsibilities of advertising in a mobilized economy. Formerly Four A's vice chairman, Brockway is Young & Rubicam executive vice president, also a director, vice chairman of Advertising Council.

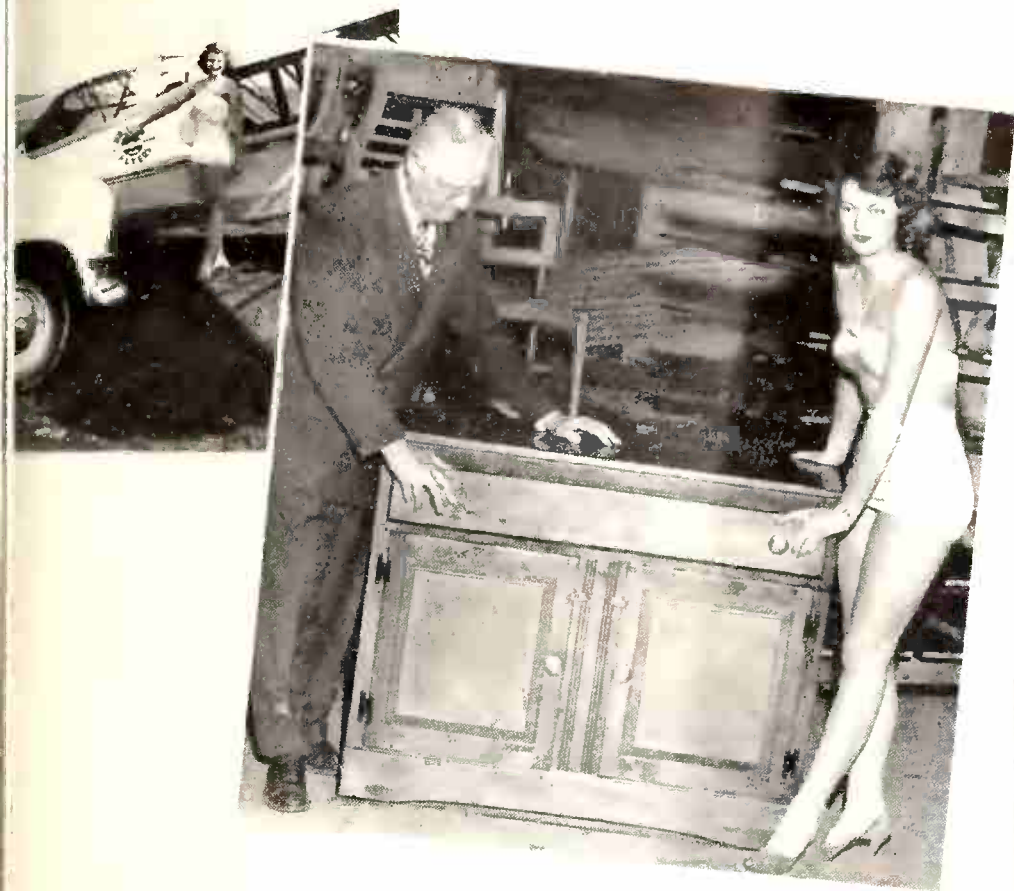
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# the **TOUR TEST** *proves*



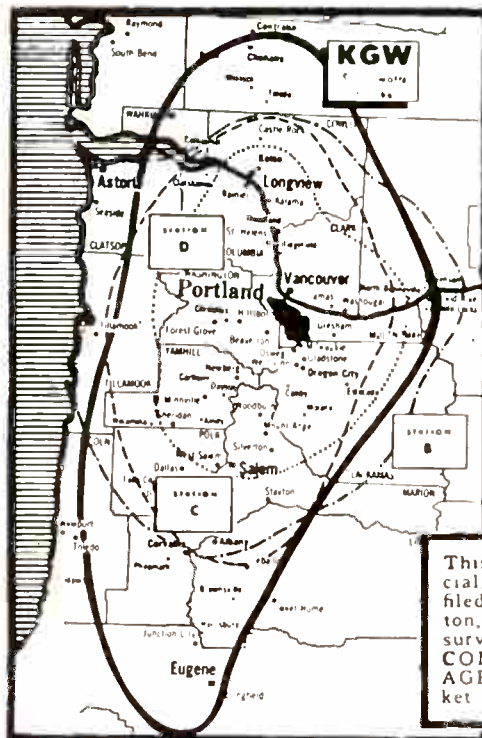
**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE ....in the OREGON MARKET**



## **BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW'S LEADERSHIP**

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

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



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

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

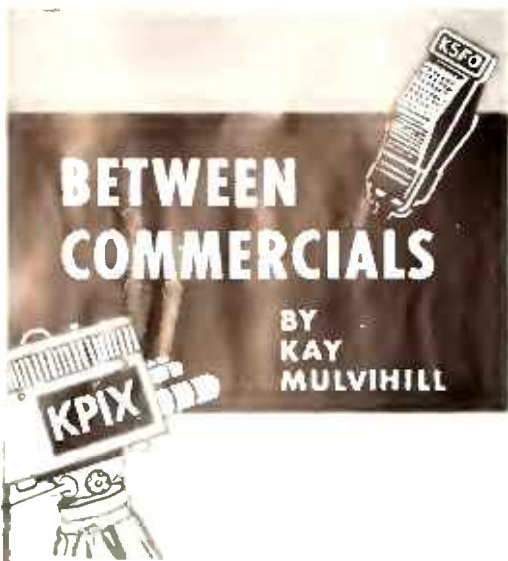
Albany, in the heart of the rich Willamette Valley, is one of the important markets delivered to KGW advertisers by KGW's COMPREHENSIVE COVERAGE. On a recent Tour Test to Albany, conducted in cooperation with the Oregon State Motor Association, Albert M. Epperley, Secretary-Salesmanager of R. Veal & Son, shows Miss KGW how birch, Oregon alder and maple are made into fine Early American and Modern furniture by his firm. A large zirconium plant is recent addition to Albany's fast-growing industry.



## **PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



The Del Courtney Show, recently voted the Bay Area's leading matinee in TV Preview's popularity poll, now holds the longest and most successful record of television hours in Northern California.

Since his debut on KPIX, over a year ago, the former nationally known bands



Del Courtney

man has chalked up 850 hours before the TV cameras—hours which have proven to be not only highly entertaining for KPIX viewers, but highly profitable for KPIX's sales - seeking sponsors, as well.

Special features on Courtney's five-day-week program have included: the weekly talent search; numerous public interest campaigns, and most recently "TV Sets for Vets"; and "Salute to the Cities".

### KSFO AIRS NEW SHOW

To complement its nighttime music programming, which has met with such overwhelming success throughout the years, KSFO has inaugurated a new two hour afternoon musical series—"Parade of Melody"—featuring a cavalcade of the musical favorites of yesterday and today.

### SEEN AND HEARD

Laura Scudder Food Products are now sponsoring a bi-weekly film feature on KPIX—"Bluebird Theatre" seen on Saturdays at 7:00 PM. Baseball season is underway on KSFO, with Don Klein handling the mike for the San Francisco Seals.



SAN FRANCISCO

# Men, Money and Motives

by  
Robert J. Landry

Whoever succeeds Wayne Coy as chairman of the Federal Communications Commission, be he or be he she, will be in for a hard time indeed, on present indications. Cause-why No. 1, of course, is the whole business of the TV "thaw." The glacial pack melts away revealing a terrain picturesquely but crazily gutted, broken, cut off, very highs from ultra highs. In the almost certain confusion, anger and disgust of almost everybody, who, save maybe Zenith with its built-in provision for the ultra-highs, is likely to be pleased?

\* \* \*

As for color TV, nobody knows what the Supreme Court will decide, or what will follow the decision. But an unholy mess is the optimum. That's Cause-why No. 2 for FCC grief.

\* \* \*

Even now the commercial broadcasters and their allies are mustering Congressional support to fight, on straight free enterprise tactics, the fact and the theory of "educational reservation." Educators, who have won a first battle, and who will themselves muster Congressional help will be strained to the utmost to make their channel victory stick. All of which puts the FCC in the middle under bombardment from politicians and business-interests alike. Cause-why No. 3 for our opening remark.

\* \* \*

Finally, Cause-why No. 4. The FCC may have made another whopper blunder, one among many these last years, in ordering the Hollywood film producing companies, by arbitrary fiat, without hearings, to make movies and stars available to TV or forfeit their (Hollywood's) hope of securing TV station licenses. A trifle high-handed that, and if the FCC doesn't have to back up from this sweeping pronouncement, then you don't have to back up to get out of a Times Square garage.

\* \* \*

Broadcasters of late have been cheered to learn that not all advertisers want to force a reduction of radio time rates. Some advertisers very definitely agree that radio is sensibly priced, especially since, out of fear of TV, radio has not promulgated down-the-line rate boosts the way newspapers and magazines have. When they are in expansive conversational mood, glass in hand, nobody quoting them by name, these advertisers have confided to broadcasters that radio is at the bottom, not the top, of their circulation questions list. Instead they swing a searching light toward other back yards, such as:

1. Magazine pressure crews, eternally working their way through college, force-draughting circulation to support high ad rates.
2. Dailies, especially the morning papers, which won't allow dealers to cut down orders, and won't allow full returns.

(Please turn to page 73)



# What's Louisville Got-

## **BESIDE**

# Kentucky Bourbon?!?

The 3-county Louisville Metropolitan Area ranks 28th in Retail Sales\* — ahead of Metropolitan Memphis, Miami or Omaha.

WAVE's Daytime BMB Area contains only 31.4% as many families as the Kentucky total — yet produces Food and Drug Sales 65.3% as great as the whole State!

WAVE-TV, now in its third year, is Louisville's first television station. It is NBC, ABC, Dumont — Channel 5. It is by far the most popular TV station in this area.

Get all the facts about WAVE — AM and TV. Write direct, or ask Free & Peters!

\*Sales Management Survey of Buying Power, May 10, 1950

# WAVE **AM** **TV**

WAVE\* has a Daytime BMB Audience of 238,490 families in Kentucky and Southern Indiana. This area has an Effective Buying Income of \$1.67 billion, as against \$2.51 billion for the entire State. The Effective Buying Income within WAVE's Daytime BMB counties is 151% of the income in those Kentucky counties in which WAVE does NOT have a BMB audience!

\*The WAVE-TV Coverage Area contains 256,400 families.



# LOUISVILLE



**FREE & PETERS, INC.**  
Exclusive National Representatives

**W L W** 50,000 WATTS  
680 KC.

the **BOSTON OUTLET** of the **AMERICAN BROADCASTING COMPANY\***

announces the

appointment, May 1st, 1951, of

**WEED AND COMPANY**

NEW YORK • BOSTON • CHICAGO • DETROIT • ATLANTA • SAN FRANCISCO • HOLLYWOOD

as national advertising representatives

\*effective June 15, 1951

# New and Renew

# SPONSOR

23 APRIL 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bynart Inc	Cecil & Presbrey	NBC-TV 32	Somerset Maugham Television Theatre; alt M 9:30-10:30 pm; 2 Apr; 51 wks
Carter Products Inc	SSCB	CBS-TV	Unnamed; alt Th 10:30-11 pm; 19 Apr; 52 wks
Allen B. DuMont Laboratories Inc	Direct	DuMont 18	DuMont Royal Playhouse; Th 9:30-10 pm; 12 Apr; 26 wks
Emerson Drug Co	BBDO	DuMont 6	Rocky King, Detective; Sun 9-9:30 pm; 18 Mar; 52 wks
Lever Brothers Co	N. W. Ayer	NBC-TV 18	Hawkins Falls; M, W, F. 5-5:15 pm; 2 Apr; 39 wks
Malden Form Brassiere Co	William Weintraub	ABC-TV	I Cover Times Square; alt Sat 12:30-1 pm; 12 May; 52 wks
McKesson & Robbins Inc	J. D. Tarcher; Ellington	ABC-TV 56	Date With Judy; Sat 11:30 am-12 noon; 2 June; 52 wks
Northam Warren Corp	J. M. Mathes	ABC-TV 29	Laraine Day Show; Sat 1-1:15 pm; 5 May; 52 wks



## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Esso Standard Oil Co	Marschalk and Pratt	CBS-TV	Allan Young Show; Th 9-9:30 pm; 5 Apr; 52 wks
Ford Motor Co	J. Walter Thompson	NBC-TV 12	Kukla, Fran & Ollie; W 7-7:30 pm; 4 Apr; 13 wks
Ford Motor Co (Ford div)	J. Walter Thompson	NBC-TV 18	Ford Festival; Th 9-10 pm; 5 Apr; 39 wks
Radio Corporation of America	J. Walter Thompson	NBC-TV 56	Kukla, Fran & Ollie; M 7-7:30 pm; 2 Apr; 13 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKOM, Saskatoon, Saskatchewan	Independent	H. N. Stovin & Co, Toronto
CKRM, Regina, Saskatchewan	CBC	Radio Representatives Ltd, Toronto
KBOL, Boulder, Colo.	Independent	H-R Representatives Inc, N. Y.
KJBC, Midland, Tex.	Independent	Bowles & Co, Ft. Worth
KLKC, Parsons, Kan.	Independent	Bowles & Co, Ft. Worth
WAGE, Syracuse	ABC	O. L. Taylor Co, N. Y. (eff. 1 May)
WBEL, Beloit, Wis.	Independent	The Walker Co, N. Y.
WCFC-AM-FM, Beckley, W. Va.	Independent	National Time Sales, N. Y.
WIII, Dayton	CBS	The Bolling Co, N. Y.
WILL, Wheeling, W. Va.	Independent	Hil F. Best, Detroit
WIOD, Miami	NBC	The Bolling Co, N. Y.
WIVI, St. Croix, Virgin Islands	BBC, Canadian Bd. Sys. Caribbean Bd. Net., French Bd. Sys.	Pan American Broadcasting Co, N. Y.
WLaw, Lawrence, Mass.	ABC	Weed & Co, N. Y. (eff. 1 May)
WTAO, Boston	Independent	Indie Sales Inc, N. Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Cigale Co	Badger and Browning & Hersey	WCAU-TV, Phila.	20-sec annemt; 15 Apr; 24 wks (n)
American Cigarette & Cigar Co	SSCB	KTSL, Illwd.	1-min partic; 2 Apr; 13 wks (n)
Beech-Nut Packing Co	Kenyon & Eckhardt	WCAU-TV, Phila.	8-sec annemt; 4 Apr; 39 wks (n)
Bristol-Myers Co	Doherty, Clifford & Shenfield	KTSL, Illwd.	20-sec annemt; 5 Apr; 52 wks (n)
Bristol-Myers Co	Doherty, Clifford & Shenfield	WBT, Charlotte	1-min annemt; 21 Apr; 52 wks (n)
Brown & Williamson Tobacco Corp	Ted Bates	WAFM-TV, Birm.	8-sec annemt; 29 Apr; 52 wks (r)

Numbers after names refer to category in New and Renew:

- Harry A. Berk (5)
- Howard Calkins (5)
- F. Chipperfield (5)
- James Cominos (5)
- David E. Diener (5)

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

4. New and Renewed Spot Television (continued)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Crown & Williamson Tobacco Corp	Ted Bates	WTOP-TV, Wash.	20-sec annemt; 8 Apr; 13 wks (r)
Cowles Magazines Inc	McCann-Erickson	KTSL, Hlywd.	1-min annemt; 10 Apr; 9 wks (n)
Judson Dnnaway Corp	J. M. Mathes	WCAU-TV, Phila.	1-min partie; 4 Apr; 39 wks (n)
Charles E. Hires Co	N. W. Ayer	WTOP-TV, Wash.	1-min partie; 14 Apr; 5 wks (n)
Illinois Meat Co	Arthur Meyerhoff	WCBS-TV, N. Y.	1-min annemt; 4 Apr; 52 wks (n)
Industrial Tape Corp	Kenyon & Eckhardt	WCAU-TV, Phila.	1-min annemt; 16 Apr; 8 wks (n)
Lever Brothers Co (John F. Jelke Co div)	BBDO	WNBK, Cleve.	Stn break; 8 Apr; 13 wks (r)
Liquinet Corp	A. Martin Rothbardt	WCBS-TV, N. Y.	1-min partie; 3 Apr; 26 wks (n)
Local Chevrolet Dealers Assn Inc	Gampbell-Ewald	WCBS-TV, N. Y.	1-min, 20-sec annemt; 15 Apr; 14 wks (r)
Nedicks Inc	Weiss & Geller	WTOP-TV, Wash.	20-sec annemt; 7 Apr; 39 wks (n)
Philip Morris & Co	Biow	WCAU-TV, Phila.	1-min partie, 20-sec annemt; 31 Mar; 52 wks (r)
Procter & Gamble Co	Dancer-Fitzgerald-Sample	WCBS-TV, N. Y.	20-sec annemt; 23 Apr; 52 wks (r)
Richardson & Robbins Co	Charles W. Hoyt	WCBS-TV, N. Y.	1-min annemt; 19 Apr; 13 wks (n)

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Kenneth G. Anderson	Walsh Advertising, Windsor, Ont., mgr	Same, exec vp
Robert Bailey	Simmons Co, N. Y., retail adv mgr	Christiansen Advertising, Chi., acct exec
Harry A. Berk	Foote, Cone & Belding International Corp., N. Y., pres	Warwick & Legler, N. Y., vp, dir
Julia Brown	Compton, N. Y., timebuyer	Same, dir media research
Howard W. Calkins	Albert Frank-Guenther Law, N. Y., dir, vp	Same, board chairman
Frank L. Chipperfield	Roy S. Durstine, N. Y., media dir	Hewitt, Ogilvy, Benson & Mather, N. Y., media dir
A. B. Chusid	Shaw-Shon, N. Y., acct exec	Battistone, Bruce & Doniger, N. Y., acct exec
James G. Cominos	LeValley Inc, Chi., vp	Needham, Louis and Brorby Inc, Chi., vp
Polly C. Cooper	Merrill Kremer Inc, Memphis, acct exec	C. N. Sneed Advertising, Roanoke, assoc.
George E. Cross	Walsh Advertising, Toronto, office mgr	Same, vp
David E. Diener	Monroe Greenthal Co, N. Y., acct exec	Same, copy chief
Vincent A. diFonzo	Pittsburgh Post-Gazette, Pittsb., adv rep	James A. Stewart Co, Pittsb., media dir
Arthur D. Duncan	Capital Records, L. A., adv mgr	Mayers Co Inc, L. A., creative dir
Don Ellis	Conti Advertising, Ridgewood, N. J., copy chief	O. S. Tyson, N. Y., acct exec
Milton Figen	American Wine Co., Beverly Hills, adv mgr	Ted H. Ball & Co, L. A., acct exec
Don Gibbs	Warwick & Legler, N. Y., vp	Same, L. A., creative supervisor
Charles J. Hawkins	Barnes Chase Co, L. A., office mgr	Lee Ringer Advertising, L. A., acct exec
Boyd Innes	Ruthrauff & Ryan, Chi., acct exec	Emil Reinhardt Advertising, Oakland, acct exec
Ruth Jones	Benton & Bowles, N. Y., Tide media supervisor	Same, asst dir of media for P&G
Dan Layman	Young & Rubicam, Hlywd., acct exec	Foote, Cone & Belding, L. A., acct exec
V. D. Lidyard	Gregory & House, Cleve., exec	Gates-Bourgeois, Cleve., dir radio-tv
Preseott T. Lustig	Lee Ringer, L. A.	McCann-Erickson, S. F., acct exec
Rod MacDonald	Foote, Cone & Belding, S. F., exec	Guild, Bascom & Bonfigli, S. F., media dir
Paul E. Martin	Compton, N. Y.	Philip I. Ross Co, N. Y., acct exec
Miles C. McKearney	Foster & Davies, Cleve., acct exec	Same, vp
Alberta Moellers	Sample Inc, Buffalo, adv mgr	William A. Melrod, Buffalo, vp
Herman Resnick	Hearn Department Stores Inc, N. Y., adv mgr	Greenwood, N. Y., partner
James Saks	WDGY, Mupls., acct exec	Jaffee Advertising, Mupls., radio dir, acct exec
William V. Schwarting	Albert Frank-Guenther Law, N. Y., vp	Same, dir
Jeff Seldon	Arnold Cohan Corp, N. Y., copy chief	Same, radio-tv dir
Wallace L. Shepardson	James Thomas Chirurg Co, Boston, acct mgr	Same, vp, gen mgr Boston office
Howard Shrimpton	Walsh Advertising, Toronto, acct exec	Same, dir of agency
S. Seward Spencer	Foote, Cone & Belding, Hlywd., radio-tv dir	Walter McCreery Inc, Beverly Hills, radio-tv dir
C. E. Standing	Warwick & Legler, N. Y., vp	Same, L. A., head of West Coast office (8th Street & Parkview)
Albert G. Wade II	Wade Advertising, Chi., radio dir	Geoffrey Wade Advertising, Chi., pres (new agency at 20 North Wacker Drive)
John S. Williams	Fletcher D. Richards, N. Y., copy dir	Same, vp
Dorothy Mallinson Winn	BBDO, N. Y.	Compton, N. Y., supervisor, radio-tv copy dept

6. Station Power Increases

STATION	FORMER WATTAGE	NEW WATTAGE	FREQUENCY
WIK, Wilkes-Barre	250 (1150 kc)	5,000 (day); 1,000 (night)	980 kc

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
WCOP, Boston	ABC	Independent (eff 15 Jun)
WLAW, Lawrence	ABC	ABC (Boston) (eff 15 Jun)
WLSL, Roanoke, Va.	ABC	NBC (eff 1 Apr)



Numbers after names refer to category in New and Renew:

- Vincent diFonzo (5)
- Albert G. Wade (5)
- C. E. Staudinger (5)
- W. L. Shepardson (5)
- Dorothy M. Winn (5)

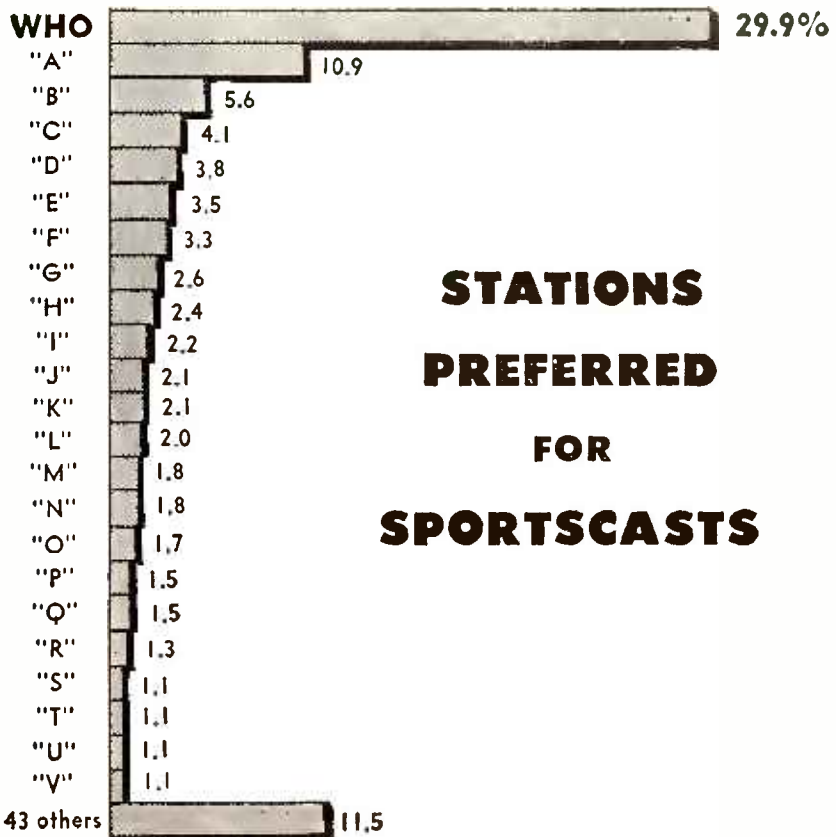
# No. 2

IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

# Sports

## IN IOWA, WHO IS THE PREFERRED Sports Station

One of the significant trends in Program Popularity in Iowa is the increasing interest in Sports. Since 1946, Iowa women have raised their preference rankings for Sports from eleventh place to seventh; in 1950, 72.7% stated that they "usually listen" to Sports. By the same token, Iowa men have raised their ranking of Sports from fourth place in 1946 to third in 1950, with 80.0% "usually listening".



### STATIONS PREFERRED FOR SPORTSCASTS

**WHO**  
**+ for Iowa PLUS +**  
 Des Moines . . . 50,000 Watts  
 Col. B. J. Palmer, President  
 P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
 National Representatives

In Iowa, Sports are one of the *important* elements in any station's ability to build and hold an audience — and *far more Iowa people prefer WHO for Sports than prefer any other station.*

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

Mr. Sponsor -

How Much  
of your  
Product  
can be sold  
in a market  
of More than  
**1<sup>1</sup>/<sub>4</sub> MILLION**  
PEOPLE

with More than  
**1 BILLION \$\$**  
to spend ?

TIME WILL TELL ...  
if it's Time on

**WGTM**

5,000 WATTS ★ CBS Affiliated  
**WILSON, NORTH CAROLINA**  
The World's Greatest Tobacco Market

Write, Phone or Wire

**ALLEN WANNAMAKER**  
GENERAL MANAGER, for your copy of  
"Time Buyer's Market and Coverage" file.



Mr. Sponsor

**John J. Taylor**

Advertising Manager  
Jacob Ruppert Brewery, New York

Thirty-seven-year-old John Taylor is that rare being—a "native" New Yorker—born in the city, educated there, living there. And, even today, his campaign on behalf of Ruppert's new "Knickerbocker" brand has a big city theme. (Father Diedrich Knickerbocker is the legendary author of the tales of old New York really written by Washington Irving.)

Taylor's link with the Ruppert Brewery goes back to 1936, only three years after Prohibition's repeal and the reopening of the Ruppert Brewery. After some business experience combined with studies at St. John's Prep and N.Y.U., Taylor started in Ruppert's advertising department. At the time the firm was only experimenting with radio, but thereafter use of the medium steadily increased.

And, while Ruppert was climbing back into popular favor in the toughly-competitive post-prohibition years, Taylor was also moving along. He reached his present post some two and one-half years ago.

Now, as far as Taylor and Ruppert's agency, the Biow Company, are concerned, radio and TV are well past the experimental status. To keep beer fans Ruppert-conscious, some \$2,000,000 is marked for 1951 expenditure with a major portion of the budget allotted to broadcast advertising.

With distribution in New York, New England, New Jersey and the northeastern third of Pennsylvania, spot radio and TV do the heavy selling work. And Taylor, an ex semi-pro basketball player, tosses his announcements around where they'll do the most good. (See "Beer on the air" this issue, p. 30).

"Our one-month 'Knickerbocker' campaign on radio and TV proved so successful," says Taylor, "we've extended it for another month. To round out our radio picture we cover distribution areas with announcements on stations scattered throughout Vermont and New Hampshire in addition to stations in Pennsylvania, upstate New York and Massachusetts."

When he's not busy directing Ruppert's ad strategy, Taylor turns to golf for relaxation. "But," says Taylor modestly, "my golf score is something awful."

But, if Taylor's well-directed ad drives are any criterion, it doesn't seem likely his caddy has too difficult a time on the links.

**MR. SPONSOR:**

**WJBK-TV—FIRST IN DETROIT!**

**9 out of top 11 in March;  
first 6 nights out of 7  
in March (Pulse)**

**First 5 out of 7  
nights (Hooper)**

**6 out of top 10 in Detroit  
on WJBK-TV (Videodex)**



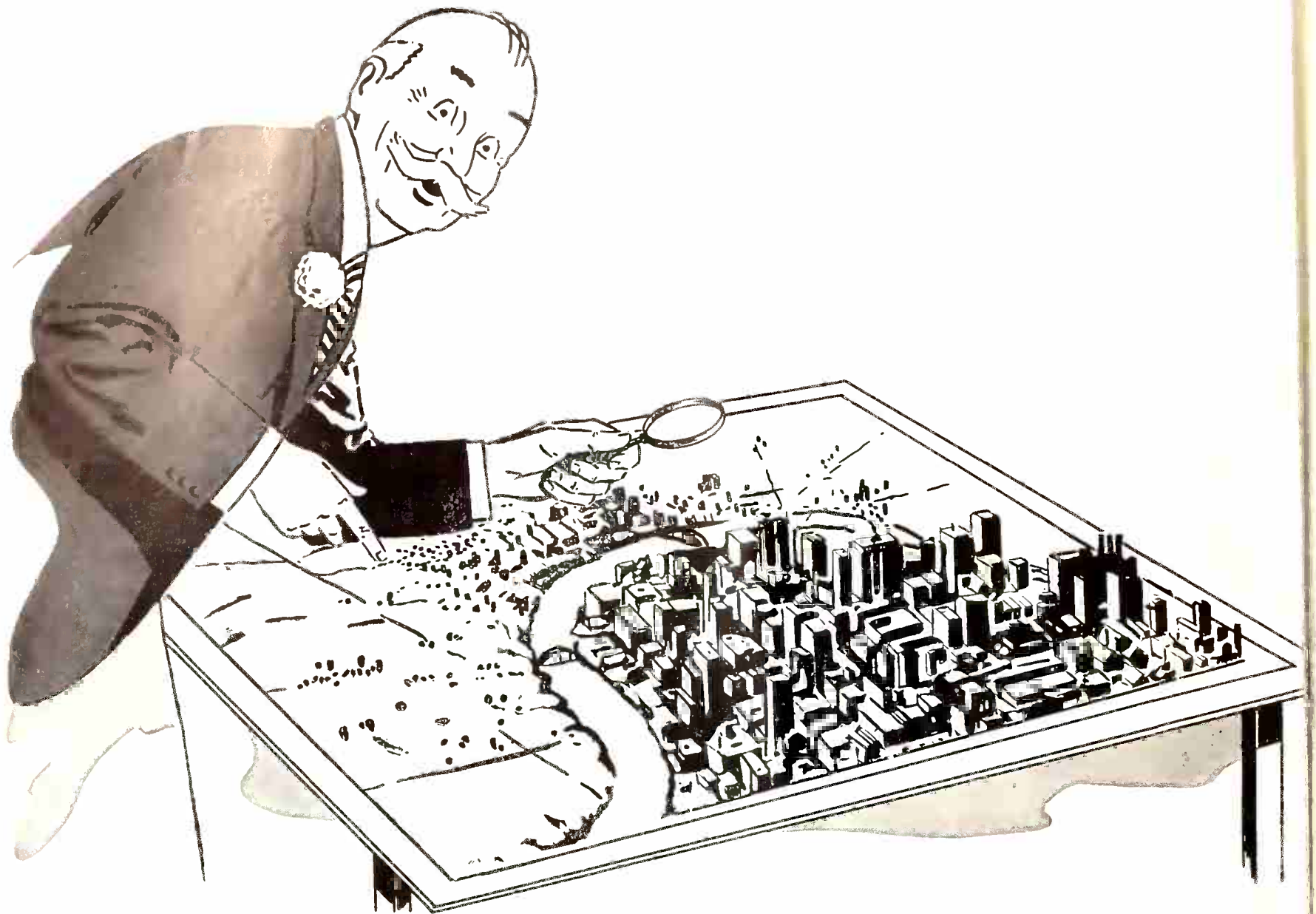
**WJBK —AM —FM —TV DETROIT**

**The Station with a Million Friends**

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

**Represented Nationally by THE KATZ AGENCY, INC.**

# What's Going On In **ALBUQUERQUE**



One of the reasons we do not envy you agencies and advertisers is your necessity of keeping abreast of several hundred markets in this nation.

To help you in that big job, F&P offers you an extra radio department of acknowledged specialists who know all the markets at the right as you know your own hometown. Their knowledge can obviously help you find opportunities your competition is missing, avoid pitfalls of inadequate "intelligence", and *get more value for your radio dollars*. That's the basis on which we first earned our place in this industry, and the basis on which we will continue to *grow with you*.

## FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

ATLANTA      DETROIT      NEW YORK      FT. WORTH      CHICAGO      HOLLYWOOD      SAN FRANCISCO



# EAUMONT . . . OR COLUMBIA?

## EAST, SOUTHEAST

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

## MIDWEST, SOUTHWEST

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

## MOUNTAIN AND WEST

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

**KMA Commercial  
Mail Response**

**UP 94.8 %  
Over 1949**

**1950 Mail Total Jumps  
Nearly 1/4-Million!**

For years time-buyers have known KMA is one of the best mail-pull stations in the country, but just take a look at the 1950 record:

In 1950, KMA pulled 94.8% more commercial mail than in 1949. That's an increase of nearly a quarter million pieces of commercial mail!

This outstanding increase means 1950 was one of the best mail response years in KMA history. It proves that during this highly competitive period KMA is even a better buy than ever before!

**Who Sent Mail . . . and Money?**

KMA listeners in rural Iowa, Nebraska, Missouri and Kansas bought the KMA-Advertised products as they have been doing for more than 25 years.

Be sure they're hearing about and buying your products. You'll be **SALES AHEAD** with KMA.



**KMA**

**SHENANDOAH, IOWA**

Represented by  
Avery-Knodel, Inc.

**KMTV-Omaha Serves  
A LIVE TV Market!**  
Now there are more than 74,000 TV sets in the KMTV area. That's nearly double the total of Sept. 1950 when network TV reached Omaha. Sell to these 74,000 families who enjoy the best shows from two networks . . . on KMTV-Omaha.

CBS-TV

KMTV-OMAHA

ABC-TV

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa

**510 Madison**

**BREWERS ON RADIO-TV**

Having failed to put my copies of SPONSOR under lock and key, I find that some of them are missing. Of course, they would be the ones which contain articles which I would very much like to have. One is the article on farm radio or was it a series? I remember that it was very comprehensive. Would it be possible to get a reprint?

I would also appreciate any information that you can give me as to when the article "Beer on the air" will appear. It was announced for the 26 March issue, but was not in it.

Radio and Television Director  
**WALLACE H. LANCTON**  
Jackson & Co.  
New York

● A detailed and up-to-date "Beer on the air" roundup appears in this issue on page 30.

**CARNATION'S PHILOSOPHER**

Your Carnation Milk story in the 26 March issue had special interest for me since particular reference was made to this company's sponsorship of *The Jewish Philosopher*.

As C. Irsael Lutsky will tell you, I was the buyer at Erwin, Wasey who discovered Mr. Lutsky and persuaded Carnation to sponsor him.

I believe this 12-year time and talent "buy" is the longest distance purchase for a national advertiser in existence. Does anyone know of a longer one?

TOM CARSON  
Radio Timebuyer  
Foote, Cone & Belding  
New York

**CROSBY'S "DEADLY SINS"**

Your open letter to John Crosby was very interesting.

But, if you want to catch on to a hot subject for debate with Crosby and his clan, you'll start taking him to task for writing about network radio while using the broad term radio.

For example, if you'll check back to, or think back to, John Crosby's "Seven Deadly Sins" article, you'll notice right away most of the sins of which he complains are purely network sins—al-

though no distinction between network and non-network was made or implied.

MURRAY CARPENTER  
Co-owner  
WABI  
Bangor, Me.

**NEWSPAPER PLUGS RADIO**



Drug store chain uses news ad to plug show

In Detroit and Michigan, the "zoom" of an airplane has become a trademark for our client, Cunningham's Drug Stores, to identify Cunningham's *News Ace* broadcasts.

To celebrate the 11th anniversary of Cunningham's *News Ace*, we prepared the attached full page advertisement for Cunningham's which appeared in the *Detroit Times*, Sunday, 25 March.

We believe that the use of a full page in one medium to publicize another medium, is really newsworthy.

LAWRENCE J. MICHELSON  
Vice President  
Simons-Michelson Company  
Detroit

**SPONSOR'S FARM FACTS**

I noticed an article, "Reply to a farm inquiry," in the 12 March issue.

This article mentioned a Farm Facts Handbook, as well as valuable farm data contained in your 9 October issue in an article titled, "The farm director: what a salesman!"

At your first opportunity, we would appreciate your forwarding to us this material, as we have a client radio station interested in the farm market.

JACK WIEDMER  
Ruthrauff & Ryan, Inc.  
St. Louis

**SELL**

# FLORIDA

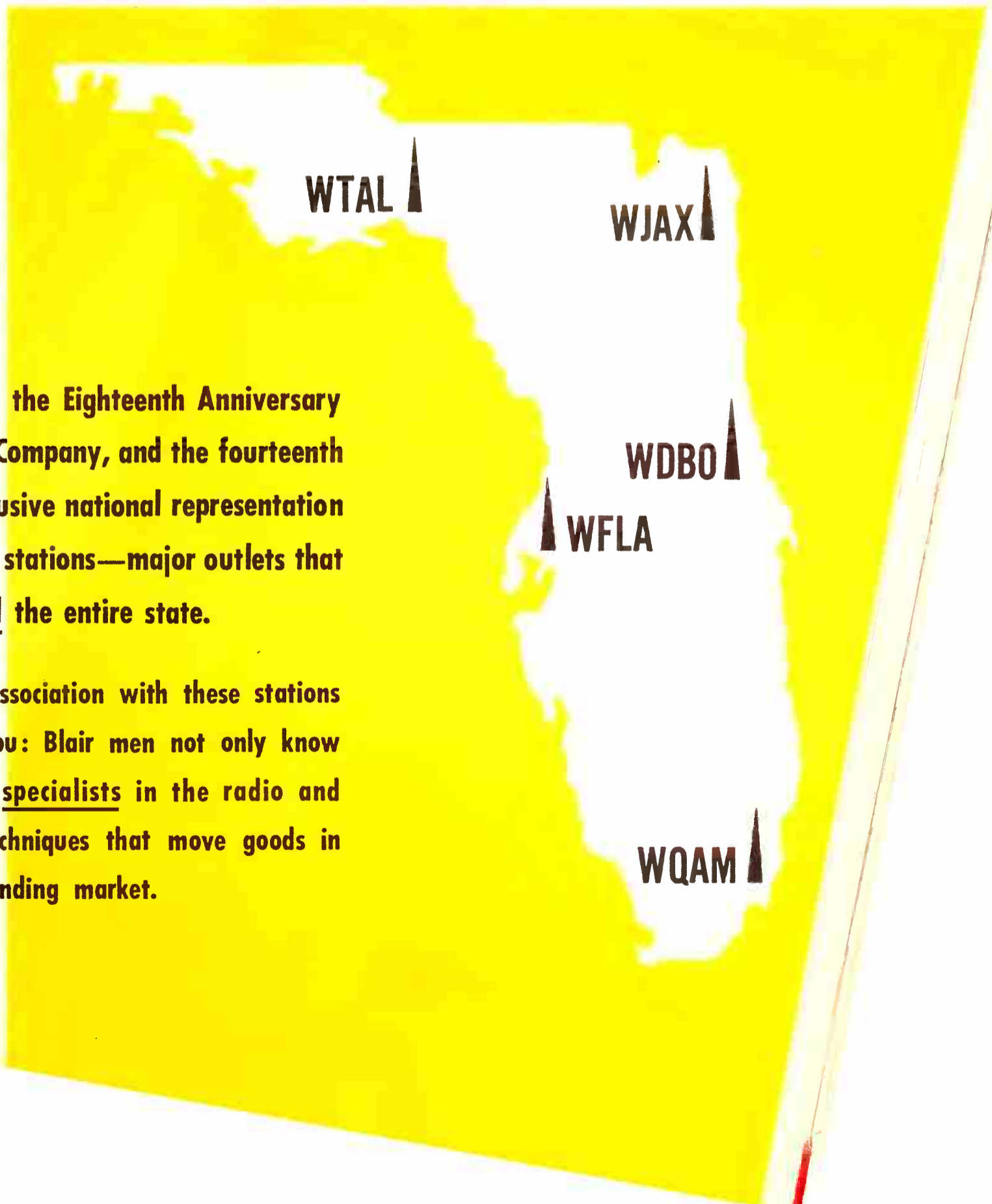
**THE**

**JOHN BLAIR**

**WAY**

**1951** marks the Eighteenth Anniversary of John Blair & Company, and the fourteenth year of our exclusive national representation of these Florida stations—major outlets that blanket and sell the entire state.

Our long-time association with these stations means this to you: Blair men not only know Florida, they're specialists in the radio and merchandising techniques that move goods in this rapidly expanding market.



WTAL

WJAX

THESE BLAIR-REPRESENTED STATIONS DOMINATE THEM  
TOGETHER THEY BLANKET AMERICA'S FASTEST-GROWING

WDBO

WFLA



State Capital in thriving Tallahassee

WTAL

WQAM



Modern Transmitter House

WFLA



Studio in the Du Pont Building

WQAM



OWN MARKETS ...  
ATE

STATION

FREQUENCY • POWER • AFFILIATION

## WJAX – Jacksonville

930 • 5000 • NBC

WJAX delivers greater coverage than any other Jacksonville station (215,230 radio homes, daytime, B.M.B. March 1949), and has substantially augmented its rural coverage by recently increasing its antenna height. Owned by the City of Jacksonville, WJAX blankets the distribution key to the State—a location so strategic that its buying power has quadrupled in the last ten years.

## WQAM – Miami

560 • 5000-1000 • ABC

WQAM is first in coverage in the Miami radio picture (208,010 radio homes, daytime, B.M.B. March 1949) with 91% penetration in Dade County and full power coverage throughout South Florida. The oldest station in Miami, it is associated in ownership with the Miami Herald. The responsiveness of its audience can be traced in part to its excellent facilities for national and foreign news service, and to its close attention to local programming. (This stress on local personalities has created a most resultful identification for advertisers.) Miami's phenomenal growth has made it one of America's major markets, with 27 incorporated communities within Greater Miami and a 77% increase in population over 1940.

## WFLA – Tampa St. Petersburg

970 • 5000 • NBC

Owned by the Tampa Tribune, WFLA includes 135,317 radio homes in its coverage area (1/2 mv. measurement). This important NBC affiliate is located in the heart of Florida's most heavily populated trade area, in the biggest city on the West Coast of Florida. Neighboring St. Petersburg is equally vital to advertisers, having just scored its biggest year with new construction and bank deposits at all time highs.

## WDBO – Orlando

580 • 5000 • CBS

Established in 1924, WDBO is Orlando's oldest station and foremost network station. It leads in coverage (141,000 radio homes, daytime, B.M.B. March 1949), and in Orlando proper has 46.5% of the listeners—the three other stations sharing the remaining 53.5% (Hooper, Fall 1949). The influence of this market stems from its position as the distribution gateway to all Central Florida, encompassing the wealthy citrus area where population has soared 75% since 1940.

## WTAL – Tallahassee

1270 • 5000 • CBS-MBS

With coverage of 52,510 radio homes (daytime, B.M.B. March 1949), WTAL is the leading network station and the oldest station in Tallahassee. It is the primary source of CBS service for the entire Tallahassee area which, as a major entrance to Florida, has become an increasingly important industrial center for a diversity of industries. The population of the city has almost doubled in ten years, and retail sales have quadrupled. These increases are doubly significant in a State Capital which traditionally enjoys a highly stable economy.



City Owned Headquarters

WJAX



Studio and Executive Offices

WDBO

# These are the men who produce the results



JOHN T. HOPKINS, III, Manager, WJAX Jacksonville. One of Florida's best known broadcasters, "Jack" Hopkins built WJAX 26 years ago, has since that time managed the broadcasting affairs of the City of Jacksonville, and recently directed substantial improvements in the facilities of this station.



OWEN F. URIDGE, General Manager, WQAM Miami. His advent in radio with WAFD Detroit in 1926, and his subsequent association with WJR Detroit for more than twenty years, brings Mr. Uridge to his twenty-fifth anniversary in radio. He has been General Manager of WQAM since 1948.



CHARLES G. BASKERVILLE, General Manager, WFLA Tampa. Mr. Baskerville is a veteran of twenty-three years in newspaper and radio advertising. Since 1936 he has been with the Tampa Tribune Company, owners and operators of WFLA. During World War II, he was a Lieutenant Commander in the United States Navy.

W. G. McBRIDE, Director of Sales, WDBO Orlando. A veteran in the Florida broadcasting picture, Mr. McBride started his career as an announcer at WDBO in 1930. He was made Program Director and National Sales Manager in 1940, and director of all sales as of January 1951. He is also a past Secretary and President of the Florida Association of Broadcasters.



L. H. GRAVES, General Manager WTAL, Tallahassee. After serving as a bomber pilot in the European theatre in World War II, Mr. Graves was associated with the DuPont Industries. In 1947 he joined the John H. Phipps Radio Stations in the post of General Manager.

## ... in Florida, one of America's fastest growing markets

No market in all America offers a greater sales potential to advertisers than the State of Florida. Every statistic establishes Florida as a year-round sales target of steadily expanding proportions. Its population has increased more than 33% in the past ten years, and its buying power, estimated at close to three billion dollars, jumped 191 million dollars in '49 over '48. Florida topped the entire nation in farm income in '49 with a gain of 19%... and in the same year ranked seventh in the incorporation of new businesses. This amazing industrial and agricultural growth has, of course, produced a permanent as well as an unusually prosperous population. These are the people that Blair's five Florida stations reach and sell... at surprisingly low cost.

John Blair & Company specializes in radio representation exclusively. Since we are entirely removed from any other operation or function, we are able to give the stations we represent our full time and our full efforts... as specialists in selling via spot radio.

- |               |  |
|---------------|--|
| CHICAGO       | 520 North Michigan Avenue, Chicago 11, Illinois<br>Superior 7-8659 |
| NEW YORK      | 22 East 40th Street, New York 16, New York<br>Murray Hill 9-6084   |
| ST. LOUIS     | 1148 Paul Brown Building, St. Louis 1, Missouri<br>Chestnut 5688   |
| DETROIT       | 1114 Baak Building, Detroit 26, Michigan<br>Woodward 5-3230        |
| SAN FRANCISCO | 608 Russ Building, San Francisco 4, California<br>Douglas 2-3188   |
| LOS ANGELES   | 6331 Hollywood Blvd., Los Angeles 28, California<br>Granite 6103   |
| DALLAS        | Ria Grande National Building<br>Randalph 7955                      |

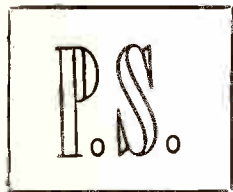
**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

**New developments on SPONSOR stories**



Cuban survey results are shown to U. S. press and radio visitors by CMQ's Mestre



**See:** "Is there a way out of the rating muddle?"  
**Issue:** 12 March 1951, p. 32  
**Subject:** Industry committee offers advertisers hope for research standardization

U. S. radio advertisers rely on numerous research organizations and their four basic techniques to keep them up to date on listening tastes. And these four methods—meter, phone coincidental, diary, or aided recall interview—all have their adherents.

In Cuba, since 1944, a group of advertisers have taken research into their own hands. This group, the Association of Advertisers of Cuba, checks radio station audiences by means of a mass coincidental home interview technique. Telephone distribution in Cuba is not nearly as extensive as in the United States, so that the coincidental home interview technique on a grand scale is a necessity. At the same time it provides a type of data usually unavailable in the United States and which many agency research directors would like to have.

Cuban homes are classified as "A," "B," "C," and "D" and one out of every three homes in each classification is polled. In some years, the poll is monthly; in others as few as three annual checks have been made. A national survey made last November included 35 cities, with 160,000 visits to homes over a period of three weeks during the hours of 9:00 a.m. to 10:30 p.m.

A recent Havana survey covered 47,378 homes. (At 11,076 homes no one was at home.) Interviewers asked: Is your radio on? What station are you listening to? What program? Who sponsors it?

Other association data includes: homes with radios; homes without radios; listening; family racial types (white, Negro, or mulatto).

Some basic faults include, says A. M. Martinez, vice president of the Melchor Guzman Company (which operates station CMQ): failure of interviewers to define what actually constitutes an "A," "B," "C," or "D" type home; number or percentage of homes in this category; and the custom of interviewers to poll people only on the main floor of each building.

Despite these defects, the association helps advertisers glean valuable data about the Island market. Martinez points out that, oddly enough, association research shows all Cuban broadcasts get more women than men listeners day or night. That includes baseball play-by-plays, children's shows, and other fare which usually attracts a majority of male listeners in the United States.

**BIG\***  
**IN OLD MOBILE**

... it's  
**WKRG**

with

- 59.5% Net Listenership gain
- Top CBS Shows
- Forceful Local programming

I AM A BELLE OF OLD MOBILE,  
 THEY SAY THAT I'M OLD FASHIONED,  
 UNLIKE YOUR LORELEIS,  
 DIAMONDS IN THEIR EYES,  
 I'M BUSY TILLING SOUTHERN FIELDS  
 WHERE SPOT CAMPAIGNS BRING  
 GREATER YIELDS.

\*225,000 population  
 in Metropolitan Mobile  
 —And Still Growing!

National  
 Representative,  
 Adam J. Young, Jr.  
 F. E. Busby,  
 General Manager

first ON THE DIAL 710  
**WKRG**  
 CBS

# Record Catch!

... and Mister PLUS can explain the one that got away



EACH FISH on this string represents half a month in 1950 (day or night) when Mutual landed a *larger share* of the total U.S. radio audience than it had in 1949.

Nielsen credits our Mister Izaak W. PLUS with 23 out of a possible 24—far more than anybody else brought home—but one did get away.+

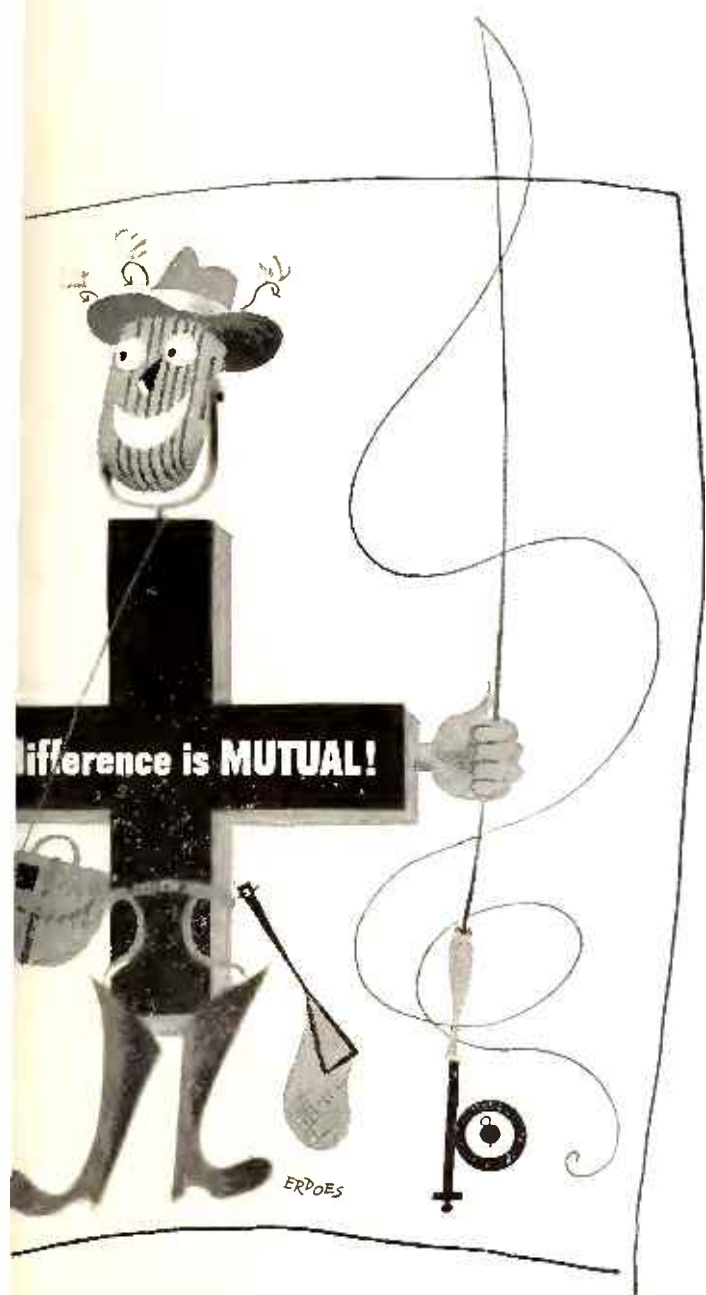
As for total gains in *actual listening* during 1950, our creel is full to the brim. Day *and* night, all year round, Mutual alone has built larger audiences, '50 over '49.

In fact, this gain amounts to 397,485,000 *more* family-hours of listening to Mutual in 1950 than in 1949.

And 1950 was the year of television's greatest growth.

Care to use our tackle?





†Daytime, October, is the one that got away. Tune-in to the World Series, MBS exclusive, was less for the 4-day Yankee-Phils in '50 than for the 5-day Yankee-Dodgers in '49

## PISCATORIAL PIN-UP



Out of 24 possible gains in share of audience during 1950 (by day and by night for each month), Mutual landed 23; Network X: 16; Y: 4; Z: 0.

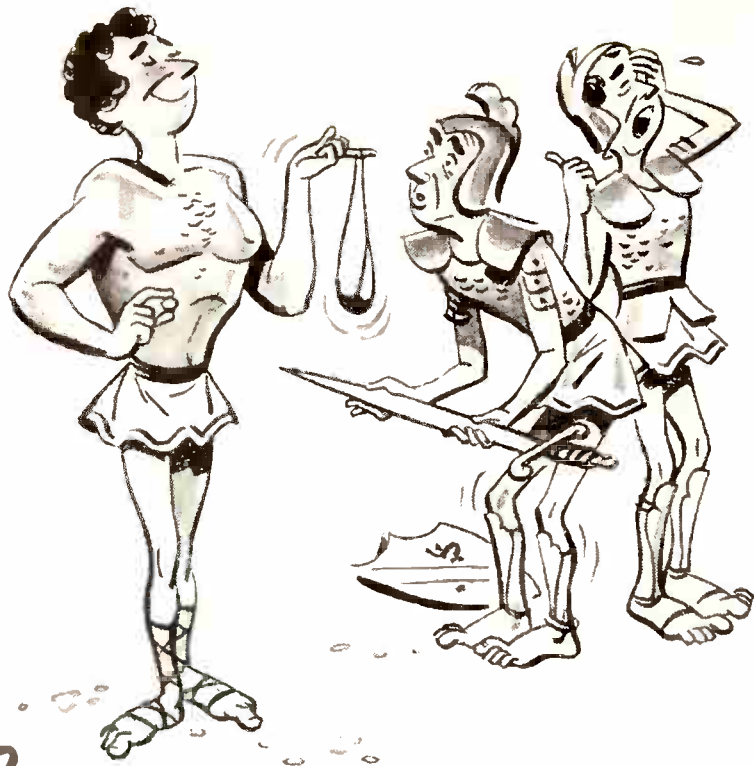
the difference is —  
**The**  
**MUTUAL**  
**Broadcasting**  
**System**

1440 BROADWAY, NEW YORK 18, N. Y



1.

The King's whole array feared the sword of Goliath. When up spoke young David, "The bum or I dieth!"



2.

He passed up a sword for his favorite appliance. "Stones, schmones," cried the men.

"Now with stones we fight giants?"



3.

But were their faces red? Like the old story said, Goliath lost out because Dave used his head.

4.

MORAL: Knock over your Dayton sales with the sales tool built for the Dayton market—WHIO-TV, first and still champion!

## To Get Ahead in Dayton\* Saleswise THE SHOW MUST GO ON WHIO-TV

\*What a market to get ahead in! 720,000 head of viewers, complete with normal wants and extra buying power—concentrated on 180,000 TV receivers as of today! And those receivers, you should remember, are nicely tuned to Channel 13—late morning, afternoon and night.\* That's us! Get data and information today from National Representative George P. Hollingbery Company.



\* Pulse February report shows that 8 out of 10 top televised shows were aired via WHIO-TV.



PROGRAM TALENT, LIKE MARJORIE MILLS ABOVE, OFTEN MAKES STORE APPEARANCES AS PART OF MERCHANDISING SUPPORT

# Point-of-sale is the pay-off

**Advertising is just part of successful  
selling; merchandising "follow-through" in  
retail stores converts it into cash sales**

**spot** The batter steps up to home-plate and swings mightily. There's a sharp *crack* as he connects. But what happens? Maybe the ball hops a few feet; maybe it sails over the fence.

What makes the difference between a dribbling grounder and a home run? "Follow-through," according to baseball pros—continuing the swing all the way.

A manufacturer may let fly an advertising campaign that has all the appearances of a home-run, yet turns out to be a "bunt." Copy is arresting, media carefully chosen, market conditions are in tune with the campaign—but the pay-off at the cash register fails to live up to expectations. Reason: the "follow-through" was missing.

Merchandising, the art of converting advertising impressions into buying at point-of-sale, is the indispensable follow-through to advertising. And the

most part of that merchandising job is to get plenty of product packages on store shelves. With the distribution, questions of "advertising effectiveness" and "consumer demand" become academic. And the distribution, the finer points of getting the store shelf position, the in-store displays, the in-store sales contests, the in-store appearances, the in-store gimmicks, and the in-store advertising are the real hard-thing.

Unfortunately, the majority of advertisers have not had follow-through on their advertising effectively — either through lack of an adequate budget or lack of follow-up. Notable exceptions are giants like Procter & Gamble, General Foods, Lever Bros., Swift, Colgate-Palmolive-Peet, Standard Brands—all successful users of radio. Media can, and does, help. Extensive merchandising service is a byword with Hearst newspapers, *Esquire* magazine, radio stations like WLW, Cincinnati, WING, Dayton, KSTP, St. Paul, WWL, New Orleans. But as SPONSOR has pointed out, "Merchandising is like fingerprints" (Part Two) 11 September 1950—merchandising is a voluntary media service; there are no standard practices and few guarantees.

To fill this need for hard-hitting, yet reasonably priced merchandising, enterprising men with radio experience and merchandising savvy have developed "packages" that provide both the selling vehicle and the follow-through. Although there are others, SPONSOR herewith describes the activities of only three such successful organizations. Two, Feature Radio, Inc. (Chicago) and Broadcast Advertising, Inc. (Boston), use AM radio programs as their advertising arm. The third, Storecast Corporation of America (New York), beams its advertising directly to the customer in the store—via FM radio.

All have a highly developed sense of the importance of point-of-sale. They know that a strong advertising impression can be negated at the very threshold of a sale. In talking with the men who head these merchandising-minded firms, and several others, SPONSOR observed an amazing degree of unanimity on these basics: (1) Point-of-sale know-how is still a little understood and poorly practiced art by a surprising percentage of otherwise brilliant advertisers, especially those with modest budgets. As is the case with the art of public relations, American business

is just becoming aware of its importance; (2) You need skilled crews to do the hard store-to-store work that guarantees distribution of goods; (3) Even the hardest-to-crack chains can't withstand customer demand—many agree to stock a product as soon as they're told that radio or television is in the works.

The point-of-sale services rendered by Feature Foods, *Marjorie Mills Hour*, and *Yankee Kitchen* aren't new. They've been developing over many years. Some of the crews fashioned by J. E. Murley, owner of *Yankee Kitchen* and *Marjorie Mills Hour*, have been functioning with few changes for 10 years or more. Sponsors will profit by a close analysis of the techniques used by the three firms which form the basis for this article.

Feature Radio, Inc. operates its "Feature Foods" plans on four stations—WLS, Chicago, KYW, Philadelphia, WOW, Omaha, and WHO, Des Moines. Introduced over WLS more than 15 years ago, the plan gives sponsors a participation in a top-rated woman's service program plus merchandising push with its own staff of experts.

*Martha and Helen* are the two con-

**Merchandising "package" plans start with programing congenial to women . . .**



genial homemakers who chat over the air from WLS for a half-hour, six days a week. Anything that interests women is grist for their broadcasts—hairdo's, selecting a dog, overcoming fire hazards, making corn meal waffles, whipping up a tasty cherry angel pie, interviews with people like Mrs. Edward G. Robinson or foreign correspondent Helen Kirkpatrick.

Woven into their entertaining talks are sincere sales pitches for the products of participating sponsors. But this is actually just the beginning of a Feature Foods promotion.

From experience, the Chicago division of Feature Foods has discovered that 12 to 15 demands for an item (about 21.2% of a store's customers) will cause the grocer to stock it. Demand from 5% of the customers will encourage a grocer to push a product and anything over 15% is terrific. This distribution-getting demand is one thing the *Martha and Helen* program seeks to stimulate for newly introduced products.

With the air promotion underway for a given participating sponsor, Feature Foods' staff of merchandising experts gets to work in the stores. Five women under director Mae Watkins

### Where services described in article operate

Feature Radio, Inc., Chicago outfit, sells "Feature Food" packages of radio show plus merchandising staff on WLS, Chicago; KYW, Philadelphia; WOW, Omaha; WHO, Des Moines.

Broadcast Advertising, Inc., Boston, provides merchandising service for participants on Marjorie Mills, Yankee Kitchen programs carried over two New England regional radio nets.

Storecast Corp. of America, New York, beams music, news, product announcements via FM to stores and homes in New England, New Jersey, Philadelphia, Chicago, Pittsburgh.

call on some 1,250 metropolitan Chicago independent and chain groceries. These are the things they do for each participating sponsor:

1. Persuade grocers to stock the product, if not stocked already.
2. Get advantageous shelf locations.
3. Report on sales of the product and its competitors.
4. Arrange display material.
5. Discover trade reactions to the product and its distributors.

In addition to these daily efforts, special promotions are arranged with leading chains, cooperatives, voluntary chains, and supermarkets. Promotions get a build-up over the air, while the stores reciprocate by featuring the participating products in their regular advertising. Special displays, free recipe booklets—every proven technique to heighten interest and boost sales is used.

(Please turn to page 81)

### ... follow through with store visits by trained crews, in-store promotions



(1) Ken & Carolyn's Yankee Kitchen typifies homemaker-type show, puts sales pressure behind products. Part of Broadcast Advertising package  
 (2) Product displays, store posters, shelf strips are regular part of merchandising service that comes with integrated plans like Feature Foods  
 (3) Contests, like this Storecast tie-in with Acme Markets in New Jersey, are a proven traffic builder, also boost participating sponsors' products



CHOOSING RIGHT PRODUCT IN RADIO MAIL ORDER TAKES SKILL. MARFREE'S FRIEDENBERG (CENTER), STAFF SHOW BEST SELLERS

# Is mail order a menace?

**Marfree and Hoge make legitimate  
operations pay, but many unsavory  
outfits clutch for quick profits**



Is mail-order advertising becoming the No. 1 skeleton in broadcasting's closet?

Reputable mail-order agencies are still shuddering from numerous shoddy deals sharp operators put over last Christmas. Radio and TV listeners who were duped flooded stations and Better Business Bureau offices with angry complaints. Now the Federal Communications Commission is asking Congress to tighten criminal laws against swindlers who advertise on the air. Many stations have already taken action by laying down rigid restrictions (see mail-order policies description at right) to safeguard their reputations — and to keep from being

gypped themselves by fly-by-nighters.

Despite the attention that the unsavory operators have attracted, the mail-order business does have a legitimate place in broadcasting when properly handled. A SPONSOR survey found that such firms as Huber Hoge & Sons, Marfree Advertising Corporation, and Thwing & Altman (hook specialists), among others, have established good records in the field. There is no menace to radio here. The Better Business Bureau has no fat files of complaints on activities of these firms as it does for some other organizations. These advertising agencies have found that legitimate mail order can bring consistent, high-profit sales volume. At this date all indications are that the shady operators will be more and more restricted while the reputable firms go ahead to one of their biggest years in the radio mail order business. (TV, on the other hand, is currently declining as a mail-order medium.)

Here, then, is a close-up of how Marfree, a business-like, established mail-order agency, works. Marfree's president, Harry Friedenberg, can cite such worthwhile achievements in mail order as building D-Con rat exterminator to a \$100,000 weekly volume through radio (SPONSOR, 1 January 1951); sale of 120,000 plastic food bags with deodorizers per week; 14,000 sets per week of six popular records; 6,000 to 10,000 monthly inquiries for the White Cross Hospitalization Plan.

This is the step-by-step technique that Marfree uses to make mail order pull such responses. Mail order is a tricky operation. You can lose your shirt easily—and quickly. The key to Marfree's success is careful analysis before taking on a new product. Items are checked for:

1. Profit potential.
2. Value of the merchandise.
3. Need for the product.
4. Finances and credit of the firm making the article.
5. Actual test sales performance on about a dozen proven mail order stations, including WCKY and WLW, both Cincinnati; WWVA, Wheeling; WIBW, Topeka; WIBC, Indianapolis; KMOX, St. Louis; KFGO, Fargo, N. D.; KTHT, Houston; WVNJ, Newark; WPAT, Paterson, N. J.

The tests run two weeks, with a frequency of one to three times daily on 10 or 15-minute shows. If the mail

(Please turn to page 77)

### Marfree's list of some of top mail order stations

WCKY, Cincinnati	WIBC, Indianapolis	WWVA, Wheeling, W. Va.
WIBW, Topeka, Kan.	KTHT, Houston	KMOX, St. Louis
KFGO, Fargo, N. D.	WTAM, Cleveland	WVNJ, Newark
WPAT, Paterson, N. J.	WCFL, Chicago	WGAR, Cleveland
WGN, Chicago	KOB, Albuquerque, N. M.	WLS, Chicago
WOAI, San Antonio	WCAO, Baltimore	KGNC, Amarillo, Tex.
WBAL, Baltimore	WCHS, Charleston, S.C.	WBZ, Boston
WEEL, Boston	WOWO, Fort Wayne, Ind.	WBT, Charlotte, N. C.
KVOO, Tulsa, Okla.	KBYE, Oklahoma City	WOW, Omaha
WMC, Memphis	KHMO, Hannibal, Mo.	WOR, New York
KWKH, Shreveport, La.	WHKC, Columbus, O.	KTRH, Houston
KXXX, Colby, Kan.	WJR, Detroit	KWBU, Corpus Christi, Tex.
KOA, Denver	KNX, Los Angeles	CKLW, Detroit
KFI, Los Angeles		KCOH, Houston
WNOX, Knoxville, Tenn.		
WLW, Cincinnati		

### HOW INDUSTRY IS POLICING MAIL ORDER

Let's pass a law.

That's the refrain which always follows a scandal where many are victimized. Thousands of radio and TV mail-order customers encountered pitchmen on the air last Christmas who lived up to their street-corner reputations. That's why stations are working to sift out the chiselers from the legitimate outfits described in the article at the left.

But it's going to take a lot more than the writing of regulations. "You can pass all the laws and codes you want,"

one veteran broadcaster remarks. "but if the agencies and stations do not enforce those rules, the menace of the fly-by-night operators will continue. In no time at all, they can wipe out all confidence in reputable mail-order offers. From that point, it is not far from jeopardizing faith in all radio advertising."

Here is a rundown on the drive to clean up mail order.

Even Congress is being brought into the picture. The national lawmakers

(Please turn to page 79)

Typical complaint letter sent to stations

To Ho it may concern,  
 Is it necessary to advertise  
 this junk on the Radio.  
 2 Weeks before Christmas  
 they jap they head of  
 hurry hurry. time is limited  
 2 Weeks after Christmas you  
 get it. It should of come  
 before the Holidays. No wonder  
 some people get sick.  
 the advertisement sound  
 it very much different.  
 If you can use that  
 junk you will be

# WNAX Bohemian Bar Broadcasting nightly for Grain Belt



REGIONAL BREWERIES ARE TURNING TO AIR TO SPUR SALES. MINNEAPOLIS BREWING SAW DEMAND FOR GRAIN BELT BEER SHOOT WAY

## A SPONSOR roundup

# Beer on the air

Slice of brewery budget going

to radio/TV rose from 4.3% on average to 22.4% in eight years

**over-all** "What'll you have? . . . Pabst Blue Ribbon . . ."

Millions of boxing fans have come to recognize this compelling Pabst slogan as part of the colorful ring atmosphere coming to them every Wednesday night over radio and TV. It's a slogan that boosts the take of the Pabst Sales Corporation throughout the country. At the same time the question, "What'll you have?" points up

an upheaval going on throughout the brewing industry.

Brand selling is taking over in the beer business as it has in the cigarette field. No smoker steps up to the tobacco counter and says "cigarettes, please." He always specifies a brand. The beer market is fast reaching this point. That means the big fellows who have the resources to conduct strong, well-planned advertising campaigns are

expanding while the smaller firms are dropping out. At the end of prohibition there were some 750 breweries in the U. S. This year the number has shrunk to about 400.

You can't slacken promotion in this field—one of the most competitive in American business. In every city, local, regional and/or national producers are battling for a bigger share of the market. Despite a recent sales de-





ANKTON, S. D., REGION AFTER USING RADIO

eline of about 2%, brewers increased advertising per barrel from \$1.07 in 1949 to \$1.09 in 1950, a *Modern Brewery Age* survey reported. The 2% decline, many in the industry believe, would probably have been considerably greater without the influence of heavy air advertising and other beer promotion—considering the factors tending to force beer sales down.

Many firms are boosting budgets even higher in 1951. Beer advertisers are not only adding to their artillery, but they are putting more stress on radio and TV as potent weapons to acquire new customers. They have to keep up with a significant shift in beer drinking. For three-quarters of the beer consumed is now sold in package form for home use. The corner tavern no longer holds the importance it had before prohibition when you could buy a pail of foaming brew for a dime.

The way this industry has been flocking into radio and TV has been clocked by the Research Company of

America. It found that in 1941 only 4.3% of beer advertising went into radio. By 1949, the proportion going into radio and TV had grown to 22.4%. Thus, air advertising in 1949 was second only to outdoor media which took 23.0% of the total promotion expenditure. In the eight-year-period, newspapers had fallen from 28.5% of the budget to 19.5%.

As recently as August, 1947, a SPONSOR survey of beer advertising on the air noted that Pabst was the only brewery on the networks. Eddie Cantor was their star, having succeeded the Old Maestro, Ben Bernie, who had sold Blue Ribbon Malt.

A few firms tried network radio in the early Thirties, with the return of legal beer, but they didn't stay long. Even Pabst, which has been the most conspicuous user of the networks, took a long hiatus after sponsoring Ben Bernie for five years.

This season you can scarcely turn a dial (radio or TV) without bumping into a beer sponsor, large or small.

Here's a quick rundown on some of the major network air efforts this season. Pabst is top spender with the *Life of Riley* on radio and the *Blue Ribbon Matches* on both AM and TV. Joseph Schlitz Brewing Company sponsors the standout *Halls of Ivy* on radio; *Pulitzer Playhouse* on TV. Miller Brewing Company features *Miller High Life Revue* on radio. Horse race broadcasts every Saturday afternoon over MBS are sponsored by the Brewing Corporation of America for its Carling's Red Cap Ale. Falstaff Brewing Corporation is using about 150 stations over the Liberty Broadcasting System for baseball. Anheuser-Busch, Inc., sponsors the expensive *Ken Murray Show* on TV. Blatz Brewing Company has the *Roller Derby* on video and will be bringing *Amos 'n' Andy* to the new medium in June.

The late evening TV show on *Broadway Open House* which brought fame to comedian Jerry Lester and the curvaceous Dagmar is co-sponsored by the Anchor-Hocking Glass Corporation and seven beer firms, including such major producers as Blatz Brewing Company, the Jacob Ruppert Brewery, Pfeiffer Brewing Company, Red Top Brewing Company, and Gunther Brewing Company.

Turning now to trends, these are the highlights of present beer activity on the air.

(Text continued top of next page)



Schlitz stays at top with "Pulitzer Playhouse" on TV and "Halls of Ivy," AM. Prestige shows use stars like H. Hayes



Pabst, long-time web sponsor, balances boxing fare on radio and TV with domestic comedy of Wm. Bendix' antics



Both TV and AM announcements used to plug annual Miss Rheingold contest. Video helps customers choose winner



"Broadway Open House," co-op show, enables regional beer firms to tie in with Anchor-Hocking in own markets

For chart showing how 40 beer sponsors use air, turn page

Expanded efforts on radio and TV. The largest firms last year, according to *Modern Brewery Age* stepped up their TV allotments from one cent a barrel in 1949 to 12 cents in 1950.

2. More emphasis on daytime radio to reach housewives who buy beer in grocery stores the most important beer outlet.

3. Sports broadcasts continue strong, with many companies sponsoring baseball during the peak warm weather sales period. Sports are usually tuned in at bars, restaurants, and grocery stores. This means a point-of-sale impact that few other advertisers can enjoy with any other type of show.

4. In scheduling announcements, many firms prefer sports or news adjacencies to reach male audiences.

5. The strategy shift by one major firm, Falstaff Brewing, a heavy user of the air media. Falstaff is shifting from an emphasis on evening shows over high-powered, dominant stations to a hookup of about 150 smaller stations, mostly part of the Liberty Broadcasting System. They sponsor the outstanding major league game of the day and the regular games of the St. Louis Browns. The Browns are carried on a separate regional network. The St. Louis brewery is testing the effectiveness of this network designed to match distribution right down to

the smallest communities.

6. Sales problems are not the only headache in this business. Beer advertising is hampered by legal restrictions in a number of areas. The powerful KGW station in Portland, for example, can only handle a limited amount of beer advertising, it reports. A state law forbids the mention of beer or wine before 8 p.m.

The dominant role of sports in the beer activity, although the Mrs. does the buying, leads you right into an old family argument "Who's boss?" The answer, say some experts, is that it's papa who stipulates the choice of beers. But brewers are no male chauvinists. They point to the growing fe-

**Cross-section of beer radio-TV advertising, including 10 national and local sponsors**

ADVERTISER	AGENCY	PROGRAMS (data on announcements included where available)
<b>ACME,</b> San Francisco	Foote, Cone & Belding	"Ben Alexander," KNBC d.j. show; "Watch and Win," KPIX (TV); Heavy radio campaign during April. Over 400 announcements per week used.
<b>AMERICAN,</b> New Orleans	Walker-Saussy	"Road to Yesterday," WWL, New Orleans. Ziv's "Bold Venture" in five cities. Strong radio schedules for special drives.
<b>ALTES,</b> Detroit	Austen Croom-Johnson (AM) McCann-Erickson (TV)	No programs. Extensive AM and TV announcement schedules.
<b>ANHEUSER-BUSCH,</b> St. Louis	D'Arcy Advertising	"Ken Murray Show," CBS-TV.
<b>P. BALLANTINE,</b> New York	J. Walter Thompson	N. Y. Yankees, Boston Braves, Philadelphia Phillies and Athletics games carried on radio and TV, mostly on co-sponsorship basis with other firms.
<b>BLATZ,</b> Milwaukee	William Weintraub	"Roller Derby," ABC-TV; "Amos 'n' Andy," CBS-TV, starting in June; half-hour musicals Fridays on WTMJ-TV, Milwaukee.
<b>BREW. CORP. OF AMER.,</b> Cleveland	Benton & Bowles (Red Cap Ale)  Lang, Fisher & Stashower (Carling's Black Label Beer)	Horse races, Mutual, Saturdays.  Five, 10, 15-minute news, sport, and musical shows in 13 cities. Announcement schedules on 54 AM stations and 10 TV stations.
<b>BURGER,</b> Cleveland	Midland	Cincinnati Reds games over WCPO, Cincinnati.
<b>ADOLPH COORS,</b> Golden, Colo.	W. W. MacGruder	Minor league baseball in Denver and Colorado Springs.
<b>FALSTAFF,</b> St. Louis	Dancer-Fitzgerald-Sample	Liberty Broadcasting System major league ball games over 150 stations. St. Louis Browns over KWK, St. Louis, partial sponsorship on Brown network of 30 stations.
<b>FALLS CITY,</b> Louisville	Prater Advertising Agency	"Magic Music," d.j. show nightly over WIRE, Indianapolis.
<b>FESENMEIER,</b> Huntington, W. Va.	Robert Porter King	"Sports Almanac," WSAZ-TV; Jack Bradley sport shows nightly, WSAZ (AM); "Korn Kobbler," WCHS, Charleston, WVNR, Beckley, WMON, Montgomery.
<b>FORT PITT,</b> Sharpsburg, Pa.	BBDO	Ziv's "Bold Venture" over KDKA, Pittsburgh; TV show being planned.
<b>FRANKENMUTH,</b> Frankenmuth, Mich.	Ruthrauff & Ryan	15-minute music shows, three times weekly over WWJ-TV, Detroit, and outlets in three other cities. Ten stations used to carry 98 radio announcements per week.
<b>GENESEE,</b> Rochester, N. Y.	Rogers & Porter	"Broadway Open House" (TV) on WHAM-TV, Rochester, WNBFTV, Binghamton, and WSYR-TV, Syracuse. Ziv's "Bold Venture" in nine cities; baseball and basketball broadcasts over WRNY, Rochester.
<b>GLOBE,</b> Baltimore	Joseph Katz	Ziv's "Bold Venture," five cities; Bill Dyer, sports show, WWIN, Baltimore.
<b>GLUEK,</b> Minneapolis	Vance Pidgeon & Assoc.	"Let's Get Together," quiz show WCCO nightly; programs over five stations.
<b>GOEBEL,</b> Detroit	Brooke, Smith, French & Dorrance  Russell, Harris & Wood	Detroit Tigers, WJ8K and 45 AM stations, plus WWJ-TV.  "Jerry Colonna Show," KGO-TV, San Francisco, and KECA-TV, Los Angeles.
<b>GRIESEDIACK,</b> St. Louis	Ruthrauff & Ryan	St. Louis Cardinal games over WIL and 30 station network.

male audience they are attracting with athletic contests as a real market too.

At the other extreme is the belief that women should be an important target for beer promotion. And here's where you get into daytime radio for brewers. One man on the firing line, Harold F. Walker of WDIA, Memphis, puts it this way:

"The most significant thing that has developed out of the last two years is the complete change in attitude of breweries toward daytime hours for radio advertising. Prior to two years ago, morning, noon, and afternoon time couldn't be given away to a brewery. Today breweries and their agencies are buying daytime radio adver-

tising without the slightest hesitation. The factor responsible is the rather sudden realization that it is Mrs. Housewife who is the real volume buyer of beer, as with any other grocery commodity."

Walker gets support in this daytime thinking from one survey showing that 57% of all women said they bought a specific brand because they preferred it themselves.

Although the sports broadcasting picture is dominated in almost every area by such brewers as P. Ballantine & Sons, F.&M. Schaefer Brewing Company, the Griesedieck Bros. Brewing Company, Goebel Brewing Com-

(Please turn to page 74)

### 3 Big Time JAX Radio Stars on WWL

Ankle reason why you should keep JAX beer in ice-cold, ready to serve.

they're all saying:  
"Hello, mellow JAX...  
you're the beer for me!"  
to millions every week!

Give Your  
**TASTE** a  
change of  
**PACE** with



AS ADVERTISED OVER STATION WOLF  
"SPORTS SPECIAL" 7:00 P. M. DAILY

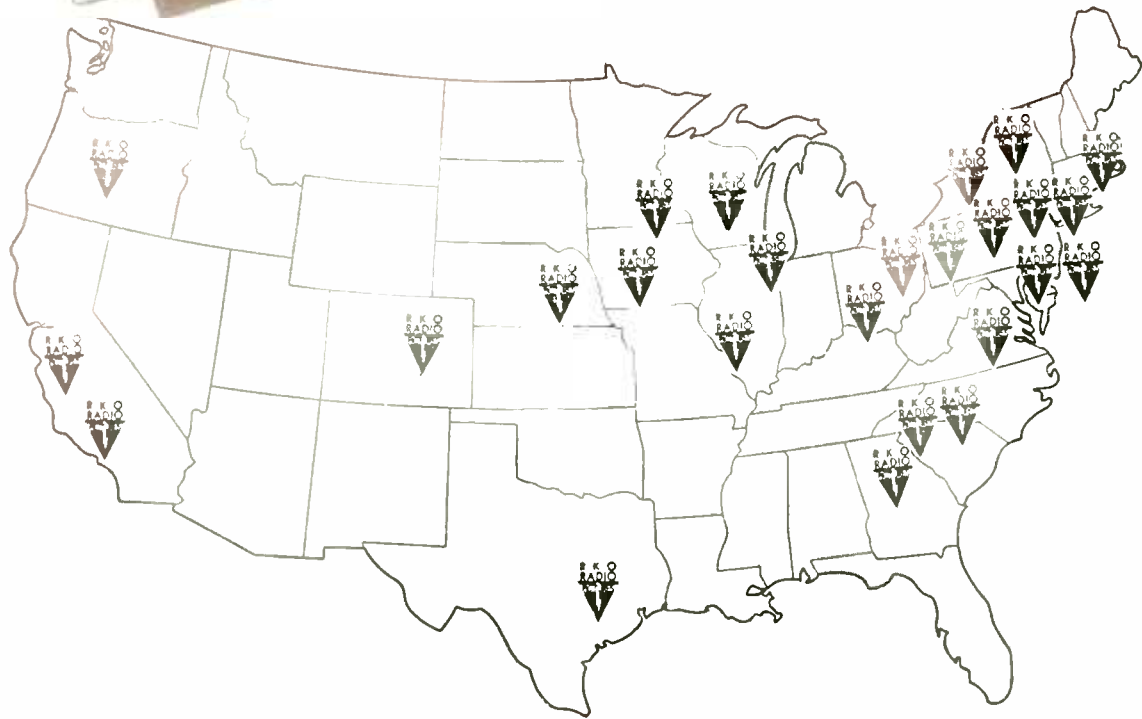
Most beer advertisers merchandise programs at point-of-sale

ADVERTISER	AGENCY	PROGRAMS (data on announcements included where available)
<b>THEO. HAMM,</b> St. Paul	Campbell-Mithun	Ziv's "Bold Venture," in nine cities; Edward R. Murrow newscast over 34 stations; games in six minor league cities over radio, and telecasts of games in Minneapolis.
<b>PETER HAND,</b> Chicago	BBDO	"Pantomime Quiz," WENR-TV.
<b>CHRISTIAN HEURICH,</b> Washington	Henry J. Kaufman	Washington Senators ball games over WWDC and WTTG (TV).
<b>KRUEGER,</b> Newark	Geyer, Newell & Ganger	Mutual co-op "Fulton Lewis"; local news shows; Laraine Day in pre-Giant-game series over WPIX (TV).
<b>LEISY,</b> Cleveland	McCann-Erickson	Cleveland Indian games over WXEL (TV).
<b>LOS ANGELES BREW.,</b> Los Angeles	Lockwood-Shackelford	"East Side Theater," nightly film show, five times weekly over KFI-TV.
<b>LIEBMANN,</b> New York	Foote, Cone & Belding	175 announcements per week on seven radio stations and TV announcements nightly on N. Y. stations. Air campaign stepped up during Miss Rheingold contest. Tex & Jinx, WNBC, twice a week.
<b>LUCKY LAGER,</b> San Francisco	McCann-Erickson	"Dance Time," seven nights per week, KGO, San Francisco.
<b>MILLER,</b> Milwaukee	Mathisson and Associates	"High Life Revue," ABC; Milwaukee Brewer baseball, WEMP; Green Bay Packer games over 35 to 40 stations; N. Y. Giant football over WMGM, N. Y., and 35 stations; musical-variety show Sunday nights, WTMJ-TV, Milwaukee.
<b>NATIONAL,</b> Baltimore	Owen & Chappell	Bailey Goss' "National Sports Parade," WBAL; wrestling over WTOP-TV, Washington, and WMAR-TV, Baltimore; wrestling match film carried in four other cities.
<b>NARRAGANSETT,</b> Providence	Standish	Boston Red Sox games over WHDH and a network of stations.
<b>PABST,</b> Chicago	Warwick & Legler	"Life of Riley," NBC; boxing matches, CBS and CBS-TV weekly.
<b>PFEIFFER,</b> Detroit	Maxon	Ziv's "Bold Venture" in 32 cities; "Broadway Open House" (TV) six cities.
<b>PIEL BROS.,</b> New York	Kenyon & Eckhardt	Announcements on radio carried in 29 Eastern markets running from six to 38 times a week. TV schedule also used.
<b>REGAL AMBER,</b> San Francisco	Abbott & Kimball	San Francisco Seals ball games over KSFO.
<b>JACOB RUPPERT,</b> New York	Biow	"Broadway Open House" (TV) three cities, "Zeke Manners," WJZ-TV, and "Kitchen Kapers," WJZ-TV; 150 announcements per week on 10 radio stations.
<b>SCHAEFER,</b> New York	BBDO	Brooklyn Dodger games on WMGM and WOR-TV; sports shows over: WRGB, Schenectady; WSYR, Syracuse; WNHC-TV, New Haven; WBZ-TV, Boston.
<b>ADAM SCHEIDT,</b> Norristown, Pa.	Ward Wheelock	"Cafe Prior," WFIL-TV, Philadelphia; nightly d.j. program over WFIL; wrestling, WFIL-TV, weekly; George Walsh, sports, WFIL-TV; weekly boxing, WTTG, Washington.
<b>SCHLITZ,</b> Milwaukee	Young & Rubicam	"Halls of Ivy," NBC, and "Pulitzer Prize Playhouse," ABC-TV.
<b>STANDARD,</b> Scranton	Hart-Conway	Cleveland Indian games over WERE, plus local network.
<b>STEGMAIER,</b> Wilkes-Barre, Pa.	Crolly Advertising	Ziv's "Bold Venture," 25 cities.

# The Markets

RKO chooses major centers of population like those shown below

# The Station



- WCBS, New York
- WCFL, Chicago
- KNX, Chicago
- WJBK, Detroit
- KNBC, San Francisco
- WBZ, Boston
- WHIO, Dayton
- WGAR, Cleveland
- WWDC, Washington, D
- WFBR, Baltimore
- WRNL, Richmond
- WBT, Charlotte
- WGST, Atlanta

## How RKO stops box-office sag

**\$600,000 spot radio co-op budget of RKO and local**

**theatres drives fans back to movie palaces**



Action scenes snipped from RKO movie trailers serve as TV commercials



At first blush, the idea of a movie company advertising its films on radio and TV sounds like a bizarre twist on the dog licking the hand that bites it. Yet the notion isn't as strange as it seems.

True, the motion picture industry has always regarded radio coolly as a rival entertainment medium, and, more recently, TV as a threat to its very existence. But Hollywood is first and foremost a business institution. It has not allowed its competitive resentment to blind its recognition of broadcasting as a potent advertising medium.

Consequently, while radio and TV programs are keeping their customers *in* the home, Hollywood's top movie companies will spend increased cash this year on spot radio/TV commercials to draw those same customers *out* of the home. An ironical situation, perhaps; but certainly an intriguing one.

are typical outlets  
in first-run cities

VZ, New Haven  
K, St. Louis  
AM, Rochester  
YR, Syracuse  
IL, Philadelphia  
AG, Worcester, Mass.  
CO, Minneapolis  
W, Portland, Ore.  
O, Des Moines  
W, Omaha  
PA, Spartanburg, S. C.  
Y, Pittsburgh  
L, Houston  
L, Denver

## Spot radio commercials place stress on adjectives, horror, sex

MAN: (VOICE LIKE WALTER WINCHELL)  
It's Raw Meat! Edge of Doom is Raw Meat!

1ST ANNOUNCER:  
Yes, that's what Walter Winchell says about the  
new Samuel Goldwyn motion picture, Edge of Doom  
—which opens at the Astor Theatre August 3rd!

2ND ANNOUNCER:  
You will be shaken, stirred, shocked,  
stunned, staggered, startled by  
... (ECHO MIKE) ... Edge of Doom!

1ST ANNOUNCER:  
No wonder Walter Winchell says:

2ND ANNOUNCER:  
Edge of Doom is Raw Meat!

1ST ANNOUNCER:  
And Tex and Jinx—radio's most  
famous husband-and-wife team—say:  
Samuel Goldwyn deserves cheers  
for showing the naked truth...



As a case history, let us consider RKO Radio Pictures, Inc. It is a medium-sized movie company, ranking about fifth in the multi-million-dollar movie hierarchy. (It is superseded in size by Metro-Goldwyn-Mayer, Paramount, 20th-Century Fox, and Warner Brothers.) This year, RKO will cooperate with first-run movie houses in spending about \$600,000 for announcements and participations in over 50 cities—about 95% of the budget devoted to radio, 5% to TV. Quite apart from this sum, which is used to ballyhoo premieres in the well known Hollywood razzamatazz style, some 500 exhibitors of RKO pictures will use radio and TV exploitation at their own expense, without participation by the releasing company. This individual advertising would probably bring the total broadcast expenditure to about \$800,000.

RKO's broadcast advertising compares handsomely with that being used currently by other film companies. Here's the line-up on a random handful of its competitors:

MGM (via Donahue & Coe, Inc.) will spend an estimated \$800,000 for a 52-week schedule of radio announcements over 100 stations in 50 cities. The use of spot TV will be "spasmodic." Unlike other movie companies, MGM foots the entire bill and also maintains the broadcast advertising on

a regular, year 'round basis. Exhibitors, however, also advertise on their own, and currently are promoting over the air *Royal Wedding*, *Father's Little Dividend*, and *Go For Broke*.

Paramount (via Buchanan & Company) will cooperate with its exhibitors in spending over \$200,000 for radio announcements in 30 cities over 50 stations. The exhibitors themselves only use TV, and currently they are trumpeting on radio and TV the films *Mating Season*, *The Lemon Drop Kid*, and *At War With the Army*.

United Artists (via J. Walter Thompson, Buchanan & Company) will cooperate with exhibitors in spending over \$600,000 to promote some 30 films over 100 stations, largely on radio announcements. United Artists believes in broadcast tie-ins: its *Queen For A Day* was hooplaed over the Mutual show by the same name, and it credits Kirk Douglas' personal appearances over TV programs with being responsible for his initial success in *Champion*. Currently, it is promoting *Cyrano De Bergerac* over the air.

Columbia (via Weiss & Geller, Inc.) will cooperate with exhibitors in spending an estimated \$400,000 for announcements in about 50 cities, the bulk of it on radio. Exhibitors, too, will promote films on their own expense, and the current films advertised

are *Born Yesterday* and *Valentino*.

The reason major film companies are using broadcast advertising heavily these days is fairly obvious. They hope their messages over the air will stimulate sagging box-office returns. According to the Department of Commerce, the American movie industry's gross of \$1,386,000,000 in 1948 dropped to \$1,342,000,000 in 1949. The 1950 figures are not yet available; but with the infiltration of TV and the rocketing of consumer prices, there is no doubt that the Hollywood tycoons have every right recently to moan the box-office blues. More than that (as we shall see later), they are taking organized steps to pry Americans out of the parlor and drive them back into movie houses.

Unlike other film companies, RKO has long recognized the value of radio advertising as a magnetizer of the movie audience. In fact, as its name, RKO Radio Pictures, suggests, it was the first movie company to use radio as an advertising medium. Its broadcast story dates back to 1929, when the Radio Corporation of America bought control of the Film Booking Office of America, Inc.—a film company that had got its start by shipping movies to mining camps and plantations in Africa. RCA then merged this film production firm with the huge Keith-  
(Please turn to page 52)

**Southern California Broadcasters Association**  
**FORUM** (arranged in cooperation with SPONSOR)



Moderator Kevin Sweeney



# Q: Shall a station have both national

**Unique Southern California**

**Ray Gage, Ad Agency**

**Broadcasters forum debates question, agrees  
single station rate is best for all concerned**



SPONSOR commends the Southern California Broadcasters Association, Inc., and its alert managing director, Robert J. McAndrews (above) for initiating forums on timely radio/TV problems. It is hoped that other regional associations within the industry will adopt similar round-table discussions. SPONSOR would like to hear from such service-minded groups and expects to reprint those discussions that are of interest to broadcast advertisers.

**over-all** Why should radio stations offer local advertisers lower rates than those demanded of national advertisers?

Is not the double-rate-card system equivalent to slashing prices, and therefore a bargain-basement practice harmful to the broadcast industry at large?

These questions have been raised frequently in the past by national advertisers. But only recently, with talk of price wars between the networks and their adoption of reduced rates, has the controversy taken on fresh significance.

In general, the industry has opposed the double rate standard. The Sales Managers Committee of the National Association of Radio and Television Broadcasters has filed a resolution condemning the use of special rates for local advertisers. And the same stand has been taken by Frederic R. Gamble, president of the American Association of Advertising Agencies. In a recent speech before British admen in London, Gamble likened the station operator who offers a cheap, non-commissionable rate to local advertisers with

the automobile manufacturer who sells a consumer a car at a wholesale price minus the retail dealer's profit. Such a system, charged Gamble, is harmful to the whole broadcast structure.

The entire matter of national-versus-local station rates was threshed out recently in a unique round-table forum conducted by the alert, active Southern California Broadcasters Association, Inc. The Association, which has 55 radio and TV station members in the region, held its panel discussion at one of its regular luncheons.

In the words of Robert J. McAndrews, the Association's managing director: "Executives visiting our meetings have said time and again that they wish there were more such groups—meeting in a friendly social atmosphere to discuss the many problems which are always in the lap of the industry."

SPONSOR adds "amen" to McAndrews' suggestion, and hopes that other broadcast associations will duplicate



Carl Tester, Ad Agency Head



Graham Moore, KCBQ Manager

# and local rate cards?

John Vrba, KTTV Promotion Man



Robert Myers, Legal Counsel



Harry Butcher, President KIST

Southern California's forums.

Moreover, SPONSOR feels that the Association's panel on the national-local rate question is so timely and pertinent to broadcast advertisers, that the group's discussion is herewith reproduced.

Acting as moderator was Kevin Sweeney, general sales manager of KFI and KFI-TV, Los Angeles. Other participants in the discussion included advertising agency executives, radio and TV station operators, station sales representatives, and a legal counselor.

*Sweeney:* "I know it's always a temptation for a station to institute a lower local rate. The station operator thus hopes to woo local retailers who have been accustomed to that discount through long-established newspaper practice. Yet it isn't as simple as it sounds. A recent mail survey of typical two-rate stations indicates that they have even more complex problems after installing the two-rate system. Now,

let's first hear from an ad agency man. Mr. Tester—"

*Carl K. Tester,* president, Philip J. Meany Agency, and vice chairman, Pacific Council of the 4A's: "As you know, local station rates are generally non-commissionable to advertising agencies. As a result, this practice tends to undermine the whole agency structure which, over many years, has been built to give all media not only more advertising, but better advertising, at no creative effort to themselves.

"I firmly believe that stations should offer all advertisers one rate. Why? If for no other reason than to preserve advertising agencies, who, after all, function as station salesmen. It's for this identical reason that an automobile manufacturer charges one rate, even to a factory purchaser, in order to preserve his dealer system."

*Sweeney:* "I'm pleased to say that my own station, KFI, like all Los Angeles Metropolitan Area radio stations,

has but one rate. But let's hear from a station that has adopted the two-rate system. Mr. Moore, why did your station enter the two-rate field?"

*Graham Moore,* commercial manager, KCBQ, San Diego: "Actually, KCBQ believes in one rate and started life that way in 1946. But two years later, we had to give it up, because of competitive pressure from all other stations in town, who used two rates."

*Sweeney:* "Mr. Newkirk, do you think competitive pressure compels most stations to go on the double-rate standard?"

*Van Newkirk,* co-owner, KRNO, San Bernardino: "Yes, I do. Most two-rate stations are in competitive markets. KVOE and KCMJ are the only non-Los Angeles members of our Association that report a single rate. And they're both in non-competitive communities."

*Sweeney:* "Thank you, Mr. Newkirk. (Please turn to page 60)"

# BENRUS



COMEDIANS MARTIN & LEWIS TRADED BENRUS COMMERCIALS TALENT FEE FOR FREE PLUG OF MOVIE "AT WAR WITH THE ARMY"

## Today's top commercials: spot TV

Techniques range from use of live endorsements to animated "strip-teasing" cigars, singing bears

**PART FOUR**  
OF A FOUR-PART SERIES

**TV** Television is responsible for one of the most promising partnerships ever formed in the history of salesmanship—that of the film expert and the advertising man.

Some of the results are already apparent in enthusiastic viewer acceptance and rising sales curves. So much so that few national spot TV advertisers who can afford it fail to put their

sales messages on film. Besides having the advantage of permanence, a film commercial can use every carefully learned device of movie technicians—for selling impact rather than entertainment alone.

In this last article of a four-part series, SPONSOR reveals the results of its informal survey to discover spot TV's outstanding commercials. The selections of its panel are a tribute equally

to the sales savvy of advertising men and the movie know-how of film producers. Each is an indispensable half of the partnership in producing commercials which have entertainment appeal as well as all-important sale impact.

A randomly-selected panel of agency account executives, TV copywriters, agency film producers, TV directors, (Please turn to page 66)



## Birds Eye Frosted Foods

Young & Rubicam

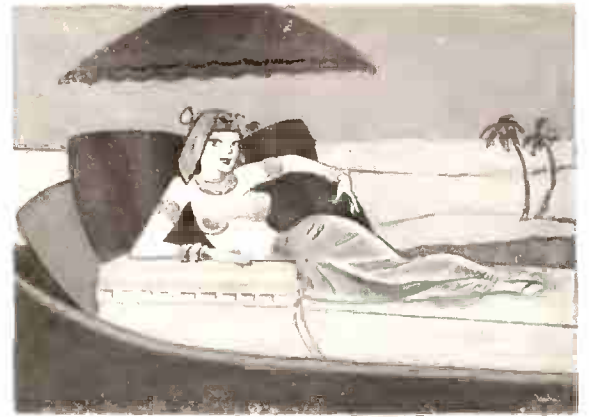
Series of 15 film commercials were made by Audio Productions, under Young & Rubicam supervision, for General Foods. Engaging trio of animated moppets are trademark for Birds Eye in 10 markets, also spark billboard, magazine, newspaper promotions. Window shade gimmick has been changed in a new series made by Ted Nemeth Studios, released 1 March. Series also appears as a hitch-hike on network TV's *The Goldberg's*. "Better Buy Birds Eye," is key refrain.



## Ballantine Beer & Ale

J. Walter Thompson

J. Walter Thompson's copywriters delve into history and legend for their clever jingles around which a dozen animated commercials are built. Yankee Doodle, Old King Cole, Robinson Crusoe, Cleopatra, and others romp across TV screen between innings at baseball games and at wrestling matches. Ballantine sponsors New York Yankee games daytime and some night games of the Boston Braves, and half the Phillies and Athletics games. Car cards use same theme.



## Oldsmobile Cars

D. P. Brothier

The Jerry Fairbanks organization turned out most of the 26 commercials scheduled on spot TV for Oldsmobile by their agency, D. P. Brothier & Co. in Detroit. Oldsmobile's ambitious 38-station spot lineup was dropped to a modest 10, after their network show with Sam Levenson got rolling. Key ingredients in the Olds 50-second spot commercials are the famous "Merrie Oldsmobile" tune and rocket gimmick. With dropping of Levenson, spot TV may get big use again.



## Muriel Cigars

Lennen & Mitchell

Agency Lennen & Mitchell and film studio Shamus Culhane collaborated on a pair of animated commercials for this P. Lorillard Co. product. Expensive (the first cost over \$5,000), they were made by photographing photostats in the first film, still pictures in the second. Over 800 photostats had to be cut up and matched for the first, 1,800 for the second. Ray VirDen, Lennen & Mitchell president, supplied the strip-tease idea. Clever lyrics help complete effect.



## Tender Leaf Tea

Compton

Entertaining polar bears do a tasteful, yet strong-selling job for Tender Leaf Tea. Shamus Culhane Studios made film for Compton Advertising for only \$1,600. A 20-second commercial, it's especially designed to promote iced tea. Notable for the leisurely pace of its dialogue, the film manages to get in all its sales points. Appetite-appeal ending shows iced tea glass and Tender Leaf package surrounded by icicles. Humor is heightened (right) by tray-bearing fish.



**"Our AP newscasts sold out consistently."**

"Over the past few years we've repeatedly expanded our newscast schedule to make room for advertisers who would sign for nothing but newscasts. We feel that every station can use AP news to make its cash register jingle. Our AP service has always been a gold mine!"

**FRANK C. McINTYRE**, General Manager  
KLIX, Twin Falls, Idaho



# AP NEWS... "always a gold mine"

**"Sponsors depend on AP newscasts  
to keep their sales volume up."**

"Changes seem to be coming a mile a minute these days, but there's one thing we here at WRAK have learned to count on. There is no question of any change in the sales picture as far as AP news is concerned. For sure-fire sales and constant audience retention, you have to hand it to AP news!"

**GEORGE E. JOY**, General Manager  
WRAK, Williamsport, Pa.



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

mine!"



**Associated Press**... constantly on the job with

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



Yes! AP news means "pay-off-prospecting" for Broadcasters... Sponsors... Advertising Agencies. The largest service of its kind, AP builds peak listenership for you through dependable, speedy coverage of the news. Faithful audiences rely on AP... BUY the products linked with its stamp of repute.

Station Managers... for more case histories and information on how you can join The Associated Press, WRITE

**RADIO DIVISION  
THE ASSOCIATED PRESS**

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

**ASSOCIATED PRESS."**

## PACKAGED FLOWERS

SPONSOR: Berthold Grigsby, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *The Bob Reed Show*, approximate cost \$160, marked this wholesale florist's first TV venture. The result was their best business in one and one half years of packaging operations. On St. Valentine's Day, the firm packed and sold 2,000 boxes of roses and carnations. And, the sponsor adds, thanks to their video musical presentation, they could have sold 5,000 boxes if the supply of flowers were available.


WNBK, Cleveland PROGRAM: The Bob Reed Show

## WOMEN'S SHOES

SPONSOR: Ansonia DeLuxe Shops, Inc. AGENCY: Lane

CAPSULE CASE HISTORY: *These New York shoe shops* offered a pair of bedroom slippers in exchange for a sales slip from one of their stores. The offer was made twice on the Jack Eigen Show, Ansonia's 15-minute gossip, guest, and d.j. program. The show, costing about \$800, brought in 793 individual requests, 157 of them in a single day. The returns represented retail sales of approximately \$10,000, or about \$12 for each sale.

WABD, New York PROGRAM: Jack Eigen Show



**TV**  
**results**

## CIGARETTES

SPONSOR: Taylor Drug Stores AGENCY: Direct

CAPSULE CASE HISTORY: *As a test*, Taylor Drug Stores made a premium offer twice on their Pee Wee King Show. The offer: a "Willie and Millie" Kool penguin salt and pepper shaker for 25¢ and two Kool wrappers. The two mentions on the Thursday night half-hour show (\$180) brought 2,533 requests. The sponsor and Brown & Williamson were delighted. The casual offer pulled 5,066 wrappers from viewers and \$633.25.

WAVE-TV, Louisville PROGRAM: Pee Wee King Show

## PLASTIC HARMONICAS

SPONSOR: Radio Offer Co. AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *The Jay Turner Company* started selling harmonicas on the Sunday edition of Junior Frolics. Live announcements for a \$1.00 plastic harmonica complete with an instruction book were alternated on the Frolics and the WATV Afternoon Western Feature. Within four weeks, after an expenditure of \$1,680, the Jay Turner Company received 9,800 orders for a sales gross of \$9,800.

WATV, Newark PROGRAM: Junior Frolics;  
Afternoon Western Feature

## CLEANING SERVICE

SPONSOR: Arrow Cleaners, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser*, offering a dry cleaning service, advertises only on TV, using WTVJ in Miami. The president of the concern says: "Our fondest hope upon entering TV was to fill our plant to near capacity within a year." Using participations on an afternoon and evening show, Arrow has filled their plant to overflowing capacity in less than four months at a cost of slightly over \$100 weekly.

WTVJ, Miami PROGRAM: Alec Gibson Show;  
Shopper's Guide

## DRIED MILK PRODUCT

SPONSOR: Jarrell's AGENCY: Direct

CAPSULE CASE HISTORY: *Before TV*, the sponsor's non-fattening dry milk product enjoyed good distribution and a healthy volume of business in North Georgia. Now, Jarrell's participates, Monday to Friday, on a cooking show with their product used in the preparation of various recipes. Within the past month, on an approximate \$30 per participation, sales have been multiplied 10 times over pre-TV volume.

WYCF, Atlanta PROGRAM: Martha Lanning's  
Come Into the Kitchen

## HELP WANTED

SPONSOR: Cadillac Tank Plant AGENCY: Direct

CAPSULE CASE HISTORY: *Cleveland Cadillac Tank Plant* sponsors a news and help-wanted program three times weekly at \$180 per show. Cadillac felt the show would serve as an important adjunct to their plant's expansion program. The first evening's show resulted in 68 calls from job candidates within a half hour after the telecast, and succeeding programs have had similar results. Due to the program's success in attracting the kind of personnel needed, several firms now have similar shows.

WXEL, Cleveland PROGRAM: Bob Rowley with the News



# WGAL-TV

Channel 4

**LANCASTER, PENNA.**

WGAL-TV is the *only* television station located in this thriving market. Its coverage area includes the following counties: Lancaster, York, Lebanon, Dauphin (Harrisburg), Berks (Reading), Cumberland and adjacent areas.

WGAL-TV, for sales results, is getting better all the time.

**HERE'S PROOF**

In January, Bulova Watch Co. offered a Jeweler's Polishing Cloth on its WGAL-TV "Weatherman" program. After only four announcements, over 2,000 requests were received! Cost per inquiry—\$.09 One of the reasons why result-minded sponsors choose WGAL-TV!

The WGAL-TV coverage area is becoming more productive all the time.

**HERE'S PROOF**

**Retail Sales Receipts** increased an average of 198%, 1948 compared with 1940.

**Population** increased an average of 12%, 1950 compared with 1940. (U. S. Census figures)

Show your product, tell your sales story in a **BUYING MARKET**. Let WGAL-TV put climb in your sales curve.

*Represented by*

**ROBERT MEEKER ASSOCIATES** • Chicago • San Francisco • New York • Los Angeles

A Steinman Station



Clair R. McCollough, Pres.

# Thesaurus your key



**THE BIGGEST NEWS OF ALL IS THIS:** THESAURUS is your *key* to time charges plus talent fees! You will profit from this library service innovation, newly developed by the "new era" in THESAURUS.

**SELL TO SPONSORS with**

- ... YOUR big-name show
- ... YOUR hard-hitting, sponsor-selling brochure
- ... YOUR complete audience-building promotion kit
- ... YOUR convincing sales-clinching audition disc

**SELL FOR SPONSORS**

- ... YOUR SPONSOR gets product identification at beginning and end of every program; voice tracks open and close each show and introduce featured artists.
- ... YOUR SPONSOR's three full-length commercials are more effective because featured artists introduce the local announcer on each broadcast.
- ... YOUR SPONSOR's show and product are promoted with pre-broadcast and "on-the-air" station breaks by the stars of THE HOUR OF CHARM.

 recorded program services

RADIO CORPORATION OF AMERICA RCA VICTOR DIVISION  
630 Fifth Avenue, New York 20, N. Y. JUdson 2-5011  
Chicago Hollywood Atlanta Dallas

no time charges  
*plus* talent fees...



...with

# *The Hour of Charm*

**PHIL SPITALNY'S  
All-Girl Orchestra and Choir  
featuring *Evelyn* and her magic violin**

**A time-tested half-hour prestige show!**

That's right . . . one of America's top-notch radio shows is now available for immediate sponsorship. Another big-name feature of the audience-building, money-making "new era" in THESAURUS. THE HOUR OF CHARM is an all-time musical favorite, because its brand of entertainment appeals to every member of the family. You and your sponsors can each cash in on this sales-producing program today!

**Among the many sales-producing,  
money-making "New Era" THESAURUS shows:**

The Wayne King Serenade  
Music By Roth  
Fran Warren Sings  
The Tex Beneke Show  
The Singing Americans  
Here's June Christy



# Mr. SPONSOR asks...

**What influences are creating the tendency to buy radio regularly?**

**A. B. Rosenfield** Advertising director  
The Welch Grape Juice Company  
New York

**The  
picked panel  
answers  
Mr. Rosenfield**



Mr. Venard

The trend to buying radio by regional spot is radio's reflection of the trend to local and regional merchandising by the manufacturers or packagers. In times of stress, the seller of goods, and

therefore, the advertising department, must look to the profitable regions for a concentration of selling efforts.

Spot and regional network, which is concentration of effort, helps solve the problem. Large national advertisers for years have built their sales organizations regionally. Today these regional and district sales managers report to the home office what radio they want—and when they are producers, the national office sees that the request is granted. America has grown too big for push button operation—witness the increasing number of regional offices in all national corporations. These regional sales managers, with local beliefs and local roots, exert great authority, and influence on advertising selections. If they are pleased, they pass the enthusiasm on to the men in their regional jurisdiction.

Thus the top level of the client's home office has become "regional" and "local" conscious. The intensified attention by the client to regions and certain markets directs the advertising that way.

National networks themselves stress regions—such as the West Coast, Don Lee, or the Yankee network, or the Texas Lone Star chain, or New England regional network, merely compete with sections of larger groups. However, because in many instances the regional network combines affiliates of ALL the major networks they have distinct advantages.

Regional and spot radio users have localized merchandising support in every market used. Sixteen stations will deliver sixteen local merchandising strengths. A national program cannot deliver this important local prop—and lacks local authority.

Few national advertisers market all their products in all sections. Regional spot enables them to support one brand in one area, others in other territory—with no weakness in any sections.

National networks, in selling against each other, frequently point out that there are weak spots in the competitive network coverage. Regional and spot placements correct these weaknesses.

National advertisers also pay increasing attention to regional and spot placements because of the dominance of local brands built that way. Regional sales managers keenly feel this competition—and demand sales tools equally as convincing. Anyone who has heard a stoical food chain store buyer ask a general magazine merchandising man, "But how many subscribers do you have in MY town?" knows this. The local merchandise outlets know that local radio sells.

All consumer selling is local in the final analysis, and AM radio is the lowest cost regional or local medium. A 15-minute daytime program on 16 or more outlets costs much less than a 500-line display advertisement in 16

newspapers.

Many other factors stress regional spot radio buys. Not the least of these is the growth of TV, with its concentration in relatively few markets and sections. Radio is used to supplement TV in the great non-TV areas. This is particularly true of advertisers who leave print for the first time.

To summarize, the buying of spot radio regionally follows a trend of today's competitive merchandising structure: spot radio enables any advertiser to meet special problems in special areas; and where other media either cannot reach the consumer, or do reach the consumer but at higher cost, provides local "sell" profitably.

**LLOYD GEORGE VENARD**  
Vice President  
The O. L. Taylor Company  
New York



Mr. Case

There can be two explanations for this. One, companies with national distribution are using radio to fill in where they cannot buy television coverage for their products.

With TV covering only 63 markets with 107 stations there are big gaps in air coverage that must be filled by other media including radio.

The second possibility, in my opinion, may be that radio timebuyers are beginning to feel TV has cut into radio time values so heavily that readjustments in radio time rates are called for. This regional buying may be test-



ing to ascertain whether or not radio is still pulling in areas covered by TV. The new study by the Association of National Advertisers purporting to show that television has cut evening radio time values up to 60% in some cities would tend to confirm this latter view.

WINSLOW H. CASE  
Senior Vice President  
Campbell-Ewald Company  
New York



Mr. DePierro

Advertisers now with five post-war years behind them have had ample opportunity to carefully analyze their distribution and sales. Many products which seemingly appear to enjoy complete-

ly national distribution, often possess individual distribution and sales patterns. These distribution and sales problems, together with varying conditions existing between markets, strong local competition often evident in one region but lacking in another, sometimes make it difficult to prescribe a national radio formula which can meet all the varying market situations in all regions successfully. Radio advertisers have also found that listener program preferences vary regionally.

The progress of television, with its prime emphasis on major markets, is also, in my estimation, causing advertisers to take a new viewpoint on network radio. With 55.2% of the homes in New York; 50.3% in Chicago; 54.3% in Los Angeles; 46.2% in Detroit; 58.7% in Philadelphia, etc., possessing TV sets, and with evening radio listenership in TV homes reported to be dropping as much as 55%, it is understandable why advertisers are prompted to take a fresh look at national network radio.

The present TV station pattern, with its strong concentration along the Atlantic seaboard and East North Central states, and its limited coverage in some primary and secondary markets of the East South Central, West North Central, West South Central, and Mountain states can also prompt a TV advertiser and his agency to seek regional radio assistance today.

(Please turn to page 73)



SPONSORS GET  
"PROMOTION PLUS"\*  
ON  
WDSU

PROMOTION  
ANNOUNCEMENTS

\* Announcements Scheduled  
On A Regular Basis To  
Promote Your Program



- During every broadcast day, WDSU schedules promotion announcements to increase the audience of its sponsored programs. Many spots fall within the hours when WDSU's listening audience is greatest. Another powerful Promotion "Plus" for our sponsors!

NO OTHER NEW ORLEANS STATION OFFERS  
SO MUCH PROMOTION "PLUS" TO SPONSORS!

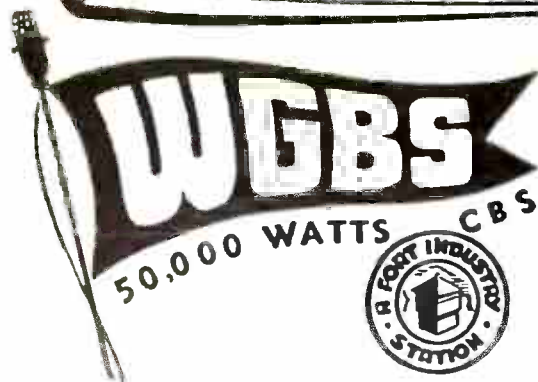
- Write, Wire  
or Phone Your  
JOHN BLAIR Man!

AM TV FM  
WDSU  
NEW ORLEANS



Martin Beck of the NY Katz office proudly points to the newest Hooper that again gives WGBS undisputed leadership in the Miami market, day and night. "And WGBS has gained more audience than any other major station," says Martin.

*From the desk of MARTIN BECK:*  
Don Butler, WGBS morning man, holds the all-time record as top personality in Miami radio. I've heard him and he can sell anything. Don's popularity is another reason why WGBS leads all the rest. Start him selling your product, too.



MIAMI FLORIDA

**REPORT TO SPONSORS for 23 April 1951**

(Continued from page 2)

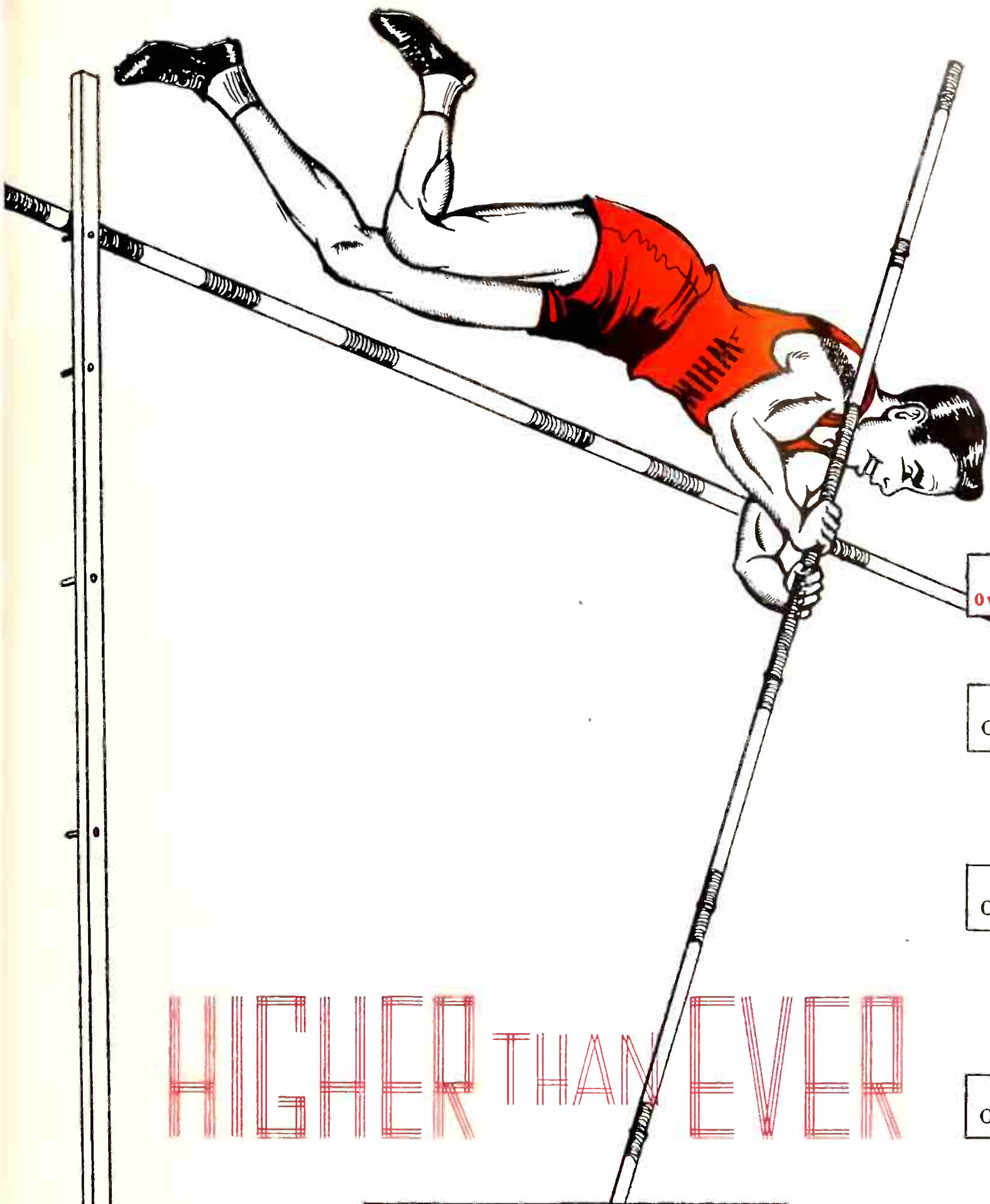
postpone mushrooming of hundreds of stations, but will still make it possible for several dozen stations to take to air within year following FCC decision.

**UNION BIG LOSER IN FM DEBACLE**—International Ladies Garment Workers Union's entry into radio is about to suffer another severe jolt with closing of KFMV, Hollywood. WVUN, Chattanooga, folded last month, leaving only WFDR, New York, to carry on. Total losses are said to add up to \$1,000,000.

**MOVIES WILL UP RADIO/TV ADVERTISING**—Despite FCC's recent slap at Hollywood moguls (urging them to give TV their films and stars, or else) major movie makers are turning the other cheek, in effect. You can expect increases in radio/TV advertising by Hollywood this year. RKO, MGM, United Artists are among firms which will hpyo TV advertising before 1951 is over. (See story page 34.) FCC Chairman Wayne Coy made an about-face apology recently when he told Theatre Owners of America FCC would not discriminate against Hollywoodites applying for TV stations.

**THAT DEPT. STORE TREND TO RADIO**—J. L. Hudson Co., leading Detroit department store, added second program on WWJ, Detroit, last week, only short time after NRDGA's Howard Abrahams stressed value of radio for retail selling in two widely quoted speeches. But Hudson's is no Johnny-come-lately to radio. Firm has sponsored "Minute Parade," 6-day musical clock, for 18 years. It is oldest department store show in radio, WWJ staff believes.

**AD COUNCIL EFFORTS HITTING WWII PACE**—With rising tempo of mobilization have come quick succession of requests for help from Advertising Council. Breaking currently via sponsored programs and network announcements is campaign to alert citizens on how to meet dangers of atomic attack. Council, under chairmanship of Fairfax M. Cone, chairman of board of Foote, Cone & Belding, is preparing other campaigns to fight inflation; recruit nurses; build huge blood bank for nation; stimulate first aid programs.



HIGHER THAN EVER

Hooper Share

**WHIM**  
Over at 24.0

24

NET. B  
Out at — 20.8

18

NET.C  
Out at — 12.9

12

NET.D  
Out at — 4.5

6

0

“HOOPER”\*  
February-March 1951  
**WHIM — 24.0**  
NET. Sta. A—33.8    IND. Sta. E—3.4  
NET. Sta. B—20.8    IND. Sta. F—0.3  
NET. Sta. C—12.9    IND. Sta. G—0.3  
NET. Sta. D— 4.5  
\*Share of Audience



NATIONAL REPRESENTATIVE

HEADLEY-REED COMPANY

**TWO TOP  
CBS STATIONS**

**TWO BIG  
SOUTHWEST  
MARKETS**

**ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

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

National Representatives  
**JOHN BLAIR & CO.**

**roundup**

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

### **Washington State radiomen spur airing of legal notices**

A new bill signed into law recently by Washington's Governor Arthur B. Langlie proves how well aware government officials are of radio's effectiveness.

Sponsored by the Washington State Association of Broadcasters, the law permits local and state officials to use radio to bring legal notices before the attention of the public. Previously,



KGy's Olsen (r) sees Gov. Langlie sign bill

only publication of such notices in newspapers and magazines was permitted. However, the measure contains

a restriction that no official may mention his name on such announcements when he is a candidate for public office. Announcements may be made only by "duly employed personnel of the station from which such broadcast emanates."

The bill also provides that announcements need only contain the time, place, and nature of the notice, eliminating the necessity for reading the entire legal notice. And, under terms of the measure, announcements will be retained in station files for a period of six months so that interested parties may see both the announcement and the full legal notice.

Spearheading the Washington State Association of Broadcasters legislative effort to introduce this legislation were Tom Olsen, owner-manager of KGY, Olympia; Fred F. Chitty, KVAN, Vancouver; Roger Jones, KVOS, Bellingham; Elroy McCaw, KELA, Centralia; H. J. Quilliam, KTBI, Tacoma; and Bruce Barley, KBRO, Bremerton. ★★★

### **Advertisers sponsor Indiana basketball on 48 stations**

Indiana is a hotbed of basketball enthusiasm. Knowing this, some 57 advertisers participated recently to bring the finals of the Indiana High School Basketball Tournament to thousands of Hoosiers. With only 15,000 seats available, Indiana hoop fans depend upon radio to give them the play-by-play making the games an ideal sales vehicle for advertisers.

A total of 32 stations originated the broadcast from Butler Fieldhouse, Indianapolis, with an additional 16 feed stations. Wayne Coy, FCC chairman, who witnessed preparation for the radio coverage, remarked that "to his knowledge it was the largest and most complete saturation by radio of any event of its kind. I know of no other state that has a single event which is covered by anywhere near 32 stations

originating to say nothing of a coverage like 48 stations in the state."

The 32 originating stations (in Indiana unless otherwise specified) were WCBC and WHBU (Anderson); WBIW (Bedford); WTOM and WTTS (Bloomington); WCSI (Columbus); WTRC (Elkhart); WEOA, WGBF, and WJPS (Evansville); WKJG and WOWO (Ft. Wayne); WWCA (Gary); WIND (Chicago, Ill.); WJOB Hammond); WFBM, WXLW, WIBC, WIRE and WISH (Indianapolis); WIOU (Kokomo); WASK and WBAA (Lafayette); WSAL (Logansport); WLBC (Muncie); WKBV (Richmond); WHOT and WSBT (South Bend); WBOW and WTHI (Terre Haute); WGRC (Louisville, Ky.); and WCTW (New Castle). ★★★

## KWJJ interview-d.j. show uses sponsor's equipment

Every other Friday afternoon crowds jam up in front of and inside a Portland, Ore., phonograph and record store to watch a remote broadcast. The program, with its d.j.-interview format, is not unusual but it does have a novel selling idea. Sponsored by Webster-Chicago Corporation, phonograph and recorder equipment firm, by their Portland distributor, and by local deal-



ers, the show features Webster-Chicago equipment in actual use on the air.

Before each three-and-a-half hour show banners and large signs in the store window plus advance advertising and sandwich board promotion attract the audience.

The remote, staffed and transmitted by KWJJ, 10,000-watt Portland independent, features d.j. Frank Cooley. Format includes interviews with spectators and store personnel. While Cooley plays his records on Webster-Chicago equipment, he casually points out the merits of the sponsor's equipment. Singing commercials add to sales pitch.

Despite the success of the show, Webster-Chicago and United Radio Supply, the Portland distributor, are reluctant to air the show more than once every two weeks. United sales manager Pat Reid says: "The effectiveness of the show is based on its curiosity value which a weekly presentation would kill."

Dealers who have already participated are eager to participate again, but the waiting list is long. ★ ★ ★

## Insurance announcements on WPTR are too successful!

Roland Van Loan is an agent for the Federal Life and Casualty Company of Troy, N. Y., who decided to put some money out of his own pocket into broadcast advertising.

In an effort to secure insurance leads, Van Loan bought two announcements daily on the Dave Denney *Bar None Corral* over WPTR, Albany. And the 10:00 a.m. to 12 noon show has brought quick results.

In the past two months, Van Loan has averaged 35 leads daily and he currently has more business than he can handle. Van Loan now uses his air time to advertise for the job applicants who can help him handle his increased business volume. ★ ★ ★

## Briefly . . .

The 100,000th member of Kathi Norris' viewing audience (WNBT's *Kathi Norris Show*) recently placed an order for a non-sponsored product through Miss Norris. This public service fea-



NBC's Gaines, Kathi Norris, N.Y. mayor's wife. The nature of the program is conducted at the TV star's expense. James M. Gaines, NBC vp. and Mrs. Vincent Impelliteri are shown congratulating Kathi.

\* \* \*

WLAW, Lawrence, Mass., will be represented by Weed & Company effective 1 May. And, this 50,000 watt ABC affiliate will also serve as that network's outlet in Boston effective 15 June replacing WCOP in Boston which will become an independent station.



WLAW's Pres. Rogers signs as Weed looks on

Effective NEW WAY to buy Daytime Radio Coverage:

## WASHINGTON, D. C. METROPOLITAN NETWORK



For the first time in the history of radio advertising, five stations within one market offer their combined audience—the second largest in Metropolitan Washington—as a unit buy . . .

At Lowest Cost Per Listener\*

### Met Net Advantages:

1. Complete daytime coverage of central and suburban areas.
2. Second highest average daytime audience in Metropolitan Washington.
3. Simplified buying—5-station coverage with one order, one transcription, one invoice.
4. Spots may be bought for the same time on each station, or staggered.
5. Low rates: ½-min. or time signals, \$18.24; 1-min., \$22.80; 5-min. \$36.48 (26-time). Complete card on request.

<b>WARL</b>	AM & FM. Arlington, Va. 780 KC, 1000 W.
<b>WBCC</b>	AM & FM. Bethesda, Md. 1120 KC, 250 W.
<b>WAFX</b>	Falls Church, Va. 1220 KC, 250 W.
<b>WGAY</b>	Silver Spring, Md. 1050 KC, 1000 W.
<b>WPIK</b>	Alexandria, Va. 730 KC, 1000 W.

\*For proof, or complete details, write or phone Jack Koste, Indie Sales, Inc., national reps, 60 E. 42nd St., NYC—Murray Hill 2-4813; or J. Douglas Freeman, Commercial Manager, Munsey Bldg., 1329 E St. N.W., Washington, D. C.—STerting 1772.

## RADIO PLUGS MOVIES

Continued from page 351

Albee and Orpheum vaudeville house empire. The resultant blend—with RCA's "talking picture" technique thrown in—was named Radio Keith Orpheum Corporation.

To celebrate this momentous liaison, of motion pictures and radio, RKO initiated the *Tom Kennedy Show*, a half-hour program on NBC. Oldtimers at RKO still recall the show's theme song, which may well have been one of the first singing commercials: Ken-

nedly used to greet the radio audience cheerily:

*Hello! Hello! The RKO!*

*Is greeting you this morning*

*To let the whole world know*

*From Maine to California and up to  
Montreal*

*Down to dear old New Orleans . . .*

*We'll hear this slogan call—*

*Hello! Hello! The RKO!*

Although this experimental radio show promoted RKO's early talking pictures, like *Street Girl* (starring Betty Compton), *Rio Rita*, and others, its chief function was to serve as an

institutional advertisement of the name RKO. The program was soon dropped and it was only in 1940 that RKO began using radio extensively once more. In that year, says S. Barret McCormick, RKO's national advertising director, who has been with the company 19 years, "we recognized radio as a widely penetrating ballyhoo medium."

The occasion for this 1940 radio renaissance was the exploitation of RKO's film, *Hitler's Children*. The movie was based on the book, "Education for Death," by Gregor Zeimer, who was a news commentator on WLW, Cincinnati. So, naturally, RKO premiered the film in Cincinnati and more than 30 cities in the WLW listening area. They bought day-and-night announcements on WLW, with Zeimer himself delivering the sales messages. The results, according to McCormick, were so terrifically successful, that RKO used the same formula throughout the country. A saturation radio commercial campaign was employed over the Yankee Network in New England, over a regional network in Texas, the Don Lee Pacific Coast Network and other nets and powerful stations. Altogether, the radio campaign lasted three months, and the film did record business at the box offices.

Just as *Hitler's Children* was a documentary against Naziism, so RKO's *Behind The Rising Sun* was a documentary against Japanese tyranny. Consequently, RKO used the same broadcast ballyhoo technique to promote it. James Young, the Tokyo correspondent who had written the original book, conducted a 15-week tour, and both he and the film were extolled on radio over the various regional networks.

Since then, RKO has used spot radio consistently, and, as McCormick says, "other film companies also took up area promotion over radio following our success." Radio, he says, helped bolster the box-office sales of such RKO films as *Mighty Joe Young*, the gorilla picture, and *Snow White*, which RKO distributed for Walt Disney.

In 1946, as an experiment, reminiscent of its *Tom Kennedy Show*, RKO sponsored a 15-minute, five-day-a-week daytime program, *Hollywood Star Time*, on ABC. The show originated from RKO's commissary in Hollywood, complete with an orchestra, m.c., and singers, and the stars were inter-

# It's "TELEWAYS" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

### RIDERS OF THE PURPLE SAGE

156 15-minute top western musical programs

### THE FRANK PARKER SHOW

132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M.C.

### TOM, DICK & HARRY

156 15-minute programs of music and chatter

### MOON DREAMS

158 15-minute romantic musical programs

### CHUCKWAGON JAMBOREE

131 15-minute programs of good western music

### STRANGE WILLS

26 half-hour dramatic programs

### DANGER, DOCTOR DANFIELD

26 half-hour exciting mysteries

### BARNYARD JAMBOREE

52 half-hours of good hill-billy music

### STRANGE ADVENTURE

260 5-minute stories of interesting adventure

OR

**Custom-built Transcribed Shows,  
Spot Announcements and Singing Jingles**

For Free Auditions and Prices Write

# TELEWAYS

RADIO  
PRODUCTIONS,  
INC.

8949 Sunset Boulevard, Hollywood 46, Calif.

CRestview 67238

BRadshaw 21447

# KPRC

leads by **35%\***

**over Houston's  
second station**



**FIRST in Mornings**

**FIRST in Afternoons**

**FIRST in Evenings**

\* In Total Rated Periods  
Hooper Radio Index  
January-February, 1951



A-2-51

950 KILOCYCLES • 5000 WATTS

NBC and TQN on the Gulf Coast

JACK HARRIS, General Manager

Represented Nationally by

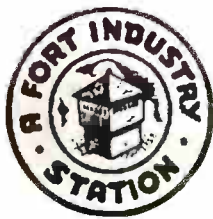
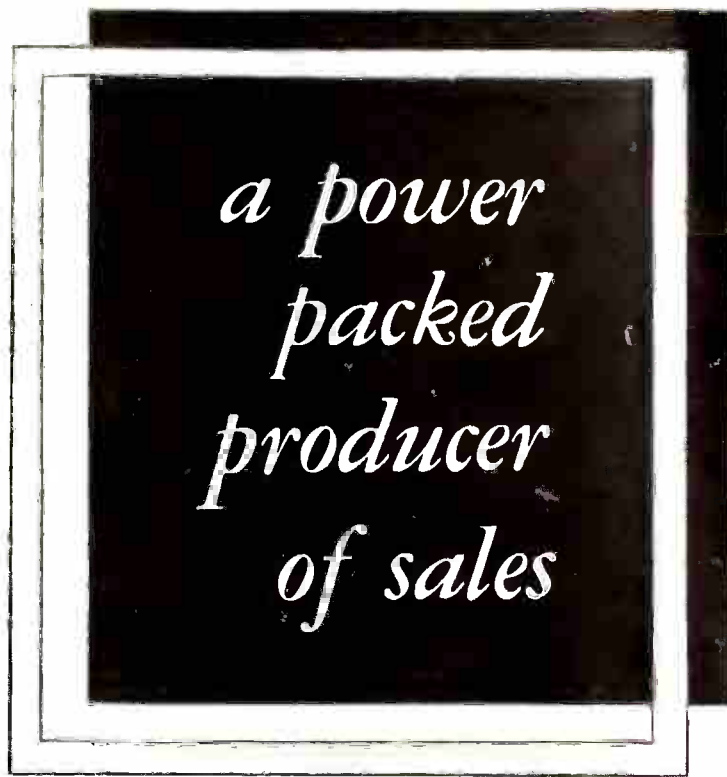
EDWARD PETRY & CO.





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

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



# WMMN

5000 watts

Represented by KATZ

CBS

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

WINS and WMGM.

3. Time availability—since an RKO premiere is heralded in a city by continuous announcements seven days before the opening, he must work well in advance to get the time availabilities demanded. "Actually," Holt says, "we're selling a perishable product. True, the second-and-third-run houses get advantage of the pre-premiere radio advertising. But the first-run exhibitor, who usually pays his 50% costs, wants to draw the crowds during that important first or second week."

How RKO's timebuying formula operates is reflected in this listing of stations used during a three-day period last January for the premiere of *Vendetta* in four different regions:

In Denver, Colo., five announcements, KFEL; three, KLZ; nine, KMYR; three, KOA; nine, KTLN; six, KVOD; in New Haven, Conn., seven on WAVZ; six, WELI; 18, WNHC; in Washington, D. C., four on WMAL; 10, WOL; five, WRC; five, WTOP; nine, WWDC; and in Houston, Texas, five on KATL; five, KLEE; three, KPRC; five, KTHT; four, KXZY.

Occasionally, RKO Theatres will use an elongated schedule, as in the case of its current 13-week broadcast schedule over WNBC and WNBT, New York, on behalf of the local RKO theatre chain. It is using the *Skitch Henderson Show* on WNBC five days a week, plus extra radio announcements on Saturday; in TV, it participates on *Date in Manhattan* two days a week, on the *Kate Smith Show* five days a week, plus additional TV announcements Saturday and Sunday when Kate Smith is not on the air.

Precisely what radio and TV advertising accomplishes for RKO in terms of box-office results cannot be determined. McCormick points out, "since we use so many media, we can't tell which exactly is responsible for ticket sales. The idea is to use as much promotion as possible, and broadcast advertising is used as part of our general promotion campaign."

Like most other movie companies, RKO is approaching TV warily and somewhat unsurely. "It's a difficult medium for us to use," says McCormick. "Being movie people, we're not sure if we've found the proper formula to exploit it best. We're also aware that it's quite expensive."

As of now, RKO's TV one-minute commercials are mostly composed of





**Come  
Summer . . .**

# **go where the money goes**

This summer, check in at 50,000-watt KSL. Discover for yourself the four-state summer wonderland KSL puts at your feet. There's money everywhere. It's in the billion-dollar Intermountain industrial empire that's booming all year long . . . in Wasatch National Forest (most-visited in the U. S.), the Rockies and **all** the natural wonders that attract Intermountain America's horde of free-spending summer vacationists.

**And every year is bigger than the last.**

In 1950, far more visitors than in '49 spent 12% more dollars June through August — helped ring up a soaring \$254,553,000 in retail sales!

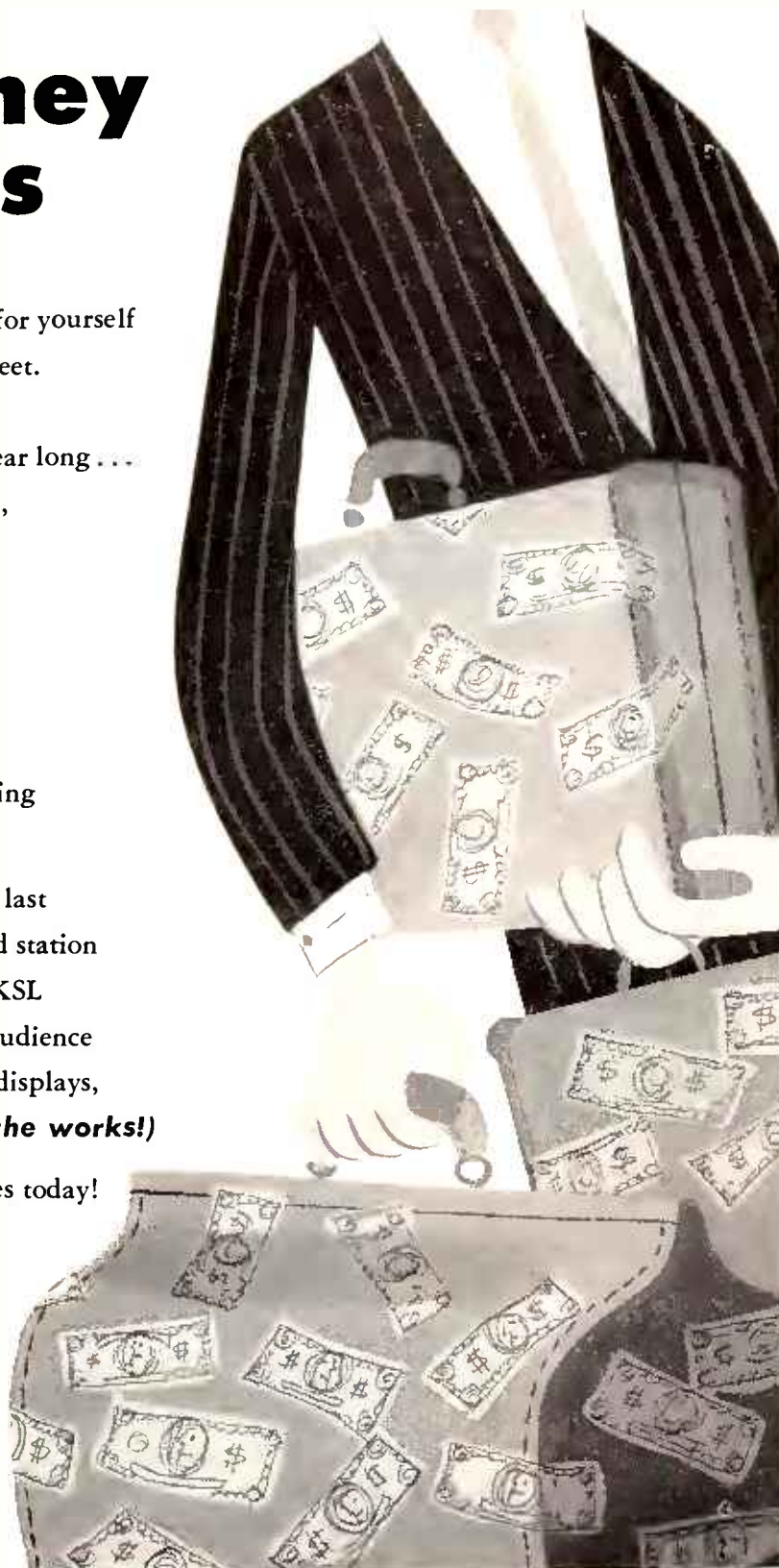
At KSL, you're in for a wonderful time. Because KSL last summer registered 41% more listeners than the second station during the day . . . 38% more at night! And because KSL **this** summer will be out for an even greater share of audience with an unprecedented promotion campaign. (Tie-in displays, billboards, stunts, newspapers and on-the-air ads—**the works!**)

Make **your** reservations now. Call KSL or Radio Sales today!

## **KSL**

50,000 WATTS  
CBS IN SALT LAKE CITY  
Represented by Radio Sales

**All sources on request**



condensed versions of popular movie trailers. Scenes are cut right out of the movies, with the narration usually being done in RKO's Hollywood studios.

Holt adds significantly: "RKO is aware that the TV audience is a cross-section of the American public. Thus, it is a cross-section of the American movie-going public as well. Since TV's audience is expanding, RKO will increase its use of TV before 1951 is out."

The future use of TV by RKO as well as other film companies is sug-

gested by several current straws in the wind. Here they are:

1. RKO and its competitors are now sending trailers to a group of 17 third-run theatre houses in Detroit, who recently have banded together to sponsor *Hollywood Previews* on WXYZ-TV. To conform with the Petrillo ban on televising soundtrack music, the trailer soundtracks have been eliminated, and a commentary with recorded music is used as a substitute. A singing commercial, titled "Let's See a Movie Tonight," serves as sales message. Harold Sandelman, of Allied Advertising

Agency, Detroit, who handles the deal, expects to duplicate the experiment with movie exhibitors elsewhere, depending on how successfully the Detroit project draws crowds into theatres.

2. RKO, like the other movie companies, was at first reluctant to allow its films to be used on the Phonevision experiment in Chicago. (Zenith Radio, operators of the system, charge viewers \$1 each time they call the phone company to have a Phonevision show fed into their set.) By now, though, in its 13th week, Phonevision has displayed such major studio products as Samuel Goldwyn's *Pride of the Yankees*, Walt Disney's *Bambi*, and MGM's *It Happened in Brooklyn*. The FCC and the film companies are now examining results of the system, to see whether the technique should be developed on an extended, commercial basis.

3. On the theory that, "if you can't fight 'em, jine 'em," an increasing number of movie tycoons are trying to acquire TV power. Paramount (which already owns KTLA in Los Angeles and an interest in DuMont Television Network) has applied for a TV station in San Francisco. The Schine Theatres (which own WPTR in Albany) has applied also for a TV station in Albany. Too, the Chicago theatre-owning firm, Balaban & Katz (owners of WBKB, Chicago, and WBIK-FM, Chicago) is reported to be seeking applications for TV stations.

4. On the opposing theory that "you got to fight 'em with all the ammunition you got," RKO and all the other major movie companies have recently joined the Council of Motion Picture Organizations, Inc., with the idea of sweeping audiences out of the home, into movie houses. Banding together with bowling alleys, hotels, restaurants and other businesses, COMPO is trying to lure citizens downtown with such advertising slogans as "Don't Mope in the House—Go to the Movies and Enjoy Yourself," and "Come Downtown Tonight—There's Plenty to See, Do, and Enjoy." Candy manufacturers (whose products are sold in movie lobbies) are encouraged to plug the movies on their radio/TV shows. Typical is Nestle's Chocolate Company, Inc., which exhorted kiddies to go to the movies on *Mr. I. Magination* on CBS-TV.

What effect the recent FCC blast at Hollywood will have on the movie industry's TV advertising is hard to de-

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*What Station, please?*


\*HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950  
SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

TIME	RADIO SETS IN USE	WDBJ	B	C	Other
Monday thru Friday 8:00 AM-12:00 Noon	22.4	49.6	24.0	26.3	0.1
Monday thru Friday 12:00 Noon-6:00 PM	22.9	65.7	18.5	15.3	0.5
Sunday thru Friday 6:00 PM - 8:00 PM	36.6	73.6	12.5	13.2	0.6
Sunday thru Saturday 8:00 PM - 10:00 PM	39.8	67.0	9.3	19.8	3.9

\*C. E. HOOPER, Inc.

Get the entire story from FREE & PETERS

**WDBJ** CBS 5000 WATTS . 960 KC  
Owned and Operated by the  
TIMES-WORLD CORPORATION  
ROANOKE, VA.  
FREE & PETERS, INC., National Representatives



**HELP WANTED**

Busy industrial Cleveland is on the job! A new high in employment was reached recently with 606,500 on Greater Cleveland's industrial pay roll. With industry at work, more help is needed and WGAR serves by recruiting employees. More people at work means more dollars put to work buying your products and services. When it's help wanted . . . personnel or sales-wise . . . let WGAR do a job for you!



**CIVIC ADVISORY COUNCIL**

WGAR has formed a Civic Advisory Council consisting of citizens from the fields of business, labor, government, religion and education. This group meets regularly with WGAR department heads to exchange views on how WGAR can best serve the broadcasting needs of its area. This enables WGAR to better support worthy projects with its time and talents.

*in Northern Ohio..*

**WGAR**

**the SPOT for SPOT RADIO**



**A WGAR ADVERTISER**

Northern Ohio's largest appliance dealer, Strong, Carlisle & Hammond Co., advertises on Northern Ohio's Most Listened To Station! General Manager of the Philco Division, Mr. Homer G. Frank (center), has been with the firm for 20 years. Mr. Paul W. Buchholz (right) is advertising manager. Mr. Samuel Abrams (left) is president of Ohio Advertising Agency, Inc.



**AWARD WINNER**

Americans who make outstanding contributions to a better understanding of freedom by what they write, do or say, receive the Annual Freedom Foundation's awards. Ralph Worden (right), an award winner for his "Hometown, Ohio" series, interviews Mr. E. T. Broderick (left), editor of the Lake County News Herald of Willoughby, Ohio. "Hometown, Ohio" highlights unusual features and interesting personalities of communities in Northern Ohio. It is available for sponsorship.

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



RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM



Represented Nationally by  
Edward Petry & Company

## SO YOU WANT TO TALK . . .

are you do and . . .

you want to talk to people with **SPENDABLE INCOME!**

We can do that when you talk to them in the Tulsa Market Area and over 1,000, Oklahoma's Greatest Station which blankets the richest Oklahoma market plus bonus counties in Kansas, Missouri, and Arkansas.

Even you count homes with phones you count homes with spendable income. Here are official figures:

	Per Cent of Families Enjoying Telephone Service*
Tulsa	86%
Oklahoma City	81%
Wichita	74%
Kansas City, Mo.	79%
Little Rock	68%
Dallas	79%
Fort Worth	71%
Houston	74%
Shreveport	66%

\* Figures for cities by Southwestern Bell Telephone Co., Tulsa

Markets Are People With Spendable Income . . . In Oklahoma, The No. 1 Market Is Blanketed By KVOO With Rich Bonus County Coverage In Kansas, Missouri, And Arkansas.

Call, wire or write KVOO today, or contact your nearest Edward Petry & Company Office for latest KVOO availabilities.

# KVOO

Oklahoma's Greatest Station

50,000 WATTS

1170 KC

NBC AFFILIATE

Mr. George A. Hormel  
Austin, Minn.

Dear George:

I heard by th' grapevine that **MUSIC WITH TIP GIRLS** will be in Charleston, West Virginy, next munt. Waal, I shore am glad ter hear hit, an' th' boys here at **WCBS**'ll do ever'thin' in their power ter make th' visit a glad one. Incidental-ly, George, did-ya know that **WCBS** has 43.4 percent uv th' lissening audi-ence in th' Charleston area even tho' they's five radio sta-tions in town? Yessir, ole **WCBS** is defi-nitely West Vir-ginny's Number One Station, an' **MUSIC WITH TIP GIRLS** is in th' best spot ter do a job fer Hormel!



Yrs.

Algy

**WCBS**  
Charleston, W. Va.

Over  
**95,000**  
Sales\*

IN ONLY **8** WEEKS

\* A 15c Item In  
**43 Retail Outlets**

For the complete story  
Contact any

**BRANHAM COMPANY**

• OFFICE •

OR  
**WABB**  
MOBILE, ALABAMA

termine at this stage. The FCC, it will be recalled, served notice that the eligi-bility of a motion picture company for a broadcast license will hinge on whether the particular studio makes available its films, stars, and stories to TV. The immediate effect is that the motion picture industry is more fear-ful than ever that video is trying to swallow it up. Hotly irate and burn-ing with anguish, most movie compa-nies agree with the New York Times' recent editorial that "the FCC evident-ly aspires to be the Poo-h-Bah of the electronic age" and that it doesn't care whether "Hollywood goes broke in serving as the involuntary sugar daddy of television."

RKO has reason to fret and worry about the encroachment of TV on its preserves. The movie company's 1949 annual statement (the most recent one issued) showed a yearly net profit of \$1,710,000. Yet its picture company operations also revealed a loss of \$5,-288,750 in 1948 and a loss of \$3,721,-415 in 1949. (RKO's movie produc-tion and theatre chain distribution are separate operations.) Ned E. Depinet, RKO's president, reported mournfully in June, 1950: "The continued decline of box-office receipts and the dollar famine abroad, with the resulting mon-etary restrictions, had a serious effect upon the earnings of the company."

Yet McCormick adds: "Still, 60,000,-000 or more people a week buy tickets at some 15,000 movie box-offices so we are a livelier corpse than a lot of peo-ple think."

At this date, the future of RKO and other film companies as mass enter-tainment media can certainly not be forecast by any crystal ball analyst. But one thing remains clear and sure: RKO and its other businessmen in cel-luloid will use every device within rea-son to woo the time and the dollars of what Gilbert Seldes calls "the great American audience." ★ ★ ★

## NATIONAL, LOCAL RATES

(Continued from page 37)

Now, Mr. Moore, can you tell us of some of the problems that crop up when a station uses local rates?

Moore: "Here are two examples of the dangers of the two-rate method. First of all, let's say an auto manufac-turer buys time on a San Diego station through an agency at the national rate, charging a pro-rata cost to the local

# Salesmaker to the Central South

With only one WSM program a week, a paint manufacturer over a three year period increased dealership in the Central South by 82%.

**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 at 650 — and leaves it there!

Clear Channel • 50,000 Watts  
Irving Waugh, Commercial Manager  
Edward Petry & Co., National Representatives.



# Listeners

# ACT\* when

# They hear

# Your Sales

# Message

# On



\*A recent test pulled 225 replies from only 4 spots. We'd like to give you the details. Call our nat'l rep or write direct for facts about the rich, responsive KVLC audience.

dealer. What happens?

"Other stations immediately solicit the dealer at a local rate. As a result, the dealer refuses the original deal. Furthermore, the manufacturer and his agency are 'solo off' radio, and are tempted to switch to other media.

"Or, take the case of a Buyers' Co-operative that bought 13 weeks on a station at the national rate, heard about the local rate and demanded it. When it was refused, the Co-op cancelled its broadcast order."

Sweeney: "Did the two-rate system affect KCBQ's costs at all?"

Moore: "Probably contrary to the usual trend, our sales costs went down after we instituted two rates."

Sweeney: "What about the ad agency commission? Do you pay it on local accounts?"

Moore: "Yes, we will pay an agency on local business—but only if it earns its commission."

Sweeney: "Thank you. Now, Mr. Butcher, how does your station handle the commission problem? You are a two-rate station, aren't you?"

Harry C. Butcher, president, KIST, Santa Barbara: "Yes. We have two rates but don't like it. We pay commission on local business, if the one agency in town actually handles it—in which case, we add 15% to the local rate. On co-op. at the local rate, we do all the writing for Philco. But on the Canada Dry account, we have complete copy service out of the D'Arcy Agency in New York, although we pay them no commission. . . ."

Ray Gage, president, Southern California Advertising Agency Association, and of the Clarence B. Juneau Agency: "That's probably regarded by D'Arcy as legitimate servicing of a sizable account."

Butcher: "Yes. Incidentally, KIST and KDB are swimming against the tide by raising their rates currently. My objective is to increase the local rate gradually, until it reaches the national rate. The difference now is simply the 15% agency and 15% sales rep commissions. But the national business is less expensive for us to handle than are our local sales. . . ."

Sweeney: "Why is that?"

Butcher: "Well, in a market of this size without advertising agencies, we have to maintain a staff that performs the copy-writing and servicing functions of the agency. In some cases, we even plan campaigns for the advertisers. Certainly, we have to develop

ideas for them in order to sell our time."

Sweeney: "Thank you, Mr. Butcher. Now perhaps Mr. Gage can tell us of some of the problems that the two-rate system provides to agency timebuyers. Mr. Gage?"

Gage: "First of all, let me say that the SCAAA, representing 75 members in Southern California, heartily recommends one rate card. It makes life easier on the timebuyer. Hence, he can channel more business into broadcasting because of ease of operation. Timebuyers on a two-rate-card system must spend more time and trouble in lining up a budget that includes one-rate and two-rate stations — especially since *Standard Rate and Data* does not list double rates."

Sweeney: "Can you give us an example?"

Gage: "Certainly. Take the case of one certain large national retail chain. In their Southern Division, they take one rate in Los Angeles County. But they take the local rate in San Diego.

"One rate card pays off for the stations, because then, the agency does the creative and mechanical work which otherwise would require a larger station staff. In the Los Angeles area —because of its great growth and the large area served—a typical newspaper which has one or two rates needs 26 salesmen to service all their retail accounts. But they require only four in their national department, because their national department men are contacting agencies.

"In a city that has two stations—one with one rate and the other with a two-rate-card structure—ad agencies, all

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

52.8  
AVERAGE WINTER 1951

**ABC STATION**

**WBTM**

**HOLLINGBERY**

The Federal Communications Commission  
Has Announced Plans for

# 1,807\* NEW TV STATIONS

*-The Majority in the new  
Ultra-High Frequency Channels*

**Zenith**—and Zenith® alone guarantees that every TV Set it has ever built and sold to the public has built-in provision to receive these new stations without the use of any converter or adapter.



You can demonstrate and sell Zenith TV with confidence—and you'll build customer good-will along with extra sales and profits. Tell and Sell the Zenith story—use this guarantee certificate.

\*1,807 Stations in Continental U.S. Plus 51 Stations in U.S. Territories as announced by the FCC

Zenith Radio Corporation, Chicago 39, Illinois • Over 30 Years of "Know-How" in Radianics® Exclusively • Also Makers of Fine Hearing Aids

**ZENITH RADIO CORPORATION**  
6001 West Dickens Avenue • Chicago 39, Illinois



things being equal, would prefer to do business with the station that has the one rate card commissionable."

*Sweeney:* "Can you tell us a little about the history of the 15% agency commission structure, Mr. Gage?"

*Gage:* "Well, according to research conducted by Frederic R. Gamble, president of TV's American newspapers as early as 1880 were allowing 5% commission to ad agencies. And when radio began to develop as an important advertising medium in the 1920's, the custom of allowing 15% was well established with the then-major media—newspapers and magazines.

The first networks decided to allow the customary 15%. Individual stations and other networks soon followed suit, until today, according to Mr. Gamble, all the networks and more than 98% of the independent stations allow 15% commission to ad agencies. TV, being owned and operated by many of the same companies as radio and newspapers, has generally adopted 15% commission to agencies from the start.

"McGraw-Hill, the business papers; Foster and Kleiser; and Barron Collier, the outdoor advertising magnate, are typical examples of media who tried systems of avoiding ad agency

commission. They dealt directly with the advertiser, but eventually instituted the commission system. Many foreign countries—like Britain and Australia—have not uniformly established the 15% system. It varies, depending upon the media desire for the business."

*Sweeney:* "And you certainly feel, of course, that stations ought to pay agencies 15% on all accounts transacted?"

*Gage:* "I feel that many agencies contribute a great deal to radio stations. They carry much of the burden that a station would have on its hands, if it were to hire enough salesmen to contact all of the clients that are handled by agencies, plus the additional staff it would need for preparing copy and/or transcriptions. In any case, I feel the whole trend in media today is toward simplification—particularly in Los Angeles."

*Sweeney:* "Suppose we hear now the viewpoint of a station representative, Mr. Hasbrook?"

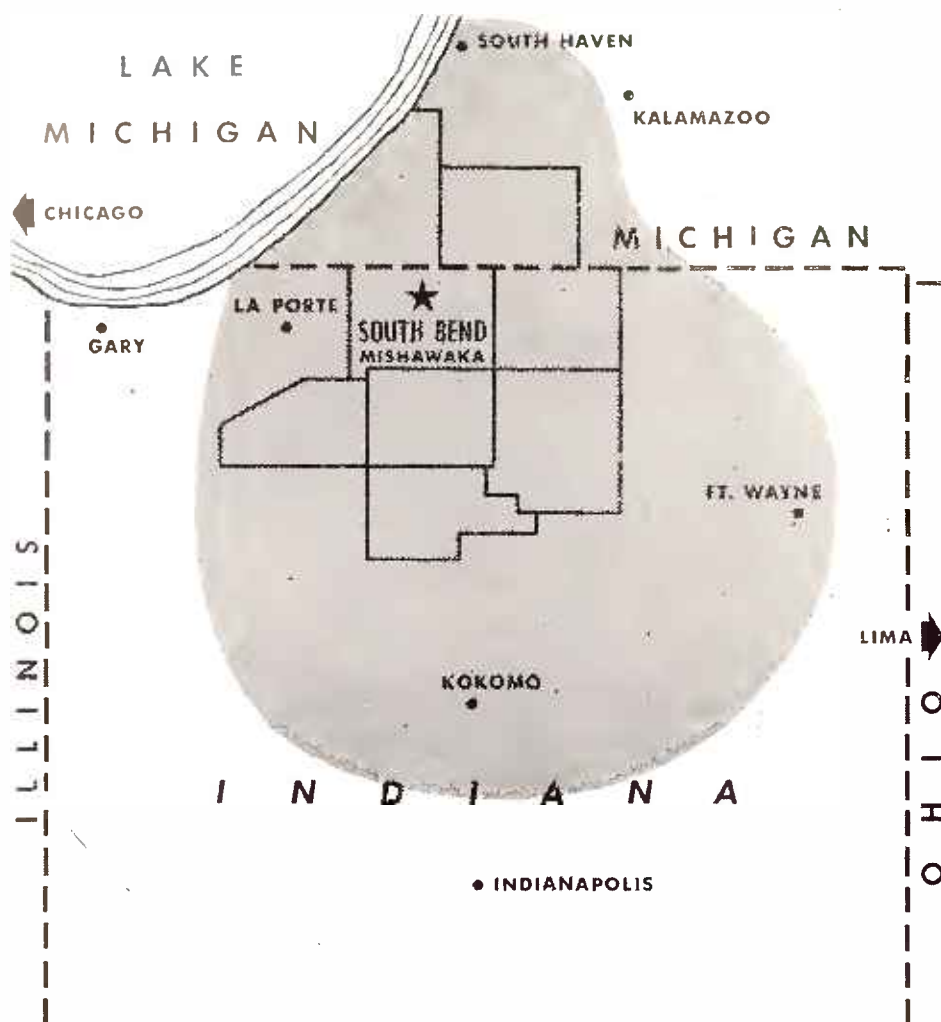
*Dick Hasbrook,* president, Los Angeles Association of Radio Representatives, and Los Angeles manager, Avery-Knodel, Inc.: "One rate is ideal from everyone's standpoint—agency, station, and representative. Most station managers will tell you they would institute a single rate, if it weren't for the heavy competition in their market. Agencies like one rate because it simplifies their problem in making up estimates for clients, and, too, as we've heard, stations usually do not pay agency commissions on local rates.

"As for the representatives, they naturally would favor one rate card, since so many times accounts which should be on the national card are channeled to the retail card because of competition. Possibly the biggest abuse is in cooperative advertising."

*Sweeney:* "Since the double-rate system creates so many problems, Mr. Hasbrook, what do you think was responsible for its growth in the first place?"

*Hasbrook:* "The two-rate situation was not a planned procedure, but just grew. It probably stems from the early days of radio, when there weren't a great number of stations on the air, and retailers protested that they should not be penalized for regional coverage outside their own trading area.

"Certainly, 250-watt stations which can't claim to offer big outside circulation, unusable to retailers, have no



## WSBT FOR A BILLION DOLLAR BONUS

In reaching the South Bend-Mishawaka trading area nothing equals WSBT. This station is a great buy on any schedule, delivering a half-billion dollar market all by itself. BEYOND THIS, WSBT is the outstanding station throughout its primary area, adding another billion dollars to the WSBT market. Check it for yourself—from Sales Management figures and Hooperratings. (Every CBS show on WSBT enjoys a higher Hooper than the network average.) For a tremendous bonus buy, buy WSBT.

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





# How you can sell 21 markets

Station WGY is unique in the East. Its 53 county coverage area can only be compared geographically with large, isolated stations in the West. The WGY coverage area is extensive and isolated, but this prosperous industrial and agricultural region is thickly populated and evenly spread with high-income families that buy big volumes... and more families listen to WGY than any other station in the area. WGY provides the only way to combine this valuable region into one coverage area.

- A Total of 451,230 Radio Families
- A 3 Billion Dollar Market

21 bustling industrial cities than the next best station in the area with WGY you can sell these 21 major trading areas as one richly concentrated market.

**NEW YORK**  
Albany, Amsterdam, Glens Falls, Gloversville, Hudson, Johnstown, Kingston, Saratoga Springs, Schenectady, Troy, Utica

**MASSACHUSETTS**  
Adams, North Adams, Pittsfield

**VERMONT**  
Barre, Bennington, Burlington

Total Population—701,500  
Total Retail Sales—\$818,301,000

**WGY Gives Dominant Coverage of These 21 Major Trading Centers**

each with 25,000 or more population. When you refer WGY, your sales message will be heard by 55% more radio listeners in these

add to this the home counties in which these 21 cities are located and you have this richly concentrated "21-in-one" market...

Total Population—1,247,000  
Total Retail Sales \$1,162,225,000



# WGY

with one radio station

Plus 36 additional counties in the WGY area

**WGY Gives Dominant Coverage of 36 Additional Counties**

all in the WGY Primary Coverage Area

WGY is the favorite radio station of more radio families in small towns and rural areas in 36 additional counties in the WGY Primary Coverage Area... 55% more listeners listen to WGY than to the next best station in the area. There are more radio families in these 36 counties outside the 21 larger markets than within the cities...

316,310 radio families

WGY Farm Families are an important part of the WGY coverage area and audience. They own and farm 20,881,000 acres of rich farm land that produces \$458,000,000 worth of farm products each year.

In addition, WGY reaches out to 119,274 radio families beyond the WGY primary... more thousands of WGY listeners and more big sales volumes for you. This brings the total population for the entire WGY 818 area—primary and secondary—to 2,980,100, with a total SPENDABLE income of \$3,888,405,000.

**WGY Offers You**

- the most power in the area, 50,000 watts
- 20 years of radio experience in time tested localized programming designed to fit the whole family and all families throughout the area
- the exclusive NBC affiliate in the area... tops in NBC programs

And your advertising messages on WGY will assure you of domination of the listening audience throughout the entire area. WGY provides:

- more markets than any other Up-state New York station

- larger audiences than any other station in the area (55% more listeners than the next best station)

- wider coverage than any other station in the area

- a fewer cost than any combination of stations in the area to reach the same markets

WGY is a unique station covering a rich area. Here are 50,000 watts, a powerful salesman that influences buying motives of more radio listeners than any other station in the 53 county area... the only other large station

in the area is limited by directional antenna, and high broadcast frequency. That's why more national and local advertisers choose WGY to do their selling job in rich Up-state New York and New England... where 1,045,717 housewives spend more than 3 billion dollars each year in retail stores.

**WGY Advertisers Get Results**

- 8 short announcements produced orders for 38,400 strawberry plants
- 1,483 mail orders for a \$3.98 article cost the sponsor but 15 cents per order.

WGY's "Chanticleer" has pulled an average of 3,000 letters per month for 18 months.

These are but a few of the many advertisers' result stories that WGY will be glad to show you. These customers could be your customers in WGY coverage area, with WGY.

Represented Nationally by NBC Spot Sales



some time buyers travel to get information like this

## But not when it's at their fingertips in RARD\*

An important agency time buyer says, "The markets to be developed by radio advertising are selected jointly by agency and client. Say we start in Minnesota and the only information we have is from a small station up there. Then I have to go up there personally and talk with the stations and people to find out which are good and which are not good for us."

Such first-hand field surveys take time and cost money. Only a few buyers of time find it possible to work that way.

So it's a boon to buyers everywhere when stations, like WGY, make the information they need available in the SRDS radio and television publications and in CONSUMER MARKETS. Market information. Coverage information. Audience information. Program information.

When you're comparing stations and their markets, it pays to check the Service-Ads as well as the listings in RADIO ADVERTISING RATES & DATA,\* in TELEVISION ADVERTISING RATES & DATA\*\* and in CONSUMER MARKETS. They may save you much further searching for the information you want.

\*Radio Advertising Rates & Data—formerly the Radio Section of SRDS

\*\*Formerly the Television Section of SRDS.

the unbeatable media-buying team!

Radio  
ADVERTISING RATES AND DATA

Published by Standard Rate & Data Service, Inc.

Walter E. Botthof, Publisher

333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles



Note to Broadcasters: In the 64-page SPOT RADIO PROMOTION HANDBOOK buyers of time tell what they want to know about stations. Here's a wealth of time-selling and promotion ideas. \$1.00

# YOU MIGHT CAST A TROUT FLY 183 FEET\* —

BUT ...

YOU NEED THE  
**FETZER STATIONS**

**TO LAND KALAMAZOO-GRAND RAPIDS!**



Whether you use radio or television—or both—here's proof that the Fetzer stations are Western Michigan's best advertising value.

WKZO-WJEF are a topnotch CBS combination. Month after month, each gets top Hoopers in its home city, and BMB figures prove outstanding coverage of adjacent rural areas. (WKZO-WJEF's unduplicated BMB Audience is up 46.7% over 1946 in the daytime—up 52.8% at night!) Yet WKZO-WJEF cost 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!

WKZO-TV is Channel 3, official Basic CBS Outlet for Kalamazoo-Grand Rapids. The WKZO-TV picture comes in bright and clear on more than 100,000 receivers within the .1 MV line. This multiple-market area includes five Western Michigan and Northern Indiana cities, representing a buying income of more than one and a half billion dollars!

Write direct or ask Avery-Knodel for all the facts!

\*Dick Miller of Huntington Beach, California, holds this world's record.

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

ALL THREE OWNED AND OPERATED BY  
**FETZER BROADCASTING COMPANY**  
Avery-Knodel, Inc., Exclusive National Representatives

reasons to operate on two-rate cards."

Sweeney: "As a TV station man, what is your attitude on this matter, Mr. Vrba?"

John Vrba, promotion manager, KTTV, Los Angeles: "I feel that, though some TV stations have local and national rates — for example, KTLA—the real rate problem in television is the disparity between station and network rates."

Sweeney: "Please give us some examples of what you mean."

Vrba: "KTTV charges \$1,000, class A; but if bought on CBS net, the charge for it is \$1,600. Stations in one-station towns — like KPHO-TV, Phoenix, and KING-TV, Seattle—are on several networks, each of which charges a different rate for the station."

"The consequent trend is to drive national advertisers into national spot. Skippy Peanut Butter, for example, just bought kinescopes of a KTTV show for 22 markets. It's true that newspapers have varying rates for different classes of advertisers and different pages of the paper; but so has radio varying rates for different times of the day and different types of talent."

Sweeney: "Finally, let's hear the legal viewpoint on the local-national rate problem. Mr. Myers, please?"

Robert Myers, counsel for ABC and the Southern California Broadcasters Association: "While an educational discussion of this kind is highly instructive, stations should remember to take all rate actions strictly on their own. They should refrain from any agreements relating to prices or rate structures, which might possibly be construed as price-fixing under the anti-trust law."

Sweeney: "Thank you all very much, gentlemen. This discussion has indeed proved highly informative." ★ ★ ★

## SPOT TV COMMERCIALS

(Continued from page 38)

timebuyers, and television station representatives singled out these film commercials for their highest praise: *Birds Eye Frosted Foods* (General Foods Corporation, agency Young & Rubicam); *Ballantine Beer* (P. Ballantine & Sons, agency J. Walter Thompson); *Oldsmobile* (General Motors Corporation, agency D. P. Brother, Detroit); *Muriel Cigars* (P. Lorillard Company, agency Lennen & Mitchell); *Tender Leaf Tea* (Standard Brands,

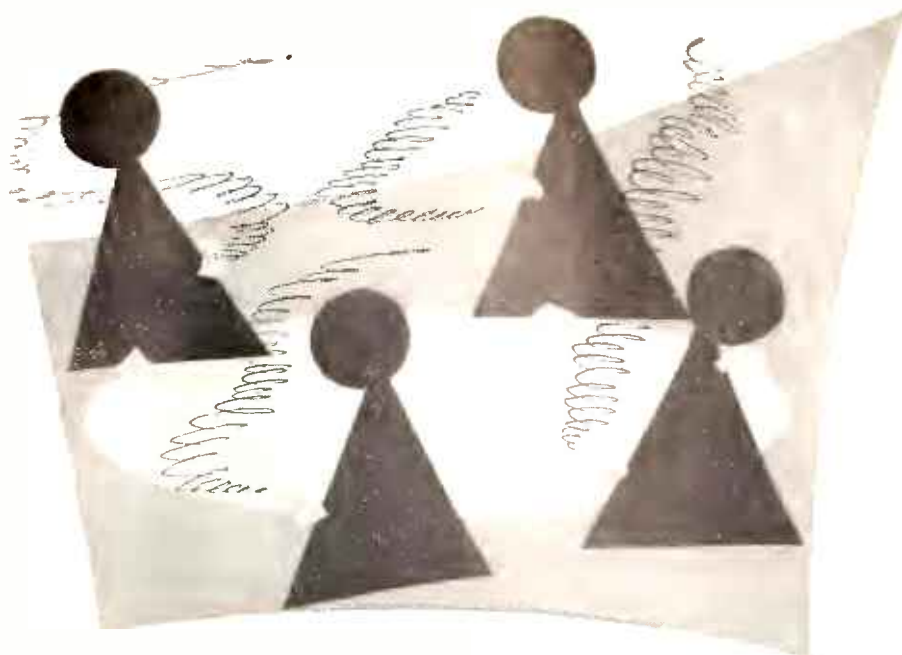
Inc., agency Compton Advertising); *Benrus Watches* (Benrus Watch Company, Inc., agency J. D. Tarcher).

Commercials of three other products were frequently mentioned; in fact, they came at or near the top of SPONSOR's poll. However, since all follow lines similar to radio commercials for the products which were described in previous issues SPONSOR's description of them will be brief. They are: *Lucky Strike Cigarettes* (American Tobacco Company, agency BBDO); *Pall Mall Cigarettes* (American Cigarette & Cigar Company, agency Sullivan, Stauffer, Colwell & Bayles); *Tide* (Procter & Gamble Company, agency Benton & Bowles).

Mentioned less frequently, but also considered deserving of praise were the following: *Mott's Apple Juice* (Duffy-Mott Company, Inc., agency Young & Rubicam); *Chevrolet Cars* (General Motors Corporation, agency Campbell-Ewald); *Philip Morris Cigarettes* (Philip Morris & Company, Ltd., agency The Biow Company); *Ford Cars* (Ford Motor Company, agency J. Walter Thompson); *Crisco Shortening* (Procter & Gamble Company, agency Compton Advertising); *Kleenex Tissues* (International Cellulose Products Company, agency Foote, Cone & Belding).

This is the question SPONSOR asked the members of its informal panel: "Which national spot TV commercials do you consider most effective at the present time?" In making their selections, SPONSOR's respondents indicated a variety of reasons for their choices. One commercial was described simply as "just darling" by a woman copywriter, while an account executive remarked of another that "the production on this was terrific." Often specific commercials in a series were singled out, where not all the films were considered deserving.

Before detailing the six top commercials, it's worthy of note that four are animated. In a recent Chicago survey of 136 families, John Meck Industries, the TV set manufacturer, found animated "cartoon" commercials least disliked. Turned around the other way, that means they were the most liked of various types of pitches used on television. (See "The inside story of an animated commercial" SPONSOR 9 October 1950 for production techniques and costs of animated film commercials).



### To 4 guys around a conference table with a fifth in the background

● Gentlemen, relax a moment and refuel. As NYZ Company's Account Executive, you, sir, are concerned about a sales slump. Perhaps it's only seasonal. *In Iowa, seasons do not slump, because the state's \$4 billion income is produced by agriculture and industry. While one business slackens, another speeds up; or rich harvests swell the farmers' income.*

● You, Mr. Research Director, may utilize unemployment figures to analyze markets. *More than 350 new industries have located in Iowa since World War II, creating 23,000 new jobs. Iowa ranks among the lowest trio of states in insured unemployment—2% against 5 to 7% for the nation—a statistic where it's a pleasure to come in last.*

● And what about radio, Mr. Radio Director? You've been saying all along that you don't have to spend a million dollars. *Especially in Iowa, where t-l-v-s-n is just a poltergeist on the horizon, and radio starts its information-and-entertainment job at sunrise.*

● Which brings us to you, Mr. Time-buyer. When you study coverage maps, please notice WMTland—the heart of the richest agricultural-and-industrial region in the nation. It's a market worth reaching—19,100 square miles (within the WMT 2.5 mv line) and over 1.1 million people. *A one-minute Class A commercial (52-time rate) budgets at \$27.00, which should be mighty interesting to both you and the fifth in the background—the sponsor.*

● The Katz Agency man will provide full data upon request.

600 KC

5000 WATTS

DAY & NIGHT



**BASIC COLUMBIA NETWORK**

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



**TOMMY CUTRER**  
"K-NUZ Corral",

11:00 a.m. to 1:00 p.m.

National and Regional Company  
you keep on K-NUZ Corral:

Alaga Syrup  
Arrow Drugs  
B. C. Headache Powder  
Blue Ribbon Rice  
Dentyne  
Griffin Shoe Polish  
Ipana  
Ivory Snow  
Kam Dog Food  
Kools  
Ladies Home Journal  
Life Magazine  
Nabisco  
O.J. Beauty Lotion  
Pepsi-Cola  
Pepto-Bismol  
Robert Hall Clothes  
Shampoo-Curl

(Plus a choice list of local advertisers)

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

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



## 1. *Birds Eye Frosted Foods*

Birds Eye's engaging trio of animated half-pints has become a trademark in their advertising. Billboards, magazines, newspapers—and especially television—have made them almost as well known as the kid next door.

The original series of 15 film commercials took the air last October, have only recently been replaced by a new set on 1 March 1951. Birds Eye, a General Foods division, uses 10 major markets on spot TV, also runs the film commercials as a hitch-hike on *The Goldbergs*. Audio Productions in New York did the set of films which won much praise—the Birds Eye kids and their window shade.

A typical commercial opens with the three small-fry framed in a window. One kind attracts viewer attention with a shrill fingers-in-mouth whistle. Then each in turn sounds off with "Better buy:" they finish together with "Birds Eye!" Announcer Dan Seymour reads the sales pitch as it is written on the window shade over the kids' heads: "Big sale on Birds Eye peas—young peas—double checked for tenderness. Way up in flavor . . . way down in price! For the BIG BUY . . . better buy Birds Eye—you just can't beat Birds Eye quality!"

## 2. *Ballantine Beer*

It was the chief copywriter at a medium-sized agency who said of the Ballantine commercials, "They're just darling; the best I've seen." J. Walter Thompson, agency for the beer company, has assembled a formidable collection of historical characters, both real and legendary, to drive home the Ballantine jingle. Engaging animations of Yankee Doodle, Old King Cole, Robinson Crusoe, Jesse James, Daniel Boone, Aladdin, Ali Baba, Cleopatra, Annie Oakley and a few others alternate in 45-second commercials.

Summer is, of course, a big beer season. And since summer, baseball, and beer-drinkers seem to have an affinity for one another, Ballantine socks a healthy portion of its advertising money into telecasts of major league ball. They sponsor all daytime games of the New York Yankees, all daytime and some night games of the Boston Braves, and split the daytime games of Philadelphia Phillies and Athletics 50-50 with another advertiser.

Wrestling from Columbia Park is also carried, over New York's WABD, and a small TV announcement cam-

# Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City  
**KFRM**  
for Rural Kansas

# BMI

## SIMPLE ARITHMETIC IN

## MUSIC LICENSING

BMI LICENSEES

Networks	24
AM	2,192
FM	362
TV	101
Short-Wave	4
Canada	150

## TOTAL BMI LICENSEES . . . 2833\*

You are assured of  
complete coverage  
when you program  
BMI-licensed music

\*As of April 13, 1951

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

paign is run with a short 20-second series of film commercials. These also contain the jingles, but in abbreviated form.

Ballantine's commercials, which took the air in 1949 with the Yankee baseball telecasts, are animated and also use some stop-motion. Their production cost is estimated at between \$1,750 and \$4,000 each. It was the success of these jingles on TV that led to their use on car cards and in newspapers.

A group of four different commercials is shown during each baseball game; one after the second inning, another after the fifth, another after the eighth, and a final one at the game's end. A variety of product endings are spliced onto each animated jingle. In Boston, Ballantine Ale is plugged, while New Yorkers see the "Steinie" and Ale endings, and Philadelphians view the Ale and "Tall Export" product tags. Each product ending, done in stop motion, runs for 7 of the 45 seconds.

### 3. Oldsmobile Cars

Until Oldsmobile picked up the *Sam Levenson Show* recently, it had an ambitious spot TV schedule running as high as 38 stations. That figure has now dropped to 10, but the Oldsmobile commercials remain consistently entertaining and effective. D. P. Brother & Company, Oldsmobile's Detroit ad agency, has worked with several film outfits in the course of turning out 26 different commercials. Jerry Fairbanks filmed the majority of them, with Wilding Picture Productions, Inc., and Archer Productions (both in New York) shooting the balance.

Key ingredients of all 50-second commercials (10 seconds is left open at the end for the local dealer) are the Merry Oldsmobile tune and a scene showing two people "shooting through space on a belching rocket."

One of the 14 films made by the Jerry Fairbanks organization, and still appearing on spot TV, opens with a shot of movie star Eddie Bracken. He's trotting along the road in a baseball outfit. Two friends overtake him in an Oldsmobile convertible, offer him a lift. While they drive along, some sales points are made conversationally.

This particular group of commercials cost between \$1,500 and \$4,500.

### 4. Muriel Cigars

An agency film producer praised the Muriel Cigar commercial for "its ef-

# KEEPIN' MEMPHIS MARKET MINDED

with

*Eddie Hill*

To know your market, it's necessary to know the people who make up that market.

Eddie Hill is a sample of the type shows that WMC is constantly programming to the more than 800,000 radio homes in the Memphis market area. Today, Eddie Hill is a triple-threat star, who has proved his ability to move merchandise in the Memphis market area.

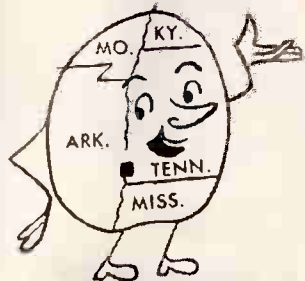
and here's what the sponsor thinks of Eddie



"We think Eddie Hill is one of the truly great personalities to be developed on WMC-WMCF in the past twenty years. We see tangible results of his endorsement for Philco products in the form of increased sales. We like him."

(signed)

Cy Shobe  
Shobe, Inc.  
Memphis, Tennessee



Sponsored by the Philco dealers of the Mid-South on WMC-WMCF since September 1950. 11:30 to 12:00 Noon. Monday through Friday.



Featured as a disc jockey on WMC-WMCF for Jerrill's Dry Skim Milk.



On Television Station WMCT, Monday through Friday, from 5:00 to 5:15 p. m. for Perel & Lowenstein. "The Diamond Store of the South".

# WMMG

M E M P H I S

## WMCF

260 KW Simultaneously Duplicating AM Schedule

## WMCT

First TV Station in Memphis and the Mid-South

National  
Representatives,  
The Branham  
Company

Owned and Operated by The Commercial Appeal

NBC - 5000  
WATTS - 790

fective integration of the jingle. Less analytical reaction characterized the film as "engaging," "imaginative."

Actually, there are two Muriel Cigar commercials. The first, ready in September 1950, is the fully animated performance of a sexy-voiced cigar. (It could happen only on film.) She pops up from the top layer of a box of Muriels, complete with face, wrapper, and transparent skirt. Her little song, done with Mae West inflections, goes:

*I'm today's new Muriel, the fine cigar.  
The pleasure that I give is really better by far  
I'm today's new Muriel, only a dime,  
Why don't you pick me up and smoke me sometime!  
Everybody likes my wrapper, really they do . . .  
It's luxury-light . . . and it's pleasant for you.*

*I'm today's new Muriel . . . mellow and ripe,  
You're gonna like me, friend . . . I'm just your type!  
Everywhere I go they seem to like my shape,  
Firm and trim and handsome . . . so easy to take.  
I'm today's new Muriel, only a dime,  
Why don't you pick me up and smoke me sometime.  
Muriel, I'm Muriel Cigar!*

A group from Lennen & Mitchell—Pete Keveson (copy chief), Clark Agnew (TV art director), and Ray VirDen (president of the agency)—hammered out these lyrics around a piano at New York's Players Club one afternoon. It was Ray VirDen's idea to use a strip tease. Clark Agnew drew up the story board, and a receptionist in the radio department sang the jingle for an agency recording.

The second Muriel set (a one-minute and a 20-second version were made for each set) is more involved. In this one, aired for the first time this March, Muriel has a male friend who does a modified "buck and wing" dance routine with her while they sing the jingle. A third set is in production.

Technically, the Muriel cigar commercial is unusual because of the method. Shamus Culhane, boss of the film outfit which bears his name, explains how it was made: "I call this the 'animated still' method. We made about 800 photostats of the box and the cigar from 18 different views. Then we cut them up and matched them for each sequence; the artist inked each one over for the final picture."

This first commercial, which Culhane label "educational," cost well over \$5,000 (and at that did not give him a profit). The fact that lip-synchronization is extensively used and that this "animated still" technique requires a tremendous amount of labor accounts for the high price. Muriel's second commercial, also made by Shamus Culhane Studios, required 1,800 actual photographs. Quality and light characteristics of the photostats was not considered quite good enough to be repeated a second time.

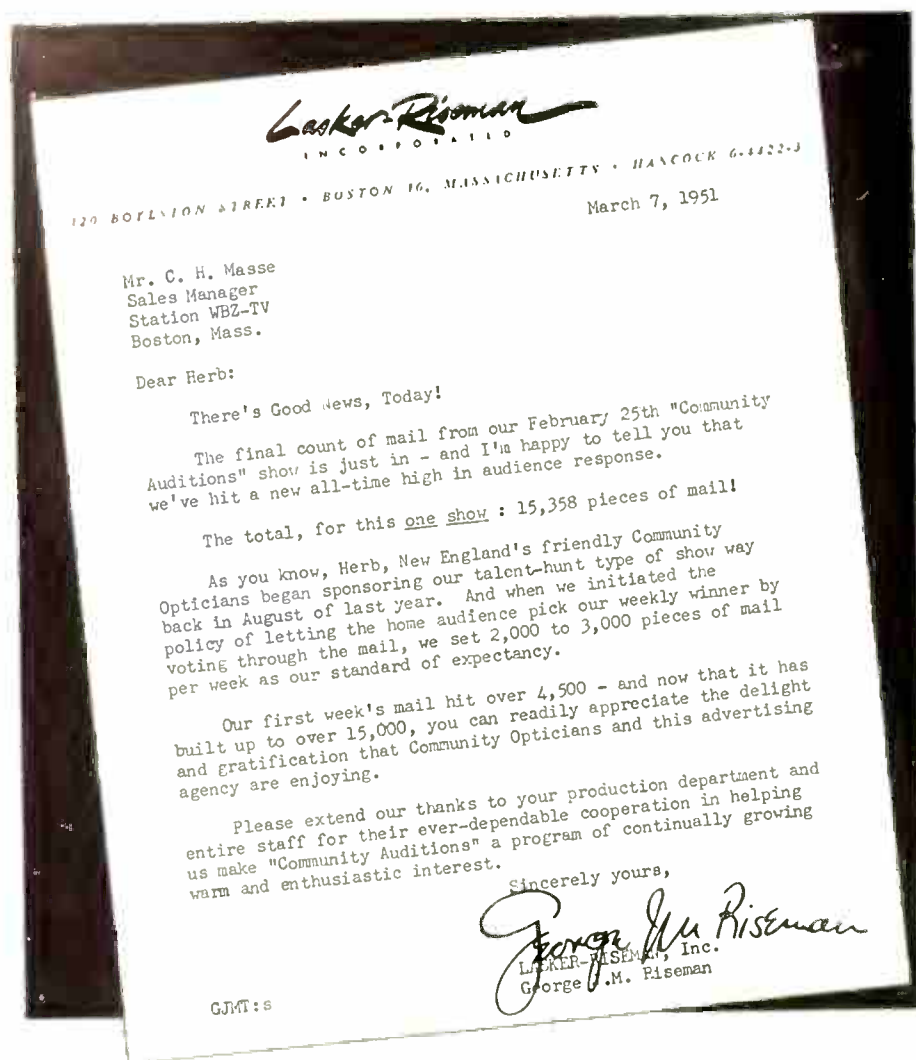
The two cigar commercials alternate as hitchhikes on P. Lorillard's *Amateur Hour* (NBC-TV) and are seen in 21 markets an average of five times a week. On spot, agencies to men's sports programs, news, or other high-rated shows are preferred.

Discussing the highly-successful Muriel Cigar campaign (entirely a TV promotion) Lennen & Mitchell vice president Jackson Taylor explained: "The commercial has enough entertainment value to warrant using it for quite a while. It will be hard to run it into the ground; that's why we felt justified in spending so much on it. Though Muriel is not one of the big sellers it has improved its position—sales are ahead of the industry average."

### 5. Tender Leaf Tea

A TV director had this to say about one of Tender Leaf Tea's commercials: "Who would ever have thought of using two polar bears for a tea commercial? But it works." It is the polar bear film that won praise from SPONSOR's respondents, though there are two others in the present series.

Shamus Culhane Studios made this



From agency after agency come the most complimentary statements about

WESTINGHOUSE  
**WBZ-TV Boston**

CHANNEL 4

REPRESENTED BY NBC SPOT SALES

particular 20-second commercial about a year ago for Compton Advertising. Cost was low—only \$1,600 or so. Even so it manages considerable lip-synchronization with its three characters (two polar bears and a fish of vague ancestry).

The film opens on two wilted polar bears slumped back to back on an iceberg. In unhurried, slightly British voices one says, "Unseasonably hot"; to which his friend replies, "Yeah, I'm shot." At this point a fish swims up, a tray with two ice tea glasses balanced on his nose. Says the fish, "Here's relief! Iced Tender Leaf!" Stopping in front of the bears, the fish continues: "Iced tea with zip! In every sip." The two bears perk up their ears and reach for their glasses of iced tea as one says, "Ah, Tender Leaf Brand!" and the other adds, "It's simply grand! . . . You've got the ice, have you got the Tender Leaf?"

As a clincher, the commercial ends with a shot of a glass of iced tea, a slice of lemon hanging on the lip. Icicles on top and bottom of the scene add more taste appeal.

Tender Leaf Tea's TV spot campaign, running in about 10 markets, is only a small part of their over-all advertising campaign. What makes the polar bear commercial so memorable to those who commend it is not the frequency with which they've seen it, but its leisurely pace. Despite its 20-second length, one TV film man remarked: "It's a leisurely spot. It just kind of idles along, as against the kind that come on and hammer the hell out of you."

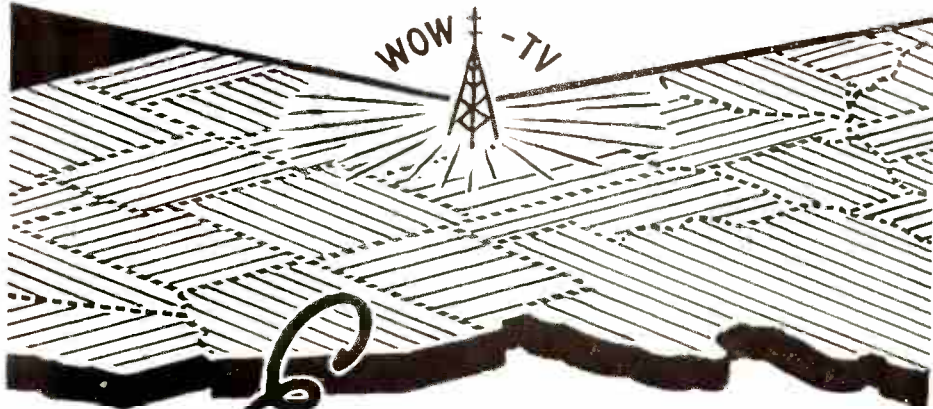
The polar bear commercial is deceptive, however. Despite its easy manner it has strong "sell" in it. What makes it seem easy-going is its simplicity. As the Compton Advertising TV commercial producer explains: "We try for hard-selling commercials—but not by crowding the soundtrack with words or overloading the film with too much action. Simplicity is the key. We'd much rather put one important thought over clearly and completely than try to handle a bunch of sales points in the limited space of a 20-second commercial. We don't claim infallibility, but to us simplicity and sincerity are the important qualities for a commercial to have; that and high quality production."

Tender Leaf Tea is about ready for another film to supplement the three now in use—agency practice is to have

# WOW-TV

*Serves*

ONE OF THE  
**FASTEST GROWING  
TV MARKETS  
in the United States**



*EVERY DAY*

**An Average of 150 FAMILIES**

**Is Added to the**

**WOW-TV AUDIENCE**

**PRESENT  
TOTAL  
OVER  
70,000  
SETS**

**COST PER  
THOUSAND  
HAS DROPPED  
FROM  
\$9.60 TO \$5.40**

# WOW-TV

CHANNEL  
**6**

FOR AVAILABILITIES CALL ANY BLAIR-TV OFFICE OR WEBSTER 3400

**OMAHA, NEBRASKA**



### COLUMBIA, S. C.

On the banks of the Congaree, historic state capital, modern commercial center, Columbia also adjoins booming Fort Jackson, one of the army's busiest training centers. Greater Columbia's 133,337 people receive consistent television service **only** from WBTV, Charlotte.

## CABLE TELEVISION

FOR

3

## MILLION CAROLINIANS

JEFFERSON STANDARD  
BROADCASTING COMPANY



CHARLOTTE, N. C.

REPRESENTED NATIONALLY  
BY RADIO SALES

one made every six months. Tender Leaf stands number two in sales among the tea trade.

### 6. Benrus Watches

Again, a single commercial in a series was singled out by those polled as outstanding. This was the Dean Martin and Jerry Lewis commercial. A one-minute version appears in rotation with other testimonial commercials on the Benrus participation in *Saturday Night Revue* (NBC-TV). For spot purposes an abbreviated 20-second version is used.

The spot version opens with the title: "Benrus presents Dean Martin & Jerry Lewis, stars of *At War With the Army*. Then follows a close-up of Martin showing Lewis a watch on his wrist. The dialogue goes:

*Martin*: What's this Jerry?

*Lewis*: A watch.

*Martin*: Naah . . . it's a calendar!

*Lewis*: Okay, it's a calendar!

*Martin*: I'm serious: It's a Benrus Calendar Watch. It tells the time, the day, and the date . . . automatically.

*Lewis*: I won't give you more than \$200 for it.

*Martin*: But it costs only \$39.75! And Benrus makes the only quality calendar watch that sells for anywhere near that price.

The success of this commercial, as everyone queried pointed out, hinges on the personalities of Martin and Lewis. Apparently a sizable group of people, ad agency executives among them, think everything the young comics do is hilarious.

Actually the commercials (the one-minute network and 20-second spot TV version) were the result of a clever deal by the Benrus agency, J. D. Tarcher. Noticing that Martin and Lewis were set to open in a new picture, *At War With the Army*, the agency offered the young comics a free plug for their picture for a free plug on Benrus watches. The trade was accepted and J. D. Tarcher's copy chief flew out to Hollywood where the commercials were filmed by Video Varieties. Footage was then processed in New York.

Account executive Len Tarcher expects to run this particular commercial up to September. His explanation of its popularity: "In addition to being a good selling commercial, it has humor in it—there's a real entertainment factor involved."

Proof of the film's effectiveness was

turned up by the Daniel Starch organization when it made research tests. Results were so favorable that when rival Bulova Watch got wind of them they switched to a testimonial approach too.

Some of the other Benrus testimonials involve Bert Parks, Kathi Norris, Betty Ann Grove, Paul Lukas and Bud Collyer. Each commercial is built around their job of the moment—Paul Lukas acting in *Call Me Madam*, for example. Cost runs around \$3,500 for each "set," consisting of a one-minute and 20-second commercials.

Lucky Strike's one-minute commercial, used on TV spot in about 30 markets, rated as tops in SPONSOR's survey. It was variously described as "tremendously catchy," "superb," and "skillfully produced." The Lucky Strike slogan, Be Happy Go Lucky, and jingles written around it by BBDO play the most important part here.

Tide, Procter & Gamble's front-running detergent, is another example of a jingle skillfully exploited in a new medium. The Tide commercial which advertising people had in mind when they voted it outstanding, was an animated film in which bedsheets "sing" as they hang on a clothesline. Benton & Bowles writes the copy for Tide.

Pall Mall created a stir because of its straightforward approach. "I like its sincerity," explained one agencyman. A product of American Cigarette & Cigar Company (an American Tobacco Company subsidiary), Pall Mall continues to make rapid strides in sales under the impetus of clever radio and TV promotion by Sullivan, Stauffer, Colwell & Bayles.

An examination of the commercials selected by SPONSOR's panel seems to bear out the remarks of John S. Meck, whose company made the survey of TV commercials in Chicago. Says Meck: "It is notable that the most unpopular commercials are the ones that insult the intelligence of the audience. They try to paint glowing pictures of benefits from using the product, they shout, or they annoy the viewer with repetitiousness or imperative tone. The sensible and imaginative commercial, on the other hand, gets few complaints." ★★★

**A COMPLETE TV film studio.**  
In Hollywood (28) since 1938...  
**TELEFILM Inc. Live & cartoon.**



**DAYTIME**  
**32%**  
**SETS IN USE!**

**WTVJ**  
CHANNEL 4 MIAMI

**Full Coverage of**  
**SOUTH FLORIDA**

**Includes**  
**S. Palm Beach County**  
**Ft. Lauderdale**  
**Hollywood**  
**and Greater Miami**

**WTVJ**  
CHANNEL 4 MIAMI

**BY A**  
**FULL TIME**  
**TELEVISION**  
**STATION**

**9 A.M. 'TIL 1 A.M.**

CHANNEL 4 MIAMI

**WTVJ**  
REPRESENTED BY  
**FREE & PETERS**

**MEN, MONEY & MOTIVES**

*(Continued from page 6)*

3. The paradox of little newsstands, without anybody to speak for them, salvaging losses on unsold, unreturnable papers via the scrap market at a time when newsprint is costly and scarce.

This sort of comment, now that it's beginning to reach broadcasters' ears, convinces them that the usual bad job of radio "public relations" has again been performed, else the current campaign to force down radio rates could never have gotten headway.

\* \* \*

New York advertising circles were rooting recently for Thelma Ritter to emulate another radio character actress, Mercedes McCambridge, by winning the film Oscar for "best supporting actress of the year." In private life Miss Ritter is the wife of Joseph A. Moran, a Young & Rubicam veep. Hence the special interest in her career. Not, truth to tell, that Ad Row ever did much for that career when Miss Ritter hopefully presented herself in the N. Y. radio studios. This fact, of course, in no way impedes the free flow of sentiment now that she's helped herself to glory in Hollywood.

Actually the present success of Miss Ritter is heart-warming, coming at the end of a long up and down history, mostly down. Long ago, her husband Joe gave up his own acting. This observer once reviewed Joe when he was a wavy-haired romantic juvenile in a Chicago play called "Sisters of the Chorus" which we shall describe, with simple accuracy, as a turkey. It was memorable, if that's the word, for a bedroom setting with a door that opened, full view, on a privy. It was part of the plot back in the days of innocent plots. Then came the depression. Joe developed a flair for winning cash prizes in advertising contests and by this method he passed, through another back door, into agency work.

\*\*\*

**MR. SPONSOR ASKS**

*(Continued from page 47)*

In reviewing TV coverage for two advertisers we found that in one case TV could reach 40% of the potential homes, in the other case 60%. The non-TV homes which represented 60% of the prospects for advertiser "A" and

**NITETIME**  
**71%**  
**SETS IN USE!**

**WTVJ**  
CHANNEL 4 MIAMI

**Full Coverage of**  
**SOUTH FLORIDA**

**Includes**  
**S. Palm Beach County**  
**Ft. Lauderdale**  
**Hollywood**  
**and Greater Miami**

**WTVJ**  
CHANNEL 4 MIAMI

**BY A**  
**FULL TIME**  
**TELEVISION**  
**STATION**

**9 A.M. 'TIL 1 A.M.**

CHANNEL 4 MIAMI

**WTVJ**  
REPRESENTED BY  
**FREE & PETERS**

# NORTH CAROLINA IS **1** St.

North Carolina Rates More Firsts In Sales Management Survey Than Any Other Southern State.

More North Carolinians Listen to WPTF Than to Any Other Station.

## & NORTH CAROLINA'S No. 1 SALESMAN IS...

**NBC** 50,000 WATTS  
680 KC.

**AFFILIATE for RALEIGH-DURHAM and Eastern North Carolina**  
National Rep. **FREE & PETERS, Inc.**

**WPTF**  
also  
WPTF-FM

### THE ROLLER COASTER PARADE

up down  
up down

You're up, you're down  
Peace is near — Stalin's going to town  
Shortages today — Surplus tomorrow  
Prosperity certain — Panic to follow  
Emergency, emergency — Governm'ts corrupt  
Push, yank, pull, graft, honor, indecency  
Cunning craft — order — confusion.  
Get away — go fishin' in Dude ranch country  
Sunshine — mountains — forest — streams — peace.

There's no confusion if you schedule on

### The Art Mooby Stations



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

*Know*

**MONTANA**

THE TREASURE STATE OF THE 48



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

**WTRF**  
AM-FM

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

40% for advertiser "B" are equally as important as the TV homes. To reach these important non-TV homes through an audio medium directs new emphasis on regional radio buying.

In another instance, an advertiser with distribution in approximately 20 states could never seem to latch on to a prime time period in regional network radio because of the demand for full national network. Present conditions in the radio field are opening new regional radio possibilities to this advertiser and others like him.

I don't want to appear to be selling radio short. Installed in 95% of the U. S. homes and 49% of our automobiles, this medium has proven conclusively that it can effectively keep an advertiser's product before the American public and sell merchandise.

ANTHONY C. DEPIERRO  
Vice President  
Geyer, Newell & Ganger, Inc.  
New York

### BEER ON THE AIR

(Continued from page 33)

pany, and the Christian Heurich Brewing Company. (Washington, D. C.), many sports-minded advertisers try for balance.

Miller, which sponsors the Green Bay Packers and New York Giants pro football broadcasts, as well as the Milwaukee Brewers baseball, believes that this diet must be offset by general family entertainment. Consequently, Miller sponsors *High Life Revue* over ABC and a variety half-hour program Sundays over WTMJ-TV.

Another brewer who uses the same strategy is Pabst which has both boxing and a domestic comedy show.

The Frederic W. Ziv Company is pleasantly impressed with brewers' interest in non-sports shows these days. Beer advertisers have bought the *Bold Venture* transcription series on 150 stations, making them the heaviest purchasers of this Humphrey Bogart series. Ziv's *Boston Blackie* is carried by brewers in 101 markets, while the *Guy Lombardo* program, also Ziv, is used in 113 markets for this kind of promotion.

Does radio pay off for the brewers?

Specific examples of what can be achieved can be found in any city. For example, Sicks' Brewing and Malting Company of Seattle.

In November of 1948, after being

off the air for eight years, Sicks turned to radio as the quickest means of making the public aware of their new extra-pale Rainier Beer. Through the cooperation of their agency (Western Agency) and KJR, Seattle, a singing commercial was prepared. Time was selected on 19 stations throughout the state for a saturation campaign. The series continued through the spring and summer months. Sales boomed; radio was made a fixture of the budget. No other media receives more emphasis in Sicks ad planning today.

In the South, the American Brewing Company devotes most of its budget to radio while selling Regal Beer in Louisiana, Mississippi, Alabama, and Florida. Why? "Regal Beer," says the client, "has always found the medium of radio one of the most efficient for reaching the masses of people which is the market for our product."

Move north to Minnesota where the Minneapolis Brewing Company's Grain Belt Beer ranks first in the Twin Cities. Minneapolis Brewing, which devotes a third of its ad budget to radio (through Batten, Barton, Durstine & Osborn) uses a recorded music feature, *Friendly Time*, 36 hours a week over 12 stations in a five-state area. Each station has a well known local personality as m.c. WCCO is the Twin City outlet. The agency reports, "The client feels that the format of the show and its terrific audience acceptance has been a big factor in developing the popularity of Grain Belt."

Minneapolis Brewing saw sales in 1949 jump 65% over 1948 in the Yankton, S. D. area after promotion was launched on WNAX, Yankton.

Few surveys have provided more dramatic evidence of TV's selling power than the WOR-TV, New York, study of brands of beer bought for home consumption. The station, which carries the Schaefer telecasts of the Brooklyn Dodger contests, wanted to learn what effect the games were having on the sponsor's sales. They found that 31.1% of the Dodger viewers were buying Schaefer; 22.0% Ballantine, the next highest brand; 17% Rheingold. These figures were contrasted with the preferences of non-viewers which went this way: only 17% for Schaefer; 21.6% Ballantine; 21% Rheingold. Schaefer also radio-sponsored the Dodgers over WMGM, New York.

In Detroit, the Goebel Brewing Com-



## He Has the Magic Touch which Turns Listeners into Customers

And he has plenty of listeners. His vast and loyal national audience gets "the top of the news from Washington" and his co-op advertisers get results.

As Mr. Glenn R. Whittle, distributor of Atlantic Beer & Ale, wrote to WIRA, both of Fort Pierce, Florida:

"This entire letter can be summed up to say that 'Fulton Lewis, Jr. can sell BEER.' Since we started sponsoring this fine program, (Dec. 1949) the response, saleswise, has been most gratifying. When people of this area think of Fulton Lewis they automatically think of Atlantic Beer. His topflight news comments command a large radio audience, and we know that the well-delivered commercials, coupled with the Lewis audience, are responsible for our sales gain.

"We are proud of the Lewis sponsorship, and are entirely convinced that the program lends prestige to the product."

The Fulton Lewis, Jr. program, currently sponsored on 342 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

# W·I·N·D TOPS CHICAGO'S OUT-OF-HOME AUDIENCE\*

**1ST MONDAY-FRIDAY**  
6 A. M. - 6 P. M.  
WITH 21.7% OF  
TOTAL AUDIENCE

**1ST SATURDAY**  
6 A. M. - 6 P. M.  
WITH 20.6% OF  
TOTAL AUDIENCE

**1ST SUNDAY**  
6 A. M. - 6 P. M.  
WITH 18.2% OF  
TOTAL AUDIENCE



\*Pulse of Chicago,  
Out-of-Home Study,  
January-February, 1951.

"The Most Homes Per  
Dollar Station"

560 Kc • 5000 Watts  
CHICAGO, ILLINOIS  
24 HOURS A DAY

KATZ AGENCY, Representative

pany uses WJBK and a 45-station regional network to broadcast the Detroit Tiger baseball games. Edwin J. Anderson, Goebel president, says, "The increased sales of Goebel Beer in each new market added to the network have proven beyond a doubt that this portion of our advertising budget has had a great deal to do with the rising popularity of our beer.

Radio and TV helped the Joseph Schlitz Brewing Company to hold the beer sales leadership in 1950 for the fourth consecutive year. The produced-and-sold figure was 5,096,840 barrels. With both air media, Schlitz is out for prestige atmosphere programming. Through Young & Rubicam, it sponsors the *Pulitzer Playhouse*, a superior hour-long dramatic show over ABC-TV every Friday night. Production costs run high, about \$30,000 per week. Audiences have been good; American Research Bureau for February showed a 33.7. But, at last reports there was a possibility the show might be shifted to NBC-TV. On radio, Schlitz has the *Halls of Ivy*, an exceptionally well-written, humorous adult dramatic series with Ronald Coleman. The half-hour show on NBC Wednesday nights had even sharp-tongued John Crosby dusting off his complimentary adjectives. Many consider its Nielsen 3.7 rating proof that radio does not have to be written for a 12-year-old's intelligence. The production budget is about \$9,000 weekly.

Beer advertising on the air is not only a standout in terms of time bought but also in the way these firms tie in shows with other media. Breweries always do a standout merchandising job. They don't neglect any phase of promotion—even packaging is carefully designed for maximum eye appeal.

Breweries are active on the air not only to improve their competitive position but to increase the total market as well. Although beer is one of America's favorite beverages, the average consumption of the product is declining. Research Company of America figures showed that the average consumer downed 21 gallons of the suds in 1914. In recent years, the highest consumption period was 1945, with 18.7 gallons. In 1950, sales were down to 17.1 gallons. The big complaint of the brewers is taxes. Before Prohibition there were not state taxes and the Federal tax was only a dollar per barrel. Today the Federal tax is



**44% OF MEMPHIS!**  
can be yours  
with one station

HOOPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn. Months: Jan.-Feb. 1951									
Time	Sets	WDIA	B	C	D	E	F	G	
M-F 8AM-6PM	21.5	29.3	20.6	20.4	13.8	9.1	5.1	1.1	

ONE Memphis Station, WDIA, admittedly covers the 44% Negro population of Memphis' total 394,000 population. The other five Memphis stations cover the balance of Memphis' population.

The inexpensive and adequate coverage of WDIA in Memphis and WDIA BMB counties (489,000 Negro population) is securing really sensationally good results for many leading advertisers of QUALITY products such as Old Judge Coffee, Pet Milk, Treet Blades, Super Suds, Red Cross Macaroni and Sealtest Products. Write for case studies.

MEMPHIS **WDIA** TENN.  
Harold Walker, Com. Manager  
John E. Pearson Co., Rep.



With specialized programming\* to more than 1/2 million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida, WMRY is effectively directing the buying habits of this vast, faithful audience.

\*100% Negro Programming Personnel

600 KC "THE SEPIA STATION"  
**WMRY**  
NEW ORLEANS, LA.  
JOHN E. PEARSON CO.  
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

\$8, while state taxes last year averaged \$2.16 per barrel. That means a drink which any working man could purchase without much hesitation has now become a semi-luxury. Families that have to watch their pennies cannot afford to buy as much beer as they used to drink.

To broaden their market among those who can purchase the beverage, the industry is relying more and more on the air media. ★ ★ ★

## MAIL ORDER A MENACE?

(Continued from page 29)

response is satisfactory, a campaign is worked out for the entire country on other good mail-order stations. Marfree uses about 400 stations for its nationwide efforts (see box for Marfree's list of 45 outstanding mail-order stations).

Before any product is accepted, it first has to be approved at Marfree's N. Y. headquarters and at the Chicago office which is under the supervision of Alvin Eicoff, vice president. "The first question we settle," explains big and hearty Harry Friedenberg, "is this: will the product give us a sufficient return at a price lower than that which retailers are charging for the product? Then we make certain the quality is good. Whether the public will express a demand can never be predicted with certainty." But the three years that the Marfree president, an ex-radio representative, has been studying radio listeners' reactions has given him a feel for what should go.

You can go wrong about nine times out of 10 in choosing products. Friedenberg likes products with a novelty appeal. Some of the typical Marfree items or "deals," as they are called in the trade, include quilt patterns, a rubber wading pool for children, a rubber horse, popular song records, plastic toys, plastic cowboy suits, D-Con roach powder, and Fli-Pel. (Fli-Pel is an insecticide that had a sale of 36,000 cans at \$1.98 in a single month when introduced at the end of last summer. This year's campaign over 400 stations starts 15 May.)

Not all agencies follow this policy on products. The Huger Hoge shop is concentrating on books and garden items this season. Other outfits have found that correspondence courses are good, steady accounts. The products

and services which can be sold via mail order are increasing all the time, Friedenberg finds, particularly in less populated areas where listeners do not have easy access to stores. But his agency does not scatter its effort. "We concentrate on eight or 10 deals that assure maximum sales and profits. We get calls from all over the country to handle items, but we only accept about one per cent of the deals," Friedenberg says.

One significant result was Marfree's mail-order campaign was building the wide acceptance for D-Con which led to national retail distribution in about 22,000 stores. Lee Ratner, who

launched D-Con, shifted to retail outlets because marketing costs over the long haul are less than with mail order. Another benefit of retail marketing is the opportunity for cooperative advertising with stores.

Another important phase in the screening is checking the client for financing and stability. Marfree wants to be sure that the client will be able to live up to the clause in all its contracts stipulating that, no matter what the customer's complaint, all requests for refunds will be granted. Lack of financing brought many abuses in TV mail order. Many a pitchman got into TV mail order as if he were setting up

*Central Ohio's  
most effective  
Salesman*

**WBNS**

**WBNS**  
PLUS WELD-FM

WBNS knows how to mix salesmanship with showmanship. That's why it has the ear of 187,980 families in central Ohio . . . Yes, 187,980 WBNS families with income of \$1,387,469,000.

The "know how" of WBNS has made it the top station in the area and naturally the first choice of advertisers who want to do a better selling job at lower cost.

**ASK JOHN BLAIR**  
NATIONAL REPRESENTATIVES

**POWER WBNS 5,000 • WELD 53,000 • CBS • COLUMBUS, OHIO**

# good looking figures

in a good-looking market

## WLAC

NASHVILLE • TENNESSEE

**HOOPER, Dec-Jan:**  
 Morning 29.5%  
 Night 32.0%  
 Showing WLAC at the top.  
 \*Monday thru Friday  
 \*\*Sunday thru Friday

**BMB:**  
 D-37 counties... 50 plus%  
 D-56 counties... 25 plus%  
 N-25 counties... 50 plus%  
 N-49 counties... 25 plus%  
 322 counties... 10 plus%

**MAIL:**  
 12 month report:

Tenn.	124,945
Ky.	99,957
W. Va.	33,217
Va.	74,963
N. C.	91,627
S. C.	41,539
Ga.	83,422
Fla.	24,904
Ala.	48,978
Miss.	41,759
La.	33,421
Ark.	24,924
Tex.	24,839
Misc.	84,472
<b>Total</b>	<b>832,973</b>

These smart figures... for smart buyers... plus great CBS programs, and our own fine array of live talent shows... will make

**Our 25th Year BIGGER... still BETTER!**

## WLAC

50,000 WATTS • NASHVILLE  
 Represented by—Paul H. Raymer Co.

a stand on a street corner. Entrepreneurs bought a few items for demonstration purposes, ordered time on a station, and waited for the orders to come in. Often the orders flooded in at such a pace that many had to be left unfilled: or the surprised sponsor was forced to substitute items. All of which created considerable headaches for stations and agencies which had to bear the brunt of complaints.

After suffering through many of these problems, Cecil Hoge, president of Huger Hoge, says he resigned all mail-order business last December except for established original sources, reputable catalog houses, or retail stores.

Of vital importance is the preparation of copy. This is handled by Marfree's Chicago office. "Mail-order commercials must have more punch than the usual radio copy. We have to make the listener act immediately," Friedenbergs says. On the other hand, you can't oversell. Listeners can be disappointed when the delivered articles fall below the picture created in their minds as they listened to the commercial. This means returns and added costs. Copy is a big point at Hoge, too. "Once the copy has been set and starts to pull, don't change it," Hoge warns.

None of these preparations are worth much unless the stations are good mail order pullers. In considering stations for mail order, Friedenbergs says. "Any station can become a good mail outlet by carefully following the listening tastes in its coverage area." For example, many of the stations that he uses know how to program hillbilly music to hold an audience. When Marfree lines up stations, it stays away from PI deals as much as possible—PI runs about 5% of billings which Friedenbergs puts at \$3,000,000 yearly.

"In our experience the most expensive way to sell merchandise is through PI," he says. He cites the cost of 887 inquiries one of his clients received on one quarter hour over a PI station on 2 March. The regular time charge for that period (late evening) was \$40. But a charge of 85 cents per inquiry brought the cost to his client up to \$745.45.

Mail-order people have found that almost any hour will pull. The problem is the type of audience it attracts and the cost. Friedenbergs prefers early morning hours for farm markets. This was important in selling D-Con to

farmers. He lines up women's programs for household items and toys, sells children's items by appealing to mothers. But most mail-order selling is done in the late evening hours on news and recorded music shows when time costs are at their lowest. Another smart bit of programming advice comes from Cecil Hoge. "Stay with proven personalities and programs," he stresses.

Once the campaign is underway, Marfree watches the mail count carefully. Orders are sent by listeners to the stations, who in turn send them on to the agency's clients. Stations also send a daily mail count to the agency in New York which keeps a careful watch on the sales pulse. Mail-order advertisers, like department stores, expect results in terms of days. When a product is not pulling on a proven mail order station, the copy is changed in a hurry. If that doesn't work, the product is dropped. Knowing when to eliminate an item that is slowing down helps in staying solvent. The stakes are big.

Some 90% of Marfree's air time is on radio. "We use TV sparingly because the rates are high. TV mail or-

**Think  
FIRST  
of  
"CANADA'S  
FIRST  
STATION"**

In the big Montreal area—  
 one of the best markets in  
 Canada — CFCF gives you  
 maximum coverage and the  
 friendly listenership of in-  
 creasing numbers who prefer  
 "the Station of the Stars".

Many distinguished advertisers  
 agree "It's easier to sell  
 through CFCF".

U. S. Representative: Weed & Co.



**MONTREAL**

der in general is falling off considerably," Friedenberg says.

This trend was noted by other mail order experts. Harold Kaye of Mail Order Network said that last summer 90% of his billing was on TV. This summer it will be 50-50 with radio. The reasons are (1) high TV rates, (2) difficulty in buying time, (3) short span before which TV commercials are worn out, (4) radio covers four times the area of video.

TV made a substantial dent in radio's long-standing strength in the mail-order field last year. Many advertisers swarmed into the new medium, mostly during the late evening hours when rates were lowest. Movies were used as the most inexpensive kind of programing. The visual possibilities of video were exploited to sell goods that could be demonstrated or collections of eye-appealing articles like chinaware or silverware sets. Now the tide is back toward radio. This year, particularly during the heavy mail-order season in the latter part of the year, there should be much profit for advertisers, agencies, and stations—providing rigid standards are maintained. ★ ★ ★

## POLICING MAIL ORDER

(Continued from page 29)

are being asked by the FCC to make it a crime in itself to use broadcasting for fraudulent operations. The FCC bill also aims at placing more legal responsibility on broadcasters. They would become liable if they "knowingly" accepted fraudulent advertising. That provision has drawn some opposition from the NARTB.

Justin Miller, the association's president, who becomes chairman of the board in June, sees stations in the middle if they are forbidden by one set of FCC regulations from changing or censoring broadcast material while at the same time they are forced to guard against fraudulent copy. Broadcasters should not be subject to prosecution for accepting such copy, any more than newspaper or magazines, Miller argues. Like anyone concerned with radio's future, Miller supports the general purpose of the bill.

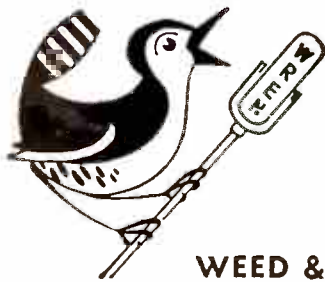
A big factor in getting the wheels turning at both governmental and station levels were two cases that involved Harold Cowan and Ralph Whitmore, a



# WREN

## Gets in More Homes

Check WREN'S Hooper with WEED & Co.



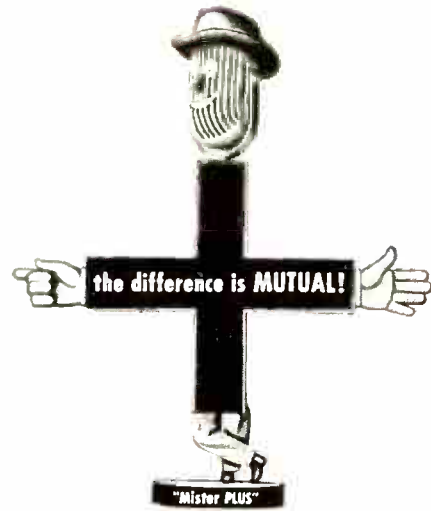
ABC  
5000 WATTS  
TOPEKA

WEED & CO. NATIONAL REPRESENTATIVES

NOW  
FULL TIME  
ON  
600

KTBB  
TYLER, TEXAS  
Represented by  
THE O. L. TAYLOR co.

# WWDC



now **MUTUAL**  
in **Washington**

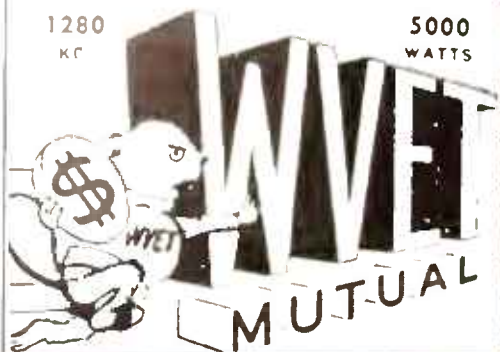
All the best of Mutual PLUS all of WWDC's famous, effective local shows. THE best buy in the Nation's Capital. Just ask your Forjoe man for the details.



# Rochester STATION GAINING

- in AUDIENCE
- in TIME SALES

And Our Low Rate Card  
Remains Unchanged



IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY

**GJAD**  
MONTREAL

offers you  
**COMPLETE COVERAGE**  
and  
**CONSTANT LISTENERSHIP**  
to sell  
**ENGLISH SPEAKING**  
**QUEBEC**

5 Kw on 800 kc

much publicized coast-to-coast team of mail-order operators and the entirely separate case of the Midland Advertising Agency, New York (not to be confused with the Midland Agency of Cincinnati).

Cowan and Whitmore were indicted for mail fraud 2 March in Los Angeles. The action, involving 17 charges, was based on their offer of "sensational, glowing Christmas tree ornaments." Approximately 270,000 listeners received seven sheets of thin paper cutouts printed in red, green, or blue with a thin line of luminous paint around the outside of each figure. (The New York Better Business Bureau recalls another incident involving this firm. A recent bulletin says, "In 1949 a major source of complaints to this and other Better Business Bureaus was the Cowan & Whitmore offer of 'Circus Animals' which consisted actually of 17 small balloons which the purchaser had to blow up and twist in the shape of animals.")

The latest Cowan & Whitmore deal is an offer of 100 gladiola bulbs and 100 bulblets for a dollar. Stations are not rushing to accept the new offer. One big rep firm is telling clients that it will not quote their rates to the indicted agency.

U. S. postal officials are still studying the Midland Advertising Agency operation. This time it was announcements for a toy offer. The agency closed its doors, leaving many a broadcaster with unpaid time bills. They also left stations with piles of letters containing complaints from dissatisfied purchasers.

A large part of the campaign to keep the air clear of such abuses is in the hands of the station representatives. Robert Meeker Associates explains "We do not accept any PI orders and place only legitimate mail-order accounts that have established credit ratings and a good acceptance on mail-order stations." Even after an agency is recognized as reputable, reps are still taking a good look at each offer. Jim Szabo of Adam J. Young, Inc., says, "We always check the product to see if the customer will receive good value. Once in a while we'll differ with legitimate outfits on the value of their product." Another rep, The Branham Company, requires that the product and all copy be carefully checked.

Probably the most thorough policy memorandum on the entire subject was prepared by The Katz Agency for the

stations they represent. Except for small modifications by a few stations, the code has been approved by all the Katz stations. It includes protections that are now or soon will be put into effect by many broadcasters.

The Katz memorandum lists these suggested procedures:

1. No P.I. deals accepted.
2. The quality of all products must be guaranteed by advertiser and agency with complete and unconditional money-back guarantees for purchase price and any and all postage and C.O.D. charges. The advertiser and agency guarantee to reimburse station for any and all refunds.
3. Advertiser agrees to pay postage on merchandise sent to replace goods damaged in transit or otherwise defective.
4. Advertiser guarantees prompt delivery to customer of product advertised. Station must have assurances that a sufficient quantity of the product advertised is available to fill the demand.

**LANG-WORTH**  
FEATURE PROGRAMS

**SELL**  
**GAS & OIL!**

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



5. Sample of product must be submitted to station at the time request for availabilities is made. This is to enable station to satisfy itself as to the quality of the merchandise and the claims made for it by the advertiser.

6. Advertiser and agency both guarantee that the sample submitted and the article advertised on AM and TV are identical with product delivered to purchasers.

7. When offer is made on a C.O.D. basis, it must be emphasized and fully explained that C.O.D. and postage charges are in addition to the price of the article.

Elements of most of these regulations are in the requirements of many stations. WPIX, New York, prohibits statements which claim to undersell competitors. Advertiser must have a retail outlet or showroom in the vicinity of this video station, or must deposit a minimum of \$100 or a greater sum if WPIX believes the circumstances warrant it.

WFIL-TV, Philadelphia, requires every product for mail order be backed by a certificate of approval from a recognized testing laboratory.

A number of stations are working with the Better Business Bureaus to keep their facilities out of the hands of the sharp operators. It all adds up to more work for the stations. Broadcasters are learning that like any force with a powerful impact, radio and television must take all precautions to safeguard the public. ★ ★ ★

### POINT-OF-SALE PAY-OFF

(Continued from page 27)

Both the *Martha and Helen* radio show (11:30 to 12:00 a.m. Monday thru Friday) and the complete merchandising service comes in a single package. Over WLS the Feature Foods plan costs \$368.55 per week for five participations. This is the 13-week rate. For a 26-week schedule cost is \$348.08; for 52 weeks, \$327.60.

Similar packages are available through Feature Foods in Philadelphia. In Philadelphia, the air-promotion on KYW consists of *Anne Lee's Notebook*. Heard from 1:00 to 1:30 p.m. Monday thru Friday and 9:30-10:00 a.m. Saturday. Anne Lee and partner Jack Pyle discuss babies, hobbies, recipes, children's doings—and especially food. Their merchandising associates, five people under Mary Doyle's direction, cover between 800 and 900 Philadelphia groceries. Cost of two participations a week comes to \$150 at the minimum 13-week contract rate.

Lyman L. Weld, president of Feature Radio, Inc., explains his company's Feature Foods plan as follows: "This is a joint venture by which each radio station produces a radio program—so far, a half-hour a day, six days a week. All of the programs thus far are of the homemaker type, though this is up to the stations. Primarily, what we need is a homemaker audience and a program which can be the medium for coordinating the merchandising plan with advertising."

Feature Radio hires, trains, and supervises the merchandising staff. It also sets up contacts with chain stores, cooperatives, and independent grocers. Contracts with leading independents ensure the stocking of all products which join the plan, as well as keeping track of sales and furnishing tie-in material. Some of the chains which have cooperated are National Tea and Jewel Food Stores in Chicago, Baltimore Markets and Food Fair in Phila-

# We like to be ON THE SPOT



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

HOOPERWISE  
BMB-WISE

# We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS  
WHO WANT RESULTS

# WDNC

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

# KXOL

FORT WORTH'S

leading independent

JOHN E. PEARSON COMPANY



5,000 Watts Full Time

**John H. Phipps, Owner**  
**L. Herschel Graves, Gen'l Mgr.**

**FLORIDA GROUP**  
**Columbia**  
**Broadcasting**  
**System**

National Representative  
**JOHN BLAIR AND COMPANY**

Southeastern Representative  
**HARRY E. CUMMINGS**

*Greater*  
*Kansas City's*  
*only*  
**50,000**  
*Watt Station*



**810 kc.**

10,000 WATTS NIGHT

National Representative  
**THE KATZ AGENCY**

delphia, Hinky Dinky in Omaha, Council Oak Store in Sioux City, Jack & Jill Stores in Hastings (Nebraska).

Concrete examples of the success experienced by Feature Foods participants are numerous. For example, the district sales manager of Standard Brands in Omaha reported that six months' use of Feature Foods on WOW had halted a steady sales decline for one of their products; now sales are on the upgrade.

Often distribution improves immediately. A participant on *Anne Lee's Votebook* (KYW) had only 37% distribution in the 205 independent and 51 chain stores covered by Feature Foods' Philadelphia merchandising staff. After only a single round of calls, coordinator Mary Doyle reported a rise in distribution to 54%.

Although Feature Foods is not a sales organization, it frequently takes orders to ensure additional distribution. A WLS advertiser on *Martha and Helen*, for instance, got a direct sales boost through the taking of 226 orders by Feature Foods manager Mae Watkins' merchandisers. The orders were funneled through 26 different wholesalers. A survey of 554 customers was additionally made later for the same sponsor to discover brand preferences.

Broadcast Advertising, Inc. of Boston has been operating a similar package arrangement in the New England market for over a decade. Two top-rated women's programs are used as an advertising tool to create demand, with both serviced by a common merchandising organization.

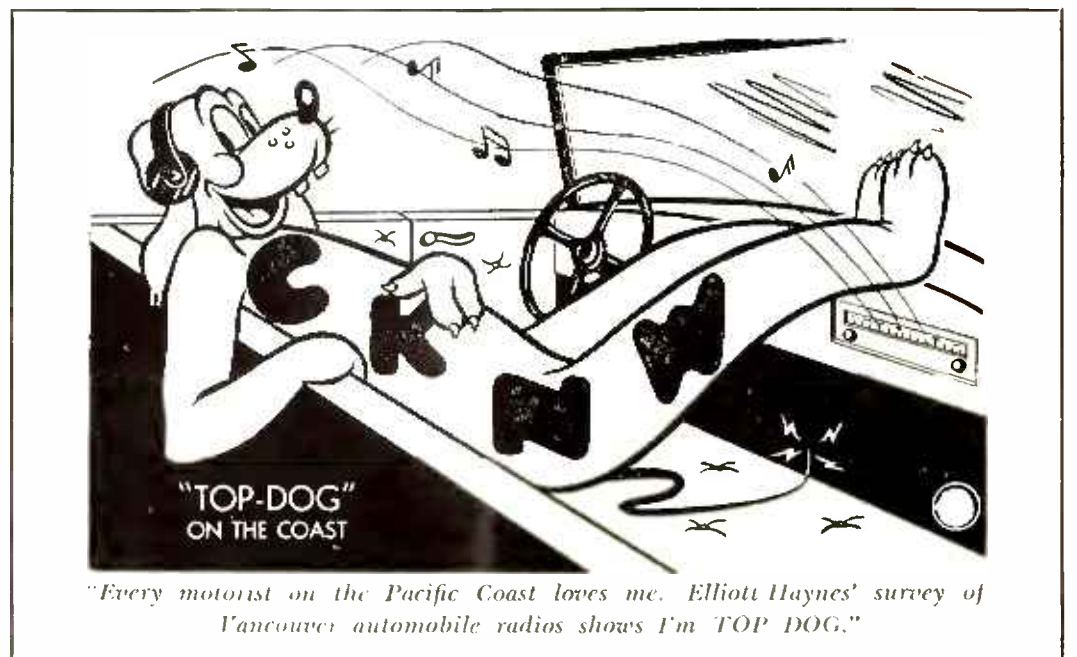
*Marjorie Mills Hour* is broadcast Monday through Friday from 12:30

to 1:00 p.m. over the New England Regional Network of NBC stations. These include WBZ, Boston; WBZA, Springfield; WCSH, Portland; WLBZ, Bangor; WJAR, Providence; and WTIC, Hartford. National sales representatives for *Marjorie Mills* is Weed & Co.

*Yankee Kitchen*, also Monday through Friday, is heard from 1:00 to 1:30 p.m. on WHDH, Boston. It's re-broadcast from 4:30 to 5:00 p.m. over the New England Major Markets Group: WGAN, Portland; WGUY, Bangor; WTAG, Worcester; WPRO, Providence; WDRG, Hartford; and WLAW, Lawrence. Paul H. Raymer Co. handles national sales for *Yankee Kitchen*.

Formats of both programs are much alike. Advice on economical food buying gets primary attention, along with cooking and garnishing food to make it attractive. Brief reports of new books, happenings in the theatre, and events of interest to women add variety.

Merchandising experts from Broadcast Advertising make regular calls on the buyers, advertising managers, and owners of New England food chains, voluntary groups, and leading independent markets. In this way every major grocery outlet is reminded about products being pushed on the *Marjorie Mills* and *Yankee Kitchen* shows. If a particular item is already stocked, then the outlets are asked to maintain an adequate supply and improve its display position. If the product isn't in stock, the Merchandising Representative points out the power of the two radio programs promoting it, tries to sign up an initial order. Sponsor,



agency, and broker (or representative) each get reports on the results of these contacts.

Tie-in promotions with chains, voluntary groups, and independents are a weekly occurrence. Marjorie Mills, or Ken and Carolyn of *Yankee Kitchen*, urge their listeners to make a particular store (or chain) their "shopping headquarters" for the coming week. In return, the stores feature participating products in their newspaper advertising, stock up on the items and put up display material. Newspaper ads mention "Marjorie Mills" specials.

Having carefully cultivated the good will of chain store executives and managers, Broadcast Advertising's merchandising experts can ask individual stores to collect "special" information on how they and rival brands are making out. Similarly, the sponsor's sales executives find it easier to contact chain store brass and wholesalers with a Broadcast Advertising introduction.

All these services are a regular function of the company's merchandising staff. In addition, special events are usually the signal for Marjorie Mills and/or Ken and Carolyn to make a personal appearance. Super market openings, store anniversaries, charity drives, and civic celebrations give them a chance to meet loyal radio listeners and promote sponsored products.

Proof of the plan's success is the long roster of advertisers who have renewed regularly for from six to 14

years. They include sponsors like All-sweet Margarine, La Rosa Macaroni, Tetley Tea, Van Camp's Beans, Sweet-heart Soap — altogether 14 products. There's seldom an availability on *Yankee Kitchen* or the *Marjorie Mills Hour*.

**Storecast Corporation of America** permits a manufacturer to do something he's dreamed of for years. Its in-store broadcasts enable an advertiser to figuratively lean over a housewife's shoulder as she shops and urge her to put his product into her shopping cart. Storecasting is as close to point-of-sale as an advertising medium can get.

Specially-planned "music to buy by" is beamed by FM radio straight to participating stores, as well as to private homes. Interspersed with the music are weather reports, news, homemaking hints, and "buy it now" product announcements. Storecast provides a pleasant, relaxing atmosphere for shoppers, increases customer traffic, keeps shoppers in the store longer.

Tied to the FM broadcasts is a comprehensive merchandising program which capitalizes to the utmost on a sponsor's "product announcements." First, however, here is the organizational set-up of the Storecast system, headed by broadcastwise Stanley Joseloff. It presently covers five metropolitan areas with over 3,500,000 chain store customers (weekly) and additional FM home listeners as an audience. First National Stores and southern New England FM homes are served via WMMW-FM, Meriden, Conn. Acme Super Markets and the northern New Jersey - metropolitan New York area are covered by WGHF, New York. American Stores and FM listeners in and around Philadelphia get their broadcasts from WIBG-FM, Philadelphia. Chicago and the National Tea Company supermarkets hear WFMF, and Pittsburgh's Thorofare, Giant Eagle, and Sparkle stores are reached by KQV-FM, Pittsburgh.

Each of Storecasts' 250 clients gets the valuable merchandising help which converts advertising into sales. Here, in outline, are the principal merchandising services provided:

1. Visits by Storecast specialists to every affiliated store at least once every two weeks.
2. Proper placement of the product according to individual store layout and customer buying habits.

3. Periodic checks of shelf and back room supply of each product.
4. A "Suggested Order Form" left with the store manager, copy sent to chain store sales manager.
5. Product displays beyond the usual shelf placement.
6. Constant "riding herd" on special offers, display pieces, and coupons to prevent their being wasted in a trash basket.
7. Specially designed signs beneath Storecast products on shelves.
8. Special seasonal and topical display promotions.
9. Contests and personal appearances promoting both store and products.
10. "Sampling program" sends samples of sponsors' products to the homes of store employees.

Both advertisers and stores are delighted at the results of Storecasts' integrated promotion scheme. Val S. Bauman, sales manager of National Tea Company, says: "We know that our Storecast advertising produces an increase in product sales of from 25% to 150%."

Here's a typical case history:

Warehouse shipments of a table salt, during its Storecast participation, showed a 58.4% increase for the first 10-month period of 1950 over a similar period in 1949.

In the face of results like these, Storecast renewals run well over 70% for its 250 sponsors. And plans are underway to expand the Storecasting system to more markets.

An advertiser's bill is determined by the number of announcements he uses over the Storecast FM station. Announcement costs vary by market: for example, the one to 50 announcement rate for southern New England is \$6.80; for Philadelphia \$8.65; for Chicago \$9.35; for Pittsburgh \$9.35; for metropolitan New York plus northern New Jersey \$6.80.

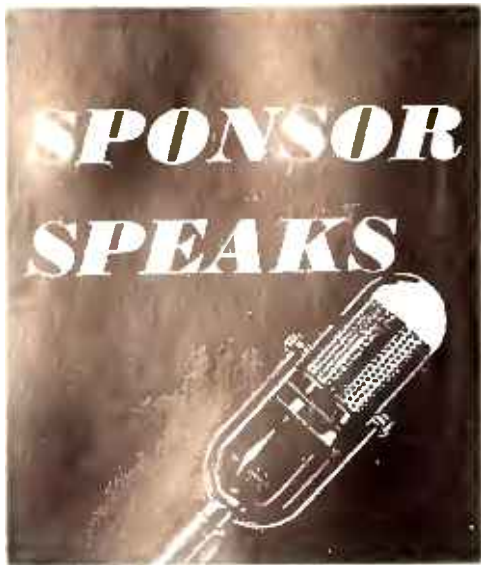
Services like those described give sponsors expert merchandising follow-through at a minimum cost. By splitting the expense many different ways, each advertiser gets more than he could afford individually. Without any sales staff of his own, even a small producer can get big-league treatment.

But whether the sponsor ties up with a point-of-sale set-up or not, he can improve his own sales by remembering that what happens in the store is the pay-off!

★ ★ ★

**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.

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



### Can radio editorialize?

The 1950 duPont Award for distinguished community service, one of the real plums in the air awards spectrum, went to an upstart 1,000-watt daytimer which began operation in July 1949.

WAVZ, New Haven, referred to in its home community as "The Newspaper of the Air," is the dream child of two ex-newspaper men with a simple concept. They believed that radio could restore competitive news reporting and editorializing to a community that now has monopoly-ownership newspapers.

SPONSOR was fascinated with the accomplishments of Victor W. Knauth and Daniel W. Kops, owners of the station that dared to establish a pattern of aggressive editorializing. We asked Mr. Kops, vice president and general man-

ager, to give advertisers and agencies a bird's-eye view of editorializing on the air. His reply will help many to see the possibilities of capitalizing on radio's unique ability to mold opinion.

"I am glad you are interested in our editorializing and 'Newspaper of the Air' operation. We think it is an important field of service for radio. You asked how far can a radio station go with impunity, on an editorializing basis. I would say that it can go just as far as the better newspapers of the country have gone.

"In the past we had a great many newspapers in the country with courage and great concern for their communities, and many of them expressed this concern with forthright editorials. In recent years, the tendency of newspapers has been to publish less consequential and colorful editorials. The strongest stands in a great many newspapers are taken by the syndicated columnists.

"Radio has its equivalent of syndicated columnists in the commentators who do their personalized editorializing, often taking extremely strong positions. If broadcasters wish to do so, they can reverse the history of newspapers by shifting their editorializing from emphasis on the views of commentators to that of the editorial position of the station as a whole—what the station stands for in the community.

"The only limits that I can suggest affecting a station in its editorializing

are those of good taste, threat of libel, accuracy, and fair play. These same standards, of course, apply to newspaper editorializing, and I see no occasion for different standards.

"The FCC, in permitting editorializing by broadcasters, has done so in a qualified way. However, the only qualification which might add to what I have mentioned in the above paragraph, is that broadcasters must make positive efforts to obtain conflicting points of view when editorializing on controversial issues. Actually, this principle has always guided good newspapers anyway, and should in no way temper the strength of an editorial stand. I don't believe that this is intended to suggest an editorial follow a pattern of 'we think this, but there is much that can be said on both sides and someone else thinks such and such.'

"Our approach is one of taking a stand in a forthright manner and then seeking out opposing points of view for presentation on other broadcasts at similar times on the air, as well as in forums and newscasts.

"I also see no threat to stations which editorialize in loss of commercial business. It has always been demonstrated that controversy attracts listeners, and advertisers follow the listeners. An editorial stand on a controversial issue might offend a particular advertiser and cause him to withdraw his business, but the chances are it would attract two other potential advertisers in his place."

## Applause

### BBDO on leisure time

With its factual study, "What's happening to leisure time in television homes?" BBDO has dug right into the core of today's most perplexing advertising media problem.

What is happening to radio listening as TV emerges; to newspaper and magazine readership; to movie attendance? What is happening to TV viewing itself? Everybody has an opinion, but the facts have been few.

BBDO, with its November 1950 survey of 5,657 urban members of the BBDO National Panel of Consumer Opinion, has thrown light on the in-

fluence of television on city living habits. Its findings have the added value of impartiality.

The BBDO findings will surprise many who have reasoned that radio goes out of a home when television comes in. Says BBDO: "If this study does nothing else, it demonstrates again the amazing capacity of the American public to take a new medium in stride without any other single activity taking the full brunt."

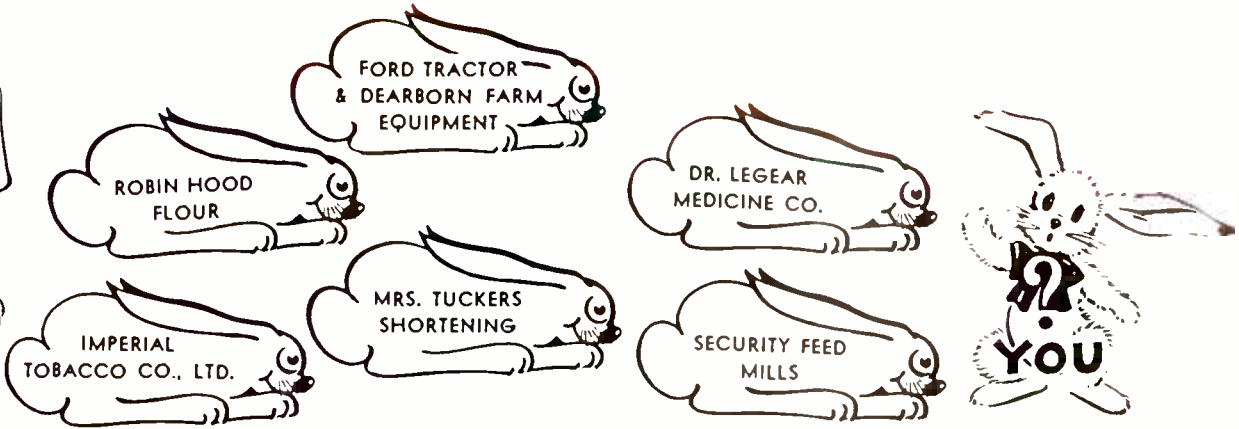
Here are a few of the findings: (1) 82% of the total sample listen to radio at home during an average day. In non-TV homes the average listener is glued to the radio three hours and

33 minutes (3:33); in TV homes, 2:10. (2) 25% of the sample listens to radio out-of-home daily—1:23 in non-TV homes; 1:20 in TV homes. (3) Of 55% of the sample reading the morning newspaper, the average reader spends :40 in non-TV homes; :37 in TV homes. (4) Of 78% reading the evening newspaper, :48 was allotted by the non-TV home reader; :43 by the TV home reader.

BBDO promises to do more of this sort of thing. Whether it does or not, "Leisure Time" fulfills a vital function at a vital time. It serves as a model which agencies and advertiser/agency associations can emulate with profit.

# Our Business is Growing Fast!

'CAUSE WE'RE PRODUCING RESULTS ...



• SPOTS • JINGLES • TAILOR-MADE OR OPEN-END PROGRAMS \*

Let us solve that talent budget problem!  
and **NOW** for LOCAL AND REGIONAL ADVERTISERS ...

THE NEW OPEN-END

## Smiley Burnette

SHOW



With the Whippoorwills — Gay Rancheros — Joe Slattery — Sue Thompson — Georgia Brown — and Guest Stars\*\*

*“Be Smart—Buy Smiley”*

Available 2 or 3 quarter hours per week.

**EXTRA!**

\*\*GUEST STARS — Including such names as: Tex Ritter, Sug Fisher, of the Sons of the Pioneers, Slim Wilson, Deacon Moore, Johnny Bond, Porky Freeman, Johnny Ukulele, Day O'Dell, and more too —

SMILEY HAS WRITTEN

... over 350 songs, including many hits. Been voted by "FAME" as one of Hollywood's Top 10 Western Stars. Makes more personal appearances than any other Hollywood Star. Made 160 motion pictures —

COLUMBIA PICTURES • CAPITOL RECORDS

\* *Order an Audition Now!* FREE

for 2 weeks, or \$1.50 keeps it. Also available Transcribed: Saddle Rockin Rhythm—156 programs. Jordanares Quartet—200 numbers. Carter Sisters and Chet Atkins.

MERCHANDISING AIDS AVAILABLE

- Sweaters • Hats • Buttons • Window Streamers
- Posters • Viewers • Personal Appearances.

# RADIO ZARK

606 St. Louis Street

ENTERPRISES

Springfield, Missouri

*“The radio says  
it’s going  
to rain”*



This is probably the commonest remark made in America. Millions of people say it every day. You yourself are always saying it without thinking. You heard it on the radio, so you act on it.

Actually the radio says no such thing. It simply reports what the Weather Man says.

We wish people would think more carefully about radio. But the fact is nobody really does. Any more than he thinks about which foot to put in front of the other, or how to blow his nose.

You can quote all the statistics you want about radio's amazing penetration and sales impact to prove what a great medium it is, how much better than any other medium. The statistics are true and available. But somehow they seem relatively pointless beside the essential fact that people believe what "the radio says."

This is the real secret of radio's power. This is why it is listened to more than any other voice in the land. This is why it is such an accepted\* voice... such a useful\*\* voice... such a friendly and familiar voice.

Radio doesn't know whether it's going to rain.

Radio is only a voice. It can be anyone's voice.

It could even be yours.

**Columbia Broadcasting System**

\* Most accepted: the voice of CBS, reaching 23% more people than that of any other network.

\*\* Most used, too, by U.S. advertisers who invest 15% more on CBS than on any other network.