

SPONSOR
For buyers of broadcast advertising

2 CENTS 2
BALTIMORE
UNITED

OK. After the freeze lifts:
a report to sponsors—p. 32

Radio programing is big business in 1952—see p. 4

SP 10
WM S 10
N 8
30
GENERAL BROADCASTING COMPANY, INC.
GEORGE JOCKEFFELLER PLAZA
NEW YORK 20 N Y



RADIO

1951-1952 ZIV INVESTMENT IN NEW PROGRAMS

PROGRAM	COST PER PROGRAM	NUMBER PROGRAMS	TOTAL
"I WAS A COMMUNIST FOR THE FBI"	\$12,500	x 52	= 650,000
"BRIGHT STAR"	\$12,500	x 52	= 650,000
"BOLD VENTURE"	\$12,000	x 104	= 1,248,000
			\$2,548,000

→



Men & Mot...
page 6

Mr. Sponsor: Abe Blinder
page 18

Advertisers Neglect Farm Radio
page 25

Dayton Uses TV for Public Service
page 30

TV Camera Device Cuts Costs
page 35

Stag Beer Uses Three Air Media
page 38

One-shot: When and How to Use
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Novel Air Use Boosts Drug Store
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Mr. Sponsor Asks
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Radio Results
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PROFITABLE PROGRAMMING
for YOU



11 30
AM

11 55
AM



A SPECIALIZED PROGRAM FOR A SELECTIVE MARKET...

FARM WORLD TODAY

... Presenting all the basic, up-to-date information needed in the *business of agriculture*, to one of the greatest farm radio audiences in the Midwest.

FARM WORLD TODAY, broadcast Monday through Saturday, 11:30-11:55 A.M., is an example of WLS specialized programming for a large and important selective market—those people, men and women, whose basic economy is dependent upon agriculture. Conducted by Al Tiffany, WLS Agricultural Specialist, FARM WORLD TODAY boasts one of the greatest farm radio audiences in the Midwest. They listen for information essential to the business of agriculture . . .

- New Crop Possibilities!
- Forecast of important crop and livestock potentials!
- Labor saving devices—weather—markets!
- Local, National and International news affecting agriculture!
- Projects of leading agricultural organizations— including farm women groups!

... all *important* to all members of Midwest farm families because of the growing significance of possible war economy; heightened interest in market reports; ever present concern over weather conditions, and the need to keep abreast of the very latest agricultural developments.

From *your* point of view, FARM WORLD TODAY offers tremendous commercial possibilities. Sold on an economical participation basis, this program's inherent prestige yields quicker acceptance and firmer belief in each sales message—begetting instant buyer action.

Through years of service to the vast agricultural industry, by such programs as FARM WORLD TODAY, WLS has emerged as the undisputed agricultural leader in the Midwest—the result of planned programming and service by the largest informed agricultural staff in radio.

Your Blair man has complete details on WLS agricultural leadership.



F. C. Bisson, Market Specialist, presents latest market information on FARM WORLD TODAY

The WLS rural market is big and important, with 1,738,370 radio families whose economy is so greatly dependent upon agriculture.

This market consists of:

11.5% of the nation's cash farm income

8.1% of the nation's farms

9.1% of the nation's cattle

15.6% of the nation's hogs

9.4% of the nation's poultry



The
PRAIRIE
FARMER
STATION

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

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

**REPORT
TO SPONSORS
14 JAN 1952**

**How important
is out-of-home
listening?**

Original SPONSOR research on radio listening in TV homes (see new department, page 60) points up importance of out-of-home audience today. Data, gathered for SPONSOR by Advertest Research during first 2 weeks December 1951, shows only 8.1% respondents did most of their AM listening out-of-home before buying TV set. After TV, out-of-home rises in relative importance with 18.3% listening most outside homes. Advertest study, first of series commissioned by SPONSOR, was done in New York metropolitan area among 749 respondents.

-SR-

**Sponsors to
spend \$600 M
on TV in 1952**

Sponsors will spend over \$600 million on web and spot TV in '52. That's estimate made for SPONSOR by Bob McFadyen, NBC-TV sales planning & research manager. In recent speech before American Marketing Association, McFadyen also said total TV advertising in '51 was about \$450 million—2½ times '50 total. P&G alone spent over \$10 million.

-SR-

**Silver Star blades
starts \$600,000
news campaign**

American Safety Razor Corp., Brooklyn (via McCann-Erickson) is launching \$600,000-plus early-morning news schedule over 70 radio AM stations in 56 markets for Silver Star blades. Ad Manager Buddy Solomon told SPONSOR campaign is result of successful testing of "Frank Goss" 3-times-weekly news shows on Columbia Pacific Network.

-SR-

**New Ziv show
boost to local
programing**

Vitality of local radio programing, which has been given boost recently by NBC launching of new co-op shows (Minute Man series), gets new push this month with release of Frederic W. Ziv Company show — "I Was a Communist for the FBI." Show has \$12,500 weekly production nut, will bring Ziv investment in new programing over past year to \$2,548,000. Transcription firms are only radio entities now making big outlays for new programing.

-SR-

**DuMont launches
merchandising
service**

Unlike AM webs, which waited long time before start of merchandising services for sponsors, Du Mont is first TV web to initiate merchandising department. New 3-man unit is headed by Edward Kletter, 44, ex-V.P. United Cigar-Whelan Stores. He told SPONSOR: "Department will stress food, drug advertisers' point-of-sales merchandising, using cards, posters, promotional tie-ins."

Ben Bodec joins SPONSOR as executive editor

Ben Bodec, New York and Chicago tradepaper reporter and editor since the early '30's and later advertising agency executive, became executive editor of SPONSOR effective 7 January. At J. Walter Thompson Bodec specialized in talent and program development and at Kenyon & Eckhardt he served as talent and program buyer in addition to being a member of the radio/TV plans committee. He was also vice president in charge of radio and television for General Artists Corp. In early 1931 Bodec joined VARIETY where he worked 14 years as reporter, radio editor, and associate editor.

REPORT TO SPONSORS for 14 January 1952

TV thaw to mean trickle of stations in action

If FCC lifts TV station "freeze" early spring (as expected, don't look for "any bad bottlenecks" in getting equipment. That's view of F. P. Barnes, General Electric's TV equipment salesman. He told SPONSOR GE already had sold more than 10 transmitters to would-be TV station operators who've put them in warehouses. Because of flood of station applicants, he predicts no more than "3 or 4" new stations will be on air in '52.

-SR-

Metal shortages won't hit new TV operators

Prediction above was corroborated to SPONSOR by spokesman for National Production Authority, Washington. Official said "we'll be allocating transmitter and tower material in new year—and metal shortages won't be serious." He expected "less than a handful" of new TV stations to be on air, all of them using VHF rather than experimental UHF transmitters. (For full details on freeze-lifting outlook see page 32.)

-SR-

Negro market's scope revealed in N. Y. study

Importance of Negro market in New York emphasized in 6-month survey conducted by WLIB, independent specializing in programing to Negro and Jewish groups. Key findings: (1) Income of average Negro family has tripled since 1940; (2) 95.7% of all employable Negroes were working as of August 1951; (3) more than 200,000 New York Negroes have new homes; (4) Negro population in New York is 1,012,883, larger than Cleveland, St. Louis, Boston—or equivalent of sixth U. S. city in size; (5) Negro preference is almost exclusively for nationally advertised brand-name products.

-SR-

"Front Page Detective" bags 3 sponsors

Manager Halsey V. Barrett, Consolidated TV Sales, reports 3 sponsors buying Jerry Fairbanks film, "Front Page Detective," for national spot TV. New users of 39 episode half-hour whodunit shows are: Wine Growers Guild of America (via Guild, Bascom & Bonfigli); National Brewing (Owen & Chappell); Blatz Beer (Kastor-Farrell-Chesley & Clifford).

-SR-

Radio-only rep starts business with WDAF as first client

Henry I. Christal Company, which on 1 January began actively representing its first client, WDAF, Kansas City, is doing a turnabout by declining TV representation. Will specialize in big-audience radio stations. WHAS, Louisville, joins Christal string 22 March; unnamed other stations may team up earlier. New York office is 300 Park Avenue; Chicago office is located at 333 N. Michigan Avenue.

-SR-

Net billings down only 4.5% in 1951

Despite gloom about network radio during 1951, P.I.B. figures for first 11 months of year show only 4.5% decline in net billings from same period previous year. Total in 1951 was \$160,100,000, only \$7,-600,000 below 1950's \$167,700,000. ABC was down \$2,000,000 from \$32,400,000; CBS was down \$700,000 from \$64,200,000; Mutual was up \$1,400,000 from \$14,800,000; NBC was down \$6,300,000 from \$56,300,000.

-SR-

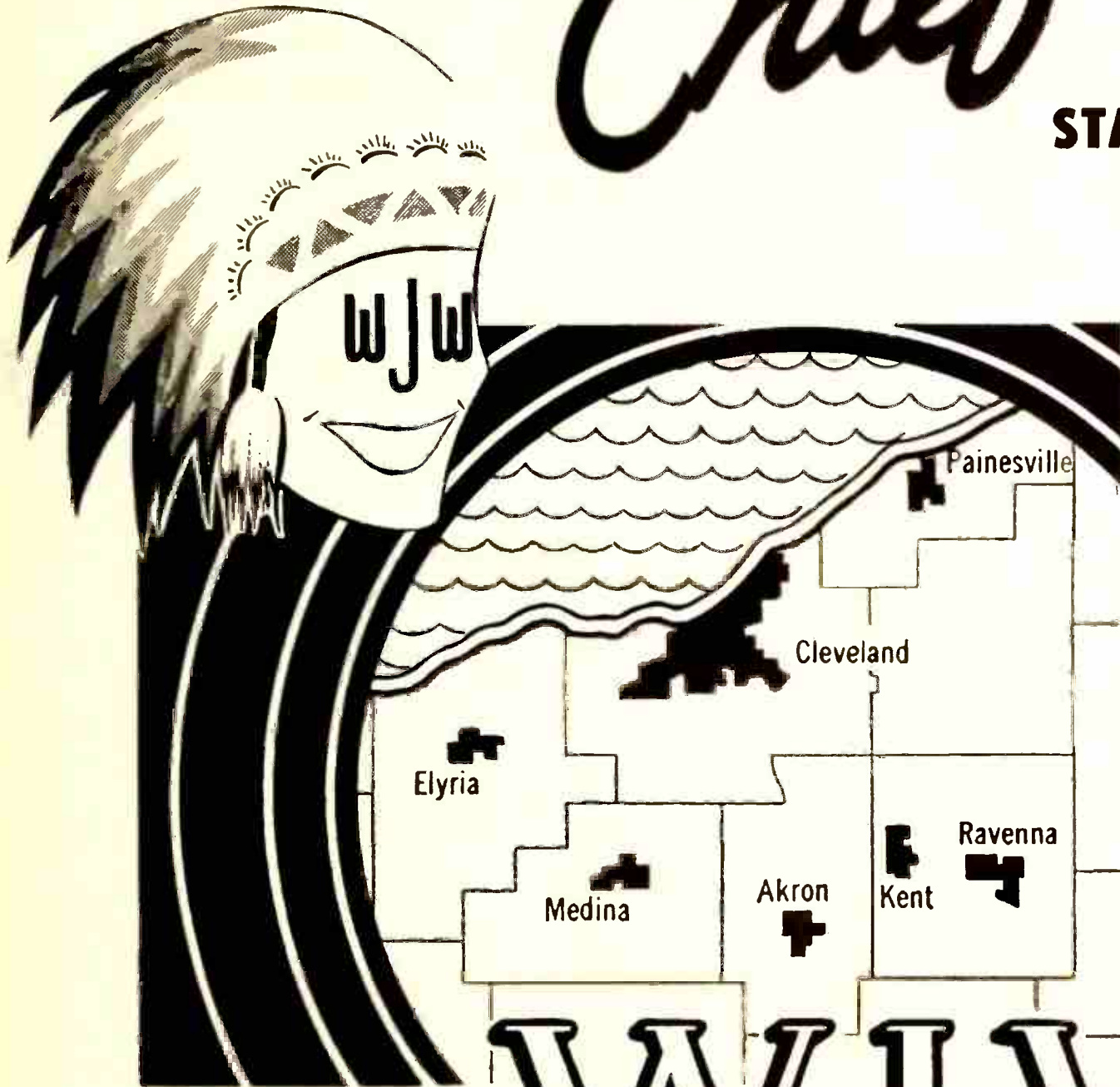
"Break the Bank" to CBS in time hassle

Problem of clearing TV web time is underlined by Bristol-Myers-NBC-TV hassle over "Break The Bank." Because sponsor, which had been with NBC 25 years, had shifted several radio shows to ABC, NBC sold "Break The Bank" Wednesday night slot to other advertiser. In huff, Bristol-Myers shifted Ed Wolf TV package to CBS-TV, beginning 13 January, Sunday, 9-30 to 10:00 p.m. Radio "Break The Bank" is still on ABC.

NORTHEAST OHIO'S

Chief

STATION



CHIEF SAYS:

"Greater Cleveland
is sold on WJW."

WJW

CLEVELAND'S *Chief* **STATION**

5000 W.
WJW BUILDING

BASIC ABC
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

**Greater Cleveland's strongest signal
sells for WJW advertisers.**

SPONSOR

VOLUME 6 NUMBER 1

DIGEST FOR 14 JANUARY 1952

ARTICLES

Why don't more advertisers use farm radio?

Farm publications get millions in consumer advertising, yet rural radio, favorite medium of nation's farmers, is often ignored by general advertisers

25

How Dayton used TV to sell a civic project

Ingenious air programing, high-caliber ad agency, and professional touch helped Dayton sell its citizens on increased school tax

30

After the freeze lifts: a report to sponsors

Questions and answers on: how fast freeze will lift; how fast stations can get on air; other vital freeze issues

32

TV camera magic cuts cost

You can make actors float underwater, achieve many other special-effects inexpensively with new electronic device; useful for commercials as well

35

Stag Beer uses three air media

Griesedieck Western Brewery, No. 11 in national beer sales, turned from print to \$500,000 spot radio and TV budget; sales are spurting

36

The one-shot: when and how to use it

SPONSOR analyzes growing radio and TV trend, tells how Motorola spent \$200,000 (profitably) on one sports event

38

Oregon drug store uses air-selling campaign

How local Rexall drug store in small town used original radio programing to boost prescription trade more than 100%, up gross business 400%

40

COMING

How BMI helps boost sponsors

This will be an array of nuggets gleaned from BMI's gold bonanza of program tips at its increasingly popular air clinics

28 Jan.

How high have rates gone up in spot radio?

SPONSOR is conducting a comparative survey on this subject based on figures compiled by NARTSR and other organizations

Timebuyers we like and why

A survey of the reps and other organizations with which timebuyers work to lay down the principles of performance for good timebuying

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COVER: Once radio's underdog, the transcribed program business has boomed ahead on local sponsor successes, now has the lead in developing new big-time radio shows. Latest such is Frederic W. Ziv's "I Was A Communist for the FBI" taped series at \$12,500 a week. Discussing Ziv show costs are (left) Matt Cvetic, real-life hero of FBI, and (right) Ziv executive vice president John Sinn.

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 Department Editor: Fred Birnbaum
 Ass't Editors: Lila Lederman, Richard A. Jackson
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**“The agency
knew, when
they picked
KWKH”**



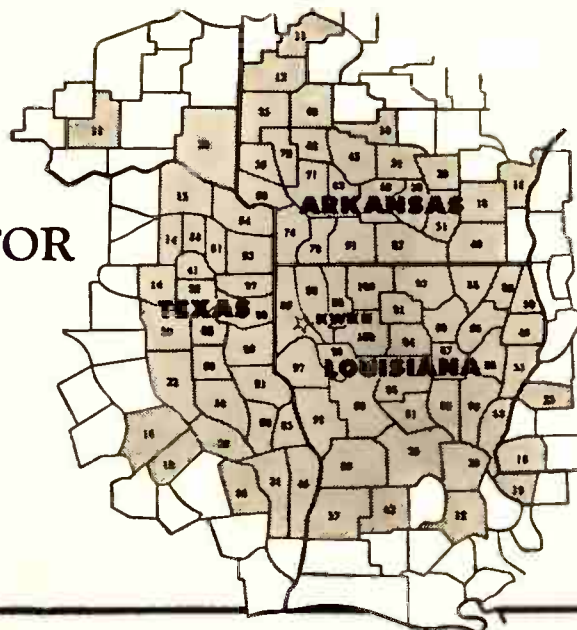
Says GRAY McCRAW

President, McCraw Distributing Co., Shreveport
IMPORTANT LOUISIANA FEED DISTRIBUTOR

McCraw Distributing Co. is one of the largest and most successful farm-feed distributors in the Louisiana-Arkansas-Texas area. Their President is therefore in a perfect position to appraise KWKH's impact in rural areas. Here's what he recently wrote us:

“A few months ago I was named distributor for Nutrena Feeds in the Shreveport area, and I was rather amazed to learn that the manufacturer, Cargill, Inc., was using only one radio station, KWKH, to cover this area. Now I know why. This station reaches most of the farm families in my territory. They are thoroughly familiar with the product and with the radio program. Also, I have found this radio advertising helps me a lot in lining up new dealers. Those boys at the Bruce B. Brewer agency certainly knew what they were doing when they picked KWKH.

(Signed) Gray McCraw”



KWKH DAYTIME BMB MAP
Study No. 2—Spring 1949

KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are "average daily listeners". (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

KWKH

SHREVEPORT

Texas

LOUISIANA

Arkansas

The Branham Company
Representatives

Henry Clay, General Manager
"A Shreveport Times Station"

50,000 Watts • CBS •

**Dynamic
Growth**

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

Baton Rouge

*Growth in population—up 257%
since 1940;*

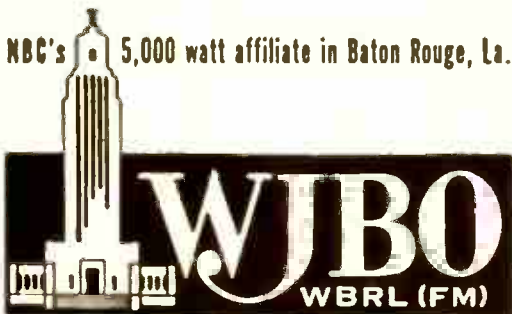
*Growth in industry—over \$127
million in plant expansion alone
already announced for 1952;*

*Growth in buying power—with a
market index 31% above the
State's, and 10% above the na-
tion's average; per-family-effec-
tive-buying-income up 157%;*

*Growth in dwelling units—up 92%
since 1940.*

*Take advantage of the sales
potential of this dynamic mar-
ket—get on WJBO, the power-
house station of Baton Rouge.*

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES
GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Laundry

On blowing off people's eyebrows

It is, this column suggests, a fine thing for the industry, and art, of television that there is (starting this week) a series of programs frankly dedicated to "experiment." We refer to CBS' third incarnation of the Columbia Workshop which, as a radio series, ran from the summer of 1936 through the spring of 1942; then was revived, for 52 weeks, in 1946. Television's need of a Workshop is greater than was radio's, for TV tends, because of program costs, to practice a deplorable sameness for a medium so young.

* * *

In its time the Columbia Workshop was perhaps the most famous "prestige" series of all radio, excepting only the far-more-costly Toscanini concerts at NBC. Curiously enough the Workshop story was never painted on anything like full canvas until 12 & 26 February 1951, when this publication featured a two-part history. The research for these articles proved formidable indeed since Workshop myth kept getting in the way of Workshop fact. Some weeks the CBS publicity department had been the unstarred star, its effusions flying well ahead of the actual studio performance. But no matter the razzle dazzle, no matter the obscure boundary between Workshop art and individual ego or the saga that was mostly ga-ga. The Workshop was in 1936 and 1937 "Very definitely the bright young radio man's kind of show. Network officials awakened to aspects of their medium they had not suspected. Advertisers had their eyes opened. English professors were suddenly *qui vive* to a new art. Writers competed for the honor of selling the Workshop a script."

* * *

It is fair to emphasize the "publicity" side of the original Workshop. Way back in FDR's second administration CBS never had it so nice, publicity-wise, thanks to the Workshop. There were wonderfully lucky breaks, including the unrestrained infatuation, just then, of *Time* magazine with anything written for radio by Archibald MacLeish. "For nearly a year and a half Irving Reis did pretty much what he liked, subject only to budget. Perhaps nobody in radio history ever for so long a time, as human rapture is reckoned, enjoyed comparable *carte blanche*" in production as did the founding father of the Workshop.

* * *

"In many direct and indirect ways the Workshop stimulated advertisers, agencies, writers, directors, critics. It fed a vitalizing stream of new ideas, brains, blood, and personalities into the medium." It often "broke rigid limits needlessly imposed upon the medium by narrow minds."

* * *

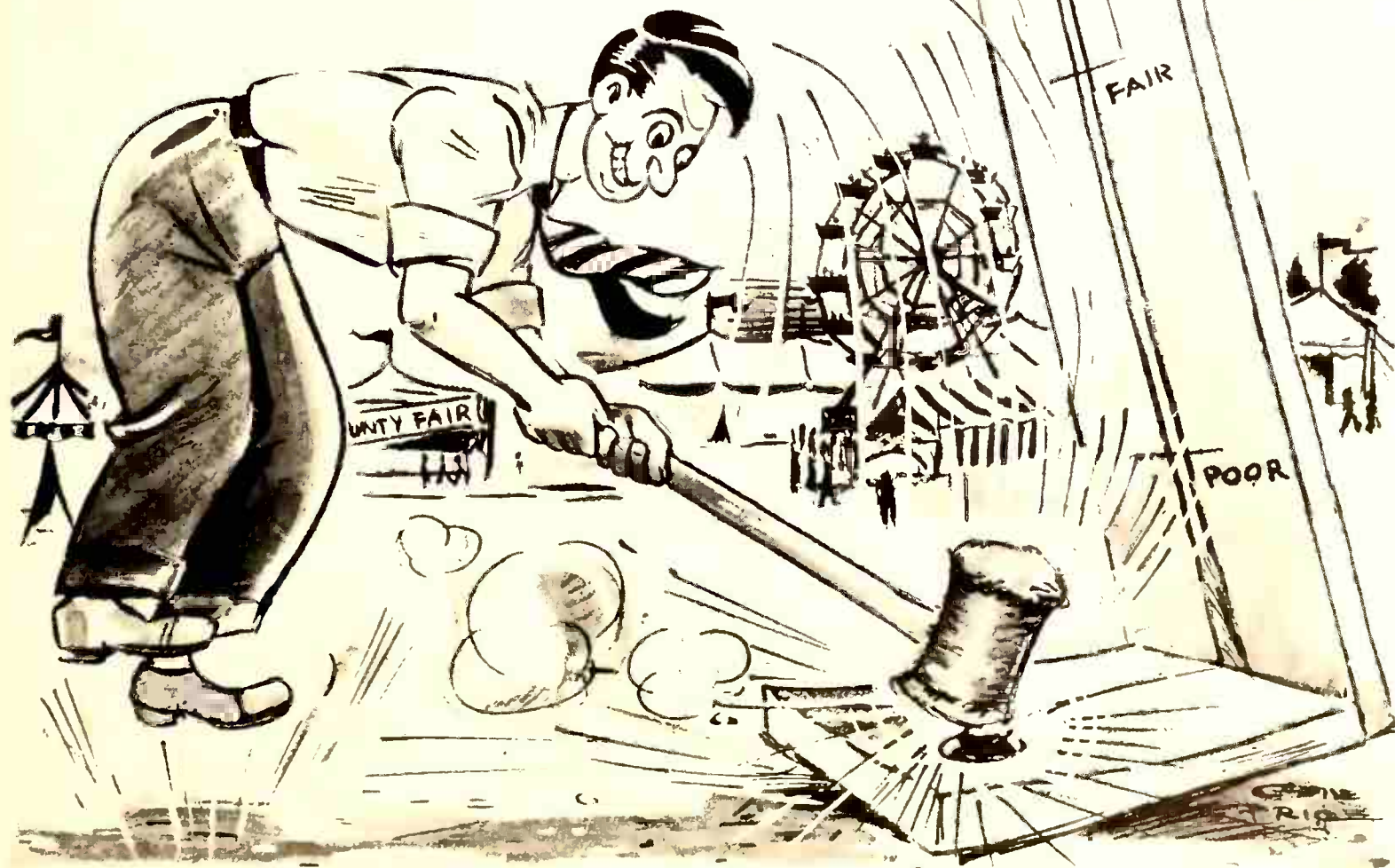
Plainly television should pray that history repeats.

(Please turn to page 78)

WREC *Rings the Bell* for better performance.

Hooper Ratings Average Higher
Than Any Other Memphis Station.

The quality of programming, the tonal qualities, the first class professional atmosphere of its presentations—all contribute their parts to the welcome reception given to WREC as the first station in its rich 76 county market—one of the country's best and most prolific sales units.



WREC

Affiliated with CBS RADIO
600 Kc. 5,000 WATTS

Memphis No. 1 Station

Represented by
the KATZ AGENCY

...already KNXT has climbed

Nov. 1950: KTSL (KNXT) was CBS Television competitor.
 Jan. 1951: CBS Television assumed control of KTSL.
 April 1951: CBS Television shows moved to KTSL.
 Oct. 1951: KTSL became KNXT - moved to Mt. Wilson
 Nov. 1951: Telepulse reported on the new Channel 2.
 Data on request.

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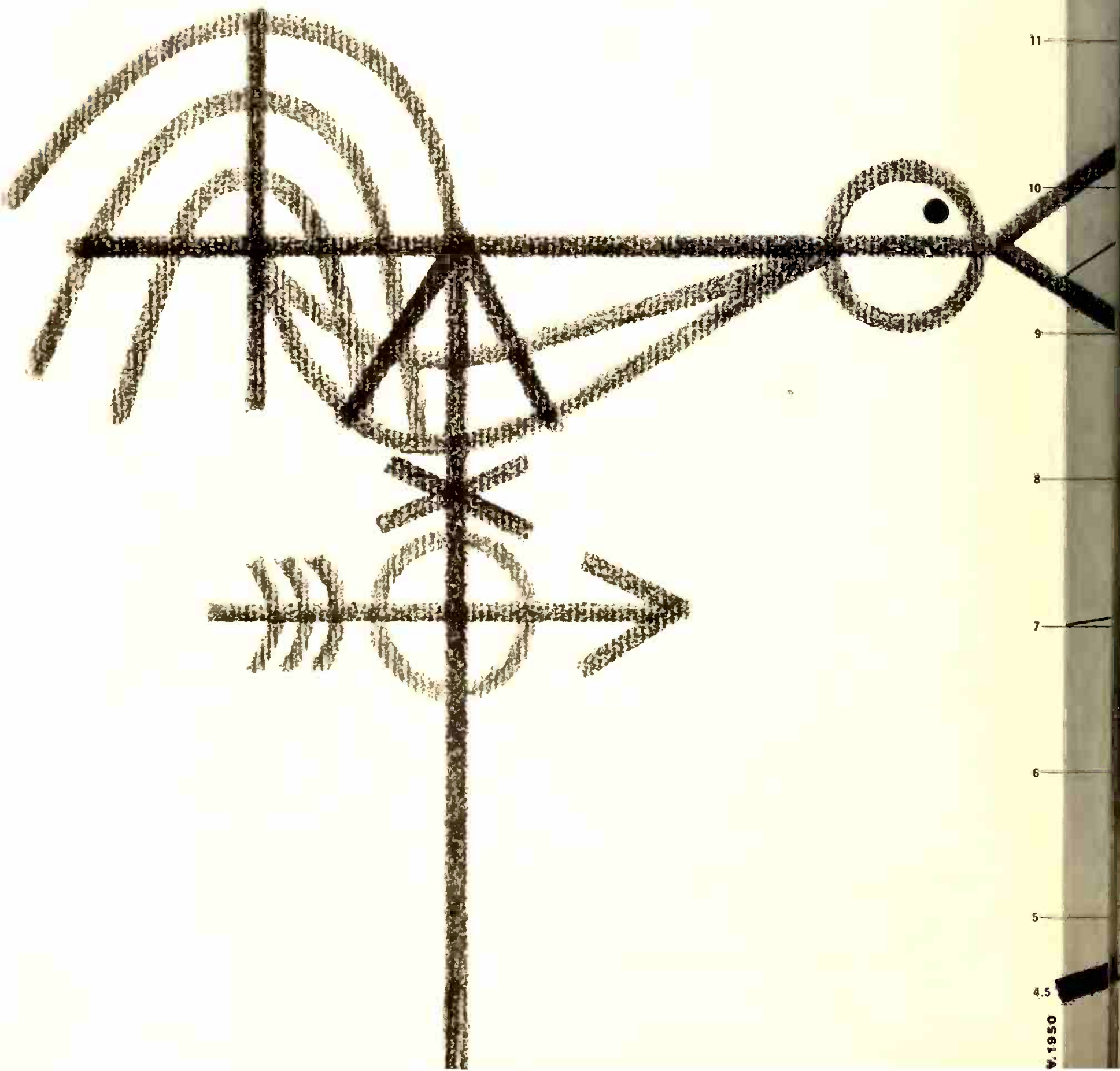
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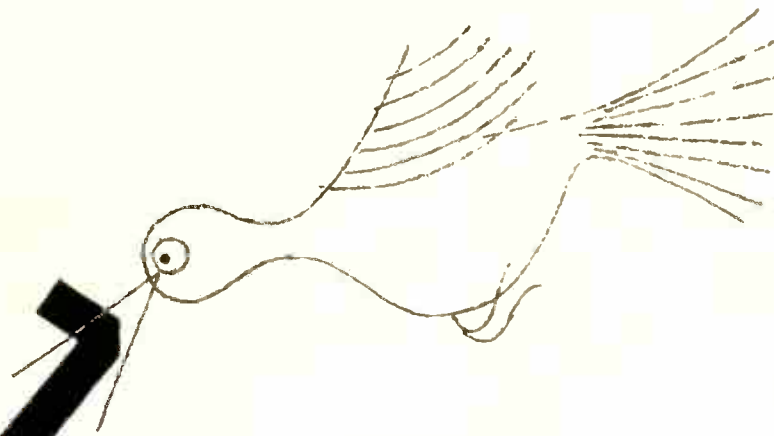
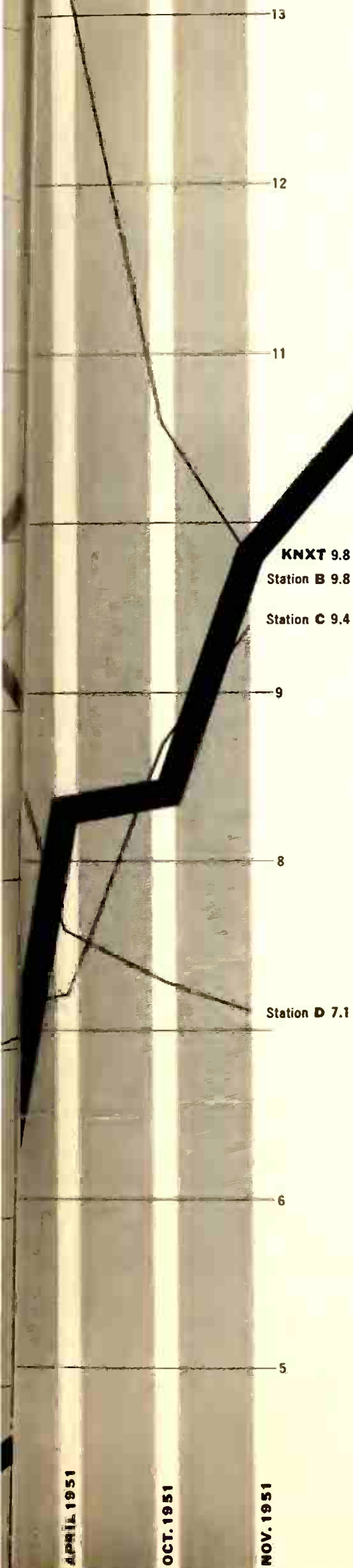
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5

4.5



to a first-place tie!



Look what's up in L.A.! From fifth to first in '51! It's the success story of the year in America's second television market.

In the first Telepulse survey since KNXT moved to Mt. Wilson (with 10 times more power), the *new* Channel 2 is tied for first in average evening ratings throughout the week! And in average evening share-of-audience as well!

KNXT's viewing is way up, but KNXT's cost-per-thousand is down . . . down 18.5% since the start of the past year!

And if KNXT is tied, *it is not tied down*. The new Channel 2 is *just starting* as CBS Television's key station on the Coast!

No wonder national spot advertisers have more than *tripled* their investment on KNXT during 1951. KNXT is head-and-shoulders highest as Los Angeles' best television buy.

If you want to move up in the world in 1952, there's no limit to where you can go on . . .

KNXT *the new channel 2*

Los Angeles • CBS Owned • Represented by
CBS Television Spot Sales



HOW WILL YOU DO IN '52?

You'll leave little to chance if you include CKAC in your plans for the new year. Look at the facts: 6,000,000 letters received in 1951, almost all containing proof of purchase—a potential coverage of 2 out of every 3 French radio homes in the entire Province of Quebec. There's a bright forecast for your future when you use Canada's greatest mail-puller!



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



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

TV FREEZE

Marcus Cohn and I read *SPONSOR*; we enjoy particularly your enlightened editorial page. But this is one time that you must have written the editorial page after consulting with a day-dreaming optimist.

The editorial of December 31 contains the following statement:

"Don't be surprised to see television stations on the air in such now non-television areas as Denver, Portland, El Paso, Spokane and Des Moines by late summer."

I'll bet you a lifetime subscription or a Cadillac convertible that there will not be a second television station in—let's say Portland—in the summer of 1952 or 1953. In fact, it will be a real feat to get a station on the air in Portland by 1954.

I think the basic fallacy in your time estimate is due to this: you ignore the fact that in each of these markets there will undoubtedly be more applicants than available channels—thus necessitating a hearing.

The chronology of events, I think, will be something like this:

Freeze lifted	March, 1952
FCC starts processing applications	May, 1952
Hearings begin on competitive applications for all the towns you mention	August, 1952 and thereafter
First of Examiners' Proposed Decisions released	April, 1953
FCC Final Decisions announced	January, 1954

If I'm not approximately right in regard to the chronology, I'll gladly pay for the lifetime subscription to *SPONSOR*—unless you prefer some other magazine.

LEONARD H. MARKS
Cohn and Marks
Washington, D. C.

• For estimate of how fast TV will grow, giving both optimistic and conservative views, see article this issue starting page 32.

AN ORANGE BOUQUET

All of us here at Leigh Foods were naturally most interested in the cover story you carried in your last issue on the Flamingo Swing-A-Way premium offer.

Your editorial people did an excel-

lent job in gathering the facts and presenting them in this piece. Also, the number of inquiries and responses we have had since this article appeared makes us realize the important readership you have in the advertising field.

MILBURN McCARTY, JR., V.P.
Leigh Foods, Inc.

MERCHANDISING SAVVY

May I register my compliments on the article about network merchandising in the 17 December issue of *SPONSOR*? It is more than good reporting; there is an editorial between every line which to me demonstrates once again how deeply and conscientiously you strive to help sponsor and broadcaster co-ordinate their efforts to their mutual advantage.

Merchandising by media is, of course, a controversial subject. At one extreme are those who virtually break their necks helping their advertisers sell products; at the other extreme are those who won't lift a finger. And in between are as many variations as there are people. The trick is to find out who does what.

I recall an effort you made along that line last year ("Merchandising is like fingerprints"—*SPONSOR* 23 August and 11 September 1950). I was gratified then that many of the stations employing our service were included in your listing of "merchandisers" and I am gratified now to announce that they still believe in giving the sponsor their full cooperation. We recently polled them on their willingness to go beyond dealer letters, lobby display, space advertising and personal check-up on dealers' counters and window display.

Here are some of the answers we have received to our questionnaire:

"We will try to locate wholesalers and/or distributors for products advertising on our station."

The TeePee Stations, West Texas

"We will make personal calls on retailers to urge them to push and/or stock the advertised items."

WCMW, Canton, Ohio

"We will report to the advertiser the results of such efforts."

WCBT, Roanoke Rapids, N. C.

"We will allocate up to 5% of
(Please turn to page 83)



**"58,508 votes! Is everybody voting
in WAVE's Disk Jockey Contest?"**

If you think there's any other important advertising medium in Louisville, aside from WAVE, we won't say you're wrong. But for the past ten weeks, The Oertel Brewing Company's late-evening Disk Jockey Show (10:15 to 11:30 p. m.) has been pulling an average of 3,771 individual mail

pieces per week, plus 2,080 individual telephone calls. Emcee Bob Kay is swamped, and Oertel's '92 Beer is selling like mad all over the WAVE area. This in a market with six other radio stations and two television stations. Write us for *all* the facts — or ask Free & Peters!

WAVE
LOUISVILLE

5000 WATTS

NBC



Free & Peters, Inc., *Exclusive National Representatives*

Happy Landing in Woodbury When

WFIL



America's first successful flight ended in Woodbury on January 7, 1793, after a 45-minute journey from Philadelphia.

WFIL... FOR MORE SALES IN WOODBURY

There's sales significance in suburban, residential Woodbury . . . peaceful seat of Gloucester County. Significant is a "quality of market" index 16 points above the national average . . . a population of 10,000 in a town that sells \$14,542,000 worth of retail goods. And don't forget any of Gloucester County's 91,000 residents —among them New Jersey's leading truck farmers. Remember, in this area three out of four families with radios listen regularly to WFIL.



JOSEPH P. BROADHURST Farmer—His Abbotts Locust Grove farm is typical of Gloucester County where farmers buy 58 per cent above average at retail. He and his family listen regularly to WFIL.



WILLIAM T. MARKS, Auto Serviceman —Folks in and around Woodbury spend \$4,764,000 a year with the town's 10 automotive dealers. He is the repair shop foreman at Ace Motor Sales.



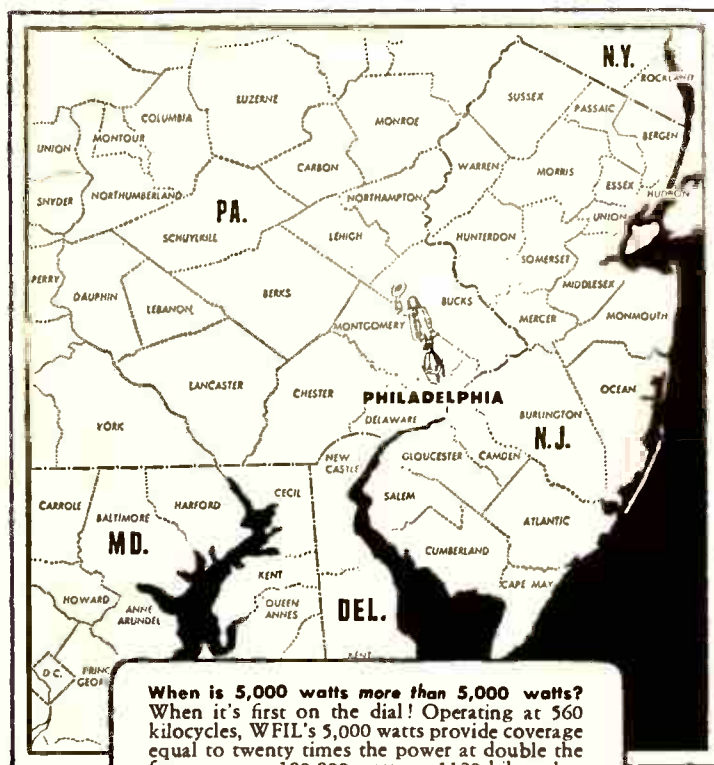
RUTH C. HOLSTON, Housewife—Woodbury housewives purchase \$4,083,000 worth of food every year from the town's 37 grocery stores. Her household's sales amount to \$700,000.

You Cover All of America's 3rd Market

Philadelphia

WFIL...MORE SALES IN THE 14-COUNTY MARKET

There are many towns like Woodbury in Philadelphia's 14-county Retail Trading Area . . . where 4,400,000 people really listen to their radios. And in every corner of America's 3rd Market, you consistently reach two out of three radio homes with WFIL—wonderful opportunity to shape buying patterns that result in more than \$4 billion worth of retail sales a year. There's a huge bonus zone, too, when you schedule WFIL . . . best buy in Philadelphia radio.



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



WILLIAM C. WAKEMEN, Hardware Dealer—His Woodbury Paint & Hardware Co. is one of Gloucester County's 17 hardware and building supply stores. Their sales total \$6,566,000 every year.

HOWARD C. CRUMLEY, Dry Cleaner—In this town where 21 apparel stores do nearly a million dollars worth of business each year, his firm of Bain and Adams maintains a steady volume.

You get a
BIG BONUS IN SETS

ON

WFBM-TV
INDIANAPOLIS



Says T. L. TADE, Manager
GOODRICH TIRE AND RUBBER
COMPANY STORE
Vincennes, Indiana

"In Vincennes, we get WFBM-TV best!"

● When we interviewed Mr. Tade and other leading television set retailers in Vincennes, they estimated some 500 sets were already installed in Vincennes and Knox County . . . and, *without exception they said* "WFBM-TV is the station in this area!"

That's why WFBM-TV is a big BONUS buy! On Indiana's famous "first station" you're selling the heavily populated heart of the State, with its 192,500 TV sets—and *you also reach an additional well-monied audience you can count in thousands.* They are the folks in large towns, small communities and on the farms *outside* our 60-mile area who regularly tune in the only station they can get—WFBM-TV!

Your clients distributing in Indiana will appreciate your telling them this story!

*Source: BROADCASTING-TELECASTING, January 7, 1951

WFBM Radio Is First in Listening, Too!

- ★ FIRST in the morning!
- ★ FIRST in the afternoon!
- ★ and a GREAT BIG FIRST at Night!

50% more listeners at night than any other Indianapolis station.

★ Hooper Ratings, February through April, 1951



First in Indiana

WFBM-TV

Channel 6, Indianapolis

REPRESENTED NATIONALLY BY THE KATZ AGENCY

New and renew

SPONSOR

14 JANUARY 1952

1. New on Radio Networks

SPONSOR	AGENCY	NO. OF STATIONS	PROGRAM, time, start, duration
Aveco Manufacturing Corp (Crosley div)	Benton & Bowles	NBC 135	Father Knows Best; Th 8-8:30 pm; 10 Jan; 52 wks
Campana Sales Co	Wallace-Ferry-Hanly	CBS 188	Sunday News Special; Sun 5:55-6 pm; 6 Jan; 52 wks
General Foods Corp	Young & Rubicam	ABC 283	Sanka News Roundup; F 9:55-10 pm; 28 Dec; 52 wks
General Mills Inc	Knox Reeves	ABC 21	Joe Emerson's Hymn Time; M-F 3-3:15 pm; 24 Dec; 52 wks
General Motors Corp (Buick div)	Kudner	ABC 220	The Big Hand; M 8:30-9 pm; 14 Jan only
General Motors Corp (Buick div)	Kudner	ABC 193	Hollywood Star Playhouse; Th 8-8:30 pm; 17 Jan only
Kellogg Co	Kenyon & Eckhardt	ABC 214	Tom Corbett, Space Cadet; T, Th 5:30-55 pm; 1 Jan; 52 wks
Kellogg Co	Leo Burnett	CBS 156	Carl Smith; M-F 3:45-50 pm; 3 Jan; 52 wks
Kellogg Co	Leo Burnett	MBS 364	Wild Bill Hickok; M, W, F 5:30-55 pm; 31 Dec; 52 wks
Kraft Foods Co	J. Walter Thompson	MBS 531	Queen for a Day; M, W, F 11:30-45 am; 1 Jan; 52 wks
Lever Brothers Co	SSCB	CBS 151	Big Town; W 8-8:30 pm; 2 Jan; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 170	Vaughan Monroe; Sat 10-10:30 pm; 5 Jan; 52 wks
Sterling Drug Inc	Thompson-Koch	MBS 527	John J. Anthony; Sun 9:30-10 pm; 6 Jan; 52 wks
Stokely-Van Camp Inc	Calkins & Holden, Carllock, McClinton & Smith	ABC 245	John Conte Show; M-F 8:55-9 am; 1 Jan; 52 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF STATIONS	PROGRAM, time, start, duration
American Chicle Co	Dancer-Fitzgerald-Sample	ABC 222	The Top Guy; W 8:30-9 pm; 31 Dec; 52 wks
American Chicle Co	Dancer-Fitzgerald-Sample	ABC 242	Defense Attorney; Th 8-8:30 pm; 31 Dec; 52 wks
American Federation of Labor	Furman, Feiner	MBS	Frank Edwards and the News; M-F 10-10:15 pm; 31 Dec; 52 wks
General Foods Corp	Benton & Bowles	CBS 122	Renfro Valley Sunday Morning Gathering; Sun 8:30-9:15 am; 6 Jan; 52 wks
Lever Brothers Co	Young & Rubicam	CBS 164	Arthur Godfrey's Talent Scouts; M 8:30-9 pm; 7 Jan; 52 wks
P. Lorillard Co	Lennen & Mitchell	MBS 456	Queen for a Day; M, W, F 11:45-12 noon; 31 Dec; 52 wks
Metropolitan Life Insurance Co	Young & Rubicam	CBS 29	Allan Jackson and the News; M-F 6-6:15 pm; 1 Jan; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 151	Rosemary; M-F 11:45-12 noon; 31 Dec; 52 wks
Procter & Gamble Co	Compton	CBS 156	Big Sister; M-F 1-1:15 pm; 31 Dec; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	CBS 161	Ma Perkins; M-F 1:15-30 pm; 31 Dec; 52 wks
Procter & Gamble Co	Compton	CBS 158	Young Dr. Malone; M-F 1:30-45 pm; 31 Dec; 52 wks
Procter & Gamble Co	Compton	CBS 159	Guiding Light; M-F 1:45-2 pm; 31 Dec; 52 wks
Procter & Gamble Co	Young & Rubicam	CBS 152	Brighter Day; M-F 2:45-3 pm; 31 Dec; 52 wks
Quaker Oats Co	Sherman & Marquette	MBS 500	Gabby Hayes Show; Sun 6-6:30 pm; 6 Jan; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NEC 166	Grand Ole Opry; Sat 9:30-10 pm; 5 Jan; 52 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	CBS 156	Pursuit; T 9:30-10 pm; 1 Jan; 52 wks
Sun Oil Co	Hewitt, Ogilvy, Benson & Mather	NBC 33	Sunoco Three Star Extra; M-F 6:45-7 pm; 14 Jan; 52 wks
Sylvania Electric Products Inc	Roy S. Durstine	ABC 96	Sammy Kaye's Sylvania Sunday Serenade; Sun 5-5:30 pm; 6 Jan; 13 wks
Toni Co	Foote, Cone & Belding	CBS 178	Grand Central Station; Sat 1-1:25 pm; It Happens Every Day; Sat 1:25-30 pm; 29 Dec; 52 wks
Voice of Prophecy Inc	Western	ABC 102	The Voice of Prophecy; Sun 9:30-10 pm; 30 Dec; 52 wks
Warner-Hudnut Inc	Kenyon & Eckhardt	ABC 291	Walter Winchell; Sun 9-9:15 pm; 23 Dec; 52 wks



Numbers after names refer to New and Renew category

Geo. W. Brett (4)
Ralph E. Dennis (4)
Scott Donahue (4)
W. Fineshriber (4)
Robt. B. Hanna (4)

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

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Best Foods Inc	H-O Oats	Benton & Bowles (N.Y.)	Several mkts	Annemts; 17 Feb; 22 wks
Chamberlain Sales Corp	Hand lotion	BBDO (N.Y.)	410 stns	Annemts; 7 Jan; 13 wks
Curtis Publishing Co Griffin Manufacturing Co	Holiday magazine Shoe polish	BBDO (N.Y.) Birmingham, Castleman & Pierce (N.Y.)	Natl Natl; warm weather mkts	Chain breaks; 16-25 Jan Annemts; 28 Jan; seasonal
Penick & Ford Ltd	My-T-Fine dessert	BBDO (N.Y.)	40 mkts	Partic; mid-Jan; 13 wks



4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Margaret Alcott John R. Bissell	Katz, N.Y., member sls dept Benton & Bowles, N.Y., vp	Same, sls svc mgr for radio, tv Charles King Radio Productions Inc, N.Y., board chairman
Gale Blocki Jr George W. Brett Robert J. Brizzolara	John Blair, Chi., acct exec, vp Katz, N.Y., vp Esquire, Coronet, Chi., newsstand prom mgr	Same, also creative sls work assignment Same, also dir radio, tv sls policy United Television Programs Inc, Chi., adv dir
Fred Brokaw	Paul H. Raymer Co, Chi., head middle west, west coast operations	Same, N.Y., exec vp
Ralph E. Dennis Charles F. Dilcher Scott Donahue Jr George R. Dunham Jr James G. Eberle William H. Fineshriber M. M. Fleischi Paul Godofsky	ABC, N.Y., member net tv sls staff John Blair, Chi., acct exec Katz, N.Y., asst sls mgr for tv CBS-TV, N.Y., eastern sls mgr spot sls WWJ, Detroit, pub affairs mgr MBS, N.Y., vp in charge prog WMCA, N.Y., acting gen mgr WHLI, WHLI-FM, Hempstead, N.Y., stn mgr, exec vp	Katz, N.Y., member tv sls staff Same, mgr Same, sls mgr (tv) WCBS-TV, N.Y., gen sls mgr Same, radio sls mgr Same, exec vp Same, vp, gen mgr Same, pres, gen mgr
Robert B. Hanna Jr	WRGB, WGY, WGFM, Schenectady, stns mgr	Same, mgr broadcasting stns dept
Jack Hetherington Hub Jackson Morris S. Keilner John B. Lanigan Frank C. Oswald Wendell Parmelee A. A. Schechter Howard J. Sihar Paul Tiemer Dean R. Upson Robert W. Ward Dick Winters	Gardner, St. L., timebuyer Joseph Hershey McGilvra, Chi., mgr Katz, N.Y., asst sls mgr for radio Time, N.Y., consumer adv specialist WGAR, Cleve., auditor WWJ, Detroit, sls mgr Crowell-Collier Publishing Co, N.Y., vp WOOD, Grand Rapids, prom dir Paul H. Raymer Co, N.Y., eastern sls mgr KTES, Shreveport, La., comml mgr WJJD, Chi., sls rep WINS, N.Y., pub mgr	Adam J. Young, St. L., office mgr Same, also vp, dir Same, sls mgr (radio) ABC, N.Y., vp in charge tv Edward Lamp Enterprises, Cleve., asst to pres Same, natl sales liaison NBC-TV, N.Y., gen exec Same, also sls svc mgr Same, Boston, office mgr WAPI, WAFM, Birm., radio operations mgr Same, sls mgr Same, dir prom, pub



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ed Aitshuler Henry Dorff	Kaye-Halbert Distributors, L. A., publicity Aifred J. Silberstein-Bert Goldsmith, N.Y., acct exec	Same, natl marketing dir Gruen Watch Co, N.Y., adv dir
Alfred Gussin Ray Mee	Firth Carpet Co, N.Y., adv mgr General Time Corp (Westcox div), La Salle, Ill., asst adv mgr	Same, adv dir Same, adv mgr
Henry M. Schachte Edward H. Smythe	Borden Co, N.Y., natl adv mgr Rockwood & Co, Bklyn., mgr, sls, adv, branded goods	Same, adv dir General Foods Corp, N.Y. (Waiter Baker chocolate and cocoa div), sls, adv mgr, grocery store prod



6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Bilnor Corp, Maspeth, N.Y.	Water toys	Monroe Greenthal, N.Y.
Calorie Stove Corp, Phila.	Calorie gas ranges	McKee & Albright, Phila.
Carpenter-Morton Co, Everett, Mass.	Household, industrial paints	John C. Dowd, Boston
Deepwater Sea Foods Inc, Boothbay Harbor, Me.	Live lobsters	R. Neily Associates, Boothbay Harbor
Free Methodist Church, West Lawn, Chi.	Free Methodist Church of North America div	Walter F. Bennett, Chi.
Frosty Creme Products Inc, St. L.	Cemi-Curl home permanent wave	Roman, St. L.
William Horn & Co, Dallas	Sea Feast salmon	Ted Workman, Dallas
Jetronaire Inc, McKeesport, Pa.	Heating systems	Dan W. Frye, Pittsb.
King Midas Flour Mills, Mnpls.	Flour products	Cruttenden & Eger, Chi.
Loma Linda Food Co, Arlington, Calif.	Gravy Quik	Elwood J. Robinson, L. A.
M&J Finance Corp, Shelby, N. C.	Finance firm	Walter J. Klein, Charlotte
Mason & Mason Inc, Chi.	Mason's root beer	Irving J. Rosenbloom, Chi.
Moeiler Mfg Co, Racine	Bottle stoppers	Jacobson & Tonne, Chi.
North Star Aircoach, Chi.	Air travel	Shore Associates, Beverly Hills
Remington Records Inc, N.Y.	Remington LP European classical recordings	Moore & Beckham, Greenwich, Conn

Numbers after names refer to New and Renew category

- Hub Jackson (4)
- M. S. Kellner (4)
- Frank C. Oswald (4)
- A. A. Schachter (4)
- H. M. Schachte (5)

KCBQ the winnah... and new champeen!



For further vital statistics write KCBQ

The New HOOPER Champeen . . . in America's fastest growing major market*

KCBQ is the most listened-to station in San Diego
according to the latest Hooper Index

KCBQ up 14% in past year
Old Champ down 24% in past year

over the past three years --
KCBQ up 51%
Old Champ down 34 1/2%



KCBQ
a Columbia affiliate

Represented nationally by Avery-Knodel, Inc

* San Diego —
America's 33rd market —
is America's first major
market in population
growth! The latest U.S.
Census proves that
San Diego has almost
doubled since 1940.

WEMP MILWAUKEE

ONE OF
America's Greatest
INDEPENDENT
RADIO STATIONS

MORNING

6th

in the Nation!

NOON

11th

in the Nation!

NIGHT

3rd

in the Nation!

AND IN
MILWAUKEE:
1st OR 2nd
MORNING
AFTERNOON
NIGHT

SOURCE: Hooper Radio Index—Unaffiliated Stations Aug.-Sept. 1951. And in Milwaukee Index Sept.-Oct. 1951.

WEMP WEMP-FM MILWAUKEE

24 HOURS OF MUSIC, NEWS, SPORTS

HUGH BOICE, JR., Gen. Mgr.
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

A. L. Blinder*

President
Nelson Brothers Furniture Co., Chicago

The depression year of 1932 was hardly considered a rosy time to start a new business. But, Milwaukee-born Abe Blinder did just that in Chicago—and to the satisfying tune of a million and a half dollars in volume the first year.

Today, 20 years and three Chicago furniture stores later, plus one in Milwaukee, sales volume is well over \$4,000,000. Abe Blinder unhesitatingly credits radio. "Radio built our business," he says. "As trade flourished, we added newspaper and TV advertising. But we still find it profitable to spend 60% of our current \$350,000 appropriation on radio." (\$2½ to 3,000,000 on radio alone since the first store was opened.)

However, it's not just a question of money spent. Forty-five-year-old Blinder has definite ideas on radio sell. He reminisces: "When people responded to a radio advertisement in the '30's, it was a new experience. They'd come into the stores to talk about the artists and radio itself . . . but they were skeptical of air ad claims. Today, radio is no novelty, so sincerity and style of copy are all-important. We play up the 'sell'; play down the 'personality'."

Neither "sell" or sincerity are a problem for Blinder. He combines both with skill. His chief air outlets: Chicago's WBBM and WGN, with programing as varied and in good taste as the furniture he sells. Programs have run from an Irish balladeer (1933) and the first man-on-the-street show with Pat Flannigan (1934), to a variety show, man-on-the-street stint currently on WGN. Also on the air, on WBBM, are *Theatre of Thrills*, sports, news and music shows.

All this is directed at the family. "Women do the buying and men pay, so both have to be thoroughly sold," Blinder believes.

For this thorough selling, radio copy is limited to a maximum of five separate furniture items with prices always mentioned. Newspapers and TV complete the ad setting and help keep Nelson Brothers "First in Furniture."

Still, Blinder won't settle back into a comfortable Nelson Brothers easy chair. Hobbies? None. For outside activities, Blinder maintains memberships in several Chicago and Milwaukee business bureaus and furniture associations. ★ ★ ★

*Illinois Governor Dwight Green guests on WBBM with Abe Blinder (r.)

ALFREDO ANTONINI 88*



KAY ARMEN 99*



MINDY CARSON 71*



TED DALE 99*



VIC DAMONE 95*



THE DEEP RIVER BOYS 108*



RALPH FLANAGAN 50*



AL GOODMAN 85*



DICK JURGENS 121*



EVELYN KNIGHT 143*



FRANKIE MASTERS 100*



GUY MITCHELL 30*



GLENN OSSER 76*



THE SATISFIERS 60*



DENNY VAUGHAN 30*



MARTHA WRIGHT 21*



all this and . . .

*SEE OTHER SIDE

...ROSEMARY CLOONEY, too

*APS now proudly
announces the
newest shining star
in the greatest
array of talent
ever assembled in a
transcription library*

Rosemary Clooney joins a great roster of great artists available to APS library subscribers from coast to coast. All of them were carefully chosen for popularity, for genuine talent, for guaranteed listener appeal.

Not the usual one-shot recording date . . . not the routine disc or two . . . but real continuity of performance . . . a dependable steady supply of fresh music . . . great depth of titles . . . that's the APS talent policy. The result is a sparkling library you can program from . . . a library no other can effectively program against.

APS "the library that pays for itself"
Associated Program Service

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



Why pay for music you don't play? That's the reason so many Broadcasters use APS brand-new specialized libraries . . . smaller units taken from the famous APS full library . . . at prices from \$19.50 per month (one year only).

* Number following artists' names on the reverse page indicate current number of selection by these artists in the APS library.

New developments on SPONSOR stories



See: "After midnight"
Issue: 13 February 1950, p. 28
Subject: D.J.'s from coast to coast are pulling sales for advertisers in the wee hours of the morning

Radio d.j.'s are as numerous as TV cowboys and, like the video range riders, they're top hands at sales. One of the newest of the night owl tune spinners perking up advertiser ears is KFVB's Larry Finley in Hollywood.

His midnight to 4:00 a.m. program, the *Larry Finley Show*, started as a sustainer about three months ago. The locale: Kings Restaurant, the "Toots Shor of Los Angeles."

By now 11 sponsors have picked up the tab, including 330 Motors, Rhodes Jewelers, Berman's House of Style, Sampson Electric Company, Biltwell Furniture Company, Roger Shoe Stores, TV Remote Control, Virgil Appliance Company, and Kitch Queen Dish Washers.

Secret of this quick sponsorship lies in Finley's commercial approach. All commercials are ad libbed, and he makes this statement: "There is a money back guarantee to the listener on anything they buy on the *Larry Finley Show* because of the arrangement I have with my advertisers."

Typical pitch for 330 Motors permits listeners to select any car they like; drive it for 48 hours without any obligation. At the end of that time, if they don't want it, they can return it to 330 Motors without any charge. This technique sold over 19 cars in four days.

Sales alone aren't the only indication of audience response after midnight. Finley, in his first six weeks of airing, received 17,500 letters, some from as far east as Nashville, as far south as Mexico, and as far north as Alaska. Phone calls now average 275 an evening. And, the final clincher, Kings Restaurant says business is up 400% since the inaugural program with the place filled to capacity by 2:00 a.m. On week-end nights, they open the banquet rooms to accommodate an extra 250 persons.



See: "How to win with Juan"
Issue: 4 June 1951, p. 25
Subject: 3,500,000 Spanish-speaking people provide fertile sales field for wide-awake advertisers

The West Coast Packing Corporation (Compagna tomato paste and Far Famed tuna) and RCA Victor (records and TV sets) combined radio and TV sponsorships of the Rose Parade on New Year's Day to double their impact on the Spanish-speaking audience.

Under a novel promotional agreement, KFVD, Los Angeles, for RCA Victor, presented a Spanish parade commentary by Eddie Rodriguez. He, in turn, constantly reminded listeners to dial Channel 9 for the parade telecast. Then, on Channel 9, West Coast Packing utilized visual commercials (KHJ-TV-Don Lee, Los Angeles) to reach the more than 100,000 TV families of Mexican descent in the Los Angeles area. On the radio side statistically, there's a potential listening audience of 500,000 in seven southern California counties.

While the RCA Victor-West Coast Packing approach is something new in co-promotional efforts, they're hitting a market that's rich in sales payoffs. Other advertisers attracted to this area include P. Lorillard, Borden, Pet Sales, Carnation, Best Foods, Procter & Gamble, Pepsi-Cola and Quaker Oats. Their key finding: Spanish-speaking customers prefer to listen to advertising than to read it.



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

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

* BMB Report No. 2.

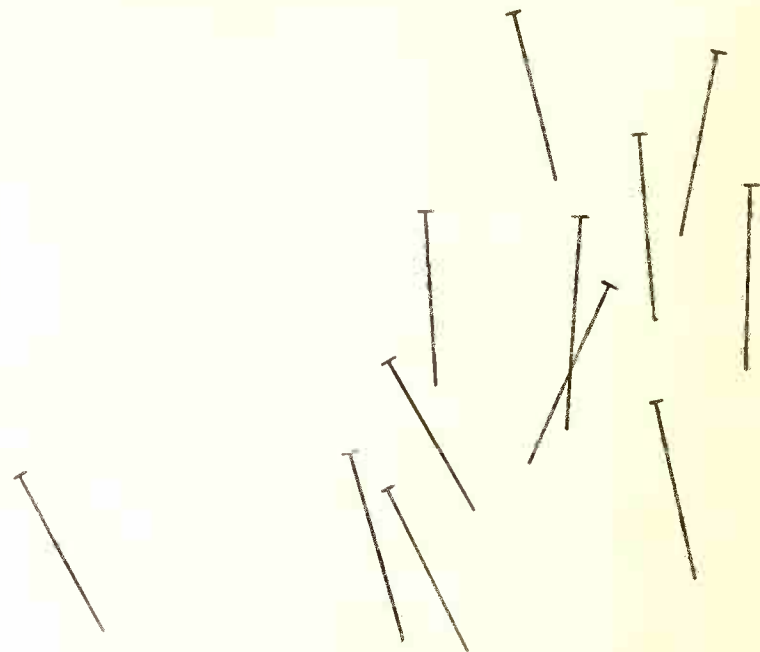
★
 Represented By
 John Blair & Co.
 Harry E. Cummings
 Southeastern Representative

No. 1 CBS Station For
 The Spartanburg-Greenville Market

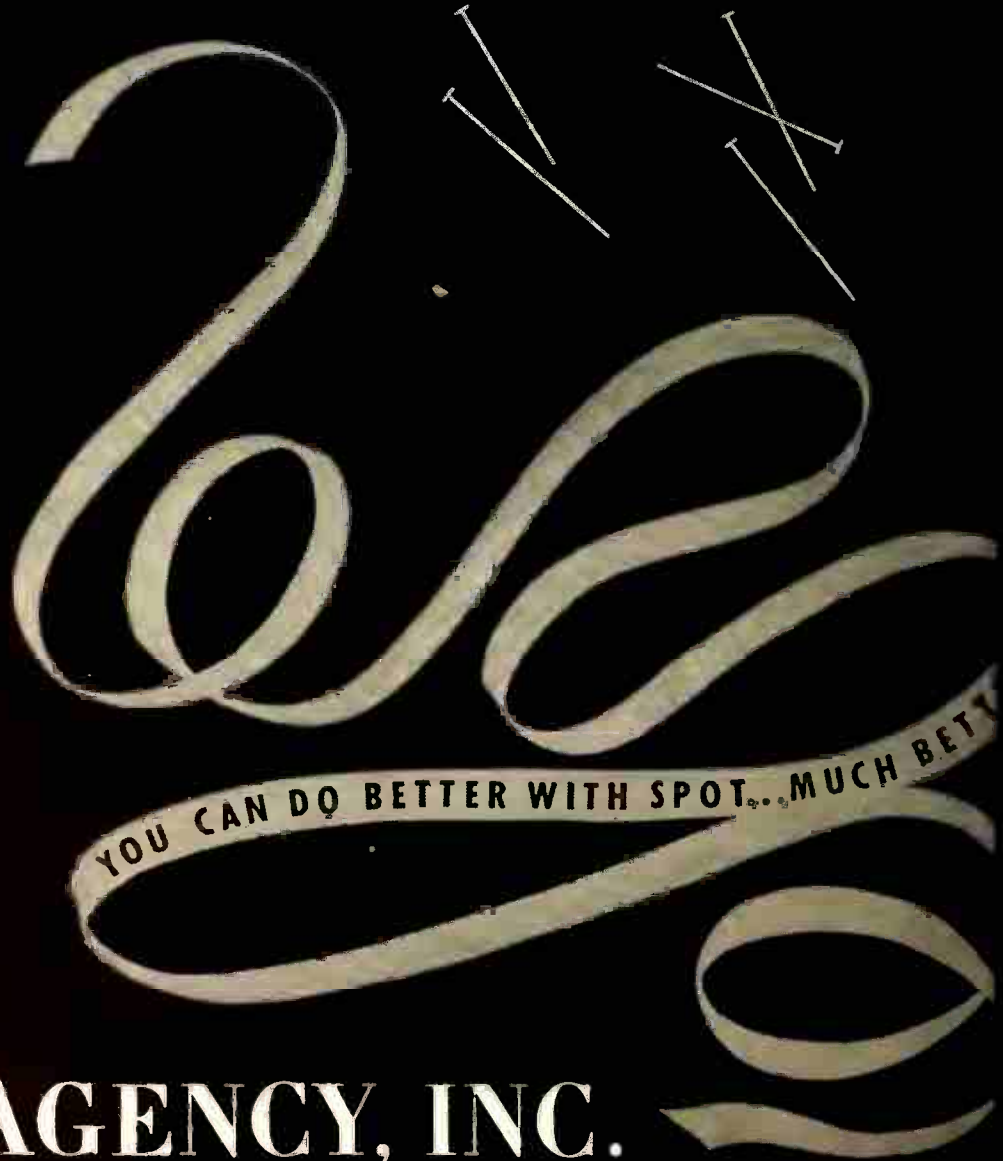
★
 Roger A. Shaffer
 Managing Director
 Guy Vaughan, Jr.
 Sales Manager

WSPA

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



CUSTOM-TAILORED TELEVISION



YOU CAN DO BETTER WITH SPOT...MUCH BETT

THE KATZ AGENCY, INC.

488 MADISON AVENUE • NEW YORK 22, NEW YORK • CHICAGO • DETROIT

In television today, Spot Program advertising can take your selection of material, mark it to your measure, and shape it to fit your sales areas.

Yes, Spot Programs, custom-fitted to your needs, can suit you to a TV... at "ready-to-wear" prices.

BUY TV BY SPOT and forget any network-ordained "must" cities. Pay only for the markets you want, get the markets you want ...

..... AT READY-TO-WEAR PRICES

... have the picture quality of your program uniformly clear in all markets.

All this, at savings in time charges which are enough to cover film prints, their distribution and other costs.

Whether you're already enjoying television, or are merely planning to try it for size some day, it's worth examining these basic advantages of Spot Program advertising.

And there are many more.

In fact, there's a man at the Katz office nearest to yours, who can quickly and clearly show you how all the benefits of Spot Program television can be professionally fitted to your needs.

NATIONAL ADVERTISING REPRESENTATIVES

LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY



*A Young Man of **DISTINCTION...***
in a MARKET OF DISTINCTION

The market is Minneapolis—St. Paul where the PER CAPITA CONSUMPTION OF FLUID MILK IS THE HIGHEST OF ANY MARKET IN THE UNITED STATES!

WTCN is the station in the market which for 10 years has carried 80% of the joint advertising budget sub-

scribed by the Milk Producers and the Milk Dealers.

No spectacular offers or "gimmicks"—just a solid program of news and the telling of the milk story by John Ford—a WTCN Town Crier. The increased rate of milk consumption, year by year, has been steady—rather than spectacular. A desirable method, we submit!

"They knew his bell," his voice: and so the friendship of a voice with many people was formed"



W T C N *of the*
own Crier Northwest

National Representatives
 FREE AND PETERS

MINNEAPOLIS—ST. PAUL

RADIO ABC 1280 • TELEVISION ABC CBS DUMONT CHANNEL 4

SPONSOR

Why don't advertisers use more farm radio?

\$60,000,000 is poured annually into farm space by ad leaders, yet farm AM's often overlooked

spot Leaf through any typical copy of the better-known farm publications, like *Farm Journal*, *Nebraska Farmer*, *Country Gentleman*, *Prairie Farmer*, and *Wallace's Farmer*. You'll find them well stocked with advertising—and not just with ads from firms who have farm machinery or feed for sale.

There are plenty of consumer advertisers using these publications, and using them on a fancy scale with specially-designed ads and copy slants for farm readers.

Here are a few: General Motors (\$10,000,000 spent in farm publications last year); General Foods (\$9,000,000); Ford Motor Company (\$5,000,000); R. J. Reynolds (\$4,500,000); Lever Brothers (\$3,000,000). There's a long list that follows, including nearly all major advertisers with the notable exception of Procter & Gamble, as good-sized users of farm publications.

Then, make your own check-up to find how many of these advertisers go after the *same* \$17-billion farm market with specially-tailored farm radio campaigns. SPONSOR did—and the result was a shock.

Practically none of these major advertisers were using what could be properly called a "farm radio campaign." Practically all of them used broadcast advertising in a general way, but when it came to a pinpoint approach to the rural customer, farm publications got the nod.

When SPONSOR asked leading adver-

tisers, agencies, farm stations and station reps, as well as industry associations like Broadcast Advertising Bureau and the International Association of Radio Farm Directors, to explain this seeming paradox, the answer usually went like this:

"Sure, most big advertisers are aware that the farm market is a huge consumer market, out of all proportion to numbers. But there still isn't the proper kind of information available, the right kind of research, and enough good result stories to wake them up to the usefulness of farm radio."

Whose fault is it that more media promotion isn't done for farm radio?

The blame rests on the shoulders of the broadcasters. Yet there are hopeful signs. The BAB has plans in the works to make special presentations during 1952 covering the latest information on farm radio, but hasn't had a chance to do much so far. A few big stations with large rural listening—like WLW, KVOO, WNAX, WLS, KWKH, WSM, WWL, WFAA, WHO, WOW, and others—have done a good job in promoting themselves to primarily-farm accounts, but have had only limited success in promoting to more "general" air clients. There's still nothing in the field of farm radio that compares to the slick media promotions done by the Agricultural Publishers Association, and other industry groups of farm publications.

The major national advertiser, who has decided that farm radio can do a job for him, has to go through an enor-

Nebraska Farmer Nov. 3, 1951

WALLACE'S FARMER
Iowa Homestead
Good Farming Clear Thinking Right Living

Missouri Ruralist

October 1951
Fifteen Cents

Capper's Farmer

CONSUMER ADVERTISERS USE FARM PAPERS APLENTY

*Few of these consumer products are sold specifically to farmers via radio, yet all were sold via two issues of typical farm papers**

Absorbine, Jr.	Majestic ranges
Conoco Products	Hi-lex Disinfectant
Cheerios	Champlin Motor Oil
Dreft	Musterole
Folger's Coffee	Weed Tire Chains
Standard Oil products	Ben-Hur home freezers
Timken Silent heaters	Ball-Band overshoes
Sunkist Lemons	Mobiloil, Mobilube
Robin Hood Flour	Quaker cereals
Greyhound Bus Lines	Banker's Life Insurance
United Air Lines	1st Fed. Savings & Loan
Northwestern Bell Tel.	Fleischmann's Yeast

*Nebraska Farmer, 3 Nov. 1951;
Wallace's Farmer, 20 Oct. 1951.

STULMANN
"Arizona's Only General Livestock & Farm Magazine"

TE
* SEPTEMBER
the Farmer-Stockman
Improve Their Livestock, Enjoy Modern Equipment and Achi



KVOO's Schneider (l.) is typical farm radio director, helped prepare SPONSOR survey which is covered in article on these pages

mous amount of digging to get his facts on farm radio. The size of this job is enough to scare anyone away, and usually does. Farm publications, at that point, often win out by default.

Too often advertisers forget that farmers love radio. And since TV (except in parts of New York State, New Jersey, and Ohio) leaves the farm market practically untouched, radio is still the greatest mass medium of farm audiences. It's not at all unusual for a big farm to have from eight to 12 radios, plus others in cars, trucks, tractors and barns. A recent series of public utility surveys, taken in farm areas, showed that about nine out of 10 farmers bought a radio set in 1951—and most of these were extra sets (portables, car radios, table models). Rural electrification is still making rapid strides, now serves 95% of farmers. The last big survey made by Rural Research, Inc., in 1950 showed that farm radio saturation was 99.2%—about 5% higher than the nation's average. Upcoming surveys will probably show near-saturation. Reasons for the farmer's hot interest in radio follow.

Farmers depend on their radios as few other groups do. Being businessmen, they turn to their radios for everything from the latest farm weather reports to agricultural or stock-raising advice. Farm families, listen avidly to all sorts of general programming. Better-off than the average American, they buy more radio-sold products per capita than any other comparable segment of the U.S. (For typical farm radio results stories, see the opposite page.)

It's more-than-ever worthwhile to reach the nation's farm audiences through radio. Farm income is up again, after a 1948-through-1950 slump in which farm income fell off 27% due to a round of warm winters, cold springs, droughts and floods. As a market, the nation's farmers are today a sizable slice of the population, and have money to spend on everything from farm tools to luxury items.

Some symptoms:

- After hitting 17.8 billion in net realized farm income in 1947, the curves on the Department of Agriculture graphs of 1949 plunged down to a post-war low of 13.0 billions. In 1951, however, they snapped back early in the year, went on to hit 16.9 billions. 1952 expectations, as SPONSOR went to press, are even higher, and may hit 17.5 billions, according to Department of Agriculture projections.

- Even with all this money to spend on everything from labor-saving devices to luxuries, the farmer's standard of living *still* doesn't compare with his more urban cousins. There's room in virtually every farm home, accord-

ing to the authoritative *Farm Journal*, for more electrical appliances, furniture, clothing, insurance, hardware, autos, radio sets, etc.

- Although there are fewer people, when noses are counted, living on U.S. farms today—about a million less than at the same time last year—this is more than offset by the step-up in income. It's still a giant market. In April of 1952, there will be about 22,250,000 people living on some 6,000,000 farms in this country, according to the Bureau of Census. Average farm income will be \$4,500 and up, with some mammoth farms going into the \$500,000 bracket.

That's a quick picture of where the nation's farm market stands today. But, what about farm radio as a means of reaching this audience?

To learn what sponsors themselves thought about farm radio, SPONSOR several months ago enlisted the help of Sam B. Schneider, Farm Director of Tulsa's 50 k.w. station KVOO, and recently elected president of the IARFD. Schneider made a special survey among advertisers for SPONSOR. Results of questionnaires returned to Schneider in his International Association of Radio Farm Directors survey are here released exclusively for the first time. The opinions expressed by these advertisers show that old and new advertisers give glowing accounts about their use of farm radio. The IARFD survey also points up new opportunities and ideas for advertisers and broadcasters.

NOTE: It's pertinent to point out that the IARFD-SPONSOR survey had to

FARM AIR USERS ARE MOSTLY FARM-PRODUCT FIRMS LIKE NEW IDEA (LEFT); BROCK CANDY (RIGHT) IS THE EXCEPTION



confine itself to primarily-farm advertisers, since few "general" advertisers are using farm radio. However, a little checking will show these latter advertisers that there are many outstanding entertainment shows, early-morning shows and folk-music shows available. Stations who air these shows in farm areas will be only too glad to point out results achieved in the past, as well as opportunities for new farm radio advertisers in the future.)

Here are highlights from the IARFD-SPONSOR survey. They include replies from Chicago's Lehon Company (Mulehide Roofing), Limestone Products Corporation of America (Lime Crest calcite products), Consumer's Cooperative Association of Kansas City, Hercules Powder Company (technical materials for formulators), Petrolane Gas (liquid petroleum), Kerr Hatcheries (baby chicks, etc.), d-Con Company (rat killers), Consolidated Products Company (pig and chick emulsions, etc.). Here's what these advertisers, who have been using farm radio anywhere from one to 21 years, had to say about this type of airselling:

Q. *Did the advertisers find farm radio effective, and if so, what did they like about it?*

A. Reactions in this direction were universally favorable among the respondents. They liked farm radio just fine. Comments ranged from that of Alvin Eicoff, ad manager of the d-Con Company ("Radio has done a miraculous job for us. We are using every major farm station we can get—all very successfully") to the statement of Frank Baker of Reincke, Meyer & Finn, ad agency for Lehon Company ("Dealer reaction is very favorable."). Others complimented farm radio on its ability to supplement farm magazine advertising, to do a good job in product introductions, but above all in getting results.

Q. *How did they split up their ad budgets, and where did farm radio fit in?*

A. For the 75% of the panel who let their hair down in this ticklish poser, there was interesting and easily-recognized trend. The longer the firm had been using farm radio, the more money was spent in it. This ranged from small increases to large increases. Examples: (1) Kansas City's Consumer Cooperative Association, which had

Water Systems

A. Y. McDonald Co., manufacturer of home water systems and plumbing supplies, bought a five-minute show daily at 5:40 a.m. for \$10 per program. Show featured Chuck Worcester, the station's Farm Service Director. To prosperous Iowa farmers, Chuck sold the merits of \$1,500 water systems, landed 298 choice prospects in a week's time. Cost to the advertiser: about 20¢ per prospect.

Pgm: Farm News, WMT, Cedar Rapids

Farm Equipment

International Harvester distributor in Woodland, Cal. is going into his fifth successful year of sponsoring an early-morning farm show, selling wide line of IH equipment, freezers. This is the only air advertising done by the dealer (Graco). Client attributes 25% of his gross sales to the farm show, featuring station's farm director, Raymond Rodgers, thinks ruralites "respond to radio above the average."

Pgm: Valley Farmer, KFBK, Sacramento

Petroleum Products

Standard Oil's St. Joseph (Mo.) division has learned the value of sponsoring special one-time shots aimed at farm audiences. Recently, they bought the National Plowing Matches, arranged special remote pickups, and drew a crowd of nearly 50,000 people. Both public relations and sales returns have since proved excellent. Client: "One of the most successful events, compared to money spent."

Pgm: Plowing Matches, KFEQ, St. Joe

Animal Medicines

Dr. L. D. Legear Co. used to have strictly-seasonal sales, was a confirmed user of farm publications as primary ad medium. In 1943, went into its first radio campaign, has been on the air regularly ever since. Now selling the year-round, Legear Medicines are air-sold for 52 weeks. Client recently stated: "Your station has given us outstanding results. Client admits sales jumps match radio coverage closely."

Pgm: Farm shows, etc., KVOO, Tulsa

Farm Feeds

Canadian Mills is one of the sponsors of a sell-out morning farm show. Firm's ad agency recently reported that "the mill's records show an increase of approximately 500,000 lbs. of the radio-featured brands of feed during the quarter." A reducing diet giveaway pulled 2,500 requests with just three mentions; inquiries came from entire state, and from Texas and Kansas.

Pgm: Farm Reporter, WKY, Okla. City

Contract Farming

Campbell Soup Co. has been a three-year sponsor in a farm show aimed at Pennsylvania and Jersey contract tomato and carrot growers. It's paid off in public relations and in business, since growers have increased their acreage yields by 30% as a result of sound advice of farm director Amos Kirby given on the show. Between 68% and 74% of growers in the area are regular listeners.

Pgm: Rural Digest, WCAU, Philadelphia

Home Equipment

Don Atkins Co., manufacturer of lightning rods, had lightning-like results from farm radio. Client used \$500 worth of minute announcements over three-month period, got a return of \$20,000 in new business traceable to one of radio's oldest farm shows with intensely loyal audience. Product had been a slow mover when advertised in strictly farm publication advertisements.

Pgm: Farm Hour, KDKA, Pittsburgh

Rose Bushes

Charlotte Nurseries bought participations in one of the South's best-known farm shows, featuring Grady Cole, station farm editor. Early-a.m. radio pulled 54,412 orders, priced from \$1 to \$3.95 in 13 weeks. Averages 575 bushes per day. Same station does top selling job for firms ranging from Ford Tractors and Chesterfield cigarettes to Hormel foods with morning farm shows.

Pgm: Grady Cole, WBT, Charlotte



SERVICE Shows built around information, better farming methods, news and weather reports like those of WFIL, WJR and WHAS above are backbone of farm programing, reach peak audiences in early a.m. and noon hour. WOW's "Farm Tour" taped shows are new twist

put 60% of its budget in newspapers, 40% in radio in 1948, and is now spending just the reverse of that 60-40 split on the air; (2) d-Con Company, which used to put 20% of its ad dollars into newspapers, 10% in magazines, 70% in farm radio a few years ago. Today, d-Con puts 15% into newspapers, 5% into magazines, 8% into merchandising tied to radio, and 72% into radio; (3) Limestone Products Corporation, which used to put 98% of its ad dollars into magazines, 1% each in newspapers and magazines in 1949, has realigned that to a current campaign of 1% in newspapers, 66% in magazines, and 33% in farm radio.

Q. Can current farm radio be improved, and if so, how?

A. Respondents to the KVOO-SPONSOR study gave some pretty frank answers on this one. Yes, most of them thought farm radio could stand some improvement. SPONSOR herewith passes

on some of the more pertinent remarks for the mutual benefit of farm radio advertisers and broadcasters.

"Keep abreast with programing as farmers modernize their thinking. Need more music and news—and how to farm better with new methods" (from Consolidated Products, now using spot announcements on some 64 radio stations).

"Put agricultural programs at preferable hours" (from Limestone Products, now using announcements on seven stations. NOTE: Limestone had reference to changing living habits in certain farm areas, due to increased income. Actually, most stations do keep a close check on farm listening tastes.)

"Farm directors . . . should ad-lib commercials, not read word-for-word script" (from d-Con Company.). NOTE: in SPONSOR's Farm Facts Handbook this was covered thoroughly in "The faltering farm commercial."

More and more, stations are getting hep to the value of "integrated" commercials by farm directors, presented in the farmer's language.

"We need more case histories. Puffery and flattering adjectives unnecessary in this connection. Facts are what we want!" (from Reincke, Meyer & Finn, ad agency for Lehon Company).

[When the preceding survey results were in, SPONSOR decided that it had a question of its own to ask KVOO's Sam Schneider, who is representative for many hard-working radio farm directors in all parts of the nation, and now heads up their national organization.]

Q. Tell us, Sam Schneider, why do you think these advertisers have turned to farm-area radio campaigns in ever-increasing amounts?

A. "Before I answer that, you must realize that several of these advertisers are turning to the farmers as a consumer market, with radio to reach them, for the first time.

"This has come about with the realization that the farmer is a great and relatively untouched market for many products. Not just because he has as much money as some people picture, but because farming is not a "one gallus" operation any more, but a mechanized operation.

"Today's farmer has to buy many products of industry to operate his farm. Yesterday, he could get by with a pair of pliers, his baling wire, salt, sugar, snuff and flour. Today, he is a major market for all types of tractors, trucks, implements, machinery, power-driven farm appliances, and suchlike. Also, at the same time, he is using many more consumer products he never used to buy.

"I think, personally, that many of these advertisers have turned to farm service radio, because this new profession is emerging as a definite and dependable means of reaching this audience. The profession is notably com-

ONE-SHOTS Most farm stations, like Nebraska's KFAB, do a real selling job for sponsors via special farm events, plowing contests, county fairs, stock shows and the like





ENTERTAINMENT As leisure time increases with better farm living standard, shows that entertain are growing in strength. WBT's "Briarhoppers," WCCO's "Doughboys," WLS's "Barn Dance," KWTO's "Slim Wilson" are typical, offer folk music, comedy to farms

ing of age, and is finding proof of its ability to influence the purchase of merchandise and services in farm areas."

SPONSOR feels that the above survey reports will be useful to both veteran and newcomer advertisers in the prosperous farm market, as well as to broadcasters. They should serve as a guide in planning air campaigns during 1952.

For what these advertisers and agency men told KVOO's Sam Schneider is very typical of what is being said and thought today regarding farm radio by other leading admen.

At the recent (24-25 November) annual convention of the National Association of Radio Farm Directors in Chicago, farm radio directors heard almost the same thing in panel discussions where admen were the guests.

Arthur Meyerhoff, well-known Chicago agencyman, told the farm broadcasters how he thought farm radio could be improved. For one thing, he

felt that farm radio should steer away from strictly "show business" programming. Said the Chicago adman: "I would rather settle for a smaller but more effective audience saleswise, combining informational talk with commercial talk rather than music with a spoken commercial. Radio does its best selling job when the farmer is given information he can use. It isn't easy to get the idea over to the farmer, but it pays off when you do."

Speaking from experience, Meyerhoff, whose agency handles advertising for such well-known clients as Illinois Meat Company and William Wrigley, Jr., had a warning for clients who are often prone to expect overnight results from farm radio. Said he: "The best results for both the editorial matter in an information show as well as the commercial comes between six months and a year after the message has been introduced."

Later on, Marshall Smith, an executive of St. Louis' Gardner agency,

which places farm radio shows and schedules on some 500 stations for Ralston, aired some of his thoughts on farm radio. Smith told the farm radio men that more thought should be given to new programming tastes of farm audiences. He added that one of the reasons more sponsors weren't using farm radio was that too many station salesmen and reps didn't take the trouble to learn a sponsor's farm problems, and how they could be helped by the use of radio. The St. Louis agencyman also gave a tip on timebuying. According to Smith, he has found that TV has made some dents in the city and near-city audiences of some big regional stations, and that several of these stations are aiming more and more shows at the relatively TV-free farmers. Result: more choice time slots are being opened for farm programs on many big radio outlets.

Add them up together—the national outlook. the comments of Sam Schneider (Please turn to page 79)

127 stations with programing for farmers

Some 1,100 stations air farm programs, but these 127 outlets have farm directors who are IARFD members, make a specialty of farm air

WSVA Harrisonburg, Va.	WHO Des Moines	KJR Seattle	WEWO Laurinburg, N. C.	KNBC San Francisco
WIBA Madison	WRAK Williamsport, Pa.	WIOU Kokomo	WHAS Louisville	KFEQ St. Joseph, Mo.
KGLO Mason City	WGAN Portland, Maine	KSL Salt Lake City	WSJS Winston-Salem	WGTH Wilson, N. C.
WMT Cedar Rapids	KCMO Kansas City, Mo.	KYAK Yakima	KOTV Tulsa	WWL New Orleans
KFRE Fresno	WPTF Raleigh	KOA Denver	KOAC Corvallis, Ore.	WIBX Utica
KEX Portland, Ore.	WFIL Philadelphia	WNJR Newark	WMOH Hamilton, O.	WGAR Cleveland
KIRX Kirksville, Mo.	KXYL Spokane	KRVN Lincoln, Nebraska	KWTO Springfield, Mo.	WSOO Sioux Falls, S. D.
WNAX Yankton, S. D.	KGW Portland, Oregon	WDVA Danville, Va.	KMBC Kansas City, Mo.	WSBA York, Pa.
KSJB Jamestown, N. D.	KSTP St. Paul	WEKZ Monroe, Wisc.	WTAD Quincy, Ill.	WHIO Dayton
WIBW Topeka	KCBG San Diego	KFBK Sacramento	KTFI Twin Falls, Idaho	KFEL Denver
WJAG Norfolk, Nebraska	KTRI Sioux City	KTRH Houston	WMRC Greenville, S. C.	KTBS Shreveport, La.
WKBN Youngstown	WCAU Philadelphia	WTTT Port Huron, Mich.	KMUS Muskogee, Okla.	KOKX Keokuk, Ia.
WGN Chicago	KMMJ Grand Island, Neb.	KEPO El Paso	WGY Schenectady, N. Y.	WBPT Butler, Pa.
WRFD Worthington, O.	KMA Shenandoah, Ia.	KERG Eugene, Ore.	WOWO Ft. Wayne	WHA1 Greenfield, Mass.
WHO Des Moines	KHQ Spokane	WEEI Boston	WSPA Spartanburg, S. C.	WBCM Bay City, Mich.
WSGN Birmingham	WLVA Lynchburg, Va.	KARK Little Rock	WKOW Madison	WFBY Syracuse
WKJG Ft. Wayne	KFAB Lincoln, Nebraska	WBBM Chicago	WHAM Rochester, N. Y.	KFBI Wichita
KDTH Dubuque, Ia.	KMOX St. Louis	WTAM Cleveland	WCCO Minneapolis	WJR Detroit
KOLN Lincoln, Nebraska	WFBM Indianapolis	WHFB Bent'n H'b'r, Mich.	WIBC Indianapolis	WHA Madison
WLW Cincinnati	KDKA Pittsburgh	WKZO Kalamazoo	WPAG Ann Arbor	KNX Hollywood
WTIC Hartford	WBZ, WBZ-TV Boston	WSBT South Bend	KLZ Denver	KUOM Minneapolis
KPOJ Portland, Ore.	WSM Nashville	KORG Cedar Rapids	KLRA Little Rock	KCRA Sacramento
WBAP Ft. Worth	WLS Chicago	WCON Atlanta	WSLS Roanoke	WMT Cedar Rapids
WOI Ames, Ia.	KXEL Waterloo, Ia.	WFAA Dallas	WOAI San Antonio	WHKC Columbus
WOR New York	KHJ Los Angeles	KFYO Lubbock, Texas	WGR Buffalo	WBNS Columbus
WMBD Peoria	WWJ Detroit			



Television puppets drew kid listeners

How Dayton used TV to sell a civic project



WHIO-TV COWBOY, KENNY ROBERTS, CALLED ATTENTION TO SCHOOL PLIGHT AND TV SHOW THROUGH PERSONAL APPEARANCES

TV When civic-minded businessmen wish to promote a worthy community campaign—whether for a charitable cause, building a new church, improving local roads or streamlining outmoded schools—they often overlook the potent propaganda value of radio and TV. Or, if they do employ radio and TV, the sponsors often fail to exploit the air medium to the best possible advantage.

Why do so many air community campaigns fall flat on their face?

An advertising agency radio and TV executive, experienced in such matters, listed for SPONSOR these key reasons why:

1. Feeling the campaign has such a lofty moral purpose, the sponsors use dry-as-dust programs utterly devoid of entertainment value. Consequently, the show, which must compete with other programs, simply is not listened to.

2. In an effort to skimp overly on money, the sponsors fail to use the services of an advertising agency. Consequently, the show is high in amateurish ineptitude, low in professional production values.

3. Though depending so much on voluntary services (of writers, entertainers, station operators), the sponsors don't attempt to get the participants sufficiently enthusiastic about the cause. Therefore, the sponsors find

**Professional ad advice, entertaining TV puppets,
AM documentaries put over school tax**

temperaments exploding, co-operation at an impasse, the commercial pitch forced and insincere.

4. The sponsors short-sightedly fail to follow through their radio and TV plugs with store displays, merchandising cards, and promotional hoopla. As a result, their air campaign loses considerable impact.

Then just exactly how should civic-minded businessmen go about selling a cause successfully? As a typical case history, SPONSOR has selected the outstanding example of a community air campaign staged in Dayton, Ohio. Thanks largely to radio and TV, a community group there was able to convince Daytonians to vote in (two to one) a \$12,000,000 bond issue for a school building program, and to authorize a 5.4 mills tax levy to operate the streamlined schools. This miracle of persuasion was achieved in an off-year election and in the face of increased federal taxes.

The case history is especially noteworthy, because it reveals what a difference a professional touch can make. In the Dayton radio and TV campaign, the sponsors employed a top-notch advertising agency, professional talent, and skilled ad agency promoters with plenty of merchandising know-how.

This broadcast advertising success story began about mid-year in 1951. One day, Dayton's Board of Education approached the influential Community Relations Department of the National Cash Register Company. Its problem: the tremendous growth in the city's school system.

It was pointed out that Dayton schools were already pitifully overcrowded. During the next five years, enrollment would jump another 15,000 pupils—practically a 40% increase. Therefore, the minimum need called for one new high school, three new elementary schools, and the addition of 182 new rooms to existing school buildings.

According to the Board of Educa-

tion, only two things would solve the dilemma. One was a \$12,000,000 school bond issue (the cost requiring an average tax levy of 1.3 mills for 25 years), which would require approval by 55% or more of citizens' votes cast on the 6th of November. The other was a 5.4 mills tax levy for a period of five years (replacing the 1.5 mill levy expiring in 1951), which would require approval by a majority of the votes cast.

The difficulty was, though, that the Board had to overcome a considerable public apathy. People without children were especially loath to sanction willingly a boost in their taxes. Other citizens were still old-fashioned enough to feel, "The little red school house was good enough for me; it should be good enough for the kids today."

In fairly short order, a Call-to-Progress Committee was set up composed of prominent, civic-minded Dayton leaders. General Chairman was S. C. Alyn, president of National Cash Register Company. Other members included such advertising-conscious businessmen as David L. Rike, president of Dayton's Rike-Humber department store; and K. C. Long, president of Dayton Power and Light Company, to mention only a few.

The Committee then turned over planning and execution of the campaign to Hugo Wagenseil & Associates, one of Dayton's top advertising agencies. Because of the number of agency personnel involved and their time costs, Wagenseil worked on a business, rather than a philanthropic basis. Key agency personnel who pitched into the campaign were Lincoln Scheurle, director of Wagenseil's radio and TV division; John Leonard, production supervisor of radio and TV activities; George Brenard, who helped produce the radio announcements; and Margaret Leonard, a freelancer, who co-wrote scripts with Scheurle.

The agency decided that (with little
(Please turn to page 67))



MERCHANDISING air campaign was achieved via membership in "Kenny and Joe Clubs" in schools (top); posters kids took home to parents (middle); and display cards youngsters held up at traffic crossings near over-crowded schools (bottom)

Why project succeeded

- ▶ **1. Professionalism:** Advertising-conscious sponsors hired ad agency, Hugo Wagenseil & Associates, professional talent
- ▶ **2. Co-operation:** Sponsors engendered participants with enthusiasm for cause, shared payment with the broadcasters
- ▶ **3. Live approach:** Sponsors drew listeners by using entertaining shows, dramatized cause with documentary commercials
- ▶ **4. Promotion:** School teachers, merchants, newspapers, school kids were all urged to help sell cause as personal crusade
- ▶ **5. Merchandising:** TV personalities made public appearances; car cards, posters, kid clubs, window displays were used.



RCA touched off TV in Norfolk with big-scale promotion, is readying plans for post-freeze TV expansion as fast as markets open

After the freeze lifts: a report to advertisers

An evaluation of how fast stations can get on air, state of preparedness in non-TV markets

TV Television's new frontier is about to open. Within two to 10 weeks after you read this, the FCC freeze will lift and applicants will begin their trek toward getting new stations on the air. Like the pioneers of old, many will drop out along the wayside. In the process, delay will pile on confusion, leaving advertisers agape at the post-freeze complexities.

This report is designed to provide advertisers with some guideposts through the wild and woolly post-freeze

country. It presents the best available answers to 12 key questions which executives in advertising agencies and sponsor firms around the nation are asking today.

Interest in lifting of the freeze is peak because so many vital decisions hinge on what happens—how fast—in the period immediately after. The media breakdown of ad budgets for hundreds of firms hang in the balance. As one topnotch timebuyer at a major agency in New York told SPONSOR, "Anyone who thinks the freeze isn't

the hottest issue for advertisers right now is crazy."

Importance of freeze lifting for advertisers centers around two factors: (1) the number of major markets which are as yet uncovered by TV; (2) the number of major markets which are as yet inadequately covered because they have only one TV station.

For a rundown on markets among the top 100 which have no TV, see the table immediately below. You'll find that there are 40 which have no TV, ranging from the 20th market, Port-

America's top 101 markets*: their TV set status as of 1 December 1951**

Rank	Market	Number of TV sets	Rank	Market	Number of TV sets	Rank	Market	Number of TV sets
1	New York	2,720,000	38	Miami	80,000	73	Wilmington	87,400
2	Chicago	1,060,000	39	Rochester	98,100	74	Scranton	non-TV
3	Los Angeles	1,065,000	40	Memphis	109,000	75	Reading	non-TV
4	Philadelphia	970,000	41	Doyton	162,000	76	Duluth, Minn.	non-TV
5	Detroit	602,000	42	Springfield, Mass.	non-TV	77	Peorio	non-TV
6	Boston	833,000	43	Allentown	non-TV	78	Tulso	77,500
7	San Francisco-Oakland	298,000	44	Norfolk-Portsmouth	91,200	79	Huntington, W. Vo.	62,500
8	Pittsburgh	350,000	45	Tompo-St. Petersburg	non-TV	80	Chottonoogo	non-TV
9	St. Louis	348,000	46	Akron	non-TV	81	Lancoster	123,000
10	Washington, D. C.	312,000	47	Toledo	137,000	82	Davenport, Iow-Rock Island-Moline, Ill.	80,500
11	Cleveland	548,000	48	Wilkes Barre	non-TV	83	Trenton	non-TV
12	Baltimore	350,000	49	Foll-River-New Bedford	non-TV	84	Mobile	non-TV
13	Minn.-St. Paul, Minn.	289,000	50	Omoho	104,000	85	Des Moines	non-TV
14	Buffolo	278,000	51	Fort Worth	(See Dallas)	86	Spokane	non-TV
15	Cincinnati	300,000	52	Wheeling, W. Vo.	non-TV	87	Wichito	non-TV
16	Milwaukee	294,000	53	Syracuse, N. Y.	153,000	88	Erie	57,000
17	Kansas City, Mo.-Kans.	170,000	54	Richmond, Vo.	98,800	89	South Bend	non-TV
18	Houston	108,000	55	Knoxville	non-TV	90	York, Pa.	non-TV
19	Seattle	117,000	56	Phoenix	38,900	91	Stockton, Cal.	non-TV
20	Portland, Ore.	non-TV	57	Oklahomo City	92,300	92	El Poso	non-TV
21	Providence	180,000	58	Nashville	48,300	93	Charlotte, N. C.	106,000
22	New Orleans	72,600	59	Charleston	non-TV	94	Beoumont-Port Arthur	non-TV
23	Atlanto	148,000	60	Jacksonville	46,000	95	Little Rock	non-TV
24	Dallas-Ft. Worth	145,000	61	San Jose, Cal.	non-TV	96	Greensboro	75,000
25	Louisville	118,000	62	Harrisburg	non-TV	97	Brockton, Mass.	non-TV
26	Denver	non-TV	63	Johnstown	127,000	98	Binghamton, N. Y.	47,200
27	Birmingham	81,100	64	Grond Rapids	80,000	99	Fort Woyne, Ind.	non-TV
28	Indianapolis	182,000	65	Utico-Rome, N. Y.	60,000	100	Shreveport	non-TV
29	Worcester, Mass.	non-TV	66	Conton, Ohio	non-TV	101	Lansing, Mich.	70,000
30	New Haven-Waterbury	212,000	67	San Bernordino	non-TV	117	Albuquerque, N. Mex.	12,100
31	San Diego	110,000	68	Tacoma	non-TV	130	Kalamozoo	63,000
32	Hartford-New Britain	non-TV	69	Sacramento	non-TV		Ames, Iow	71,000
33	Youngstown	non-TV	70	Fresno	non-TV		Bloomington, Ind.	18,000
34	Albany-Schenectady-Troy	187,000	71	Solt Lake City	64,600		Brownsville, Tex.	10,200
35	Bridgeport	non-TV	72	Flint	non-TV			
36	Columbus	183,000						
37	Son Antonio	58,900						

*Market rank from Sales Management Survey of Buying Power, 10 May 1951: Ranking of the metropolitan county areas, estimates, 1950 for population, retail sales, effective buying income.

**NBC Television Network Data Chart.

Basis for future guesstimates: How fast TV grew from '47-'51 in 15 representative markets*

	Atlanta	Baltimore	Buffalo	Dayton	Johnstown	Louisville	New York	Omaha	Pittsburgh	St. Louis	Utica	Chicago	Houston	New Orleans	Seattle
JAN. 1, 1947	no TV	no TV	no TV	no TV	no TV	no TV	13,476	no TV	no TV	no TV	no TV	1,000	no TV	no TV	no TV
APRIL 1, 1947	no TV	no TV	no TV	no TV	no TV	no TV	25,500	no TV	no TV	no TV	no TV	2,000	no TV	no TV	no TV
JULY 1, 1947	no TV	no TV	no TV	no TV	no TV	no TV	43,600	no TV	no TV	600	no TV	3,000	no TV	no TV	no TV
OCT. 1, 1947	no TV	no TV	no TV	no TV	no TV	no TV	70,000	no TV	no TV	1,900	no TV	6,500	no TV	no TV	no TV
JAN. 1, 1948	no TV	3,100	no TV	no TV	no TV	no TV	122,500	no TV	no TV	3,100	no TV	13,200	no TV	no TV	no TV
APRIL 1, 1948	no TV	6,600	no TV	no TV	no TV	no TV	168,800	no TV	no TV	4,100	no TV	19,700	no TV	no TV	no TV
JULY 1, 1948	no TV	12,500	3,100	no TV	no TV	no TV	215,000	no TV	no TV	8,100	no TV	31,700	no TV	no TV	no TV
OCT. 1, 1948	2,200	22,000	4,600	no TV	no TV	no TV	283,000	no TV	no TV	10,000	no TV	38,500	no TV	no TV	no TV
JAN. 1, 1949	5,000	35,600	9,900	no TV	no TV	3,000	410,000	no TV	no TV	15,500	no TV	52,000	2,500	3,500	2,100
APRIL 1, 1949	7,300	51,500	18,300	4,700	no TV	6,100	535,000	no TV	10,300	25,500	no TV	125,000	3,500	4,200	5,100
JULY 1, 1949	12,500	66,800	25,200	8,300	no TV	8,100	685,000	no TV	22,000	35,000	no TV	163,000	6,500	4,600	7,500
OCT. 1, 1949	17,000	87,700	35,900	14,700	5,000	10,600	800,000	6,000	32,000	49,500	no TV	195,000	8,500	8,000	10,100
JAN. 1, 1950	22,300	124,000	62,200	31,300	11,500	20,600	1,015,000	12,400	64,000	77,800	5,600	337,000	13,000	14,300	19,700
APRIL 1, 1950	31,300	158,000	84,800	48,100	18,800	30,100	1,225,000	19,600	91,000	115,000	11,500	455,000	17,000	23,300	26,700
JULY 1, 1950	43,800	178,000	102,000	71,000	24,200	35,000	1,410,000	24,400	121,000	141,000	16,500	545,000	27,700	29,300	31,500
OCT. 1, 1950	62,300	222,000	135,000	95,000	37,800	52,400	1,670,000	35,300	145,000	185,000	24,800	670,000	43,100	37,400	43,200
JAN. 1, 1951	86,200	265,000	171,000	107,000	61,300	73,300	2,050,000	55,800	212,000	239,000	33,000	830,000	59,300	47,200	63,100
APRIL 1, 1951	104,000	292,000	198,000	125,000	82,200	86,700	2,300,000	72,800	250,000	282,000	40,700	915,000	73,100	54,400	80,900
JULY 1, 1951	119,000	304,000	207,000	131,000	101,000	93,300	2,435,000	79,900	310,000	297,000	45,200	940,000	82,200	58,600	87,500
OCT. 1, 1951	130,000	325,000	222,000	142,000	112,000	104,000	2,550,000	88,000	320,000	317,000	53,000	995,000	92,900	63,500	99,000
DEC. 1, 1951	148,000	350,000	241,000	162,000	127,000	118,000	2,720,000	104,000	350,000	348,000	60,000	1,060,000	108,000	72,600	117,000

*NBC-TV Sales Planning and Research Dept. estimates.

by growing faster than anyone could have expected. But the very enthusiasm for television which has fostered its growing in the past will probably help slow down construction of new stations this year. This enthusiasm, most observers believe, will lead so many to apply for licenses in each important market that the hearings over who gets the stations will delay new station construction.

FCC brass believe grants will go uncontested in only a few markets. They feel that every market which has a rich profit potential will draw more applicants than there are channels, particularly now that almost 100% of the existing TV stations have gotten into the black ahead of schedule.

The attitude of one key FCCer toward how many stations can get on the air in 1952 was: "SPONSOR's guess is as good as mine." SPONSOR's guess: one dozen new stations on by 1 January 1953, practically all of them in small markets.

Q. What's the procedure after the freeze edict is issued and before new stations can start building?

A. The first unofficial act after the FCC issues its freeze edict will be a prayer that no interested party objects so violently that it decides to take the matter to the courts. This could happen. Just as RCA fought the FCC color decision through to the Supreme

Court, some organization which objected to the FCC's final decision on how to allocate post-freeze channels could delay the entire procedure in the courts for six months or more.

DuMont, for example, believes that the FCC-proposed allocations favor TV domination by NBC and CBS and that the FCC's coverage of the nation is based on geography rather than population. If the FCC's edict does not modify the proposed allocations sufficiently to satisfy DuMont, the network's top men might well reason that the delay and anguish of going to the courts is their only alternative to living with allocations they don't like.

Unless there is a court case, the freeze-lifting edict will be followed by a probable 60-day period during which applications for licenses may be submitted. There have been 473 applications to date and many more are expected to pile in right after the freeze-lifting edict. Applicants have been holding off because they do not wish to tip their hands to rivals, and because the FCC has indicated no priority will be given to those who submit applications before the freeze lifting. Some 447 of the 473 applications submitted thus far are for the 449 VHF channels available under FCC's proposed allocations. Only 26 applications are for UHF channels, but an increased flow of UHF applications is expected.

Just how the FCC will take up the applications is not certain. The Com-

munications Bar Association, made up of lawyers who practice before the FCC, has recommended UHF and VHF applications be considered together in cities which have both types of allocation. This would tend to speed the process. Best-qualified applicants, presumably, would get the preferred VHF licenses. Others would have to go upstairs to UHF.

If UHF and VHF applications are considered separately, UHF licenses will be more easily come by because few will apply. But VHF applications will tend to log-jam.

UHF could become more popular rapidly once applicants realize that taking UHF is their only alternative because of the limited number of UHF channels available. NBC recently urged that the FCC raise the limit on the number of stations a network or other entity can own to seven from five—with the additional stations to be UHF. This move puts NBC squarely behind UHF, should stimulate interest in it.

For those few markets where there is no competition for channels, the first construction permits will probably be granted by mid-June, assuming that the date of the freeze edict is 15 March. C.P.'s for markets where hearings are necessary may not be granted for months thereafter. Estimates of the total number of c.p.'s possible during 1952 have ranged from 25 to 80.

(Please turn to page 79)

TV camera magic cuts cost

You can make packages dance before live TV camera with new devices



1 To create illusion of man floating inside rocket ship, Gould trains one camera on set of ship's interior. If he were to superimpose a second image on this scene by ordinary means, he'd get a ghost-like, washed out figure. If he were to use a "process shot" on film, costs would soar. But his electronic device does trick without straining the budget



2 Gould's "Gizmo," as he terms it, works by cutting a "hole" electronically in the scene caught by his first camera. This "hole" corresponds in shape and moves with the image of man in space suit being picked up simultaneously by second camera (see inset). The viewer never sees hole—shown in the unique photograph above for explanatory reasons

TV Your bill is staggering when you buy special-effects on film for tricky commercials. But electronic engineers have learned to duplicate movie "process shots" before live TV cameras with no extra cost. The pictures on this page show you what one of the several available special-effects units can do. Developed by George Gould, director of ABC-TV's *Space Cadets*, this device makes possible live superimpositions with no washing out of the image (see captions for explanation). It's used for Kellogg commercials as well as adventure scenes. Rolf Drucker and David Fee, video engineers, collaborated with Gould in development of the cost-saving process described here.



3 The two pictures combine perfectly (above). Gould also uses his device for commercials, showing boxes of Kellogg's cereal pour themselves; dancing corn-flake boxes; figures climbing out of a box. Unlike other trick camera systems, Gould says his does not confine movements of actors within limited area. It will be available for sponsors, packagers



◀ Under-sea scene created with fish tank: One camera focusses on tank, the other on actors. The result: inexpensive TV illusion

Stag Beer soars with three

COME IN TONIGHT

WRESTLING

TELEVISION 11:30 TO 12:30



STAG TIED CAMPAIGN ON RADIO, TV TO TRAVELING BLIMP PROMOTION, AIRED INTERVIEWS WITH HAS 33-STATION SPOT RADIO SCHEDULE IN NINE STATES, ALSO USES WRESTLING AND "CANDID

over-all

To celebrate its 100th year in the beer business, the Griesedieck Western Brewery Company, of Belleville and St. Louis, Mo., recently flew a monstrous blimp over the Midwestern and Southern states. Painted on the sides of the sausage-shaped balloon were the stark black letters: "STAG BEER."

Night time, the folks below were also able to witness one of the most spectacular merchandising stunts ballyhooing a sponsor's air program. For in gargantuan neon-lit letters the blimp also blazed the simple message: "STAG NEWS."

This circus-like device—which included taping 85 radio interviews with Captain Vern Smith, skipper of the Stag blimp, and filming numerous TV shots of the flying weiner in action—illustrates how aggressively this regional brewery sponsor has taken to the air medium.

Despite its 100-year ancestry, it was only a little over three years ago that Griesedieck Western began taking to air advertising in earnest. Before that, it had restricted itself pretty well to newspapers, point-of-sale merchandis-

ing, and billboards. Nowadays, trade observers estimate it spends roughly \$500,000 a year on radio and TV. The rest of its advertising appropriations devotes an estimated \$400,000 for billboards, \$200,000 for newspapers and merchandising.

SPONSOR estimates about \$250,000 of its air budget goes for news and wrestling shows, plus announcements, on KSD-TV, St. Louis; wrestling programming on WMCT, Memphis; half-hour of Alan Funt's *Candid Camera* on KOTV, Tulsa; announcements on WKY-TV, Oklahoma City.

Its radio appropriation, totalling about \$250,000, is spread out over 33 stations in nine states. Using one-minute announcements and station breaks as frequently as five times a week, its messages are heard over these radio outlets, according to *Rorabaugh Report on Spot Radio*:

In Arkansas, KARK, KLRA, Little Rock, KCLA, Pine Bluff; in Illinois, WKRO, Cairo, WSOY, Decatur, WMBD, Peoria, WTAD, Quincy, WCVS, WTAX, Springfield; in Indiana, WGBF, Evansville, WBOW, Terre Haute; in Iowa, KBUR, Burlington,

KCBC, KSO, Des Moines, KDTH, Dubuque.

In Kentucky, WHOP, Hopkinsville, WPAD, Paducah; in Louisiana, KENT, KTBS, Shreveport; in Missouri, KFVS, Cape Girardeau, KFSB, Joplin, KCMO, Kansas City, KIRK, Kirksville, KMOX, St. Louis, KTTS, Springfield; in Oklahoma, WKY, Oklahoma City, KVOO, Tulsa; in Tennessee, WROL, Knoxville, WDIA, WREC, Memphis, WKDA, WLAC, WSIX, Nashville.

There are three key reasons why the brewery has expanded so daringly into the air medium:

1. *It pays off in sales.* Company surveys have proved that wherever broadcast advertising was used consistently, sales of Stag Beer have definitely increased.

2. *It's vital in punching home the brand name, as Stag Beer has expanded its market distribution.* Up until four years ago, Stag's distribution was fairly well confined to Missouri and Illinois. Since then, it has extended its market to 12 states, from Chicago to the Gulf.

3. *It's been virtually necessary, in the face of keenly competitive beer ad-*

Radio and television campaign linked to blimp celebrated firm's 100th anniversary. Stag turned from print to air only recently, got big sales boost



SHIP'S SKIPPER (PICTURE ABOVE). FIRM "CAMERA" FILM SHOW ON TELEVISION

vertising. As SPONSOR pointed out in its survey of 40 brewery sponsors ("Beer on the air," 23 April, 1951) brewers have increased their advertising per barrel from \$1.07 in 1949 to \$1.09 in 1950. Thanks in part to its radio and TV advertising, Stag has sustained its role as No. 11 seller in the national field; No. 1 seller of bottle and draught beer in the tough St. Louis market (home of four major brewers); and No. 1 bottled beer in the States of Illinois and Missouri.

Stag's policy has been one of creeping expansion. And wherever its distribution has been heavy, its formula has been to blanket the area with radio messages. Largely, it has worked its way west, south, and east from St. Louis, keeping out of far eastern centers like New York and Pittsburgh. In the last 18 months, it has entered Chicago for the first time. And to show how keenly competitive the field is, Chicago alone sells 70 to 90 beers.

Other figures in the trade would question the modest use of the word "creeping" in reference to Stag's growth. John Flynn, business manager of *American Brewer*, told SPONSOR:

"Griesedieck Western Brewery is one of the most alive and aggressive of the regional brewers. The way it's been expanding south and west, I'd estimate it'll soon be distributing Stag Beer in 30 states."

Certainly, Griesedieck Western's sales potential is in a sound state. According to *Modern Brewery Age*, it sold 1,442,000 barrels in 1950 (each barrel containing 31 gallons of beer). Trade observers estimate this amounts to a yearly gross of about \$40,000,000-plus. True, this output is well behind barrel sales of the Big Four Brewers—Schlitz, 5,096,000 barrels; Anheuser-Busch, 4,875,000; Ballantine, 4,374,000; and Pabst, 4,300,000. Still, it's hot on the heels of the output of Griesedieck Western's closest competitors—Blatz, in ninth place with 1,740,000 barrels, and Pfeiffer, a close tenth with 1,618,000.

Griesedieck Western's story dates back to a century ago when a small establishment called Western Brewery set up shop in Belleville, Ill. In 1912, it was taken over by Henry Louis Griesedieck, who'd brought over an original brewing formula with him

from Germany in 1873. (Interestingly, St. Louis contains a number of Griesediecks, all related to old Henry Louis, all of whom operate competitive breweries. Edward J. Griesedieck, for example, heads Griesedieck Bros. Brewery, and Alvin Griesedieck presides over Falstaff Brewery. All members of the Griesedieck clan stoutly insist their breweries are not connected in a corporate or financial way.)

Western Griesedieck Brewery prospered, though not spectacularly, and managed to weather the gloomy Prohibition Era successfully. Then, in 1936, it began perfecting a brewery process to develop a very dry pilsener type beer.

According to record Griesedieck Western was the first in the United States to advertise a 'dry' beer. Therefore, Stag has often been called the original dry beer.

Sales of Stag Beer really started going into high gear in 1943 (it was then selling about 375,000 barrels a year and was a poor fifth place in St. Louis). One reason certainly for its sudden spurt ahead was the dynamic, (Please turn to page 74)

How four
advertisers
staged
one-shots

1. MOTOROLA *Combining sales and public relations, Motorola, one of the TV set industry's "Big Four," bought 1951's fanciest single one-shot show. A radio-video airing of the 29 December East-West Football Classic cost Motorola \$200,000 but successfully (1) launched the 1952 line; (2) substituted for the annual sales convention; (3) built good public relations. (Story below)*

2. HALLMARK *This big greeting-card manufacturer, only year-'round air advertiser in its field, added last-minute sales punch and gathered seasonal good-will by sponsoring an elaborate Christmas Eve one-shot. The show, NBC-TV's hour-long opera, "Amahl and the Night Visitors," got rave notices, cost Hallmark over \$30,000. Hallmark backs its one-shots with AM-TV "regulars" on CBS.*

**DON'T MISS
THE ALL-STAR
SHRINE GAME**

**EAST vs.
WEST**

on TV and RADIO
Saturday 4³⁰ pm
WABD channel 5
station WOR



Sponsored by
Motorola TV

ONE-SHOTS: when and how

Advertisers are spending as little as \$4,000 and as much as \$200,000 for one-shots in growing air trend

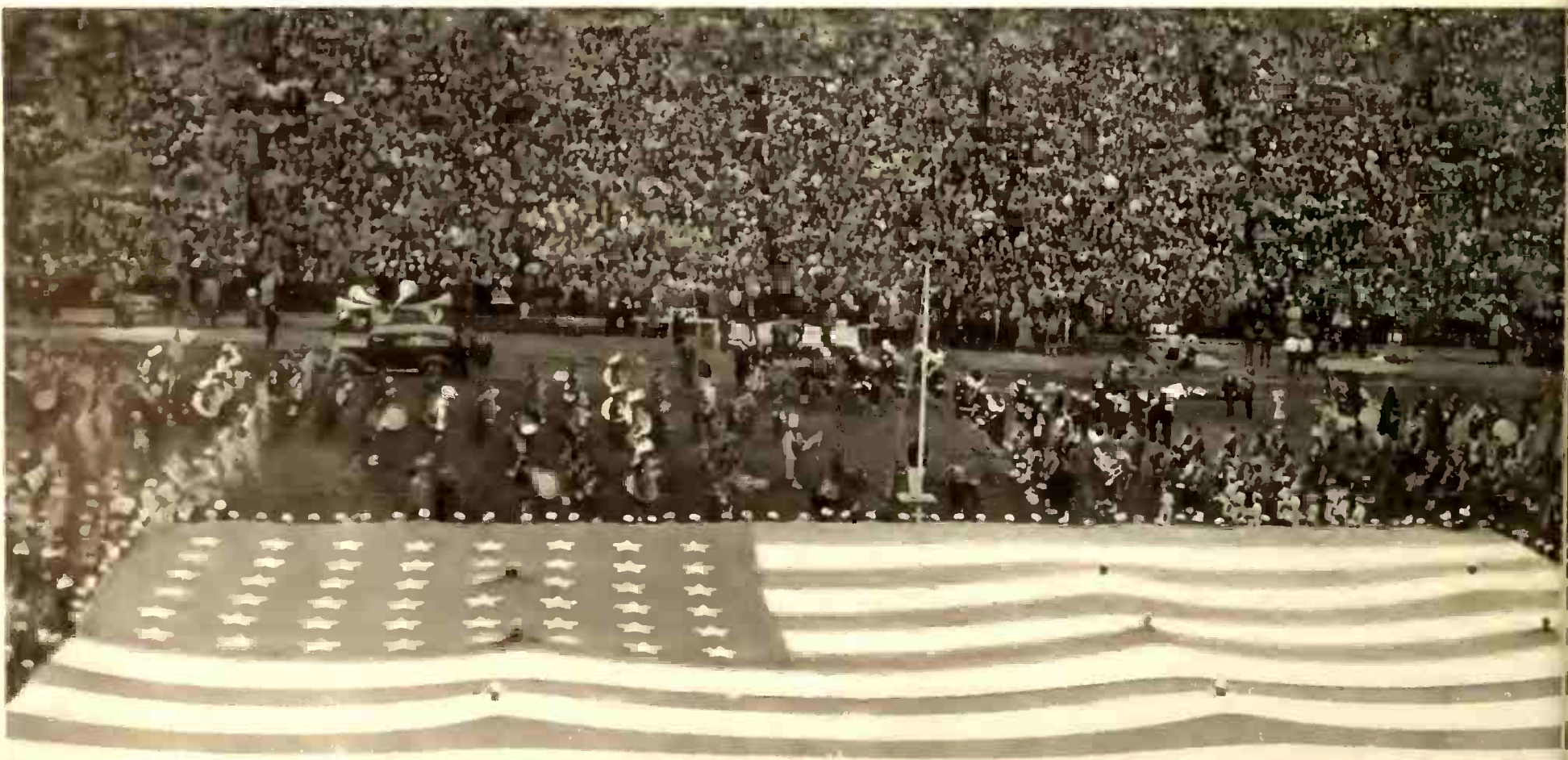
over-all A decade ago, the "one-shot" program was practically a novelty in broadcast advertising. Today, one-shots are a growing trend. Once, the use of one-shot shows was confined to a few big national advertisers like Elgin National Watch Company and Gillette Safety Razor, who made advertising careers out of spending \$100,000 or more for star-studded holiday-season shows, or sports events. Currently, one-shots are likely to be bankrolled by sponsors whom few admen would ever imagine connected with this type of airselling and at costs as low as \$4,000. (See top of these pages for typical examples.)

One-shots still have, in frequent

cases, the old glamour touch. The radio-video coverage of the 29 December 1951 East-West Shrine Football Classic for Motorola (to be described later in this report) is a good example. This big sports event cost Motorola, for time, talent and promotion, an eye-opening \$200,000 — perhaps more. However, even the glamour shows are not all in this blue-chip bracket any more.

Western Union, for instance, managed to sponsor a star-spangled Christmas-season one-shot at comparatively low cost. To plug the idea of Western Union telegrams as ideal Christmas greetings, the big communications firm sponsored a quarter-hour one-shot portion of NBC's *The Big Show* on 23 De-

To backstop its \$200,000 "East-West" one-shot, Motorola used 124,000 mailing pieces, tune-in ads



3. BANK OF AMERICA *The U.S.'s largest bank, which has its biggest business on the West Coast, recently used the Thanksgiving holiday as a springboard into a regional public relations one-shot. BOA sponsored the one-time "California Around the World" for a half-hour on Columbia Pacific web 22 November. This kind of seizing on PR angles has helped build the firm.*

4. WESTERN UNION *Proving that Christmas one-shots need not cost a mint to be effective, WU bought a 15-minute 7:00 to 7:15 p.m. portion of NBC's "The Big Show" on 23 December. WU plugged the idea of telegrams for Xmas greetings. Cost: under \$10,000. Results: a noticeable upswing in Christmas telegrams at WU offices. More seasonal sales punches are upcoming.*

to use them

ember. Total cost: under \$10,000. Result: a big business jump in Xmas wires.

Aware of the general trend and growing diversity of one-shot usage, SPONSOR, in recent weeks, interviewed several leading network and agency executives, clients and station officials. What, SPONSOR asked them, was behind it all?

Typical of the answers received was this comment, from the vice president in charge of radio sales for one of the two leading networks. He summed up the situation this way for a SPONSOR editor:

"There have always been big one-shot sponsored shows in broadcasting. But, in the old days we didn't do much to encourage them. Because, with the exception of some 'extravaganza' holiday shows and top sports events throughout the year, we weren't in a position to accept the business.

"The headaches of clearing the time, when virtually all of our radio time was sold on the network, was enough to make us freeze up at the mention of 'one-shot.' With the competitive media picture today, we've thrown overboard this type of thinking.

"Not only are we glad to have one-shot business today in radio, and to some extent in TV, we do everything we can to encourage it. This is true of all of the networks as well. Any of the radio networks today will be glad to sell you a one-time shot on any of their sustaining shows on a tailor-made network, and will do all they can to help promote and merchandise it. In fact, the networks are even custom-making vehicles that are ideally suited for 'one-shotting.'

"At the same time, lots of our clients

and prospects have overhauled their thinking about year-round or September-through-June air advertising being the only effective way to sell. If you want to hand the major credit to someone, I guess it would be to the Ford Motor Company. You'll remember that in the fall of 1949, when they couldn't clear enough announcement time for a spot campaign to launch their new auto models, Ford bought a saturation campaign in network radio, using one-shots. I think 14 different programs in 13 weeks were used on one network alone.

"Well, the results for Ford were so good, according to J. Walter Thompson, that we woke up to find that a new radio technique in one-shotting was here. So did a lot of other clients and the major networks. Since then, there have been several successful imitations of the Ford formula for everyone from General Mills to the mail-order book outfits.

"The single one-shot effort is coming into its own, too, for a lot of advertisers who never used radio or TV before, or who used it sparingly. They're finding out that one-shots can be designed for all kinds of holiday or selling occasions. They've discovered that networks are more than willing to insure success with promotional backstopping. You can tell your SPONSOR readers that one-shot shows are strictly here to stay."

The network official's thoughts on one-shots, SPONSOR soon discovered, were echoed, with variations, by nearly every broadcaster involved with them. Networks and stations are indeed glad to accept them, provided the advertiser doesn't conflict productwise with adjacent sponsored shows. Here are other symptoms of the growing one-shot trend:

• **Programs.** As pointed out above, all of the major radio networks have the welcome mat out for advertisers who want to buy as little as a one-time use of a sustainer. (Some have even drawn up a special rate card for one-time, bi-weekly, and once-a-month sponsorships.) ABC has geared its various "Pyramid Plan" shows for the pocketbooks of advertisers who want to

buy one big effort, or an occasional promotion. A wide choice of all types of shows are available. NBC has a half-hour portion of *The Big Show* and the Wednesday night *Barry Craig* who-dunit series set aside for one-shotting; CBS built its *Red Skelton* radio series from the ground up, complete with a new merchandising setup (see "The network merchandising era is here" in 17 December 1951 SPONSOR) to make it work. These are in addition to long lists of sustaining shows. Mutual, although it has not created special vehicles for one-shotting, contemplates doing so, has a long list of "product audience" sustainers suitable for one-time use.

• **Costs.** There is a far wider range of price tags on one-shots today than there used to be, at the national, regional and local level. The big, fancy one-shots still cost a lot. Reynolds Metals' radio-video one-shot recently with the *NBC Symphony* during the Christmas-New Year season, an hour-long salute to Toscanini seen and heard on full NBC, cost Reynolds nearly \$60,000 plus the costs of promoting and publicizing the "good will" effort. The biggest of the Gillette sports ef-

(Please turn to page 70)

How to put over a one-shot

1 Above all else, there has to be a good reason for the one-shot. Actually, one-shots tie neatly into seasonal sales and holidays, can sell or do PR job.

2 Shop carefully for a good one-shot. There is a wide choice of such programs today, nationally and locally, with price tags to fit any advertiser's budget.

3 To be a success, one-shot shows should be planned far enough in advance to enable the sponsor to do a sizable consumer audience promotion job.

4 One-shots should be promoted with equal vigor to a sponsor's sales force and dealers to insure their backing. One-shots can mesh with trade events.

5 No one-shots, even holiday shows, should be isolated events. They are best when they're kickoff for major ad campaign, and followed up with good ads.

Small-town pharmacy builds big with radio

Among first prize winners in BAB success story contest, it makes model use of co-op money

spot In the Northwestern states, Henry Levinger and his effective use of co-op radio advertising is a phenomenon of the drug store trade. He is among the outstanding drug store advertisers nationally; a success story about him won first prize in the drug division of BAB's recent first annual Retail Advertising Contest; and he won in 1951 the Oregon Advertising Club's statewide advertising contest.

A month doesn't go by when Levinger, operator of the Rexall Drug Store in Baker City, Oregon (population: 9,425), fails to receive long-distance phone calls, wires, and letters from envious druggists. "How do you do it?" is the key question.

Nor does a month pass without Milton L. Levy, ad manager, KBKR, Baker City, getting calls from curious station managers as far distant as Washington, Idaho, and Montana. They ask him to explain the Levinger formula.

So many queries have flooded in that KBKR has printed a special form letter. It reads that by sending in \$15 to cover the cost of assembling the information, the out-of-town drug retailers and stations will get a full report from KBKR's advertising manager. So eager have been the respondents, a number have submitted their \$15 by return mail.

As an aid to local drug advertisers, SPONSOR presents a comprehensive survey of the Baker City broadcasting success story, based on a report submitted to BAB for its success story competition. It's the story of how Druggist Levinger, thanks largely to a consistent radio campaign initiated four years ago, has:

1. Succeeded in selling more merchandise (over \$300,000 worth) than

all other drug stores in Baker County combined, upped his gross business 400%.

2. Upped its prescription trade more than 100% (from a six-month total of 3,930 in 1946 to 8,482 in 1951).

3. Increased its store traffic by as many as 175 customers a week.

4. Enhanced the prestige of the sponsor so much that he is regarded regionally as a virtual oracle on matters medicinal.

5. Achieved all these benefits at a remarkably low advertising cost (because the expense is shared by more than 25 pharmaceutical manufacturers and distributors who pay from \$5 to \$200 a year).

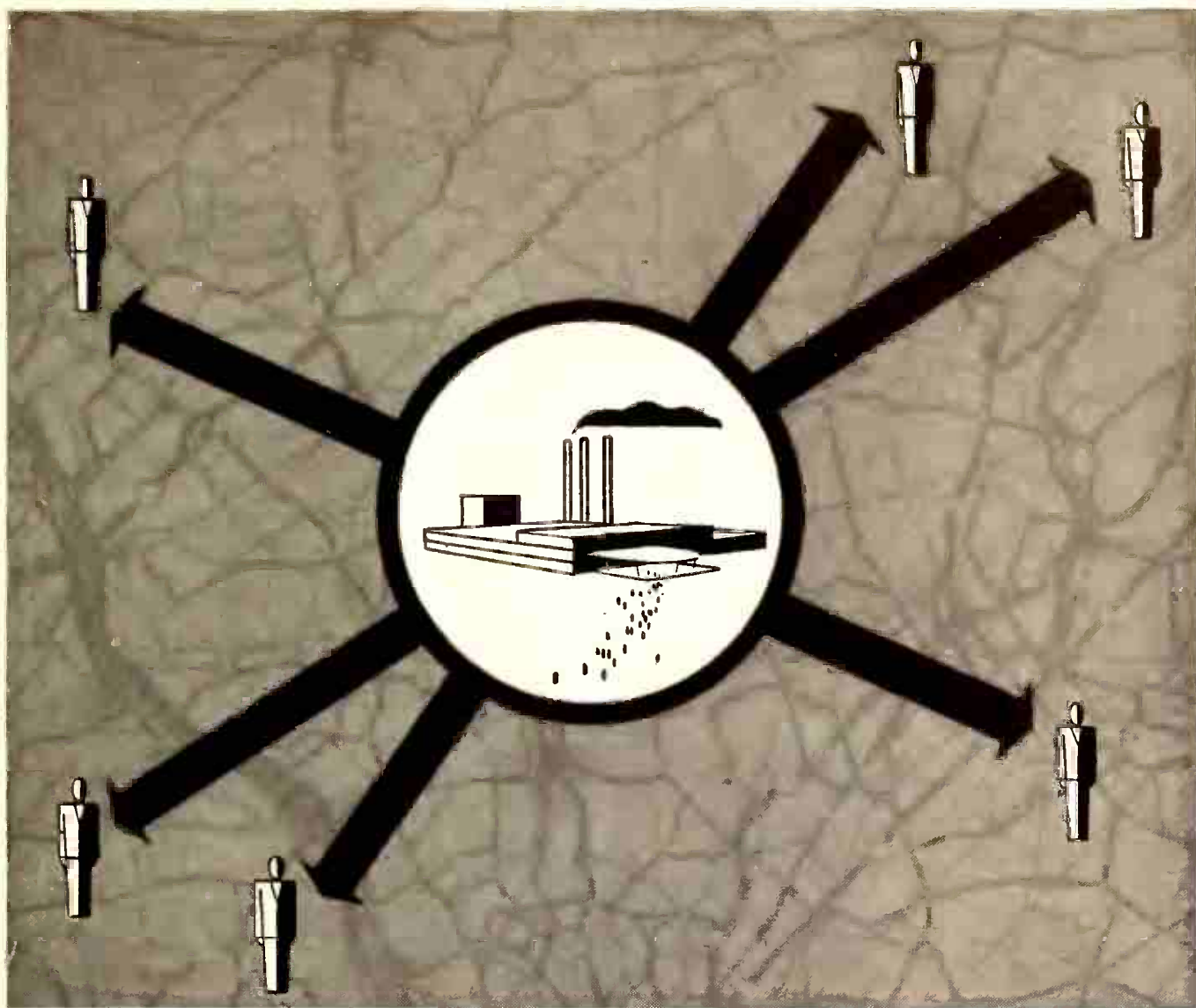
Levinger's co-op sponsorship story is not unique. As pointed out in SPONSOR's roundup article ("Drug stores on the air," 28 August, 1950) an increasing number of local pharmacies have launched cooperative radio advertising deals with their drug manufacturers. What is unusual is the originality Levinger has exerted in developing his programing format.

As SPONSOR was told by Arthur Gatto, eastern advertising manager for the Rexall Drug Company: "I've heard nothing but enthusiastic reports about Henry Levinger's radio advertising campaign. As you know, the Rexall Drug Company provides institutional advertising for its franchised stores by footing the bill for the radio *Amos 'n' Andy* half-hour show on CBS. That's handled by BBDO.

"Many of the stores sit back lethargically, feeling that this network show is enough advertising for them. But it takes an aggressive pharmacist like Levinger to set up a co-op deal with manufacturers on an independent
(Please turn to page 62)



Pharmacist Levinger (above) goes on air regularly from store



HOW BIG IS A PLANT'S "NEIGHBORHOOD"?

Areas of influence often are larger than management thinks. Community relations can be helped by the *longer-reaching* medium... radio.

With every improvement in mass transportation, a plant's "neighborhood" expands.

Employment applicants come from farther and farther away. The circle of local suppliers widens. And these are only two examples.

Moreover, as the area of influence grows, the need for good community relations increases. For this reason, more and more companies are turning to *radio* to carry their message... both to neighbors near the plant and to those who live beyond the reach of other local media.

In six of the nation's leading industrial areas... Boston, Springfield, Philadelphia, Pittsburgh, Fort

Wayne, and Portland, Oregon... Westinghouse stations are taking a leading part in this growing development. They are in their 32nd year of helping industry make friends with its neighbors... and they offer their experience and facilities to company management as well as to advertising agencies and public relations counselors.



WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV
 National Representatives, Free & Peters, except for
 WBZ-TV; for WBZ-TV, NBC Spot Sales

ZIV *ROCKS* THE IN

40,000,000

AROUSSED AMERICANS

were jolted by this sensational series in the Saturday Evening Post! . . .

Additional millions of

ALERTED CITIZENS

were awakened by it as a "Must See" movie! . . .

NEVER BEFORE in

the history of radio has such a thrilling document been so brilliantly dramatized! . . .

Based on the real life experiences of **MATT CVETIC** . . . For nine years he posed as a Communist for the F. B. I.



TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORSHIP!



WITH THIS SENSATIONAL

"I WA

COMM

FOR T

F. B. I.

EACH HALF-HOUR A C
5 SPONSOR IDENTIFICATIONS IN
COMME

INDUSTRY!

7 HALF-HOUR SERIES

A COMMUNIST

THE

...!

COMPLETE EPISODE!
5 THREE-FULL LENGTH



MORE THAN JUST ACTING! MORE THAN JUST STARRING!

DANA ANDREWS

HE LIVES THIS DYNAMIC ROLE!

INTENSE!

BREATH-TAKING!

MOMENTOUS!



FREDERIC W.

ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



Mr. Sponsor asks...

Is it profitable for similar TV program types to compete in opposite network time slots?

Alfred Gussin | Director of Advertising
Firth Carpet Company
New York

**The
picked panel
answers
Mr. Gussin**



Miss Scott

Our answer is an unqualified and large "No!" We firmly believe that, if drama is slated on one or two networks, a client buying the same time slot should look for a show that appeals to an entirely

different group of viewers. Thus you give people a choice that suits their individual taste—not just a choice of one kind of show—or canasta!

When the same types of show are the only available choice, many people develop viewing habits that last until the show displeases them a couple of times. Then, they look up competing listings or dial and, finding the same type show on competing networks, decide to turn off the TV set for that time period—or for the entire evening.

In selecting a time slot, we first plan the show that, according to surveys, appeals to the greatest number in the class and income bracket to whom our client's product must sell. Then, we shop the networks for the best available time, opposite shows of entirely different caliber. If a variety show is planned, we look for time opposite one or two dramas. If a drama or mystery is planned, we try to place it opposite musicals or quiz shows. Thus, your client is assured of getting viewers who do not care for the type of entertainment prevailing in competing time slots.

Audiences are far more selective now than when television was a novelty. Then, they gladly accepted anything and, in many cases, tuned in one network and stayed with it until bedtime. But they've all become critics now. Americans like to be in a position to choose whatever they want—particularly when it costs them nothing. And, if we, whose business is selling as well as entertaining don't give the public a choice they may, in time, choose some other form of entertainment. And, that isn't sound business for clients, agencies or the television industry.

FRANCES SCOTT
Vice President
Gibraltar Advertising
New York



Mr. Coe

The answer to such a question should not be slight. It is a network programming problem that will be rearing its ugly head more and more. The cramped quarters of network grade-A

time will contribute to the growth of this unfortunate condition and the material appetite of the medium itself will also encourage its existence. It would seem to me that an answer to such a question as to its profitability can be best answered among three specialists. (1) The statistics and research departments; (2) the sales and advertising specialists; (3) the program producers.

As a television producer, I have no authorities before me which would in-

dicate either negative or positive answers, as the question is related to Nielsen ratings and to sales and advertising results. However, it does seem to me that pitting drama vs. drama or variety vs. variety is not a healthy competitive formula in a medium where the producer is constantly fighting for material. If there are to be two good dramas in one evening, these two dramas should not be in competition with each other.

FRED COE
Producer
NBC-TV
New York



Mr. Layton

Profitable — for whom? The network, the advertiser, or the viewer? (Let's not forget him.) If the question is confined to the network, I would say yes. In television's groping days, certain concessions were made to attract advertisers to the medium. But today, with time availabilities at a premium, this is, for all intents, non-existent. A network's source of revenue is time and program sales. Specifically, since similar program types competing are sold almost to the saturation point, it must be concluded that it is profitable to the network.

Where the advertiser is concerned, I would say yes again, but to a lesser degree. Advertising expenditures in any medium must pay off in increased sales and institutional gains. Since most program types competing have been commercial, practically from in-

ception, they must be delivering the expected return to the advertiser. However, if these same shows were not programed in opposite time periods and their potency were not reduced by each other's viewer acceptance, the potential of each program would be greater. Thus, although similar program types are profitable to advertisers, their full value is not being realized.

As for the viewer, I must say no. His television profit is measured in entertainment value. Similar program types competing confine him to either one show in its entirety, or to piecemeal views of all. If he remains with one throughout, he feels he has missed something by not seeing the others. If he dial-switches, the benefits of relaxation and complete enjoyment are denied him. He may even become sufficiently annoyed to go to the movies. Then—we would be right back where we started.

JERRY LAYTON
President
Jerry Layton Associates, Inc.
New York



Mr. Ommerle

This devious question has so many possible interpretations that, starting from scratch, the odds against an intelligent and constructive answer are six-two-and-even. As a matter of fact, as

your old friend and mine, Harry the Hipster, stated, "A fin will get you a saw." However, if you are still reading this—and brother, you're strictly on your own—let's take a crack at figuring it out.

Assuming that "profitable" means beneficial or useful to the television viewing audience and not solely to the network involved, the answer is "yes." Not necessarily a thundering "yes" preceded by clarion trumpet calls and drum rolls but, nevertheless, a nice, round, fully-packed and somewhat pear-shaped, three-letter "yes."

On the corner of the block in which my cold water flat is located, there are two drug stores. I can buy the same brands of cigarettes, shaving cream, tooth paste, and ulcer remedies in
(Please turn to page 75)

19th
Consecutive
Year



"Well, that's the nineteenth year I've signed one of these!" says Clem Sperry, Advertising Director for Oklahoma Tire & Supply Company, to Gustav Brandborg, Assistant General Manager of KVOO, as he signed renewal contracts for two 15-minute daily newscasts over the station.



Oklahoma Tire and Supply Company's new million dollar General Office and Warehouse building in Tulsa.

Nineteen years ago Mr. D. C. Sperry signed his first KVOO contract. At that time the Oklahoma Tire and Supply Company, of which Mr. Sperry is Advertising Director, operated but 12 stores in Oklahoma. Today, Otasco operates 201 modern stores in four states!

Radio advertising, according to Mr. Sperry, has played a great part in this tremendous expansion and today *one third* of Otasco's total advertising budget is appropriated for radio.

Since KVOO carried the first radio advertising ever placed by Oklahoma Tire and Supply Company, and has continued to carry a heavy schedule for 19 consecutive years, we take pardonable pride in our part in the amazing growth of this firm, now moving into their new million dollar general office and warehouse in Tulsa.

We congratulate Mr. Maurice Sanditen, President, and all of his co-workers on this fine new evidence of faith in our growing Southwest. Completely air conditioned, modern in every respect, the new Otasco office and warehouse is the largest privately owned plant of its kind in the Southwest.

Clem Sperry says, and we quote, "*KVOO has always been our greatest dollar buy in radio!*"

Nineteen years of renewals proves his point. If it's *continuous* results you are looking for, you can get it over KVOO, Oklahoma's Greatest Station!

KVOO
Oklahoma's Greatest Station
50,000 WATTS 1170 KC NBC AFFILIATE

TULSA, OKLAHOMA

National Representatives—Edward Petry & Co., Inc.

BUSINESS IS BIGGER ON COLUMBIA PACIFIC!

Radio is bigger than ever on the Coast.

And sales are bigger than ever on the Columbia Pacific Network — with 21% more sponsored quarter-hours than last year. Because Columbia Pacific now delivers a bigger share of audience than last year . . . a bigger share of audience than any other West Coast network.*

COLUMBIA PACIFIC NETWORK

Represented by CBS Radio Spot Sales

*NRI, Jan.-Sept. 1951-1950

TV commercials...

by **BOB FOREMAN**

Since there are no scores to pore over, Monday morning quarterbacking is even easier in television than in football. It's for this reason that I'd like to preface the following opinion with the fact that it's one which I arrived at *right after* the Pitchman commercials first went into the Berle-Texaco program. In other words, I didn't come to the conclusion that something was amiss with these amusing middle-breaks three years later when I heard that Sid Stone was leaving the show and a commercial-alteration was in progress.

But let me add, hastily, I was also among the first to find real enjoyment in watching this copy and that its Runyonesque approach to selling amused me far longer than it did most of my friends. Furthermore, I still enjoy it. But as I said, from the first, I

never felt that this commercial treatment, however well received and whatever publicity accrued to it, ever helped or was the real answer to the selling of gasoline or motor oil. I'm sure there are many letters of testimony attesting to the contrary of this point-of-view, but I'd answer them with: I don't believe letters-to-an-advertiser ever give a true picture of mass-fact. In fact, they're usually as misleading a criterion as any you can select.

My reasons for not subscribing to the so-called Pitchman's type of selling is simple indeed. Most of us (including myself) are fairly literal beings. We accept subtlety and innuendo in its place. But when someone is trying to get us to part with money for a product about which we know little and must accept on faith (gasoline)

(Please turn to page 77)

symbolizing Big Brother Chase and li'l ole me.

An amazingly clever announcement which should do a lot to take the austerity out of banking and put a feeling of service in its place.

TV review

SPONSOR: **Chase National Bank**
 AGENCY: **Hewitt, Ogilvy, Benson & Mather, Inc., N. Y.**
 PROGRAM: **20-second announcement**

It always startles me to find a stone-fronted institution utilizing the type of commercial which has proven itself able to get people's attention and hold it. It gave me the same feeling of happy incongruity I got when I saw Woody Herman and The Herd operate one evening out of Carnegie Hall.

The Chase Bank was always, in my mind, one of those outfits whose only concession to its customers' mores was organ music during banking hours and four-color brochures describing their Xmas Club. But I rode the subway recently and saw a Chase car card designed on the order of the Household Finance loan-ads. That same night, the Chase folks stared out at me on TV—with a cleverly animated 20-second announcement advising use of a Chase savings account. Coins mounted up for our animated money-saver and formed an umbrella which sheltered him from the downpour that followed (rainy day, get it?). At the close there was a very clever combination of large live hand shaking the hand of our little animated man,

TV review

SPONSOR: **American Telephone & Telegraph Co.**
 AGENCY: **Cunningham & Walsh, Inc., N. Y.**
 PROGRAM: **Christmas program, WNBT (and other local stations)**

Unfortunately, Kukla, Ollie, and their pals have ruined the old-fashioned concept of puppets for the TV-viewer. If puppets aren't really animate, human in their expressiveness, and fluid in their movement, they're just downright dull these days. In contrast to the space confines in which the Kuklapolitans must operate, the Beaton puppets in the Telephone Company's Christmas program wandered all over yet were static and lifeless.

This film show was screened on the Sunday before Christmas and since it was on film permitted a number of broadcasts the

very same day on a number of stations (four in the New York City area).

The Night Before Christmas was not as well done as *The Night At The Inn*, but both left something to be desired, being slow moving, unimaginatively scored, and rather poorly lighted. Furthermore, they were narrated in such a way that the attempt at lip-sync usually missed by miles.

TV review

SPONSOR: **Benrus Watch Co.**
 AGENCY: **J. D. Tarcher & Co., Inc., N. Y.**
 PROGRAM: **Announcement**

Elegance is the name of an attractive bracelet-wristwatch for which Paul Lukas gives a Continental-type sales pitch. This testimonial is well conceived but in my mind a bit overstaged. The opening, Lukas inviting us into his dressing room, is phoney, to say the least.

But the most inept part of the spot is the copy Mr. Lukas is given to recite—being so unconvivial and so adjectival that even as slick an actor as he, has trouble getting the words out over his teeth, hence they have absolutely no conviction or warmth. Either the copy was written by someone who has no ear for conversation or, what's more likely, the heavy hand of an ad-manager's third assistant caused the audio to read like a two-color package insert.

Too bad—cause otherwise this is a good spot, well filmed and lighted—and furthermore, the product is darned attractive.

TV review

SPONSOR: **American Telephone & Telegraph Co.**
 AGENCY: **N. W. Ayer & Son, Inc., Philadelphia**
 PROGRAM: **Spot announcement**

Prior to the Christmas season, the Parent Telephone Company aired an animated spot, gently suggesting that folks *do not* call long distance on Christmas day. To assure completion of the call, they advised that either calls be made before or after.

Here was one of the best uses of animation it has been my experience to witness. Rather than lecture or shout, a cute little ditty achieved the desired result in good taste and good humoredly. It's rather a touchy subject to inform people that a utility's service will be strained on the very day on which many would like to use it. Hence, the light approach was decidedly right.

Good animation, a good tune, clearly delivered—and bound to increase good will for the Telephone Company at a time when the opposite effect might well have taken place.

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



A series of human interest vignettes on the theme "Nice things happen to people who use Ipana" has been produced by SARRA for Doherty, Clifford & Shenfield for its client, the Bristol-Myers Company. These 15-Second playlets will be used as commercials on Ipana's Break The Bank show. They will also be used as part of a series of one-minute spots on other Bristol-Myers TV programs.



The many personal services offered by the twenty-eight conveniently located offices of the Chase National Bank are stressed in a series of five live and three animated 20-Second spots, produced by SARRA for Hewitt, Ogilvy, Benson & Mather, Inc. The live spots feature name announcers and average customers. The animated spots emphasise the checking and compound interest thrift accounts.



The fabulous Hudson Hornet and its new lower-priced running mate, the spectacular Hudson Wasp, are the subjects for 20-Second announcement spots created by SARRA for the Hudson Motor Car Company through Brooke, Smith, French & Dorrance, Inc. Spots have been planned so that glamour shots of the cars will lead the consumer to the show room.

advertisement

A Word About The Colonels' Ladies At F&P!

WITH something of a shock, we suddenly realize that, despite all we've had to say about the *good men* here at F&P — we've never paid public tribute to the many young ladies in our employ, all of whom help so much to make "F&P Radio Service".

You probably know one or two of them, yourself—at least the sound of their efficient and helpful voices on the telephone, or their cryptic initials at the bottom of their bosses' letters. But we hereby acknowledge that without their quick hands and sharp brains, the wheels of this pioneer organization would grind quickly to a stop.

Aside from the invaluable F&P Colonelettes in our Accounting Department and other "staff" positions, every F&P account man has the full-time assistance of a capable "girl Friday", who knows the ins and outs of his daily duties just about as well as he himself does.

Like our Colonels themselves, our Colonels' Ladies are in every case selected, cream-of-the-crop people who are chosen for their special qualifications, and who quickly learn to take as vital and informed an interest in spot radio as do the account men with whom they work. The efforts of all these intelligent and capable women are a substantial part of the "pluses" which make *Free & Peters Radio Service*.



FREE & PETERS

Pioneer Radio and Television Station Representative

Since 1932

NEW YORK

CHICAGO

DETROIT

ATLANTA

FT. WORTH



NC.

By Ewing Galloway, N. Y.

HOLLYWOOD

SAN FRANCISCO

**REPRESENTING
RADIO
STATIONS:**

EAST, SOUTHEAST

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

.....

Charleston, S. C.	WCSC
Charlotte	WIST
Columbia, S. C.	WIS
Norfolk-Newport News	WGH
Raleigh-Durham	WPTF
Roanoke	WDBJ

MIDWEST, SOUTHWEST

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

.....

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

MOUNTAIN AND WEST

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

3 YEARS OLD AND STILL FIRST!



Central New York's First television station enters its fourth year of continuous service to the Syracuse area with an impressive list of FIRSTS.

- **WHEN** ratings in all Pulse surveys to date
- OCTOBER '50—FIRST
- JANUARY '51—FIRST
- MAY '51—FIRST
- OCTOBER '51—FIRST



MOST people in Central New York watch **WHEN**

Say **WHEN**
TELEVISION

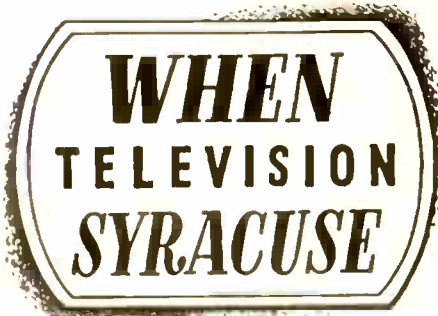
TO YOUR NEAREST KATZ AGENCY MAN AND GET THE FACTS ON CENTRAL NEW YORK'S BEST TIME BUYS.

• **FIRST** with television in Central New York

• **FIRST** with afternoon TV

• **FIRST** with morning TV

CBS • ABC • DUMONT



A
MEREDITH
STATION



agency profile

Ben Duffy,
President, BBDO

It's quite a jump from "Hell's Kitchen" to Madison Avenue but there's a fellow who'll be 50 years old next week who did the trick. He's the ad man's Horatio Alger who went from office boy to president of Batten, Barton, Durstine & Osborn. That's the agency whose billings will top \$100 million this year and which handles such top radio and TV spenders as American Tobacco Company, DeSoto-Plymouth Dealers, Wildroot, U. S. Steel, B. F. Goodrich, and General Electric—to name just a random handful.

It takes 11 offices in as many cities and more than 1,500 employees (including over 50 vice presidents) to service all the clients. But Ben Duffy manages to keep his finger in practically every pie that's baked in BBDO's idea ovens.

Coming up through the ranks, Ben spent a heavy proportion of his time in media. His book, "Profitable Advertising in Today's Media and Markets," will be found on practically every ad manager's and timebuyer's bookshelf.

As in every other agency, the high cost of TV is a lively conversational gambit at BBDO. On this problem Ben says, "Early TV advertisers followed the frequency patterns they had been using in radio. That is, once a week for evening shows and daily for daytime.

"I believe that video's high cost factor may force many TV advertisers in the future to follow the pattern of other media like magazines. You'll find some TV programs every four weeks; some every other week, and many will be able to continue weekly or even daily.

"I think many TV advertisers will eventually schedule appearances to meet the available appropriations. Perhaps occasionally in seasons for some products. I am not thinking now of spots—I am thinking of so-called network, national coverage.

"The medium is too good and its impact too great for advertisers who may not have a sufficient appropriation for weekly programs to be denied its use."

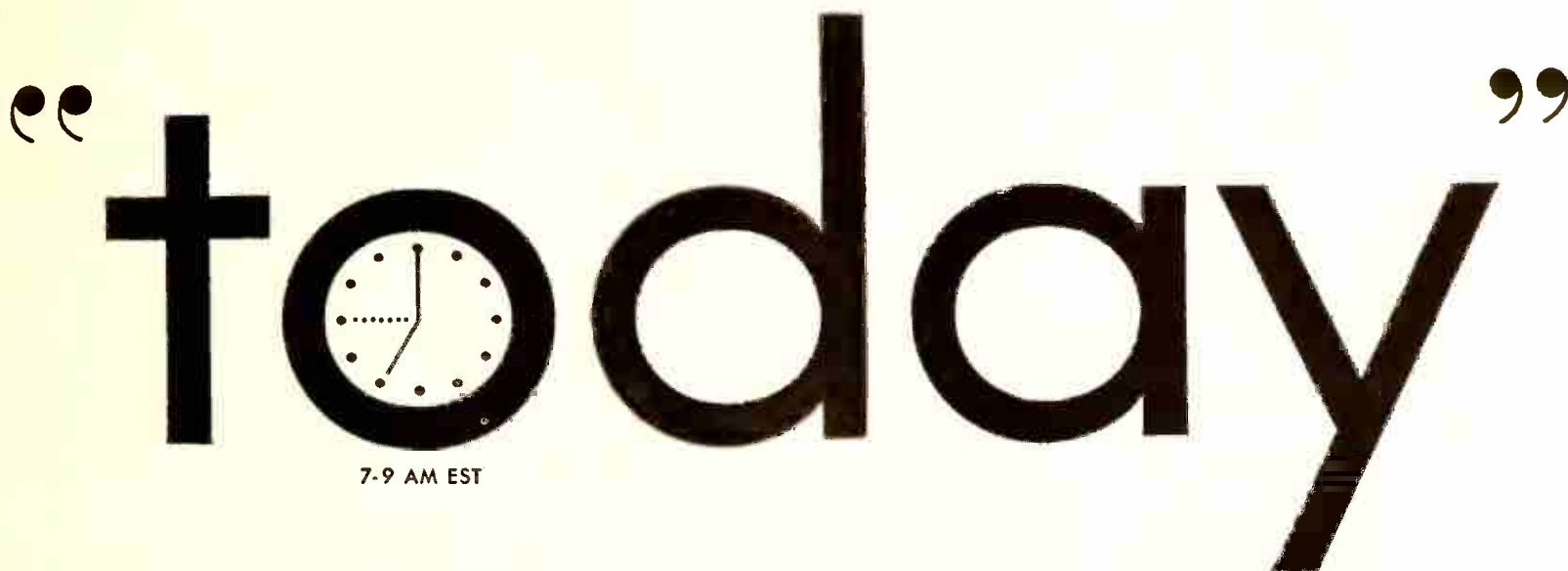
No matter what solution he comes up with for his clients' media problems, Ben will always be known among advertising men for his timely and quick acquisition of the Lucky Strike account.

For a listing of Ben's business, fraternal, and social affiliations you'll have to consult *Who's Who*; he's the friendly, witty, sociable type of guy any club likes to have, and the knowledgeable, quick-witted enthusiast that business associations long for.

Despite this spate of business and social activity, Ben has managed to become a competent trap-shooter and ardent, but middle-nineties, golfer. His wife and two children supply the cozy home-like atmosphere (in Rye, N. Y.) craved by man in his off-duty hours. ★ ★ ★

you'll see it first thing...

“**today**”



7-9 AM EST

Before you leave home in the morning... even
before you finish your second cup of coffee... you are going
to become an ear- and eye-witness to every major
world event—as it happened last night, as it happens *now*.

This is the NBC Television program called “Today.” This is the morning
briefing-session that will arm you with information to meet the
day—*more fully than any citizen has ever been armed before.*

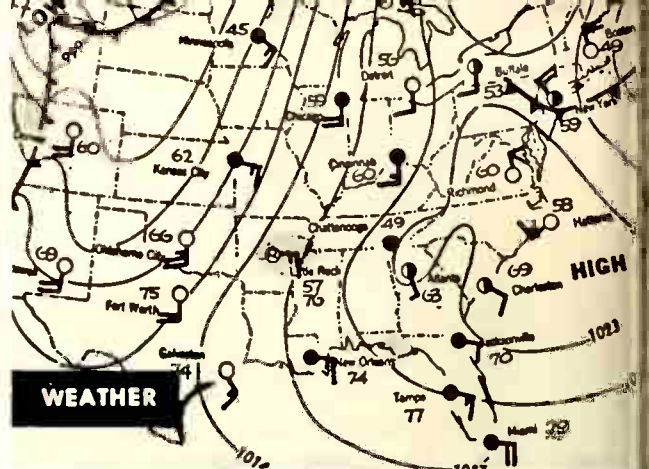
but “today” is far more than this...



MONITORED BY DAVE GARROWAY WITH . . .



CORRECT TIME



WEATHER



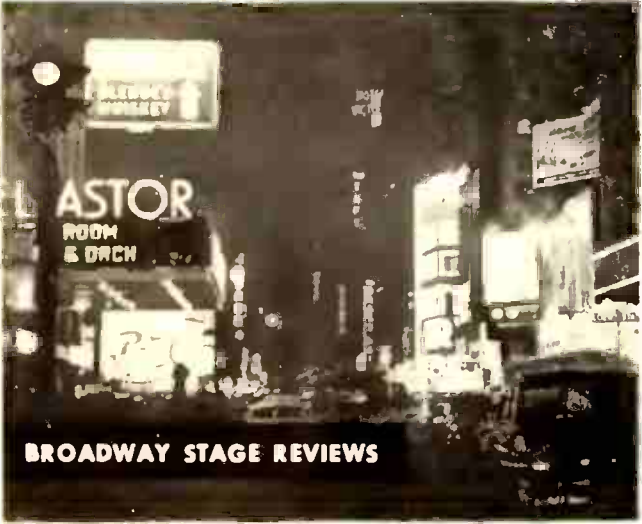
NATIONAL NEWS



WAR NEWS



INTERNATIONAL NEWS



BROADWAY STAGE REVIEWS



NBC STARS



BOOK REVIEWS



RECORD REVIEWS



HOLLYWOOD FILM PREVIEWS



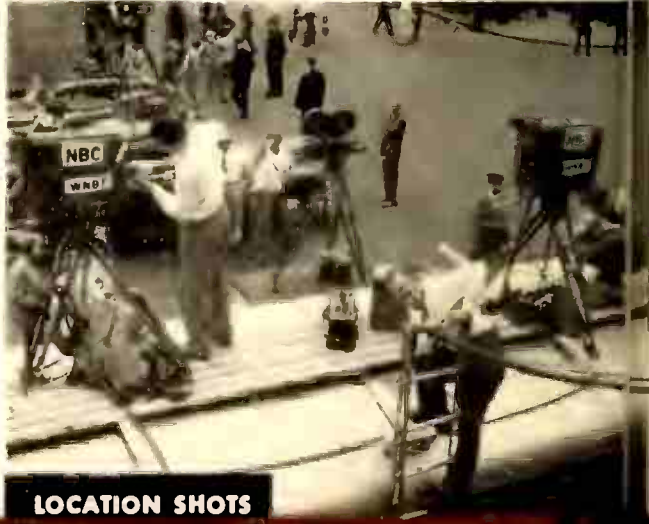
MAGAZINE REVIEWS



MAN-IN-THE-STREET INTERVIEWS



SPORTS RESULTS



LOCATION SHOTS

"today"

*is head-in-the-clouds
feet-on-bedrock
programming...*

from the network where successful pioneering is a habit; and it's aimed straight at the 3 out of 4 families who tune at least once every week to broadcasts of news and entertainment between 7 and 9 a.m. Moreover, because "Today" *listens as well as it looks*, it will fit naturally into the morning habit patterns of these families.

"today"

is news of Korea, as it comes off the tape! . . . Wire photos of Paris style showings, as they come off the wires . . . Churchill's voice from London within a few hours of his speech . . . Actual headlines of *current* newspapers from all over the nation.

"today"

is every known means of communication — even television's new Walkie-talkie — all used for the first time to feed the raw news into NBC's "Studio of Tomorrow."

"today"

is DAVE GARROWAY, up-dating you completely on world events every twenty minutes as he pilots the fast-moving two-hour show.

"today"

is the time for you to ask about the program's cost-sharing format, which will permit advertisers with modest budgets to participate in network tv for the first time. We've done an exciting movie about this program, too. We'll be glad to arrange a showing for you; but better hurry, the show goes on the air January 14, 1952.

“**today**”
7-9 AM EST

NBC TELEVISION

*America's No. 1 Network for Entertainment, News and Information
A Service of Radio Corporation of America*



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

Film strip presentations help WTVJ build local time sales

WTVJ, Miami (with 12 men on its local sales staff), derives 60% of its business from local accounts. To assist their salesmen in further increasing local business, the station employs a sales technique perfected by Free & Peters, their national representative.

The borrowed technique, applied to the local level, is a Telestrip film projector presentation along with a canned sales pitch prepared by WTVJ's sales promotion department (see 21 May 1951 SPONSOR "Now you can see what you're buying"). It enables local sales prospects to see strips from several WTVJ shows at their convenience.

Here's how a recent sale was made via Telestrip. Frank J. Holt of Florida Dairies, a Miami concern, contacted WTVJ and evinced interest in a TV



Film strip sells Florida Dairies' Holt on WTVJ

show. Stuart Allen, a WTVJ account executive, showed Holt film strips from several WTVJ shows right at his own desk. The result: Florida Dairies now has eight participations weekly on the station.

WTVJ's business and sales manager, John S. Allen, comments: "We find the Telestrip remarkably effective in interesting new prospects in local programming. It provides salesmen with a tool by which they can get, and hold, the attention of a client. It's also a method by which we can bring a pro-

gram to a sales prospect at any time of the day. Our future plans call for greater use of this visual selling technique." ★ ★ ★

Suspense's 30 minutes equal 500 man hours of work

Some advertisers, like nearly all radio listeners, concern themselves only with the finished product—the smoothly-flowing, entertaining 15, 30 or 60-minute show that comes out of the speaker. But each program represents a staggering total of man hours involved in the program's presentation.

Take *Suspense*, sponsored by Electric Auto-Lite Company, on CBS Monday nights as an example. One half hour of the mystery totals 500 man hours put in by approximately 50 people. Or, for every minute on the air, more than 1,000 minutes are spent in preparation.

The writers alone average at least 80 hours per show, with producer-director Elliott Lewis spending an average of 10 hours in script reading and editing. Two sound men assigned to the show spend a minimum of 20 hours in gathering and rehearsing their effects.

Representatives of Cecil & Presbrey (Electric Auto-Lite's advertising agency) spend at least 20 hours a week on the show—including the time of the man who writes the commercials. An estimated 17 hours are required for Electric Auto-Lite's advertising experts to approve each script, supervise general policy and production matters. CBS officials spend 10 hours lining up guest stars; the legal department eight hours to clear titles.

Orchestra time totals 160 man hours, and the guest star plus some 12 supporting players spend 96 man hours rehearsing. ★ ★ ★

Ad-PR outfit services national accounts in own area

Many a competent advertising and public relations firm outside of New York has been stumped on a major problem. That is, how to achieve national recognition from big accounts who spend thousands of dollars annually with well-known metropolitan agencies.

Rothman & Gibbons of Pittsburgh think they've got a partial solution. Over a year ago, they found that some 30 nationally known corporations would soon be claiming Pittsburgh as their home office; yet almost all of them had commitments with New York or Chicago agencies.

Rather than compete with the New York or Chicago agencies, Rothman & Gibbons decided on compromise, and the idea of selling the big agencies on a time-cutting and cost-cutting deal. They would act as western Pennsylvania representatives on several assignments by making good use of well-established press, radio and other promotional contacts.

It has worked out to the mutual satisfaction of the larger agencies and their clients. Currently, Rothman & Gibbons are working in their area on the Avco Corporation (Crosley division) \$2,000,000 "American Way" contest. In the same manner, the agency is also working on a public relations program for the DuPont organization (anti-freeze division). And, during the past year, similar services have been performed for the George A. Hormel Company, and for Lever Brothers (Good Luck margarine). ★ ★ ★

Ralston builds feed sales with WIOU farm show

The Ralston-Purina Company of St. Louis, in cooperation with local dealers, have come up with a sales-winning



Radio-upped feed sales please Nance, dealer

program that is, in addition, a boon to farmer-customers. The show, *IOU Farm Service*, is aired from Monday to Friday 12:30 to 12:45 p.m. on WIOU, CBS in Kokomo, Ind. Its farm service features (weather reports, market data, agricultural and local farm news) are handled by WIOU's farm service director, Bob Nance.

Its sales-promoting, sponsor-pleasing feature is the setting aside of at least one day a week for "special features." This includes recorded interviews with satisfied feeders who are following the Purina feeding program on the farm. Air checks of these broadcasts are sent the first of each month to the Ralston-Purina Company to assist them in further coordinating sales efforts between dealer and company.

This is the report after the show's first year on the air (October 1950 to October 1951). The Kokomo district representative for Purina reports that total feed tonnage has increased an over-all 27%, with other districts reporting similar increases.

The local Purina salesman chimes in with the opinion that radio is the most important reason for this tremendous one-year surge. ★ ★ ★

Briefly . . .

When advance ballyhoo for the MGM film, "Quo Vadis" hit Pittsburgh, the KQV sales department came up with a "natural." The station "sold" its call letters to a local movie house, Loew's Penn, to exploit the movie. Some 250 stations breaks themed, "KQV Pittsburgh. We suggest you see QV . . . Quo Vadis at the Loew's Penn."

* * *



Olian's Kay Kennelly greeted by Keystone cop

A cocktail party helped celebrate the opening of new offices for the Keystone Broadcasting Company at 111 West Washington, Chicago. Among (Please turn to page 77)

Advertisement

HERE'S THE NEEDLE!

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

Important Announcement!

Effective February 1, two of the best-liked, most widely-used APS Specialized libraries will be available in LATERAL as well as VERTICAL transcriptions. Thus, for the first time in our 16-year history we depart from our traditional devotion to that superb vertical transcription technique.

The libraries: 1) APS' sensational COMMERCIAL library—all of Mitch's Transcribed Sales Meetings (12 so far and one each month coming up) plus 179 commercial lead-ins covering many lines of business. 2) APS' unique PRODUCTION library of dozens of themes, moods, fanfares, bridges . . . production music for local live shows, commercials, TV background, etc.

Cost is the same either way:
\$22.50 monthly for the Commercial Library, including all the jingles and past sales meetings and one new meeting each month . . . \$19.50 for the Production Library, complete with index cards and catalog.

Reason? Dozens of requests from broadcasters who simply don't have vertical turntable assemblies—plus our feeling that the superb APS quality standards are less vital to successful use of the material in these two libraries. The full APS library . . . the remaining APS specialized libraries . . . will continue to be the sweetest sounding music on discs, using VERTICAL.

To the many who asked us to make this change—here it is! Write, wire, phone collect for fast service.

Did You Say Virgin?

Virgin vinylite is the glistening cherry-red substance used to press those crystal-clear APS transcriptions. Hold one up to the light . . . admire its warm, translucent appearance. You can see through it because it's free from "filler" . . . additional matter mixed with the original resin to make it stretch further. Virgin vinylite transcriptions are better sounding . . . quieter . . . last longer. They cost more, too. But APS standards make us insist on this treatment of our music . . . and the six musical discs we send to our subscribers each month are V.V.'s. The music might be called "virgin," too—it's specially arranged, never turned over to record companies for later release . . . genuine radio music, in other words.

Welcome Rosemary Clooney!

Big excitement around here this week was caused by a delicious little blonde songstress who did her very first transcription date . . . under the APS banner, naturally. She's Rosemary Clooney, and APS subscribers will be listening to her first work on transcription when they open our February release. Supported by Earl Sheldon and a large orchestra, special arrangements, all under the direction of Andy Wiswell, this set of selections simply defies description. It's radio recording at its best—the kind of music you get only from APS!

Rosemary Clooney is one of America's up-and-coming young vocalists. Fresh, effervescent, still developing as an artist and a showman, she fits perfectly into the APS talent pattern. She got her start in radio at WLW, doing "Moon River Show" with sister Betty . . . thence to Tony Pastor's band as vocalist . . . Columbia Records where she turned out "Com' On-A My House" and earned a full page in Life Magazine . . . and a flock of top network radio and TV spots.

Like every other featured APS artist, Rosemary's goal is at least 100 selections . . . enough to really build a program. She was off to a flying start at her first date . . . left immediately afterwards for Hollywood and three movies for Paramount in '52.

APS subscribers will have many chances to program, sell and feature their "exclusive" Clooney material in months to come. Another APS star is flying high!

Rosemary Clooney is an addition—not a replacement—to the APS talent roster. We now proudly point to the greatest assemblage of talent ever collected by one library and made available on a current, live basis to broadcasters.

Why not give your staff . . . and your listeners . . . the best?

Audition Discs Available

Yes, we do have special audition discs, and you can hear them before you order your new APS library. There are a number of them, so please specify before requesting. You can hear excerpts from our specialized libraries . . . or you can hear samples from our full, basic library.

POP-UP TOASTERS

SPONSOR: De Lanes Jewelers

AGENCY: Direct

CAPSULE CASE HISTORY: *De Lanes wanted to acquaint listeners with a good value in electric pop-up toasters. Two announcements in one day on the Cactus Jack show were deemed sufficient. It proved to be. The two-announcement response accounted for 55 toaster sales for a gross of well over \$1,300. Cost per announcement: \$12.50. The Cactus Jack program is on the air daily from 9:30 to 10:00 a.m., 12:30 to 2:00 and 5:15 to 5:30 p.m.*

KLX, Oakland

PROGRAM: Cactus Jack

CONTRACTORS

SPONSOR: Engineering Associates

AGENCY: Direct

CAPSULE CASE HISTORY: *This Omaha firm specializes in small contracting jobs such as basement waterproofing, roofing. To further seasonal business, they bought a schedule of three announcements weekly on Polly The Shopper costing about \$43.50 weekly. After a few weeks, the contractors report business building up rapidly, with the firm now booked months in advance. So much so they're considering a radio hiatus until they can catch up.*

KOIL, Omaha

Polly The Shopper

RADIO RESULTS

REFRIGERATORS

SPONSOR: Independent Distributors, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *This organization employs the Mary Allen program to further sales of high-priced appliances. It uses a single participation on the Monday to Friday, 10:30 to 11:00 a.m. show. A daily participation for seven months plugged Crosley Shelvadors. The district manager reported sales in the area up from 14.2% to 23.7%, with dealers enthusiastic over radio.*

WKNK, Grand Rapids, Mich.

PROGRAM: Mary Allen

FRUIT

SPONSOR: Sam's Fruit Wagon

AGENCY: Direct

CAPSULE CASE HISTORY: *Sam, in a participation, directed his remarks to an area where he hadn't peddled fruit and vegetables before. With a single announcement he was able to sell a wagonload of produce the very same afternoon. Now people in this area are anxious to have him set up a regular route. His radio message pointed out that the fruit wagon's goods came from the Utica Regional Market noted for their quality goods.*

WIBX, Utica

PROGRAM: Ed Slusarczyk's Farm & Home Show

BANK

SPONSOR: Thrift Federal Savings & Loan Association

AGENCY: Wyckoff

CAPSULE CASE HISTORY: *This bank uses a 9:30 a.m. newscast to get clients and locate missing depositors. The method: a five-minute announcement offering \$10 in cash to the first person giving the correct address for a list of missing depositors. The newscast has uncovered a number of persons all happy to be reminded of their savings. Also, considerable money has been invested at Thrift Federal thanks to the early morning newscast. Cost: about \$27 per program.*

KROW, Oakland

PROGRAM: Newscast

KITCHEN ITEM

SPONSOR: Tidy House Products Co.

AGENCY: Buchanan-Thomas

CAPSULE CASE HISTORY: *Tidy House Products Company wanted to stimulate product sales and win new friends for Perfex items. To do so, they offered a spatula in return for 35¢ and a Perfex box top. The selling vehicle: Edith Hansen's 10:00 a.m. homemaker program with participation between 24 September and 6 October. The final tally: 3,312 requests to KMA for the premium at a cost-per-order of only .238¢.*

KMA, Shenandoah, Ia.

PROGRAM: Edith Hansen

CLOTH SWATCHES

SPONSOR: Hanson Mfg. Co.

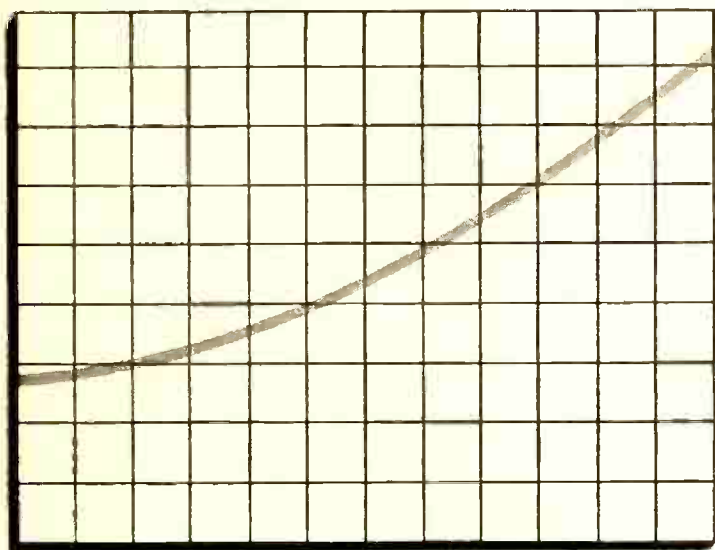
AGENCY: Direct

CAPSULE CASE HISTORY: *This clothing manufacturer had a large stock of surplus cloth swatches at \$2.00 per package. He purchased 12 participations on the afternoon Your Neighbor Lady show; sold out his entire stock. The following year, Hansen bought additional woolen and rayon swatches; doubled his stock. Then, he raised his price to \$3 per package. Once again 12 participations, three weekly at \$81, sold out hundreds of dollars worth of goods.*

WNAX, Yankton, S. D.

PROGRAM: Your Neighbor Lady

Leading Independent Radio Stations are Pushing Sales Curves UP!



JUST READ WHAT THESE INDEPENDENT THINKERS SAY:

"... we had a 21.2% increase on our sales over last year. We attribute a major portion of this gain to the splendid cooperation of WCUE to plug our great Value Event."

—To Radio Station WCUE, Akron, Ohio from Allan M. Vineberg, President The Akron Dry Goods Co.

"We use one 30-second spot a day on KSON and we get leads and sales every week. We've used other San Diego stations with no results."

—To Radio Station KSON, San Diego, Calif. from Greystone Elec. Co. San Diego

It Will Pay You to do some **INDEPENDENT THINKING**

If you have been hearing dire predictions about the fate of radio in general, just cast an eye at the leading *independent* radio stations! Competition has kept them toughened up, made them today's best buy when you really want *profitable results*. You owe it to yourself to get the facts. Just write to any AIMS member listed below.

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

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

WMIE —Miami, Florida
 WMIL —Milwaukee, Wisconsin
 WKDA —Nashville, Tennessee
 WBOK —New Orleans, Louisiana
 WWSW —Pittsburgh, Pennsylvania
 KXL —Portland, Oregon
 WXGI —Richmond, Virginia
 KSTL —St. Louis, Missouri
 WMIN —Minneapolis-St. Paul
 KNAK —Salt Lake City, Utah
 KITE —San Antonio, Texas
 KSON —San Diego, California
 KYA —San Francisco, California

KING —Seattle, Washington
 KREM —Spokane, Washington
 WACE —Springfield, Massachusetts
 KSTN —Stockton, California
 WOLF —Syracuse, New York
 KFMJ —Tulsa, Oklahoma
 WNEB —Worcester, Massachusetts
 WBBW —Youngstown, Ohio

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



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

Why WFBR is BIG in Baltimore

NO. 1 OF A SERIES

CLUB 1300

CLUB 1300 is the big participating program in the Baltimore area! Biggest average ratings for the full seventy-five minutes, biggest mail pull, biggest studio audiences, biggest in every way.

CLUB 1300 success stories are legion. Ticket requests are fabulous. Audience loyalty is tremendous! Get aboard CLUB 1300 for your share!

Ask your John Blair man or contact any account executive of . . .

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD.

What's New in Research?

THIS is a new SPONSOR feature designed to give you facts and figures you can use—to make decisions, to evaluate radio and TV problems. It will contain original research commissioned by SPONSOR and performed by Advertest Research, New Brunswick, N.J. (in alternate issues), plus capsuled reports on newsworthy research studies. You'll find here also in handy form the current Nielsen Top Ten figures for radio and TV.

a SPONSOR original

Where TV set owners listen to radio (Research by Advertest)

This is the first subject researched for SPONSOR by Advertest. It ties in with the wealth of data now accumulating on radio listening in TV homes (covered in the 31 December 1951 issue of SPONSOR), confirms and amplifies facts uncovered in the joint NBC-CBS radio network study. For analysis see text below.

Key fact which emerges from the figures below left is that the pattern of radio listening in a TV home differs markedly from what it was pre-TV. Where 8.1% of the 749 respondents reported they listened most to radio away from home before buying a TV set, 18.3% say out-of-home accounted for most of their listening after TV. Similarly, there has been a change within the home with listening moving out of the living room and into the kitchen. The Advertest data indicates that radio listening is getting harder to measure than ever before. For none of the research services which depend on phone calls, fixed meters, or personal interviews with one member of the family alone can adequately survey listening done in a car or by one member of the family using a personal set away from the living room. A need for new techniques of measurement would seem to be called for.

WHERE MOST RADIO LISTENING IS NOW BEING DONE, AND WHERE IT WAS DONE BEFORE THE ENTRANCE OF TELEVISION INTO THE HOME

(Base: 749 adult respondents in N. Y. Area Television Homes)

Where most radio listening is now being done		Where most radio listening was done before TV entered the home
75.4%	At Home	90.4%
18.3%	Away from Home	8.1%
6.3%	Others	1.5%

(includes no radio listening, no answer, or don't know)

BREAKDOWN OF LISTENING LOCATION

39.9%	Living Room	59.1%
22.2%	Kitchen	18.0%
15.4%	Auto	5.3%
11.5%	Bedroom	14.4%
5.2%	Other Rooms (at Home)*	3.6%
3.9%	Others (Away from Home)**	2.9%

*includes: sun porch, dining room, cellar, den; **includes: work, visiting, school

Research conducted 1-15 December 1951 in N.Y. metropolitan area

NOTE: The Advertest figures are percentage breakdown of where people say they listen most. They are not, as casual reading might indicate, a breakdown by time spent listening in different places.

LINGUAL RADIO PREFERENCES* OF SOUTHWEST SPANISH-SPEAKING AUDIENCE

	Middle Class	Lower Class	All
Spanish	68%	82%	74%
English	14	5	10
Both the same	18	12	15
Don't know	—	1	1
Total	100%	100%	100%

Information above based on question worded: "When you listen to the radio in your home, do you prefer to hear English or Spanish?"

*Based on study conducted for KTXN, Austin, covering Spanish-speaking audience

NATIONAL NIELSEN RATINGS TOP 10 RADIO PROGRAMS

(Total U.S. area including small town, farm and urban homes)

Regular Week November 18-24, 1951 Nielsen Rating*

Current Rank	Evening Program Once-a-Week	Current Rating No. of homes	% of homes
1	Lux Theater	6,830,000	16.3
2	Jack Benny	6,704,000	16.0
3	Amos 'n' Andy	6,244,000	14.9
4	Charlie McCarthy	5,489,000	13.1
5	Godfrey's Scouts	5,196,000	12.4
6	People are Funny	4,693,000	11.2
7	Fibber McGee	4,609,000	11.0
8	Walter Winchell	4,358,000	10.4
9	You Bet Your Life	4,190,000	10.0
10	Bob Hawk	4,106,000	9.8

*Homes reached during all or any part of program, except homes listening only 1-5 minutes.



Don't overlook F.M.

You're working in the city. Turn on your radio. Listen to one of your AM commercials. It's coming through, clear as a bell, from that big transmitter nearby. Sounds fine, doesn't it?

But there are many places in the country where that commercial of yours can't be heard at all—even though it's broadcast from an AM station right in the neighborhood.

For in many places "radio climate" is such that the AM signal is torn to pieces by static, garbled by interfering "crosstalk." *The folks you're trying to sell can't hear your message at all.*

FM solves that problem for you in many areas. FM is clear as a bell whatever the "radio climate." So in making your time schedules—Don't Overlook FM.

NOTE: During its recent spot radio campaign on Zenith Hearing Aids, separately keyed spots were used on FM and AM stations in many cities. In a surprising number of cases, returns from the FM stations greatly outnumbered those from AM. Here's real proof of the growing importance of FM!



ZENITH RADIO CORPORATION • Chicago 39, Illinois

R-1526

DRUG STORE

(Continued from page 40)

basis. Then, by originating individualistic radio shows slanted for the community, these wide-awake pharmacists really make the local trade sit up and notice them. We need more alert druggists like Levinger who know how to hypo local sales."

What kind of programs does Levinger offer his audience? Here they are in a nutshell, with a more detailed analysis to follow:

- *A Visit At Rexall*, a 15-minute

show aired each Wednesday over KBKR from 11:00 to 11:15 a.m.

- *The Rexall House Party*, a 30-minute program aired each Tuesday and Thursday over KBKR from 11:00 to 11:30 a.m.

- *Letters To Santa*, a 30-minute program aired over KBKR every December, Mondays through Saturdays at 5:00 p.m.

- *Special announcements*, four to six of them used daily, to promote celebrations like Mother's Day and Valentine Day, and special events, like Rexall's twice yearly One Cent Sales.

Levinger's entry into local radio advertising was not accidental. He employed considerable forethought. His problem, first of all, was to make the most direct appeal possible to the 20,000 persons in Baker County—especially to the housewife trade in Baker City. Since he has no soda fountain and offers no food service whatsoever, he wanted to increase sales of prescriptions, patent medicines, and sundry merchandise only. In fact, his goal was to sell more goods than all eight of his competitors—four drug stores in Baker City, and four others near the city.

"During the last 20 years we tried all types of advertising," says Levinger. "Radio is most effective."

He considered advertising in the newspapers, but rejected the notion for various reasons. The local daily seemed to be losing circulation; the local weekly spread too much of its circulation outside of the state; and both, in any case, split their readership with the *Portland Oregonian* and *Journal*.

He considered the possibility of advertising on a Portland radio station, but discarded this idea because the reception in Baker City was not too clear; and, in any case, they did not present a particular local appeal other than their established network programming.

KBKR, on the other hand, seemed to be most ideal. BMB figures showed it had an 85% daytime listening audience in Baker County. The same BMB survey revealed approximately 5,200 radio families in the county, 3,640 in the city—and 92% of them listened in to KBKR.

Having made his decision, Levinger made his air baptism over KBKR in 1946 with daily announcements. The results were so satisfying, that he branched out until he was sponsoring his present program lineup. The format of each merits special attention by other local druggists.

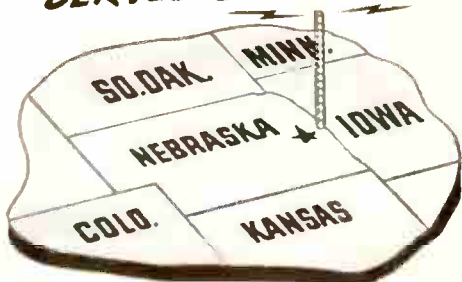
The weekly *A Visit At Rexall* show has a highly informal composition, almost deceptively simple. It's designed to hard-sell products, inform the public, and simultaneously make friends for Levinger. Participants include Henry Levinger himself, who is star of the show; his assistant pharmacist, Gene Bach; and an announcer from KBKR. The show is a remote, picked up at the store itself.

Another BLUE RIBBON ACHIEVEMENT



KFAB's Farm Service Department is nationally known for its achievements. Bill Macdonald, Farm Service Director, has received numerous awards during his quarter-century of farm broadcasting. This picture, taken during the recent 25th anniversary banquet for Bill Macdonald, shows Nebraska's Governor Peterson presenting him with the coveted "People's Award." Looking on is Hugo Srb, clerk of Nebraska's famed unicameral, who is presenting a similar award from the people of Dodge County, Nebraska. . . . BIG RESULTS can be YOUR ACHIEVEMENT when you use KFAB. Address: Harry Burke, General Manager; or, contact Free & Peters.

THE MIDWEST-EMPIRE STATION
SERVED BEST BY KFAB



1 will get

you

2

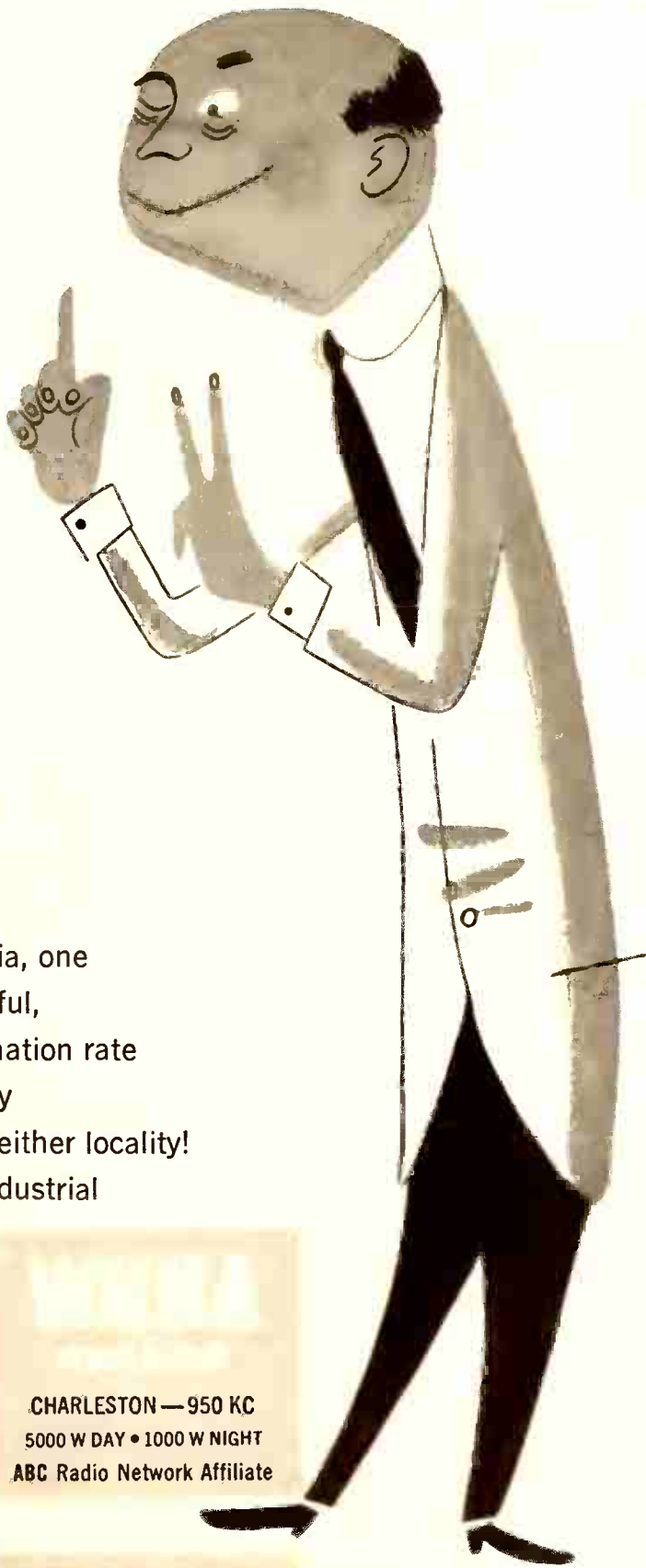
with West Virginia's

"personality

package!"

In West Virginia, one order buys two powerful, sales producing stations at a combination rate that is about the same as you would pay for any single comparable station in either locality!

This means twice the impact in a lush industrial market that spends \$500,000,000 annually. Write for details about WKNA-WJLS today!



the personality stations

Joe L. Smith, Jr., Incorporated
Represented nationally by WEED & CO.

CHARLESTON — 950 KC
5000 W DAY • 1000 W NIGHT
ABC Radio Network Affiliate

BECKLEY — 560 KC
1000 W DAY • 500 W NIGHT
CBS Radio Network Affiliate

It usually begins with the announcer's introduction: "We're back again at the Rexall Drug Store in Baker. And as soon as I can get Henry Levinger out from behind the prescription counter, he'll tell you about the newest and latest in drugs and sundries."

For approximately 13 minutes then (with occasional break-ins by the announcer) Levinger holds forth on the latest medicines available in Baker, what they're used for, and what they will not do. In the couple of minutes left, Bach discusses cameras. This for-

mat is so effective, there's never been a program from the store yet that hasn't sold some of the products mentioned while Levinger was still on the air.

"Henry provides information you couldn't possibly get into a prepared script," says KBKR's Levy. "It would take weeks of work, and a full store house of information about medicines and drugs. His performance has made him a real authority in this area. If anything comes up—say the jitters following receipt of a *Readers' Digest*

article about a disease—you often hear, 'Well, let's go down to the Rexall Drug Store and see Henry. He knows all about it.'"

The Rexall House Party, originating from KBKR's studio, is a blend of music and quiz-giveaway show. It's been so popular because quiz contests on a small radio station are something of a rarity; moreover, listeners in a rural area feel their chances of winning a prize from it are much greater than the opportunities offered on a web quiz.

Each program poses three questions. One is directed to a person whose name is picked by random from a phone book. For others listeners are asked to write in the answer. The first correct answer bearing the most recent postmark usually wins the prize. Or sometimes, for variety, the correct entrant living the greatest distance from Levinger's store is the prizewinner.

Occasionally, Levinger gives a prize to every person writing in, whether their answer is correct or not. He's given away as many as 60 gifts on a program. This beneficence on the part of Levinger isn't as expensive as it sounds. Many of the gifts have been offered to him free by distributors, anxious that samples of their product be promoted. The contest gimmick has been especially effective in building traffic. It has sent as many as 120 people into the store a week; they seldom leave without making a purchase, and usually become new customers.

The *Letters To Santa* show also has a prize gimmick. Each child—or his parent—must pick up their "Letter To Santa" contest entry blank at Levinger's store. Prizes are then offered for the best letter. Amusingly, Levinger was bombarded with over 600 letters in December of 1950. Since only 500 entry blanks had been printed, the last 100 had to write in on blank paper. Indeed, the show was so popular, it had to be extended another 15 minutes each day during the final week of 1950's program contest.

This show, too, has brought a lot of new customers into the store. Those asking for an entry blank inevitably make other purchases, and often become steady customers. Again, Levinger uses distributors' samples for some of the prizes. Other prizes are toys that were slow movers the year before, and would be marked down

**17 OUT OF 18
PREFER WDAY, FARGO!**



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

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

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



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS
Free & Peters, Inc., Exclusive National Representatives

Two books
by
SPONSOR
containing
hundreds
of actual
radio and TV
case
histories

RADIO RESULTS
1952 EDITION

About 200 factual and carefully reported case histories divided into basic industry categories. Exactly what advertisers and agencies need for buying use. Initial print run: 12,000. Space cost: \$350 page (one-time rate). Half pages also acceptable. Closing date: early February.

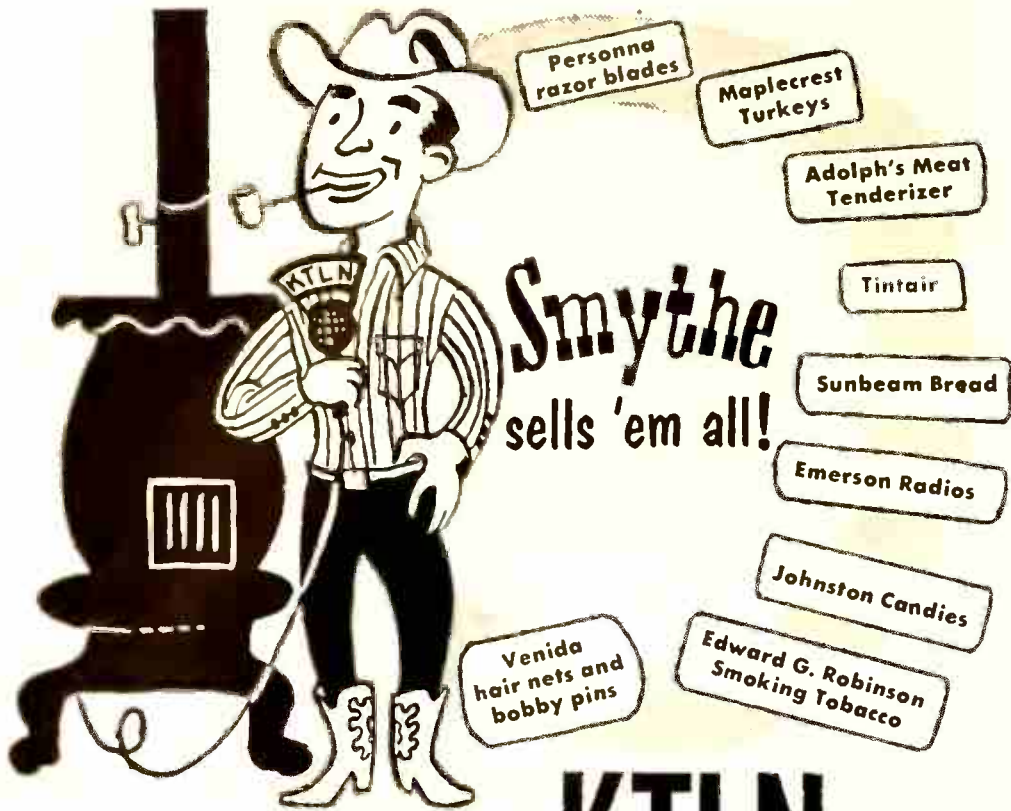
TV RESULTS
1952 EDITION

Some 200 dated and tabulated TV successes divided into basic industry categories. Also, list of TV stations by markets and sets. Indexed for easy use. Initial press run: 12,000. Space cost: \$350 page (one-time rate). Frequency discounts apply. Closing date: early February.

What black-and-white media have accomplished with their famous "Blue Book" is now available to the air media via **RADIO RESULTS and **TV RESULTS**. Your message in either (or both) guarantees that the right people will be reminded of you often.**

SPONSOR

■ *The USE magazine*
■ *of radio and TV advertising*



From Tintair to Turkeys — "Pete Smythe's General Store" sells 'em all over Denver's Music-Personality station KTLN . . . in the nation's largest market without television!

for availabilities wire, phone or write Radio Representatives, Inc., New York, Chicago, Los Angeles, San Francisco or John Buchanan, KTLN, Denver.

KTLN

**1000 WATTS
DENVER'S**
only independent
non-directional
station



to below cost if kept much longer anyway. Thus the prizes—though worth a lot of dollars and cents—represent very little out-of-pocket money to Levinger.

Levinger's announcements are used only to promote special events. Usually, not more than 50 announcements are bought for any one promotion campaign. They're aired two days before the holiday or sale, and up to the last day of the event. When conservation becomes necessary, they're pulled off KBKR on days that the regular radio shows are aired.

Levinger has also exploited the average person's love for prizes in his announcements. In March 1950, the store was about to compound its 250,000th prescription. To make the occasion an event—and to increase prescription trade—Levinger offered a \$25 savings bond and other prizes to the person whose prescription bore the number "250,000." The month of the contest showed an increase of nearly 300 prescriptions—or a 20% boost. That is to say, a month before the contest, 1,238 prescriptions were compounded; during the contest month, 1,526 were filled; and after the contest, 1,256.

Levinger thought the stunt so popular, he tried it again in January, 1951. This time, there was an increase of 411 prescriptions—or nearly 35%.

Commercial copy for the Levinger announcements, whether for prescriptions, vitamins, or orchids, is factual and restrained in tone. Sometimes, the commercials read like a newspaper ad listing. This one is perhaps typical:

"It's the time of year when your skin needs the most attention. The Rexall Drug Store has a number of special offers that mean big savings for you. Colonial Dames Dry Skin cleansing cream is being offered at half price . . . the \$2 size for only \$1. Hines Tropical Spice Cologne has been put on special at just 29 cents. It formerly sold for \$1. A dollar size Breck shampoo and fifty-cent size of hair dress has been reduced to only \$1 for both of the items . . ."

Levinger is obviously pleased with his continuous air campaign. It would be worth the price of admission if only for the fact that it has gradually upped prescription sales—usually the hardest pharmacy department to promote, and the most lucrative source of income. He now compounds more prescriptions than all the other eight drug stores in Baker County combined.

30
Years

of
**Fitting a Medium
to a Market**

WSYR ACUSE
NBC
AFFILIATE

**Covers ALL
of the Rich
Central N.Y. Market**

Write, Wire, Phone
or
Ask Headley-Reed

**In Canada
more people listen * to**

CFRB

Toronto
regularly than to
any other station

*The 1950 BBM figures show CFRB's coverage as 619,050 daytime and 653,860 night time—more than one-fifth of the homes in Canada, concentrated in the market which accounts for 40% of Canada's retail sales.

CFRB

Representatives:

United States: Adam J. Young, Jr. Incorporated
Canada: All-Canada Radio Facilities Limited

Moreover, while all nine drug stores in the county including his own gross annually a total of about \$600,000 on retail drugs, his own store *alone* grosses well over \$300,000.

This is all the more noteworthy when you consider that more than 25 manufacturers and distributors pay 50% of his air advertising (based on 5% or 10% of the total drug purchases he makes from them). Some are ready to pay 50% of the advertising costs on any amount he spends with them. Naturally, these co-op contributors get their return from the increased sales of their products, and often from the publicity of their products mentioned on the air. ★ ★ ★

DAYTON CAUSE

(Continued from page 30)

more than seven weeks to work in) radio and TV would carry the brunt of the campaign.

For radio, Dayton stations WING, WHIO, and WONE were all used. Altogether, the stations carried three broadcasts of a *Man-on-the-Street* show; three documentary-style shows; one broadcast of a taped panel discussion; and about 225 announcements on a gamut of shows ranging from music and news, to sports, women's, and farm programs. Half the announcements were paid for by the Committee; half were public service donated by the stations. All full programs were donated by the stations.

For TV, the agency used the *Kenny Roberts and Joe the Puppet* show, a half-hour Saturday morning program, that ran seven weeks from 22 September to 3 November. It was carried simultaneously by WHIO-TV and WLW-D. The Committee paid a reasonable rate for the TV show, including production, time, talent, and other expenses. This was somewhat lower than usual cost for a seven-week show, because there was no charge for studio facilities and rehearsal time (three hours each week).

"All station personnel devoted full energy to our shows," says Lincoln Scheurle, head of radio-TV at the agency. "That's because they liked working with the shows . . . to say nothing of being in sympathy with the campaign's purpose."

The bulk of the radio programing was devised by two agency men, John



To a time buyer with a client who wants lagniappe

Now that the smoke of the holiday parties has cleared away, giving place to the normal, everyday smoke of battle, let's discuss a truth that is stronger than friction, an eternal verity of the great Midwest, the pulling power of WMT.

We're not blase, understand, but we just don't get butterflies in the stomach anymore when we find more evidence of WMT's selling oomph. We *expect* it. For example, whenever visiting firemen get the grand tour through the station, we just point to Killian's Department Store across the street and casually mention how they sold 2,200 pairs of socks with one commercial on their regular 9 a.m. news . . . and 600 men's belts with another single shot.

Day in and day out we hear tell about folks who buy something or do something because WMT suggested it. We know WMT *persuades*—40,000 of our Eastern Iowa friends turned out for our annual Farm Field Day.

One of our prize stories of persuasion, though, is this: Man named Joslyn runs a store in Manchester, 40 miles up the road. He bought a covey of spots on WMT to push a sale. Couple days later he phoned. "Call off your announcers, I'm cleaned out," quoth Mr. J. "What's more," he added a bit wistfully, "we had burglars last night."

Now where else in the world can you get lagniappe like that?



CEDAR RAPIDS

BASIC CBS RADIO NETWORK • 5,000 WATTS • 600 KC

REPRESENTED NATIONALLY BY THE KATZ AGENCY

Leonard and George Brenard, who established themselves as "Call to Progress Reporters." First, they'd set up their recording equipment at a busy spot in downtown Dayton. Then they'd draw attention of passers-by with a big stand-up sign: on it was emblazoned their identity and the questions being asked.

During each session, they'd record approximately 25 minutes of interviews. These were then edited with scrupulous care, so that the context, whether "for" or "against" the school tax, remained unchanged. All super-

fluous wordage was eliminated, though, so that the program would fit the time limitations of Dayton's radio stations.

The finished radio shows were either in the form of straight man-on-the-street presentations, or of the documentary type. To get an intimate picture of school conditions, the "Reporters" made a point of interviewing school teachers and principals. Some of the taped interview quotes were so dramatic, they were also used in short announcements.

"The script approach, as you can see," Scheurle told SPONSOR, "was one

of fact and straightforward truth about conditions in Dayton schools. Our saturation was heavy for five days preceding the registration deadline in September. Especially heavy saturation, with 'get-out-the-vote' chainbreaks, was achieved three days prior to, and including, voting day."

In creating the campaign's 10:30 to 11:00 a.m. TV puppet show, Scheurle had several goals in mind. He wanted a pure entertainment program slanted for the kiddies. He felt that if the show could arouse the enthusiasm of the kiddies, it would thus reach their parents, who would be persuaded to vote for the school tax. To get the widest possible audience of children, he did not want to offer a message doctored up and sugar-coated as entertainment. Rather, he wanted complete adventures running about 12 minutes. Then, the bond issue pitch would be contained within the commercial portion of the program—exactly as if the program was advertising a soap or a toothpaste.

Finally, he wanted to develop original characters for the show, who would then be identified in promotional campaigns with the Bond Issue appeal.

All these wishes were achieved. The agency helped develop the unique puppet character, Joe; Muggsy, his dog; Jezebel, a nasty old cat; and Puntah, a kind of Americanized version of a magical leprechaun.

Then, feeling that "Joe" and his puppet friends would be unknown to the moppets until established, the agency decided to get a "known" element. This personality would draw immediate attention to the puppets, though not overshadowing them.

Kenny Roberts, the "jumping cowboy," former WLW radio and TV personality, proved to be the man fitting this bill. He had a wide popularity in Dayton. And he was prepared to cooperate cheerfully in merchandising

Only ONE Station DOMINATES
 This Rich, Growing 15-COUNTY MARKET
 WITH
 1950 Per Family Effective Buying Income of \$2,948.00*

*Sales Management, 1951 Survey of Buying Power

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

KLIX is... *Klickin!* !

in the
FIRST FARM MARKET
 in the Intermountain West
ABC-MBS Twin Falls, Idaho

the show and its message.

"Before the first show went on the air," says Scheurle, "the seven scripts and commercials were in outline form. Next came a detailed synopsis of suggestions for puppet 'business,' with free-lance artist Shirley Farrell serving as puppeteer. From this 'packed' synopsis, a complete script was written. The entire program, including commercial, was completely formulated each week.

"The puppeteers then rehearsed with this script. Lee Jason, WHIO-TV director, used it for checking his camera shots—to make sure the audience would not miss any of the puppet action. Each week, the puppets had an exciting adventure: exploring a cave—visiting the wild west—fighting pirates on the high seas—getting lost in

★ ★ ★ ★ ★ ★ ★ ★

"The businessman who has a dollar to spend in radio wants to get his dollar's worth out of it, and he can by using research and using it more intelligently. I doubt that any medium has ever had the cold spotlight of fact turned on it to such a degree."

WILLIAM S. PALEY
Board Chairman, CBS

★ ★ ★ ★ ★ ★ ★ ★

a haunted house—or having a circus. The adventures were in two acts, each act running six minutes, and completely divorced from the bond issue commercials."

Realizing the need to build an audience for the show almost immediately (because it had but seven weeks to hammer home the message), the agency merchandised *Kenny Roberts and Joe the Puppet* to the hilt. Here are some of the promotional stunts it used:

1. Newspaper ads ran each Friday and Saturday, calling attention to the show. A weekly mention in "TV Highlights," near the TV station listings, also helped direct attention to it.
2. Retail stores featured window dis-

plays, containing school bond issue material and promotion of the program.

3. Cards in city busses and trolleys showed photos of Kenny and Joe.

4. Both TV stations gave the show 58 promotion plugs.

5. Following the first week's show, a card containing a picture of Kenny and Joe—plus a comment on Dayton's crowded schools—was passed out by teachers to 30,000 school children. Taken home, this message was read by parents.

6. During the fourth show, the "Kenny and Joe Club" was announced.

A letter was forwarded to parents (via the school children) explaining the need for the bond issue and tax levy. The letter didn't tell the parents how to vote; or ask them to commit themselves in any way. But it did ask them to sign the letter at the bottom, promising they'd go to the polls the 6th of November.

When each child returned to class with his parent's signature, he became a member of the "Kenny and Joe Club." Each youngster got an official membership card, and a Kenny and Joe Club button—both containing pic-

Radio Still Dominated THIS RICH MARKET

No other signal covers the South Bend market like WSBT. Radio sets in use are up to an all-time high of 32.8! WSBT's share of audience at 66.6 is way above the national average. And here television is insignificant because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market short. Wrap it up with WSBT radio.

30 Years on the Air



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

ABC
WENE
BINGHAMTON, N.Y. MARKET
NOW 5000
WATTS
CALL RADIO REPRESENTATIVES, INC.

tures of the show personalities. Club membership, the agency found, was "practically 100%."

7. During the program's final week, Kenny Roberts made personal appearances before more than two-thirds of Dayton's public school kids. He appeared in schools most in need of repair and expansion—and in schools with strong PTA groups sure to get out the vote.

8. The audience in the TV studio was comprised of children from those needy schools. In talking with them

on the program, Kenny had the mop-pets talk about the poor facilities of their schools.

9. Finally, many radio announcements, featuring Kenny and Joe, were made. These plugged the TV show, and urged kiddies to join the club.

Thanks to these ingenious devices, the air community cause became a virtual crusade. "The end result was," says Scheurle happily, "that the school bond and tax levy issues passed with a fine majority of almost two to one."

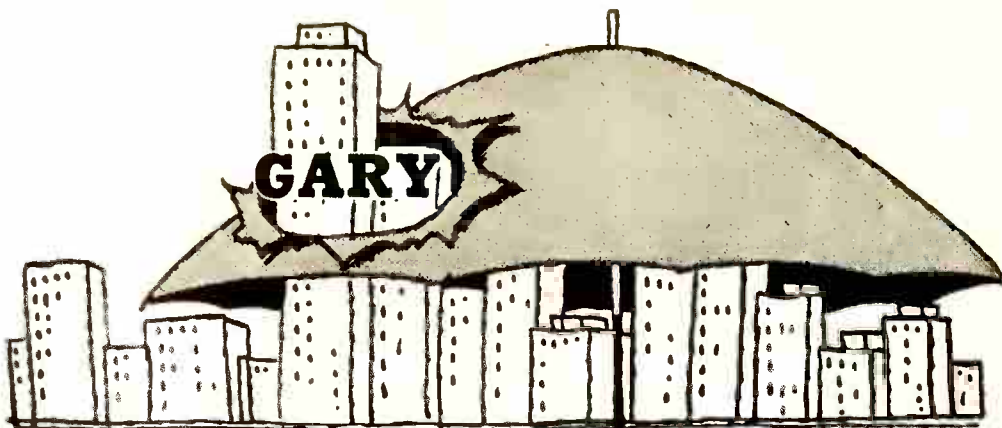
STAGING A ONE-SHOT

(Continued from page 38)

forts, the latest Rose Bowl radio-video coverage on NBC, cost the razor firm \$150,000 plus promotional costs. U. S. Steel spent over \$30,000 for a de luxe 25 December telecast of *Christmas Carol*. Mutual Benefit Health and Accident Association sank nearly \$20,000 in an MBS Christmas show, *Mutual of Omaha Calling*, which tied up 22,000 miles of long-distance wires so that Korea servicemen could talk to their families during the one-hour show. However, at the other end of the scale, you'll find firms like Book Associates, a Huber Hoge agency mail order account, which spent as little as \$4,000 for marginal quarter-hour one-shots on CBS to promote piano-lesson books during the pre-holiday season. Since most networks have a widely-priced list of shows to sell, a wide range of times to put them in, and are willing to bargain on the size of a network, one-shot prices today are very flexible, and can fit all types of budgets.

• *Promotion.* Even the best one-shot air effort will wither on the vine without proper promotion to gather an audience and to build up the show to dealers. All of the radio and TV networks are willing to give a sponsored one-shot today an extra push with on-the-air and audience promotion at no extra cost. NBC and CBS have even got major merchandising plans to backstop one-shots. A one-shot then becomes the keystone of a big advertising effort, instead of just an isolated splurge. For the sponsor who wants to go even further, networks will also give advice, based on the increasing knowledge of experience, in helping clients plan and execute their own promotions for one-shots.

However, the fact that more and more advertisers at all levels are looking with favor on one-shot shows is not caused merely by the wide program choice, attractive prices, and promotional backstopping offered. Clients and their agencies, and broadcasters, are constantly inventing new "reasons-why" and objectives for one-shots.



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

Don O. Coe
Gen. Mgr.—WWCA

WWCA

Gary Indiana's No. 2 Market

Chicago's
Radio
Monster

50 kw

10 kw

5 kw

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



The Network Popularity TelePulse will include ten markets as of January, 1952. These markets are:

- Atlanta
- Baltimore
- Chicago
- Cincinnati
- Cleveland
- Columbus
- Detroit
- New York
- Philadelphia
- Washington

The Multi Market TelePulse will include 21 markets as of January.

For information . . .
ASK THE PULSE

THE PULSE Incorporated
15 West 46th Street
New York 36, N. Y.

The standard motives, of course, are still behind most examples of one-shotting. SPONSOR found these three main motivations behind the recent (and even many of the classic) uses of the one-time air:

1. *One-shots can handle a big overnight advertising job.* When a new model series or a big campaign is being launched, for instance, the one-shot show often serves as the ideal spearhead. Examples: When Nash-Kelvinator wanted to introduce its new auto line in late 1948, the springboard into the campaign was the all-night sponsorship of the presidential election returns on CBS radio, at a cost of over \$125,000.

More recently, when Holeproof Hosiery wanted to launch a new stocking line, it sponsored the hour-long telecast of the Miss U. S. TV finals on DuMont, on 5 December. Cost: about \$20,000. The famous Ford round of one-shots is being copied, as SPONSOR goes to press, by the automaking firms of Buick and Pontiac on CBS and ABC, to launch their new models.

2. *One-shots dovetail nicely with a seasonal sales drive.* Many a firm's advertising is geared to big seasonal sales pushes. Often, half of a firm's yearly sales will be done in a particular season. This has led firms like Elgin National Watch, Hamilton Watch, Elgin-American, Hallmark Cards, Royal Typewriters, and others to use pre-Christmas one-shots for many years, since the extra "push," often in the \$50-\$100,000 class, of the one-shot is justified in sales. However, many new firms, like Cannon and Pepperell, are getting into the one-shot act, tying the promotions up with January "white goods" sales. Department stores, fashion advertisers and others are finding that the one-shot can move merchandise off store shelves with the right "seasonal" push.

3. *One-shots are an ideal prestige-builder.* For companies whose advertising is generally of the low-pressure, public-relations variety, the one-shot show tied in with a special event or holiday is often ideal. Even companies who do business in a high-competitive consumer field find that the prestige is worth the cost. A typical low-pressure effort was the Christmas-day U. S. Steel sponsorship of *Christmas Carol* on NBC-TV with Sir Ralph Richardson, flown in from London for the occasion. "Big Steel" makes no Christ-

D O W N IN ARKANSAS THINGS ARE LOOKING UP!

Yes sir, things are really booming in Arkansas. And when we say "things", we mean, among others:

- ★ Radio Families
- ★ Station Audience Families
- ★ Family Buying Power

Radio Families UP! DAYTIME

1944	1949	} UP
CBS	BMB	
248,840	343,340	37%

NIGHTTIME

1944	1949	} UP
CBS	BMB	
198,920	319,090	60%

KLRA Families UP! DAYTIME

1946	1949	} UP
BMB	BMB	
166,100	189,530	14%

NIGHTTIME

1946	1949	} UP
BMB	BMB	
127,670	150,550	18%

Buying Power UP!

The Little Rock Metropolitan Area shows a 252% sales increase over 1939—45% above average for cities of the 100,000 class, by Sales Management figures. The Little Rock trading zone (224,000 families in 26 counties) spent \$522,255,000.00 out of an effective buying income of \$642,504,000.00, according to the same source.

and

Effective Jan. 15, 1952 Time Charges UP!

KLRA will increase its base hour rate by 15%. This increase is the first since 1945, and is a modest increase when rising costs are considered.

For the complete KLRA story, ask any O. L. Taylor Company office.

KLRA

LITTLE ROCK

CBS RADIO FOR ARKANSAS

mas gift items, does practically no business with the general public. Yet, U. S. Steel spent over \$30,000 to garner public good will, and feels it did a good job. Phillips Petroleum, on the other hand, which gears most of its air advertising to direct "sell," also found a holiday-season one-shot a good buy. Phillips bought a half-hour radio airing, on MBS, of the annual dinner of the Chemical Engineering Society, purely as a public relations venture to build industry prestige. The show was aired from the Waldorf on 28 November. has since brought Phillips many

compliments within the trade.

With these different motives—everything from hard-headed business reasons to a desire for good public relations—bringing advertisers to the airwaves with one-shots, it was hard for SPONSOR to pick a "typical" one-shot operation from the recent seasonal crop.

However, one such effort stood out from the rest. This was the simultaneous airing, on some 425 MBS outlets and 43 DuMont TV stations, of the famous charity football classic, the East-West game, by Motorola, Inc., on

29 December. It was probably the most expensive one-shot—it cost upwards of \$200,000 for everything—in recent years, and was one of the most interesting.

The Motorola sports event managed to combine, in one big show, all of the three "basic" reasons for a one-shot. It was a special occasion, since the East-West broadcast was the climax of a \$10,000,000 ad campaign in 1951 and was the official launching of the new 1952 Motorola line. The show came along at a time when Motorola, armed with a handsome new line attractively priced for the consumer, was in the midst of its winter-spring season, biggest selling period for receiver firms. Since the proceeds of the game, and a good part of the cost of the TV and radio rights, go to the Shrine Hospitals, it served as an ideal public relations vehicle for Motorola.

This would have been an impressive lineup of reasons for almost any advertiser. However, Motorola added a new wrinkle to its one-shot operation. Instead of holding the usual annual sales convention for dealers and distributors, the big receiver firm decided to make the one-shot show an actual substitute for the annual get-together.

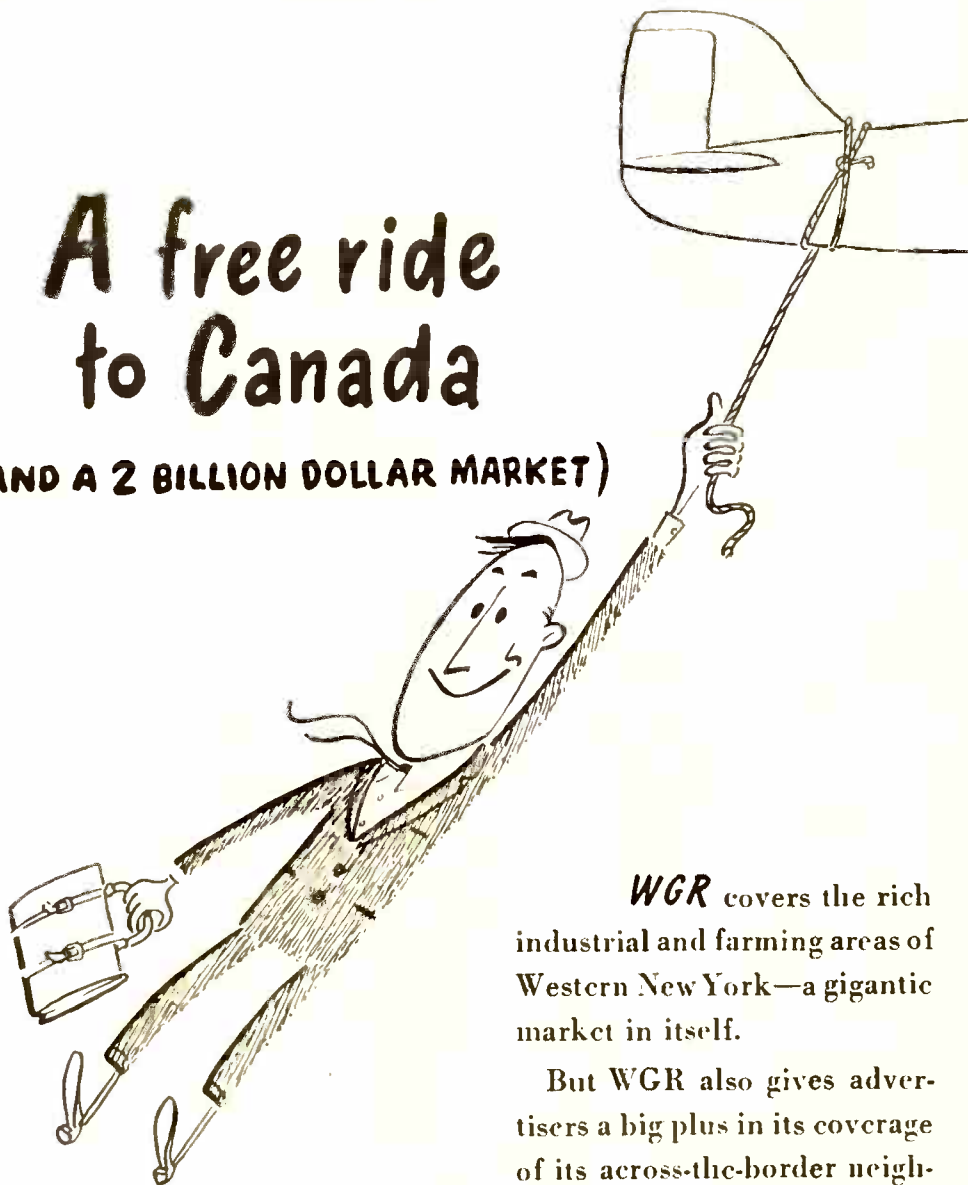
Motorola advertising director Ellis Redden told SPONSOR:

"We saw in the East-West game a chance to do something startling in launching the new 1952 line to our dealers. In addition, the game would serve as a 'bridge' between our \$2,000,000 radio-TV efforts with programs and spot schedules during 1951 and our planned radio-TV schedule in 1952. But, primarily, the East-West classic served as an unusual and effective way to launch the new line with a real bang to the public."

To make the one-shot effort, on which so many things depended, a real success, Motorola spared no expenses. To promote the show effectively to

A free ride to Canada

(AND A 2 BILLION DOLLAR MARKET)



WGR covers the rich industrial and farming areas of Western New York—a gigantic market in itself.

But WGR also gives advertisers a big plus in its coverage of its across-the-border neighbor—the two billion Toronto-Ontario marketing area where WGR is the 3rd most-listened-to station.

CBS
Radio
Network



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

TALKING DOGS
are right in Sync
... But the **REAL** star
of our TV spots
is ... **SELL!**

TELEPIX

6233 Hollywood Blvd., Hollywood
155 E. Ohio Street, Chicago

dealers and distributors. Motorola sent out no less than 124,000 separate mailing pieces to them, and to their employees, industry leaders, and others. Complete plans were worked out, whereby the commercials that officially launched the new line became the highlights of a series of informal dealer cocktail parties all over the country, so that these became "conventions in miniature," complete with sales conferences. Needless to say, dealers and their friends were quite impressed with the whole one-shot operation, since it was to be the first time that any of them would see the new models, and hear the new price line.

Promotion to the public, to insure a big consumer audience, was equally thorough. The two networks, MBS and DuMont, gave the event plenty of on-the-air and audience promotion of all kinds, as far back as the beginning of December. Dealers were furnished with facsimile tickets to mail to their prospective customers, and complete promotion kits to make each of the 30,000 dealers' stores a promotional showcase for the East-West game. Motorola ran schedules of tune-in ads the day before, and the day of, the event in all TV cities used, and promoted widely in the radio-only areas (where it split the costs of the radio pickup with the Shrine East-West Football Committee.)

A heavy publicity campaign was done on the show, going back for nearly two months, by Motorola's publicity firm, Roger Brown Associates, to give it an even greater push to the public and the trade. Every angle was worked. The big interest in the classic as a top sports event was played up to sports editors. Human-interest stories surrounding the charity aspects (such as giving away Motorola TV sets to the Shrine hospitals) were planted. To the trade press, both radio-TV and retailing, much was made over the fact that

the "open house" convention, combined with a broadcast, was a new sales departure for that industry.

By the time the 29th of December rolled around, everything was set. Special film commercials had been shot by the ad agency, Ruthrauff & Ryan, as fast as the pilot TV models were available, in a record four weeks flat of day-and-night work (normally, it would take twice that much time). A

huge audience was practically guaranteed by the combined weight of the promotion put behind the event by Motorola and its distribution organization, and by the two networks and the Shriners. A follow-up ad campaign, likely to be as expensive as 1951's \$10,000,000 effort, had been drawn up, to run on the air, in newspapers, magazines, outdoor advertising, trade press, farm publications, Sunday supplements and

TRACTORS

. . . trade-mark of the
PROSPEROUS KANSAS MARKET



Tractors are an index of progressive farming. They make for low-cost, volume production and high profits.

*In Kansas, there are one and one-eighth tractors for every farm . . . and they're increasing at the rate of 1,200 a month.**

Here's a market index you can hang your hat on! It shows buying ability, promises increased production, greater buying power, more leisure time, and still higher living standards.

IMPORTANT! These modern

farm families are the same ones that make up WIBW's large, loyal audience. WIBW is the station they listen to most.** WIBW is the most powerful single medium you can use to sell the Prosperous Kansas Farmer.

**RESULTS PROVE
500,000
MEXICANS IN GREATER
LOS ANGELES
LISTEN TO 6 HOURS OF
SPANISH
PROGRAMMING DAILY ON
KWKW AND KWKW-FM
ASK FOR JOE**



* U. S. D. A.

** Kansas Radio Audience '51

730! Charleston's most far reaching station

1000 WATTS

PAL says



WPAL Listeners are the world's finest people. . . I had that proven to me just before Christmas. The Junior Chamber of Commerce of Charleston, North Charleston & West Ashley, wanted to collect enough money to give each orphan in Charleston's three orphan homes at least \$3 apiece for Christmas. NOT to buy a present for themselves, no. But to allow them to Christmas shop for someone else—probably for the first time in their lives.

To teach them the true meaning of Christmas—giving something to someone dear. Each year the orphans in the County have been receiving second-hand gifts and toys, but for the first time this year they were able to give a gift to their teacher, Sunday School teacher, house mother, or friend. . . How?

The Jaycees called on WPAL disc jockeys Gene Ray, Emmett Lampkin, Terri Allen, Dub Phillips and Bob Nichols. In ONE DAY, in response to appeals, WPAL listeners contributed enough to more than take care of every orphan's needs! The orphans got a warm, satisfying Christmas—and I wagged my tail and felt good all over!

The co-operation, the generosity of our vast audience has proved more to us than all radio surveys combined could do. . .

W-PAL
of CHARLESTON
SOUTH CAROLINA

John E. Pearson Co.
S.E. Corp. - Client Agency

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

other media, both nationally and co-op.

It's too early, of course, to judge the effectiveness of the \$200,000 Motorola one-shot effort. But, on the basis of the early reactions (unanimously favorable) from dealers and distributors, the East-West game has certainly given Motorola a running head start into its biggest 1952 selling season.

Having gotten the tremendous initial push of the big one-shot event, Motorola does not intend to let up in its advertising. This way, Motorola feels it will reap the greatest benefit from the expensive one-timer. Having killed two birds with one stone, Motorola doesn't want to let them get away.

Even if Motorola doesn't use another extensive one-shot air effort until it's time to launch the 1953 line, it's had an effect on the industry. Don't be surprised if you see more combinations of model-launching and sales conventions patterned on the Motorola effort coming up for other advertisers in 1952.

Yes, the use of one-shots is increasing. More and more advertisers are becoming aware that the success secret here is not a mystery. It's simply a matter of having a good sales reason and plenty of promotion on one end, and a thorough follow-up on the other.

STAG BEER

(Continued from page 37)

advertising-conscious leadership of its president, Edward D. Jones, son-in-law of Henry Louis Griesedieck, and a prominent broker in St. Louis.

"Around the brewery, Ed is known as the 'outside inspection department,'" a friend says of Jones. "If a piece of merchandising or advertising poster is torn, he spots it immediately. He likes keeping track of everything."

Jones has surrounded himself with a brilliant executive staff that includes Frank Griesedieck, advertising manager, assisted by Hans Saemann; Fred Smith, sales manager, assisted by Bill Smith.

Another reason for the brewery's advancement is the shrewd guidance provided by the Maxon Agency (Detroit, Chicago, New York), which took over the account in 1941. Lou Maxon, in the Detroit office, controls planning and strategy.

In 1943 the agency recommended—and the client bought—a philosophy of low-pressure advertising on a continuing and long-haul basis. While the objective was at no time to make Stag the leader in the St. Louis market, this ultimately became the case.

The original plans called for increasing sales by two and one-half times what they were in 1943. This was to be accomplished over a five-year period. The goal, though, was accomplished in two years—via the firm's philosophy of low-pressure continuity advertising. The results were so satisfactory, that the same program was continued.

Stag's radio and TV commercials all stress two points—Stag's "dry" quality, and the fact that it's "extra-brewed to be sugar-free." This pitch is somewhat more subdued than Stag's copy in days of yore. At one time, it used the slogan "America's finest dry beer." On still another occasion, it used the TV theme, "Sugar may be good in cereal, but you don't want sugar in beer." The first theme was dropped because it was somewhat ambiguous (Stag is actually a relatively light dry beer); the second because it implied other brewers put sugar into their beer.

The new theme has worked better, the indications are, because it's more accurate and more understandable. Recently one of the company's sales managers stated in a letter: "Our sales figures have been phenomenal since the start of this new ad campaign."

Both the radio and TV commercial employ a recorded jingle that goes:

*If you want
The finest beer
The driest beer,
The smoothest beer,
Always ask for Stag Beer!
It's brewed to be sugar-free.*

This is followed by the pitch: "Yes, costly *extra* steps in brewing—developed by Stag years ago—make Stag free of unfermented sugar. That's why Stag Beer is always mellow and light—just right! Try Stag!"

Stag's timebuying is usually handled by the New York branch of Maxou. At the beginning of Stag's venture into radio, it used half-hour, locally-produced *Stag Square Dance* programs on seven stations. This type of programming was dropped for three reasons: (1) Production values of some of the shows were spotty; (2) The square-dance craze seemed to be subsiding; (3) Since Stag's beer copy story is not inherently a long one, it was felt it was wiser to tell listeners that story more often in announcements, rather than concentrate on long program commercials.

Then why does not this third reason apply to Stag's television programming? Because it uses TV in single-station markets, where there's a lot of double and triple spotting of commercials. Besides, its TV programs get very high ratings. *Stag News* nabs a 22 rating at 5:45 p.m., and its St. Louis wrestling shows have won ratings as high as 55 or 60.

Stag Beer goes heavy on point-of-sale merchandising. It uses a lot of fluorescent signs, advertising cards on the back of bars, and it has employed signs ballyhooing its wrestling shows. In the new year, it will use commercials asking listeners, "How many stars in a Stag Beer label?" Those who send in postcards with the right answers, will receive a chart of famous wrestling holds, illustrated with 33 photographs prepared by Vern Gagne.

Undoubtedly, though, Stag's most arresting promotion was its recent flying blimp, which landed in many Mid-

western fairs. While blimps may be passé to blasé New Yorkers, they apparently are a sensation in rural areas. Many network shows were taped from the blimp, including one over the Missouri Farmers Association network of some 20 stations. The blimp was heralded in each town with station breaks, news releases were furnished to the press, window displays built for merchants, signs pasted on trucks, announcements made at Chambers of Commerce luncheons.

Indeed a Tulsa businessman remarked enviously: "You've gotten more publicity on this blimp stunt than the Community Chest or any other local event—except a murder that once happened in Tulsa."

The air future of Stag Beer is fairly predictable. There is no doubt that it will expand its radio and TV coverage, in keeping with the expanding distribution of the beer itself. At its present rate of mushrooming growth, chances are the day is not too far when Griesedieck Western will start giving the Big Four Brewers a run for their money. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 45)

either store. Yet, both make a rather tidy living. More to the point, the people in my neighborhood have the choice of shopping at either one.

Glance at yesterday's newspaper. (I get it a day late because I made a deal at a reduced price with my next door neighbor.) I see where "South Pacific" is at the Majestic Theatre on 44th Street and "The King And I" is playing in the self-same block. Having an uncle who has a niece who knows a guy who has a girl who used to work

In Boston

IPANA

through
DOHERTY, CLIFFORD & SHENFIELD, INC.

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP. through John Blair & Co.

TOP MARKET

MARKET DATA

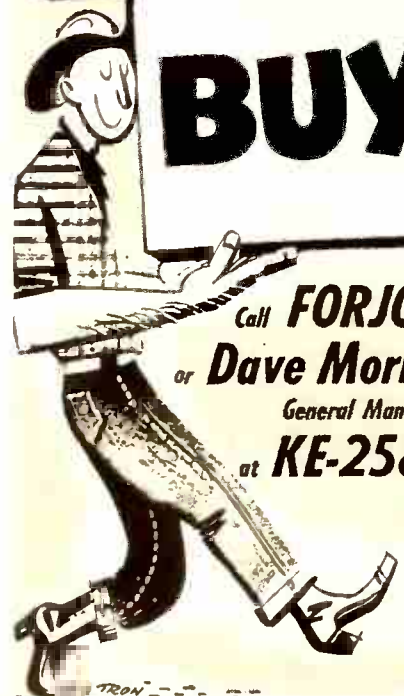
for Counties Covered by
K-NUZ Houston, Texas

Population	1,073,940
Radio Homes	314,446
Retail Sales	\$ 13,433,056,500
Food Sales	323,428,000
Drug Sales	40,732,600
Apparel Sales	100,617,000
Home Furnishing Sales	80,845,800
Auto Supply Sales	93,859,700
Bldg. & Hardware Sales	116,781,200
Food & Beverage Sales	93,113,000

SRDS Consumer Markets 1951
1952 for all market figures.

TOP

BUY



Call **FORJOE**
or **Dave Morris**
General Manager
at **KE-2581**

K-NUZ

HOUSTON'S LEADING INDEPENDENT

at McBride's. I can assure you that these two shows have something in common. According to the federal tax returns filed by the producer of each, they fall roughly into a classification which is frequently referred to as "a Mexican stand-off."

I have even witnessed the startling spectacle of a picture called "Drop That Gun" playing at Loew's El Hambra, while the RKO theatre, only 50 feet lurching distance from there, was featuring "I Got You Covered."

A friend of mine—he's not really a friend of mine, although he has

★ ★ ★ ★ ★ ★ ★ ★

"If you have a small budget for TV, you can't afford mistakes in time selection. Be patient. Train your clients to wait out their opportunities by laying aside a TV budget to be used as, if, and when, the right time periods become available."

SIDNEY MATTHEW WEISS
Exec. V. P., Lewin, Williams & Saylor, N. Y.

★ ★ ★ ★ ★ ★ ★ ★

nothing but nice things to say about you—told me that there are even adjoining Trans-Lux theatres playing the same newsreel. My friend will never forget this because of a bitter personal experience he had one day while at the Bijou with a girl who shall be nameless. When the newsreel pictures of the Louis-Schmeling fight came on, he bet her two dollars on Joe Louis. This was the fight when Schmeling won by a KO. The next night while at the Empire Theatre with the same girl, the same newsreel came up. Once again he bet her two dollars on Louis. At the end of the newsreel he turned to her with a pop-eyed look of astonishment and said, "Cripes, I didn't think Maxie could do it again!"

To be serious, if, after that old gag, there is anyone left in the house but my mother, programing comparable or similar television program types in opposite time slots is not a waste. Rather it is an abundance of riches from which the public can choose. Just as you select the drug store you want to patronize, the picture and play you want to see and the fight on which you want to bet, so the television audience should have the same privilege of selection. And, incidentally, the guys in our research department tell me there's enough audience to go around.

HARRY OMMERLE
Program Director
CBS-TV
New York

Ninth in a series



NICHOLAS E. KEESELY
V. P. Chg. Radio & TV
Leunen & Mitchell

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

Jean Raeburn

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

ROUNDUP

(Continued from page 57)

those present (see picture) Julian Graseicz, Grant Advertising; C. W. Muench of C. W. Muench & Company; Phil Tobias, Simmonds & Simmonds; Lou Boyce, Fuller & Smith & Ross; and Fred Norman, Grant Advertising. Kay Kennelly, Olian Advertising, was also on hand to join in the ceremonies



Agency execs attend Keystone office opening

aided by a Keystone cop. Along with the new offices, Keystone, which grew from 105 stations in 1940 to 493 today, has a new slogan. The net calls itself "The Voice of Rural America."

* * *

A tasty promotion is the forerunner of some fine radio listening.

A box of ginger bread cakes in the shape of Mutual's Mister Plus and MGM's Leo the Lion heralded the 31 December launching of star-studded nighttime listening on MBS from 7:30 to 10:00 p.m., Mondays through Saturdays. Among the Hollywood array of talent are Bette Davis and George Brent teamed in a new series (Mondays, 8:00 p.m.): Errol Flynn in *The Adventures of Casanova* (Thursdays, 8:00 to 8:30 p.m.); and Ann Sothern, Mickey Rooney in their *Maisie* and Andy Hardy roles plus *MGM Theatre of the Air* with names like Marsha

Hunt, Ava Gardner, Miriam Hopkins, Jay Jostyn, and Peggy Ann Garner.

* * *

Wallace A. Ross' TV Directory for November 1951 (Ross Reports on Television Programming) provides those interested in the medium with a wealth of information. Among the listings are Networks—TV personnel, studios, theatres; Ad Agencies—TV clients, programs, personnel; Station Reps—their stations and TV managers; Network Shows on the Air—alphabetically; Researchers—production services plus an index to past Ross Reports features, among other listings. The price for subscribers, \$5; \$7.50 for non-subscribers.

* * *

Phil Hoffman, KECA-TV, Hollywood, manager, and Amos Baron, KECA manager, have completed a seven-year deal effective 28 January for the services of Al Jarvis, well-known Southern California radio and TV personality. The agreement reached with Jarvis' manager and a representative of the Nat Goldstone talent agency involves 25 hours a week of radio and TV broadcasting. Jarvis will make daily broadcasts on both KECA and KECA-TV. ★ ★ ★

TV COMMERCIALS

(Continued from page 48)

for use in another highly valued product on which we lavish more money than on our homes or children (our car), I'd say, "Who wants whimsey? Give it to me straight!"

Woven into the amusement of the Pitchman routines was all the hard-selling copy any gasoline or oil ever

had. But surrounded as it was by fun and non-reality, I don't think the points registered. But if any *were* remembered, I'll go farther and say I don't think they were believed. Furthermore, it may seem stuffy to take the very academic point-of-view that the concept of a pitchman, always one step ahead of the cops, does not build solid confidence in the product said grifter is trying to sell.

And that, Mr. Anthony, is precisely how I feel. I don't mind fun and color

★ ★ ★ ★ ★ ★ ★ ★

"The industry has worked out the NARTB television code. But I don't think any code in itself answers the problem. Self-discipline in each of the networks, in the stations, and in the individuals — entertainers, writers, and production staffs — is a requisite to meeting the problem of bringing into the American home only shows which are in good taste."

JOSEPH H. McCONNELL
President, NBC

★ ★ ★ ★ ★ ★ ★ ★

used as an attraction-getter and attention-holder. Yet somewhere in the story, there should be a change-of-pace so that the sales ideas will pop out and can be presented in the proper light.

By the same token I don't subscribe to the humorously animated copy of recent date used by Shell in which this product's "activation" was depicted by the gas pump practically tearing itself from the hands of the attendant and taking off. I laughed like all get-out and continued to buy Calso.

So I'm sorry to see Sid Stone depart the Texaco show, and I'm eager to see by whom and how he is replaced. At the same time I'm all agog, wondering whether the new pitch is going to be the straight fast ball this time or another screwball. ★ ★ ★

In Boston

ANACIN

through

JOHN F. MURRAY ADV. AGY., INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through John Blair & Co.

Proof of performance*

"Thanks, KTBS, for a splendid selling job!"

* A KTBS advertiser writes:

"Thanks, KTBS, for a splendid selling job. Your station sold at a cost-per-hundred orders that rated 4th among 120 stations used in the U. S."

(copy of full letter furnished on request)

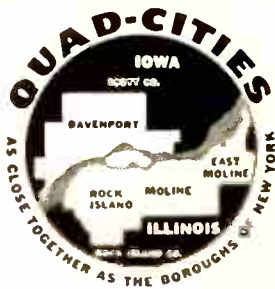
KTBS

SHREVEPORT

10,000 WATTS—DAY
5,000 WATTS NIGHT

710 KILOCYCLES
NBC

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



69th IN BUYING POWER
among Sales Management's
162 Metropolitan County Areas

If you're planning a TV campaign to cover the first 100 markets according to Buying Power then over 234,000 Quad-Citians are equipped in the pocket book to respond.

With a parentage in communications over 100 years old, WHBF-TV is equipped by heritage and resources to be a leader in TV communication.

LES JOHNSON, V. P. and Manager

Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knudel, Inc.

Mr. Tom Kivlan
The George Hartman Co.
Chicago, Ill.

Dear Tom:

Effen hit's a good market yer lookin' fer, hi'll pay yuh ter keep th' home-town uv W'CHS in mind! Yessir, Tom, good ole Charleston, West Virginny, is one uv th' reel brite spots in th' country. Folks 'round here is amakin' an' aspendin' money like a house afire—an' thet means bizness fer th' fellers whut lets th' folks know whut they're a-sellin'! Now th' best way ter git yer message a-crost ter these folks is by usin' W'CHS! Hits power an' coverage gives yuh more uv these well-off lisseners then all th' other four stations in town put tergether! Jest 'member thet, Tom. When yuh wants ter reach lots uv folks with money ter spend—use W'CHS!



Yrs.
Algy

W C H S
Charleston, W. Va.

MEN, MONEY & MOTIVES

(Continued from page 6)

It is unlikely, however, that CBS can count on the wonderful "publicity breaks" of 1936 and 1937. Gone forever is the impressionable circle of early eager radio critics. Likewise *Time* magazine's pristine enthusiasm for broadcast "experiment" has faded away. It is impossible today to imagine hard-boiled *Time* writing, as in 1937, "in the hands of a master, a \$10 receiving set can become a living theatre, its loudspeaker a national proscenium." Owen Davis, Jr., of this latter-day TV Workshop may or may not have the imposing "artistic manner" that rested so splendidly on young Irving Reis's shoulders. There may or may not be a TV Norman Corwin just around the present Workshop's corner. William N. Robson once flaunted tails, top hat and opera cloak on a Columbia Workshop honoring the British radio director Val Gielgud. That sort of thing might not go today.

* * *

The 1946 radio revival of the Workshop (under the producership of Robert J. Landry) ran into the latter-day skepticism of the postwar period. (And a system of publicity priorities which the network rigidly followed in 1946, ignored in 1936.) After one 1946 broadcast which seemed quite definitely "artistic" and "experimental" the comment of a CBS high official was this: "Perhaps you were smart, not to try to blow off their eyebrows."

* * *

Young Mr. Davis may run into that. Blowing off people's eyebrows gets progressively tougher in terms of entertainment. Moreover in radio, which didn't have the factor of vision to worry about, it was appreciably easier to present boxing kangaroos, African tom-tom beaters direct from deepest Harlem, a horde of Ghengis Khan horsemen sweeping in from Asia, and 52nd Street by night.

* * *

It is to be hoped that Mr. Davis will keep a diary and leave better records than did the early masters of the original Workshop.

* * *

Meantime, you know one interested fan of the new TV Workshop, don't you? ★ ★ ★

FARM RADIO

(Continued from page 29)

der's survey, the comments at the RFD convention—and the result points in one major direction. Farm radio, for '52, is going to be a powerful, effective way to reach the farm dweller.

As *Farm Journal* pointed out not long ago, the nation's farmers earn about 15% of the nation's income. Yet, they spend—since their living costs are less—so much that they consume about 25% of the nation's consumer goods and services.

Any advertiser — whether "farm product" or "consumer"—who spends a large or small budget in farm publications is overlooking a real buy if he passes up farm radio, the facts indicate. The farm radio result stories contained in this SPONSOR report (see page 27) are primarily the experiences of advertisers who were selling farm products. But they illustrate a point.

The farm audience is reachable by radio. Once reached, the farmer buys. And, the buying is often out of proportion to the numerical size of the audience reached.

It boils down to this. There's a largely-untapped market via the farm listener for consumer products of all types. The methods of reaching this audience—with service or entertainment shows—offer a wide choice of availabilities, often at attractive prices.

Since networks cannot, by their nationwide nature, do a thorough job of servicing the local farmer, farm radio is basically spot radio. This explains, in part, the lack of industrywide promotion that farm radio has suffered. But the advertiser who finds spot radio a useful tool will also find that the farm radio segment can be equally, if not more, important.

With the rising standard of living on U.S. farms, the electrification of kitchens, and the increase in the amount of leisure time the farmer has on his hands, opportunities in farm radio are getting bigger.

Until the various projected farm radio studies are completed (such as those upcoming at BAB), the nation's advertiser will have to do some of his own digging to learn the value of farm radio. However, these researches, and the use of farm radio, may well be a rewarding experience. ★ ★ ★

TV FREEZE

(Continued from page 34)

Q. What are some of the difficulties standing in the way of stations trying to get on the air rapidly?

A. Aside from the normal lengthy hearings necessary when several applicants compete for a single channel availability, the FCC has a manpower shortage which may act as a bottleneck. It has asked for \$600,000 in additional funds in the next budget to provide for more personnel to process applications. The way the wind is blowing in the capital, however, few civilian agencies will get more funds. Top government executives may well reason that the FCC needs no more personnel because if it were to process applications too fast there wouldn't be enough material anyway for construction of many stations all at once.

In addition, you have to bear in mind that getting any type of modern broadcast operation on the air is no roll-off-a-log proposition. It takes coordination with state and national authorities running from the county zoning bureau to the Civil Aeronautics Authority. And that's not to mention

time needed for construction, testing, and hiring of executives and talent.

Q. How will the pinch on equipment and materials affect station construction?

A. If some procedural magic brought a flood of construction permits early in 1952, there would not be enough transmitters or tower steel available for all. But the best guess of both FCC and National Production Authority executives is that availability of material and the grant of permits will keep pace.

Where stations are starting to build from scratch (without existing radio tower, say to use for the new TV transmitter) materials allocation may make construction slow. System is to allocate materials by quarters (25 tons of steel every three months), which means work cannot be completed until enough time has passed to accumulate all of the needed materials. This adds another reason why few stations will get on the air in 1952. One paradox is that the UHF channels, which will probably be assigned first, will have greatest difficulty getting on the air during 1952. There will be few of the only recently developed UHF transmitters produced until the middle of 1953.

Q. Have some shrewd station operators prepared themselves in advance for the freeze end by warehousing transmitters, other equipment?

A. Yes. Wild rumors have it that there are as many as 50 transmitters stacked away by applicants. But it is probable that fewer than two dozen actually have transmitters in their possession. Many more, however, own

In Boston

Citicura

through
ATHERTON & CURRIER, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through

John Blair & Co.

WATCH
OUR
SPACE
for
S-p-e-e-d-y
THE
PIONEER




Represented Nationally by KATZ

equipment, ranging from cameras to micro-wave relay units. Of those applicants who have transmitters, few if any are as well set up as Arthur Church's KMBC; his TV station is virtually ready to go on the air at a moment's notice.

It may be that some of the first new stations telecasting in 1952 will be those which already have major portions of their equipment. But the fact that a station is equipped won't get it on the air if the FCC is still weighing its application in competition with half a dozen others. Only a combination of other favorable factors will make the fact that a station has equipment pay off this year.

In addition to preparing equipment, station operators have been buying land for antenna sites, building new studios for TV, and orienting themselves on TV by visiting TV markets.

Q. What's the outlook for easing of clearance in the present one-station markets?

A. Logically, the 40 one-station markets, especially the major ones, will have high priority in unfreezing channels. But progress will be slow. Precisely because the one-station markets already have sets and an established audience, they will probably attract more applicants proportionately than present non-TV markets where operators will have to wait longer for sets and profits to build up. The bigger the one-station market, the more applicants it's likely to attract and hence the longer the delay before channels can be assigned.

Here are some figures which help indicate the outlook for one-station markets

Top 15 one-station markets by sales rank*	Additional cmml.** channels allocated by FCC.			Applicants thus far
	VHF	UHF	Total	
Pittsburgh (8)	1	2	3	7
St. Louis (9)	2	3	5	5
Buffalo (14)	1	1	2	4
Milwaukee (16)	1	3	4	4
Kansas City (17)	1	2	3	5
Houston (18)	1	2	3	5
Providence (19)	1	1	2	1
Seattle (20)	2	2	4	4
New Orleans (22)	2	3	5	3
Norfolk (29)	1	2	3	3
Indianapolis	1	2	3	4
New Haven (32)	0	1	1	0
San Diego (33)	1	3	4	5
Schenectady (35)	0	1	1	4
Miami (39)	2	0	2	6

*Sales rank, indicated in parentheses, from 1951 J. Walter Thompson marketing encyclopedia, is based on retail sales in 1948.

**Each market except New Haven has one additional channel reserved for educators.

You'll note that in seven of the 15 markets above there are more applicants now than there are channels. This



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

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG-AM
WCOD-FM
WTVR-TV

First Stations in Virginia

is but the beginning. By the time spring has come, there may be twice as many applicants in some of these markets and it's a sure bet all will go into hearings.

In Kansas City, where KMBC has a station ready to go, there are five applicants for three allocated channels, four of them radio stations. It is possible, of course, that the final FCC allocations may add channels to some of these cities, easing the problem. But from everything SPONSOR could gather, the final allocation plan will not be altered sufficiently to change the pattern.

Q. Is there a chance that educators will lose their reservations by default and help ease the shortage of channels?

A. Not immediately. The FCC will probably set no time limit on application for channels by educational interests. Local uplift groups can bide their time before picking up channels while commercial interests sweat for stations. Continuance of Frieda Hennock on the Commission, now that her judgeship has been refused, means educators retain a powerful watchdog for their interests. A change in the administration in 1952, however, would probably bring Democrat Hennock's resignation. This might lead to a change in FCC attitude toward educational channels and setting of a deadline on reservations. Since only a handful of educational institutions have found sufficient funds to make application thus far, it can be assumed that this might cancel out reservations in many areas and provide commercial channels.

The importance of educational channels in the entire picture can be judged by glancing again at the one-station market figures which appear above.

All of these important markets, except New Haven, have one educationally-reserved channel. Lapsing of the reservation would come as manna to advertisers seeking to clear these markets.

Q. How high will rates be for new stations?

A. New stations in old TV areas will probably come on at approximately the prevailing rate in that market, depending upon their network affiliation. Stations which carry major programming of NBC or CBS should be able to build audience quickly and that's all that counts in establishing a rate. Stations which come in as independents, however, will have to charge less, as in the case of WOR-TV and WPIX in New York City.

In new TV areas, stations will probably set up rate cards resembling those current in various TV markets during 1947. Stations will set an arbitrary rate having no justification in terms of sets in the market but which advertisers will buy for its "impact" value. This low rate will be increased as sets come into the market. Complaints about rate hikes current in recent years will probably continue to be heard, with advertisers wondering why, if it is agreed that the first rates of a new station are based on miniscule circulation, rates should jump as soon as there are sets. Telecasters, on the other hand, will be explaining the tremendous costs involved in launching a TV station, making high revenue essential.

Q. How quickly will sets flow into the new TV markets?

A. For a look at how fast the set figures grew in TV markets from 1947 to the present, see the table on page 34.

It indicates a slow initial growth which picks up speed gradually after 1947. Growth will probably be much faster from the beginning in the second round of TV's expansion.

A survey by Scott Radio Laboratories in non-TV markets recently showed that about 2% of respondents already own TV sets, even though all were 100 miles or more away from the nearest TV station. Of the remainder, 59% said they planned to buy a set when broadcasting began in their areas. Another 32% are still undecided; 7% won't buy, they said.

Of those who intend to buy, one-third said they will get a TV set as soon as broadcasting begins. Some 41% more will buy within three to six months and 26% said only that they would buy "later."

The figures are based on 143 responses to a questionnaire mailed to families at random in Denver, Tucson, Fort Wayne, Tampa, and Portland, Ore. This represents about a 20% return on 750 questionnaires sent out. It is by no means an exact index to how fast sets will grow in these areas since people have a notable lack of ability to predict their own future activity via questionnaires. But it does add statistical evidence to what everyone knows—that there's hunger for TV everywhere. More than 87% of the families responding had seen TV and most were favorably impressed.

Q. Will there be enough sets to go around during 1952?

A. Yes. Average industry estimate is that 4,000,000 TV sets will be produced despite material shortages. This should be enough to cover those few new areas where TV can be expected to arrive.

In Boston

PRESTO
CAKE FLOUR
through
BENTON & BOWLES, INC.

Owned and operated by THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH
50,000 WATTS
through
John Blair & Co.

**NO TV ANTENNA'S
HERE . . . Just
RADIO ONLY!**

and WE SATURATE, too



Just like a blanket of rain—we cover the homes in these markets with A.M. radio . . . and when we ask 'em to buy—they buy!



SPOT THESE, TOO!

Buy in a Package . . . One Order—One Billing.

Represented by JOHN E. PEARSON CO.

Owned & Operated by
SOUTHWESTERN PUBLISHING CO.
Don W. Reynolds, Pres.
Publishers of: Southwest Times-Record, Fort Smith, Arkansas; Examiner-Enterprise, Bartlesville, Oklahoma; and The Daily Times, Okmulgee, Oklahoma.



Same old story in Rochester . . .

**WHEC WAY
OUT AHEAD!**

Consistent audience rating leader since 1943.

WHEC

**ROCHESTER, N.Y.
5,000 WATTS**



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

Q. What's being done to stimulate interest in television in the non-TV markets?

A. Activities divide on two levels: business and consumer. Applicants for stations are already indoctrinating businessmen about the virtues of TV advertising and consumers about the virtues of TV entertainment. Here are but a few examples.

Radio station KLZ, Denver, one of the city's eight TV applicants, recently launched a series of "KLZ Television Preparation Clinics" for business and agency men. The clinics were instituted under the guidance of Hugh Terry, KLZ vice president and general manager, and Clayton Brace, the station's television research director, who has been working fulltime on TV during the past year.

First speaker in November was George L. Moskovics, manager TV development, KNXT, Hollywood; he was followed in December by Edward Codel, director of television, The Katz Agency, New York; featured speakers in January will be executives of the Alexander Film Company. Over 300 Denverites turn out for the clinics, hungry for knowledge about how to use the new medium.

Another Denver station which has pioneered in making the mountain city probably the hottest TV town outside the TV areas is Gene O'Fallon's KFEL, also an applicant. The station tapped the transcontinental TV hookup to bring Denver its first large-scale telecasts during the last World Series. As many as 100,000 Denverites say the Series on 80 TV sets set up in and round the Brown Palace and Cosmopolitan hotels. The game was also carried on the screen of one of Denver's movie theatres.

KFEL brought enthusiasm for TV to a high pitch in Denver and garnered enough press clippings to fill a 12-page folder. O'Fallon was praised by columnists for his aggressive action in getting Denver the Series.

In the Spokane area, Ed Craney, owner of the XL stations, has been developing interest in television among businessmen by conducting closed-circuit showings of typical TV film commercials and programs. Speakers at radio executives clubs and Rotary luncheons in this and other areas have added to the educational work now in progress.

Q. What are set manufacturers doing to build buying interest in TV in non-TV areas?

A. A SPONSOR survey of leading manufacturers indicated the following: generally, most big TV manufacturers have eyed the non-TV areas happily as a vast new market, and have already started the internal process of briefing dealers in non-TV sections on how to sell and service. However, few are doing much more than that, feeling that the lifting of the FCC ban will in any event give them at least six months to do promotional build-ups. Here's some of the outstanding activity that is underway:

RCA—Largest set manufacturer and licensor in the business, RCA has not overlooked any promotional opportunities in launching a new TV area in the past, is not likely to pass up any good bets in the future. RCA has already told distributors and potential TV station operators that it is ready to stage, on short notice, fancy TV demonstrations. These involve as much as \$50,000 worth of closed-circuit equipment, skilled personnel, and RCA promotional backing. RCA's radio and

BMI

CONCERT MUSIC SERVICE

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

Here is a convenient monthly listing of contemporary and standard classical recordings used by stations who are now programming such concert music regularly and available to those who might profitably do so.

Broadcasters are aware of the wide listener appeal of serious music, and the new BMI CONCERT PIN UP SHEET serves as a helpful guide in presenting such music.

BMI-licensed stations (2,872) can be depended upon for complete service in music.

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

space advertising have already begun the job of selling RCA sets in non-TV areas, will increase rapidly along with other media when the freeze is off.

DuMont—Since 1950, DuMont has had a traveling mobile studio to give closed-circuit demonstrations of DuMont sets in non-video areas of the Southland Southwest. Last year, this firm started sending out travelling troupes to play state fairs, exhibits, etc., with the shows being scanned on big-screen DuMont sets. Since DuMont is not a radio or appliance name, dealers have been invited and feted, to help build a DuMont sales web when the great day comes. Radio station men are invited, with an eye to selling them DuMont transmitters eventually.

Motorola—One of the industry's "Big Four," Motorola is also one of the most aggressive in promoting in non-TV areas. Advertising Director Ellis Redden told SPONSOR: "Motorola is now advertising heavily in both national and rural publications, and when non-TV areas get video, we will be ready. Our 1952 TV line was recently plugged on MBS with a one-shot. Some Motorola dealers and distributors are using local newspaper ads in non-TV areas."

Emerson—All Emerson distributors in major non-TV areas have samples of Emerson TV sets to show to dealers. Some selling is even being done to the non-TV public in anticipation of video's coming. Meanwhile, Emerson, like most big manufacturers, is using national magazines to pave the way.

Others—Firms like Zenith, Westinghouse, Crosley, Philco, Admiral, and General Electric usually allocate part

of their national advertising, in magazines and radio, for TV selling. All have briefed their non-TV-area dealers in big sales meetings, are ready to start major campaigns on short notice. ★ ★ ★

510 MADISON

(Continued from page 10)

what the advertiser pays for time to merchandising his product."

WORZ, Orlando, Florida

"We will guarantee a minimum of 40 personal retailer calls per week on any non-cancellable 13 week order grossing \$50 per week or better."

WAVZ, New Haven, Conn.

This response is really no surprise to us; we have been associated for over five years with the kind of broadcasters that believe in "going an extra mile" with their customers. The difference between our stations and their competitors is their WILL TO WORK—their acceptance of the principle that it is good business to make sure the advertising messages broadcast from their transmitters produce results for the firms that are paying the freight.

It is high time all broadcasters recognized the need to pay attention to results in terms of product sales. Their procrastination certainly is not due to any lack of alerting on your part. You've been telling them for years.

BOB KELLER, *President*
Robert S. Keller, Inc.
Radio Sales Promotion

**Only One Station
gives you the**

**BIGGEST
AUDIENCE***

in Mid-America

KCMO reaches 9.5% more radio homes than any other Kansas City station.* That's a big bonus. It means you get the best coverage of the e-x-p-a-n-d-i-n-g Mid-America Market at one low cost, using one station and one rate card. Call or wire KCMO collect for full details.

*A fact, proved by the continuing Conlon "Study of Listening Habits" in Mid-America.

KCMO

50,000 WATTS

125 E. 31st • Kansas City, Mo.

or THE KATZ AGENCY

**LANG-WORTH
FEATURE PROGRAMS**
**SELL
CLOTHING!**



LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Calibre Programs at Local Station Cost



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market
of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.,
New York 19



Farm radio and the sponsor

There are said to be about 1,100 radio stations in the U.S. which regularly broadcast programs designed for farmers. About one-third of these maintain farm departments headed in each case by a farm director.

The remarkable impact that farm programs and farm directors make on their audiences must be seen to be appreciated. Yet only a relatively small percentage of national advertisers are really aware of the advertising opportunities that await them via farm radio.

For this oversight, radio has only itself to blame. In contrast to national, regional, and statewide farm papers like the *Prairie Farmer*, *Farm Journal*, *Nebraska Farmer*, *Wallace's Farmer* which have promoted and sold their

space professionally, the farm radio sales and promotion effort has been sparse and spotty.

How sparse was revealed in a comparison of farm paper and farm radio national advertising schedules undertaken recently by SPONSOR (see page 25). The farm papers carried scores of big campaigns by consumer and farm equipment advertisers beamed point-blank at farm markets; although stations like WDAY, WWVA, WJR, WLS, WHO, WLW, KRNT, WWL, WOW and WCCO receive many a schedule because of their huge rural followings we could find few examples of consumer campaigns specifically designed for the farm purchaser.

This situation may be remedied to some extent during 1952, for the International Association of Radio Farm Directors heads its list of current objectives with the following: to give consumer as well as farm industry advertisers an understanding of the unusual values of farm radio. Sam Schneider, KVOO, Tulsa farm director and newly elected president of the IARFD, is convinced that such an understanding is long overdue. He hopes to stimulate the BAB and station reps into concerted action on behalf of advertising campaigns pinpointed at the farm audience.

Probably the best way for an advertiser or agency to check the efficacy of farm market advertising, before starting his campaign, is to look in on some

farm-type stations and talk to a few farm directors.

You'll quickly note, via letters that daily flood such stations, that a deep sense of loyalty and appreciation permeates the rural listener. You'll detect a warm kinship with the listener's favorite station and its personalities. You'll hear the weather reports, numerous market reports (livestock markets, vegetable markets, butter and egg markets, grain markets, etc.), news reports that guides the farmer in his daily work. Watch the farm director at his daily chores and you'll discover he's the farmer's instructor, consultant (without pay), information clearing house, and friend. He's more than welcome at dinner wherever he chooses to stop. Since the farm radio is generally glued to one spot on the dial personal appearances of a farm station's talent are greeted with great enthusiasm and genuine affection.

It has often been said that radio is the farmer's best friend. Farm radio may yet be many an unindoctrinated advertiser's best friend, too. A coffee, shoe, or automobile advertiser who finds merit in farm papers has every reason to become as specialized in his approach to radio. Either service programs or entertainment programs, as well as participations and other announcement types, are available on hundreds of stations programming to the farm. SPONSOR will gladly provide additional information on farm results and farm stations to interested readers.

Applause

When the freeze ends

Agencies and advertisers aren't waiting for the freeze to end before planning their next television moves. They are carefully charting the non-TV markets, one-station markets, multiple station markets in relation to their late-'52 and '53 operations.

Almost before we had our feet wet on the article that appears in this issue (*When the Freeze Lifts: a report to sponsors*, see page 32) we received a call from J. Walter Thompson. They had caught wind of our project and wanted to know whether proofs would be available prior to publication date.

Said an alert J. Walter Thompson timebuyer: "If you don't think there's breathless interest in this subject

among big advertisers you're wrong as hell."

While most observers doubt many stations will be on the air in 1952, progress may defy the pessimists. A handful of confident applicants have already bought and warehoused their transmitter and studio equipment; many more have bought land for TV transmitter sites and planned studio facilities to accommodate the video stations. In the face of this optimism there are big question marks—notably the availability of transmitting towers in view of steel priorities; the role of UHF-TV and its effect on the existing 15,000,000 or more TV receivers.

From the advertiser's standpoint, the big facts to remember are these: (1)

the FCC willing, there will be a "gold rush" during late '52 to get stations on the air, (2) the first stations to be granted and go on the air probably will be in such TV-less areas as Denver, Portland, Des Moines, Spokane, El Paso, Shreveport, and will give TV more of a truly national character, (3) TV set manufacturers and hopeful applicants are building a pent-up demand for TV sets that should result in converting present non-TV markets into sponsorable TV markets earlier than might be otherwise expected.

Many advertisers (some prompted by their advertising agencies) are alert to this impending revolution in TV and preparing to turn it to their advantage.

"In The Heart of America..."



It's the

**KMBC
KFRM**

Team...and It's

Wholehearted"



The

KMBC-KFRM *Team*

6TH OLDEST CBS AFFILIATE • PROGRAMMED BY KMBC

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

Wholeheartedly reliable . . .

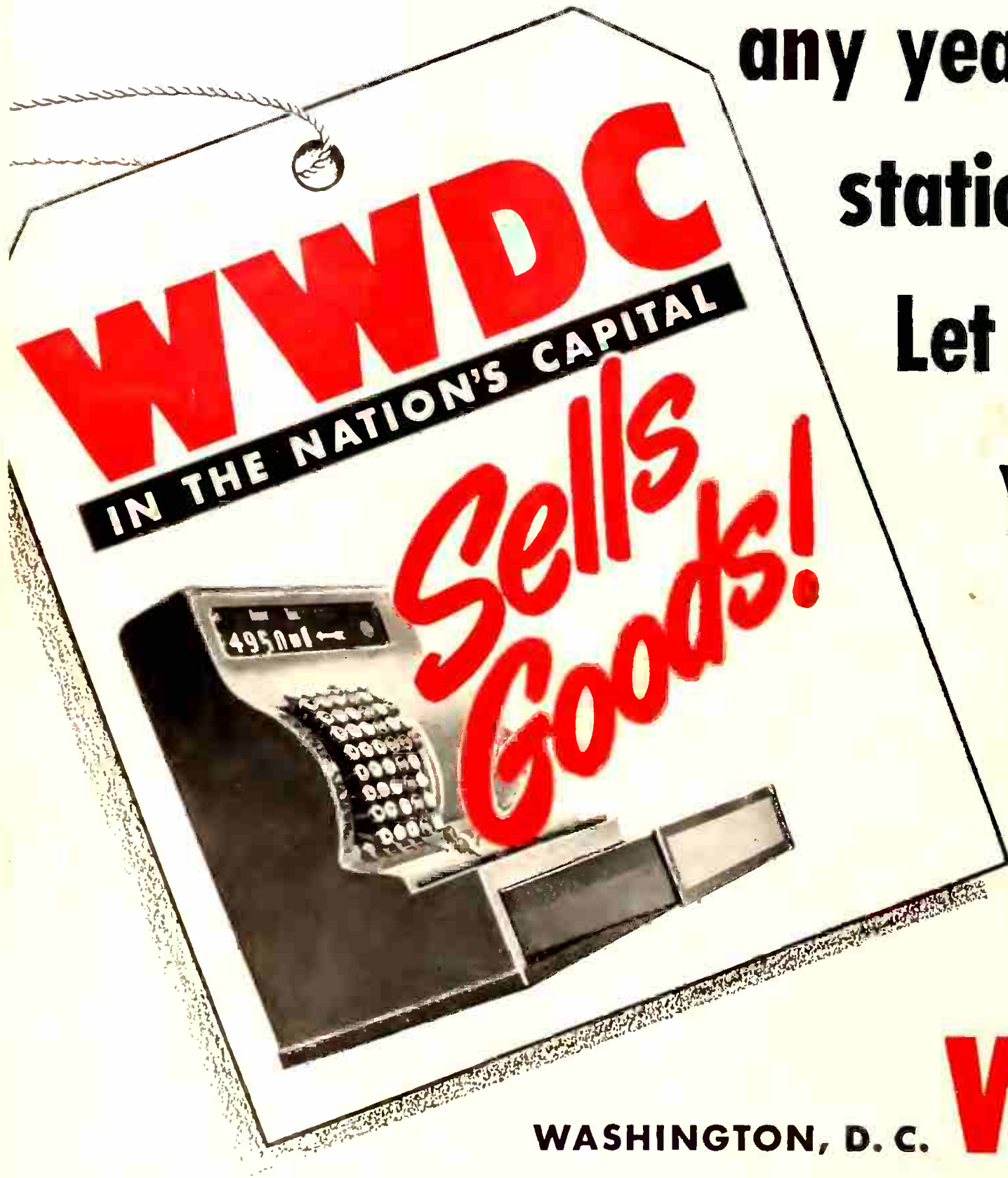
In the course of more than thirty years of broadcasting, Arthur B. Church, president and founder of the KMBC-KFRM Team, has taught the folks in the Heart of America a great lesson. That lesson is the fact that where ever they go there will be radio—and—if it's KMBC-KFRM, it will be *good* radio.

This earnest policy of reliability spreads both ways. Listeners in the rich Kansas City Primary Trade Area look to The KMBC-KFRM Team as they have for years, for the latest and greatest in broadcasting. They name The Team their favorite source for news, sports, special events, educational programs and fine wholesome entertainment day in, day out, year after year.

At the same time, advertisers find that radio schedules placed on The Team get results. They know that they can depend on KMBC-KFRM for reliable service, and be sure that their sales messages are reaching the major share of the radio audience.

Yes indeed, The KMBC-KFRM Team is wholeheartedly reliable. That's why KMBC-KFRM has and holds the audience and why to sell the whole Heart of America, wholeheartedly, it's . . .

**More national advertisers put this
cash register to work in 1951 than
any year since the
station opened.
Let it ring for
you in '52.**



WASHINGTON, D. C.

WWDC

National Representatives: John Blair and Company