

# SPONSOR

For buyers of broadcast advertising

LIMITED  
NEW YORK  
N.Y.  
2 CENTS 2

Timebuyers we like,  
and why—p. 25

Silver Star campaign adds to spot radio upsurge—see p. 4

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



**100 RADIO STATIONS**  
75 KEY CITIES  
**8,000 ANNOUNCEMENTS**  
OVER 70 LOCAL PROGRAMS  
30 PARTICIPATIONS  
**\$600,000 BUDGET**  
VIA M.CANN-ERICKSON



Report on Sponsors

Men, Money & Motives

Mr. Sponsor: William B. Campbell

Antell's Zany Air Approach Sells

Packagers Create Net TV Shows

Don't Ignore Suburban Stations

Kiplinger: First "Today" Client

Do AM Data Need Seal of Approval?

Radio Promotion Drives Growing

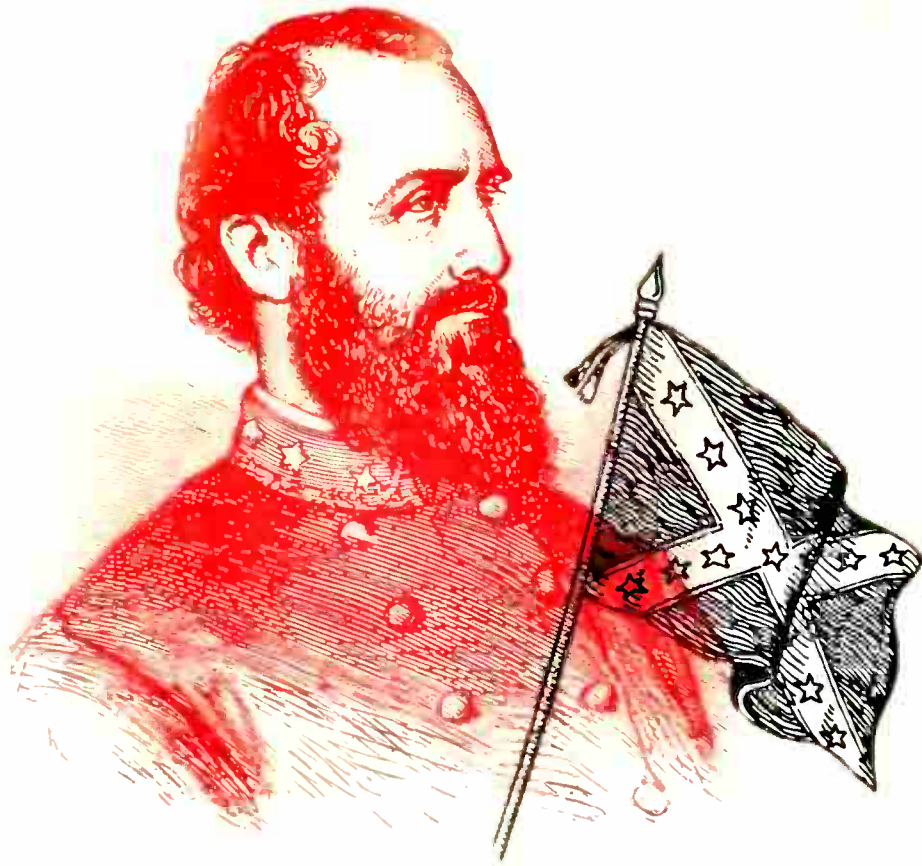
TV Results

Radio Commercials Only

Agency Profile: Bill Lewis

What's New in Research?

Editorials



## STONEWALL JACKSON: strategist



Battle of Shenandoah Valley

As long as Stonewall Jackson is remembered stories will be told of his amazing exploits. For example, how he outfoxed and defeated 50,000 troops with one-third that number in the Shenandoah Valley of Virginia; how he saved Richmond from capture; how he made a bonfire of General Pope's two mile supply train that was seen all the way to Washington.

Stonewall Jackson, Virginian and strategist, would have enjoyed the opportunity of capturing whole populations of Virginia in another way.

Havens & Martin Stations, First Stations of Virginia, command a hold on viewers and listeners of the Dominion State that is readily capturable by you, Mr. National Advertiser. John Blair & Company will tell you how.

**WMBG AM WCOD FM**



**WTVR TV**

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

Pioneer NBC outlets for Virginia's first market.

Represented nationally by John Blair & Company

**FIRST STATIONS OF VIRGINIA**

**REPORT  
TO SPONSORS  
28 JAN 1952**

**Spot radio  
booms during  
January**

Spot radio billings jumped during January with some reps reporting totals for first month '52 might go higher than for 3 preceding months in '51. Heavy seasonal spending by automotives was one factor. Among other factors, some reps believe, may be gradual shift of money from TV. One of big spot campaigns underway is American Safety Razor Corp.'s 75-market buy of early-morning news and participations for its Silver Star blades (see cover picture). Razor firm may also buy 12 Red Skelton programs from CBS.

-SR-

**Auto campaigns  
equal previous  
year's intensity**

Announcement campaigns for automotives broke this month with intensity equalling past 2 or 3 years. Probably heaviest of all, Ford campaign has frequency as high as 6 announcements daily (via J. Walter Thompson); is scheduled to break 28 January, 4 days before unveiling of new models. Rush of automotives business, including Buick, Pontiac, Mercury, Oldsmobile, Dodge, and Cadillac, brought reports from some reps that SRO sign was up for nighttime announcements during January.

-SR-

**NBC completes  
hiring of 12  
merchandising  
men**

Sooner than expected, NBC has completed hiring of 12 field men for its new merchandising department. Net's \$500,000 merchandising plan centers around field men who will act as regional coordinators and spark-plugs of efforts at stations; they will go into action by 15 February.

-SR-

**Commercial more  
important than  
rating: Starch**

Selling effectiveness of TV commercials is usually more important than program ratings in producing sales, recent study by Daniel Starch indicates. To show role of commercial, Starch cites results from 2 net programs with similar ratings. One is producing 41 new people who would buy product out of every 1,000 viewers; other produces only 19 out of 1,000. Commercials are directly responsible, analysis showed. Starch conducts studies of commercials for 35 major clients, has found that those which sell best stick to basic sales principles.

-SR-

**Spot radio  
success led  
Kiplinger to  
try "Today"**

First sponsor to use NBC-TV's early-morning "Today," Kiplinger Washington Agency, had first big air success on spot radio. Having found that early morning on radio paid off in pulling requests for sample copies of Kiplinger magazine, "Changing Times," firm thought "Today" was logical next step. Total response to one 60-second announcement on "Today" show was 16,000-plus five days later (see story page 28). In one week on WOR, New York, last August, Kiplinger got 16,972 returns, at 7c each. TV cost per inquiry, estimated by SPONSOR for first week on "Today," is 7c as well. Thus single radio station is on par with 30-station TV net extending to 27 states. Kiplinger agency is Albert Frank - Guenther Law. ("Today" mail pull hit 20,000-plus after 7 days.)

-SR-

**More city-wide  
radio efforts  
upcoming**

You can expect more city-wide efforts like recently announced plan of Cleveland AM stations to cooperate in research study of all media in their city. Cooperative spirit is on rise within radio ranks, following example of radio promotion campaigns in Detroit, Tulsa, Rochester (see page 37). BAB "Radio United" plan due soon, will add impetus.

## REPORT TO SPONSORS for 28 January 1952

**Listener sends  
Cedric Adams  
\$10,000 to invest**

WCCO's Cedric Adams recently got one of most dramatic responses to air advertising on record when S. Dakota executive sent him \$10,000 check to invest in Twin City Federal Savings and Loan Association, 3-time weekly Adams news sponsor. Minneapolis-St. Paul bank is long-time air user, spending \$100,000 annually on radio. It reports over half people opening new accounts state Cedric Adams brought them in. In 1950, deposits increased \$10 million or 14%; up 16 million or 20% in 1951.

-SR-

**SPONSOR finds  
packagers build  
most TV shows**

Belief widespread in industry that nets now build majority of TV programs is due to be shattered following SPONSOR study reported on in this issue (page 30). Actually, independent packagers are still ahead in number of programs created, with 55% of total to networks' 25.3%.

-SR-

**Bakers drop  
magazines to  
go into net AM**

Money which went into plush four-color magazine ads for baking industry last year has been switched to network radio for '52. The Bakers of America Program (industry's promotion arm) will spend \$500,000 for "Hollywood Star Playhouse" on 183 NBC radio stations starting 24 February (5:00 to 5:30 p.m. Sunday). John F. Hunt, Foote, Cone & Belding v.p. and Arthur, Schultz account executive, said choice was made because radio, despite TV, still is growing in every section of U.S. Walter H. Hopkins, director of Bakers of America Program, said radio presented tremendous opportunity for local tie-ins by bakers. One-shots on radio last year helped develop interest of bakers in air.

-SR-

**Court can't act  
soon enough to  
bar '52 NCAA  
TV curtailment**

Slowness of courts in settling issues like Justice Dept. case against National Football League assures that NCAA will go through with its recently announced plan to curtail college football telecasts again in 1952. NFL case may take 2 years for settlement. Meanwhile, NCAA can limit sports telecasts as it pleases. NCAA bases determination to continue limit on sportscasts on (1) fear that attendance is hurt by TV; and (2) on desire to spread TV money among many schools instead of having 2 or 3 leaders cop all as would be case if TV were uncontrolled (with same top teams carried every week). NFL, meanwhile, has voted to continue its AM-TV restrictions this year, despite Justice Dept. suit.

-SR-

**Storecast billings  
up; cost-per-M  
below \$1.00**

Storecast Corporation reports 1951 billings up 15% over 1950. Currently plugging 250 food, grocery, and drug products, clients include General Foods, Swift, Beechnut, Armour, Schaefer beer. Richard Malkin, firm's v.p. in charge of programs and promotion, told SPONSOR cost-per-1,000 for Storecast advertisers in all markets runs below \$1.00, based on store audience for firm's FM shows and not counting listeners at home.

-SR-

**TV Digest issues  
Factbook No. 14**

"Television Digest" has just published its "TV Factbook No. 14," compilation including digests of rate cards; personnel and facilities data for all TV stations; tabulation of 479 applications for new TV stations now pending before FCC (29 of them UHF); TV-radio production figures, sets-in-use estimates plus market data on TV areas; full text of Code of Television Practices; lists of television program sources.

(Please turn to page 57)



# BILL COWLEY In Hockey\*

## WHEC In Rochester Radio

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* Bill Cowley of the Boston Nationals in 13 seasons' play, ending in the 1946-47 season, scored 594 points—548 in regular season play; 46 in Stanley playoffs—a National Hockey League record that has never been topped!

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score,—

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	226	136	38	4	0	11
TIES.....	17	15	2	0	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!  
WHEC carries the top seven evening shows  
and is tied for ninth and tenth places!

PULSE REPORT—SEPTEMBER-OCTOBER, 1951  
LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING:—**



# WHEC

*of Rochester*

NEW YORK  
5,000 WATTS



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

# SPONSOR

VOLUME 6 NUMBER 2

DIGEST FOR 28 JANUARY 1952

## ARTICLES

### **Timebuyers I like and why**

A good timebuyer, say rep firms, must be able to concentrate on a million harrowing details, yet maintain a friendly disposition

25

### **Antell's \$10,000,000 hair spiel**

Store-demonstrator technique on radio and TV has built demand for firm's hair products; AM, TV get 90% of \$2,000,000 ad budget

28

### **Packagers (not nets) lead in TV show building**

Gloomy forecasts that TV would prove end of road for indie package producer have gone awry. They now make 55% of all net TV sponsored shows

30

### **Can a suburban station buck the big boys?**

Sponsors frequently overlook effectiveness of community stations in spot AM campaigns. Here's how one outside L. A. station maintains local vitality

33

### **Spot radio success brings Kiplinger into TV**

Following good spot radio results, Kiplinger Washington Agency is stepping into net TV, using Garroway "Today" show, NBC-TV

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### **Does radio research need "seal of approval?"**

Radio-TV studies might get fuller sponsor acceptance if accuracy were guaranteed by reliable organization. Candidate for the job: ARF

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### **"Wherever you go . . . there's radio!"**

Slogan originated by alert Detroit stations has spread across country, spurred national industry drive to plug AM. Move gaining momentum daily

37

## COMING

### **Cities Service's 25 years on the air**

Story of one of the oldest continuous air advertisers; how oil firm built itself via use of network and regional spot radio

### **Reps I like and why**

What makes a good rep salesman from the point of view of timebuyers? SPONSOR is currently collecting candid answers to this question

### **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

## DEPARTMENTS

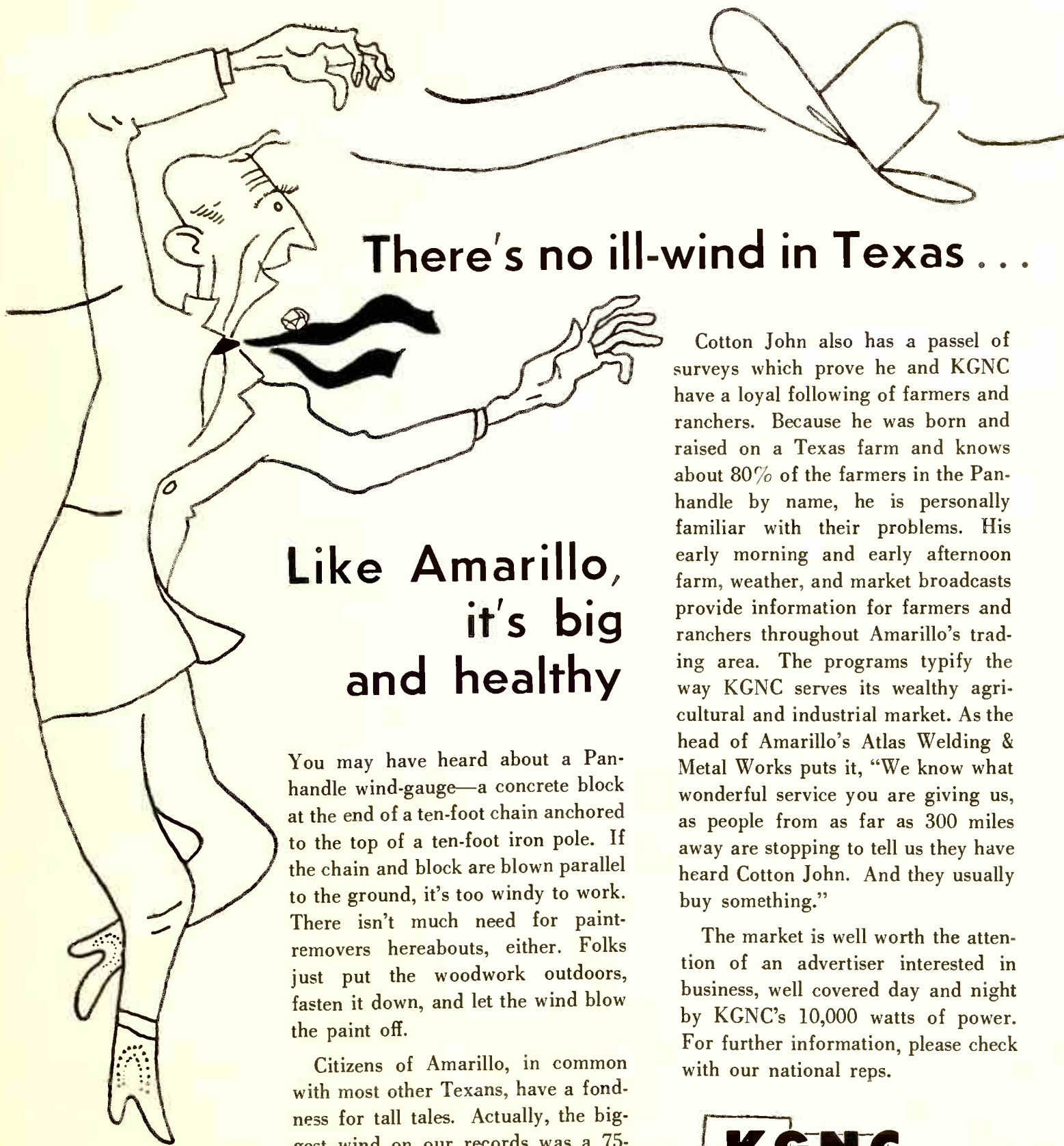
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**COVER:** American Safety Razor's \$600,000 "Early Bird" campaign for Silver Star blades contributed to spot radio surge in January (see Report to Sponsors, page one, this issue). Shown discussing present and upcoming plans are ASR Advertising Manager Charles "Bud" Solomon and McCann-Erickson's George Bliss.

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**There's no ill-wind in Texas . . .**

**Like Amarillo,  
it's big  
and healthy**

You may have heard about a Panhandle wind-gauge—a concrete block at the end of a ten-foot chain anchored to the top of a ten-foot iron pole. If the chain and block are blown parallel to the ground, it's too windy to work. There isn't much need for paint-removers hereabouts, either. Folks just put the woodwork outdoors, fasten it down, and let the wind blow the paint off.

Citizens of Amarillo, in common with most other Texans, have a fondness for tall tales. Actually, the biggest wind on our records was a 75-mile-an-hour gale. Cotton John, KGNC's farm editor, says it disrobed a young lady crossing Polk Street at Sixth (our Broadway and 42nd). She was spared embarrassment, though, because the same wind blew sand in men's eyes, opened a store door, and sailed her right up to the dry-goods department, where it wrapped her in a piece of calico. Cotton John's got a piece of sand to prove it.

Cotton John also has a passel of surveys which prove he and KGNC have a loyal following of farmers and ranchers. Because he was born and raised on a Texas farm and knows about 80% of the farmers in the Panhandle by name, he is personally familiar with their problems. His early morning and early afternoon farm, weather, and market broadcasts provide information for farmers and ranchers throughout Amarillo's trading area. The programs typify the way KGNC serves its wealthy agricultural and industrial market. As the head of Amarillo's Atlas Welding & Metal Works puts it, "We know what wonderful service you are giving us, as people from as far as 300 miles away are stopping to tell us they have heard Cotton John. And they usually buy something."

The market is well worth the attention of an advertiser interested in business, well covered day and night by KGNC's 10,000 watts of power. For further information, please check with our national reps.



710 KC • 10,000 Watts  
Represented Nationally  
by the O. L. Taylor Company

**Your Lowest  
cost-per-1,000**

**...in the  
\$3-BILLION  
OAKLAND-  
SAN FRANCISCO  
BAY MARKET!**

**K**

Key to success in the San Francisco Bay Area lies in COVERAGE of the huge PLUS market comprising \$1,600,000,000 annual retail sales in Oakland and the East Bay!

**R**

Records prove that day-in day-out, KROW provides the lowest Cost-per-Thousand listeners of ANY station in this market!\*

(\*PULSE: Sept. Oct. 1951)

**O**

Over 145 local, regional and national advertisers regularly use KROW to reach Oakland's 1,144,000 market...and San Francisco's 1,096,000 market!

**W**

Why not make us show you the facts and figures that prove these statements true? It's all down in black and white for the asking!

**KROW**

Radio Center Bldg.

19th & Broadway • Oakland, Calif.  
Serving the Entire Oakland-San Francisco Bay Area

# Men, Money and Motives

by  
Robert J. Landry

## Warm the samovar, and we'll all have tea

In this presidential year of 1952, with the United States of America openly locked in survival struggle with the Union of Soviet Socialist Republics, all the way from Korea to Berlin, and liable to sudden attack at any point and at any time, it is still the law of this amazing land of ours that the American Communist Part is entitled to "equal opportunity" of access to the air. Needless to say, here's a pretty fix. Not that broadcasters or advertisers are going to worry too much. First off, the Commies are broke, or near broke. They are barely able to keep their favorite reading matter, the *Daily Worker* afloat. (It's down to 13,000 daily, 40,000 Sunday.) The Party is not likely to file many applications for either radio or TV time, probably will put up no candidates of own, nor have a convenient Henry Wallace to cluster round. Still the irony of Communist Party equality remains, and the law of the land can be invoked at campaign time.

\* \* \*

Just what the networks, or local stations will do, or should do, if confronted by Commie bids for time, especially if the Commies come mysteriously supplied with a mitt-full of cash, is a problem that will no doubt be getting attention quite soon.

\* \* \*

The doctrine of all-political-parties-are-equal-in-right-of-access-to-the-air was promulgated in 1936 at which time the Hearst, and some other, radio stations were knuckle-rapped by the FCC for at first refusing to sell time to Bolsheviki. In 1940, Communists were fairly common as paid political speakers, their "line" at that moment being indistinguishable from the native America Firsters. Then, in 1944, we were Allies against the Hun, and ideological differences were held in abeyance. Come 1948 and the era of brotherly good feeling was definitely over and the present all-out animosity was shaping up. Today, it's mighty trying for millions of Americans to cherish abstract ideals of free speech in the face of a consuming irritation. Of such is the frame of reality in the upcoming campaign of 1952.

\* \* \*

It is now 20 years since the Federal Administration became a possession of the Democratic Party. Most of the "theory" which now governs free speech on the air was formulated during Democratic tenure, but largely in agreement with the G.O.P. On the whole, both parties have been satisfied. A kind of rough justice has generally prevailed. True, minority parties, "the kind that get their returns by mail" (to quote Socialist Norman Thomas), have never had funds adequate for anything more than "token" airings. But they probably had more broadcast time than their total vote ever justified, by statistical apportionment. The Socialists, in politics, got a better break on the air than, say, the Unitarians in religion.

(Please turn to page 68)



# BULLETIN TO ADVERTISERS

WDAF, pioneer radio station of The Kansas City Star Company,  
is proud to present to national spot advertisers  
and advertising agencies the

## HENRY I. CRISTAL COMPANY

as its exclusive representative in national spot radio advertising.

"Hank" Cristal is a pioneer in his own right and needs  
no introduction to the advertising fraternity.

WDAF salutes Mr. Cristal and his associates,  
and welcomes this fine representation,  
knowing it will reflect to the benefit  
of station, advertiser and agency.

*Offices of the Cristal Company:*

*300 Park Ave., New York City*

*333 N. Michigan Ave., Chicago*

# WDAF

OWNED AND OPERATED BY THE KANSAS CITY STAR COMPANY

## KANSAS CITY

5000 WATTS—FULL TIME—610 KILOCYCLES—BASIC N.B.C.

"Most Effective promotion in 52 Years"  
Jim Grove, Grove & Co.



"Never have reached so many people so effectively"  
... Jack Maenner,  
T. H. Maenner Co.

"Results far exceeded our expectations"  
... Fred Bekins,  
Bekins Van & Storage Co.



**KMTV GETS RESULTS!**

**TV Contest Pays Off with 54,621 Entries from 81 Towns and Cities in Four Midwestern States!**

"Guess the scores of ten college football games each week for ten weeks. Win two all-expense-paid trips to the Sugar Bowl game and one of three extra prizes each week!"

That's the 10:15-10:30 Tuesday night contest on KMTV that drew 54,621 entries from 81 towns and cities in just ten weeks. The show was produced by Video Enterprises Omaha.

#### HERE'S WHAT SPONSORS SAID:

"Results of the contest far exceeded our highest expectations". . . FRED BEKINS—BEKINS VAN & STORAGE CO., OMAHA.

"It was the most effective single promotion we've ever done in 52 years of business". . . JIM GROVE—GROVE & CO., REALTORS.

"We have never had our name before so many people so effectively". . . JACK MAENNER—T. H. MAENNER CO., REALTORS.

# KMTV

TELEVISION CENTER

Omaha 2, Nebraska

Want to Know More?

. . . about this contest and results? Learn the facts about KMTV's huge, responsive audience. More than 113,000 TV sets in this rich Missouri Valley market! Contact KMTV or your Katz man, nat'l repr.

CBS • DUMONT • ABC

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

# 510 Madison

#### CORRECTION, PLEASE

In the 19 November New & Renew section under National Broadcast Sales Executives, my new affiliation was listed as WOKE, Oak Ridge, Tenn. This was a typographical error. While a stockholder in WOKE, I now live in Washington and represent the Gates Radio Company in that city. My address: Warner Building, 13th and E Streets, N. W., Washington 4, D. C.

O. J. McREYNOLDS  
Gates Radio Co.  
Washington, D. C.

#### SPONSOR HAS BACKBONE

My opinion of SPONSOR, which has always been high, has ascended by leaps and bounds in the last few months. In addition to the fact that the magazine is extremely well produced, what really gives me a thrill is the fact that it is one of the few trade papers I know which is showing real editorial backbone.

I was interested in reading on page 2 of the 17 December 1951 issue of the "Ernest Dichter Study on Relationship Between TV and Movies." We would greatly appreciate receiving two copies of this study if they are available.

ALBERT A. SHEA  
Communications Research  
Toronto, Canada

#### THOSE CIGARETTE CLAIMS

I most certainly enjoyed reading the cigarette claims story in SPONSOR's 17 December issue, page 71. I appreciate your reference to my talk before the advertising group.

Incidentally, this case study technique you are using is extremely serviceable in getting at the roots of the problem. I congratulate you on it.

RALPH W. HARDY  
Dir. of Govt. Relations  
NARTB, Washington, D. C.

#### RADIO BASICS IN DEMAND

Would it be possible to obtain 300 more copies of your reprint "Radio Basics?" Many thanks.

JULIUS GLASS, Prom. Mgr.  
WGAR, Cleveland, Ohio

#### FARM RADIO

I have read with great interest in the 14 January issue of SPONSOR the article "Why don't advertisers use more farm radio?" In this article you cover the activities of many stations but the absence of KXOK is most noticeable. Our Town and Country program, 5:30 a.m. to 8:00 a.m., Monday through Saturday, features the famous Charley Stookey. I feel I can say with little fear of contradiction that Charley Stookey is an important part of the everyday life of farmers throughout the great area we serve. It is a matter of record that the Town and Country program has a waiting list of advertisers. The renewal rate of accounts on Town and Country is testimonial to the effectiveness of this KXOK feature.

I don't know how we were overlooked in an article on farm broadcasting, but I feel that no news feature on the subject can be complete without reference to KXOK and Charley Stookey.

C. L. (CHET) THOMAS  
General Manager  
KXOK, St. Louis, Mo.

#### PERIPATETIC AD MAN

I've just seen the 31 December issue of SPONSOR, which included a "Mr. Sponsor" article about our client, Mr. Henry E. Picard, of the San Francisco Brewing Corporation. Would it be possible for you to send us reprints of this article, with SPONSOR legend on the bottom, for distribution to our distributors? If so, I would appreciate your advising us of the cost for 1,000, 2,000, 3,000 and 5,000 reprints.

Incidentally, you asked in a recent letter whether I was the same Resor formerly with McCann-Erickson in New York. I am—left there in 1950 and headed West.

JAMES C. RESOR  
Oakland, California  
Emil Reinhardt, Advertising

● This letter is reprinted so that Jim's many friends in New York will know where he's landed.

#### PUBLIC UTILITIES ON THE AIR

In furtherance of "Public utilities on the air" (SPONSOR 19 November and 3 December 1951) we think you will find the following twist of interest.

KNUJ recently sold a 52-week sponsorship of the new Ziv "Bright Star" (Please turn to page 81)



Don Lee radio  
audiences are  
**BIGGER\***  
than ever

Daytime audience **14.5%** bigger

Evening audience **18.5%** bigger

...and current network rates are  
LOWER than they were in 1949!

\*Pacific Nielsen Ratings, Full network average  
audience, Monday thru Friday, January thru  
September 1949 vs. January thru Sept. 1951



**DON LEE GIVES COMPLETE,  
CONSISTENT LOCAL COVERAGE OF THE  
PACIFIC COAST AT LOWEST COST  
PER SALES IMPRESSION OF ANY  
OTHER SALES MEDIA**

A big statement...true, and it takes a big network to accomplish it. Don Lee (and only Don Lee) has 45 stations in 45 important Pacific Coast markets. Don Lee consistently sells your customers from their own local network station in their own local market. You can buy Don Lee according to your distribution pattern. There's no waste. That's real flexibility and real value and only Don Lee can offer it.

Don Lee consistently carries more Pacific Coast regional business than any other network. The advertisers who know the Pacific Coast best also know the best Pacific Coast advertising buy—DON LEE.

*Represented Nationally by John Blair & Company*

*The Nation's Greatest  
Regional Network*



*1313 North Vine Street  
Hollywood 28, California*

## New developments on SPONSOR stories



**See:** "Does controversy make sales?"  
**Issue:** 31 December 1951, p. 34  
**Subject:** Local and regional advertisers find they can build sales with controversy-stirring commentators

Martin Agronsky, Drew Pearson, Elmer Davis, other top-flight news men number among their listenership stout defenders and equally antagonistic people. But, as to how effectively they sell for their hundreds of sponsors, there's no disagreement.

MBS figures on co-op shows as of 31 December as an indication show local and regional sponsorship up 37% in volume with 1,345 program sales by affiliates. This, in comparison with 987 for 1950. Included in the 1,345 sales are five MGM shows (*Crime Does Not Pay*; *The Hardy Family*; *The Story of Dr. Kildare*; *The Gracie Fields Show*; *MGM Theatre of the Air*).

Leaders in the nets co-op retinue are Fulton Lewis, Jr., on an all-time peak of 379 stations; Cedric Foster on 197 stations; Robert Hurleigh on 112; Cecil Brown, 97.



**See:** "After the freeze lifts: a report to advertisers"  
**Issue:** 14 January 1952, p. 32  
**Subject:** TV station applicants are ready to go as soon as the freeze lifts

The Travelers Broadcasting Service Corporation (WTIC, Hartford) hasn't received a license to construct or operate a TV station. In fact, they're only one of several applicants for such facilities. But, when the freeze lifts, they'll be ready.

A shipment of TV equipment—cameras, monitors, lighting equipment, and amplifiers—is in Hartford. Paul W. Morency, WTIC vice president-general manager, explains Travelers' foresight: "The equipment is to be used for training of personnel so that when TV finally comes to Hartford experienced people will be ready to handle it."

Morency added that receipt of equipment doesn't mean TV has moved appreciably nearer Hartford. "A local station," opines Morency, "still appears to be from 18 months to two years away. But it might be possible for WTIC to be on the air within six to eight months of receipt of permission to 'go ahead' from the FCC."



**See:** "Point-of-sale is the pay-off"  
**Issue:** 23 April 1951, p. 25  
**Subject:** Retail store follow-through converts advertising into sales

Thirty-one Lucky supermarket stores in San Francisco's Bay area are hitting hard with a point-of-sale push via Musicast (through KDFC-FM, Sausalito), a service similar to Storecasting used by Eastern supermarkets.

KDFC-FM completed installation in the Lucky stores, and some 265,000 customers weekly hear a continuous music program interspersed with 30-second announcements every 10 minutes.

A DuPont Company survey on supermarket shopping habits reveals proof of in-store announcement effectiveness. Their reports show: (1) 38.2% of the total number of market sales were strictly impulse purchases. (2) Even where the customer had entered a store to purchase a category of product—canned soup, for example—the brand actually purchased was determined in 66% of the sales by impulse.

Look at  
the  
Figures

**IN**  
**MOBILE**

•  
METROPOLITAN  
POPULATION  
230,400

•  
RETAIL SALES  
\$174,670,000

**AND**  
**WKRG**

•  
POPULATION  
PRIMARY  
COVERAGE  
1,326,550

•  
RETAIL SALES  
\$578,089,000

**CALL**

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

*first* ON THE DIAL 710  
**WKRG**  
CBS  
MOBILE, ALABAMA



# SELL THE HEART OF MARYLAND OVER WFBR BALTIMORE, MARYLAND

What better keynote to a radio station's successful selling operation than smart local programming? This—plus unusually aggressive audience promotion and dealer merchandising—goes far to explain the results advertisers chalk up over WFBR. Maryland's pioneer station and foremost award winner for showmanship, WFBR can point to an amazingly loyal roster of listeners in the nation's twelfth market—and beyond into a trading area that accounts for 85% of the State's retail sales.

Shows like "Club 1300" (sole vehicle for many a happy advertiser) . . . "Morning in Maryland", top morning program in the Baltimore area . . . "Every Woman's Hour", the #1 woman's program . . . "Nelson Baker Show", "The Happy Hour", "Melody Ballroom", "Shoppin' Fun" . . . are only a few of the highly listenable, strongly station-merchandised programs that are daily winging sales upward for sponsors.

John Blair & Company, for ten years exclusive representatives of WFBR, has seen what this kind of local action, backed by ABC affiliation and important coverage on 5000 watts, 1300 kilocycles, can do for the advertiser who wants to get down to business . . . reasonably, and fast! Call your John Blair man today!



**RALPH PHILLIPS** and **BILL LEFE**  
mix chatter and popular music for a live



**JOHN E. SURRICK**, Vice President and General Manager of WFBR.



**WILLIAM S. PIRIE**, Sales Director of WFBR.



**ROBERT S. MASLIN, JR.**  
Secretary and Advertising-Promotion Director of WFBR.



**JOHN BLAIR & COMPANY** specializes in radio representation exclusively. Since we are entirely removed from any other operation or function we are able to give the attention we represent full time and our efforts . . . as specialists in selling via spot radio.

# AND THE JOHN BLAIR WAY

## MOST SALES-MINDED RADIO STATION



...me from 4 to 6 every afternoon, have made "Melody Ballroom" a solid hit.

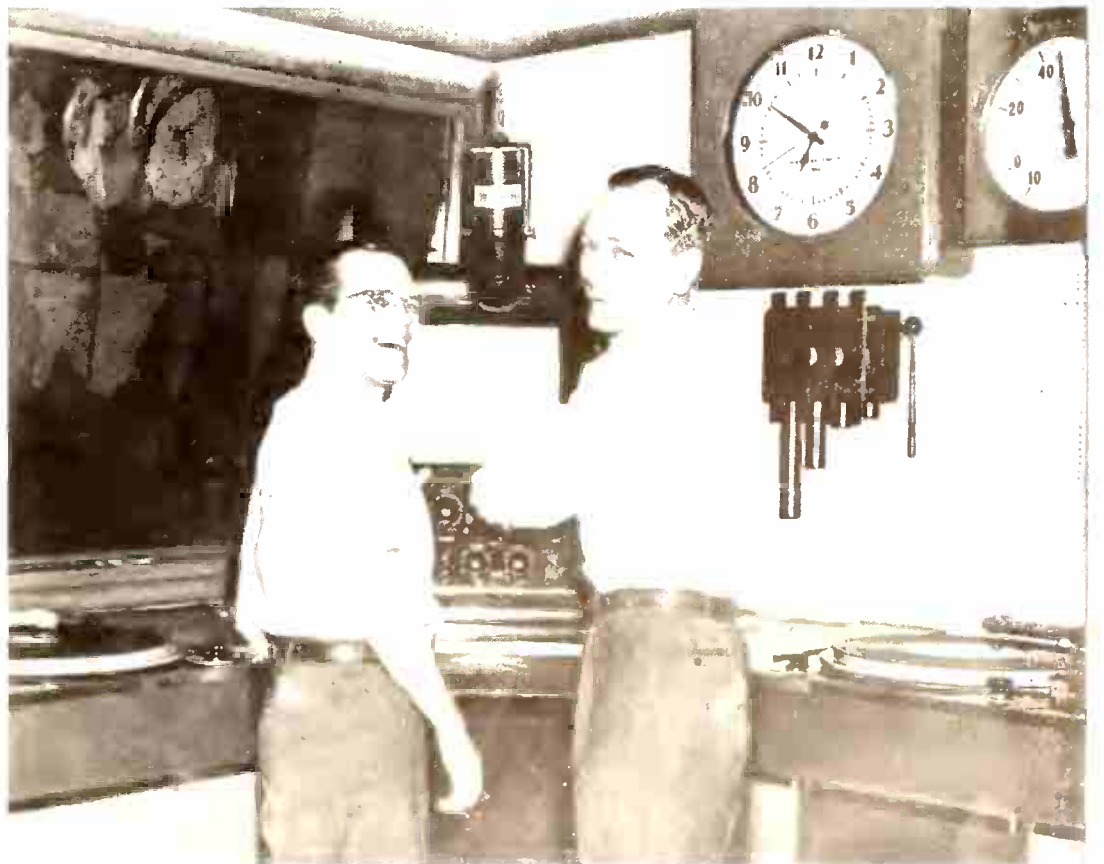
WHEREVER YOU GO THERE'S RADIO



"CLUB 1300", a live audience variety program featuring 22 entertainers, is the biggest show and the biggest draw in town. A single announcement that tickets were available brought 121,000 requests.



**DON HAMILTON** and **HELEN BROOKS** conduct "Every Woman's Hour", Baltimore's number one woman's program. This participating show has been on the air thirteen years, is a tremendous mail-puller.



**PHIL** and **JIM CRIST'S** "Morning in Maryland" is Baltimore's leading disc program, has been on the air 16 years. This famous brother team diverts listeners with hilarious comment.

**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING RADIO STATIONS

# WE COUNTED THE CUSTOMERS!



We took the guesswork out of WJMO's sales effectiveness! We compared the results of WJMO produced customers with those produced by Cleveland's three daily newspapers.

Lost in the maze of research mumbo-jumbo with which radio has been burdened during the past few years, we reverted to the old-fashioned idea that a client is mainly interested in how many sales his advertising creates per dollar spent. Therefore, we went to the advertiser's place of

business (automobile agency) and interviewed every customer who entered his establishment for two weeks. No share of audience, no comparative ratings, no colored marbles, no 'if come' phrases and no research double talk. We just counted the customers and . . .

**DOLLAR FOR DOLLAR WJMO  
OUTPRODUCED ALL THREE  
CLEVELAND DAILY  
NEWSPAPERS COMBINED!**

**WANT MORE DETAILS?  
Call ADAM J. YOUNG Jr., Inc.**

OR

**WJMO**

**CLEVELAND,**

**OHIO**

	WJMO Newspapers	
Prospects Produced .....	14.0	9.0
Awareness of Medium .....	19.1	6.8
Impact of Advertising .....	14.0	3.9
Sales .....	5.0	3.3



# New and renew

# SPONSOR

28 JANUARY 1952

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	ABC-TV 63	Meet the Champ; Th 9:30-10 pm; 3 Jan; 52 wks
Bristol-Myers Co	Doherty-Clifford & Shenfield	CBS-TV 62	Break the Bank; Sun 9:30-10 pm; 13 Jan; 61 wks
Colgate-Palmolive-Peet Co	William Esty	NBC-TV 44	The Big Payoff; M, W, F, 3-3:30 pm; 31 Dec; 52 wks
General Foods Corp	Young & Rubicam	CBS-TV 50	Bert Parks Show; W, F 3:30-4 pm; 16 Jan; 52 wks
Lever Brothers Co	N. W. Ayer	ABC-TV 39	Frances Langford-Don Ameche Show; T, Th, F 12-12:15 pm; 5 Feb; 52 wks
Lever Brothers Co	Ruthrauff & Ryan	CBS-TV 37	Arthur Godfrey Morning Show; M, Th 10:15-30 am; 7 Jan; 52 wks
Mars Inc	Leo Burnett	ABC-TV 52	Super Circus; Sun 5:30-6 pm; 3 Feb; 52 wks
C. H. Masland & Sons	Anderson & Cairns	ABC-TV 20	Tales of Tomorrow; alt F 9:30-10 pm; 25 Jan; 24 wks
Owens-Corning Fiberglas Corp	Fuller & Smith & Ross	CBS-TV 35	Garry Moore Show; T 1:15-2 pm; 8 Jan; 13 wks
Reichhold Chemicals Inc	McManus, John & Adams	ABC-TV 8	America's Town Meeting; Sun 6:30-7 pm; 27 Jan; 52 wks
Stokely-Van Camp Inc	Calkins & Holden, Carlock, McClinton & Smith	CBS-TV 58	Garry Moore Show; F 2:15-30 pm; 4 Jan; 52 wks

## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Canada Dry Ginger Ale Inc	J. M. Mathes	ABC-TV 42	Super Circus; alt Sun 5-5:30 pm; 10 Feb; 52 wks
Colgate-Palmolive-Peet Co	Ted Bates	NBC-TV 48	Howdy Doody; T 5:45-6 pm; 1 Jan; 52 wks
Ford Motor Co (Ford div)	J. Walter Thompson	NBC-TV 48	Ford Festival; Th 9:30-10 pm; 3 Jan; 52 wks
International Shoe Co (Peters Shoe div)	Henri, Hurst & McDonald	ABC-TV 47	Super Circus; alt Sun 5-5:30 pm; 3 Feb; 52 wks
Lever Brothers Co	N. W. Ayer	NBC-TV 29	Hawkins Falls; M, W, F 5-5:15 pm; 31 Dec; 52 wks
Quaker Oats Co	Price, Robinson & Frank	CBS-TV 36	Garry Moore Show; Th 2:15-30 pm; 17 Jan; 52 wks
Revere Copper and Brass Inc	St. Georges & Keyes	NBC-TV 45	Meet the Press; Sun 4-4:30 pm; 6 Jan; 13 wks
Reynolds Metals Co	Buchanan	NBC-TV 53	Kate Smith Evening Hour; W 8-8:30 pm; 2 Jan; 13 wks
R. J. Reynolds Tobacco Co	William Esty	NBC-TV 39	Camel News Caravan; M-F 7:45-8 pm; 1 Jan; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KANA, Anaconda, Mont.	Independent	Gill-Keese & Perna, Inc., N.Y.
KGVO, Missoula, Mont.	CBS	Gill-Keese & Perna, Inc., N.Y.
KJBS, San Francisco	Independent	H-R Representatives, N.Y.
KSFO, San Francisco	Independent	Headley-Reed Co, N.Y.
KWBU, Corpus Christi, Texas	Independent	Kettell-Carter, Boston (New England area only)
WCOS, Columbia, S. C.	ABC	Headley-Reed Co, N.Y.
WDAF, Kansas City, Mo.	NBC	Henry I. Christal Co, N.Y.
WEAN, Providence, R. I.	MBS-Yankee	H-R Representatives, N.Y.
WHAS, Louisville, Ky.	CBS	Henry I. Christal Co, N.Y. (eff 22 Mar)
WNAC, Boston	MBS-Yankee	H-R Representatives, N.Y.
WONS, Hartford, Conn.	MBS-Yankee	H-R Representatives, N.Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Brown & Williamson Tobacco Corp	Ted Bates	WCBS-TV, N.Y.	10-sec stn break; 3 Jan; 52 wks (n)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WAFM-TV, Birm.	20-sec annemt; 2 Jan; 52 wks (r)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WBT, Charlotte	1-min partic; 4 Jan; 52 wks (r)
Colgate-Palmolive-Peet Co	Sherman & Marquette	WCBS-TV, N.Y.	20-sec annemt; 4 Jan; 52 wks (r)
General Electric Co	Maxon	WCAU-TV, Phila.	20-sec annemt; 13 Jan; 13 wks (n)



Numbers after names refer to New and Renew category

C. Du Bois (5)  
 C. R. Giegerich (5)  
 Marvin L. Grant (5)  
 J. Allan Hovey (5)  
 Weston Hill (5)

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

4. New and Renewed Spot Television (continued)



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
A. S. Harrison Co	Calkins & Holden, Carlock, McClinton & Smith	WNBW, Wash.	1-min partic; 14 Jan; 16 wks (n)
Lever Brothers Co	McCann-Erickson	WNBW, Wash.	20-sec stn break; 3 Jan; 13 wks (n)
Lever Brothers Co	SSCB	WCAU-TV, Phila.	1-min partic; 7 Jan; 13 wks (r)
Minute Maid Corp	Ted Bates	WNBQ, Chi.	1-min annemt; 15 Jan; 42 wks (n)
Phillip Morris & Co	Biow	WCBS-TV, N.Y.	20-sec annemt; 13 Jan; 13 wks (n)
National Biscuit Co	McCann-Erickson	WCBS-TV, N.Y.	10-sec ident; 14 Jan; 52 wks (r)
National Biscuit Co	McCann-Erickson	KNBH, Hlywd.	20-sec stn break; 17 Jan; 50 wks (n)
Norwich Pharmacal Co	Benton & Bowles	KNBH, Hlywd.	20-sec stn break; 14 Jan; 13 wks (n)
Penick & Ford Ltd	BBDO	WRGB, Schen.	1-min partic; 15 Jan; 13 wks (n)
Penick & Ford Ltd	BBDO	WBZ-TV, Boston	1-min partic; 15 Jan; 13 wks (n)
Piax Corp	Charles Brunelle	WCBS-TV, N.Y.	1-min partic; 11 Feb; 13 wks (n)
J. B. Williams Co	Birmingham, Castleman & Pierce	WCBS-TV, N.Y.	1-min partic; 7 Jan; 26 wks (n)



5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Dary W. Bach	Hoag & Provandie, Boston, mmeber copy staff	Same, copy dir
Lanra D. Baker	Lewis Edwin Ryan, Wash., media specialist	Same, management board member
Donald K. Beyer	Comstock & Co, Buffalo, space, timebuyer	Same, media dir
William J. Breen	McCann-Erickson, N.Y., sve group bead	Same, also vp
Gladys Church	Abbott Kimball, N.Y., acct exec	Same, vp
Roland H. Cramer	McCann-Erickson, Chi., sve group head	Same, also vp
Clark W. Davis	Sherwin Robert Rodgers, Chi., acct exec	Ross Roy, Chl., tv dir
Cornelius Du Bois	Cornelius Du Bois & Co, N.Y., sr partner	Geyer, Newell & Ganger, N.Y., dir research development
Jay Eliasberg	Kenyon & Eckhardt, N.Y., dir media research, statistical analysis	Foote, Cone & Belding, N.Y., superv adv research
Don Gibbs	Warwick & Legler, L. A., vp	Kudner, N.Y., member copy staff
Carl R. Giegerich	Cunningham & Walsh, N.Y., acct exec	Same, also vp
J. Walter Goldstein	Olian, St. L., vp	Westheimer & Block, St. L., partner
Marvin L. Grant	Mann-Ellis, N.Y., radlo-tv dir	Same, vp
Sam Halper	Cramer-Tobias-Meyer, N.Y., merchandise dir	H. W. Hauptman, N.Y., acct exec
Weston Hill	Biow, N.Y., copy dir	Abbott Kimball, N.Y., vp-creative dir
J. Allan Hovey	Buckley, Phila., copy chief	Gray & Rogers, Phlla., copywriter
Carlton A. Johanson	Rheem Mfg Co, N.Y., adv, pub rel mgr	Doremus & Co, S. F., vp
Ben S. Laitin	J. D. Tarcher, N.Y., acct exec	Same, vp
John F. W. McClure	Lever Brothers Co (Pepsodent div), N.Y., merchandising mgr	McCann-Erickson, N.Y., acct exec
James O'Neal	Olian, St. L., acct exec	D'Arcy, St. L., acct exec
T. Sloane Palmer	Comstock & Co, Buffalo, media, research dir	Same, dir marketing
Lawrence W. Radice	Colman, Prentis & Varley, N.Y., pres	Abbott Kimball, N.Y., acct exec
Lawrence D. Reedy	Abbott Kimball Co, N.Y., exec asst to pres	Same, administrative vp, dir
Meno Schoenbach	U. S. Dept. of Agriculture, Dallas, southwestern information chief	Herbert Rogers Co, Dallas, exec vp
Bernard Jay Shaw	WATV, Newark, acct exec	Zlowe Co, N.Y., acct exec
Mel Smith	Robert Smith, L.A., owner	Erwin, Wasey, L. A., exec, plans board member
Leonard Tarcher	J. D. Tarcher, N.Y., acct exec	Same, vp
Thomas R. Vohs	Anderson & Cairns, N.Y., acct superv	Same, vp
William C. Waugh	Colonial Provision Co, Boston, sla prom, pub rel dir	Arnold & Co, Boston, merchandising vp
G. Lester Williams Jr	McCann-Erickson, Cinc., mgr	Same, also vp
James E. Wilson	U. S. Army, Colonel, also lecturer	Picard, N.Y., aast to pres
L. Barton Wilson	Edward W. Robotham, Hartford, acct exec	Wilson, Haight & Welch, Hartford, vp



6. New Stations on Air

STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
KVWO, Cheyenne, Wyo.	1370 kc	1,000	1 Feb	William T. Kemp, pres

Numbers after names refer to New and Renew category

- Bernard J. Shaw (5)
- Leonard Tarcher (5)
- Thomas R. Vohs (5)
- G. L. Williams (5)
- James E. Wilson (5)

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KMHL, Marshall, Minn.	MBS	ABC
KSDN, Aberdeen, S. D.	MBS	ABC (eff 1 Apr)
WABG, Greenwood, Miss.	Independent	ABC

# WHO ACCLAIMED NATION'S BEST RADIO NEWS OPERATION IN 1951!

## NATIONAL ASSOCIATION OF RADIO NEWS DIRECTORS MAKE AWARD AT ANNUAL CONVENTION IN CHICAGO

### Shelley and Veteran Staff Praised



Des Moines, Iowa (Nov. 18)—This city's famous 50,000-watt Station WHO, has been awarded one of the broadcasting industry's most coveted prizes — the 1951 Distinguished Achievement Award for Radio News, sponsored by the National Association of Radio News Directors. The presentation was made on November 17 at the NARND's Annual Convention in Chicago.

In making the award, Baskett Mosse, chairman of the judges' committee, said "... we are happy to announce tonight that radio station WHO, Des Moines, Iowa, was selected as the outstanding radio news operation in the United States for 1951. . . . The committee felt that special recognition should be given to News Director Jack Shelley and his very fine and veteran news staff".

#### BEST EQUIPMENT, VETERAN STAFF, BIG BUDGET

The WHO News Bureau has an impressive physical plant: seven leased-wire machines; a portable battery-operated tape recorder; a telephone recorder; three short-wave monitors for state and city police and fire department broadcasts; a number of subscription services; and a library which includes several specialized news encyclopedias.

The seven leased-wire machines include two Associated Press, two United Press and three International News Service machines. This is by far the greatest number of leased-wire machines servicing any radio station in this section of the country, and exceeds the leased-wire service available to many of the country's leading daily newspapers. Only two of the seven

machines are "radio" wires — the other five bring in detailed stories known as "press" wire service. Press wire service gives lengthy accounts and the three news services bring in three different versions of the big stories around the world. This necessitates constant boiling down, rewriting and sifting of details, playing up news of local interest — all tailored to fit a split-second time period.

#### NINE VETERAN REPORTERS EDIT AND BROADCAST NEWS

The WHO News Bureau is headed by veteran Jack Shelley, and includes eight other full-time men and a secretary. Eight of the men are college-trained reporters, rewriters and broadcasters, all of whom are heard on the air. The ninth man is a specialist in political reporting. The ten people on the staff represent a total of 85 years' experience with WHO. Five of the News Bureau staff have been with WHO ten or more years.

In addition to the regular full-time staff, the WHO News Bureau maintains a staff of 75 correspondents — or part-time reporters — throughout Iowa and in Southern Minnesota and Northern Missouri, heavy WHO listening areas.

#### TELEPHONE USED EXTENSIVELY

The WHO News Bureau uses the local and long-distance telephone extensively to supplement and verify the regular news services' coverage. Staff members check directly with peace officers and hospitals each morning to get accident reports and accident victims' conditions which may have changed since the late night news reports. In many instances, the leased-

wire services do not clear this type of information until too late for a 5:30 a.m. or even an 8:15 a.m. newscast. Telephone checks also minimize the possibility of loss of news when events take place in remote areas, distant from a news service reporter.

#### STAFF WORKS TWO SHIFTS

The WHO News Bureau maintains a morning and a night shift. There is a certain amount of specialization within each shift in that one man may be assigned Washington and foreign news, another Iowa news, and a third miscellaneous human-interest stories. Whatever the assignment, the reporter stays on it for an indefinite period, building up a background for that specific job, and becoming a specialized reporter on that shift. Each shift writes its news copy especially for the men who will be airing it.

#### \$100,000 ANNUAL BUDGET

To operate its award-winning News Bureau and to provide Iowa-Plus listeners with unexcelled news coverage, WHO spends more than \$100,000 annually. This figure is believed to be one of the highest figures in the Nation.

#### PUBLIC SERVICE EXTRAS

In addition to its regular news services, the WHO News Bureau provides its listeners with a variety of public-service extras. These include free announcements regarding public and private meetings during periods of extreme weather conditions, up-to-the-minute reports on road and weather conditions and emergency calls on newscasts to locate families or members of families who are traveling or are visiting away from home, etc. The News Bureau has also developed a system whereby a copy of each newscast mentioning an Iowa serviceman is sent to the next of kin. This service has required the cooperation of local postmasters in many cases because of the lack of a street address or the name of the next of kin. Management at WHO considers the public service aspect . . . the many extra "little things" that WHO does for its listening public . . . to be the difference between a routine news operation and one that is contributing to the welfare of the community. This — then — is the difference between a good news operation and the "Best Radio News Operation in the United States".

#### BETTER NEWS — BETTER AUDIENCES

The leadership of WHO's News Service is only one of many reasons why WHO is Iowa's greatest advertising value. The 1951 Iowa Radio Audience survey, accepted by leading advertisers and agencies as a completely authoritative analysis of listening habits in this state, shows that WHO is by far the "most-listened-to" station in Iowa. Write for your copy, or ask Free & Peters.

#### + WHO for Iowa Plus! + DES MOINES . . . 50,000 WATTS

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
FREE & PETERS, INC.  
National Representatives

# Success story board



Anybody here afraid of size?

A lesson in economics with Jimmy



You get more, dollar for dollar invested, than  
from any other medium —



Like the 36,000 extra customers  
(in just one market—New York) for each brand  
advertised on the average TV program . . .



The results? That means people.  
We got millions of 'em.  
For 50,000,000 viewers NBC alone offers



the biggest stars . . . programs . . .  
network — the biggest opportunity for the  
biggest sales results.



Not if you're thinking of profits . . .



for television — now — is the most profitable advertising medium ever evolved.



Like the 15.6 extra customers per month for each TV dollar invested in the average program (And it's 19.5 for high-budgeted shows like Jimmy's.)



Like what really counts in successful advertising: results.



Want to get into the act? There are still opportunities for selling on NBC by big advertisers — and by small advertisers who think and plan big, too.

These facts are based on the remarkable study, "Television Today." If you haven't seen the booklet about Television's impact on people and products, or if yours is worn out with use, write or call NBC-TV Sales — where you can also learn about NBC availabilities for selling.

**NBC**

*television*

The network where success is a habit

# This "Kitty" Makes Her Sponsors Prr-r!



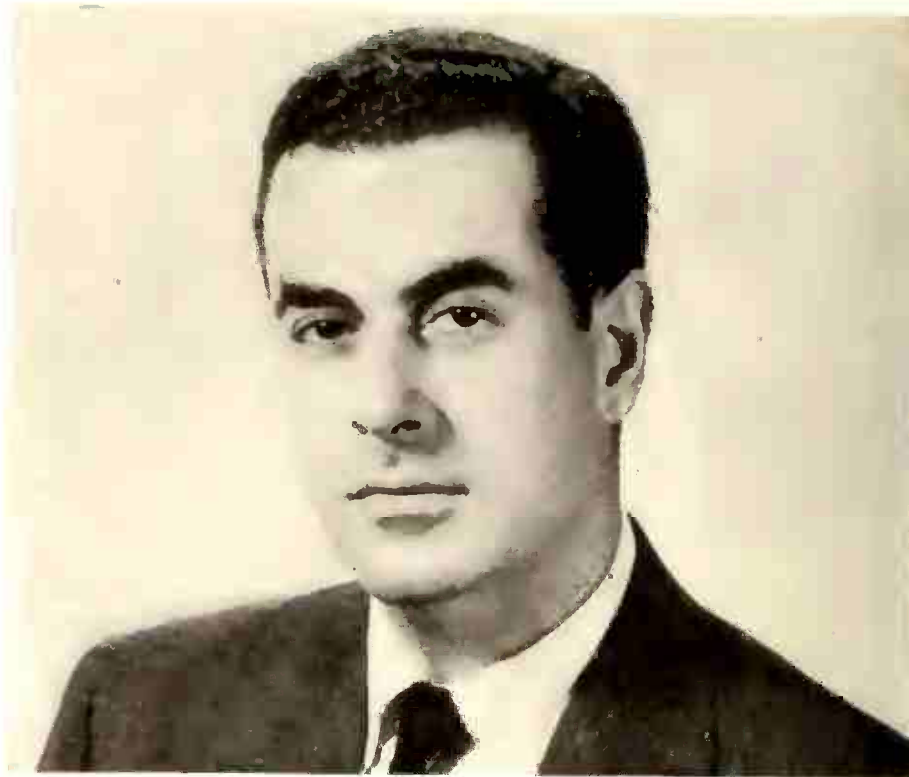
KVLC's New Radio Personality—

## KITTY V. LaCALL

From 8:30 to 8:55 A. M., Monday through Friday, Kitty's variety show is the favorite of thousands of female ears in the BIG KVLC listening area. There are interviews with visiting dignitaries, from Ambassadors to movie stars . . . news of interest in the woman's world, local, regional and national. And, if it's national "Something-or-other" Week, they hear about it from Kitty V. LaCall. All of these ingredients are carefully mixed with generous portions of music that women like best.

Kitty is now available to provide the Prr-r-fect atmosphere for your commercials on a participating basis.

Phone, write or wire GLENN ROBERTSON, Manager, KVLC, for details and availabilities . . . or contact RADIO REPRESENTATIVES, INC.



### Mr. Sponsor

### William B. Campbell

Assistant Advertising Manager (Radio-TV)  
The Borden Company, New York

If Elsie, the fabulous Borden cow, knew that Bill Campbell checked on 75,000 to 80,000 commercials yearly she'd probably, in amazement, stop chewing her cud. For it's just this staggering total in 141 radio and 39 TV markets that helps sell Borden products and keeps Elsie and her bovine friends working.

Commercial o.k. is but the beginning. Proper program selection follows and it's a complex problem. But Campbell, a merchandising alumnus of Young & Rubicam, attacks it with zeal. Working closely with Henry Schachte, director of advertising, he follows a day-to-day operation. Campbell's approach is the constant evaluation and re-evaluation of Borden broadcasts in all markets.

The 33-year-old North Carolina native throws some light on the procedure. "There are over 250 local budgets each supplemented by 'all-Borden' money taken from all of our divisions. The purpose of the 'all-Borden' budget, established in 1944, is to promote our name institutionally and, additionally, to push specific products when the need arises in any market. What we continually seek are established personality programs, local favorites or highly-rated shows.

For his program prospecting, Campbell has a 1952 budget of \$750,000 for radio; \$1,250,000 for TV. It's his task to see that the cream of the shows are skimmed in Borden's distribution areas running along the Atlantic seaboard and Gulf Coast, in Texas, the Midwest, and parts of the West Coast. Assisting in this widespread coverage are three agencies, Young & Rubicam, Griffith-McCarthy, Inc., Tampa, and Tracy-Locke Company, Dallas.

Programing types, as varied as Borden products, currently include d.j. shows, transcribed music shows of the "name" variety, women's commentaries, news shows, and announcements.

Campbell relaxes from his myriad problems by escaping to the amateur theatre. Not as a spectator but right up there "trodding the boards." It wasn't unusual for home town friends in Wilmington to see him in major roles with the Thalian Association (an amateur acting group) several years ago. Now talented Bill Campbell acts in comedies like "Personal Appearance" for the Amateur Comedy Club, a 68-year-old theatre group in New York.

**MR. SPONSOR:**

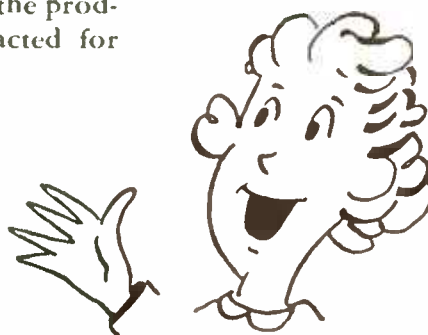
# Detroit Women Love "Ladies Day" and SALES Prove it!

WJBK-TV, Detroit's best television buy, has scored again. Their brilliant show, "Ladies Day", is capturing the hearts of women in the nation's fourth market. The ladies go for this mid-afternoon TV participation program, and more than that, they go for "Ladies Day" advertised products. Response and sales are terrific! Just look at these results:



30-piece sets of stainless steel cutlery, retailing for \$6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. We had to stop the commercials until their supply could be replenished. Net result: three-spot-a-week contract for a year.

Six spot announcements for a rug cleaner resulted in reorders by every department and chain store in Detroit which stocked the product. The Sponsor contracted for a full year.



Detroit's leading department store received more than 1000 phone orders from only two hair curler commercials—sold \$2,400 of 25c cards of curlers in one week. After just two weeks on "Ladies' Day," with three spots a week, every Detroit branch of the country's two biggest "five-and-ten" stores re-ordered from three to five times.

Results like these can be yours, if you take advantage of the alert programming and steady progressive leadership that has made WJBK-TV tops in audience-response and sales results in the wealthy Detroit market. WJBK-TV consistently leads in giving the audience the finest in entertainment and the advertiser the best television buy in town. Check your local KATZ man for all information. You'll find that WJBK-TV really delivers the goods—your goods.



**WJBK** —AM  
—FM  
—TV **DETROIT**

**The Station with a Million Friends**

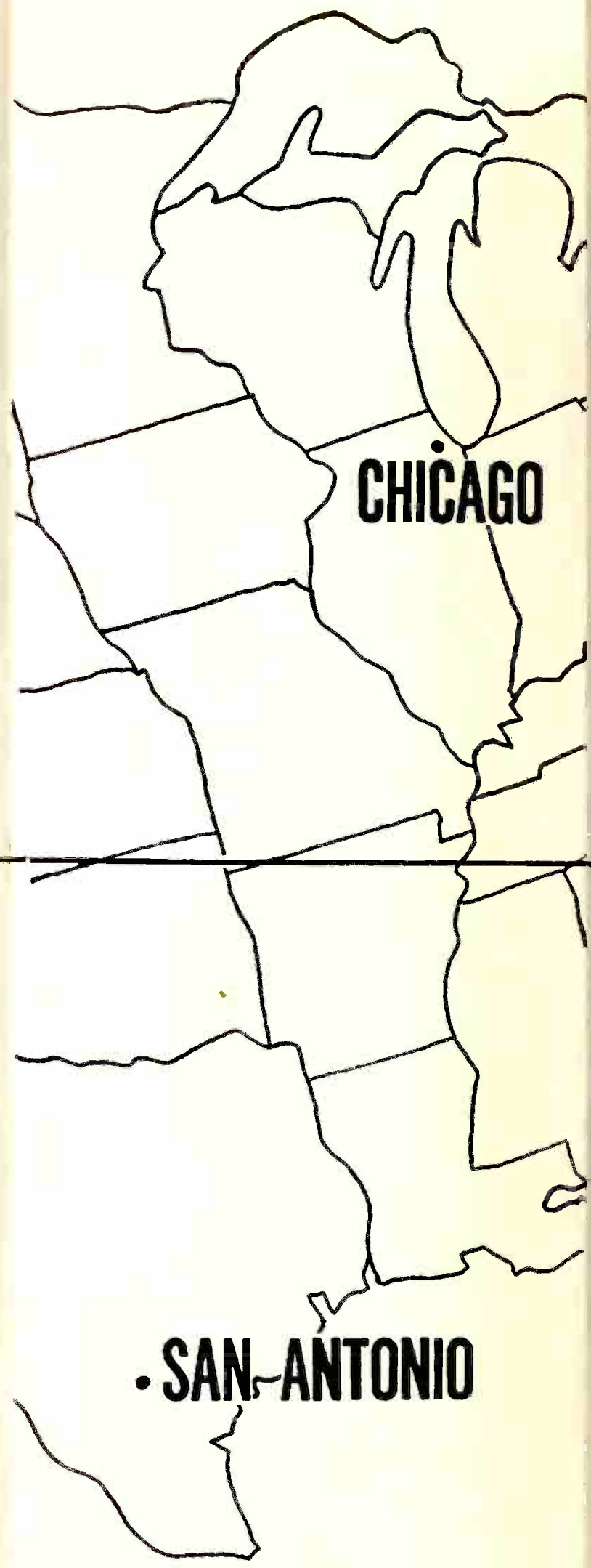
NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

here's  
how

**AP NEWS**

pays  
off  
in . . .



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



## '290 Sponsored AP Newscasts per Week'

John T. Carey, Sales Manager, WIND, Chicago, Illinois



Says Sales Manager Carey: "I believe that WIND carries more sponsored newscasts daily than any other station in the country. We carry 42 newscasts every day but Monday. On Monday we carry 38, for a total of 290 per week. Our main news sponsor is the Chicago Daily News with 164 newscasts weekly. We find The Associated Press to be an excellent service and we invariably secure renewals from news sponsors. As a matter of fact, there's a

g list to purchase our 5-minute AP newscasts."

## '110% Increase in Sales for Sponsor'

Bob A. Roth, Sr., Commercial Manager, KONO, San Antonio, Texas



Reports Commercial Manager Roth of KONO: "KONO continually shows extremely high Hooper Ratings against 4 networks and 3 other stations. This speaks for the quality of AP news service, supplemented by our own local coverage. AP meets our every need for national and regional coverage."

Sponsor results? Says George W. Delavan, Jr., General Manager of Home Appliance Distributors, Inc., biggest KONO AP

sponsor: "AP news on KONO has produced results from the first day commercials hit the air—increased our distribution, built consumer tance and confidence in our product. In one year's time our sales e increased 110%!"

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

- a news report of 1,000,000 words every 24 hours.
- leased news wires of 350,000 miles in the U.S. alone.
- exclusive state-by-state news circuits.
- 100 news bureaus in the U.S.
- offices throughout the world.
- staff of 7,200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily.

Whether it's Chicago or San Antonio, Associated Press news DELIVERS—delivers RESULTS for station and sponsor! Prompt, unbiased news coverage pyramids volume audiences — eager audiences tuned to the news and to the sponsor's message.

For complete information on how Associated Press news can provide payoff RESULTS for YOU, contact your AP Field Representative . . . or write . . .

**RADIO DIVISION**  
**THE ASSOCIATED PRESS**  
50 Rockefeller Plaza, New York 20, N. Y.

**THE ASSOCIATED PRESS.**

THERE'S NOTHING BETTER THAN...

**FIRST PLACE!**

HOOPER RADIO AUDIENCE INDEX, NOVEMBER, 1951  
Omaha, Nebr.—Council Bluffs, Iowa

	KOWH	Sta. "A"	Sta. "B"	Sta. "C"	Sta. "D"	Sta. "E"
<b>MORNING</b> 8 A.M. - 12 Noon Mon. - Friday	<b>25.6</b>	14.6	29.9	16.6	6.9	1.6
<b>AFTERNOON</b> 12 Noon - 6 P.M. Mon. - Friday	<b>38.3</b>	32.5	10.1	12.3	9.3	2.2
<b>SATURDAY</b> 8 A.M. - 6 P.M.	<b>36.3</b>	21.8	12.4	15.9	8.8	4.1
<b>TOTAL*</b> 8 A.M. - 6 P.M. Mon. - Saturday	<b>33.7</b>	24.8	17.6	14.3	8.4	2.2

\* Every rated hour shown above given equal weight

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday through Saturday!
- Largest share-of-audience, in any individual time period, of any independent station in all America! \*

\*Based on the latest available Hooper share of audience for unaffiliated stations including the Omaha and Council Bluffs market (Mar.-Apr., 1951). 12 noon through 6 P.M.

Represented By

*Bolling Co.*

**Kowh**

**○ M A H A**

*"Americas' Most Listened-To Independent Station"*



# Timebuyers I like and why

## **PART ONE** OF A SERIES

**Great buyers have qualities ranging from guts to charm to market-by-market knowledge, reps told SPONSOR**

**spot** Of all the species inhabiting advertising agencies, the timebuyer is most like a man playing a dozen games of chess simultaneously. He must play minute fact against fact, parlaying ratings against audience appeal against distribution against—*most of all*—sixth sense. Yet he must be a hail-fellow-well-met for all the harrowing concentration that goes into his job.

If you're a client, you probably know few timebuyers well though their work behind closed radio department doors has paid off for you time and time again. This is your chance to meet some timebuyers—the best in the business, in fact. For, in this survey, SPONSOR asked the men who deal most with timebuyers and know them best, the national representatives, to describe the buyers whose competence they admired most. Here in this series of vignettes supplied by reps is a

composite description of all that goes into buying the most difficult to use yet often most rewarding of all media, spot radio and TV.

No names are named here, because this is not a puff for anyone. Instead, buyers are described by what they do and by what makes them outstanding.

\* \* \*

### **A gal with guts—and savvy**

“She’s as loyal as anyone who ever worked for an agency, but she’s had the guts to buck the tide of thinking in her own shop. The coat of arms at her agency timebuying department has always been a slide rule crossed by a Hooper pocketpiece. She has put a dent in the coat of arms and urged a more balanced approach. Now, when good buys come up which don’t meet the arbitrary rating standard, she fights for them. She knows that a raw rating must only be used to make a

decision in combination with other factors.

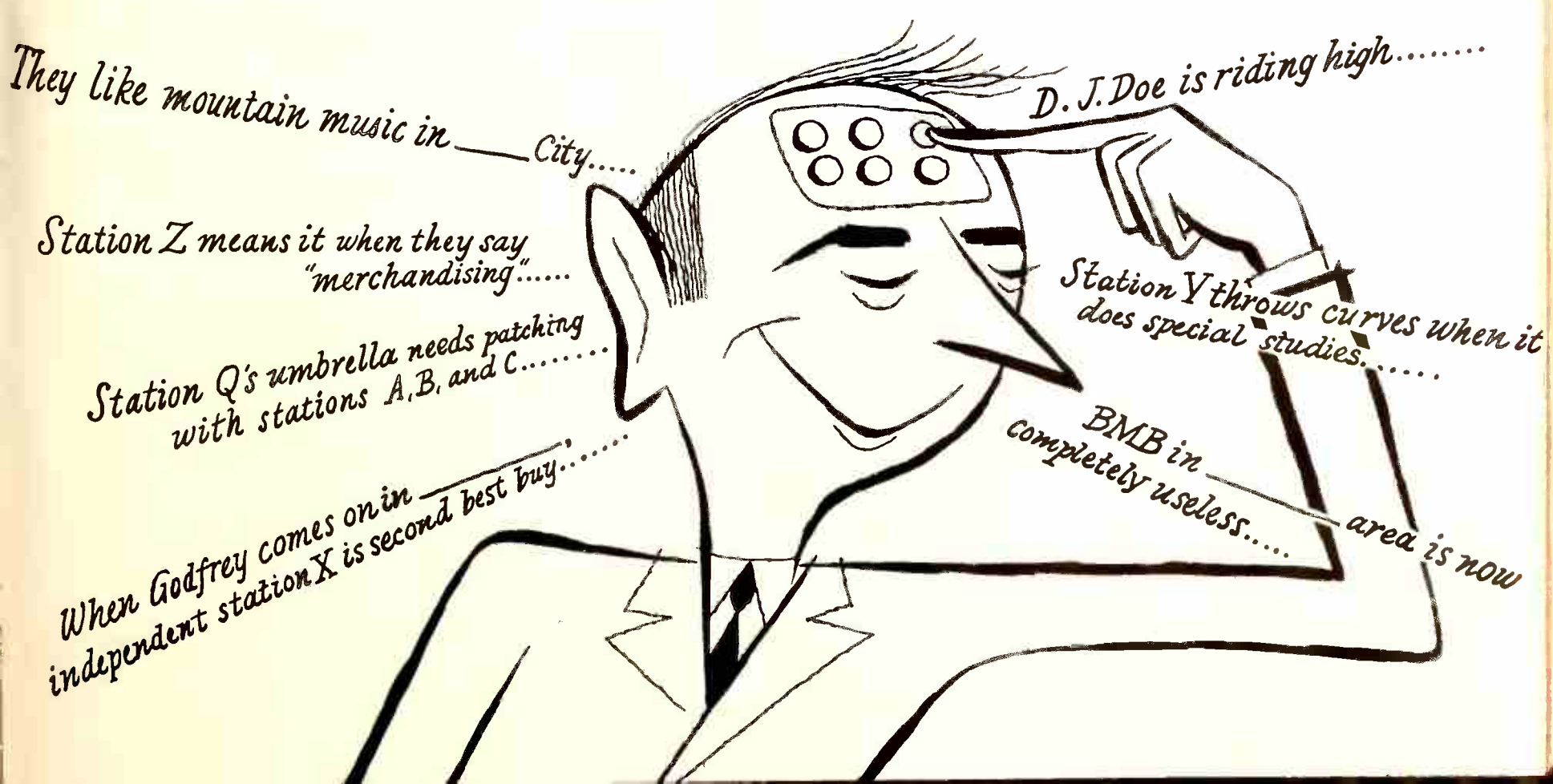
This girl has savvy as well. She knows all media—not just radio and TV. When it comes to selling an idea to agency higher-ups, she can talk their language. She knows the strengths and weaknesses of magazines and newspapers so she can give a fully rounded explanation of why a radio schedule is best to do the job. Too often timebuyers will talk apologetically about radio because they are so close to it.

Her knowledge gives her the confidence to fight for what she knows is right. But don’t get me wrong. She isn’t full of brass, just a gal with guts—and savvy.”

### **To him, reps recommended their competition**

“The best timebuyer I have ever dealt with followed this procedure:

1. Found out the advertiser’s dis-



tribution in each market to determine whether coverage was or was not necessary.

2. Found out the problems and plans of the advertiser in each market.

He then:

1. Told the representatives what was to be accomplished and the plans the agency had outlined to accomplish the advertiser's ends in each market.

2. Allowed each representative to see what his competition was submitting with right of rebuttal.

This accomplished:

1. An interest on the part of the representative in doing the best job for the advertiser since they had been taken behind the scenes and knew the thinking of the advertiser and agency.

2. By getting the representative to sit behind the desk with the advertiser and be allowed to see competitive offerings, this timebuyer achieved an interesting and honest appraisal from the reps of their own and competitors' offerings—to the point of such detachment that representatives would often recommend the competition.

3. A happy representative for in most cases he knew, if he lost the business, why he lost it.

4. A fine job of buying for the ad-

vertiser—he represented.

This fellow did not long remain a timebuyer. He is now high up in one of the largest agencies."

### **He doesn't play it safe**

"He conscientiously tries to weigh all factors in a given market before coming to a decision instead of playing it safe and picking out what he thinks will be easiest to sell to someone in a higher echelon. For instance, instead of confining his queries to what the ratings were in a town months before, he tries to find out what's been happening more recently in a programming way. It's possible that the community has in recent months been nurturing another Arthur Godfrey and the client would fare better by latching on to the personality than by moving in with a year-old rating."

### **He isn't afraid to train his assistants**

"He has the patience of Job and is fair to everyone who comes to sell him. He has no prejudices and will listen to everyone's story. He came up the hard way and is willing to let those under him advance because he isn't afraid of his job. Consequently his assistants are well trained and invaluable assets

to him. He can delegate many decisions to them and keep himself free for more complex problems.

When one of his assistants makes a move which a rep feels can be questioned, he's willing to be told. We have a crackerjack independent station in the South which was on the list of a certain client last year but was dropped for '52. Within minutes after we pointed out that this was probably an oversight, the station was back on.

You're grateful to buyers like this one and when you can do them a favor, naturally you're eager to. That's a factor to bear in mind always—the equity of goodwill the outstanding buyer builds up. It pays off not only in radio but in TV for this particular buyer when he tries to clear difficult stations.

He's friendly but doesn't buy on the basis of friendship alone. Nor does he buy by ratings alone when there are factors like results to pitch at him."

### **Mind like a filing cabinet**

"He is completely informed on shows at stations everywhere. He can touch a button in his mind and come up with the piece of information he needs to make an evaluation. He seems to have

## **BEST** "my ideal timebuyer"

1. *\*He knows stations and markets intimately.*
2. *He uses research and ratings but isn't hypnotized by figures.*
3. *He buys without preconceived prejudices.*
4. *He has a tremendous store of programming savvy and can pull useful facts out of his memory.*
5. *He knows his own accounts thoroughly.*
6. *He trains good assistants to handle details.*
7. *He is courteous, friendly, and makes himself available to reps.*
8. *He is a good salesman who can put over his ideas before top brass.*
9. *He has the imagination to spot an unusual buy which can pay out.*
10. *He, or she, doesn't exist except in composites like this because no one buyer in a business as fast-moving as radio and TV can stay tops in all of these categories.*

\*"He" or "she," of course.

## **WORST** "poorest timebuyer I ever met"

### **case A:** *The Scaredy Cat:*

"He buys only what he can justify easily to the account executive. If it's a matter of choosing between a 4.5 and 4.6 rating, he'll take the slightly higher one every time."

### **case B:** *The One-track:*

"Wild horses can't drag him from the stations he used to buy ten years ago. He's so full of prejudices he misses opportunity after opportunity to make good sales-producing buys at low cost."

### **case C:** *The Meanie:*

"When a rep comes in to see him and brings one of his station managers along, this type is rude and unfriendly. One of them used to read his mail when I came in with an important manager."

### **case D:** *The Gun-jumper:*

"He puts the reps in a whirl supplying him with availabilities before the appropriation is actually tacked down with the result that he's wasted lots of effort for the reps."

\*Question asked of reps who told about their favorite buyers.

the essentials filed away mentally through constant study. Even the most involved sets of figures don't floor him because he has a fine technical knowledge.

What I appreciate most is that he doesn't horse around with you. There's no runaround. If he doesn't like an availability he says so. Some others string you along. His honesty earns respect and cooperation from the reps. That's essential to him, of course, in doing a good buying job."

**Good salesman himself**

"It is disheartening to deal with a timebuyer who cannot sell his own ideas. My favorite timebuyer is one you can trust to back up what he believes in and do it successfully. Once a timebuyer has been sold an idea involving considerable expenditures, he frequently must justify it to those above him in the agency.

The weak sisters will quit at the first sign of opposition. Those who are inarticulate will find themselves stared down by print-minded brass. But the timebuyer who knows how to sell within his own shop will get approval for his own decisions. This is the kind of a man or woman you feel it's worthwhile to single out for favors in the way of choice availabilities."

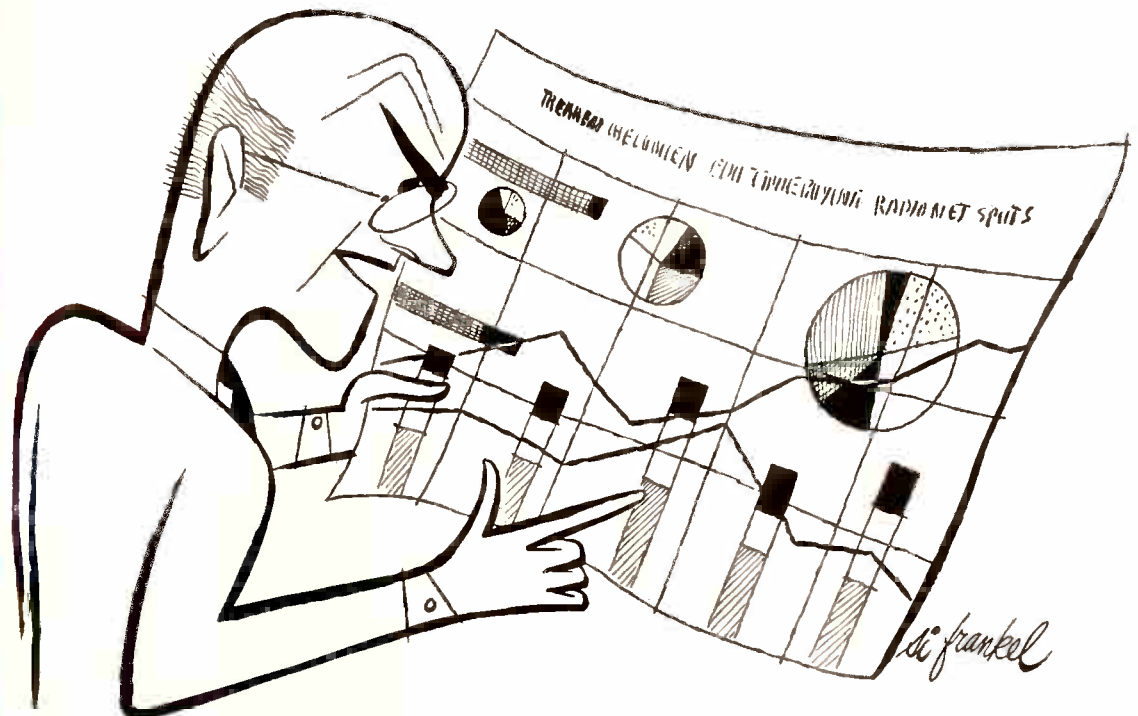
**It's a pleasure to do business with her**

"There are several gals I'm thinking of who fall into the same category. They are all people I think of as old friends rather than customers. It's hard to explain but they just seem to make doing business a pleasure because they have grace and warmth. You can relax with them and talk freely which makes doing business faster. Never underestimate the power of personality—in women timebuyers or men. The people you like gain immeasurably in service from the rep and chances to buy the best time.

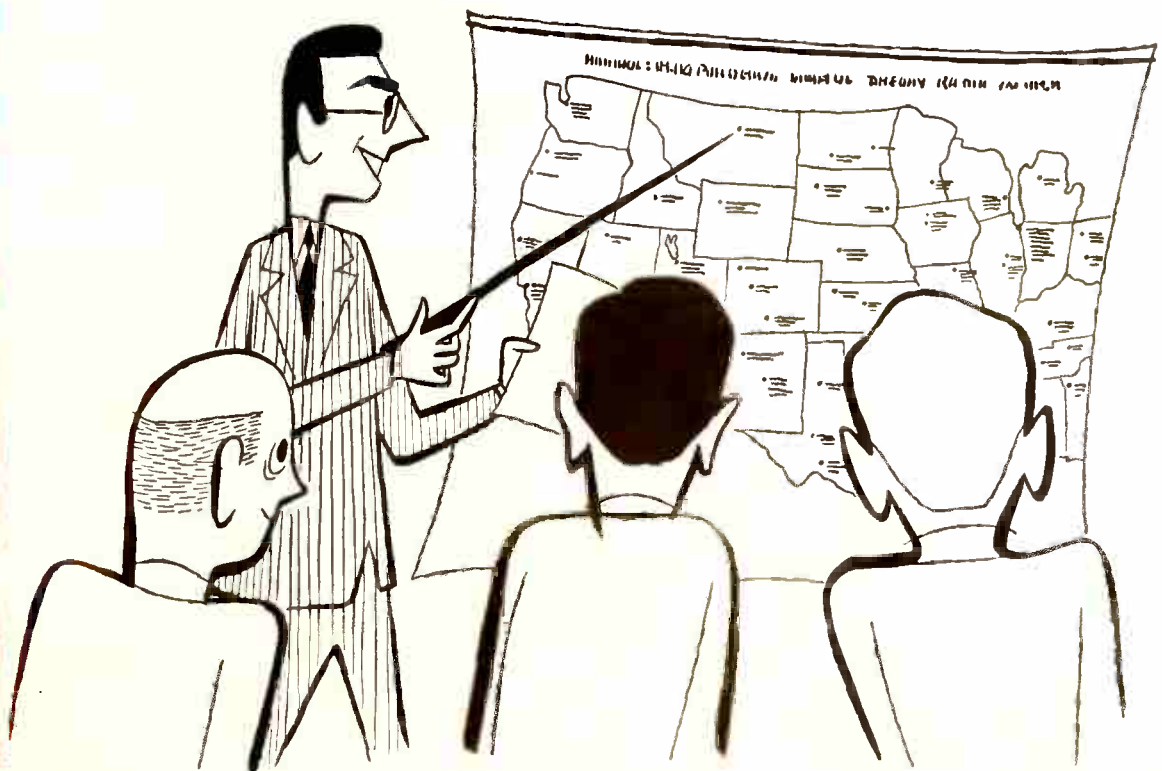
Let me give you an instance of the kind of thing that warms you up to a timebuyer. When you have a station manager in town and bring him around with you to the agencies, the friendly timebuyers give you a glowing reception. They make the station man feel that he's important and you're important. He goes back home more impressed with having hobnobbed with a top agency timebuyer than with the  
*(Please turn to page 79)*



**1** Buyer who is courteous, especially when rep brings in out-of-town station man



**2** Keen analyst who can quickly spot flaws in complex maze of research figures



**3** Timebuyer who is good salesman and can sell his own decisions to agency chiefs

**Charles  
Kasher  
heads  
Antell**



*The president and advertising strategist of both Charles Antell and National Health Aids, Inc., Charles Kasher, 39, was a department store demonstrator for 20 years, successfully adapted the technique to radio and TV.*

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# Antell's \$10,000,000 hair spiel

**Comedy routine mixed with straight information on 900 AM and 45 TV stations has put new firm among top sellers**



**Lewellen (above) lectures, kids about hair for full program, then sells hair tonic (excerpt below)**

*"When men start to lose their hair, they always run down to the corner barber shop and ask a bald-headed barber what they should do about it. 'Sit down in the chair,' says the barber, 'you've come to the right place.' He goes over to the shelf, gets down a couple bottles of perfumed alcohol. . . . He sprinkles the perfumed alcohol on top of the guy's head and then he rubs it in. If you are a good customer, he rubs a little*

*longer. When he is through rubbing, he combs it real nice. A little pompadiddle down the middle makes it look like you got more this week. Then he says, 'Look, this stuff doesn't work overnight.' He's right! He says, 'You better come back next week . . . get another shot.' You do, and you get your head scratched again. By this time you're starting to like it. It feels good. So you make an appointment. From that*

*day on, the rest of your life you're stuck. Once a week you go to get your head scratched. You wouldn't wake up if the roof fell on you. I mean it. After all, if alcohol could grow hair, most of the men I know would choke to death before they got to the barber shop."*

*(There are three air salesmen who deliver spiels like the one above for Antell. Actual sales pitch comes at tail end.)*

**over-all** In the past 12 months, over 900 radio and 45 TV stations, a sponsor named Charles D. Kasher has barraged the nation with what appear to be the looniest programs you've ever heard.

For either a half hour or 15 minutes, a man not only gabs steadily like a carnival barker, but also gestures like a man possessed. He mugs with Charlie Chaplinesque pantomime. He tosses his hands about with the abandon of a

size. The other commercial offers a money-back guarantee when listeners buy National Health Aids' Mineral and Vitamin Complex in a \$5 or \$10 size. The hair products are now sold over the retail store counter; the complex is a mail-order item.

What's been the sales response to these air shenanigans? Charles D. Kasher, president of the two Baltimore companies—Charles Antell, Inc., and National Health Aids, Inc.—says exultantly: "You can call me one of the happiest sponsors ever to use broadcast advertising. Ever since we ventured on the air a year and a half ago, radio and TV have been our mainstay. Sales results have been so remarkable, in fact, that we plainly boast in print on our Charles Antell packages, 'As Heard on Radio—As Seen on TV.' You can't be more grateful to a medium than that, can you?"

With regard to his unorthodox style of programing, it turns out that Kasher is crazy like a fox. "People mocked at me when I began our Pete Smith-style of shows that rib the public's hair and eating habits," he says. "They also sneered that the public would never buy relatively costly drug store items as a result of an air advertising pitch. But I thought different. I personally have been a department store sales demonstrator for some 20 years. All we've done is bring store-demonstration technique to radio and TV. It's worked, because customers are the same wherever you go."

Kasher is rather reluctant to release figures. He does admit, though, that he is now spending "at the rate of over \$2,000,000 a year on radio and TV." In a single month currently, he is advertising on over 400 radio stations and from 15 to 20 TV stations. His saturation advertising is heaviest in at least 15 major cities, where the Charles Antell hair products are now

sold over the counter. Kasher also candidly concedes that, thanks largely to radio and TV, 7,500,000 repeat customers have ordered the Antell Formula 9 and Shampoo. The complex is selling handsomely, he says, but customers can only order it by telephoning or writing care of the station on which the item is advertised.

Though not revealing his annual gross, Kasher claims each of his products is now No. 1 seller in its field, or else mighty close to the top, depending on local distribution. While not agreeing entirely with this, the trade does concede his products are vital comers. According to *Drug Topics*, the reputable trade magazine, Americans last year spent about \$80,000,000 for hair shampoos, and about \$20,000,000 for hair creams. Wildroot, Fitch, Drene, and Shasta are among the leading brands. But as a unique "one-two treatment," combining shampoo and hair cream, Antell ranks as a top seller on its own. The trade guess is that the hair treatment combination is now selling at the rate of close to \$10,000,000 annually.

Because it's a mail-order item, it's harder to determine the gross of the National Health Aids' Complex. According to *Drug Topics*, Americans last year spent over \$203,000,000 for various vitamin concentrates. The trade estimate is that National Health Aids is now grossing from \$4,000,000 to \$7,000,000 annually.

One thing that is verifiably certain is that radio and TV have been chiefly responsible for the flow of demands for Kasher's products. (It's only recently that he began spending, in addition, about 15% of his advertising appropriation on newspapers.) In a survey made by SPONSOR on the retail level, these answers were typical:

Albert Goodman, advertising man—  
(Please turn to page 58)

Don Quixote windmill. He spins derisive wisecracks. He insults the audience's eating and hair-preserving habits. He applauds his own witticisms with titters of "Heh! Heh!"

Then, when all this buffoonery is over, the clownish fellow has the nerve to try to sell the air audience two expensive drug store products. One commercial offers a money-back guarantee when listeners buy a combination of Charles Antell Hair Shampoo and Formula No. 9 Hair Cream in a \$2 or \$3

A riot on RADIO!  
Terrific on TV!

7 1/2 million repeat customers demanded it!

NOW HERE IT IS

Charles Antell  
FORMULA 9  
and SHAMPOO

both containing lanolin and borax

Antell's hair products formerly sold only via mail order, are now sold over the counter

# Packagers (not nets) lead in building television shows

**Webs bigger source of TV sponsored programs than in radio four years ago—but packagers have 55% of total**

**over-all** When network television took off on its skyrocket, just four short years ago, many ad agency men predicted that TV would prove the end of the road for the independent package producer. Networks and agencies alone, these experts contended, had the kind of money necessary for the maintaining of big creative staffs—experts essential for building big time TV shows.

This gloomy forecast has most certainly gone wrong. Even with NBC and CBS more determined than ever during the past year to capture control of what they like to term the "editorial content" of their operations, the packagers are still on top of the heap.

The packagers are primarily the

boys who come up with a good show "gimmick," an exploitable literary property, and, what is most important, a comparatively low production budget.

In many ways, the package producers today are in an even stronger position than they were in radio—in the days when radio hardly gave a thought to TV competition.

A SPONSOR survey, on which this report is based, shows that out of the 162 sponsored network TV shows on the air as this issue went to press, package producers are responsible for building over half—55%. At radio's peak, in January 1948, packagers could only claim 41.6% of sponsored radio web shows, according to a SPONSOR survey. Networks, having built 25.3% of today's sponsored TV shows, are up considerably from their 1948 radio position of 16.3%, but are still trailing the package producers.

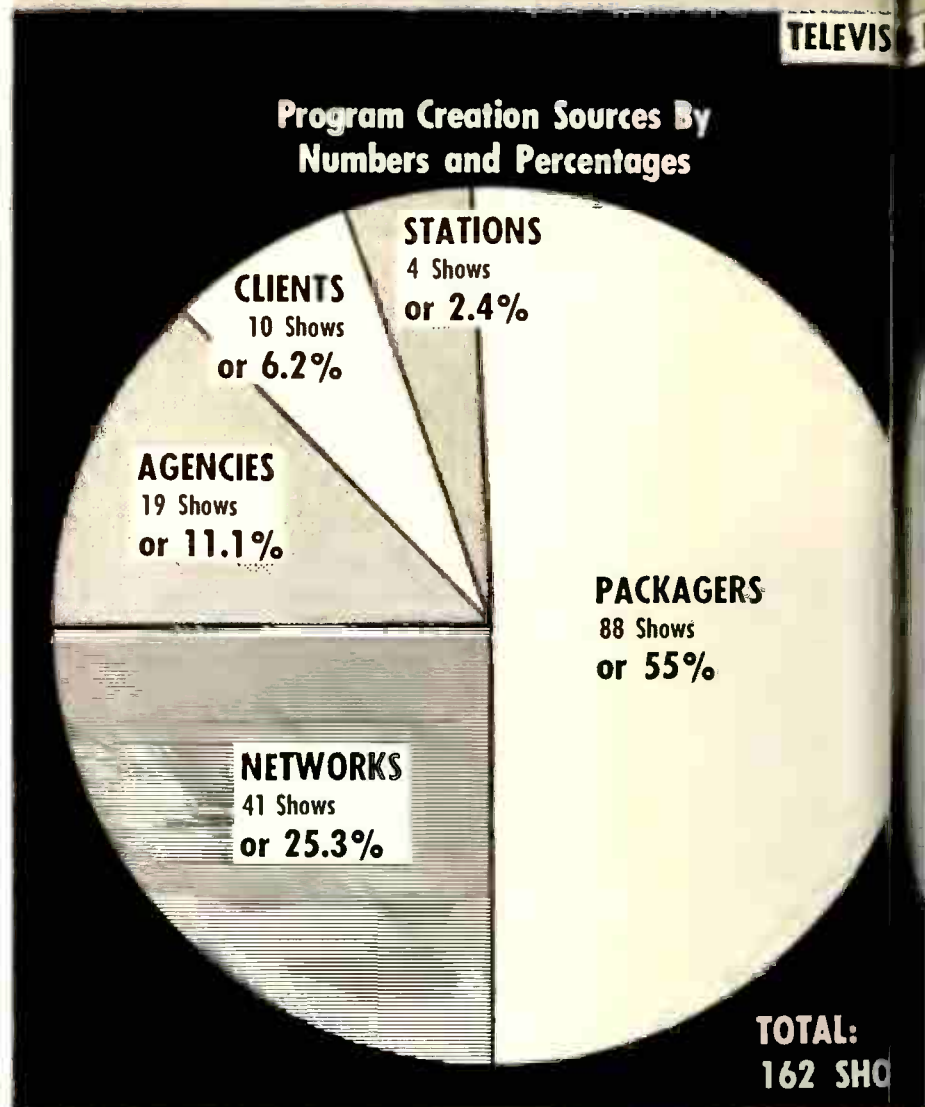
Agencies, on the other hand, have begun easing out quietly from the creative picture. Leaders in TV's early days, when they put together shows like *Texaco Star Theatre*, *Ford Theatre*, *Kraft TV Theatre*, and other high-priced vehicles, they now get credit for building only 11.1% of today's

big TV shows, as compared with 30.5% in radio as of January 1948. Client-created shows are slightly down, and form a lower percentage of the number of TV shows today (6.2%) than they used to in radio. The reverse is true of shows created by affiliated network stations, and fed to the TV web. (For full details, consult the first pie-chart, top of this page.)

A glance at the latest production budgets for the current 162 network TV shows gives the primary reasons. With clients' costs going through the roof in TV, with agencies hard-put to make a profit on the 15% commissions collected on agency-built shows, the tight production budgets of packagers have a great appeal for both client and agency.

The average production cost of a network-built TV show is approximately \$16,000 per week. For agencies, the figure is nearly as high—over \$13,000. But for the package producer, the average budget among the 88 packager-built network TV shows is only \$9,500 weekly.

Low cost hasn't meant low ratings, or poor results, for packager-built shows. The 1-7 December Videodex



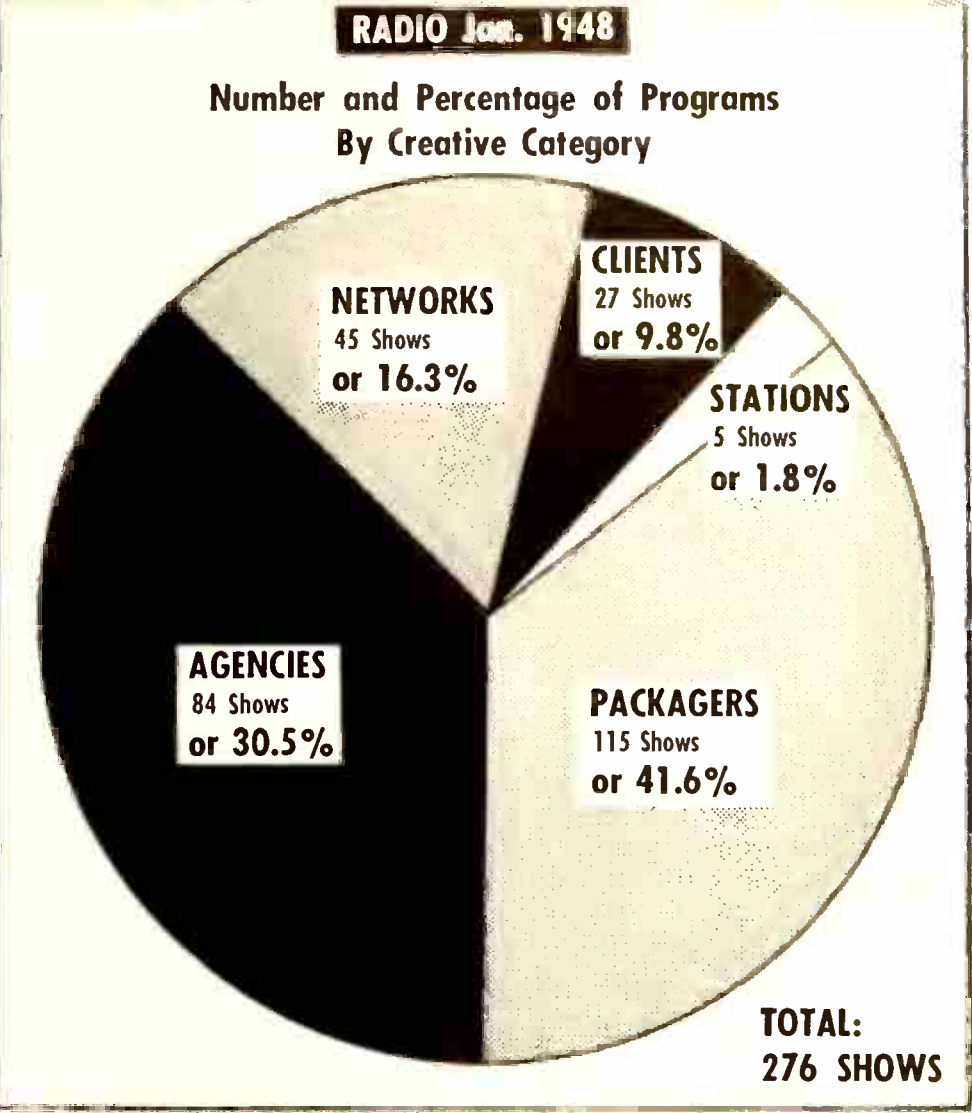
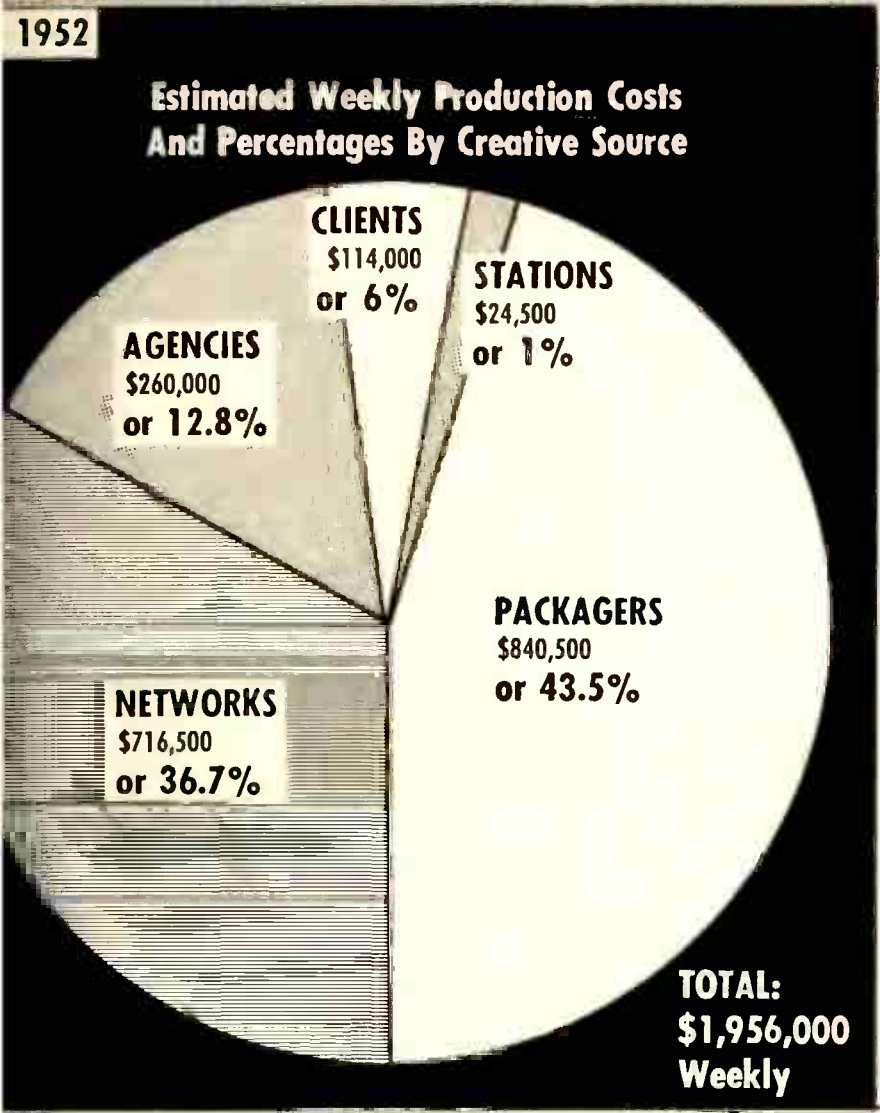
Above charts based on special SPONSOR survey of 162 currently sponsored



#### Four typical TV packagers

(Top row) Carol Irwin (left), Goodson and Todman (right), and Lou Cowan (bottom left); Wally Jordan (bottom right) heads William Morris packaging





shows, Jan. 1952. Programs were broken down by known creative source and estimated weekly production-only costs. Compared with SPONSOR study, Jan. '48

"Top 20" ratings shows this clearly. Two packager-built shows, P&G's *Red Skelton* and Philip Morris' *I Love Lucy* are in the top five. The packager's share among the "Top 20" (there were ties for 7th, 10th, and 17th place, giving 23 shows in all) compares favorably with the general breakdown of all shows. Here are the "Top 20" figures: 10 shows (43.5%) for the packagers; six shows (26.1%) that were network-built; five shows (21.7%) for agencies; and two shows (8.7%) built around client-created or client-owned properties. Compare these with the over-all figures: 55% for packagers, 25.3% for networks, 11.1% for agencies, 6.2% for client-created shows, and 2.4% for station-created TV network shows.

Most of the gains by package producers and networks have been at the expense of ad agencies and agency-built shows. You'd think that agencies would be fighting to keep their foot in the program-building door. Not so, a SPONSOR checkup at nearly 20 large New York ad agencies, all active in TV, revealed.

An official of one of the country's most outstanding ad agencies, who

could not be quoted by name, put it to a SPONSOR editor this way:

"From my own talks with agency TV men, I would say, yes, there is indeed a trend away from agency 'packaging' of TV shows. Even in normal agency operation, over half the agency's income goes out in salaries to people who create and supervise client advertising. In the field of TV advertising, so many more high-salaried people have to be employed by an agency to handle an agency-built TV show that the margin between agency TV income and agency TV expenses gets to be pretty tight. You can't always pass it along to the client, either. Actually, the more an advertising agency is in the production of TV shows, the less it can tell regarding an accurate profit picture in its TV department."

Further light on agency problems in this field was thrown by Rod Erickson, top AM and TV contact executive of Young & Rubicam. Erickson, a TV veteran from the early days of the medium and one of TV's most knowledgeable agency men, told SPONSOR: "At Y&R, we have what is probably the biggest radio-TV department of any agency. There are over 160 people on

the payroll, and there's a fair balance between radio and TV billing income. But, about 80% of the department's personnel do most of their work handling TV. On some TV network shows, even those bringing as much as \$200,000 annually in commissions, it's often tough for us to make a normal departmental profit, because so many people are involved in working for these TV shows. Package video shows are much easier to control accurately when it comes to cost, and the commission is a simple 15%. However, we maintain our full TV department staffs in case it's necessary for Y&R to build a special video show for a client."

Erickson's comments are no isolated brand of agency thinking. His views on the easier-for-the-agency situation of packager-produced TV shows were echoed by officials of other Madison and Fifth Avenue agency shops.

Said one: "We've actually lost money in producing TV shows for one of our biggest clients, particularly where the show was a small one. We have a large TV department. We're going to keep it that way, for prestige, and in case we need the personnel for a client who suddenly wants to increase his TV

spending for some reason.”

From an official of one of the best-known agencies on Madison Avenue: “Sure, our TV billings are up, but so are costs and agency TV overhead. I can’t give you the actual figures, of course, but on a couple of our big TV accounts we’re resigned to ‘breaking even’ and making the general agency profit on the account in other departments.”

Frank Gilday, v.p. and Television Director of Cecil & Presbrey, summed up for SPONSOR the reasons why agencies are no longer eager to jump into the business of building agency-created TV shows. Said Gilday:

“Everything in TV is complicated from an agency standpoint and involves more man-hours of work. This is dramatically so in comparison to radio, even though TV revenue is often greater than radio revenue for the agency. It’s obvious to me that television, by its very nature can never be as profitable to an agency as radio. The most direct answer we can make to the question ‘Can an agency profitably handle TV at 15%’ is ‘Yes, if you’re lucky.’”

With this family blessing bestowed on their heads by ad agencies, you’d think it would be clear sailing for the

packagers.

It isn’t, because of the networks’ reluctance to relinquish *their* beachhead landing in the frequently-profitable area of program building and selling. TV networks are determined never again to become merely a “facility,” as networks often were for years in radio.

One way in which networks have competed with package producers is to absorb extra, unexpected costs in network-created shows.

Among all networks, during any given week, it’s not uncommon for at least one out of five network-built package shows to go over their budget, and for the network to be “out of pocket” for the difference.

Another “hedge” of the networks against losing control of program-building is with contract arrangements with independent producers. Here, the network is acting like a Broadway “angel.” The Goodson-Todman duo, for example, have been aided financially by CBS in building shows. But, these two men have got firm contracts with CBS insuring the fact that shows which they’ve created and CBS has helped finance will stay put—on CBS. These include shows like Sylvania’s *Beat The Clock*, Sanka’s *It’s News To Me*, and

Embassy’s *The Web*. Lou Cowan has similar contracts with ABC covering *Stop The Music*. Ted Collins and Kate Smith are known to be tied closely with their contracts to NBC-TV, which did most of the developmental work in building Kate’s two TV shows.

These contracts, of course, work also to the packager’s advantage. They assure the show of a good network spot, plenty of high-priced promotion and publicity, as well as the backing of the network’s sales force. Often, they are the only way a small package producer with a good idea can get his show auditioned or on the air. A “closed circuit” or kinescoped TV audition costs anywhere from \$10,000 to \$15,000 and up, regardless of the type of show, and few packagers can afford them.

Until TV network time is no longer a scarce item, networks have another potent weapon to hang onto a large share of the lucrative commercial program control. As the independent producers often view it, it’s an exasperating type of competition to meet. Networks, by this process, frequently insist today that, if an advertiser wants to buy a particularly-choice piece of

(Please turn to page 70)

## Client-built net TV shows, Jan. 1952

SHOW	CLIENT	NET
<b>Arthur Murray Show</b> <i>Show put together by Arthur Murray Productions as specific showcase for dance instruction business.</i>	Arthur Murray	<b>ABC-TV</b>
<b>Betty Crocker</b> <i>Show created around client-owned property to act as public relations device for General Mills.</i>	General Mills	<b>ABC-TV</b>
<b>Cavalcade of Sports</b> <i>TV version of radio sports format long associated with Gillette, who makes most of the rights deals.</i>	Gillette	<b>NBC-TV</b>
<b>Chronoscope</b> <i>Low-cost news discussion series produced by client’s own radio-TV ad manager. Strong sales angles.</i>	Longines-Wittnauer	<b>CBS-TV</b>
<b>Faith for Today</b> <i>Commercial religious program, a TV version of earlier, client-built radio shows. Specific program angle.</i>	Voice of Prophecy	<b>ABC-TV</b>
<b>Hour of Decision</b> <i>Commercial religious program, built by Graham Evangelist Assn., modeled on prior radio shows.</i>	Billy Graham	<b>ABC-TV</b>
<b>Song Time</b> <i>Commercial religious program, built by Word of Life around religious music performances.</i>	Word of Life	<b>ABC-TV</b>
<b>Voice of Firestone</b> <i>Simulcast with radio show, one of oldest on the air. Client built show as a low-pressure PR device.</i>	Firestone	<b>NBC-TV</b>
<b>Your Hit Parade</b> <i>Variety series modeled on earlier radio series inspired by late George Washington Hill, owned by client.</i>	American Tobacco	<b>NBC-TV</b>
<b>Youth on the March</b> <i>Commercial religious show, built by Young People’s Church and modeled on prior radio series.</i>	Young People’s Church	<b>ABC-TV</b>

## Top 20 Videodex 1-7 December

RANK	SHOW	BUILT BY:
1	TEXACO STAR THEATRE	Agency (Kudner)
2	RED SKELTON	Packager (Skelton)
3	TALENT SCOUTS	Network (CBS)
4	I LOVE LUCY	Packager (Desilu Prod.)
5	COMEDY HOUR	Network (NBC)
6	SHOW OF SHOWS	Network (NBC)
7 (tie)	{ PHILCO PLAYHOUSE { GODFREY & FRIENDS	Network (NBC) Network (CBS)
8	YOU BET YOUR LIFE	Packager (Guedel)
9	FIRESIDE THEATRE	Packager (Wisbar)
10 (tie)	{ AMOS 'N' ANDY { MAMA	Packager (Gosden-Cor’l) Packager (Carol Irwin)
11	KRAFT TV THEATRE	Agency (J. W. T.)
12	LUCKY STRIKE THEATRE	Packager (Neptune)
13	GILLETTE CAVALCADE SPORTS	Client (Gillette)
14	MAN AGAINST CRIME	Packager (Cooper)
15	ALL STAR REVUE	Packager (Wm. Morris)
16 (tie)	{ LUX VIDEO THEATER { SCHLITZ PLAYHOUSE	Agency (J. W. T.) Agency (Y&R)
17	ALAN YOUNG SHOW	Network (CBS)
18	BIG TOWN	Agency (R&R)
19	HOPALONG CASSIDY (OFF)	Packager (Boyd)
20	YOUR HIT PARADE	Client (Amer. Tob.)

<b>Box Score:</b>	10-packagers; 43.5%	6-networks; 26.1%	5-agencies; 21.7%	2-clients 8.7%
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BIG SUBURBAN LISTENING CAN BE BUILT VIA SHOWS LIKE KVOE'S (SANTA ANA) "E-Z LIVING" SERIES, TAPED AT LOCAL UTILITY

# Can a suburban station buck the big boys?

**Figures show sponsors may be overlooking a good supplemental spot buy in the suburban outlet**

Until last year, the average Spanish-speaking resident of California's citrus-wealthy Orange County bought a package of cigarettes with a routine that usually went something like this:

"What'll it be?" a clerk would ask.

The well-paid, family-loving Juans and Pedros of Orange County would smile a brilliant smile, and shrug with Latin eloquence.

"Jus' some cigarillos, por favor," was the usual reply.

National cigarette advertising, par-

ticularly radio and video shows coming into Orange County from nearby Los Angeles, less than 40 miles away, hardly made a dent in the situation. Cigarette brand choices for 15% to 25% of Orange County's population (200,000) was mainly at the discretion of store clerks.

For some time, the L. A. office of Lennen & Mitchell, ad agency for Old Gold, had worried over this. There wasn't much in the way of an extra budget to remedy the problem—in fact, not much more than some \$3,500 a year was available.

## THE SUBURBAN OUTLET

By aiming station-built shows squarely at community tastes, the nation's "suburban" air outlets are gathering a sizable share of community listening in the very shadow of many big cities and big stations. Below, SPONSOR gives a facts and figures report on a typical "suburban" radio station, KVOE (less than 40 miles from Los Angeles).

Radio, for years one of the mainstays of any national campaign for Old Gold, was finally picked as the medium in which this "extra" budget would stretch furthest—but what kind of radio? L&M timebuyers combed through lists of Spanish-language availabilities in L. A. and Orange County.

Finally, they found what they wanted. It was a 6:00 to 7:00 a.m. program called *The Spanish Hour* on KVOE, Santa Ana, in the heart of Orange County. Because of the heavy competition from the L. A. powerhouses, like  
(Please turn to page 62)

# Spot radio success brings Kiplinger

**over-all** When morning network television became a big-time reality on the 14th of January with the debut of NBC's \$25,000-weekly participation show, *Today*, its first TV sponsor was—oddly enough—a highly-successful radio advertiser. The client: Kiplinger Washington Agency, Inc.

Just to add to the contradiction, many admen knew that Kiplinger, publishers of the famous newsletters and more recently of the magazine *Changing Times*, had enjoyed only mild success with a 1951 campaign in TV.

What caused this about-face for Kiplinger?

How can Kiplinger's weekly five-minute segment in network TV be reconciled with the fact that last December the publishing firm dropped TV entirely to go into spot radio exclusively? The answers make interesting reading for admen, and throw a lot of light on how broadcast advertising can be a success for a publisher.

Not that Kiplinger is the first publisher to find a big circulation payoff in air advertising. In the late 1920's and early 1930's, *Collier's* was boosted from an also-ran to one of the biggest weeklies in the magazine field, through sponsoring programs built around *Col-*

*lier's* editor John B. Kennedy. The Curtis group, headed by the *SatEve-Post*, has a successful case history of radio, and recently TV, use. Others, like the *Christian Science Monitor*, McGraw-Hill, Doubleday & Co. (books), and *Omnibook* have found that everything from spot to network advertising has resulted in stepped-up sales. Still others, like *True Detective*, *Reader's Digest*, *Street & Smith's The Shadow*, have profited from air tie-ins, in which the publication shared in program costs in return for heavy air plugs.

In Kiplinger's case, however, part of the reason for the entry into network TV (as will be seen a little later in this report) is in the basic nature of the subscription-only publication, *Changing Times*. More of the reason can be found in the fact that the TV formula, which is costing Kiplinger \$33,000 for 13 weeks, bears a remarkable resemblance to its successful spot radio formula. Lastly, spot radio carries on at an estimated rate of \$100,000 a year, for two-to-six morning participations on some 60 radio stations one week each month (coinciding with issue dates).

Yardstick for the success of the Kip-

linger TV plunge will not be newsstand sales or ratings. The four-year-old monthly is like no orthodox national publication. Robert Day, radio-TV account executive at Albert Frank-Guenter Law, ad counsel for Kiplinger, told SPONSOR: "We're not depending primarily on any research survey to check *Today's* audience. Since it's difficult for a non-subscriber to browse through a typical copy of *Changing Times*, we're offering viewers a sample copy of the magazine—a formula we worked out in radio. Therefore, our success is being measured in terms of mail pull, and how many inquiries eventually turn into subscriptions."

By the time SPONSOR went to press, Dave Garroway's folksy early-morning selling on *Today* had pulled in over 16,000 inquiries in the first five days of NBC-TV's dynamic new video program experiment. On the basis of previous returns in spot radio, Kiplinger's ad agency feels that a "substantial percentage" of these inquiries will actually result in subscriptions.

The basis of this success with returns is a simple one. First, Kiplinger and its agency have discovered, through trial and error processes, that prospective magazine subscribers are

Single announcement (60 seconds) on the first show in NBC-TV's "Today" series pulled 16,000 requests for sample copies of "Changing

Times," Kiplinger magazine, at cost-per-inquiry of about 15¢. Below, (l. to r.) Day, agency A/E, NBC's Schecter, Garroway inspect mail



## Magazine was first to buy NBC's "Today" after \$100,000 spot radio campaign paid off; is retaining AM intact

a canny lot. They prefer to look over a magazine before they buy a subscription—no matter how attractive the subscription offer. Secondly, the new TV show is thus a logical visual extension of the radio formula in which Kiplinger first tried out its business-building air innovations.

In fact, the entire radio-TV success of *Changing Times* is one of innovation.

The Albert Frank-Guenther Law agency's application of the "sampling" technique to magazine selling is an innovation in itself. No premium offers are used, in the sense that many big soap, food and drug firms use premiums to force "sampling" to new customers. The delicate question of dealers' feelings is not involved, so it's a straight free sample of *Changing Times* that's offered to listeners, via spot radio, and viewers, via TV. Thousands of inquiries have already been pulled, in less than two months, through the radio offers. One station alone—the ad agency won't mention the call letters—drew 8,743 inquiries after just three announcements.

What the radio payoff has been in terms of inquiries-into-subscriptions is a secret which both agency and client have been keeping under heavy wraps. It's common knowledge that the results, and the per-inquiry costs are very good for Kiplinger.

Not a guess as to the actual figures, but a good guide to remember is the "rule of thumb" figures reported in the June 1948 SPONSOR in an article entitled "Sampling comes second." At that time, officials of Reuben H. Donnelley and the Duane Jones agency told SPONSOR that as many as one-third of the consumers air-sampled with a product will stay on as users of the product. Costs of sampling on the air run all over the lot, but average-out in spot radio at about 18¢ per inquiry. It's known that Kiplinger is doing better than these long-time industry averages.

Kiplinger's agency actually had a good target to shoot at, once the spot radio campaign began to roll. The "pilot" station for a test of the spot

radio formula, New York's WOR, brought the cost-per-inquiry figure down to seven cents during a week-long test in late August of last year. This was accomplished with three participations in WOR's morning *The McCanns at Home Show*, which pulled in 4,800 returns.

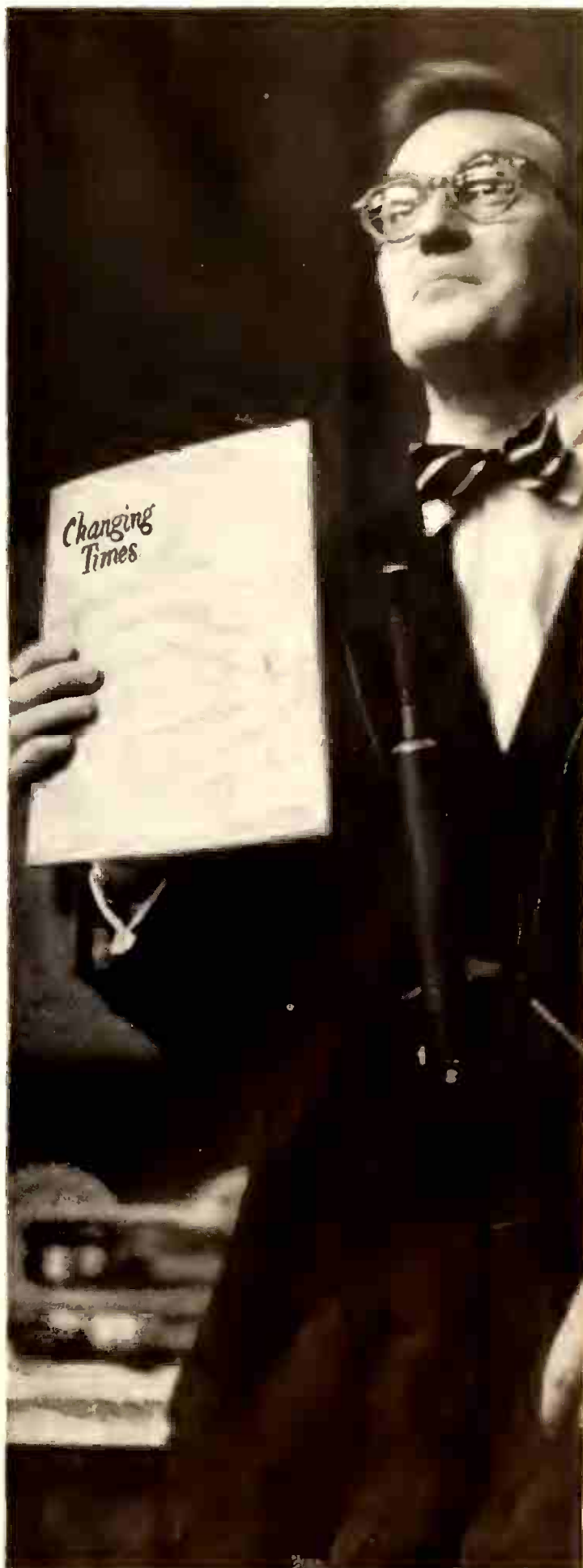
Throughout the nation, once the full-scale spot radio campaign began to roll, costs are known to have ranged from a low of 5¢-per-inquiry (a WOR figure), to as much as 25¢. Average costs are estimated to be about 15¢-per-inquiry for Kiplinger, using spot radio. It's interesting to note that the Kiplinger cost-per-inquiry on TV's *Today*, using a 30-station network covering 27 states, is also around 15¢-per-inquiry. This makes the early TV results at least competitive with the radio average, although radio in some individual cases has bettered the TV figure by a wide margin.

Like any good product, part of the success of Kiplinger's "sampling" approach on the air has been in the value of the product to the consumer. And, *Changing Times* has so far done well in coming up with a distinct editorial formula that is building readership and subscriptions. It accepts no advertising; it is not sold on the stands; its subscribers buy it for \$6 a year through the mails only; and, though it has a wide female readership, its editorial content has no obviously feminine slant.

The 48-page magazine boasts the slogan: "Straight talk to help you see ahead to better work and living." Or, as one executive puts it, "We aim for a universal appeal." The articles are about economic and social matters, with such homey titles as, "Your community do right by the kids?", "People still do get gout," "How to influence your Congressman," "Get more for your money," and "What's your house worth?"

The publishers, Kiplinger Washington Agency, Inc., are, of course, noted for their various successful business newsletters. They started publishing

(Please turn to page 71)

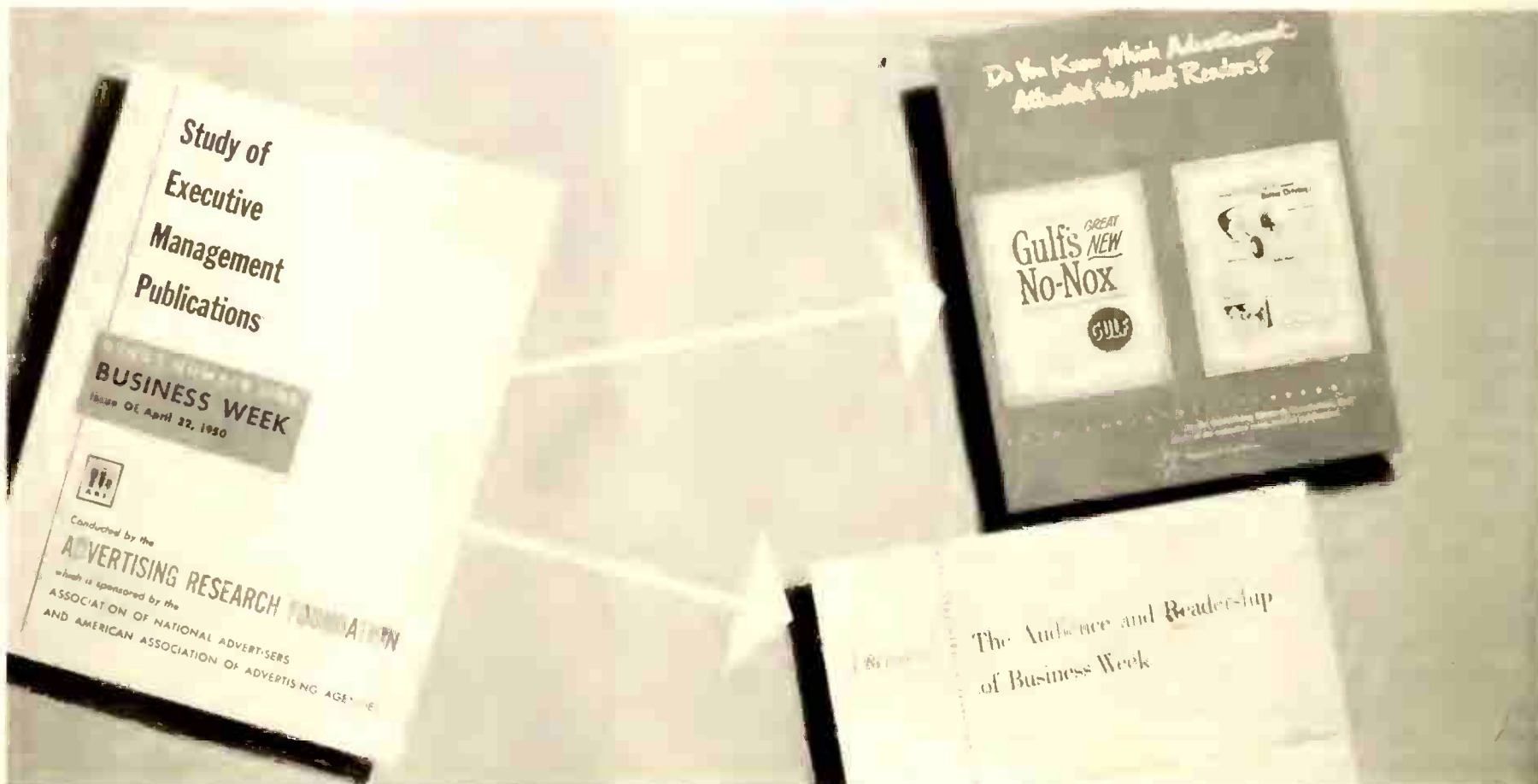


Relaxed Garroway selling approach is thought ideal by client

# Does radio research need a "seal of approval"?

Industry isn't sure but

Ad Research Foundation is gearing up to certify research accuracy



MEDIA MAKE PROMOTION PIECES BASED ON ARF STUDIES, GET EASIER ACCEPTANCE BECAUSE ACCURACY IS GUARANTEED

**over-all** "What, another finger in the survey pie!"

This is a frequent reaction among advertisers and agencies to research by media of all types—from magazines to radio networks. Every advertiser wants facts to base decisions on, but research claims from media are often taken with a grain of salt.

Radio, meanwhile, is entering into an era of greater research activity as the medium collectively (via BAB) and individually (on station and network levels) seeks to sell itself harder by conducting more surveys than ever before. The recent NBC-CBS joint study and the many recent local station surveys are representative of this trend toward documentation of claims.

Do advertisers accept the facts uncovered in radio's increasing flow of qualitative research?

Interviews by SPONSOR researchers with advertisers over the past few months indicate that the answer is "only partially." While advertising men have welcomed radio's new wave of surveys, the majority say they would be more willing to use radio's facts if there was some impartial research body to gather them.

Said W. B. Smith, director of advertising, Thomas J. Lipton, Inc.: "As to special studies like those on out-of-home listening, they are all very well, but I'd prefer to see them done on a periodic basis by some recognized research organization rather than done

whenever a radio station or network decides to for the purpose of proving a point favorable to its selling pitch." (SPONSOR, 31 December 1951, page 75.)

What's the answer to the problem? Is there any recognized research organization which can do a job for radio—and which advertisers will accept as impartial?

Though few in radio circles are aware of it, there is. The Advertising Research Foundation, created by the ANA and AAAA in 1936, has been doing this very job for printed media over the past 15 years in cooperation with various media associations. Now it is gearing itself to work with indi-  
(Please turn to page 77)

# "Wherever you go... there's radio!"

**AM is putting all its sales ingenuity into all-out effort to promote itself to public**



Detroit: The pioneering United Detroit Radio Committee lays host to Rudy Vallee. Left to right: Pat MacInnis, WJBK; Art Gloster, CKLW; Hal Neal, WXYZ; Ernie Holder, WEXL; Wendall Parmalee, WWJ; and guest Rudy Vallee



Tulsa: Associated Tulsa Broadcasters held radio week 2-8 December. L. to r.: W. G. Skelly, owner KVOO; Bill Johnson; Dr. F. L. Whan; Bob Jones, KRMG; Wm. B. Way, KVOO; Dr. John E. Brown, new owner KOME; Jim Neal, KAKC; Dr. C. I. Pontius, U. of Tulsa presy; Bud Blust, KTLU; Lawson Taylor, KFMJ. Featured was talk by Dr. Whan

**over-all** Radio, the medium which has dramatized hundreds of products for sponsors over the past 20 years, is learning how to dramatize itself. Out of radio's need to compete actively with television for the attention of audiences has come a campaign which tells radio's story as the basic national entertainment medium.

*The campaign's slogan:* "Wherever you go . . . there's Radio!"

*Those it's directed to:* Listeners who may need reminding about radio's ability to entertain them wherever they are—in a canoe, a kitchen, an auto.

*Beneficiaries of the campaign:* Radio advertisers—because hyping listener interest in radio can mean more audience for the sponsors' messages.

The "Wherever you go . . . there's Radio!" theme wraps up within it radio's great strength in a simple, easy-to-understand concept; the slogan symbolizes radio's accessibility, its mobility, its portability, the fact that it can be carried with you and keep you company everywhere you go. It's a reminder that radio is universal in contrast to the more stationary and immobile TV, which makes it necessary for audience to come to it.

The slogan originated with the million-dollar campaign launched last September by the United Detroit Radio Committee to promote radio in that city. It has since gained nationwide recognition and use, especially aided by a World Broadcasting System sales promotion drive built around it. As a result, radio stations all over the country have been banding together in their own areas for the first time, cooperatively making an effort to stimulate and promote the medium.

In addition to the "Wherever you go . . ." scheme, new and bigger plans to plug radio and its wonders are afoot in the industry:

- The Broadcast Advertising Bureau will release its comprehensive "Radio

United Plan" for audience and sales promotion in mid-February, a scheme in which all BAB stations (about 960) will be encouraged to participate.

- Cleveland stations have joined to map out plans for bolstering radio in that city (after consulting BAB).

- Individual stations and groups in cities like Rochester, Washington, Hollywood, Milwaukee are coming up with new slogans and ideas for the promotion of the medium. Significant is the fact that they do not as a rule plug themselves, but radio as a whole.

This growing "promote-radio" trend is intended as the shot-in-the-arm which radio now needs to intrigue a public which has been bombarded with glamour publicity about television. The industry is selling radio to the public not only by using the glamour approach, but also by pointing up the important "service" role radio plays.

What started the current radio-promotion ball rolling was the United Detroit Radio Committee campaign. The committee was formed by representa-  
(Please turn to page 73)



Rochester: Stations stress AM's sales ability

**WARNING!**

This copy is intended for the use of PROFESSIONAL SINGERS ONLY, and anyone found selling it or exposing it for sale, is liable to fine or imprisonment or both, and will be prosecuted, under the COPYRIGHT LAW, by the Copyright Owners.

# Wherever You Go There's Radio

Words and Music by  
**PIE PLANT PETE**

**Brightly**

mf

**Verse**

F Bb F C7 F Bb F C7

WHER - EV - ER YOU GO THERE'S RA - DI - O through - out the land and sea, in

mp

C7+5 F C7

cars, in barns, up - on the farms, for the plea - sure of you and me. We

F Bb F C7 F Bb F C7

re - al - ize it keeps us wise to news through - out the day, WHER -



EV - ER YOU GO THERE'S RA - DI - O while work - ing or at play

**Chorus**

Wher - ev - er you may go, re -

mem - ber there is ra - di - o. It drives a -

way our blues each day and helps us

live the A - mer - i - can way. way.

Wherever 2

**SPONSOR** reprints this music as an industry service. Copies available through BMI

## FROZEN FOOD

SPONSOR: Al Constantin Associates AGENCY: Direct

**CAPSULE CASE HISTORY:** *These Buitoni sales representatives utilized two-minute live demonstrations on the usages of their starch-reduced macaroni products. Among them, frozen stuffed lasagne. The Buitoni TV tool: two early-afternoon shows, five participations weekly. After 13 weeks, Constantin Associates report sales figures way up with sales of frozen lasagne noticeably increased. Cost: under \$200 weekly.*

WTVJ, Miami PROGRAM: Alec Gibson Show:  
Jackie's House

## CONTEST OFFER

SPONSOR: Southern Appliances AGENCY: Boettinger & Summers

**CAPSULE CASE HISTORY:** *Clyde McLean, WBTV's Weatherman, and his sponsor devised a contest with a smoked turkey prize to stimulate viewer interest. The viewer coming closest at guessing the temperature at the Charlotte airport on 6 December would win. The contest was mentioned three times on the Monday to Friday, 6:40 to 6:45 p.m. program. Cost: \$112.50. In just three days, 5,606 letter and card entries came in.*

WBTV, Charlotte, N. C. PROGRAM: Weatherman



**TV**  
**results**

## CARBON SOLVENT

SPONSOR: R. M. Hollingshead Corp. AGENCY: Campbell-Mithun

**CAPSULE CASE HISTORY:** *Hollingshead wanted to give away 1,000 cans of Whiz Motor Rhythm, a carbon solvent added to gasoline. Purpose: to introduce the product to motorists viewing their show, and build brand identification. On two successive Thursdays, single announcements mentioned the Whiz giveaway in addition to the firm's other automotive products. With only these two brief announcements, 4,150 requests came in. Program into which these two announcements were inserted cost \$900.*

WCAU-TV, Philadelphia PROGRAM: Crusade in the Pacific

## WOMEN'S ITEMS

SPONSOR: Duncan Coffee Co. AGENCY: Tracy-Locke

**CAPSULE CASE HISTORY:** *What's New, in addition to building up coffee sales, wins viewer goodwill by showing the latest products. Women's editor-m.c. Julie Benell demonstrates items, has gotten results like these with one-time mentions: (1) Lounging pajamas from a local store were demonstrated and 100 phone called orders resulted. (2) Demonstration of women's perfume which only men could buy was complete sell-out. Results for show's sponsor, a coffee company, are considered excellent as well by client.*

WFAA-TV, Dallas PROGRAM: What's New

## SODA BISCUITS

SPONSOR: National Biscuit Co. AGENCY: McCann-Erickson

**CAPSULE CASE HISTORY:** *A Nabisco announcement campaign for their new-type pack of Premium saltine crackers pulled strong in Richmond among other markets. Scheduled were two night and one daytime announcements weekly for some \$200. TV aim: to increase consumer impact; aid trade merchandising. After the campaign ran for a brief period, Nabisco's Richmond manager reported scores of customer comments to grocers on the TV pitch; sales up; and merchandising efforts enhanced by TV.*

WTVR, Richmond PROGRAM: Announcements

## COSTUMES

SPONSOR: Levy Brothers, Inc. AGENCY: Direct

**CAPSULE CASE HISTORY:** *Levy regularly runs a one-minute announcement following the Howdy Doody Show to feature special sales or novelty items. On one \$26.25 announcement Levy featured Clarabell costumes to capitalize on the Howdy Doody adjacency. This one-timer pulled in 180 costume sales at \$2.29 per costume. The quick-sales total: \$412.20. Levy Brothers report similar successes with other one announcement efforts.*

WSM-TV, Nashville PROGRAM: Announcement

## POWER DRILL KITS

SPONSOR: Strauss Stores Corp. AGENCY: Product Services Inc.

**CAPSULE CASE HISTORY:** *Strauss Stores, as a test, introduced a power drill kit through a two-minute commercial on its Saturday night wrestling show. Product's retail price: \$26.95. Response was immediate with 300 phone orders coming in; Strauss stores sales accounted for another 1,000 kits. Sales gross for the 1,300 kits: \$35,035. Cost for the two-minute commercial: \$500.*

WABD, N. Y. PROGRAM: Wrestling from Chicago



# School Report

Sunday afternoons at two, time on WDEL-TV for the Wilmington, Delaware, Public School half-hour show, "School Report." Under the general supervision of John Hunt, Public Relations Director of the Wilmington Schools, the program content is kept pertinent and timely . . . aims to interpret present-day schools to the community, and to assist teachers to understand community needs and reactions.

A recent "School Report" program in the 1951-52 series, a parent-teacher problem clinic, is pictured here. Parents dramatized some of the questions being asked about modern educational methods. A panel composed of six supervisors and teachers then explained and discussed the questions posed.

"School Report" typifies the many public service telecasts carried by WDEL-TV in its continuing endeavor to serve its viewers and to help make its coverage area a better place in which to live.

**WDEL-TV**  
WILMINGTON, DELAWARE



Represented by  
**ROBERT MEEKER Associates** Chicago • San Francisco • New York • Los Angeles

# ZIV'S ELECTRIFYING NEW SHOW

# ELECTRIFY

**WWL**  
NEW ORLEANS, LA.

"We consider this a 'must-carry' show!"

**WMC**

MEMPHIS, TENN.

"We're going to hand-pick our sponsor for this one."

*NEVER BEFORE*

SUCH AN IMMEDIATE DEMAND FOR ANY NEW SHOW!

**WLAP**

LEXINGTON, KY.

"Ball Ice Cream Co. grabbed show first morning."

**WDBJ**

ROANOKE, VA.

"Have never seen our sales force so enthusiastic!"

**WKOW**

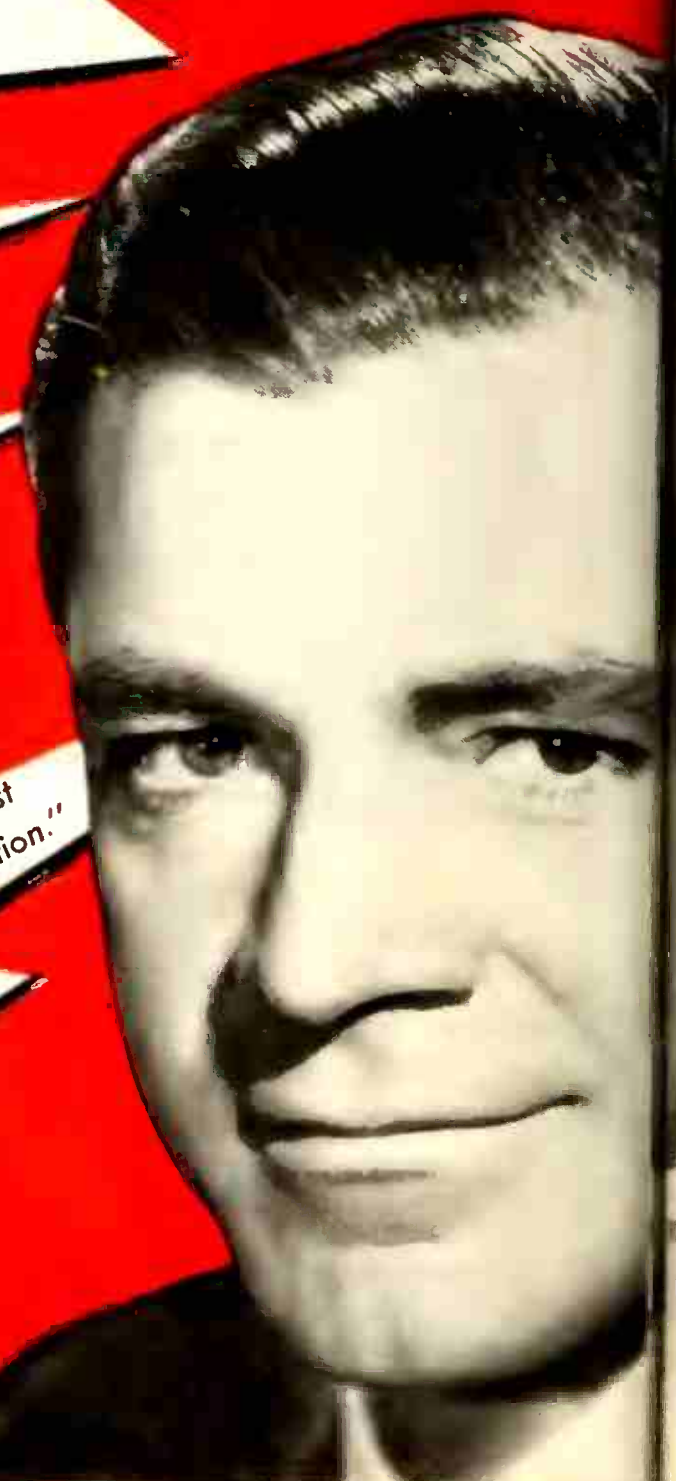
MADISON, WIS.

"Grabbed show first day."

**KSD**

ST. LOUIS, MO.

"Bought on first audition."



Based On The Actual Experiences of Matt Cvetic Who For Nine Years Posed As A Communist For The F. B. I.

# STRIKES THE INDUSTRY! . . .

WITH THIS SENSATIONAL NEW HALF-HOUR SERIES

# " I WAS A COMMUNIST FOR THE F.B.I. "

EACH HALF-HOUR A COMPLETE EPISODE!  
5 SPONSOR IDENTIFICATIONS INCLUDING THREE FULL LENGTH  
COMMERCIALS!

MORE THAN JUST ACTING! MORE THAN JUST STARRING!  
**DANA ANDREWS**  
LIVES THIS DYNAMIC ROLE!

**WDOK**  
CLEVELAND, O.

UNBELIEVABLE IF  
IT WERE FICTION . . .  
**FRIGHTENING**  
BECAUSE IT'S TRUE!

**WABI**  
BANGOR, ME.

THE MOST  
PROVOCATIVE  
PROGRAM ON  
THE AIR  
TODAY!

**WVET**  
ROCHESTER, N. Y.

TRANSCRIBED FOR  
LOCAL AND REGIONAL  
SPONSORS!

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



# Mr. Sponsor asks...

## Couldn't tickets to radio and TV shows be sold to benefit charities like Red Cross, March of Dimes?

Leon Mesnik | Advertising Director  
Vim Stores  
New York

### The picked panel answers Mr. Mesnik



Mr. Tintle

The suggestion that tickets for television and radio performances be turned over for distribution at a price by the American Red Cross or some other worthy charity was no doubt inspired by

most generous motives. However, such a plan is not feasible for many reasons.

First of all, each network or radio station assumes an obligation to its sponsors to exercise its best judgment in the distribution of tickets so that the greatest benefit will accrue to the sponsor of the program. This obligation to the sponsor is so well recognized that not infrequently the sponsor himself assumes full responsibility for the distribution of tickets, leaving only a very small portion of such tickets for distribution by the network or radio station.

Secondly, a uniform rate for tickets does not reflect the value or demand for tickets to the various shows. Some lower rated shows might find themselves without audiences, while *The Big Show*, *The Texaco Star Theatre*, and *Your Show of Shows* would be sellouts.

The purpose of having audience shows is not to provide a Roman holiday for the populace. The provision of an audience is strictly business. Many programs require the inspiration

derived from audience reaction. The fact that there are audiences for some programs enables the sponsor to use the supply of tickets to cultivate good will with his top customers, dealers, distributors, employees and other business associates.

In the same manner the network or radio station utilizes a portion of its ticket supply to cultivate good will with clients and business prospects, as well as with affiliated stations, many of whom are represented each week in the audiences attending shows in Radio City. The display of our product—the shows themselves—is one of the finest promotional activities in which a network can engage. If successful the public interest is well served because the flow of programs is thus continued, and everybody benefits.

There are many more effective ways for radio and television stations and networks to aid the Red Cross and other charities. Volumes of testimony have been accumulated on that score. The aid which radio and television has given charity and governmental activities has been worth many millions of dollars, according to the Advertising Council. A shining example is the way in which Milton Berle through his television marathon raised \$1,127,211 for the Damon Runyon cancer fund within a 24-hour period last June. It would require the sale of 282,402 tickets at 25¢ apiece to reach the sum raised, or approximately 1,000 Milton Berle Tuesday night audiences. Or at 40 performances a year, in 25 years charity would realize as much from ticket sales as Milton Berle was able to raise in 24 hours.

Radio and television will continue to do its part for worthy causes, but the sale of tickets is not the way in which

radio and television can render its most effective aid.

PETER M. TINTLE  
Manager, Guest Relations  
NBC  
New York



Mr. Seydel

If it is within the law, I see no reason why charitable organizations should not handle the distribution of TV and radio tickets, and realize the monies therefrom. I have always maintained, however,

that studio audiences should be encouraged to attend only those shows in which an audience reaction is vital to the entertainment value of the show. There are many shows on the air today which use studio audiences unnecessarily.

Assuming, however, that there is to be an audience for a show, every attempt should be made to wisely distribute tickets so that servicemen and women get first choice. And, if monies are raised through ticket distribution, such monies should be distributed among the truly worthwhile charity groups, thus generating good will while assisting in a worthy cause.

This, of course, raises the problem of which charities to include and which groups to exclude. Some sort of responsible board would have to be set up to thoroughly investigate the matter of disbursement of funds so that the more needy causes receive proportionately greater amounts. Donating such monies to charity, if legal, would

be the least the industry could do to help worthy causes.

VICTOR SEYDEL  
Radio-TV Director  
Anderson & Cairns, Inc.  
New York



Mr. Simon

The legitimate theatre has always felt that the only entertainment of value both to the entertainers and to their audiences was that which was paid for. It seems eminently fair to Equity that some fee should be required for entertainment which competes with other forms for which admission is charged.

If, therefore, some fee is charged to audiences at live radio and television performances, it is equally fair that this money should go to the welfare funds of those unions whose members present the performances for the benefit of those performers and others in time of need.

The Actors' Equity Association endorses a charge for admission to such programs with the provision that this money should be used for actors' welfare.

LOUIS M. SIMON  
Executive Secretary  
Actors' Equity  
New York



Mr. Lombardo

Naturally, any step which would benefit worthy charities is desirable. A nominal charge for radio and TV shows should be acceptable to the studio audience in return for the entertainment they receive, especially if they know that the monies raised would be going to help charitable organizations.

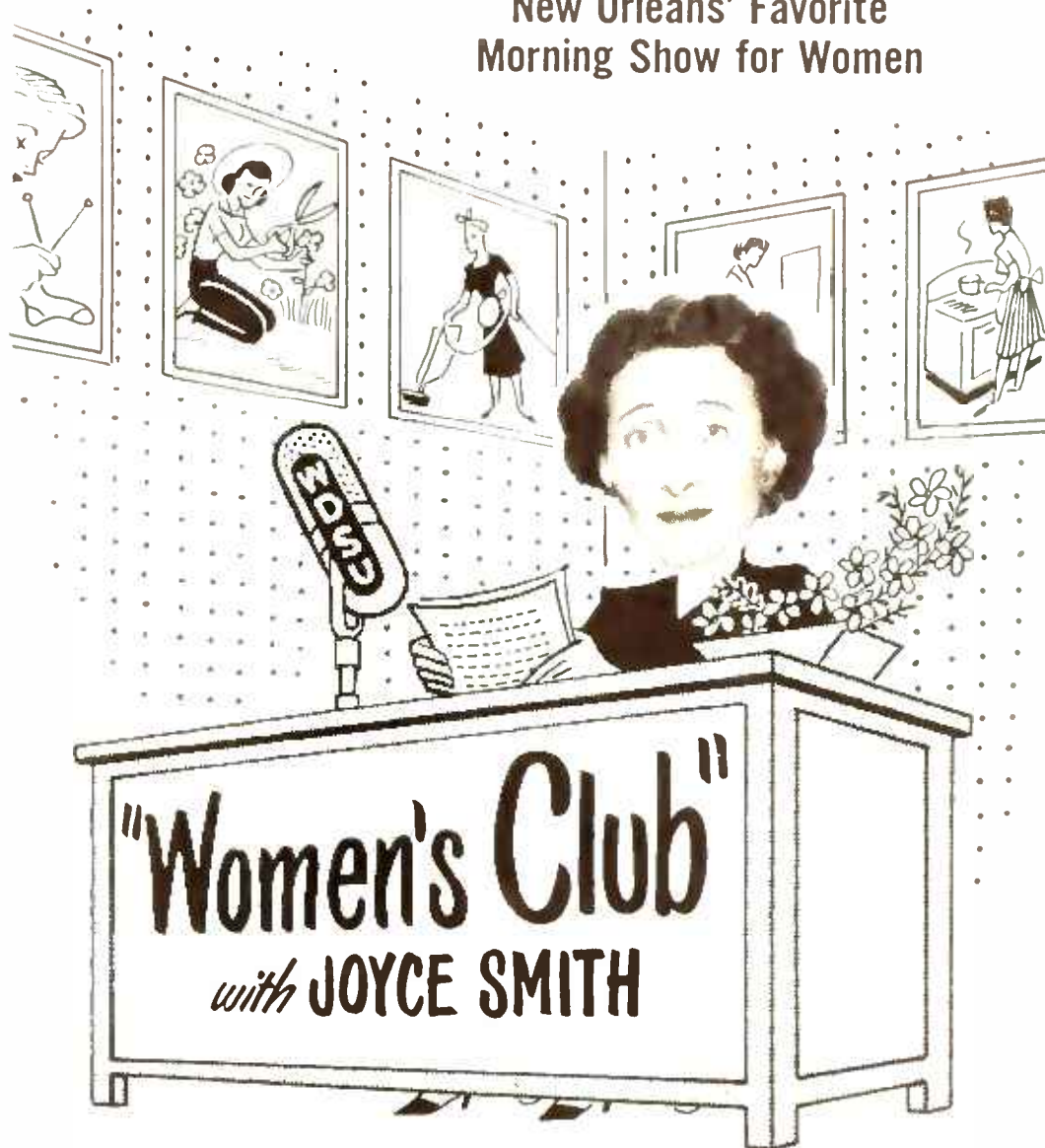
One of the first considerations, however, is to determine the legality of such a charge. If it is legal, it is then necessary to determine what effect the charging of even so nominal a rate as

(Please turn to page 76)

## MR. SPONSOR:

# Here's the Show That Sells the Ladies!

New Orleans' Favorite  
Morning Show for Women



- Never underestimate the power of "Women's Club" to influence the feminine audience. This mid-morning show—presided over by Joyce Smith—features guest personalities, fashion and food hints, plus other items of interest in the world of women. It's the "perfect combination" for Spot Participation.

- Write, Wire or Phone Your JOHN BLAIR Man!



# Radio Commercials only by Bob Foreman

It's still close to the first of the year and thus just about the right time for my annual tee-off on research. By research, I refer not to those deep (and valid) excursions into which manufacturers delve to find new products, product improvements, and the secrets of an unwilling Nature and for which they maintain whole departments, buildings, and microscopes and even white coats (held in readiness when the ad manager wants to take pictures). I will talk, of course, about the endeavor of the same name but a far different method—*advertising* research.

Since I will restrict myself today to the topic of radio, let me offer a plea that '52 be the year when advertising research finally makes real progress on the following subjects. (A) The relation of like and dislike to sales. (B) How much, if any, relevance there is in memory (recall, if you will) and selling. (C) Whether the repetitiveness of a spot campaign well created and well placed outweighs the impact-and-association of a good program costing equal money. (D) Whether men would rather hear a woman's voice and women, a man's as announcer. (E) How much better, or worse, it is to integrate a commercial cleverly in a program in contrast to causing it to stick out like a sore digit where it will surely be noticed. (F) How much more, or less, effective a well-conceived musical commercial is than (1) straight talk, (2) a disliked ditty, (3) a familiar or p.d. tune in contrast to a catchy new one. (G) How much sounder it is to be conversational in an announcement, from both the writing and delivery viewpoint, than it is to shout—if at all. (H) How much radio actually suffers in contrast with television by absence of the visual? Or how much more (in dollars, that is) the warmth of the human voice is worth

over pictures and text-that-has-to-be-read in a magazine?

I've got theories on all these, mind you, but there's as much chance of being able to get factual justification for them, I'm afraid, as there is of seeing a station rep eating lunch alone. So, since most of us, as in Wonderland, have to run like hell to stay in the same place, I'll be doggoned if I'm going to do that running with a lot of pie charts and bar graphs strapped to my back.

*"Hooper, Nielsen  
Though I tote 'em  
Unless they climb  
I never quote 'em."*

## Commercial Reviews

SPONSOR: **The Flying Irishman**  
AGENCY: **Cavanaugh & Shaw—N.Y.C.**  
PROGRAM: **Live announcements**

It took a non-scheduled air line to prove that radio can deliver retail sales with the immediacy and effectiveness of a daily newspaper. By using straight live announcements, the Flying Irishman has probably made his plane facilities and prices as well known in the areas in which he broadcasts as any of the major air lines.

Minus frills and, believe it or not, all gimmicks, including music, these announcements are as packed with sell and vital information as a commuter's timetable. Yet despite this, the copy is so lucidly conceived and delivered that it's easy to follow. The opening part of each announcement usually generalizes about the facilities the Flying Irishman offers with very little purple prose. The psychology of being as dependable as a scheduled air line is brought to the fore. This paragraph is then followed usually by prices and destinations.

The copy I heard today ended with a most effective plug directed specifically to servicemen.

I think that these announcements through the years have been perfect examples of how well straightforward copy can be done and what a tremendous effect it can have. From my little experience with air line advertising, I know that our air-borne friend from Erin has caused a certain amount of consternation in the ranks of

the big boys as well as giving them cause to stop, look, and listen to his commercials and put some of the same punch into their own.

SPONSOR: **Fastabs**  
AGENCY: **Television Adv. Assoc.—Balto.**  
PROGRAM: **Announcements**

Charles B. Kasher, recorded, talked longer than the guy who preceded Abraham Lincoln at Gettysburg and said a bit less. In a non-stop commercial that went over the 10-minute mark, the subject of reducing was discussed via a monologue from every angle—starting with humor (?) and proceeding to the remedy for obesity. Never since I strapped headphones across my pate to tune in to my father's super-heterodyne several decades back have I heard a lengthier discourse.

Though I suppose only the last few minutes were actually charged up to commercial time, when Charlie got through, Rosalie Allen reprised the Fastabs plug for a minute's worth more. This product is a little pill developed by the Army that takes away the pangs of appetite. In this case, having heard the announcement at around 11 p.m., it took away my appetite for consciousness, so I went to sleep.

One sure leads a sheltered life in a large agency, sheltered by lawyers, doctors, and hemmed in by stations which set time-limits on the commercials they'll broadcast. Where've I been? (For full-length article on Charles B. Kasher's radio and TV operation, see page 28.)

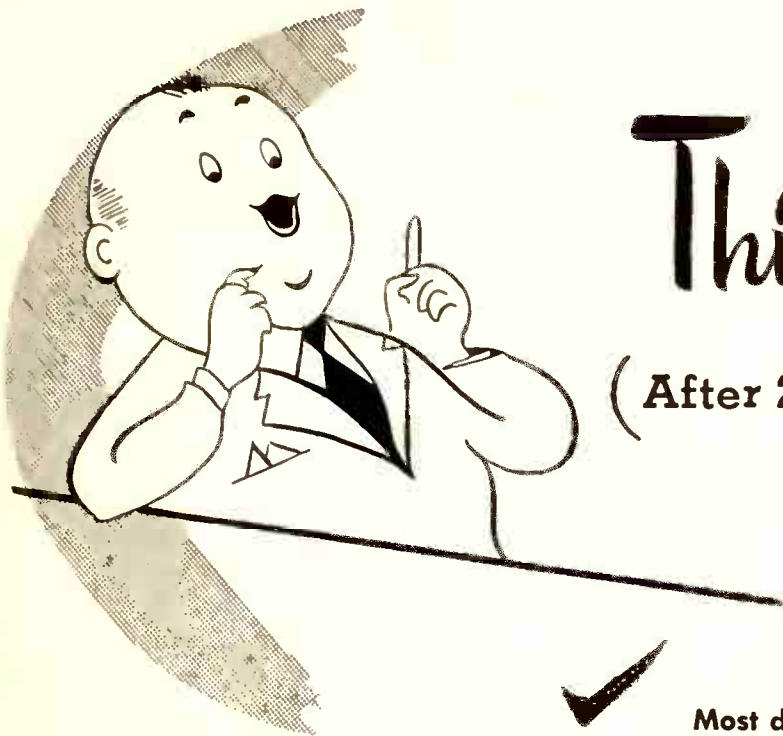
SPONSOR: **Coca-Cola**  
AGENCY: **D'Arcy Advertising Co.**  
PROGRAM: **Mario Lanza Show—NBC**

After watching two second-rate fighters swing at each other through eight rounds, a fitting climax to a dull evening of TV-ing, it was a rare pleasure to be able to hear the picture-less charm of the Coca-Cola radio show featuring Mario Lanza.

In fact, it's often quite a relief not to have to glue your eyes to that small glass-fronted box, and when you get good music in return for shutting the infernal machine off, you are doubly rewarded. Which is why it's my bet that pleasant music will always be a drawing card on radio—long after TV has run radio drama and radio comedy, as we know it, pretty much into the ground. Commercially, Coca-Cola's approach is that of a leader who doesn't deign to get into the ring with competitors. No bounce, no energy story, no nothing up till the middle break which was a tone-poem of no more than 30 seconds plugging the drugstore soda fountain as a good port these stormy days plus a short plug for the Cokes on tap there. The closing announcement couldn't have run 25 seconds and embarrassedly made the point that Coca-Cola was everywhere.

For a package product of low cost and great frequency (of purchase), Coca-Cola sure goes in the opposite direction of most advertisers. Since no one comes near the product in sales and few half hours on radio could be any more enjoyable than the Lanza stanza (especially for TV-refugees such as I), I'd give 'em A all around.





# This We Believe...

(After 27 slap-happy Radio years.)

✓ Most disc jockeys are morons.

✓ The FCC isn't crazy! Amazingly enough, the Station best serving Public Interest becomes No. 1.

✓ Most large Advertising Agencies write very ????? air copy. Ditto small Agencies.

✓ Extra dry martinis taste extra good at 7:00 P.M. . . . even in Wisconsin.

✓ Transcribed Syndicated Shows are mighty poor substitutes for creative live programming.

✓ It takes a big experienced Staff to build and keep a big day-and-night audience against today's competition.

✓ The average Station Manager should never have left his Blacksmith Shop!

*Haydn R. (Smithy) Evans*

Gen. Mgr.

wisconsin's most show-full station

5000 WATTS

IN  
GREEN BAY

\* GREEN  
WBAY

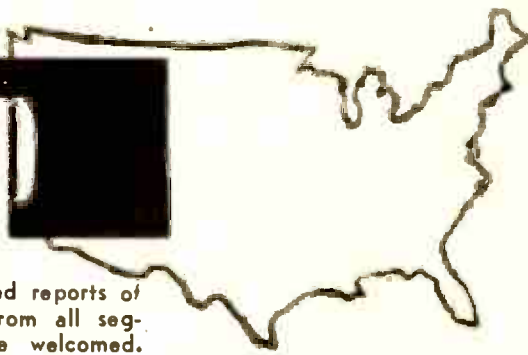


HAYDN R. EVANS, Gen. Mgr.  
Represented By WEED & COMPANY

© W B A Y

# roundup

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



## Audio-Video features low cost, high fidelity service



Audio-Video's new studios cut program cost

Programs on tape or disks can cut costs by two-thirds. This is an economic fact of life that has become known to many dollar-conscious advertisers. (See "The tape recorder: it is revolutionizing radio program," 8 October 1951 SPONSOR, p. 32.)

But, as important as cost, is the advertiser-agency insistence upon high fidelity reproduction. Newest organization set up to meet their standards is Audio-Video Recording Company, Inc., N. Y.

Sample recording rates (from line, air, or studio) are, for one copy: 1/4-hour or less, \$9; 1/2-hour or less, \$13; 3/4-hour or less, \$18; one-hour, \$22.50.

Audio-Video, at 730 Fifth Avenue, N. Y., is under the direction of Charles E. Rynd, former ABC vice president, and Percy L. Deutsch, founder and for many years president of World Broadcasting Company. ★★★

## Ludman Corp. wins friends with plug-free Xmas show

You needn't be U.S. Steel or Good-year Tire & Rubber to air institutional programming. Take the case of the Ludman Corporation of Opo Locka, Fla., a small manufacturer who has succeeded

institutionally on the local level. The firm's goodwill offering: a six-hour taped presentation this past Christmas on WMBM, Miami.

The program, *Christmas Card*, began at 10:00 a.m., with the company deleting commercials to the point of casual mention of Ludman and its products; there were also season's greetings given by Ludman's president, Max Hoffman. The firm manufactures aluminum awning type windows.

Then for the remainder of the six hours listeners were treated to entertainment by Bing Crosby, Lionel Barrymore, Gregory Peck, Loretta Young, Leopold Stokowski, celebrities from the Metropolitan Opera.

To assure peak listenership, these were the Ludman-WMBM pre-program plans: (1) More than 300 programs featuring plugs for *Christmas Card* were mailed out to supplement 200 air mentions three weeks prior to the broadcast. (2) A newspaper ad in the Christmas Eve edition of the local paper pictured the show's guest stars and tied in season's greetings with an invitation to be a listener-guest at show.

That interest was definitely stimulated is shown by the station's estimate of over 500,000 listeners. And hundreds wrote or phoned in their appreciation of the program. Response to the show was so satisfying it will be sponsored by Ludman next Xmas.

## A chapter dinner calls attention to AM successes

Everything from baked beans to bus transportation was advertised successfully on Southern California radio the past year. To highlight these successes, the top ones were described at a recent Radio Night dinner of the Southern California chapter of the AAAA.

At the affair, the SCBA briefed this account of products and stations:

1. American Safety Razor sponsors

*Frank Goss News*, Monday through Friday, 5:45 to 5:55 p.m., for Silver Star blades (Columbia Pacific net). First 13 weeks brought strong sales increases with three wholesalers reporting jumps of 17%, 20%, and 40%.

2. B&M oven baked beans climbed from 56% share of the market in the Los Angeles area in 1949-'50 to 73% in 1950-'51 by adding only participations on KFI's *Burrill Wheeler Commentary*.

3. Hoffman Candy Company purchased the Frank Bull disk jockey show on KFVB, L. A., early in 1951 (Monday through Saturday, 7:00 to 7:15 p.m.). Candy brand emphasized: Cup O'Gold bars. Within five months retail outlets increased 4,000; sales went from 24,000 bars weekly to 288,000; and the normal summer slump in candy was eliminated. Weekly campaign cost: \$264.

4. Kierulff & Company, with special participations on a KLAC sports show and a d.j. program, increased Motorola TV set sales to the point where they now rank first or second month after month.

5. Santa Fe Continental Trailways allotted 22.6% of its budget to KNX. A ticket buyer survey showed radio responsible for 37.1% of Trailways business.

These radio-stimulated businesses were backed by similar reports from other Southern California advertisers including General Mills (Sperry flour div); Slavick Jewelry Company; Pioneer Savings & Loan Association; E. F. Hutton & Company, a brokerage house. ★★★

## Ice cream makers realize 136,197 sales on Dixie offer



Dixie photo requests swamp Willie, Hi-Jinx star

The Dixie Cup Company of Easton, Pa., picks up the entire \$1,000 gross time and talent costs for its Tuesday

afternoon half-hour, *Junior Hi-Jinx*, on WCAU-TV, Philadelphia (5:00 to 5:30 p.m.). Yet, at announcement time, it shares the picture with 10 area ice cream manufacturers. That is, manufacturers who use Dixie cups to package their wares. Dixie's reasoning for giving away time is simple—upped ice cream sales mean increased Dixie cup usage.

Commercials show brand name cups, with youngsters getting a demonstration on how to get and save Dixie cup lids. Prime example of how beautifully this Dixie time "giveaway" works is shown by a one-time offer recently made. For nine Dixie cup lids, children could get a full-color eight by 10 photo of a movie star. The returns numbered 15,133 and, for the 10 ice cream manufacturers, it meant 136,197 ice cream sales. For Dixie it meant increased cup usage.

A vital cog in the sales picture is Willie, a puppet character. Featured in the live commercials he's the creation of Charles Vanda, vice president in charge of TV for the WCAU stations. ★ ★ ★

### Briefly . . .

Robert Durham, general advertising manager, Metropolitan Life Insurance Company, was guest speaker at a recent spot radio clinic luncheon. Among those present: Murray Grabhorn, man-



Rep, ad men discuss problems at spot meet

aging director NARTSR; Fred Hague, George P. Hollingbery Company; Russell Walker, John E. Pearson Company; Jerry C. Lyons, Weed & Company, shown chatting with Durham who is in the center of the group photo above.

\* \* \*

U. S. Junior Chamber of Commerce project of the month for December was the "Jaycee Christmas Shopping Tour (Please turn to page 68)

# HERE'S

# THE NEEDLE!

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

### We'll see you at—

. . . Davenport, Iowa, on February 22nd, when we address the National Federation of Sales Executives at its annual conference for that region. Here Sales Managers in all fields gather to brush up on the other fellow's sales techniques. Our assignment: Make a 45-minute pitch for radio as you'd sell it to the Sales Manager of a business. If anybody cares, we'll have it taped and made available. Let us know, please.

. . . Toronto, Ontario, on March 24-27, during the CAB Convention. Our task—to talk on "How To Sell Blue Sky" at the Toronto Ad Club on the 25th.

. . . New Rochelle, New York, on February 19th at the Men's Brotherhood of the Presbyterian Church. Assignment: discuss radio for this lay audience . . . its position in the community's economic and social life; answer questions like, "Why all those commercials?" . . . "Why not more high-toned programs?" . . . "How long before TV snows radio under?"

. . . Chicago, Illinois, March 30-April 2 for NARTB's Convention at the Conrad Hilton. Big surprises there for APS subscribers—and if you're not an APS user, do nothing 'till you see us in Chicago!

### APS Calendar

As usual, biggest flood of fan mail in response to our APS promotion is blanketing our desks now in response to the mailing of our 1952 Radio Station Merchandising and Programming calendar. We tried to send one to every station . . . but a flock of requests from our subscribers for extras may reduce total supplies. If you haven't received yours . . . write today.

The 1952 Calendar is a four-part job. We've sent January-March data and April-June sheets are in the works now. Working

this way, we'll always have the very latest info for users, since most ordinary calendars are put together during the preceding year.

To all of you who said "thanks" so enthusiastically, we say "you're welcome." Our favorite kind of business good-will is the kind we get from a service to the industry, and many of the new APS stations of 1951 joined us just because they wanted to expose themselves to our kind of promotional thinking. The calendar reflects our attitude perfectly . . . think ahead, think about that sales dollar, think about better programming and always think about the broadcaster first!

In one way or another . . . with the full APS basic or with one of those exciting small specialized libraries (now both VERTICAL and LATERAL) . . . we can serve 'most every one of you. As the Gold Medal folks used to say so convincingly: "Eventually—why not now!"

### Lateral! Lateral! Lateral!

Just in case you didn't know, we're releasing two of our most popular small libraries in LATERAL form from now on. They're the COMMERCIAL (Mitch's sales meetings plus retailer lead-ins) at \$22.50 monthly and the PRODUCTION MUSIC (All those themes, moods, fanfares, etc.) at \$19.50. Now you can get a taste of APS without even making an equipment change.

### Sick Puppies

Automobiles—new and used—and TV sets are the season's "dogs" in the retail field. Despite curtailed production and threat of even worse shortages to come, buyers just aren't moving. That makes dealers in these fields prime prospects. The station salesman who can come up with a solid idea in either category is shooting at a high prize. Why not give it a big try?

**WHEN  
TELEVISION  
SELLS ...**

**IN  
SYRACUSE**



Jack Rubenstein, genial owner of the Rochester Sample Shoe Store in Syracuse, says, "These youngsters aren't the only friends I've made for my business since I've been on WHEN television. The volume in all departments—children's, men's and women's, has increased 28% as a result of my WHEN television advertising."

**Say WHEN  
TELEVISION**

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

THE ONLY TV STATION  
IN CENTRAL NEW YORK WITH COMPLETE  
STUDIO AND REMOTE FACILITIES  
CBS • ABC • DUMONT

**WHEN  
TELEVISION  
SYRACUSE**

A MEREDITH TV STATION



**agency profile**

**Bill Lewis**

President, Kenyon & Eckhardt, Inc.

Although most people think of Bill Lewis as a "radio man," he had a pretty solid copy background before he got his feet wet in a kilocycle career. In fact, copy got him into advertising. Bill was heading for an engineer's degree until he became interested in advertising while typing a sales newsletter that his dad published.

After graduation from the University of Missouri, Bill did a stint with J. Walter Thompson in New York, was a copy chief for several agencies, and was free-lancing when a letter to Bill Paley won him the job of commercial program director at CBS.

During the war, Bill coordinated all domestic radio activities in the Washington Office of War Information. In this slot his name appeared in so many trade magazine headlines that he was flooded with offers when the word got out that he was coming back to New York.

Dwight Mills, then executive v.p. of Kenyon & Eckhardt, jumped the pack with a personal trip to Washington and Bill was soon vice president in charge of radio and member of the plans board of K & E. He was elected president in September 1951 when Dwight Mills advanced to chairman of the executive committee.

Today, with such highly rated (but costly) shows as *All Star Revue* (NBC), *Toast of the Town* (CBS) on TV and that multi-million dollar package of gossip named Walter Winchell on radio (ABC), Bill Lewis is fully alert to the swiftly rising cost spiral of TV.

"We've never separated the radio and TV departments at K & E and we don't expect to. No matter what people say, TV is not a national advertising medium and must be used as a team with radio in order to adequately cover the distribution patterns of our clients.

"Take Lincoln-Mercury for example. When the new models come out shortly, our dealers throughout the country are going to demand a heavy spot radio campaign, not only in non-TV areas, but to supplement TV in the 63 markets which now have that medium.

"So far, TV has demonstrated greater impact than any other medium. But TV will have to match radio's coverage, and at a cost not too much higher than radio's. If it is too costly, advertisers may be forced out, or at least have to reduce frequency to a semi-monthly, monthly, or seasonal basis."

With Kenyon & Eckhardt moving into the \$40-45 million class in billings, Bill Lewis hopes to be able to maintain or increase the rate of growth. With his wife (whom he describes as the greatest thing that ever happened to him) to inspire him, alert agency people expect Bill Lewis to guide K & E into the top bracket in short order.

★ ★ ★

To sell  
Cigarettes  
to inland  
Californians

(AND WESTERN NEVADANS)



... Be on the Beeline

Cigarettes or catsup, the way to sell in *inland* California and western Nevada is . . . on the **BEELINE!** It's the five-station radio combination that gives you

**THE MOST LISTENERS** More than any competitive combination of local stations . . . more than the 2 leading San Francisco stations and the 3 leading Los Angeles stations *combined*.

(BMB State Area Report)

**LOWEST COST PER THOUSAND** More audience plus favorable Beeline combination rates naturally means lowest cost per thousand listeners.

(BMB and Standard Rate & Data)

Ask Raymer for the full story on this 3-billion-dollar market — inland California and western Nevada.

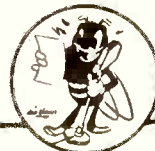
## McClatchy Broadcasting Company

Sacramento, California Paul H. Raymer, National Representative

Affiliated with Inland California's 3 Leading Papers

THE SACRAMENTO BEE • THE MODESTO BEE • THE FRESNO BEE

<b>KFBK</b>	<b>KOH</b>	<b>KERN</b>	<b>KWG</b>	<b>KMJ</b>
Sacramento (ABC)	Reno (NBC)	Bakersfield (CBS)	Stockton (ABC)	Fresno (NBC)
50,000 watts 1530 kc.	5,000 watts, day; 1,000 watts, night 630 kc.	1,000 watts 1410 kc.	250 watts 1230 kc.	5,000 watts 580 kc.



A million people listen to the Beeline every day

# REPRINTS AVAILABLE

of following  
**Sponsor**  
stories

- Radio Basics
- What Radio Should Know About Selling Retailers
- Why Sponsors Are Returning to Radio
- How to "Sell" a Candidate
- How to Win With Juan (Spanish language markets)
- New Network Merchandising Era Here
- How Sponsors Profit With Premiums
- Hofstra Study #2
- How to Blend Film Commercial Techniques

**Cost:** 25c each; 15c in quantities of twenty-five or more;

10c each in quantities of 100 or more.

Please check quantities of reprints desired in box next to reprint titles. Fill in coupon and mail complete announcement. Do not clip coupon only.

## SPONSOR

510 Madison Ave., New York 22, N. Y.

Please send me reprints checked above and bill me later.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_

## What's New in Research?

What type of commercial is remembered best, believed most?

PRODUCT: BEAUTY PREPARATION

PROGRAM: RADIO COMEDY IN CANADA

TYPE OF COMMERCIAL	REMEMBRANCE SCORE	BELIEVABILITY SCORE
"Straight"	<b>75%</b>	<b>40%</b>
"Semi-Integrated"	<b>71%</b>	<b>45%</b>
"Integrated"	<b>69%</b>	<b>47%</b>

No. of tests: 9 tests, 3 for each commercial  
Source: Schwerin Research Corporation

No. of respondents: 1,050  
Date: 1949

A straight commercial on radio may be better-remembered, but the claims on an integrated or semi-integrated message stand a better chance of being believed, according to chart above released here for the first time. The result of a Schwerin Research Corporation study of a top comedy show sponsored by a manufacturer of beauty preparations, this pattern, says Schwerin, is a valid one. However, it is pointed out, there are instances where it will not work.

### Top 15 net TV programs by alternative concepts of circulation, Oct. 1951

(Number in parenthesis indicates rank. Add 000 to all figures)

Program	No. of homes	No. of people	No. of men	No. of women	No. of teens	No. of children
TEXACO STAR THEATRE	(1) 7520	(1) 24,000	(1) 7450	(1) 9630	(1) 1580	(1) 5340
YOUR SHOW OF SHOWS	(2) 5170	(2) 16,600	(2) 6100	(2) 7290	(2) 1140	(15) 2120
GODFREY & FRIENDS	(3) 4810	(3) 14,600	(6) 4530	(3) 6310	(3) 960	(8) 2790
RED SKELTON	(4) 4750	(5) 13,600	(4) 5420	(4) 6040	(6) 900	
PHILCO PLAYHOUSE	(5) 4610	(6) 13,300	(5) 5220	(5) 5910	(7) 830	
FIRESIDE THEATRE	(6) 4380	(9) 12,100	(10) 4160	(6) 5520	(5) 920	
WORLD SERIES (SAT.)	(7) 4360	(10) 12,000	(3) 5450	(12) 4450	(11) 740	
TALENT SCOUTS	(8) 4200	(11) 11,800	(12) 3740	(7) 5160	(9) 800	
YOU BET YOUR LIFE	(9) 3970	(13) 11,500	(11) 3770	(10) 4770	(14) 720	(13) 2263
COMEDY HOUR	(10) 3970	(4) 13,700	(7) 4490	(8) 5080	(4) 950	(5) 3140
ALL STAR REVUE	(11) 3860	(7) 13,000	(9) 4210	(9) 5020	(8) 810	(7) 2940
MAMA	(12) 3700	(8) 12,200		(11) 4660		(3) 3770
KRAFT TV THEATRE	(13) 3540			(13) 4350		
TOAST OF THE TOWN	(14) 3540	(12) 11,500	(8) 4420			
AMOS 'N' ANDY	(15) 3460	(14) 10,800	(14) 3360	(15) 4260	(13) 730	(10) 2490
MAN AGAINST CRIME		(15) 9,730				(12) 2290
YOUR HIT PARADE			(13) 3640	(14) 4320	(12) 740	
THIS IS SHOW BUSINESS			(15) 3240			
LONE RANGER					(10) 760	(2) 3920
LIGHTS OUT					(15) 620	
SUPER CIRCUS						(4) 3340
HOWDY DOODY						(6) 3100
HOPALONG CASSIDY						(9) 2790
GENE AUTRY						(11) 2340
WHAT'S MY NAME						(14) 2130

Note the difference in rank position. For example, the World Series is in 12th place with reference to number of women reached; but is third place with reference to number of men.  
(Source: Jay & Graham Research, Inc.)

### RADIO OUTPULLS PAPERS IN WJMO STUDY

Criteria of effectiveness Media respondents cite

	WJMO	Papers
1. Aware of client	30	14
2. Aware of new location	25	14
3. Were immediate prospects	28	17.5
4. Aware of medium	113	40.75
5. Felt impact of advertising	83	23.5
6. Sales	5	3.25
7. Out-of-town prospects	3	2.66

Source: Central Chevrolet Radio-Newspaper Survey, by WJMO, Cleveland

The chart at left shows the results of a two-week survey (11-24 October 1951) made by WJMO, Cleveland, on the effectiveness of the radio vs. newspaper advertising of an automobile dealer. Since four times as much money was spent in newspapers (three) as on radio (WJMO), the newspaper results were divided by four in order to get equal results per dollar spent in each ad medium.

# THE GEORGIA PURCHASE

*only  
a  
combination  
of  
stations  
can  
cover  
georgia's  
major  
markets*



**ATLANTA**  
**WAGA**

5000w      590kc  
**CBS**

**MACON**  
**WMAZ**

10,000w      940kc  
**CBS**

**SAVANNAH**  
**WTOG**

5000w      1290kc  
**CBS**

*the TRIO offers advertisers at one low cost:*

- *concentrated coverage* • *merchandising assistance* •
  - listener loyalty built by local programming* • *dealer loyalties*
- ... IN THREE MAJOR MARKETS

*represented  
individually and  
as a group by*

**THE KATZ AGENCY, INC.**

# The story behind the first 8,000 pages

*WE were showing the station manager from San Francisco around our shop. After a while he said,*

*"You boys are muffing your opportunities."*

*"How's that?" we asked.*

*"I've always liked SPONSOR," said the man from Frisco, "but you've done a lousy job of keeping me posted on your progress. Why wasn't I told before about your Readers' Service Department—or your emphasis on home subscriptions—or your increase in personnel? Don't you think I'm interested in your reprint service or your 1952 philosophy of putting out a broadcast advertising trade paper? You fellows have gone a long ways in five or six years. Why don't you tell what's happening?"*

**Down to basics:** Some 8,000 pages have been put to bed by SPONSOR since November, 1946. In tune with our pinpointed editorial objective, they've been beamed virtually 100% at sponsors, prospective sponsors, and their advertising agencies. Advertising pages in 1951 averaged about 105 monthly, a 33% increase over 1950. These were matched by a like number of editorial pages. Full-time personnel (excluding printing personnel) jumped from 6 in 1946 to 25 in 1952. Full-time branch offices are maintained in Chicago and Los Angeles. The New York office occupies two floors (3rd and 5th) at 510 Madison plumb in the middle of Manhattan's advertising industry. Paid circulation (at the high rate of \$8 for 26 issues yearly) represents nearly 70% of all copies printed; we plan to increase

the press run to 10,000 in 1952. A library for subscribers is being installed on the 5th floor of our New York headquarters. Readers' Service is now a full-fledged, full-time operation serving many of the biggest agency and national advertiser firms every day.

**Editorial concepts:** The highly pictorial, easy-to-read, facts-and-figures formula that SPONSOR unveiled in 1946 has made its imprint on most other advertising trade papers. Today we are more pictorial than ever. We adhere rigidly to a policy of writing every word of editorial content for the benefit of radio and TV buyers. We allow no puff-stuff, protect this policy by staff-researching and staff-writing every article and department. Sponsor experience stories are basic, but



additionally a single issue will contain interpretive articles on programing, research, merchandising, costs, current problems, buying tips—covering both radio and TV. As many as 12 departments supplement the seven or more interpretive articles highlighting each issue.

**What about merchandising:** Editing a top-notch trade paper is only 50% of the job. The other 50% is inducing busy executives to read it. SPONSOR achieves this by putting a heavy effort on mass and selective merchandising. Merchandising cards highlighting each issue, individual notices about articles, paid space in newspapers and trade papers, reception room copies, newsstand distribution are all part of our merchandising strategy. Home readership (which we consider far weightier than office readership) is another goal. Readers' Service, which in 1951 handled 105% more inquiries than in 1950, is a vital element in merchandising; phone calls, letters, and wires (about 80% from advertising agencies and national advertisers) are answered with dispatch by a Readers' Service specialist. Reprints, too, help merchandise the magazine and build readership; reprint requests in 1951 were 240% ahead of 1950.

**Circulation statistics:** In keeping with SPONSOR's editorial direction, most of its circulation goes to national advertisers, regional advertisers, and advertising agencies. Among agencies placing 90% of national spot and network business (both radio and television) SPONSOR averages about 16 paid subscriptions—every one to a broadcast-minded reader. Some agencies have 40 or more subscriptions. Our press run is still under 8500, but in contrast with earlier days of controlled circulation this is nearly 70% paid—and the

press run may soon go up to 10,000 if subscriptions (\$8 per year) keep mounting at the present rate. The latest breakdown shows:

Sponsors and prospective sponsors	3316	39%
Account executives, timebuyers, radio and TV directors, etc.	2634	31
Radio and TV station executives	1738	22
Miscellaneous	702	8
	<hr/>	<hr/>
	8390	100%

**Paid-subscriber Analysis**

Advertisers		Advertising Agencies	
Presidents	9%	Presidents	18%
Vice presidents	16	Vice presidents and account men	26
Ad managers, radio and TV managers	65	Timebuyers, media, radio/TV men	42
Others	10	Others	14
	<hr/>		<hr/>
	100%		100%

\* \* \*

**Our pledge:** We're doing a good job, we think, but we can do better. You can look to SPONSOR for steady improvement, for courageous trade paper journalism, for ever-increasing service to advertisers and prospective advertisers, for progressive merchandising. We pledge our 100% loyalty to radio and TV—the most productive advertising media the world has ever known. Our keynote for 1952 (and the years to come) is a better use service for broadcast advertisers and a better advertising medium for broadcasters.

**SPONSOR**

the **USE** magazine

of radio and television advertising

*In Terre Haute, Indiana:*

**"We get nothing but WFBM-TV"**

Says **GEORGE OLTEAN**, Owner-Manager

WABASH APPLIANCE CO.

819 Wabash Avenue

Terre Haute, Indiana

*You get a*

**BIG BONUS IN SETS ON**

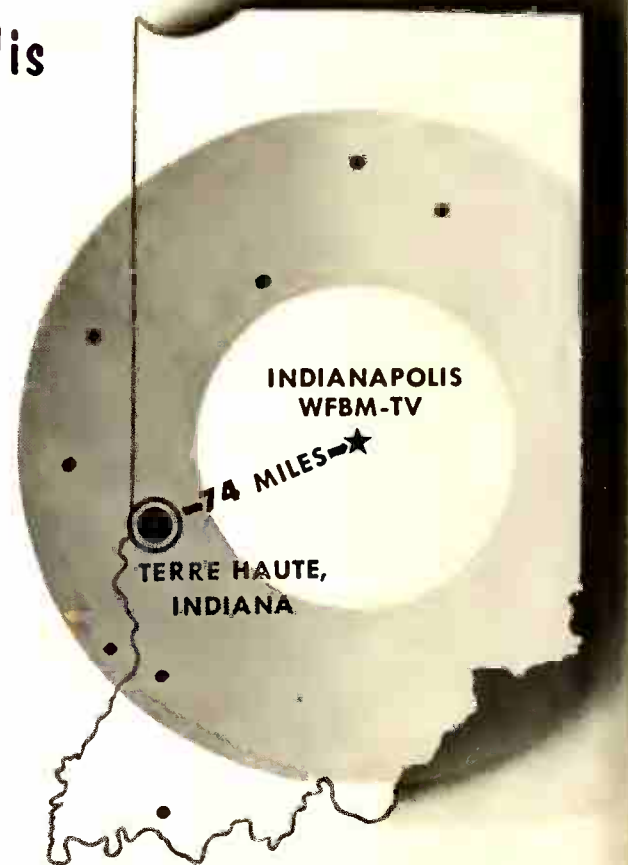
**WFBM-TV**  
INDIANAPOLIS

**"WFBM-TV, Indianapolis  
is the only station we  
can get consistently"**

Says **MRS. D. C. PELTON**

132 South 25th Street

Terre Haute, Indiana



● When both the local people who sell *TV* and those who watch *TV* say there's one station everybody watches in their populous city, that station's a good bet for any advertiser! In Terre Haute, and West Terre Haute (approximately 70,000 population), *the TV station* is WFBM-TV—just as it is throughout all of Vigo County and its neighboring counties in Indiana and Illinois—far as they are from Indianapolis.

In Vigo County, Indiana, at least 2000 *TV sets* are installed, and thousands of others outside WFBM-TV's 60-mile radius are tuned to Indiana's First Station regularly. *Telev viewers* in city homes and commercial establishments, and on the farms of this big area, are high-

income, product-buying prospects well worth cultivating. Set your sights on this big bonus market, where not only the 192,500\* *TV sets* in Indianapolis and its 60-mile area are tuned to this station, but also those of additional thousands of buyers in a broad fringe area are set on Channel 6.

\*Source: BROADCASTING-TELECASTING, January 21, 1952

**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



## REPORT TO SPONSORS for 28 January 1952

(Continued from page 2)

### Lewyt to spend \$100,000 on AM, TV locally for its vacuum cleaners

Lewyt Corp., manufacturers of Lewyt Vacuum cleaner, will spend \$100,000 on radio and TV in next 6 months, mainly placed locally through its 75 distributors in major buying areas. Company is riding high, with sales increase of 40% during 1951 compared with drop in rest of industry of 22%.

### New reducing machine testing radio, may have TV plans

Relaxacizor, new reducing machine, is testing radio, signed 15 January for 13 weeks on "Breakfast with Dorothy and Dick," WOR, New York. Agency, William Warren, Jackson & Delaney, reports "fabulous" response already, hints at plans for TV in near future. Machine retails for \$120.

### Reducing chewing gum on air in 5 cities, selling fast

Another new product designed to pare milady's silhouette is trying air advertising. Korex Reducing Chewing Gum, sold by Afco Sales Corp. of Jersey City, has been using transcribed announcements in 5 cities (Savannah, Atlanta, Saginaw, Wheeling, Washington, D.C. since 10 December. Selling by mail order only, firm's sales have been doubling every other week since start of campaign. Korex 30-day supply costs \$2.98.

### Radio since 1937 pays off for American School

American School is now spending \$167,000 for radio, including Gabriel Heatter over 300 Mutual stations (since last October) and 15-minute musical programs via spot radio. School, said to be largest of correspondence institutions, first went on air in 1937, has found it pays off ever since.

### Nu-Pax intensifying New York-area campaign, may widen distribution to other markets soon

Nu-Pax, non-habit-forming sedative of Somnyl Pharmaceutical Corp., will have \$150,000-200,000 radio-TV budget in 1952, is intensifying New York-area campaign. Agency, Emil Mogul, reports plans in works for widening distribution to other markets. Radio-TV sponsorship in New York is backed up by transportation and newspaper advertising based on endorsements by sponsored talent. One of most interesting buys of 11 shows Nu-Pax has in New York is WNBT "Mary Kay's Nightcap." This is 5-minute station sign-off stanza which demonstrated such strong mail-pull it earned sponsorship.



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

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

*National Representatives*

**JOHN BLAIR & CO.**

## HAIR REMEDY

(Continued from page 29)

ager, Whalen's Drug Stores: "The demand for the Charles Antell hair products was one of the sales miracles of 1951. It was really amazing, the number of people who came into our stores asking only for the shampoo and hair cream. And in just about every case, they'd mention the pitch on radio and TV."

Tobin Heckhoff, manager, toiletries division, B. Altman's Department Store: "Sales of the Antell products have been extremely good—especially before Christmas. We mentioned the products in our newspaper ads, but the radio and TV pitchmen seemed to be highly effective. People would mention the shows often when they made their purchases."

Sami Ross, pharmacist, 20 Columbus Avenue, Manhattan: "The requests for the Antell products were especially terrific when they were still being sold by mail-order. Lots of people would ask for the products after seeing the radio and TV shows, but we sorrowfully had to tell them we hadn't got distribution yet. Distribution has improved now, and the products are selling nicely. My opinion is that, if the advertiser keeps plugging away on radio and TV, it'll be the No. 1 seller by this coming June. People buy more hair preparations in the summer."

Although Kasher uses razzle-dazzle humor in his radio and TV copy, he is far from being a razzle-dazzler personally. At 39, he is an urbane, gracious bachelor of considerable intellectual charm, who has an apartment in Greenwich Village, Manhattan, and

dotes on classical music. He still looks back fondly on his first job, at the age of 18, when for \$75 a week he demonstrated the virtues of egg shampoo for the hair.


Yet despite his deceptively casual manner, he is something of a dynamo. He serves simultaneously as president and advertising strategist of his two companies, and account supervisor, timebuyer, and copy writer of his advertising agency, Television Advertising Associates. Michael Davidson, for-

★ ★ ★ ★ ★ ★ ★ ★

"Radio hasn't even reached its peak in volume in listening or in income. All it needs to do is develop faith on the part of people who make their living in radio or who spend their money in it."

EDGAR KOBAK  
Business Consultant

★ ★ ★ ★ ★ ★ ★ ★

**KHMO** 

**AGAIN RANKS  
FIRST IN  
HANNIBALAND\***

\*The large 41 county area surrounding HANNIBAL, MISSOURI, QUINCY, ILLINOIS and KEOKUK, IOWA...that's Hannibaland.

The June, 1951 Conlan Study of Listening Habits proves that KHMO is again the most listened to station in the 41 county, tri-state market

surrounding Hannibal, Mo., Quincy, Ill., and Keokuk, Iowa.

240,470 radio families live within this rich area and they have money to buy your products. To sell them, buy the station they listen to most... buy KHMO.

Write, wire or phone KHMO or Pearson today for proof.

**KHMO**

5000 watts day • 1000 watts at night

Representative  
John E. Pearson Company  
•  
Mutual Network  
Hannibal, Missouri

mer publicity director of Hirshon-Garfield, is ad manager for Antell.

However, Kasher stoutly insists Television Advertising Associates is not a house agency. "It's just that it's a small ad agency that grew up with us," he says. "It handles other clients besides us."

Kasher's two companies have mushroomed up at a fantastic pace—they are both 18 months old. Yet they are not fly-by-night outfits.

"I was selling various products up in Canada," Kasher recalls, "when I got a call from Baltimore from my two dear friends, Jack and Leonard Rosen, well-known businessmen. From our talks, I decided to head up the development of the companies, and they would provide financing. The formulas for our products were devised by Dr. Harry Levin, research chemist. And the supply came from Ronald Research Laboratories, in which we have a financial interest.

"We got the brand name 'Charles Antell' by using my first name, and my mother's maiden name," says Kasher proudly. "And National Health Aids seemed like a natural. The Antell products are now being sold over the counter in Philadelphia, New York, Detroit, Washington, Chicago, Toledo, Grand Rapids, Cleveland, and an increasing number of smaller cities. By the end of the year 1952, we expect complete national distribution on a city-by-city basis."

On the company executive level, Kasher is aided by his vice presidents,



*respectfully  
yours...*

... with heartiest thanks to the local, regional and national advertisers who have made possible our 25th anniversary celebration and who have made it possible for us to furnish our listeners with the finest radio programming.

With 25 years of successful service to advertisers and the public, we are dedicating ourselves to continued leadership in San Antonio's radio market for music and news programming.

**KONO**

5000 watts      860 kc

SAN ANTONIO'S ORIGINAL  
MUSIC and NEWS STATION

Fannin 5171 • TWX-SA-49

**SERVING SAN ANTONIO, THE NATION'S 25th CITY,  
WITH THE FINEST IN MUSIC AND NEWS FOR 25 YEARS.**

Represented Nationally by  
FORJOE & COMPANY

# WAVE-TV

*First*

IN KENTUCKY

*First*

ON THE AIR!

*First*

IN LOCAL ADVERTISING!

*First*

IN NATIONAL ADVERTISING!

*First*

IN HOURS ON THE AIR!

*First*

IN COVERAGE!

WAVE-TV of course has excellent reception in metropolitan Louisville. So does Station B. WAVE-TV's PLUS is that in outlying areas, 61.3% of all TV homes "get" WAVE-TV far more clearly than Station B. Ask for the positive proof!

# WAVE-TV

CHANNEL 5

NBC • ABC • DUMONT  
LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives

Jack and Leonard Rosen. And on the ad agency level, he is aided by Melvin Rubin, president of the agency, with headquarters in Baltimore; Albert Drollich, account executive; and Henry Hoffman, who helps map out commercials.

Interestingly, Kasher not only wrote his companies' first air commercial, but he also delivered it. It happened in the summer of 1950, when at a cost of \$275, he spoke for 28½ minutes on WMAR-TV, Baltimore. As a result, he was bombarded with more than 300 orders.

"That only confirmed my hunch that air advertising was for us," Kasher recalls. "Since then, we've found that radio and TV are equally effective for putting over our sales demonstrations. The only difference is that in one you emphasize visual demonstration, in the other aural demonstration."

Kasher bitterly resents the criticism that his 15-minute and 30-minute programs are nothing but one long commercial.

"Our shows do not overlap the commercial time allotted to us at all," he says. "It's just that our air demonstrators kid around on related subjects. When John Crosby once made the accusation we used just one long commercial, we were swamped with over 500 letters from listeners defending our shows. They felt we were giving them legitimate entertainment and information."

Kasher himself no longer gives an air performance. He uses three bushy-haired salesmen—Richard Lewellen, Dave Kline, and Sid Hassman—whom he knew long before as expert store demonstrators. Their programs bear such punning titles as *Hair-Raising Tale*, *Pin-up Wife*, and *Stop, Look and Glisten*.

Kasher, however, still writes and supervises the shows. He strives for an informal, kidding, ad lib flavor, as witness this typical introduction in a 15-minute radio script:

"Ladies and gentlemen, I have what is probably the oddest job in the world. My job is to make people laugh, and yet I'm not a comedian. A comedian is a man who makes you laugh at him. My job is to make you laugh at you.

"The reason my job is easy is that every year we get funnier and funnier. Let me give you an idea what I mean. When I was a young fellow, I was always told that the wise men said that we should practice the golden rule—

Do unto others as you would have them do unto you. Nowadays we don't have many wise men—we sure have a lot of wise guys—their golden rule is, 'Do others before they do you' . . ."

After joking about the 500,000 bald women and 10,000,000 bald men in the nation, the demonstrator is apt to try an experiment. He takes three pieces of ordinary scratch paper and a bowl of water. He places nothing on the first sheet of paper; just dips it into the water to show how sopping wet it gets. On the second sheet, he places mineral oil; when dipped, the paper is stained and the water runs off. On the third, he places lanolin of the type contained in Antell's hair cream; when dipped in water, the paper curls.

"You see the same thing happen to the paper," says the demonstrator, "that happens to the sheep on a damp day, that happens to the girls when they set their hair with lanolin and add moisture the way I've shown you. There is a natural curl that no amount of pulling or tugging can take out, ladies and gentlemen. . . ."

The pitch for National Health Aids Complex stresses, half-jokingly, how our over-civilized customs have robbed us of the full vitamin and mineral content of our food. "We live on a diet of food," harangues the demonstrator, "that has been boiled, broiled, fried, roasted, t o a s t e d, baked, burned, steamed, stewed, mashed, smashed, incinerated, cremated, and embalmed. . . . They take the vitamins and minerals from your grain; they put it in feed for your hogs and your cattle. And that's why the pigs that your farmers raise are healthy and win blue ribbons, and the children that the farmers raise wind up with rheumatism, high-blood pressure, diabetes, one foot in the grave, and the other on a banana peel."

Kasher's timebuying formula is fairly simple. "When we enter a market," he says, "we saturate it. Every station, regardless of the power, is good for us. In New York, for example, WOR,

## ADVERTISING WOMAN

An internationally known manufacturer of soaps and cosmetics wants a woman with a basic knowledge of advertising; between 24 and 35; college graduate; good knowledge of Spanish, working knowledge of French. She should be familiar with copy, layout, production, media analysis, survey, etc. To work with export manager in the formulation of advertising plans for foreign countries and follow through in their execution. Please write fully giving age, experience, salary desired.

SPONSOR, 510 MADISON AVE., N. Y. 22

Box #47B

# KPRC



## Head 'n Shoulders —



**33.7% Above Station B\***

**67.3% Above Station C\***

**125.4% Above Station D\***



\*Total rated time periods, share of  
Radio Audience Index. Hooper Radio Audience Index  
Report, October 1951.

NBC and TQN on the Gulf Coast  
JACK HARRIS, General Manager  
Represented Nationally by  
EDWARD PETRY and COMPANY

A-1-52

WMGM, WOV, WJZ all have done good jobs for us. We pay regular rates, and they like our business. Our only problem has been distribution. Before campaigning in a major city, we advise local retail outlets. But many don't stock up enough, skeptical that our radio and TV advertising won't move all the goods that we say it will. As a consequence, they get flooded with orders, and haven't enough to fill the demand. Happily, we're gradually improving our distribution."

Kasher is a devout believer in merchandising. His display manager, Sylvan Abrams, distributes point-of-sale

cards, streamers, window displays, and post cards of the type sent out to customers by Carson Pirie Scott & Company, Chicago. The posters headline the twin phrase: "A riot on RADIO! Terrific on TV!"

All looks hunky-dory in Kasher's broadcast advertising future. "As we extend our market," he says, "we intend experimenting with other types of programing, both on a local and national scale. Right now, I'm shopping around for both a radio and TV network show. Believe me, I'm in business to stay."

Kasher particularly will seek fresh

advertising to help exploit two new products that he may put on the market this year. One is a new hair shampoo, unlike the present Antell one, which he predicts "will carry the country by storm." The other, to be manufactured by National Health Aids, is a new type of weight-reducing patent medicine.

Like Toni and Tintair, the Antell hair preparations and the National Health Aids Complex all seem to have adopted a uniform sales success formula, which other retail drug advertisers might well emulate. Briefly, it's this: If you want to launch a new drug store item, excite and inform the public with a saturation, razzle-dazzle radio and TV campaign, and follow through with sledge-hammer merchandising and promotion. At the same time, don't go overboard. Remember what happened to Senator Dudley J. Le Blanc's medicine show. Despite all the whoop-de-doo, his Hadacol went bankrupt. ★ ★ ★

**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**

*Them that has...*  
**GITS!**


**There's an extra punch in your advertising dollar on WDBJ! To demonstrate, look at these Promotion figures for the Fall Campaign (Oct. 14-Dec. 31):**

Newspaper Ad Lineage.....	25,746
Newspaper Publicity Lineage..	5,070
Announcements and Trailers.....	2,505
Downtown Display Windows.....	13

**Plus "Drug Briefs" and "Grocery Briefs" monthly to the drug and grocery retailers, dealer cards, letters, and miscellaneous services on specific special occasions!**

**For further information  
Write WDBJ or Ask FREE & PETERS!**

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



**SUBURBAN STATION**  
(Continued from page 33)

KFI, KNX, KECA rates on the early-morning show were at bargain prices. A quarter-hour of the show could be bought, each day, for as little as \$12. Old Gold bought, in January 1951.

The cigarette firm hasn't regretted its purchase of the program segment on the California "suburban" station, a 1,000-watt MBS and Don Lee affiliate. With modest understatement, the agency now admits that the show has since caused a "noticeable increase in Old Gold sales," and recently renewed its 6:30 to 6:45 a.m. portion of *The Spanish Hour*, for a solid 52 weeks. Inspired by this success, Old Gold is inquiring into other Spanish-language shows in other markets.

True, the added sales created by Old Gold's Spanish-language commercials among the early-rising fruit workers and cannery employees of Orange County are never likely to boost Old Gold's national sales rank. But, the kind of sales strides made by Old Gold in the very shadow of the huge Los Angeles air outlets can quickly add up, if carried through in other communities.

No isolated case, the kind of job done by Santa Ana's community-serving KVOE is typical of what many of these small stations, nestling close to



from the  
**VIEWER'S  
VIEWPOINT**

**"To me, the call letters KPIX really stand for TV in the Bay Area"**



says:

**James E. Bennett**

**2909 Burnette Street, Vallejo, California**

People . . . viewers . . . **your** potential customers . . . write interesting letters to KPIX; interesting because so many of them reflect the feeling of **belonging** which they feel.



Mr. Bennett's is one of those many. "I feel," he writes further, "as though I am a part of the wonderful KPIX organization that brought the miracle of Television to the Bay Area."

And that's a pretty wonderful way to have your viewers feel, quite apart from the fact that the extent of this feeling among thousands of San Francisco Bay Area homes represents a loyalty that has a special sponsor-value.

*San Francisco's Pioneer Station*

**KPIX** *Television* **CHANNEL 5**

**CBS and DUMONT TELEVISION NETWORKS**

*Represented by*  
**THE KATZ AGENCY**

# Radio TV Film

## COPYWRITER- PRODUCER

*looking for  
position with  
progressive  
agency  
or client*

## SPECIALTIES

*cigarettes  
beer  
hair tonic  
proprietary drugs  
gasoline  
motor oil  
many other  
consumer  
products*

10 years in advertising agencies  
Age 34—Married, Two Children

### Contact Potential—

Experience, good appearance,  
mixes well,  
speaks and  
thinks on his feet

Good basic planning man

Resume for appointment  
upon request

## BOX 00 SPONSOR

510 Madison Ave., N. Y.

metropolitan centers, can do. The pattern is being repeated for judicious advertisers in areas like New York City, Chicago, San Francisco, Houston, Seattle, St. Louis, and other key markets, where the nearby "community" station often stacks up well against the "big city" outlets in local listening, at fractional cost.

Frequently, the addition of the outstanding "community" stations surrounding metropolitan centers in which a network or national spot radio campaign is being conducted will cost only an additional 3 to 10%.

Is it worth it?

Agencies and advertisers can judge for themselves from a 1950 survey conducted in Old Gold's problem market, Orange County, by a local Los Angeles ad agency. During the first week in January, some 2,500 phone calls were made to radio homes, both day and night. Here's how Santa Ana's KVOE, ace-in-the-hole for Old Gold, showed up in over-all share of audience:

ORANGE COUNTY (CALIF.) RADIO LISTENING, JAN. 1950	
Station:	Weekly-share of audience %
KFI, L. A. ....	7.2
KNX, L. A. ....	5.6
KVOE, Santa Ana .....	4.2
KECA, L. A. ....	2.8
KHJ, L. A. ....	2.8
KMPC, L. A. ....	1.9

KVOE had out-pulled all but two of the big Los Angeles stations!

Of course, nobody—least of all station managers of the nation's "community" stations, and their station representatives—recommends use of fringe-area stations as a substitute for buying big powerhouses. Even though KVOE gave the L. A. stations (see figures above) a good run for their money, it was still in only *part* of the big-station coverage areas.

However, to ignore the community station, for the sake of a few dollars and some timebuying effort, is to overlook a useful supplement to any big spot radio campaign.

Now, let's look at the dollars and cents aspects of buying time on a station like KVOE.

First, let's check prices on the two stations who top KVOE in its Orange County bailiwick, KFI and KNX. On 50,000-watt KFI, basic NBC affiliate, the Class "A" one-hour rate is \$700.00. KFI station breaks, on a 26-time basis in Class "A" are \$118.75 each, before discounts. On CBS-owned, 50,000-watt KNX, the Class "A" one-hour rate is \$650.00. Station breaks on KNX, on a

26-time basis in Class "A" are \$120 each, before discounts.

On KVOE, whose 1,000 watts reaches most of Orange County's 69,700 families and 67,541 car radios (as of mid-1951), the rates are bargain-basement by comparison. An hour in Class "A" time on KVOE costs \$60; chainbreaks are \$3.25 each on a 26-time basis in Class "A" time. In other words, about 6.5% of what the big stations charge.

This kind of competitive cost, plus the 4%-plus share of listening that KVOE can show in its own territory, is what has led advertisers like Colgate, Old Gold, Chrysler, Pontiac, Ford, Folger's Coffee, Bireley's, Murine, Hudson autos and other national and big regional advertisers to use KVOE in recent months.

However, even though KVOE's national advertisers account for about 20% of the station's revenue, not all community-type stations can match that figure. In other fringe-area markets, there's plenty of room for other national advertisers—if they'll take the

**WESTERN UNION**

BOB TREBOR  
TREBOR

**18 THOUSAND TELEGRAM REQUESTS**

... tell their own success stories

Bob Trebor's "BEST BY REQUEST" is the highest rated local afternoon disc jockey show. Listeners have sent in 18 THOUSAND telegram requests in 2½ years.

**WVET**  
MUTUAL

**IN ROCHESTER, N. Y.**

Represented Nationally by  
THE BOLLING COMPANY

# YOU MIGHT WALK A MILE

# IN 6½ MINUTES\* —

# BUT...

# YOU NEED

# THE FETZER STATIONS

# TO PACE WESTERN MICHIGAN!



Here are some of the reasons why WKZO-TV is Western Michigan's greatest *television* value—why WKZO-WJEF are Western Michigan's greatest *radio* value:

WKZO-TV is the official Basic CBS Television Outlet for Kalamazoo and Grand Rapids. It thoroughly covers a big Western Michigan and Northern Indiana 24-county area—which includes intensive primary service to Kalamazoo, Grand Rapids and Battle Creek—with a net effective buying income of more than two billion dollars. Further, a new Videodex Diary Study made by Jay and Graham Research Corporation, using the BMB technique, offers smashing proof that *WKZO-TV delivers 54.7% more Western Michigan and Northern Indiana television homes than Station "B"!*

WKZO-WJEF are acknowledged leaders in their home cities of Kalamazoo and Grand Rapids, as well as in rural Western Michigan. BMB Report No. 2 shows that WKZO-WJEF have increased their unduplicated rural audiences tremendously over 1946—up 52.9% at night, 46.7% in the daytime. WKZO-WJEF give unduplicated day-and-night coverage of more than 60,000 families in the Grand Rapids area alone! Best of all, WKZO-WJEF cost about 20% less than the next-best two-station combination in Kalamazoo and Grand Rapids, yet deliver about 57% more listeners!

Write direct or ask your Avery-Knodel man for the whole Fetzer story, today!

\* Michael Pecora, walked a mile in 6 minutes, 27-1/5 seconds in New York City on February 22, 1932.

## WJEF

*top* IN GRAND RAPIDS  
AND KENT COUNTY  
(CBS RADIO)

## WKZO-TV

*top* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

## WKZO

*top* IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN  
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

## FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

trouble to investigate the opportunities.

KVOE's mixture of folksy, farm-area programs and urban-type local shows is very typical of the kind of programming served up daily by community stations. It is literally the reason why KVOE walked off with 60% of the listening KFI got. Here's what Deane S. Long, station manager of KVOE, told SPONSOR regarding the program-building methods of his station:

"We produce all of our local shows for the audience we serve. Little do we care how many 'outside' stations may be tuned-in on the dial, so long as we

are giving 'our people' the entertainment they want, when they want it.

★ ★ ★ ★ ★ ★ ★ ★  
"I think television offers the perfect example of an industry built on faith—the faith of private capital in the American people."

JOSEPH H. McCONNELL  
President, NBC

★ ★ ★ ★ ★ ★ ★ ★  
It's programming they can't get on any other radio station—because, what other station can afford to 'tailor-make' shows for Orange County, California?"

A typical day on KVOE shapes up like this.

To open the station, there's the *Spanish Hour* with Paul Barber (known to his listeners as Senor Pablo), from 6:00 to 7:00 a.m., six days a week. Then comes more wake-up music programming, and at 7:45 a.m. the first of the four-a-day *Orange Empire Reporter*. This is a KVOE news show that serves up the latest local news, citrus crop information, weather reports (vital to Orange County's \$30,000,000 citrus crop), and other local happenings.

Later in the morning, when KVOE is serving both the rural audience and the 45,000 people living in Santa Ana, there are telephone-request record shows, household hints on a program called *Deane's Den*, and two late-morning audience-participation shows, *Ladies Day in Studio A* and *E-Z Living* (see picture on page 33).

The KVOE afternoon is filled, in addition to MBS and Don Lee network service, with local record shows, salutes to neighboring schools and colleges, and reports on local sports. At other times, like Saturday mornings, the local moppet set are enthralled with *Orange County School Kids Quiz* and *Musical Playroom*. Late at night, there are 10:00 to 12:00 midnight disk jockey shows, tailored to local tastes.

Throughout the year, if there's a big local special event, or if there's important news to the community and the county, KVOE is on hand to report it in a hurry. It's listening that Orange County listeners *don't* get from the big L. A. stations.

As station manager Deane Long summed it up for SPONSOR: "When someone asks us 'what can you do to command a listening audience, under the guns of all those big-city stations' we've got dozens of convincing answers."

Still, after checking several leading station representatives who handle suburban stations, SPONSOR feels that there's much missionary work to be done at the agency level for the community station. Despite the often-convincing answers of the Deane Longs of broadcast advertising, the average sponsor and agency can't be troubled to investigate this kind of spot radio.

If the Old Gold success on KVOE is an example, the extra effort is often worthwhile in terms of extra community sales. ★ ★ ★

for quick, easy reference  
to your copies of  
**SPONSOR**  
get the durable new  
Sponsor binder

looks like a million . . .

costs only

**\$4.**

**SPONSOR**

510 Madison Ave.  
New York 22

- \$4 one binder
- \$7 two binders

Please send me Binder holding 13 issues and bill me later.

Name

Firm

Address

City

Zone

State

What makes WREC lead the parade?

LISTENERS!

What makes the most listeners?

Program superiority . . .  
plus operational perfection.

CONSEQUENTLY WREC'S  
HOOPER RATINGS  
AVERAGE HIGHER THAN  
ANY OTHER  
MEMPHIS STATION.

*that's  
why  
we  
say*



Affiliated with CBS Radio, 600 KC, 5000 Watts

Represented by The Katz Agency, Inc.

**Nat D. Williams**

One of  
WDIA's  
many famous  
personalities



## Maxwell House Coffee Joins The Swing To WDIA in Memphis

Yes, another member of the General Foods family adds the powerful selling force of WDIA as Maxwell House Coffee co-sponsors (with Calumet Baking Powder) 5 quarter hours weekly on Tan Town Home Maker. Advertiser after advertiser has proven that WDIA completely dominates in selling the huge Negro segment of the Memphis trade area (489,000 Negroes in WDIA BMB counties). Increased sales will prove the same for your product. Get the full story on WDIA TODAY.

HOOPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn.		Months Oct.-Nov. '51							
Time	Sets	WDIA	B	C	D	E	F	G	
MF 8AM-6PM	13.2	24.2	24.6	20.4	12.3	8.1	6.0	4.2	

MEMPHIS **WDIA** TENN.  
John E. Pearson Co., Representative

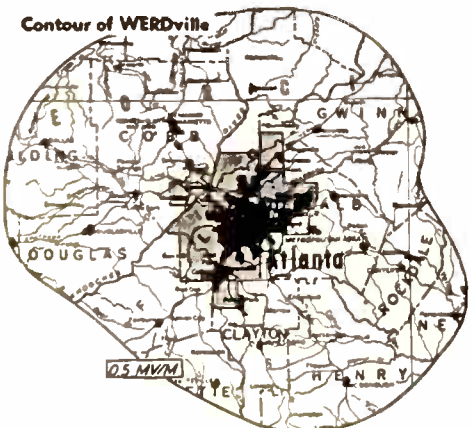
## SEPARATE BUT EQUAL WERD

Proves A Moot Southern Point in Atlanta  
... "Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday. WERD 23.2, Station A 23.2.

WERD's Hooper Audience, November share, is up with the best stations in Atlanta. Here are the Hoopered facts:

WERD	— 17.0
Station A	— 28.2
Station B	— 20.3
Station C	— 11.7

WERD is the most economical radio buy in Atlanta. 860 on every Atlanta dial covers the area shown below . . . . . 1000 watts



Write for proof of performance.  
Represented nationally by  
**JOE WOOTTON**  
Interstate United Newspapers, Inc.  
545 Fifth Avenue  
New York 17, N. Y.

\*WERD is Negro owned and operated.

## ROUNDUP

(Continued from page 49)

for Orphans and Underprivileged Children." It featured local disk jockeys and TV personalities in hundreds of cities teaming up with local Jaycee chapters to raise funds. Among the leaders was WABB, Mobile, which originated the tour as a public-service feature last year. This year, through WABB's efforts and the Mobile Jaycees, the tour became nationwide. National publicity was climaxed by a half-hour kick-off show on 8 December starring Jimmy Durante, Bob Crosby, Johnny Desmond, and others.

\* \* \*

A newspaper columnist is sponsored by a TV set manufacturer and dealer over WIP, Philadelphia. This combination of radio, TV and newspaper association started 16 January with Phil-



Brookhouser, WIP's Ben Gimbel, C. Boise, Tele King vp, Vic Hendler, local dealer map plans

adelphia *Inquirer* columnist, Frank Brookhouser airing *Frankly Speaking* on Monday, Wednesday and Friday, 6:15 to 6:30 p.m. Co-sponsors: Tele King Distributors, Inc., and Vic Hendler, Philadelphia Tele King retailer.

\* \* \*

John M. (Jack) Snyder, managing director of WFBG, NBC, in Altoona, Pa., is a very happy man. The Diamond brothers, WFBG entertainers, who are under the personal management of Snyder, recently won NBC's *Talent Search, Country Style*. Program sponsor: RCA Victor. The prize, a recording contract, goes to the Diamond brothers, on WFBG some 15 years.

\* \* \*

Phil Hanna, singing star of CBS-TV *Bride and Groom*, is also in the business end of the trade. The youthful TV star recently joined Phil Davis Musical Enterprises, Inc., N. Y., as vice president and director of new business

in markets under 250,000 population. Hanna will also assist Davis in the creative end of the firm.

\* \* \*

Gillham Advertising Agency, Salt Lake City, marked its 40th birthday anniversary last month with an employes' dinner. Marion C. Nelson, president, presented special recognitions to veteran employes including Lon Richardson, senior vice president (20 years); Dan H. Leahy, artist (20 years); Clair Lindgren, artist (13 years); J. R. Furner, production manager (12 years). Nelson has been with the agency 31 years.

\* \* \*

Newest offering in the Thesaurus library program series is *Date in Hollywood* slated for late February release to local station subscribers. The quarter hour program, a musical-variety type, stars vocalists Gloria De Haven and Eddie Fisher with Hugo Winterhalter's orchestra. This big-name show, readied for advertisers on Thesaurus-subscribed stations, is one of the costliest library features made, according to RCA Recorded Program Services.

## MEN, MONEY, & MOTIVES

(Continued from page 6)

Networks are infinitely wise today, after these 20 years of piloting their ships through the shoals of partisan politics. So, too, with most of the older local station managements. (Newcomers among station licensees are somewhat prone to repeat old mistakes of bald censorship.) Advertisers have also been smartened up through the past two decades and right now we find one of the insurance companies insisting upon a disclaimer line in a CBS newscast, explicitly stating that CBS alone is responsible for the choice

# KLIX

15...  
*Klickin'*  
!

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

# Housewives chase "Man

# On the Street", in

# MINNEAPOLIS - ST. PAUL!

## WTCN-TV

pulled 3500 requests (and had to withdraw an offer of sixteen tea bags at no charge) from one

## FLAME ROOM COFFEE

20-second spot on each of two "Man on the Street" shows with Clellan Card, at 12:45 P.M.

## RUSSELL MILLER MILLING CO.

announcement on "Cooking Is Fun" at 11:30 A.M.

pulled over 1300 requests for a pie-making kit from one

## ART CORRESPONDENCE SCHOOL

Later, same firm ran another five-minute spot in Class A time (Saturday -- 1:00 P.M.) and pulled 534 inquiries of which 243 were called "usable". The C.P.I. per usable inquiry was 72 cents.

pulled 281 replies from one five-minute commercial in Class B time (10:45 P.M.). 168 of these replies classified as "usable" at cost-per-inquiry of 38 cents. The average national C.P.I. for this firm is approximately \$1.50.

### REPRESENTING TELEVISION STATIONS:

DAVENPORT	WOC-TV*
(Central Broadcasting Co.—WHO-WOC)	
FORT WORTH-DALLAS	WBAP-TV*
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH-PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

\*Primary NBC Affiliates

*Yes, Spot Television Sells Goods!*

*For Further Facts, Ask:*

## FREE & PETERS, INC.

*Pioneer Station Representatives*

*Since 1932*

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

**30**  
*Years*

of  
**Fitting a Medium  
to a Market**

**WSYR**  
NBC  
AFFILIATE

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

Write, Wire, Phone  
or  
Ask Headley-Reed

are you wondering  
**WHAT TO DO**  
in '52?

Use AM Radio  
in non-TV markets

21 yrs. of dependable  
service

*The Art Mosby Stations*



**KGVO-KANA**

5000 Watts  
Night & Day  
MISSOULA

250 Watts  
Night & Day  
ANACONDA  
BUTTE

**MONTANA**

THE TREASURE STATE OF THE 48

of items. and the editorial emphasis.

\* \* \*

Lately, news that Westinghouse would sponsor the full array of NBC telecasts of the major 1952 party conventions, that Philco would do the same on CBS-TV, that ABC-TV and DuMont both were seeking similar deals has stimulated some radio-TV critics to adverse comment. The critical point is this: politics is, or ought to be, "sheer public interest" and paid for, as such, by the broadcasters. It was "unsuitable" that advertisers should lift the tab, or that facilities should be hawked at a profit. But the industry does not take the accusation of "abdication of responsibility" too seriously. It is just the latest articulation of the old, old, old argument that whatever was "sustaining" was somehow more admirable than whatever was "commercial." Regardless of the merits of this thesis, considered as a debating side, it is simply not now, nor for a long time past, the custom of the country and there is singularly little evidence that the public, or even the more intellectual segment of the public, gives a hoot whether political pick-ups are sponsored or not.

\* \* \*

Historically it may be that there were at least three instances of "collusion" between the broadcasting and business communities on the one hand and a given candidate on the other. In 1932 when Roosevelt first ran for the presidency, long-memored Democrats still think that the "top brass" of the networks of that day were pretty frankly pro-Hoover in their private and professional lives. Even so it was never documented that radio tycoons, whatever their personal preference, failed to hedge their practices against a Democratic victory. While some Democrats were in a vindictive spirit in early 1933 F.D.R. elected to forgive and forget.

\* \* \*

The worst cases were in California and New England, respectively. In 1935 highly dubious use was made of radio (and all other media) in order to exclude Upton Sinclair from the California governorship. Later still that improper Bostonian, John Shepard, III, attempted, with greater candor than sense, to pledge his radio stations to unapologetic pro-Republican policies. He was slapped down, and the resultant "Mayflower Decision" was long political scripture, until recently modified. ★ ★ ★

## TV PACKAGERS

(Continued from page 32)

TV network time, he has to buy a designated TV program that's already in the spot. This, in turn, is either a network-built show or a packaged show where the network has bought the resale or co-producing arrangement with the original producer.

Some independent producers even feel that, by January 1953, the two biggest TV webs, NBC and CBS, will have as much as three-quarters of their nighttime schedules under their sales thumb. These two TV webs are also expected to control as much as 90% of their daytime schedules, particularly with big, multi-sponsor shows.

This situation would evaporate quickly enough if: (1) network TV time became more readily available, (2) advertisers could not afford to buy the designated shows, were forced to shop elsewhere for lower-cost vehicles, (3) the supply of shows that the network could re-sell did not materialize fast enough.

Still, no matter how many or what kind of shows are available to a sponsor, there will always be times when video-minded clients will feel that nothing in sight fills the bill. Then, a client either goes into another medium, or else hatches his own show. Usually, these shows (see chart, page 32) are designated around a specific sales idea, or are a showcase for some sort of client-owned "selling symbol" such as Betty Crocker, or Elsie the Cow, or Chiquita Banana. Sometimes they're built around a client-owned radio formula with the agency doing the labor.

Building a show this way is not a cheap solution to programing worries, and is often done because it is the only way out. Often, too, the ratings of client-built shows are nothing to brag about. Only two client-built TV shows are in Videodex's 1-7 December "Top 20." They are the 13th place Gillette *Cavalcade of Sports* and the 20th place *Lucky Strike Hit Parade*.

Meanwhile, what of the independent packager's future in TV?

To answer this question effectively.

**HEADACHE?** Toss TV  
film spot problems to **TELEFILM Inc.**  
Hollywood (28) Calif. since 1938



SPONSOR talked to leading package producers, agency men, 4-A officials, and network executives. This was how the consensus shaped up:

**Packagers**—Have regained the creative-building edge now, and don't intend to lose it. More flexible than the networks, they are a steady source of useful, "commercial" programs based on simple formulas, often at low cost.

**Networks**—Are further ahead in TV now than they were in radio, and are beginning to compete heavily with package producers for everything from ideas to sales rights. Restricted by time availabilities, adjacencies, etc., they still have the edge in producing the TV extravaganzas, have more TV program money to spend in developing new properties, talent, and big shows.

**Agencies**—For the most part, agencies are reverting in TV to their old radio role of "supervisory control" of either network-built or packager-built shows. Some of the big ad agencies are maintaining large TV staffs primarily for prestige reasons, occasionally package a show only for a client who wants a specific, unique type.

**Clients and Stations** — Client-built shows are tending to follow the agency pattern, generally. Station-built network shows from TV affiliates are falling in line with the policies of the parent network, but are doing well. With high costs forcing many shows out of the big producing centers to lower-cost production areas, such as the recent *Miss Susan* Philadelphia origination, stations may play a greater creative role. ★ ★ ★

## KIPLINGER

(Continued from page 35)

*Changing Times* about four years ago, but it was only 12 months ago that circulation manager James P. Connell called in the Albert Frank-Guenther Law Agency to help boost readership.

In an experimental spirit, Account Executive Bob Day initiated the magazine's air advertising with spot TV. He bought TV participations in early 1951 on the *Ted Steele Show* over WPIX, New York City, then began expanding into other TV markets. In Chicago, it was participations on the *Bob and Kay Show* over WENR-TV; in Philadelphia, participations on the *Ernie Kovacs Show* over WPTZ-TV; and participations on WXYZ-TV, De-



# Hi... I'm Speedy

THE PIONEER

\*SYMBOL OF THE BEST IN BROADCASTING  
IN NORTHWESTERN OHIO



**PIONEER IN OHIO RADIO...** I'm the symbol of WSPD because WSPD is OHIO'S PIONEER STATION. And, this powerful first station in Ohio has been the 1st Station in Northwestern Ohio for THIRTY ONE Consecutive Years. Hooper, Neilsen, every rating service Proves WSPD is the top dialing habit of 300,000 radio families. When you BUY RADIO in Northwestern Ohio BUY "SPEEDY", WSPD, Ohio's Pioneer Voice of Radio for 31 years.

**PIONEER IN NORTHWESTERN OHIO TV**  
WSPD-TV pioneered the television industry in Northwestern Ohio and our 85% share of audience is significant of a job well done. We have carried all networks and have programmed to suit the majority of over 150,000 TV sets in our area, insuring sponsors of Point of Impact for every sales message. It's "Firstest with The Mostest" in Northwestern Ohio TV with "SPEEDY", the TV PIONEER.



I'm on my way to round up more facts for broadcasting buyers in Northwestern Ohio. REMEMBER . . . when you see "SPEEDY" it means SPEEDY RESULTS on RADIO or TELEVISION in NORTHWESTERN OHIO & SOUTHERN MICHIGAN. CALL YOUR KATZ MAN or TOLEDO and ask about "SPEEDY" . . . and SURE SALES.

# WSPD

AM-TV



Represented Nationally  
by KATZ

Mr. Willis J. Almekinder,  
President of First Federal of Rochester,  
at his favorite task —  
opening a new account



## How First Federal of Rochester Quadrupled Assets

When First Federal of Rochester, N. Y., started local sponsorship of the Fulton Lewis, Jr., program on radio station WVET, assets were \$11,500,000. Today, after nine years of continuous sponsorship, assets are \$46,000,000. Obviously this increase is not attributable to the program alone. Good management, alert business practices, and many other factors enter into the picture. But, in the words of Mr. Willis J. Almekinder, President of First Federal, "A great deal of the success in reaching new savings customers is due to the fine audience which Fulton Lewis, Jr., reaches.

"Numbering over 200,000 people in Rochester, it is made up of thinking, hard working, conscientious citizens who are interested in America and who believe in such fundamentals of good citizenship as thrift. In our regular check of where our new business comes from, Fulton Lewis, Jr., has consistently rated at the top. Our sponsorship has generated a great deal of good will toward First Federal."

The Fulton Lewis program is a Mutual Co-op Program available for sale to local advertisers in individual cities at low, pro-rated talent cost. Among the 623 sponsors of the program (on 370 Mutual stations), there are 55 banks and savings institutions. Since there are more than 500 MBS stations, there may be an opening in your locality. For a proved and tested means of reaching new customers, check your Mutual outlet — or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, New York City 18 (or Tribune Tower, Chicago 11, Illinois).



troit, KFI-TV, Los Angeles. One variation was the purchase of participations on the *John Harvey* radio disk jockey show over KGO, San Francisco.

The experiment in air advertising ran for six months, but, as Day admits candidly, subscription results were "only fair." So, in August, 1951, Kiplinger decided to try a different tack—both in the commercials and in the medium. They decided to advertise a give-away offer of a sample copy to each person who wrote in to the station; and they decided to use radio entirely.

In Chicago, Kiplinger used the Housewives' Protective League *Paul Gibson Show* over WBBM; another HPL show on KNX, Los Angeles; the *Galen Drake* HPL program on WCBS, New York City; and the *Alfred McCann* husband-and-wife show on WOR, New York City, among others.

"The results were so satisfactory," recalls Day happily, "that we knew radio was for us. That December, we expanded into 60 radio stations, using largely HPL and breakfast participation shows. We even tried news shows, but that didn't work so well. Women, by far, have been most ready to send for sample copies of the magazine."

The agency's timebuying approach has been what can be called "gradual rotation." That is to say, Kiplinger will buy participations two to six times a week for a month or so of one program. Then, the agency will wait until they feel they have reached that audience and used up the potential. Then, comes a shift to another station. This rotating formula is similar to that used by many leading food and drug advertisers, who feel they periodically "use up" audiences.

Day feels radio participation shows have worked well for Kiplinger for two reasons:

1. The very nature of the aural medium has stimulated listeners to use their imaginations when the commercial describes highlights of *Changing Times* articles.

2. M.C.'s presiding over morning participation shows usually deliver their commercials in a friendly and relaxed manner.

It was this second reason which encouraged Kiplinger to try the Dave Garro way show. "Besides being a big name on an early morning show," says Day, "Garro way had the informal, relaxed approach we felt was best for

our needs. Our commercials call for him to pick up the magazine, and examine it before the camera, as though he were a friendly neighbor giving you advice. He tells the viewers, "This is a nice and interesting magazine . . ." and that's the neighborly viewpoint we want."

Kiplinger has been supporting its radio with large-scale newspaper advertising and a mail promotion campaign. *Today* inquiries will be followed up with similar direct-mail efforts.

Kiplinger will also keep an interested eye peeled on its fellow sponsor, Kenwill Corporation, of Cleveland. On the week of the 18th of February, Kenwill (via W. Earl Bothwell Agency) will make its debut on *Today* to advertise its Magikoter Paintroller, a new device for spreading paint on surfaces with the use of a roller.

As SPONSOR went to press, the Pure-Pak division of Detroit's Ex-Cell-O Corp. had also signed for a weekly segment of *Today*, starting on the 28th of January.

Kiplinger's TV future depends on the final results of the 13-week acid test of *Today's* mail-pull. But, as Day says firmly, "Regardless of the TV show's outcome, you can quote Mr. James Connell, circulation director of *Changing Times*, and myself as being sold on radio's impact as an advertising medium for building magazine circulation." ★★★

### ... THERE'S RADIO

(Continued from page 37)

tives of the seven Detroit radio stations—WJR, WWJ, CKLW, WXYZ, WEXL, WJBK and WKMJH — which have pooled ideas, effort and money to make the Motor City more radio-conscious. Perhaps the first cooperative effort of its kind, it represents an expenditure of over \$1,000,000 for radio time, newspaper advertising, and car cards. Since the campaign has been extended to March 1952, even further funds have been allocated. The Charles Stout agency of Detroit is aiding in handling the advertising.

Focal point of the Detroit campaign is the "Wherever you go . . . there's Radio!" slogan. This phrase (originated by Committee-member Art Glosler of CKLW) runs repeatedly throughout all the promotion. It has been used 24 times daily by each Detroit station, aside from the versions of it

# CKLW

at 50,000 watts  
gives advertisers the

# GREATEST COVERAGE

at the

# LOWEST RATE

of any Major Station in the

# DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

# CKLW

50,000 WATTS at 800 KC.  
Guardian Bldg. • Detroit, Mich.

Adam J. Young, Jr., Inc.  
National Rep.



J. E. Campeau  
President

MUTUAL

# Available for Co-Sponsorship

## 1952 TELECASTS AND BROADCASTS OF THE WASHINGTON SENATORS' BASEBALL GAMES

*Opportunity for National Advertiser seeking  
impact in the great Washington Market - -*

Washington, D. C.'s hottest audience-getter may be shared with the Chr. Heurich Brewing Co., whose sensational gains with Old Georgetown Beer in 1951 (when less than one-third of the home games were televised) inspired this year's decision to telecast *all* home games. Of the 77 home games, 71 will be telecast at the peak audience potential—nights, Saturday and Sunday afternoons, and holidays. All home and away games (154) will be broadcast. Co-sponsorship of both features is offered as a package.

Information will be gladly—and quickly—supplied when identity of prospective co-sponsor is revealed as an acceptable firm with non-competing product or service.

*For cost and other details, wire or telephone*

**Henry J. Kaufman & Associates**

*Advertising*

1419 H STREET, N. W.

DISTRICT 7400

WASHINGTON 5, D. C.

which the local personalities weave into their own shows. It appears in the newspaper ads and car cards, along with clever cartoons showing how radio gets around: in the barn while you milk the cow; in a cabin in the woods so you and the bear can both hear it; on the kitchen sink to beguile the plumber; even with you when you float around on your magic carpet. The slogan has even appeared on Detroit television screens.

"Wherever you go . . . there's Radio!" has been made into a song with original lyrics by a WJR talent team, "Pie Plant Pete" and "Bashful Joe." Such a response has this catchy, folk-type tune elicited that BMI has published sheet music on the song (see page 38).

The heaviest portion of the Detroit campaign is being carried by radio itself. The radio copy voiced by Detroit announcers hammers home several significant points. Here are excerpts:

*"Most Americans would find it hard to live without a radio. Radio has become perhaps the most typical American habit. More of a habit than the Sunday drive (we own more radios than automobiles). More of a habit than taking a bath (we own more radios than bathtubs)."*

*"Your radio was silent for 10 seconds! Did you miss it? . . . that's proof again that radio is a part in your American way of life."*

*"Radio brings you the weather, the temperature, correct time . . . and brings the world to your fingertips. It can warn you of danger and help you in time of need. It can alter its services within seconds . . . to meet a changing condition."*

The "Wherever you go . . . there's

Radio!" phrase is not copyrighted, and the Detroit Committee has encouraged other stations and broadcasting groups to make full use of it, even offering a kit of details and materials to those interested. The Associated Tulsa Broadcasters Association—consisting of Tulsa stations KVOO, KRMG, KOME, KAKC, KTOL, and KFMJ—used the same theme in a recent mutual promotion effort to stimulate radio listening and timebuying. Stations throughout the country have displayed eager interest in and have made use of the "Detroit Plan" in one form or another.

Perhaps the biggest hypo to spreading the "Wherever you go . . ." idea nationally was given by the World Broadcasting System, which built an entire sales promotion drive around it. In September, this transcription firm announced that it was launching "a campaign designed to reawaken the nation to the wonders of radio." To help radio stations tie in easily with the drive, they obtained the cooperation of 16 top national radio personalities, each of whom transcribed what they call a "Sell Radio" announcement. Example: "Listen—this is Andre Baruch. Wherever you go . . . there's Radio!" Robert Q. Lewis, Lanny Ross, Bud Collyer, James Melton, Ted Husing, Bert Parks and Guy Lombardo were among others cutting disks. Not only the 850-odd World-affiliates but some 600 additional stations as well received a disk containing these announcements gratis from World. Enthusiasm on the part of stations for this move is running high. A typical reaction comes from Knoxville, where all the stations—WROL, WNOX, WBIR, WKGN and WIBK—have been participating in the campaign. WROL as spokesman for

the group says: "The management of these stations feels, as do so many others in the industry, that it's time radio was used to 'sell' itself. Knoxville is glad to join the industry in 'tooting its own horn'."

Cleveland is likely to be the next city in which a major new radio-promotion plan will blossom. Representatives of all eight Cleveland stations—WDOK, WERE, WGAR, WHK, WJMO, WJW, WSRS, WTAM—have established a Cleveland Broadcasters Committee which is currently laying down plans to promote radio in that city. They have conferred with the Broadcast Advertising Bureau in New York, which proffered ideas and suggestions as part of its new radio-promotion service.

Whatever plans are formulated in Cleveland are likely to resemble the comprehensive promotion plan which the BAB itself is now completing. To be released in about two weeks, this "Radio United Plan" will embrace audience promotion and public service, as well as promotion of sales. Radio United will embody the best features of all the group plans now active, according to Jack Hardesty, BAB promotion director, and all the 960-odd BAB stations will be invited to participate.

In Rochester, the Radio Broadcast Management Council, representing stations WARC, WHAM, WHEC, WRNY and WVET, is making a concerted drive among timebuyers, emphasizing results an advertising dollar can pull on radio. It has adopted an emblem which reads: "When You Tune in Radio, You Tune in Sales" and which appears on mailing pieces they are currently sending out. "When You Get Her Ear, You Get on Her Shopping List," says one of the Rochester slogans. During the month of January,

THE

STATIONS

- CBS** **WRDW** **AUGUSTA, GA.**  
MET. POP. 179,272  
PLUS  
H-BOMB PLANT &  
CAMP GORDON  
85,000
- ABC** **WCOS** **COLUMBIA, S.C.**  
MET. POP. 144,000  
PLUS  
FT. JACKSON  
60,000
- NBC** **WDAK** **COLUMBUS, GA.**  
MET. POP. 169,921  
PLUS  
FT. BENNING  
42,000
- NBC** **WBML** **MACON, GA.**  
BIBB CO. 136,300  
PLUS  
WARNER ROBINS  
27,000

for complete information  
call HEADLEY-REED CO.

Mr. Tom Carson  
Benton and Bowles  
New York City  
Dear Tommy:

Folks like you likes ter find places  
whur folks is amakin' an' aspendin'



money. Well, be sure ter 'clude th' hometown uv WCHS in any sech list yuh makes. Yessir, Tommy, Charleston, West Virginny, is a reel brite spot fer folks with sumptin' ter sell. Frinstance, th' sales in department stores in Charleston is arunnin' durned near 30 percent ahead uv whur they wuz a year ago! Now thet means jest one thin' fer a feller like you—thet this here is a good place ter advertize! An' member, Tom-

my! WCHS gives yuh more uv these big spenders then all th' other four stations in town put tergether!

Yrs.

Algy

**W C H S**  
Charleston, W. Va.

Rochester circulars will go to more than 1,500 timebuyers, locally and nationally.

Other stations have expressed the "let's promote radio" fever differently.

WTOP, Washington, D. C., introduced a new slogan, "On radio, and only on radio, can you hear. . . ." For three weeks, it started most of its promotion announcements with this phrase, then mentioned the program or service to be plugged. This "radio, and only radio" idea is in line with the growing awareness that radio has something special to offer in the way of service and entertainment. WTOP devoted the equivalent of \$1,000 worth of air time per week to the messages.

KLAC, Hollywood, devotes \$1,500 monthly in radio time to a promotion scheme angled to help local radio generally. It makes no direct pitch for business, pointing to the fact that it currently is sold out. The transcribed announcements it runs have a helpful, good-will-building appeal.

WTMJ, Milwaukee, runs newspaper ads beginning, "Radio is still as new as each day . . .", which point up the vitality of the medium.

The radio industry patently has taken to heart the old saying, "Who will adhere to him who will not adhere to himself?" Ad men themselves are much impressed with the air of renewed excitement and confidence pervading the radio business. Radio has passed through its period of uncertainties, readjustment and self-appraisal. But now, aware that its force for serviceability and sellability is in no way impaired, it has embarked on perhaps its most exciting and imaginative job of medium promotion. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 45)

25¢ will have on the studio audience. There are certain shows to which a studio audience is necessary, and if an admission charge will considerably lessen the number of people attending, this could prove harmful to the production.

Lastly, there must be an adequate control of any money thus collected to insure that it will be distributed to worthy organizations.

GUY LOMBARDO  
Radio & TV star  
New York

COME ON IN...

Radio's Fine!

...and right on Time!



Every day, people live 'round the clock by radie in these markets. They get up, they go to bed, they buy — by radie! Why don't YOU buy radie in these markets?



SPOT THESE, TOO!

Buy in a Package  
One Order—One Billing.

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.

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

## SEAL OF APPROVAL

(Continued from page 36)

vidual publishers or broadcasters, or both.

ARF, as an impartial, non-profit research body, cannot actively solicit interest among stations and networks. But it opened the door wider to radio this December when its Board of Directors was revised to provide for media representation, including radio men. Already, CBS has subscribed \$2,000 to join the revamped ARF. It is hoped that other networks and individual stations will subscribe to ARF and become familiar enough with its activities to want to have ARF undertake research projects for radio.

At present, however, the ARF is almost unknown to radio executives, a SPONSOR survey indicates. This report, therefore, is designed to acquaint both radio men and advertisers with ARF and its potential for radio research.

Actually, ARF facilities have been available to radio since its inception. But it has never become very familiar to broadcasting research men. Similarly, consumer magazines have never actually had an ARF study done. But it has had wide use among newspapers, farm publications, business papers, Canadian consumer magazines, transportation advertising, and executive management publications.

The ARF was originally created by the ANA and AAAA, each of which contribute \$7,500 annually to its operation. Under the old set-up, media were not represented on the board but participated in administering specific media studies. Under the recent re-

organization, however, participation has been opened to any medium, advertiser, or agency approved by the ARF board, and media now has an active voice in the Foundation since six media representatives are in the process of being elected to its tri-partite board. Advertisers, agencies, and media are now equally represented by six members each on the board.

Subscription rates range from \$150 to \$2,000 yearly, depending upon advertising income, billings, or advertising expenditure of the subscriber. The ANA and AAAA remain in the ARF as founder subscribers and will continue their \$7,500 contributions. In addition to the opportunity that subscribing gives them to aid in improvement of research standards, subscribers get other benefits. For example, the ARF proposes to conduct confidential appraisals of media research and issue reports to its members. Subscribers can use these reports to keep tabs on the validity of media claims. The Foundation services also include: supplying advisory opinion preceding media studies, a supervising and validating service, confidential appraisal of media reports (available to ARF subscribers only) and continuing readership studies.

H. M. Warren, then chairman, made the Foundation's new interest in air advertising apparent at the annual ANA meeting last September when he offered the services of the organization in helping to solve the rating service dilemma. But this gesture is of no significance right now because it is dubious whether radio interests would come up with funds to finance the lengthy investigation necessary. The immediate work of the ARF would be

to supervise special research studies commissioned by radio.

One key advantage of having ARF supervise or "validate" research is that this cuts down on the expense necessary to make sales. Time which a salesman might have to waste proving that his pitch is based on valid data is saved because clients know ARF has certified the facts. Chief disadvantage from the point of view of any medium is that all the facts uncovered in ARF research must be revealed, even if they are negative for the medium. Too, it's more expensive to have ARF supervise research because of the added man-hours required for supervision.

Here's the way ARF might go about making a study for a network, based on the approach it's developed for printed media. Suppose network A wanted to discover to what extent sales had actually been increased for clients as the result of sponsorship of 10 of its programs. This is the probable procedure:

1. Network explains desired study to ARF's Board of Directors. Board decides whether project is of broad enough nature to fulfill the basic objectives of the ARF (always a criterion before it enters any study).
2. With the project accepted, the board chairman appoints an administrative committee to manage it. Committees consist of advertiser, agency, and media representatives. An ARF staff member is assigned by the Foundation's managing director to act as project manager in charge of administrative details.
3. ARF managing director and technical director draft statement of the study's objectives and submit it to

**In Boston**

**HALO**  
through  
SHERMAN & MARQUETTE

**Buys**

**WHDH**  
50,000 WATTS

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

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



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

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

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

••• 6th oldest CBS Affiliate •••

**There's More  
SELL  
on  
WRNL**

**RICHMOND  
VIRGINIA  
910 kc - 5 kw  
ABC  
AFFILIATE**

**National  
Representatives  
EDWARD  
PETRY  
& CO., INC.**

the administrative committee for approval. This step assures agreement on the objectives of the research.

4. ARF managing director and technical director submit rough specifications of field work to private research organizations which seem best suited for the project.

5. On the basis of replies from private firms, one is chosen to make the study.

6. The selected research organization generally makes actual field tests of two or three research techniques under ARF staff supervision. (This is done when the study is of a new type as would be true in this hypothetical case.)

7. Administrative committee and the ARF technical committee study results of tests and the technical committee chooses the survey method which proves most accurate and practical in determining relationship of listening to sales.

8. Field work is conducted by the research organization with on-the-spot ARF supervision.

9. Results of field work, findings, and tabulations are audited by the ARF.

10. ARF writes and publishes report (regardless of who comes out on top—and all smart media buyers know that everybody can't be first) and gives it ARF seal of approval.

Salesmen for network A may then visit clients armed with promotional material based on the ARF report. Provided that the facts have added up to a strong sales story, they can enter client offices confident that selling will be easier because there's no question of accuracy to explain away. Promotional material prepared as a result of the study must have ARF approval prior to distribution and the Foundation encourages the fullest use of its findings.

SPONSOR surveyed promotion men from printed media which had used ARF research, got comments like these:

"ARF validated research gave me an answer to advertiser cries of 'Oh, God, another survey.'" Fred Lessner, promotion and business manager, *Chemical Engineering*.

"ARF supervised research is like asking a publisher to hand the ARF a scalpel, hop up on the operating table, and tell them to start cutting. However, readership studies of our busi-

Mr. J. B. Blaugrund, Pres.  
AMERICAN FURNITURE CO.  
El Paso



**KROD is a  
great furniture salesman**

That's what Mr. Blaugrund, dean of southwestern furniture men and head of this region's largest furniture store, has to say about KROD. Our station has been selling furniture, appliances and housewares for this outstanding store since the day KROD went on the air. It can do a good sales job for YOUR product or service, too.

**CBS RADIO NETWORK IN EL PASO**  
**KROD**  
600 KC 5,000 WATTS

**RODERICK BROADCASTING Corp.**  
**DORRANCE D. RODERICK**  
President  
**VAL LAWRENCE**  
Vice-Pres. and Gen. Mgr.

**REPRESENTED NATIONALLY BY  
THE O. L. TAYLOR COMPANY**

**BMI**

**SERVICE**

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with service to the broadcaster, BMI makes available to its 2,881\* licensees a vast and varied repertoire ranging from rhythm and blues tunes to classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

*\*As of Jan. 18, 1952*

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



ness magazines have all been favorable to the magazines." Bill Beard, president of Associated Business Publications.

"I believe in research and think it is important to have an impartial board to supervise findings. It eliminates exaggerated claims." Herman Sturm, advertising and business manager, *Business Week*.

In summary, most sales heads of media contacted believed that it was cheaper to pay more for an ARF-validated study than to pay the increased cost of trying to sell a non-validated survey. Only complaint of some media men concerns the emphasis given certain parts of the research in the ARF reports.

Lowell McElroy, ANA vice president in charge of media and research, added another point in favor of the ARF approach: "To the extent that advertising can be made more effective and thus more economical, more of it will be used in relation to other means of selling. This means a larger total advertising pool from which radio and other media draw. The provision of constructive and believable research facts is one of the best ways in which radio can contribute to increasing the total advertising pool as well as its share."

What do representatives of the networks think about ARF? Said Harper Carraine, CBS Radio research director: "CBS became an ARF subscriber because it does not want to sit back and just criticize what others are doing but hopes to take an active part in making research as good as possible. Opening ARF subscription to media was a good idea, but it's too early to tell what the results will be. Until we

know more about ARF activities, we just want to sit in on the meetings."

A research executive of another network said (asking that his name be withheld): "I'm pessimistic. Agencies and advertisers would have to agree 100% that ARF conducted surveys were the only valid ones. And not enough is known about the ARF and what they are trying to do." (His network was not now considering becoming a subscriber but might do so in the future, he added.)

On the other hand, several agency research directors contacted were enthusiastic, including one who said: "It's a really great idea, and I believe that at least the radio and TV guys who are trying to do an honest job will go for it."

In order to make radio and TV interests go for ARF research, some gradual method of getting their feet wet is apparently called for. Participation of radio and TV networks and stations as subscribers in ARF will help acquaint them with its functions. Then, ARF adherents hope, a pilot study might be devised which would seek facts on behalf of networks, agencies, and advertisers jointly. The door is also open to non-subscribers to request specific studies to be undertaken at their own expense. This could ease broadcasters into awareness of exactly how ARF operates.

Main danger that the new ARF interest in air advertising will come to nothing lies in the fact that neither the networks or ARF seem willing to take positive steps to begin active discussions. Networks are apparently waiting for ARF to come to them. ARF, on the other hand, cannot make a pitch like a commercial organization

and seems to be waiting for the networks to step forward.

If broadcasters ever do entrust surveys to ARF, they'll probably marvel along with current printed media users at the accuracy of ARF methods. One printed media man, *Business Week's* Herman Sturm, told SPONSOR an anecdote which is a striking illustration. For an ARF study of *Business Week*, a Virginia reader was selected among those to be interviewed. The reader maintained, however, that he did not have time to take part in the test. The interviewer called Al Lehman, managing director of ARF, to report the roadblock. Since the ARF never changes its sample test group, Lehman called the reader from New York and convinced him of the importance of the interview.

Of course, the fact that ARF insures accuracy and believability of research doesn't mean that sellers are reduced to the role of order takers. There's still plenty of showmanship and salesmanship that has to go into any pitch based on ARF facts. ★ ★ ★

## TIMEBUYERS

(Continued from page 27)

Copacabana chorus.

Some timebuyers, on the other hand, make you feel small. I've had one who sat and read his mail when I brought in one of my key station managers. I'd love to make that guy squirm and some day I will. We don't want to eat up time in a buyer's understandably merry-go-roundish day, but we appreciate a bit of old-fashioned hospitality and consideration."

**In Boston**

**ANAHIST**

through  
BATTEN, BARTON, DURSTINE  
AND OSBORN, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**Buys**

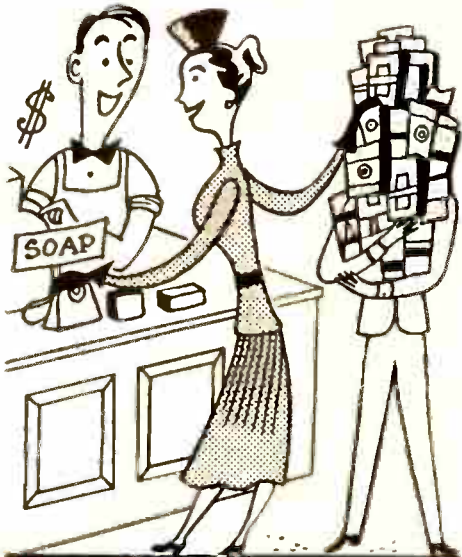
**WHDH**

50,000 WATTS

through

John Blair & Co.

**LANG-WORTH  
FEATURE PROGRAMS  
SELL SOAP!**



**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

#### Don't like him but he's tops

"I can live without seeing him for the next hundred years, but he's good. The man I refer to really can analyze any type of pitch. He'll listen to you carefully and spot any flaw in your reasoning. He's quick to lop off coverage you can't really justify. I don't like him personally because he has the temperament of a bulldog, but I have to give him credit for keen judgement which some other better-mannered men lack.

This is one of the few men in the business who really understand the research facts they use. You find that a lot of timebuyers are very hazy about what ratings actually are and about how to use BMB. Not this one. But I wish he'd learn how to be more human."

#### He makes his queries frank

"My favorite among timebuyers makes his queries for availabilities specific and frank. But some of them want you to give them the maximum of information but then make everything a mystery to you. They dish out their queries in dribs and drabs, most of it vague, somewhat like an overcautious poker-player who exposes only the edges of the cards to himself. That keeps you in the dark as to what the account really wants and needs. But the smart buyer gives it to you specifically and straight."

#### Her door is open

"She's busy but she never shuts the door in your face. When you've got something to say, you know you'll get a hearing. Consequently, you do your best to conserve her time though I'll admit sometimes a rep abuses his privileges with timebuyers and wastes their time. But the particular girl I have in mind makes me feel it's only right that I be considerate. Her open-door policy plus her other traits like experience and knowledge of markets and stations make her a good timebuyer."

#### He knows markets

"I'm thinking of a man in a Chicago agency I used to call on who had a phenomenal market-by-market understanding of the United States. He had traveled extensively both before and after he became a timebuyer and he had a good basic educational background which helped him to understand economics. You didn't have to

go to him with a long pitch about how the people in a certain farm area were sure bets for shows at 6 a.m. or earlier. He knew. He'd been there.

He had a wide acquaintance among station managers and he knew just what he could expect from them in the way of merchandising or program promotion. I can't help feeling that his first-hand knowledge gave him a far shrewder feel for buying than most timebuyers get sitting in New York or Chicago. He didn't buy by ratings. Actually, I suspect he could guess what the rating was pretty closely just by his knowledge of programing preferences.

Some of your desk-bound buyers might have looked at ratings and discarded a show with a 1.5, not realizing that the program's main popularity was out beyond the five-cent call line in the country and actually had a big and loyal audience which was not being measured.

The one thing travel had done for this man was to prove to him that America was a patchwork quilt of different ways of life, customs, conditions. He knew that it often makes more sense to have your selling pitch

# attention

New York advertising agencies, film companies, networks.

► NOW AVAILABLE ◀

Experienced TV-Radio-Film Producer & Director.

Creative—Conscientious—  
Excellent on detail.

#### FROM SCRIPTS TO SHOWS:

Seven years experience with Local stations, networks, ad agencies; Trouble shooting, direction & production—from preliminary planning to performance.

#### ALL PHASES:

TV studio and agency production of programs and commercials—live & film. Camera work, staging, lighting, sound effects.

Film scripting & editing—16 & 35 mm.  
Direction, announcing, narration.

WRITE  
BOX NO. 16A

given by the local talent in their own way rather than on disks where the voices have the wrong accent for that area."

### **He doesn't slap your wrist**

"The timebuyer I'll go to bat for is the one who has human understanding when something goes wrong. For example, there was a snafu in our shop recently when one of the other salesmen and I sold the same availabilities on one station. Everything was moving fast and a couple of days went by before I told the buyer he couldn't have the time he wanted. It hurt the buyer because this was a special push in that market but he showed real tolerance.

You expect a buyer to stand up for his rights, but what puts that jaundiced daub in the rep's eye is the Barrymoorish act of wrath and menace that an occasional timebuyer stages under such circumstances—especially if there's an account executive within aural range. You get the impulse to tell the timebuyer, 'I must be in the wrong room; I see that I have mistaken the audition studio for the time-buying department'."

### **He used to be a salesman**

"A guy I'll always appreciate is the top man in a New York agency time-buying department who used to be a salesman himself. He appreciates your problems and that actually works to his advantage. One time his assistant bought a heavy schedule on a certain station for a saturation campaign. I knew that station was a mistake for the job that had to be done and that mine was better. This wasn't just jealousy. I had the facts. I called up this chief timebuyer and told him I was going to write him a letter about it and would

call him the next day. By 11 the next morning the complete schedule was switched to my station. I got the business and the client got a better buy."

### **She knows her own accounts**

"You'd be surprised at the number of buyers who do their job without even really understanding what the client's needs or objectives are. It's not the timebuyer's fault you can be sure but it certainly hampers their work. But some of them have a way of getting the facts they need. I know one gal who goes through a regular detective act to find out what's in the mind of the account executive. She'll call up a girl copywriter she knows and find out what was said in a copy meeting and she'll scout around like that till she has the picture."

### **She knows how to use data**

"This girl has a sweet disposition but a sharp eye for figures. She really makes intelligent use of the data available to her. When she uses BMB she knows that in some markets the figures are hopelessly out of date because there have been changes in power and affiliation. In other markets she knows it's still pretty good.

You can't come in to her with five-year-old surveys and get anywhere. You can't throw her curves, either, with research that's slanted to make your station look good. You may walk in the door loaded with a survey that shows your station was out in front by a mile during the week of July 20th. 'So what,' she'll say. 'That's the week there was a terrific winning streak on for the X ball team and your station carries baseball and sports news predominately. Why didn't you make a survey before the baseball season?' She spots them every time." ★ ★ ★

## **510 MADISON**

*(Continued from page 8)*

series to three rural co-operative power associations in south-central Minnesota. The purpose behind this presentation is to offset the sly innuendoes the commercial power companies have been inserting in their copy implying that they have a monopoly on management, ability, etc. (In this respect it is interesting to note that the three associations co-sponsoring our series are extremely healthy—so much so that they're years ahead in the repayment of their investment, etc.)

Our co-sponsors have instructed us to direct their announcements to getting over the idea that they, the farmer-members of the rural power co-ops, have been privileged to enjoy the many hours of fine programs sent to them via KNUJ by their city cousins. In reciprocity they are presenting this fine series.

JACK H. DUNCAN  
General Manager,  
KNUJ, New Ulm, Minn.

### **SELLING RETAILERS**

I think that Joe Ward's article "What radio should know about selling retailers" in your 22 October issue is one of the best and most useful articles I have seen for radio management and personnel in the 23 years that I have been in the business.

I want enough copies to give to every employee of our stations in Monroe and New Orleans. Please enter my order for 50 reprints.

PAUL H. GOLDMAN, V.P. & Gen. Mgr.  
KNOE, Monroe, La.

\* Reprints of the article "What radio should know about selling retailers" can be obtained at the following rates: 1-25 copies, 25c each; 26-99 copies, 15c each; 100 or more, 10c each.

**In Boston**

**HO OATS**  
through  
BENTON & BOWLES, INC.

**Buys**

**WHDH**  
50,000 WATTS

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



### Radio sells radio

One of the mysteries of life, so far as we are concerned, was the puzzling reluctance which broadcasters had for promoting themselves via their own medium.

Since everybody listens to radio, we have argued for years that radio is in an ideal position to further itself with both listeners and advertisers by proper broadcasts.

There have been scattered efforts. Some stations have tried advertising columns of the air; others have described their behind-the-scenes picture; others have used announcements. But only of late has the "Use radio to promote radio" concept really sunk in.

On page 37 of this issue some of the campaigns that are taking hold are reported. Most prominent is the "Wherever you go . . . there's radio!" campaign which is being promoted via song, announcements, window displays, printed ads, and even airplane streamers in a host of cities. But no undertaking anywhere is more professional or thoroughly merchandised than the "When you tune in radio, you tune in sales," campaign currently underway

by the Radio Broadcast Management Council of Rochester, N. Y. Impressive brochures relating sponsor result stories spearhead the effort.

What does this mean to advertisers? The promotion by stations beamed at listeners will result in more listening. The promotion beamed at you should result in better analysis by broadcasters of what they have to sell, and consequently better information on which to base your broadcast buying.

### Substitute for Red Channels

"How to keep reds off the air—sanely" was the title of SPONSOR's third and concluding article of its widely-quoted *Red Channels* series (see 5 November, page 32). Several methods that would give accused talent a democratic opportunity to tell their side of the story, and be judged accordingly, were proposed.

Now comes the Philip Loeb case. Mr. Loeb has enough black marks on his record (some of which *Red Channels* has recorded) to have scared off prospective sponsors for *The Goldbergs* when he was a member of the cast. Without Mr. Loeb it became quickly salable. But Mr. Loeb maintains that he can prove his innocence, and has put his case before the TVA.

Thus far, the TVA has approached this case in a dignified and sensible manner. If the follow-through is marked by judicial objectivity and fact-finding a pattern may be established that will, at one stroke, make a system of accuser-judge-jury such as *Red Channels* obsolete. We have repeatedly maintained that advertisers and agencies will be happy when a system is developed that gives talent a fair and democratic break.

Philip Loeb may be proven guilty of communistic tendencies and activity;

he may be proven innocent. Whichever it is—we hope that TVA does its work well enough to serve as a standard. The industry needs one.

### Will Nielsen go Radox?

If we read rightly the settlement of the suit that A. E. Sindlinger instituted against Nielsen and Hooper 21 months ago it appears that one of these days Art Nielsen will scrap his ultra-expensive Audimeter system in favor of the economical, speedier Radox formula.

In an out-of-court settlement in mid-January Al Sindlinger received \$75,000, of which A. C. Nielsen Co. paid \$75,000, A. C. Nielsen personally \$1, C. E. Hooper personally \$1, and Henry Bahmel (Nielsen's engineer), \$1.

Actually, the result was both a victory for Sindlinger and a compromise with Nielsen. For the terms of the agreement give both Nielsen and Sindlinger the right to operate via the Radox method of matching station signals and thereby determining tuning-in ratings. Nielsen is now the new owner of the signal-matching patent, and Sindlinger becomes a licensee with the right to secure sub-licensees.

Sindlinger points out that for two years Nielsen is restrained from obtaining additional licensees except where he owns 51% or more of the licensee. As Sindlinger sees it, his approach will be to sell the TV city group while Nielsen specializes in selling the agency and advertiser—both using the Radox signal-matching system.

It may be that Nielsen will stay with Audimeter, but we doubt it. The enormous cost and difficulty of maintaining his small sample via this electronic device has been quite a cross to bear. In our opinion, Nielsen will render a far faster, better and expanded rating service with the Radox patent working over telephone company lines.

## Applause

### The big experiment

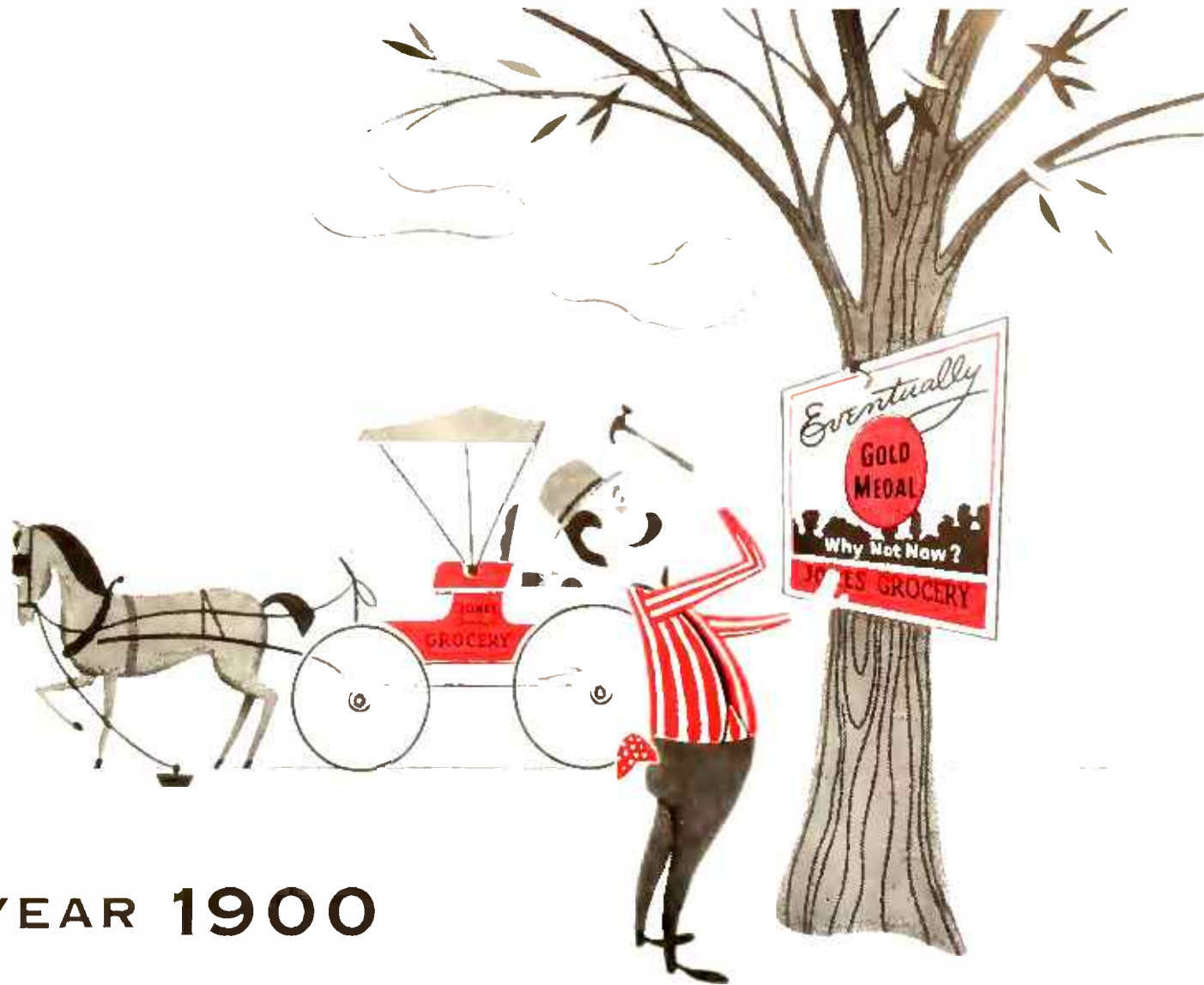
With 16,000,000 TV sets in use (about 3 to 1 over the circulation of even the top magazine medium, *Life*) Pat Weaver, vice president in charge of NBC Television, figures that he stands a good chance of putting *Today* over as television's first early morning advertising hit.

*Today* is no small undertaking,

and Pat Weaver has staked much of his rapidly growing reputation as TV's Number One broadcaster on its success. Its concept is big; its cast formidable. In the face of plenty of pessimistic headshaking and brickbats by such columnists as John Crosby, *Today* is on its expensive way.

Our hope is that Weaver, who has pulled off many a coup, will have an-

other. For if *Today* proves a satisfactory vehicle for advertisers the field will be wide open for the sort of program pioneering that both radio and TV need. The dearth of broadcast advertising trail-blazing may, in the past, have been due to lack of financial support to back up creativeness and courage. If so, *Today's* success will bring forth the missing ingredient.



## YEAR 1900

In 1900, a very familiar sign among hundreds of others was this one pictured above. Yes, the metal sign tacked to the tree and the ad painted on a barn were a major part of America's advertising effort in 1900. And in those years it was successful advertising—it reached people!

From this form of advertising, many companies grew to be today's largest manufacturers.

Twenty-five years ago, radio had its beginning and soon had its place next to newspapers and magazines.

Radio itself built great companies and made them even greater because it gave the advertisers a new method of reaching more people more frequently and more efficiently.

Today, television has been added and with its added impetus of sight and motion, together with the spoken word, has already taken its place in the American "scheme of advertising." The basis of today's successful advertising is the more modern media . . . and television is the most modern of them all. Its full potency has not yet been determined.

In WLW I and we have found, however, that the combination of television and radio reaches more people more often and more economically than any other combination of media. The technique is as new and modern as television itself.



THE NATION'S STATION AND ITS TV SERVICE

**NEW YORK**

**BOSTON**

**CHICAGO**

**DETROIT**

**SAN FRANCISCO**

**ATLANTA**

**HOLLYWOOD**

**weed**

**and company**

**RADIO**

**AND**

**TELEVISION**

**STATION**

**REPRESENTATIVES**