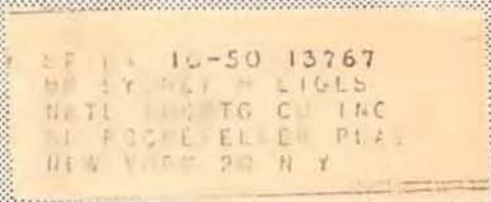


SPONSOR

For buyers of broadcast advertising

How much is nighttime network radio worth?—p. 34

ANA meets 28-31 March at Hot Springs, Va.—see page 4



42nd Annual ANA Spring Meeting

Radio and Television Session — 3 Key Subjects



"What's Happening to Radio Time Values?"

WALTER LANTZ

Advertising Manager, Bristol-Myers Company,
member ANA Radio & Television Steering Committee



"What Can Be Done About the Confusion in Radio and Television Audience Research?"

E. L. DECKINGER

Research Director, The Biow Company



"Typical Techniques and Costs of TV Film Commercials"

DON L. KEARNEY

Assistant Sales Manager for TV, The Katz Agency

Sponsor Reports

Men and Networks

Mr. Sponsor E. M. Finehout

Carnation's \$2,400,000 Air Budget

Eye vs. Ear in Selling

White Tower Falls for Spot Radio

Top Commercials: Net TV

Educators and TV

How Much Is Radio Time Worth?

TV Leads Mohawk to Radio

TV Results

Mr. Sponsor Asks

Tools for Readers

Editorials



JOHN MARSHALL: pioneer in law for free men



HOME OF CHIEF JUSTICE MARSHALL, RICHMOND, VA.

It was no oddity that the man who built the framework of American jurisprudence was reared and lived his life out in Richmond.

For John Marshall breathed the air of freedom in the city of Patrick Henry and Robert E. Lee. Before he was Chief Justice of the Supreme Court he was General Marshall in the Revolutionary War forces under General Washington. The years have sped, but the cause of free men burns as fervently in the Richmond of 1951 as it did then. The First Stations of Virginia, WMBG, WCOD(FM), and WTVR(TV) are Richmond's chief mediums of expression. They are proud to be numbered as guardians of this heritage.

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





NETWORK COMPETITION INTENSIFIES AS ABC ATTEMPTS MASS RAID ON NBC—Intensity of current competition among networks reached new heights with ABC attempt to bring all NBC afternoon advertisers (from 2:00 to 6:00) en masse to ABC. ABC inducements are: (1) ABC rates are lower; (2) A 45% discount; (3) "Program contributions" of \$1,000 weekly. Keystone of pitch was fact that by moving together six advertisers involved would not lose out on carry-over advantages of block programing. At press time, all six advertisers approached by ABC were said to be "considering the move."

WHY ABC ATTEMPTED RAID—Ernest (Lee) Jahncke, ABC vice president in charge of radio and captain of ABC raiding party, nicknamed move "Operation Cleanup." With ABC unable to get off ground in afternoons after trying various programing tactics, he says, net decided soaps were their salvation. Raid on NBC block was decided on because building new shows was deemed prohibitively difficult. Jahncke cited recent history of talent raids by CBS on NBC and by NBC on ABC, starting with CBS Jack Benny coup. We're doing what was done to us, was his attitude.

TINTAIR GROSS \$5,000,000 IN FIRST SIX MONTHS—That \$4,750,000 Tintair budget in 1951, most of it for radio and TV, follows sales gross of \$5,000,000 in first six months on market. Tintair, which learned from Toni (SPONSOR 15 January), will add quarter hour of "Jack Carter Show" (NBC-TV) and local radio/TV shows in Los Angeles, Kansas City, St. Louis, and Portsmouth, Va. Present lineup includes two radio programs, "Meet Frank Sinatra" and "Somerset Maugham Theater" (CBS), and three TV shows, "Somerset Maugham TV Theater" (CBS-TV) and two "Cavalcades" ("Bands" and "Stars" on DTN).

ARBI OPENING EYES, AND EARS, OF RETAILERS—New Advertising Research Bureau Inc. concept, that people divide into radio-receptive and newspaper-receptive groups, should have powerful influence on retailer mind this Spring. With department store sales running ahead of last year, traditionally print-favoring stores should be more receptive to trying air media. ARBI figures show sizable group of customers can't be reached without radio (see story page 26).

CUTEX NET SPONSORSHIP OF GLORIA SWANSON FIZZLES—Projected Cutex sponsorship of Gloria Swanson on network radio show fell through after demands from La Swanson reached arm-and-a-leg stage. Show was to have been handled by J. M. Mathes, New York. After actress demanded job for daughter as assistant m.c., exorbitant salary, etc., irritated agency exec commented: "We'll wait till she's grown old gracefully."

REPORT TO SPONSORS for 26 March 1951

TWO EXPLOSIVE ISSUES BEFORE ANA THIS WEEK: RATES, RESEARCH—When some 450 advertising executives assemble at Hot Springs, Va., this week (28 to 31 March) for 42nd annual ANA meeting, they will face two volcanic radio issues. (1) Radio rates will be blasted again as too high in TV markets via report on "Time Values." (Story, page 34.) New ANA report, supplement to radio study last summer, advocates "reevaluation" of station time charges at from 4% to 60% below current rate. (2) Research muddle will be under spotlight following all-industry committee recommendation for \$140,000 study of research; and C. E. Hooper proposal that advertisers solve problem by turning to his new Hooperecorder method exclusively.

HOOPER PROPOSAL SHREWDLY TIMED—C. E. Hooper research suggestion, blithely disregarding committee plan, was timed shrewdly to come before ANA, AAAA, and NARTB conventions—after none-too-definitive all-industry committee report. Hooperecorders cost less to install than Nielsen Audimeter, would allow instantaneous machine recording of listening/viewing while programs are in progress.

RECREATED BASEBALL ON DECLINE THIS YEAR—Mutual's Game of Day, which last year brought live major league sportscasts to many parts of country for first time, has knocked recreated baseball into cocked hat. Liberty Broadcasting System, originally built on imaginative recreations by owner-sportscaster Gordon McLendon, will air day games live this summer to meet Mutual competition. That means cost increase for Liberty which previously got Western Union wired report from ball park at \$27.50 per game and built from there with home-made sound effects.

CAPTAIN VIDEO SIGNED BY GENERAL FOODS FOR FIVE YEARS—DuMont deal with Post Cereals Division, General Foods, for its "Captain Video" package is unusual. Firm bought show for five years at estimated \$12,000,000 fixed total. Half-hour Monday through Friday kids' show will run 52 weeks annually on 22 stations. Following promotional tie-ins are under way: (1) Columbia Pictures 15-part Captain Video serial, to run in 6,000 theatres; (2) Captain Video Products Assoc., numbering 20 firms, gearing up to sell \$50,000,000 worth of goods bearing Captain Video name; (3) Fawcett Publishing Company to distribute 750,000 Captain Video comic books every two months.

LOOK FOR CONTINUED HEAVY AUTO ADVERTISING—Despite shortages and cutbacks, auto industry will produce some 4,500,000 cars this year, selling at increasingly higher prices to fewer people able to meet new financing restrictions. In addition to 33 1/3% cash down payment now in effect, new requirement of payment within 12 months instead of present 15 may be imposed. John Q. Public is likely to need more persuading before deciding to buy. Dealers, never strong for radio in past, now turning to AM as result of interest spurred in air advertising by TV auto successes.

TIME MAGAZINE SPENDS OVER \$200,000 FOR KEFAUVER TELECASTS—TIME magazine spent over \$200,000 (with its best talent free of charge) for Kefauver hearing telecasts from New York. Starting with coverage on WJZ-TV, New York; WFIL-TV,

(Please turn to page 48)

Maurice Richard In Hockey, WHEC In Rochester Radio



**LONG TIME
RECORD FOR
LEADERSHIP!**

In the 1944-45 season Richard playing in 50 games with the Montreal Canadiens shot 50 goals, a National Hockey League record that has never been topped since.

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

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

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
MORNING 8:00-12:00 Noon Monday through Fri.	46.2	16.5	9.0	6.6	16.0	3.8
AFTERNOON 12:00-6:00 P.M. Monday through Fri.	40.0	30.0	10.8	10.5	4.9	3.0
EVENING 6:00-10:30 P.M. Sunday through Sat.	38.0	27.5	8.6	13.1	10.7	
DECEMBER 1950—JANUARY 1951						
LATEST BEFORE CLOSING TIME						

Station Broadcasts till Sunset Only

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester

N. Y.

5,000 WATTS

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

SPONSOR

VOLUME 5 NUMBER 7

DIGEST FOR 26 MARCH 1951

ARTICLES

How Carnation invests \$2,400,000 in radio TV

Air media got bulk of budget because product needs mass coverage at low cost. Firm's show is one of oldest in radio

23

What sells your customer—sight or sound?

New concept unfolding out of ARBI research in stores indicates some customers are sold by radio alone, others by print alone

26

Why White Tower fell for spot radio

Radio pulled new customers into hamburger Towers so effectively that firm has doubled and redoubled air budget

28

Today's top commercials: network TV

Part three of SPONSOR's commercials study describes some of the most striking pitches on web TV

30

This time the educators' lobby means business

Determined drive for TV channel allocation threatens sponsors' position in the medium. Climax of controversy may come this spring

32

How much is radio time worth?

New survey on "time values" by ANA raises this question again. Networks counter with figures proving AM costs lowest of all media

34

TV leads Mohawk to radio

Video success drew Mohawk Carpet Mills into radio. AM version of TV show covers 20 non-TV markets, six TV

36

COMING

SUMMER SELLING ISSUE

9 April

Research statistics on summer listening

Case histories of advertisers who use air in summer

Report on baseball broadcasting

How to get most out of summertime TV advertising

Summer programing roundup

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COVER: The Association of National Advertisers spring meeting (28 to 31 March) will take up many vital subjects. Meeting theme is: "Advertising in a Defense Economy." The radio and TV session (29 March), under chairmanship of George Duram, media director of Lever Brothers, will hear talks on: "Trends in Daytime Television," by James E. Hanna, vice president, N. W. Ayer; "Sales Results from Television," by Samuel G. Barton, president, Industrial Surveys Company, in addition to the subjects shown on this issue's cover.

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the **TOUR TEST** *proves*

KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**



Newberg, Oregon, second largest city in the northwest corner of the state's lush, prosperous Willamette Valley, lies under the primary domination of KGW. With its numerous industries, including a pulp and paper mill, canneries, fruit and nut dryers, and machinery works, and because of its importance as a trading center for diversified agriculture, Newberg is important to the KGW advertiser. **COMPREHENSIVE COVERAGE** of this city was proven in a recent Tour-Test, conducted with the cooperation of the Oregon State Motor Association and witnessed by Mr. J. A. Moore, Newberg businessman, shown above with "Miss KGW". Remember, KGW delivers Newberg and the rest of the expanding Oregon Market... through **COMPREHENSIVE COVERAGE**.

BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

TOTAL BMB FAMILIES (From 1949 BMB Survey)



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

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



PORTLAND, OREGON
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

BETWEEN COMMERCIALS

BY
KAY
MULVIHILL



For the first time in Northern California the full dramatic impact of "government-in-action" was brought into the homes of thousands of viewers, when KPIX telecast the hearings of the Kefauver Senate Crime Investigation Committee.

Only through the miracle of television was it possible, by a simple flick of a dial, for viewers to actually witness the complete proceedings direct from the Federal Court Room in San Francisco.

18 HOURS

Nine hours a day, for the full two days of the hearings, on March 2 and 3, the KPIX Remote Crew trained their cameras on the real-life drama of investigators and witnesses in their serious game of questions and answers. Without question this was the most complete on-the-spot news coverage yet achieved in Northern California.

PUBLIC SERVICE AT ITS BEST

In keeping with its traditional policy of serving the public interest, KPIX deleted its commercial schedules and mobilized additional manpower in its unrestricted effort to bring these telecasts, of nationwide significance, to televiewers.

The impact of KPIX's telecasts, in arousing public interest in the crime hearings, was overwhelming. Congratulatory letters from all over Northern California deluged the station, lauding KPIX's outstanding public service; and, a coincidental survey indicated that over 50% of all television sets in this area were in continuous use during the two days.

KPIX CHANNEL
5

Represented by The Katz Agency, Inc.

560
KC

KSFQ

Represented by Wm. G. Rambeau Co.

SAN FRANCISCO

Men, Money and Motives

by
Robert J. Landry

Hardly a "small" advertising agency of any glamor these days but is being romanced. But look for few marriages. Reason is simple. Too often bigger agency wants to cop an easy bargain, swallow the lesser agency, dominate the whole shebang. That spells joblessness for partners and brass. Immediate or in a year. Either that or they fear demotion to the office boy status from which they pulled themselves by 20 years' labor. One agency that has said "no, thank you" is Brisacher, Wheeler & Staff of San Francisco which got offers following death of dynamic Emil Brisacher. Others known to have been "sounded" include Grey, Federal, Gumbinner, Dorland, Ellington, Kimball.

* * *

MacManus, John & Adams of Detroit opened a New York office. took page splurges. That most "insular" of all cities, New York, awakened to \$17,000,000 billings, 22nd rank.

* * *

Bob Kintner of ABC is trying to persuade Walter Winchell to O.K. a joint radio/TV deal for next season. WW is willing to simulcast but his new violent addiction to winter sunshine is a motivating factor. There ain't no TV coaxial cable yet to Miami.

* * *

Worried about television program costs? Be of patient cheer. Ingenuity is not dead. To fake an automobile wreck on their *Hands of Death* for Bond Clothes (Du Mont) Larry Menkin and Charley Speer had the camera pick up horrified bystander, then, quick, two ordinary household battery torches came out of a black curtain straight at the camera, as victim screamed. Result: perfect illusion of being run down by a motor car. Production expense: 60 cents for batteries.

* * *

"Hamlet" was done on the radio the other Sunday, complete with the final, ferocious, death-dealing duel scene fought this time, if our ear mistakes not, with tin curtain rods from Woolworth's. Then there was an echo chamber effect which converted Elsinore Castle into the Grand Central Terminal. Finally the most dubious sound effect of all was John Gielgud himself who came at the sweet prince by main head-on rhetorical attack, trembling-voiced, vibrato, his emotions all in his throat. The significant question, doomed to go forever unanswered, is how many citizens remained long receptive to all this sound and fury, with no bridges, no explanations. True, there are Shakespeare Study Clubs, and English classes aplenty. Lovers of the Bard may be fairly numerous. However, we dare suggest, at no charge, that sponsors ought never be encouraged to indulge in Shakespearean drama. Shakespeare did not write for the one-dimensional radio microphone and he needs "adaptation" rather than what Gielgud provided—"cutting." Granted that Shakespeare is for the ages, and perhaps humanity's supreme literary genius. All the

(Please turn to page 63)

now

BEGINNING MONDAY, APRIL 9

MARY MARGARET McBRIDE

available for coast-to-coast sponsorship

*Locally...regionally
...nationally*

(excluding New York and Chicago)

**One-half hour every afternoon,
MONDAY thru FRIDAY,
on the ABC Radio Network**



The greatest single selling force in history, Mary Margaret McBride, is available for LOCAL sponsorship from coast to coast. If you have a product to sell women, here is your chance of a lifetime. For Mary Margaret is more than "The First Lady of Radio"... she is "The First SALES Lady of Radio."



Never, never, never underestimate the power, the persuasion, the impact, the charm of Mary Margaret McBride. Recently voted "The outstanding woman of the year in radio," Mary Margaret is believed—and beloved—as no other woman in advertising. For local sponsors, the program offers a unique opportunity to build sales, prestige and good will; Mary Margaret's list of guests is the most impressive, most exciting in radio.

Important! For an advertiser who buys 100 or more markets, Mary Margaret will deliver the commercials personally!

Act now! Don't be caught napping. For details of national or regional sponsorship, call, wire or write ABC Radio Co-op Sales (New York—Trafalgar 3-7000). For details on local sponsorship, call your local ABC station.

Here's how the program is being sold. Mary Margaret McBride is available—at low, local Co-op rates — on all ABC Radio Stations (except New York and Chicago areas). You may buy the full 30 minutes . . . either of the 15-minute segments . . . or individual one-minute spots. There are four one-minute commercials, two in each quarter hour.



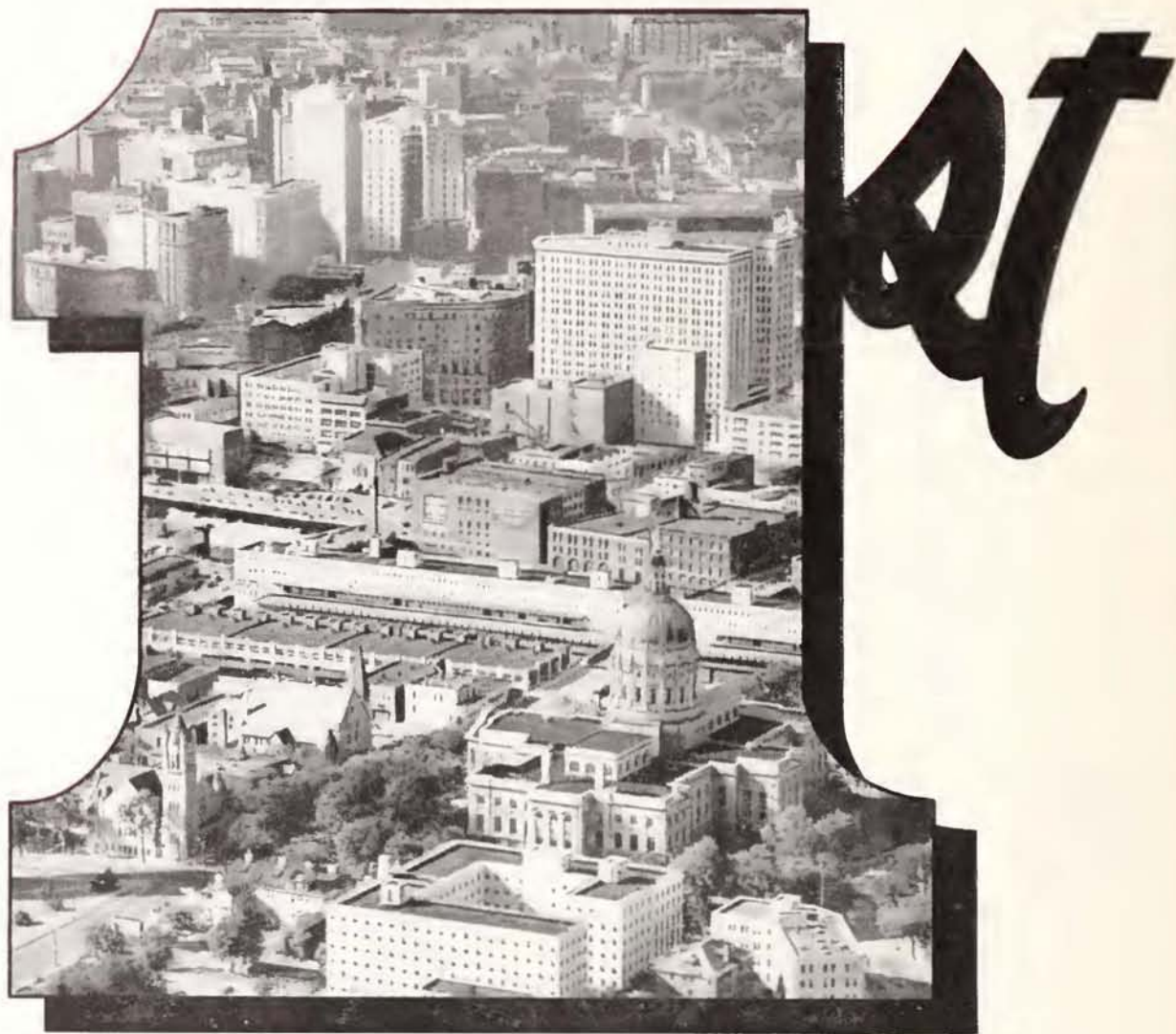
ABC

RADIO CO-OP SALES

7 WEST 66th STREET • NEW YORK 23

American Broadcasting Company

ATLANTA



TEST MARKET IN AMERICA

CITIES 250,000 TO 500,000 POPULATION

(Sales Management Test Market Survey—Nov. 10, 1950)

There are many reasons why Atlanta, distribution center of the southeast, rates as the first test market in its population group. Most important to you is its enormous retail buying power—over \$500,000,000 worth last year. Smart advertisers sell this wealthy market most effectively by using the stations Atlantans listen to and believe in . . .



waga

★ AM • FM • ★ TV.

The loyalty and response of WAGA's vast listening audience make it Atlanta's top station for sales results. WAGA, with the finest in entertainment, look-ahead programming and spirited public service, delivers your sales message with an impact which makes WAGA and WAGA-TV Atlanta's best radio and television buys.

Tops in everything that attracts and holds listeners, all Fort Industry stations, listed below, are geared to put your message across to the responsive audience in their respective markets. For sure-fire sales results, your best radio and television buy is any Fort Industry station.



THE FORT INDUSTRY COMPANY

WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va.
 WLOK, Lima, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.
 WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga.
 National Sales Headquarters: 188 Madison Ave., New York 22, ELdorado 5-2155

In Just Six Months . . .
**MORE THAN
 DOUBLE**
 THE NUMBER OF
 TV SETS SINCE
 INTERCONNECTION



Sept. 29, 1950 — 36,671
 March 30, 1951 — 75,000*

Here's proof that Omaha is one of America's fastest growing television markets.

The tremendous boost given to set sales by live network television means that an estimated 75,000 families in the Omaha area view on KMTV the finest programs of two great networks . . . CBS-TV and ABC-TV.

Remember this: Omaha is a live television market . . . with live network shows and a rapidly expanding TV audience which increases by many hundreds of new homes every week.

For sales results in this rich Nebraska-Iowa market, include KMTV-Omaha on your television schedule.

*Estimate of Nebr.-Iowa Electrical Council

Get All the Facts From
 Your KATZ Man
 National Representatives

KMTV
 TELEVISION CENTER
 2615 Farnam Street
 Omaha 2, Nebraska
 CBS • ABC

Here Are Facts About
 KMA Radio Station!
 Conlan measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 140 county BMB area in Nebraska, Iowa, Kansas, and Missouri.
 KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
 Shenandoah, Iowa

510 Madison

OLDEST NETWORK RADIO SHOW

Your story "23 years with the same program" (26 February SPONSOR) must have raised many a nostalgic lump in a radio old timer's throat. Where did you get those pictures?

May I suggest, however, that you hand a small demerit to the editor who wrote the lead.

The oldest coast-to-coast network show on radio today is *The National Radio Pulpit*. It has been on the air since the first day NBC went coast-to-coast. As a matter of fact, it was on WEAJ (now WNBC) as early as 1923.

ED GREIF
Banner & Greif
 New York

LEGS AND THE GIRL

We were very gratified to see in your 12 February SPONSOR such an attractive spread of our Old Gold girl and her little friend, the Match Box.

So many people have called this editorial feature to our attention that I am certain you have a very fine and loyal readership.

Thanks again for thinking of us.

ALDEN JAMES
Director of Advertising
P. Lorillard Company
 New York

BELTONE STORY

I have been wanting to write to you for some time to thank you for doing such a grand job with the Beltone writeup that appeared in your 12 February issue.

We made reprints of this and sent it out with a bulletin to the Beltone distributors and their reaction, as well as that of the sponsor, was very gratifying.

M. H. BRONNER
Olian Advertising Company
 Chicago

WRONG RHEINGOLD

We read with great interest the article in your 26 February SPONSOR entitled "Today's top commercials: spot

radio." and were, of course, much pleased that the Rheingold Extra Dry Beer announcements were listed among the leaders in the field.

However, we were somewhat taken aback to note that both client and agency were misidentified in the article. Rheingold Extra Dry Beer is brewed by Liebmann Breweries, Inc., and all advertising for this product—printed media as well as radio and TV—is handled through Foote, Cone & Belding.

It was unfortunate that so fine an article should be marred by an error of this sort, and we are calling it to your attention in the event that you should again have occasion to mention Rheingold's advertising efforts in your excellent publication.

FRANK E. DELANO
Vice President
Foote, Cone & Belding
 New York

DEPARTMENT STORE TV

In your 29 January SPONSOR, page 36, you state, "One store puts 40% of its budget into daytime TV."

As I have always been very much interested in TV relative to retailer's usage of this medium, I would appreciate your elaborating on this statement. Does 40% of the TV expenditure represent a percentage of the total publicity dollar, or 40% of the radio and television expenditure? Also, what type of store is it, and what type community does this store serve?

J. GORDON KROENERT
Publicity Director
The Hub
 Baltimore

• The 40% figure is a percentage of the whole advertising budget; is happily maintained by a large department store in a Midwest city.

STORECASTING APPLAUSE

Thank you very much for the mention in "Applause" in the 26 February SPONSOR.

To my prejudiced way of thinking, your remarks about the importance of point-of-sale follow-through constitute one of the most constructive pieces for the radio industry that I have seen in a long, long time.

STANLEY JOSELOFF
President
Storecast Corporation of America
 New York

Greater Kansas City's ONLY

50,000

WATT STATION

810 kc.

10,000

WATTS

Night



KCMO

National Representative
THE KATZ AGENCY

More than
1 1/4 MILLION
PEOPLE...

with more than
1 BILLION \$\$
BUYING INCOME

live, work and buy in the
29-COUNTY
Agriculturally Rich

**EASTERN
CAROLINA
MARKET**

... reached and sold by
5,000 watt-CBS affiliated

WGTM

WILSON, NORTH CAROLINA

Have YOU received your copy
of "Time Buyer's Market and
Coverage Data" file?

Write

ALLEN WANNAMAKER
Gen'l Manager



E. M. "Matt" Finehout

Vice president in charge of advertising
Los Angeles Soap Company, Los Angeles

Mr. Sponsor

When Matt Finehout finds something he likes, he hangs on to it. In 1903, he started as a factory boy for the White King Soap Company (Los Angeles Soap Company is the parent firm). In 23 years Matt worked his way through the whole gamut of factory and sales jobs and reached his present position in 1931.

Fifteen years ago, Finehout turned White King's ad account over to the Raymond R. Morgan Company; they've handled it ever since. Between Finehout and the Morgan Company, White King and the other Los Angeles Soap Company products have attained sales success against the rugged competition of major companies like Lever Brothers, Colgate-Palmolive-Peet, and Procter & Gamble. Radio helps in the continual war for sales.

"On radio we find we can get complete and tangible evidence of consumer response to premium offers," explains Finehout. And, since the Los Angeles Soap Company offers self-liquidating premiums twice yearly, radio keeps Finehout and his agency well-informed on product acceptance.

The company's sales territory, which is West of the Mississippi, is also covered by outdoor advertising and space in regional magazines and newspapers. The total advertising budget is a company secret but it was estimated at \$300,000 in 1944 according to the P.I.B. with \$250,000 allotted to radio. After a dip in 1946, the ad budget has increased yearly with radio expenditure well over \$300,000.

White King announcements were read over the air in broadcasting's infancy, when the only commercial allowed was: "Presented by White King Soap." Now the company airs *Frank Hemingway and the News* over 82 stations—the entire Don Lee and Intermountain nets.

Since Finehout took to radio in its earliest days, it's not unusual to find him interested in the possibilities of TV. Another newscast with Frank Hemingway and his wife, Connie, is telecast five times weekly on KTTV in Los Angeles (also used for premium offers).

As for the future, shortage of fats and oils—not sales—is Finehout's major concern. But the solution lies in advertising increases at the time of shortages, as was done in 1944. Come what may, Matt Finehout will continue to be a very busy man.

MR. SPONSOR:

THERE'S NO SWEETER MUSIC

than **SALES RESULTS** Like These . . .

Mr. Richard E. Jones
Station WJBK
Masonic Temple
Detroit, Michigan

March 9, 1951

Dear Mr. Jones:

Three years ago we started advertising on WJBK's Jack the Bellboy program for our account, Robert Morgan Studio of Dancing. During these three years of continual advertising on WJBK, the Morgan Studio has grown into an organization of more than 70 staff people, and it's still expanding.

To be specific, WJBK deserves the lion's share of credit for the sales and leads obtained for Robert Morgan. WJBK has consistently produced far more sales and leads per dollar spent than we have gained from any other medium. For instance, at various times over this three year period we have tried most of the other Detroit stations and personality programs. By comparison WJBK and the Bellboy have been five times more effective.

I thought you'd be interested to know what a wonderful selling job you're doing for Robert Morgan. Many thanks for producing such tremendous sales results . . . and may I add my vote to the countless others who believe Jack the Bellboy is one of the greatest salesmen in radio today.

Kindest personal regards,

Arthur Schurgin

Arthur Schurgin

AS/pm

Letters like this, by the score, attest to the consistently high sales results WJBK achieves for its sponsors. No matter what product or service you want to sell in the booming Detroit market, your best advertising buy, by far, is WJBK. Your KATZ representative is the man to see.



**WJBK -AM
-FM
-TV** **DETROIT**

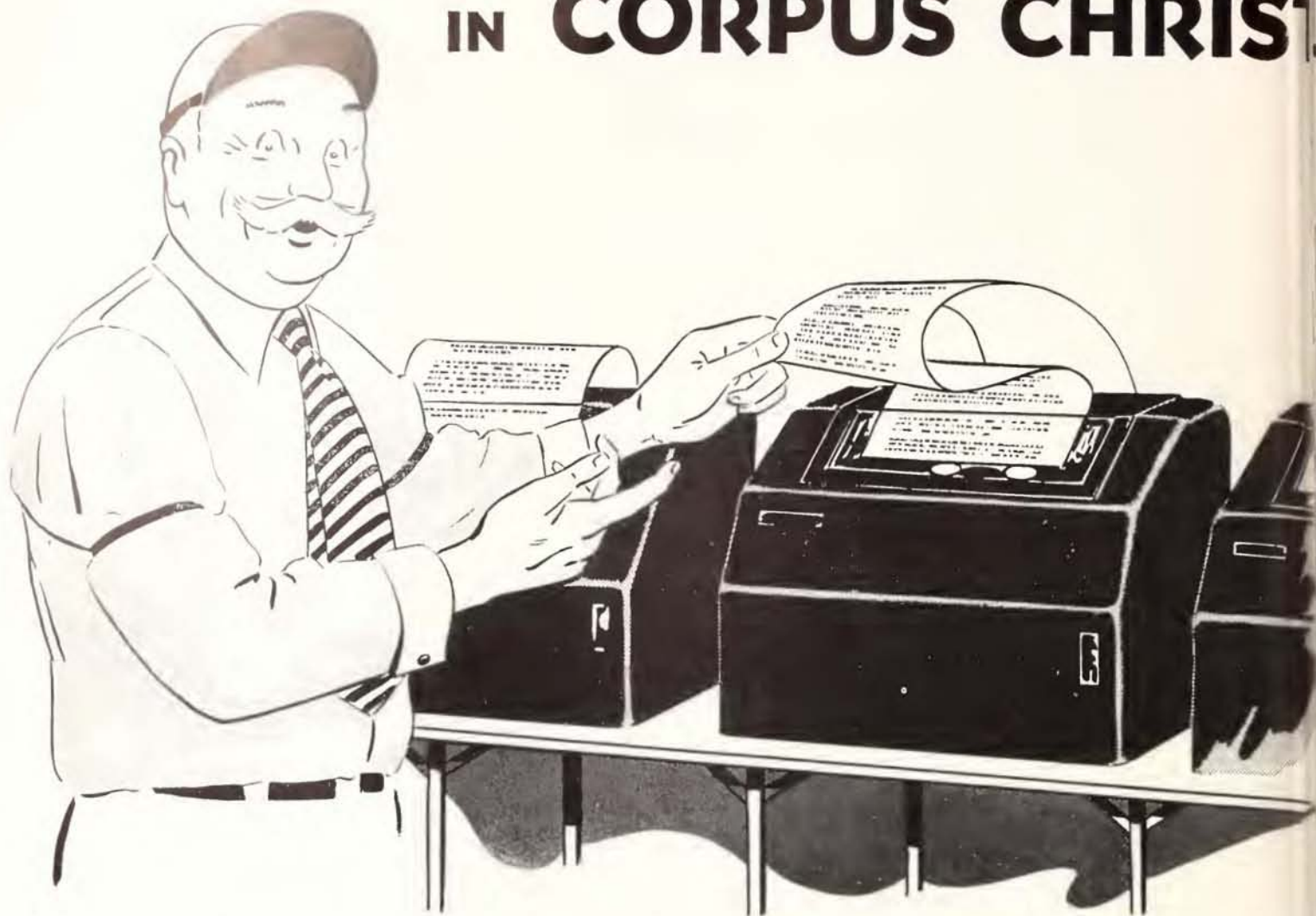
The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.

What's "new or different"

IN CORPUS CHRISTI



One of the basic facts of radio is that *all* stations and markets are "new and different" as compared with one another — and that makes one of the basic, incontestable, never-changing advantages of National Spot Radio.

The differences between markets and stations can give you headaches *or opportunities*. Our biggest job here at F&P is to help you minimize the headaches, cultivate the opportunities, by supplying honest, accurate *facts* about the stations and markets at the right. Only with such facts can you truly capitalize on the advantages of our medium, or on the time, money and effort you spend in it

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO
ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

ROANOKE ... DES MOINES?

EAST, SOUTHEAST

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

MIDWEST, SOUTHWEST

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

MOUNTAIN AND WEST

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

5,000

CONSECUTIVE BROADCASTS BY ONE ADVERTISER ON WHAM

A Remarkable Case History, extending over 19 years!

Remember 1932? _____	Depth of the Depression, with the accent on More Sales
Remember 1937? _____	Era of Uncertainty—was it "Good Times" or not?
Remember 1941? _____	Start of 5 years of Scarcities and Restrictions
Remember 1950? _____	With the clouds of War again over the world

On the 2nd day of April, Sibley, Lindsay & Curr Co. of Rochester, N. Y.—the largest department store between New York City and Cleveland—will air the 5000th consecutive broadcast of its 15-minute program, "Tower Clock Time," over WHAM.

Through 19 years of war and peace, deep depression and boom prosperity, Sibley's has used WHAM continuously five days a week, 52 weeks a year, to move merchandise with

the same radio program.

Here at WHAM we're mighty proud of that, naturally. And we're proud, too, that "Tower Clock Time" has three times won a First Prize in the annual NRDGA competition, and, in 1950, capped its achievement by winning the NRDGA Grand Award. Congratulations are in order to the management of Sibley's for consistency and program excellence of prize-winning calibre.

... ANY TIME BUYER CAN SEE THAT THERE'S A MORAL IN THIS STORY:

A major retail institution such as Sibley's knows its area market and people intimately, from A to Z. When such an advertiser invests heavily year after year on *one* station, you can be quite sure that that station is producing SALES in real

measurable volume!

Sibley's knows by experience—and so do many other advertisers—that there is no better, more powerful sales-by-air medium in Western New York than WHAM!



WHAM

The Stromberg-Carlson
Station
ROCHESTER 3, N. Y.

GEORGE P. HOLLINGBERY COMPANY, NATIONAL REPRESENTATIVE

New and renew

SPONSOR

26 MARCH 1951

1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bauer & Black	Leo Burnett	ABC-TV	Super Circus; Sun 4:30-5 pm; 10 Jun; summer only
Blatz Brewing Co	William Weintraub	CBS-TV	Amos & Andy; Th 8:30-9 pm; 28 Jun; 52 wks
Brewing Corporation of America	Benton & Bowles	NBC-TV 28	Carlins' Takes You to the Races; Sat 15 min between 4-4:30 pm; 7 Apr; 17 wks
Bulova Watch Co	Blow	CBS-TV	CBS Easter Parade; Sun 1:30-2 pm; 25 Mar (one-time)
Cluett Peabody Inc	Young & Rubicam	ABC-TV 53	Holiday Hotel; Th 9-9:30 pm; 22 Mar; 52 wks (alt wks with Packard Motors)
Colgate-Palmolive-Peet Co	William Esty	NBC-TV 82	Miss Susan; M-F 3-3:15 pm; 12 Mar; 52 wks
General Foods Corp	Benton & Bowles	DuMont	Captain Video; M-F 7-7:50 pm; 2 Apr; 52 wks
Jacques Kreidler Mfg Corp	Hirshon-Garfield	ABC-TV 15	Kreidler's Band Stand; W 8:30-9 pm; 21 Mar; 13 wks
Ralston Purina Co	Gardner	ABC-TV 68	Your Pet Parade; Sun 1:30-5 pm; 11 Mar; 52 wks
United Fruit Co	BBDO	CBS-TV	Homemakers Exchange; F 4-4:30 pm; 27 Mar; 13 wks
Wamsutta Mills	McCann-Erickson	CBS-TV	CBS Easter Parade; Sun 12:30-1:30 pm; 25 Mar (one-time)



2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	CBS-TV	This is Show Business; Sun 7:30-8 pm; 1 Apr; 52 wks
Canada Dry Ginger Ale Inc	J. M. Mathes	ABC-TV	Super Circus; Sun 5-5:30 pm; 8 Apr; 52 wks
General Foods Corp	Young & Rubicam	CBS-TV	Goldbergs; M 9:30-10 pm; 26 Mar; 52 wks
B. F. Goodrich Co	BBDO	CBS-TV	Celebrity Time; Sun 10-10:30 pm; 1 Apr; 52 wks



3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KLOU, Lake Charles, La.	CBS	Ra-Tel Representatives, Inc., N.Y.
KOFO, Ottawa, Kan.	Independent	Bowles & Co., Ft. Worth
KWHN, Ft. Smith, Ark.	MBS	Sears and Ayer Inc., N.Y.
KXLW, St. Louis	Independent	The Bolling Co., N.Y.
WDOK, Cleveland	Independent	The Walker Co., N.Y.
WKST, New Castle, Pa.	MBS	Robert Meeker Associates, N.Y.
WMSC, Columbia, S. C.	CBS	H-R Representatives Inc., N.Y.
WYMI, Biloxi, Miss.	Independent	National Time Sales, N.Y.
WWDC, Washington	MBS	John Blair & Co., N.Y.
WWIN, Baltimore	Independent	Ra-Tel Representatives Inc., N.Y.



4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Tobacco Co	BBDO	KNBH, Hlywd.	Stn break; 26 Mar; 52 wks (r)
American Tobacco Co	BBDO	WNBK, Cleve.	Stn break; 31 Mar; 52 wks (r)
American Tobacco Co	BBDO	WNBQ, Chi.	Stn break; 27 Mar; 52 wks (r)
American Tobacco Co	BBDO	WNBT, N.Y.	Stn break; 28 Mar; 52 wks (r)
American Tobacco Co	BBDO	WNBW, Wash.	Stn break; 31 Mar; 52 wks (r)
Breyer Ice Cream Co	McKee & Albright	WNBT, N.Y.	Stn break; 19 Mar; 52 wks (r)
Bristol-Myers Co	Doherty, Clifford & Shenfield	WAFM-TV, Birm.	20-sec annemt; 10 Mar; 52 wks (u)
Chunk-E-Nut Products Corp	C. J. LaRoche & Co	WNBT, N.Y.	1-min annemt; 16 Mar; 13 wks (u)
Drackett Co	Young & Rubicam	WCAU-TV, Phila.	1-min annemt; 19 Mar; 13 wks (u)
Flex-Let Corp	Ben Sackheim	WCBS-TV, N.Y.	20-sec annemt; 2 Mar; 52 wks (u)
Hoffman Beverage Co	Warwick & Legler	WNBT, N.Y.	Stn break; 1 Mar; 52 wks (n, r)
Hudson Coal Co	Clements	WRGB, Schen.	1-min annemt; 6 Mar; 13 wks (r)



Numbers after names refer to category in New and Renew:

W. Butterfield (5)
 Julien Field (5)
 Peter Finney (5)
 C. Hathaway (5)
 Esther Huff (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

1. New and Renewed Spot Television (continued)



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
P. Lurillard Co	Lennen & Mitchell	KTSL, Hlywd.	20-sec film; 19 Mar; 52 wks (n)
Monsanto Chemical Co	Gardner	WNBT, N.Y.	25-min prog; 6 Mar; 13 wks (r)
Nedick's Inc	Weiss & Geller	WCAU-TV, Phila.	1-min annent; 39 wks (n)
Procter & Gamble Co	Benton & Bowles	KTSL, Hlywd.	20-sec annent; 7 Mar; 52 wks (r)
Procter & Gamble Co	Benton & Bowles	WAFL-TV, Birm.	20-sec annent; 10 Mar; 52 wks (n)
Rexall Drug Co	Franklin Bruck	KTSL, Hlywd.	1-min partie; 17 Jul; 26 wks (r)
Rexall Drug Co	Franklin Bruck	WCAU-TV, Phila.	1-min partie; 8 Mar; 26 wks (r)
Schneider Baking Co	Quality Bakers of America	WNBW, Wash.	1-min annent; 20 Mar; 26 wks (r)
Sunshine Biscuits Inc	Cunningham & Walsh	WCAU-TV, Phila.	1-min partie; 19 Mar; 13 wks (r)
Frien Products Corp	Baldwin, Bowers & Strachan	WNEQ, Chi.	Sta break; 1 Mar; 52 wks (r)
Waffle Corp of America	J. M. Korn	WNBT, N.Y.	1-min annent; 13 Mar; 26 wks (n)
Waffle Corp of America	J. M. Korn	WTOP-TV, Wash.	20-sec annent; 20 Mar; 13 wks (n)

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Hiram Ashe	Hiram Ashe Associates, N.Y., pres	Morton Freund Advertising, N.Y., exec
Max B. Berking	McCann-Erickson, N.Y., copy researcher	Maxon, N.Y., asst acct exec
Donald K. Beyer	Transocean Airlines	Comstock & Co, Buffalo, acct exec
Barrett Brady	Warwick & Legler, N.Y., copy chief	Same, vp
Walton Butterfield	H. B. Humphrey Co, N.Y., vp	Walton Butterfield Advertising, N.Y., pres (new agency)
William Callender	Brand Names Foundation, N.Y., asst to pres	Albert Frank-Guenther Law, N.Y., copywriter
Franklyn W. Dyson	Turner, Leach & Co, N.Y., vp in charge radio, tv	Turner & Dyson, N.Y., exec vp (new name)
Julien Field	William Esty Co, N.Y., vp	Grey, N.Y., vp
Milton Figen	American Wine Co, Beverly Hills, adv mgr	Ted H. Ball & Co, Hlywd., acct exec
Peter Finney	Erwin, Wasey & Co, N.Y., acct exec	Same, vp
Donald Gibbs	Warwick & Legler, N.Y., member creative staff	Same, L.A., vp
Arthur R. Griffes	Merchandising and consultant service	W. H. Long Co, York, merch dir
Clemens F. Hathaway	SSCB, N.Y., exec	Same, vp
Ether Huff	Radio, tv copy, prod	Comstock & Co, Buffalo, dir radio, tv
Tevis Hulm	Warwick & Legler, N.Y., radio dir	Same, vp
Glen Joeelyn	Erwin, Wasey & Co, L.A., vp	Earle Ludgin & Co, Chi.
Ernest A. Jones	MacManus, John & Adams, Detroit, vp	Same, N.Y., vp in charge of new office at 444 Madison Ave.
Ivor Kenway	United Cerebral Palsy Associations, N.Y., pub rel consultant	Grey, N.Y., exec
Bob Knapp	Schwimmer & Scott, Chi., radio, tv copy chief	Same, exec dir radio, tv
Paul McCluer	NBC, Chi., central div sls mgr	Wade, Chi., asst gen mgr
Albert D. McCoy	Adv exec	Comstock & Co, Buffalo, acct exec
Alfred W. McQuillan	Sylvania Electric Products, N.Y., dir of planning	Pedlar & Ryan, N.Y., dir of research
Werner Michel	Kenyon & Eckhardt, N.Y., prod	Same, assoc radio-tv dir
Lawrence D. Milligan	Duane Jones Co, Chi., vp	Blow Co, N.Y., acct exec
Garth Montgomery	Kenyon & Eckhardt, N.Y., dir of tv	Same, vp
Dave Nyren	Ruthrauff & Ryan, Baltos., dir radio, tv	Same, N.Y., dir new prog, talent development
J. A. Richards	Executone Communications Systems, N.Y., sls prom, adv mgr	Joseph Katz Co, N.Y., acct exec
Wilbur O. Richards	Wilbur O. Richards, Syracuse, pres	Richards & Webb, Syracuse, pres (new name)
Thomas H. Shanley	Warwick & Legler, N.Y., prod dir	Same, vp
William Spitz	Spitz & Webb, Syracuse, acct exec	William Spitz & Co, pres (new firm)
Charles B. Strans Jr	Federal, N.Y., acct exec	Cunningham & Walsh, N.Y., service exec
Hayley Turner	Turner, Leach & Co, N.Y., pres	Turner & Dyson, N.Y., pres (new name)
C. R. Vail	Crossley Inc, dir of marketing	Benton & Bowles, N.Y., acct exec
Stephen M. Webb	Spitz & Webb, Syracuse, partner	Richards & Webb, Syracuse, vp
Barrett Welch	Foote, Cone & Belding, N.Y., dir research	SSCB, N.Y., acct exec

6. New Stations on Air

STATION	DATA	OPENING DATE
CFEB, Toronto	1,000 watt independent 970 kc	21 Feb
KBIS, Bakersfield, Cal.	250 watt independent 1400 kc	28 Feb

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KBNT, Des Moines	ABC	CBS (eff 15 Jun)
KSCJ, Sioux City, Ia.	CBS	ABC (eff 15 Jun)
KSO, Des Moines	CBS	ABC (eff 15 Jun)
WNAX, Yankton, S. D.	ABC	CBS (eff 15 Jun)

Numbers after names refer to category in New and Renew:

- Ernest A. Jones (5)
- Paul McCluer (5)
- A. McQuillan (5)
- Dave Nyren (5)
- Barrett Welch (5)

No. 1

IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION —

News

IN IOWA, WHO IS THE PREFERRED NEWS STATION

In every Iowa Radio Audience Survey from 1938 to 1950, inclusive, the vast majority of all Iowa men and women have ranked NEWS at the top of their "most-liked programs" list. In 1949, when the study below was tabulated, News was first choice for 72.6% of all women, 79.0% of all men surveyed. In 1950, the preference went up to 76.1% for women, 82.9% for men.

STATIONS PREFERRED FOR NEWSCASTS				
(Percentages based on number who usually listen to news during the period named)*				
Usually Listen to Station:	Morning News	Noon-time News	Supper-time News	Late Evening News
WHO	44.5%	47.3%	47.6%	50.6%
"A"	12.1	11.0	11.3	11.5
"B"	4.8	2.7	3.2	4.0
"C"	4.0	3.2	2.9	1.3
"D"	3.9	2.6	2.7	2.8
"E"	3.9	4.9	6.0	9.7
"F"	2.9	2.9	3.4	3.9
"G"	1.7	1.5	1.6	0.2
"H"	1.7	2.4	2.6	1.8
"I"	1.7	2.4	2.5	2.4
"J"	1.5	1.9	1.1	0.8
"K"	1.3	1.6	1.3	1.2
"L"	1.2	0.5	0.7	1.0
"M"	1.2	1.2	0.1	**
"N"	1.0	1.8	2.0	1.8
"O"	0.7	1.2	0.9	0.3
"P"	0.7	1.2	1.1	0.8
All others	11.2	9.7	9.0	5.9
	100.0	100.0	100.0	100.0

*Figures have been weighted for correct proportions of men and women living in urban, village and farm homes. **Less than one-tenth of one per cent of all stations named.

WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

In Iowa, more people like *News* than like any other type of radio program—and more people prefer WHO News to that of any other station.

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

NEW
IN OLD MOBILE

... it's
WKRG

with

- Listenership gain of 59.5%
- Every Top CBS Program
- Audience compelling local programming

"I am a Belle of Old Mobile
They say that I'm Old Fashioned.
While other girls
Win their pearls
In shows like South Pacific
I go my way,
Busy every day,
Making the South Terrific!"

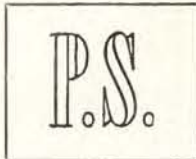


*Since 1940
New Homes 30,221
New Commercial
Buildings 1216

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

first ON THE DIAL 710
WKRG
CBS

New developments on SPONSOR stories

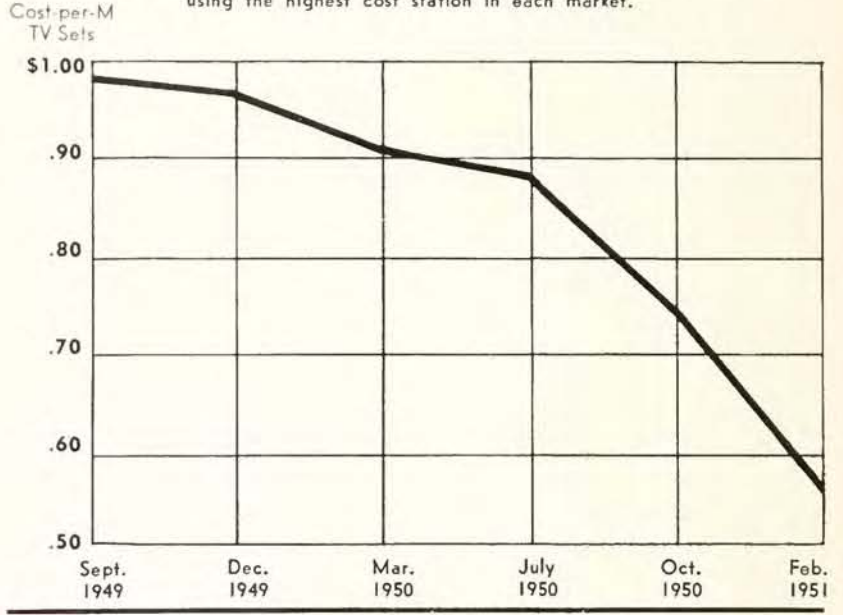


See: "Television program costs"
Issue: 22 May 1950, p. 25
Subject: TV costs up but progress is being made

Chart and data below, prepared recently by the Katz Agency, Inc., shows the trend in spot TV cost-per-thousand. Figures are based on one-minute Class A film rates. As the chart shows, cost-per-thousand has been going down steadily and is now tending to level off.

Cost-per-M TV Sets, Sept. 1949-Feb. 1951

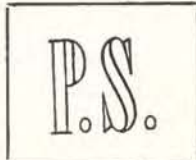
Based on the combined open one-minute Class A film rates for all markets using the highest cost station in each market.



One-Minute Class A Film Rate—
Using Highest Cost Station in each market

Date	U.S. Total TV Set Count NBC Estimates	No. of TV Markets*	Open Rate	Cost-Per-M	260 Time Rate	Cost-Per-M
Sept. 1, 1949	2,310,000	45	\$2,191.00	94.8c	\$1,804.56	78.1c
Dec. 1, 1949	3,497,000	54	2,634.50	75.3	2,154.95	61.6
Mar. 1, 1950	4,835,000	57	3,014.50	62.3	2,420.48	50.1
July 1, 1950	6,510,500	61	3,884.50	59.7	3,115.85	47.9
Oct. 1, 1950	8,269,400	62	4,389.50	53.1	3,669.05	44.4
Feb. 1, 1951	11,142,500	62	5,716.00	51.3	4,809.03	43.2

*Fort Worth and Dallas have been counted as one market.



See: "Bakers on the air"
Issue: 25 September, 1950, p. 23
Subject: National and local firms join in special air promotion

Organizations allied to the baking industry have joined in a radio and TV salute to the Bakers of America on 10th anniversary of bread enrichment (with vitamins); kick-off was in late March. Tied in were organizations including Standard Brands, Inc. (Fleischmann division) with an ABC-TV Easter Sunday telecast; Anheuser-Busch, Inc., with its 31 March *Ken Murray Show*; and, for local bakers, a series of radio transcriptions worked out by Merck & Company.



1.

A rich matador put a sorrowful end-ta Manuel's calls at his girl's hacienda.



2.

"I'll fight a bull and win back this eyeful,"
Said he—but much better he'd picked out a rifle!



3.

For Manuel-type labor just showed to each neighbor
That the bull is odds-on, if you don't know your saber.

4.

MORAL: For a killing in the Dayton market, use a proven sales weapon—Dayton's first—WHIO-TV.

To Win Dayton* Markets

THE SHOW MUST GO ON WHIO-TV

* Dayton and the whole surrounding Miami Valley is dominated* by Dayton's first and favorite TV station, WHIO-TV. Let National Representative, G. P. Hollingbery Company, submit the figures that prove it—and all the market data that showing can do for your sales!



* Pulse January report shows that WHIO-TV had 8 of top 10 televised shows!

*Don Lee's checkerboard spot plan
means better availabilities
... greater circulation*



You get better availabilities at lower cost when you buy KHJ, Los Angeles, KFRC, San Francisco and KGB, San Diego.

These key stations of the Mutual-Don Lee Network deliver your selling message to a wider range of people at low cost. Ask your Don Lee or Blair man how checkerboard programming makes this possible.

Mutual
DON LEE
BROADCASTING SYSTEM

Represented Nationally by JOHN BLAIR & COMPANY

Carnation

SPONSOR



"CONTENTED HOUR" (10-10:30 P.M.) WAS AMONG SHOWS WHICH JUMPED TO CBS TO FORM STRONG SUNDAY NIGHT LINEUP

How Carnation invests \$2,400,000 in air media

**Bulk of budget goes to air because evaporated
milk firm needs mass coverage at low cost. Its
"Contented Hour" is one of oldest shows in radio**

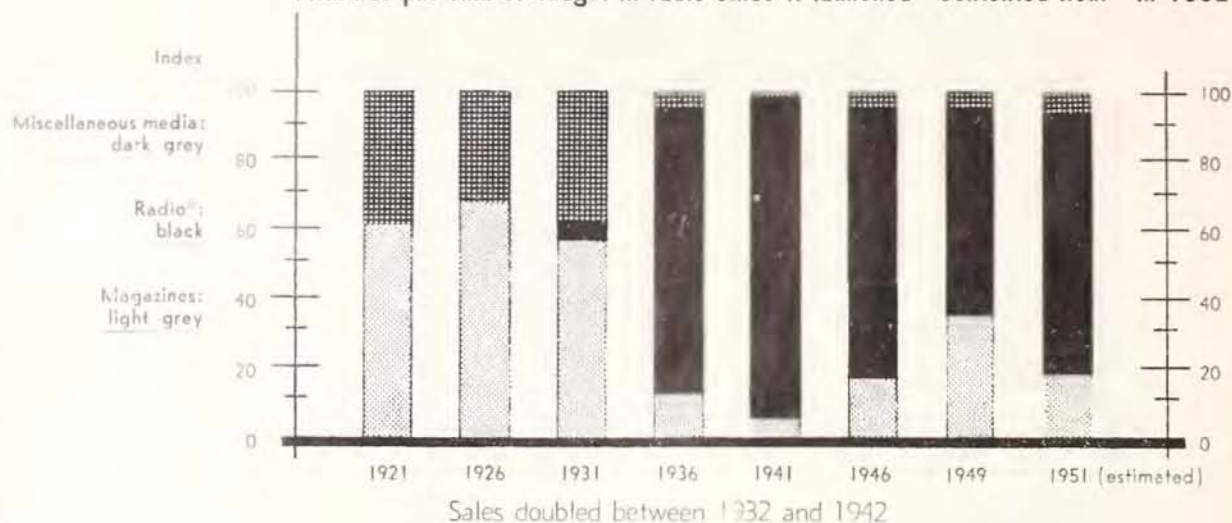


Elbridge A. Stuart, the man who founded the Carnation Company, was no starry-eyed romantic. While thousands of adventurers thronged the Seattle docks in 1901 waiting for boats to carry them to the Alaskan gold fields, this conservative Quaker business man turned his back on the lure of overnight fortune. Instead, he applied good salesmanship and canny advertising to the merchandising possibilities created by the gold rush. And in tortoise-like fashion he launched a giant food empire that, at last released figures was doing \$245,000,000 in sales yearly. (This includes divisions added since 1926—fresh milk, ice cream, and the Albers Milling Company.)

Carnation's first advertising was directed at the gold prospectors who were outfitting in Seattle. The new evaporated milk firm (launched in Kent, Washington, 1899) had a dramatic

CARNATION ADVERTISING BUDGET BREAKDOWN:

Firm has put bulk of budget in radio since it launched "Contented Hour" in 1932



*Black portion of bar in 1951 includes television

sales message. Tests in the Yukon climate showed that Carnation milk or "cream" as it was called then stood up excellently after being frozen, thawed, and refrozen dozens of times. With the same sagacity which Carnation first used to exploit its milk back in gold rush days, the firm now devotes the bulk of its advertising to radio and television at the rate of about \$2,400,000 a year. Evaporated milk, which still is the company's most important product, receives most of the advertising.

Statistics provide the tip-off as to why Carnation has used the air since 1932. Every fourth can of a food sold in the grocery store is evaporated milk.

Thus the market is so broad that it cuts across all economic and geographic classifications. Evaporated milk is used everywhere, from metropolitan centers like Chicago and New York to the swamplands of Louisiana.

"This is truly a mass-market audience and to reach them a mass advertising medium must be used," comments Norman Best, Erwin, Wasey & Company (Los Angeles) vice president who handles the account. Carnation has been one of the agency's top clients since 1918.

"Any analysis shows that radio is still one of the best media for reaching all income levels, age brackets, and geographic areas. To reach that mar-

ket in print would call for a large list of both magazines and newspapers," Best says. Carnation has to watch its radio strategy carefully. Its nearest rival, Pet Milk Sales Corporation, has a strong air lineup: the potent *Fibber McGee and Molly* on NBC; *Mary Lee Taylor*, a daytime radio show on NBC; and every third week of the *Four Star Revue* on NBC-TV at a total cost of about \$2,500,000 a year. Gardner Advertising Company, St. Louis, is the Pet agency.)

Carnation uses no tricky radio technique for reaching its mass market. The basic weapon in its broadcasting approach is the *Contented Hour*, one of the oldest shows on the air. The format has been changed somewhat through the years, networks have been switched, and time slots moved around, but the objective is always this: to provide warm entertainment that attracts the whole family. It's that simple, but it keeps the Carnation cans moving off grocery shelves. By now every third infant in the U.S. is raised on Carnation milk. Between 1932 and 1942, the *Contented Hour* was virtually the only advertising effort by this company; in this period evaporated milk sales more than doubled. These two facts spell out one of radio's outstanding success stories.

Blanket radio coverage is supplemented by local foreign-language shows in New York and the Southwest and special announcement campaigns to



Recent developments: "Burns and Allen" TV show launched, "Family Party" dropped on radio



FOR THE TOPS IN MUSIC!
 HEAR
TONY MARTIN
 AND
JO STAFFORD
 WITH VICTOR YOUNG AND THE CARNATION ORCHESTRA
ALL ON THE CARNATION CONTENTED HOUR
 Every Sunday Night 7 P.M. on Station

OLD "CARNATION CONTENTED HOUR" STRESSED SEMI-CLASSICAL MUSIC. NEW SLANT IS POPULAR MUSIC TO REACH MOTHERS

bolster particular markets. By spending about \$1,000,000 a year for the *Burns and Allen* TV show, Carnation is reinforcing its radio schedules in about 50 markets.

The sponsor's most recent strategic move—dropping of the *Carnation Family Party* after 24 March—highlights one audience problem Carnation has been grappling with for several years. A daytime program would appear to be a must for an advertiser selling a grocery item, particularly if he has the resources to buy both an evening and a daytime show. Carnation found the problem is not acquiring a show—there are plenty available. The crucial factor is a good time slot on the right stations. Carnation thought its *Family Party* was a top-notch daytime program when it expanded the show from the CBS Pacific network to a nationwide hookup. It still likes the zany audience participation program, but its Nielsen 4.4 rating was creating no joy around Carnation's world headquarters in Los Angeles. The report along Radio Row is that Carnation wanted CBS to move the show out of its 10:00 to 10:30 a.m. Saturday period. But the network had none of its prime daytime periods available. The rush for the best daytime periods began last year, and the demand shows no signs of slackening.

This is the evaporated milk company's fourth venture into daytime radio on the networks. It tried a serial,

Loue Journey, on NBC, 1 April, 1946 to 27 September, 1946, switched to CBS on 30 September, 1946, and then abandoned the show on 26 September, 1947. It was the same problem—the program was fine, but the sponsor could not break into the established listening blocks.

It is probable that a future attempt to get into daytime radio will be made when the opportunity for buying a good time slot presents itself.

Daytime listening has always been the uppermost factor in the evaporated milk advertiser's use of spot radio. Announcements are placed adjacent to strong-pulling women's shows. Example of the way this advertiser buys radio to hit special markets is their sponsorship of the *Jewish Philosopher* on WEND, New York, for the last 12 years. This daytime Yiddish show across the board pushed up sales

among the city's large Jewish population and won enthusiastic support from Jewish grocers. The *Jewish Philosopher*, a jolly, effervescent veteran broadcaster by the name of C. Israel Lutsky, weaves commercials into folksy talks that are packed with rich emotion. In one commercial (he writes them himself) listeners were told: "What greater gift can be bestowed upon a woman than a healthy, petal-soft baby? It is enough to make a mother dance and sing! Yes, many mothers do sing and dance for joy! Why? Because their babies are fed on Carnation milk."

The most recent move in the spot radio field was aimed at exploiting the Mexican-American market on seven stations in Brownsville, Corpus Christi, Austin, San Antonio, Laredo, El Paso, and San Diego. The half-hour shows
(Please turn to page 50)



Ad chief Willis started as tax man

Carnation's ad chief, Paul H. Willis, likes his corporations large and roomy. His first post after graduating from the University of Chicago School of Business was with the Kraft Foods Company. Starting as a tax specialist in 1933, six years later he transferred to the ad department. In 1942, he was upped to assistant advertising manager. The move to Carnation was made in 1945 where he was named advertising manager of the parent company. In 1948, his job was enlarged when he became general advertising manager of the Carnation Company and subsidiaries.



What sells

New con

QUOTES from "newspaper-minded" customers

"Newspaper. Most people sit down and read the newspaper. You don't always get tuned in on the ads."

"It depends. I read everything in the newspaper. My opinion is that I get more from the newspaper."

"On the radio it's difficult to catch everything and they seldom repeat. Unless you have a pencil ready, you don't get what they say. In the paper you can go over it again."

"Newspaper. When you advertise on the radio they want to get rid of something in a hurry. I feel better merchandise is advertised in the newspaper."

"The newspaper is more impressive. After you see an ad in the paper it stays with you. With radio, it goes in one ear and out the other."

"Newspaper, for my money. You can see what you're getting. I saw just the watch I've been wanting for a long time. It was a beautiful ad."

"Newspaper. I got in the habit of getting Sears' circulars long before radio started advertising."

"I don't know. The radio reaches more people, but I saw it in the newspaper. My husband is hard of hearing so we don't listen to the radio much."

QUOTES from "radio-minded" customers

"Radio reaches more people. I don't believe people will read ads unless they're definitely interested. You can't help but hear radio ads."

"Oh, radio. Everyone listens to the radio. My folks don't read well and they get it all on radio. I know the younger warriods all hear the radio and don't read ads. They are dry and something you don't read unless you are actively wanting it. Radio will sell you what you're never thought of."

"I am too lazy to read the newspaper after I get home at night, so we listen to the radio at breakfast and in the evening."

"Radio brings me into the stores and shops. I have some trouble with my eyes and can't read but for a few minutes a day. So you see, the radio is the only advertising agent to reach me."

"Radio, definitely. I never read the newspaper. I have the radio on 24 hours a day. We take all four newspapers and never see an ad. I don't believe people read ads unless they're looking for an apartment or furniture."

"Radio. You have to listen. You can skip newspaper ads. We have the radio on to catch the news. We read the newspaper too but I don't believe this was in the newspaper."

over-all In San Francisco, a woman said: "I like radio. I get the idea more by hearing a description. An aural ad really brings the sales points out."

A man queried in Washington, D. C., remarked: "I pay more attention to print than to what I hear. Got in the habit of reading ads in the newspaper."

These two conflicting sentiments are exact quotes from the voluminous data in over 50 studies made by the Advertising Research Bureau Inc. (to test media effectiveness at the retail level). They form part of the mounting evidence indicating existence of two unique new "markets," barely hinted at before.

To advertisers, market analysis by sex, age, income, and national origin is old hat. This revolutionary new way of looking at potential customers, however, has nothing to do with traditional divisions; it cuts sharply across them all. ARBI's scientific interviews at store counters have piled up first-hand evidence for a conclusion which psychologists have only theorized about—namely, that some people are most strongly influenced by what they hear, others by what they read.

The importance of this new and as yet not completely proved concept becomes clear when you consider the traditional resistance of department store management to radio advertising. These local retailers, many of them controlling budgets running in six figures, are geared up for print advertising almost exclusively. The new ARBI concept will give such operators cause for thought. For it indicates that the

SPONSOR

Our customer -- sight or sound?

Holding out of research in stores indicates

Some customers are sold by radio alone, others by print alone

retailer who uses newspapers exclusively is automatically losing out on a large slice of his potential market: he is missing completely those people who are influenced strongly by radio, little or none at all by newspapers.

Access to continuous research studies gives national advertisers a better understanding of the media they need to achieve maximum results. Few national firms put all their eggs in one media basket. For those who still believe in newspapers or magazines only, however, the ARBI concept may suggest another look. Conceivably, network or national representative selling teams may draw upon ARBI evidence in months to come as they angle for such new business. Much depends upon future corroboration of the present evidence.

Whether the ARBI concept has influence on the national scene or not, it stands out as one of the most interesting recent research developments. Such theoretical developments come few and far between in what is essentially a yardstick-toting rather than an analytical field.

ARBI never aimed originally at analyzing the *why* of retail advertising. The Seattle-centered research outfit set out to pit radio's pulling power against the advertising effectiveness of newspapers (What pulls 'em in? SPONSOR 19 June 1950). In each test, it enlisted the cooperation of a local store, asked the manager to advertise the same item simultaneously in newspaper ads and radio announcements. To make the test fair, equal amounts of money were spent in each medium. When customers came in to the store to buy this

particular product, they were quizzed closely by the "research department of the store" to discover what had influenced the sale. More than half of those interviewed credited either radio or newspaper advertising, or both, for having brought them in.

As months went by and studies began to pile up from Montana, Utah, California, Washington, Oregon, Oklahoma, Washington, D. C., and elsewhere radio's superior pulling power showed itself. Today, as ARBI starts its second year, the 50-test average indicates that 25.6% of the customers drawn by advertising credited radio with the punch that sold them. Newspapers, on the other hand, were mentioned by 21.7%. Another 7.8% said that both media had influenced them, while 44.9% had miscellaneous other reasons for coming in to buy the test item.

Concrete figures to show media ef-

fectiveness were ARBI's aim. Gradually, however, the hundreds of answers to one query in their questionnaire began to stir the imagination of chief ARBI researcher Joseph Ward. The question went: "In your opinion, do you think we get better results from newspaper or radio advertising?"

Skilled ARBI interviewers, posing as employees of the stores' research department, jotted down the flood of candid opinions that were forthcoming. They form a revealing cross-section of people's attitudes toward radio and newspaper advertising and toward the two media in general (see additional quotes, opposite page).

Results by Washington, D. C., residents who flocked to that city's two Sears & Roebuck stores are typical. Ads in the *Times-Herald* and announcements over WWDC plugged a variety of shoes over a four-day period beginning (Please turn to page 67)

How radio, newspapers fared in ARBI's first 50 surveys

TRAFFIC BREAKDOWNS	RADIO	NEWS-PAPERS	BOTH	OTHER REASONS	TOTAL
Traffic drawn to store	1947	1653	597	3411	7608
Percent of traffic	25.6%	21.7%	7.8%	44.9%	100.0%
Traffic purchasing	1132	923	402	1160	3617
Percent traffic purchasing	58.1%	55.8%	67.3%	34.0%	47.5%
Percent dollar value of purchases	45.7%	18.7%	12.9%	22.7%	100.0%

Why White Tower fell for spot radio

Radio pulled new trade into hamburger Towers so effectively that firm has doubled and redoubled budget—mainly for after-midnight d.j.s

spot On the surface, there would appear to be nothing romantic about a hamburger and a cup of coffee. Nor would there seem to be anything especially dramatic about a waiter who serves these viands. However, neatly juggling these three humble symbols—hamburger, coffee, and waiter—a sponsor called White Tower Management Corporation, of Stamford, Conn., has evolved within three years a triumphant broadcast sales-success story.

Thanks to spot radio advertising.

Whitey, a mythical figure in an immaculate white cap, shirt, and trousers, has blossomed forth into one of America's most esteemed and courteous waiters. Thanks also in part to the same medium, the nation's 210 White Tower restaurants in 18 cities, where Whitey labors, have developed into the leading chain purveyors of hamburgers and coffee.

The White Tower story should interest other spot radio advertisers for what it reveals of showmanship, shrewd planning, and adroit buying of after-



AD AGENCY-CLIENT PLANNING LICKED "HAMB

midnight announcements and participations—especially on disk jockey shows.

Exactly how successful the White Tower advertising strategy has been, in terms of dollars-and-cents sales rung up on restaurant cash registers, will have to remain in the realm of speculation. White Tower's vice president



DISK JOCKEY SPIELS, LIKE THOSE ON WIP, WNEW, WCOP, HYPOED WHITE TOWER AFTER-MIDNIGHT TRADE TO BIG EXTENT



STIGMA: ABOVE, WILCHER, MORROW, HERSEY, HAUSMAN, WHITLEY MAP OUT RADIO CAMPAIGN WHICH PROVED SUCCESSFUL

in charge of advertising. Arnold Saxe is so delighted by radio's results, he assumes a hush-hush attitude, perhaps in fear competitors will jump on his bandwagon.

He concedes that White Tower's radio advertising appropriation, initiated on a wide scale in 1949, was doubled in 1950, and doubled once more in 1951. He also concedes that the corporation devotes virtually 100% of its entire regular advertising budget to spot radio. It does continuous, year-round radio spending in 15 to 18 market areas, while it uses the printed medium only to announce openings of new restaurants. But Saxe says cautiously: "We don't release specific figures detailing the actual size of our operations. We want to be thought of as the small local neighborhood hamburger restaurant on the corner."

SPONSOR, doing a little pencil work, estimates White Tower is now spending well over \$200,000 on spot radio. Certainly, the restaurant chain is a titan in its field. According to *Food Topics*

Magazine, Americans spend about \$2,700,000,000 a year for beef hamburgers in restaurants, and about \$500,000,000 for restaurant coffee. White Tower undoubtedly gets its share of this business as it is a leader among hamburger-coffee emporia chains.

Its closest competitor is probably Nedick's, Inc., New York, whose 90 snack-stands, according to advertising manager Daniel B. Scully, spend \$200,000 annually for spot radio.

The story of White Tower's plunge, emergence and growth in broadcast ad-
(Please turn to page 54)

What White Tower was out to accomplish with radio

1. Women were staying away from White Tower's 210 restaurants. They were considered "hamburger joints." Singing commercials promoted polite waiter, friendly atmosphere, cleanliness. Women flocked in.
2. White Tower's 24-hour service was paying off in daytime, but not as well after midnight. To make the night overhead pay, disk-jockey shows were used. Insomniacs, night owls, late workers were attracted.
3. During busy hours, White Tower stools were filled up. How to increase business, yet not overflow restaurants at expense of customers' comfort? Housewives were urged to "take out bagfull" for family.

FUTURE: Kiddies are great hamburger-lovers. Future radio pitch will probably encourage small fry to have folks dine out at local White Tower.



Kaiser-Frazer televised Fashion Academy award as live commercial. Three-minute plug used 54 people

Today's top commercials: network TV

PART THREE
OF A FOUR-PART SERIES

**Striking efforts range from Texaco pitchman
to low pressure of Congoleum-Nairn's Garroway**

TV With TV a blue-chip advertising medium, and getting more so every month, a sponsor has plenty riding on each golden minute of commercial time.

This third in a series of articles on top-notch commercials pays tribute to ingenious network TV efforts that wring maximum return from those brief golden moments. All but one are live productions, varying in complexity from the elaborate Lucky Strike commercial to the simple Sanka Coffee plug by Molly Goldberg.

Following the procedure used in previous issues, SPONSOR selected the following commercials on the basis of an informal poll of advertisers and agency executives. They represent a group of the most arresting and sales-effective commercials on video today, though not necessarily the only group which might be chosen by ad men. Included are straight monologues done by the program's star, musical productions, demonstrations, integrated dramatic commercials, and direct selling spiels.

Here are the products sold by SPONSOR's nine outstanding TV network commercials:

Congoleum, Linoleum, Congowall (Congoleum-Nairn, Inc., agency McCam-Erickson, Inc.); *Lucky Strike Cigarettes* (American Tobacco Company, agency BBDO); *Sanka Coffee* (General Foods Corp., agency Young & Rubicam, Inc.); *Henry J. Kaiser* (Kaiser-Frazer Corp., agency William H. Weintraub & Company, Inc.); *Westinghouse Refrigerators* (Westinghouse Electric Corp., agency McCam-Erickson, Inc.); *Old Briar, Model, Dill's Best, Tweed Smoking Tobaccos and Copenhagen Snuff* (U. S. Tobacco Company, agency Kudner Agency, Inc.); *Fire Chief and Sky Chief Gasoline, Havoline Motor Oil, Marjak Lubrication* (The Texas Company, agency Kudner Agency); *Lipton Tea* (Thomas J. Lipton, Inc., agency Young & Rubicam, Inc.); *Armstrong Quaker Rugs, building materials, hard-surface floor coverings* (Armstrong Cork Company, agency BBDO).

Outstanding commercials were also attributed to the following products:

Quaker Oats (Quaker Oat Company, agency Sherman & Marquette); *Anchor-Hocking Beer Bottles* (Anchor-Hocking Glass Corp., agency William H. Weintraub & Company, Inc.); *Old Gold Cigarettes* (P. Lorillard Company, agency Lennen & Mitchell, Inc.);
(Please turn to page 68)



Texaco Gas, Oil, Grease

Kudner Agency, Inc. Pitchman Sid Stone provides one of high spots on Texaco "Star Theatre" (NBC-TV, Tuesday 8:00-9:00 p.m.). His humorous burlesque of the sidewalk spieler, complete with mumbo-jumbo speech, mixes smiles with sales points for Texaco products.

Sanka Coffee

Young & Rubicam, Inc. Molly Goldberg's personal charm carries through commercials on "The Goldbergs" (CBS-TV). She delivers them in character, weaves in story line. Molly belongs to same soft sell school as tea-drinking Arthur Godfrey ("Talent Scouts" for Lipton).



Lucky Strike Cigarettes

BBDO. Elaborate commercials are rule for American Tobacco Company. New ones each week, employing up to eight actors, are enacted on "Your Hit Parade" (NBC-TV, Saturday 10:30-11:00 p.m.) and "This is Show Business" (CBS-TV, Sunday 7:30-8:00 p.m.).

Congoleum-Nairn Prods.

McCann-Erickson, Inc. Genial Dave Garroway (NBC-TV, Sunday 10:00-10:30 p.m.) wanders through TV studio to do commercials for Congoleum-Nairn. Garroway's biggest asset is sincerity. Some of his best selling is done flat-footed before the camera.



Westinghouse Prods.

McCann-Erickson, Inc. Winsome Betty Furness demonstrates appliances on "Studio One" (CBS-TV, Monday 10:00-11:00 p.m.). Surveys show program brought sales for 44% of dealers in one area, sales for 33% of the dealers in another.

U. S. Tobacco Prods.

Kudner Agency, Inc. Ultimate in integrating commercials into program is found on "Martin Kane, Private Eye" (NBC-TV, Thursday 10:00-10:30 p.m.). Tobacco shop serves as Kane's "headquarters," where sales pitch is woven into plot skillfully.



Kraft Cheese

J. Walter Thompson Company. Attractive pair of models whip up tasty canapés, sandwiches, cheese dishes as viewers watch "TV Theatre" commercial breaks (NBC-TV). Speed-up cooking technique gives announcer Ed Herlihy chance to explain complete recipe in two minutes.

Armstrong Cork Prods.

BBDO. Huge 40-foot long set displays Armstrong Cork products. "Host" Nelson Case or Kay Campbell demonstrate wide variety of products between acts of Armstrong's "Circle Theatre" (NBC-TV, Tuesday 9:30-10:00 p.m.) Armstrong ranks first among hard floor coverings.



This time the educators' lobby

Dangers to sponsors in drive for TV channel allocation include further tightening of scarce network time.

Climax of well-organized campaign may come this spring

over-all This spring, as every spring for the past 21 years, there will convene at the Deshler-Wallick Hotel in Columbus, Ohio, the Institute for Education by Radio, under the auspices of Ohio State University. Typically, well over 1,000 persons register for what is the daddy of all educational clinics and the sounding board, pre-eminent, of educational attacks upon advertising. This year the focus will be on television, about which the schoolmasters and academicians, and their allies, have very specific notions.

Advertisers may well be piqued by what will presently emit from Columbus. Certainly their curiosity must be aroused. A great deal of what will be proposed at the Institute goes to the roots of status quo in advertising, of free-wheeling in TV, and of private licensing as established in radio, and

now extended into the newer medium. None of this is merely conversational. The present campaign of "education" is perhaps the best organized in all the years with the best chance of getting results. Some believe that important segments of the Truman administration are strongly disposed to appease "high brow opinion." In any event, all this very directly concerns sponsors because it amounts to a realistic, calculated, and clever attempt to alter the economic base of a new advertising medium, and introduce broadcasting by public institutions enjoying arbitrary priorities of access to the air.

Significantly, the chairman of the Joint Committee for Educational Television, spearhead of the campaign to secure "reservation" of TV channels for education, is the long-time director of the Ohio State project. He is Dr.

I. Keith Tyler, an earnest, smiling, balding professor of education. The Committee itself represents half a dozen collegiate associations and has a paid counsel, Gen. Telford Taylor, former FCC general counsel, an urbane, attractive, and knowledgeable spokesman.

The one woman on the Federal Communications Commission, Frieda Hennock of New York City, has been a leading spirit, probably the mainspring, of the present campaign, quoting her, "to determine, perhaps for all time, how and by whom television is to be used." Miss Hennock is the star performer of the center ring at Columbus. It is fair to put it that way for many of the educators familiar with the spring Institutes have themselves described the goings-on as a three-ring circus.

Psychologically, and bear this in mind, the television channel issue represents a grand chance for the Ohio State Institute to restore its own prestige, which has dropped in recent years due to a mixture of unbearable congestion in the Deshler-Wallick halls, suites, and cocktail lounges plus the repetition of too-familiar themes and too-familiar speakers. The three-ring circus aspect, in short, bewildered, bothered, and bored, then drove away, some of the very individuals who now rally behind Tyler's nominal leadership. Tyler and his colleagues will not fail to make all the hay they can while the present opportunity shines.

And yet only a few months ago this agitation of education might have seemed, forgive the pun, academic. That was before the current display of public relations and publicity skills. One of the masterminds of the appeal

Why "education" strategy on TV channels concerns advertisers

The present, and vigorously pressed, campaign of "education" to secure up to 25% of all available TV channels in the United States is of direct concern to sponsors for the following reasons:

1. Sponsors plan the spending of millions of dollars months and years ahead, basing decisions and choices on known conditions. Educational "reservation," should it possibly become the law of the land, would alter the known conditions (for advertising)
2. Educational "reservation" would confuse, complicate and constrict the TV advertising medium
3. If the "if" of education "sharing" became a reality, sponsors would have a shotgun marriage forced on them
4. "Reservation" of one TV channel in every community would impair convenience of networks, and hamper national advertising
5. "Reservation" might force advertisers out of peak evening hours

Means business



N.Y.U.'s Siepmann, FCC's Hennock lead battle for educational channels

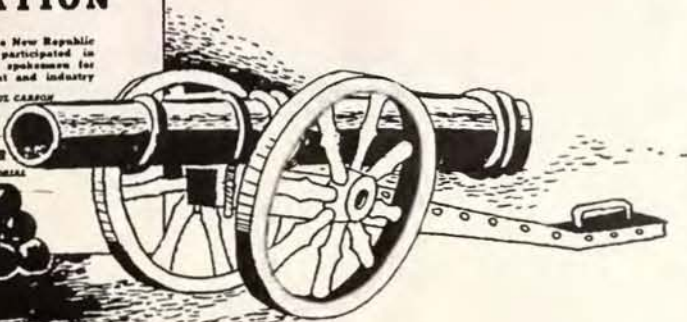
New Republic

Television and EDUCATION

A special eight-page New Republic panel discussion, participated in by eleven leading spokesmen for schools, government and industry

EDITED BY SAUL CARSON

LABOR'S WAR
AN EDITORIAL



Heavy artillery in educators' crusade for TV channels are the New Republic, and figures shown in pictures at right. Siepmann (above) is professor who co-authored FCC's "Blue Book," irking broadcasters



Publicist Bernays, WNYC's Siegel are other important cogs in campaign

to the public, and to key moulders of opinion, is none other than Edward L. Bernays.

It may be asked by advertisers: is it just because they are teachers, and teachers of teachers, that these Ohio Staters return again and again to the attack upon broadcasting under commercial sponsorship? Over-simply, yes. Everything they believe in and stand for impels educators to go beyond the classroom to the outer world. It amounts to saying, philosophically, that they recognize that education, truly, begins beyond the classroom. Hence their efforts through the years to influence first radio, and now television.

But "influence" is no longer the right word. Commercial broadcasters, networks and locals alike, would welcome the "influence" of educators in TV, as in radio. The commercial industry puts the question in reverse, asking "What is education going to do for television?" and not, "What is television going to do for education?" The academicians reject cooperation. They want actual licensed control in their own names of TV stations. They want no less than 25% of all the available channels. An essential part of their argument is grounded in now-or-never fears. Educators see the FCC's engineering miscalculations, and the subse-

quent freeze, as a lucky break for education, allowing its belated drive to take shape. Of the 107 TV stations now in actual operation, only one, WOI-TV at Ames (Iowa State University) is licensed to an educational institution. (Parenthetically, this station is criticized in its home state for accepting part of its program service from sponsor sources.)

The always invidious word "monopoly" is thrown around a good deal. TV channels are limited to 12 in the very high frequencies, plus a proposed additional 42 in the ultra-highs. Not enough channels to go round puts a particular premium on allocation. But it isn't just "education" which mutters darkly of "monopoly." Some commercial telecasters see the same threat from business rivals who got there firstest with the mostest. Du Mont, for instance, often feels it gets much the worst of it from the NBC and CBS powerhouses, not to mention the A.T. & T. coaxial cable.

Advertisers heretofore have not needed to pay over-much heed to the yattata-yattata of the pedagogues. By 1935 the debate seemed to have been decided, by the public, in favor of things as they were. The broadcasters had learned, and advertisers, too, what limits had to be observed. They knew

from trial and error how to behave in the American family parlor to which they were welcomed as popular guests. But all through the past 30 years advertising on the air kept rankling some fine arts-loving professors who could never forgive advertising nor accept the verdict of the masses. On the subject of radio, scholars trained in the exact statement ideal of science would sound off with reckless exaggeration. Radio was a good year in-year out whipping boy.

If the educators have their way, and this will be the main platform at Columbus, television will no longer be permitted, by law, to be just like radio but will be divided, by law, between commercial licensees, on the one hand, and non-commercial educational licensees, on the other. They demand the "reservation" of one TV channel in every community, this "reservation" to run 30 years, or until 1981, so that no immediate failure to take up an available channel, for lack of funds or initiative, would shut out education for the future.

And so the new debate shapes up into a ding-dong-daddy battle of words, attitudes, and political maneuvers. This time the educators are lining up Congressmen. But so are the commercial

(Please turn to page 61)

1. ANA: radio costs rising

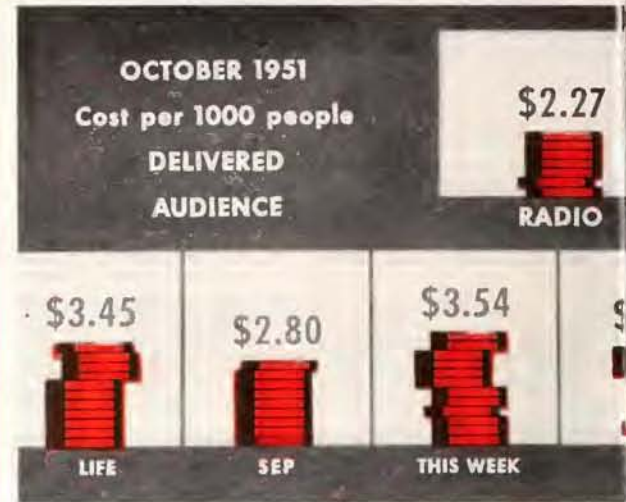
2. NBC: radio costs rising

Increase in time cost per 1000 homes reached by CBS, NBC programs*

Based on average audience figures (National Nielsen Radio Index)
(Oct.-Nov. 1949 and Oct.-Nov. 1950. Cost figures computed by ANA)

	Oct.-Nov. 1949	Oct.-Nov. 1950
For 21 CBS Nighttime Programs		
U. S. radio homes	39,281,000	40,700,000
Average audience per broadcast	13.3	10.5
Average of homes reached during average minute of broadcast	5,224,373	4,273,500
Gross night hourly rate (full network)	\$29,360	\$29,920
Cost per 1000 homes reached	\$5.62	\$7.00
Percent increase		24.6%
For 20 NBC Nighttime Programs		
U. S. radio homes	39,281,000	40,700,000
Average audience per broadcast	10.2	7.8
Average of homes reached during average minute of broadcast	4,006,662	3,174,600
Gross night hourly rate (full network)	\$27,465	\$27,785
Cost per 1000 homes reached	\$6.85	\$8.75
Percent increase		27.7%

*Programs selected occupied same time slots in 1949 as in 1950.



How much is radio time worth?

ANA raises question again with new survey on "time values."

Networks counter with figures showing AM costs lowest among all media

network There may not be a spring offensive in Korea but at its Hot Springs, Va., meeting this week (from 28 to 31 March) the Association of National Advertisers is planning one. The ANA's target: evening radio time rates in TV markets.

Undaunted by the refusal of network heads to meet with ANA when it last brought up the matter (and by the failure of NBC's own move to lower rates), the ANA has prepared a supplement to its July 1950 report on "Radio Time Values." The supplement echoes the original in every key respect, merely brings figures up to date. ANA has indicated again that it wants to see radio rates cut in proportion to the number of TV sets in each market.

The new ANA report points to:

1. An average decline of 21% in the

ratings of 21 CBS nighttime shows from October-November 1949 to the same months in 1950; a decline of 24% in the same period for 20 NBC nighttime programs.

2. An increase in cost-per-thousand homes reached of 24.6% for the 21 CBS programs; of 27.7% for the NBC programs.

3. A decrease in radio listening in TV homes which amounts to 32% during the evening hours between 7:00 and 11:00 p.m. In its formula for "reevaluating" radio rates, the ANA report calls the amount of listening which goes on at night in a TV home so negligible that it can be disregarded completely.

Plainly concerned over the reopening of ANA's rate reduction offensive, the networks unleashed their own sales artillery several weeks ago. CBS beat

the ANA to the punch with an ad in the trade press entitled "What's the right time to cut down on radio?"; it appeared prior to ANA's release of its report to members. The CBS ad put all media under examination. Thus CBS' position was clear: Don't judge radio on the basis of what it used to cost; judge it on the basis of what it costs now in relation to other media. Moreover, CBS pointed out, relative to price rises for other commodities radio advertising costs less today than in 1944.

Last week NBC rode into battle, caesels and charts at the ready, when it gave a press showing of its "Radio Sales Presentation" at the Johnny Victor Theatre underneath the RCA Exhibition Hall in New York (19 March).

NBC's implicit rebuttal to the ANA contentions was based, similarly, on

3. CBS: radio cheaper now

For the same expenditure...

Half-hour in network 9,484
500 line advertisement in 92 largest newspapers \$18,575

Relative to other commodities, radio is 32% cheaper than in 1944

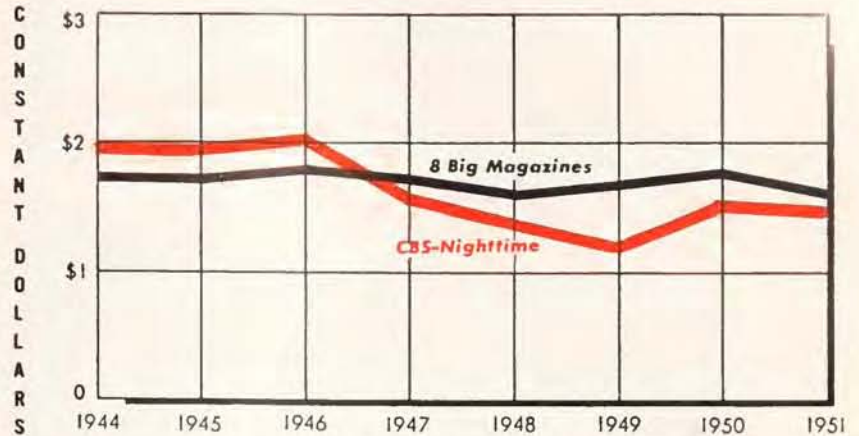


Chart is based on relative value of advertising compared with other commodities expressed in "constant dollars." As you can see, radio has actually plunged downward (32%) relative to general prices. Magazine rates show slight decline of 8%.

comparative media figures showing radio's cost-per-thousand far below that for all other media. NBC, moreover, threw up a barrage or two on the subject of difficulties other media may face in the mobilization period. Said NBC's presentation: "Radio is free from rationing and restrictions. It is not affected by shortages of paper, zinc, lead, picture tubes, or transportation."

Another argument the networks will soon be marshalling concerns known deficiencies of the rating services in measuring listening. Network executives point out that with the growing trend to individual set listening the rating services are not properly set up to measure radio's audience. Nielsen does not cover all of the multiple-set listening in his Audimeter homes, the executives contend. Hooper, they say, will tend to record only the listening of those who answer the phone. In this way, listening to personal sets is lost down the drain.

What the networks didn't say, but what many radio men were thinking was: why does ANA persist in its drive for radio rate reduction? Several radio industry figures hit on the following factors:

1. There is a tendency in the mind of advertisers to link radio and TV. The rise in TV circulation is thus assumed automatically to mean a decline for radio alone among media.

2. The possibility that ANA efforts

are printed-media inspired. As one relative greybeard in the radio sales picture put it: "Why release a study on 'radio values' only? Why not one on all media? Haven't the other media gone up in cost relative to last year or the year before? Hasn't TV cut into time spent with magazines and newspapers? Haven't magazines been raising their rates consistently?"

Advertisers, meanwhile, pondered the unknowns involved directly in the whole media costs picture. First, to

what extent would mobilization-created shortages affect printed media and television? Second, would the government so interpret excess-profits legislation as to make penny-counting for network radio necessary? (All signs point to the fact that the government has become aware of the value of continued advertising.)

If shortages did cramp advertising in printed media (as happened during World War II) then advertisers knew
(Please turn to page 75)

Basis for ANA cost-per-1000 figures

Figures below show decrease in ratings for CBS, NBC nighttime programs. Obviously, as rating drops, cost-per-thousand increases

	CBS Average 19 Shows			NBC Average 16 Shows		
	Rating	Share	Homes Using Radio	Rating	Share	Homes Using Radio
Mar.-Apr. 1949	16.2	40.7	40.0	12.6	32.6	39.2
Mar.-Apr. 1950	13.2	39.4	33.8	10.3	31.1	33.4
Percent decline	18%	3%	16%	18%	5%	15%

	CBS Average 21 Shows			NBC Average 20 Shows		
	Rating	Share	Homes Using Radio	Rating	Share	Homes Using Radio
Oct.-Nov. 1949	13.3	38.1	34.9	10.2	30.2	34.8
Oct.-Nov. 1950	10.5	37.1	28.4	7.8	28.2	28.4
Percent decline	21%	3%	19%	24%	7%	18%

Source: National Nielsen Radio Index—average audience basis



CARPET ADVERTISER FILLS GAPING HOLES IN TV COVERAGE MAP WITH RADIO VERSION OF VIDEO SONG PROGRAM

TV leads Mohawk to radio In 26 markets,

carpet firm returns to medium which it dropped 16 years ago

spot Two years ago, Mohawk Carpet Mills, Inc., switched the bulk of its advertising budget from printed media to television. Carpet-industry cognoscenti watched the move closely, for, in the floor-covering field, magazine and newspaper advertising had long been considered the final word. A few days ago, Mohawk indicated just how far reaching its basic change in promotion philosophy had been when it assumed sponsorship of a new series of programs—this time in spot radio (12 March).

Television has apparently proved so lucrative to the Amsterdam, N. Y., firm that it has been led to consider the vir-

tues of radio. That the move really represents a deep-seated change in strategy is apparent when you consider that Mohawk's first venture into radio 16 years back flopped. It's odd indeed when a firm is led to rediscover radio through its success in television. (Current budget, mainly TV, an estimated \$2,000,000.)

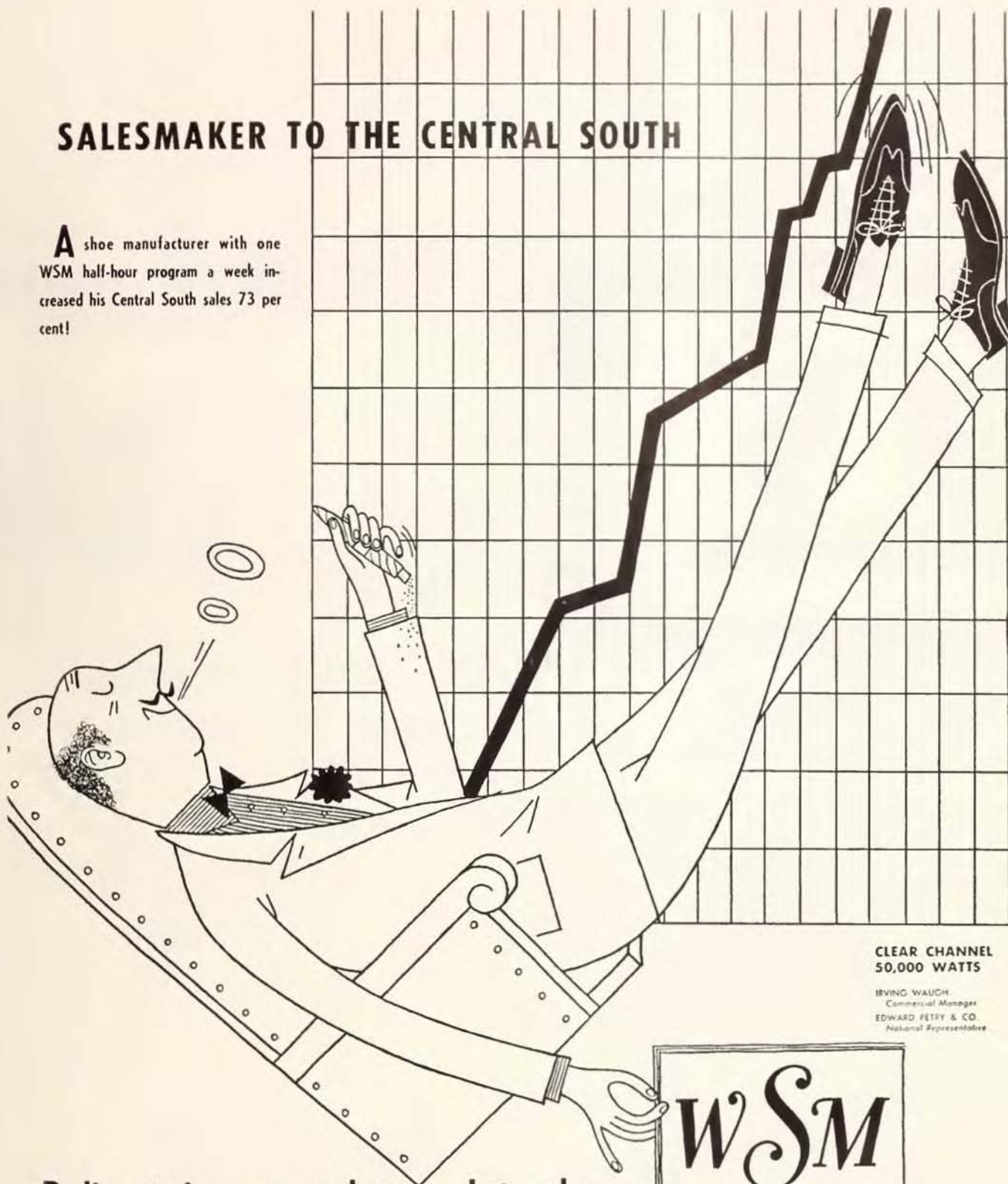
So far, the new Mohawk move is limited to 26 markets (all but six non-TV). But, by putting two and two together, it isn't hard to estimate that markets may be added in increasing numbers as effects of the new campaign become noticed. The spot radio effort has grown partially out of the desire of

dealers in non-TV markets for support like that furnished their brethren in TV territory via the *Mohawk Showroom* (NBC-TV in 50 markets). With 8,500 dealers to keep happy in markets from coast to coast, Mohawk will have a strong reason for adding stations to its present list of 26 once results are indicated at the store counter.

Aside from the fact that TV led Mohawk to a spot radio version of their TV show, this latest chapter in the story of Mohawk's use of the air (covered previously in SPONSOR, 11 September 1950) has other unusual aspects. The firm is using no agency to *(Please turn to page 64)*

SALESMAN TO THE CENTRAL SOUTH

A shoe manufacturer with one WSM half-hour program a week increased his Central South sales 73 per cent!



CLEAR CHANNEL
50,000 WATTS

IRVING WAUGH
Commercial Manager
EDWARD FELTY & CO.
National Representatives



Radio stations everywhere... but only one

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

CAMERAS

SPONSOR: Darnstaetter's

AGENCY: Direct

CAPSULE CASE HISTORY: *This Lancaster camera shop noticed a lag in Polaroid camera sales. On their regular Thursday evening announcement, costing \$22, they ran a film commercial pushing the cameras. As a result of this single 20-second announcement, Darnstaetter's sold four of the cameras. Sales amounted to \$360 for the \$22 expenditure and, the sponsor adds, other media usually account for only a single sale.*

WGAL-TV, Lancaster

PROGRAM: Film announcement

REAL ESTATE

SPONSOR: C. K. Pikiel

AGENCY: Direct

CAPSULE CASE HISTORY: *Twelve announcements for \$300 deluged this real-estate broker with transaction offers. For two weeks, Pikiel beamed a 10-second announcement daily prior to station closing at 12:15 a.m. Immediate calls included 43 offers to Pikiel to sell properties including taverns, a golf course, four dairy stores, and a doctor's office. Purchase offers for seven taverns were received. A potential gross of thousands for \$300.*

WDTV, Pittsburgh

PROGRAM: Announcements



**TV
results**

WOMEN'S SPECIALTIES

SPONSOR: Nat Greene

AGENCY: Direct

CAPSULE CASE HISTORY: *A 20-minute fashion program is the sales showcase for this specialty shop. Featured are live models, orchestra, female vocalist, and a fashion commentator. Since the start of his TV programming, Greene reports increased store traffic; the sale of 11 dozen blouses after a single one-minute announcement. Other quick video sales: over \$500 worth of shoes and \$540 worth of pocketbooks.*

WXYZ-TV, Detroit

PROGRAM: Fashion Show

COWBOY CLOTHES

SPONSOR: Saks 5th Avenue

AGENCY: J. R. Flanagan

CAPSULE CASE HISTORY: *Saks 5th Avenue has been a newspaper advertiser traditionally, but they were curious about TV. For test purposes, special store sections were set up to merchandise Hopalong Cassidy clothes and accessories. Then, one announcement weekly for 10 weeks was spotted on the Sunday afternoon Hopalong Cassidy film feature. At the end of the 10 weeks, the store reported \$35,818 in sales; cost: \$1,950 or 5.4% of gross.*

WNBT, New York

PROGRAM: Hopalong Cassidy

TRICK CARDS

SPONSOR: Network Sales Co.

AGENCY: Harold Kaye

CAPSULE CASE HISTORY: *A four-minute live demonstration featured a deck of trick cards selling for a dollar a deck. In six weeks, 78,000 decks of cards were sold for a gross of \$78,000. The company, during this six-week period, used \$8,500 of late afternoon time. The advertising expenditure per each deck of cards amounted to approximately 14 1/2¢ per deck.*

WOR-TV, New York

PROGRAM: Demonstration

SEWING GADGETS

SPONSOR: D. H. Holmes Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *A few minutes of this department store's At Home program produced quick sales results. Johnson's Magic Mender sales before TV amounted to \$434 in three days. After three TV plugs within seven days, Holmes reported gross sales of \$3,137.35 by two weeks later. The store reports customers still coming in and asking to see an entire demonstration of the mender they viewed on the At Home show.*

WDSU-TV, New Orleans

PROGRAM: At Home

HAIR DRYERS

SPONSOR: Boston Store

AGENCY: Sterling

CAPSULE CASE HISTORY: *For some time none of the hair dryer brands carried by the Boston Store had been selling very well. Then, a \$14.95 My Marvel dryer was shown on What's New, a women's participation program. In the six weeks following this \$75 TV expenditure, the store sold 60 My Marvel dryers for \$897, more than the total sold in the preceding six months. In addition, sales on other makes showed an increase.*

WTMJ-TV, Milwaukee

PROGRAM: What's New



WGAL-TV

Channel 4

LANCASTER, PENNA.

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

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

HERE'S PROOF

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

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

HERE'S PROOF

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

Population increased an average of 12%, 1950 compared with 1940.

(U. S. Census figures)

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

Represented by

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

A Steinman Station



Clair R. McCollough, Pres.

ZIV'S NEW "BO WITH BOGART AMAZES ENT



Radio's Sm

TRANSCRIBE
LOCAL AND REGIONAL

HUMPHREY
BOGART ★

Starring in
"BOLD VENTURE"

Ziv's new thrill-filled half-hour adventure

- ★ ALL STAR CAST
- ★ BRILLIANT SCRIPT

Orchestra direction
★ DAVID ROSE

BOLD V

BOLD VENTURE" AND BACALL RE INDUSTRY!

Over 400 markets sold in just 90 days!

Bought by **RADIO STATIONS!**

such as WDSU New Orleans; WOW Omaha; WGST Atlanta; WMPS Memphis; WNOX Knoxville; WSGN Birmingham; KLZ Denver; KEX Portland—who know that Bold Venture means higher ratings, more renewals and easier sales.

Bought by **AD AGENCIES!**

such as Moxon, Inc. for Pfeiffer's Brewing Co.; Campbell-Mithun for Hamm's Beer; Harold Kirsch Agency for Bardahl Oil Co.; Bozell and Jacobs for Starz Brewing Co.—who know that this great show delivers you not merchandising opportunities.

Bought by **REGIONAL ADVERTISERS!**

such as Rhades Furniture Co.; Log Cabin Bread; Southern Dairies; Donovan Coffee Co.; Oklahoma Gas and Electric Co.; Seaboard Beverage Co.; Fleetwood Coffee Co.—who assure themselves of quality, audience and increased sales.

Bought by **LOCAL ADVERTISERS!**

leaders in their field such as Heinemon's Dept. Store, Jonesboro; Jordan and Booth's Men's Store, Shreveport; White Way Cleaners, Minneapolis; Standard Mattress Co., Hartford—who get a big name, network calibre show at a fraction of its original cost.

Your market may still
be available! Wire
your order today!

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



Mr. Sponsor asks...

What factors should be taken into account when a national spot advertiser attempts to choose between buying programs or announcements?

Milburn McCarty, Jr. | Vice president
Leigh Foods, Inc., New York

The picked panel answers Mr. McCarty



Mr. Schofield

I assume the question of markets is not involved and the advertiser is concerned solely with the comparative merits of announcements and programs in the pre-selected areas.

The advertiser should weigh carefully all factors starting, of course, with the obvious: namely, budget appropriated, purpose of campaign, length of campaign, time availabilities, and audience composition of time segments under consideration.

Although ratings are significant they sometimes assume an importance beyond their actual value. Many low-rated periods have highly successful sales records, while other periods not included in the familiar research reports have "sold" merchandise to a receptive audience supposed to be non-existent. Thus, the ability to entertain (and thus attract a large audience) does not in itself produce sales.

To further analyze the problem, we first must know the purpose of the campaign: the introduction of a new product? to establish greater distribution? institutional advertising (during periods of curtailed production, etc.)? or hard competitive selling?

Will the campaign be of the short, saturation type, or one of a general, continuing year 'round pattern? Is the

product a seasonable item? These questions must be answered before time availabilities are considered.

What about the time periods offered? Audience characteristics should be studied and consideration should be given to audience flow. A series of spots scheduled throughout the broadcast day might reach a constantly changing group of listeners, whereas a program or announcement scheduled at the identical time would further establish the product with the same audience. If the product appeals to but one segment of the audience, why not concentrate on that segment instead of scattering selling efforts?

Merchandising the radio advertising can best be accomplished where the advertiser has a "name" personality or a program to feature. Certainly exploitation and promotion possibilities should be explored before making a decision.

Station characteristics differ with each station. Some pull better with their announcements, others achieve more desirable results with programs. A check on the station should be made.

Mail counts are of vital importance: all information on this phase should be examined. If advertisers use BMB (a mail ballot survey) as a gauge of the station's audience, why shouldn't a program's audience be measured in the same manner?

There are many other factors and to arrive at an intelligent conclusion requires a great amount of study. Up to now I have found no short cut to the cash register.

ARTHUR C. SCHOFIELD
Director of Promotion and Research
Paul H. Raymer Company
New York



Mr. Hagedorn

Before an advertising agency can decide between spot announcements and programs, it is absolutely necessary for the account executive to make a number of field trips into the client's market

order to get an accurate feeling of the seller's problems. A good close relationship with your client's headquarters staff is essential, but a half hour spent with a tough wholesaler or chain retailer is often a revelation.

For example, one of our clients is anxious to develop new territory where he does *not* enjoy a dominant position, although his type of product has good acceptance. His competitors enjoy good distribution in chain as well as in independent stores. Dealers, as usual, are reluctant to stock a second line that duplicates a line that is well established in the market. To make matters worse, the second product offers a lower profit than the established brand. Because these areas are new, they are not producing a large revenue and therefore the advertising budget is necessarily limited. It took months of study before we arrived at a decision. Here's what we did.

We bought an outstanding program. We didn't expect people to rush into stores demanding our products—but we did establish a good consumer acceptance if they saw or were offered our goods.

Once consumer acceptance was established, we went all out to develop the program as a merchandising tool.

We prepared an elaborate pyramid presentation for our salesmen to use. We surrounded ourselves with the aura of big-time promotion. We offered self-liquidating premiums to force distribution . . . we rolled up an impressive mail response. Our men hit the independent stores first and found that they knew of our show and that they were willing to accept a small shipment. After a while, the chains became aware of our progress, and once the first chain accepted the product the others fell into line.

A great deal of credit must go to the stations that carried the program. Most stations voluntarily accepted the responsibility of building a promotional campaign around the program so that sponsor identification was extremely high. That meant program acceptance and thereby product acceptance. We made no effort to obtain "free time," but rather we drove for promotion of the program through on-the-air promotional announcements, an effective program of direct mail promotion to the trade, and some personal contacts with important prospective customers. The salesmen worked closely with the stations in setting up a schedule of cut-in announcements that were extremely effective.

In other words, we built an entire advertising and merchandising effort around a program to solve a very difficult marketing problem. In my opinion, spot announcements would not have accomplished the job.

On the other hand, there are many cases where spot announcements can work wonders. For example: one of our newly acquired clients has an established product that enjoyed good sales over a period of years. The product maintains almost complete distribution. Although the product itself is unique, there are competitive products offering the same results by way of a more modern method. Both the trade and the consumer considered our product "old fashioned." Since it had an old established name, people knew it but didn't know why they should prefer it over other similar products. Consequently, the sales were declining when this agency established the account.

A few field trips into the actual market, a few days in stores talking to people, a new copy approach that punched one big point of advantage.


(Please turn to page 78)



SPONSORS GET
"PROMOTION PLUS"*
ON
WDSU

**OUTDOOR
SPECTACULAR**

* Eye-Catching
Sign Dominates
Business District!



New Orleans own
HIT PARADE
Top Twenty
at **1280**
Two solid hours of
your favorite tunes
plus latest news
WDSU
DIAL 1280
4 to 6 P.M.
EVERYDAY - MONDAY THRU FRIDAY



- Every day in New Orleans, thousands of alert shoppers view this giant, illuminated spectacular overlooking world-famed Canal Street. One more example of the continuing "promotion plus" packages offered advertisers by WDSU.

NO OTHER NEW ORLEANS STATION
OFFERS THIS PROMOTION "PLUS"

- Write, Wire
or Phone your
JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS

HERE IS VISUAL PROOF..

AP NEWS = Good Business

Brewer Renews AP News Contract for 4th Year on WGCM

Richard G. Jones (left), Vice President and General Manager of the Jackson Brewing Company, is shown signing new contract for 15-minute AP newscasts across the board, with Hugh O. Jones, General Manager of Station WGCM, Gulfport, Miss.

Said Sponsor Jones: "Our AP newscasts are a most effective medium of reaching the public with our sales message. The more listeners to our newscasts, the more customers for Jax."

Said Station Manager Jones: "WGCM uses AP news exclusively. AP gives us everything including 14 periods of regional news daily."

WTMJ Has 81 Newscasts Using A P Service

Joseph T. Johnson (left), President of The Milwaukee Company, investment bankers, signs contract for 10 P.M. news as R. G. Winnie, Manager of WTMJ, Milwaukee, looks on.

Reported Sponsor Johnson: "We seized the first opportunity to sponsor the 10 P.M. WTMJ news broadcast with its excellent local and AP news. We have been proved right by the many favorable comments we have had."

Said Station Manager Winnie: "Sponsorship of WTMJ news programs is now nearly 100 per cent."

For Milwaukee banker or Southern brewer, WTMJ or WGCM, AP newscasts get results. Hundreds of the country's finest stations announce with pride,

"THIS STATION

AP newscasts make
listeners receptive

Listeners plan their shopping
trips, their investments, their
businesses, their lives,
according to the news. This
receptiveness to Associated
Press newscasts makes them
equally receptive to the
sponsor's message. It means
quick sales action.

AP's consistent popularity
with sponsors brings
a consistent flow
of new accounts . . .
and contract renewals . . .
to member stations.

Join the one news
association that is tops
with listeners, sponsors, stations
— that charges you
only your exact share
of the cost of
the service provided.
When you can have
the best, why be
satisfied with less?

Associated Press
resources and facilities
include:

A news report of
1,000,000 words every 24 hours.

A staff of 7200
augmented by
staffs of member
stations and newspapers
—more than 100,000 men
and women contributing to
each day's report.

Leased news wires of
350,000 miles in the U. S. alone.

The only state-by-state news
circuits in existence.

100 news bureaus in the U. S. —
offices and news
men around the world.

A complete, nationwide
election service, employing
65,000 special workers.

FOR FURTHER DETAILS, WRITE

RADIO DIVISION
THE ASSOCIATED PRESS

50 Rockefeller Plaza
New York 20, N. Y.



MEMBER OF THE ASSOCIATED PRESS."

4 x 1 = 225

(or "Arithmetic?
It's for Sissies")

• We're no Einstein. Matter of fact, long division tripped us up. But we've seen 4 times 1 come out 225 and we want you to know how it happened.

1

day . . . it was Saturday, generally considered an "off day" for radio, a KVLC advertiser ran

4

spots calling for mail response (limited to one adult in each family). In Monday's mail, that KVLC client had

225

replies from 29 Arkansas counties. Surprised? Not us. We're used to response like that. It happens all the time at KVLC.

But that's not all...

The same client had been running similar copy with us for 5 months. By his own estimate, he has received between 6,000 and 7,000 replies.

Let us show you the figures on this campaign. Write us direct or ask our national rep.



roundup

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



WSAI campaign increases Farm Bureau sales 52%

The Farm Bureau Mutual Automobile Fire and Insurance Company increased its number of sales by almost 52% in the Cincinnati area within months after launching a campaign on WSAI.

Radio advertising wasn't untried



Bureau-WSAI booth at Fair snares customers

with Farm Bureau offices throughout the country, but this was the first venture for the Cincinnati regional office. Two daily one-minute participations were divided between the early morning *Malcolm Richards Show* and the early afternoon disk jockey program, *Lenay's Record Ranch*.

That was only the beginning. Extra services by the station gave impetus to the sales push. Public relations and publicity efforts were devoted to Farm Bureau activities, including station coverage of company events with recordings of Farm Bureau guest speakers broadcast as a public service. Window displays and WSAI talent appearances on behalf of the Farm Bureau at local and county affairs provided an extra touch. Cooperating on its side, the Farm Bureau allowed WSAI talent to deliver commercials in their own style although, of course, using figures compiled by the Farm Bureau.

Results were soon noticeable. For the first seven months preceding broadcast activity, the Farm Bureau reported 4,703 sales. Total for the first seven months of air advertising starting in August 1949 was 7,133 sales.

Farm Bureau's regional sales manager adds: "The words 'Farm Bureau' are being heard by more and more people. It has increased the number of applicants for Farm Bureau agency employment and has been a very effective door opener for our agents." ★ ★ ★

Radio builds gas station chain within two years

Several years ago Pete Clark was just a pump attendant at a gasoline station. Today he owns and runs an organization of six stations, two bulk plants, six trucks, and 41 employees. "Radio," says Pete, "built it!"

It all started with a gasoline price war. Pete had just bought his first station, was selling an average of 40,000 gallons monthly. Then price slashing started. For the first time, Pete thought of advertising and decided on a one-day campaign of 12 announcements over WJLS, MBS, in Lansing, Mich. The next day his station was serving a line of customers a block long. Pleased

with his advertising's rapid success, Pete bought a regular schedule of daily announcements. Then traffic tangles in front of his gas station became a regular occurrence with business volume increasing steadily.

Today his six outlets, named Ed's Refinery Stations in honor of an old employer who gave him his start, pump over a half million gallons of gasoline and fuel monthly. Pete Clark's advertising expenditure on WJLS to build this organization: an average of \$50 a week for the past two years, with radio still his main advertising support. ★ ★ ★

Tiny Town U.S.A. on WBT wins customers and friends

Partlow's Inc., Charlotte, N. C., amusement park, has captured the good will and patronage of a "town" of 7,000 through astute programming.



Fred, Singing Cowboy, greets Tiny Town folk

Their program, *Tiny Town, U. S. A.*, is located on the air waves of WBT. Each Saturday morning from 10:00 to 10:30, Fred, WBT's Singing Cowboy, tells stories to his young listeners ranging in age from four to 12, invites them to become citizens of Tiny Town and obtain their citizenship badge and a certificate urging goodness and cleanliness.

The sponsor and the agency, Boettger and Summers, report the show building widespread good will. And the children's attendance at the amusement park during the summer months is proof of the program's effectiveness.

5,000th broadcast marks 19 years of radio results

Sibley, Lindsay & Curr Company of Rochester, New York, recently celebrated its 5,000th consecutive broadcast of *Tower Clock Time* on WHAM. The store now proudly claims *Tower Clock Time* as the oldest continuously sponsored department store show in American radio.

But Sibley, Lindsay & Curr, largest department store between New York and Cleveland, have more than radio longevity to their credit. Their air advertising (Monday to Friday 9:45 to 10:00 a.m.) has so effectively moved merchandise that *Tower Clock Time* has three times won the first prize of the National Retail Dry Goods Association (1949, '50, '51). And, in 1950, Sibley's won the NRDGA grand award for "the best program beamed to a women's audience."

This is the Sibley approach. Program format is changed from day to day, although permanent talent in-

cludes Louise Wilson, Sibley's radio director, as commentator; Syl Novelli, pianist; and WHAM's George Haefner.

Commercials are never straight selling copy but are dramatized with talent, special sound effects, and musical background. To complete the sales punch, in-store signs are prepared to tie in with air advertising. ***

Briefly . . .

Charles C. Bevis, Jr., new general manager of KOA, Denver, was feted recently at a party given by James N. Gaines, vice president in charge of NBC's owned and operated stations. Among those present were John West, vice president in charge of NBC's



Gaines introduces Bevis (L) to KOA advertiser

Western division: Lloyd Yoder, former KOA general manager and now general manager of KNBC, San Francisco; Colorado's Governor Dan Thornton; Denver's Mayor Quigg Newton; and Ward Egbert, assistant general manager for Standard Oil of Indiana, big KOA advertiser.

National advertisers like Rinso, Anahist, *Ladies' Home Journal*, Jelke's Good Luck margarine, and Kool cigarettes participate on Jerry Crocker's WCUE disk jockey show. Gaining added publicity recently for the three-hour Akron program and its participating sponsors was "Divena," aqua-tease queen, who was interviewed underwater by the intrepid Mr. Crocker.



D.J. onlivens interview with underwater scene

Let's Look At The VITAL STATISTICS



The picture's terrific, the best ever seen —

So Toledoans say when WSPD-TV's on their video screen.

120,000 sets, and that's quite a lot:

So, think of the audience that watches your program or spot. 85% is our Hooper and all networks we carry.

We're the answer to prayers if your client is wary.

In our thriving market there's one key to success:

Buy WSPD-TV — watch consumers to your products say YES.



Represented Nationally by KATZ



Mike Flynn of Katz NY, visiting Miami recently, learned at first hand why WGBS, with top local and network personalities, continues to lead the Hooper parade month after month, year after year. "The outstanding buy in Miami," says Mike.

*From the desk
of M. J. FLYNN:*

Miami area retail sales are highest in the South in percentage increases. I saw hundreds of new homes a-building everywhere I went. Business is flourishing in the WGBS market—and WGBS covers it best of all.



REPORT TO SPONSORS for 26 March 1951

(Continued from page 2)

Philadelphia; WXYZ-TV, Detroit; and WENR-TV, Chicago, TIME expanded to 16 other stations of ABC network.

GALLANTRY AMONG RIVALS DEPARTMENT—Research firm which uses telephone method was under fire recently when one of five calls it used to rate single quarter-hour period turned out to have been placed to newsroom of a radio station. Said research rival (himself that firm's target recently): "This kind of incident is no indictment of the rating firm or of research in general. Honest errors occur in every business and have to be excused as such."

RORABAUGH TV REPORT SHOWS JANUARY ADVERTISERS 106.9% UP OVER LAST YEAR—Number of advertisers on TV increased 106.9% January 1951 over previous January. This despite decrease from December 1950 to January 1951 of .6% on networks; 12.2% locally. National spot TV showed increase of 1.6%. Total number of advertisers on TV—network, national spot, and local—was 4,466 this January compared to 4,928 previous month.

BLACK MARKET IN "BIG SHOW" TICKETS—Though "Big Show" (NBC) ratings remain low (Nielsen, 6.1) program's big city appeal is still evident (SPONSOR, 12 February). NBC is planning second series of show trains to bring local city audiences in to see New York broadcast. And complimentary tickets are being black marketed to fans eager to see gold-plated talent arrays.

BROADCAST MUSIC INC. TAKES CLINIC ON ROAD—Three BMI Program Clinics are scheduled for May with first on 15 May at Springfield, Ill.; second, 16 May, Milwaukee; third, 18 May, Indianapolis. BMI sessions originally known as "Program Directors and Librarians Clinics" have proved so popular among station management for guidance in program and audience building that BMI shortened name to Programing Clinic. Calibre of gatherings is indicated by names of recent speakers, including Ted Cott, general manager of WNBC and WNBT; Robert Saudek, vice president of ABC and president of N.Y. Radio Executives Club.

New!

PRODUCED FOR TV

Erskine Johnson
and
Coy Watson's
"HOLLYWOOD REEL"

**Big-Time Nationally-Tested TV Show — All Yours
in Your Own Markets at a Price You Can Afford**

HOLLYWOOD STARS... at Home, at Work, at Play

26 TIMELY exciting 15-minute film features presenting the real lives of the Movie Capital's most colorful personalities. Running comment by the well-known nationally syndicated Hollywood columnist, Erskine Johnson.

A **MOVIE** fan magazine on *film*, picturing the hobbies, businesses, amusements of the stars... glimpses of Hollywood fashions-in-the-making... behind-the-scenes secrets in the shooting of million dollar motion pictures. Five or six subjects in every program—something to attract every member of the televiewing family.

AUDIENCE-TESTED! Captured excellent Videodex ratings (3 mos. averages) in the following cities: Buffalo 34.8; Chicago 14; Cleveland 14.4; Los Angeles 11.4; St. Louis 28; Washington 19.3.

ADVERTISERS! Inquire immediately respecting sponsorship in your markets. Selling fast—but many areas still open. Cost: 50% of Class A live one-time quarter-hour rate for stations used. (Also available to TV stations for resale locally.)

26 PROGRAMS READY, more in production. Running time: 12 minutes without commercials. Center fadeout permits insertion of middle commercial.

Audition prints on request—write, wire, telephone

PARAMOUNT TV NETWORK

1501 Broadway, New York 18, N.Y. BRyant 9-8700



A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

CARNATION'S AIR BUDGET

(Continued from page 25)

in Mexican are carried across the board. Local programming is usually confined to these foreign-language stations. Most spot campaigns consist of announcements for brief periods in particular sections of the country.

Selection of programs and times for this product takes skill. Evaporated milk is bought for three purposes—infant feeding, creaming coffee, and cooking. The first factor means that young mothers are a prime market. Basic test of any new show, therefore,

is: will young mothers listen? Yet the appeal cannot be too narrow because the other uses of the product must be promoted to the rest of the female consumers. This was the thinking that led to a basic change in the original *Contented Hour* format.

The program years ago was built around semi-classical musical numbers under the direction of such top-flight musicians as Frank Black and Percy Faith. The atmosphere was perfect for an advertising message that dwelt on purity and confidence. Within the last few years, the format has gradually been changed until now the show

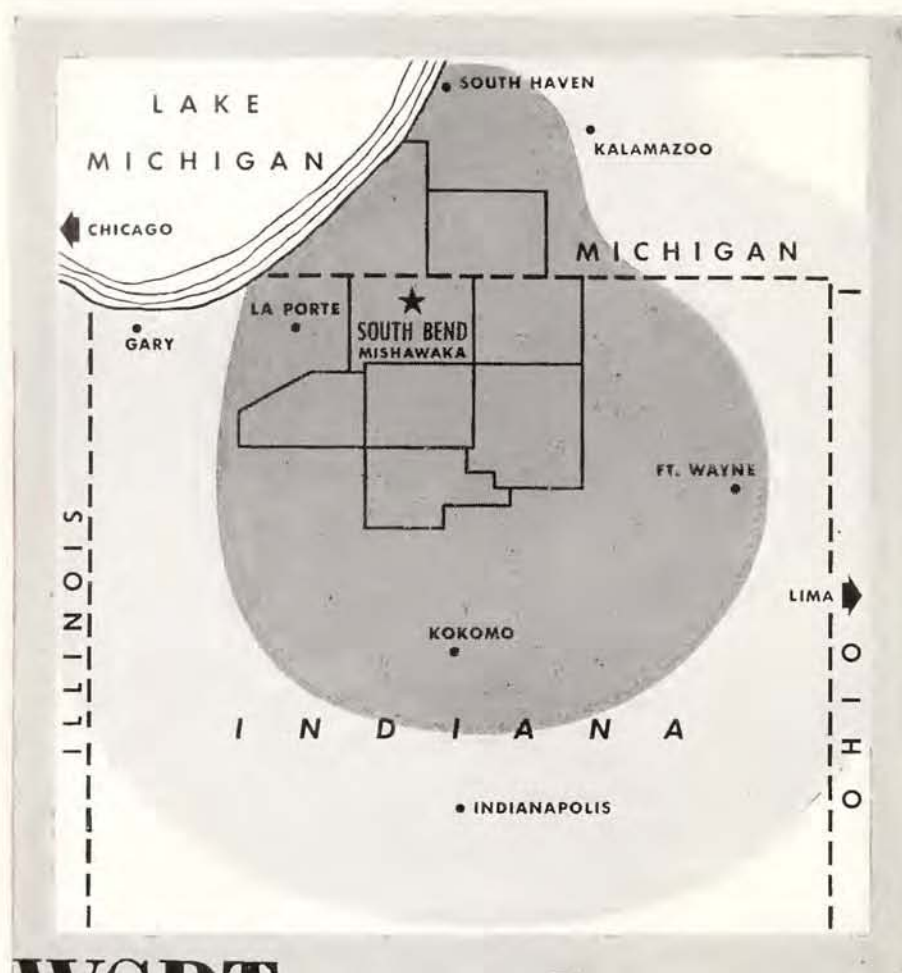
stresses popular tunes by Tony Martin and Jo Stafford. With its quality standards firmly established, Carnation feels that it can make a stronger effort to reach young mothers and still not sacrifice its reputation for purity.

This light entertainment approach that draws large audiences is most conspicuous, of course, in the *Burns and Allen* show on CBS-TV every other Thursday. The commercials fit in neatly with the family situation comedy. George and Gracie continue their funny banter as they serve coffee with Carnation milk to their neighbors. Burns and Allen, among the few top comedy stars who have been able to switch successfully from radio to TV, have close competition in the 8:30 p.m. period. NBC-TV carries Groucho Marx, while *Stop the Music* is on ABC-TV. *Burns and Allen* who had a 20.8 on 1 March, according to Trendex, are doing fairly well against Groucho Marx, 21.3, and *Stop the Music*, which pulled a Trendex figure of 26.9 for the same date. The carry-over factor has given these competing weekly shows a competitive advantage over the bi-weekly Carnation effort.

Carnation's well-planned integration of radio and TV would have pleased founder Elbridge Stuart, who died in 1944. "Creation of consumer demand through consistent, constructive advertising" had always been his creed. Promotion has been a key phase in Carnation's expansion since those early efforts in Seattle directed at the Yukon prospectors. It had been followed up by newspaper and outdoor advertising throughout the Puget Sound area. The company's strategy was to concentrate on one area until 65% distribution was obtained. The campaign was moved to Tacoma, then to Portland, and eventually to the whole nation and many parts of the world. The product was good and the promotion sound. Even the name and slogan were well chosen.

When production began Stuart knew that he must have a distinctive brand name. One day while passing a store window, the business pioneer noticed a small display of cigars named "Carnation." Not much of a name for a cigar, he reflected, but a fine name for his product. The flower was then coming into popularity; President McKinley rarely appeared in public without one in his buttonhole.

The slogan "from contented cows" also sprang forth in a casual moment.



WSBT SELLS A MARKET THAT'S UP

The South Bend-Mishawaka trading area, always a rich and responsive market, is UP. This is the heart of the primary area that WSBT saturates—with listener ratings above network averages. The primary area is up in population from 1,577,900 to 1,798,000. Up in annual retail sales from \$1,435,547,000 to \$1,597,850,000 . . . In this important sales area, WSBT is the best loved voice—and the ONLY voice that covers the entire market. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!



PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



Senator Dudley J. Le Blanc

announces winners in his

CHRISTMAS PARTY CONTEST

1.	WKUL	Cullman, Alabama	\$2,000.00
2.	WRAL	Raleigh, North Carolina	1,000.00
3.	WLOW	Norfolk, Virginia	500.00
4.	KSLO	Opelousas, Louisiana	250.00
5.	WNGO	Mayfield, Kentucky	250.00
6.	WWYO	Pineville, West Virginia	100.00
7.	KSTL KXLW	St. Louis, Missouri	100.00
8.	WOMI	Owensboro, Kentucky	100.00
9.	WNOE	New Orleans, Louisiana	100.00
10.	KVOL	Lafayette, Louisiana	100.00
11.	KWDM	Des Moines, Iowa	100.00
12.	WFEC	Miami, Florida	100.00
13.	WJIV	Savannah, Georgia	100.00
14.	WORZ WLOF	Orlando, Florida	100.00
15.	WJBF WRDW	Augusta, Georgia	100.00

Watch For Details of Senator LeBlanc's
New \$25,000.00 Merchandising Contest For Radio Stations

GOING UP



MELODY BALLROOM

4:00 to 6:00 P.M., Monday through Friday has just about TRIPLED its October ARB Rating in the December-January ARB Report.

Another WFBR home-grown show is bursting into bloom! "Melody Ballroom," featuring the young, amazingly glib and quietly mad disc jockey, Bob Landers—is well on its way in the tradition of WFBR-built sensations like "Club 1300," "Morning in Maryland," "It's Fun to Cook," "Nelson Baker Show" and others.

"Melody Ballroom" is getting to be *the* late afternoon show of Baltimore, using the classic pattern of music for housewives and teenagers.

This show is ripe for plucking by sponsors who are looking for a profitable participation show.

If you twist the arm of the nearest John Blair man, he'll tell you all about availabilities.



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

The story is that one day Stuart was relaxing after a long copy session with his agency. He began to reminisce about the pastures in the Northwest where the Holsteins grazed. He described the luxuriant shade trees where the cows could rest, cool and contented. One of the copywriters exclaimed "Ah, the milk of contented cows" and with a slight modification one of the most famous slogans in American advertising was born.

Starting small, the company's advertising budget was only about \$68,000 in 1911. By 1912, this was doubled when space was bought in the *Ladies' Home Journal* and the *Saturday Evening Post*. In 1916, three women's service magazines were added to the schedule. Magazines, newspapers, and outdoor signs were Carnation's primary media from 1920 to 1931.

It was during the depths of the depression that the company's management discerned radio's powerful and economical mass-selling possibilities. Like many other great efforts, the Carnation schedule was started on a test basis. An orchestra and quartet on a program known as the *Contented Hour* was broadcast from Seattle over the NBC Pacific Coast Network. The program's potentialities on a nationwide hookup were perceived quickly, and the first web show was heard out of Chicago, 4 January 1932. The lovely, lilting Carnation theme song became familiar to millions of listeners who dialed to NBC every Monday at 8:00 p.m. In the fall of 1949, Carnation joined the trek to CBS to round out the impressive Sunday night lineup that network was building: *Jack Benny*, *Amos 'n' Andy*, *Edgar Bergen-Charlie McCarthy*, *Red Skelton*, *Electric Theatre*, *Horace Heidt*, and then the Carnation spot at 10:00 p.m.

The immediate result of the shift was a jump in ratings from the five to six range on NBC to eight to 11 on CBS. The most recent Nielsen rating in January showed a slight dropoff to a nine but it has been over 10 several times this season. The *Horace Heidt* youth opportunity show that precedes the *Contented Hour* provides the same appeal for family listening. Its 10.9 rating helps Carnation. Although Sunday night listening on CBS tapers off after Jack Benny, there is still a healthy audience left at 10:00 p.m. when Carnation comes on. Benny draws a 19, followed by *Amos 'n' Andy*, 16.9; *Charlie McCarthy*, 15.9; *Red Skelton*,

WJR

scores
again!



... according to Mr. Hooper's scoreboard ...

WJR leads in 29 out of 40 daytime periods

(¼ hour periods—Monday thru Friday

*8 A.M. to 6 P.M.—Hooperatings December, 1950—February, 1951)**

And after 6:00 P.M.

WJR leads in 38 out of 63 evening periods

(½ hour periods—Sunday thru Saturday

*—6 P.M. to 10:30 P.M.—Hooperatings October thru December, 1950)**



FREE
SPEECH
MIKE

* Detroit Radio Hooperatings only—Detroit has 525,000 of the 3,263,000 radio homes within the WJR ½ MV/M primary area.

score with **WJR** in leadership and listenership

CBS 50,000 Watts

WJR The Goodwill Station
Fisher Bldg., Detroit 2, Mich.
Represented by Petry

14.3; *Meet Corliss Archer*, 10.3, and then *Horace Heidt*, 10.9 and *Contented Hour*, 9.0.

Carnation's other radio efforts have included a 15-minute program over a limited number of Mutual stations in 1939 featuring a personality named Arthur Godfrey. Company executives reminisce longingly over his 1939 fee. This program and the *Carnation Bouquet*, a variety musical feature over a regional network, made the radio appropriation 93% of its total advertising budget in 1941. Both of these shows were cancelled the next year because milk supplies for the domestic market were being cut down. Carnation added its next program in 1946, the daytime serial *Lone Journey*. Two years later they tried the *Family Party* show on the coast. Another Western experiment worked out and the program went network in 1950.

The move into television began in the spring of 1949 with a series of cartoon announcements. Sales warranted buying the *Burns and Allen* show at a cost of \$25,000 for talent and \$15,000 in time per show in October, 1950. The way big fellows in any industry watch each other is well illustrated

by Pet Milk's action. In January, 1951 this competitor jumped on the video bandwagon with the \$50,000 *Four Star Revue* on NBC every third Wednesday. The network alignment is one interesting facet of the rivalry between the firms. Pet spends most of its advertising budget on NBC while Carnation devotes the greatest part of its budget to CBS programs.

Third large contender in the field, the Borden Company, uses radio announcements as part of their large over-all schedule handled by Young & Rubicam. Videowise, Borden participations are bought on the *Kathi Norris* show, WNBT, New York. The total Borden radio and TV effort is considerably below that of Pet and Carnation.

Carnation's radio and TV advertising is coordinated closely with printed media, particularly magazines. During special promotion periods, magazine advertisements are plugged on radio commercials and conversely radio and TV programs are given a cross plug in printed advertising, including posters that go out to grocers.

Sales have kept pace with the expanding advertising budget. Per capita

consumption of evaporated milk was 7.19 pounds in 1920; 15.49 pounds in 1938, and nearly 20 pounds now. It is not a mere coincidence that the two established leaders in an industry that made such gains rely on radio. Now, with television to aid them in the larger markets, per capita consumption should be increased even more. ★ ★ ★

WHITE TOWER AND SPOT

(Continued from page 29)

vertising is one fraught with showmanship. It is not surprising that the chain's founder, "a tough Irishman," the late John Saxe, once successfully operated a string of 43 theaters, vaudeville houses, and ballrooms. In November, 1926, having sold his entertainment palaces, he helped his son, Tom Saxe, Jr., launch the first White Tower emporium on a street corner in the heart of Milwaukee.

By 1948, the chain had stretched forth from Wisconsin into Detroit, Cleveland, Buffalo, Washington, and other cities. But Saxe *pere* and *filis* had a thorny problem to solve: how to bring women into their establishments? Seventy-five per cent of their customers were men. Although their stainless steel-and-white-tile emporia were impeccably clean, women were apparently spurning them.

What to do? The White Tower System sought the aid of Badger and Browning & Hersey, Inc., New York (which handles such accounts as Schrafft Candy, American Chicle Company products, Movado Watches and Reed & Barton Silverware). To help attract more female and family business to White Tower hamburgeries, account executive John C. Morrow, a dynamic Texan, decided to experiment in several advertising media. After conferring with Robert W. Hersey, agency president, Jack Wilcher, radio/TV director, and James Hausman, copy chief, it was agreed that spot radio would be the first testing ground. And stations WEAN, WJAR, WHIM, WFCL, and WPRO, in Providence, R. I. (where five White Tower restaurants are located), would be the locale.

The initial strategy for radio announcement copy cited: (a) the need to dramatize White Tower waiters as paragons of courtesy; (b) the need to add a feminine flavor. This was achieved neatly by the agency's Jack

CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION



CHIEF SAYS:

"Cleveland heap big hunting ground
Seventh city in the nation
Sales-wise hunters sure have found
It rings the bell to use Chief Station"

**HAPPY (SALES)
HUNTING GROUND**

Use WJW—Greater Cleveland's most merchandising-minded, promotion-minded station—to bag sales in the Greater Cleveland market!

CLEVELAND'S *Chief* STATION

WJW

5000 W.
WJW BUILDING

WJW

BASIC ABC
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL

THE GEORGIA PURCHASE

ONLY A
COMBINATION
OF STATIONS
CAN COVER
GEORGIA'S
MAJOR
MARKETS

the Georgia Trio

ATLANTA



MACON



SAVANNAH

WAGA

ATLANTA

5,000w • 590kc

WMAZ

MACON

10,000w • 940kc

WTOC

SAVANNAH

5,000w • 1,290kc

(ALL CBS AFFILIATES)

**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.**

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

● **New Concept for Effective Daytime Radio Buying:**

WASHINGTON, D. C. METROPOLITAN NETWORK

For the first time in the history of radio advertising, five stations within one market offer their combined audience—the second largest in the area—as a unit buy at lowest cost per listener

Five Independents have joined forces to offer low-cost, effective daytime coverage of the important Washington market to national advertisers at a 50% saving over combined individual rates. Each station is owned, managed and programmed independently, competing aggressively for local business. Each of the five stations has its own loyal listening audience, available now to national advertisers as a composite unit which delivers a major part of the metropolitan audience.

Met Net Advantages: 1. Complete daytime coverage of the market at the lowest cost per listener* of any station in the area. 2. Second highest average daytime audience** in the Washington market. 3. Simplified buying—five-station coverage with one order, one transcription, one invoice. Programs can originate from studios of any member station. 4. Spot announcements may be bought for the same time on each station, or staggered at various times from station to station. 5. Low rates: 1/2-min. or time signals, \$18.24; 1-min., \$22.80; 5-min., \$36.48 (26-time). Complete card on request.

For further details or complete brochure, please write or phone Jack Koste, Independent Metropolitan Sales, national representatives, 60 E. 42nd St., N.Y.C. 18, N.Y.—Murray Hill 2-4813. J. Douglas Freeman, Commercial Manager, Munsey Building, 1329 E. St., N.W., Wash. 1, D.C., STerling 1772.

WASHINGTON, D. C. METROPOLITAN NETWORK

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

*Based on comparative cost analysis of Pulse Reports, July—Oct., 1950, Washington, D.C., with rates from Standard Rate & Data Service. Complete analysis available upon request.

**Pulse Reports, July—Oct., 1950, Wash., D.C.

Wilcher, who had composed the Dentyne Chewing Gum jingle (and also a Musicraft record album, "Down the Hatch," including such rousing ditties as "Drinkin' Likka in Costa Rica," "I'm Gonna Get Drunk," and "Livin' the Life of Sin.") Wilcher modestly says he "just batted out" the now celebrated White Tower singing commercial. Using Whitey as symbolic of all White Tower waiters, and a woman's voice as the admiring White Tower customer, the jingle ran:

Girl: "Oh, Whitey!"

Whitey: "Yes ma'am!"

Girl: "I love this clean White Tower
"And your White Tower hamburgers too.

"They are good—they are pure
"Folks will like 'em, I'm sure.

"Day or night any hour at White Tower."

Whitey: "Thank you!"

The announcer then inserts some spoken copy, and the jingle concludes:

Girl: "Oh, Whitey!"

Whitey: "Yes ma'am!"

Girl: "I love each clean White Tower
"And your White Tower hamburgers too.

"I just know folks will try
"Stoppin' in by and by.

"Day or night any hour at White Tower."

Whitey: "Thank you!"

The announcements, scattered through the day adjacent to a variety of programs, ran for 13 weeks on the Providence stations. The results, according to account executive Morrow, were amazing. Morrow himself and several White Tower executives conducted a personal survey. They questioned women entering and leaving the Providence White Towers, and found that 90% had heard the radio announcements.

"I've passed the White Tower restaurant in my neighborhood for years," many women said, "and never thought of eating there until I heard the radio announcement." "It sounds like a nice place to eat—clean, friendly, and cheerful," others said. Men, too, enjoyed the announcement, and they entered the restaurant singing the jingle, merrily.

"We didn't even bother testing other media experimentally," said Morrow. "In radio, we'd found our medium."

Radio's impact was confirmed when in March, 1949, White Tower had the

Ross Federal Research Corporation conduct a two-day personal interview survey in Richmond, Va. Of the 104 men and women surveyed on the street and in office buildings, 55 were familiar with the White Tower radio announcements over WMBG and WLEE.

White Tower, exultant, shifted its radio advertising into new markets. Its strategy, as explained by Morrow and timebuyer Ed Whitley, was modified and expanded. Briefly stated, their thinking ran this way:

1. Since White Tower restaurants are open 24 hours around the clock, it would be wisest to try and buy after-midnight radio spot. Customers flock in during the day, but business tends to fall off in the yawning hours. Therefore, hypo late trade.

2. Since about 95% of White Tower trade comes from "regular return" customers who live within five or six blocks of each restaurant, direct the advertising to local clientele. Therefore, buy radio spot largely in those areas where the station's maximum listening approximates White Tower locations that are easily accessible.

3. Devote most of the spot to disk jockey shows—both to lure in the late-hours trade and also because the platter spinners can best convey the neighborly, friendly spirit that White Tower restaurants want to exemplify.

In selecting the station disk jockeys, timebuyer Whitley used several sensible rules-of-thumb. In a nut shell, he was concerned with these major points:

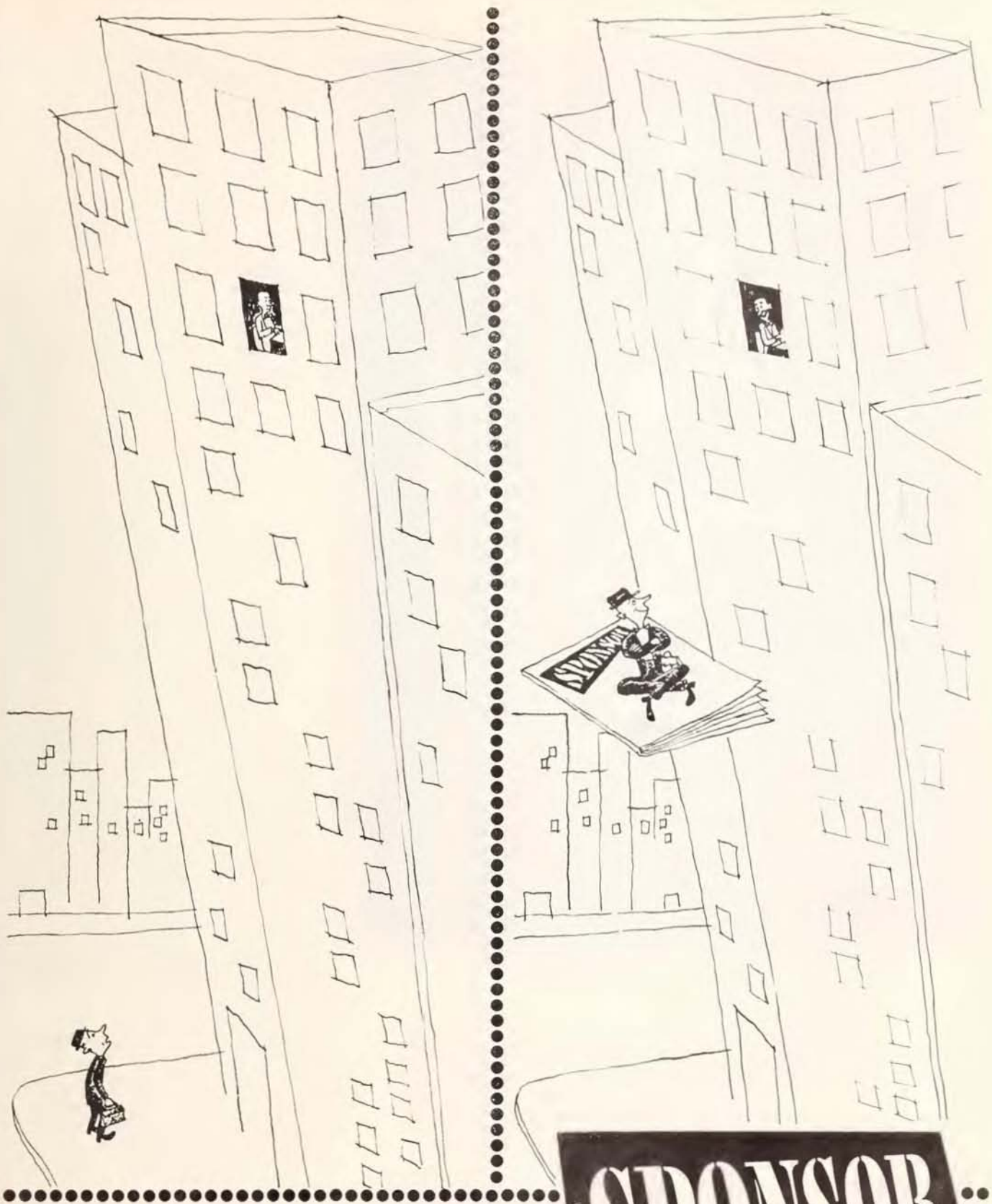
1. *Following:* Had the d.j. established an audience?

2. *Manner:* Had the d.j. a friendly personality, the kind that would add lustre to the product? When it was a matter of choice between two competing d.j.s, Whitley would get a transcription of each, and compare.

3. *Coverage:* Did the station that presented the d.j. show reach the areas where White Tower restaurants were located?

4. *Time:* Was there a choice time availability? After midnight was considered better than between 11 p.m. and 12 midnight—when people might still be looking at television.

Interestingly, the ad agency found that some disk jockeys were too gabby when talking about the product. The agency wanted the d.j. to lend his particular personality to the announcement, but it didn't want him to go overboard when extolling the product's virtues.



Shortest distance between buyer and seller

... an elevator that takes advertisers around closed doors. Write Norm Knight at 510 Madison Ave., New York 22, for "The Happy Medium," with suggestions for getting the most out of your radio-TV trade-paper ads.

SPONSOR
For buyers of broadcast advertising



CHECK Buffalo's "PULSE" today!
 See all the top shows on WGR!
 It's THE station in Buffalo
 for best buys day or night.

COLUMBIA
 NETWORK



Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

"We feel you can talk yourself into a sale, and then talk yourself out of it," says Morrow. "The shorter the commercial is, we believe, the better—as long as it has the salient points in it."

Generally, the announcement consists of a 20-second singing sales message on a specially prepared phonograph record. This is followed by the d.j.'s live spiel, which the agency prefers to keep between 20 and 40 seconds. Also, the agency's policy has been to hit home one selling point in a message. Two or three points made simultaneously would, it stands to reason, diminish the impact of the announcement. Thus, the spoken messages make but one selling point at a time, including take-out service; the quality of White Tower hamburger meat; the virtues of its cheeseburgers; the freshness of its coffee; the availability of local Towers in the shopping neighborhood. Along with these points, there is mention of a specific address and White Tower's convenience as a breakfast shop. ("Just pack your husband off *without* breakfast and remind him there's a clean, shiny White Tower on his way to work!")

To make sure that the disk jockeys keep in line, the ad agency distributes what it calls its "Bible"—a detailed list of "do's" and "don'ts," which might be instructive to other sponsors. Here, first of all, are some typical do's:

1. "The White Tower recorded commercials are to be used intermittently with, or in conjunction with, your characteristic program patter."

2. "In live announcements used, it would be helpful if you could address 'Whitey' occasionally, or speak of him as a character."

3. "White Tower employes are called Towermen and Towerettes."

4. "White Tower advertising usually emphasizes cleanliness. For example, the phrase 'The *Clean* White Tower in your neighborhood'."

Some typical don'ts directed to the d.j. include these:

1. "Do not make any statements as to the number of White Towers, the bigness of the White Tower chains, etc."

2. "In referring to White Tower hamburger meat, please study carefully the above phraseology, and do not try to add to it. For example, White Tower *does* buy its own U. S. Inspected beef and 'processes' the meat, in the general packing house meaning of the

pared' by diluting or mixing the beef with a substitute. Therefore, do *not* use words like 'prepared,' 'mixed,' 'processed' in referring to meat."

3. "Don't give the impression that White Tower delivers. Take-out service means you just come and get it."

4. "Don't exaggerate the 'size' of White Tower hamburgers. They are generous in size and contain the *right* amount of meat to make a good tasty sandwich, but are not 'jumbo!' Any restaurant can make them larger—but none can make them better!"

5. "Remember that a hamburger can be 'pure' without being 'All Beef.' Always say 'All Beef,' 'Pure All Beef,' '100% Beef,' etc."

Although the White Tower spot radio campaign is carried on largely through d.j. shows, some other program types are bought. Scope of the campaign can be perceived by examining some of the following stations and spots that White Tower has employed recently:

11:30 p.m. to 12 midnight of Bob Landers' d.j. show, WFBR, Baltimore, Md.; participation on *The Dawn Patrol*, CKLW; d.j. *Jack the Bellboy*, WJBK, midafternoon, and d.j. Fred Wolfe, 6:00 to 9:00 a.m., WXYZ, all in Detroit; d.j.s Sherm Feller and Nelson Bragg, 10:30 to 12 midnight, WCOP, Boston; six five-minute newscasts on WTOP, participation on *The Yawn Patrol*, WWDC, both Washington, D. C.; 11:30 to 12 midnight, d.j. Arnold Friedman, WROW, Albany.

Also, 12:15 to 12:45 a.m., d.j. Art Ford, WNEW, New York City; 12 midnight to 12:30 a.m., *Insomnia Inn*, WARC, Rochester; *Swing with Wing*, WING, Dayton; Joe McCauley's *Dawn Patrol*, four half-hour segments after 1 a.m., WIP, Philadelphia; newscast midnight to 12:05 a.m., WEEI, Boston; 20 quarter-hour segments weekly from midnight to 6 a.m., d.j. Joe Dorsey's show, WEMP, Milwaukee; 7:30 a.m. announcements, d.j. Alonzo Squire, WAYS, Charlotte; night and morning announcements, WSNJ, Bridgeton, N. J.; newscasts on WRVA, Richmond.

From a merchandising viewpoint, rapport between the radio stations and the individual White Tower restaurants has been close and cordial. The restaurants do not contain radio sets, but many of them do display in wall slots (otherwise used for menu cards) colored signs which publicize the d.j. show.

WMC is

MEMPHIS

MARKET

MINDED!



For over twenty-seven years, Radio Station WMC in Memphis has kept its programs attuned to the wants and needs of its market.

This market awareness, this realization of the program preferences of Memphis and Mid-Southern listeners, has made WMC a favorite among the 800,000 radio homes in the Memphis market area.



The Gene Steele Trio

Another successful example of WMC's Memphis Market-Mindedness! Gene Steele, during the past thirteen consecutive years, has broadcast more than 3,380 programs for the same sponsor, Malone & Hyde, Incorporated, wholesale grocers. Five times a week, two hundred and sixty times a year, his program gets a fine reception in thousands of Mid-South homes.



—and here's what the sponsor thinks of it!

"We believe Gene Steele is the most consistently popular local live radio personality now broadcasting in Memphis. Year in, and year out, Gene has sold the quality foods which we distribute. His record speaks for itself."

Signed J. R. Hyde,
Malone & Hyde
Memphis, Tennessee

WMC
MEMPHIS

**NBC - 5000
WATTS - 790**

WMCF

260 KW Simultaneously Duplicating AM Schedule

WMCT

First TV Station in Memphis and the Mid-South

National
Representatives,
The Branham
Company

Owned and Operated by The Commercial Appeal

term. However, the public looks on 'processed' hamburgers as being 'pre-

A typical sign (printed by White Tower Management itself), a bright orange, red and black, reads: "Enjoy the White Tower Musical Menu, with Art Ford, 12:15-12:45 a.m., Mon. to Sat., WNEW."

Each restaurant manager is supposed to report to the corporation's district manager comments customers make about the radio shows. Not all the comments are favorable, though most are.

"The occasional customer will com-

plain. 'Let's have more jazz music and less of that commercial gab,'" says Morrow. "Nevertheless, the customer will still be eating a White Tower hamburger when he makes his complaint."

The ad agency has been particularly adept in using smart promotion devices and radio tie-ins. During National Cheese Week recently, it advertised the fact in various cities, and, of course, referred to White Tower's succulent cheeseburgers. In order to build a reputation for local public service, it urges the d.j.s to plug such worthy causes as Red Cross and Bond Drives.

One of the agency's cleverest tie-ins was when it made a 55-second transcription in conjunction with Campbell Soups. (Customers were asked to consume the soup at their local White Tower.) The record's sales message was delivered by such stars as Bob Crosby, the Andrews Sisters, and Walter O'Keefe.

White Tower's announcement copy, compiled by the agency's Wilcher and Hausman, exerts a mouth-watering impact on listeners. One morning, shortly after three o'clock, the counter man at White Tower's 69th Street restaurant in Philadelphia was startled when he noticed the customer who'd just come in was wearing pajama tops under his top coat.

Observing the counter man's curiosity, the customer looked a bit sheepish, then blurted: "Well, it's all the fault of your White Tower plugs on the *Dawn Patrol* over WHP. I was home in bed, listening, and all Joe McCauley kept talking about were those juicy, man-sized, pure, all-beef hamburgers at White Tower. I got so damn hungry, I couldn't sleep—so here I am."

What of White Tower's broadcast future? An observer can detect at least two portents.

The corporation has already extended a tentative toe into television. As an experiment, it sponsored a 13-week participation in the Kathi Norris show, when she was plying her talents on the Du Mont Network and before she went to NBC. (Miss Norris, by the way, was Morrow's secretary for five years.) "Kathi showed us enough results to indicate that TV's sales impact is worthy for White Tower," says Morrow, "but we feel we can still exploit radio's potentiality to an even greater limit." Arnold Saxe, White Tower's advertising chief, adds non-committally, "with regard to TV, we're still in the talking stage."

In the immediate future, it would surprise no one if White Tower were to direct more of its radio advertising ammunition toward small-fry listeners, "The kiddies," says Morrow, "can be a great influence in either begging the folks to have supper in a White Tower restaurant, or in urging Mother to buy a bag-full of hamburgers for home consumption." As a straw in the wind, consider the fact that White Tower not long ago gave away free 600,000 colored comic books to youngsters found dining in a White Tower hamburgery. The comic book contained two Hopa-

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

What Station, please?

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

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

*C. E. HOOPER, Inc.

Get the entire story from FREE & PETERS

WDBJ

CBS • 5000 WATTS • 960 KC

Owned and Operated by the
TIMES-WORLD CORPORATION

ROANOKE, VA.

FREE & PETERS, INC., National Representatives



long Cassidy adventure stories, but it also provided "The Adventures of Whitey," a waiter with a heart of gold. A series of radio programs to reach those same kids might well be in the works.

One move that does *not* loom in the future is a drastic change of White Tower's singing commercial formula. Two months ago, the agency, growing weary of the old jingle, revamped the tune. Soon, according to the agency, "thousands" of disk-jockey-listening night-owls protested to local White Towers. It was like violating the melody of "The Star-Spangled Banner."

Whitey, the courteous waiter, and his pleased female customer, are now back at their old musical stand, selling hamburgers and coffee. ★ ★ ★

EDUCATORS' TV LOBBY

(Continued from page 33)

broadcasters. It is a nice question who has the more votes. The industry counts heavily upon institutional TV smacking of something like "socialism" but, in answer to this, the education lobby, and that's about what it now is, points to the friendship of staunch Republican senators like Leverett Saltonstall of Massachusetts and John W. Brinker of Ohio.

Miss Hennock's six male colleagues on the FCC have been conspicuous for not following her lead on the channel reservation issue. Also the FCC may soon have another chairman, Wayne Coy departing. Some broadcasters wonder if the 25% demand isn't like a labor union's first bargaining claims, a lot more than they expect to settle for. Even so, the threat is real enough and ought to be so recognized.

Education's confidence in its ability to prevail has been stiffened by the hope of special financial aid from the big Foundations. Rockefeller and Ford have both been mentioned. In the case of Ford, note that its new associate director (in Pasadena) is the long-time chancellor of the University of Chicago. Robert M. Hutchins, a lively and witty critic of television. "With nobody speaking and nobody reading," Hutchins has recently said, "a bleak and torpid epoch may lie ahead."

However, foundations tend to be ultra-conservative and to endow few vaudeville shows. Two radio projects have been helped by philanthropic donations since 1935. They are, respec-

YOU MIGHT FLY NON-STOP AROUND THE WORLD* —



BUT . . .

YOU NEED WKZO-WJEF AND WKZO-TV TO FLY HIGH IN KALAMAZOO-GRAND RAPIDS

No matter what yardstick you use, the Fetzer stations are by all odds the best radio and television values in Western Michigan.

WKZO-TV is the official basic CBS Outlet for Kalamazoo-Grand Rapids . . . Channel 3. It is a multiple-market station serving five Western Michigan and Northern Indiana markets with a buying income of more than \$1,500,000,000. As of February 1, there were more than 100,000 TV receivers within the .1 MV line of WKZO-TV—more sets than in the Dallas-Fort Worth, Memphis or Syracuse television markets.

WKZO-WJEF are an equally impressive value for your radio dollar. Both consistently lead the Hooper parade in their home cities. They average about 50% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids . . . yet cost 20% less! In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage of more than 60,000 homes. New figures credit WKZO-WJEF with a big increase in their unduplicated BMB Audiences since 1946—up 46.7% in the daytime, 52.8% at night.

What other facts would you like? Avery-Knodel has them, or write us direct.

*The United States Air Force did, in February, 1949.

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

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

To One Million People CBS Means WDNC

DURHAM,
North Carolina
5,000 WATTS
620 K.C.



PAUL H. RAYMER, REP.

tively, the Rocky Mountain Radio Council, headquartered in Denver and servicing Colorado and Wyoming, and the Lowell Institute radio cooperative operating in Boston.

The advertiser's point of attention would be upon the altered picture, in the event educational "reservation" became the law of the land. The sponsor conditioned by radio to carefully weigh the programs before, opposite and following his own show will wonder about any arrangement that makes TV part advertising medium and part educational system. Take the question of the numerous markets in which only one TV channel is available. Under the logic of "reservation" such a station would be obliged to serve a part-time education licensee and a part-time commercial licensee. Imagine sponsored hours and educational hours, perhaps in alternating blocks of time—two separate kinds of programs originating from separate, non-cooperating, rival organizations, but united in a shotgun marriage.

Continue the speculation. If every American community is to have at least one educational station, these subtracted from the commercial total, then the size of the TV advertising industry would be dwarfed from previous estimates. Awareness of this competitive aspect has already stirred dark, Machiavellian, unverified, and unverifiable rumors that certain powerful publishers have quietly rendered private aid and comfort to the education lobby. The thought can be expressed this way: a TV advertising medium with one hand tied behind its back wouldn't be the slugger heretofore dreaded.

These, then, are some of the background factors for the advertiser to bear in mind when the news reports start coming out of Columbus in a few weeks. The whole thing amounts to another attack, but on new ground, with new generals, against the principle of advertising sponsorship in exclusive control of a medium of communication. The educators are divided among themselves on details and personalities but close ranks on the one issue of "reservation." Active partisans include Robert B. Hudson and Quincy Howe, both CBS alumni, now with the University of Illinois; Clarence Derwent, president of Actors Equity; Morris Novik, radio/TV adviser to the AFL, CIO and Automotive Workers; Bruce Bliven and Saul Carson of *The New Republic*; Walter Reu-

ther, William Green, Harold Stassen, Fannie Hurst, Stuart Chase, Franklin Dunham, Burton Paulu, Dallas Smythe, George Probst, are all in support. Much of the strategy of the campaign, over-all, has been provided by Seymour Seigel, managing director of WNYC, owned by the City of New York. Ever-ready, highly-articulate Charles Seipmann, of N.Y.U. has spoken up. (He's an old emotional red flag for broadcasters, having co-authored the FCC's "Blue Book.")

Plainly all of the foregoing concerns buyers of broadcast time. Businessmen will not be, can not be, indifferent to the nearness of education, and to educational programing tone. Sponsors have hoped for a more orderly, less crowded TV spectrum. They have not liked the picture, even as it was, of four networks, ABC, CBS, Du Mont, and NBC, in perpetual dogfight for choice local time clearances in markets with only one, two, or three TV channels. As inconvenient, chaotic and loaded as the situation now is, the ap-

**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

plication of educational "reservation" would render it appreciably tougher.

It may never happen, of course. But it could. It certainly, positively could.

Miss Hennock speaks true. This is a fight to determine who will get what, and probably for good.

With Miss Hennock apparently gunning after the FCC chairmanship (in the event Wayne Coy resigns), her desire to make a deep impression as a campaigner for education is apparent. She'll fight this one without letup. ★★★

MEN, MONEY & MOTIVES

(Continued from page 6)

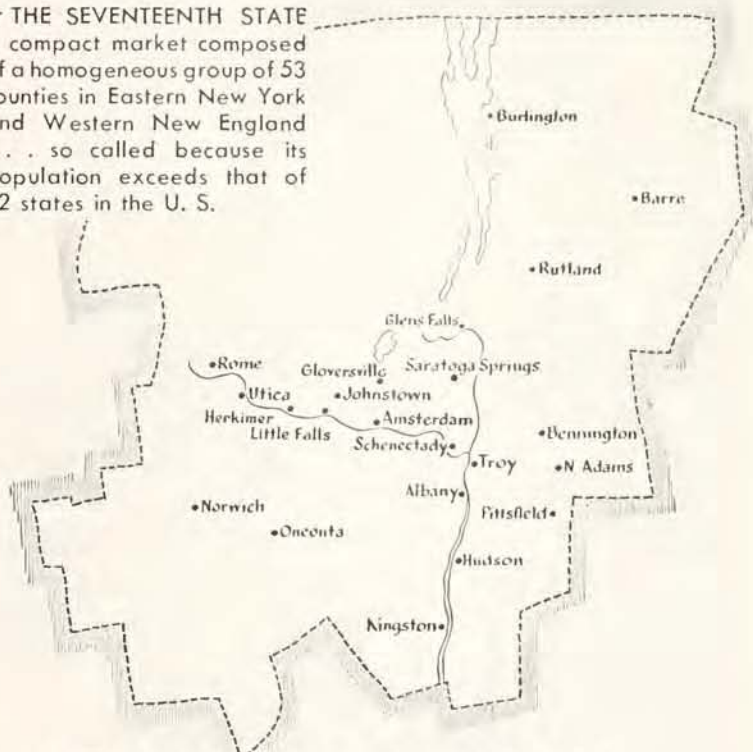
... reason why he cannot be fitted into the workaday "format" of a commercial series organized for lighter fare. Even expanded to 90 minutes, it was still just the regular Sunday night *Theatre Guild of the Air*. As good as that, but no better than that. But with the added burdens of special challenge and special expense pointing up the production team's weaknesses. Gielgud's performance screamed for direction he did not get. An actor is an actor and he "cut" the text with himself always in the apple of his own eye. Could a listener not familiar with the story follow the story? Not easily. At times, not at all. And then the duel with the tin curtain rods from Woolworth's. How much thought was given the production? The sponsor paid extra. But where were the extra skills and extra foresight?

* * *

Take note of the Hollywood-New York attitudes on "screen" and "television" jurisdiction. Recently, the film studios in the West gave, for the first time, separation of literary rights to the Screen Writers Guild. Writers secured book, magazine, and radio rights as their own to be leased only by special negotiation. But the studios got—note this—television as well as basic screen rights. Meanwhile in New York the networks, with the advertising agencies sitting in, are assiduously striving in current negotiations with the Authors League of America to limit their deal to TV programs produced "live." Both sides in the struggle for tomorrow thus clearly recognize, one by positive inclusion, the other by strategic exclusion, the future importance of film. ★★★

HOOPER surveys the SEVENTEENTH STATE*

* THE SEVENTEENTH STATE
A compact market composed of a homogeneous group of 53 counties in Eastern New York and Western New England . . . so called because its population exceeds that of 32 states in the U. S.



and Hooper discovers that:

WGY delivers a regular listening audience in *all* 22 cities of the Seventeenth State.

WGY's average evening audience is larger than the audiences of the next two stations *combined*.

WGY's daytime audience is 18% larger than the next best station's daytime audience.

WGY's share of audience is above 20% in 15 of the 22 cities. Station "B's" share of audience is 20% or over in only 4.

This tremendous power and coverage advantage is yours at a lower cost than any combination of stations in the area needed to reach the same markets. Call NBC Spot Sales, New York, N. Y., or the WGY Sales Department, Schenectady, N. Y., today!

WGY

50,000 WATTS

810 K. C.

A GENERAL ELECTRIC STATION

THE ONLY STATION COVERING ALL 22 MARKETS OF THE 17TH STATE

MOHAWK ADDS RADIO

(Continued from page 36)

place its radio business, is relying instead on what is termed "consultation" by the George W. Bolling firm of national representatives.

Ordinarily enthusiastic when they hear about new money channeling into their medium, reps have regarded the news about Bolling and Mohawk with the coldness they might reserve for, to pick an image, a social climber at a cocktail party. The reps feel that Bolling's activity as a consultant is harmful to the carefully built sales structure of the radio industry. They point out that

by virtue of the 15% of billing fee Bolling receives from Mohawk, the representative firm usurps the role of an agency. "A set-up like that," one rep told SPONSOR, "is harmful to sponsors in the long run because it works outside established agency relationships, linking buyer and seller in what people inevitably tend to regard as an unholy alliance. That sort of thing never does anybody in advertising any good."

Bolling's side of the story, the firm president told SPONSOR, is as follows. "By my action I have held open the Mohawk account for recognized advertising agency solicitation and will bow out the minute such an agency has

been selected," he says. "In the interim I feel this advertiser is entitled to expert radio advice. We have spent considerable time, effort and money in doing a job for AM radio and we think it is worth money and we should be reimbursed for our efforts." (Editor's note: Mohawk has an agency for TV, George R. Nelson, Inc., Schenectady, none for radio.)

Away from New York's Madison Avenue where the Bolling vs. all other reps rhubarb centers, the Mohawk campaign has had more universally warming results. In response to the news about Mohawk's entry into spot radio, many local dealers have apparently decided to increase use of radio on their own. (Mohawk supplies the disks, dealers buy the time.)

In quotes below is the kind of reasoning, disseminated throughout the Mohawk dealerships, which has helped to kindle enthusiasm for radio. In the words of the firm's advertising manager, Howard P. Hildreth:

1. "Radio offers good value for our investment.
2. "Listening can be pin-pointed in a given city.
3. "Radio penetrates the city's whole trading area and extends far beyond normal newspaper coverage.
4. "Dealer radio tie-ins similar to present TV merchandising can be used effectively."

Hildreth, who is a member of the Radio Pioneers of America, has given radio what some of his contemporaries in the carpet business would call an impossible assignment. He regards the campaign as an effort to build up trademark identification. Though many ad men in firms selling "visual" products tend to bank on visual media only, Hildreth is apparently relying on radio's power to build mental pictures. It is this same power which makes dramatic programs possible on radio, with listeners filling in details in the mind's eye in response to word suggestion. When housewives are out to buy a rug, Mohawk wants to be dead sure they can differentiate between its Indian head label and other brands.

Because the prime mover in rug purchases is the lady of the house, Mohawk's timebuying for its 15-minute, c.t. variations on the firm's show is confined to afternoons. The program, called the *Mohawk Showroom*, runs 15 minutes, three days a week. Walter McGraw and Peggy Mayer are the pro-

It's in the cards

WBNS gets sales results in central Ohio

Yes, here is buying power that will do a sales job for you when you invest in WBNS time because this station is the favorite in radio with 187,980 central Ohio families. Results are what you want and results are what you get... This has been proved again and again by WBNS advertisers.

ASK JOHN BLAIR.

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO

WBNS
PLUS WELD-FM

ducers. Roberta Quinlan, singing star of the Mohawk TV program, is also the AM mainstay.

Present plans call for a 13-week cycle in the spring and another 13 weeks in the fall. A close watch will be kept on results to see how they compare with those attributable to the TV show. One of the highpoints in the extensive merchandising and promotion buildup the new show received was a number of meetings stations held for dealers. Via recordings, the retailers heard from Herbert L. Shuttleworth, executive vice president, how strongly top management was behind the campaign.

Retailers were carefully briefed, in recorded talks, on the merchandising aids that would be used to promote the show. These include:

1. Newspapers—ads, listings and publicity.
2. Radio—promotion announcements before and during the campaign, radio station house organ publicity, and station program schedule publicity.
3. Direct mail—letters to dealers in the Mohawk areas, post cards to listeners, and announcement stuffers for dealer's bills.
4. Outdoor promotion—billboards, posters, taxi posters, car cards, and bus cards.
5. Store promotion—window posters and a rotating easel display.

"The cooperation from the stations has been tremendous," the sponsor reports. The importance attached to merchandising was explained by Bolling this way.

"In one market, Mohawk could have bought time at a local rate through a department store," he said. "We prevailed on them to keep it at the national rate and receive all the merchandising assistance the station could give them. The station told us that it had never been able to sell one of the leading department stores in that town. Now the broadcaster has a great opportunity to bring new customers to the store's rug department and show what radio can do."

These are the stations that are carrying the program this season: WALA, Mobile; KWOL, Phoenix, Ariz.; KGHl, Little Rock, Ark.; KFRE, Fresno, Cal.; KFDK, Sacramento; KITO, San Bernardino, Cal.; KFSD, San Diego; KWG, Stockton; KOA, Denver; WFLA, Tampa; WEEK, Peoria, Ia.;



Listeners decided it was time he had another sponsor

"I am very happy to announce," writes Fred Stevenson of KGRH, Fayetteville, Ark., "that the Arkansas Western Gas Company has signed a 26-week contract for Fulton Lewis, Jr., five-a-week across the board."

KGRH had been carrying the program sustaining. An announcement was made on one broadcast indicating that, unless the response justified carrying the program as a service to the audience, Mr. Lewis would no longer be heard on KGRH. "In five days," Mr. Stevenson continues, "we received 796 pieces of mail, requesting that we continue the program." Several inquiries from potential sponsors were also received. KGRH closed with the first, the Arkansas Western Gas Company, after this impressive demonstration of audience loyalty.

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 13 (or Tribune Tower, Chicago 11).

**NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS
NBC WPTF 50,000
WATTS
680 KC.**

• ALSO WPTF-FM •

**AFFILIATE for RALEIGH, DURHAM and Eastern North Carolina
NATIONAL REPRESENTATIVE FREE & PETERS, Inc.**

North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.
More North Carolinians Listen
to WPTF Than to Any
Other Station

WGBF, Evansville, Ind.; KANS, Wichita; WJEF, Grand Rapids; WSAM, Saginaw, Mich.; KFGO Fargo, N. D.; KOMA, Oklahoma City; KTUL, Tulsa; KOIN, Portland; WGAM, Scranton, Pa.; WAPO, Chattanooga; WBIR, Knoxville; KROD, El Paso; KRIC, Beaumont; KGA, Spokane; and WMAW, Milwaukee. In the six TV markets included in this list, radio is being used instead of the television program. (In some cases this is a reflection of TV's current availability problem.)

Sixteen years ago Mohawk bought a spring and fall radio series that made no one happy up in Amsterdam or among the dealers, either. One thing which did not help the program, called *Mohawk Treasure Chest*, was a contest. Entrants were required to collect information for essays by visiting Mohawk stores. Retailers found themselves bothered by many radio listeners but few potential customers. The *Treasure Chest* was carried on NBC, Tuesday and Thursday, 10:30 to 10:45 a.m., in the spring. During the fall it was on Sunday, 2:00 to 2:30 p.m., and Thursday, 12:00 to 12:15 p.m. The format was musical entertainment plus a decorating talk.

Within the last few years, the Mohawk message has been heard on the air in many communities through jingles recorded by the Landt trio. Dealers buy the time, while the mill supplies the disks. Until 1949, however, black and white media carried the bulk of Mohawk's own advertising. Once the plunge into TV was made, trade papers were the only printed media in the firm's promotion program.

The money going into radio this season is coming out of additional funds. This should not put any strain on Mohawk's resources. Sales and earnings for 1950 were at record-breaking highs. Sales jumped from \$56,854,386 in 1949 to \$80,103,464 in 1950. Net earnings for 1950 were \$4,445,160. The picture this year is no less bright. Howard L. Shuttleworth, the Mohawk president, believes that dollar sales for the first six months of this year may exceed that of peak year 1950 mentioned above.


These figures show the impetus TV has given to this advertiser's sales. Next year's statement to stockholders will tell what a fully-rounded use of the electronic media can do. ★ ★ ★

Congratulations


WHEN YOU USE

**WREN
TOPEKA**

YOU'RE SITTING ON TOP OF THE WORLD



**ABC
5000 WATTS**



WEED & CO. NATIONAL REPRESENTATIVES

EYE VS. EAR IN SELLING

(Continued from page 27)

ning 17 January 1951. Here are sample reactions from a few of the 250 people drawn to the store by newspaper and radio advertising:

"Oh, radio. I only read the funnies in the newspaper, that's the truth. I don't have time to read and you can work and hear the radio. Large ads would be good if you had time to read them."

"Newspapers. Pictures make price clear. On radio, you forget price and details. I always read."

"I read English, but the radio is better for me—clearer. There is urgency in their voice."

"Newspaper. You can clip it out and take it with you. I came into the store because I saw the ad in the *Times-Herald*. I wanted some loafers."

At the end of the first six months, an accumulation of many thousands of such statements convinced Ward that he had something. He explains: "Last summer it became obvious that we had unknowingly discovered a new way of classifying our respondents. About half of those brought in by advertising seemed to prefer radio advertising, while the other half preferred newspapers. From this I developed the idea of 'two markets'—one composed of 'ear-minded' people and the other composed of 'eye-minded' people. It seems only logical that a local advertiser who ignores either radio or newspapers completely is automatically eliminating one of these 'markets'."

Local retailers involved in ARBI studies are enthused about Ward's "two-market" concept. And the enthusiasm has spread to others who have followed ARBI with interest. Proof of this enthusiasm is the fact that Ed Craney, owner of the XL radio stations in Washington, Oregon, and Montana, vacationed his entire sales staff for the month of January—with pay. Time sales have been *that good* lately, to a large extent because of the strong sales arguments furnished Craney by the ARBI data and the new ARBI concept.

Advertising men with long memories may recall that the eye vs. ear controversy, to which the ARBI concept is closely related, has come in for heavy discussion in the past. In 1935, for example, CBS put out several promotion booklets based on psychological studies completed about that time.

One, titled "Exact Measurement of

the Spoken Word," reported the results of an 18-month study by Harvard psychologists Hadley Cantril and Gordon Allport. One of Dr. Cantril's conclusions was that, "... each of 10 passages considered separately was more comprehensible and more interesting when presented over the radio." This referred to tests in which groups of people heard and read the same material.

Here is a summary of other findings from the Harvard study reported by CBS:

1. The voice added to the comprehension of various kinds of mate-

rial for from 56% to 89% of those tested.

2. After 24 hours, people recalled advertising trade names better from hearing them over the radio than from reading them.
3. Numbers were remembered better over the radio.
4. Less caution was exercised toward spoken material; it had greater power of suggestion than printed matter.
5. Sentences and directions were remembered better over the radio.

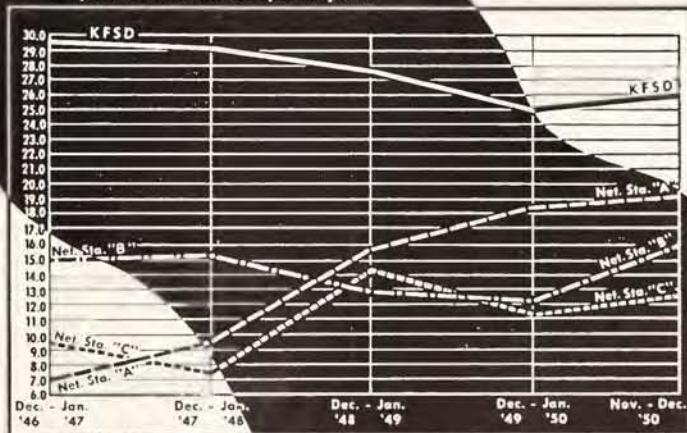
CBS published such studies as these back in its salad days when Frank



With KFSD

The station that consistently delivers the major share of the audience in San Diego, California

Chart is based on share of audience -- total rated time periods -- from Hooper Reports



KFSD
NBC

Land more sales in San Diego's fishing fleet that spends 58 million dollars annually... with "stay-on-top" KFSD!

The ONLY 5000 watt Day and Night Station in San Diego... Dial 600

Represented Nationally by PAUL H. RAYMER CO.
BOSTON • CHICAGO • DETROIT • LOS ANGELES • NEW YORK • SAN FRANCISCO

**TWO TOP
CBS STATIONS**

**TWO BIG
SOUTHWEST
MARKETS**

**ONE LOW
COMBINATION
RATE**

KWFT

WICHITA FALLS, TEX.

620 KC

5,000 WATTS

KLYN

AMARILLO, TEX.

940 KC

1,000 WATTS

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

**National Representatives
JOHN BLAIR & CO.**

Stanton was research director; nothing on the question has been done by the network since then. More recently, however, mass-communications expert Paul F. Lazarsfeld has touched on the matter of eye vs. ear. As director of Columbia University's Office of Radio Research, Lazarsfeld delved deeply into how people felt about radio and the printed media. Discussing the results of his investigations in his book "Radio and the Printed Page" (1940) Lazarsfeld says: "As we closely scrutinize the comments contained in our case-study data, we may ask ourselves whether, after all these factors have been isolated and applied, there is not something that one might call 'listening-mindedness' or 'reading-mindedness' which, apart from the factors we have isolated and mentioned may cause one individual to prefer reading or to prefer listening?"

Professor Lazarsfeld's answer to his own question was that "the feel of the case-study material suggests such a possibility. Take, for instance, the following two comments (by people Lazarsfeld interviewed): 'I really enjoy sitting down and just having someone read to me,' and 'I don't like to be read to by anyone.'" The mass-communications specialist then goes on to suggest that some people prefer radio because they would rather relax and listen. Then, too, radio listeners find a social appeal in the sound of human voices—they're probably especially receptive to social contacts.

Whatever the reasons for some people cocking their ear to hear radio announcements, and for others concentrating on newspaper ads, Joseph Ward of ARBI is convinced it happens. He's content to leave theorizing to psychologists like Professor Paul F. Lazarsfeld while his research outfit turns up further indications that there are really two markets for advertisers, proving that one medium doesn't reach and sell everybody. ★ ★ ★

TOP COMMERCIALS: NET TV

(Continued from page 31)

Ford Cars (Ford Motor Company, agency J. Walter Thompson Company); *Schlitz Beer* (Joseph Schlitz Brewing Company, agency Young & Rubicam, Inc.); *Kraft Cheese* (Kraft Foods Company, agency J. Walter Thompson Company).

**Over
95,000
Sales***

IN ONLY 8 WEEKS

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

**For the complete story
Contact any**

**BRANHAM COMPANY
• OFFICE •**

**OR
WABB
MOBILE, ALABAMA**

**14th Year
PETER
POTTER'S**

"Platter Parade"

Disc Whirler Supreme

That's Peter Potter who has been spinning the prettiest Platters in Platterdom for 14 years over KFWB.

His success stories are fabulous. His audience is gigantic.

Here's your chance to cash in on both Audience and Results in the Nation's Second Largest Market.

**Some participations
available
Nationally
Represented By
William G.
RAMBEAU CO.**

KFWB

**IN HOLLYWOOD
980 on the dial**

1. Congoleum

When Dave Garroway, star of Congoleum-Nairn's *Garroway at Large* (NBC-TV, Sunday 10:00-10:30 p.m.) worked at KDKA, Pittsburgh, back in 1940, he was the only staff announcer without a commercial pitch to deliver. Garroway was known as an "intellectual" young fellow with a preference for long-hair classical music—constitutionally unsuited to delivering sharp sales punches.

The easy-going Garroway style hasn't changed since then, but his present sponsors say they wouldn't have it otherwise. When he started for the floor covering company 19 February 1950, there was some concern that his flip way of plugging the several products might arouse viewer resentment. As it turned out, despite Garroway's light touch, "he fairly radiates sincerity," as one agency veteran put it.

William Vance, McCann-Erickson copywriter, writes commercials a month to two months in advance of each show. The fact that he's in New York and Garroway in Chicago could complicate things, but doesn't because Vance has been friendly with Garroway since 1940 at KDKA. It was Bill Vance, Ted Mills (NBC producer in Chicago), and Bill Hobin (the show's producer) who tailored the present TV program especially for the personable Dave Garroway, since 1946 Chicago's hottest disk jockey.

There are no theatrical illusions connected with the commercials. As Bill Vance puts it: "The viewer is never in doubt during the commercial. He's watching a straight-forward sales pitch in a Chicago television studio. There is no attempt to hide sets or microphones and Dave never plays anyone but himself."

Although Garroway is held to the sales points written into each script by the agency, he has a free hand to change exact wording. The commercials consist of one major and one minor plug during each broadcast (Congoleum, Linoleum, and Congowall are plugged alternately). Actually, however, Congowall is so much more visual that it is featured about six times for every three or four commercials devoted to the other two products.

One highly visual gimmick which Garroway uses is writing "13¢" (cost per square foot) on the Congowall, then wiping it off to demonstrate how easily the material can be cleaned. He

winds up the commercial whimsically by turning to a cardboard cut-out of himself, remarking: "This distinguished looking character will lead you to the Congowall display at your floor covering dealers."

The Garroway mixture of whimsy and sincerity currently earns a 26 point Nielsen rating for the program. His commercials have undoubtedly strengthened Congoleum-Nairn's number two position in the floor-covering field. The company recently renewed for a second year.

2. Lucky Strike

Lucky Strike's advertising slogan, "Be Happy—Go Lucky!" has been worked into some of the most elaborate commercial productions on television. Each week an entirely new three-minute commercial is written by BBDO copywriters.

The "Lucky Strike Players" who perform on each weekly broadcast of *Your Hit Parade* (NBC-TV, Saturday 10:30-11:00 p.m.) and *This Is Show Business* (CBS-TV, Sunday 7:30-8:00 p.m.) number between six and eight actors.

*** DOMINANT IN ALASKA !**



* Now available for the first time! . . . an authentic, impartial survey of radio listening habits in Alaska! Any Adam Young or Midnight Sun representative will show you the facts as reported by Conlan . . . offering proof positive of KFAR-KENI's overwhelming leadership in the vital Fairbanks and Anchorage market areas.

AFFILIATES:
NBC
ABC
MUTUAL
DON LEE

Where 78% of Alaska's total population lives . . . where 94% of Alaska's phenomenal population increase during the past ten years occurred . . . where a 14-story skyscraper is nearing completion in Anchorage . . . where building activity increased 2000% last year in Fairbanks . . . where \$179,000,000 in permanent defense projects are already under way this year.

MIDNIGHT SUN BROADCASTING CO.

KFAR, FAIRBANKS
10,000 Watts, 660 KC
(Sold separately—or in Combination at 20% Discount)

KENI, ANCHORAGE
5,000 Watts, 550 KC
(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago

RADIO DIRECTOR USES SRDS CONSTANTLY

"Standard Rate's Radio Section" is always with me," says the Radio Director of one large agency. "Even when I go to talk with clients, I put it in my briefcase. It gives me all the basic information I need on any station, except coverage.

"And I welcome ads in it that tell me something that the station listings don't tell, such as coverage information."

You, too, have probably noticed that many stations (more than 270, in fact) are supplementing their station listings in Radio Advertising Rates and Data and their market listings in CONSUMER MARKETS with Service-Ads that give additional buying information . . . Service-Ads like WRC's shown here.

That's why it pays, when you're using Radio Advertising Rates and Data or CONSUMER MARKETS, to check the Service-Ads as well as the listings.

WASHINGTON, D. C.

is a Market!

WRC

is its dominant sales voice

WRC dominates listener interest in the District of Columbia and 35 rich, adjoining counties in Maryland, Virginia and West Virginia — an audience area of nearly a half million radio homes, and almost \$2 billion in annual retail sales.

1948 Summary	Percentage of Columbia	Percentage of Washington, D.C. Trading Area
Population	775,200	1,953,812
Radio Homes	317,320	692,234
Retail Sales	\$1,117,812,000	\$1,829,187,000
Mail Sales	\$274,380,000	\$414,189,000
General Merchandise	\$198,168,000	\$291,174,000
Automotive	\$180,489,000	\$224,815,000
Retail Sales per Household	\$4,754	\$4,474

WRC Programs and Spots show a long record of successful, long-selling day in and day out in the Washington, D.C. Trading Area. Ask WRC Sales Representatives of NBC Spot Sales for success stories and cost-per-listener facts.

Service-Ads like this supplement and expand station listings in Radio Advertising Rates and Data and their market listings in CONSUMER MARKETS with additional information that helps buyers buy.

Now RADIO ADVERTISING RATES AND DATA

the unbeatable media-buying team!



Published by Standard Rate & Data Service, Inc. Walter E. Baithal, Publisher
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles



AGAIN!
MEMPHIS'
TOP DAYTIME
HOOPER!

HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn. Jan.-Dec. 1950

Time Sets WDIA A B C D E F

M-F 8AM-6PM 20.8 23.5 21.5 17.2 13.4 12.8 6.8 3.7

LATEST HOOPER DEC. 1950 - JAN. 1951

Time Sets WDIA A B C D E F

M-F 8AM-6PM 19.7 30.7 21.0 19.5 14.6 8.5 5.3 1.4

The inexpensive and adequate coverage of WDIA in Memphis and WDIA BMB counties (489,000 Negro population) is securing sensationally good results for many leading advertisers of QUALITY products such as Folger's Coffee, Kellogg, Sealtest, Kools, etc. Write for case studies.

WDIA
MEMPHIS, TENNESSEE

John E. Pearson Co., Rep.

REACHING NEW ORLEANS'
GREAT NEGRO MARKET
WITH
WMRY



Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

600KC. "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.
JOHN E. PEARSON CO.
Nat'l. Representative

Four of the commercial cast are regulars, appear every week, while another three or four "extras" fill in when needed. Many of the regular commercial players also appear in the entertainment portions of these two programs.

Both sponsor and agency feel that by using the same people constantly, the commercials acquire a certain air of permanence and identification. On the production level, constant rehearsals and performances together have welded the Lucky Strike commercial cast into a smooth-working team. This *esprit de corps* helps carry through close integration of the commercial's tone with the rest of the telecast.

Weekly commercial productions, based on holidays, historic events, or common incidents in people's lives, require two hours rehearsal without camera, another hour with. Elaborate costumes and a convincing set are standard props. First performance of the commercial comes on Saturday night, on *Your Hit Parade*; it's repeated afresh the following Sunday evening on *This is Show Business*. On alternate Mondays, the same commercial is frequently put on during Robert Montgomery's *Lucky Strike Theatre* (NBC-TV, Monday 9:30-10:30 p.m.). If the mood of Montgomery's play doesn't mesh with that week's live commercial, however, a special one is made up for the *Lucky Strike Theatre*.

A recent commercial points up the reason for many admen tagging the Lucky Strike production the most ambitious on TV. Following a straight selling pitch by *Hit Parade* star "Snooky" Lanson, the TV camera cuts to a set representing the lawn in front of George Washington's home at Mount Vernon. Martha and George Washington are standing there, arrayed in formal dress and powdered wigs. Nearby are a Minute Man with musket, a red-coated British general, a woman in 18th century party dress, and a fancily dressed woman in riding dress.

All begin by singing the Lucky Strike jingle, after which George Washington, axe in hand, leads them all to a fallen cherry tree. His song, sung to Happy Go Lucky rhythm:

If you "ax" me what I smoke
I cannot tell a lie;
I much prefer the mild, rich taste
In Lucky's red bullseye!

One of the ladies is then encouraged to "play" a harpsichord conveniently nearby, and George and Martha dance

an abbreviated minuet as the group sings the Lucky Strike jingle again. Martha sings another rhymed jinglet, accepts a lighted Lucky from the British general, and closes the commercial with a 12-word tag-end pitch . . . "Luckies taste better. . ."

According to BBDO, "research shows exceedingly high sponsor identification" for the Lucky Strike commercials, with strong sales-effectiveness in TV cities. Lucky Strike is currently number two among cigarettes.

3. Sanka Coffee

Molly Goldberg (Gertrude Berg), perennial darling of radio and now television, has one of those commercial deliveries that hits you in the face like a feather. Like her fellows in the "soft sell" school, she is "herself" all through *The Goldbergs* (CBS-TV, Monday 9:30-10:00 p.m.).

Arthur Godfrey on his *Talent Scouts* program (CBS-TV, Monday 8:30-9:00 p.m.) has the same personal, natural touch when he brews a cup of Lipton's Tea. It may only be a coincidence, but Young & Rubicam masterminds both these personalities. What Molly Goldberg does with a "Nu?" and a shrug of the shoulders, Godfrey does with a smile and a sip of tea. Dave Garroway, mentioned earlier, comes from the same low-pressure school.

Try to imagine Molly's homely phrasing as she leans out her window to say . . . "Home again. I wasn't sick. I was only on the border line between well and medium well. Just enough to shock me into the realization of what it means not to be well enough to be your healthy self. Oi, believe me, it is not selfish to love yourself to the extent of taking care of yourself. You remember the song 'Take Care of Yourself You Belong to Me.' I say to you . . . if you are a person that cannot drink coffee with caffeine in it and sleep, don't do it. Why should you when you don't have to? Instant Sanka Coffee is at your command at your grocery store . . ." etc.

Molly Goldberg's style of rehearsal is to run through the commercials right along with the rest of the show, to maintain the same atmosphere throughout. Godfrey, on the other hand, studies the sponsor's selling points about a half-hour before showtime, then ad-libs around them. Both commercials have pulled heavy mail, though sales results are unavailable. They must be good—

Lipton has been on since 25 July 1947 with Godfrey; Sanka has bankrolled the Goldbergs since 23 March 1949.

4. Kaiser, Henry J (Autos)

Television has been a boon to automobile advertisers, and all of them use it cannily. They include Oldsmobile (CBS-TV News, CBS-TV, Monday-Friday 7:30-7:45 p.m.), Dodge (*Showtime U.S.A.*, ABC-TV, Sunday 7:30-8:00 p.m.), Lincoln & Mercury (*Toast of the Town*, CBS-TV, Sunday 8:00-9:00), De Soto & Plymouth (*You Bet Your Life*, NBC-TV, Thursday 8:00-

8:30 p.m.), Packard (*Holiday Hotel*, ABC-TV, Thursday 9:00-9:30 p.m.), Ford (*Ford Star Revue*, NBC-TV, Thursday 9:00-10:00 p.m.).

Kaiser-Frazer's approach has been typical of the commercial formats found most effective by automobile advertisers. It has experimented with both live presentations of the car plus an announcer, and filmed road tests. Initial telecasts relied on film, this was followed for about eight weeks with live studio commercials, and returned again to film.

On the *Ellery Queen* detective dra-



If you've bought a steak, roast, or even hamburger lately, you'll understand why the Kansas farmer has plenty of money to spend. Soaring prices for beef cattle, plus another thumping big wheat crop, have pushed him up to sixth place* in the national farm income picture.

These farmers make up a market well worth going after. They also make up the bulk of WIBW's audience. But that's only natural. After all, WIBW is the farm station for Kansas . . . the one most listened to† by these eager-to-buy farm families. That's why WIBW can get fast RESULTS FOR YOU.

*U. S. Dept. of Ag. '50
†Kansas Radio Audience '50

WIBW

Serving and Selling

"THE MAGIC CIRCLE"

Rep.: Copper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



CBS
TOPERA,
KANSAS

PRN

"Time Buyers" Stop Dreaming

Now IN CALIFORNIA

SET-UP

YOUR OWN NETWORK

and

SAVE 20%

on time costs
plus frequency discounts

USE THE **PACIFIC**

Regional Network

which offers in California

A NETWORK that provides:

COMPLETE COVERAGE

48 Radio stations available to coincide with your distribution pattern . . . more than the other four networks combined.

SPOT FLEXIBILITY

enabling you to buy all or part of 48 separate markets.

LOCAL IMPACT

Local Selling with LOCAL MERCHANDISING.

SAVINGS

of money, time and effort with a single purchase and billing.

NOTE TO EASTERN TIME-BUYERS

We are new, but BIG! If you have not seen our market facility study—scribble your name on a letterhead.



PACIFIC REGIONAL NETWORK

6540 SUNSET BLVD. • HI. 7406
HOLLYWOOD • CALIFORNIA

mas (Du Mont, Thursday 9:00-9:30 p.m.), which first took the air 19 October 1950, minute-and-a-half film segments show the Henry J and the Kaiser in action. A dozen Kaiser commercials, filmed by Jack Suntherland, Inc., California, alternate with eight road tests of the Henry J, made at the Aberdeen Proving Ground. The company plans to replace these soon with movies of the Mobilgas economy run at Grand Canyon. In using film, the announcer's voice comes over live, eliminating a sound track. Most effective selling sequence shows a Kaiser bounding over bumpy cobblestones, while the driver sits behind the steering wheel unmoved. Contrast between the bouncing wheels and the unshaken driver (seen through open door frame) is striking.

5. Westinghouse Appliances

Surveys made in two metropolitan areas reached by *Studio One* (CBS-TV, Monday 10:00-11:00 p.m.) pointed out that 44% of the dealers in one area and 33% of the dealers in the other could trace sales directly to the program. The commercial style of winsome Betty Furness probably has much to do with this showing.

With props and camera tricks to help her, Betty Furness smilingly demonstrates a Westinghouse Frost-Free Refrigerator or a freezer. One commercial opens, for example, on a shot of a program page. The page turns, revealing a picture of Betty holding up a sign saying "No Defrosting." When the ad "comes to life" Betty walks over to a Frost-Free Westinghouse Refrigerator, opens the door and begins her sales talk. She goes through the refrigerator from top to bottom, pointing out all its advantages, making them visual wherever possible. To illustrate the way ice cream melts during defrosting, a top of a melting ice cream brick is superimposed on one side of the screen.

The Betty Furness commercials come out smoothly because they're rehearsed for from one-and-a-half to two hours, besides two or three run-throughs during dress rehearsal. McCann-Erickson copywriter, Travers Hand, keeps them interesting by giving demonstrator Betty Furness plenty to do while she's putting over sales points. Tom Losee, McCann-Erickson account executive, points out that Westinghouse commercials get regular testing with the Stanton-Lazarsfeld Analyzer.

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

WTRF
AM-FM

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

The March winds have blown
April showers are dropping
Spring has come on the run
And business is popping.

For a productive spring schedule use

The Art Mosby Stations

KQVO-KANA
5000 Watts Night & Day MISSOULA

KNOU
250 Watts Night & Day ANACONDA BUTTE

MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES

6. U. S. Tobacco Company

Commercials don't come any more closely integrated than those on *Martin Kane, Private Eye* (NBC, Thursday 10:00-10:30 p.m.). William Gargan's wanderings as the private detective always take him into "Happy's" tobacco shop. In the midst of over-powering product identification, the conversation strays from the plot to a commercial. Here's a sample transition:

MARTY: "Well, uh, Look, Sally, I've got work to do."

SALLY: "Oh, Marty, what are you working on?"

HAP: "He's working on your uncle's suitcase—and, at the present time—on a pipeful of Old Briar."

SALLY: "Yes, I noticed. And, you know, Mr. Kane, I mean Marty, I think smoking a pipe makes a man look so, er, well, so manly, don't you think?"

Given an opening like this, Hap, Marty, Sally have no trouble putting over a sales pitch for Old Briar smoking tobacco. When they've finished, there's no wasted motion getting back into the evening's adventure story.

Dramatic scripts are sent two weeks before each show to Kudner Agency commercial writers so that skillful insertions can be made. Rehearsals are no problem, since they can follow the general program sequence; the commercial is often rehearsed separately as well. Integrated commercials have been standard for the Martin Kane program since its start in September 1949. A tobacco shop, where the company's products are sold, seemed like an ideal scene to work in. Ad-men singled out the tobacco shop as an outstanding job of merchandising.

7. Texaco Gas, Oil, Grease

Still TV's biggest drawing card, "Uncle Milty" provides pitchman Sid Stone with the largest face-to-face audience a sidewalk spieler ever had. Stone has never actually made a living as an honest-to-goodness pitchman, though his stage title around the nightclub and theatre circuit is "The Grifter." He got those gestures and mumbo-jumbo style of speech from watching candy butchers back in the old vaudeville days.

Today those same mannerisms, often burlesqued with humorous results, are employed in selling a variety of Texas Company products (with assists from the Kudner Agency). One of the gaso-



ZIP Your company name
is at his finger-tips!

GIVE ZIPPO and your company name will never be forgotten. For Zippo is the lighter that's so dependable it kindles a glow of goodwill with every zip! That's why Zippo is your best buy for sales incentives, length of service awards, sales promotion premiums, business anniversary gifts . . . whenever you want a name or selling idea *seen and remembered every day for years!*

ZIPPO
the one-zip
windproof lighter



Send Coupon Below for FREE Brochure

Get your copy of the FREE Zippo brochure explaining how you can have your company trade-mark or other message reproduced, in color, on Zippo Lighters at *low cost*. Shows many Zippo models with prices and quantity discounts. *Send the coupon today.*

ZIPPO MANUFACTURING COMPANY Dept. US-1
Bradford, Pa.

Please send your FREE brochure on Zippo
Goodwill gift ideas.

Company.....

Address.....

City.....State.....

Att'n:.....Title.....

FREE SERVICE! No one has ever paid a cent to repair a Zippo!

SEE WEED



**THRIFTY
COVERAGE**

Mutual in Memphis

Mr. "Q"



**WHBQ—IN THE SOUTH'S
GREATEST MARKET**

lines, Fire Chief or Sky Chief, is plugged along with either Havoline Motor Oil, or Marfak Chassis Lubrication during each broadcast. With Stone's spiels as entertaining as the rest of the show, viewer attention is rated excellent. The Texas Company has been paying the \$40,000 a week tab attached to this show since 1948. It's phenomenal ratings (60.5 by a recent 63-market Videodex report) still has ad managers awed.

3. **Armstrong**

Armstrong Cork and agency BBDO use the "host" type of format for their *Armstrong's Circle Theatre* (NBC, Tuesday 9:30-10:00 p.m.). Nelson Case introduces the play, leads into the commercials, and frequently does them himself. Case welcomes the TV audience at the program's start, leads them briefly through an arcade before the Circle "Theatre." Windows along the way display Armstrong products, give Case a chance to plant the idea of a middle commercial by Kay Campbell. He continues to "lead" the televiewer through the program, neatly bridging gaps between the drama and the commercial time. Where building materials are scheduled, however, Kay Campbell usually does the opening and closing commercials, leaving the longer middle one for Nelson Case.

Three-quarters of the programs feature floor-covering products made by Armstrong—Quaker rugs, linoleum, linoleum tiles, etc. Every fourth telecast is devoted to plugging the many building materials manufactured by the company. It was found more effective to group all building material commercials together on one broadcast. Up until recently, building materials were paired with floor-covering commercials on the same program.

The set used for Armstrong's commercials is tremendous by ordinary TV standards. Its five display windows containing Armstrong products measure 40 feet in length. Two or three cameras plus two boom microphones are needed to cover Nelson Case's program-opening walk to the "theatre" entrance! Even more remarkable, commercial sets are planned and constructed at Armstrong Cork's plant in Lancaster, Pa., then photographed. These photographs enable New York crews, under BBDO supervision, to put up exact replicas in the television studio.

Armstrong is number one among

hard-surfaced floor covering manufacturers, has been for some time. Since it started using TV in June 1950, business has increased; more substantially in TV than in non-TV markets. Many viewers call up for a product the morning after a telecast, mentioning the program.

9. **Kraft Cheese**

Kraft's attractive demonstrators whip up tasty canapes, sandwiches, and cheese dishes in the commercials for *TV Theatre* (NBC, Wednesday 9:00-10:00 p.m.). As announcer Ed Herlihy kibitzes, a brace of models prepare two identical snacks. With only two minutes in which to finish, one model starts work as the commercial opens, while the other is already half-way through her preparations. In this way, Herlihy can switch from one set to the other in mid-commercial, telescoping the food preparation into much less time. The camera focusses on the model's hands to keep attention of viewers from straying to clothing, or hair-do of the demonstrator.

Every week a new recipe is shown, with a new pair of models to do the demonstrating. The educational aspect

It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE

156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD

26 half-hour exciting mysteries

JOHN CHARLES THOMAS

156 15-minute shows with the King's Men singing hymns of all faiths

MOON DREAMS

158 15-minute romantic musical programs

BARNYARD JAMBOREE

52 half hours of good hill-billy music

STRANGE ADVENTURE

260 5-minute stories of interesting adventure

THE FRANK PARKER SHOW

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

OR

**Custom-Built
Transcribed Shows**

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.
CRestview 67238 • BRadshaw 21447

of these commercials has brought strong approval from the housewife contingent among Kraft viewers. J. Walter Thompson's Chicago office prepares new menus and Ed Herlihy's sales pitch. ★ ★ ★

ANA

(Continued from page 35)

the case for radio rate reduction was weakened. With newsprint shortages forcing a rationing of space, or printed media rate increases, radio's bargaining position would be strengthened.

And, if the government allowed substantial institutional advertising expenditures as in the past, the need for conserving funds would be reduced at least to the extent that advertising dollars would be "paid for by the government."

Just what the logic of the situation is will be unfolded to ANA members who attend the Hot Springs meeting (the 42nd annual) this week. Scheduled are addresses bearing on how shortages affect media and how the government will interpret tax legislation.

On Wednesday of this week (28 March), ANA will hold a panel meeting on the subject of "How Shortages and Priority Orders Will Affect Advertising and Merchandising Facilities." Moderator will be George McMillan, vice president of Bristol-Myers Company and chairman of the ANA Government Relations Committee. Subjects to be covered include: "Will rationing of newsprint be necessary?" And "Will paper costs force higher magazine rates?"

The subject of government policy and advertising will be covered in an address by I. W. Digges, legal authority, who will speak on "Advertising Under the Law in 1951."

Radio rate reduction and "time values" will come up for discussion Thursday afternoon (29 March) at a panel meeting which will be closed to the press, therefore presumably confidential. The panel will also take up an "Evaluation of Radio and TV Research Services" and daytime TV.

(ANA speakers on research will have two major issues to chew over—the recent report on research services by an all-industry committee (SPONSOR, 12 March); and C. E. Hooper's recent proposal that advertisers let him solve the rating muddle by taking over from all other competitors with his new electronic recording device.

(The committee report urged that the NARTB put up \$140,000 for a study of rating services which might help end the research confusion. Hooper's proposal blithely ignores the committee's suggestion, claims that he has a ready-made "way out" of the muddle in his new Hooperrecorder. This device, Hooper says, would allow instantaneous machine recording of radio or TV set use while programs are in progress.)

Dynamite-loaded as the discussion on research may be, the radio rates issue will probably get the major share of attention at the ANA meeting. In presenting its report on time values, the ANA will not urge formally that networks reduce rates. As the coyly-worded original report of July 1950 had it:

"The object of presenting this report to broadcasters is to make available to them, for such benefit as it may contain in helping them reach their individual and competitive business decisions more intelligently, the collective views of ANA radio users—to the end that this important advertising medium, which depends on both network

HITCH YOUR PRODUCT TO A K-NUZRADIO RANCH STAR



Lonnie Rochon

"Bee Hive", 10:30 pm to 12 midnight

National and Regional Advertisers on Lonnie's Shows:

Alaga Syrup
Griffin Shoe Polish
Hadacol
Red Arrow Drugs
Royal Crown Products
Southern Select Beer
Thom McAnn Shoes

(Plus a choice list of local advertisers)

Beginning its fourth year on K-NUZ, the "Bee-Hive" now reaches a vast market of 107,718 colored people.*
(*Based on 1948 estimate, City of Houston Planning Department.)

For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581
TWX HO414

"RADIO RANCH"

P. O. BOX 2135



A Pittsburgh bottler is singing the praises of KQV and justly so: In the past month, his 9:15-9:30 AM strip sold out a new product. Ask Weed & Co. about this and the many other early AM success stories on KQV. The prospects are good, but we'll do as well for your client.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

Mr. Plus



Joins the Staff

The big PLUS is MUTUAL

WWDC

WASHINGTON
JOINS MUTUAL

BMI

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,190
FM	364
TV	101
Short-Wave	4
Canada	150

TOTAL BMI
LICENSEES . . . 2832*

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

*As of March 19, 1951

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

and local revenues, can progress on an effective and economical basis."

Both the original and the supplementary report are based largely on Nielsen ratings. Both of the reports consider evening CBS and NBC programs which occupied the same time slot in 1949 as in 1950. Standing of the programs was compared on the basis of Nielsen rating and share of audience.

The first report showed that there was an 18% rating decline for CBS shows from March-April 1949 to March-April 1950; the NBC decline was 18% as well. At the same time, the "decline in the percent of total homes using radio almost approximated the decline in ratings . . ." thus indicating that "fewer homes using radio is the real problem we have to face."

The increase in cost of radio time on a per-thousand-homes basis was 21% for CBS, 18% for NBC programs, according to the original ANA report. The cost-per-thousand-homes figure was derived on the basis of Nielsen's "average audience" figures rather than on the basis of the figures commonly known as "Nielsen ratings." (Nielsen ratings include "Homes reached during all or any part of a program, except for homes listening only one to five minutes.")

ANA uses "average audience" figures in the supplementary report as well, on the theory that they are "more truly representative of the real audience that deliberately tunes in and listens to a program."

(An obviously disgruntled network executive commented to SPONSOR: "More truly representative, bah. Anything as long as their figures chip away at our audience. How can you throw down the drain thousands of people who may have heard a commercial during the segment of a program they happen to tune in?")

The average audience figures (defined as the average of homes reached during an average minute of a broadcast) are applied by ANA against the gross nighttime hourly rate for the full network. This is the way the cost-per-thousand-homes picture looks in the original and in the supplementary reports:

Net- work	March- April 1949	March- April 1950	Oct- Nov. 1949	Oct- Nov. 1950
CBS	\$4.52	\$5.47	\$5.62	\$7.00
NBC	\$5.55	\$6.57	\$6.85	\$8.75

October-November 1950 figures (from the supplementary report) mean a 24.6% cost increase for the CBS pro-

grams, 27.7% increase for NBC. And, says ANA, the downward rating trend responsible for the cost-per-thousand hike shows no sign of slackening.

The one bright spot for radio in the supplementary report is another of the many recent indications that morning radio time has maintained its value. "For the hours from 9:00 a.m. to 1:00 p.m., says ANA, "radio listening actually is higher in television homes than in non-television homes." But ANA adds that listening "has suffered progressively in the face of television competition during the course of the afternoon, and has come close to elimination during the evening hours."

As a consequence, ANA recommends in its supplementary report that advertisers reckon up the changed value of radio time on the basis of the number of TV sets installed in a radio station's market. This is the ANA formula for radio rate reevaluation:

1. Take number of radio homes covered by station on basis of ANA questionnaire to station, BMB nighttime one-or-more-times-per-week figures, or estimate based on power and frequency (depending on which is available);
2. Determine the number of TV homes within a 60-mile radius of that



5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

city (on the basis of NBC figures):

3. Figure 2 over Figure 1 gives you the fraction by which the station's time value has been reduced.

4. For "simplicity's sake" round off this figure to the next lowest 5%.

Thus if a station covered 200,000 radio homes and there were 50,000 TV sets within a radius of 60 miles, its hourly evening time value would be assumed to have declined 25%. (The formula itself assumes that a TV home has no radio listening at all during the evening.)

The actual value declines listed by the ANA range from 4% in a Southern market to 61% in a Northern TV stronghold.

The gross percentage of "value" reduction for the full network is 19.4% for CBS; 19.2% for NBC.

All of the foregoing value figures are as of 1 April 1951, using NBC's estimates of the number of TV homes by that date.

While the ANA never says it just this way, presumably the figures cited above are those it believes should form the basis for a rate reduction in TV markets.

What the networks will have to say

about all this was indicated clearly in the broadsides fired over the past few weeks. CBS will play heavily upon its comprehensive study of media costs. The network found that CBS evening radio reaches 591 listeners per dollar; magazines reach 365 ad-noters per dollar; newspapers reach 249 ad-noters per dollar.

CBS cites these three figures, which it says were arrived at on a comparable basis, as strong evidence that advertisers get more for their money in radio than in any other medium.

Taking a look at the general price trend in advertising, CBS is now telling advertisers that the cost of magazines has risen faster than the cost of radio since 1946. It bases this contention on the cost-per-thousand people reached on CBS evening radio versus the cost of reaching 1,000 ad-noters with a full black-and-white page in eight big national magazines.

In the recent NBC presentation mentioned earlier in this article, there are a number of points which the network will undoubtedly stress in reply to the ANA report. Important among these is NBC's contention that each TV home should be counted as "one-third of a radio home" in estimates of evening listening.

The ANA, as this article reports, completely disregards TV homes as a factor in the estimate of total listening.

NBC bases its "one-third of a radio home" concept on the fact that Nielsen for December 1950 reports that 10.5% of the TV homes of America were listening to radio in an average minute of an average evening. At the same time, among radio-only homes, 35.2% were tuned in. "So in essence," says NBC, "a TV home is one-third of a radio home since there is 30% as much listening to the radio in television homes as in radio-only homes."

Even without its one-third of a radio home concept, NBC contends that radio (as of next October) will have a cost-per-thousand potential homes of \$1.03 for an evening half-hour. This puts radio far ahead of other media, including representative magazines and television.

No matter which side presents the most arresting figures, however, what happens next in the radio rates picture depends more upon the laws of supply and demand than on the effect of presentation rhetoric. And what advertisers learn at the ANA meeting this week, with its "Advertising in a Defense

Available!

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



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

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

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

KMBC
of Kansas City
KFRM
for Rural Kansas

Miss Grace Larson
Lever Brothers Co.
Cambridge, Mass.

Dear Gracie:

Jest tho't I orta tell ya thet on Monday nights when Lever Brothers'

Lux Radio Theatre an' My Frea Irma are on th' air, WCHS has 55.6% uv th' audience — an' they's five radio stations in town! Now Gracie, thet's really sumptin' ter shout 'bout! Yess'm, ole WCHS has shore got th' lisseners, an' thet's jest what you clients likes ter hear! They's no doubt 'bout it, Gracie! WCHS is th' number one station in West Virginia's number one city — an' hit really does a job fer its advertisers. Keep thet in mind fer future reference!

Yrs.
Algy

WCHS
Charleston, W. Va.



an' hit really does a job fer its advertisers. Keep thet in mind fer future reference!

Yrs.
Algy

WCHS
Charleston, W. Va.

Without The Selling Power of

The
XL
Stations

You can't cover
the scattered buying
centers of

The Pacific Northwest

WSAR

IN
FALL RIVER
NEW BEDFORD

delivers

- the most coverage
- the highest hoopers

Represented by
HEADLEY-REED CO.

WSAR 5000W-1480Kc ABC
FALL RIVER, MASS.

**Helpful techniques
and ideas for
TV programs**



*This new book
shows you how to
use movies most
effectively*

MOVIES FOR TV

by J. H. Battison is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

SEE IT ON APPROVAL

The Macmillan Co., 60 Fifth Ave., New York 11
Please send me a copy of *Movies for TV*. I will either remit the full price of \$4.25 or return the book in 10 days.

Signed _____ S
Address _____

Economy" theme, may influence media decisions strongly.

Conceivably, what advertisers learn about the effects on media of mobilization shortages in one ANA session, may tend to balance out what they learn in other ANA sessions about decreases in "radio values." * * *

MR. SPONSOR ASKS

(Continued from page 43)

and we were ready to recommend spot announcements.

And it worked! In a period of six weeks in certain problem markets, people got the message over and over again. In 20 seconds we told our story. And we repeated it.

The response was almost immediate. Dealers order more than ever before. In our worst area, sales actually increased almost 900%.

HORACE HAGEDORN
Vice President
Kieseuetter Associates
New York



Mr. Brenner

There are three very definite factors which the spot radio time-buyer, the advertiser, or agency account man must decide before the timebuyer can consider stations: the audience you would

like to reach, the selling message that you would like this audience to hear and the amount of money that is to be spent.

Let's assume that there is sufficient amount of money for the timebuyer to consider programs or spots. Now—I'll try to show why programs should be purchased, rather than spots.

1. Radio listening in most cases becomes a fixed habit. Therefore, a good program can become a part of the daily routine, and assures the advertiser continuous listening.

2. Having selected the right time for your program—it offers the sponsor a franchise on this time. Proof of this fact exists in the 10 to 15-year history of many popular shows still on the air.

3. Since the program is heard each day, and often over a period of months,

FREE With Your
Subscription
To

SPONSOR

TWIN TELEVISION TOOLS FOR
SPONSORS, STATIONS, AGENCIES

1. TV Dictionary for Sponsors

new supply just off the press. More than 5,000 copies sold. Only complete, authoritative dictionary of TV terms specially compiled for SPONSOR.

2. 199 TV Results

Specific dollars-and-cents results obtained by 40 different categories of advertisers, 40 pages of capsule case histories that come in mighty handy in evaluating TV's result-producing potential for your products.

Get both of these widely used booklets

FREE

by entering your subscription to

SPONSOR

Only \$8 a year for 26 issues or \$12 for two years (52 issues).

CLIP THIS COUPON NOW

SPONSOR
510 MADISON AV., NEW YORK 22

Send "199 TV RESULTS" and "TV DICTIONARY FOR SPONSORS" FREE with my SUBSCRIPTION TO SPONSOR.

\$8 a year \$12 two years

NAME

FIRM

TITLE

ADDRESS

CITY

ZONE

STATE

REMITTANCE ENCLOSED
 BILL ME LATER

years—it reaches an ever-widening audience of radio listeners.

4. When a sponsor has a program he is able to promote and merchandise its personality or show.

5. An advertiser can combine both a selling and institutional job by sponsoring a program, and in addition, you are able to get across your full selling message.

We have established that the time-buyer can either buy programs or spots. I've tried to show why he should buy programs, now let's talk about the buying of spots.

1. Spots allow an advertiser to move in and out of schedules. Perhaps, shall we say, put the pressure on one market and remove it from another.

2. He is able to gain dominant audiences in all markets, whether they be large or small.

3. You are able to buy what we call a "ready made" audience, and spots placed next to top-rated programs nat-

urally will catch the best possible audience.

4. An advertiser can take advantage of unusual market opportunities. Such as the recent storm in the Midwest. He can be on the air in less than 24 hours and cancel in two weeks.

5. The buying of spots offers the advertiser maximum advertising returns at the lowest cost.

ROBERT BRENNER
Radio-TV Director
Lewin, Williams & Saylor, Inc.
New York

TOOLS *available to sponsors*

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

A159 "Every Day is Ladies' Day with WJBK-TV," Katz Agency, Inc., New York—includes all pertinent information about the station's afternoon variety show, *Ladies' Day*.

A160 "Advertisers' Rate and Data Guide," E. H. Brown, Chicago—1951 edition gives latest rates, circulation figures, and closing and issuance dates for general, farm, mail order, and direct-selling magazines. Ideal for radio/TV advertisers who want to compare broadcast advertising rates with other media.

A161 "Washington D. C. Metropolitan Network . . . a New Concept in Radio Timebuying," Independent Metropolitan Sales, New York—five Washington independents (WABL, WBCC, WFAX, WGAY, and WPIK) join forces to offer advertisers their facilities as a unit buy. Booklet lists advantages of using this local network.

A162 "Sweet Music to the Advertiser's Ear," The Branham Co., New York—is an illustrated folder which tells the 15-year-old sales success story of WNOX, Knoxville, *Mldday Merry-Go-Round*.

A163 "Transit Radio," Transit Radio, New York—illustrated booklet gives the prospective advertiser a chance to look over the possibilities of this FM medium. Includes: audience composition; type of programming available; rates; advertiser success stories.

A164 "Hire KCKN as Your 'Booster Station'," Capper Publications, Inc., New York—provides this Kansas City, Mo., station's rates on packages of 26 50-word announcements or 26 125-word announcements. Also data on net effective buying income plus area retail sales figures.

A165 "What Happened at 10 Minutes Past Midnight on Dec. 10th in Oklahoma?" Katz Agency, Inc., New York—tells of an advertiser's success with one announcement on WKY-TV, Oklahoma City. Map shows area covered by viewer response.

A166 "Curriculum for WFIL-TV University of the Air," WFIL-TV, Philadelphia—subjects offered on this station's *University of the Air* shows what can be done educationally on video.

A167 "WBRC AM-TV," Paul H. Raymer Co., New York—pictorial brochure gives a fine photo-factual presentation on the Birmingham market and WBRC's AM-TV operations. Shown are key personnel, program personalities, and views of the city.

A168 "Where in the World Would You Find Another Place Like This?" Avery-Knodel, Inc., New York—contains statistics on WHBF's four-city market. This Rock Island, Ill., station reaches Moline and East Moline, Ill., and Davenport, Ia., in addition to the Rock Island audience. Figures include retail sales, population and buying power.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

\$2.8
AVERAGE WINTER 1951

ABC STATION

WBTM

HOLLINGBERRY

JOE ADAMS

REACHES ALL

NEGROES

IN LOS ANGELES

KOWL

5000 WATTS
CLEAR CHANNEL

LOS ANGELES - SANTA MONICA, CALIF.

RIGHT the first time! TV

film spots by TELEFILM Inc.

Hollywood (28) Calif. since 1938

SPONSOR

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

To obtain any of the tools listed, place check in boxes to right.

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____

A159 A164

A160 A165

A161 A166

A162 A167

A163 A168



ANA hasn't forgotten radio rates

So far as radio is concerned, the big topic at the ANA meeting at Hot Springs this week will be radio rates—and in particular network radio rates.

A second study made by the ANA (the first was made last year) shows less radio listening than in 1950. With less listening, concludes the ANA, why not less rates?

Both NBC and CBS have just released statistics revealing that radio cost-per-thousand is less than that of any other media.

National advertisers will carefully examine both points of view. They have a strong stake in the state of health of all advertising media and have no stomach for mitigating against radio (magazines, for example, have recently tacked on rate increases all down the line without general protest) without being sure of their ground.

In examining this urgent problem, we suggest to national advertisers that they take cognizance of the following:

1. Is radio's circulation being fully credited? Our strong belief is that ra-

dio never really learned to count how big it is. For example, who knows how much listening goes on in the home with more than one or two radio sets? Nielsen (on whom the ANA bases its analysis) doesn't; his audimeters don't measure more than two sets in a home although there frequently are others. Further, out-of-home listening analysis is still in its infancy.

2. Discourage a rate war among networks. There are evidences, which may be prominent by the time this issue appears, that at least one network which has been finding sales slow of late has decided to go raiding rather than emphasize new business. The raiding appears to be going on in a way that will injure the medium for advertisers.

3. Probe into the pressures being used by black-and-white media to constantly draw attention to radio. Why not a searching analysis of the present-day value of all advertising media? We believe that such a study would have infinitely more merit than an analysis of radio alone.

Suggestion to Nielsen, ARB, etc.

When Nielsen started the practice of specifying numerically, in his radio and TV ratings, total of homes reached he simplified life for a lot of advertisers. Previously he figured only in percentages.

Art Nielsen could go one step further by putting into numbers the homes reached in relation to the homes that might be reached. Right now he provides data that enables any subscriber to figure this out for himself. But why figure when Nielsen is better at it?

Similar suggestions might be direct-

ed at other researchers. Nielsen is among the most conscious of the fact that most people like to get their research in easy-to-use form.

Too many researchers forget that their research is intended for people. So our tip to researchers: "You'll be better off, and so will your subscribers, if you prepare your material in easy-to-take fashion."

FM Dilemma

Just when a number of FM stations have found another answer in their long struggle for survival, the Federal Communications Commission intervenes. This time there's some question raised about the legality of a service these stations (notably WFME, Chicago), provide to factories, stores and restaurants. By arrangement with Functional Music Incorporated, these stations have been piping their music to business establishments, eliminating only the commercials. The FCC charges that this practice violates the Communications Act, a charge which the FM operators strongly refute.

The FCC's action could also place in jeopardy Transit Radio and Storecasting.

Ironically, FM was the FCC's darling only a scant few years ago. The encouragement broadcasters received to apply for facilities is unprecedented in the history of that regulatory body. While it is doubtful that the advertiser ever had to pay any part of the cost of an AM-operated FM outlet in his purchase of time, he could be forgiven for raising the point.

FM is a useful and profitable service in many areas. If it is to survive and expand, it will need all the assistance the FCC gave it in the past.

Applause

CMQ does it right

The "manana" concept with which U.S. advertisers generally tag Latin American business vanishes into thin air when you visit the vast CMQ radio and TV institution in Havana.

The most remarkable thing about CMQ isn't its remarkable hold on the Cuban audience (its rating surpasses that of all other Havana stations combined); nor its ultra-modern "Radio

City" which houses three or four hundred staff employees; nor the 35 separate soap operas that CMQ produces live for such clients as P&G and Colgate every week.

What hits you like a ton of bricks is the smooth-running, hard-working CMQ organization topped by Yale-educated Goar Mestre. One of three brothers who have become a great force in the drug, food, advertising agency, and broadcasting industries

of Cuba, personable 38-year-old Goar is a dynamo in the most enterprising Yankee tradition.

Some 25 guests from the States journeyed to Havana at the invitation of Goar Mestre to attend the dedication of CMQ-TV. What they saw and how they saw it will linger long.

Our suggestion to national advertisers: You'll enjoy Havana—but you won't see everything you should unless you visit Goar Mestre and CMQ.

WCPO-TV Rounds Up Bonus Listeners From 70 Counties In Rich Ohio Valley

11,301 Entries In Daytime Contest Prove
WCPO-TV's Continued Leadership in
Ohio, Indiana and Kentucky

WCPO-TV Piles Up Proof Of Audience

In a four week period of January, 11,301 entries were received in a contest to name a beagle hound pup, staged by Guenther, Brown and Berne, Inc., a Cincinnati advertising agency, for its client, Royal Furniture Company.



The program, Big Jim Stacy's Mid-Day-Merry-Go-Round, drew contest entries from 70 counties of Ohio, Indiana and Kentucky, with many coming from towns 90 to 100 miles away, showing a WCPO-TV BONUS audience far in excess of even secondary coverage figures.

Here's proof of WCPO-TV's leadership. WCPO-TV has been 1st in every Pulse Survey for every month since it first went on the air, July 1949. WCPO-TV dominates day-time television listening in Cincinnati and the Rich Ohio Valley.

SHARE OF THE TELEVISION AUDIENCE, MONDAY TO FRIDAY

STATION	7 AM to 12 noon	12 noon to 6 PM
WCPO-TV	59%	45%
STATION "B"	31%	36%
STATION "C"	10%	19%



 0 - 50 entries per county
 51 or more entries per county



WCPO — TV, AM, FM
affiliated with the
Cincinnati Post
Represented by
THE BRANHAM CO.

WCPO-TV Channel 7

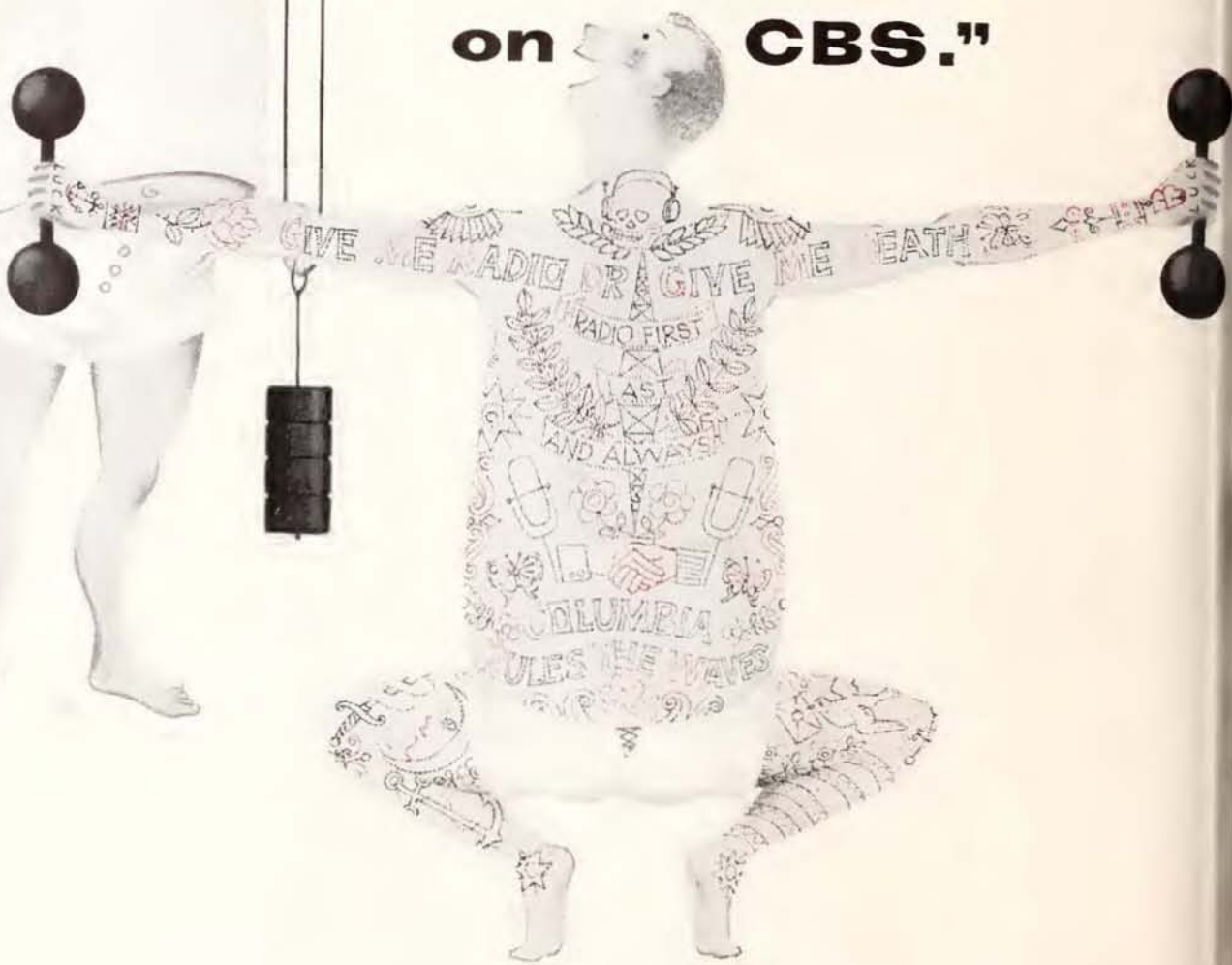
CINCINNATI, OHIO

WCPO-TV carries 9 out of top 10 programs seen in Cincinnati . . . February Pulse



**"My show's
doing fine
where it is...
why switch
to CBS?"**

**"Most shows
do better
on CBS."**



balet

Programs on CBS average 700,000 more listening families than those of the second-place network.

Programs on CBS reach a thousand families at an average cost 97¢ under the next best network buy.

Data are full-day NRI averages for all available months of 1950.

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Please help in the preservation of old time radio by supporting legitimate organizations who strive to preserve and restore the programs and related information.