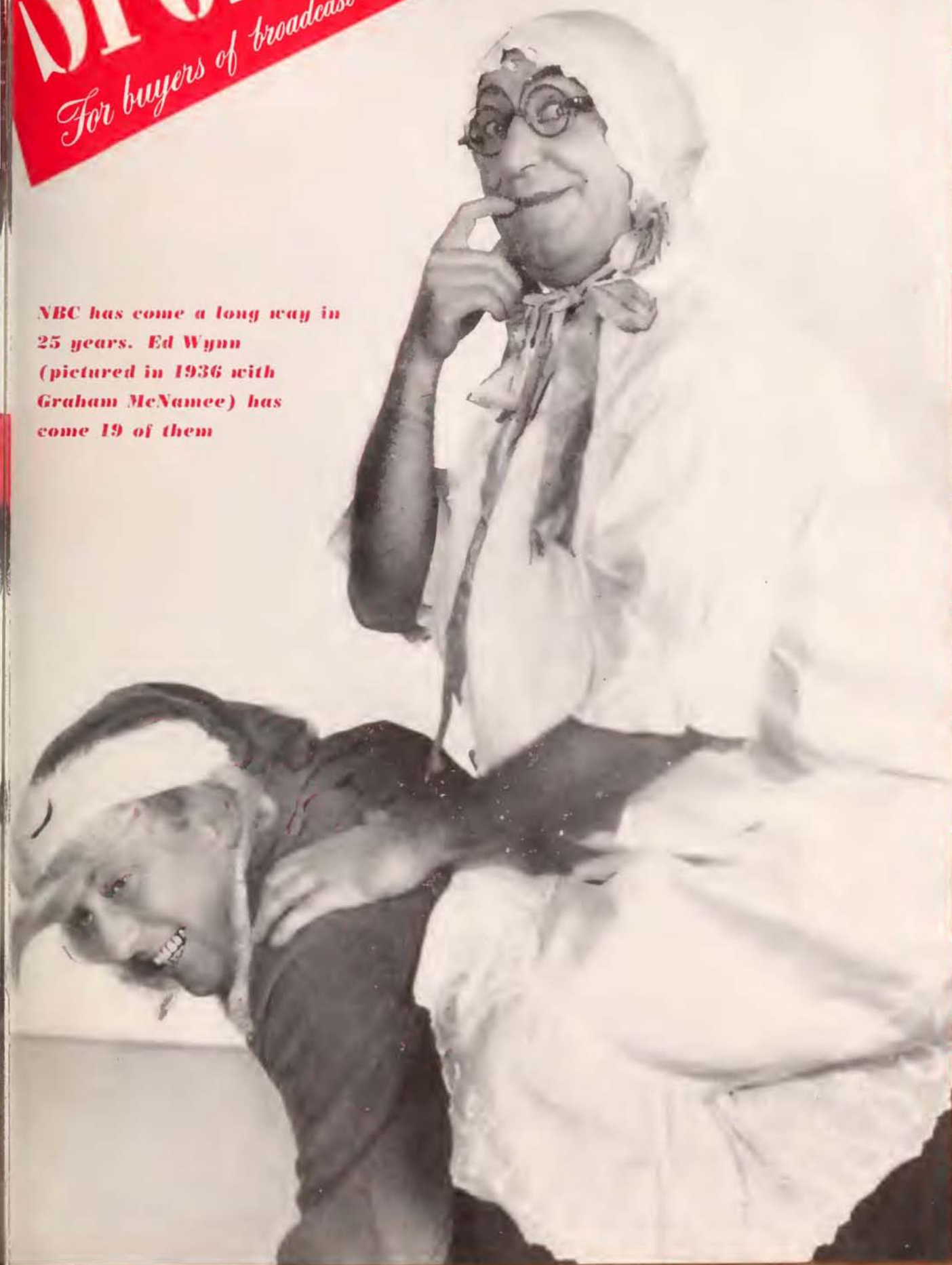


SPONSOR

For buyers of broadcast advertising

Timebuyers: underpaid, underplayed, overworked—p. 34

NBC has come a long way in 25 years. Ed Wynn (pictured in 1936 with Graham McNamee) has come 19 of them



Report to Sponsors

page 1

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PROFITABLE PROGRAMMING
for YOU



11 30
AM

11 55
AM



A SPECIALIZED PROGRAM FOR A SELECTIVE MARKET...

FARM WORLD TODAY

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

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

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

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

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

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

Your Blair man has complete details on WLS agricultural leadership.



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

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

This market consists of:

11.5% of the nation's cash farm income

8.1% of the nation's farms

9.1% of the nation's cattle

15.6% of the nation's hogs

9.4% of the nation's poultry



CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

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

REPORT TO SPONSORS 19 NOV 1951

Local use of air by public utilities is up

Use of hard-hitting public relations air advertising on local level by public utilities is increasing (see page 32). No longer after mere "prestige," light and gas companies are out to buy ears with same cost-per-M awareness of P & G timebuyers. Local companies take cue from their trade group (Electric Companies Advertising Program) which sponsors "Corliss Archer" on CBS radio net work. ECAP has cut its cost-per-M from \$3.75 in 1943 to \$1.66 today.

-SR-

Lever agencies have eye on regional nets

Lever Bros. agencies are making inquiries about regional networks for soap firm, SPONSOR learned at presstime. This is but one of many indications that advertiser interest in regional webs is growing because of low-cost, no-waste circulation advantages.

-SR-

Videodex report shows import of TV time slot

Value of grabbing off favorable time period for TV show is dramatized by recent Videodex ratings of "Racket Squad" kinescopes in 3 single-channel markets. In Milwaukee, with 9:00 p.m. Friday time slot, show got 29.7 rating; in St. Louis at 11.00 p.m. Saturday, show got only 11.0; in Toledo, at 3.30 p.m. Saturday, rating was paltry 1.9. But when Toledo kinescope was changed to new time (Saturday, 8:00 p.m.) its rating zoomed to 28.3. (One of best ways to get good time slot, many sponsors have discovered, is by negotiating with station directly.)

-SR-

\$2,000,000 air campaign spurs rise of Rybutol

Latest meteor on drug-product horizon is Rybutol, B-Complex vitamin which is now spending ad dollars at rate of \$2,000,000 for air campaign which includes MBS' Gabriel Heatter, saturation radio and TV in selected markets, and TV show on 8 ABC-TV stations. Razzle-dazzle of Rybutol firm (Vitamin Corporation of America, Newark, N.J.) is reminiscent of medicine man style of Hadacol's Dudley Le Blanc -- with important differences: (1) Rybutol pays card rates for air time, from all indications; (2) Product itself is genuine. Interesting sidelight in firm's use of high-pressure approach is that it believes doctors themselves are being resold on vitamins via advertising (See article p. 30).

-SR-

New sales firm for TV film shows emerges

You can expect emergence of more independent sales organizations representing TV producers and talent agencies who seek to market film packages. Most recent outfit arising to play this role is Consolidated Television Productions, unofficially allied with KTTV, Los Angeles. Peter Robeck, sales manager, John Asher, sales promotion manager of Consolidated are opening office in New York. They'll represent packagers, push Consolidated's 2 filmed kiddie shows, "Cyclone Malone" and "Jump Jump."

-SR-

Dunhill tests TV in 2 markets; radio test due

Dunhill cigaret has 6-month test campaign running in Cleveland and St. Louis, according to local sources. TV and newspapers are under scrutiny currently, with radio tests said to be planned as well for near future. Agency is Biow.

REPORT TO SPONSORS for 19 November 1951

Rice quits over
blacklist; agency
denies charge

Complex problem of Red Talent accusations (Sponsor 8, 22 October, 5 November) came to fore again when Elmer Rice quit "Celanese Theatre," ABC-TV. Playwright told SPONSOR he wanted Paul Muni or Gregory Peck to appear in his "Counsellor-at-Law." When they proved unavailable he sought one of 6 actors, whom, he alleges, Celanese agency rejected because all are in "Red Channels." Ellington agency denied "political" blacklisting; as proof announces Alfred Drake, with 6 "Red Channels" listings, will star in Rice play 28 November.

-SR-

Rough going
ahead for NBC
in Florida

Strong objections to NBC's network reorganization plan voiced by the Affiliates' Committee at its New York meeting recently, were echoed at NARTB Third District meeting in Pittsburgh (12-13 November) where much of discussion centered on need for increasing rates rather than reducing them. Said NARTB's president, Harold Fellows, to 120 broadcasters assembled, "Radio is getting bigger and bigger." Growing affiliate resistance can only add up to bigger headache for NBC at its meeting later this month in Boca Raton, Fla.

-SR-

Pacific Olive
readies \$100,000
promotion

Spending \$100,000, Pacific Olive Company of Visalia, Calif., will aim for high brand identification, stress quality in upcoming radio, TV, and allied campaigns. By first of year, AM campaign will be in 11 Western states. Peak of air drive comes Christmas week when 370 radio and TV announcements go on air. Station list includes 20 radio, 10 TV stations. To tie campaign together, print advertising will carry trademark character (named Ponchito) developed for TV. Abbott, Kimball, Los Angeles, is new agency for firm, got client so enthusiastic about new campaign it was launched ahead of schedule.

-SR-

Canada to get
U.S. TV shows
by fall, 1952

Canadian television got strong boost when FCC recently gave AT&T Long Lines Department permission to build U.S. end of first international TV link between Buffalo, N.Y., and Toronto, Ont. Start of international service is scheduled for 1952 (probably fall). It will coincide with opening of Toronto's first TV station, operated by government's CBS. Montreal will be added to Canadian TV picture some time in 1953. But don't expect TV stations in Canada's other widely-flung cities -- Vancouver, Winnipeg, Halifax -- for at least 4 more years.

-SR-

Schwerin
holds 1,000th
radio-TV test

Extent to which modern advertisers rely on research was emphasized this month when Schwerin Research Corp. held its 1,000th qualitative radio-television testing session. Schwerin specializes in analysis of commercials as well as programing appeals, has own theatre near Radio City, New York, where cross-section audience groups are assembled. Thus far, reactions of 550,000 people have been accumulated in tests.

-SR-

BAB issues
fact-packed
insurance report

Most recent BAB Retail Information Folder covers life-insurance firms. Like previous folders on clothing stores, furniture retailing, beverages, latest study is jam-packed with information for radio station salesmen, including dictionary of life-insurance terms. "This kind of thing is healthy for everyone," an insurance company account executive commented to SPONSOR. "It will help the radio boys really think constructively when they come to sell us." Constructive promotion on expanded basis is planned following recent appointment of BAB promotion executives John F. Hardesty and Kevin Sweeney.

17 OUT OF 18 PREFER WDAY, FARGO!



An independent survey of radio listening habits in the Red River Valley was recently made by students at North Dakota Agricultural College. The Survey covered 3,969 farm families in 22 counties within about 90 miles of Fargo. In answer to the question, "To what radio station does your family listen most?", 78.6% of the families said WDAY, 4.4% Station "B", 2.3% Station "C", 2.1% Station "D", etc. WDAY was a 17-to-1 choice

over the next station . . . a 3 $\frac{1}{2}$ -to-1 favorite over all competition combined!*

It's the same story in town. Year after year, WDAY makes a run-away of the Hooper race, consistently getting a 3-to-1 greater Share of the Fargo-Moorhead Audience than all other stations combined!

Truly, WDAY is a colossal radio buy in a stupendous farm market. Write direct, or ask Free & Peters for all the facts.

*Competition includes local studios of the other three major networks.



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 24

DIGEST FOR 19 NOVEMBER 1951

ARTICLES

Radio listening in the Midwest: spring, 1951

Dr. Forest Whan's 14th annual surveys for stations WHO, WIBW show that radio listening is going up in the Midwest

27

Rybutol: jet-propelled vitamin

\$2,000,000 radio, TV spot and network campaign, with razzle-dazzle touch, shot this vitamin product to No. 1 sales spot among B-Complex firms

30

Public utilities on the air

Member firms of Electric Companies Advertising Program are fighting "creeping socialism" via use of "popular" network AM program

32

Timebuyers: underpaid, underrecognized

An analysis of the timebuyer's role in the agency, his salary, responsibilities, brings to light fact that he is often under-appreciated

31

Rayco flopped on the air—came back strong

When women's appeal video formula failed, auto seat-cover chain bounced back with mystery-drama which proved highly effective

36

How many NBC milestones can you recall?

How high can you score in this nostalgic picture look through the 25 years since the birth of NBC?

38

How to blend film-commercial techniques

Leading producer tells how to combine cartoon, live action, stop motion, other film techniques, for greater impact at low cost

40

COMING

Is 20 seconds long enough to sell?

SPONSOR has examined the use of station breaks by advertisers and their advertising efficiency. The findings may surprise you

3 Dec.

Public utilities on the air: part II

How local power companies use radio and TV to aid in building good will—and warding off government ownership

3 Dec.

A closeup of the researchers: part I

SPONSOR is preparing a series which will examine in detail just how the various radio and TV researchers compile data. First article on Hooper

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COVER: NBC was 10 years old when this picture of Ed Wynn sitting astride Graham McNamee was taken in 1936. Sponsor who benefited from popularity of these two early stars of radio was Texaco. Many sponsors have profited, many stars have risen in network's 25-year lifetime (see picture history, page 38).

Editor & President: Norman R. Glenn
 Secretary-Treasurer: Elaine Couper Glenn
 Managing Editor: Miles David
 Senior Editors: Frank Rasky, Charles Sinclair
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SHREVEPORT HOOPERS

March-April*



8:00 A. M. to 12:00 Noon



12 Noon to 6:00 P. M.



6:00 P. M. to 10:00 P. M.

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

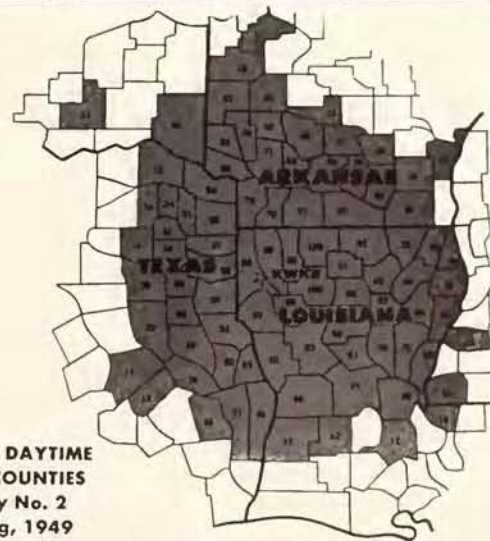
	8 a. m. - 12 noon Mon. thru Fri.		12 noon - 6 p. m. Mon. thru Fri.		6 p. m. - 10 p. m. Sun. thru Sat.	
	KWKH	"B"	KWKH	"B"	KWKH	"B"
MARCH-APRIL 1949	39.6	23.3	31.7	29.7	42.5	28.9
MARCH-APRIL 1950	44.6	25.2	41.6	26.8	46.4	25.5
MARCH-APRIL* 1951	51.8	20.1	45.3	21.3	46.1	28.6

The chart above shows KWKH's fanciest and latest Hoopers—March-April, '51—as well as those for the corresponding months of 1950 and 1949. Notice the big KWKH increases in five of the six "comparison" columns. In 1949 we were a solid first—Morning, Afternoon and Evening. In 1951 we tremendously increased our first-place Share of Audience over 1949—up 30.8% in the Morning, 42.9% in the Afternoon, 8.5% in the Evening!

KWKH does the same kind of bang-up job in its tri-State rural areas, too. BMB Report No. 2 credits KWKH with a Daytime Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 227,701—or 75%—are "average daily listeners" to KWKH!

Get the whole KWKH story, today. Write direct or ask The Branham Company.

*Latest available at press time.



KWKH DAYTIME
BMB COUNTIES
Study No. 2
Spring, 1949

KWKH

Texas
SHREVEPORT LOUISIANA
Arkansas

The Branham Company
Representatives
Henry Clay, General Manager

50,000 Watts • CBS •



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

Baton Rouge

With retail sales in 1950 of \$134,093,000.00—and effective buying income of \$192,555,000.00—Baton Rouge constitutes the kind of a market where your radio dollar *produces*. For effective coverage of this entire trading area, investigate WJBO, the station with the largest over-all audience.

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Landry

Not by bread alone—but with salaam(i)

Vicks Vaporub, a sainted name in spot, has just converted four "divisional" general managers into presidents, thereby emulating CBS and many another American corporation. Our American business hierarchy expands and waxes complex, demanding new and added symbols of deference and prestige. Divisional presidencies compare to system presidencies as marquesses or earls compare to dukes, and a latter-day vice chairman is a sort of honorary prince, or cousin royal. It's all fairly exciting and wonderful for the elite and undoubtedly is a commercial mirroring of military example, now that brigadier generals, major generals, lieutenant generals, full generals, and generals of the army stop short only of field marshal.

* * *

Titles of distinction, prestige and authority are more and more a formidable burden upon any trade-paper journalist. It is so easy to get mixed up as to who's who. Only a *Chef de Protocol* can distinguish a vice president of the blood royal at J. Walter Thompson from a mere gang foreman with epaulettes. Throughout advertising agencies, there are publicity directors who are and publicity directors who are not vice presidents, and if you think they're not highly aware (either way) you don't know the disease of temperamental heartburn.

* * *

A word, now, on another form of commercial prestige—the increasingly widespread custom of bestowing annual awards and prizes in and to business. Generally, the recipients are remarkably ready to be flattered silly, taking it all deadpan. But once in a while, strange awkwardnesses creep into this business of attempting to praise businessmen. Thus the senior Rockefeller and the senior Ford often backed away from proffered honors. Their wealth and position made it almost impossible to accept awards without self-consciousness.

* * *

Note this: some of the awards in advertising go certain years to relatively undistinguished recipients. You don't hear it mentioned around, but this is sometimes because the man really favored won't stand still for the spotlights, the photographers and the speeches.

* * *

Many years ago *Variety* bestowed a special plaque upon John K. Hutchens of the *New York Times* for his contributions to the art of radio criticism. Far from being delighted, the *Times* was palpably embarrassed. It was, presumably, recognition for the wrong reason (the managing editor was anti-radio) and from the wrong source (a trade paper that didn't use good grammar). Not only did the *Times* never acknowledge the plaque in any way, but Hutchens wrapped it up and silently took it home in a taxicab with the blinds drawn.

(Please turn to page 72)

there's

a

film

Everywhere you look, you see that the bright future predicted for film programs in television has already arrived.

- *Look at the schedules. You see film programs on every channel, every day and night of the week.*
- *Look at the ratings. You see film programs among the leaders, with ratings of 20 and higher in individual markets.*
- *Look at the sponsors. You see film programs used by such big-time advertisers as Procter & Gamble, General Mills, Sterling Drug, Philip Morris, Bigelow-Sanford—and many others with more modest TV appropriations.*

For you don't need a king-sized budget to use film on television. Film opens the door to efficient Spot Program advertising.

You can place your film show in as few or as many markets as you need, when you're a Spot Program advertiser. You're never faced with those network budget-boosting "must" stations or minimum group requirements.

Your film program can be of any type or length. There's comedy on film, and mystery, drama, homemaker, quiz, etc. They run from 5 minutes all the way to feature-length "movies." The picture quality is consistently more satisfactory than kinescope recordings.

And there's this added attraction. You pay no premium for all these Spot Program advantages. Spot rates are generally lower than network rates for the same time periods, over the same stations. The difference is enough to cover the extra film prints needed, their handling, distribution and other costs.

If you want the total picture, just call any Katz representative for the full story on Spot Program television. You'll discover there's a lot of film in your television future. And you won't need a crystal ball to see that . . .

You can do better with Spot. Much better.

in

your

tv

future

THE KATZ AGENCY, INC. Station Representatives

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

great radio... now great TV

2 major half-hour shows now available for local TV sponsorship

Here's a major development in local and regional programming—a chance for your station to get off to a flying start for the coming television year. Two big-time shows are now on film for sponsorship—"Tales of the Texas Rangers" and "Dangerous Assignment." Both are well-established from NBC Radio . . . both are ideal

for local accounts who want a show of top network caliber but must work with a limited budget. These half-hour shows are red-hot, so start checking your prospects now!

Write, wire, or phone today for price and audition print. *NBC-TV Film Syndicate Sales, 30 Rockefeller Plaza, New York City.*

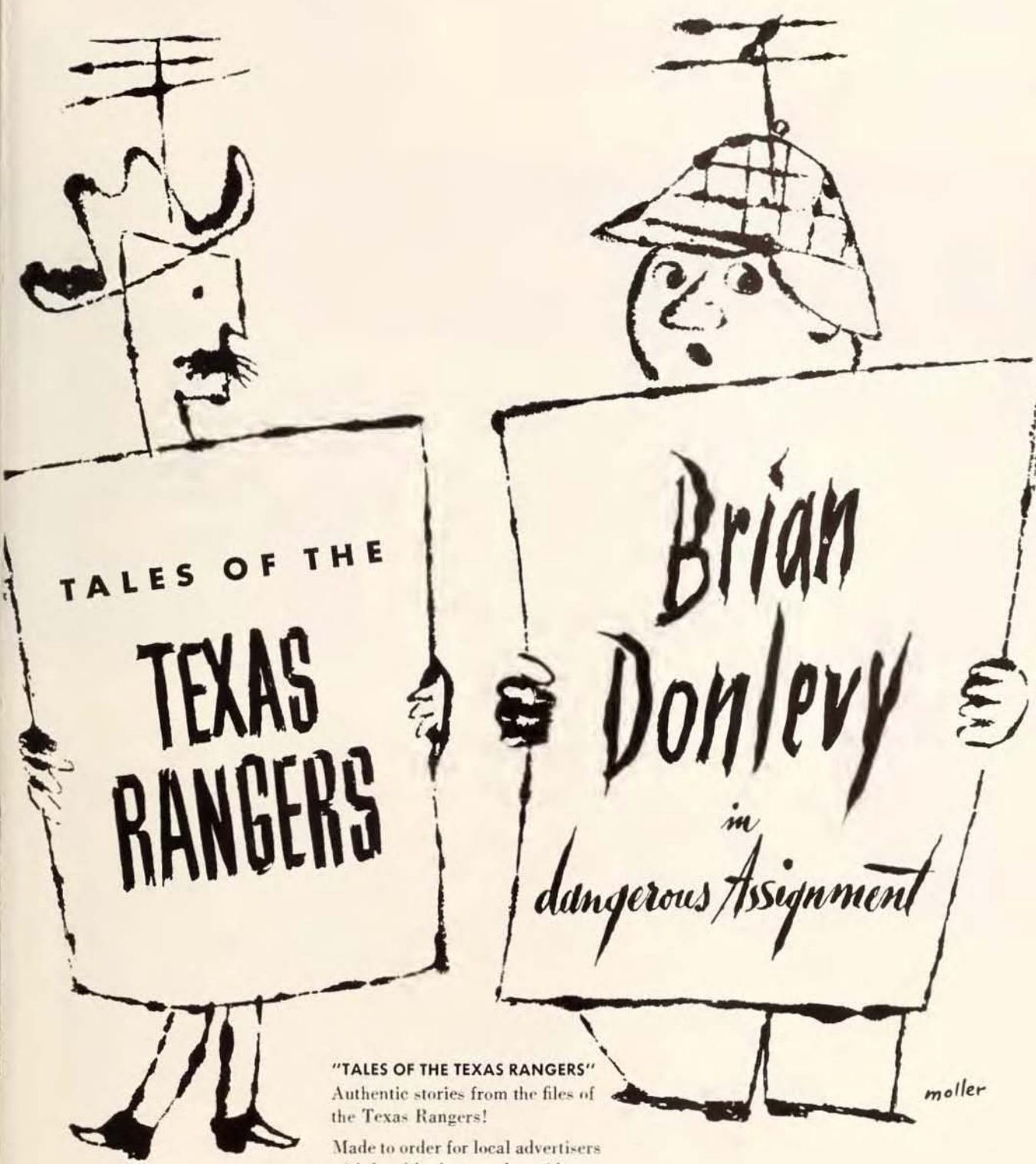
Each Half Hour A Complete Story

5 sponsor identifications
through provision for:

- Opening billboard
- Opening one-minute commercial
- Middle one-minute commercial
- Closing one-minute commercial
- Closing billboard

NBC-TV FILM SYNDICATE SALES

30 ROCKEFLLER PLAZA, NEW YORK, N. Y.



"TALES OF THE TEXAS RANGERS"

Authentic stories from the files of the Texas Rangers!

Made to order for local advertisers with local budgets and top ideas.

"DANGEROUS ASSIGNMENT"

starring Brian Donlevy as "Steve Mitchell" international adventurer, fighting crime in a background of global intrigue.

Donlevy follows through—sells time and products!

When he "muscles in"—out goes the competition!



Who said the first nine months are the hardest?

From January to September of this year, almost 5,000,000 letters from faithful listeners poured into CKAC—more mail than in the entire 12 months of 1950!

We've become experts at breaking our own records—let us demonstrate how CKAC can break sales records for your product, too!

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



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

510 Madison

RED CHANNELS

I have been reading with great interest—and great satisfaction—your excellent series of articles entitled “The truth about Red Channels.”

I realize that you are reporting your findings in an excellent objective way. I myself, working in the creative industry which your magazine serves, cannot help but feel subjective in my dislike for any means which creates fear, judges men guilty before being given any chance to defend themselves to subversive charges leveled at them; the very publication of such a book allows the un-progressive elements in our midst to set themselves as judges and juries of the fates of the most talented men and women in our country.

If the intent of the men who published *Red Channels* was merely to warn broadcasters of subversive elements they could not possibly have gone about publicizing such facts—in such an un-American way. This book and its unjust methods of warning the people is the best propaganda the Communists can use against us—for isn't *Red Channels* the best example of thought control today?

Congratulations again and keep up the good work. We all hope for clear sailing without guidance of—*Red Channels!*

AN EXECUTIVE
DuMont TV Network

I have read in your issue of 22 October “The truth about *Red Channels*” and can only say that this appears to me to be subjective reporting by a writer who was determined to try to discredit *Counterattack* from the very beginning.

While I realize, of course, that the staff at *Counterattack* has a difficult job and often operates under handicaps, and no doubt makes its share of errors, *Counterattack* nevertheless, in my opinion, is doing a valuable piece of work that is long past due. If the broadcasting industry had kept its own house clean or made any sincere effort to weed out the Commies, then there would be no room for *Counterattack* or *Red Channels*. But such is not the case, and obviously there is room for some

service which will throw light where light is needed.

Your writer has done a fine hatchet job to date, apparently in the interests of those writers and artists who have questionable loyalty records. Whether or not that is your intention, I cannot say, but it does appear to be so judging entirely from the one episode which I have read. I am awaiting with interest to know what constructive program SPONSOR will offer to achieve the results which *Red Channels* and *Counterattack* are striving to attain, although their methods lack much of being perfect.

I am not defending error, nor am I defending faulty methods. But I am wondering why SPONSOR is doing such a splendid hatchet job, unless it has something specific to offer as a remedy for use here and now, because as I see it, the hour is late.

ALBERT EVANS, JR.
Evans & Associates, Fort Worth

● SPONSOR's *Red Channels* series appeared as follows: “The truth about *Red Channels*,” Part I, 8 October issue; Part II, 22 October; Part III, “How to keep Reds off the air—sanely,” 5 November, 1951. An editorial stating SPONSOR's stand on the subject also appeared in the 5 November issue. Numerous comments on this series have been received of which the above two letters are representative.

DEPARTMENT STORE RADIO

As a subscriber to your publication, we find many useful articles applicable to Australian Radio.

Under the heading of “Applause” on page 92 of your 27 August 1951 issue, mention is made of a booklet titled “Department Store Radio Advertising”; you also make reference to The Advertising Council.

Would it be too much trouble for you to ask the National Retail Dry Goods Association to forward us two copies of their publication? Likewise, we would also appreciate any printed material issued by The Advertising Council.

A. D. HANNAM
The Weston Co. Pty. Ltd.
Sydney, Australia

● The NRDCG booklets sell at \$4.00 each and can be obtained from them at 100 W. 31st St., New York 1, N. Y. The Advertising Council, 25 West 45th St., New York 19, N. Y., issues material through their public relations department.

WRITING RADIO PLUGS

Just a note to tell you how much our whole department appreciated your article entitled, “How to be a dud at writing radio commercials,” pages 38-39 of the 8 October issue. So “hilariousified” were we that we would appreciate

"We get WFBM-TV only, and get it good!" says

ROBERT D. GRAVITT
1604 12th Street
Lawrenceville, Illinois

You get a **BIG BONUS IN SETS ON WFBM-TV**
INDIANAPOLIS

"I install the channel 6 antenna for best reception here...this is a WFBM-TV town!" says

FLOYD V. MILLER
1006 Jefferson Street
Lawrenceville, Illinois



● You won't find a word in Standard Rate & Data about WFBM-TV's big BONUS in TV SETS—but it's something you want to remember! As indicated on the map of Indiana, there's a wide belt around Indianapolis where hundreds of TV sets, in scores of towns outside the station's 60-mile area, are tuned to this pioneer Hoosier station, exclusively.

LAWRENCEVILLE, ILLINOIS
122 MILES FROM INDIANAPOLIS

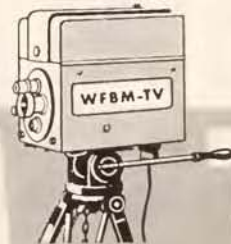
Get the facts about the WFBM-TV selling area today. Write for details about this prime

put the products of *your* clients up in front, and *keep* them there—in the heart of heavily populated, high-income Indiana—recommend the Hoosiers' first station . . . WFBM-TV!

TV market that packs a load of sales dynamite for many a leading manufacturer. To

The home of WFBM-TV at 1330 North Meridian Street in Indianapolis is a beautiful new building, designed exclusively for radio and television. Complete facilities for both studio productions and film presentations are available.

First in Indiana



Channel 6, Indianapolis

REPRESENTED NATIONALLY BY THE KATZ AGENCY



When folks hear
THE TOWN CRIER
in the Minneapolis-St. Paul Market
they **BELIEVE** and **BUY***

BEHIND the shuttered windows of early American homes, men and women paused when the Town Crier's bell rang out. They listened while he called out news of events and things to buy.

They knew his bell, his voice; and so the friendship of a voice with many people was formed. To make and keep friends, the Town Crier had to tell the truth; be a friend; be of service.

Our objective here at WTCN is to be Town Criers in the finest sense. That's why our prime purpose is to be *people* who make friends—who serve our community.

Products—like people—are best introduced through a friend who is known in the way the old Town Crier was known.

*Proof of this belief in our folks by the people out here is ready for you in return for a letter or phone call. It's the human side of selling—about real people who cry real products which real people buy.

WT *own* **C** *rier* **N** *of the Northwest*

RADIO ABC—1280 **TELEVISION** ABC—CBS—DUMONT—CHANNEL 4

Free and Peters, National Representatives

(if possible) having a couple of reprints which we will frame for posterity—or is it posterity? (See Section 10 of aforementioned article.)

WM. J. BREWER, *Radio/TV Dir.*
Potts, Calkins & Holden, K. C.

After seeing the article "How to be a dud at writing radio commercials" in a current issue of SPONSOR, I was interested enough to discuss it with Mr. Coe, our station manager.

The article is certainly vital to a station such as ours. I would appreciate it if you would send me a few copies—three or four will be sufficient.

JOAN BECKMAN, *Continuity Editor*
WWCA, Gary, Indiana

RESULTS COUNT

I firmly believe that your radio results page and TV results page are two of the most valuable examples—two of the most useful items of editorial material that I have ever seen in a trade publication.

However, I have been carelessly letting back numbers of these pages slip by me. Only recently, I woke up to the necessity of having a bound file folder of all these pages—insofar as they are available.

Do you contemplate ever issuing all the pages—current pages and back number pages—in bound booklet reprint form? How many of these pages have there been altogether in the last, say, five years? How do I go about getting tear sheets that would help complete the file which I am certainly going to keep intact from now on . . . intact and up to date?

IRWIN W. LYNCH, *Adv. Mgr.*
Sun Spot Co. of America, Baltimore

● SPONSOR plans to publish its hundreds of Radio Results and TV Results in booklet form early in 1952.

LIKES LOCAL RADIO

In your 8 October issue I have noticed the story regarding the show which I am sponsoring over KOB. I am very much concerned over the statement in that story which reads: "At first adamant against advertising over local radio stations because he didn't like their style of programing, McCormack liked recent changes on KOB." I have not made such a statement regarding the other radio stations in Al-

buquerque and am very much embarrassed that such a statement would appear in this story.

I am well pleased with the program on KOB but do use radio advertising over the other stations and certainly have no criticism to offer of them.

If any kind of a correction could be run on this statement I would sincerely appreciate it.

JOHN C. McCORMACK
John McCormack, Inc., Albuquerque

SELLING RETAILERS

Congratulations on a wonderful article in your 22 October issue by Joe Ward of A.R.B.I.

Let me herewith enter my order immediately for 20 reprints on this article, one of which I will paste on my bathroom mirror to read every morning before I come to work.

As I am writing to Joe Ward today, if I were to write an article on what is wrong with the broadcasting business today, I would be afraid to put one paragraph on paper, since if I did it would be so similar to Joe's article, almost word for word, that he would probably have a good case for plagiarism suit.

What he says about our business is the bitter truth, but the complete truth nonetheless.

DAVE BAYLOR, *V.P. & Gen. Mgr.*
WJMO, Cleveland

Your recent article, Gentlemen . . .

In the October 22nd issue of SPONSOR is so good that we would like each of our staff members to have a copy.

Would you kindly arrange to send us twenty-two reprints of the article. "What radio should know about selling retailers," and bill us.

DAVID M. ARMSTRONG, *Mgr.*
CDKA, Victoria, B. C.

Just got a look at another fellow's copy of SPONSOR for 22 October.

Please send twenty copies of the article on page 36, "What radio should know about selling retailers."

Believe you've hit the nail on the head again with this one.

STEPHEN W. RYDER, *Stn. Mgr.*
WENE, Endicott, N. Y.

● Reprints of the article "What radio should know about selling retailers" can be obtained at the following rates: 1-25 copies, 25¢ each; 26-99 copies, 15¢ each; 100 or more, 10¢ each.

(Please turn to page 86)

Why WFBR is BIG in Baltimore

NO. 1 OF A SERIES

CLUB 1300

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

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

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

ABC BASIC NETWORK

WFBR

5000 WATTS IN BALTIMORE, MD.

Gateway to NORRISTOWN . . .

WFIL



JOHN TAGLIEBER, Grocer—Residents from miles around and Norristown's 38,000 citizens buy \$10,794,000 worth of assorted edibles each year from 152 food stores like Taglieber's Markets.

ELIZABETH A. MYERS, Housewife—Women like Mrs. Myers prefer to shop near home. Their families purchase nearly \$5,000,000 worth of clothes a year in Norristown's 62 busy apparel shops.

HAROLD W. CARE, Pharmacist—WFIL spot announcements help sell a lot of goods in Norristown's 29 drug stores (like Care's Pharmacy) where 11,000 families spend \$1,232,000 a year.



When is 5,000 watts more than 5,000 watts? When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency . . . 100,000 watts at 1120 kilocycles.

It's Not the Size . . .

Bustling Norristown . . . just a medium-sized city . . . but its effective buying income of \$5,083 per family is 14 per cent above the national average, typical of the 1,167,520 radio families in Philadelphia's 14-County Retail Trading Area. You can reach more than three-fourths of Norristown's prosperous homes just as effectively and less expensively on WFIL's 5,000-watt signal as on 50,000 watts. And WFIL outpulls local county stations here, as in 10 of the 14 counties. Schedule WFIL.

and ALL of America's 3rd Market

Philadelphia



*Memorial Arch, a landmark at
nearby Valley Forge.*

It's the Selling Power!

You can't judge Norristown's buying power by its population. Nor can you judge WFIL's selling power by its power output. For WFIL's penetrating voice reaches 2 out of 3 radio homes in every corner of America's third largest market. WFIL is a sure thing . . . your best bet to reach *all* of a market whose combined buying power is \$6,638,759,000 . . . and far beyond into a tremendous bonus area. Total WFIL coverage: 6,800,000 people with more than \$9 billion in purchasing power.

WFIL

560 kc.

**The Philadelphia
Inquirer Station**

*An ABC Affiliate
First on the Dial
In America's Third Market*

Represented by THE KATZ AGENCY

Globe-Democrat Tower Bldg.
Saint Louis



Representative
The KATZ AGENCY

... that's ED WILSON'S
RECORD IN 9 YEARS
ON KWKK.

This record of experience shows Ed Wilson really gets RESULTS for his sponsors! At 7:30 a.m. and 3 p.m. daily Ed's listeners gather 'round . . . and he sells them!

10,271
118,036
118,036

COMMERCIALS!



HOURS ON
THE AIR!



Samuel Sennet

President
Howard Clothes Corporation, New York

Mr. Sponsor

"Nice guys finish last!" The once-pugnacious Leo Durocher was the phrasemaker. But Lippy Leo changed his philosophy when he led the New York Giants to a pennant. Another "nice guy" disproving the Durocher theory is Samuel Sennet, guiding hand behind Howard Clothes' multi-million dollar operation. With three plants and 55 retail outlets in 26 cities from New York west to Minneapolis, Howard is a clothing chain store colossus.

Sennet's association with Howard Clothes and their predecessors goes back to 1917. It was then the Brooklyn-born, New York public-school-educated Sennet first entered the clothing field. He was 15 at the time. Within eight years, he sold his firm on the volume possibilities of a popular price "maker-to-wearer" line—which became an overnight success. That year, 1925, Howard Clothes was formed. Sennet was a junior officer then; he was elected president in 1947.

Now Sennet, young-at-50, maintains his earlier drive to keep Howard Clothes up front (annual sales volume is well over \$28,000,000). To maintain Howard's leadership in the men and boys' clothing field, the East and Midwest are blanketed with merry jingles and crisp, hard-sell announcements on some 36 key radio and TV stations.

Jimmy Powers' *Powerhouse of Sports* is telecast four times weekly over WPIX, New York; in addition, one of the Powers shows is kinescoped for viewing in five other cities. Together, this master weave of radio and TV expenditures (through Peck Advertising) totals \$225,000 annually or 40% of the Howard ad drive.

Behind the scenes is Sennet, who holds "you get no more out of a job than you put into it . . . you should get a kick out of your job or go into another field."

Despite his intense interest in his corporation, Sennet is far from a self-centered businessman. From Howard Clothes employees and store managers comes these bits of praise and respect that form a well-fitting mantle about the man: "fair a man as you'd ever want to meet" . . . "works up a lot of enthusiasm among his employees."

Ask Sennet and he says his hobby is business. But even his public-service activity as men's wear chairman of the National Conference of Christians and Jews and philanthropic work with UJA, and the Brooklyn Hebrew Home for the Aged reflects his interest in his fellow man.

WREC

GIVES YOU A
BONUS
MARKET



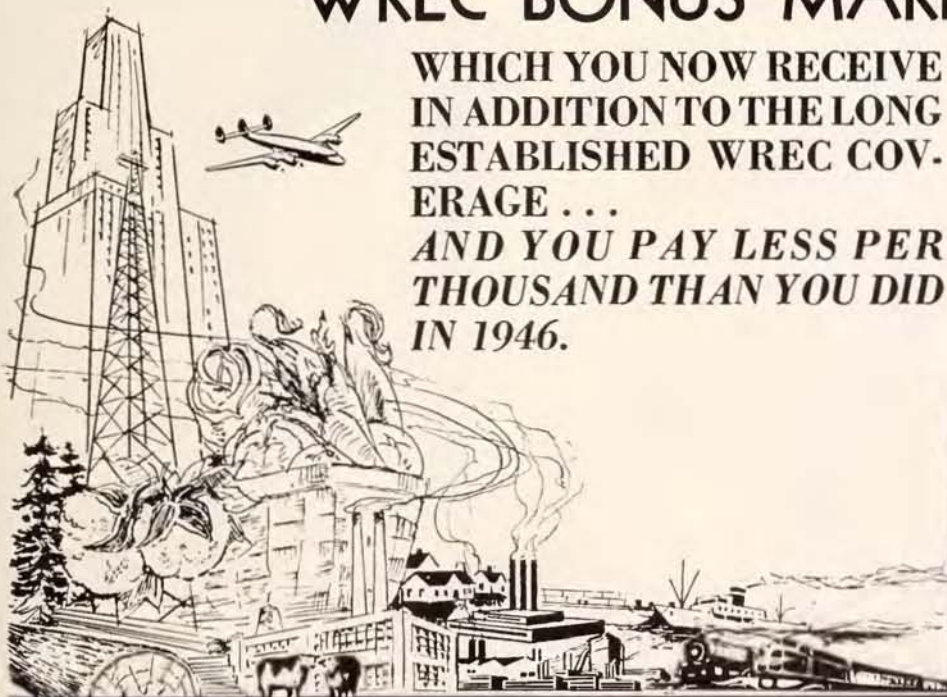
**YES — THAT'S RIGHT —
YOU PAY NO MORE —
ACTUALLY, YOU PAY
10.1% LESS PER THOUS-
AND LISTENERS, COM-
PARED TO 1946 — AND
ACCORDING TO THE
1950 CENSUS YOU
REACH MORE PEOPLE,
GET MORE COVERAGE,
MAKE MORE SALES . . .
THAN EVER BEFORE.**

According to the latest available figures of the 1950 census, the rich 76 county Memphis Market shows a definite population increase. This increase means thousands of potential customers. It is your

WREC BONUS MARKET

**WHICH YOU NOW RECEIVE
IN ADDITION TO THE LONG
ESTABLISHED WREC COV-
ERAGE . . .**

**AND YOU PAY LESS PER
THOUSAND THAN YOU DID
IN 1946.**



WREC

MEMPHIS

NO. 1 STATION

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

Represented by THE KATZ AGENCY, INC.

Don Lee audiences have grown

Daytime audience 16.3% bigger

Evening audience 22.3% bigger

(according to Nielsen, 1st half of 1951 vs. 1st half of 1949, full network average audience)

Don Lee can deliver your sales message consistently to more people through their own, major, local selling medium at a lower cost per sales impression than *any other* advertising medium.

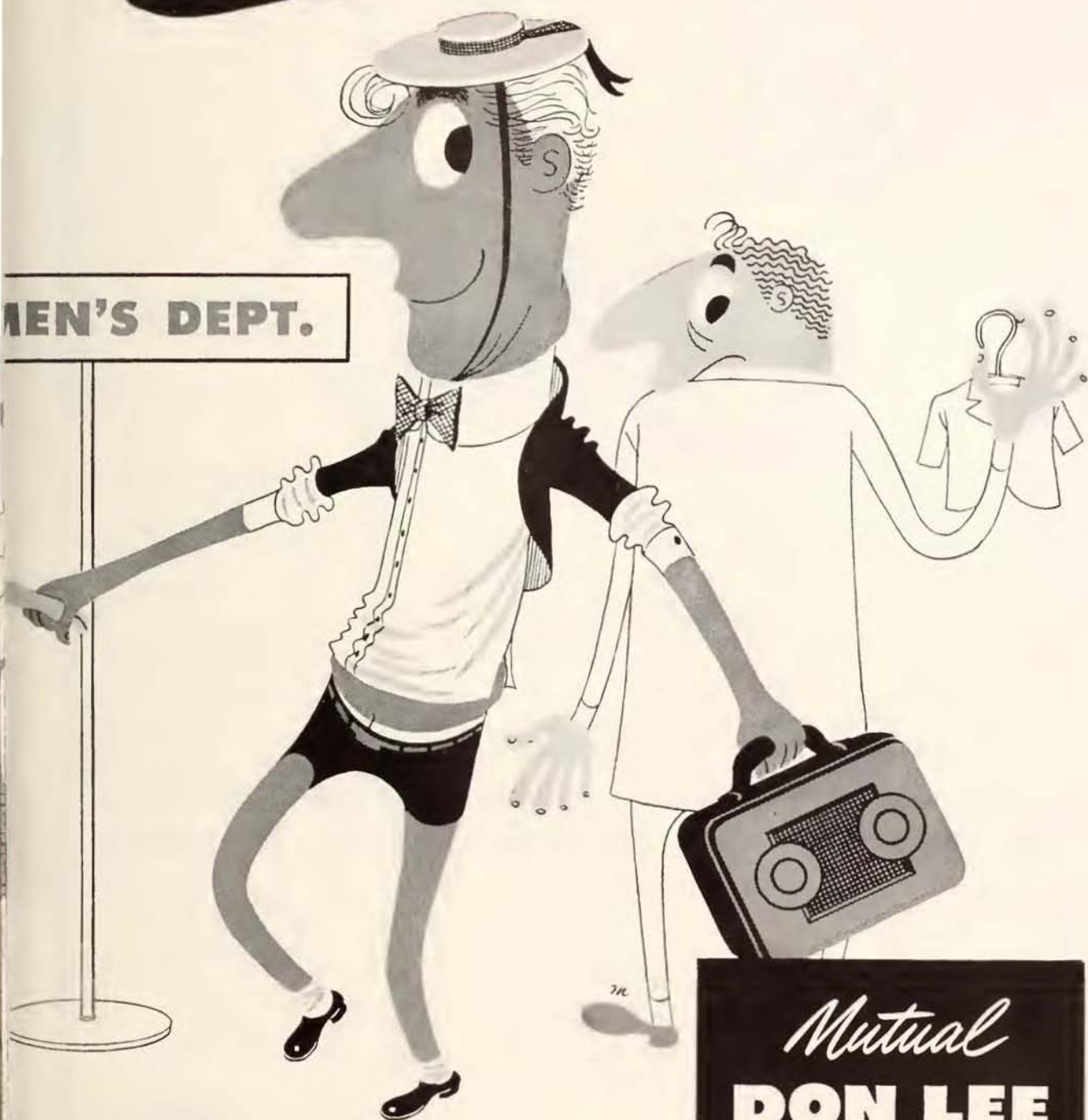
That's a *big* statement, but it's true because Don Lee is a *big* network. Don Lee broadcasts *locally* from 45 network stations in 45 important Pacific Coast markets with all the local selling influence and prestige that you need to do the best job of selling *within* each local market... where your sales are actually made.

As a matter of fact, Don Lee is the only selling medium actually designed to sell consistently to all the Pacific Coast. That's why Don Lee consistently broadcasts more regionally sponsored advertising than any other network on the Pacific Coast. Don Lee delivers *more* and *better* and the advertisers who sell the Pacific Coast know it.



WILLET H. BROWN, *President* • WARD D. INGRIM, *Executive Vice-President*
NORMAN BOGGS, *Vice-President in Charge of Sales*
1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA
Represented Nationally by JOHN BLAIR & COMPANY

much bigger on the Pacific Coast



the Nation's Greatest Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

When You're an Independent Advertiser You Make More Sales



JUST READ WHAT THESE INDEPENDENT THINKERS SAY:

"We are increasing our radio schedule with KCBC because we know that our announcements have been very effective and are most important in the promotion of our business."

—To Radio Station KCBC
Des Moines, Iowa
from Martin Cole, President
Elliott Furniture Company
Des Moines

"... gratifying results our client, the Empire Building and Loan Association, is getting... resulting in quite a number of new accounts."

—from Joseph W. Palmer
MacGruder, Bakewell,
Kostka, Inc., Advertising,
Denver, Colo.,
to Radio Station KMYR,
Denver

Leading independent radio stations are today's best buy!

There's something about being *independent* that keeps you toughened up, ready to tackle any job that requires good, honest, hard selling. At any rate, you will find in radio today it's the leading *independent* radio stations which are doing a truly productive sales job for national advertisers. Perhaps you've been thinking to yourself, "I ought to try *Independent* Radio." Well, now's the time to act. Write for all the facts to any AIMS station listed below.

THESE ARE THE LEADING INDEPENDENT RADIO STATIONS:

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

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

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

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

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



New and renew

SPONSOR

19 NOVEMBER 1951

1. New on Radio Networks

SPONSOR	AGENCY	NO. OF STATIONS	PROGRAM, time, start, duration
American Chicle Co	SSCB	ABC 175	Will Rogers; T, Th 5:55-6 pm; 30 Oct; 52 wks
Bymart Inc	Cecil & Presbrey	NBC 134	Somerset Maugham Theatre; Sat 11-11:30 am; 27 Oct; 52 wks
General Motors Corp (Buick Motor div)	Kudner	ABC	The Big Hand; M 8-8:30 pm; 14 Jan only
General Motors Corp (Buick Motor div)	Kudner	ABC	Hollywood Star Playhouse; M 8-8:30 pm; 17 Jan only
General Motors Corp (Pontiac Motor div)	MacManus, John & Adams	ABC 215	Stop the Music; Sun 8-8:30 pm; 2, 9 Dec only
Seeman Brothers Inc	William Weintraub	CBS 173	This Is Nora Drake; alt days M-F 2:30-15 pm; 19 Nov; 52 wks

2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF STATIONS	PROGRAM, time, start, duration
Continental Baking Co	Ted Bates	CBS 51	Grand Slam; M-F 11:30-15 am; 19 Nov; 52 wks
Swift & Co	J. Walter Thompson	NBC 44	Red Foley; M-F 10:30-15 am; 26 Nov; 52 wks
Toni Co	Foote, Cone & Belding	CBS 186	Arthur Godfrey; alt days M-F 10-10:15 am; 29 Oct; 52 wks

3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Diamond Match Co	Matches	Benton & Bowles (N. Y.)	15 mkts	Annents; mid-Nov; 13 wks
Lever Brothers Co	Silver Dust	SSCB (N. Y.)	20 mkts	Annents; 12 Nov; 4 wks
Snow Crop Marketers Inc	Frozen foods	Maxon (N. Y.)	6 mkts	Annents; 12 Nov; 13 wks
Velvet Tip Bobby Pins	Bobby pins	Herschel Z. Deutsch (N. Y.)	30 mkts (U. S.); 20 mkts (Canada)	Partic; early Jan; 13 wks

4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roy Chapman	National Broadcast Sales, Vancouver, office mgr	CKOK, Pentteton, B. C., mgr, part owner
Frank H. Corbett	WGAP, Maryville, Tenn., partner	WOKE, Oak Ridge, Tenn., also secy
Harry J. Daly	Wash., D. C.	WOKE, Oak Ridge, Tenn., dir
G. P. Fitzpatrick	Falstaff Brewing Corp, St. L., sls prom mgr	Free & Peters, N. Y., head radio sls prom, research dept
Edwin S. Friendly	ABC-TV, N. Y., eastern sls mgr	ABC, N. Y., natl dir tv sls
Murray Lloyd Goldsborough Jr	WNOW, York, sls prom mgr	WGET, Gettysburg, mgr
Frederick G. Harn	WJJD, Chi., sls mgr	Same, mgr
Arthur F. Harre	WJJD, Chi., gen mgr	WCFL, Chi., gen mgr
George W. Harvey	WGN, Chi., eastern sls mgr (offices in N. Y.)	WFLA, Tampa, gen mgr
Hugh M. P. Higgins	BAB, N. Y., dir	CBS Radio Network, N. Y., market research counsel
Lowell Jackson	ABC, Chi., member central div radio sls dept	Same, sls mgr
David J. Jacobson	Young & Rubicam, N. Y., pub rel superv	CBS-TV, N. Y., dir pub rel
Carleton Jewett	Everett-McKinney, Chi., mgr	Robert Mecker Associates, Chi., mgr
Boyd W. Lawlor	WTRC, Elkhart, Ind., prog dir	WWCA, Gary, comml, sls prom mgr
Elmore R. Lyford	NBC, N. Y., superv tv stn relations	DuMont, N. Y., dir stn relations
Frances O'Brien	Free lance writer, N. Y.	Phil Davis Musical Enterprises, N. Y., sls prom, publicity dir
Bernard H. Pelzer Jr	NBC, N. Y., tv acct exec	Katz Agency, N. Y., member tv sls staff
Don Pontius	Robert Mecker Associates, Chi., mgr	Same, S. E., mgr
Arthur Poppenberg	King Features Syndicate, sls	WBNS-TV, Columbus, acct exec



Numbers after names refer to New and Renew category

Ed S. Friendly (4)
 Geo. W. Harvey (4)
 Carleton Jewett (4)
 B. H. Pelzer (4)
 Don Pontius (4)

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

4. National Broadcast Sales Executives (continued)



NAME	FORMER AFFILIATION	NEW AFFILIATION
Owen J. Reynolds	Wash., D. C.	WOKE, Oak Ridge, Tenn., vp
Robert H. Salk	CBS, N. Y., radio net sls	Katz Agency, N. Y., member tv sls staff
George F. Shupert	Paramount Television Productions, N. Y., vp, dir comml operations	Peerless Television Productions, N. Y., vp
Edward P. Shureick	CBS Radio Div., N. Y., market research counsel	CBS-TV, N. Y., network sls acct exec
Kevin R. Sweeney	Don Lee Television, Hlywd., sls mgr	B&R, N. Y., dir natl prom
Harry C. Weaver	WGAP, Maryville, Tenn., partner	WOKE, Oak Ridge, Tenn., also pres, gen mgr

5. Sponsor Personnel Changes



NAME	FORMER AFFILIATION	NEW AFFILIATION
E. Lloyd Bernegger	U. S. Time Corp., N. Y., sls, adv vp	Bristol-Myers Products Div., N. Y., sls vp
Leonard F. Cramer	Allen B. DuMont Laboratories, Clifton, N. J., exec vp, dir	Aveo Mfg Corp., Cine. (Crosley div), asst gen mgr
Charles N. Crittenton	Schick, Stamford, dir sls, adv	Eversharp, N. Y. (shaving instrument div), dir sls, merchandising
Richard H. Hehman	Kroger Co., Cine., creative prod dir	Pabst Sales Co., Chi., adv mgr
Stanley F. Patten	Allen B. DuMont Laboratories, Clifton, N. J., asst to pres	Same, vp
Nathan N. Perlslein	Pabst Brewing Co., Chi., adv dir	Same, also adv dir Pabst subsidiaries (Hoffman Beverage Co., Newark; Los Angeles Brewing Co., L.A.)
Stanley H. Pulver	Dancers-Fitzgerald-Sample, N. Y., media buyer	Lever Brothers Co., N. Y., radio-tv media mgr
Martin L. Seher	Motorola-New York, N. Y., gen sls mgr	Emerson Radio and Phonograph Corp., N. Y., natl sls mgr

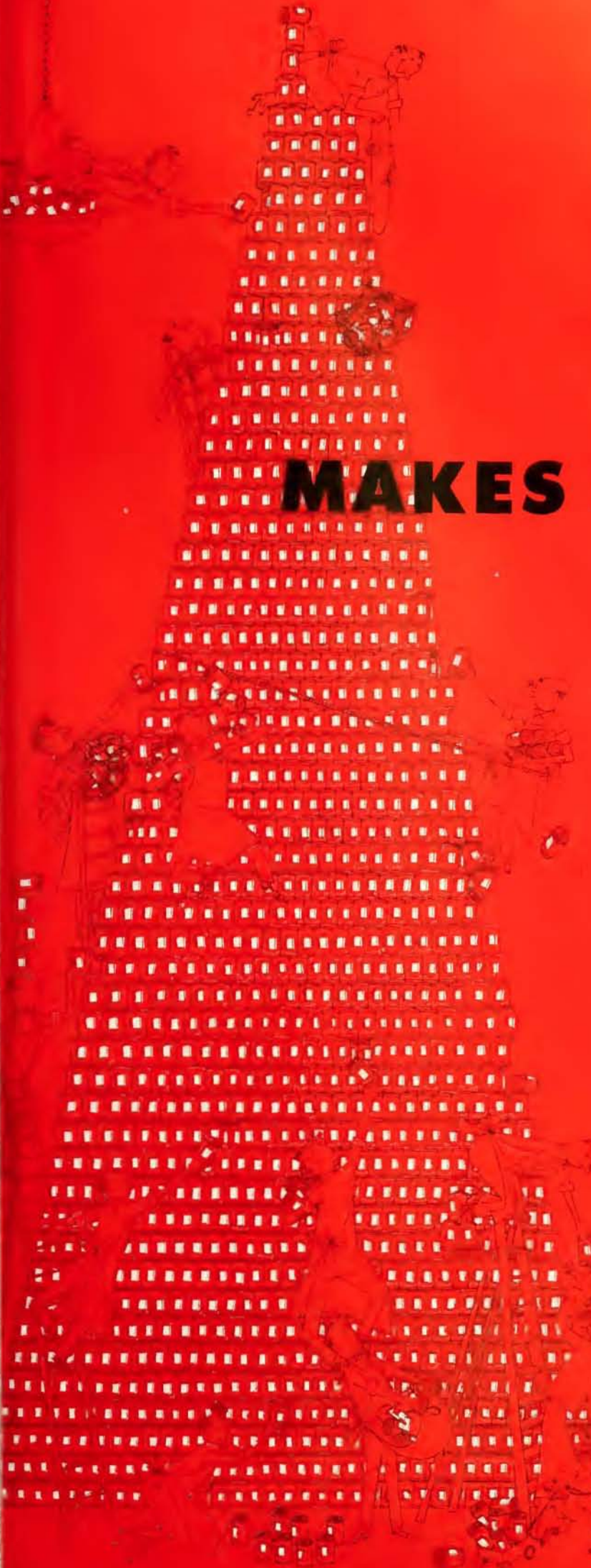


6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Allied Chemical & Dye Corp (Swert prod div), N. Y.	Swert suifs	Price, Robinson & Frank, N. Y.
Allied Florists of Philadelphia	Florist association	Adrian Bauer, Phila.
Arrestine Sales Agency Inc, Birmingham, Ala.	Arrestine tablets to stop smoking habit	Sparrow, Birmingham
Joe Bonomo Culture Institute, N. Y.	Physical culture	R. T. O'Connell, N. Y.
R.Y.D. Co	Underwear	Hirshon-Garfield, N. Y.
Ry-Chemical Products Co	Sun-Grip waxes	Wyckoff, S. F.
Caruso Brands Inc, N. Y.	Macaroni products	Birmingham, Castleman & Pierre, N. Y.
Consolidated Cosmetics, Chi.	Spic deodorant, Lanoline plus cos- metics	Tim Morrow, Chi.
Dayton Rubber Co, Dayton	Dayton Thorobred tires	Allman, Detroit
Glaser, Grandell Co, Chi.	Preserves producer	Ruthrauff & Ryan, Chi.
Glyco-Mist Inc, St. L.	Glyco-Mist household deodorant	Leche & Leche, Dallas
Harriet Hubbard Ayer of Canada, Montreal	Cosmetics manufacturer	Cockfield, Brown, Montreal
Health Insurance Plan of Greater New York, N. Y.	Health plan	Gordon Baird, N. Y.
Hood Chemical Co, Phila.	Household goods	Hilton & Riggio, N. Y.
Illinois Mutual Casualty Co, Peoria	Insurance firm	Don Heinrich, Peoria
King Kone Corp, N. Y.	Old London sandwiches	Courtland D. Ferguson, N. Y.
WVOK, St. L.	Radio station	Ruthrauff & Ryan, St. L.
Lincoln Village, Chi.	Retail shopping center	Allen J. Copeland, Chi.
Master Video Systems Inc, N. Y.	TV chassis	Gordon Baird, N. Y.
McCormick & Co, Balto.	Ree brand insecticides; Hy-Gro plant food	Geff & Preshley, N. Y.
Michigan Wineries Inc, Paw Paw, Mich.	Wines	W. R. Doner and Co, Detroit
Mother's Cake & Cookie Co, Oakland	Baked goods	Honig-Cooper, S. F. (off 2 Jan)
Norris-Thermador Corp, L. A.	Bathubs	West-Marquis Co, L. A.
Northbrook Plastic Card Co, Northbrook, Ill.	Lifetime playing cards	Robertson & Buckley, Chi.
Orchids Unlimited, S. F.	Imported orchid plant importer	Richard N. Meltzer, S. F.
Parman & Kendall, Homestead, Fla.	Par-Ken fresh frozen limeade	Newman, Lynde & Associates, Jack- sonville
Perfume Import Co, N. Y.	Perfumes	Fraddkin, N. Y.
Rising Paper Co, Housatonic, Mass.	Paper manufacturer	Gordon Baird, N. Y.
Sau-Sea Foods, Yonkers, N. Y.	Food processors	William Von Zehle, N. Y.
Slumberland Products Inc, Waltham, Mass.	Mattresses	Herbert W. Frank, Boston
Storgis Pretzel Co, Reading, Pa.	Potato chips	A. M. Seidler, N. Y.
Tom Thumb Donut Corp, Phila.	Miniature packaged doughnuts	Abner J. Gelula, Phila.
Top Secret Hosiery Sales Co, S. F.	Hosiery	Pearl Randolph Stanton, S. F.
Trion Inc, McKees Rocks, Pa.	Electrostatic precipitators	Walker & Downing, Pittsb.
Walton Baking Co, Toledo	Baked goods	Ruse & Urban, Detroit

Numbers after names refer to New and Renew category

- Robert H. Salk (4)
- Geo. T. Shupert (4)
- K. B. Sweeney (4)
- L. F. Cramer (5)
- R. H. Hehman (5)



Announcing a practical advertising-plus-merchandising service to increase sales for products sold in grocery stores...

WCBS SUPERMARKETING

If you produce, distribute or advertise anything that's now selling—or should be selling—in grocery stores in the greater New York area, WCBS SUPERMARKETING will sell more of it for you—faster!

MAKES SALES PILE UP!

How? WCBS SUPERMARKETING first delivers New York's largest possible audience* for your sales message, then follows through (at no extra charge) with the most effective point-of-sale merchandising you can get in the nation's biggest market—including periodic mass product displays* in 1,245 stores of the A & P, Bohack, Dilbert's, Food Fair, Grand Union and Shopwell chains.

Want your sales to pile up? To get the full story, call or wire...

CBS Owned **WCBS**

New York's #1 Station

Represented by CBS Radio Spot Sales

SPURRED for ACTION



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

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

* BMB Report No. 2.



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

No. 1 CBS Station For
The Spartanburg-Greenville Market



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

WSPA

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

New developments on SPONSOR stories



Big Todd Russell, Rootie Kazootie and his WNBT gang are, like Coke, a "natural!"

P.S.

See: "TV is a good summertime buy"

Issue: 9 April 1951, p. 58

Subject: Advertisers can be assured of good ratings when program quality is high

Summer replacements needn't be merely experimental or designed to save programming money while holding a discount rate. For a good show, started in the summer, can build up enough product identification to warrant its fall renewal.

Such was the case with the Coca-Cola Bottling Company of N. Y. and its summer liaison with *Rootie Kazootie*, a whimsical puppet-live actor delight on WNBT, Monday to Friday, 6:00 to 6:15 p.m. (also on NBC-TV sustaining, Saturday 12 noon to 12:30 p.m.).

Coca-Cola of N. Y. picked up the summer tab for *Rootie Kazootie* along with seven other programs. Coke's design: to sell their new slogan. "It's a natural!" At the end of eight weeks, product and program identity had zoomed. Agency William Esty reports as examples:

An eight-year-old boy knew Rootie and pointed to a Coke cooler in front of a gas station. Another said Rootie was on TV and sold Coke. Other children all readily identified both Coke as the sponsor and *Rootie Kazootie* as the showcase.

It's an identification that has paid off with dealers who have been enthusiastic in their recognition of the program's "sell." Equally important the show is up for its second award. From *TV Guide* earlier this year came recognition as "outstanding kid show of the year" (under RCA-Bruno-N. Y. sponsorships). Now, on 24 November, *Rootie Kazootie* will receive a public-service award from the Veterans of Foreign Wars.

P.S.

See: "How to be a dud at writing radio commercials"

Issue: 8 October 1951, p. 38

Subject: SPONSOR surveys copywriters' time-tested methods for killing sales, driving away customers

Another step toward making air advertising more effective is under way. This time, it's a single pilot study conducted in Seattle by BAB, ARBL, Bon Marche department store, and KOMO in Seattle.

The five-week test (which started 29 October) is designed to judge the efficacy of copy approaches; the variety of copy appeals best suited for specific types of radio audiences; the effect of various times of the day on certain copy approaches. The study is financed by BAB, with time and radio facilities donated by KOMO.

The NBC logo consists of the letters "NBC" in a bold, black, sans-serif font, centered within a light gray circle. A smaller, semi-transparent version of this circle overlaps the bottom right corner of the larger one.The KVOO logo consists of the call letters "KVOO" in a bold, black, sans-serif font, centered within a light gray circle that overlaps the bottom right corner of the NBC logo circle.

Congratulations to the National Broadcasting Company on the completion of 25 years of notable service to the people of America!

As an affiliate of NBC since 1927 we take understandable pride in the achievements of our network during the past turbulent quarter of a century, and we look forward with confident anticipation that the future in AM radio and NBC will be even more inspiring and satisfying.

At this quarter century milestone it is well for us all to remember that American radio operates as free enterprise and that free enterprise guarantees a free America!

RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.



it's now . . .

WOOD-TV

the only Western Michigan station with full television facilities!

Grandwood Broadcasting Co., owner and operator of WOOD-AM*, have purchased the only TV station in Grand Rapids—the retailing and wholesaling center of Western Michigan.

A brand new micro-wave link has been installed and power will soon be increased to the full limits allowed by the FCC. What's more — *you now have the flexibility of live studio cameras!* WOOD is already presenting a variety of locally-originated shows.

IN WOOD-TV, you'll find the same programming know-how . . . the same audience and trade promotion . . . the same careful attention to servicing details . . . which you have come to expect from WOOD-AM.

When you place your schedules in Western Michigan, consider first the only television station located in the center of the Western Michigan business community: WOOD-TV . . . Western Michigan's *only* complete television facility.

*also owner and operator of WFBM-AM-TV, Indianapolis



5000 WATTS — 1300 KC
NBC AFFILIATE

*Always the best earful . . .
NOW the best eyeful!*



NATIONAL REPRESENTATIVES
KATZ AGENCY, 488 Madison Ave., New York, N. Y.



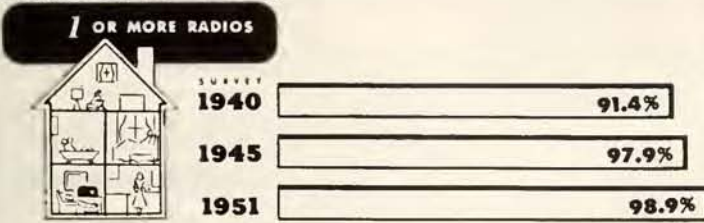
CHANNEL 7
NBC-CBS-ABC-DuMont

GRAND RAPIDS, MICHIGAN • Also WFDF — Flint, Mich. WEOA — Evansville, Ind. WFBM and WFBM-TV — Indianapolis, Ind.

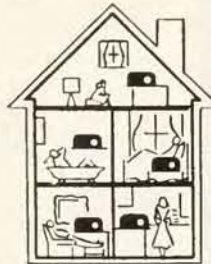
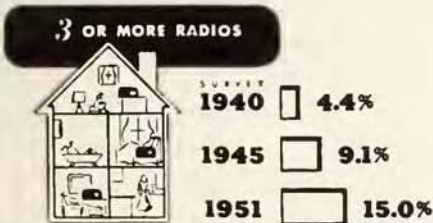
Increase in Iowa sets per home

How Iowa evening audience has grown

Percentage of all homes owning:



Percentage of radio homes owning:



Figures above are from Forest Whan surveys for WHO, Iowa. Note sharp growth of "two or more radios" since 1940. Meanwhile, "one or more radios" homes have hit near-saturation mark, 98.9%, almost 3% higher than national average

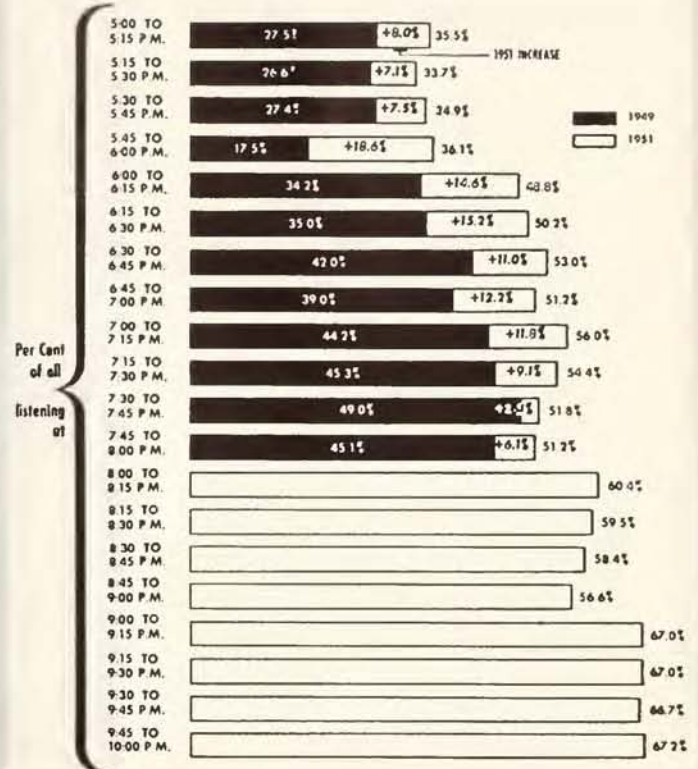


Chart above compares 1949 weekday evening radio audience by quarter hours with 1951. Figures within white portion of bar represent growth of 1951 audience over 1949. No 1949 figures available after 8 P.M.

Radio listening in the Midwest: spring, 1951

Dr. Forest Whan surveys in Iowa and Kansas for WHO and WIBW give sponsors valuable guidance, show listening is up

over-all We were speaking recently with Bruce Brewer of Bruce Brewer & Company, Kansas City, and one of the Midwest's leading timebuyers, about the radio audience surveys conducted by Dr. Forest L. Whan of the University of Wichita. Said Mr. Brewer:

"We've built a half-million dollar

spot radio account due to Dr. Whan's Iowa and Kansas Radio Audience Studies, which have given us clues to buying radio effectively. The entire advertising budget for this account in 1940 was only \$30,000. Today it spends \$550,000 on spot radio alone."

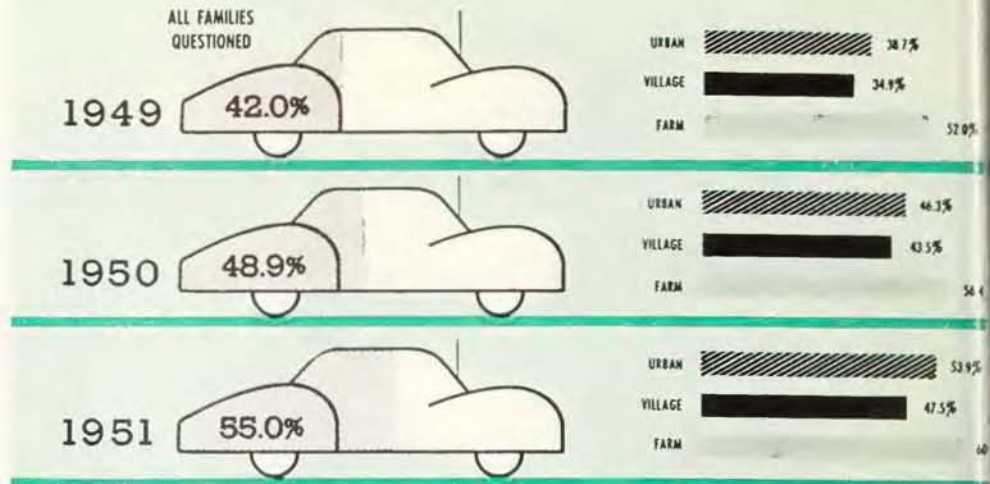
Mr. Brewer added:

"Dr. Whan's studies have given us

more information on an across-the-board type of research than any radio studies we've ever had. They show the whole balance of rural and urban listening and give a better picture of every type of program likes."

Dr. Whan has been making extensive and thorough studies of radio listening in the Midwest for a decade and a half

PERCENTAGE OF FAMILIES OWNING CAR RADIOS



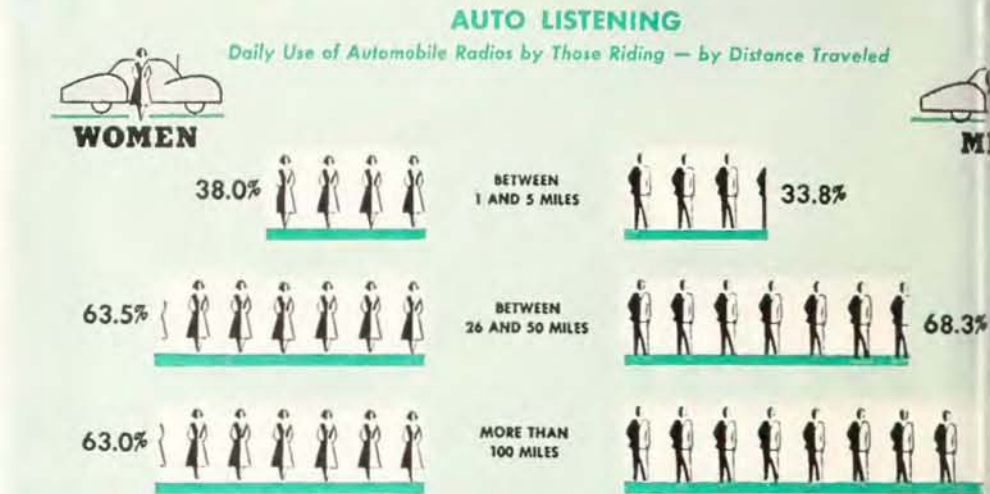
—for 15 years in Kansas, paid for by WIBW, Topeka, and for 14 years in Iowa, paid for by WHO, Des Moines. They are unique because Dr. Whan uses both diary and personal interview methods, and each year makes the studies in the same manner, so that one can be compared with the other.

They provide advertisers and agencies a unique opportunity to get a bird's-eye view of Midwest America—to compare listening habits, program preferences, set ownership, and audience make-up; to note trends as they develop; to double check facts that come out of these surveys with the same common denominator.

SPONSOR thumbed through its copy of the just-published 1951 Iowa Radio Audience Survey and came across much valuable information that's especially significant and helpful this year because of the changing broadcast picture. Most outstanding of Dr. Whan's findings is the fact that radio is still a growing medium in the Midwest. For instance, in Iowa the radio audience is 20% larger than in 1949. In both Kansas and Iowa, near saturation has been reached in the number of homes with radio. Also, multiple-set ownership has almost tripled since 1949, with the resultant increase in the number of persons tuned to radio, as well as an increase in the amount of listening per adult. This represents a sizable bonus to advertisers in the "extra listening," a factor not measured by most radio researchers (who confine studies to "family radio" listening.)

While speaking with some of radio's top timebuyers about Dr. Whan's research, SPONSOR heard words of high praise for these annual studies, which are directed by Paul A. Loyet of WHO and Ben Ludy of WIBW. One of the timebuyers in a prominent Chicago agency explained that "they're very accurate because of the diary and personal interview methods used." (Dr. Whan's staff personally interviewed 9,190 adult men and women for the March-April, 1951 Iowa Study and 7,001 for the Kansas Study.) This timebuyer stated further:

"Dr. Whan's studies tell you exactly what a station's actual audience is—not the potential audience. It gives you the audience for any time and by family. Metropolitan rating systems give you audiences in only a restricted area, without taking into consideration the station's entire coverage area." He added:



Source: 1949 Iowa Radio Audience Survey

(Percentages based on portion of 2,437 adults who rode in Radio-equipped cars in each classification)

"The ideal would be to have a nation-wide Whan study county by county!"

Although Dr. Whan has made studies in several Midwestern states, some of the findings are for internal use and have not been released. Eastern sections of the country may be researched by Dr. Whan and his staff under cooperative sponsorship by stations—a development that would be welcomed by the advertising industry.

Dr. Whan's latest Radio Audience Studies provide a wealth of important data on radio listening in a big chunk of Midwest America, making it possible to reach the right types of persons for the product being air-advertised. SPONSOR picked out some of these data to highlight for you:

- **Midwest Radio is growing.** One of the most startling findings in the 1951 Iowa Radio Audience Survey is the 20% audience increase in listening over 1949 during the morning and eve-

ning hours. These findings are charted on page 27.

This 20% audience increase clearly shows that television has not yet made inroads on the Iowa radio audience. However, it should be pointed out that four of the five TV stations serving Iowa are located on the boundary of the state. WOI-TV, Ames, is the only centrally located TV station. Some 11.8% of Iowa's radio homes now own TV sets, as compared with 1.7% in 1950. In Kansas, TV ownership has come to only 4.4% of the radio homes. No TV stations are located within the state, and except for WDAF-TV in Kansas City, Mo., out-of-state TV stations are 55 to 100 miles from the Kansas line.

It should be noted here, however, that weekday afternoon listening in Iowa is down slightly—an average of 0.9% of all radio homes in 1951 over 1949.

- **Trends in "Best Liked" types**

of programs also are revealed clearly in Dr. Whan's studies. In both Iowa and Kansas, men and women listeners prefer news broadcasts above all other kinds of programs. Interest in news has increased over the past five years. For example, in 1947, 72.1% of Iowa women and 80.4% of Iowa men named news as their first program choice. This year 79.9% of the women and 87.1% of the men gave news first place on their program list. Listeners were asked to choose five types of programs liked best from a list of 16.

Although "featured comedians" was the second "best liked" type of program, the percentage of listeners choosing this category has decreased during the past five years, in both Iowa and Kansas. In the latter state, for instance, 64.2% of the Kansas listeners named it in 1947, whereas this year "featured comedians" was named second-choice by only 59.2% of the Kansas audience.

Third place went to "audience participation" programs by 45.3% of the Kansas listeners and "popular music" by 49.9% of the Iowa listeners. Percentage of audience in each case remained nearly static over the past five years. This is also true of the fourth-place "best liked" shows. "Popular music" was named fourth by 43.7% of the Kansas audience; in Iowa fourth place went to "audience participation" among 49.4% of the women listeners and to "sports broadcasts" among 47.4% of the men listeners.

Fifth preferred program type in Kansas was "sports broadcasts" by 36.7% of the audience—an increase from 24.4% in 1947. "Complete drama" ranked fifth among 38.4% of the



Research veteran Forest Whan

Dr. Forest Livings Whan, chairman, Committee on Radio, University of Wichita, Kan., is a long-established expert on broadcasting research. The 46-year-old professor has conducted more than 17 radio research studies, mostly in Iowa and Kansas; written two books. He believes he could set up effective national survey of radio-station facts inexpensively (see editorial page 88).

"Throughout the years it has been interesting to compare the attitudes, habits and preferences of the people of Kansas with those of the people of Iowa. And it has surprised us that others have not made those comparisons from the printed reports.

"The 1951 Iowa and Kansas studies are no exception. Although slight differences in set ownership in and out of the home are found, the basic habits, preferences and attitudes in the two states are surprisingly similar. The similarity in findings in the two states suggests that the people of the Midwest depend on radio to a greater degree than in some other sections—if reports from those sections are to be accepted. Television has made little impact as yet in such Midwest areas, and dependence on radio is on the increase, rather than the decrease. In both states radio has become a vital part of human existence, commanding more attention, time and respect than any other communication media—including, we are sorry to report, the schools."

DR. F. L. WHAN, Chairman
Committee on Radio
University of Wichita

women listeners in Iowa, with "audience participation" coming in fifth among the men—by 41% of them.

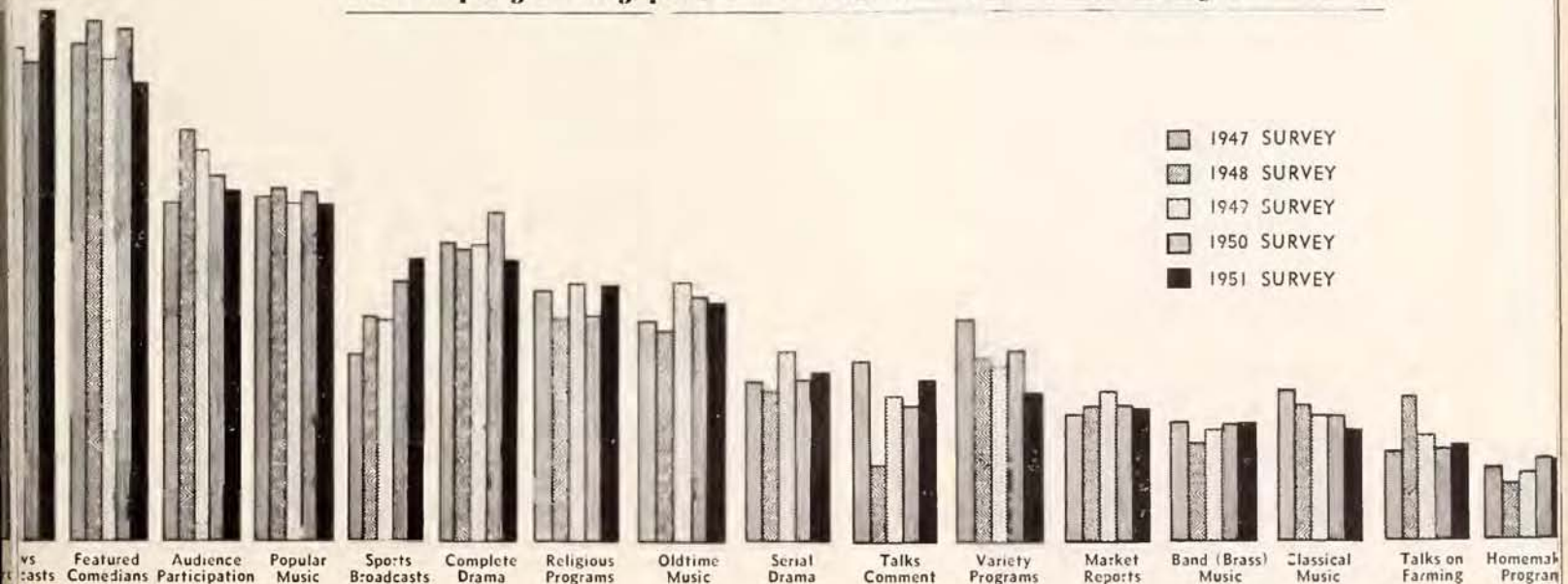
• "Extra listening" means a sizable bonus to advertisers. Listening in car radios, unmeasured by most radio audience research, is another of Dr. Whan's highly interesting findings. Iowa families owning car radios have increased from 42% in 1949 to 55% in 1951. In Kansas 54.4% of the families own car radios. More than one-third of the riders in both states use their car radios within the first five

miles of driving. Charts showing number and use of car radios in Iowa appear on page 28.

Much radio research has been limited also to investigation of listening to the "family radio"—an assumed single set in the house. As strikingly revealed in the chart on page 27, more than half of Iowa homes now have two or more radios and 15% have three or more sets. In 1940 fewer than one in five had two or more sets. Some 98.9% of all Iowa homes now own at least one

(Please turn to page 30)

Kansas programing preferences from Forest Whan study for WIBW





THE MEN: Strategists who put over Rybutol's dynamic saturation campaign include (from left) Harry B. Cohen, Jr., account supervisor; Morton Edell, VCA president; Edward Aleshire, agency 2nd in command; Larry Paskow, sales manager. Edell is chief strategist

Rybutol: jet-propelled vitamin

\$2,000,000 radio and TV razzle-dazzle campaign helps Rybutol zoom to No. 1 seller among B-Complex vitamin firms

over-all A few weeks ago, Morton Edell, president of Vitamin Corporation of America, Newark, N. J., got a rush wire from Chicago. It was from one of the Windy City stations over which Edell had launched a saturation campaign for his B-Complex vitamin product, Rybutol—a campaign consisting of 600 radio and 100 TV announcements over WJJD, WCFL, WAAF within three weeks.

The telegram read, in effect: "Local druggists complaining your air advertising has brought so many customers to stores, their stocks of Rybutol are sold out. Please advise if you want your announcement schedule changed."

Edell, jet-propelled wonder salesman if there ever was one, promptly wired back: "Continue announcements. Am sending Rybutol by plane to replenish retail supply."

This episode illustrates graphically the phenomenal sales rise of Rybutol, and its belief in high-pressure promotion. Not since Senator Dudley J. Le Blanc has there emerged to national prominence a razzle-dazzle medicine salesman equal to Edell. Nor has any other drug store item shot up so quickly, thanks largely to radio and TV advertising showmanship.

In March this year, Edell's Vitamin Corporation of America was producing

500,000 Rybutol vitamin gelucaps per day. That month, it started a co-op radio show in Chicago with Walgreen's Drug Stores, and, on a national scale, began sponsoring *Gabriel Heatter over Mutual*. Shortly after, it tripled its production capacity; doubled it again in the early fall; and now is making 4,000,000 gelucaps a day, 2,000,000 of these Rybutol, which are being sold as fast as they are turned out. Trade estimates place the company's present gross at \$10,000,000.

VCA's advertising spending has kept pace with its sales. Its radio and TV outlay has been upped from \$500,000 to roughly \$2,000,000, at its current

These are the highlights of Rybutol's \$2,000,000 spot and network radio-television campaign

1 Nationally, it uses "Gabriel Heatter" over 170 Mutual stations, to hammer home Rybutol brand name. His pitch blends old-age fear, emotional exhortations.

2 Regionally, it uses hour-long *Lorraine Cugat Show* over eight ABC-TV stations, to demonstrate Rybutol potency visually; uses her as beauty symbol.

3 Locally, it uses radio and TV announcements for three-week saturation campaigns. Multi-station pitch provides impact for community promotions.

4 Also locally, it buys radio and TV programs and participations, largely TV. If TV show clicks, it is moved on to other cities on kinescope.

5 Local air campaigns are accompanied by newspaper ads, cards and window displays in drugstores. This draws attention of retailers, plus consumers, to Rybutol.

6 Advertising is keyed to two points: Rybutol helps people over 35 "growing old"; free offer of 25-day Rybutol supply plus money-back guarantee on big bottle.

THE STRATEGY: Emotionally-charged pitch, high-pressure merchandising, local, national air advertising all help to boost sales for Rybutol (see box above)

THE BEAUTY: ABC-TV's "Lorraine Cugat Show" symbolizes Rybutol as a health-producer

rate of expenditure. One VCA executive explains breathlessly: "It's hard to peg our exact air expenses, because we keep buying more time virtually every day."

An examination of VCA's air-buying strategy (conducted via Harry B. Cohen Advertising Company, New York) reveals three chief elements:

1. On a national level, it uses *Gabriel Heatter* Thursdays from 7:30 to 7:45 p.m. over 170 Mutual stations, to hammer home the Rybutol name.

2. On a regional level, it employs the ABC-TV *Lorraine Cugat Show*, an hour-long variety program, heard over WJZ-TV, New York; WENR-TV, Chicago; WXYZ-TV, Detroit; WTCN-TV, Minneapolis; KGO-TV, San Francisco; KECA-TV, Los Angeles; KTHO-TV, Phoenix—big city stations where the product is demonstrated visually.

3. On a strictly local level, when it goes into a market it launches saturation announcement campaigns over most local stations; or buys a single program on one station, for big community promotions. In September this year, for example, it deluged Los Angeles with 900 radio and 45 TV announcements. Similar radio/TV an-

nouncement campaigns (with radio predominating) have been made in St. Louis, New York, Philadelphia, Baltimore, Washington, New England, Indiana, Ohio, Michigan, Arizona, New Mexico, Colorado. It likes buying a local program, and if the TV show clicks it moves it on to other cities on kinescope. For example, *Texans Have Talent*, which it originated on KRLD-TV, Dallas, did so well, a kinescope has since been used on KEYL-TV, San Antonio. Here's a typical handful of the local shows (mainly TV) it has been using:

Martin Block's *Make Believe Ballroom*, WNEW, New York; the *Sunday Theatre Hour*, WJBK-TV, Detroit; *Front Page Detective*, WDTV, Pittsburgh; *Stars in Your Eyes*, WPTZ-TV, Philadelphia; *Craig Kennedy, Criminologist*, WEWS-TV, Cleveland, KING-TV, Seattle; *Mr. and Mrs. Kup*, WBKB-TV, Chicago; *Ed Hayes Sports Cast*, WJBK-TV, Detroit.

In addition, whenever Rybutol moves into a city for a local promotion, it supplements its radio and TV advertising by plastering ads in the newspapers and distributing cards and win-

(Please turn to page 66)



Public utilities on the air

Electric companies trade group now spends 2/3 of \$1,500,000

budget on radio, helps utilities fight "creeping socialism"



"Creeping socialism" is a major problem faced today by the nation's privately operated electric and gas utility companies. Ever since the mid-1930's when the federal government went into the power business, the danger has been growing. Private firms like the Nebraska Power Company and others, have been swallowed up in the recent past by the state and municipal ownership. Now, even billion-dollar firms like Pacific Gas and Electric, whose members literally cover California with an electric blanket, are being threatened by federal power.

To fight back against government encroachment, the nation's power companies have been turning increasingly to air advertising, using it as a major public-relations weapon. In large and small markets all over the country, public-utilities firms now buy time with the business-like seriousness of retailers anxious to move goods. In fact, recent Broadcast Advertising Bureau figures indicate that about 78% of the nation's light and power companies use some form of local radio; and about 25% are now using TV.

On the national scene, an industry-wide group known as the Electric Com-

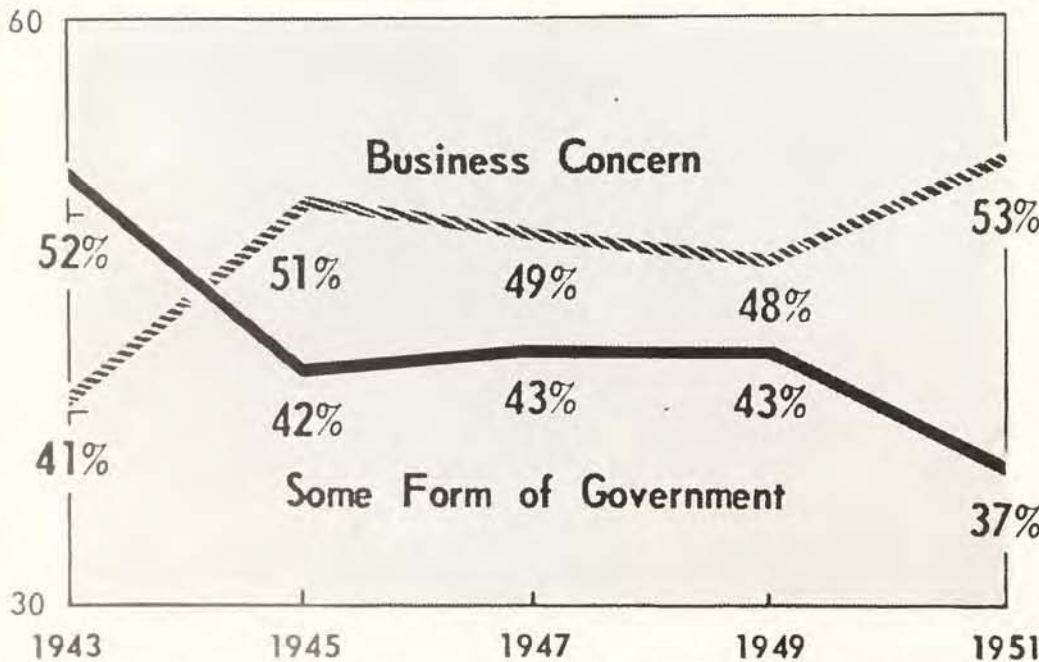
panies Advertising Program speaks for about 150 of the leading electric and gas utilities and spends about two-thirds of its \$1,500,000 advertising budget on radio. ECAP, as the organization is known, sponsors *Corliss Archer* on 173 CBS stations (Sunday, 9:00 to 9:30).

The fact that ECAP uses a light and down-to-earth vehicle like *Corliss* is, again, symptomatic of the practical, businesslike approach of public-utilities strategists. Unlike those industrialists of the earlier days of radio who sought to do a public-relations job via programming of an arty nature, public-utility executives on both the local and national scene are now striving to reach the widest possible audience. Their activities are well worth study by any business group anxious to do a hard-hitting public relations job.

To give its readers a closeup on the strategy of the nation's public utilities, SPONSOR has divided its coverage into two parts: (1) The national activities of ECAP, to be described fully in this issue; (2) Case histories of local advertising by public utilities all over the country, to be reported next issue.

Actually, many of the local public utilities take their cue from ECAP, striving to find programs on the local level with appeal as widespread as that of *Corliss* and modeling their commercials after samples supplied by ECAP. It is particularly remarkable that ECAP has had this influence when you con-

Radio has helped swing public sentiment away from government ownership of utilities



Opinion Research Corp. studies show that ECAP's 52-week ad campaigns since 1943 made initial rapid strides in changing adverse public opinion, held well in a post war 1945-49 "plateau," and are again bettering the ECAP position

COMING 3 DEC. ISSUE

PART TWO

How many light & power firms use local-level radio, video in U.S. today

Three stages in development of ECAP's air formula



1. Initial program in 1943 was "prestige" news on CBS radio net. It had limited appeal, drew ECAP \$8,500 weekly. Cost-per-M: \$3.75

2. Switch made to "Nelson Eddy" show in 1944 on CBS. Still largely a "class" show, it pointed up value of popularity, drew Cost-per-M of \$3.67

consider that the organization actually has no paid staff, no titular head, no big expensive offices, no back-slapping hierarchy. Only an unpaid committee, meeting occasionally and representing the 150 member companies, supplies leadership for ECAP.

Guided by the sage counsel of the N. W. Ayer ad agency, ECAP goes after cost-per-thousand efficiency. It acts as if it were selling soap instead of ideas. Here's the way its philosophy has paid off: in 1944, shortly after ECAP first ventured into network radio, it reached listeners at a cost-per-thousand of \$3.67; today, after sifting vehicles and finally coming up with *Corliss*, ECAP's cost-per-thousand is \$1.66.

When ECAP was formed, in 1939, the weight of public opinion, among consumers and farmers and business firms, was in favor of the government-operated, TVA-type power plant. Few laymen stopped to think that the so-called "cheap" electricity and power from these projects could only be paid for by subsidies, and that these government hand-outs would come from higher taxes. Fewer still paused to think that private power companies seldom make more than 10% in net income on

their operating revenues, and that they hand over around 18% of their gross revenues to the government in the form of taxes. While the cry of "monopoly" was being raised inaccurately against private power firms, most of them realized that their great hope was in telling their story—and telling it efficiently and well—to the nation's "electorate."

So it was in the late 1930's that the idea for ECAP was born, and grew quickly with the aid and assistance of the N. W. Ayer agency, an old hand at utility advertising.

The philosophy behind the movement was summed up very nearly in 1939 by Grover Neff, president of the Wisconsin Power and Light Company, and one of ECAP's prime movers. Said he:

"We believe that unless a majority of the public is sold on private operation of public utilities, we will lose our business to government operation no matter what kind of public relations we have with our own customers. The decision is going to be made in Washington and that action will be greatly influenced by public opinion."

At that time, few attempts had been made to use network broadcasting as a

(Please turn to page 60)



3. Latest show in steady ECAP swing to more popular shows is "Corliss Archer" (right) comedy. Present series gathers more than twice weekly audience of 1943 at Cost-per-M of \$1.66

Timebuyers: underpaid, underplayed, overworked



Timebuyer is often shut out of strategy meetings

Their decisions may involve millions, but timebuyers are agency forgotten men. Sponsors lose out when their skill is not used to full

over-all Not too long ago, a timebuyer, responsible for placing more than \$1,000,000 of business annually, was handed a memo by an account executive. It read:

"Foamy White Toothbrush Co. has decided on spot campaign for 52 weeks at \$20,000. Want's one station in New Haven, one in Philly; newscast or par-

ticipation in variety show, 7 a.m. to 9 a.m. Please give program, station availabilities."

The timebuyer was left in a complete fog on the sponsor's strategic reasons for staging the radio campaign. The high-handed account executive didn't say whether the client was trying to advertise in a new market; clear over-

loaded dealers' shelves; seek out a special audience; or introduce a new product.

"Yours not to reason why," the timebuyer was told in effect, loftily. "Yours but to buy and buy."

This example of how a timebuyer's full talents are being wasted is not unique. It's one of many, illustrating how an advertiser can lose money, because of the lowly recognition some ad agency brass give to their timebuyers. SPONSOR has touched, indirectly, before on the underprivileged timebuyer ("Timebuyers' lament," 1 June, 1948; "Your timebuyer can contribute more," 21 November, 1949; "So you think timebuying is easy?," 19 June, 1950). But right now, many feel, it's time for a full airing of the subject.

In extreme capsule terms, the dilemma can be summed up this way. It's contended that account executives, media directors, and radio and TV producers are the Glamour Girls of the advertising business—and are paid according. But those Cinderella Girls, the timebuyers, do equally difficult work, shoulder the brunt of the big-money

PAY-SCALE FOR TIMEBUYERS*

Managers of Departments \$10,000-\$12,000 (often low as \$8,000)

Supervise other buyers; in charge of network timebuying

Full-fledged Timebuyers \$4,500-\$8,500

Negotiate with station reps, make decisions on choice of stations

Assistant Timebuyers \$3,000-\$4,500

Help top timebuyers draw up lists, some contact work

Estimators Under \$3,000

Work from potential station lists in making cost estimates

*Estimated by SPONSOR on basis of survey of agencies.

How timebuyers are underplayed in agencies

Lack of recognition: Account executives, seeking to keep full decision-making power and prestige, often give timebuyers mechanical role. Sponsor, agency, and timebuyer all lose out—not using timebuyer's market savvy, experience, means loss of money.

Lack of remuneration: While glamour-boy top brass may get as high as \$50,000, workhorse timebuyers (see chart below left) often get poorhouse wages. With a million-dollar responsibility, timebuyers want commensurate boost in their paycheck.

Lack of advancement: Only rarely are timebuyers allowed to graduate to media director or account executive. With their possibility of advancement cut off, their rut roadblocked, they may grow lethargic on job—meaning sponsor isn't getting money's worth.

Lack of training. Because of their lowly, Cinderella status, agencies don't train timebuyers sufficiently; dragoon them helter-skelter from office boy ranks. There is need for college courses; agency lecture sessions taught by veteran media directors.



Worst of all, many timebuyers are poorly paid

responsibility—and yet are accorded the status of ad agency serfs.

Result: while the others are well recognized, the timebuyer suffers a loss of morale, and the sponsor doesn't get his complete money's worth from the ad agency.

Of course, this see-saw of values doesn't apply in all ad agencies. The Frank Coulters (of Young & Rubicam), the John Kuceras (of Biow), the Stanley Pulvers (formerly with Dancer-Fitzgerald, now Lever Brothers media man), the Jim Lucas and Jane Shannons (of J. Walter Thompson), the Tom McDermotts (of N. W. Ayer), the Henry Clochessys, Al Eisenmengers, Frank Silvernails, all get full recognition as master craftsmen. Still, there are plenty of instances where the inequities prevail.

Precisely how widespread are the inequities? What has led to the situation? And what can be done to alleviate it? To answer these questions, SPONSOR, in a nation-wide survey, consulted over two dozen executives in various strata and echelons of the ad agency hierarchy. Here is a summation of their answers, including the point of view of agency management.

To what extent are timebuyers unrecognized?

Many pointed out that spacebuyers, of whatever rank, are generally more

often consulted by the strategy-planners of the client-agency group. On the other hand, the timebuyers, whether they are managers of the timebuying department, full-fledged timebuyers, assistant timebuyers, or timebuying estimators, are too often neglected. In the minds of the account executives, they are mistakenly relegated to the Siberia of clerk status.

Charles Pearson, president of the Pearson Advertising Agency, believes this situation has arisen because timebuying is a relatively new profession compared to spacebuying.

"It was especially true ten years ago," says Pearson, "when agency executives grabbed anybody into the job, out of desperation. But there's no excuse for giving spacebuyers more status than timebuyers today. Actually, in my opinion, timebuying is much harder than spacebuying. Just about all a spacebuyer needs is Standard Rate and Data. But a timebuyer has to be conscious of a vast number of imponderables, concerning stations, markets, time placement, and program sluffing."

Jack Wyatt, partner of Wyatt & Scheubel, concurs. "Great timebuyers," he maintains, "have not been developed except by a few agencies who recognize the important role they play. This includes agencies like Biow, Dancer-Fitzgerald, J. Walter Thompson,

and some others. Today, with network TV proving so expensive, and many big advertisers entering one-station cities with spot programs, or shifting to spot, the timebuyer who has an equity of goodwill with TV stations is doubly important. Still, agencies can't see this, for the most part, and won't give the timebuyer the status he or she deserves."

His partner, Reggie Scheubel, ex-timebuyer for Duane Jones and Biow, thinks so highly of her station contacts, she'll often break personal or business appointments of several weeks standing—just to have dinner with an old station friend who's in town. She has developed timebuying to such a polished art, that her agency now serves as an "outside" national timebuying department for other EA regional agencies—to name a few, Thomas F. Conroy, San Antonio; Liller, Neal & Battle, Atlanta; Westheimer & Block, St. Louis; Charles A. Rumrill, Rochester; and Reingold Company, Boston.

An ex-timebuyer, now a station representative, blames some account executives for elbowing timebuyers out of strategy conferences. "Secretly the agency vice presidents often crave to monopolize the power and prestige involved in fully making expenditure decisions. They like telling clients or sta-

(Please turn to page 83)

Rayco profits by its TV trial

Seat-cover firm chose wrong vehicle on its first venture into TV
Now it's found spot radio and TV approach that works, is expanding \$26 million



► **EVA GABOR COULDN'T SELL SEAT COVERS** High-fashion appeal on Eva's women's interest show flopped in a N.Y. test campaign to find TV formula, soured Rayco on air use



► **MYSTERY DRAMA DID** New approach, this time aimed at men primarily with hard-hitting appeal, was a success when Rayco used WOR-TV's "Trapped" mystery drama series

over-all Seldom has there been a TV test campaign with so many high hopes pinned proudly to it as the one used in New York last winter by the Rayco Manufacturing Company. Seldom has there been one which flopped so thoroughly.

Rayco, which had gone into the campaign hoping to find a master TV program formula that could be used widely in other markets, was stunned. The 11-week run on the test vehicle, WJZ-TV's *Eva Gabor Show*, cost them \$25,000 and sold a mere \$1,375 worth of seat covers. If it proved anything, Rayco felt bitter, it only showed them that perhaps they would be better off if they stayed out of broadcast advertising entirely.

So sour was Rayco that it even considered dropping the axe on all of its existing air advertising, including sizable announcement schedules in some 25 radio markets and about 15 TV markets—despite the fact that plenty of sales could be traced to them. There seemed to be no sensible reason why Rayco's carefully-constructed TV test formula, that of linking its product with high-fashion commercials to a well-rated woman's-appeal show, hadn't worked.

Weeks went by. A change in ad agencies was made. Rayco became busy with its brisk spring sales, and a big expansion program. Then, the new ad agency made a bold suggestion: use another TV show to test a new approach. This time, the sales pitch would be hard-hitting, and would be directed toward men.

Rayco was highly suspicious, but finally agreed, and bought *Trapped* on WOR-TV. Rayco needn't have worried.

and errors

poor results.

et



Results from the new approach were eye-opening. Soon, the \$2,500-weekly TV program was pulling in traceable sales at the rate of \$7,500 per week. During the July-to-October test of the revamped TV formula, only some 20% of the ad dollars allotted for New York went into the video show. But it produced 35% of the New York area sales. Rayco was dubious, then incredulous, then delighted.

Rayco no longer feels that its ad dollars were entirely wasted in the disastrous *Faffaire Gabor*. The rising young firm now realizes that what went wrong was not the fault of the blonde Hungarian beauty, but rather in a wrong first approach to TV programming. Rayco's top advertising brass,

president Joseph Weiss, and sales and merchandising manager, Julius Rudominer, can smile about it, even though it was far from funny at the time.

Now, with its eye on eventual network telecasting, Rayco has firmly established radio and video as integral portions of any future Rayco ad plans. Already spending about a third of an \$800,000 ad budget on the air, primarily in local-level radio and TV spot campaigns, Rayco intends to make broadcasting's share even larger when it begins to expand into big-time TV programming, backstopped with spot radio campaigns. The storm which it weathered in New York City with its first large-scale "experiment" has given the firm confidence in the medium, as

well as the much-desired working formula to apply nationally, either via network TV or in market-by-market expansions.

Strange as it may seem today, in view of what happened, the *Eva Gabor Show* looked like a wonderful "pilot" TV programming operation when the Kossman agency, then Rayco's ad counsel, had first presented it to the seat cover firm late last year.

True, Rayco was a firm that had grown so fast it hardly had time to catch its advertising breath. It had been a broadcast advertiser only since 1947, a year after its founding, with no clear-cut approach. But, the idea of teaming a Rayco sales pitch with
(Please turn to page 76)

RAYCO'S FORMULA OF SIMPLE, HARD-HITTING TV COMMERCIALS TESTED ON "TRAPPED" IS SOON DUE TO BE USED NATIONALLY





Harry Wayne McMahan, executive producer of Five Star Productions, Hollywood, is responsible for chart and information shown on these pages.

How to blend film-commercial

Take two or more of the five film-commercial techniques and mix them per Harry McMahan's formula. You'll save pl

BIRD'S-EYE VIEW OF MAJOR FILM TECHNIQUES

TECHNIQUE

CARTOON: As the chart (right) indicates, cartoon breaks down into four subdivisions, ranging from costly full animation to inexpensive (and ineffective) "comic strip" techniques. Top advantage of cartoon is to gain interest, so in a commercial where techniques are combined, cartoon is best to open the spot. S.O.S. Scouring Pads, on "Show of Shows," have proved this with the "Magic Bunny" series which open with cartoon, then go to live action to demonstrate the product. Where budgets

are limited, "grow" cartoon, at a fraction of the cost of full animation, is a good "opener." Trademark characters can "come to life" in cartoon with greatest fluidity. Again, in the case of S.O.S., the "Magic Bunny" which started as a TV commercial device in 1952 will be featured on the package itself. The product, be it can or car, can be "personalized" in cartoon. Exaggeration and fantasy are a cinch with this technique. Finally, nothing surpasses cartoon for jingles; it makes them tops for long life.

◀ CARTOON

LIVE ACTION: There are two types of live action: narrative (off-screen voice) and dialogue (sync sound). New York TV has used far too much talk-talk by actor and announcers, both live and film, to get the greatest good from its commercials. (Editor's note: in Harry McMahan's opinion.) Live action, narrative style, is mandatory for demonstration of the product, for setting the exposition into a "selling" situation, for anything requiring human-interest factors, and for appetite appeal in a food prod-

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◀ LIVE ACTION

STOP MOTION: Photographed in intricate frame-by-frame movements (24 per second) Stop Motion has wondrous uses. Lucky Strike's marching cigarettes—an idea stolen from Muratti cigarettes in Europe—proved this technique for personalizing the product. Scotch Tape used Stop Motion to personalize and demonstrate uses. Pillsbury used it for exaggeration, with "floating pancakes" to intensify the copy line that "light, light pancakes are here!" Mechanical action, where frame-by-frame demon-

stration of a product is useful, also finds an advantage in Stop Motion. Balancing the attention-getting and long-lasting appeal of Stop Motion is its high cost, made necessary by the time-consuming effort which goes into producing each frame. Lucky Strike has been able to adapt the Stop Motion technique first used for its commercials into a striking introduction for its TV "Hit Parade," suggesting the possibility that Stop Motion footage made for film commercials can later be used to good advantage.

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PUPPETS: In this category fall the best and the worst of commercials. Unless it is a "Howdy Doody" or "Kukla, Fran, & Ollie"—where "personality" is the dominant factor—string marionettes and hand puppets are a disgrace to the industry. They detract from rather than add to the product values. Quite another thing are the George Pal type of puppets, first introduced in commercials in Holland long before he came here to do "Puppetoons." These, a succession of heads and bodies in progressive

action positions, are shot by a Stop Motion technique, becoming virtually a third-dimensional cartoon. Peter Paul Candy has proved their merit for singing jingles, and Heinz currently is using this technique to bring to life the "Aristocrat Tomato" trademark character. In the Pal technique, the "dolls" are expensive, but this is readily amortized over a series, bringing the cost far under cartoon. The Heinz series, for instance, was delivered for less than \$1,500 each, commissionable.

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PHOTO ANIMATION: Here is the low-cost technique that can "balance the budget" on any film announcement. Utilizing the principles of cartoon animation and stop motion, it takes still photographs and titles and makes them graphic. The stills can be retouched to show the product to greater advantage, and a succession of photographs can be used to achieve actual animation. Dickies' Work Clothes, for instance, used this technique to show a man bowling against a sketch background, and also to

demonstrate the washability of the pants as they animate in and out of a tub. Knapp-Monarch Appliances utilized this method to show various raw products coming into a mixer and dissolving out as finished articles. Photo Animation is also useful in showing a "catalog" of products, for inexpensive special announcements, and for signatures on any announcement. At least three producers now are actively exploring further possibilities of this low-budget, rewarding and what promises to be well used technique.

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Techniques

Techniques below;
 Time and money

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TECHNIQUE DIVISIONS	AVERAGE COST (Per Second)	EXPECTED LIFE (Per Market)	BEST POSITION (In "Blended Spot")	BEST ADVANTAGES AND USES OF TECHNIQUE
Full Animation	\$60	20 or more times	Opening	CARTOON: To Gain Interest For Trademark Character Personalizing Product Exaggeration, Fantasy Singing Jingles
Limited Action	\$30	10 or more times	Center	
"Grow Cartoon"	\$15	5 or more times	Opening	
"Comic Strip"	\$ 8	2 or more times	Not Recommended	
Narrative or Off-Screen Voice	\$40	10 or more times	Center	LIVE ACTION: (Narrative) Demonstration Exposition Human Interest Appetite Appeal (Sound) "Personality" Commercials Testimonials Key Copy Line
Sound or "Dialogue"	\$50	2 or more times	Key Line, Climax, or Testimonial Only	
	\$30	8 or more times	Center	STOP MOTION: Demonstration Exaggeration Mechanical Action Personalizing Product
Time-by-Frame Technique	\$40	15 or more times	Opening	PUPPETS: Trademark Characters Singing Jingles
Timing	\$ 6	2 or more times	Not Recommended	
Sound	\$ 6	4 or more times	Not Recommended	
	\$15	5 or more times	Center End Signatures	PHOTO ANIMATION: Special Announcements Retouching Products Demonstrating Intangibles Signatures



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TV commercials...

by BOB FOREMAN

Looking back as little as 12 months ago, it is most apparent that something dramatic has happened to the quality of film-made-for-television. The metamorphosis was a gradual one, to be sure, and has not yet been completely effected in all instances, of course. But generally speaking, TV films today look fine on TV. And this, brethren, was not the usual run of events as many individuals and many thousands of feet of film can testify.

I can remember the horror of facing the fact that the first seven Groucho Marx shows were "in the can" when we discovered the program didn't come over very clearly. Faces, even in medium long shots, dissolved into the background and on close-ups great

white flares often appeared where we had expected to see interesting visages.

The next several weeks resulted in frantic experimentation with backdrops of all kinds and colors, while lighting of every conceivable variety was tried so that this one rather static program could become as clear as live television and impossible to differentiate from same. This hit-and-miss method was necessary, mind you, despite the intensive ministrations of experts from network, Hollywood, and agency alike.

I know that others by the score faced this same dilemma whether they were filming a 20-second chainbreak or a half-hour drama. Film, in plain language, was coming out poorly and
(Please turn to page 70)

TV review

SPONSOR: Reynolds Metals Company
AGENCY: Buchanan & Company, N. Y.
PROGRAM: "Kate Smith Evening Hour," NBC-TV

On a recent *Kate Smith Evening Hour* I was treated to one of the most tedious commercial epics ever filmed. Packed into two minutes (that seemed more like two hours) was the greatest combination of puffery, manufacturers' bellyache, and sheer trivia that it's been my pleasure to witness.

This spot (inserted abruptly in the show without so much as a send-off by Kate—as she gracefully did for Bab-O, for example) might well serve as a case in point of what not to do. Starting with a lengthy look at the Reynolds trade-mark which consists of a knight in armor astride a horse (a modern concept yet!) it then went into an awkward almost match-dissolve then into a real knight in real armor on a real horse. Hm! From this clever touch we galloped across the fact that Reynolds' competition has kept aluminum prices down, fully illustrated with animated graph plus pictures of the factory, quick cuts of airplanes, trains, foil-wrap, window shades, gutters, etc.

We ended our little journey through Reynoldsland with, you guessed it, the guy on his horse again, framing as dull a piece of copy as I've seen since I received the Universal Nail File Corporation's annual report

to its stockholders. (You know—that Reynolds aluminum foil for wrapping looked interesting—wish they'd let Kate talk about it some night—and show what it does!)

TV review

SPONSOR: Gillette Safety Razor Co.
AGENCY: Maxon, Inc., New York
PROGRAM: Announcements

The most recent Gillette film I've seen is an animated epic that gives me pause to wonder. The story told for more properly, drawn) is of a gent who drops his razor to the bathroom floor, even as you or I. The resulting damage to the gadget gives cause to a lengthy discussion, all animated, mind you, regarding the precision involved in the making of both razor and blade and how you'd better get a new one if you've dropped yours.

To me (a gent who recently switched to a Gillette razor as reported a few issues back) this is throwing doubt on the durability of the implement and makes me think of the problems inherent in it—something I'd rather not know about. I'm sure this negative approach was not taken lightly; in fact, I'll wager a bit of bullion that it came from a survey which showed that great many Gillette razors in use were not giving the best service. From this came the conclusion that

there's real potential switching users who own damaged Gillettes to new ones.

The animation is good except for the lip sync and perhaps the fact that a story such as Gillette is attempting to convey might be better told realistically.

TV review

SPONSOR: Kaiser-Frazer Corp.
AGENCY: William H. Weintraub, Dearborn, Mich.
PROGRAM: One-minute anncmts.

I doubt whether I've ever seen a more adroit combination of animation and live action shooting. This trim little automobile (the Henry J) is made to look just as smart and roomy on the road as it is in the carefully and realistically drawn sequences. By interlacing live sequences with animated, a wonderful feeling of pace and interest is maintained throughout the announcement.

We see the car rolling in against a Western (drawn) background, while animated figures leer out of it and tell of its virtues, sometimes in song, sometimes in spoken copy, but there is always enough real-car-on-road to keep us ever mindful of the fact that we are talking about a real automobile with all the solid features that go to make for good motoring.

Car copy is hard to do well—and very hard to make stand out. Both have been achieved for the Henry J. The commercial was produced by John Sutherland, Inc.

TV review

SPONSOR: Clorox Chemical Company
AGENCY: Honig-Cooper Company, San Francisco
PROGRAM: "Jessie DeBoth's TV Notebook," WJZ-TV

Jessie's TV Notebook, which takes its name from this very savvy lady's syndicated cooking column in newspapers, came forth with a live commercial the other day that not only wowed yours truly but (more important!) also floored the six damsels that were viewing it with me. To prove that Clorox actually does its job, Jessie smeared coffee, prune juice, orange juice, and blackberry jam on a white linen napkin right in front of the camera.

The horrified comments of the gals who were watching alongside of me attested to the daring of this feat. Jessie then dunked the messy cloth into a bowl of Clorox and went on with her cooking. Shortly after, she returned to the bowl, took out the napkin, and by Gawdige, it was as spotless as the space-ads say it'll be. All of which goes to prove that TV, utilized as Miss DeBoth did it—simply, dramatically, and convincingly—demonstrates with action and sells by demonstration.

Equipment

Of all of Mr. Webster's definitions of equipment, we like the following:

e-quip'ment: the mental or temperamental traits and resources which equip a person.

Certainly we have the physical equipment for making fine television commercials in our studios (and we'll have an interesting story to tell about some of this later) but the physical equipment represents only the tools of the trade.

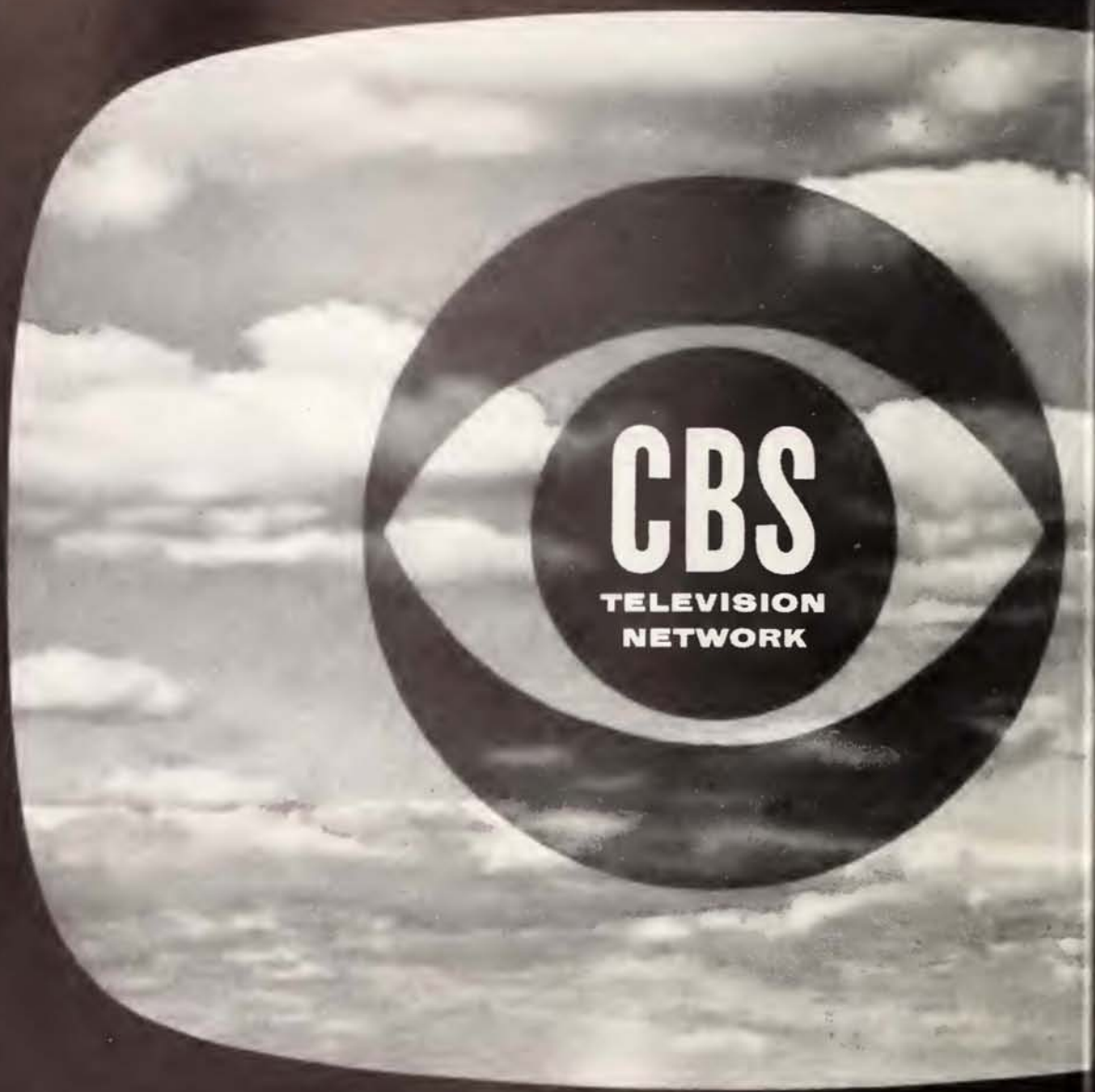
We sell *personnel*. We sell *experienced* personnel. We sell *advertising* personnel.

From the creative beginning through complete production, our key people are *specialists in visual selling*. That's why Sarra television commercials are eye and pocketbook openers!

SARRA INC. 


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

Specialists in Visual Selling



CBS

**TELEVISION
NETWORK**



The sign of good television

When this symbol shines out from a television screen, it identifies, for viewers and advertisers alike, the network where they're most likely to find what they're looking for:

...where 6 of television's 10 most popular shows* are broadcast

...where average ratings are higher than on any other network*

...where television's solid-success package programs come from... shows like Mama, Toast of the Town, Studio One, Suspense, Burns & Allen, Talent Scouts

...where the new hits will *keep* coming from:
I Love Lucy, Frank Sinatra, Corliss Archer, See It Now, An Affair of State, Out There, My Friend Irma

...where 59 national advertisers... including 15 of America's 20 biggest... are profitably doing business today.**

"This is the CBS Television Network"

NATIONAL MAGAZINE

SPONSOR: Curtis Publishing Co. AGENCY: BBDO
CAPSULE CASE HISTORY: The Saturday Evening Post had a national lead story of particular interest to families in South Jersey. Curtis' plan: to quickly bring the article to listeners in that area. Three days and five announcements for \$70 accomplished this surge: Sales increase for the entire Philadelphia-South Jersey area was 20%; dealer sales in South Jersey was up 500% and repeat orders from dealers ranged as high as 1,500% in increased sales.

WKDN, Camden, N. J. PROGRAM: Announcements

ICE CREAM (in winter)

SPONSOR: Ziegenfelder Ice Cream Co. AGENCY: Direct
CAPSULE CASE HISTORY: Sponsor's problem: to increase ice cream sales during the winter months. Ziegenfelder decided the proper approach would be 15 announcements weekly. By the end of February, sales were up 104% over the same month last year. In March the same schedule was designed to hold at least 60% of the new increase. Despite extremely bitter-cold weather the saturation campaign held 71% of the increase realized in February. Cost: about \$112 weekly.

WTRF, Bellaire, O. PROGRAM: Announcements

RADIO RESULTS

EASTER HAMS

SPONSOR: Ohio Provision Co. AGENCY: Gerst, Sylvester & Walsh

CAPSULE CASE HISTORY: Ohio Provision shared costs with WJW on an Easter ham campaign involving point-of-sale hangers, showcase streamers, etc. The Easter ham message was duplicated on Ohio's 15-minute morning news show (\$36 per program). This is Ohio president Alex McCrae's report: ham sales up 20 to 25% during the Easter period; highest Easter sales in the company's 60-year history resulting in an unprecedented sell-out.

WJW, Cleveland PROGRAM: News With MacDonald

COMBINATION RANGES

SPONSOR: Kings, Inc. AGENCY: Direct
CAPSULE CASE HISTORY: A five-minute weather summary provides an ideal sales vehicle for Kings because of the high listener interest in weather reports in this rural area. Recently, Kings devoted a single five-minute show to Kalamazoo combination ranges. Quick response sold four ranges within four hours; two soon after for a combined \$1,900 gross. The weather program, only advertising medium used, costs \$4.65 per show.

WDEV, Waterbury, Vt. PROGRAM: Weather Summary

NON-GLARE EYEGLASSES

SPONSOR: National Optics Co. AGENCY: Huber Hoge
CAPSULE CASE HISTORY: National Optics started with three announcements weekly (\$90) on the early-morning Ralph Story Show. The offer: Rayex night driving glasses at \$1.98 each, plus postage. Second week sales totalled 341 orders; the sixth week pulled 459. In National's seventh week of campaigning the account had run 34 announcements and received a total of 2,104 orders for a sales gross amounting to \$4,165.92.

KNX, Los Angeles PROGRAM: Ralph Story Show

PLANT NURSERY

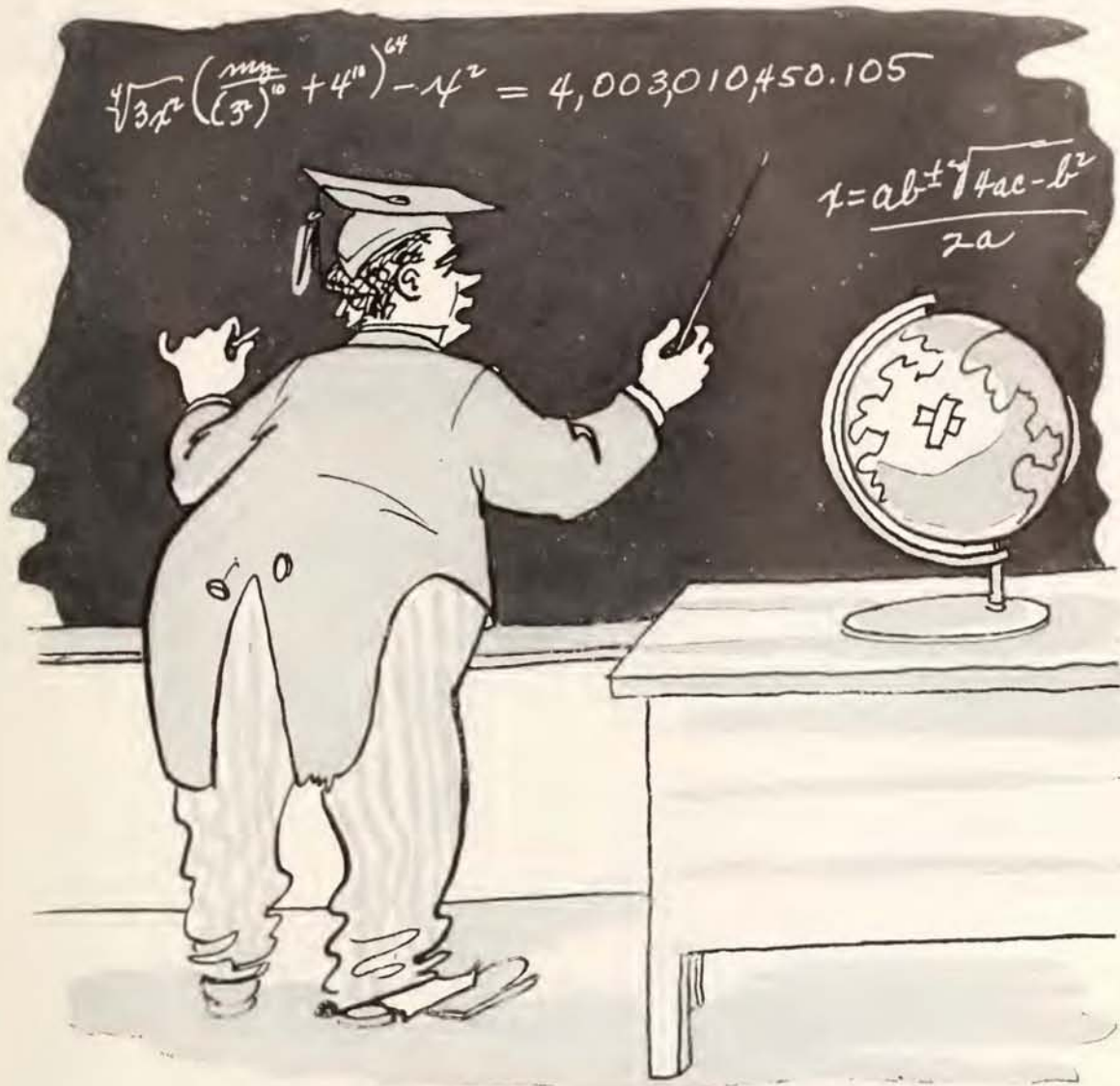
SPONSOR: Valley Nursery AGENCY: Direct
CAPSULE CASE HISTORY: The nursery switched from newspapers to radio, but maintained the same \$25 monthly budget. Initial difficulty; nursery is 10 miles out of town and most of the one-minute announcement was devoted to travelling directions. Nevertheless, first three announcements brought more business than a year of newspaper ads. Third-day air announcement brought well over 300 sales, each averaging from \$2 to \$15.

KOPP, Ogden, Utah PROGRAM: Announcements

TELEVISION SETS

SPONSOR: Television Center AGENCY: Clark Associates
CAPSULE CASE HISTORY: This dealer took on a line of Philharmonic receivers never previously sold in Grand Rapids. Fifty announcements in one week were scheduled to introduce the sets, but World Series commitments interfered. Instead, the announcements were scattered over a 10-day period. Post-campaign tally: the store's complete inventory of 22 sets, representing a cash value of \$5,000, were sold. Ad costs: \$9 per announcement.

WGRD, Grand Rapids, Mich. PROGRAM: Announcements



**"At this ratio, we could carry
38 minutes of commercials per hour."**

Yes, if radio worked on the same basis as many newspapers,
64% of air time would be commercials!

Maybe that's another reason why people spend 66% more time
with radio than with newspapers in the WAVE area!

WAVE, however, works on about a 10% ratio, and still
gives you 1000 one-minute, Class-A impressions for only 37c!

*Facts above are from scientific, authoritative survey
made by Dr. Raymond A. Kemper (head of the
Psychological Services Center, University of Louisville)
in WAVE area, July, 1951. Copy on request.*

**WAVE
LOUISVILLE**

5000 WATTS • NBC •



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

You May Have Helped This "Colonel of the Year" Award!

LATE every autumn, our Board of Directors meets to adjudge the past year's performance of every man in our organization—to decide who, if anybody, has earned the right to be called *The Colonel of the Year*. The resulting award, "for services over and above the call of duty", has come to be regarded as the highest honor any of us can achieve. . . .

Even though this or any other year's *Colonel of the Year* may be located thousands of miles from your city, you may easily have helped elect him. He may very well have won his award partly on the strength of some job he did for *you*, even though you two may have never met, never discussed your problems face-to-face, nor given or received any personal recognition for a job well done.... Because all of us Colonels, in all seven of our offices, are mutually dependent on each other, and work as a team on any problem that requires any sort of cooperative effort.

Thus, to you as well as to us, our Colonel of the Year citation is a significant incident. It is not given as a substitute for *spendable* rewards, but we believe that it is as important to our Colonels as are the Profit-Share Plan and the cash bonuses that also provide very tangible measures of our efforts and achievements, here in this pioneer group of station representatives.



FREE & PETER

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK

CHICAGO

DETROIT

ATLANTA

FT. WORT

Confer



To
The Colonel of 1949
Jones Scovern

[Small text on certificate, partially illegible]

[Signature on certificate]

EAST, SOUTHEAST

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

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

MIDWEST, SOUTHWEST

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

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

MOUNTAIN AND WEST

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

NC.

HOLLYWOOD

SAN FRANCISCO



Mr. Sponsor asks...

How can new car dealers best use radio and TV to build community relations as well as sell cars and automotive service?

Joseph Gandy | Partner
Smith & Gandy, Ford Dealers
Seattle, Washington

The picked panel answers Mr. Gandy



Mr. Liebschutz

Mr. Gandy, by his question, indicates that he recognizes an opportunity to build community relations with radio and TV use. Frankly that's refreshing. Far too much emphasis is on direct sales, as

one turns from station to station, and in my opinion very real opportunities are stifled.

I think, as far as new car dealers are concerned, that their opportunity in radio and TV is to create interest, be of help with information and build trust. Proper usage will bring prospects to salesmen, and . . .

I think salesmen do the selling . . . that's their job.

When an advertiser helps with information and builds trust, he's certainly bettering his community relations and new car dealers are in a very enviable position to create such interest.

Today automobiles are essential in every sense of the word. We do have an immediate and very personal interest in the family car. We'll trust the dealer who helps us get the most out of our investment more readily than that dealer who continually teases with the opportunity to reinvest.

There are many things that new car dealers can tell us . . . when and what to do about preparing for cold weather

driving, and warm: how to get the most out of our cars . . . out of tires, and gas, and oil, and plugs, and batteries, etc.; what dealers do about local driving and safety problems, how the schools are helping with driver training programs, how we can help; *ad infinitum*.

I believe in new car dealer programing that sells the dealer. It *can* be interesting and informational. It *will* build trust. It *will* better community relations. It *will* deliver prospects to salesmen.

Prospects who are not only "in the market," but prospects pre-sold on the most important factor . . . *where* to buy.

HENRY LIEBSCHUTZ
President
Advertising Inc. of Washington
Washington, D. C.



Mr. Byerly

For a practical answer to this question, the automobile dealer can take a tip from the great gasoline companies who are cultivating the same people and doing a dramatically successful job

of it—primarily through local sports and news broadcasts.

Radio gives the mass coverage that parallels the family percentage of automobile ownership. In addition, radio reaches car-owners when they are most car-minded—while they are driving. Sports and newscasts select the male audience the advertiser mainly wishes to reach.

Building community relations should be an integral part of *all* advertising. By devoting some commercial time periodically to plugs for civic and charitable causes, any advertiser can integrate himself in community life, win influential friends, and also do a lot of good. The local radio station—prime-mover in hundreds of community campaigns—can be an invaluable aid in doing this.

KEITH S. BYERLY
General Sales Manager
WBT, Charlotte, N. C.



Mr. Wolfington

We new car dealers, acting at the level of our national association, recently concluded nationwide research to find out specifically what people across the country think of automobile dealers.

One very revealing fact brought forth was that the majority of people trust "their automobile dealer."

Well, I know that good business practices build trust and that most automobile dealers operate at high ethical standards, so it must be a matter of telling people how you operate that starts the satisfied-customer cycle.

Radio and TV are just about the perfect medium for telling people how you operate . . . selling yourself, in the same place that your manufacturer sells product.

New car dealers have much more than product to sell. They sell service and maintenance, they assure essential

mobility and they are important economically to the community . . . supporting local projects, providing local employment, paying local taxes, and purchasing locally.

We new car dealers expect the factory to do a bang-up job of selling product, but we ourselves must sell ourselves. Station salesmen and program personnel can help us. They can help us integrate our promotions into the broad related programs of both our manufacturer and our national association. They can help us build the type of programing best suited to our individual needs, help us select the best time to broadcast and keep us scheduling programs continually.

I might add that most of us in the automobile business know less about promoting ourselves than selling automobiles. Conversely radio and TV men may be in the same plight. In that event, I'm in a position to know that the National Automobile Dealers Association in Washington will gladly provide material to help them help us.

J. EUSTACE WOLFINGTON

*Chairman, Public Rel. Committee
National Automobile Dealers Assn.
Washington, D. C.*



Mr. Brent

People who sell services need to inspire confidence. Confidence generates loyalty. Loyalty plus good service keeps people coming back. Razzle-dazzle entertainment may

catch the eye or the ear, but no association-breeding confidence results. In my experience, most car dealers lean toward service features in radio. This is not particularly true in TV however where entertainment—variety shows, old movies—seem to be most in demand. Citing several radio case histories: Mercury Dealers used WBBM's *Jim Conway Show* in the early morning in Chicago to sell service as well as new and used cars. So the theme of their show was—service; time signals; weather reports; tips on driving. John Harrington's 5:15 p.m. news sponsored by the Ford Dealers of Chicago—at an hour when the Outer Drive was jammed with homebound
(Please turn to page 82)

A QUARTER-CENTURY of FARM BROADCASTING

"Listener loyalty" is the phrase most applicable to Pioneer Station WGY's 25 years of farm broadcasting.

During this period of WGY's 29-year history, the 603,660 rural radio families, in addition to the thousands of city-dwellers who have gardens in the 17th State*, have relied on WGY's farm broadcasts for valuable advice and information.

WGY is writing history every day with its farm programming; adding more remote broadcasts to the 600 already conducted; receiving more mail to add to the staggering 1,000,000 pieces already received; and visiting farms and 17th State farmers to gather material for more transcribed broadcasts.

WGY's first farm broadcast was "The Farm Paper of the Air," which has "gone to press" 8000 times since November, 1926. (This Spring the last 15 minutes of "The Farm Paper of the Air" was opened commercially). Soon after this inaugural farm broadcast, "The Farm Forum," a public service program heard every Friday evening at 8:30 P.M., and featuring leaders in agriculture, industry and government, was started. Both these programs have since become a cornerstone of WGY programming.

**The population of the WGY area exceeds the population of 32 states.*



Typical of WGY's listener loyalty is this crowd which watched a Farm Paper of the Air broadcast from the station's Farm Broadcasting Exhibit Booth at one of New York State's county fairs this summer.

WGY THE CAPITAL OF THE 17th STATE

A GENERAL ELECTRIC STATION—Represented Nationally by NBC Spot Sales

PEOPLE sell better



NBC RADIO, POWERFUL AT BIRTH...

Network radio began 25 years ago this month with the formation of the National Broadcasting Company. In its first years NBC attracted many advertisers because of the novelty and glamor of the new medium, but these advertisers stayed and increased their investment in NBC because they discovered our simple truism: *People sell better than paper.*

In the last 25 years NBC has become the voice of the greatest names of this industrial era. Names like Cities Service, a continuous advertiser for the full 25 years; General Foods and General Mills, NBC clients for 24 consecutive years; Firestone beginning its 24th consecutive year this month.

We have no finer salestalk than this list of current N

han paper



... IS NOW THE MOST-HEARD VOICE ON EARTH

Advertisers, all of whom have used the network continuously for 10 years or more:

- American Tobacco Co.
- The Bell Telephone System
- Colgate-Palmolive-Peet Co.
- E. I. du Pont de Nemours and Co., Inc.
- Kraft Foods Co.
- Lever Brothers Co.
- Lewis-Howe Co.
- Liggett & Myers Tobacco Co., Inc.
- Miles Laboratories Inc.

- The Procter and Gamble Co.
- The Pure Oil Co.
- R. J. Reynolds Tobacco Co.
- Skelly Oil Co.
- Standard Oil of California
- Sterling Drug Inc.
- Sun Oil Co.
- Whitehall Pharmacal Co.

Yes, for 25 years *people* have been selling better than paper on NBC.

NBC Radio Network

a service of Radio Corporation of America

roundup

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

Supermarket's exciting pitches build store traffic

You need plenty of know-how to invade the supermarket field. And to be able to open 15 new supermarkets in less than 15 years amidst a host of national chain stores shows top savvy.

One man who accomplished all this is J. A. Albertson, owner-manager of Albertson's Food Centers in Washington, Oregon, and Idaho. His foresight and a few pet ideas, one of them radio, nurtured this amazing growth.

"We use radio to create excitement, enthusiasm for every store event," says Albertson. "To create a low-price impression, we use only two items in each announcement. These are items that can be visualized by the listener like watermelons, strawberries, pies, cakes, etc. You can't picture a can of tomatoes as a thrilling bargain but you can get quite excited over a spectacular value in strawberries and shortcake for dinner tonight."

It's this slant on radio that has proved so successful. Albertson spends up to 1% of sales on advertising; radio, mostly announcements, gets at least 50% of the advertising budget. But all advertising is carefully integrated.

Radio announcements on K100, Boise, might tell about a Pirate Day Treasure Hunt, for instance, with newspapers carrying the same story. The Pirate Day works this way. A Pirate label on any item in the store means that item is free. It's indicative of Albertson's merchandising knack. So, too, is the increase in store traffic for these events.

Albertson's ideas don't end there. On the subject of shopping impulses, he says: "We recognized long ago that housewives don't come into grocery stores with shopping lists as they did 20 years ago. The majority of purchases are impulse purchases. Radio has helped to stimulate impulse buying. We help by making our commercials sound tempting and then we build our



Albertson's 15 supermarkets rely on AM's pull

displays to look just as appetizing as the commercials sounded."

The personal touch is also important. To make the atmosphere of an Albertson Food Center as friendly as possible is the job of *Albertson's Go Visiting* on K100. A staff announcer calls on housewives with a tape recorder; discusses topics of general community interest. In appreciation, the women participants are offered a cake baked in Albertson's Dutch Girl bakeries. Then, if she has an Albertson's sales slip not over a week old, she's given a similar amount in free groceries. The program is aired daily and, like Albertson's other ideas, it has paid off. ★★ ★

Gala promotion marks KTSL, call letter, location switch

Bill Edwards, KNNT, L. A., general manager, Tony Moe, sales promotion manager, and their crew heralded the station's call letters and transmitter location switch (formerly KTSL) plus improved facilities with this gala promotion which kicked off 23 October: special salutes to "new" KNNT by CBS talent on their regular programs; 27,000 point-of-purchase display pieces distributed through principal KNNT advertisers; trailertype announcements on KNNT with Alan Young, Burns & Allen, Amos 'n' Andy and Steve Allen. Also, 300 billboards for the greater Los Angeles area and 14 consecutive days of ads in seven L. A. newspapers. ★★ ★

Radio campaign ups sales 400% for insurance firm

"One of the bright days in my district's history was the day when a WSYR sales representative, Al Gillen, walked into our Farm Bureau Insurance office and proposed radio as a means of getting our sales story across to listeners in the central New York area."

The speaker expressing satisfaction is Joseph Mulrooney, the farm bureau's Syracuse district manager. And the reason for his satisfaction is the inroads made by the Farm Bureau Mutual Insurance Company of Columbus, Ohio, in markets usually dominated by older, famous-name firms.

In 1948, the Syracuse region started testing air advertising. A cooperative advertising campaign in which every agent participated, Mutual's test included two shows: *World Today*, an evening news roundup, four times weekly, plus an early-morning farm program featuring Deacon Doubleday.

This first campaign resulted in an average gain of 400% in sales between July 1948 and the present. By 6 September of 1948, there was an over-all increase in the annual quota of 101.3%. Further breakdowns show



Upstate air pitches help Syracuse Farm Bureau

these upsurges: life insurance, 112%; auto, 78.5%; accident and health, 36.9%; workmen's compensation, 103.6%; miscellaneous casualty, 114.7%; and property fire, 112.1%.

Now, to maintain their steady sales growth, the farm bureau has increased its radio advertising. Announcements are scheduled on Deacon Doubleday's *RFD Time* (Monday through Saturday, 5:00 to 7:00 a.m.), and an early evening program, Ernie Cuno's *News, Views and Clues from the World of Sports*.

Newspaper ads, letters to agents and promotional pieces all keep the farm bureau's radio activities before the

public. In addition, campaigning on other upstate New York stations (WAGE, Syracuse; WOSC, Fulton; WMBO, Auburn; WHCU, Ithaca; WIBX, Utica; WKRT, Cortland, and WNBC, Binghamton) heightens the air coverage.

And, despite the fact that Farm Bureau Insurance operates in only 12 states and the District of Columbia, it is gaining on national insurance firms.

★ ★ ★

Personal "brands" for kids spur TV western's sales

Two more cowboys have been added to the ranks of Western heroes gallivanting across the nation's video screens. Named "The Wrangler" and "Blackie," they're a commercial suc-



Blackie, Wrangler lasso fans on WBNS-TV show

cess on *Western Roundup*, a WBNS-TV show seen Monday through Friday from 4:30 to 6:00 p.m.

Among the recent and current participating advertisers attracted to the stanza are Ward Baking, Chuckles candy, Kayne boys' wear, Borden's instant chocolate, Clark's Teaberry gum, Sun-Filled orange juice, Ma Brown preserves, and American Flyer trains.

Western Roundup's format: Every day youngsters gather around the Chuck Wagon of this Columbus, Ohio, presentation while "The Wrangler" and "Blackie" entertain with cowboy rope tricks, campfire yarns and the show's highlight—the drawing of exclusive, personal "brands" for youngsters viewing the show.

This approach is pulling in over 1,000 letters weekly from the youngsters—either those applying for a personal "brand" or kids who've completed "achievement" cards (good health habits and conduct) and are now eligible for a personal "brand." It's an idea that has heightened product recognition, and increased sales for participating firms.

★ ★ ★

(Please turn to page 72)

Advertisement

HERE'S THE NEEDLE!

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

October—1951 . . . broke new subscriber records at APS. We have been busy shipping brand new APS libraries . . . small ones and large ones . . . to stations across the nation. In addition to a flock of new subscribers for those unprecedented APS Specialized libraries at 1-yr-low-prices, we've shipped an unusually large number of full basic APS libraries to stations anxious to have 5-year rate protection. We now have a backlog, and it's unlikely that we can deliver additional libraries before Jan. 1.

★ ★ ★

Current issue of APS subscriber bulletin "The Needle" (this column's mama) covers advertising techniques that work in January. A relatively few items hit volume peaks during the first month; it's important to be able to spot them. Sample copy of "The Needle" on request.

★ ★ ★

Eight million dollars—almost double last year's figure—reported set aside by Westinghouse for last-quarter promotion and advertising push. See your local dealer, not only in this line, either. All appliance lines are planning jumbo promotions to clear stocks, which are 180% of '47-'49 levels . . . Check your new car dealers too. They're facing a price boost due to new excise taxes. Ditto lots of retail lines. It's going to take advertising and plenty of it to overcome consumer resistance.

★ ★ ★

NEW AND DIFFERENT: Paste these facts in your corporate checkbook and note them in the margins as you write your 1952 budgets: 1) You no longer have to spend money for library service. 2) If you only need a part of a library, that's all you have to pay for. 3) Many stations have cut library costs as much as \$1200 in a single year by switching to APS. 4) If you write a monthly rental check bigger than \$125, chances are you are paying more than necessary. 5) The only li-

brary available today that went forward in 1951 is APS. Let's go forward together in '52.

★ ★ ★

Are there two meanings to a program rating? Timebuyers' talk recently has it that way. Some listeners tune to a station just for all-day background, for the feeling that "there's someone in the house with me." This, some say, is an audience less likely to concentrate and respond to advertising messages than the second type—folks who tune to a program because they want to hear it. They're obviously a responsive audience. Which kind do you have? How do you turn "casual" listeners into attentive ones? Is a low-rated service program with an attentive audience a better advertising buy than the audience to a flock of phonograph records?

★ ★ ★

Making your own musical commercials is easy, when you use APS. Here's why: 1) Our vocalists, without exception, are outstanding for clarity and diction. They don't swallow words. 2) Many of our releases are selected with this secondary use in mind. 3) Several APS artists have distinguished themselves in the commercial field.

How to do it? Easy. Listen to a dozen recent selections by the Satisfiers, Guy Mitchell, Evelyn Knight—to name just a few. Pick out the stanzas that make good lead-ins. You'll find that some of them are startling in their applicability to the very advertising problem you want to solve. Try cueing a few of these to live tags. Suddenly you'll realize that you have the biggest commercial library in existence—right under your very nose.

It's this kind of double value that makes so many broadcasters feel that they get more than just a library when they install APS. They buy service and help, too—the kind of thinking that just isn't a part of any other service.

To quote: "It's the first time a music library ever showed us how to sell a news program. Thanks a million!"

the truth about radio listening in New York...

One of the most thrashed-out topics of conversation these days is the ultimate effect of TV on our living habits... and, specifically, on radio listening. We should like to toss a small bombshell into this speculation. It comes wrapped in figures that bid fair to explode all the theories on the overpowering effect of television on radio.

RADIO SETS-IN-USE ARE NOW 23.1% (January-September 1951) compared with 24.8% in the last pre-war year (January-December 1948)*—in the nation's number one market where 60% of all families own TV sets!

INCREASES IN RATINGS AND SHARE OF AUDIENCE are shown by all the independents, on the same comparative basis as above, while all network stations show decreases.

BUT STILL MORE INCENDIARY is the listening of Blair-represented WNEW. In 1948, WNEW had an average rating of 2.3 and a 9.2% share of the audience. Thus in 1951, WNEW's average quarter-hour rating is 2.5 and share of the audience 10.9%. **WNEW is up in rating, and rank compared with the last pre-TV year.**

For September alone, WNEW chalked up a 2.7 average rating, with 12.3% of the audience. This rating places WNEW in second position among all New York stations.

THE FUSE BURNS CLOSER when you consider WNEW's out-of-home audience—which is merely number one every day of the week. WNEW averages a fifth of out-of-home listeners, which in August 1951 included

three out of every ten people daily in the metropolitan area . . . an increase of 11% over August 1950 and 30% over August 1949. This happy situation increases WNEW's audience by 32%!

It is obvious, then, that radio listening is here to stay despite television . . . and in the case of WNEW *growing, too*. We have specifically cited the case of WNEW which we have represented for 13 years—actually, it is typical of many other Blair-represented stations throughout the United States where smart local programming has more than held the line against TV. If you want to put some fireworks into your media plans, call your John Blair man today. He'll show you exactly which is the most powerful medium—and the most reasonable medium—to sell your product in the markets most important to you.

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

JOHN BLAIR & COMPANY

Representative for 13 years of

New York's Favorite Station for
Music and News 24 Hours a Day

WNEW

1130 | ON YOUR DIAL

MR. SPONSOR



... MEETS FRIENDS

These are but a few of the many hundreds of Central New York youngsters who turned out to greet BOB EHLE, the WHEN "Singing Story Teller" at a recent public appearance.

The smiling gentleman in the picture is a satisfied Bob Ehle sponsor.

"THE BUNKHOUSE" is Central New York's most popular gathering place, every day from 5:00 to 6:00.

Say **WHEN**
TELEVISION

TO YOUR NEAREST
KATZ AGENCY MAN
AND PUT BOB EHLE
TO WORK FOR YOU!

WHEN
TELEVISION
SYRACUSE

CBS • ABC • DUMONT
OWNED BY THE
MEREDITH PUBLISHING CO.



agency profile

James M. Cecil
President, Cecil & Presbrey

If you're a subscriber to the "pictures don't lie" philosophy, you're due for a bit of a shock when you meet Jim Cecil. In person, his warm smile and friendly manner belie the rather austere countenance pictured above. He has good reason to smile warmly and frequently; Cecil & Presbrey, of which he is president, billed over \$15,000,000 in advertising last year. More than 50% of the billings went into radio and television.

Jim had the good fortune, shortly after graduating from Hampden-Sydney college, to land a reporter's job on the *Richmond Times-Dispatch* under the editorial guidance of Douglas S. Freeman. In 1910, the more lucrative field of publicity beckoned.

Five years later, Jim and his brother, John, formed the Cecil Advertising Agency in Richmond. As the agency grew, offices were opened in Baltimore and New York. Accounts such as Maxwell House coffee and Planters peanuts kept the growing agency hopping. The tail began to wag the dog and Jim found it necessary to take over the New York office.

Paul Warwick and Henry Legler joined the agency in 1928. In 1939 Jim bought out his partners and merged with Charles Presbrey.

Although the agency boasts a large complement of "old-timers," youthful ideas are plentiful. The airwaves have been used heavily to sell a staggering amount of merchandise for Block Drug (Ammident), Bymart (Tintair), Lever Brothers (Rayve Home Permanent), Philip Morris cigarettes (daytime radio shows), and Union Pharmaceutical (Inhiston), among others. Their handling of The Cunard Steam-Ship Company and I.B.M. accounts have not only added substantially to the agency's billings, but have won Cecil & Presbrey a fine package of prestige.

When asked about the recent merger of the agency's radio and TV departments, Jim Cecil explained, "It's a perfectly logical move. Radio know-how is a good starter in the TV field. Besides, the men in the radio department *wanted* to get into the new medium. Maybe they felt slightly insecure; at any rate, we're consolidating the operations to permit a greater degree of interchangeability and to form a wider pool of versatile men to service our accounts.

"The evidence is overwhelming," Jim says, "that a good TV program has tremendous impact. Nevertheless, TV doesn't yet give the necessary coverage and must be supplemented with radio."

And speaking of wide coverage, Jim's four children range from six months to 35 years of age. The eldest son, named after his father, is in the Merchandising-Research department of Cecil & Presbrey. ★★★



**Thousands of brand new eyes
can see your product on WSB-TV**

This report is directed to time buyers and others responsible for producing sales. A vast and *entirely new* audience in the South has been opened up by WSB-TV. On September 30 WSB-TV began telecasting over Channel 2 with 50 kw. radiated power from the 1062-foot tower. Response was immediate—and terrific. From the Carolinas, Alabama, Florida, Tennessee and deep South Georgia excited reception reports are being verified. Distributors are shipping thousands of sets. Since all characteristics of these powerful facilities are not yet known we temper our enthusiasm. Suffice to say at this time—WSB-TV today offers you the biggest dollar's worth in Southern television history.

*Affiliated with The Atlanta
Journal-Constitution. Rep-
resented by Edw. Peiry Co.*



ATLANTA, GEORGIA

PUBLIC UTILITIES

(Continued from page 33)

public-relations outlet for private power firms. The Niagara Hudson Power Company of Buffalo, for one, had sponsored a weekly half-hour "prestige" in the East from 1930 to 1931.

But, it was not until the formation of the Electric Companies Advertising Program in 1939 that private power companies began to tell their story nationally. Local power firms, most of whom had little knowledge of how to use broadcast advertising, then had

something upon which to model similar local air efforts.

"When the ECAP was founded," an official of N. W. Ayer, ad counsel for the group, recalled for sponsor, "we definitely had network broadcasting on the agenda. We only waited until we had the money, meanwhile using space in magazines nationally and helping our members with advice on local radio campaigns."

When the time came for ECAP to use radio, it started off with a "prestige" vehicle. This can be attributed

to the fact that most of its unpaid management committee had had little experience with broadcast advertising.

ECAP's first effort took the form of a critically-acclaimed news show, *Report to the Nation*, on CBS in 1943. It began in July of that year, running until July of the following year in the Tuesday 9:30 to 10:00 p.m. slot. The annual costs of the show were about \$350,000 for time and about \$100,000 for talent.

At that time, a nationwide survey made for ECAP by the Opinion Research Corporation showed that 57% of the public were in favor of government operation of their local power company. Only 41% of the public favored private enterprise, and the rest had no definite opinion.

This was what ECAP had to fight against, as well as press and public criticism that rates were too high, that electric companies made too much profit. The majority of the public also felt that electric companies did little in the way of participating in community affairs.

With the aid of N. W. Ayer, which has had plenty of public utility PR training through handling the Bell Telephone account, there began an eight-year period during which both ECAP and the public learned a lot.

In 1944, N. W. Ayer began to prove to ECAP that the proper ad approach in radio was not necessarily one that had solely a "prestige" angle and plenty of red carpeting. ECAP members O.K.'d a switch in programs to the more-expensive *Electric Hour with Nelson Eddy*, which, if still on the prestige side, was more to the public's taste. From an efficiency standpoint, Ayer showed ECAP firms that the program's 5.9 Hooper 1944 average proved it to be reaching an average weekly audience of 1,953,000 radio homes. Weekly time and talent cost was about \$17,940. That meant that the cost-per-thousand in listeners was \$3.67, considerably better than the 1943 costs.

Since 1944, ECAP has gone shopping for programs, more and more, on a strictly commercial basis. Agency and client group periodically examine cost-per-thousand and ratings, in order to reach as many people as possible via their air budget; and they make public-opinion studies to check the results.

From *Report to the Nation* (1943) and *Nelson Eddy* (1944-'46), the 52-



LET'S TALK TURKEY...

—about WIBW and the KANSAS FARM MARKET

- 1—The American Farmer is today's best sales prospect.
- 2—His income is already 17% above last year.*
- 3—The Kansas farmer's living standards are far above the national average; his needs and expenditures greater.
- 4—He lives in an area with only 4.4% TV ownership** and is dependent on radio.
- 5—His listening habits are fixed. Every year since 1937, he has told independent interviewers that the station he prefers above all others is WIBW.**
- 6—That's why WIBW is the greatest single mass-selling medium in Kansas. Let us "talk turkey" about your products to America's top prospects. You'll get REAL RESULTS.

USDA—Sept. '51

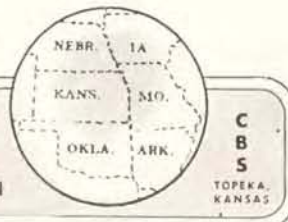
Kansas Radio Audience Studies 1937 to 1951

WIBW

Serving and Selling

"THE MAGIC CIRCLE"

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



CBS
TOPEKA, KANSAS

From ZENITH for YOU!

5 Full Pages in COLOR

"Electronex"
Tube for
"full-focus" pictures
ALL the time...
**ONLY ZENITH
HAS THIS!**

Cobra-Matic
Record Player plays
all record sizes...all
speeds, 10 to 85 RPM
**ONLY ZENITH
HAS THIS!**

"Fringe Lock"
Control Circuit
for world's finest
fringe area picture
... **ONLY ZENITH
HAS THIS!**

plus
Miracle Turret Tuner,
Custom Tuning, Dust-
Proof Picture Screen,
Provision for UHF—
**ONLY ZENITH HAS
ALL THIS!**

**Sell Zenith
Features—the
strongest sales
story in Radio
and TV!**

IN ONE ISSUE OF *Collier's*

The largest national ad
in TV-Radio history...
appearing November 28

plus page after colorful page in Life,
Look, Time, Saturday Evening Post,
Ladies' Home Journal and others!



It's Zenith's history-making CHRISTMAS SALES DRIVE... and here's YOUR share! Giant 46-PIECE CHRISTMAS WINDOW... Zenith's biggest ever: Colorful SANTA CLAUS TOY GIVE-AWAY... the smartest traffic-builder of all time. 8-PAGE CHRISTMAS GIFT CATALOG in color for you to mail. Plus Counter Pieces, FREE LOCAL ADVERTISING of your store, tie-in ads for YOU to run. And every phase is perfectly timed to produce TEN TIMES the impact of ordinary Christmas campaigns. It's your promise of HISTORY-MAKING Christmas sales. Sign up with your Zenith Man now!



ZENITH RADIO CORPORATION • Chicago 39, Illinois

ZENITH
"LONG DISTANCE" RADIO
and TELEVISION



**Got ya'
covered!**



So don't make a move until you investigate our coverage. Yes, KSL-TV's coverage area is truly the pocketbook of the booming Salt Lake City market. 56 per cent of all Utah retail sales are made in this area with 46 per cent of them in metropolitan Salt Lake City alone.

To get your share of these sales... use

KSL-TV

SALT LAKE CITY, UTAH • REPRESENTED BY TELEVISION SPOT SALES • CBS • ABC • DUMONT

results

ADMIRAL
TELEVISION

WPAT has produced MORE THAN 16,000 RESPONSES for Admiral Television in approximately a year and one half.

- 1) Present returns are even GREATER than at any other time—even as the so-called "saturation point of television" is being approached in the New York area.
- 2) The TOTAL RETURNS have increased more than FIFTY PERCENT in 1951 over 1950—using the same amount of broadcast time.

November 1951

wpat
PATRICKSON NEW JERSEY

5,000 watts
full time
930 KC N. Y. N. J. CONN.

week air campaigns of ECAP on CBS radio have progressed toward greater popularity. Later programs have included: *The Hour of Charm* (1946), *Woody Herman* (1947), *Frankie Carle* (1948) *Electric Theatre with Helen Hayes* (1948-49) on up to *Corliss Archer* from the end of 1949 to the present. It's a long way from the prestige-type news show of 1943 to the present bouncy, situation-comedy antics of *Corliss Archer*, a kind of female Henry Aldrich.

In terms of pure advertising efficiency, *Corliss Archer* for ECAP has proved to be a sound buy. As contrasted to *Nelson Eddy*, *Corliss* has gathered an average weekly audience of radio homes that is more than twice as large—as much as 4,518,000 homes. Average Nielsen ratings for 1951 have been slightly more than 10.0. The show costs not much more than the 1944 musical show, has a time-and-talent charge to ECAP of about \$13,700 each week (about 66% of the over-all budget). This means a cost-per-thousand-listeners of about \$1.66.

Now, what about results from this increased efficiency?

Judge for yourself from the latest continuing study of nationwide reaction made by the Opinion Research Corporation, and contrast it with the 1943 figures. The 1951 ORC study indicates that sentiment for government ownership of electric companies is declining steadily. The figures show that only 37% of the public favors some kind of government ownership of utilities, while 53% favor private business.

ECAP can't take all the credit for changing the 1943 picture, of course. However, the persistent, year-round plugging of the group and the N. W. Ayer agency can take a low bow. Typical of the comments from member companies themselves is the statement made recently by Henry B. Sargent, president of the Central Arizona Light & Power Company. Said he: "I feel that ECAP is due a considerable part of the credit for the excellent attitude toward private power in our service area."

ECAP achieves its results on the air with simple, logical messages repeated over and over again. These messages are a teamwork effort. ECAP's "copy group"—ad managers of participating companies—lend their combined brains and ideas to the national PR commercials in the *Corliss Archer* radio network series, and to a magazine ad se-

WROW

590 on your dial Albany, N.Y.

CUTS

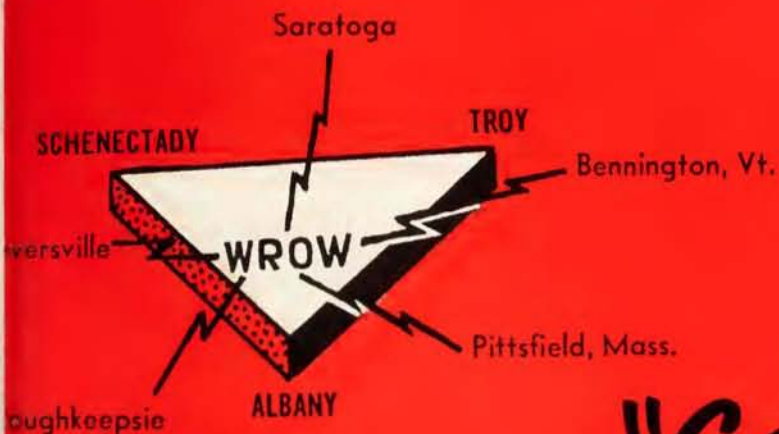
ADVERTISING

COSTS

and

SELLS the

"Golden Triangle"



MORE AUDIENCE

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

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

LOWER COST

WROW has a lower cost per 1000 families than any other station in Albany.

WROW has lower rates than any other Network affiliate in the Capital District.

PROMOTION

WROW's promotion story could not possibly be told in this small space!

For the complete story, contact:

The Bolling Company

FIRST on your dial with **MUSIC, NEWS and SPORTS**

590 on your dial

5,000 watts
exclusive

MUTUAL

outlet for the
Capital District

WROW

ries. This results in commercials like the one following which was heard on the 7 October show:

MUSIC: "Rockabye Baby" or similar lullaby.

WOMAN: (gently) "With folded hands . . . while eyelids sink . . . just for a moment of Stalin think . . ."

IVACR: Yes . . . state-run nurseries in the Soviet Zone of Germany are using that lullaby these days—under orders from their Soviet commissars! Now, there's a pretty terrifying example of how an all-powerful government controls the lives of its

people—from the cradle on! Perhaps you're thinking: "It can never happen here." Well, it *won't* happen here . . . as long as you recognize the signs of danger.

For example—everybody wants the government to have certain controls and powers—especially in times of emergency. We're even willing to give up some of our rights and freedoms temporarily in order to go all-out for national defense. But, some people would take advantage of the emergency. They would have the government take over more and

more of the nation's basic services and industries—for keeps! The railroads, for example—the doctors, the business-managed electric light and power companies! That would be a dangerous step toward socialism. Whenever government, moving step by step, takes over enough services or industries, you have socialism automatically.

We of the business-managed, tax-paying electric light and power companies believe that most Americans recognize the danger. Most Americans know that government ownership of business and industry can lead straight to socialism . . . and they know that under socialism, the government finally takes over everything, including people's freedom!

These national commercials are supplemented by local cut-in announcements in 90 markets.

★ ★ ★ ★ ★ ★ ★ ★

"The presentation of information concerning atomic energy is one of the most important challenges confronting American broadcasters today. No one has a greater opportunity to perform that public service than the radio news editor."

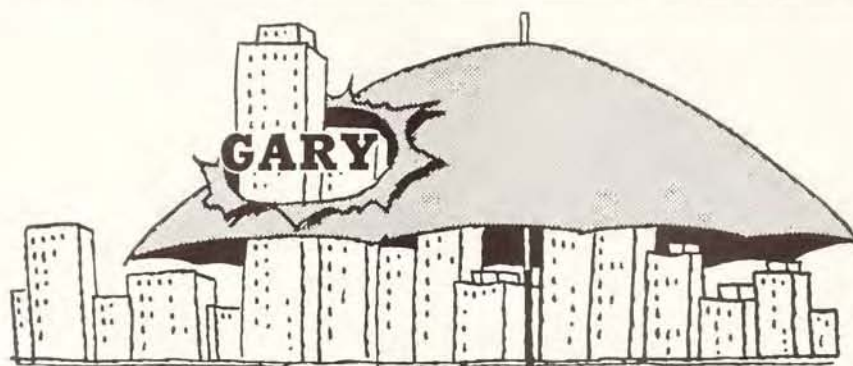
WAYNE COY
Chairman, FCC

★ ★ ★ ★ ★ ★ ★ ★

By scientifically measuring the public's attitude toward their business, ECAP has gathered vital data about the direction their radio commercials and magazine ads should take. In other words, whenever ECAP finds a new question of public opinion regarding a particular phase of private utilities, the answer is given quickly in the form of public-relations advertising.

If left alone, these "areas of misinformation" could snowball into a sizable public sentiment against private ownership of power companies. Eventually, this could lead to discriminatory legislation and further harassment of private power firms by public power agencies. But the year-round radio campaign, back-stopped by periodic space campaigns in general and farm magazines to explain in more detail the ideas conveyed on the air, continually enhances the industry's over-all public relations.

The Electric Companies Advertising Program, then, is virtually a model of how to run a successful, hard-hitting advertising campaign that is designed primarily to do an institutional, public-relations job for a group of local firms.



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

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

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

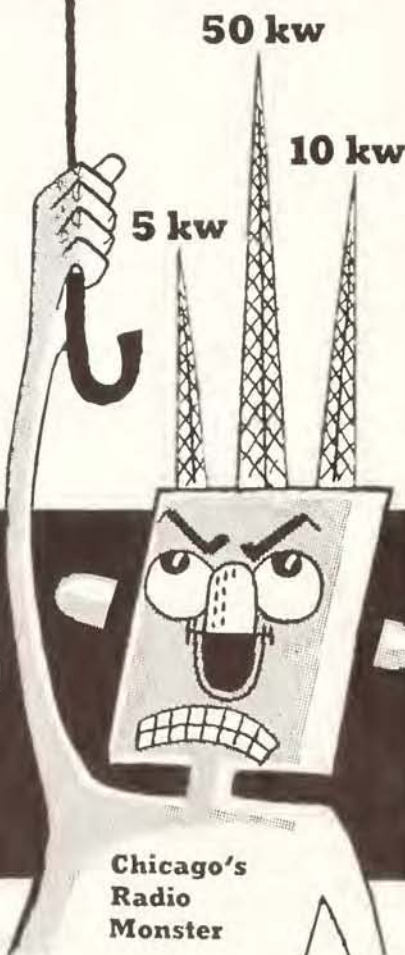
Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

Dee O. Coe
Gen. Mgr.—WWCA

WWCA

**Gary Indiana's
No. 2 Market**



KPRC *Delivers*

the lowest cost

per-thousand

in the fabulous Houston market

- Network station B's cost-per-thousand is **52% HIGHER** than KPRC*
- Network station C's cost-per-thousand is **142% HIGHER** than KPRC*

If you want to present your sales story to a constantly increasing Gulf Coast audience, and make it a buying audience, ask your Petry man . . . or call us.



* Percentages based on BMB, February-May Hooper Report, and 260 time Daytime Quarter Hour Rate.

NBC and TQN on the Gulf Coast
JACK HARRIS, General Manager

Represented Nationally by
EDWARD PETRY & CO.



A-6-51

Represented Nationally by
EDWARD PETRY & CO.



THE TIME BUYER WITH THE LONG RIGHT ARM . . .

Once upon a time there was a time buyer who wanted to reach into a multi-million dollar market and cash in on daytime spot participation shows. He found that when he used KOTV's afternoon shows, *Lookin' at Cookin'*, and *Motinee Showcase*, . . . his arm grew longer and he reached into 83,000 TV homes with no competition from other TV stations. That's not all, his arm reached into the best daytime shows from four networks, NBC, ABC, CBS, and DUMONT. Yes, this Time Buyer is proud of his long right arm.

Channel 6

FIRST
IN
TULSA

KOTV

CAMERON TELEVISION, INC.
302 South Frankfort
Tulsa 3, Oklahoma

Its methods are already bringing favorable intramural reaction from such large industry groups as: the American Iron & Steel Institute, the Association of American Railroads, the American Trucking Associations, the American Medical Association and others.

The public relations chief of a large industry association recently wrote to ECAP:

"In common with others who believe in the competitive system, we are obligated to ECAP for the job it is doing on behalf of *all* business firms."

With \$1,000,000 given over to broadcast advertising, the ECAP ad campaigns are a clear example of how radio can do an effective, low-cost job of public relations as well as product selling. ★ ★ ★

RYBUTOL

(Continued from page 31)

dow displays to retail druggists. The trade estimates VCA is now spending well over \$500,000 for newspaper advertising. Between 11 September and 4 October, for example, in Chicago, it bought 22,300 newspaper lines, besides distributing 2,000 banners to drug stores carrying the legend: "Headquarters for Rybutol Free Purchase Plan."

As a result of all this promotional hoopla, Rybutol now claims to be No. 1 in the B-Complex vitamin field. The drug trade itself concedes that Rybutol is a national comer, which has focused consumer interest in vitamins. According to *Drug Topics*, sales of vitamin concentrates in the nation's drug stores have been on a gradual increase, rising from \$545,000,000 in 1948, to \$583,000,000 in 1949, to \$648,000,000 in 1950. Heretofore, the lion's share of this big boodle has been pretty well split up among Parke-Davis's Combex, Eli Lilly's Multicetrin, Upjohn's Cebefortis, and I.V.C.'s Vedapol—vitamins which have used restrained advertising, and only in the trade press.

Reaction among druggists to Rybutol's razzle-dazzle advertising is mixed. Typically, a SPONSOR surveyor got this comment from Samuel Ross, druggist at the Loyal Chemists, Inc., 20 Columbus Avenue, Manhattan:

"Our sales of Rybutol have gone up 200% since it started its radio and TV promotion and giving us merchandising cards. I've no doubt the product is good—it has more of the 14 elements of B-Complex than other therapeutic

vitamins, which makes it more potent. At the same time, I worry about its extravagant advertising claims. The Food and Drug Administration has taken it up on the carpet because of its extreme claims."

Another druggist said: "I must admit it gives us druggists a 40% profit, which we appreciate. And what's more, although I don't like its extreme advertising statements, I must admit I admire the dynamic selling campaign it has staged on radio and TV. It adds glamour to vitamins, just as Tintair has done for hair dyes. Makes our selling job easier." Herbert Weinstein, a priester at the Lodex Wholesale Drug Corporation, New York, thinks the Rybutol campaign is "a marvelous one." "Rybutol moved very slowly prior to their big ad campaign," says Weinstein, "but now we estimate our Rybutol sales to the 200 druggists we supply are 10 times greater than before."

Although he hasn't staged a Hadaeol traveling carnival and certainly is not bankrupt, a comparison between Morton Edell and Louisiana State Senator Dudley J. Le Blanc is interesting, from a purely promotional point of view. Like Le Blanc, Edell is an authoritarian who believes in running his own show. Also like Le Blanc, he is a demon salesman who has a flair for mesmerizing customers. A handsome, 42-year-old man who began life in Hell's Kitchen, Manhattan, he vibrates energy like a giant tuning fork. After a recent hectic conference with him, his public relations consultant, Harold Wolf, gave him a bottle of Rybutol with the admonition: "You need it, boss, to keep you indefatigable."

At a recent Chicago convention of druggists, Edell confided his philosophy: "Talk about your newsboys, I was one. I outsold every newsboy in the neighborhood. I didn't shout any louder. But maybe I was a harder worker, a better salesman. Selling is the basic construction of your whole life. . . . When my company was born in Chicago 11 years ago, I was its only salesman; my wife typed the invoices, as we began taking in business."

Unlike Hadaeol's Le Blanc, Edell does not believe in rate-slashing deals with radio stations. It is his contention that by paying broadcasters fair rates—plus putting out a more potent vitamin product—he has induced an increasing number of physicians to take interest in the therapeutic values of vitamins.

*yes sir-
that's our baby!*



Just turned one year — and already he's a dominant figure in the collective living room of the Nashville market. And how that baby can sell!

During one five month period, and with one afternoon program a week, WSM-TV pulled 58,238 pieces of mail, each accompanied by a 15¢ proof purchase!

With a single announcement WSM-TV sold 2400 hand puppets which retailed for a dollar each!

After an exhaustive checking counter test, WSM-TV sold groceries so well that a local grocery chain considers it a permanent factor in its day-by-day advertising program!

one year in the life of a salesman . . .

Once you know the background behind WSM-TV, and the market it dominates, this phenomenal sales ability is easy to understand:

WSM-TV is the only television station in the prosperous Middle Tennessee market.

WSM-TV brings network television to this market with its own microwave relay system to Louisville, Kentucky.

WSM-TV draws freely upon the famed production know-how and the star-studded, 250 strong talent roster of WSM.

Small wonder this remarkable baby set a new TV set saturation record the first three months of operation, is setting new sales records every day of its short life. Irving Waugh or any Petry Man can fill in the details for you.

Nashville **WSM-TV**
Channel 4

Edell puts it this way when speaking to druggists' meetings:

"Since Gabriel Heatter went on the radio stations across the Mutual network, and when we started this big TV operation across the country, and this newspaper saturation, do you know what physicians' requests for Rybutol samples are today? Between 1,000 and 2,000 a month. They're being sold the same as your customers."

This is seconded by Irving Rill, Edell's advertising executive: "Our strategy is to buy the best buys on ra-

dio, TV, and newspapers, that will saturate the market with a maximum number of total impressions. The best results always seem to involve all three media, combined with hard-hitting point-of-sales promotions."

In making business decisions, Edell is bossman supreme. On the executive level within the company, he is aided not only by Rill, but also his two brothers, Phillip Edell, vice president and secretary, and Louis Edell, treasurer. At the advertising agency, he has the guidance of Harry B. Cohen, Jr., ac-

count supervisor; Tom Greer, creative supervisor; and Mary Donlevy, time-buyer.

Not to be forgotten is the shrewd public relations string-pulling of Harold Wolf, who also manipulates publicity for Pearson Pharmacal's Enuds. Wolf has adroitly placed photographs of lushly built Lorraine Cugat in a variety of magazines (recently on the cover of *People Today*); and, of course, there is always appended liberal mention of Vitamin Corporation of America.

Wolf's most dramatic human-interest coup, in the interests of VCA, was staged just recently. He found that the 21-year-old pianist, Nanette Tyson, who'd won the prize on Rybutol-sponsored *Texans Have Talent*, was blind. Originally, the prize was a week's visit to Hollywood. But Wolf, sensing a natural opportunity for benevolent public relations, had VCA pay for her flight to New York's St. Clare Extension Hospital. A surgeon, expert in corneal transplanting, operated on her, to the accompaniment of wire service and newspaper photos and news stories.

* * * * *

"Radio stations have just begun to scratch the surface of the potential good that radio can accomplish for clients. . . . I want to emphasize the need for active, aggressive merchandising and promotion of sponsored programs."

AUBREY WILLIAMS
Radio-TV Director
Fitzgerald Agency, New Orleans

* * * * *

The same dramatic flair characterizes VCA's commercial messages. Usually, two main points are hammered home. One is related to the field of geriatrics: "Just because you're over 35, you don't have to feel tired and weak! Science has now found how to fight that feeling of 'growing old!'" The other is a money-back guarantee, offered in frenetic high-octane style:

"It's here! The vitamin opportunity of the century! Yes, for a limited time only, get 25 days supply of amazing Rybutol—a \$1.98 value—free when you buy a hundred-Gelucap bottle! And listen! If you don't feel younger, more vigorous, at the end of 25 days, you'll get your money back!"

Perhaps the best pitch is put over by Gabriel Heatter, who combines the elements of fear, lachrymose tears, and ministerial neighborliness in his radio panegyrics. This Heatter commercial is perhaps typical:

How to SELL in CLEVELAND

on a
Small
Budget

Low
Cost
Coverage

You don't need a fat pocketbook to sell in Cleveland. Not when you include WDOK in your sales effort, because WDOK is the only station in town that delivers the audience broken down into separate segments. Here is how we do it.

Cleveland has a population of approximately 1,400,000. About 533,000 are foreign-born or of foreign parentage. They like their programs in their native tongue, so WDOK gives them just that . . . shows in Czech, German, Hungarian, Slovene, Polish, Italian and Slovak. It adds up to 11½ hours a week in Class "A" time.

Then, there are 125,000 colored folk who make up a powerful buying group. Disc jockeys like Bill Hawkins supply them with what they want, and they voted him top man in town in the Cleveland Press Radio poll.

Put them together . . . foreign-born and colored . . . and you have a slice of the Cleveland market that represents half its population. And you can reach these customers inexpensively through spots in these shows. If you want proof, we have one advertiser who gets such good results his salesmen pay for the program out of their own pockets! Get all the facts from the Walker man, or write to WDOK, 1515 Euclid Ave., Cleveland 15, Ohio.

WDOK

Cleveland
5000 Watts



SOLD OUT!

**KMPC IS DOING SUCH A CLASS A
JOB^① FOR SO MANY CLASS A
NATIONAL ADVERTISERS^② AND
CLASS A LOCAL ADVERTISERS^③
IN THIS CLASS A MARKET^④ THAT
WE'RE 100% SOLD OUT OF
CLASS A PROGRAM TIME^⑤**

- ① Sort of a one-station network, we cover 205 Southern California communities.
- ② Such as: Bayer Aspirin, Birds Eye, Camels, Del Monte, Ipana, Libby.
- ③ For example: GallenKamp Stores, E. F. Hutton & Co., Marshall & Clampett, Thrifty Drug Stores.
- ④ Sell your product *first* in Southern California— and the *rest* of the world will buy.
- ⑤ Although our definition of Class A time is 6:00 P.M. to 10:30 P.M., we are virtually sold out until 1:00 A.M.



KMPC LOS ANGELES—710 KC

50,000 watts daytime • 10,000 watts nighttime

REPRESENTED BY H-R REPRESENTATIVES, INC. • AFFILIATE, LIBERTY BROADCASTING SYSTEM
RADIO CONTINUES TO BE "AMERICA'S GREATEST ADVERTISING MEDIUM"

ORSON WELLES IS BACK!

"The Lives of Harry Lime"

52 thrill-packed half-hour stories of the fabulous rogue made famous by Orson Welles in "The Third Man." Send for audition.

LANG-WORTH DISTRIBUTING CORP. 113 West 57th Street, New York

"People Sell Better than Paper"

**... and You Can Cover
Central New York with
ONE Radio Station**

WSYR ACUSE
570 KC

NBC Affiliate. WSYR-AM-FM-TV—the Only
COMPLETE Broadcast Organization in Central New York

Headley-Reed, National Representatives

"Friends, I want to tell you about a thief that's robbing thousands without their knowing it. A thief that operates secretly—insidiously—to steal away health—pep—ambition—so you feel old before your time. Friends, that robber I'm talking about is a *vitamin deficiency*—the lack of Thiamin, Riboflavin and Niacinamide in your system. That's why so many of them feel tired all the time . . . nervous, suffer from poor digestion, catch colds easily—feel only half-alive. If you're one of these folks, I want you to try Rybutol—R-Y-B-U-T-O-L, the highest potency B-Complex vitamins at their price. . . ."

VCA's own advertising future looks as rosy as the glow it promises to takers of Rybutol. Already, it is seeking a network TV show on film to supplement the *Lorraine Cugat Show*; and it is likely that it will seek to increase its local radio and TV programs. Edell's own plans are clear and direct. "What this country needs most," he says, "is a bottle of Rybutol in every home throughout America." ★ ★ ★

TV COMMERCIALS

(Continued from page 42)

projecting worse. As a result, the attitude was rampant in the offices of men who made decisions that they couldn't afford to risk film-quality so they would have to do live instead. Furthermore—even my eight-year-old could tell a celluloid opus from a live one.

Today, fortunately, this problem is as obsolete as the zinc-lined commode. I find it hard to tell whether film shows are live or not and even those experts, my two daughters, are fooled on numerous occasions. What has taken place is a rapid combination of happy events. The people who make film have unlearned the irrelevancies of big-screen photography. Whereas they knew little or nothing before, the agencies have now learned a lot about film. And, equally important, the people projecting the footage have learned how to shade the stuff. All this plus equipment improvements have done the trick so that today film offers what it always held in potential—tremendous breadth and sweep and facility in telling stories, long or short, commercial or program.

Next big change that will (and must!) come along is price reduction. This, I'm sure, will be effected two ways. First, by more judicious writing and planning of whatever is to be

repeat
success...



...doubled!

KAY WEST and JANE WESTON

(both on Westinghouse stations)

AGAIN WIN TOP AWARDS OF GROCERY MANUFACTURERS

NEW YORK, Nov. 12—For the second time, Grocery Manufacturers of America, Inc., chooses KEX's Kay West for First Prize in the "Life-Line of America" Trophy. And WOWO's Jane Weston again wins an Honorable Mention!

Awards were presented by Paul S.

Willis, president, at the annual G.M.A. convention at the Waldorf-Astoria. These awards bring further evidence of the programming skill of Westinghouse women's programs... and of their consistently effective sales power. For details, check Free & Peters.



WESTINGHOUSE RADIO STATIONS Inc

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

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

shot: that means fewer silly opticals, long shots, actors, and set-ups (where they add nothing to the dimension of the film—only to its cost). Second, lower cost in the actual production. The 100% (or greater) mark-up included today to cover the (usually needed) three or four re-makes will prove both unnecessary and thus unwarranted. ★ ★ ★

MEN, MONEY, MOTIVES
(Continued from page 6)

The jury for this (the first) year's Sylvania Television Awards wished to

bestow special recognition upon the American Telephone & Telegraph Company for the successful completion of its coast-to-coast coaxial cable-micro-wave relay system. AT&T, in some embarrassment, requested that the award not be given. Seems that the coaxial cable has already been "over-bally-hooded" for the Bell System's taste, since the cable exists primarily to service long-distance telephone messages. ★ ★ ★

Could be (we don't profess to know for a fact) that there is also some potential embarrassment from another direction. There is now a German-type.

aluminum-encased coaxial cable which many excited American entrepreneurs think superior to the Yankee coaxial, ★ ★ ★

Perhaps the most beguiling citation we've encountered is the wording (credit Deems Taylor) of the Sylvania Award to moderator-m.c. John Daly. Says the citation: "Mr. Daly performs the difficult task of being dignified without being pompous." ★ ★ ★

Trusting this finds you the same. ★ ★ ★

Radio Still Dominates THIS RICH MARKET

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

30 Years on the Air



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

ROUNDUP

(Continued from page 55)

Briefly . . .

WHBF-TV's super-Neon sign, six stories high, now can be seen for miles on both the Illinois and Iowa sides of the Mississippi River. The call letters of the Rock Island, Ill., station flash on one side after another of the four-sided steel television tower. Installation of the signs took two weeks after three months spent in designing and building them. ★ ★ ★

Ohio State University's eighth annual advertising conference held recently in Columbus featured clinical sessions on radio, TV, industrial and retail advertising. On the lighter side was the Ohio Association of Broadcasters cocktail party. Among those present (see photo) front row (l. to r.) Carl George, WGAR, Cleveland, vice president and general manager, and



Ohio radio, agency, sponsor execs get together

past president of OAB; Miss Trudi Schluembach, radio-TV director, Gerst. Sylvester & Walsh, Cleveland; L. A. Pixley, WCOL, Columbus (current president OAB); Allen L. Billingsley, president, Fuller & Smith & Ross, Cleveland. Back row (l. to r.) Bromley House, vice president, Gregory & House; Henry Coleman, advertising

CHANNEL
5

KTLA

THE BEST ADVERTISING BUY IN LOS ANGELES

HOOPER TELEVISION AUDIENCE INDEX

OCTOBER 1951

SHARE OF TELEVISION AUDIENCE

TIME	TV SETS- IN-USE	TV Station "A"	TV Station "B"	TV Station "C"	TV Station "D"	KTLA	TV Station "E"	TV Station "F"	OTHER TV
EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M.	45.7	9.5	5.9	14.0	16.8	35.3★	8.6	9.7	0.1
SUNDAY AFTERNOON 12:00 NOON-6:00 P.M.	26.0	4.3	4.2	19.4	30.1	33.3★	2.0	6.2	0.5
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	10.1	7.9	-	4.2	12.1	68.2★	2.5	4.2	0.8

1,038,750 TV Receivers in Los Angeles area, Nov. 1, 1951



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
Eastern Offices • 1501 Broadway, New York 18 • BRyant 9-8700

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**LEARN
A
NEW
WORD**



WHH Merchandising

- ★ HELPS YOU GET DISTRIBUTION
- ★ HELPS MERCHANDISE MOVE
- ★ HELPS STRENGTHEN MARKET POSITION

WHHM

is proud to be the first in the WHHMarket to Provide A True Merchandising Service to its Advertisers

OF COURSE—

letters to the trade, personal calls and surveys are included in WHHMerchandising

ALL THIS PLUS—

the Station That Gives You More Listeners Per Dollar in Memphis, Tennessee

WHHM

FORJOE & COMPANY, Nat'l Rep
CECIL BEAVER, Vice-Pres & Gen. Manager

manager, Standard Oil Company of Ohio: Robert W. Dailey, radio-TV director, McCann-Erickson, and Jack R. Schmunck, radio-TV director, Griswold-Eshleman (all Cleveland).

WTAG's commercial manager, Bob Brown, has come up with something novel in station merchandising. A 10-foot lighted display board, multi-colored, stand in Worcester's Sheraton Hotel within sight of the hotel's main entrance. The eight-foot high sign fea-



Hotel lobby display is novel WTAG eye-catcher

tures transparent plastic "blisters" which provide space for product displays plus built in frame mats for five 8x10 photos of WTAG and CBS stars. A fluorescent center panel with six square feet of sign surface is used for promotion or display material.

CFRB, 50,000 watter in Toronto, was on hand to cover one of the top stories of the year: the visit to Canada of Princess Elizabeth and the Duke



CFRB, at Toronto airport, covers royalty's visit

of Edinburgh. Covering their arrival at Toronto's Malton airport were CFRB commentator, John Collingwood and announcer Jack Dawson.

The Oscars of the selling field, the Yankee Peddlers awards, were given recently to two top radio-TV stars. Named outstanding saleswoman and salesman of the year were Mary Hart-



Stellar personalities help sell soda, tobacco

line, star of Canada Dry's *Super Circus* on ABC-TV and Philip Morris' *Johnny*.

Agency and network members of the Radio and Television Production panel at the AAAA Eastern annual conference discussed problems and techniques. Among those present (see picture l. to r.): Garth N. Montgomery,



Radio/TV production members at AAAA meet

Kenyon & Eckhardt v.p.; Sidney Matthew Weiss, Lewin, Williams & Saylor executive v.p.; Rodney Erickson, manager radio and TV operations, Young & Rubicam; Chairman Adrian Samish, Dancer-Fitzgerald-Sample v.p.; Robert Montgomery, NBC Television executive producer; and Wallace S. Jordan, director radio/TV, Wm. Morris Agency.

"Wherever You Go . . . There's Radio"—this theme of the United Detroit Radio Committee is spreading nationally with stations coast-to-coast picking up the slogan. Meanwhile, the slogan originators (CKLW, WWJ, WXYZ, WJR, WKMH, WJBK, WEXL) decided to continue the campaign through 15 March. Other business at a recent director's meeting included the election of James H. Quello, WJR's advertising, public relations director, to committee chairman with Wendell Parmelee, WWJ sales manager, selected vice chairman.

SPONSOR

ANOTHER LOS ANGELES TV HEADLINER!



Monty Margetts

**HER
INFORMAL
COOKING
PROGRAM SELLS
SO HARD ...
IT'S NEARLY
SOLD OUT!**

Want a sure-fire women's participation show on TV to sell *your* food product in the great Los Angeles market?

Take a look at Monty Margetts! And buy time on this friendly, intimate show — *if there's any left!*

We say this advisedly, because Monty's time is just about sold out as we write this. Here's a gal who doesn't pretend to be an expert cook. But her warm, appealing manner has won her thousands upon thousands of friends. They send in recipes by the dozen... letters often running into the *thousands* a week.

Yes, Monty may not be an expert cook... but how she sells!

Food products presented on her TV show get the support of dealers... and the patronage of customers in the booming Los Angeles market.

Spots are available at the moment on the Monty Margetts program... *they won't be for long!* Time is 2:30 to 3:00, Monday thru Friday.

For complete details, contact KNBH, Hollywood, or your nearest NBC Spot Sales Office.

NBC HOLLYWOOD
KNBH channel
4

**TO SELL THE BUYING
MILLIONS IN AMERICA'S
2ND LARGEST TV MARKET**



RAYCO

(Continued from page 37)

high-fashion angles with the blonde allure of Eva Gabor had seemed like a sure combination.

So, the die had been cast. Rayco had started its ill-starred 11-week campaign on 10 November 1950 in the 8:00 to 8:30 p.m. slot, Fridays on WJZ-TV. Behind it was an almost unbroken string of advertising and business successes for the firm.

Balanced campaigns of spot radio and newspapers, plus billboards and di-

rect mail, had been clicking for nearly five years. TV spot campaigns had been added, in the summer of 1950, in a dozen markets, and dealer reaction had been enthusiastic to both radio and TV.

The next logical step had been to find a new selling medium that combined wide penetration with a chance to demonstrate visually the qualities of the auto seat covers that Rayco had to offer. Television programing, with the prime market of New York (seven stores) as the testing site, had seemed the answer. Later, it could be expand-

ed gradually to cover all 50 stores in 40 markets.

When the Rayco executives sat looking ruefully at the results of their "experiment," they were no longer sure as they had been, when the lovely Eva had first glided into focus on their TV horizon. Video programing, they decided, was not for them. Also, they wanted a new ad agency.

The new ad counsel was chosen: New York's Robert B. Grady agency, a medium-sized firm whose downtown N.Y. headquarters houses a lot of know-how regarding the advertising and selling of fabrics and textiles.

Much to Rayco's surprise, instead of suggesting a big New York campaign in newspapers, account executive Edwin Lett began pitching a TV campaign to Rayco. The firm listened to the agency's suggestions, as wary as

★ ★ ★ ★ ★ ★ ★ ★
 "Everyone has predicted the demise of radio. Yet two radio sets for every family in the U.S. have been purchased since the end of World War II."
 LEWIS H. AVERY
 Avery-Knodel, Inc., N. Y.
 ★ ★ ★ ★ ★ ★ ★ ★

an old maid in an Army camp. If they were ever going to test TV programing again, Rayco decided, it would have to be something really special.

The Grady agency began to look over program availabilities in the New York market. A lot might depend on the wrong choice. "For a couple of weeks we listened to everybody's sales pitch, and looked at programs and kinescopes until we were cross-eyed," Ed Miller, the agency's copy chief, recalled recently. "We analyzed dozens of programs on all of the New York TV stations, and checked the coverage, reception and history of all the TV outlets," added Grady's Tom Hopkinson.

Meanwhile, the Grady agency had been doing a little checking of its own on the pratfall taken by Rayco with the *Eva Gabor Show*. The Gabor gal could be a good TV salesman, the agency knew, and shows of its type—the low-cost glamour interview variety—had been a success for other clients.

After some careful investigations, plus some field trips to nearby Rayco stores, the agency felt it had the answer to the problem. The firm sold plenty of sets of its custom-fitted seat covers (which sell from \$12.95 on up to a fancy set for over \$50 in a huge variety of colors and fabrics) to women. Even when men were buying, women were

Only ONE Station DOMINATES
 This Rich, Growing 15-COUNTY MARKET
 WITH
1950 Net Effective Buying Income of \$771,969,000*
*Sales Management, 1951 Survey of Buying Power

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



German crowd, part of the 1,250,000 from East and West Berlin, sees a typical RCA television program.

"Freedom's window in the Iron Curtain"

You've read the story of last summer's TV demonstrations in Berlin. It attracted a million and a quarter Germans—including thousands who slipped through the Iron Curtain to see Western progress at work.

Behind this is another story: How RCA engineers and technicians broke all records in setting up these Berlin facilities. The project called for a TV station and studio, a lofty batwing antenna, and the installation of 110 television receivers at strategic points. Such a program would normally take several months to complete. It was

installed and put to work by RCA in a record-breaking 85 hours!

Programs witnessed by Berliners included live talent shows, sports events, news commentaries, and dramatizations of the Marshall Plan. Observers pronounced reception fully up to American standards—another impressive demonstration of democracy's technical ingenuity and leadership.

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., New York. Admission is free. Radio Corporation of America, RCA Building, Radio City, N. Y. 20, N. Y.



Part of the 401 cases of RCA equipment shipped to Berlin for television demonstrations.



RADIO CORPORATION of AMERICA
World Leader in Radio — First in Television



Sock Salesman Surpasses Great Expectations

His "sock" salesmanship encompasses just about every commodity and service currently offered the American public. In the men's furnishings field the experience of one of his sponsors is typical:

"With hardly an exception, whatever we advertise on the Fulton Lewis, Jr. program brings immediate results, sometimes far beyond expectations."

That's the statement of Mr. R. H. Cooley, manager of Bishop's Clothing & Woolen Mills Store, Salem, Oregon, sponsor of the Fulton Lewis, Jr. program on Station KSLM. He continues, "Our business is definitely up over last year, which itself was a very good year."

The Fulton Lewis, Jr. capacity to influence listeners has been demonstrated time and again. His zeal for covering the important stories of the day and his ability to uncover stories which subsequently become important are responsible for his large, loyal audience.

If you want a ready-made audience and a program with network prestige at local time cost (with pro-rated talent cost), investigate now. Though currently sponsored on more than 370 stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1140 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

often around to make the final decision on color and style.

But, the primary influence in the buying of a set of auto seat covers, the agency soon realized, was masculine. The man to sell was the guy behind the wheel who cared plenty about economy and value, as well as chi-chi good looks.

In other words, Rayco had been in somewhat the same position as a manufacturer of men's pipe tobacco who had tried to sell his product via a daytime soap opera. There had been an audience for the Gabor opus—but it had been basically the wrong kind of audience for Rayco. Too many women, and too sophisticated.

(SPONSOR has double-checked this theory on its own. Although no specific audience composition on the *Eva Gabor Show* during Rayco's 11-week run last winter is available, some comparative figures are available. Videodex's breakdown for the *Faye Emerson Show* in a nearby time during the same season show that out of every 100 TV viewing homes in New York, there were 130 women, 100 men, 30 teenagers, and 30 youngsters watching Faye. The Gabor show is currently doing a neat job of selling for Gayla Bobby Pins—a woman's product.)

Rayco soon found the Grady agency, and account executive Ed Lett, camping on its doorstep again, with a TV package under its arm. The show: WOR-TV's *Trapped*, a suspenseful half-hour local TV show, produced by veteran videoman Harvey Marlowe. The price tag: about \$2,500 per week.

With understandable reluctance, Rayco signed on the dotted line, and *Trapped* was set for a start on 15 July, 1951 on WOR-TV, Sundays 10:00 to 10:30 p.m.

Dealers were told to quiz customers who came into the store, and to ask them: "How did you learn about Rayco seat covers?" The answers were to be written down on the sales slips. This way, Rayco figured, if they started to lay an egg, they would know it soon enough.

Even WOR-TV Pulse figures on *Trapped*, showing that there was a high concentration of males and teenagers in the audience, didn't remove all the mental bugaboos.

Everybody crossed his fingers. The first re-slanted TV commercials sold hard on the fact that Rayco was a specialist in seat covers for all cars built since 1932, that they offered value and real wear, and incidentally that they

were "fashion right."

Then, Rayco got the surprise of its young advertising life.

The hard-hitting selling approach was an overnight success. By the end of the first week, even though summer business was beginning to pick up anyway, Rayco could trace a total of 179 sets of seat covers TV-sold—at an average cost of \$25 a set—for a total of nearly \$4,500 in traceable sales. The Rayco dealers practically purred with delight, and raved about the show.

Would it last?, Rayco wondered.

It did. Throughout the rest of the summer, and on up to 21 October of this year, *Trapped* continued to boost Rayco sales. Scarcely a week passed when less than 225 sales were traceable to the show. On peak weeks, it soared over the 300 mark.

★ ★ ★ ★ ★ ★ ★ ★

"Phonevision can make possible presentation of great events, such as Grand Opera, too costly for advertising-sponsored televising. Also, it can make possible teaching methods on TV, so that countless thousands of youngsters may secure college education without leaving home."

H. C. BONFIG
V.P., Zenith Radio Corp.

★ ★ ★ ★ ★ ★ ★ ★

On the basis of advertising-cost-per-sale, there were several weeks when the TV-produced sales topped the other Rayco media combined by as much as 50%.

Ed Lett, Rayco's account executive at the Grady agency, said: "Our initial optimism regarding *Trapped* was more than justified. Sales far exceeded anything we had anticipated or had experienced with any previous campaign. We also proved that television can be used successfully to sell a relatively high-priced item to car owners."

Praise of a slightly different sort, with a hint of Things to Come about it, came also from Joseph Weiss, Rayco's president: "Rayco's venture on television this summer not only proved tremendously successful saleswise, but convinced us that in the future TV must be the prime medium for selling Rayco Seat Covers."

What of the future, anyway?

Rayco has some big plans coming up, and has its sights set on a big target. It is one of the fastest-growing concerns in the billion-and-a-half dollar auto parts and accessories business. Already, its 50 stores, which operate through franchised local merchants something like the Howard Johnson

CKLW

at 50,000 watts
gives advertisers the

GREATEST COVERAGE

at the

LOWEST RATE

of any Major Station in the

DETROIT AREA

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

CKLW

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

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



J. E. Campeau
President

MUTUAL



WHY?

Why all the hoop-de-do about an umpire for the broadcasting industry?

Pulse does not aspire to this unenviable and unpopular role.

Pulse is pleased and grateful to be a "bat boy" — handing the buyers and sellers of broadcasting time the best equipment possible, fast, reliable and stable audience measurement, in order to play the games coming up.

The buyers and sellers are the umpires. They call the plays and . . .

More of them use Pulse locally than any other service.

For information . . .
ASK THE PULSE

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

chain, are bringing Rayco an estimated \$10,000,000 annual gross.

This is just the beginning, as far as Rayco is concerned. Annual business in auto seat covers—largely a secondary line in auto dealers, garages, auto stores, etc.—is now around \$162,000,000. With broadcast advertising as its heavy artillery, Rayco intends to make a real beachhead landing in this lucrative territory, expects to double its present gross in a year. Already, Rayco's neat-looking stores, with their uniform clock towers and big glass windows, are a familiar sight on key highways near big cities from the Atlantic Coast on into the Midwest.

"Eventually, Rayco will be completely national," agency man Lett told SPONSOR, "and will be a major radio-TV advertiser. We'll probably continue to

★ ★ ★ ★ ★ ★ ★ ★

"Networks and affiliates must bring about a resurgence of confidence in radio. Integrity and standards of service must be maintained along with doing a selling job."

ROBERT D. SWEZEY
Exec. V.P., Gen'l Manager
WDSU, New Orleans

★ ★ ★ ★ ★ ★ ★ ★

use TV to punch across our visual selling, along with newspapers, and use spot radio and billboards to back it up with 'reminder' advertising, and for market 'specials'."

Today, Rayco is still glowing from the success of its pilot programing venture in TV. Since the business is still seasonal, the firm intends, however, to wait until spring before plunging heavily into extensive radio or TV program campaigns.

"We've already investigated the possibility of putting *Trapped* on a network basis into all our key markets," a Grady agency official admitted, "but the show is not available to us on that basis right now. However, when we do buy, it'll be something very similar, with the same basic appeal. We're not going to repeat the mistake of mismatching the product and show."

Thus, more air advertising is definitely slated, but it will be chosen carefully, both by agency and client. So confident is Rayco that TV will play a large role in its future destinies, that the firm has been careful to expand within the limits of TV coverage.

New Rayco stores are now going up in a pattern that comes close to duplicating—and not by accident, either

—the pattern of network cables in TV. Where you find TV, more and more you'll be finding Rayco stores. And, vice-versa.

Rayco has its formula for video now:

1. Buy a low-cost, well-rated show with a strong masculine angle—and one that appeals to the average sort of guy.

2. Sell hard on value and economy, as well as on the style aspects of Rayco auto seat covers.

3. Check the results carefully, and merchandise the show to the dealers and to the public.

4. Be willing to admit an error, and be ready to profit by it.

When the economics of Rayco's advertising warrants a jump into network video, backed up by a solid base of radio-TV spot usage and other media, Rayco will be able to move swiftly and with little waste effort. ★ ★ ★

MIDWEST RADIO

(Continued from page 29)

radio set, reaching almost complete saturation. In 1940 91.4% owned radios. In Kansas 98% of the families now

IN THESE MARKETS it's A. M. MORNING & EVENING

Yes, and for A.M. radio in these markets — "SPOT" the call-letters as listed here!

KFSA
Fort Smith
ARKANSAS

KBRS
Springdale
ARKANSAS

PLUS
ABC

KHBG
Okmulgee
OKLAHOMA

Represented Nationally by
JOHN E. PEARSON CO.

Owned & Operated by
SOUTHWESTERN PUBLISHING CO.

Don W. Reynolds, Pres.
Publishers of: Southwest Times-Record, Fort Smith, Arkansas; Examiner-Enterprise, Bartlesville, Oklahoma; and The Daily Times, Okmulgee, Oklahoma.



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent Hooper Leader since
1943. Leads morning, afternoon
and night! . . .

WHEC



ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .

EVERETT-McKINNEY, Inc., New York, Chicago
LEEF. O'CONNELL CO., Los Angeles, San Francisco

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN

**STATIONS
IN
RICHMOND**

WMBG - AM

WCOD - FM

WTVR - TV

First Stations in Virginia

own one or more radios in the home,
compared to 84.8% in 1940.

Multiple set ownership for Kansas
is as follows.

Percentage of all Kansas families:	1940	1951
Owning one or more radios in the home	84.8%	98.0%
With only one set in the home	71.6	58.9
With two sets in the home	10.8	30.5
With three or more sets in the home	2.4	10.6
Owning an automobile radio receiver	16.8	54.4
Percentages of all car owners, with auto radios	20.8	62.4

With the great increase in multiple-set ownership over the past 10 years in both Iowa and Kansas comes the question, "Does ownership of more than one set increase the amount of listening, and are two or more sets used with any degree of regularity?"

The Kansas Diary reports show that approximately half of all families owning two sets use them simultaneously each day, while more than two-thirds of those having more than two sets use them simultaneously each day.

	Percentages using sets simultaneously:	
	1950 Estimates	1951 Diary Reports
Two or more sets used simultaneously:		
In homes equipped with two sets	24.0%	48.1%
In homes equipped with three or more sets	42.4	69.8

(1950 estimates are based on "recalled use by other members of the family," whereas the 1951 Diary reports are from all members of multiple-set families.)

The average multiple-set Kansas family uses their two sets simultaneously more than *eight* quarter-hours each day. Greater use is made of them on Saturday than on weekdays or Sundays. This additional two hours of listening in nearly half the homes represents "extra listening." A chart showing the "Quarter Hours of Listening by the Average Family, using two sets simultaneously" follows:

Average Family Uses Two Sets Simultaneously	On an average weekday	8.41 Quarter-hours
On an average Saturday	9.32 Quarter-hours	
On an average Sunday	8.48 Quarter-hours	
Average weekday morning	2.61 Quarter-hours	
Average weekday afternoon	2.12 Quarter-hours	
Average weekday evening	3.68 Quarter-hours	

The 1951 Iowa Study reveals that ownership of more than one set in a home increases the *number* of persons tuned to radio. The following table shows that comparison.

	Per cent of respondents who listened during the four-hour test period in:	
	One-Set Homes	Multiple-Set Homes
All respondents	65.9%	69.4%
In urban homes	62.1	66.5
In village homes	64.5	71.2
In farm homes	70.5	72.9

(Percentages are based on all questioned in each classification.)

Amount of listening per adult is also increased by multiple-set ownership, as

Let's
Look At The

VITAL STATISTICS



Summer is over and this gal's vacation is through

It's "Back to Work" time and that means buyers for you.

New dresses, new outfits, gals need dozens or more.

Plus lipstick and hair soaps, all things that females adore.

As shoppers they're smart so when out buying they go,

They only spend money on products about which they know.

So don't let them miss you, why be left out in the cold.

Buy time on WSPD, Toledo, where your story is heard when it is told.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS - N.B.C.

Represented Nationally by KATZ

KLX

LEADS ALL
OAKLAND-
SAN FRANCISCO

INDEPENDENT

Radio Stations

9 OUT OF

12

Hooper Periods!

Hooper Share of Audience,
May through September,
1951, Oakland

KLX

Tribune Tower • Oakland, Calif.

Represented Nationally by
BURN-SMITH, INC.

revealed by the Iowa study. Figures in the following table show the percentage of *increase* in listening by the average adult, due to multiple-sets:

	All	Women	Men
In terms of all adults questioned	14.1%	12.8%	19.9%
In terms of listeners only	8.5	6.9	10.3

(The upper figures in each column report on a basis of all adults questioned, regardless of whether they had listened during the four-hour test period. The lower figures in each column report for those who had listened during the test period.)

Radio sets located in barns account for still more "extra listening." In 1949 one out of 10 farms in Iowa had radios located in the barn, and nearly all of this number used the radio there while milking. The following table brings these figures up to date:

	Percentages of radios in barns	
	1949	1951
All farmers questioned	11.5%	13.0%
Farmers who owned barns	12.5	14.6

(Here it might be noted that 99.5% of Iowa has electricity.)

In the 1951 Kansas Study Dr. What studied the total amount of listening done during the average day. The following table shows that the average woman over 18 years of age listens a great deal more than the average man or child; however, the differences are smaller on Saturday and Sunday than on weekdays:

	Number of Hours Average Kansan Spends Listening to the Radio Daily (Figures are in hours, being total hours reported, divided by number living in Diary homes)*	
	TOTAL (Average Home)	Average Woman Over 18
Average Weekday	11.20 hrs.	5.16 hrs.
Farm people	11.69 hrs.	6.02 hrs.
Village people	10.22 hrs.	4.82 hrs.
Urban people	10.60 hrs.	4.94 hrs.
Average Saturday	10.19 hrs.	4.51 hrs.
Average Sunday	10.15 hrs.	3.67 hrs.

	Average Man	Average Child	Average Child
	Over 18	12-18	4-11
Average Weekday	2.59 hrs.	2.17 hrs.	2.45 hrs.
Farm people	2.90 hrs.	2.23 hrs.	2.09 hrs.
Village people	2.39 hrs.	2.19 hrs.	2.77 hrs.
Urban people	2.58 hrs.	3.06 hrs.	2.69 hrs.
Average Saturday	2.34 hrs.	3.74 hrs.	2.19 hrs.
Average Sunday	3.08 hrs.	3.03 hrs.	2.50 hrs.

*A total of 96,122 different "listener quarter-hours" are represented in the figures in the table.

MR. SPONSOR ASKS

(Continued from page 51)

motorists listening to their car radios, stressed service features, weather, traffic tips.

Here at WIP Wilkie Buick does the same with the 6:00 p.m. news. When Samuels Motors wanted to sell rebuilt motors they bought news—with John Facenda 7:15 p.m.; Broad Motors sponsors nine five-minute weather shows a week, including a new 6:25

weather show to reach early shift drivers coming into the city. Beeching Motors buys two sport shows a week at 6:30 p.m. to give scores and schedules. Albert Tire buys five minutes of news five nights a week at 6:40 p.m.; Swenson Motors the 11:00 p.m. news Sunday night. So it sounds like service programs sell service for auto dealers.

One question though—since most men are leaving their cars at home these days due to the parking problem—why doesn't some smart auto serviceman buy a program to appeal to the wife who has the car all day long these days? Sell her on the cleanliness of the car after service—rugs vacuumed—ashtrays emptied—windows sparkling—steering wheel wiped off—no smears on the upholstery—no grease spots on the fenders might do the job! Next—perfumed gasoline.

RALF BRENT
Commercial Manager
WIP, Phila.

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

TWO
are better than
ONE

KLIX IS KLICKIN'
with ABC and MUTUAL
Ask AVERY-KNODEL

PACKAGE that TV
film spot at TELEFILM Inc. in
Hollywood (28) Calif. since 1938

TIMEBUYERS

(Continued from page 35)

tion reps, 'You know me, Joe. I'll look after you.'

"Other executives—especially media directors who've been nurtured in the space department—have a superficial knowledge of timebuying. All they care about is whether a show has a 'high rating' or whether a station has 'high power.' Actually, these executives see timebuyers as lacking in creative ability. Consequently, they're either prejudiced in favor of a space campaign; or else, when a client insists on a broadcasting campaign, they loftily submit to the timebuyer an air campaign already pre-digested. The timebuyer's advice is not sought.

"This failure to consult the timebuyer can mean a costly dollars-and-cents loss to the client. The timebuyer, if he's experienced, can advise which station will offer the client promotion and merchandising; what number of announcements will bring best results in a certain area: whether to buy early-morning or middle-day announcements; and what closed-market station

would be willing to horse-trade."

A leading station representative executive contends that giving timebuyers more strategic power would be a constructive move, in the sense that it would enhance the timebuyer's prestige. "The trouble with timebuying is that it has no glamour," he says. "The client loves to get in with the world of stars and show business. Meanwhile, as much of his money is going for announcements. But who wants to be pally with a guy who is loaded with papers, instead of beautiful dolls? Timebuyers have no glamour but their creative intelligence should be recognized."

To what extent are timebuyers underpaid?

Although they place millions of dollars in business, SPONSOR learned, the timebuyers' own paychecks are often

★ ★ ★ ★ ★ ★ ★ ★

"Program for your audience . . . and your audience alone. Originate rather than copy . . . unless an imitated format suits the needs of your listeners."

HAROLD E. FELLOWS
President, NARTB

★ ★ ★ ★ ★ ★ ★ ★

picayune to an extreme. The pay-scale chart on page 34, with some notable exceptions, is more common than is believed. Frugal wages for timebuyers are especially prevalent in medium-sized agencies, where space advertising composes most of the agency's billings.

A former agency executive who knows many agencies pointed out to SPONSOR that it's doubtful if timebuyers get a proportionately fair slice of the agency's bonus money. Most of this money goes to the more privileged account executives and radio and TV production men.

Several timebuyers pointed out additional wage inequities. Many timebuyers—even \$65-a-week heads of the timebuying department—do not get overtime pay, even though they put in considerable week-end paper-work. Indeed, some agencies are reported to feel at times that they can hire timebuyers on the basis that the free lunches provided by station representatives at Sardi's, 21, and Nedick's are part of their wages.

A timebuyer at one of the top 10 agencies in AM-TV billings explained that with the advent of TV, few agencies have hired additional timebuyers to handle strictly TV accounts. Gener-



Mr. Ray K. Glenn
Glenn Advertising, Inc.
Dallas, Texas

Dear Ray:

You fellers in Texas is ust ter hearing stories uv big successes, so here's sumthin' you'll like. Hit's about th' home town uv WCHS — Charleston, West Virginny. Now, Ray, Charleston's allus been a durned good market, but lissen ter this: durin' th' first nine munts uv 1951 th' department store sales went up seven percent over what they wuz durin' th' same period las' year!

When yuh considers that th' sales is off as much as eight percent in some other parts uv th' country, Charleston looks durned good! An' don't fergit WCHS gives yuh more uv these well-off lisseners then all th' other four stations in town put ter-gether!

Yrs.
Algy

WCHS
Charleston, W. Va.

... far delivering listeners, SALES on your lively music and personality show. Thanks to your "Katy Ellen" show, KTLN proved to be our best dollar buy in the Denver market!"

*national advertiser's name on request.

KTLN offers you prime coverage of the cream of the rich Rocky Mountain area, including all of the Denver market, with Katy Ellen and a host of other programs slanted to the housewife. KTLN is non-directional—the LARGEST independent station in the largest market without television.

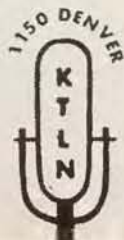
for availabilities wire,
phone or write

Radio Representatives, Inc.,
New York, Chicago,
Los Angeles,
San Francisco

or
John
Buchanan
KTLN
Denver

KTLN

1000 WATTS
DENVER'S
only independent
non-directional
station



730! Charleston's most far reaching station

1000 WATTS

PAL says



When you're looking over the facts, Mr. Time-buyer, remember this when you get to Charleston: *WPAL has created its own market.* There are 65,000 negroes in Charleston County alone—served by negro air personalities *exclusively* by WPAL. Take into consideration also, the 21 surrounding counties served by WPAL's clear channel coverage—and you'll find in the neighborhood of 250,000 negroes listening daily to Bob Nichols ("Blues 'n' Boogie", "Jive Parade", "Harlemoods"), and Emmet Lampkin ("In the Garden").

Yes, nearly half of our broadcasting hours daily are devoted to cultivating this large, ready-to-be-sold audience, *with our own negro personalities.*

This means something: WPAL is the only Charleston station using members of their own race to sell the Negro Market!

W-PAL
of CHARLESTON
SOUTH CAROLINA

John E. Pearson Co.
S.E. Doro-Clayton Agency



It took Bill Burns only one month of newscasting at 8:00 AM to raise district sales of a nationally advertised beer 10%. Burns is one of the many top personalities on KQV who can promote your product. Ask Weed & Company for the complete Pittsburgh story and availabilities.

KQV

Pittsburgh, Pa.
MBS—5,000 Watts—1410

BMI

SIMPLE ARITHMETIC
IN

MUSIC LICENSING

BMI LICENSEES

Networks	23
AM	2,241 ¹
FM	354
TV	103
Short-Wave	4
Canada	150

TOTAL BMI
LICENSEES .. 2875*

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

*As of Nov. 12, 1951

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
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ally, the radio timebuyer has been asked to take on TV duties, too—thus adding to an already complex, and underpaid, job.

To what extent are timebuyers' promotion chances blocked?

By and large, SPONSOR learned, timebuyers are rarely permitted to graduate beyond serving as head of the time-buying department. The positions with all the folderol and pleasant boodle—account executives and media directors—are more often than not assigned to recruits from the space department.

Naturally, there have been exceptions. Bill White of Pedlar & Ryan is an ex-timebuyer who handles the Camay account for P&G; Gertrude Scanlan, ex-timebuyer at BBDO, now handles the Wildroot account, with her sister, Eleanor, still holding the fort as timebuyer; Ted Fisher, ex-timebuyer at Ruthrauff & Ryan, is now one of the Camay account executives at Pedlar & Ryan; and Stanley Pulver, ex-timebuyer at Dancer-Fitzgerald, is now Lever Brothers radio/TV media director.

But, as Phil Kenny, head timebuyer at Kenyon & Eckhardt, explains, "These kind of promotions are hard to get and very few. Largely, it's because, up until now, many timebuyers haven't got the social recognition or money that they deserve. Our agency is probably an exception. We timebuyers get recognition from the account group, and often consult directly with the clients."

A contrasting point of view is expressed by Charles Wilds, timebuyer at N. W. Ayer. "In a way," he maintains, "I can't blame an ad agency president for confining timebuyers to doing just that. After all, once a timebuyer has learned all the ropes, the top man might well be reluctant to channel him into another field. He'd have to go to all the trouble of training a new man for the rather complex job."

Others, within the industry, though, contend that because the timebuyer is roadblocked into a rut, he's apt to get bored, and seek out another post. This is attested to, in part, by the numbers of timebuyers who leave the fold to become more highly paid station representatives.

To what extent are timebuyers inadequately trained?

Many believe timebuyers lose stature within the ad agency because they are usually drawn into the job on an in-



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V.P. and Dir. Radio and TV
Cecil & Presbrey, Inc.

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discriminate, catch-as-catch-can basis. In other words, few set out in life to be timebuyers, and thus get insufficient preliminary training. They are usually dragooned from the agency mailroom, from the office boy ranks, or perhaps have served as a research department clerk. In a few instances, they may have served an apprenticeship working for a radio station, or, as in the case of Jane Shannon, timebuyer at J. Walter Thompson, worked as secretary to a timebuyer.

When they do get their start, they're often paid as little as \$25 to \$30 a week serving as timebuying estimator. This functionary has the important role of helping select radio stations for a spot campaign from basic clerical data; later he figures out what the campaign

★ ★ ★ ★ ★ ★ ★ ★

"If more functions of government are subjected to television, we shall enjoy better government."

SENATOR ESTES KEFAUVER

★ ★ ★ ★ ★ ★ ★ ★

is actually costing on the basis of station discounts for frequency.

"The chief training drawback is that there are no actual college courses devoted entirely to the inside workings of timebuying," one ex-timebuyer said. "In New York City, for example, NYU and CCNY teach night courses on general advertising. But only a couple of these sessions are dedicated to timebuying. As sales service manager at CBS, Ned Midgley used to teach a course that came closest to being exclusively devoted to timebuying. But he no longer does. His Prentice-Hall book, *The Advertising and Business Side of Radio*, is probably the only timebuying text book available (Midgley is now at Ted Bates)."

Some timebuyers, like Mac Dunbar of Ted Bates, believe timebuying can be learned "only through a slow process of osmosis." Others, like Bill Hinman, who was recruited from the mailroom at Kenyon & Eckhardt, feel that advertising agencies should give orientation courses for their junior employees, taught by veteran timebuyers and media directors.

In summary, the president of a medium-sized agency said there was probably one solution for helping the underrecognized, underpaid, and overworked timebuyers, and that lay with the timebuyers themselves. "If timebuyers expect to rise in the ad agency world," he said, "then it is time

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they started tooting their own horn."

On the other hand, several top agency executives contacted by SPONSOR felt that the status of timebuyers was "as it should be." The president of an agency with major chunks of its billing in spot radio and TV said:

"We recognize that our timebuyers are highly skilled and capable. Where we feel that their intimate knowledge of markets can be helpful in making any basic decision we do consult them. That has always been our policy though it is true that at some agencies the practice is to minimize the timebuyer's status. You have to remember that in a large organization specialists can't expect to be brought in on every discussion. It's a matter of give and take as to when your timebuyer is brought in and when he isn't."

The executive vice president of one major agency which was cited as being particularly poor paying said this of timebuyers' salaries:

"Perhaps making decisions about large sums of spot billings gives some junior buyers the impression that they should be paid much larger sums of money than is now the standard. What these individuals forget is that the actual strategy has been worked out beforehand for them in many instances. Moreover, in many cases they are young in agency experience and are fortunate to be receiving training in the eventually well rewarded work of a timebuyer. We take young college graduates out of the mail room and give them a good opportunity when they start out in the timebuying department."

But the prevailing feeling, even among agency management executives, was that during the relatively rapid growth of radio, and now of television, not enough reward as well as recognition had gone to the painstaking yet often brilliant work of timebuyers. ★★★

BACK SPONSORS VALUABLE

In the few short months that I've become acquainted with SPONSOR, I've found it tremendously valuable. For that reason I would like to obtain some back copies as you suggested in your letter of 19 August, 1951.

However, the fact of the matter is that I want to have a complete 1951 file, and since our order wasn't entered until August, there is a gap of more than half a year. Do you still have back copies of all issues, and could you send them to us?

I'm anxious to find out what I've missed—I'd appreciate your letting me know whether or not you can furnish us with these back copies.

DUANE A. ZIMMERMAN, *Radio/TV Dir. Gemmer Associates. Fort Wayne, Ind.*

• Thanks, Reader Zimmerman. There's a constant demand for back issues. Some may be exhausted. But those available will go forward promptly.

MEXICAN MARKET

I enjoyed your 4 June article on "How to win with Juan." As a whole it was a very good article, but I feel you did not show the clear picture. By that I mean that you took the word of station managers running Spanish programs and, as such, some of the information was as they saw it which, in most cases, was right.

Since I am of Mexican descent and yet as American as anyone can be, I have always felt that Spanish radio, like everything else, has and must change with the times. I feel that the huge Mexican market here in the Los

510 MADISON

(Continued from page 13)

SPANISH STATION LIST

We would like to take advantage of still another of the many fine features of your publication and request that you send to us a copy of your list of Spanish-language stations in the Southwest and West.

ROBERT F. KEEFE, *Radio-TV Dept. Lake-Spiro-Shurman, Inc., Memphis*

• SPONSOR's list of 166 Spanish-language stations in the Southwest and West is available to subscribers.

FREE

If the rating on our completed 13 Craig Kennedy mystery shows starring Donald Woods, filmed especially for television, does not beat the rating of any mystery-detective TV show at end of 13 weeks (comparable time) in any city, we offer your sponsor 2nd run at no charge for show.

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Mister MacPLUS, in kilts of plaid,
Can pipe one ballad clear:
"Let ithers take the high road, lad,
Ye'll profit r-r-richer here!"

For canny THRIFT, it's MBS!
Here, by the MacPLUS Plan,
A client can get more for less;
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Angeles area merits national sponsor recognition so that the Mexican people can have entertainment with their commercials. Most of the Spanish shows are on small out of town stations done by men using the same techniques used by American radio 15 years ago and aimed at yesterday's Mexican audience using as many as 40 commercials per hour. Here in Los Angeles and Southern California the big market is today's generation, not yesterday's.

May I also point out that you completely ignored television in your article. Radio is the cheapest way but TV will bring you better results. I am speaking of the Los Angeles market.

To prove the above points I had Tele-Que, a local survey organization, do a survey on the Mexican market in the Los Angeles area. I am sending you a copy. I hope that out of it you may find some interesting points.

May I add that through my experience with this market and the findings of this survey I have come to the conclusion that this market can be reached more effectively doing a show with Latin music and English commentary. By doing a Latin disk show in English you not only reach the largest part of the Mexican market but you get, as a bonus, the many thousands of non-Latins that enjoy Mexican music.

Again, thank you for your foresight in recognizing the huge market that is being ignored by national advertisers.

HANK HERNANDEZ
Hank Hernandez Productions
Los Angeles

• Reader Hernandez will be glad to send copies of his 10-page survey "The Mexican Market in Los Angeles" on request.

WRONG AGENCY

In your issue of 22 October you quite justly complain about a private organization setting itself up to judge people's reputations, especially when it is careless about the facts.

In view of your self-righteous position, I am sure you will be glad to correct the inaccuracy on page 52, which implies inadequacy on Foote, Cone and Belding's part in producing the Toni White Rain film. The fact is, Foote, Cone and Belding did not make the film, but another agency.

TOM PLAYFAIR
AND HIS RED ROVER BOYS
Chicago

• Oops, forgive the error! The Toni White Rain Shampoo film commercial was made by the Tatham-Laird agency in Chicago.

Despite bad weather, the North Avenue Nursery sold 20 times as many apple trees as it normally did—so many, in fact, that it opened another branch—when it put its product before Chicagoans on THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program . . . anywhere!



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The Iowa-Kansas studies

Year after year, for the past 14 years, meticulous Dr. Forest Whan of Wichita University has turned out two radio listener studies. One, sponsored by WHIO, Des Moines, turns the research spotlight on the whole state of Iowa; the other, sponsored by WIBW, Topeka, does the same for Kansas. Utilizing personal interview and diary techniques, employing student interviewers, Dr. Whan goes into many vital facets of radio listening.

In sponsor's lead article in this issue (see page 27) you will note that one advertiser based a spot appropriation of \$500,000 on this information, throughout the U. S., advertisers and agencies are studying the 1951 findings newly released.

What interested us especially is the growing tendency of smart media buyers to check Iowa findings against Kansas findings. Since the techniques are

comparable, the research equally reliable, the questions often similar, the areas akin, the Whan studies afford a rare opportunity for such double-check.

We understand that other midwest states have been surveyed by Dr. Whan—although some of the resultant findings have been for internal use only. Next spring a big chunk of the east may be Whan-researched.

In view of the definitive type of data uncovered, and the growing obsolescence of the still-much-used BMB studies, we found this comment by Dr. Whan to us highly interesting:

"We stand ready to do the Iowa-Kansas type of survey for the entire country, if it is ever wanted—for about one-third of what was spent on BMB. The universities of the nation stand ready to hand under our leadership in supplying such information for every county and state in the U. S.—at cost—on condition that all we find is published, not just the finding of contributing stations."

Beethoven—He also sells!

What the pop music fans call "long-hair music"—and what BMI more accurately dubs *concert music*—has too often been looked upon by radio men and advertisers as strictly sustaining stuff, okay for public service but not for commercial selling. Although one of the truly great contributions made by the American radio industry to the culture of this nation has been the building of a mass audience for concert music, the fact that this type of music can attract even larger audiences and sell products has been neglected.

One of the reasons for underestimating the size and importance of the serious music audience is, to quote Benny Goodman, "... the stuffy and hifalutin' way some people write and talk about it." Last year, Dick Pack, imaginative program director of WNEW, New York independent, engaged Goodman for a new role—program commentator for a series of recorded Sunday symphonic concerts. He chose B.C. for two reasons—because of his double-barrelled reputation and achievement in both the fields of pop and concert music—and because Benny has the knack of talking about "longhair" music in a lively and appealing way.

The Benny Goodman approach to the classics proved so effective—it upped WNEW's audience in its time slot 50 per cent—that this year Pack and BMI president Carl Haverlin arranged a unique public service project, in which BMI is syndicating Benny Goodman's "Music Festival" at cost (about \$60 for a 26-week disk series) to stations all over the nation. This project, of course, is another important contribution by radio broadcasters to promoting the cause of concert music. But the commercial implications should not be overlooked, for this program highlights the commercial potential of concert music.

Stations that take the "Benny Goodman Music Festival" will, at no extra charge, be allowed to make the series available for local sponsorship. There should be a great many local advertisers who will find this lively series a good way to win friends and influence customers.

Applause

Gen. Sarnoff's three requests

"Pitch your mental tents in the field of imagination," said David Sarnoff during the commemoration of his 45 years of service to radio and the naming of RCA's Princeton Laboratories "David Sarnoff Research Center."

And to prove that his mental tent never is pitched anywhere else General Sarnoff asked for three new inventions by the time his 50th radio anniversary rolls around.

First, he asked for an amplifier of light that would provide bright televi-

sion pictures capable of being projected in the home or theatre on a screen of any desired size. He said that Orrin Dunlap, "head of the Intellectual Department of RCA," had labelled it "Magnalux."

"Will you please let me have the Magnalux before 1956?" he requested.

Second, he asked for a television picture recorder that would record television programs on an inexpensive tape at the instant when the dots reach the antenna "and before they go through a lot of complicated circuits and photographic equipment." General Sarnoff

called this a "Videograph."

"Will you please let me have the Videograph before 1956?" he requested.

Third, he asked for a small, noiseless, inexpensive air-conditioner for the home that would operate with no moving parts—only tubes. He named this "Electronair."

"Will you please let me have an electronic air-conditioner before 1956?" he requested.

These three requests were typical of David Sarnoff 45 years ago. And they are typical of the Sarnoff genius today.

"In The Heart of America..."



It's the

**KMBC
KFRM**

Team...and It's

Wholehearted"

Wholeheartedly reliable . . .

In the course of more than thirty years of broadcasting, Arthur B. Church, president and founder of the KMBC-KFRM Team, has taught the folks in the Heart of America a great lesson. That lesson is the fact that where ever they go there will be radio—and—if it's KMBC-KFRM, it will be *good* radio.

This earnest policy of reliability spreads both ways. Listeners in the rich Kansas City Primary Trade Area look to The KMBC-KFRM Team as they have for years, for the latest and greatest in broadcasting. They name The Team their favorite source for news, sports, special events, educational programs and fine wholesome entertainment day in, day out, year after year.

At the same time, advertisers find that radio schedules placed on The Team get results. They know that they can depend on KMBC-KFRM for reliable service, and be sure that their sales messages are reaching the major share of the radio audience.

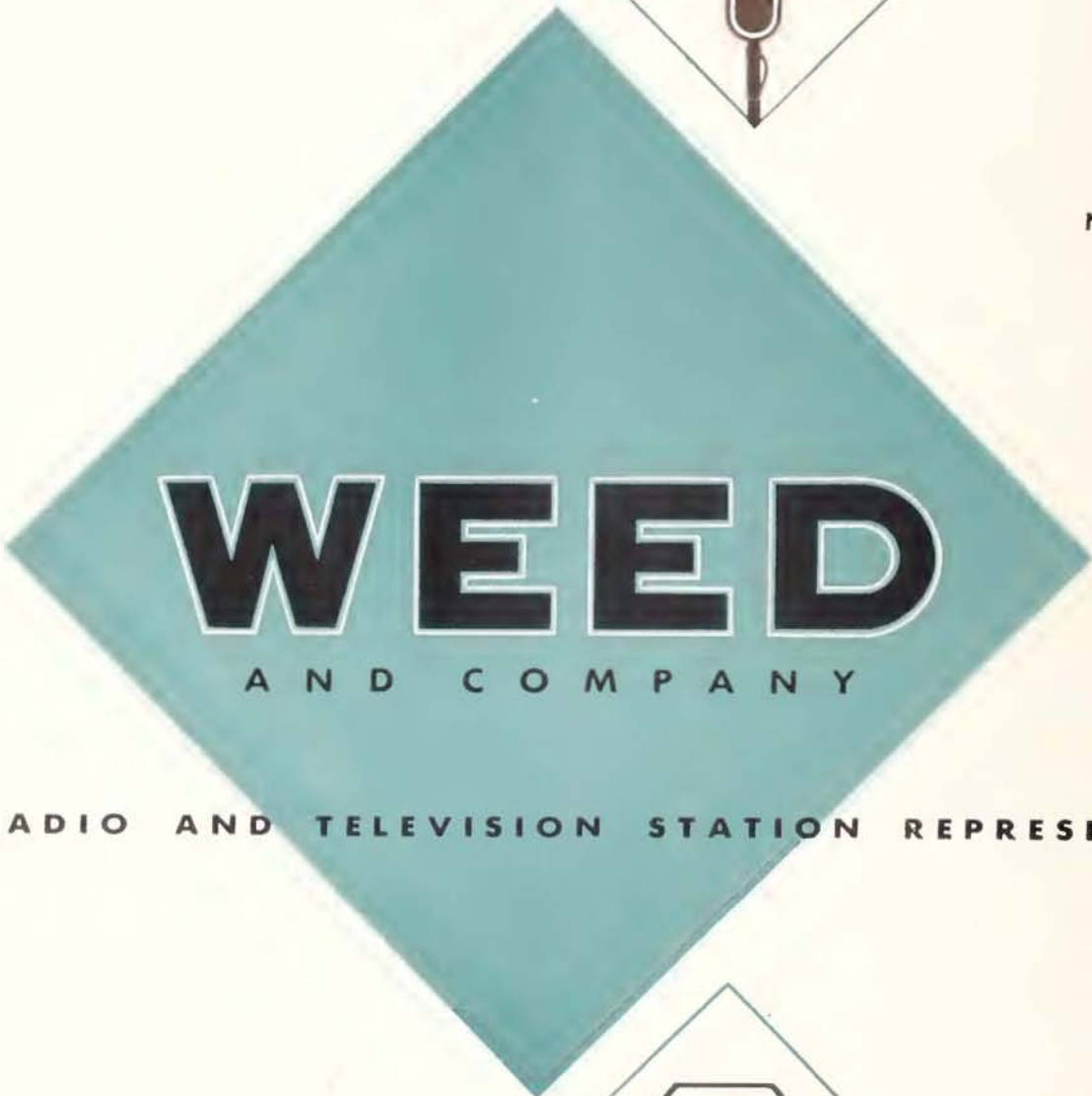
Yes indeed, The KMBC-KFRM Team is wholeheartedly reliable. That's why KMBC-KFRM has and holds the audience and why to sell the whole Heart of America, wholeheartedly, it's . . .



The **KMBC-KFRM** *Team*

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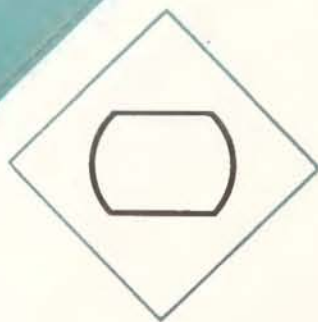
DETROIT

SAN FRANCISCO

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HOLLYWOOD

RADIO AND TELEVISION STATION REPRESENTATIVES



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