

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

SPONSOR

UNITED STATES

the **use** magazine for Radio and TV advertisers

14 JULY 1952

50c per copy • \$8 per year

9

reasons

why

YOU

can

SELL

N.Y.

on

channel

9

WOR-tv offers you:

- ★ low-budget programs
- ★ low-cost facilities
- ★ time rates at Oct. '51 level
- ★ non-preemption guaranteed
- ★ New York's finest studios
- ★ top film facilities
- ★ prime 60-second availabilities
- ★ live-commercial opportunities
- ★ sales-booster saturation plans

ACT NOW

for best availabilities,
orders for Fall campaigns
now being signed.

America's best tv-spot buy

WOR-tv

*serving over 3,000,000 TV homes
in the world's largest market*

6th annual

**FALL
FACTS**

issue

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this issue* 37

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outlook* 40

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Spot 65

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**Radio-TV
Abroad**

*International
basics* 227



Strietmann Biscuit Company does a complete job . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

**WMBG
WCOD
WTVR**

In Ohio, Kentucky, West Virginia, Virginia, North Carolina and South Carolina Strietmann Zesta Crackers, and many other Strietmann crackers and cookies, stand for top quality in their field. And no wonder. Today's mammoth and spotless Strietmann plant is traditional of baking progress that has never stopped: 86 years of experience in a single industry.

Havens and Martin Stations are pioneers in their field, too. In the growing Virginia markets of which Richmond is the center, WMBG, WTVR, and WCOD are the only complete broadcast institution. Virginians love them because they combine wholesome entertainment, real service, and quality operation. That's a combination that works well for advertisers.



FIRST STATIONS OF VIRGINIA

WMBG AM WCOD FM WTVR TV

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

Pioneer NBC outlets for Virginia's first market.

WTVR represented nationally by Blair TV, Inc.

WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS 14 JULY 1952

CBS affiliates group getting lowdown on net business deals

CBS will lay practically all cards on table when it meets with affiliates committee, headed by George B. Storer, late in summer to discuss problem of rate adjustment. "Facts of life" will probably include revelation that network anticipated obtaining affiliate assent to rate reduction when it closed renewal contract with Procter & Gamble for 15 nighttime quarter hours recently. Also explained will be how CBS has had to make various other concessions to keep business going. In this hair-down session network expected likewise to set down factors which determined decision to take risk with regard affiliate reaction.

-SR-

CBS Radio now within 7% of last September's business

CBS during rump affiliates meeting on network rate crisis first week of July disclosed its radio network already had 93% as much business sold for this fall as it had under contract last September. (List of network's nighttime sponsored programs for the fall on page 50.)

-SR-

CBS affiliates would abandon radio ratings

Item in resolution which CBS rump affiliates meeting adopted that made decided impression on assembled broadcasters was declaration network immediately begin program of sound qualitative research that would "establish real value and impact of radio as an advertising medium." Resolution also urged abandonment as selling tool of radio all present purely quantitative ratings systems.

-SR-

Reps pitching for ABC's o&o stations

ABC has received pitches from several national rep organizations with regard to taking over national spot representation of network's owned and operated stations (5 radio and 5 TV). This function is now performed by the network's own Local Sales setup. Markets involved are New York, Chicago, Detroit, Los Angeles, and San Francisco.

-SR-

Tide has best remembered com- mercials in Advertest poll

Tide, Philip Morris, Flamingo, Bulova and Muriel cigars rated as best remembered spot TV commercials among New York families in compilation released by Advertest Research. Also listed in top 20—with survey conducted minus aid or recall devices—were Chevrolet, Piels, Schaefer, Clorets, Pall Mall, Castro convertible couches, Ivory, Kools, Motts apple juice, Benrus, Raleigh, Hellman's, Rheingold.

-SR-

Langworth radio programs sales better '51 total

Langworth Feature Programs reports its business for first 6 months 1952 steadily increased to point total was much over figure for same period 1951. (Library service business as whole reviewed page 76.) Like Langworth, other makers musical programs have found going good.

-SR-

WOR-TV first N.Y. station in all-night operation

WOR-TV, N.Y., going on all-night trick starting 19 July. Schedule will mix live programing, feature and short film, disk jockeys, news sports from 11:30 p.m. to 5 a.m. Monday through Friday and to 6 a.m. Saturdays. More stations will probably follow suit in major metropolitan markets. WDTV, Pittsburgh, was first with all-night operation.

REPORT TO SPONSORS for 14 July 1952

- Old Gold, Lucky don't want to stretch out** P. Lorillard (Old Gold) and American Tobacco (Lucky Strike) each issued communiques to the press disavowing any intentions of turning out king-sized versions of these brands, a la Chesterfield. Lorillard is content to let Embassy carry king-size banner for that house, while American regards success of its Pall Mall entry in that field ample for one company.
- SR-
- Transcription tagging may be abolished** Transcription Rules Committee of NARTB preparing to ask FCC to abolish rule requiring stations to tag recorded, transcribed or filmed shows as such. Path for petition was eased by informal session with commission. (SPONSOR 25 February issue treated situation from viewpoint of advertisers, who urged immediate revocation of rule.)
- SR-
- N. Y. spot business benefits as margarine goes yellow** Yellow margarine campaign in New York State week of 1 July stepped up to point where Lever Bros.' Good Luck brand scheduled 2,700 4- and 8-second announcements in 12 cities, with barrage crowded into 8 days. Kraft's Parkay carried out \$30,000 spot blitz of its own in TV as well as radio, and Standard Brands' Blue Bonnet package moved into fray with weekly schedule of about 200 announcements. State's dairy interests have been striking back with newspaper ads, but there are no indications whether butter forces will include radio and TV in their counterattack.
- SR-
- Crosley grants \$10,000 for election study** Crosley Broadcasting Corp. has given Miami University's School of Business Administration \$10,000 for study on TV's role in 1952 elections. School's marketing department will direct research.
- SR-
- 8% of all farm families in U. S. own TV sets** Market Research Corp. of America, formerly Industrial Surveys Co. (Sam Barton), reports that as of January 1952 farm families owned 3 1/2% of all TV sets in country and that of all farm families in U.S.A. 8% owned TV sets.
- SR-
- RCA to launch biggest ad campaign in its history** RCA Victor launches heaviest ad schedule in its history this month. Campaign, stressing company's lowest price TV set, includes Meredith Wilson radio show and Curtain Call on TV, both NBC. Leading consumer and trade magazines and 109 newspapers are on schedule.
- SR-
- Murphy added to ARF board** Adrian Murphy, CBS-Radio president, and E. A. Schirmer, of Crowell-Collier, have been nominated to Advertising Research Foundation's directorate. Others on board include Lowry H. Crites, General Mills; Marion Harper, Jr., McCann-Erickson; F. B. Manchee, BBDO, and D. P. Smelser, Procter & Gamble.
- SR-
- CBS TV Workshop to run 26 weeks with Ford Foundation grant** Ford Foundation starts underwriting CBS' Television Workshop 9 November as 90-minute show. Guarantee is for 26 weeks and money comes out of Foundation's initial \$1,200,000 grant for quality TV and radio programs. Series will include original scripts by Maxwell Anderson, French ballet features, and music by Leopold Stokowski; it may be sponsored.

BBDO

RADIO AND TELEVISION

NATIONAL NETWORK PROGRAMS

TELEVISION

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"Robert Montgomery Presents—
Your Lucky Strike Theatre"
"The Jack Benny Television Show"
"This Is Show Business"
"Your Hit Parade"

TELEVISION

DE SOTO-PLYMOUTH DEALERS
OF AMERICA
"The Groucho Marx Show
You Bet Your Life"

RADIO

AMERICAN TOBACCO CO., INC.
Lucky Strike Cigarettes
"The Jack Benny Program"
"Your Hit Parade"

RADIO

DE SOTO-PLYMOUTH DEALERS
OF AMERICA
"The Groucho Marx Show—
You Bet Your Life"

TELEVISION

ARMSTRONG CORK COMPANY
Floor Coverings, Building Materials
"Armstrong's Circle Theatre"

TELEVISION

E. I. DU PONT
DE NEMOURS & CO. (INC.)
"Cavalcade of America"

RADIO

GEO. A. HORMEL & COMPANY
Canned Meat Products
"Music With the Girls"

RADIO

ARMSTRONG CORK COMPANY
Quaker Rugs
"Theatre of Today"

RADIO

E. I. DU PONT
DE NEMOURS & CO. (INC.)
"Cavalcade of America"

RADIO

REXALL DRUG COMPANY
Drug Products
"Amos 'n' Andy"

RADIO

CREAM OF WHEAT CORPORATION
Cream of Wheat
"Let's Pretend"

TELEVISION

GENERAL ELECTRIC COMPANY
"The Fred Waring Show"

RADIO

U. S. STEEL CORPORATION
"Theatre Guild on the Air"

TELEVISION

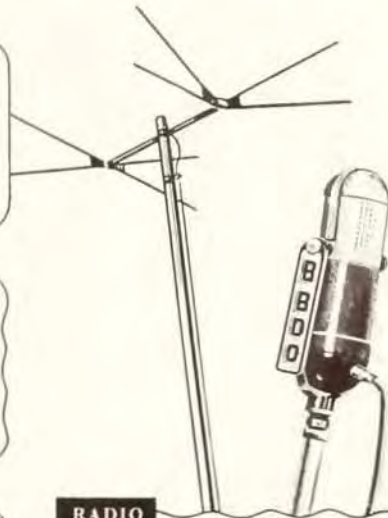
CURTIS PUBLISHING COMPANY
The Saturday Evening Post
"Keep Posted"

TELEVISION

THE B. F. GOODRICH COMPANY
Silvertown Tires
"B. F. Goodrich Celebrity Time"
Starting Week of October 5
"The Burns & Allen Show"

RADIO

WILDROOT COMPANY, INC.
*Wildroot Cream-Oil Hair Tonic,
Lady Wildroot Cream Hair Dressing
and Lady Wildroot Shampoo*
"The Shadow"



BATTEN, BARTON, DURSTINE & OSBORN, INC. *Advertising*

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH • MINNEAPOLIS • SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT

18,741

rural folks from all 88 Ohio counties travelled an average of 75 miles (and caused the first rural traffic jam ever recorded at the junction of Route 23 and Powell Road—site of WRFD's new studios and 260 acre radio farm) to attend our recent Open House celebration.

Col. C. M. "Pop" Hess, 72 year old WRFD farm sales representative, greeted every one of the 18,741 personally as they walked through the beautiful Colonial entrance to Ohio's finest rural radio center.

We invited our listeners with spots on WRFD. And we think the fact that 18,741 of 'em came . . . from all 88 counties . . . is proof enough that WRFD COVERS OHIO. And that rural Ohio listens to WRFD.

We're not bashful, either, about the fact that WRFD reaches more Ohio rural folks at lower cost per thousand listeners than any other radio station in Ohio.

Like to know more about Ohio's best rural radio buy? Drop us a card—we'll send you a fistful of facts by return mail.

WRFD

5000 W • 880 KC

Worthington, Ohio FR 2-5342

J. D. Bradshaw, Station Manager

O. L. TAYLOR CO.—National Representative

VOL. 6 NO. 14

14 JULY 1952

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WANTED! For Murder



BOB BAILEY
alias
George Valentine
(Private "eye")



VIRGINIA GREGG
alias
"Brooksie", his secretary

MURDERING all competitor's ratings in

"Let George Do It"

52 transcribed half-hours
12.3 Pacific Coast Neilsen on
Don Lee Network.
(March '52)

Available for local or regional sponsorship east of the Rockies.
CAUTION: This program is dangerous in the hands of competition. Prompt action is advised. Get full information from

HARRY S. GOODMAN

PRODUCTIONS
19 East 53rd Street, New York City

OIL COMPANIES ON THE AIR

In the list of "Who's Who on the Networks: 1950-52," contained in your issue of June 16, it is noted that companies using Western networks apparently are not included. At least this is true of the oil companies.

At the same time, oil companies who use Eastern networks are included.

Is this arrangement intentional, or is it just one of those cases that so often happens where the Pacific Coast is overlooked?

M. A. MATTES
Standard Oil Co. of Cal.
San Francisco

● According to James M. Boerst, editor, the FACTuary is intended to include only national network programs and advertisers, as distinct from regional networks. However, if the name of a regional net advertiser has crept onto their list, it is because the source did not make it clear that said advertiser was only regional, not coast-to-coast.

CO-OP RADIO

CONGRATULATIONS ON YOUR THOROUGH TREATMENT OF RADIO'S CO-OP PROBLEM.

HAYDN R. EVANS
WBAY, Green Bay, Wis.

On page 36 of your June 16 issue is the story captioned, "Co-op Radio's Biggest Headache." We note that "double billing plagues this profitable form of advertising. National advertisers are being bilked with all radio taking the blame for deals made by the relatively few sharpshooters."

To this the radio industry should reply "nuts."

You would think that newspapers weren't double billing. Radio learned this trick from newspapers. We enclose a tear sheet from yesterday's issue of a newspaper. Do you want to have some fun? Ask the national advertisers represented on this page what they paid this retail store for this co-op space. Compare it to the newspaper's rate card, photostat of which we also enclose.

This retailer earns a rate in the newspaper of 61¢ or less per inch. You will find that the national advertisers on these pages have reimbursed

WIBC land...



**Big as
America's
6th Largest
Market!**

It's a fact...

- ✓ WIBC Indianapolis, is Indiana's first and only 50,000 Watt Station.
- ✓ WIBC coverage includes 78 counties in 4 states.
- ✓ WIBC reaches and sells more than 3½ million people inside its .5 millivolt area.
- ✓ WIBC listeners spent over \$4 billion on retail goods alone last year.
- ✓ WIBC offers you a market larger than Boston, Cleveland or San Francisco with more people than New Orleans, Milwaukee and Kansas City combined!
- ✓ WIBC offers you this big market, equal to the 6th largest in the nation at the lowest cost per thousand available in the Indianapolis area!

BUY TODAY...SELL TOMORROW!

WIBC, Inc.
30 W. Washington St.
INDIANAPOLIS 6, INDIANA

WIBC 1070 KC

*The Friendly
Voice of Indiana*

JOHN BLAIR & CO.—National Representatives

2,779,531*

Rich-From-The-Soil Midwesterners Live Within KMA's 1/2 MV Line

At last count, 2,799,531 predominantly-rural midwesterners lived within the KMA 1/2 Millivolt daytime contour area in Iowa, Nebraska, Missouri and Kansas. That's a market greater than Iowa, Washington State or Oklahoma—or, Colorado and Nebraska combined!

They're America's top-spending farm market! In 1950 these KMA-landers spent \$2,819,660,000 for goods and services — a figure surpassed only by a handful of metropolitan markets!

Here is THE big farm market . . . served by the 5,000 powerful watts of KMA—The Midwest's TOP Farm Station. IF YOU sell products or services in the rural and small town midwest, then YOU BELONG ON KMA! Contact Avery-Knodel or KMA today.

* 1950 Census.



KMA

SHERANDOAH, IOWA

Represented by
Avery-Knodel, Inc.

IN OMAHA it's Television Station KMTV, Channel 3, operating 7 days per week with programs from 3 great networks.

CBS • DUMONT • ABC

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

the advertiser at the rate of 90¢ per inch.

WRNO does not condone double billing; neither should the radio industry accept the stigma of double billing and the handicap that it places on the industry, as a fault that is exclusively radio's.

This kind of thinking robs radio of thousands of dollars of advertising revenue. Worse, it weakens the position of radio with the national advertiser who is also spending money in co-op programs.

Now that SPONSOR has labeled the radio industry with the "double billing plague" we propose that SPONSOR explore the double billing plague in the newspaper industry. Such a story would be as well founded as this one on page 36 in the current issue. Furthermore, it would be far more valuable to the industry.

We are looking forward to an early issue of SPONSOR in which you will have developed a story on double billing showing national advertisers that they are being bilked by newspapers.

FRANK B. BEST
WRNO, Orangeburg, S. C.

• The article expressly took note of double-billing practices by newspapers, stating that it "has had a venerable history in newspapers and still plagues national advertisers in that field." The article further quoted from a survey by the Wisconsin distributor for Philea to the effect that 22% of the newspapers queried said they would "make a deal by-passing their regular rate card."

I don't know who is responsible for your story on co-op radio appearing in the June 16th issue, but I am thoroughly in accord with it and can't resist the temptation to expound a little myself.

This double billing situation appears to me to be critical and if it continues as it is now and has been for some time, it means that the top manufacturers will withdraw radio from their approved list eligible for this type of advertising, and here, as in the majority of other markets, this reaches a substantial figure and stations are going to be hard hit if and when that time arrives.

We have never permitted double billing and I would be afraid to say how much money this has cost us in revenue, but we have to live with ourselves and in my opinion it is a dishonest practice.

Let me say, however, that the radio stations themselves are not exclusively to blame for the situation because the manufacturers themselves in a great many instances have encouraged it, if not the home office certainly it has been with the knowledge and consent of the manufacturers' local representative.

This market is heavy with wholesale distributors and it is particularly true in the appliance field where co-op money is the heaviest. I have instances in my files where within a period of 48 hours from the same manufacturer we have had co-op proposals varying in manufacturers' participation from 25% to 100%. One piece of business recalled was particularly painful because it was a substantial amount and inasmuch as "shady" billing was required to get it, we lost the business.

With two distributors in the appliance field we have succeeded in pretty well curbing it. We found these distributors sympathetic with the situation and we suggested to them that if the distributors would contract for the placement of their schedules and permit us to bill them with the total amount of money involved with our regular proof of performance affidavit and he in turn bill his dealer for his proportionate part, that this would control the practice.

These two distributors are giving us a considerable volume of business now, the billing is handled as outlined above and they feel like they are getting their money's worth in their expenditures. But we have found that some of the distributors, and in our case unfortunately the majority of them, do not want to handle it in this manner, their contention being that this increases their credit risk.

I pass this information on to you and I sincerely hope that SPONSOR will keep pounding on this until an industry-wide result is obtained, for if it isn't we as a whole are going to lose a substantial amount of money.

FRANK KING
WMBR, Jacksonville, Fla.

• The telegram from Haydo R. Evans of WDAY, the letters from Frank R. Best of WRNO and Frank King of WMBR are only a few of the comments SPONSOR received on its article about co-op radio and the double-billing plague. Most of the comments were to the effect that the more light shed on the matter the better. Responsible radio station executives apparently feel that their stations are being hurt by operators who participate in activities which bilk national firms having co-op plans. If you have any comments to add to those above, address a letter to SPONSOR at 510 Madison Avenue, New York 22, N. Y.



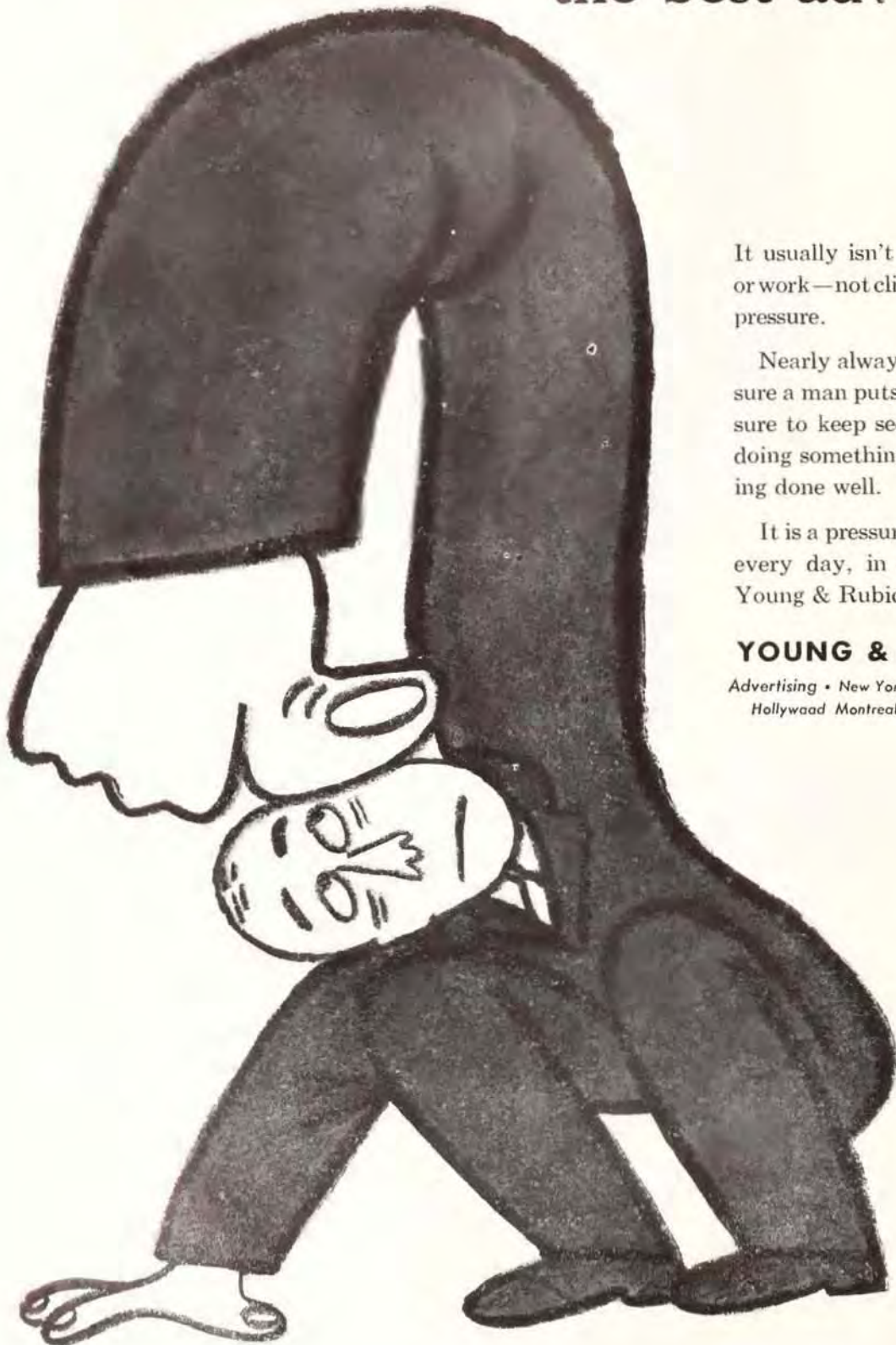
BEST TEST PATTERN
FOR SHOW RECEPTION

KUDNER AGENCY, INC.

for Tops in Television

NEW YORK SAN FRANCISCO DETROIT WASHINGTON

What kind of pressure creates the best advertising?



It usually isn't the pressure of time, or work—not client-pressure, not boss-pressure.

Nearly always it is simply the pressure a man puts on himself—the pressure to keep seeking a better way of doing something which is already being done well.

It is a pressure that is being applied every day, in every department of Young & Rubicam.

YOUNG & RUBICAM, INC.

*Advertising • New York Chicago Detroit San Francisco
Hollywood Montreal Toronto Mexico City London*



HOLLAND WEDDING PROGRAM

It's a large stack of ballots on the table in front of Larry Collins, program director of WHTC, as he announces the final results of the Holland Wedding program for 1952.

Each year the program gets bigger and bigger! The final count this year was 430,000,000 votes. At a penny each that means \$430,000 worth of sales went through the cash registers of the participating sponsors. Last year the tabulation was \$273,000.

In 1951 we had 38 participating sponsors and this year we had 45. We had 33 couples last year compared to 38 this year. The merchandise to be given away this year was valued at \$3,500 compared to awards valued at \$1,600 in 1951—and it grows every year.

It's the hottest thing I have seen in my years in radio, and I would like to see other stations use it.

As I told you before I like what you are doing toward helping the little independents so I make this offer to your readers if enough stations are interested to make it worth while. I will send them a complete outline of how we run the program, samples of the voting ballots, posters and all necessary information—all for only \$10. As you know this will barely pay for the paper, stencils, mimeographing, handling and mailing.

This idea can be used by any station from the small cities up to the size where they lose personal contact with the listeners and they just become a series of numbers on a chart. It needs the personal touch and if you have that contact with your listeners it will be sure fire. It could be sold to an individual store or on a participating basis as we sell it.

Last year it brought the station a billing of \$2,600 and many new sponsors. This year we grossed \$5,850. Running the program on a 13 week basis as we did that was an extra weekly billing of \$450 which is very good for a small town.

It's a program that the entire population can participate in provided, as

I said, that the city is not too large. And believe me, the merchants go for it.

I know there are hundreds of station like us that can't afford to pay high prices for packaged shows, so here is a chance to get one that won't cost them \$1.00 a week—and it will outpull and outsell any package show available.

Don't let the small price fool you for you will get the complete program idea and all the information you need to operate it successfully. You will not get any fancy brochures, though, at this price.

SANDY MEEK, Mgr.
Holland Broadcasting Co.
Holland, Mich.

EDUCATIONAL PROGRAMING

Robert L. Landry's column, "Illiterates Are Tough Customers," illustrated beautifully the problem facing radio and TV.

Unfortunately there are many R. C. Hoiles—I don't know him personally—but I'm sure his counterparts are deeply involved in cheating the public of their right to the "best in educational entertainment."

Both departmental and executive brass are equally to blame for the narrowmindedness, stupidity and outright dishonesty so prevalent in personnel and programing departments. Or maybe I'm wrong—perhaps it is the *sponsor* whose demands prevent true *adult-educational* and *good entertainment from reaching the masses*.

Among friends I have advocated radio and TV shows with an educational core. A great injustice has been done the general public. Most human beings are hard working, fine, ever patient and willing to learn.

They have above all the understanding and broad intellect to set aside differences—undertake the impossible and solve the difficult. Can you say as much for the persons who program children's shows which confuse, frighten, and foster stupidity? Adult shows which operate at so high a pitch as to upset the entire household? Programing which never once considers the fact that the "family shopper" and "head of the household" is interested in learning and understanding as well as buying.

KAYE PHILLIPS
Laurelton 13, L. 1.
(Please turn to page 54)

First or Second in

38

Quarter Hours
Between 6 a.m. and 7 p.m.*

**WFBR "HOME-GROWN"
SHOWS OUTSTANDING
IN AUDIENCE AND
RESPONSE!**

Looking for a place to put your minute spots in Baltimore? Pick the WFBR "home-grown"—outstanding participation shows! For instance:

CLUB 1300

Completely outclasses its field—No. 1 show of its kind!

MELODY BALLROOM

Top-rated disc jockey show in Baltimore!

NELSON, BAKER SHOW

1st in its time period!

EVERY WOMAN'S HOUR

Top-rated 30-minute woman's show!

SHOPPIN' FUN

Top locally produced show in its period!

MORNING IN MARYLAND

Misses being tops for 3-hour period by a fraction!

Buy where the top shows are—buy on . . .

*Jan.-Feb. 1952
Pulse Report

WFBR

ABC NETWORK

5000 WATTS IN BALTIMORE, MD.

We don't believe in TV angels

Definition of an angel (in show business): Anyone who gambles a wad on a show.

Definition of an angel (in TV): Any *advertiser* who gambles a wad on a show.

Frankly, we don't believe in TV angels.

We know that TV doesn't have to be a gamble. It can be a solid, money-making *investment*.

It can be, that is, if your agency can give you four things:

1. Sound judgment in the selection of a program—judgment aided and abetted by skillful research.
2. A correct matching of your program to your marketing pattern.
3. Complete merchandising exploitation of your program.
4. Commercials full of good, simple, clear-cut *sell*.

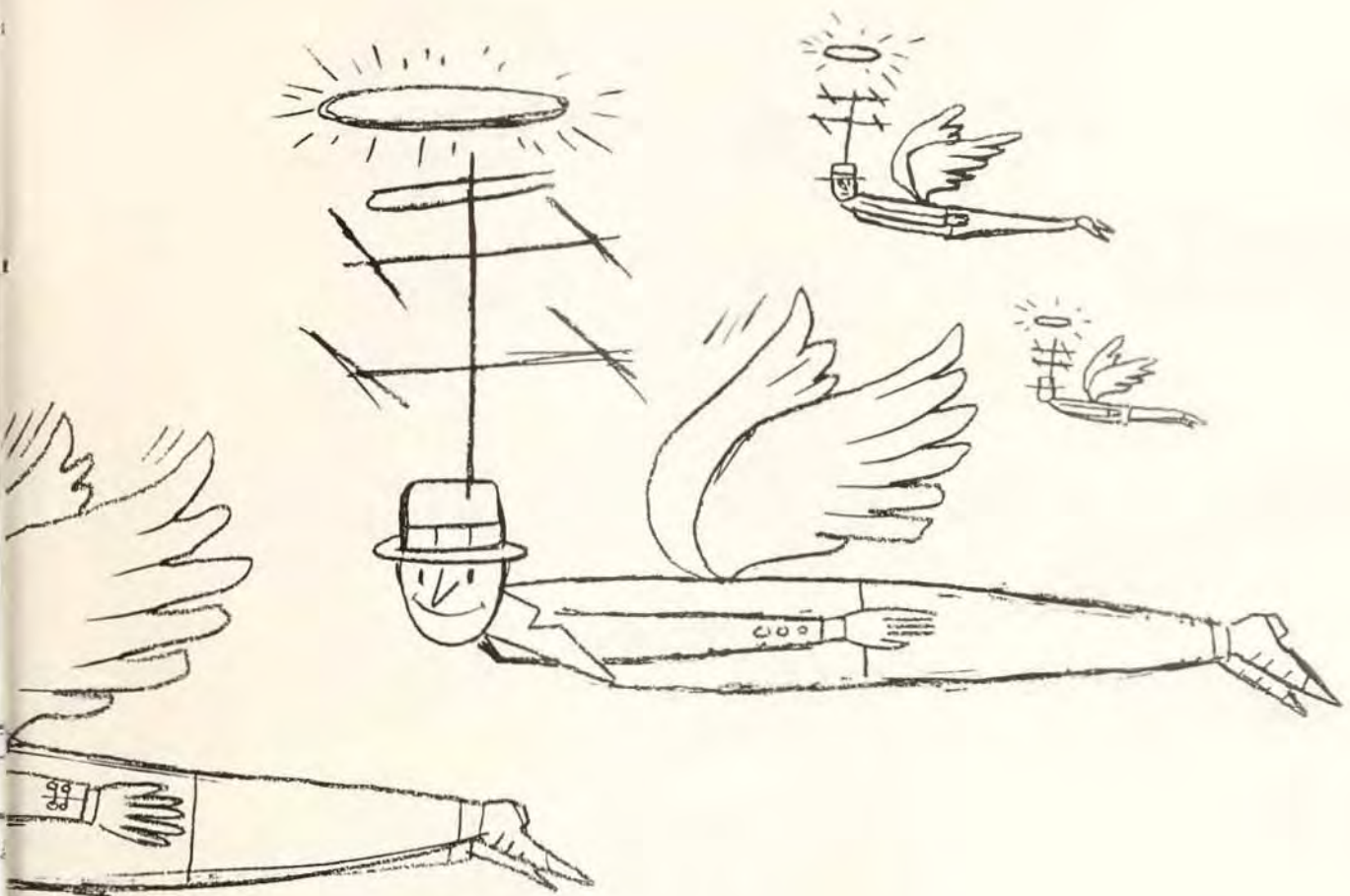
If you suspect that you yourself have been a TV angel—or if you're afraid you might become one—your next move is clearly indicated:

Just get in touch with McCann-Erickson.

McCann-Erickson, Inc.

Advertising New York, Boston, Cleveland, Detroit, Chicago, Cincinnati,
San Francisco, Los Angeles, Hollywood, Portland and offices throughout the world.





On KROW



more
dough!



In San Francisco & Oakland—

"We tested several media and KROW sold *far more* merchandise *per dollar* invested than any of the other types of advertising. We've seen at first hand that KROW is geared to do a *real selling job*."

In scores of sales tests KROW has proved itself the top medium in the San Francisco-Oakland market.

For names and details, call
PAUL H. RAYMER COMPANY, INC.
National Representatives

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

Men, Money and Motives

by
Robert J. Landry

Relief from competition?

Herewith another of this publication's Fall Facts issues. But, of course, the really big fall fact of 1952 will not be established until after the first Tuesday in November.

* * *

Regardless of the outcome of the Presidential race, it is certain that one theme is going to be hammered, hammered, hammered. That is the desperate desire of big wheels and ordinary Joes, both, for tax relief. Some relief. Any relief. High, medium, and low gentry dream of ease of anguish.

* * *

Tax relief is no easy feat, and this column will now offer nothing more specific than a pious "amen." Others will have to figure out how to arm ourselves and the free world, against the Bolsheviki and at the same time not hand every individual American citizen a satchel full of rocks to carry.

* * *

One thing we hope won't develop, however, because of the present irritability with tax burdens, Tax relief is one thing. Tariff relief against foreign competition is something else. There is a distinctly nervous feeling in the capital of our best friend and ally, Britain, that America may slam the door of reciprocal trade in their faces.

* * *

Speaking to the Advertising Federation of America at the Waldorf Astoria last month Sir Miles Thomas, president of the British Advertising Association, laid it on the line. "British manufacturers are disturbed, to put it mildly and politely, at the tendency of some United States manufacturers of competitive or related lines to seek 'home' protection against foreign competition. . . . The fact is, of course, that what we want is to trade mutually with the United States. We cannot do that unless the United States will buy our goods, and go on buying them."

* * *

He didn't mention the motorcycle companies, but it is well known that our motorcycle companies' efforts to shut out British machines has become very much of an "international crisis" in London, however little appreciated as such on this side. The situation in cheese affects Britain, Denmark, France, Holland, Italy, and Switzerland, all save the last country part of our European line of defense against the Soviet Union.

* * *

British business hesitates to commit itself for expansion and—note this—advertising expenditures in the United States because of this tariff threat. British lines do not want to build a market position and then lose it by arbitrary fiat at customs. Sir Miles with British

(Please turn to page 200)

WHY WE BELIEVE IN RADIO AND TELEVISION

BECAUSE their primary function is to operate in the public interest.

BECAUSE they have become important cultural and social forces in our American way of life.

More than 9 out of 10 American families are influenced by them every day.

BECAUSE they have given us, and our clients, two of the most useful of all media for selling people by *telling* people.

There is no more intimate means of communication than the human voice.

BECAUSE in *their* unlimited future of spontaneous, educational, sales-producing entertainment . . . lies *our* future, too!

FOOTE, CONE & BELDING

NEW YORK • CHICAGO
LOS ANGELES • HOLLYWOOD • SAN FRANCISCO
HOUSTON



WHEN YOU CHOOSE CANADA'S FIRST STATION...



in 3 years { Population up 11.4%
Retail Sales up 36.9%
CFCF local sales up 300%
CFCF Rates up less than 15%

Based on latest SM figures.

CFCF

In the U.S., see Weed & Co.
In Canada, All-Canada.



Harry P. Wurman

President
Bayuk Cigars, Inc., Philadelphia

Mr. Sponsor

Competitors refer to Harry Wurman as a "cigar expert," an accolade not given lightly. He started earning this industry respect 27 years ago when he was commissioned by Bayuk to build the "largest, most modern cigar factory in the world." He did such a good job they asked him to take over as general production manager.

Now 54, and president since 1947, Wurman has made Bayuk a leader with annual sales of over \$30,000,000 for both 1950 and 1951. It places Bayuk with General Cigar and Consolidated Cigar.

Behind this climb to the top is cigar-smoking Wurman's ability to mass produce quality cigars at low cost, utilize media effectively to sell them. To reach the cigar smoker—at one time a vanishing American—Wurman counts on air advertising to put his key brands, Phillies and Websters, into the impulse-purchase class.

As early as 1933 Bayuk was building the foundations of its fast growth with *California Sports Review* on the Columbia Pacific net. This was followed by *Inside of Sports* on MBS. From 1933 to 1949, almost without interruption, radio introduced sports enthusiasts to the pleasures of cigar smoking. Sales burgeoned.

Increased sales haven't lulled Wurman into a state of complacency. Ever on the lookout for something new, he thinks he's found it in *The Adventures of Ellery Queen* on 11 ABC TV stations (Wednesday 9:00-9:30 p.m.). With about \$600,000 of a \$1,000,000 dollar budget going into the show Wurman feels "Bayuk will reach a new generation of cigar smokers, the men in their 20's and early 30's, and older smokers who might be induced to switch brands."

Commercially, Bayuk stars its Phillies brand, a 10¢ cigar. Commercials consist of a cigar girl, and a quartet warbling "Treat yourself to Phillies 'cause they're super-mild, super-mild, super-mild. . . ." A 20-second film tag features Bayuk's Webster cigar with testimonials from well-known cigar smokers like Ned Sparks and Bobby Clark. Supplementary newspaper and magazine ads carry out the same theme (through Ellington & Company).

It's a far cry from point-of-sale cigar store Indian days to one of the biggest ad ventures ever carried out by a cigar maker. But Wurman doesn't blow smoke rings and daydream. Prime proof is the factory he built in 1927. It's still the largest cigar plant under one roof. ★★★

get the **BACKING**

your sales may be **LACKING**

**Depend on WJBK's
SALES PROMOTION DEPARTMENT**

to get you *IN SOLID* in the Detroit Market

Want to know how effective your advertising is in Detroit? Want to know what competition is doing? Want dealer and distributor tie-ins in the Detroit area? Then call on WJBK's Sales Promotion Department! You'll get *facts*, backed by realistic research . . . aggressive, imaginative *merchandising*, backed by on-the-spot knowledge of the rich Detroit market. Yours to command . . . yours for bigger and better results on WJBK!



Peter Storer

Sales Promotion Manager

From disc jockey to control engineer to public service director, Pete Storer has written a success story in all phases of radio. Formerly with Storer Broadcasting's WGBS, Miami, Pete moved to WJBK following his graduation from University of Miami. His success as WJBK's public service director made him a natural for the new job as sales promotion department head.

WJBK *Detroit*

A STORER STATION

CBS and DUMONT Television . . . Tops in MUSIC, NEWS and SPORTS on Radio

National Sales Mgr., TOM HARKER, 488 Madison, New York 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY



put
WIND
into your
SALES!
in prosperous,
progressive
Mobile . . .

Met. Pop.—		
1940	1951	% increase
114,906	231,105	101%
Assessed prop. val.—		
\$61,038,683	\$148,747,991	131%

by using
WKRG

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

first ON THE DIAL 710
WKRG
CBS

Mobile, Alabama

New Developments on SPONSOR Stories

P.S.

See: "Highballing with radio"
Issue: 25 February 1952, p. 32
Subject: New York Central railroad uses morning men to boost business

The New York Central is giving its summer rate reduction plan the greatest radio concentration it has ever devoted to one specific campaign, according to Harry Frier, N.Y.C. account executive at Foote, Cone & Belding.

Along with 13 other railroads, N.Y.C. has reduced fares for family and group travel effective 25 June through 22 October. The new "Family Fare Plan" is being plugged in about 40% of the commercials on all 15 stations currently on the N.Y.C. list. The commercials are delivered by the morning d.j.'s N.Y.C. buys to achieve a local-level personalized air approach.

The 15 stations mentioned above actually represent an expansion of N.Y.C.'s radio schedule since SPONSOR's 25 February story appeared; four more stations with morning men have been added to the 11 SPONSOR listed. These additions are: WTOL, Toledo, Ken Lawrence; WHAM, Rochester, Mort Nusbaum; WAGE, Syracuse, Dean Harris; WXXW, Albany, Bill Hickok. All buys are 10 or 15-minute segments between 7:00 and 8:00 a.m., three to six days a week (per N.Y.C.'s usual broadcast policy).

The special excursions which the railroad conducts as business boosters—and which are plugged by the morning d.j.'s—have been meeting with success on a big scale. In mid-May, two solid trainloads of people (about 1,400) were booked for a jaunt from Chicago to Niagara Falls. In April, the line hauled a record number of people on an excursion from Albany to the Flower Show in New York.

Recently, the New York Central made use of its radio talent outside of a regularly scheduled program. On 15 June, Jim Conway, WBBM, Chicago, morning man, with other performers on his program, presented an hour-and-a-half show at the Chicago railroad station. Occasion was the 50th Anniversary celebration of the 20th Century Limited, an event that had been well-promoted on Conway's a.m. show

P.S.

See: "Toni's new radio campaign"
Issue: 13 March 1950, p. 18
Subject: The Toni Company, heavy user of air media, announces record radio-TV lineup

The recent addition of two radio shows brings to a record high the number of network radio and TV programs sponsored by the Toni Company, according to R. N. Harris, Toni president. To advertise its stable of hair products—Toni Home Permanent, Tonette (for children), Prom Permanent, White Rain Shampoo, Creme Shampoo, Creme Rinse, Bobbi Pin Curl—Toni appropriated some \$6,000,000 in 1951; of this, about 50% went to radio, 10% to TV.

Toni now sponsors (partly or fully) nine network shows. As of 1 July, it is bankrolling *Break the Bank* over the ABC radio network, Tuesdays and Thursdays, 11:30 a.m. Its *It Happens Every Day* show (five-minute "chat" with Arlene Francis and Bill Cullen) not only was expanded from one day a week to six on CBS radio (Monday through Friday, 4:00 p.m., Saturday, 1:25 p.m.), but is now also heard on ABC radio (Tuesdays and Thursdays, 2:30 p.m.).

A new TV panel show, *I've Got A Secret*, m.c.'d by Garry Moore, has replaced *Crime Photographer* on CBS-TV, alternate Thursdays, 10:30 p.m. Other Toni shows are: *This is Nora Drake*, CBS radio; *Arthur Godfrey Time*, CBS radio; *Arthur Godfrey and His Friends*, CBS-TV; *Kate Smith Show*, NBC-TV; *Grand Central Station*, CBS radio; *Warm-up Time*, Mutual.

**DON LEE'S
RADIO AUDIENCES
ARE SOARING, TOO!**

JAN.-FEB. 1952 vs. JAN.-FEB. 1949*

**Daytime audience 16.2% higher
Evening audience 13.4% higher**

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

**Pacific Nielsen Ratings, Full network average
audience, Monday thru Friday.*





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

Pacific Coast rail yards bustle with business, serving more than 14 million people who live in this vast 323,866 square mile area. Only Don Lee can deliver your message clearly and consistently into each market from its own *local* network station. In addition to saturation, only Don Lee can offer you the *flexibility* of spotting your sales messages to your distribution pattern...with no waste.

That's why Don Lee consistently carries more Pacific Coast regional business (with more regional shows in the top 10) than any other network. The advertisers who know the Pacific Coast best also know the best Pacific Coast sales medium...Don Lee.

The Nation's Greatest
Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

1313 North Vine Street
Hollywood 28, California

Represented Nationally by John Blair & Company

New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chiclé Co.	Dancer-Fitzgerald-Sample	ABC-TV 57	A Date With Judy; Th 8-8:30 pm; 10 Jul; 13 wks
American Chiclé Co.	Dancer-Fitzgerald-Sample	NBC-TV 43	Saturday Night Dance Party; Sat 10 min between 9:30-10 pm; 5 Jul; 9 wks
Campbell Soup Co	Ward Wheelock	CBS-TV 40	Double or Nothing; M, W, F 2-2:30 pm; 6 Oct; 52 wks
Colgate-Palmolive-Peet Co	William Esty	NBC-TV	Big Payoff; Sun 8-9 pm; 22 Jun; 13 wks
Frank H. Fleer Corp	Lewis & Gilman	ABC-TV 9	Pud's Prize Party; Sat 11:30-45 am; 21 Jun; 13 wks
General Foods Corp	Young & Rubicam	CBS-TV 26	Footlights Theatre; F 9:30-10 pm 4 Jul 13 wks
General Motors Corp (Frigidaire div)	Footo, Cone & Belding	CBS-TV 47	Arthur Godfrey Time T, Th 10-10:15 am; 10 Jun; 8 wks
Nestlé Co Inc	Sherman & Marquette	NBC-TV	Kate Smith Hour; M 4:45-5 pm; 8 Sep; 52 wks
Serutan Co	Franklin Bruck	CBS-TV 58	Battle of the Ages; Sat 10:30-11 pm; 6 Sep; 52 wks
Simmons Co	Young & Rubicam	DuMont 5	Life Begins at 80; F 9-9:30 pm; 11 Jul; 13 wks
Singer Sewing Machine Co	Young & Rubicam	CBS-TV 29	It's News To Me; alt F 10:30-11 pm; 3 Oct; 52 wks
Westinghouse Electric Corp	Ketchum MacLeod & Grove	CBS-TV 47	Four Star Playhouse; alt Th 8:30-9 pm; 11 Sep; 52 wks
		CBS-TV 59	Republican & Democratic National Conventions; half-hour weekly; 6 Jul; 13 wks



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Blatz Brewing Co	William H. Weintraub	CBS-TV 58	Amos & Andy; alt Th 8:30-9 pm; 26 Jun; 52 wks
Brown Shoe Co	Leo Burnett	CBS-TV 43	Smilin' Ed McConnell; Sat 11:30-12 noon; 9 Aug; 52 wks
Canada Dry Ginger Ale Inc	J. M. Mathes	ABC-TV 37	Super Circus; Sun 5-5:30 pm; 13 Jul; 52 wks
Billy Graham Evangelistic Association Inc	Walter F. Bennett	ABC-TV 25	Hour of Decision; Sun 10-10:30 pm; 6 Jul; 52 wks
Jacques Kreisler Mfg Corp	Hirshon-Garfield	ABC-TV 19	Tales of Tomorrow; alt F 9:30-10 pm; 15 Aug; 26 wks
Lehn & Fink Products Corp	Lennen & Mitchell	NBC-TV	Your Show of Shows; alt Sat 10-10:30 pm; 13 Sep; 19 prog
C. H. Masland & Sons	Anderson & Cairns	ABC-TV 17	Tales of Tomorrow; alt F 9:30-10 pm; 4 Jul; 26 wks
Minute Maid Corp	Ted Bates	NBC-TV	Kate Smith Hour; Th 4:30-45 pm; 11 Sep; 52 wks
Nash-Kelvinator Corp	Geyer, Newell & Ganger	ABC-TV 53	TV Teen Club; Sat 8-8:30 pm; 7 Jun; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS-TV 54	Arthur Godfrey & His Friends; alt W 8-8:30 pm; 2 Jul; 52 wks
Pillsbury Mills Inc	Leo Burnett	NBC-TV	Kate Smith Hour; T 4:30-45 pm; 9 Sep; 52 wks
Procter & Gamble Co	Biow	CBS-TV 61	Search For Tomorrow; M-F 12:30-45 pm; 30 Jun; 52 wks
Simoniz Co	SSCB	NBC-TV	Kate Smith Hour; Th 4:15-30 pm; 11 Sep; 39 wks
William Wrigley Jr Co	Ruthrauff & Ryan	CBS-TV 11	Gene Autry; Sun 7-7:30 pm; 27 Jul; 52 wks



3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KCOR, San Antonio	Independent	Richard O'Connell, N. Y. (40 E. 49th St.)
KRSC, Seattle	Independent	George W. Clark Inc, N. Y.
WCY8, Bristol, Va.	Independent	Gill-Keefe & Perna, N. Y.
WEW, St. Louis	Independent	Gill-Keefe & Perna, N. Y.
WM8C, Richmond	NBC	Bolling Co, N. Y.
WSAZ, Huntington, W. Va.	ABC	Katz Agency, N. Y.
WSGN, Birmingham	Independent	John Blair & Co, N. Y.



Numbers after names refer to New and Renew category

- V. P. Black (5)
- W. S. Roberts (5)
- John F. Reeder (5)
- John E. Mosman (5)
- P. E. Harder (5)

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

4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Chiclet Co	Dancer-Fitzgerald-Sample	WPTZ, Phila.	1-min annmt; 6 Jul; 26 wks (r)
American Maize-Products Co	Kenyon & Eckhardt	WBZ-TV, Boston	1-min partic; 3 Jul; 13 wks (r)
Borden Co	Young & Rubicam	WNBT, N. Y.	20-sec stn break; 30 Jun; 52 wks (r)
Borden Co	Young & Rubicam	WPTZ, Phila.	20-sec stn break; 4 Jul; 52 wks (r)
G. N. Coughlan Co	Lewin, Williams & Saylor	WDTV, Pittsb.	1-min partic; 25 Jun; 5 wks (n)
General Foods Corp	Young & Rubicam	WNBT, N. Y.	1-min partic; 4 Jul; 13 wks (r)
General Foods Corp	Benton & Bowles	WDTV, Pittsb.	1-min partic; 8 Jul; 26 wk wks (n)
Lever Brothers Co	J. Walter Thompson	WNBQ, Chi.	20-sec stn break; 30 Jun; 26 wks (r)
Lever Brothers Co	J. Walter Thompson	KNBH, Hlywd.	20-sec stn break; 30 Jun; 27 wks (r)
Lever Brothers Co	J. Walter Thompson	WNBT, N. Y.	20-sec stn break; 30 Jun; 27 wks (r)
Lever Brothers Co	J. Walter Thompson	WBZ-TV, Boston	20-sec stn break; 4 Jul; 26 wks (r)
Philip Morris & Co	Biow	WDTV, Pittsb.	1-min partic; 6 Aug; 20 wks (n)
Procter & Gamble Co	Dancer-Fitzgerald-Sample	WRGB, Schen.	1-min partic; 1 Jul; 52 wks
Rapidol Distributing Corp	Dowd, Redfield & Johnstone	WBZ-TV, Boston	1-min annmt; 5 Jul; 13 wks (r)
Ronson Art Metal Works Inc	Grey	WNBT, N. Y.	20-sec stn break; 1 Jul; 27 wks (r)
Ronson Art Metal Works Inc	Grey	WNBT, N. Y.	20-sec stn break; 3 Jul; 26 wks (r)
Standard Brands Inc	Compton	WRBG, Schen.	20-sec stn break; 5 Jul; 52 wks (r)
United Air Lines	N. W. Ayer	WPTZ, Phila.	20-sec stn break; 4 Jul; 13 wks (r)
United Fruit Co	BBDO	WNBQ, Chi.	1-min partic 8 Jul 13 wks (r)
		WNBT, N. Y.	

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gordon Agnew	Radio-TV consultant, N. Y.	Ben Sackheim, N. Y., radio-tv dir
Mary Andrew Ayres	SSCB, N. Y., acct exec	Same, vp
Vincent P. Black	Perflex Corp., Milwaukee vp, mgr controls div	Grant, Detroit, vp
E. L. Deckinger	Biow, N. Y., research dir	Same, research vp
Marvin H. Frank	W. B. Doner, Chi., exec vp	Same, pres
Porter E. Harder	BBDO, Mnpls., acct exec	Footc, Cone & Belding, S. F., acct exec
Anderson F. Hewitt	Hewitt, Ogilvy, Benson & Mather, N. Y., pres	Same, board chairman, chief exec officer
William E. John Jr	Ruthrauff & Ryan, N. Y., acct exec	Grant, N. Y., acct exec, superv
Richard L. Linkroum	CBS, N. Y., prod-dir	Geyer, Newell & Ganger, N. Y., exec prod
Ross McKee	Cecil & Presbrey, N. Y., acct exec	SSCB, N. Y., exec
Rod McKenzie	Sherman & Marquette, N. Y., acct exec	Same, vp, acct superv
Toby A. Miller	Ted Ball, L. A., gen mgr	Edwards, L. A., merchandising dir
John E. Mosman	Biow, N. Y., vp	Harry B. Cohen, N. Y., radio-tv vp
David Ogilvy	Hewitt, Ogilvy, Benson & Mather, N. Y., sr vp	Same, pres
John F. Reeder	William H. Weintraub, N. Y., acct exec, member plans board	Benton & Bowles, N. Y., vp, acct superv
Wilfred S. Roberts	Pedlar & Ryan, N. Y., radio-tv head	Benton & Bowles, N. Y., tv prod
Lusk Robinson	Advertising sls, sls prom	White, Tulsa, acct exec
Leonard H. Russell	Young & Rubicam, N. Y., research operations superv	Warwick & Legler, N. Y., research dir
Guy S. Warren Jr	D. P. Brother & Co, Detroit, acct exec	Same, vp
Earl Wennergren	William Kostka, Denver	MacGruder-Bakewell-Kostka, Denver, radio dir

6. Station Changes (other than personnel)

KCLF, Clifton, Ariz., formerly LBS, now ABC
 KGAN, Kingman, Ariz., formerly LBS, now ABC
 KGPH, Flagstaff, Ariz., formerly LBS, now ABC
 KTBB, Tyler, Tex., formerly LBS, now ABC
 WARN, Ft. Pierce, Fla., formerly LBS, now ABC
 WBCU, Union, S. C., formerly MBS, now ABC
 WDWD, Dawson, Ga., formerly LBS, now ABC
 WGRA, Cairo, Ga., formerly LBS, now ABC
 WIKC, Bogalusa, La., formerly MBS, now NBC
 WLBE, Leesburg, Fla., formerly LBS, now MBS
 WMAW, Milwaukee, call letters changed to WCAN
 WTMC, Ocala, Fla., formerly MBS, now NBC
 WVOP, Vidalia, Ga., formerly LBS, now MBS

Numbers after names refer to New and Renew category

R. L. Linkroum (5)
 E. L. Deckinger (5)
 Rod McKenzie (5)
 Gordon Agnew (5)
 Lusk Robinson (5)

W. E. John Jr. (5)
 L. H. Russell (5)
 M. A. Ayres (5)
 A. F. Hewitt (5)
 David Ogilvy (5)



More Samples from the WHO Mailbag

Dear Mr. Shelley:

These few lines are just a "Thank You" note for the article concerning our son, Robert, which you received and so kindly sent on to us. I had thought of writing to you for this but didn't know whether you kept these articles on file or destroyed them after they were used. Bob is our only son and has been over in Korea since the beginning of the War.

And since I've never had any special reason for writing to WHO before I'm going to take this opportunity to tell you how much our family enjoys your station and it's the station most often listened to in our home. We can even tell when a strange announcer's voice is heard. We enjoy all your entertainment and what I wouldn't give to be able to play the piano like Bill Austin, sing like the "Chore Gang" and that guy, Gene Godt and his witticism. I'll bet his wife could choke him sometimes. We even like the chuckles he provokes from the fellows in the studio. To make a long story short we just enjoy all of WHO. Only one thing that we haven't heard for a long time that we enjoyed a great deal, Jack Kerrigan's singing. The last we heard of him he was in the office, too.

My "Thank You" has gotten quite lengthy but did want you to know how much we appreciated your thoughtfulness.

MR. & MRS. THOS. McCLELLAND
Madrid, Ia.

Dear Mr. Loyet:

This letter is to express the appreciation of the Iowa Milk Dealers Association and Association of Ice Cream Manufacturers of Iowa for the fine program conducted by Herb Plambeck on your Radio Station WHO.

We appreciate the fact that Mr. Plambeck evidently took a considerable amount of time to make a study of our industry which was so interesting and so capably explained during his broadcast Wednesday morning, May 17th.

Thanks again for the splendid cooperation your Radio Station has given the Iowa Industry.

JOHN H. BROCKWAY
Executive Secretary
Association of Ice Cream Manufacturers
Des Moines, Iowa

Dear Sirs:

This is to tell you how high we rate WHO above all other stations especially for News. We left our home at Greene, Ia. last June & have been in Miss., Montana, Wash., Oreg., Calif., full length, then here in very south of Texas. We couldn't get you on the West Coast & surely were delighted to hear you here. We heard the basket ball broadcasts & scores on billboard often & were on the night our Marble Rock won over Allison

to take tournament. Many Iowans here & all are anxious for the weather items at 10:15 P.M. often cold there & 92° here during day. This is a nice place. Very pretty country—

MR. AND MRS. GALEN R. GATES
Val Verde Motel, Dorma, Texas

To WHO-all!

I am determined to write you a letter right now, and do you s'pose I can find any paper?

But I just wanted to greet each and every one of you and thank you for the joy you have given us this past year thru WHO!!

Herb Plambeck, Gene Godt—oh what a kick I get out of your humorous episodes! We sure enjoyed the WHO kids' hour Saturday! Bud Hovland & Lucia congrats on baby! Jack Shelly—Song fellows—We love you! In fact we love all of you down there.

From all of us

SAMUEL (11)

KARL (10)

PETER (9)

TOM (8)

MIRIAM (4)

KNUTE (11 mo.)

OLAF & BERNICE WATNE

Galt, Iowa

Dear Mr. Shelley:

I wish to express my appreciation for the emergency broadcast announced by your station today on the 12:30 News to locate me. My family had been trying since last night to reach me to inform me of the death of a member of my family.

A friend in Marshalltown heard the broadcast and told me on my arrival there this afternoon. Many thanks for your trouble and kindness.

Yours very truly,

L. R. BENDER

Des Moines, Iowa

Gentlemen:

This is a note of appreciation in behalf of the thirty-eight churches in the Presbytery of Des Moines for airing the Presbyterian News of our General Assembly meeting at Cincinnati, Ohio.

We wish to thank the sponsors of the Lowell Thomas program for relinquishing their time so that the more than 9800 members of our denomination in this presbytery might have the opportunity of hearing the highlights of the Assembly.

Sincerely yours,

HAROLD S. GILENEY

Stated Clerk

Presbyterian Church in the U.S.A.
Presbytery of Des Moines

*A*s a sophisticated, big-city advertising man, it may be difficult for you to realize what WHO means in Iowa Plus.

Day in and day out, our mailbags are jammed with personal letters of friendship and confidence—"stamp-of-approval" evidence, from *your customers*, that WHO is giving a unique radio service to the millions of people in Iowa Plus.

WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives



MORE AND MORE SPONSORS ARE

BUYING

WORLD STARS

The greatest names in show business . . . big, dramatic stars who are big box office nationally . . . are now available to local sponsors in an amazing quantity of top-quality shows!



JUDY CANOVA

WORLD ARTISTS

From hillbilly to Metropolitan Opera stars . . . America's leading vocalists and musicians are ready to provide stations with listening pleasure that's a pleasure to sell!



DAVID ROSE

WORLD SPECIAL CAMPAIGNS

Attention-getting, sales-making . . . World's unequalled library of clever, catchy songs and special selling campaigns are designed for all types of sponsors . . . all types of occasions!



DICK HAYMES

WORLD SCRIPTS

Every week . . . sparkling, new continuity is sent to stations to keep programs fresh for the listening audience . . . the buying audience!



MIMI BENZELL



RAYMOND MASSEY



EDDY HOWARD



WORLD ADVERTISING AIDS—Colorful, sponsor-selling broadsides . . . complete, audience-building promotional portfolios . . . and exciting, sales-clinching audition discs are provided by World to help stations sell!

MORE AND MORE STATIONS
ARE SELLING **WORLD!**



MONICA LEWIS

"In these days, when a sound economy is more important than ever, WORLD sets the pace by meeting stations' needs in a hard-headed business manner. WORLD is tops in commercial libraries!"



WALTER HUSTON

WKOP, Binghamton, N. Y.
Wally Buman,
Program Director

"We've found that WORLD, plus production on the local level, spells SALES!"



ROBERT MONTGOMERY

KMOD, Modesto, California
Gene D'Accardo,
Program Director

"WORLD makes a world of difference in programming and sales . . . this is no idle statement. On the contrary, it falls far short of appraising the improvement that has resulted since subscribing to WORLD!"



THE THREE SUNS

WBBC, Flint, Michigan
W. Eldon Garner,
General Manager



ROBERT MAXWELL

"WORLD keeps us well ahead of the other stations in this area. We are really going strong with WORLD down here and are looking forward to more of your production masterpieces!"

KEYS, Corpus Christi, Texas
Ben F. Blackmon, Jr.,
Program Director



RAY BLOCH

THE ONLY ALL-PURPOSE
LOCAL
SALES SERVICE!



WRITE, WIRE OR PHONE WORLD TODAY
FOR BIGGER, BETTER AND MORE PROFITABLE
PROGRAMMING TOMORROW!

WORLD
SALES AND
PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.

Affiliate of the Frederic W. Ziv Company

488 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD

Radio

...and now a message from our sponsor

TV

by Bob Foreman

The subject of film reruns—that is, second showings of TV programs—is fraught with interest, moment, and controversy.

There are those individuals who flatly state it is an imposition on the public and a misappropriation of the advertiser's funds to allow any film a second chance (unless it be some special classic with a seasonal tradition such as the *Amos 'n' Andy* Christmas radio show or Lionel Barrymore's *Old Scrooge*).

Ben Duffy of BBDO, whose opinion is usually valued in advertising quarters, has a dislike of reruns in general. He bucks them when contemplated for some clients, saying that they would be considered as shopworn merchandise.

But even he will concede that there are times and places where the second run can have its day. For example, as an economy. The price of a rerun is lower, of course, than the original showing.

As a case in point, *The Best of Groucho* films will be given a second chance this summer, and I dare say even those who caught these specific programs which were selected from two years of broadcasting will welcome the review.

I also might add that recently I had Mr. Duffy nodding (from persuasiveness, not from boredom, I hope) when I argued further about reruns as follows:

Any repeat has a vast *new* audience available to it. Let's say you've a top-rating opus like *Fireside Theatre*. You're averaging a fine 35 rating in a big list of markets. This means that 65% of the people with TV sets never saw your show first time around. Now then—consider what's happened in those 50 or 60 markets during the

past six to 12 months since these specific shows were aired. New sets were added by the thousands. Twenty-four per cent more of 'em in the New York City viewing area alone meaning that of the 124% people now available, 89% of them (65% + 24%) have never seen the shows before. And that even becomes a higher figure when you add to your potential audience the folks who liked your show enough when they first viewed it to want another showing.

So the rerun, far from being the bane of the industry and an albatross about the viewer's neck, becomes one way out of the high cost of TV-programming-on-film.

The simple expedient of changing the main title from *Fireside Theatre* to the *Gruber Toothpaste Playhouse* or the *Eighth National Bank's Show Window* makes it possible for a local advertiser with a strictly limited budget (or a national advertiser buying locally) to present TV programs of top quality in any market he so desires.

How soon after the film has run for its original sponsor it should be permitted to crop up again, retitled and fortified with a new set of commercials for another product is a matter of opinion—opinion that's usually divided and often heated. A dramatic program without continuing characters would not in any sense compete with itself if run again within a year of its original showing. On the other side of the coin, shows like *I Love Lucy* and *Groucho* with their very dramatic essence dependent on one or two *people* present a different problem. Were these shows to crop up as reruns for other sponsors, I'm sure they'd work

against the original advertiser. That's because the millions who like the stars now *have to* wait until Monday and Thursday to see their favorites—or do without 'em. But put a rerun on Wednesday or Saturday or even later the same evening, and you lessen more drastically the insistence of tuning in to the Philip Morris and DeSoto offerings.

All these items are coming to the fore these days and are being discussed fully. From smoke-filled rooms will come the decisions and formulae which will, I'm certain, resolve the problems.

But in the meantime, the rooms are getting smokier and the discussions louder. Even though things are a bit trying, it's a joy to be in at the *genesis* of this whole dog-gone thing as we all are.

commercial reviews

TELEVISION

SPONSOR: *Diff Hand Cleaner*
 AGENCY: *Birmingham, Castleman, & Pierce, Inc., N. Y.*
 PROGRAM: *Station identifications*

The subject of station identifications has long fascinated me (as anyone who reads these perorations must realize) because in the most limited of time slots they can and must tell a complete as well as compelling advertising story. They may employ live motion, opticals, animation or any of the other film devices available to make their point, yet all the while they have to devote part of their visual field and audio time to the television station so it can identify itself. Furthermore, these spots are still available (usually) adjacent to real high rating shows making them all the more valuable to the advertiser who can use them adroitly.

This preface brings me to the ID which I caught one morning for *Diff Hand Cleaner*, and for my money (which it really isn't, of course) I'd say that here is a model usage of the time-buy. It's simple, forceful, direct and has just enough motion to rivet the viewer's mind without confusing it.

The effect is created simply by opening with a three-shot of (a) the *Diff* pack-

"No Contest"

**Between the
Rating Services
in Houston!**

*Houston's First PULSE REPORT
(April-May 1952) Confirms
HOOPERATINGS through many years*



KPRC is FIRST

**By APRIL-MAY
PULSE REPORT, TOO!**

	Daytime ¼ Hours 8:00 A.M. to 6:00 P.M. Monday through Friday	Nighttime ½ Hours Monday through Sunday
KPRC	26	40
Network Station B	10	22
Network Station C	4	4
Network Station D	0	18

**April, 1952, Hooper
RADIO AUDIENCE INDEX REPORT SHOWS**

KPRC FIRST

31.6% above Network Station B
60% above Network Station C
85% above Network Station D
IN TOTAL RATED TIME PERIODS



NBC and TQN
on the Gulf Coast
JACK HARRIS,
General Manager
Nationally represented by
EDWARD PETRY and CO.



FOR AN ALL-MAINE MARKET MeBS RADIO IS CHEAPER . . .

LET'S LOOK AT COVERAGE AND COSTS:

Eight Maine daily newspapers offer aggregate circulation of 245,456.*

MeBS—three stations—offers more than 260,000 radio homes. (Plus multiple-set homes and car radios.)

A quarter page, for example, in eight Maine dailies costs about \$675 (flat rate). Same space in Maine's two largest papers (one a morning-evening combination) costs more than \$250.

CONSIDER NOW THESE

MeBS QUARTER HOUR FEATURES:

PETE TULLY, political news analyst (Friday evenings) costs \$230 (one-time rate).

STATE EDITION, news and editorial highlights (Sunday afternoons) costs \$150.

For more modest budgets, participation may be bought in either of above weekly programs at far less cost. Ask for rates on these, or for participation in top-rated Maine Network News Service, or Maine Farm Topics with Jake Brofee.

(*Consumer Markets 1951-1952.)

The
MAINE
BROADCASTING
SYSTEM

WCSH PORTLAND	WRDO AUGUSTA	WLBZ BANGOR
REPRESENTED BY		WEED & COMPANY, Nationally BERTHA BANNAN, New England

age, (b) a pair of dirty hands in close-up held palms out. As the audio describes the hand-cleaning action of Diff, a slow match dissolve takes place during which the same hands turn clean. Easy, huh? And a most skillful use of an optical to give motion while creating a relevant effect!

RADIO

SPONSOR: | **Social Security**
AGENCY: | **WICC, Bridgeport**
PROGRAM: | **Announcements**

In order to give this series of critiques an international flavor, may I mention one which I caught on station WICC in Bridgeport, Conn., while I was driving down from the stix (Westport) the other morning.

It began with the ring of a telephone and was followed by a girl's voice stating that she was "your Bridgeport Social Security agent." From there she went into a straight dissertation on the fact that veterans' benefits should be investigated at the following telephone number. The phone number was repeated several times.

The announcement was short, to the point, and well produced. I bring this announcement up mainly to point out the fact that it's most encouraging to see a government agency putting across its message with the very same sales techniques that advertisers have long found to be successful. It's comforting to see business getting into government these days.

SPONSOR: | **Self-seal Envelopes**
AGENCY: | **S. R. Leon Co., Inc., N. Y.**
PROGRAM: | **Announcements**

Recently I saw this capsule drama on the WNBT local cut-in during the Garroway opus and found that it most graphically revealed the virtues of envelopes that needn't be licked to keep them private. Henry Fonda was the protagonist and his histrionic abilities made it possible for the advertiser to present his story in dialogue so that the copy sounded both believable and informal.

The close-up insert of the way to seal the product is done effectively and convincingly. Good use of star and excellent camera work on this product again point out TV's tremendous value as a demonstration ad-medium.

This is Milwaukee . . .

where

WTMJ dominates



and here's why:

Wisconsin folks make it a habit to keep tuned to WTMJ. Year in, year out, more people in Milwaukee and Wisconsin listen to WTMJ than any other radio station.

WTMJ's primary coverage blankets the wealthy Wisconsin market . . . 628,916 of Wisconsin's total of 968,253 radio homes.

30 years of radio service to the people of Milwaukee and Wisconsin has won a steady, loyal listenership for WTMJ, listenership that pays off in sales results. That's why America's leading advertisers continue to renew radio schedules on WTMJ.

Get complete, up-to-the-minute sales facts. Contact your Henry I. Christal representative. He has facts and figures to show you how and why WTMJ dominates in Milwaukee . . . in Wisconsin.

WTMJ

THE MILWAUKEE JOURNAL RADIO STATION

5,000 WATTS • 620 KC • NBC

Represented by THE HENRY I. CRISTAL CO. New York • Chicago



impossible to

That's what she wrote.

Seems she and her retired husband spent most of their waking hours listening to KCBS, but found one day they couldn't hear us because of "noise and interference." Being a direct sort, the little old lady sat down and wrote some very pointed letters to our sponsors. Like this...

"KCBS has the best and most of the programs we enjoy... but it was almost impossible to hear *Gangbusters* tonight!"

"If you gentlemen cannot help I'll go higher!"

"As one American to another I am pleading with you to do what you can, for this is really desperate with me!"

Intrigued, we sent an engineer to check up. He found the trouble in some faulty neighborhood wiring and that was that. But while he was at it he ran standard field strength measurements which showed KCBS roaring through the living room with 95 millivolts.

Now everybody's happy.

We cherish the incident because this couple is probably the only one of our 1,093,250 families to feel *desperate* about us.

The other 1,093,249 families just *prefer* us, and listen to 50,000-watt KCBS more than to any other station.*

CBS Radio in Northern California **KCBS**
San Francisco • Represented by CBS Radio Spot Sales

“
... it was almost
hear *Gangbusters* tonight”

"Put your ideas..."



on

RCA VICTOR Transcriptions!

Good program ideas and top talent deserve RCA Victor transcription quality and service. Your material—spot announcements to full-length shows should get the benefit of RCA's technical experience and research.

Your order, LARGE or SMALL, is recorded, processed and pressed in the country's best-equipped studios and plants... receives world-famous RCA Victor engineering. Complete transcribed radio production and script-writing facilities are available. Contact an RCA Victor Custom Record office today:

630 Fifth Avenue
Dept. C-70, NEW YORK 20
JUdson 2-5011

115 North Lake Shore Drive
Dept. C-70, CHICAGO 11
WHitehall 4-3215

1016 North Sycamore Avenue
Dept. C-70, HOLLYWOOD 38
HILlside 5171

Write now for our fact-filled
Custom Record Brochure!

**custom
RCA record
sales** 

RADIO CORPORATION
OF AMERICA
RCA VICTOR DIVISION

What's New in Research?

N. Y. Telepulse breakdown of programing by type shows 20.8% of time taken up by feature films

PROGRAM TYPES	Jan-June, 1951		Jan-June, 1952	
	# 1/4 Hours	Avg. Rating	# 1/4 Hours	Avg. Rating
Feature films	3,425	3.1	2,360	3.5
Women's interest* .....	....	....	1,572	2.2
Kid Shows	1,139	6.3	1,313	6.5
Westerns, Serials	1,047	4.0	1,017	4.7
News	842	3.3	528	3.7
Daytime variety	793	4.6	....	....
Home making-service	783	1.6	....	....
Quiz-Audience participation	778	5.6	882	4.9
Interviews	752	3.0	544	3.7
Drama & Mysteries	632	13.6	496	15.4
Film shorts	579	1.9	545	1.8
Musical variety	447	5.6	901	4.4
Comedy variety	324	22.3	784	12.8
Forums & Discussions	322	2.5	212	3.7
Boxing	277	7.8	287	8.1
Wrestling	205	2.8	411	4.3
Education & Science	204	2.2	174	2.9
Music	199	2.6	255	3.1
Comedy situation	180	13.9	133	12.0
Religion	179	2.5	89	6.1
Serial stories	178	5.9	60	3.6
Sports news	168	3.6	90	3.7
Basketball	165	6.2	98	6.3
Test pattern & Music or News	146	.3	293	.6
Baseball	130	12.4	315	10.4
Talent	126	12.3	118	11.2
Racing	43	10.2	48	3.4
Hockey	35	3.9	....	....
Roller Derby	34	6.1	99	6.1
Cancer telethon	27	10.3	....	....
Rodeo .....	....	....	....	....
Politics	23	5.9	....	....
United Nations	22	3.5	....	....
Bowling	20	1.7	....	....
Polo match	16	2.3	....	....
Soft ball .....	....	....	....	....
Mr. & Mrs.	10	.7	76	1.4
Misc. sports	5	1.7	....	....
President Truman	2	41.3	....	....
Miscellaneous	284	1.5	307	3.0
TOTAL	14,541		14,007	

*Since July 1951 this category has been divided into "Homemaking-Service" and "Daytime Variety"

Source: New York Telepulse Reports

Comment: Regardless of the fact that New York is the originating point for four networks, 20.8% of the programing time on the city's six stations is devoted, according to the above tabulation, to feature films. Comparison of the two six-month periods also shows that 45% more quarter hours were consumed by feature films this year than the previous year. Still other conspicuous trends are indicated by the increase in the number of quarter hours of programing for newscasts, forums, situation comedies, soap operas, mysteries, and dramas.

*This here cowboy has thrown
together the dangest, fastest,
zippiest, musical variety
show you ever did hear.
And name guests too! A sure way
to corral a top audience!*



Smiley Burnette Show

SEND FOR FREE AUDITION

WOW! CAN YOU BEAT THIS?

- new
- quarter-hour open end transcribed
- 3 or 5 per week
- musical variety
- exclusive for your market
- over 200 markets using it now
- small market prices for regional and local advertisers

JUST A FEW EXTRAS

- Smiley will do 3 commercials free on a year's contract
- Advance promotion spots by Smiley—free and ready to go
- merchandising available at cost—sweaters, pictures, song books, ponies, viewers, hats
- Personal appearances

Smiley's one cowboy your whole audience will love. Smiley's a songwriter (over 350 numbers), actor (180 pictures with Gene Autry, Roy Rogers, and Charles Starret), tops in personal appearances (more than any other Hollywood star). He's been named by Fame as one of Hollywood's top 10 for the past 14 years.

FOR YOUR FREE AUDITION

write, wire or phone

RADIOZARK
ENTERPRISES

1. Louis Street, Springfield, Missouri • phone Springfield 2-4620

**SEND SMILEY BURNETTE
FREE AUDITION - WE WANT TO
HAVE A LISTEN TO A SHOW THAT'S
SOLD IN OVER 200 MARKETS!**

the beginning of an era..!



**on its 30th anniversary
of broadcasting**

WCAU

**dedicated the world
most complex
radio and television station**

the continuation of an ideal



Arch. of 1950

On its 30th anniversary of broadcasting, WCAU opened the doors of its great new radio and television center with the finest facilities in the world. Here is the ultimate in electronic achievement, which will result in great advancements in the programming of news, entertainment, education, and service to the community.

There's everything at hand to increase our ability to produce the best local programs in Philadelphia and to further our reputation for creating shows for the CBS network.

We could not dedicate such a building without considering the responsibility it presents. Ours is a powerful voice . . . and ours is the precious American heritage of free speech. Both must be carefully safeguarded. Therefore, this great building is dedicated to the people in this area that we serve, with the pledge that WCAU and WCAU-TV will always be "Speaking for Freedom."

SPEAKING FOR FREEDOM



THE PHILADELPHIA BULLETIN RADIO AND TELEVISION STATIONS

PULLING POWER

That Is Unrivaled



You Need

WHEN TELEVISION TOO!

WHEN TELEVISION enjoys constant viewer preference, developed from sound programming and smart merchandising.

Central New York's rich market is reached best through WHEN. When buying television,

say "WHEN"

CENTRAL NEW YORK'S MOST
LOOKED AT TELEVISION STATION

Represented Nationally
By the KATZ AGENCY

CBS • ABC • DUMONT

**WHEN
TELEVISION
SYRACUSE**

A MEREDITH TV STATION



agency profile

Adrian Samish
Radio-TV v.p.
Dancer, Fitzgerald & Sample

When an agency's client list includes such super air-conscious advertisers as General Mills, Proctor & Gamble, Campbell Soup, American Chicle, Fallstaff Beer, and Sterling Drug, you know that the radio-TV department has to function constantly on all cylinders. Heading up the program end of this complex operation at DFS is radio-TV v.p. Adrian Samish.

In his five years at DFS, Samish has witnessed TV's ascendancy. Says Ade, "We have to use TV for our clients in order to continue to reach much of the same audience we used to reach on radio. For introducing new products (or established products in new markets) TV has demonstrated an ability to get sales much faster than radio ever could."

One advantage of working with "blue chip" accounts is that economies can be effected by long-range planning. Says Samish, "We use a considerable number of filmed shows on TV in order to stretch the client's advertising dollar. With our type of advertiser we can contract for an extensive series of each show we select. For example, there are 78 installments of *Lone Ranger* in the can, 52 of the *Stu Erwin Show*, and an equal number of the *Beulah* program. When you turn a producer loose on a program of that size he can effect many economies."

"What's more," Samish continues, "we can put on at least a year's supply of programs before starting reruns. In addition to the basic economy of using the same film again, we get excellent ratings on reruns, in some cases even higher than on initial showings."

Much of Ade Samish's savvy in radio-TV production is the result of his diversified training. Family conditions forced him to get out and hustle after two years of high school. He started in show business as office boy to Monte Proser, New York nightclub operator; did some songwriting for the Shuberts and learned stage management under producer Chester Erskine.

Ade made his advertising debut with Arthur Kudner's agency where he directed the *True Story* program for a year and a half. He joined Y & R as a producer and director, remaining there eight years. The next four years were spent at ABC as v.p. in charge of radio-TV programming. Samish came to DFS in his present capacity in 1947.

In addition to his wife and two children, Samish's Bedford Valley acres are shared with a kennelfull of boxers, which he breeds, raises and shows.

All It Took was an Appetite...



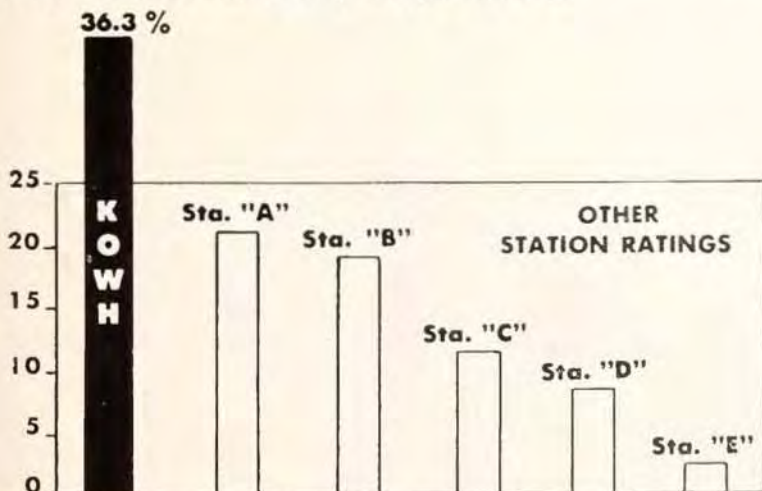
... To earn Jonah an unusual cruise.

But you just can't keep a good man down, whether he be a Prophet or a radio personality!

The Omaha, Council Bluffs area has a "whale of an appetite" too, for the fare dished out by KOWH's eight top radio personalities. Seeing's believing, so get a load of the below Hooper share-of-audience averaged for October, 1951-May, 1952, 8 A.M.-6 P.M., Monday through Saturday!

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M., Monday through Saturday! (Hooper, Oct., 1951 thru May, 1952.)

- Largest share of audience, in any individual time period, of any independent station in all America! (May, 1952.)



Kowh

OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

Serving the Community Well[®] without regard for reward rewards the servant richly with the Community's Regard

***Recent Telecasts in the Community Interest:**

EXPERIMENTAL TELECASTS OF MINNEAPOLIS SYMPHONY: The series earned a Pulse rating of 19 . . . on Saturday afternoons!

FIRST PUBLIC SCHOOL INSTRUCTION ON TELEVISION: When a janitors' strike closed schools during a winter semester . . . children watched teachers on TV, worked out lessons, sent them in. First such instruction in the United States. Entire programs planned and executed by school system. We supplied Channel 4 and technicians.

A MILE-LONG CHRISTMAS GREETING SCROLL TO JAPANESE SCHOOL CHILDREN: St. Paul and Minneapolis boys and girls were sold the idea just before Christmas. Whole schools were televised signing the scroll . . . which was flown to Tokyo.

TELEVISION USED FOR MASS INDUCTION OF 20,000 MEMBERS OF SCHOOL PATROL: Police officials conducted ceremony while school patrol units took oath watching the TV screen in schools.

There's always more on Channel 4!

WTCN

CBS • ABC • DUMONT (Affiliate)

Nationally represented by FREE & PETERS

TV CHANNEL 4

ST. PAUL
MINNEAPOLIS

How to use this issue

**Chart at right is
your introduction to
1952 Fall Facts**

TO guide readers through the thousands of facts which appear on the 236 pages of this sixth annual Fall Facts edition, SPONSOR herewith presents a chart capsuling the issue's highlights. It is designed as a quick introduction to what is the largest issue in SPONSOR's history.

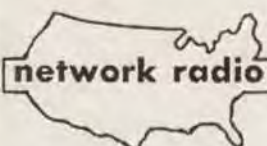





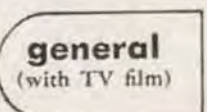

As the chart indicates, there are eight major Fall Facts sections: Network Radio; Spot Radio; Radio Basics; Network TV; Spot TV; Television Basics; General (including film and miscellaneous topics); and International Basics. Each of these major sections is further divided under convenient headings and most of the text is in quick-reading, question-and-answer style.

This issue is intended as a tool for buyers of air advertising to use in making immediate fall decisions and throughout the year to come. It contains two kinds of information, basically: (1) industry trends and (2) research facts and figures about the air media. In the Network Radio section, for example, is an analysis of the outlook for a rate cut by this fall. In each of the three Basics sections are dozens of charts and graphs summing up the dimensions and characteristics of commercial radio and TV in the U.S. and throughout the world.

You'll want to keep this issue handy as a reference and reprints of each of the Basics sections as well as SPONSOR's TV map in color will be available to subscribers requesting them.

**Turn page for summary of
key radio-TV fall trends** ▶

Highlights of Major Features in This Issue

SECTION	MAIN USE TO YOU	STARTS ON
 network radio	Sums up rate cut outlook, trend in fall programing, show prices, ways you can buy nets today; includes available net shows list	Page 43
 spot radio	Pinpoints availabilities picture, what will happen to station rates in fall, trend to increased activity in station merchandising	Page 65
 <i>radio</i> BASICS	14 pages of charts covering radio's dimensions, listening habits, costs; provides answers to virtually any factual question about the medium	Page 99
 network TV	Tells how much costs are going up for fall, how latecomers can get into TV; includes available net shows list and television map of the U.S.	Page 131
 spot TV	Covers your chances of getting better availabilities now, rates; describes how reps, buyers work to standardize I.D.'s	Page 155
 <i>television</i> BASICS	Charted are sets by markets, average ratings and cost-per-1,000's by show types, plus dozens of other TV fundamentals	Page 169
 general (with TV film)	Rundown on TV film trends and lists of film shows, producers, syndicators make up first portion of section. Also covered here are research, miscellaneous topics	Page 185
 <i>international</i> BASICS	Four pages of charts sum up commercial radio-TV abroad; includes world map of all nations having commercial stations	Page 227



Transit Radio which puts FM music and commercials in busses, is ready for expansion to more markets now that it has licked its opponents in Supreme Court. For details on sponsors who have bought Transit Radio **see page 91**



Booming now that radio nets have slowed programing efforts are transcription firms. Reports of increased business are universal with Ziv's "I Was a Communist for the FBI" one of season's big hits. Man above is ex-FBI agent on whose life story Ziv based its half-hour program **see page 76**

Every phase of air advertising changing more rapidly than in any previous fall

Never before in the history of air advertising have so many things been happening so quickly. In every branch of the business, evolution is on the move. A complete picture of all of these changes is painted under appropriate section headings in the pages that follow. But here is an over-all

look at the key radio-TV trends designed to tie some of the Fall Facts issue strands together.

(The pictures appearing on these pages give you an illustrated sampling of trends and topics covered extensively elsewhere.)

The story of air advertising for fall

Questions about UHF television are in minds of many advertisers and station people. Here FCC Commissioner George Sterling explains phases of TV allocations to several broadcasters at recent Maryland-DC Broadcasters meeting. Shown from l. to r. are Tony Provost, WBAL; Mr. Sterling; Jack Surrick, WFBR and E. Jett, WMAR-TV, all Baltimore stations **see page 152**



1952 has to start with television. For virtually everything that's happening in radio today stems from TV's beanstalk growth in the past few years and its potential for multiplying itself many times over in the next few years.

Within network radio, the big TV-created problem is how much to charge for time. CBS is expected to be the first network to reach any decision. The thinking of CBS strategists is that time costs have to come down under pressure from advertisers. But the network's affiliates are firmly opposed to a rate reduction and it is probable that their fiery opposition will prevent an official cut before the first few fall months have elapsed. Meanwhile, sales efforts at all the networks continue vigorously, with no stalemate in contract signing to match the horns-locked position of CBS and its affiliates. Increasing flexibility in the way you can buy time is the rule as the webs seek to give their wares the maximum in attractiveness to clients.

It's interesting to see that the same kind of flexibility thinking also prevails among the sales strategists in network television. Network participating shows, co-sponsorship, and skip-a-week sponsorship are all being built into the sales structure of network TV from early in its history. The reasoning here is not that there's any present scarcity of sponsors but that, when nationwide

SPONSOR



Radio stations are merchandising-conscious. WTOP, Wash., D. C., has plan tied in with Mark Evans of Washington "HPL." Here Cy Seliznow, Food Fair prom. manager and Evans are at counter during record-breaking Mark Evans week promotion *see page 70*



WNBT, New York, tie-in with Grand Union includes presence of stars at store openings. Here Jinx Falkenburg arrives by helicopter for ceremony. In return for such cooperation, stores are giving point-of-sale push to WNBT-advertised products *see page 166*

TV comes, ways will have to be found of splitting the high cost burden among a larger number of clients. It's felt that television must evolve in the direction of magazine advertising, with advertisers buying a portion of a show for any desired period the way they buy magazine pages.

Thus both network radio and network television are moving in the same direction: toward greater convenience for the client.

Spot radio, unlike network, is not feeling much pain from TV. Business is good on most stations even in TV-saturated markets. That's particularly true of mornings where you actually have trouble getting availabilities. However, the stations aren't complacent. They know TV has had an impact on their audience at night as well as in the later afternoon periods. Many stations are doing their best to make up for any present or anticipated audience drop-offs by increasing their merchandising activities. This isn't the lip-service kind fashionable among some outlets during their halcyon days. This is we-mean-business plugging to help clients really move goods at point-of-sale.

Rapidly expanding their billings are the transcription firms, also to be considered a part of spot radio. They feel that the impact of television on network radio programming—sweeping stars and

name attractions away before it—presents their ideal sales opportunity. They are exploiting it to the full, hoping to increase the number of regional and national clients who buy transcribed shows for use in markets of their choice.

The TV equivalents of transcriptions—film shows—are enjoying similar boom opportunities. There's a feeling among some agency men that network TV, magazine-insertion pattern or no, may not remain an important program-origination factor. Their thesis is that film can do anything—except news events, sports, and quiz shows—better

than live. They reason, therefore, that stations will take network feeds only for a few stellar events and roll their own from the film reels where daily show staples are concerned.

No matter which way you look in radio and television there are signs of rapid change—and plenty of unanswered questions. It won't be a peaceful year for the men in agency and client offices who have to scan the pieces and put together their own part of the puzzle. It is to make their job easier that this issue of SPONSOR was designed. ★★★

Many American firms sell and advertise profitably via the air abroad. This issue, for the first time in any trade paper, SPONSOR compiles detailed data on air advertising internationally. Shown below are an Esso news show on Radio America, Lima, Peru, and Rita Hayworth being interviewed in 1943 on Radio Monte Carlo. For start of International Basics *see page 227*





NEITHER FEAR OF SHORTAGES NOR RELUCTANCE TO BUY PREVAIL TODAY. THE MONEY'S THERE FOR THOSE WHO SELL HARD

Economic outlook for fall

Purse strings are loosening but...

... you won't make sales automatically. Hard-hitting advertising is more important than ever before in present return to "normal" conditions

over-all As near as the economic prophets consulted by SPONSOR can tell, business this fall will carry on at a brisker pace than during the spring. There is already evidence that the consumer is beginning to spend the greenbacks he merely flaunted in the face of retailers during the past fall and winter.

There won't be any wild buying like there was during the year following the invasion of South Korea. Goods are plentiful for the most part, the

economists say, so the consumer will buy what he "needs"—no more and no less. It's beginning to look like that elusive thing called a "normal" economy.

What does this mean to the advertiser? Generally speaking, it means that the consumer will buy your product if he's convinced by your sales message. Or, to put it in the negative, if he doesn't buy your product, it's not because he's hoarding money, it's because your argument simply isn't good

enough to make him want to buy.

This is a time for sharpening sales tools and sales ideas, say the experts. Isn't it always, you may ask? Not necessarily. Fifteen months ago the consumer bought because he was afraid of shortages and eight months ago he resisted sales appeals because he had "overbought" seven months before. Now, the pendulum is beginning to swing back again but neither of these extreme conditions will prevail in the fall. Therefore, advertising will be a

more important factor. Radio and television, the country's major mass media, will play a particularly important part in keeping the economy's pipelines from clogging up again.

The foregoing analysis is, of course, an "averaged" summing-up of many factors. Each industry has its own private cycle and its own individual problems. Furthermore, when the economists say certain sales trends will take place they may merely be projecting a present trend, that is, assuming it will continue in the same direction.

All advertising media will probably benefit this fall as business swings to acquire the dollars consumers are spending more freely now. But radio and TV will probably benefit in greater proportion. Radio, as the country's lowest-cost national medium, and TV, with its powerful impact, are synonymous with mass selling.

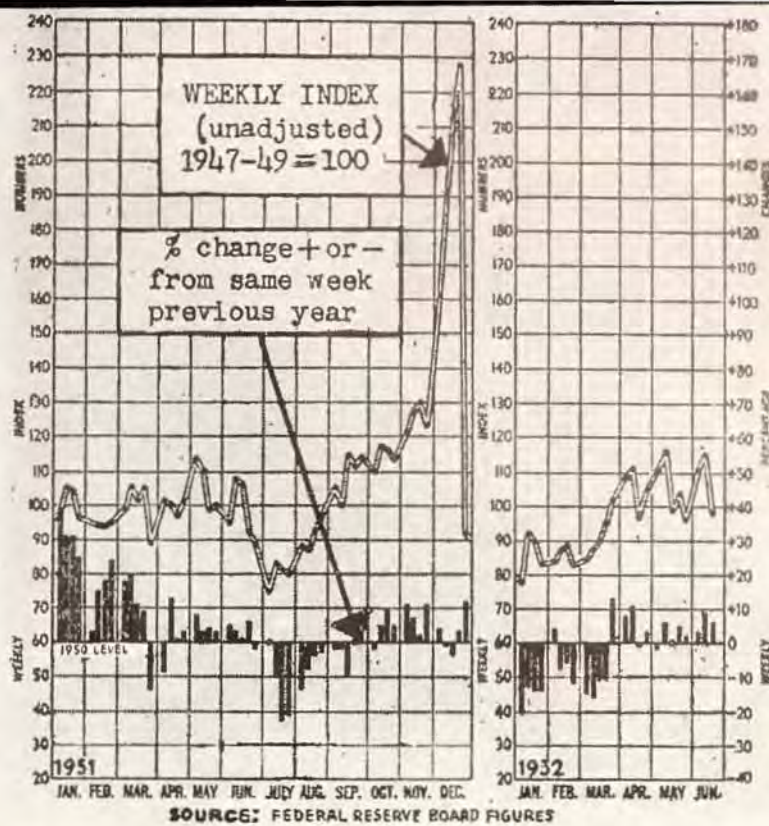
A danger some economists see is that firms here and there will fail to recognize that the present loosening of purse strings is by no means a flood of coin. The money's there, but consumers have to be sold hard—first via advertising and followed up at the store counter. Firms which neglect advertising and selling on the theory that the nation is traveling through a demer economy may be burned badly.

The biggest question mark today is the steel dispute, apparently far from settlement as SPONSOR went to press. A relatively short steel strike could mean merely delayed demand for products which depend on steel. A protracted strike, however, would eliminate some sales completely. For example: a prospective auto purchaser will wait a few weeks in the early summer to get the car he wants, but may not buy at all if he has to wait until fall.

The money this man does not spend may or may not be spent later on other products. However, when money enters the monetary stream at a slower rate, it tends to have a depressive effect, according to economic theory. Even more important is the amount of purchasing power lost by striking steel workers and those laid off because of steel shortages.

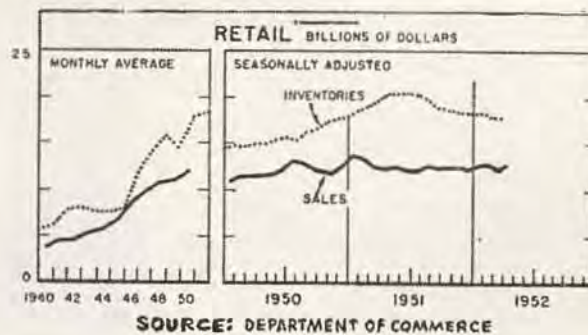
Putting the steel strike aside, what are the factors that make the professionals think business will be brisker in the fall?

First of all, retail sales have already been picking up and there are no storm (Please turn to page 223)

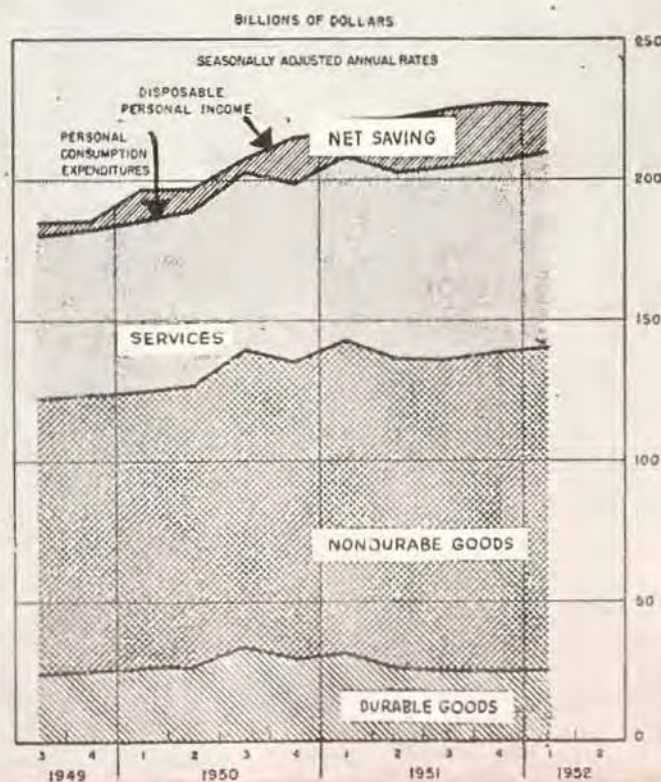


Department store sales

All retail sales and inventories



Consumer income, savings, and spending



Sponsor check list

how to use broadcast advertising†

- 1 Determine what you expect broadcast advertising to do for your organization.
(The nine items cover general requirements of manufacturing and sales organizations but each organization has its own peculiar problems. These must be ascertained in advance or else any advertising campaign will probably fail.)
 - a. Force distribution
 - b. Move product
 - c. Build prestige
 - d. Build brand name acceptance
 - e. Improve dealer-manufacturer relations
 - f. Impress stockholders
 - g. Improve employee relations
 - h. Supplement printed media advertising
 - i. Carry organization's primary advertising burden
- 2 Determine territorial coverage desired.
- 3 Centralize responsibility for broadcast advertising.
- 4 Working with your organization's advertising agency, select the broadcast form (spot radio, network radio, TV, FM, storecasting, transit radio) to carry the campaign.
- 5 Build or buy the proper program or announcement to reach the market for the product.
- 6 With the program and stations or network selected, hold conferences with your staff so that the entire organization knows the campaign and its objectives.
- 7 Hold district meetings with your sales staff, briefing them on the broadcast advertising campaign. There should be preliminary meetings during which ideas of the sales staff in the field are obtained on the campaign.
- 8 Set up a public relations conference with network or station publicity men, your organization's publicity department, agency's press staff, independent public relations men of talent, and perhaps package owner publicity men.
(Working as a team, these men can increase the audience of any program. Without organization and cooperative operation, waste through duplication of publicity material is inevitable.)
- 9 Establish a publicity plan for the campaign.
- 10 Make certain that everyone involved knows the person in the organization who is responsible for your broadcast advertising.
(That executive must be briefed on not only what the broadcast is supposed to accomplish but on the public relations aspects of the program as well.)
- 11 Make certain that talent pictures, biographies, and full program information (week-by-week details) are available to everyone requiring them.
- 12 Plan tie-in advertising, point-of-sale material, dealer mailings.
(Correlation of all advertising activity with broadcasting pays substantial dividends.)
- 13 Plan the program debut as a show, not as an opportunity for organization executives to discourage listeners through long talks.
- 14 See that effective on-the-air promotion of program starts at least two weeks before the program makes its bow.
(Free network and station time is available, but many advertisers are finding it productive of sales and increased audiences to buy bigger announcements to supplement what the stations and networks do.)
- 15 See that a complete promotion kit goes out to stations (if yours is a network program, the web's publicity department will work with your agency and your advertising manager on this).
- 16 Design a dealer and distributor promotion kit on the program.
(Make certain that the material does not duplicate that which network stations will use for the same purpose.)
- 17 Once the program has started to build its audience, travel it around the country.
- 18 Formulate plans for continuing promotion. Only through week-in-week-out exploitation can a new program really be sold to its full audience.
- 19 Tie program in with all merchandising and advertising plans.
- 20 Make certain that everything that is done promotion wise (guest stars, special exploitation, etc.) reaches the publicity departments of the stations, networks and your distributors and dealers in time for them to obtain newspaper space.
- 21 Plan mail-pulls (contests and give-aways) far enough in advance so that they may be merchandised at the point-of sale as well as on the air.
- 22 Don't forget to write "thank you's" to the stations that make promotion reports on your program.
- 23 Where possible have product packaging include reference to the program.
- 24 Check newspaper reaction to the program.
(A special press clipping order is broadcast advertising life insurance.)

†Broadcast advertising is a living thing; it requires broadcast-by-broadcast watching, nursing, cultivating. It's a product that is being sold as well as one that is selling for you. Broadcasting has to be worked at and with to return full dividends. The easy way is the non-productive way.



Rate cut hangs in balance

Network radio, realistically speaking, appears to be the only sector in the broadcast advertising field in what might be described as a state of abeyance. Persistent reports of an impending CBS rate cut have had this unsettling effect: Advertisers and agencies conjured with the thought that some such action—if adopted by all networks—might stabilize the price structure and curb under-the-counter and special deals; affiliates saw such cuts as imperiling not only their income from the networks but their local and national spot framework; the networks themselves pressured, on one side, by some major advertisers for a reevaluation of the medium and harassed, on the other side, by competitor price-war tactics, have been groping for a solution for both affiliate and buyer.

Now that CBS and their affiliates have come to an understanding that no action affecting rate adjustments will be taken unilaterally—though the basic problem is not considered settled—the networks generally are moving ahead with recharged effort to sell advertisers on the idea that radio can still perform on a maximum sales level at minimum cost.

The ensuing pages give factual data on net radio's advantage over other media in cost-per-1,000. Flexibility in buying remains a top lure among the networks, as well as the various merchandising plans—all noted herein.

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Network radio getting boost from TV as Pat Weaver takes over NBC radio programing, CBS

Sylvester L. (Pat) Weaver's new authority over radio as well as TV programing at NBC marks an important turn in the road for net radio. Henceforth it may rely strongly on TV-built names and programing ideas. Weaver is shown above

(left) with Dave Garroway whose "Today" show he conceived as a way of extending net TV to morning hours. Picture immediately above is of Goodman and Todson "What's My Line" TV show being brought over to CBS Radio for

Rate cut status

Q. Are there any indications that a rate cut is coming this fall?

A. Overt, no; behind the scenes, yes.

Before spelling out the connotations of this double answer, it would be helpful to look back over what led up to the 1-2 July meeting of some 160 CBS affiliates in New York.

(This rump session, after passing a resolution demanding that CBS dismiss any thoughts of rate cutting it was rumored to have, invited the network's top dignitaries, William S. Paley and Frank Stanton, to explain the network's intentions, if any, with regard to a rate adjustment. Out of the latter meeting came an assurance from CBS that the network's rate card would not be revised without affiliate consultation. An affiliates committee was appointed by the same rump session to meet with CBS later in the summer. Purpose: to discuss any proposals that CBS may have in respect to the rate situation.)

Network radio's rate problem is a

natural outgrowth of TV's rise. The introduction of any revolutionary development is bound to have tremendous repercussions and television introduced, obviously, the revolutionary factor in the broadcasting industry. For the first time since its inception radio, starting from at least 1948, has had to share home audiences with a competitive communications medium and, what is more pertinent to the subject in question, the advertising dollar. As the TV audience expanded, the big national advertisers, generally speaking, sought to span both radio and TV by shifting their advertising budgets, with newspapers feeling the nick the hardest.

Suddenly—and this might be dated 1950-51—these advertisers started applying the scalpel to radio. As the radio dollar networkwise grew scarcer, the industry, instead of setting up machinery for controlled adjustment, resorted, in some quarters, to a bargain-counter economy. More often than not rate cards were discarded and special deals became the vogue.

In the spring of 1952 this uncontrolled economy of an industry reached the crisis level. Nabobs among national advertisers, as fall renewal discussions came up with the top networks, flashed the latest quantitative radio rating figures and "hinted" that conditions called for rate adjustments.

Now to get get back to the "no" and "yes" answer to the question posed above:

The "hint" has up to this moment been met in two ways. Quite a number of advertisers have obtained their "adjustment" in the form of reductions in the price of the program. At least one of the bluest of blue-ribbon advertisers will return its stable of programs to the air this fall with a definite reduction in rates. What the network has apparently done here is meet what it considered a desperate situation with a calculated risk. CBS is banking on the expectation that it will be able to, at the opportune time, prevail upon its affiliates to agree to an adjustment in the nighttime rate structure. If this fails, it will have to write off the differ-



converts TV show for radio

the fall under Philip Morris sponsorship. PM is also the show's TV sponsor. It's anticipated that trend to bring TV shows over to radio will grow, in some cases via taped soundtracks

ence as so much less profit. In the meantime the network will have kept its commercial schedule on an even keel, and can still hope that the circulation represented by this schedule will attract enough other business to make up the difference.

Reduced to specific terms, the practices just described can be construed as a rate cut: the advertisers involved will not be paying their time bills according to the stipulations of the rate card officially now in effect. And, if it's a program "deal," these clients will now be paying only what it actually costs to produce the show. The arrangements are, in effect, a behind-the-scenes rate cut. To be an overt cut the present deals would have to be available to any advertiser and listed as such. As the procedure now prevails, the cut is subject to negotiation.

What makes it doubtful whether a rate cut will be introduced this fall is the temper of opposition displayed by the 180-odd CBS affiliates in New York during the two-day session in early July. CBS will submit some time in

August a documented reason for a cut. It will go to the committee appointed by the affiliates.

CBS has in hand contracts signed by 166 affiliates which grant the network complete authority to revise the station's network rates. The affiliates gathering 1 July petitioned the network not to exercise this legal authority. The indications are that when CBS does present its reasons for a cut, along with a formula for the reduction, it will proceed with low-pressure tactics, all of which are expected to entail several months of negotiation.

Q. Would the rate cut be retroactive?

A. The indications are that any rate cut will not be retroactive, unless it is so stipulated in individual sponsor contracts. It is understood that the special deal contracts that go into effect in the fall bar the sponsors involved from benefiting from any rate card adjustments which may materialize for the run of the 1952-53 season.

Q. How much would the cut be?

A. CBS is reported to have 25% in mind, but this is stoutly denied. Anyway, under the assurance CBS has given its affiliates, the amount is subject to negotiations with the stations.

Q. How about the other networks with regard to a rate cut?

A. They are all for the time being sitting quietly by waiting to see what happens between CBS and its affiliates.

If CBS announces a rate cut, it is inevitable that the other three networks will follow suit almost immediately. The probability is, however, that none of them will act before CBS which was the first to cut rates in 1951. The move that year came as somewhat of a surprise in contrast to the present state of prolonged anticipation.

Q. Will a rate cut result in stabilizing the rate structure?

A. The "pro's" and "con's" on this one are as resolute as they are miles apart. CBS thinks that a cut would stabilize the structure by pegging rates at a more realistic level. The contrary position is that there's nothing to prevent a competitor from continuing his

under-the-counter tactics: all he has to do is put out a rate card meeting any official adjustment and then proceed as usual to grant special deals. Argue the con's: A second round of rate cuts would be just another case of temporizing with a critical problem which calls for solution on a broad and all-industry scale. By yielding to one expediency after another the industry only creates that more confusion and question about the medium in the mind of the sponsor.

Affiliates are concerned that network radio may be entering into a vicious cycle era, with network rates being cut to attract clients and clients hesitating to buy network radio because the rate lowering downgrades it in their minds. Moreover, say the affiliates, cutting network rates any more would force them to drop some of the services they now give to their communities. Even worse, it would probably bring about cuts in rates for local and national spot time where business is now good.

It's for these reasons that the affiliates are battling so vigorously to hold the rate line. They believe advertisers can be sold on the continued value of network radio at present prices and many have suggested some kind of industry program along research lines.

Meanwhile, the attitude of advertisers is that the present unstable rate structure, with deviations from the rate card, is unhealthy for both the radio people and the sponsors.

ABC major programming trend is to use of hill-billy d.j. programs like Cal Tinney (below)



Flexibility in selling

Q. What are the networks' selling plans for the fall?

A. Flexibility seems to be the byword for all the networks. In other words, let the sponsor tell them what is wanted, and the size of the network and the share of the program will be tailored to fit. Individually, the networks are making the following plans:

NBC is prepared to offer any combination of programs and stations that may be desired. This would include one-shot buys on established sustaining programs, or saturation purchase of one of several programs for a specific period of time. NBC also still has the Tandem type of operation in which several participating sponsors may buy into several shows on different nights in the week. Or, if the sponsor chooses, he can take advantage of the somewhat dormant Guaranteed Advertising Attention and Market Basket Plans. (Latter plan is a Tandem-type operation with programs scheduled on key

-shopping days of the week and with local cut-ins for participating supermarkets made available on each program.)

ABC spotlights its Pyramid Plan, which assures a sponsor the three top programs virtually regardless of the length of the sponsorship. Network has further reinforced the plan by moving one of the three shows involved to Friday night, one of its strongest programming nights of the week. Unlike similar plans on the other nets, this one accords a sponsor insured discounts on frequency. During 1951-52, ABC estimates, the Pyramid Plan averaged the lowest cost-per-1,000 of any participating nighttime program plan on any network.

CBS apparently has no specifically new selling plan ready for unveiling at this time. Nor has Mutual.

Q. What have advertiser reactions been to the network radio program saturation plans?

A. Some have found them quite effective, especially with respect to getting

quick action in announcing the advent of a new car model, introduction of a new package, a reduction in price, and the like.

On the negative side there are such points as:

(1) The exposures don't come in the best and most telling sequences; (2) while the shows are easy to buy, it is difficult to allocate or validate the results; (3) such plans aren't always something that can be merchandised to sales forces and to dealers; (4) they lack the vital promotion that an advertiser of stature likes to put behind his own program. However, distributors, especially in the automotive and electrical appliance fields, continue to have a strong yen for this kind of radio operation, and hence these plans have a substantially promising outlook for the coming season. The majority of the networks are convinced that the saturation device will meet with greater sponsor acceptance each successive season and will become as ingrained a part of the business as the spot announcement.

Boxscore on network sponsorship

Number of sponsored net radio shows by product groups

Number of sponsored net radio shows by program types

Sponsor classification	No. of shows		Type of program	No. of shows	
	1951 (1 Jan. thru 15 Oct.)	1952 (April)		1951 (Oct.)	1952 (April)
Automobiles & Accessories	5	5	Children's Variety	3	2
Beverages	8	8	Comedy-Variety	9	7
Clothing	3	2	Comedy-Situation	13	12
Confections	5	4	Commentary, Interviews	6	7
Cosmetics, Toilet Requisites	12	8	Drama: Straight Drama	14	13
Drugs & Drug Products	15	12	Juvenile & Western	8	13
Foods & Food Products	28	26	Mystery & Detection	21	20
Gasoline & Lubricants	9	8	Farm Programs	2	3
Home Furnishings	11	11	Film News	3	
Institutional	11	11	Forums	1	1
Insurance	5	5	Health Talks	1	1
Jewelry & Accessories	2	1	Home Economics	2	3
Miscellaneous	10	8	Musical & Musical Variety	24	22
Publications	2	2	News	27	25
Religious Groups	7	8	Panel Quiz		
Soap & Soap Products	11	6	Quiz & Participation	15	12
Tobacco	8	7	Religious	9	8
			Serials	34	34
			Sports	9	8
			Variety—Straight	5	8
			Variety—Talent	3	2

Mutual merchandising puts point-of-sale posters in IGA stores across U. S. Summer merchandising experiment of net has picnic theme

Merchandising

Q. Have the networks anything new in merchandising plans?

A. CBS states that it has one in the works that can't be announced for several weeks. Mutual may have something to report on the results of a major test recently launched in connection with its own merchandising system, the *Plus-Value Stores*. Using 5,500 Independent Grocers' Alliance Stores as a base, Mutual set out to tie in its clients with hundreds of thousands of display pieces and much other promotion in 30 states on a limited two-week run. The network's theory here is that a year-round network plan is "impractical, unimaginative and too costly for the sales traffic to bear if it is to be done with honest results." NBC's merchandising service, which is completely free to network clients, is moving along sprucely. Several product jobs have already been wrapped up with gratifying results, as a batch of letters received by NBC show.

Politics on the air

Q. How will the Presidential campaign affect selling in network radio?

A. Nighttime business being what it is, the networks are out to pitch for campaign business with hammer and tongs, and, if necessary, some stretching of the frequency rules and other conditions. Mutual, for instance, has announced that political business will be entitled to the same 13-or-more-weeks' discounts as allowed other types of accounts, and that it won't even be necessary for a party to occupy the same spot to benefit from the discounts. The theory here is that it would be impossible to furnish the same spot to any one political account as ordered, since time preemptions usually come on short notice.

The sales departments of the four

NBC has cross-U.S. staff of merchandising men who help stations place poster material like this in stores carrying goods of its sponsors

14 JULY 1952



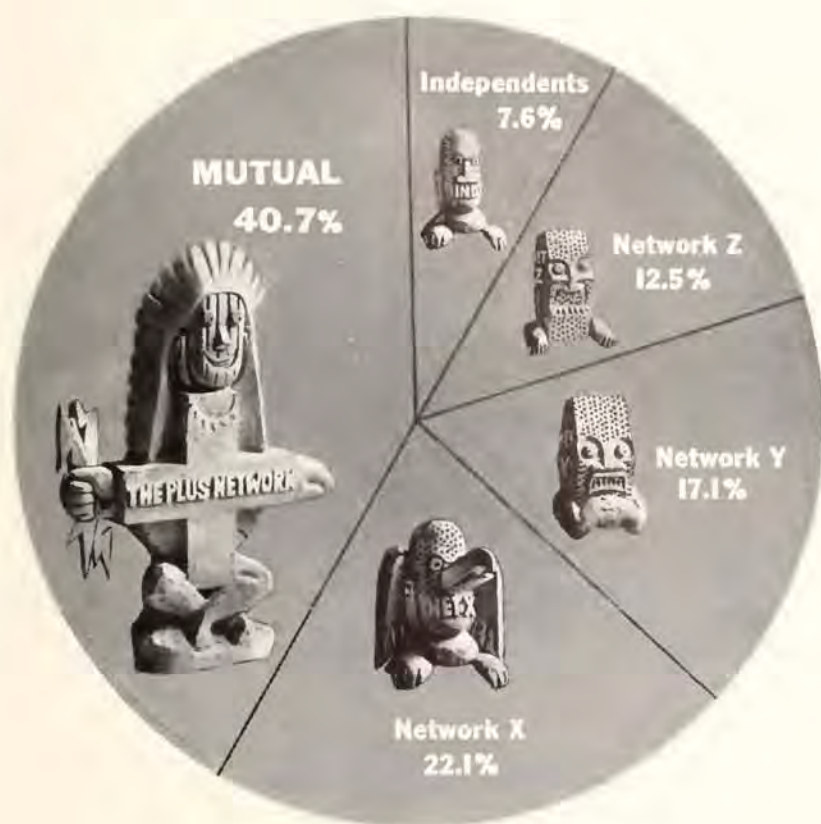
*Today's best buys
are Radio Advertised*



**HIGH
MAN**

**LOW
MAN**

Mister PLUS stands for the one network that dominates radio listening—by nearly 2 to 1—throughout “*Non-TV America*”... that 45-state market where 60,000,000 customers live and listen... where *there are as many radio homes as there are TV sets in the entire U.S.*... and where Mutual has 416 stations, more than the other three networks combined.



Actual Listening in Non-TV America

(Day and Night all week long)

This chart summarizes the findings of a 1,000,000-interview study (by J. A. Ward, Inc., Feb-Mar, '52) in 151 markets in 45 states... distributed for accurate sampling of the total U.S. area where TV cannot be seen. Included, in proper proportion, are non-MBS markets, MBS-only markets, and markets shared by MBS with 1, 2, and 3 other network stations. Complete documentation of Mutual dominance is available on request.

the

MUTUAL

network of 560 affiliated stations

... THE NUMBER ONE ROUTE

TO NON-TV AMERICA ...

AND THE LOWEST-COST ROUTE

TO ALL AMERICA

Mister PLUS also stands for the one network that traditionally offers the *lowest-cost* route to sales success in all radio. Today especially, Mutual is so geared to the current advertising economy that its clients can continue to depend on the *lowest-scaled rate card* in the business—and consistent delivery of PLUS-values which no other broadcasting network can match.

networks expect that the joint income from this source will be as big as it was in the 1948 campaign, despite the interim expansion of TV. They base the estimate on the belief that the small town and rural vote will loom even bigger in this campaign and that to get to it the parties must use radio with even greater intensity than they propose using TV. Then again, on radio it will be easier to get choice evening periods on short notice.

Top agencies and clients

Q. What are the top 10 network clients buying in radio?

A. Procter & Gamble, Sterling Drug, General Food, Miles Laboratories, Lever Bros., General Mills, American Home Products, Liggett & Myers, Campbell Soup, Colgate.

Q. What are the top agencies placing network radio business?

A. Dancer, Fitzgerald & Sample, Y & R, Benton & Bowles, Geoffrey Wade, Cunningham & Walsh, Compton Advertising, BBDO, J. Walter Thompson.

Business outlook

Q. What does the network radio picture for the fall look like?

A. From present indications daytime business should be as good as it was last season, with even a possibility of improvement. CBS' Monday through Friday daytime schedule is sold out from 10 a.m. to 4.15 p.m. NBC has the renewal for the Procter & Gamble programming block in the bag, and the rest of the network's current daytime lineup with minor exceptions will be sold for the fall. Mutual also is in a strong daytime position.

The nighttime prospect, generally speaking, doesn't give promise of firming up much in the fall. A rate cut, if adopted by the networks, may change the outlook, but there is no evidence among ad agencies that they have clients primed to move into the medium after rates are cut.

Q. What new accounts have the networks signed for the fall?

A. New CBS sales at presstime were

A. New CBS sales at press time were three five-minute periods of *Bob Trout* to Ford, *My Friend Irma* to Cavalier cigarettes, and *What's My Line*, on NBC for the summer, to Philip Morris cigarettes. Also noteworthy is the fact that Mars Candy will schedule *People Are Funny* on CBS every week, instead of last season's alternate-week arrangement. Incidentally, this is the first time that Ford will have a steady program going in network radio since it cancelled *The Ford Theatre* in 1949 on the same network. ABC's lone newcomer to date for the fall is Philco's five-minute evening spot Monday through Friday with Edwin C. Hill.

Q. What's the present run-down of the NBC and CBS sponsored nighttime schedule?

A. By nights of the week CBS' lineup is as follows:

Sunday—*Our Miss Brooks* (General Foods), *Jack Benny* (Lucky Strike), *Amos 'n' Andy* (Rexall Drug), *Edgar Bergen* (Hudnut), *Philip Morris Playhouse*, *Hallmark Playhouse*, a Hollywood-type star theatre (Pearson Pharmacal), *Longine Choralists*, and *Bob Trout* (General Foods).

Monday—*Suspense* (Auto Lite), *Talent Scouts* (Lipton), *Lux Radio Theatre*, *Bob Hawk* (Camel), *Bob Trout* (Ford).

Tuesday—*People Are Funny* (Mars), *Mr. and Mrs. North* (Colgate), *Life With Luigi* (Wrigley), *My Friend Irma* (Cavalier), *Bob Trout* (Ford).

Wednesday—*Dr. Christian* (Chesebrough), *Bing Crosby* (General Electric), *Blue Ribbon Bouts* (Palst), and *Bob Trout* (Ford).

Thursday—*Dr. Keen* (operation Tandem), *What's My Line* (Philip Morris), and *Bob Trout* (General Foods).

Friday—Music experimental night.

Saturday—*Gene Autry* (Wrigley), *Tarzan* (General Foods), *Gang Busters* (General Foods), *Sauka Salutes* (General Foods).

NBC's sponsored nighttime lineup:

Monday—*Railroad Hour* (American Association of Railroads), *Voice of Firestone*, *Telephone Hour*, *Bowl of America* (Cities Service).

Tuesday—*Cavalcade of America* (DuPont), *Dean Martin and Jerry Lewis* (Chesterfield), *Fibber McGee &*

Molly (Pet Milk), *Fred Allen* (Old Gold).

Wednesday—*The Great Gildersleeve* (Kraft), *Groucho Marx* (DeSoto), *Big Story* (Pall Mall).

Thursday—*Roy Rogers* (General Foods), *Dragnet* (Chesterfield), *Counterspy* (Gulf Oil).

Friday—*Hit Parade* (Lucky Strike), *Mario Lanza* (Coca-Cola).

Saturday—*Grand Ole Opry* (R. J. Reynolds), *Vaughn Monroe* (R. J. Reynolds).

Sunday—*Phil Harris-Alice Faye* (RCA), *Theatre Guild* (U.S. Steel).

In addition to the above CBS has the following line up of quarter hours from 6:45 to 8 p.m.: *Lowell Thomas*, *Beulah*, *Jack Smith* (Procter & Gamble), and *Ed Murrow* (Amoco). Monday through Friday, and Club 15 (Campbell Soup), Monday, Wednesday, and Friday.

NBC also has four Monday through Friday 15-minute strips between 6:45 and 8 p.m. They are: *Three Star Extra* (Sun Oil), *Pure Oil Time* (Pure Oil Co.), *News of the World* (Miles Labs.) and *One Man's Family* (Miles Labs.).

(ABC and MBS lineups were not available at presstime.)

Q. What's the total number of commercial night-time hours NBC and CBS has under contract for the fall?

A. At the time SPONSOR went to press the count stood: CBS, over 20 hours; NBC, 15½ hours.

Program trends

Q. What will be the main programming trends in radio this fall?

A. From information at hand it is hard to discern any sharp or startling departures from the norm. CBS, however, seems to be especially active in experimenting with program forms and trying to develop new variations of old forms. It intends to go on with its modestly scaled two hours of music Friday nights, hoping to make this an attractive buy through improved production technique, enhanced quality, and reduced cost. In the field of dramatic entertainment, the network has high expectations for the London-produced *Horatio Hornblower*, which it describes as having a novel mood of

Five Outstanding New Radio Shows

CBS Radio presents the year's top creative achievements in radio showmanship—five fresh interpretations of established program types....Designed with realistic respect for advertisers' budgets, these new shows carry maximum appeal for all ages, sexes, and tastes—assure low cost-per-thousand mass audiences....Once more, CBS Radio, creator of more successful package programs than any other network, leads in developing exciting new entertainment.

Announcing...



"The



Frank Fort

"Horatio Hornblower"

"December



Bi

"Gunsmoke"

"The Steve



Allen

Jerome Snyder

tainé Show”



ide”



n Show”

Give your product a seasonable lift with one of these all-season shows . . .

THE FRANK FONTAINE SHOW—A half-hour of rippling comedy with Frank Fontaine and his zany impersonations of Fred Frump and John L. C. Silvoney . . . the baby-sitting dilemmas of the Fontaine family (latest count: a hilarious eight). Sundays, 8:00-8:30 p.m. EDT

HORATIO HORNBLOWER—Starring the distinguished Michael Redgrave as hero of C. S. Forester's best-sellers. Salt-spray adventures and sparkling romance . . . with an audience already assembled by the dashing Hornblower of magazine, book, and screen. (Mondays, 8:00-8:30 p.m. EDT)

DECEMBER BRIDE—Spring Byington is “her usual delightful self” (says *Variety*) as a new kind of mother-in-law (her son-in-law dotes on her). Warm situation comedy with a new view of an old relationship—delight for every in-law in the land. (Sundays, 7:00-7:30 p.m. EDT)

GUNSMOKE—There's a U.S. Marshal, assorted villains, the setting is the West—but there's a priceless missing-ingredient: It's a Western *without* corn. Adult writing, believable acting . . . the effect—to win a new audience for the sagas of the prairies. (Saturdays, 7:30-8:00 p.m. EDT)

THE STEVE ALLEN SHOW—A program with a human format—first name, Steve. It's a changing and always surprising blend of artesian ad-libbing . . . the Allen piano . . . the Bobby Sherwood Trio . . . and bright banter with unexpected guests. A smash hit on the Coast, this show has top national prospects. It's all easy . . . nothing's forced . . . a half-hour of fun. (Monday through Friday, 9:30-10:00 p.m. EDT)

Ask your CBS Radio representative for sample recordings. . . . Refresh your customers and your sales with one of these big-opportunity shows—

...all on THE CBS RADIO NETWORK

its own. It is also introducing this fall what it describes as a "psychological Western." *Gunsmoke*.

A move that has, according to trade comment, intriguing implications on the radio program front is the extension of Sylvester L. (Pat) Weaver's authority at NBC. As vice president in charge of the radio network, as well as head of TV operations, Weaver is brought within the network's radio programming orbit. As some industry observers put it, the extension of Weaver's authority could be a tactical answer to one of the complaints from NBC radio affiliates, namely, that NBC has been concentrating its program creative talent on TV, to the almost complete neglect of its radio programming structure. By linking Weaver to radio, these observers point out NBC is, in effect, saying to its affiliates: "You tell us that the TV network has been getting all the breaks in creative programming and show glamor? All right, we have now put in charge of the radio network the very man responsible for all the creative effort and glamor you talk about. He's now on your side, as much as TV's."

Meanwhile NBC is without a high-powered, glamor-studded program for the fall. *The Big Show*, which held the big radio spotlight for two seasons, is not coming back. NBC, however, does report that some important Hollywood names have indicated an interest in returning to radio this fall and that network is negotiating for several such names for programs, which "will be offered at prices far lower than their counterparts were listed in the past."

The most conspicuous trend at ABC is toward disk jockeys specializing in Western and hillbilly music. The network is scheduling two and a quarter hours of it each week-day afternoon. General Mills has underwritten two segments of it—a quarter hour with Bill Ring, out of Springfield, Mo., and a half-hour, n.c.d. by Cal Tunes. Between the two there will be 90 minutes of the same type of country music presided over by Tennessee Ernie.

Costs

Q. What is the price trend in network radio programs?

A. Prices are pretty much down to bedrock now. Practically all the water has been squeezed out of network-

controlled packages which can't lay claim to a track record—that is, previous sponsorship. Nighttime half-hour dramatic program without names range between \$2,500 and \$3,250. With a Hollywood name added, a show in this category now comes to around \$4,000. A case in point where even this figure is high for a screen-supported show is NBC's *Silent Men*. With Douglas Fairbanks, Jr., as part of the package, this one can be had for \$3,342. CBS is offering the long-tested *Crime Photographer* for \$3,100, and the equally well-established *The FBI in War and Peace* for \$3,975. The only new comedy show being offered is CBS' *Frankie Fountaine*, and that's listed for \$5,500, which price is around \$2,000 less than a stanza of this stripe would have had to sell for a couple of seasons back.

Because of the lean market and the low prices there's very little new radio material coming from the better known and more successful freelance packagers. They're concentrating their efforts on TV. This situation could change overnight. Clients, who have been exclusively TV, are showing here and there an interest in going back to radio, and, according to their agencies, some of these sponsors have expressed a preferred interest in untested shows so long as they have a good chance of succeeding. This is a sharp reversal of custom for the business. With but the rarest of exceptions, programs have for years been bought only on the basis of ratings and performance on the air.

Speaking generally, the listed price of a show doesn't often match the price paid by the advertiser. Program buying has come to have a bargaining flexibility all its own. The final price can largely depend on the size of the commitment for time.

Q. What shows available at low cost can do a good job?

A. ABC thinks its serial, *When a Girl Marries*, at \$2,700 gross, packs plenty of life yet and can deliver an exceptionally low cost-per-1,000. It has the same faith in its newcomer, *Tennessee Ernie Time*, composed of disk-jockeyed country music and priced as follows: five minutes, \$250; 10 minutes, \$500, and 15 minutes, \$750, Monday through Friday, with all prices subject to agency commission. CBS submits as a solid buy its *Steve Allen*, 60-minute across-the-boarder, \$1,200.

Network coverage

Q. How many ears can be reached by the networks and at what cost?

A. It would be amiss to undertake any calculations along these lines at the moment. The 1949 BMB figures could be used for the ear count, but such arithmetic would be dated, or found useless within the next month or two, at which time Ken Baker's Standard Audit & Measurement and A. C. Nielsen's coverage data are scheduled to become available. (See letter below for Nielsen rebuttal to Ken Baker statement in recent SPONSOR issue.)

ARB's August 1951 nation-wide survey on listening and viewing as compared to newspaper and magazine reading showed the breakdown for the average time spent with each medium to be: radio, 103 minutes; TV, 43 minutes; newspapers, 34 minutes and magazines, 13 minutes.

510 MADISON

(Continued from page 9)

NIELSEN REBUTS BAKER

It's unfortunate that Mr. Baker's reply to my piece on Nielsen Coverage Service (SPONSOR, June 16) shows such a blithe disregard for the realities of both BMB mail balloting methods and of modern research techniques in general. To accuse "a few individuals" of "muddying" the circulation picture by introducing a new and improved technique is merely a smoke screen to hide serious deficiencies. The facts are:

1. BMB did not discard personal interviews as "unsuitable," but found it "impracticable" to use this superior technique because:

(a) BMB lacked the large, highly trained, full-time field staff, widely dispersed throughout the United States, which is an exclusive facility of the Nielsen organization, and which is essential to the economy and accuracy of personal interviews.

(b) The uneconomic BMB policy of reporting separately on tiny counties of no individual importance burdened the entire (Please turn to page 60)

This is a **RATE CARD . . .**

Remember?

WWJ <small>AM-FM</small>		Rate Card No. 32 April 1, 1951
The Detroit News The World's First Radio Station NBC Network		
Associate Station WWJ-TV Owned and Operated by The Evening News Association		
Business Address 622 W. Lafayette Detroit 31, Mich.	WWJ 950 KC 5 KW Regional Full Time Established August 20, 1920	WWJ-FM 97.1 MC 10.5 KW Metropolitan Full Time Established May 9, 1941
General Manager—Edwin K. Wheeler Station Manager—Don DeGroot Sales Manager—James G. Eberle National Sales Manager—Wendell Parmelee NATIONAL REPRESENTATIVE—GEORGE P. HOLLINGBERY COMPANY		

At **WWJ**, The World's First Radio Station, we believe in setting rates and sticking to them.

Down through the years our rates have been set—and adjusted as factors warranted—to reflect honest appraisals of **WWJ's** accepted value in America's great fifth market.

If new trends and influences disturb this market or **WWJ's** value, a new rate card will be published and enforced.

For 32 years, **WWJ** management has been interested in strengthening radio through sound business practices. Along with other forthright builders of broadcasting, we have always dealt on top of the table.

We intend to keep on dealing that way.

THE WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



AM—950 KILOCYCLES—5000 WATTS
FM—CHANNEL 746—97.1 MEGACYCLES

Associate Television Station WWJ-TV

**nobody buys
WWJ for less,
. . . nobody
pays more.**

Available network package programs (radio)

ABC radio network shows

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
CAFE ISTANBUL	Intrigue	Adult	30 min. 1 wk	\$3,500	yes	International intrigue with Marlene Dietrich
CROSSFIRE	Panel	Adult	30 min. 1 wk	\$1,500	yes	Discussions with top political figures
THE GREAT ADVENTURE	Documentary	Family	30 min. 1 wk	\$3,000	yes	Panoramic view of Amer. achievements, history, people, etc.
MR. BROADWAY	Musical drama	Family	30 min. 1 wk	\$1,500	yes	Traveling reporter gives his impressions of big city
NEWSSTAND THEATRE	Drama	Family	30 min. 1 wk	\$2,500	yes	Top magazine stories
ND SCHEDULE TODAY	Variety	Children	1 1/2 hrs. 1 wk (portions can be prorated)	\$1,800	yes	Stories, entertainment for children
POSTMARK U. S. A.	Quiz	Family	30 min. 1 wk	\$1,750	yes	Contestants win prizes for listeners and themselves
TENNESSEE ERNIE	Music	Family	1 1/2 hrs. 5 wk (portions can be prorated)	\$3,000	yes	Folk music
TIME CAPSULE	Variety	Family	30 min. 1 wk	\$1,600	yes	Report on "today" to people 100 yrs. from now
TOP OF THE WORLD	Aud. Partic.	Family	15 min. 5 wk	\$1,400	yes	Welcome to N.Y. show originating from Empire State tower

CBS radio network shows

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
CEDRIC ADAMS	Commentary	Family	10 min. 2 wk	\$1,050	yes	Homey stories, hints and humor
THE STEVE ALLEN SHOW	Informal	Family	15 min. 1 wk	\$1,200	no	Informal interviews, comedy, with guests and music
BIG TIME	Comedy Music	Family	30 min. 1 wk	\$4,300	no	Geo. Price with music, stars from great days of show biz
BIG TOWN	Drama	Family	30 min. 1 wk	\$3,550	yes	Adventures of Steve Wilson, dynamic editor of Illus. Press
BROADWAY'S MY BEAT	Adventure	Family	30 min. 1 wk	\$3,050	no	Detective's adventures behind facade of his theatrical beat
CAPITOL CLACKERDUM	Discussion	Adult	30 min. 1 wk	\$1,275	yes	Interviews with nation's statesmen
MR. CHAMELEON	Mystery	Family	30 min. 1 wk	\$4,000	yes	Detective uses disguises to track down criminals
CORRESPONDENTS' SCRATCHPAD	News Review	Adult	15 min. 5 wk	\$975	yes	Recorded report from all over the world
CBS FARM NEWS	News	Adult	15 min. 1 wk	\$950	yes	Paramount interest in field of agriculture
COUNTY FAIR	Aud. Partic.	Family	15 min. 5 wk	\$3,000	yes	Homemakers in entertaining stunts for major prizes
CRIME PHOTOGRAPHER	Mystery	Family	30 min. 1 wk	\$3,400	yes	Fearless press photographer covering news in large city
DORIS DAY	Music	Family	30 min. 1 wk	\$4,500	yes	Musical revue featuring Doris Day
DECEMBER BRIDE	Situation Comedy	Family	30 min. 1 wk	\$4,535	no	Antics of marriageable mother-in-law Spring Byington
DOLLAR A MINUTE	Aud. Partic.	Family	30 min. 1 wk	\$3,625	yes	Guests air gripes and ambitions for a dollar a minute
ESCAPE	Drama	Family	30 min. 1 wk	\$3,500	yes	Transports listeners into fabulous stories of high adventure
FBI IN PEACE & WAR	Mystery	Family	30 min. 1 wk	\$3,975	yes	Fictional episodes of FBI crime detections
FRANK FONTAINE	Comedy	Family	30 min. 1 wk	\$5,500	no	Mimicry, characterizations, standup comedy routines
GALEN DRAKE	Commentary	Family	15 min. 1 wk	\$1,050	yes	Dry humor and story telling
GARDEN GATE	Commentary	Adult	15 min. 1 wk	\$1,300	yes	Home gardening
GUNSMOKE	Drama	Family	30 min. 1 wk	\$3,250	yes	Marshal Mark Dillon of Dodge City combats crime in West
RADIE HARRIS	Commentary	Family	5 min. 1 wk	\$1,225	yes	Informative interview with top Hollywood and B'way stars
HEAR IT NOW	Documentary	Adult	1 hr. 1 wk	\$8,500	yes	Recreates current history
HEARTHSTONE OF DEATH SQUAD	Mystery	Family	30 min. 1 wk	\$4,000	yes	Exploits of famous detective
HORATIO HORNBLOWER	Adventure	Family	30 min. 1 wk	\$3,500	no	Adaptation of C. S. Forester's novels
INVITATION TO LEARNING	Discussion	Adult	30 min. 1 wk	\$1,350	yes	Discussion of great literature of all ages
JOHNNY DOLLAR	Mystery	Family	30 min. 1 wk	\$3,750	yes	Adventures of insurance investigator
THE JUDGE	Mystery	Family	30 min. 1 wk	\$3,215	yes	Judge uses past experiences to solve cases
MR. KEEN	Mystery	Family	30 min. 1 wk	\$4,700	no	Stories about a kindly detective
LARRY LE SUEUR & THE NEWS	News Report	Adult	15 min. 5 wk	\$750	yes	Roundup report on the happenings of the day
THE LINEUP	Mystery	Family	30 min. 1 wk	\$4,200	yes	Adventures behind the scenes of criminal investigations
MEET MILLIE	Situation Comedy	Family	30 min. 1 wk	\$4,725	yes	Fun-loving secretary who mixes business & romance
MUSICLAND, U. S. A.	Music	Family	30 min. 1 wk	\$4,375	yes	Music and songs from musical comedy and operetta
N. Y. PHILHARMONIC	Music	Family	1 hr. and 30 min. 1 wk	\$21,500	yes	Musical commentary and classical music
ON A SUNDAY AFTERNOON	Music Sports	Family	2 1/2 hrs. 1 wk	\$1,600	yes	Music, news, sports, weather and traffic coverage
OTHER WOMEN'S CHILDREN	Daytime Serial	Family	15 min. 5 wk	\$2,700	yes	Age-old problem of choosing between career and marriage
PEGGY LEE	Musical	Family	15 min. 1 wk	\$2,300	yes	Singer and guest in musical showcase
THE PEOPLE ACT	Documentary	Adult	25 min. 1 wk	\$7,000	yes	Current story of free Americans
PEOPLE'S PLATFORM	Discussion	Adult	30 min. 1 wk	\$1,350	yes	Gives listeners a basis for making decisions on topics of contemporary interest

WGAR WINS 6th STRAIGHT VICTORY IN CLEVELAND PRESS RADIO POLL!



See-Hear with
STAN ANDERSON

WGAR Wins Station Honors
in Seventh Press Radio Poll

ON POINT BASIS, WGAR GETS 30%!
STATION B...17½
STATION C...15½
STATION D...10
STATION E...7
STATION F...1½

	First choice:
	Women's Program
X	LADIES' DAY
	Children's Program
X	FAIRYTALE THEATRE
	Public Service
X	CITY CLUB
	Instrumentalist
X	HENRY PILDNER
	Male Vocalist
X	REG MERRIDEW
	Studio Announcer
X	TOM ARMSTRONG
	Best Commercials
X	Advertisers currently on WGAR won top three awards under this classification.

CLARK RESTAURANTS
OHIO BELL TELEPHONE CO.
CLEVELAND ELECTRIC ILLUMINATING CO.

Your advertising message on WGAR gains listener respect, stimulates listener response. WGAR's dominant victory reflects consistently good programming, top-notch talent, and high advertising standards.

For established audiences, enthusiastic listeners and exceptional response, use the station with 4 million friends!

Ask now about availabilities of spots and segments in big-audience, low-investment local programs.

in Northern Ohio... **WGAR** the SPOT for SPOT RADIO

RADIO . . . AMERICA'S GREATEST
ADVERTISING MEDIUM



WGAR Cleveland • 50,000 WATTS • CBS
EASTERN OFFICE, 665 FIFTH AVE., NEW YORK CITY



Represented Nationally by The Henry I. Christal Co.
In Canada by Radio Time Sales, Ltd. Toronto.

PURSUIT	Mystery	Family	30 min. 1/wk	\$2,675	yes	Features Scotland Yard manhunts
QUIZ KIDS	Quiz	Family	30 min. 1/wk	\$2,850	yes	Five talented youngsters in question and answer quiz
ROBERT O'S WAXWORKS	Musical	Family	30 min. 5/wk	\$5,000	yes	Robert O. with guests and records
ROMANCE	Drama	Family	30 min. 1/wk	\$2,950	yes	Dramatizations of outstanding love stories
BILL SHADEL & THE NEWS	News	Adult	15 min. 1/wk	\$450	yes	Up-to-the-minute summary of Sunday's headlines
HOWARD K. SMITH FROM LONDON	News	Adult	15 min. 1/wk	\$950	yes	Interprets week's international events
SWEENEY & MARCH PROGRAM	Music Comedy	Family	30 min. 5/wk	\$2,675	yes	Records and tomfoolery
THINKING OUT LOUD	News Discussion	Adult	10 min. 1/wk	\$1,050	yes	Recap by newsmen who has been at scene of week's big story
BOB TROUT & THE NEWS	News	Adult	5 min. 5/wk	\$2,000	yes	Complete mid-evening summary of late events
WEATHER, U.S.A.	News	Family	5 min. 5/wk	\$350	yes	Weather predictions and long range forecasts
YOU & THE WORLD	Discussion	Adult	15 min. 5/wk	\$1,950	yes	Designed to inform listeners on phases of everyday living
YOU ARE THERE	Drama	Family	30 min. 1/wk	\$5,200	yes	On-the-scene technique to historical events of pre-radio days

MBS radio network shows (prices available on request only)

TITLE	TYPE	APPEAL	TIME	TESTED	EXPLANATION
ADVENTURES OF MAISIE	Comedy	Family	30 min. 1/wk	yes	Ann Southern in famed movie role
AFFAIRS OF PETER SALEM	Mystery	Family	30 min. 1/wk	yes	Urbane sleuth solves crimes
THE BLACK MUSEUM	Drama	Family	30 min. 1/wk	yes	Orson Welles narrating crime stories
BOBBY BENSON	Western	Children	30 min. 5/wk	yes	Cowboy kid and pals in adventure Western
BOBBY BENSON	Western	Children	30 min. 1/wk	yes	Cowboy kid and singing sidekick
CRIME FIGHTERS	Drama	Family	25 min. 1/wk	yes	Drama of law enforcement officers
DIXIELAND MATINEE	Music	Family	25 min. 5/wk	yes	Two-beat music by Southern musicians
DOWN YOU GO	Quiz	Family	25 min. 1/wk	yes	Permanent panel quiz show
DUNN ON DISKS	Music	Family	30 min. 1/wk	yes	Rod Dunn and hot jazz records
FEMME FAIR	Variety	Women	15 min. 1/wk	yes	Helen Hall chats with women guests
GEORGIA CRACKERS	Music	Family	30 min. 1/wk	yes	Hillbilly dances and songs
THE GREAT DAY SHOW	Quiz	Family	30 min. 1/wk	yes	GI quiz show with 3-day pass as prize
HARMONY RANGERS	Music	Family	30 min. 1/wk	yes	Western ballads and folk songs
HAWAII CALLS	Music	Family	30 min. 1/wk	yes	Music direct from Waikiki beach
AL HELFER'S SPORTS DIGEST	Sports	Family	15 min. 1/wk	yes	Review of week in sports
SYLVAN LEVIN OPERA CONCERT	Music	Family	15 min. 1/wk	yes	Opera highlights with large orchestra
LOMBARDOLAND, USA	Music	Family	30 min. 1/wk	yes	The Great Guy and his music
BRUCE MACFARLANE	News	Family	15 min. 1/wk	yes	Midwest reporter comments on news
MERTS RECORD ADVENTURES	Music	Children	30 min. 5/wk	yes	Mert Kopton plays records for kids
MGM MUSICAL COMEDY THEATRE	Music	Family	60 min. 1/wk	yes	Great MGM musicals in radio versions
MODERN ADVENTURES, CASANOVA	Drama	Family	30 min. 1/wk	yes	Errol Flynn as gay young blade
MYSTERIOUS TRAVELER	Adventure	Family	30 min. 1/wk	yes	Weird adventure stories
NEWS HEADLINES—FRANK SINGISER	News	Family	5 min. 5/wk	yes	Midwestern editor analyzes news
NICK CARTER	Mystery	Family	25 min. 1/wk	yes	Master detective at work
OFFICIAL DETECTIVE	Mystery	Family	25 min. 1/wk	yes	Detective captain vs. underworld
TWENTY QUESTIONS	Quiz	Family	30 min. 1/wk	yes	America's favorite parlor game
UNDER ARREST	Drama	Family	30 min. 1/wk	yes	Men behind bars, authentic dramatizations
VANDEVENTER NEWS	News	Family	15 min. 1/wk	yes	Veteran newsmen reports
WOMAN OF THE YEAR	Drama	Family	30 min. 1/wk	yes	Bette Davis in newspaper story

NBC radio network shows

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
JANE ACE, DISK JOCKEY	Comedy	Family	30 min. 1/wk	\$2,353	yes	Jane and Goodman Ace, music and patter
AMERICAN FORUM OF THE AIR	Forum	Adult	30 min. 1/wk	\$2,059	yes	Theodore Cranik presides, national figures debate
ARCHIE ANDREWS	Comedy	Family	30 min. 1/wk	\$2,500	yes	Teenage jaunts into mis-adventure
BEST PLAYS	Drama	Family	1 hr. 1/wk	\$5,883	yes	The finest of the Broadway stage
THE CHASE	Drama	Adult	30 min. 1/wk	\$2,942	yes	Suspense, with ironic or surprise endings
CRITIC AT LARGE	Commentary	Family	15 min. 1/wk	\$759	yes	Leon Pearson covers books, plays, etc.
DIMENSION X	Drama	Family	30 min. 1/wk	\$2,971	yes	Imaginative, suspenseful science fiction
THE FALCON	Mystery	Family	30 min. 1/wk	\$3,000	yes	Escapades with police and young ladies
FIRST NIGHTER	Drama	Family	30 min. 1/wk	\$2,236	yes	Long-time favorite, with original cast
HOLLYWOOD LOVE STORY	Drama	Family	30 min. 1/wk	\$1,823	yes	Romantic fiction against cinema background
A LIFE IN YOUR HANDS	Drama	Family	30 min. 1/wk	\$2,942	yes	Gripping stories of the courtroom

**50,000 WATTS
OF
POWER-PACKED**

KEX — traordinary ADVERTISING ACTION

Advertisers get fast, action-packed results when they use KEX, Oregon's only 50,000 watt station.

✓ CHECK THESE CURRENT CAMPAIGNS



ARMOUR & COMPANY

A special Portland promotion featuring KEX Kiddie Star, Uncle Bob, has the sale of Star Brand Frankfurters and Pork Sausages soaring!

Uncle Bob makes personal appearances at supermarkets and auditions young talent. Winners are presented weekly at a Saturday morning theatre party which is broadcast over KEX.

KEX SUMMER BANDWAGON

A combination promotion between KEX and seven grocery groups (representing over a hundred retail outlets) has resulted in the greatest direct selling campaign ever in action in the Portland area.

KEX provides a saturation radio campaign — and the stores feature "Bandwagon" products in their advertising. These sixteen food advertisers are currently riding the KEX Bandwagon:

AMAZO Desserts	CROWN Flour	General Mills WHEATIES
ARMOUR Star Brand Products	PEPSI-COLA	GRANDMA COOKIES
BLUE BELL Chips	POST'S Corn-fetti	JUNKET Sherbets
BLUEBONNET Margerine	CUTICURA Soap & Ointment	KELLOGG Variety Pack
FAB	FRANZ Bread	NALLEY'S Tang and Chips
	WELCH'S Grape Juice	CAVALIER Cigarettes



MORE ACTION FOR THESE ADVERTISERS

FISHEL'S • Portland outdoor furniture retailer celebrated 30th anniversary with KEX spot "saturation" campaign and special "Kay West Festive Thursday" broadcast. Result: sales climb.

SAVINGS & LOAN ASSOCIATION Attributes \$50,000 individual deposit to 50,000 watt KEX newscast.

LUCKY LAGER BREWING COMPANY • Sponsors late evening "Dance Time." Top records of the week are tabulated from the enthusiastic response of dealers and music operators.

Here's proof of KEX coverage. During the last six months KEX received mail from 99 of the total 121 Pacific Coast counties, plus Alaska, British Columbia, Alberta, and eight other states. For additional information, contact KEX Sales or Free & Peters.

KEX

Oregon's *Only* 50,000 Watt Station
ABC AFFILIATE IN PORTLAND



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

LIVE LIKE A MILLIONAIRE	Aud Part	Family	30 min. 5 wk	\$5,059	yes	Different daytime entertainment
MEET THE PRESS	Forum	Family	30 min. 1 wk	\$1,883	yes	Today's personalities quizzed by the press
MIND YOUR MANNERS	Forum	Family	30 min. 1 wk	\$2,352	yes	Teenagers discuss youngsters problems
MY SECRET STORY	Drama	Family	30 min. 1 wk	\$1,471	yes	Mature, understanding stories for women
NIGHTBEAT	Mystery	Adult	30 min. 1 wk	\$3,500	yes	A Chicago newspaper man on the prowl for material
JANE PICKENS SHOW	Music	Family	15 min. 5 wk	\$2,882	yes	Jane sings and interviews guests
ELMO ROPER	Commentary	Family	15 min. 1 wk	\$1,000	yes	What people are thinking; political emphasis
SCARLET PIMPERNEL	Drama	Family	30 min. 1 wk	\$2,942	yes	The Robin Hood of the French Revolution
SHORT STORY	Drama	Family	30 min. 1 wk	\$2,941	yes	Best contemporary short stories
SILENT MEN	Drama	Family	30 min. 1 wk	\$3,842	yes	Douglas Fairbanks, Jr., stars
STARS IN KHAKI 'N BLUE	Variety	Family	30 min. 1 wk	\$3,178	yes	Talent from the armed forces
BILL STERN	Sports	Family	10 min. 1 wk	\$1,530	yes	High-points from lives of sports figures
VOICES AND EVENTS	News	Family	30 min. 1 wk	\$4,117	yes	Week's news, recorded on-the-scene
WHITEHALL (212)	Music		30 min 1 wk	\$3,236	yes	Authentic Scotland Yard cases
MEREDITH WILLSON	Mystery		15 min. 5 wk	\$1,765	yes	Meredith's Music Room . . . music and chats

510 MADISON

(Continued from page 54)

project with such unwieldy and wasteful sampling and tabulating procedures that the available funds simply could not finance a wholly sound job of gathering the basic field data.

2. Memory loss is a much smaller factor in well-conducted personal interviews than with mail ballots—and especially when, as with the NCS technique, completeness of recall is aided by:
 - (a) Interviews with every available member of the family.
 - (b) Subsequent "Family Edit and Verification" of a copy of the original answers.
3. Despite Mr. Baker's claims to the contrary, NCS achieves a substantially true probability sample via a

method developed in close collaboration with the U. S. Census Bureau, applauded by the country's leading researchers and fully capable of mathematical proof.

4. There's no "lack of uniformity" in the work of a full-time, thoroughly-trained and well supervised field staff when a properly designed sample and questionnaire are used.
5. The NCS questions on program audiences can exert no influence on station answers, since they are asked only at the end of the interview, and specifically avoid any reference whatever to stations or networks. Incidentally, they refer to shows on all four networks—and not just one, as alleged by Mr. Baker.
6. The under-statement of the true coverage of radio and TV stations by the inaccurate samples and methods of mail ballots will do

more to damage the industry, more to "scare broadcasters," than any straw men Mr. Baker creates.

Lastly, we are accused of not serving the individual station's needs. NCS, in fact, will report on more station data, with more comprehensiveness, and more accuracy, than has ever been provided by *any* coverage service.

Experienced researchers understand clearly that the advent of television created new sampling and other technical problems for researchers and rendered the use of mail ballots, for coverage measurements, not only obsolete but positively dangerous and damaging to a great industry. Like everything else in a dynamic country, research moves steadily forward—abandoning obsolete methods in favor of new, improved techniques designed to cope with changing conditions.

A. C. NIELSEN, *President*
A. C. Nielsen Company

SERVING THE SUN EMPIRE Since 1924



WDBO

580K.C. 5000 WATTS WDBO-FM 92.3 MCS 34000 WATTS

STILL WAY AHEAD! *Central Florida's Pioneer Radio Station*

1951 Retail Sales in the 21 WDBO counties totaled \$616,908,000*. WDBO has approximately 19,000 more daytime families and 17,000 more nighttime families who listen regularly (6 or 7 days or nights a week) than the other 3 Orlando stations combined**. Hooper Radio Audience index—morning 44.0, afternoon 48.9, evening 41.2***. No increase in WDBO rates since 1946.

* 1952 Sales Management ** Last BMB Report *** C. E. Hooper—Oct.-Nov. 1951
WDBO, ORLANDO, FLORIDA — National Representatives, BLAIR, CUMMINGS

THE HOUSEWIVES' PROTECTIVE LEAGUE

485 MADISON AVE., NEW YORK
COLUMBIA SQUARE, LOS ANGELES

ADMIRACION SHAMPOO
ALLIED MOLASSES CO., INC.
ALLSTATE INSURANCE CO.
ALL SWEET MARGARINE
AMERICAN CHICLE CO.
AMERICAN SAFETY RAZOR CORP.
AMERICAN SECURITY & TRUST CO.
ASBESTON IRON BOARD COVERS
AVCO MANUFACTURING CORP.
B & M BAKED BEANS
BAMBY BREAD
B IN B MUSHROOMS
BIRDS EYE
BLUE COAL
BON AMI
BONDGARDS CREAMERY
THE BORDEN COMPANY
BOSCO
BOSTON GLOBE
BRICK'S SOCIAL CLUB MINCE MEAT
BRIGGS & CO. FRANKFURTERS
BRISK
CAPITOL FRITO CO. CORN CHIPS
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CHEER
COLLEGE INN FOOD PRODUCTS CO.
COUNTRY SQUIRE TURKEYS
DENNISON'S CHILI AND CATSUP
DIET DELIGHT
DINING CAR COFFEE
DODGE DIVISION, CHRYSLER CORP.
DOEHLA GREETING CARDS, INC.
DOESKIN TISSUES
DOWNYFLAKE WAFFLES
DRANO
DROMEDARY MIXES
EARLY CALIFORNIA OLIVES
ECONOMY CUP COFFEE
EMBASSY DAIRY
EMPIRE CRAFTS SILVER PLAN
FELS & COMPANY
FIRST FEDERAL SAVINGS & LOAN
FLEISCHMANN'S YEAST
FLORIDA CITRUS
FORD MOTOR CO.
FRANILLA ICE CREAM
GALBRAITH'S LUMBER
GAYMONT LAB. YOGURT

GENERAL ELECTRIC CO., LAMPS
GIBBS & COMPANY
GILL'S HOTEL SPECIAL COFFEE
I. J. GRASS NOODLE CO., INC.
GRIFFIN SHOE POLISH
G. WASHINGTON COFFEE
HABITANT SOUP CO.
HANDI FOOD PRODUCTS CO.
HELLMANN'S MAYONNAISE
HENACRES POULTRY FARM
HILLMAN MINX
HILLS BROS. COFFEE
HIRES ROOT BEER
HOLIDAY BRANDS SOLUBLE COFFEE
HOLIDAY MAGAZINE
HOME-STYLE FROZEN WAFFLES
H-O OATS
HOOD RUBBER COMPANY
HOOD'S MILK CO.
HOT SHOPPES
HOYT BROTHERS PIE MIXES
INTERNATIONAL HARVESTER CO.
INTERWOVEN STOCKING CO.
IODENT TOOTH PASTE
JELKE'S GOOD LUCK MARGARINE
JERMAN BROTHERS, INC.
HERB JONES SCOURING CLOTH
JOY HOSIERY MILLS
JUICE INDUSTRIES
KEN-L-PRODUCTS DOG FOOD
KENU
KIPLINGER LETTER
KREY PACKING CO.
LA CHOY
LADIES' HOME JOURNAL
LA FRANCE
LAVA SOAP
LIBBY, M. NEILL & LIBBY
LION BRAND PAINTS
LITE SOAP
LOOK MAGAZINE
LYON VAN & STORAGE CO.
FRANK MANN POTATO CHIPS
MARCEL PAPER MILLS, INC.
METROPOLITAN FEDERAL SAVINGS
METROPOLITAN POULTRY CO.
MILANI FOODS SALAD DRESSINGS
MILNOT
Mc CRORY'S STORES, INC.
NATIONAL BISCUIT CO.
NESTEA
NUCOA
O-CEL-O SPONGES
OLSON RUG CO.
OTTENBERG'S BAKERS

PAL ORANGEADE
PEPSI-COLA
PEQUOT MILLS
PETER PAUL, INC.
PEVELY DAIRY PRODUCTS
PHILADELPHIA DAIRY PRODUCTS
PIONEER LAUNDRY
PLYMOUTH ROCK GELATINE
RAYEX
REALEMON
RED DEVIL SOOT REMOVER
REDDI-WIP
ROCKINGHAM POULTRY CO.
SANDWICK'S CANDIES
SANITARY RUG CO.
SCRIBBANS-KEMP BISCUITS
SEARS ROEBUCK & CO.
SEASIDE LIMA BEANS
SEVEN-UP
F. H. SNOW CANNING CO., INC.
SOFSKIN CREME
SO GOOD POTATO CHIP CO.
SPANDY
STOKELY-VAN CAMP, INC.
SUNKIST LEMONS
SURE-JEL
SWANS DOWN FLOUR
SWEETHEART SOAP
SWIFT & COMPANY
TEDDY'S SEA FOOD
TIDE
TIP-TOP BREAD
TIP TOP ORANGE JUICE
TOUCANS JUICES
TREND DETERGENT
UNIVERSAL TRADING RECORDS
U. S. SCHOOL OF MUSIC
YESS BEVERAGES
WASHINGTON FLOUR
WASHINGTON STATE APPLES
WASHINGTON STATE FRUITS
WESTERN BEET SUGAR
WHIRLPOOL WASHERS
WHITE STAR TUNA
WHITING'S MILK
WILBERT'S WAX
WILKINS COFFEE
WILSON'S EVAPORATED MILK
WINDEX
WOODWARD & LOTHROP
YOUNGSTOWN KITCHENS
YUBAN COFFEE
ZENITH HEARING AIDS

HAPPY TENANTS: *These 156 advertisers—all current or recent users of The Housewives' Protective League—have found that it's the most sales-effective participating program in all broadcasting. We can make room for you, too. Just call "the program that sponsors the product"...*

THE HOUSEWIVES' PROTECTIVE LEAGUE PLaza 5-2000, N.Y.C.—Hollywood 9-1212, Los Angeles.

11 DIFFERENT STATIONS

WWVA



WHEELING

Blanketing the industrial heart of America, WWVA brings *big* results. Four announcements from Wheeling's far-reaching, 50,000 watt station pulled 11,300 mail replies from 25 states. CBS in Wheeling, WWVA is a natural for better coverage and eye-opening sales results.

WSPD



TOLEDO

Toledo's most powerful radio station, WSPD is the voice of authority on the radios owned by 98% of Toledo's 300,000 retail buyers. Advertisers who want *more* than their share of the Toledo market, get on WSPD.

WGBS



MIAMI

The "spendingest" market in Florida is blanketed by WGBS, Miami's *only* 50,000 watt outlet. With popular CBS programming for a whopping city and retail trading area of over 427,000, this dominating voice is tops in sound selling.

WJBK



DETROIT

Tigers and Baseball and Detroit and WJBK all go round together. It's Detroit's popular sports, news, and music station where folks who like better entertainment set their dials. For a better buy, better try WJBK.

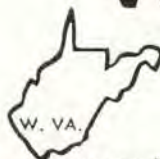
WSAI



CINCINNATI

Progressive Cincinnati buys by WSAI, basic ABC station. Broadcasting better programs on a full-time regional channel, WSAI fans out through a sound, substantial market where the business index climbs steadily up. Let WSAI put your product into this growing Ohio market.

WMMN



FAIRMONT

The most powerful radio station in eastern West Virginia, WMMN sells families in a thriving industrial area as well as a fertile agricultural region. A natural for farm or urban products, WMMN will carry your sales message to the people who buy.

WAGA



ATLANTA

WAGA is a habit for Atlanta radio listeners. The CBS radio outlet, WAGA puts programs and products in the 83,750 radio homes in this million dollar market.

KEYL-TV

SAN ANTONIO



THREE networks, ONE station . . . KEYL-TV offers the high Hooper programs of CBS and ABC and DuMont to San Antonio's 119,380 buying households. The third largest city in the first largest state, San Antonio is the pick of wise advertisers who want their products carried home.

WJBK-TV

DETROIT



Most Detroiters keep their dials set to WJBK-TV because top TV shows are normal for this popular CBS and DuMont outlet. It's a best buy for advertisers with an eye on this rich 102 million dollar Detroit retail market.

WAGA-TV

ATLANTA



Booming retail sales in Atlanta make WAGA-TV a best buy for advertisers who want results. With retail sales increased over 6 times their 1940 total, WAGA-TV offers you a top sales opportunity in a fast growing market.

WSPD-TV

TOLEDO



Toledo's only television outlet, WSPD-TV covers the third largest of the eight major Ohio retail markets. Affiliated with all networks, this popular station is the effective way of reaching Toledo's 438,000,000 retail dollars.



Does your product need a climate that's hot . . . or cold? Should the market be urban or rural . . . large or small? Whichever it is there's a top-value STORER STATION to sell your product successfully! In broadcasting—and telecasting too—wide-awake programming and friendly service have built enthusiastic audiences. So put your product on STORER STATIONS . . . stations where wise buyers hear what wise sellers have to say.

STORER BROADCASTING COMPANY

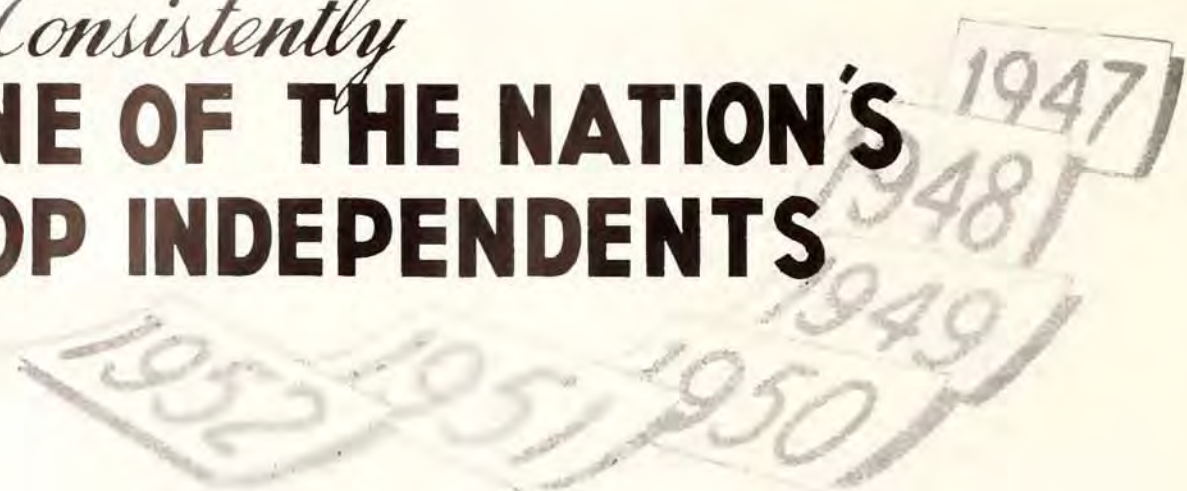
WSPD, Toledo, O. • WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich. • WSAI, Cincinnati, O. • WSPD-TV, Toledo, O. • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • KEYL-TV, San Antonio, Tex.

NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



Consistently
**ONE OF THE NATION'S
 TOP INDEPENDENTS**



Year after year, the nation's top advertisers use WNEB for effective selling in the rich Worcester area. For example, WNEB has 1952 contracts with the following accounts:

<i>Foods</i>	<i>Drugs</i>	<i>General</i>
Amazo	Anacin	Comels
Autocrat Coffee	Anahist	Carling's Beer & Ale
Birds Eye Products	Bayer Aspirin	Charmin Tissue
Barden's Instant Coffee	Brama-Seltzer	Chesterfield
Chase & Sanbarn Instant Coffee	Chlorodont Tooth Paste	Diamond Match
Contadina Tomata Paste	Daon's Pills	Holiday Mogazine
Eclipse Coffee Syrup	Ex-Lax	Hughes Aircraft
First National Stares	Feenamint	International Harvester
Franco-American Spaghetti	4-Way Cold Tablets	Ladies Home Journal
Haad's Ice Cream	Histoplus	Metra Goldwyn Mayer
Hoad's Milk	Musteral	Monsanto Chemical
International Salt	Pepsodent	Narrangansett Beer & Ale
Jelke Good Luck Margarine	Pepto-Bismol	New England Cake
Jella	Pomatex	New York Sunday News
Lipton Frostee	Pertussin	Sylvonio Electric
Lipton Iced Tea	Shodaw Wave	Tauroine Paints
Mrs. Filbert's Margarine	Vicks Cough Drops	United Aircraft
Nucoa	Vicks Cough Syrup	Viking Snuff
Pan American Coffee Bureau	Vicks Vatronal	
Past's Carnfetti		
Presta Cake Flour	<i>Automotive</i>	<i>Gasoline</i>
Squire's Arlington Ham	Chevrolet	Amaca
Sterling Salt	DeSota	Atlantic
Tenderleaf Tea	Ford	Esso
Victor Coffee		
Whiting Milk		

You're In Good Company on WNEB



WNEB

**WORCESTER
 MASSACHUSETTS**

Your Best Buy In New England's Third Largest Market

Represented by: THE BOLLING COMPANY, INC.

spot radio

Billings continue to mount

Spot radio, the only national ad medium which has shown a steady upward growth in billings over the past 16 years, is still growing at a rapid rate. However, many new techniques are being used, cost pictures have changed, and the availability outlook has altered since last year.

Unlike radio networks, whose strength used to lie in the evening hours of peak listening, spot radio has not been shaken firmly by TV competition. Stations have built up their morning and daytime schedules until they are selling all the choice availabilities in these hours as fast as they appear. Rates are being altered, with the outlook being for reduced nighttime costs and increases in the mornings and afternoons.

The scope of SPONSOR's Spot Radio section reveals how such changes will affect the plans of spot clients, and change the buying habits of ad agencies. Shown, too, are the latest facts of such hot spot topics as merchandising, fall business, trends in local-level programing, promotional tie-ups, results from using spot radio, regional network trends, transcriptions.

At right, SPONSOR's Spot Radio section is indexed for handy reference. Study of the contents will prove of value to any sponsor with spot radio in his fall plans.

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Agency interest in spot radio is on upbeat as stations intensify merchandising

KRSC's Bill Simpson (left, with easel) and Clark Company's John Stewart explain the details of this Seattle station's merchandising plans to N. W. Ayer timebuyer Carol Sleeper. Merchandising has given big boost to volume of spot radio billings in many markets



At top is typical in-store merchandising poster used in conjunction with KNX's "HPL" and "Starlight Salute" shows. Below, a drug-store in the WLW listening area blossoms with tie-in merchandising linked to a battery of shows and talent. WLW is veteran merchandiser

Availabilities

Q. What will the situation be this fall regarding spot radio availabilities?

A. After surveying the leading station reps. as to their availabilities, and a group of leading ad agencies, as to their buying intentions, this is what SPONSOR found to be the picture for fall spot radio buying:

1. *Morning time:* Since early-morning radio has been practically unhurt by TV, even in the biggest video markets, the low prices, big results, and growing circulation of morning radio has made it the most popular spot buy in sight.

The tightest squeeze is in finding good availabilities for minute announcements and chainbreaks, plus good participation slots, between the hours of 7:00 a.m. and 8:00 a.m. Here,

the growth of television seems to have no effect on agency requests, for the situation is even tighter in big TV markets like New York, Chicago, Los Angeles than it is in non-TV areas. On a long list of the country's best-known, big-power stations, the hard-to-find-time problems start at 6:00 a.m. and end as late as 9:00 a.m.

Most asked for item: "Good slots in well-rated morning newscasts, or next to newscasts." Second choice: "Well-rated 'Morning Men' or wake-up shows."

2. *Late a.m., afternoons:* The squeeze play begins to ease up in the late mornings, tightens around the noon hour, and eases again in the afternoon. Announcements slotted next to the highest-rated daytime network shows are hard to place on key stations, and some stations even double-spot to fit them in.

Reps and stations are becoming aware that advertisers want more than

just a set of ratings, or even cost-per-1,000 figures when they buy. Most of them now make morning and afternoon pitches on the basis of the audience compositions for the time slots, without waiting for the advertiser to ask for these figures, particularly where the audience is primarily female and the advertiser is a food or soap manufacturer.

Some stations and reps are going in strongly for "groups" or "packages" of afternoon spot availabilities, with attractive card-rate discounts because of the stepped-up dollar volume. These are being pitched strongly to the larger agencies who have household product accounts or food accounts. Many deals in this category were reported to SPONSOR for fall starts, at card rates.

Also, stations are grooming their own "service" shows (homemaking, cooking, local news, interviews in the afternoons, and are winning a lot of

new listeners and air advertisers to this segment of spot buying.

3. *Evenings, late p.m.:* During evening schedules, once the toughest spot time to clear, most of the easy-to-get availabilities occur. This is primarily because TV's greatest strength and deepest inroads have been during the hours of 7:30 to 10:30 p.m.

Prior to 7:30, newscasts are much in demand as are some early-evening local shows. These shows generally have a high ratio of males to females in the audience, since they reach family heads just around the supper hour, or driving home from work. Announcement slots next to these shows are also popular, with best-rated ones hard to get.

During the main part of the nighttime schedule, with a lot of evening time for sale on the networks and a lot of holes in network evening program schedules, there is a wide choice of availabilities of all types. Here again the "package" deal is a big item, with reps offering card-rate discounts that run as high as 50% for a big group of announcement slots primarily in evening slots. These are often a good buy for advertisers, reps point out, since any losses of audience to TV is largely counterbalanced by the "wholesale" price that's being paid.

Late-night and all-night disk-jockey participations are becoming more pop-

ular with advertisers; the best-rated shows are virtually sold out.

Rate outlook

Q. What's likely to be true this fall of spot radio rates?

A. As compiled by SPONSOR's staff, opinions on spot rates ranged all the way from the optimistic views of NARTSR ("Present rates will continue") to a station sales executive who predicted gloomily that "there are almost certainly going to be some rate cuts by stations at night, particularly in TV areas."

Generally, this was how the situation shaped up for fall:

1. *Morning, daytime rates:* The trend in morning rates is upward. Once considered more or less "marginal," the morning hours of 6:00 to 9:00 a.m. have been growing in value. This is due primarily to the lack of TV competition in these hours, the increase in "secondary set" listening (kitchens, bedrooms), and the over-all growth of radio homes.

Some of the price increases in morning spot radio this fall will be outright revisions of the rate schedule, both in and out of TV areas. However, on many stations, such as those represented by the NBC and CBS spot sales divisions, the price hikes will come in

the shape of reclassifications of time. It's going to work out something like this: If you've been holding down a spot at 7:30 a.m. on a station that's reclassifying, you may find that the start of, say, Class "B" time has been rolled back from eight o'clock to seven o'clock, and your original time slot has moved into the next higher category on the rate card.

Whether the price is increased or the time reclassified it will work out to virtually the same thing for the advertiser. The choice is a diplomatic one, and largely up to the station. You can get an idea of what these rates may look like by comparing the differences between Class "C" and "D," or between class "B" and "C" on the rate cards of several large radio stations.

Spot rates for late morning or afternoon availabilities are likely to remain at practically the same level this fall as they were this spring.

2. *Evening, nighttime rates:* Here, the trend is the reverse of the situation in morning and daytime radio. The bulk of radio research has shown that, with a few notable exceptions, the listening to nighttime radio is sagging.

Therefore, the adjustments in nighttime spot radio rates will tend to be down. These will not always be a straight "reduction" in rates. Again, they may be reclassifications in a few places. In cost cases, however, adver-

NARTSR clinics allow exchange of knowledge between agencies, clients, reps. Picture below shows session at which Bill Eastham (standing right), Lever Bros. brand advertising manager was guest of honor. Others (l. to r.) include George Brett, Katz Agency; Tom Flanagan, NARTSR; Robert Eastman, Blair; Fred Neuberth, Avery-Knodel. Sitting Martin Beck, Katz; Jones Scovern, Free & Peters

Veteran agencyman C. L. Miller, C. L. Miller Co. (second from left) at another NARTSR spot radio clinic-luncheon. Others (l. to r.) are Arthur McCoy, Avery-Knodel; Tom Flanagan, and Jones Scovern. NARTSR's philosophy in sponsoring sessions is that both buyer and seller benefit when there is systematic discussion of the advertiser's needs. Then reps salesmen can service their clients accordingly



tisers will be offered "package" deals—at card rates—which amount to the same thing, rather than rate cuts.

Some of these deals will come in at dollar-volume discounts that run as high as 50%, with the average being about 20%. The sales argument is simple: the money that's saved in buying a big schedule of nighttime spot announcements counterbalances any general loss of audience. In some cases, "packages" of announcements on individual stations may run as low as 10 a week. Usually, they'll be sold in groups of 21 or more, sometimes on a "fixed" (advertiser's choice) schedule; sometimes on a "floating" (station's choice of whatever's open) schedule.

All increases or decreases, day or night, are expected to be realistic in terms of cost-per-1,000.

Q. Will there be many "deals" in spot radio this fall?

A. So long as some 2,350 radio station compete against each other and against TV for their share of the spot radio dollar, there will be under-the-counter deals. However, the expectancy for fall is that advertisers who insist

on using bargain-basement tactics in shopping for radio buys will find the going tougher.

By fall 1952 most of the leading radio stations will have made adjustments in everything from rate card prices and time classifications to discount structures and local talent fees. Some have trimmed their sails pretty tightly, and with the NARTB and NARTSR looking on watchfully, are not likely to cut any further.

Business outlook

Q. How does spot business shape up for fall?

A. From the standpoint of both buyers and sellers of spot radio, the picture is optimistic. From veteran advertisers with multi-million dollar budgets to relative newcomers with modest radio allotments, admen are looking at spot radio with renewed interest. The rapid development of local daytime programming, local personalities, and local merchandising by radio stations in and out of TV areas has created added interest in spot radio. Too, there are signs of a swing back from TV, both network and spot.

Stations and radio station reps, who fought an uphill battle during the past season against everything from spot TV to radio networks with spot-like sales vehicles, are understandably pleased with the fall outlook.

Said an executive of one of the network-owned station rep organizations: "Last year, around this time, we were witnessing a parade of spot advertisers who were dropping out of spot radio because of TV. Many wanted to experiment in TV spot; a few were trying to balance the costs of high-priced network TV. New business was hard to flush out of the bushes—I guess we didn't sound very enthusiastic. How could we?"

"Today, things are different. We've had a bumper crop of renewals that have carried us right through a strong summer, with more renewals due for fall. In addition, we've had a substantial number of our 'old customers'—many of them returning to us from TV—coming back. This is particularly true of food advertisers, who have been attracted back to spot radio because of recently stepped-up merchan-

dising at the various stations.

"A lot of new clients, too, will be on our books for fall. Some of these are veteran advertisers who have never used spot radio before, and are coming to it because of the strength of our sales stories and successes. Some of them are new-product advertisers, who are using spot radio to help launch new goods and services, since it's easy to match spot radio to distribution patterns."

Another veteran station rep put it this way to SPONSOR: "In the early days of radio's growth, the networks signed deals with stations which gave to the networks the choice evening hours and daylight hours. We were lucky to stay alive by selling what local programs were left, plus agencies to the network vehicles.

"This fall, the shoe's on the other foot. Sponsors are asking for daytime or morning spot radio, local newscasts, evening saturation campaigns and the growing number of well-rated local shows. The potential for growth has turned in favor of spot. And, the networks no longer look upon us as a kind of bargain-basement operation. They compete with us every step of the way for the radio ad dollar."

Q. Will the lineup of spot radio advertisers this fall be virtually the same as last fall?

A. Several leading advertisers—from Hudson Pulp & Paper to the auto manufacturers—will be much more heavily in spot radio, having experimented freely in TV and found it not always suitable to either their problems or their ad budgets. This TV "turn-over" is likely to continue until (a) everyone has tried TV, or (b) everyone has made up his mind about it.

At the same time, there will be several new categories of spot advertisers on the air in radio this fall, principally among the booming crop of chlorophyll products and new agricultural products. Since spot radio is not restricted to TV areas, but at the same time can be held down to areas in which distribution is being achieved, it's still one of the best choices in the national media line-up for the introduction of new products.

Q. What national advertisers are

CLEVELAND

WSRS

"The Family Station"

**CLEVELAND'S
ONLY
NEWS STATION
ON THE AIR
24 HOURS DAILY
'ROUND THE CLOCK**

WSRS

**LOCAL NEWS EVERY
SIXTY MINUTES ON THE
HALF HOUR DAY & NIGHT**

"The Family Station"

WSRS

CLEVELAND

NAT'L. REP. FORJOE & CO.



—brings you a **NEW** approach
to the OREGON Market

The picture has changed in Portland—KWJJ, Oregon's most powerful independent station, now presents a bigger and better buy than ever before. Here is what has been happening.

NEW Ownership

The station has been purchased by Rod F. Johnson and its management reorganized for improved programming and service.

NEW Programs

KWJJ has added new programs, both transcribed and live talent to produce a new program schedule which has unlimited variety and increased family popularity.

NEW Merchandising Service

KWJJ has always stressed its merchandising service to advertisers. Now a whole new program of special promotions and merchandising plans is offered to help make your campaign on KWJJ more effective.

NEW National Representatives

KWJJ now offers increased coverage of the national field through the many offices of its new representatives, Weed and Company. Contact them for detailed facts on KWJJ's Billion Dollar Market.

"SPOT" Your Campaign on Portland's "Family Station".
You don't need "BIG MONEY" to spot your sales message in Portland's market. KWJJ wide coverage, popularity and program variety offer the perfect vehicle for "Spots that Pull." Tie in with top news, sports, music, features and record programs that lead in audience appeal.



KWJJ 10,000 watts

Oregon's Most Powerful Independent Station

National Representatives
WEED AND COMPANY

New York, Chicago, Detroit, Boston
Atlanta, Hollywood, San Francisco

Studio and Offices
1011 S. W. 6th Avenue
PORTLAND 4, OREGON

Phone ATwater 4393

1080 on Your Dial

buying heavily in spot radio for fall?

A. According to a SPONSOR checkup among station representatives and ad agencies, these categories of advertisers are expected to be most active in spot radio this fall:

Soaps—The postwar boom in detergents, paced by P&G's Tide, is continuing, but the competition—Lever's Surf, Colgate's Vel—is beginning to make a strong showing. The battle is on constantly in all major media, with the major soap firms shuffling around their spot radio schedules for detergents, and even for their standard soap brands. There's usually a steady, 52-week "basic" campaign going for most of them, supplemented by periodic splashes that involve heavy spot radio geared to special contests, merchandising drives, or coupon "sampling" deals. Several of the major soap firms, particularly P&G and Colgate, who trimmed their spot radio in TV areas last year, are beginning to move back into the video cities with increased spot radio.

Drugs—Hottest are the new rash of chlorophyll products—from toothpaste to dog deodorizers. The advance pre-

dictions for fall indicate that they will be as big a buyer of spot radio time and programs as the anti-histamine products were a couple of seasons ago.

The regular drug advertisers in spot radio—the patent medicines, the laxatives, the analgesics—are expected back this fall in somewhat greater numbers and with larger campaigns than last year. Traditionally, when drug sales are good, drug advertising booms. And, drug sales have held up well during 1952.

Later in the fall, although much of the buying is being done now, the cough-and-cold remedies, such as Pertussin and the cough drop firms, will be in spot radio in Northern markets, working southward as the season progresses.

Foods—Always one of the major advertising groups in spot radio, the food product firms are expected to be even larger this fall than they were last. For one thing, increased national income has meant more food spending, and a higher standard of living for more people. This, in turn, leads to competition for "new" family categories, and for rural consumers. Also, food advertisers have turned to day-

time and morning radio to sell everything from breakfast cereals and coffee to cake mixes, as the strength of daylight-hour radio has grown.

Spot radio has begun to look more and more attractive to food advertisers because of the stepped-up merchandising campaigns now being waged by radio stations in all parts of the country. In the competitive field of supermarket selling—where a product sells or doesn't on a combination of good packaging, good displays, and good advertising pre-sell—food advertisers are aware that guaranteed merchandising tie-ins can do a lot to increase the power of advertising.

So far, the biggest pushes in station merchandising have been in the direction of promoting food items, and the major accounts are beginning to sit up and take notice.

Others—None of the advertisers in the automotive, appliance or other hard goods classes is willing to make a prediction about spot radio expenditures for fall. Their plans are "iffy"—if shortages in vital materials do not develop, if the armed forces requirements do not cut too deeply into civilian production, if labor situations can be straightened out.

Movie advertising in spot radio is expected to jump upwards, as is the spot air advertising done by magazines and publishing houses. Spot radio usage by retail firms, or retail chains like Sears or Ward is expected to be heavier than last year. Beer and soft drinks will be at least as strong as last season.

IT'S ALL-SEASON IN MIAMI NOW!



If you still think Miami's merely a "Winter Resort"...take a look at these figures from the Miami and Miami Beach Convention Bureaus!

227 Conventions Booked April Through November Of This Year!

212,455 Conventioneers From Everywhere Will Attend These 227 Conventions!

\$25,932,970.00 Is A Conservative Estimate Of The Number Of Dollars These Conventioneers Will Spend Here!

And...remember, all this is *in addition to* our thousands of Summer Tourists and our half a million year-round residents!

Get *your* share of this big, bustling all-season business! WIOD can get it for you. Just let your Hollingbery man fill you in on the details.



James M. LeGate, *General Manager*
5,000 WATTS • 610 KC • NBC
National Rep., George P. Hollingbery Co.

Merchandising

Q. What developments in station merchandising are expected this fall?

A. Virtually all major radio outlets, in or out of TV areas, will have a station merchandising operation this fall, or will have one operating soon after. This is a statement that's true today; it certainly wasn't a few short years ago. A few pioneer stations like WLW, Cincinnati; WWVA, Wheeling; WRVA, Richmond; WFAA, Dallas; WLS, Chicago; WJR, Detroit; WFIL, Philadelphia and others have long done periodic or regular merchandising drives. But for the first time now the trend is in all classes of U. S. markets.

Merchandising has boomed at the

station level because of a combination of pressures. Television has made a dent in the revenue of radio stations—in and out of video markets—since many advertisers took their TV money away from radio spot. Also, with the number of AM and FM outlets in the U. S. constantly growing the scramble for the advertiser's dollar has become more harried.

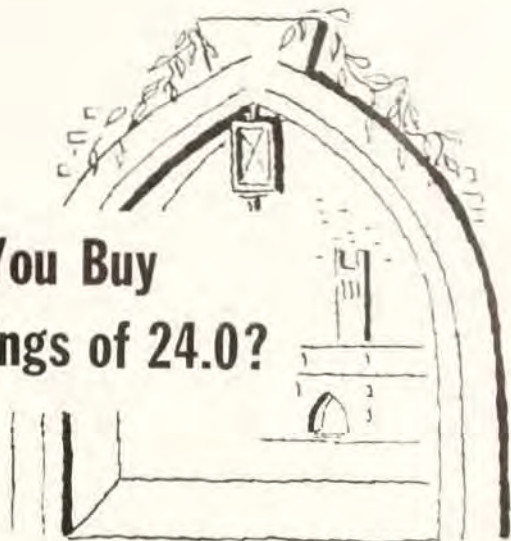
In a few cases, merchandising is being offered by hard-put radio stations as a kind of come-on to advertisers, instead of rate-cuts. This is a practice frowned on by the station rep trade group, NARTSR. At the same time, the American Association of Advertising Agencies, currently drafting a station-agency code of ethical practices, is keeping a sharp eye out for agencies who demand merchandising as a condition of buying time or programs.

Space doesn't permit a listing of those radio stations who, individually, are organizing merchandising drives. They range from the merchandising-plus-personal-appearances done by KGW in non-TV Portland, Oregon, to the smooth-clicking radio merchandising-plus-contests organized by WTOP in TV-conscious Washington, D. C. Across the nation, you'll find all types and sizes of stations merchandising throughout their listening areas, and boosting ad impact beyond TV limits.

Newest and hottest trend in spot radio merchandising has been the organizing and operating of merchandising "packages" by station reps, which cover all or several of the stations they represent. Typical big-time efforts in this respect are the "Chain Lightning" operation of NBC's Spot Radio Sales branch, and the "Supermarketing" drives of CBS' Radio Sales. Intensified merchandising efforts are also being promoted these days by other station reps, from Avery-Kuodel to Weed & Company, featuring tie-ins with food chains, drug chains, retail stores.

These merchandising operations are truly big-time deals. They call for an advertiser to spend a minimum amount in a minimum period (example: \$1,500 a week net for 13 weeks on WNBC, New York, as part of "Chain Lightning") and in return guarantee him various point-of-sale promotions. These include counter displays, island displays, shelf promotions, preferred positions, window promotions, and the like, plus a featuring in the store's (or chain's) advertising in other media.

Where Can You Buy Average Ratings of 24.0?



Right now you're looking at the home of College Radio—"campus-limited" stations managed and operated by students for students. Sixty-one college radio stations make up the Intercollegiate Broadcasting System. These stations offer not only a great educational opportunity for the undergraduates, but also an unexcelled medium for the advertiser to reach the college student.

When you sell a college student, you've got a lifetime customer! There are 6,000,000 college graduates living today, and the college halls embrace 2,000,000 undergraduates. The college market is the best "heeled" and certainly the most influential group in the country today.

The time to influence this group is when they are in college. If it is a product you are selling, remember brand preferences formed in these years may very well be lasting! If you have an institutional message, present it while they are in college!

College years are the years for assimilating knowledge and ideas. It is a time of preparation for life. It is a formative period. *Form their buying habits—for your product—while they're in college!*

You buy average ratings of 24.0! The most effective way of reaching and selling the college student is through his or her own college radio station. Like pep rallies and proms, campus broadcasting is an integral part of college life.

Proof of this rests in the fact that recent audience surveys show that the average time period on a college station enjoys a rating of 24.0. Add to this consistently high rating the intense loyalty of the listeners, and you know you have an advertising medium *magna cum laude!*

You can buy any of the 61 IBS affiliates individually or as a group. For complete market data and information regarding IBS facilities, programs, coverage and rates, contact the IBS representative.

Intercollegiate Broadcasting System

The Thomas F. Clark Co., Inc.

205 East 42nd Street, New York 17, New York
35 E. Wacker Drive Chicago, Illinois
3049 E. Grand Blvd. Detroit, Michigan



ALONG ABOUT 4:00 THEY'RE HEADED HOME

Out of the gates of over 600 factories the cars are rolling—and radios are humming—as Toledo's 75,000 industrial workers head for home from 4:00 to 6:00 every evening. Here's a terrific audience with dollars to spend and it's their car radio—tuned to WSPD, the favorite station, that suggests they stop and shop—and buy—on the way home. Only radio can catch this buying potential as it passes the store—and radio in Toledo is WSPD, OHIO'S Pioneer Station. Sell Toledo's industrial workers—catch 'em along about 4:00 or at 6:30 A.M. and 11:00 P.M. when shifts let out and they're headed home.

WSPD

AM-TV

Storer Broadcasting Company

Represented Nationally
by KATZ

The first round of such merchandising deals has produced startling results. The head of one large grocery chain on the Eastern seaboard, for instance, who had participated in a recent station merchandising campaign, reported that the sales of featured products were up anywhere "from 40% to 200%" as a result. Local sales increases, on a few occasions, have hit as much as 400%, and have held up well after the promotions. This is the kind of sales story which makes practical sense to advertisers—particularly food manufacturers or those who sell in supermarkets, or drug chains.

The trend in American retailing of food products and drug products since World War II has been toward large, self-service stores where displays are usually equalized and advertising pushes largely neutralized. Therefore, the aggressiveness of stations and reps in lining up store chains for joint radio-retailing promotions has brought many new advertisers to spot radio, and has added to the over-all value of spot as an advertising medium.

Q. What are some representative examples of spot radio merchandising by stations?

A. Here are capsule summaries of the merchandising activities of just a few radio stations which are carrying their advertising impact far beyond the radio loudspeaker:

1. WLW, Cincinnati, is a real pioneer in station merchandising, has been active for over a dozen years. No fewer than 26 major merchandising services—from in-store displays to sales research—are handled by the giant Midwestern outlet, and are available to advertisers. A recent, station-wide campaign in WLW's four-state area was called "Parade of Stars," and featured the TV outlet in addition to the AM station. Some 5,000 grocers participated, using special promotion kits and a wide variety of display material to back up some 65 featured grocery products. As always, the WLW month-long drive boosted the sales of all the products involved.

2. WISN, Milwaukee, recently celebrated its 30th birthday as a station, and the 10th anniversary of a happy partnership with the drug chains in its areas. Airing a weekly-quarter-hour show called *Know Your Druggist Better*, WISN has done much to point up

SPONSOR

the druggist's role in the community. In return, the druggists have cooperated over and over again with the station in handling special drug merchandising campaigns for WISN-advertised products. The Milwaukee outlet also services grocers and druggists with regular dealer bulletins, merchandising ideas, helps arrange periodic special displays and promotions, and then follows them up with personal calls.

3. WGAR, Cleveland, is in the works now with a new "Merchandising" campaign which ties in such major supermarket chains as A&P and Kroger with guaranteed display promotions. Advertisers who sell their products through these two chains, and who qualify in other respects (including a minimum expenditure of \$250 per week net for 13 weeks on WGAR) are eligible for the point-of-purchase promotional backing. Special store displays will feature the air-advertised products, and special round-the-clock plugs on WGAR will call attention to the store displays.

4. KNX, Los Angeles, is representative of the big-power radio stations in mature TV markets which now realize that one of the best ways to counter TV losses is to make gains in the outlying areas where TV can't touch them, meanwhile merchandising to a far-thee-well right under TV's nose.

In conjunction with the station's popular, well-rated *Housewives' Protective League* and *Starlight Salute* participation show, KNX employs a full-time merchandising manager with a thorough knowledge of sales and distribution problems. Merchandising campaigns are thorough: they start rolling two weeks before the advertiser is due to bow onto the show, and they follow him from the early "flash" bulletins to dealers right through elaborate composite and individual displays, shelf promotions, window displays, and tie-in retail advertising.

KNX makes its tie-ups with drug, department, and jewelry stores in addition to the usual supermarkets and food stores. Typical result: the Marco Company of Los Angeles took a 13-week participation for their pet food on *HPL* and *SS* shows. Then, the merchandising began to roll. Ten days before their commercials started, the Marco Company had sold over one thousand cases of the product to retailers on the strength of the upcoming radio-plus-merchandising drive.

Spot fundamentals

Q. Does spot radio derive its name from the term "spot," meaning short announcement?

A. This is a common misconception, even among executives of firms which have used spot radio for many years. Actually, the word spot used here means on the "spot" the advertiser chooses. The form of advertising message may vary all the way from short station break announcements or other types of "spots" to participation in local programs or full sponsorship

of news shows. (It is because of this confusion that SPONSOR avoids using the word "spot" to mean air announcement.)

Q. What are the chief advantages of using spot radio?

A. Apart from the fact that it brings sales results at low cost—as witness the results of the ARBI studies—spot radio is still the most flexible air medium, with the biggest "circulation."

As NARTSR pointed out recently, "spot radio affords almost limitless op-

more
people are listening
more
to WQXR
because there is no
substitute for good music

Ratings day and night have climbed for the past 2 Years—and are still climbing.

While average Pulse ratings have increased, rates have not. And agencies, constantly on the look out for good, economical buys, are recommending WQXR to clients who keep a sharp eye on budgets. They are finding WQXR's low cost-per-thousand most attractive and productive.

WQXR's big 600,000-family market is in the market for *your* product. Let us show you how you can best reach these responsive ears...which cannot be reached so effectively by any other New York radio station.

Call or write: **WQXR**

229 West 43rd Street, New York 36, New York
Lackwanna 4-1100. Represented by
The Paul H. Raymer Company

portunity to pin-point the audience you're trying to reach."

Q. What does spot radio's "flexibility" mean to an advertiser?

A. Spot radio gives an advertiser a wide-ranging choice of air vehicles to carry his advertising message. Basically, this breaks into three categories: (1) programs, (2) announcements and participations, and (3) station breaks.

Any of these three can be live or transcribed, or combinations of both. They can include everything from brief "station I.D." announcements and time signals through 20-second and 30-second station breaks, and on up to minute announcements, participations, disk jockeys, local personalities, farm shows, newscasts, sports events, or transcribed full-length programs.

In terms of frequency, they can range from the simple, steady \$40,000-annually campaigns of Oyster Shell Products (a single minute announcement per week on a list of farm stations) through the gigantic saturation campaigns of General Mills for Wheaties (900 announcements per week for

13 weeks, averaging 10 announcements per day per station).

In terms of markets, spot radio's flexibility can range from a single "test market" campaign for a new product on up to the nationwide, all-major-market drives used by the auto manufacturers to announce a new model.

Q. Who can be reached via spot radio?

A. In the broad sense, every radio home in the nation, plus the outside-the-home listening done to auto sets and portables, and other forms of radio listening, is part of the basic coverage of spot radio.

In more precise terms, what applies to radio today in the way of statistics, listening and rating charts is true of spot radio. Reference to SPONSOR's *Radio Basics* section (see page 99) will give advertisers and agencies a broad picture of spot radio, and who can be reached by it.

However, getting the most out of spot radio is a matter of skilled time-buying by agencies. Individual thinking must be applied to each market since everything from the climate and

number of automobiles to seasonal business variations and local listening tastes can alter the picture.

An advertiser entering spot radio for the first time must be prepared to face many small decisions—far more in sum than are involved in choosing a major network vehicle. He must be prepared also to allow his agency the maximum in freedom to make buys quickly. It takes fast stepping plans, hard work to reach spot radio's audience with the right advertising vehicle at the right time. However, the audience is there, and sales results more than make up for the extra effort.

Spot programing

Q. Are there any new trends or unusual advertising buys in station programing?

A. Here are some of the major trends in local-level programing, as reported to SPONSOR by station reps and local program officials:

1. *News programs*—A year ago, SPONSOR reported that "the boom in news programing since the Korean war con-

*We Do This
Every Day!*



AT KQV, it's a 24-hour-a-day job aggressively promoting in the right places for its advertisers. Carefully planned promotion — newspaper, dealer contests and special theater tie-ins — is one reason why our rating and our local and national billing are consistently high. Spot revenue-wise, KQV is among the top five Mutual stations of the nation.

KQV

**Pittsburgh's Aggressive Radio Station
5000 W-1410 KC
Basic Mutual Network • Natl. Reps., WEED & CO.**

tinues unabated." Today, that's still largely true, with the Korean situation dragging on, Europe jittery, and the national elections just around the corner. Although TV newscasting has improved greatly in the past season, audiences still look to radio for fast-breaking news.

But general rating levels of newscasting throughout the U.S., except for non-TV areas, are not higher than last year. There are, of course, some exceptions to this. Still, as Bob Hoffman, research director of WOR, told SPONSOR: "The ratings of local radio newscasts are not striking when measured against those of peak news periods in 1951. However, radio newscasts are doing better relatively in TV areas than other types of radio programs. In other words, they're proving more durable. It's well to remember that there's a trend toward listening to radio newscasts on secondary sets, particularly during the time when the early-evening kid shows are on TV in video areas. Again, more newscast listening late at night is being done to secondary sets in bedrooms. These are not reflected accurately in today's ratings."

Stations, realizing that one of their chief programing devices is news, are throwing a lot of effort into developing more news strips, and promoting those that already exist. In several recent instances, stations have turned down network sustainers and even commercial shows to build early-evening newscasts across-the-board. Sponsors for them are easy to find among both national and local advertisers. The Presidential campaign is expected to do much to enhance news listening this fall and make for added sales of news.

2. *Participation shows*—At both station and agency levels, an ever-increasing amount of attention is being paid to good participation shows. These run the gamut from morning disk jockeys to women's shows and late-night platter twirlers.

Buying time in such programs has been made much easier, with more stations servicing their reps with thorough research on ratings, costs-per-1,000, sales results and the like. As one of J. Walter Thompson's timebuyers put it to SPONSOR:

"We used to play it safe, for the most part, in our spot campaigns, scheduling transcribed announcements and breaks next to local programs. Often, we did this to please clients who

ARE *You* A MR. *Why Buy?*

Why Buy

SPOT RADIO?

Spot radio lets you hand-pick the station which will do the best selling job for you—market-by-market.

Why Buy

SOUTHWEST VIRGINIA?

Southwest Virginia, of which Roanoke is the hub, is a complete market within itself. It represents about one-fourth of Virginia's total buying power.

Why Buy

WDBJ?

WDBJ is a 28-year-old pioneer in this rich market—a consistent leader year after year in listener loyalty, prestige, coverage, and sales results! Ask Free & Peters!

WDBJ

Established 1924 • CBS Since 1929
 AM • 5000 WATTS • 960 KC
 FM • 41,000 WATTS • 94.9 MC
 ROANOKE, VA.

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



Key to a
\$6 Billion Market

WPHL

560 kc.

The Philadelphia Inquirer Station

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

Represented by THE KATZ AGENCY

CHEAP
ELECTRIC POWER
IS BRINGING
NEW INDUSTRY
TO
WESTERN MONTANA

The Art Mosby Stations



KGVO-KANA

3000 WATTS
Night & Day
MISSOULA

2500 WATTS
Night & Day
ANACONDA
BUTTE

Know

MONTANA

THE TREASURE STATE OF THE 48

had no respect for, or interest in, local programming. Now, with good morning and afternoon announcement slots hard to land, clients have been forced to think in terms of local programs. Many accounts I know who have tried participation programs are highly pleased with the results. This in turn leads to more program business for stations, especially among those that continue to develop good local shows."

So popular has the local-personality type of participation show become that station reps today have been looking

increasingly for good program formulae which can be duplicated on all their stations and made into a kind of "package." One good example of this is the stretching of the *Housewives' Protective League* to include all-but-two of the radio stations represented by CBS Radio Sales. As SPONSOR went to press, plans were in the works to extend *HPL* to those last two markets also, giving CBS complete uniformity. Advertisers can buy into any or all of these shows. In buying all of them they have a potential audience that's about the same

size as the total U.S. television homes.

Network co-op shows have been turned, by many stations, into participating programs to boost the amount of daytime slots they have to sell. More of this is expected for fall.

3. *Other program trends*—With radio growing increasingly competitive, stations have turned toward developing more specialized program types. Sparked by such industrywide prime movers as the NARTSR spot radio clinics, the BMI broadcaster clinics, and national and regional meetings of broadcaster groups, stations are now going after "special interest" audiences with programs designed for their ears.

Music shows are seldom mixtures of different musical types. They now range from stepped-up rural and folk music shows aimed at farm audiences to specialty shows like WNBC's all-night classical record show. There are shows for language groups, hobbyists, motorists, gardeners, farmers, and vacationists in ever-growing numbers. Programs of a purely public-service nature, and those of special community interest (local news, club doings, etc.) are on the increase.

"The theory behind this is simple," a station manager told SPONSOR. "We pick up some more audiences here, and we pick up some more there. In sum, they add up to a substantial boost to our basic listening audiences, and help to integrate the station into the business and social life of the community."

Transcriptions

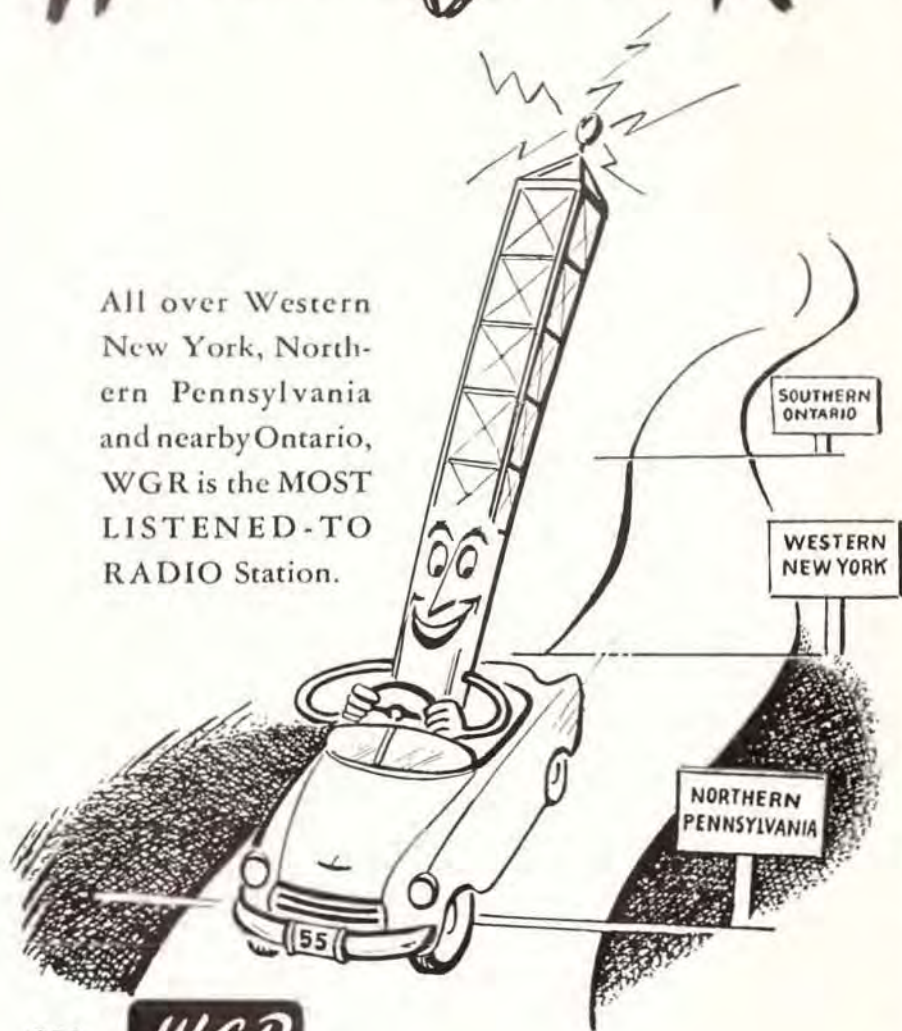
Q. Are advertisers increasing their use of transcribed shows?

A. The transcribed radio program business is enjoying a boom. It is now the chief developer of new big-time radio shows and other attractions designed to keep station programming on a high professional level—and afford advertisers a low-cost means of programming.

The Frederic W. Ziv Company, industry leader, states that their 1952 production budget is triple what it was a few years ago; for the next several years, they have a very elaborate production schedule. In the 1951-52 season, Ziv invested \$2,548,000 in three new program series: *I Was a Communist for the FBI*, \$650,000

W HEREVER YOU G O THERE'S R ADIO

All over Western New York, Northern Pennsylvania and nearby Ontario, WGR is the MOST LISTENED-TO RADIO Station.



CBS
Radio
Network

WGR
55

Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry

(\$12,500 per program, 52 in series); *Bright Star*, \$650,000 (ditto); *Bold Venture*, \$1,243,000 (\$12,000 per program, 104 in series).

RCA Recorded Program Services has appreciably upped its production budget to meet increased demand for syndicated shows. They report that the number of advertisers using their shows has increased 25% since last year, with regional sponsors predominating among the new ones. The 300 stations currently carrying their programs represent a 40% increase in stations over last year.

Harry S. Goodman reports that the number of advertisers using his shows increased about 40% since last year, while dollar volume has gone up 25%. Show sales were adversely affected in some 15 major markets (due to TV) but Goodman turned his concentration on the smaller markets; now he has a larger number of advertisers who pay less money each but it all adds up to expanded dollar volume for Goodman. Although Goodman is not now producing any new radio shows (he's concentrating on new TV productions), he looks forward to continued high sales of the 29 programs already "in stock."

Charles Michelson, Inc. indicates gross income is up 25 to 30% since last year, while the number of advertisers using their shows multiplied by some 60 to 70%. They have upped their production budget over 100% since last year, have put out about six new programs. The number of stations carrying their programs (450 to 500) has increased by about 100 since last summer. They report an increasing use of their shows on the larger stations and on the smallest ones, with the medium-sized outlets lagging. Reasons: Net affiliates are hungry for programs to make their time remunerative. The small-station spurt Michelson attributes to the break-up of the Liberty Network.

MGM Radio Attractions has become more of a producer than a syndicator over the past year. As of 31 December 1951, the firm signed a long-term contract with the Mutual Broadcasting System entitling Mutual to the use of the 10 leading MGM shows on a more or less exclusive basis in the U.S. With these programs, which are all top-star shows, Mutual has been programming six evening hours weekly over its entire network of over 550 stations (Mon-

MIDDLE TENNESSEE'S RADIO VOICE



100% NEGRO PROGRAMMING! 100% NEGRO PERSONALITIES!

MR. ADVERTISER: Would you be satisfied if you knew one of your salesmen was only making a 70% effort toward completing a sale? If you're overlooking the NEGRO segment of the city of Nashville's population, you're neglecting 30% of your prospects!

The only sure way of making a 100% sales effort in Nashville is through the use of NEGRO RADIO!

NEGRO RADIO in Middle Tennessee is WSOK!

WSOK is the station that began broadcasting December 14, 1951 and ranks THIRD^o, month-by-month in the C. E. Hooper total rated share of audience time periods, January through April, 1952.

When you compare rates and Hooperatings with the other leading Nashville stations, you'll be convinced that WSOK is your best radio buy in Middle Tennessee.

Over 110,000 NEGROES live and buy in the WSOK (11 MV listening area.

For Joe men have fact sheets on this top station and market!

**Indicating a large segment of White listeners also.*

1000
WATTS

WSOK

1470
KC

NASHVILLE, TENNESSEE

REPS . . . FORJOE & CO. . . . DORA-CLAYTON (Southeast)

day through Saturday evenings, from 8:00 to 9:00 p.m. each night). MGM Radio Attractions also has a similar tie-up with a Canadian group of stations. All-Canada Radio Facilities, which uses most of the same shows as Mutual.

Incidentally a frequent complaint heard at BAB and BMI district meetings is that there is a shortage of half-hour programs. Some of the complaining station men say they've pretty well exhausted the available material of this type and are looking forward to a broader output of the 30-minute transcriptions from among the syndicators.

Q. What advertisers are using transcribed programs?

A. Transcription firms almost unanimously report notable increases this past year in the number of advertisers buying their shows (see figures in Question 1). Ziv notes that multi-market transcription buys by regional and national advertisers of its big-time vehicles have been increasing. *I Was A Communist for the FBI*, which has been sold on over 550 stations, was purchased for 50 stations by the Jacob Schmidt Brewing Co. of St. Paul; in 10 markets by the Golden State Dairy Company of San Francisco; in six by

the Timken Roller Bearing Company, Greyhound Bus Company, Bigelow-Chevrolet, are among other sponsors of *I Was A Communist* and other Ziv shows. Brewers, utilities, grocery and food sponsors are leading Ziv program purchasers.

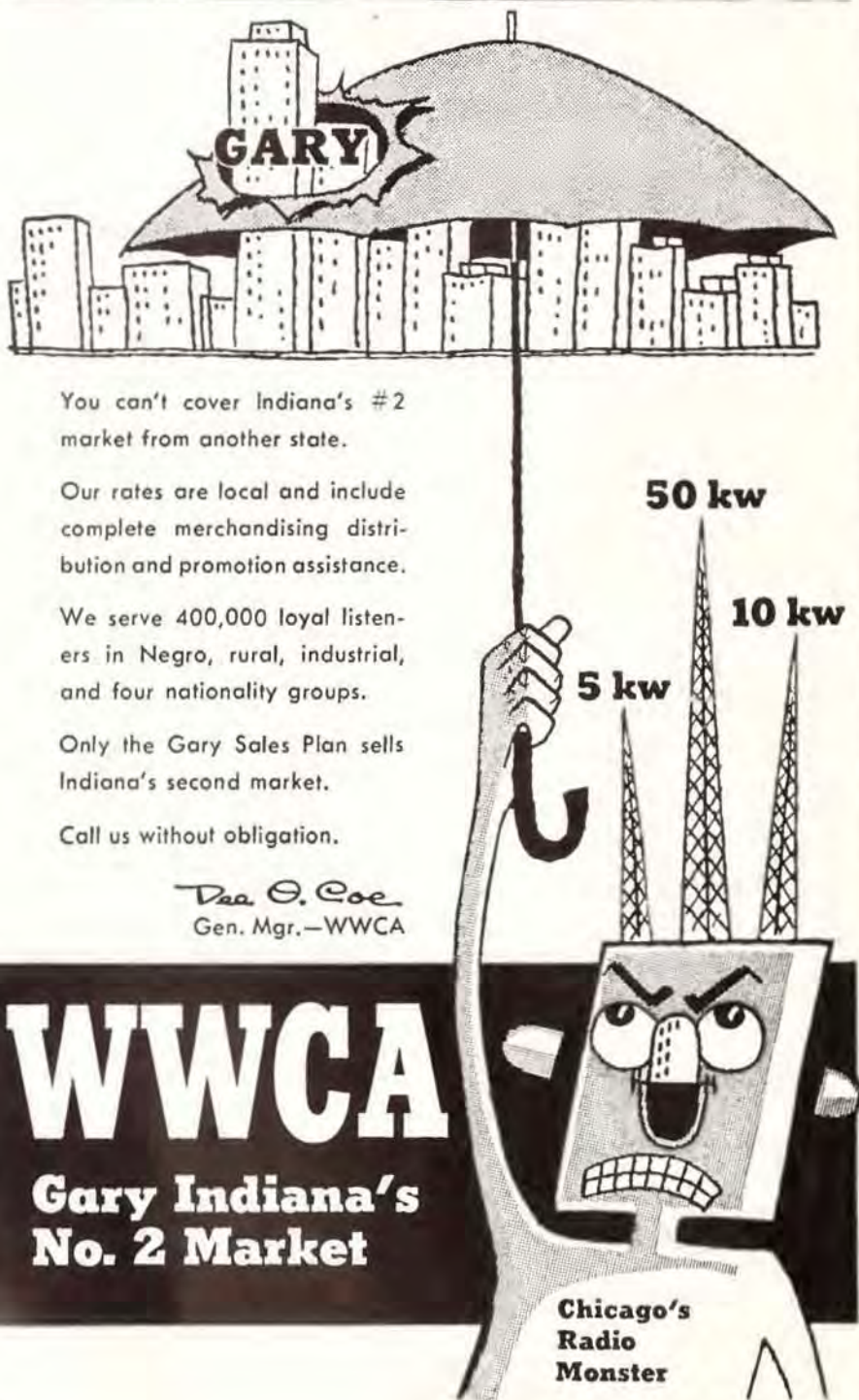
Regional advertisers predominated among those buying RCA syndicated programs this past year, and RCA looks forward to welcoming even more regional as well as national sponsors. Among those already on the RCA list are McCormick Biscuits, Ltd., Borden, General Electric, Frigidaire, Mail Pouch Tobacco, Procter & Gamble.

Charles Antell sponsored five of the MGM Radio Attractions over the whole Mutual network in a nine-week campaign just ended. These programs (*Woman of the Year*, *The Black Museum*, *MGM Musical Comedy of the Air*, *Adventures of Casanova*, *Adventures of Maisie*) are currently taking a 13-week hiatus from the air; the other five MGM features (*Crime Does Not Pay*, *Story of Dr. Kildare*, *The Hardy Family*, *Gracie Fields Show*, *MGM Theatre of the Air*) will remain on Mutual throughout the summer. They are sponsored on a co-op basis by some 650 advertisers. Pequot Mills and Amana Refrigerators sponsor another MGM show on Mutual, *The Paula Stone Show*.

National advertisers bankrolling Goodman programs, most of them on a co-op basis, include General Electric, Philco, Admiral, Nash Kelvinator, Kroger Grocery Company. Sponsors using Charles Michelson offerings are largely local but include some national spot buyers. In the ranks are Wrigley's, General Motors, Blackstone Washing Machines, Borden, Lever Bros., General Foods (for Post Toasties and Instant Postum), Jackson Brewing Company (Midwest and South), Early & Daniel Feed Company.

Q. What types of transcribed shows are most popular?

A. Mysteries, soap operas, and big-name, network calibre shows seem to be in the lead. Ziv's *I Was a Communist for the FBI*, starring Dana Andrews, is carried on over 550 stations; *Bold Venture* on over 500; their *Bright Star* comedy series starring Irene Dunne and Fred MacMurray which debuted 24 September 1951, signed 227 markets in its first 30 days, is now



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.

Dae O. Coe
Gen. Mgr. - WWCA

WWCA

Gary Indiana's No. 2 Market

Chicago's Radio Monster

on over 400 stations; *Boston Blackie's* 19.1 rating in Kansas City made it the highest-rated show in the city on Sunday afternoons. Ziv offers 26 program series, ranging from the musical *Guy Lombardo Show* to western *Cisco Kid* to soap operas *Dearest Mother* and *Forbidden Diary* to sleuth stanzas *Philo Vance* and *Boston Blackie*.

Soap operas head the Goodman popularity list, namely, *Linda's First Love* and *Mary Foster, Editor's Daughter*, (sponsored by Kroger Company). *Burl Ives Sings* and *Hymns of the World* come next, then the mystery show *Let George Do It*, previously a top-rated show on the Don Lee Network which Goodman "took off the line" and sold in other sections of the country. Public service feature, *Doctor's Orders*, has also been selling well.

RCA Recorded Program Services offers 24 syndicated programs, found that the most popular this year were *Aunt Mary*, *The Haunting Hour*, *Weird Circle*, *Five Minute Mysteries*, *The Playhouse of Favorites*, and *A House in the Country*.

Widest sponsorship in the Michelson stable goes to mysteries, with *The*

Sealed Book and *The Avenger* on top. WTOP, Washington, D. C. uses a solid Michelson mystery block from 8:00 to 11:00 p.m. Fridays, has topped all other Washington stations rating-wise. Michelson has added two new mysteries this year, *In the Name of the Law*, and *Order in the Court*; will soon release *Dr. Jekyll and Mr. Hyde* series.

Q. What do transcribed programs cost?

A. Costs still vary, depending on station and size of market. But generally, an advertiser can buy a transcribed show for even less than last year in many markets, due to TV competition.

RCA syndicated programs, which last year ranged from \$4.00 to over \$200.00 a program, can be bought this year for from \$3.00 to \$150.00 per show. Goodman shows also start at \$3.00 in the smallest markets, run up to \$250.00 in major centers—a reduction from last year's top rate of \$400.

Q. What is the fall outlook for

transcribed programs?

A. Very rosy. Ziv, RCA, Goodman, Michelson all anticipate steadily rising sales, continuing the gains of 1952.

Ziv predicts their business will expand in direct ratio to the speed with which the network radio business declines. With their lavish production budget they plan to produce shows with even more top stars, and the best script material available.

According to A. B. Sambrook, manager of RCA Recorded Program Services Sales: "The fall outlook is a bright one, with every indication of increased sales to stations and sponsors. The trend will be toward greater use of these shows by well-known regional and national sponsors."

Goodman looks forward to a revival of sales in the major markets this fall as the networks have fewer top programs to feed their affiliates.

Michelson says his upped business this past year was not due to any special promotion or selling effort on his part, but to the growing recognition by stations that they need transcribed shows to remain in a competitive position program-wise.

wfbg

ALTOONA
PENNA

Your message on WFBG reaches a potential listening audience of over a quarter million people . . . people eager to purchase your merchandise when presented over "The Station Most People Listen to Most" in Altoona.

29.8* OF THE PEOPLE LISTEN TO WFBG (6:00 AM till 1:00 AM) **59.0*** OF THE TIME

Due to fine programming and outstanding public service, WFBG has dominated the rich Altoona market for the past 26 years.

JACK SNYDER, MANAGING DIRECTOR

HR NATIONAL REPRESENTATIVES

1950 DATA	Within 0.5	Within 0.1
	MV/M Contour, DAY	MV/M Contour, DAY
AUDIENCE, 1950		
Population	149,800	239,400
In Communities	138,900	201,220
On Farms	10,900	38,180
Households	44,300	68,500
In Communities	41,760	59,780
On Farms	2,540	8,720
Radio Homes	41,950	64,100
In Communities	39,630	56,090
On Farms	2,320	8,010
RETAIL MARKET, 1949, \$		
Food Stores	36,600,000	49,180,000
General Merchandise Stores	15,130,000	19,700,000
Apparel Stores	8,850,000	10,670,000
Home Furnishings Stores	8,870,000	11,120,000
Automotive Outlets	17,500,000	27,240,000
Filling Stations	5,240,000	10,250,000
Building Mat.-Hardware	6,700,000	10,530,000
Eating-Drinking Places	8,320,000	12,810,000
Drug Stores	2,280,000	2,840,000
All Other Stores	10,180,000	14,870,000
TOTAL RETAIL SALES	119,670,000	169,210,000
FARM MARKET, 1949		
Number of Farms	2,250	7,710
Automotive Vehicles	4,150	14,340
Cost of Feed Purchased \$	1,630,000	6,520,000
Value of Products \$	6,670,000	24,400,000

Sources: Census of 1950 (Population) 1949 (Business) 1945 (Agriculture); BMB Radio Families; SRDS Consumer Markets, coordination to 1949-1950 on basis of Federal estimates by WALTER P. BURN, Middlebury, Vermont

*Conlan Met. Altoona Area Survey, January 1951. All Stations participating.

Library services

Q. Are advertisers and stations buying more library service programs?

A. Decidedly yes. Despite the flood of free records supplied to stations by phonograph manufacturers in return for free plugs, the library service business is doing better than ever. This may be due in part to the intensified promotion and selling efforts made by most of the services, and in part to the continued opportunity libraries offer sponsors and stations to present smooth, professionally scripted programs at very low cost.

There are nine leading library companies: Associated Program Service, New York; Capitol Records, Hollywood; M. M. Cole, Chicago; Lang-Worth Feature Programs, New York; C. P. MacGregor, Los Angeles; RCA Recorded Program Services (Thesaurus Shows), New York; Sesac, New York; Standard Radio Transcription Services, Hollywood; World Broadcasting System, New York.

Business at the World Broadcasting System, according to general manager Robert Friedheim, is breaking all pre-

vious records. The number of advertisers using their shows increased 30 to 35% since last year, largely on the local level. World now has more than 900 radio station-subscribers, a 15% increase over last year. In April 1952 alone WBS signed 42 new contracts with stations. This was the biggest month in their history. They've upped their production budget by some 25%.

Associated Program Service, says its vice president and general manager Maurice B. Mitchell, is serving more stations now than ever before. He attributes this partly to their new policy of offering stations specialized libraries—such as a production music library, a show medley library, a popular library—at considerably lower rates than the full APS library. This, states Mitchell, has had the effect of opening many hitherto closed doors. Many stations using competitive libraries have bought these specialized units to augment weak sections; others which never before used a library are also selecting only the units they need. As for the production budget, barometer of future hopes, APS has always been a large one, says Mitchell, and they have no plans to reduce it.

According to Bennett S. Rosner, ad-

vertising manager, sponsorship of RCA's Thesaurus library service shows and commercial features has increased by over 1,000% since last year (based on reports from their subscriber stations). Regional advertisers comprise most of the newcomers. RCA has greatly increased its Thesaurus production budget, in line with the continuing business climb.

Sesac reports an increase of about 20% since last year in the number of stations they service, which now total approximately 500. They are also aware of an appreciable increase in sponsors, largely local, and have upped production allocation some 25%.

Q. What do library services offer to sponsors?

A. The primary offerings of libraries are still musical programs, many of them expertly built and scripted and featuring well-known talent on high-fidelity recordings. These musical shows run the gamut from pop to concert, from Western to religious, from Broadway show tunes to Dixieland jazz. Most services have 4,000 to 5,000 selections in their basic libraries, script between 15 and 30 program series. These programs offer sponsors shows of network calibre combined with the grass-roots appeal of local announcing.

Associated offers 14 programs with such stars as Vic Damone and Mindy Carson representative of the calibre of talent to be found in *The Stars Sing*, *Music for America*, *Candlelight and Silver*, and *Curtain Calls*. Associated also has a collection of 179 different commercial jingles—including lead-ins for a wide variety of sponsors, weather, time, shopping-days-till-Christmas jingles. (A recent AFRA arbitration decision took jingles out of the library category, ruling that they are now to be considered open-end material requiring repayment to performers every 13 weeks. New jingles would come under this provision. Unless this situation is subsequently changed by negotiations this fall, it would economically block the production of new jingles by libraries.)

Of the over 25 programs World Broadcasting offers, the most popular sponsorwise have been long-standing *Homemaker Harmonies*, *Dick Haymes* and *Forward America*. Newcomer *Chapel by the Side of the Road* features Raymond Massey, with Bible readings and devotional music, has sur-



The "Early Worm" never gets the bird from sponsors who want results. Irwin Johnson's "Early Worm" program has top listenership throughout the 24-county, Central Ohio area reached by WBNS . . . starts the day right for loyal WBNS listeners. They stay with WBNS to hear top local and CBS network shows . . . including *all* the top 20-rated programs!

ASK JOHN BLAIR

WBNS RADIO

POWER
WBNS — 5,000
WELD-FM — 53,000
COLUMBUS, OHIO

CENTRAL OHIO'S ONLY **CBS** RADIO OUTLET

prised World by the interest it has stirred in metropolitan centers such as Rochester (WHAM) and St. Louis (KSD). *The People Choose*, a narrative with musical interludes, is a political series designed for this election year. World programs feature such stars as Robert Montgomery, Mimi Benzell, David Rose, Lanny Ross, Kitty Kallen. World prides itself on its varied programing fare, as well as its wide range of supplementary material and special occasion jingles. They have recently introduced a series of "sell sounds"—sound effects designed to give greater impact to commercials.

The most heavily sponsored of the 30 RCA Thesaurus shows this year were *The Freddy Martin Show*, *Date in Hollywood*, *The Hour of Charm*, *The Wayne King Serenade*, *Music by Roth*, and *The Tex Beneke Show*. Recently added programs include *Sons of the Pioneers*, *A Christmas Carol*, and *The Story of the Nativity*. In addition Thesaurus offers recorded introductions of talent, announcements, program signatures, sound effects, and mood music.

Lang-Worth musical programs are liberally peppered with such stars as Allan Jones, Vaughn Monroe, Frankie Carle, Patti Page, Alan Dale, Juanita Hall, Tito Guizar, Tony Pastor, Count Basie. Shows range from the "Musical Western" *Riders of the Purple Sage* to the symphonic *Concert Hour*.

Sesac offers 15 programs ranging from *Mr. Muggins Rabbit*, a kid show with incidental music, to the religious *Little White Chapel*, the patriotic *Here Comes the Band*, and the light concert *Music We Remember*.

Standard Radio Transcriptions has *Hollywood Calling*, pop concert with interviews, *Musical Roundup*, Western variety, and *Sports Parade*, sports story with music, among others.

Capitol Records offers such names as Jan Garber, Skitch Henderson, Frank deVol, and King Cole in their pop and dance programs. *Andy Parker* provides the Western touch and Pee Wee Hunt caters to Dixieland jazz tastes in *The Man From Dixie*.

C. P. MacGregor, in addition to such shows as *Melodies that Endure*, *Say It With Music*, and *Americana*, sends out Holiday Scripts, special scripts with music for holidays.

Q. What sponsors are buying library service programs?

A. SPONSOR noted in a music libraries



**To the radio advertiser
who inquired about an
under-the-counter deal**

One of our boys recently put aside his rustic clothes and haystrewn speech for a look at the World. "Madison Avenue is a shambles," he reported. "All advertisers are equal only some are more equal than others. Rate cards gyrate. Counters for dealing under are everywhere. One fellow even made me a Proposition!"

We calmed him down with a month's vacation and decided to make a Statement, to wit:

1. Our rate card No. 13 became effective June 1, 1951.
2. If rate increases become necessary a new rate card will be issued (with a year of grace between announcement and effective date).
3. If rate decreases go into effect a new rate card will be issued; everyone will know about it and benefit from the reduction.

We're old fashioned about rate cards. Ours mean what they say. Everyone is treated the same as anyone. This saves time-buyers embarrassment; they know where they stand; they don't have to be worried about bargaining.

We submit that WMT's published rates offer a fertile source of advertising value: 338,480 families who listen each week to WMT's exclusive regional and CBS programming. The Katz Agency, our national representative, says amen.

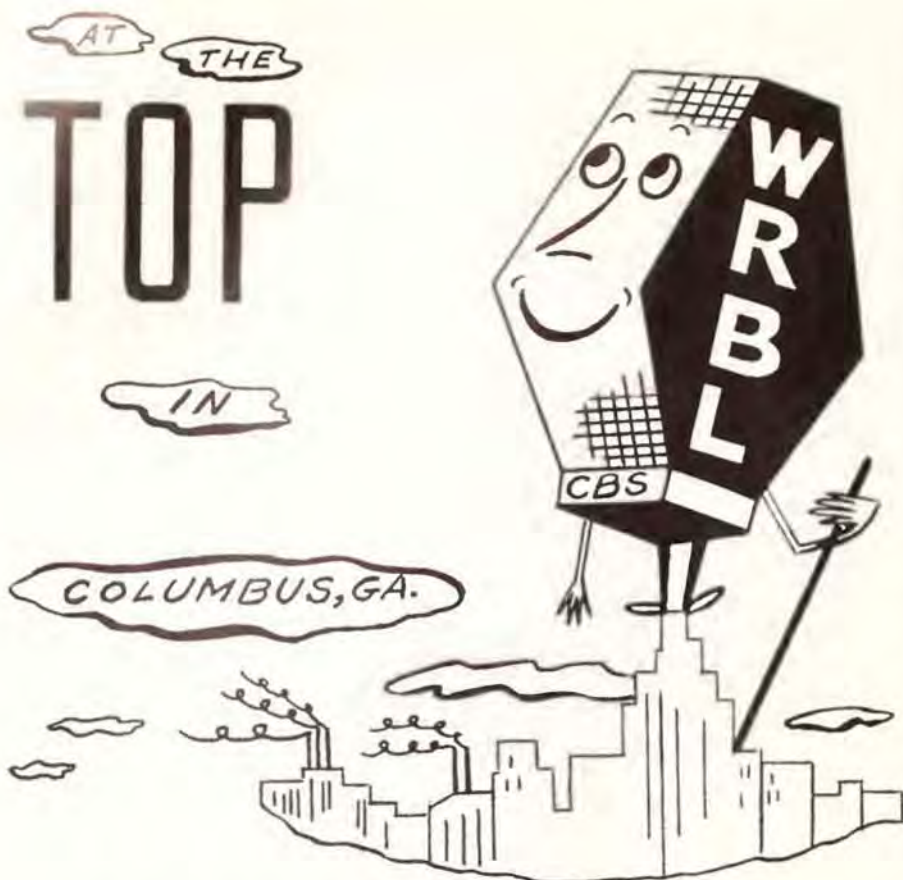
5000 WATTS, 600 KC

REPRESENTED NATIONALLY

BY THE KATZ AGENCY



BASIC CBS RADIO NETWORK



Top Hooper, top coverage, top merchandising support means WRBL leads ALL media in delivering the booming Columbus market. In 1951 Columbus showed a 10% POPULATION INCREASE; 10.5% RETAIL SALES INCREASE; 16.5% INCREASE in Effective Buying Income. WRBL delivers 18.7% MORE COVERAGE than all other media in the Columbus 26 county trading area. For complete coverage at the lowest cost per thousand contact WRBL or Hollingbery.

5 KW IN COLUMBUS, GA.

1st STATION IN
2nd MARKET OF

ALA. GA.
COLUMBUS

WRBL

CALL HOLLINGBERY AND WRBL-FM 46.2 KW

article (15 January 1951) that library shows boast a long roster of local sponsors, but national and regional advertisers have not accorded them much attention. That there has been somewhat of a change in this trend is indicated by RCA Thesaurus and its report that of the vast increase (1,000%) in sponsorship of its shows since last year, the largest factor was regional sponsorship.

Among Thesaurus show sponsors are Pepsi-Cola Bottling Company, Arthur Murray School of Dancing, Beltone Hearing Aid Company, Dodge-Plymouth Dealers, Ford Motors, Cities Service, Oldsmobile, Borden, General Electric, Pure Oil, Zenith, Myndall Cain Cosmetics, Motorola, Chrysler-Plymouth Dealers.

National and regional advertisers using World shows include: National Biscuit Company, Sinclair Oil, Cities Service, Sherwin Williams Paints, International Harvester, Borden, Shell Gas and Oil, Texaco Company, Sears, Roebuck, Lipton, W. & J. Sloan Furniture.

APS programs boast a long list of local sponsors, still carry Westinghouse Dealers, Household Finance Corp., and Thyovals (vitamins).

Q. What do library shows cost?

A. Similar to transcribed programs, costs vary according to the market. APS reveals that an entire show can be bought for \$2.00—just the price of one of the transcriptions—on some stations, but would cost considerably more on the major market powerhouses. World programs sell to sponsors for from \$5.00 to \$100.00 per show—and higher. What it all adds up to is that library shows are still a very low-cost—yet high-calibre—type of programing which stations are putting on the air for advertisers.

Regional networks

Q. What factors are causing the growth of regional networks?

A. There's nothing strikingly new about the use of regional networks by spot air advertisers, a common enough practice since the early 1930's. But, in the past year or so, regional radio webs have emerged as a sharply-defined contender for the \$135,000,000-plus spent annually in spot radio broadcasting.

This growth of a medium-within-a-medium has been due to (a) the increasing amount of promotion, campaigning, programing, and advertising know-how being exhibited by regional webs, and (b) the flexibility of regional webs.

Regional networks meet a variety of advertising needs. For the national advertiser who wants to break away from a network pattern and hit hard in a certain area, or for the regional advertiser who has a distribution pattern peculiarly his own, the regional network may be the answer. Regional nets are valuable as well for advertisers who want to supplement inadequate TV coverage. An important benefit is the fact that the agency's paperwork and



Angling for New Markets?

If you're fishing for new markets, past result stories point to KFYZ as a likely spot. The station with the nation's largest area coverage, KFYZ doesn't depend on "fish stories"—offers the national advertiser hard-hitting facts which bear out KFYZ's coverage and selling claims in this rich, rural market.

KFYZ

BISMARCK, N. DAK.

5000 WATTS-N.B.C. AFFILIATE
Rep. by John Blair

timebuying procedure is simplified. One contract, one clearance, and one billing take the place of individual dealings with three to 10 stations.

For instance, the Tobacco Network of Raleigh, N. C., comprises six stations and covers eastern North Carolina, the state's major market. The network offers sales, sales promotion, and merchandising all from its executive offices in Raleigh.

An advertiser with marketing distribution in three states such as Washington, Oregon, and California, might be interested in the Columbia Pacific or Don Lee networks. Columbia Pacific covers an area that runs from the Canadian to the Mexican border. The Don Lee chain, with 15 stations is a "package" designed to cover the Pacific Coast with a single advertising order. Don Lee and CBS Pacific are flexible in that advertisers do not have to take the whole network. A new advertiser can start by buying coverage only of the areas in which he has (or wishes to establish) product distribution. As his distribution grows, he can add stations market by market.

Q. What brought regional nets into being?

A. Advertiser need for focused selling is the major reason for the formation of regional nets. But in some instances, the popularity of certain regional programs led to formation of networks.

Such was the history of the Texas Quality Network which came into being in the spring of 1934. It was formed basically to carry Southwest football games and one of its first accounts was Burrus Mill & Elevator Company, which is still on the air.

One of the newer regional nets founded primarily because of audience interest in specialized programs is the Wyoming Cowboy. It began operations in February 1952 and was the outgrowth of statewide interest in University of Wyoming sports activities. The net serves three-fourths of Wyoming's population of 235,000.

Q. Who are some regional net advertisers?

A. Proof of regional network success are the host and variety of advertisers to be found on them. They include such accounts as Conoco, Anacin, Bulova,



TWO TOP
CBS RADIO STATIONS

TWO BIG
SOUTHWEST MARKETS

ONE LOW
COMBINATION RATE

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

National Representatives

JOHN BLAIR & CO.

IN
THE
MIDDLE
OF
THE
WORLD'S
LARGEST
TOBACCO
MARKET



WGTM

5000 WATTS ★ CBS AFF.

WILSON

NORTH CAROLINA

SELLS 'EM!

1,275,800 PEOPLE*
whose 1951 EBI was
\$1,155,020,000.00*
who "went to market"
to the tune of
\$806,083,000.00 in
1951*

5,000 Watts Full Time
590 Kilocycles

Allen Wanamaker, General Manager
★ Wilson, N. C. ★
The Walker Representation Co., New York City
*SM SURVEY OF BUYING POWER, May 10, '52
—29 Counties Covered by WGTM

Camels, Studebaker, Surf, Western Air Lines, Mogen David Wine, Pan American Coffee Bureau, Sunshine Biscuit Company, and many other national and regional accounts.

Q. How large an area do regional networks cover?

A. Regionals scale down from West Coast-encompassing Don Lee and CBS Pacific to the more typical Z-Net (Pacific Northwest Broadcasters) which covers the important cities of western Montana. Generally, local conditions shape the coverage area of a regional. Sometimes the effort of half a dozen medium coverage stations to compete with a powerhouse in the area causes them to band together in a natural alliance. In other cases common ownership may be the binding factor.

The regional networks are by no means confined to one-state coverage. The Intermountain Network, for example, is composed of seven stations in Utah, four in Idaho, seven in Wyoming, nine in Montana, one in Nevada, six in Colorado, nine in New Mexico, and one in Texas. Second to Don Lee in number of stations, it probably covers the largest area of any in the country. Its territory has a population of 3,935,992 with 1,172,123 radio homes and retail sales of \$4,169,470,000.

Q. How many regional networks are there?

A. There are approximately 70 as of the spring of 1952 with new nets forming recently at the rate of one every few months. An upcoming issue of SPONSOR will contain an article detailing the value of regionals to sponsors and including a list of all regional networks and their reps. A representative handful of regionals includes the Western Slope Network in western Colorado, the Oklahoma Network, Granite State Network, and the Wisconsin Network.

Q. How do citywide networks operate?

A. Strictly speaking, these are not regionals. The Metropolitan Network of Washington, D. C., for example, covers the metropolitan area of Washington only. But it has the same ease-of-purchase advantages as networks covering much larger regions. Its stations are suburban based and designed to reach

an increased suburban audience brought about by the population shift to the suburbs and the preponderance of new construction in the suburban area. The net is composed of WARL-AM-FM, Arlington, Va.; WUST-AM-FM, Bethesda-Chevy Chase, Md.; WFAX, Falls Church, Va.; WGAY, Silver Spring, Md.; WPIK, Alexandria, Va.

Each of the stations is owned, managed, and programed completely independent of the others. Basic format is block programming of music and news, the principle differences among them being the emphasis on sports and types of music: hillbilly, popular, sweet, concert, Negro. Advertiser-advantages: the five stations may be purchased as a unit for either announcements or programs. Spot announcements may be bought at the same time on each station or staggered. Big advantage of buying the same time on each station is that you're assured of an unduplicated audience. Sponsors on the stations include Bayer aspirin, Motorola,

THE ROOSTER with the BIG ROSTER

WVET has something to crow about in Bob Trebor's Day-breaker show—Bob wakes 'em up cheerfully from 6:30 A.M. on—for 9 national and 13 local sponsors. We've got a quarter hour available 5 days a week.

5000 WATTS

WWVET
MUTUAL
1280 KC

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

Pertussin, Adam Hats.

Joe Brechner, of WGAY and chairman of the five-station group, comments on why advertisers are turning to this type of radio operation. "It has been our observation that as TV increases its impact that the national advertiser is going to turn more and more to the methods and media which have been producing results day in and day out for retail advertisers where dollars spent for advertising have to ring the cash register the next day. This logically leads to the use of the Metropolitan Network group for convenience of purchase by the national advertiser at regional rates in proven independent radio stations."

Foreign-language radio

Q. How big is the foreign-language market?

A. Nobody's sure. The 1950 census showed 10,147,000 foreign-born whites in the U. S. at the time. Per capita income then was \$1,436. Thus the market restricted to foreign-born alone could be estimated conservatively at more than \$14 billion, assuming this group saved no more than the rest of us. Add the children and grandchildren, and the sky's the limit in estimating potentials.

Q. How can a sponsor reach these 10 million listeners most cheaply?

A. Over 384 stations program in 30 languages, according to an NARTB survey made in 1950. Situation has not changed much since then, a spot check by SPONSOR showed. The languages range from Albanian to Yugoslav and include Arabic, Chinese, Danish, Gaelic, Japanese, and Slovenian. Top 10 and the number of stations carrying follow:

Language	No. Stations	Language	No. Stations
Spanish	165*	Czech	35
Italian	124	Greek	33
Polish	100	Yiddish	32
French	41	Portuguese & German	28

*SPONSOR estimate 1952: 189.

Q. Where are these foreign-language markets concentrated?

A. Mostly metropolitan centers such as New York, Philadelphia, Boston, Chicago, Detroit, Buffalo, Cleveland,

Pittsburgh, New Orleans, Los Angeles, San Francisco. Exceptions: Midwest farm communities, Spanish Southwest.

Biggest single market is New York with 2.5 million Jews, 2 million Italians, 750,000 Germans, 412,000 Poles, 350,000 Puerto Ricans, 123,000 Hungarians, 57,000 Czechs, 54,000 Norwegians, 53,000 Greeks and many others—75 nationalities in all.

Q. How can the sponsor cash in most effectively on the New York foreign-language market?

A. Over these six specialized stations (all of which reported business as good as or better than last year):

1. WBXA—German, Spanish, Italian daily plus French, Hungarian, Greek, Polish; 2. WFVD—Yiddish; 3. WHOM—Italian, Spanish, Polish, German, Yiddish (plus Chinese, Turkish, Swiss-German and Ukrainian on WHOM-FM); 4. WLIB—Polish, Yiddish (plus Chinese, Turkish, Swiss-German and Ukrainian on WHOM-FM); 5. WOV—Italian (some French); 6. WWRL—Arabic, Czech, French, German, Greek, Hungarian, Lithuanian.

Radio Still Dominates THIS RICH MARKET

Radio delivers MORE sets-in-use in the South Bend market than before TV! . . . Hooper Surveys for Oct.-Nov. 1951 compared with Oct.-Nov. 1945 prove it. Morning up 6.8, afternoon up 8.0 and evening up 4.4. Television is still insignificant here 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

WSBT
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**11th IN EFFECTIVE
BUYING INCOME
PER CAPITA**

among Sales Management's
162 Metropolitan Areas

Distributors and merchants here are pleased that the Quad-City area has moved 3 steps ahead to 11th place in the effective buying income category. This great depth of quality among 240,000 Quad-Citians is a pretty good promise of success for the advertiser who has quality merchandise to sell and does it wisely through the use of WHBF-TV now received by over 110,000 TV set owners. Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

THE GOLDEN TRIANGLE

KWFC HOT SPRINGS Ark.
KCMC (AM FM) TEXARKANA Ark., Tex.
KAMD CAMDEN, Ark.

A RICH Growing MARKET

DELIVERS
READY SALES

571,000 PEOPLE

\$420,267,000 Effective Buying Power

\$367,535,000 Retail Sales

*From Sales Management

THE ARKTEX STATIONS

ONE ORDER • ONE CLEARANCE
ONE BILLING

Sold singly or in groups

For details, write to:

FRANK O. MYERS, Gen. Mgr.
Gazette Bldg., Texarkana, Ark-Tex.

an, Polish, Russian, Spanish, Ukrainian.

Q. How much does time cost on a representative group of stations?

A. It costs \$712 for one hour weekly for 13 weeks or \$80 for one minute weekly on WOV, New York, and these eight other members of the Foreign Quality Language Network: WSBC, Chicago; WSRS, Cleveland; KOWL, Santa Monica; WJMJ, Philadelphia; WHOD, Homestead, Pa.; KSAN, San Francisco; WACE, Chicopee, Mass., and WHAY, New Britain, Conn. You can take either language or both; they list a listenership potential of 3,575,600 Italians and 2,009,125 Poles. (Only four of the stations carry Polish.)

Q. Is the Spanish-language market important?

A. Si. Besides New York's 350,000 Spanish-speaking Americans, there are 525,000 persons in the Los Angeles area who would feel at home in Mexico City or Madrid, 300,000 in the San Francisco-Oakland area and a whopping 1.3 million in Texas (figure used by the Texas Spanish Language Broadcasters). Financially, they compare favorably with other nationality groups. Example: In the Los Angeles area one-half the 105,000 Mexican families own TV sets, 68% live in their own homes, 74% have autos and—note this—98% have radios.

Q. Can the sponsor reach the Spanish-language market with border stations?

A. Much of it. NEGM of Tijuana, Mexico, claims 750,000 Spanish-Americans in its coverage area extending to San Luis Obispo County north of Los Angeles. Others, which program completely in Spanish: ZEJ, Juarez; ZEAS, Nuevo Laredo; ZEAC, Tijuana; XED, Mexicali; XEMU, Piedras Negras; XEO, Matamoros; XEOR, Reynosa; KICO, Calexico. You can hit harder on these programs, advertise products banned from U. S. air. Example: hard liquor. But don't forget the many excellent U. S. stations near the border. (SPONSOR has a complete list of Spanish-language stations available on request.)

Q. What are the trends in foreign-language broadcasting?

A. 1. More national advertisers are using it than ever. Sampling:

National Shoes, Procter & Gamble, Red Cross Salt, Ward's Tip Top Bread, Busch Credit Jewelers, RCA Victor, Eastern Airlines, Pan American Airways, General Foods, Sabena Airlines, Gallo Wine, Gem Oil, Pepsi-Cola, Quaker Oats, Lucky Strike, Bond Bread, Colgate-Palmolive-Peet, Carnation Milk, Nestle, Planter's Nut & Chocolate Co., Babbitt, Kirsch Beverages.

On co-op programs: most name-brand appliances, DuMont TV, GE Frigidaire, Eaglo Paints, Ruppert's, Schlitz, and Pabst beer.

On border stations in Mexico you'll find many of the above plus Pet Milk, Old Golds, Camels, Phileo Products, Kellogg's Corn Flakes, Calvert's, Goodrich Tires, Westinghouse, Norge, and Bendix.

2. Programs are improving. More are like English-language shows than ever. Soap operas are written for the language group. Highly popular are disk jockeys, folk music, Mr. and Mrs. type shows, amateur nights, comedy sketches, news, and (Italian especially) transcriptions of interviews with relatives and friends back home, which WOV features. Even American jazz is being recorded in foreign tongues. Example: "The Thing" was waxed in Italian, Polish, Yiddish, Spanish, and German ("Das Ding"). However, the programs out of town still have a long way to go, says Rino Negri, Emil Mogul Co.'s v.p. in charge of foreign-language media. "They're 10 years behind New York," he adds.

3. Americanization of second and third generations continues, and the total number of foreign-born whites is decreasing (11,419,138 in 1940, 10,147,000 in 1950). But listenership remains at an all-time peak because of better programs, the influx of DP's and Puerto Ricans and the listener's natural love of his native tongue and cus-

900,000

OF YOUR CUSTOMERS IN
ALABAMA • FLORIDA • GEORGIA

Hear **OOF's**
5,000 Watts on 560!!

----- radio
campaign
in
Southern
California?

**INSURE
ITS
SUCCESS!**

THIS TIME

Check
KEYD

LOS ANGELES
Represented by
Joseph Hershey McGillvra, Inc.



There's More
SELL
on
WRNL

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

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

toms, according to Charles Baitin, v.p., WHOM, New York.

1. TV will make inroads into the market but not nearly as deeply as in the others, according to the experts. They list two reasons: (a) the foreign-language listener is so loyal to his program he will tune it in for the brief period it's usually on in preference to anything else on the air; (b) TV's too expensive to use extensively for slanting toward specialized audiences. At present only three stations in the U. S. are offering anything to the foreign-language viewer: WOR-TV, New York, which uses Italian films; WPIX, New York, which uses English programs designed to attract Italian-Americans, and WBKB, Chicago, which also uses Italian films.

Q. What tips do the experts in the field have for the prospective sponsor?

A. Know the market or get someone who does, say Joseph Ruggiero and William Ashley (Forjoe & Co.), Nat Roth (Furman, Feiner & Co.), Richard Jacobs (Joseph Jacobs Org.) and Rino Negri (Mogul).

Be careful of the language (your foreign-language group may speak a dialect). Know your market limitations. Example: Don't try to sell non-kosher meat to New York's Jewish families, 80.8% of whom buy kosher. Let the station help you decide on programming. Don't throw in a spot and expect miracles but plan a campaign as carefully as in English-language broadcasting. And take advantage of the fact that the foreign-language m.c. is often a leading personality in the community. So work with and through him in merchandising your product. Example: Eugene Koustantynowicz, Polish director of Detroit's WJLB who's "Gene" to many thousands in the 350,000-strong Polish community. Gene recently got 2,022 pieces of mail containing 10,110 Falso labels in three days with one program.

Q. Any flaws in the foreign-broadcasting picture?

A. Yes. There's little new research (some locally by Advertest and Pulse). Multiple spotting is common, mostly outside New York. Brokers buy an hour, then resell bits to advertisers at a profit. Result: commercials lose effectiveness. There's no coordination nationally or regionally among sta-

WKOW

*Delivers More Homes
Per Dollar in
Wisconsin's Rich
Moo-la Market



**Includes Madison and
50 prosperous counties
in central and
southern Wisconsin*

Here's the one station that really blankets the rich "Moo-la" market of Wisconsin. Day after day mail response from all over the state and adjoining states is proof that WKOW is your best radio buy in Wisconsin.

**WISCONSIN'S
MOST POWERFUL
RADIO STATION**

10,000 WATTS

**MONONA
BROADCASTING
COMPANY**

Madison Wisconsin

Represented by
HEADLEY-REED COMPANY

**W
K
O
W
CBS**
1070
ON YOUR
DIAL

AP NEWS sells... stays.

**"Sponsors say
AP News best
medium they've
ever used"**



**Ward A. Coleman
General Manager
WENC, Whiteville, N. C.**

"Our AP newscasts are a powerful influence in this area," says Mr. Coleman. "We actually hear from many husbands that supper is late because the housewives insist on listening to our 6 P.M.* AP newscast! And the advertisers who sponsor AP news tell us it's their best business-getter."



J. T. McKenzie, Whiteville appliance dealer who sponsors WENC's 6 P.M. AP newscast says: "We've been unable to keep enough washers in stock since we bought the program three years ago! We're thoroughly sold on AP news!"

**"We have a
waiting list of
sponsors for our
AP newscasts"**



**George X. Smith
Vice President and Manager
KFOR, Lincoln, Nebraska**

Hundreds of the country's finest stations announce with pride

"THIS STATION IS A MEMBER

sold!

"AP newscasts are consistent Hooper leaders in our market," declares Manager Smith. "We consider them most important in gaining and holding our listening audience. And AP newscasts stay sold; they are seldom available to a new sponsor. We have a waiting list for AP news — the news that sells* in this metropolitan market!"

***** Hardy Furniture Company, sponsor of AP news on KFOR for many years, reports: "Recently we advertised a quantity of electric de-humidifiers at \$129.95 — exclusively on our AP newscast. Listener response was immediate. We sold out completely, re-ordered, sold out again!"

OF THE ASSOCIATED PRESS."

Associated Press . . . constantly on the job with

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

IT'S AS SIMPLE AS THIS: When you feature AP news, you attract sponsors . . . when sponsors feature AP news, they attract customers. That's why so many stations have found that AP news is easy to sell, easy to keep sold!

YOU CAN LEARN exactly what AP news can accomplish for your stations and your sponsors by contacting your AP Field Representative, or by writing:

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

tions (except for the Foreign Language Quality Network, which has just issued a rate card). Timebuyers complain they have to take a trip to get data. There are no standard rates. Programs are sometimes very poor. (But the same agency exec who complained of the above added: "It's still the cheapest means of reaching an audience I know.")

Q. Who are some of the experts in the field?

A. In New York: Agencies like Emil Mogul Co., 250 W. 57th St.; Pettinel-

la Advertising, 29 Washington Sq. West; Furman, Feiner & Co., 117 W. 46th St.; Joseph Jacobs Org., 1 E. 42nd St. Radio reps: Forjoe & Co., 29 W. 57th St.; National Time Sales, 17 E. 42nd St.; Foreign Language Quality Network, 45 W. 57th St.

Elsewhere (all in the Spanish market): Joseph Belden & Associates, 207½ W. 6th St., Austin, Tex.; Leonard Shane Agency, 104 S. Vermont, Los Angeles; Hank Hernandez, 632 S. Catalina St., Los Angeles; Harland G. Oakes & Associates, 672 S. Lafayette Park Pl., Los Angeles.

Negro market

Q. Does the Negro market constitute a sufficiently large segment of economic wealth to warrant separate consideration by advertisers?

A. Marketing authorities agree that any group that numbers 15 million and earns \$15 billion annually—as do the Negroes of America—is deserving of special attention from those who have things to sell. The trend toward direct appeal to this market in advertising has been especially sharp on the radio front.

Workable and sound concepts as to programing for Negro audiences have been developed in many areas. Surveys disclose that the popular misconception of Negroes being a second-class market is being corrected. Also that important national and regional advertisers have become aware of Negro tastes and have focused their efforts in that direction, with highly gainful results. (SPONSOR in a subsequent issue will carry an article with extensive updated material on this market.)

Evidence of sales success in this field may be seen in the number of advertisers who renew and expand their operations after tentative experiments. For example, WPAL, Charleston, S. C., reports: "Approximately 97% of the accounts which first started with us in Negro programing nearly four years ago are still with us, and a large percentage of them—both local and national—are periodically increasing their budget with us, rather than curtaining or remaining static."

One of the keys to the success of Negro programing is the care with which stations have selected personnel to handle this programing. In most instances, stations start with a disk jockey show and are able to get a well known local personality to do the job. The importance of this step lies in the fact that the d.j. starts off with a good degree of acceptance, quickly develops a loyal audience by heavy participation in local affairs in the community. Fund drives, dances, and social affairs of all sorts call on the d.j. for personal appearances, all of which considerably enhances his reputation and audience.

In this day of increasing merchandising consciousness, many stations might well study the job being done by

Spanish-speaking market
is yours via
WWRL.
It leads all N.Y. stations in reaching Spanish audiences.

WWRL is the No. 1 station in reaching this great Negro market in New York

French
Greek *Polish*
Swiss

Syrian
Lithuanian
Russian

*Pulse report on request

Czech *Ukrainian*
Hungarian

Sell the giant German-speaking audience via WWRL.
It leads all N.Y. stations in German audiences

YOUR PLAY! YOU WIN EVERY TIME WITH WWRL!

Only WWRL can penetrate and sell so effectively the vast foreign language market and the lucrative Negro market. WWRL reaches each foreign group in its native tongue. You can rely on WWRL—New York City's Sales Specialist—to MOVE YOUR PRODUCT!

WWRL

5000 WATTS • 1600 KILOCYCLES

Negro d.j.'s for some of the more progressive stations. Programs catering to non-white audiences frequently originate in supermarkets, department stores, and other retail outlets. Increased store traffic is inevitable. WDIA, Memphis, for example, blankets grocery and drug outlets in its area with monthly lists of advertisers, reminding them that advertised products are easier for the merchant to sell. The station also named popular disk jockey A. C. Williams as fulltime promotion consultant, assigned him to do public relations, contact work, and merchandising among the half million Negroes in the counties reached by WDIA.

The success of these operations has supplied the stations with sufficient funds to conduct some first-class market studies, supply advertisers with valuable information which they can use in their campaigns to sell Negroes.

Transit Radio

Q. What is the current status of Transit Radio?

A. At the end of May, the Supreme Court decided 7-to-1 that radio programs piped into street cars and buses do not violate the Constitutional rights of passengers. This ended Transit Radio's long tussle in the courts to have its legality upheld, and did away with a major obstacle to Transit Radio expansion.

Nine cities now have Transit Radio: Washington, D. C., Trenton, Worcester, Pittsburgh, Cincinnati, St. Louis, Kansas City, Mo., Des Moines, and Tacoma. Since the Supreme Court decision, Transit Radio headquarters in Cincinnati has had about 50 inquiries from FM stations (the only type which carry T-R programs), about 40 of which represent cities where T-R is economically feasible. These include Honolulu, Atlanta, Grand Rapids, Boston, Indianapolis, Milwaukee, Miami, Buffalo, Philadelphia, San Francisco, Richmond.

According to R. C. Crisler, president of Transit Radio, Inc., "There is no question but what a great many advertisers have avoided Transit Radio because of the overhanging legal problems. At the same time, it has been difficult to maintain salesmen's morale when confronted with an irrefutable excuse not to buy." Steps toward the

reestablishment of national sales facilities have been taken. National advertiser reaction to the favorable Supreme Court ruling has not been measurable, so far, since these facilities are not yet in full operation."

No changes have been made in basic T-R programming, which has been found to be satisfactory and consists of music, news, time and weather announcements, and sports scores. Commercials are short and spaced at least five minutes apart.



* In 1890 Cartwright, playing for St. Louis against Philadelphia, in a single inning hit 2 home runs, one with 3 on base, 1 with 2 on. This major league record of "RBI's" in one inning has never been topped since!

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

Q. What advertisers have been using Transit Radio and with what results?

A. At present, Transit Radio has on its roster between 150 and 200 local sponsors and half a dozen national advertisers. These include Whitehall Pharmacal, Fanny Farmer Candy, Continental Baking (Wonder Bread), Brown & Williamson (Raleigh cigarettes), and Bell Telephone. During the litigation period, according to Crisler, national advertisers shied away from

No. 36 OF A SERIES

ED CARTWRIGHT
In Runs Batted In *

WHEC
In Rochester Radio!

**LONG TIME
RECORD FOR
LEADERSHIP!**

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

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	216	159	20	0	0	0
TIES.....	35	35	0	0	0	0

Station not "topped" only

WHEC carries ALL of the "top ten" daytime shows!
WHEC carries SIX of the "top ten" evening shows!

PULSE BI-MONTHLY REPORT—MARCH-APRIL, 1952
LATEST BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING: —



WHEC



of Rochester
NEW YORK
5,000 WATTS

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

THE

STATIONS

CBS **AUGUSTA, GA.**
WRDW MET. POP. 179,272
 PLUS
 H-BOMB PLANT &
 CAMP GORDON
 85,000

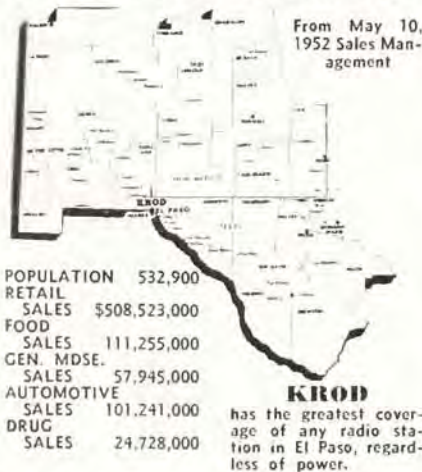
ABC **COLUMBIA, S.C.**
WCOS MET. POP. 144,000
 PLUS
 FT. JACKSON
 60,000

NBC **COLUMBUS, GA.**
WDAK MET. POP. 169,921
 PLUS
 FT. BENNING
 42,000

NBC **MACON, GA.**
WBML BIBB CO. 136,300
 PLUS
 WARNER ROBINS
 27,000

for complete information
 call HEADLEY-REED CO.

Here are the FACTS about KROD'S MARKET AREA The El Paso Southwest!



The El Paso Southwest is a steadily, soundly growing area. It's expanding economy is based on industry, agriculture, ranching and other important sources. You can sell it more completely and economically over KROD.

CBS RADIO NETWORK IN EL PASO
KROD
 600 KC 5,000 WATTS

RÖDERICK BROADCASTING Corp.

REPRESENTED BY THE O. L. TAYLOR COMPANY

T-R on the premise that it might be a vanishing medium not worth their research or experimentation. Local advertisers, however, seeking immediate benefits and not engaged in such long-term thinking, have remained more or less indifferent to the legal proceedings and have been consistent clients. The number of these local advertisers have increased from 50 to 100% since last year in the various T-R markets.

The experience of Kent Jewelers in Washington, D. C., illustrates results obtainable from Transit Radio. ARBI conducted a newspaper-vs.-Transit Radio test in which Kent spent \$350 for space in the *Washington Times-Herald*, and the same amount for announcements over WWDC-FM. Advertising featured men's and women's watches for \$8.33. Results showed that 62.1% of all customers contacted had learned about the watches through Transit Radio; 16.1% through the newspaper.

Advantages of Transit Radio for the advertiser are summed up by President Crisler as follows: "Transit Radio delivers a guaranteed audience, so that the advertiser knows exactly how many listeners he is getting for his money; he does not have to resort to unusual or expensive programing."

Q. What about cost-per-1,000?

A. It's low, averaging \$1.00 per 1,000 listeners during off-peak hours and 75¢ per 1,000 listeners during peak hours. The figures are higher in small communities and lower in largest cities.

Q. What's the fall outlook for Transit Radio?

A. Bright with expectations of growth and prosperity, according to President Crisler. "We feel we are in a more favorable position today than we were two and three years ago when our initial expansion was taking place," he said. The number of sponsors they can expect this fall, he added, will depend on the sales setup which is established.

FM

Q. What is FM's value to the advertiser?

A. The NARTB and RTMA have harnessed the energy of broadcasters, distributors, and retailers in digging out

the FM story—why it exists, why stations use it, and what it offers in extra program choice and improved hearability. The major finding of NARTB-RTMA research has been that more people listen to FM because they *have to* than because they prefer the tone. These are people living in a "white spot" area not within the nighttime umbrella of local AM stations.

Here only FM duplications of AM broadcasts will get favorite programs into the living room. Residents of sections where the AM signal is frequently cut by industrial static, weather, and foreign broadcasts are in the same predicament as the fellow-listener whose home town enjoys no after dark radio service except by FM. And, since it is well established that "listener loyalty" tends to favor nearby call letters, the advertiser's commercial is most apt to be heard on a so-called "local" radio station.

Q. Where are such listening conditions prevalent?

A. Conditions of this type are more prevalent in the South than elsewhere in the United States: in the Carolinas, Alabama, Georgia, Florida, Louisiana, Virginia, and Kentucky. But the situation is not localized below the Mason-Dixon line. There are areas which depend on FM for clear reception in Ohio, New York, Massachusetts, West Virginia, California, Pennsylvania, and many other states.

Q. How does the future look for FM?

A. FM's growth has been slow but steady. And it seems certain to continue. At present more than 8,500,000 people own FM receivers and 650 AM-FM stations are on the air. Of these, approximately 30% now program FM separately on at least a partial basis. New FM applicants include WEBC, Duluth; WMOU, Berlin, N. H.; WT-WN, St. Johnsbury, Vt.; WCPS, Taboro, N. C.; WJOL, Florence, Ala.; WWWB, Jasper, Ala.

Other well-known stations who are adding FM or expanding their FM operation include WGAR, Cleveland, scheduled to put its FM transmitter in operation shortly; WBEN, Buffalo, increasing its FM facilities and power in the fall; WBT, Charlotte, which has extended its FM hours of operation.

Q. Have advertisers been making successful use of this specialized FM audience?

A. Zenith, with an FM campaign for its hearing aid this spring, achieved these results:

In North Carolina sales leads from FM were five times those from other media at 5.4% the average cost of other media.

Michigan "pull" was two times greater than other media at 12.8% average cost of other media.

WJLN-FM, Birmingham, Ala., ran a test on FM some months ago to find out who the listeners were and where they lived. The first 500 responding were to receive as a gift a lighter shaped like a Coca-Cola bottle. The station received over 1,000 letters from 163 Alabama towns. Of these replies 90% were from outside the WLJN-AM coverage area. This in itself was indicative of WJLN-FM's special coverage.

Griesedieck Brewery of St. Louis carries the Cardinal baseball games on WSOY-FM only (Decatur, Ill.) Last season the local distributor reported an increase in sales.

WFLN-FM, Philadelphia, told SPONSOR about these typical one-year-or-over advertisers: The Record Mart (2½), Allan Radio Company (2), C. H. Davis Inc. (1), Browning Chevrolet (2), Colonial Motors (2), Lester Piano Co. (2), Otto R. Trefz Jr. Co. (2).

One advertiser, Bishop & Hedberg, advertised Rittenhouse Fund (a mutual fund) and had to go off the air temporarily after six months to catch up with sales leads. KITE-FM's Chuck Balthrope (San Antonio) reports: "With KITE-FM's rates we're reaching bigger-income homes for the same low cost-per-hundred as on four-year old KITE-AM during the daytime. KITE-FM, when only six months old, had practical proof of a measurable and growing audience. Its programing has resurrected an interest in those 40,000 homes equipped to hear FM. Thus the advertisers on KITE-FM are reaching an audience not covered by any other medium at an extremely low cost."

Storecasting

Q. What does Storecasting do for its sponsors?

A. Storecasting, established in 1946, is a combination broadcast-and-merchandising service offered to grocery and drug manufacturers selling their products in supermarkets. Via FM radio, it currently reaches about 700 supermarkets in five major areas: Southern New England (WMMW-FM, Meriden, Conn.); Northern New Jersey (WGHF); Philadelphia (WIBC-FM); Pittsburgh (WKJF); Chicago (WFMF). Audiences of more than 3,500,000 customer-listeners hear the broadcasts while shopping in the First National Stores of Southern New England; the National Food Stores, Chicago; Acme Markets, Philadelphia, Pittsburgh, Northern New Jersey; the Thorofare and Giant Eagle chains in Pittsburgh.

Storecast billing this year, up slightly from last, is around \$750,000. At the moment, 135 sponsors plug some 260 products via Storecast. Sponsors using Storecast have the advantage of reaching customers right at the point of sale in the midst of shopping.

An integral part of Storecast service to advertisers is its extensive merchandising and promotional activity aimed to benefit both store and sponsor. Crews of grocery and drug merchandising specialists make more than 450 personal service calls to supermarkets every week to certify that all Storecast products are in good supply; that they have the best possible shelf position and numerous other advantages.

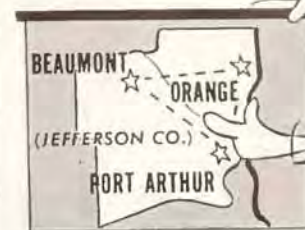
MACK from



recommends

TEXAS' 5th MARKET

the rich, industrial tri-city area



KPAC serves a population of 236,100 in the rich Beaumont—Port Arthur—Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.

MUTUAL
KPAC
5000 WATTS
JOHN E. PEARSON CO.
National Representatives

NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM stays on 'top' of the NEWS!



And there is no greater value today than radio news!

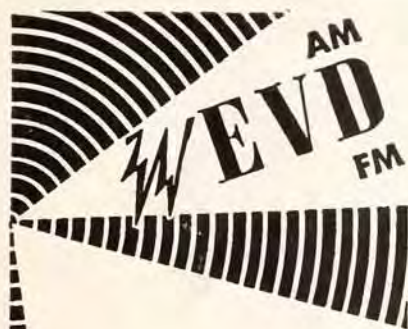
KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.

KMBC
of Kansas City
KFRM
for Rural Kansas

... 6th oldest CBS Affiliate ...



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.,
New York 19

THE FACT IS —

It takes 3 other
stations combined
to beat WFBL's
daytime share of
radio audience in
Syracuse, N. Y.

WFBL gives you MORE AUDIENCE per advertising dollar than any other Syracuse medium. For MORE SALES in a Great Market, advertise on WFBL.

For Proof —

Call Free & Peters Inc.

Exclusive National Representatives
or WFBL Direct



WFBL

Syracuse, New York

MEMBER CBS NETWORK

Q. Who uses Storecasting?

A. A host of nationally advertised brands are included among the 260-odd food, grocery and drug products currently on the Storecast roster, such as: Armour Meats, Jell-O, My-T-Fine Desserts, Beech-Nut Baby Foods, Libby's Baby Foods, Pepsi-Cola, Yet Tissues, Brer Rabbit Molasses, Hormal Chile Con Carne, Snow Crop Orange Juice, Mennen Brushless Shave Cream, Schaefer Beer, Kraft Salad Dressings, Wrisley Soap, Sterling Salt. Among the newer advertisers signed are Post Toasties, Philip Morris Cigarettes, Blue Ribbon Napkins, Good Luck Margarine, Holiday Instant Coffee, Swift's Sausages, Westinghouse Bulbs, White Rock Beverages, Swanson Frozen Poultry. Many sponsors have expanded their Storecast schedules over the past year.

Q. What does Storecasting cost?

A. Rates vary for each market, depending on the number of stores and customers reached. One to 51 plugs in the Southern New England area or the New York-Northern New Jersey area cost \$6.80 per announcement; in Philadelphia, \$8.65; in Chicago or Pittsburgh, \$9.35. A schedule of six announcements per week for 13 weeks would cost \$39.00 a week in Southern New England; \$49.20 in Philadelphia; 53.40 in Chicago. Twelve pitches a week would cost a sponsor \$69.00 a week in New York-Northern New Jersey area, \$93.60 in Pittsburgh. The most intensive schedule listed (24 announcements per week for 26 weeks) in the most expensive markets (Chicago and Pittsburgh) comes to a total of slightly over \$4,000.00.

Q. What results does Storecasting get for sponsors?

A. That sponsors are satisfied with Storecast results is borne out by the continued renewal rate of about 70%. Storecast has scored boosts in product sales of 25% to 150%.

So that advertisers may see exactly what results Storecast obtains for their products, the Storecast Corporation has recently set up a comprehensive "reporting" system. The merchandising men who visit the stores fill out a Storecast Activities Report which gives a day-by-day, store-by-store account of just what's happening to each product.

Network programs available on local stations (radio)

ABC radio shows

TITLE	TYPE	APPEAL	TIME	TESTED	EXPLANATION
MARTIN AGRONSKY	News	General	15 min. 6/wk	yes	One of the nation's best-known news analysts
AMERICA'S TOWN MEETING	Forum	General	45 min. 1 wk	yes	Popular public forum featuring outstanding leaders
BIG JON AND SPARKIE	Children's Program	Juvenile	15 min. 2 wk	yes	Fun, stories and adventures
CROSSFIRE	Radio News Conference	General	30 min. 1 wk	yes	Lively discussions with ABC commentators and prominent personalities
ELMER DAVIS	News	General	15 min. 5 wk	yes	Distinguished news analyst, three-time Peabody award winner
BOB FINNEGAN	Sports	General	15 min. 1 wk	yes	Sports news and interviews with sports celebrities
PAULINE FREDERICK	News	General	10 min. 5 wk	yes	Expert news analyst and United Nations correspondent
BDB GARRED	News	General	15 min. 6 wk	yes	Fifteen fast factual minutes of news
PAUL HARVEY	News	General	15 min. 5 wk	yes	One of radio's most dynamic news commentators
HEADLINE EDITOR	News	General	10 min. 5 wk	yes	On-the-spot news and interviews with editor-narrator Taylor Grant
TED MALONE	Narrative	General	15 min. 1 wk	yes	Human interest stories
DREW PEARSON*	News	General	15 min. 1 wk	yes	One of the great news personalities in radio today
MR. PRESIDENT	Drama	General	30 min. 1 wk	yes	Historical drama based on incidents in lives of U. S. presidents with Edward Arnold
MARY MARGARET McBRIDE	Reporter	General	30 min. 5 wk	yes	Interviews personalities of national and international prominence on current accomplishments

WSPA Has The Strongest Pulsebeat In The Carolina-Piedmont (SPARTANBURG-GRENVILLE) Area!

This past April... The Pulse, Inc., completed a comprehensive survey of who's-listening-to-what-and-when in these seven representative counties in part of our WSPA area ... Cherokee, Greenville, Laurens, Spartanburg and Union in South Carolina - Polk and Rutherford in North Carolina.

Here's What It Proved

From 6:00 A. M. to 12:00 Noon

WSPA enjoys more than THREE TIMES the audience of the next highest of the seven stations reported in the seven counties surveyed!

From 12:00 Noon to 6:00 P. M.

WSPA enjoys more than THREE TIMES the audience of the next highest station!

From 6:00 P. M. to 8:00 P. M.

WSPA enjoys nearly FOUR TIMES the audience of the next highest station!

Here's Why!

In this prosperous, populous Carolina-Piedmont (Spartanburg-Greenville) Area... WSPA is tops in Showmanship because - in addition to the great CBS shows - our program is spiced with our own popular WSPA personalities and interspersed with accurate and frequent local, national and international news coverage. That's what keeps WSPA on top in audience preference!



And...Can We Sell!

Just call any John Blair man! He'll gladly give you all the details and figures pertinent to our huckstering ability in this rich, ready-to-buy, 17-county market.

Represented By
John Blair & Co.

Harry E. Cummings
Southeastern Representative

First CBS Radio Station For
The Spartanburg-Greenville Market

Roger A. Shaffer
Managing Director

Ross Holmes
Sales Manager



WSPA

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

NO SCHOOL TODAY	Children's Program	Juvenile	90 min. 1/wk	yes	Saturday morning funfest of stories and songs with Big Jon & Sparkle
PIANO PLAYHOUSE	Music	General	30 min. 1/wk	yes	Piano music featuring Margaret and Forrest Perrin and guest artists
GEORGE SOKOLSKY	Commentary	General	15 min. 1/wk	yes	Noted syndicated columnist, lecturer and commentator

*Co-op in limited markets only.

MBS radio shows

TITLE	TYPE	APPEAL	TIME	EXPLANATION
BAUKHAGE TALKING	News	Family	15 min. 5/wk	Distinguished Washington correspondent talks
CECIL BROWN	News	Family	15 min. 5/wk	World traveler and newscaster
CRIME DOES NOT PAY	Drama	Family	30 min. 1/wk	Detective mystery adventure with MGM cast
BILL CUNNINGHAM NEWS	News	Family	15 min. 1/wk	Syndicated columnist analyzes news
GRACIE FIELDS SHOW	Music	Family	30 min. 1/wk	Famous entertainer and MGM supporting cast
GEORGE FOSTER	News	Family	15 min. 5/wk	Well known news commentator
THE HARDY FAMILY	Drama	Family	30 min. 1/wk	Andy and the Judge in their famous series
ROBERT HURLEIGH	News	Family	15 min. 5/wk	Midwest editor and commentator
I LOVE A MYSTERY	Mystery	Family	15 min. 5/wk	Famous Carlton E. Morse series
FULTON LEWIS, JR.	News	Family	15 min. 5/wk	Washington news and interpretation
MAGAZINE THEATRE	Drama	Family	25 min. 1/wk	Dramatizations of magazine stories
MEN'S CORNER	Fashion	Men	15 min. 1/wk	Bert Bachrach and guests give tips to men
MGM THEATRE OF THE AIR	Drama	Family	30 min. 1/wk	Top-notch dramatic presentations
POOLE'S PARADISE	Music	Family	60 min. 5/wk	Zany disk jockey
RUKEYSER REPORTS	Finance	Adult	15 min. 1/wk	Layman's guide to finance
STORY OF DR. KILGORE	Drama	Family	30 min. 1/wk	Lew Ayres and Lionel Barrymore co-star in this
TAKE A NUMBER	Quiz	Family	30 min. 5/wk	Quiz with Red Benson as m.c.
TELL YOUR NEIGHBOR	Drama	Family	15 min. 5/wk	Good neighbor stories and awards
WAR FRONT—HOME FRONT	News	Family	30 min. 1/wk	News direct from Korea front

NBC radio shows

TITLE	TYPE	APPEAL	TIME	TESTED	EXPLANATION
BILL STERN'S SPORTS REVIEW	Sports	General	15 min. 5/wk	yes	Comprehensive sports coverage and features
DANGEROUS ASSIGNMENT	Adventure	General	25 min. 1/wk	yes	Brian Donlevy in tales of international intrigue
HOME EDITION OF THE NEWS	News	General	15 min. 5/wk	yes	Merrill Mueller in a midday newscast
HOWDY DODOY	Variety	Juvenile	60 min. 1/wk	yes	Radio edition of famed kid puppet show
H. V. KALTENBORN	News	General	15 min. 2/wk	yes	Dean of commentators with analysis
RICHARD HARKNESS	News	General	15 min. 4/wk	yes	Expert interpretation of news
KATE SMITH	Variety	Family	30 min. 5/wk	yes	All-around wrap-up of matters of interest by Smith and Ted Collins
NEWS OF THE WORLD	News	General	15 min. 5/wk	yes	Morgan Beatty with a late night news interpretation
TALES OF THE TEXAS RANGERS	Western Adventure	General	30 min. 1/wk	yes	Joel McCream stars in police case histories
WORLD NEWS ROUNDUP	News	General	15 min. 7/wk	yes	News roundup from NBC correspondents
ROOTIE KAZOOTIE	Puppet show	Juvenile	30 min. 1/wk	yes	Fantastic cast of hand puppets in delightful fantasies
AMERICAN FORUM OF AIR	Forum	General	30 min. 1/wk	yes	Prominent people discuss issues of day
WHO SAID THAT	News Quiz	General	30 min. 1/wk	yes	Walter Kiernan, Bill Henry and guest celebrities

Co-op radio

Q. How will 1952 spending in dealer co-operative radio advertising compare with last year?

A. According to the Broadcast Advertising Bureau, spending will increase. But actual dollar figures are hard to pin down because of the complexity and local nature of co-op advertising. Double-billing (see 16 June SPONSOR) also masks the amount of money spent since part of the national advertisers' dollar contributions are pocketed by hard-dealing retailers. It has been estimated, however, that \$100,000,000 was spent in co-op radio advertising last year.

Q. What are some of the big problems facing a national advertiser who is considering adding radio to his list of approved co-op media?

A. The national advertiser may find that retailers know too much about how to save (or make) money on co-op advertising through double-billing deals with dollar-hungry stations. Where his distribution setup is large and complex, the manufacturer would do well to set up a simple and easy-to-understand co-op plan for radio. Providing transcriptions and advertising copy is a common answer to the problem of how to insure effective use of the medium by dealers.

Top spot agencies

Q. What ad agencies are expected to be most active in spot radio this fall?

A. These advertising agencies will be placing some of the largest schedules and heaviest dollar volumes of spot radio business:

BBDO; J. Walter Thompson; Young & Rubicam; William Esty; Benton & Bowles; N. W. Ayer; Ted Bates; SSCB; Ruthrauff & Ryan; Dancer-Fitzgerald-Sample. Especially active in the Midwest will be Chicago agencies like Arthur Meyerhoff and Foote, Cone & Belding.

ALL THIS IN ONE SPOT

... MAXIMUM POTENTIAL

NBC Spot Sales represents radio and television stations in 10 markets that account for nearly 50% of the nation's retail sales.

... BETTER SERVICE

Separate radio and television, sales, traffic and research staffs provide quick, accurate information for planning and placing spot advertising campaigns.

... RESULTS

Fifteen powerful radio and television stations provide outstanding local programming to put your sales message across.

Join our Success Story roster — buy *your* spot advertising thru NBC Spot Sales, representatives for:

New York.....	WNBC	Radio	WNBT	Television
Chicago.....	WMAQ	Radio	WNBQ	Television
Cleveland.....	WTAM	Radio	WNBK	Television
Los Angeles.....	KNBH	Television		
San Francisco.....	KNBC	Radio		
Philadelphia.....	WPTZ	Television		
Boston.....	WBZ-TV	Television		
Denver.....	KOA	Radio		
Schenectady.....	WGY	Radio	WRGB	Television
Washington.....	WRC	Radio	WNBW	Television

NBC SPOT SALES 30 Rockefeller Plaza, New York 20, N.Y.

CHICAGO • CLEVELAND • WASHINGTON • SAN FRANCISCO • HOLLYWOOD • DENVER • ATLANTA* • CHARLOTTE*

*Bomar Lowrance & Associates

one low rate

"corners" this

great

West Virginia

Market



Here's the lush potential of "Personality's" half-millivolt area alone!

TOTAL POPULATION	992,994
TOTAL FAMILIES	250,337
RETAIL SALES	\$543,571,000
FOOD SALES	\$111,735,000
GENERAL MERCHANDISE SALES	\$80,496,000
FURNITURE AND HOUSEHOLD GOODS SALES	\$29,969,000
EFFECTIVE BUYING INCOME	\$965,894,000

Source — U.S. Census and BMB Survey, 1950

POWER

Two power-packed stations to provide a double "knockout" punch . . . with FM for good measure.

PROGRAMMING

The best in ABC and CBS network radio, plus a local flavoring of programming and news.

PROMOTION

Publishing monthly audience-building consumer magazines to help promote your program and product.

EXPERIENCE

Operated jointly and staffed by competent, capable personnel who live . . . and love . . . radio.

it costs less when you use "Personality"

} the personality stations



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

WKNA

WKNA-FM

CHARLESTON — 950 KC

ABC Radio Network Affiliate
5000 W DAY • 1000 W NIGHT

Joe L. Smith, Jr., Incorporated • represented nationally by Weed & Co.

radio

SPONSOR

BASICS

In SPONSOR's Radio Basics section, which has gained acceptance as the industry's primer on the subject, are charted the outstanding facts concerning radio and its use in the fall of this year. In an easy-to-follow progression, the advertiser and his agency will learn from the section's charts and tables just what the dimensions and scope of radio really are.

Starting with the latest facts on the number of U.S. radio sets and homes, he'll learn how these sets are distributed about the homes in outside-the-living-room locations, how much listening is done over-all and how much is added by the growing number of out-of-home radio receivers.

Radio's circulation vs. other media, differences in listening hour-by-hour, seasonal variations in listening and radio ratings, cost-per-1,000 figures, spot radio costs—all these are detailed—and analyzed where necessary.

Networks, stations, station representatives, agencies, and independent research firms have contributed to this section which gives the advertiser truly "basic" data as well as some of the most up-to-date and advanced research findings. To locate the different topics covered, use the index at right, although SPONSOR advises a start-at-the-beginning reading.

.....

I	Dimensions of radio's audience	100
II	Radio listening habits	104
III	Cost of radio advertising	118
IV	Radio's billings	124
V	Radio vs. TV coverage in TV cities	126
VI	Where in-home listening is done	128

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I Dimensions of radio's audience

1. How many U. S. homes have radio?

SOURCE: Joint Radio Network Committee Report, 1 January 1952



96% have radios
42,800,000 homes

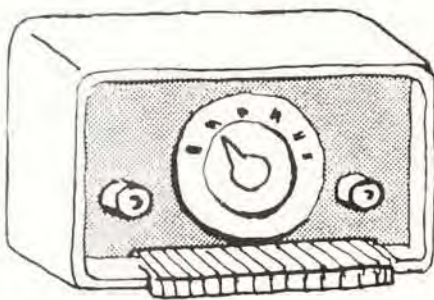
4% have no radios
1,937,900 homes

U. S. radio sets now total over 108,000,000

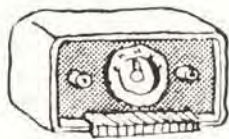
Radio set saturation of U. S. is so great it can be considered 100% for many areas. Figures at left are average for whole country, including over-96% metropolitan areas and slightly less-saturated rural areas. Total sets for summer 1952 is over 108,000,000.

2. How many sets are there per home?

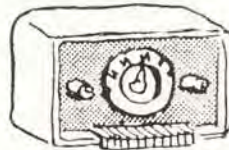
SOURCE: American Research Bureau study for ABC, January 1952



One set
17,020,000 homes
or 39.8%



Two sets
15,080,000 homes
or 35.2%



Three or more sets
10,700,000 homes
or 25.0%

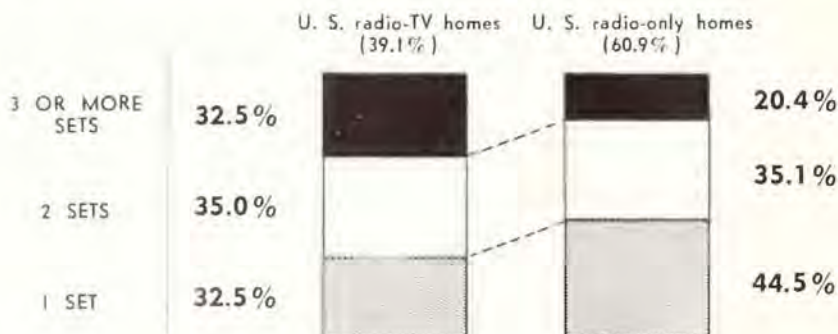


Six of 10 homes have more than one set

One-set homes are in the minority. Six out of 10 homes have two or more radios. In big TV cities number of multiple-set homes is higher. Pulse study in 20 TV cities (for BAB) put number of two-set homes at 37.1%, three-set homes at 29.0%. ARB figures at left are averages for the entire U. S.

3. How are multiple sets divided between radio-only and radio-TV homes?

SOURCE: American Research Bureau study for ABC, January 1952



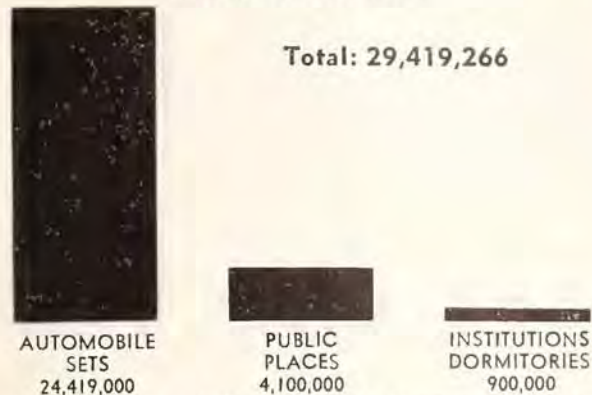
TV homes have more radios

In homes which have both radio and TV sets, 67.5% have more than one radio set, but in radio-only homes figure is 55.5%. With their greater-than-average number of sets, TV family members can continue listening to radio conveniently. Part of family can listen outside living room while rest view TV. (Data on rooms where listening takes place in radio-TV and radio-only homes on page 128.)

4. How many out-of-home sets are there?

SOURCE: Joint Radio Network Committee Report, 1 January 1952, plus SPONSOR estimate of spring 1952 auto sets

Out-of-home sets



Auto figure above is for spring 1952. It was updated from 1 January figure by adding number of sets installed since. Car radios more than doubled between '48 and '52, continue rise at two million-plus annual rate. Over 75% of U. S. cars have radio, with the figures much higher in some markets.

SOURCE: Adverfest Research study in New York metropolitan-area homes. February 1952

Number of portable radios in home

HOMES INTERVIEWED	TOTAL HOMES	RADIO-ONLY HOMES	RADIO-TV HOMES
	1,036	317	707
Total of homes with portable radios	22.3%	16.1%	25.5%
Homes with one portable radio	18.7%	14.2%	21.1%
Homes with two or more portable radios	3.6%	1.9%	4.4%
Average number of portable radios per home	0.27	0.18	0.31

Though limited to New York area, data above indicate extent to which portable radios have become standard equipment in metropolitan homes. More than one out of five have such sets. TV homes have more portables than radio-only homes. Over one-quarter of television homes own portable radios.

5. How much does the out-of-home audience add to in-home listening?

SOURCE: Pulse out-of-home listening study January 1952 (except New York which is February 1952)

City	Average quarter-hour sets-in-use of "in-home" radio listening	Average quarter-hour sets-in-use of "out-of-home" radio listening	% of listening added by out-of-home
Philadelphia	18.3	3.3	18.0%
New York	21.3	3.5	16.4%
Boston	21.5	3.3	15.4%
Detroit	20.2	3.0	14.9%
Washington	21.3	3.1	14.6%
Atlanta	21.2	3.1	14.6%
Cincinnati	19.6	2.6	13.3%
Minneapolis-St. Paul	22.9	2.9	12.7%
Chicago	20.7	2.6	12.5%
Birmingham	24.4	3.0	12.3%
St. Louis	20.3	2.4	11.8%
Seattle	25.0	2.6	10.4%

Out-of-home bigger plus now than year ago, Pulse finds

Out-of-home listening added 15% to the winter-spring radio audience in 12 markets. This represented a "plus" to sponsors ranging from 18% in Philadelphia to 10.4% in Seattle. Philadelphia, Pulse points out, has consistently ranked first in terms of percent added by out-of-home listening in surveys it has conducted over the past two years. Out-of-home represented a bigger plus in the winter of 1952 than in the previous year. Pulse figure for 1951 (in seven of the above 12 markets) was 13.7% added by out-of-home. In these same

seven markets in 1952, out-of-home plus was 15.2%. Out-of-home listening, now checked continuously by Pulse, is higher in summer than in the winter figures shown here. (Figures on the next page show how much out-of-home can add to ratings of specific shows in summer time.) Since Pulse conducted study above, over 350,000 portable radios were purchased in the U. S. Car radios, however, account for bulk (over 55%) of out-of-home listening. Other places where out-of-home listening occurs include beaches, taverns, factories.

6. How much does out-of-home listening add to ratings of individual shows?

Shows	% of rating out-of-home represents		
	N. Y.	St. Louis	L. A.
Arthur Godfrey (daytime)	7.5%	9.5%	25.0%
Big Sister	3.5%	5.5%	5.5%
Telephone Hour	4.9%	5.3%	4.8%
Big Story	3.3%	4.9%	1.4%
Grand Central	6.1%	10.0%	13.5%

SOURCE: Pulse, Inc., July-August 1951 ratings

Out-of-home listening contributes 6 to 7% of summertime ratings

For all summertime shows, 6 to 7% of the "true" rating (out-of-home plus in-home) is made up of out-of-home listening. Sometimes the figure is much higher. Take the Arthur Godfrey morning show on CBS, shown in Pulse chart at left. Last summer in Los Angeles, Godfrey was heard between 7:00 and 8:00 a.m. In this auto-minded market, where nearly nine of 10 cars are radio-equipped, people driving to work and other out-of-home listeners represented at least 25% of the show's rating in the market. This is an extreme case but it indicates how important out-of-home listening can be. Listening in cars is a particularly big factor for news and d.j. shows slotted in the hours when people drive to and from work.

7. How does radio's circulation compare with other media?

SOURCE: Total U. S. radio homes figure from 1 January 1952 Joint Radio Network Committee report; CBS Radio Network figure from CBS Research, based on updated BMB Study No. 2, as of Jan. 1952; NBC TV figure from NBC Research, based on ARB study Jan. 1952 (homes viewing one program per wk.); Magazine figures are Jan. 1952 figures from Audit Bureau of Circulation

MEDIUM	CIRCULATION	% OF U. S.
All U. S. radio homes	42,800,000 homes	96.0
CBS Radio Network	33,260,000	74.5
NBC Television Network	15,500,000	34.6
Saturday Evening Post	3,998,616	9.0
Life	5,296,656	12.0
This Week	10,006,564	22.0

8. How many homes are reached by the average program (in four weeks)?

SOURCE: A. C. Nielsen, November-December 1951



AVERAGE DAYTIME AUDIENCE (CUMULATIVE)

Average five-times-a-week daytime network radio show (15 minutes) reached 8,474,000 homes one or more times during four weeks of November-December 1951.



AVERAGE NIGHTTIME AUDIENCE (CUMULATIVE)

Average once-a-week 25 minutes or more evening net radio shows (excluding children's and fight programs) reached 7,584,000 homes.

KXEL

Proves

IOWA

Is More Than

Tall Corn

and

Des Moines

1942-Leadership-1952

Twenty-two County Study of Listening Habits — 1952 Conlon

Morning

KXEL	28.4
Des Moines (NBC)	17.8
Cedar Rapids (CBS)	19.6
Waterloo (Mutual)	2.8

Afternoon

KXEL	27.3
Des Moines (NBC)	22.0
Cedar Rapids (CBS)	20.0
Waterloo (Mutual)	2.8

Evening

KXEL	26.3
Des Moines (NBC)	24.4
Cedar Rapids (CBS)	22.9
Waterloo (Mutual)	1.8

Here is the unvarnished truth. You are not getting your money's worth of listeners, if you are trying to cover Northeast Iowa, without KXEL.

Get the complete facts on Northeast Iowa's listening habits. Call your Avery-Knodel man or write direct to KXEL.

KXEL 50,000 Watts ABC

JOSH HIGGINS BROADCASTING COMPANY
WATERLOO, IOWA

Represented by Avery-Knodel, Inc.

ABC OUTLET FOR CEDAR RAPIDS AND
WATERLOO, IOWA

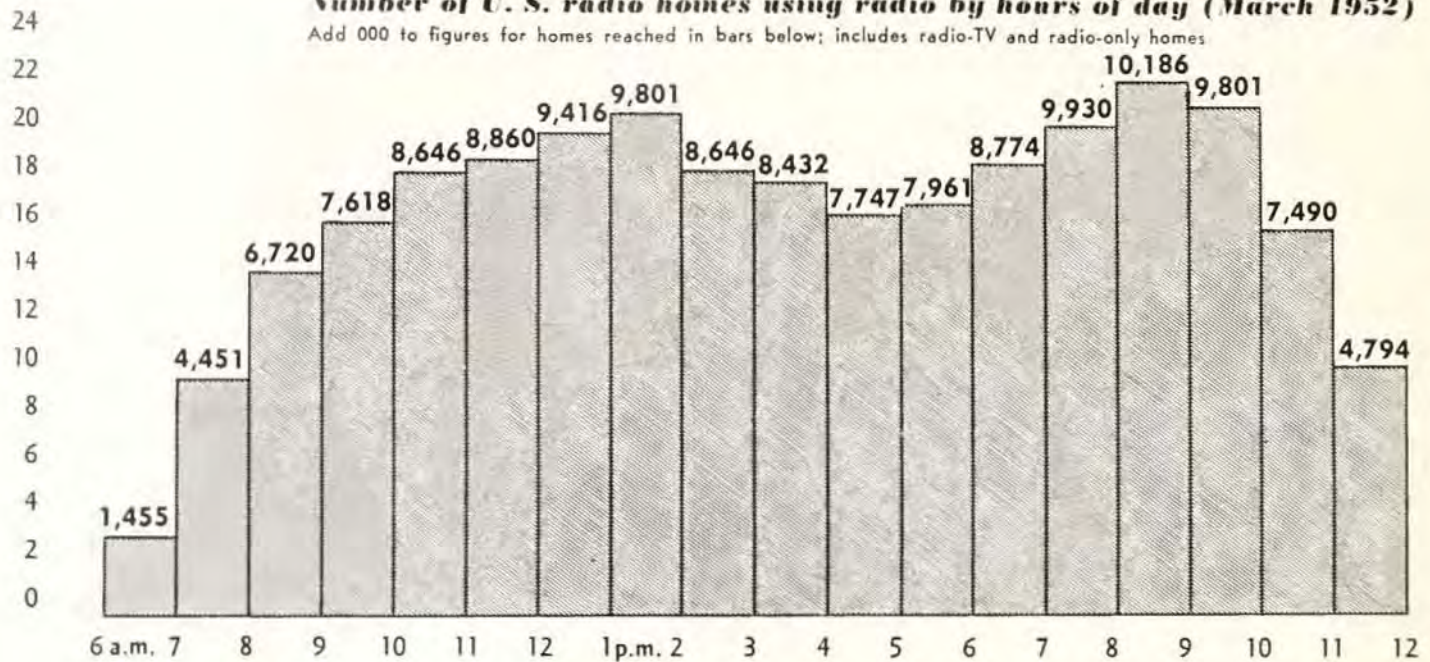
II Radio listening habits

1. How does listening differ hour by hour?

SOURCE: A. C. Nielsen, March 1952

% of homes

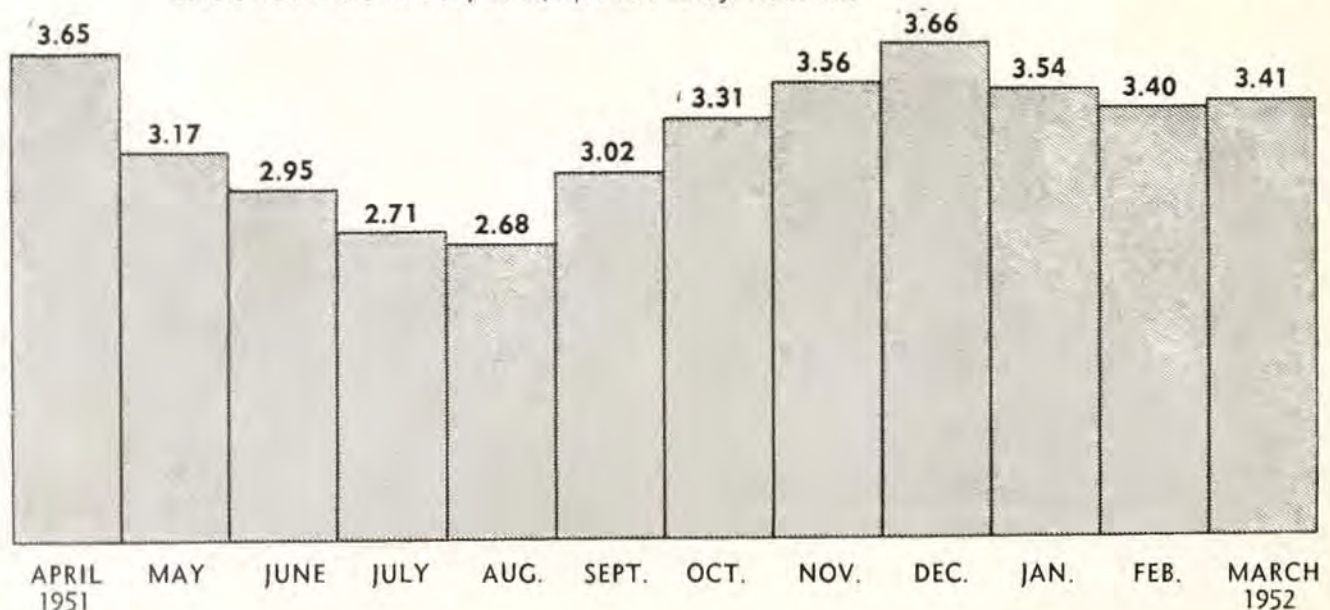
Number of U. S. radio homes using radio by hours of day (March 1952)
Add 000 to figures for homes reached in bars below; includes radio-TV and radio-only homes



2. How many hours do homes listen per day?

SOURCE: A. C. Nielsen, April 1951-March 1952

Average total hours radio is used per home per day in all U. S. radio homes
Includes radio-TV and radio-only homes, April 1951 through March 1952





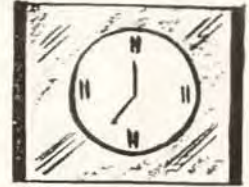
TIME

NEVER

GETS

OLD

ON



**Big Jim's
"CLOCKWATCHERS"**

5:00 to 8:30 AM

DAILY



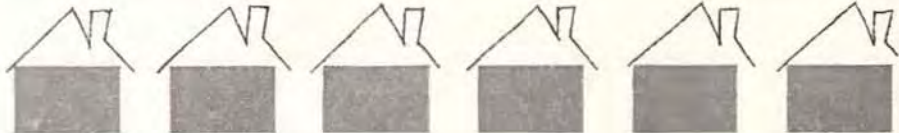


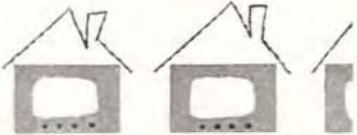
WHBQ

WEED & CO. Representatives

Memphis, Tenn.

In the Chicago Market...

RADIO IS THE BIGGEST MEDIUM...

TOTAL HOMES		2,969,000
RADIO HOMES		2,908,600
CHICAGO DAILY NEWSPAPER HOMES		1,879,871
CHICAGO TELEVISION HOMES		1,029,010





(Each figure=500,000 homes)

Sources: Audience data from Pulse of Chicago, March-April 1952
 Homes estimate from Sales Management, May 1952
 Radio homes estimate from Sales Management, May 1952 and BMB 1949 % radio ownership
 Newspaper estimate based on latest Chicago newspaper data available
 Television estimate from Telepulse, May 1952

• III counties in Illinois, Indiana, Iowa, Michigan and Wisconsin (WBBM 50-100% day and night BMB area, 1949)

In Chicago... your best buy

WBBM HAS THE BIGGEST AUDIENCE!

WBBM <i>share of audience</i>		27.7
STATION B <i>share of audience</i>		16.7
STATION C <i>share of audience</i>		14.4
STATION D <i>share of audience</i>		10.0

(Each figure=2.5% Share of Audience)

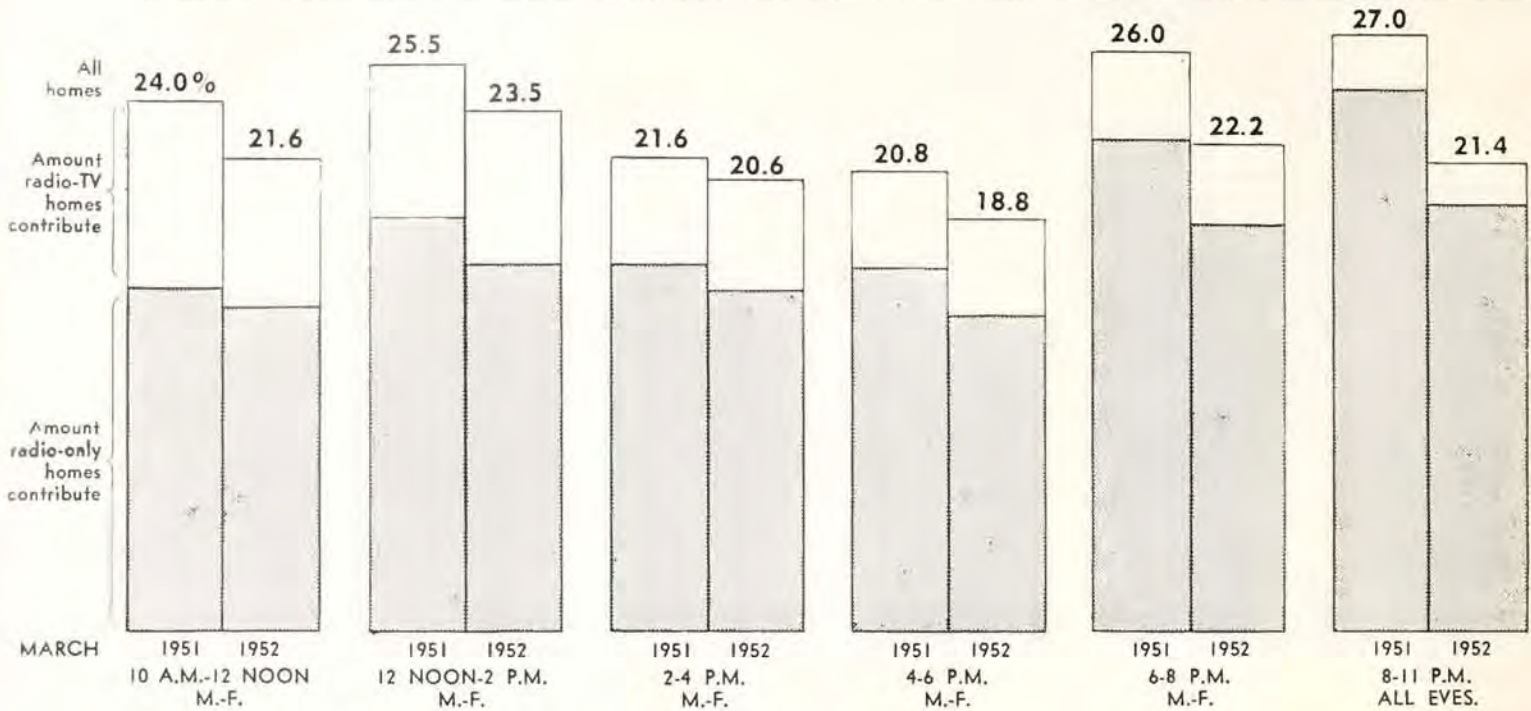
is **WBBM** Chicago's *Showmanship Station*

50,000 watts • Represented by CBS Radio Spot Sales

3. How does current listening compare with a year ago by hours of the day?

SOURCE: A. C. Nielsen, 1951-52

% of all homes using radio, showing portion radio-TV and radio-only homes contribute

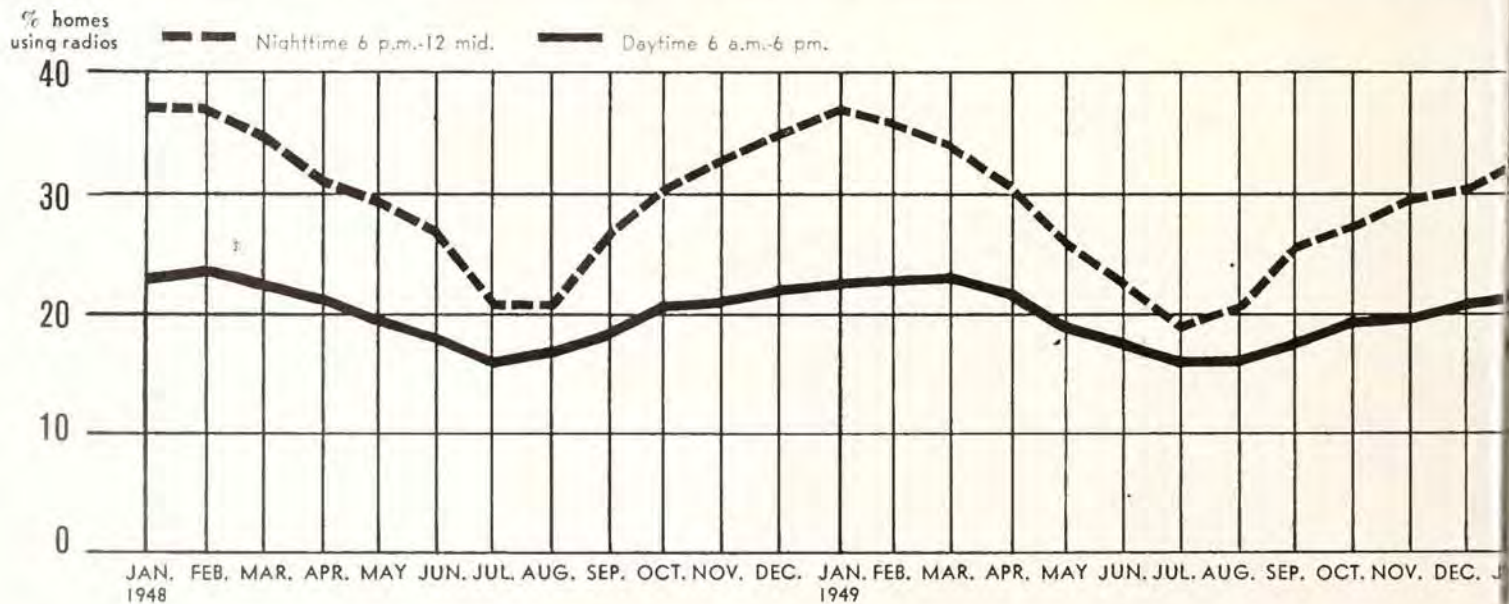


Amount of 1952 listening drop varies with time of day

Homes using radio are down for the month of March 1952 compared with the same month in 1951 (figure on top of bars). But the amount of drop-off varies considerably with the time of day. The drop is 2.4 percentage points for the 10 a.m. to 12 noon period but it mounts to 5.6 points in the evening hours of 8 to 11 p.m. Most stable period is between 2 and 6 p.m., when the drop is only one point between 2 and 4 p.m. and two points between 4 and 6 p.m. Through

the course of the day in both 1951 and 1952 the amount of listening contributed by radio-TV homes (white portion of bar) decreases steadily. Between 10 a.m. and 12 noon in 1952, radio-TV homes contributed about one-third to the all-homes-using-radios figure; the 8-11 p.m. figure shrinks to under one-tenth contributed. In other words TV set owners listen more in the mornings. (It is this one fact which has created a buying rush on morning radio availabilities.)

4. How does listening vary with the season (1948-1950 percent homes using radios)?



Spots with

WHAM PERSONALITIES

All with **HIGH** Pulse Ratings
All at **LOW COST** Per 1000 Listeners

These WHAM personalities and participating programs have made enviable records for producing sales. They have hosts of radio and personal friends who have confidence in the products they sell. They gain quick acceptance for new products and keep up the sales volume of time-tested items.

When spot advertisers compare the cost per thousand measured listener impressions, they will understand why WHAM contract renewals are out-of-the-ordinary.

RIGHT SPOTS TO TAP A BIG MARKET

WHAM's Radio Personalities constantly sell 350,100 radio families in the station's 16-County primary area in Western New York. When you are buying time, there is just one

station—WHAM—that is listened to by most of the people in these 16 Counties 99.3% of the time (Pulse Report)—not to mention 7 additional BMB Counties not included in Pulse.

Clockwise Women Only



MORT NUSBAUM

Answer Man ? ?



Tello Test



Ann Rogers



Cinderella Weekend



ROSS WELLER

Farm News Country Fare



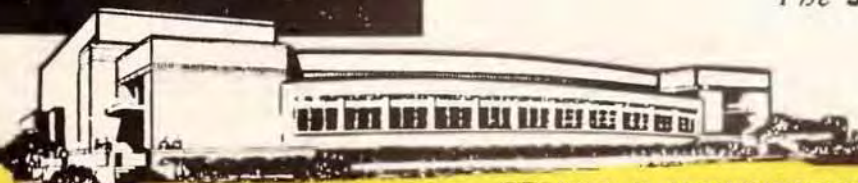
GEORGE HAEFNER

Home-town



ANN and BOB KEEFE

WHAM



The **STROMBERG-CARLSON** Station
Rochester, N. Y.

Basic NBC—50,000 watts
clear channel—1180 kc

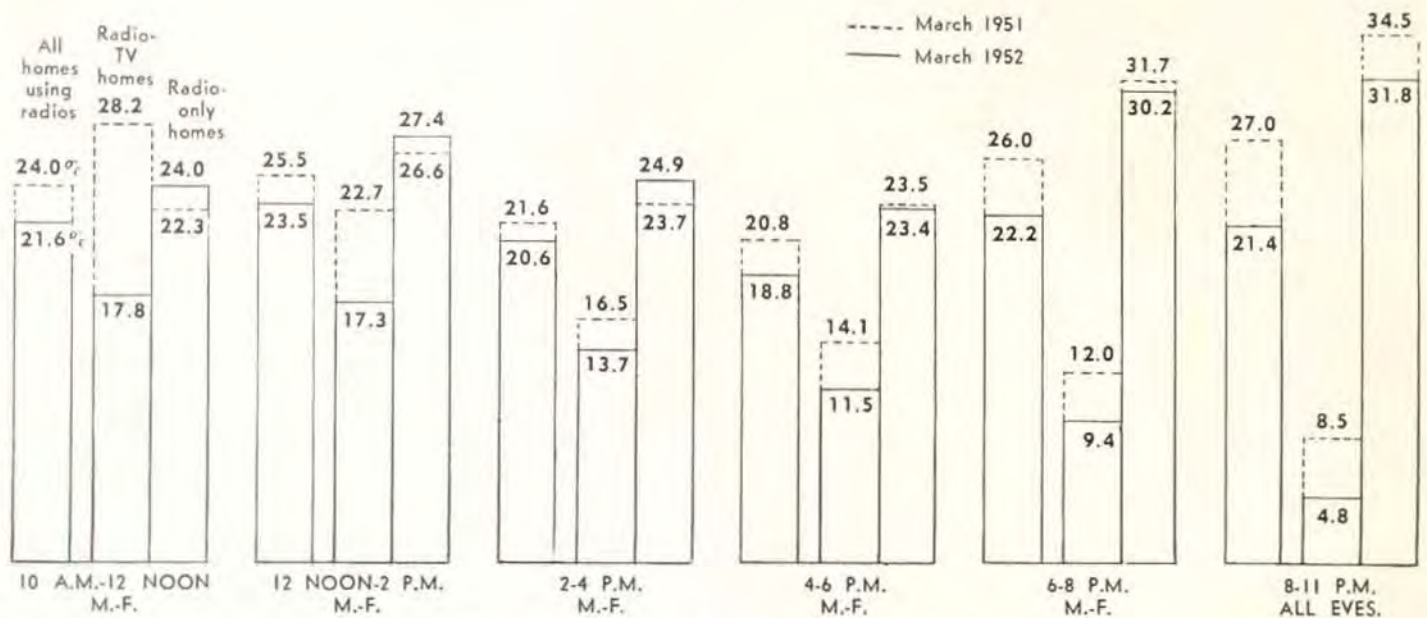
GEORGE P. HOLLINGBERY COMPANY, National Representative

3. How does listening compare with a year ago?

Continued from top page 108

SOURCE: A. C. Nielsen, 1951-52

% of homes using radio in all U. S. radio homes, in radio-only, and in radio-TV homes



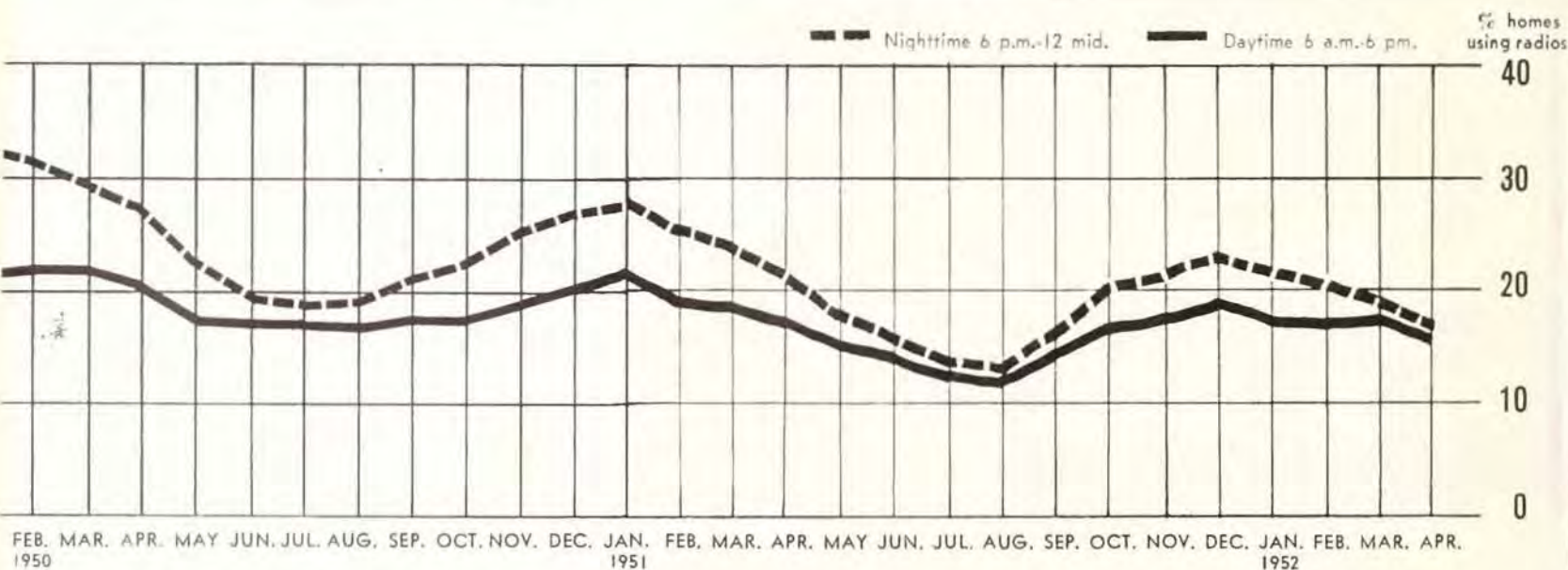
Listening is up in radio-only homes during daytime

Following the solid bar lines across the chart above shows you that listening is up from 10 a.m. through 4 p.m. in radio-only homes. But in radio-TV homes the reverse is true and listening declines are considerable. It is this sharp drop-off which accounts for the decline in the all-U.S.-homes-using-radios daytime figures. The increase in radio use in radio-only homes is not enough to counterbalance the radio-TV homes decline. Take the 10 a.m. through 12 noon period

as an example. Here use of radios in radio-only homes went up from 22.3% in 1951 to 24.0% in 1952. Meanwhile, however, the use of radios in radio-TV homes declined from 28.2% in 1951 to 17.8% in 1952. The result of combining these two figures, properly weighted for the number of homes they represent, is 21.6% of all U.S. radio homes using radio during the 10-to-noon period. Further study of the chart above will reveal some interesting variations.

4. How does listening vary with the season (1950-1952)?

Continued from bottom page 108





... tuned to your sales story!

For economical mass coverage of the richest, biggest market in the Southwest there's no substitute for WFAA! With two stations, each tailored program-wise, you can select or combine the WFAA frequency you need to reach a specific audience. WFAA-570 emphasizes news, music and special events. Big, clear channel WFAA-820 uses a programming measuring rod that has been a success for thirty years — strong mass appeal.

Here is the great Southwest... wide open for your sales message. You can reach it... you can SELL IT... with the double impact of WFAA-820 and WFAA-570!



.5 MV/M Primary Area

	WFAA-820	WFAA-570
Square Miles	116,000	95,214
Radio Homes	1,143,500	964,000
Population	4,508,906	3,829,547
Families	1,374,422	1,148,449
Retail Sales	\$4,486,037,240	\$3,817,735,610
Effective Buying Income	\$5,401,326,660	\$5,081,706,385
Buying Income per Family	\$3,930	\$4,425

SOURCE: SALES MANAGEMENT, MAY 10, 1952



Alex Keese, Station Mgr.
EDWARD PETRY & CO.
National Representatives

NBC-ABC-TQN Affiliates

50 KW
WFAA-820
D A L L

5 KW
WFAA-570
L A S

Radio Service of The Dallas Morning News

5. How do ratings of radio program types vary with the season?

ONCE-A-WEEK EVENING 25 MINUTES OR LONGER

(Rating is figure at left; at right is number of shows of the type.)

Nielsen rating periods	Situation Comedy	General Drama	Mystery Drama	Concert Music	Popular Music	Variety Music	Variety Comedy	Quiz & Aud. Par.								
1951																
1 JAN	10.9	16	10.7	8	9.4	18	6.2	6	6.8	4	10.6	6	11.8	7	9.7	7
2	11.3	16	11.5	8	10.1	18	7.2	6	7.9	4	9.7	7	11.5	7	10.5	7
1 Feb	11.4	16	11.7	8	10.3	18	6.7	7	7.0	4	10.2	7	11.5	7	10.0	6
2	10.2	17	10.2	8	9.5	18	6.0	7	6.1	4	9.3	7	11.1	7	8.7	7
1 MAR	10.3	16	10.4	8	9.1	18	6.5	6	7.1	3	9.5	6	10.9	6	8.9	6
2	10.4	14	9.7	9	8.2	18	6.3	6	8.3	3	8.8	6	10.2	6	7.9	5
1 APR	9.8	15	9.2	9	8.5	19	5.6	7	7.9	3	8.7	6	10.3	6	8.1	5
2	8.9	15	9.0	9	8.1	19	5.6	7	7.6	3	8.1	6	9.1	6	8.0	5
1 MAY	8.0	15	7.8	9	7.1	20	5.3	8	6.7	3	7.0	6	8.7	6	5.9	4
2	6.8	14	7.5	8	6.3	19	4.6	6	5.8	3	6.2	6	7.6	5	6.0	6
1 JUNE	7.0	13	7.4	6	6.0	21	4.4	7	5.3	4	6.0	6	8.2	5	6.3	4
2	5.4	10	6.6	5	5.2	21	3.2	8	4.7	6	4.8	6	4.4	4	6.0	3
1 JULY	5.4	5	5.2	6	4.9	14	4.5	5	4.7	6	4.4	5	3.8	2	4.7	1
2	4.5	1	5.6	5	4.7	15	4.3	4	4.7	5	4.4	5	3.0	2	4.8	1
1 AUG	5.4	1	5.3	4	5.1	14	3.6	6	4.1	4	4.9	5	3.8	2	no shows	
2	4.6	1	6.0	5	5.4	11	4.5	5	4.1	4	5.1	5	4.3	2	no shows	
1 SEP	6.5	4	6.8	7	6.6	9	4.0	7	5.2	4	5.7	5	5.8	2	7.0	1
2	6.2	3	7.4	8	6.9	12	4.8	7	6.2	3	6.7	5	6.2	3	6.9	1
1 OCT	8.6	10	7.8	10	7.2	13	7.1	5	6.5	3	7.8	7	8.7	6	8.6	3
2	9.3	10	8.1	10	8.3	13	6.0	6	7.8	3	8.1	6	8.2	6	10.6	3
1 NOV	9.5	11	8.9	10	8.3	12	6.0	6	7.4	3	8.7	5	9.0	6	11.2	3
2	8.9	11	7.4	10	7.5	12	6.3	6	6.8	3	7.6	6	8.1	6	10.5	3
1 DEC	9.1	10	8.2	10	7.9	16	6.2	6	7.1	3	8.3	6	7.9	6	8.7	4
2	9.9	10	8.5	10	8.4	12	6.5	5	7.1	3	8.3	6	8.7	6	11.5	3
1952																
1 JAN	9.8	10	9.4	9	8.8	13	6.1	6	6.3	2	8.2	4	8.7	6	10.7	3
3	9.6	10	8.8	9	8.5	13	6.1	7	6.6	2	8.2	4	8.7	6	11.6	3
1 FEB	8.8	10	8.5	9	8.0	13	5.8	6	6.6	2	7.9	4	8.3	6	10.4	3
3	8.8	10	8.4	9	7.4	13	5.9	6	6.2	2	7.4	4	8.0	7	10.5	3
1 MAR	9.4	10	8.8	9	7.9	14	5.8	6	6.5	2	7.9	4	8.6	7	10.9	3
3	8.5	11	8.1	9	7.5	14	6.2	5	5.6	2	7.8	4	8.2	7	8.9	3
1 APR	7.6	10	7.6	9	6.5	13	6.3	6	6.6	2	7.1	4	7.6	6	9.4	3

SOURCE: A. C. Nielsen AM ratings, 1951. Programs evaluated are network shows only.



WHAT DO YOU SELL?

Feeds . . . Seeds . . . Farm Equipment . . . Gasoline
 . . . Oil . . . Tires . . . Automotive Equipment . . .
 Foods . . . Drugs . . . Cosmetics . . . Household Ap-
 pliances . . . Soft Drinks . . . Beer . . . Cigarettes . . .
 Confectionery . . . Soap . . . Clothing . . .

WHATEVER YOU SELL...

Use **WNAX** to Do the Job in **BIG AGGIE LAND**

Big Aggie Land, 267 BMB counties in Minnesota, the Dakotas, Nebraska, and Iowa, is served only by WNAX. In this world's richest agricultural area, 405,210 families listen to WNAX . . . 80% of them three to seven times every week.

Last year retail sales in Big Aggie Land totaled \$3,462,941,000—greater than Los Angeles, Detroit or St. Louis.*

*Compiled from 1952 Sales Management Survey of Buying Power

Yes, the 405,210 families who listen to WNAX are on an all-year buying spree. WNAX, and WNAX alone, delivers this free-spending Major Market in one big, low-cost package.

On the basis of a one-time Class A chainbreak, 5 cents buys 1,000 families. \$1.00 gets you 20,000 radio homes. So, cut your sales cost—**BOOST YOUR SALES PROFIT** in Big Aggie Land with WNAX. *Call your Katz man today.*

THE MIDWEST ADDRESS OF CBS

WNAX-570



A Cowles Station

570 KC • 5,000 WATTS



YANKTON - SIOUX CITY • COLUMBIA BROADCASTING SYSTEM

**AFFILIATED WITH THE
 COLUMBIA BROADCASTING SYSTEM**

5. How do ratings of radio programs vary with the season?

Continued from page 112

MULTI-WEEKLY DAYTIME

(Rating is figure at left; at right is number of shows of the type.)

Nielsen rating periods	Adult Serials		Child Programs		Quiz & Aud. Par.	
1951						
1 JAN	7.2	25	6.4	5	4.9	10
2	6.9	25	6.2	5	5.4	10
1 FEB	7.1	25	6.6	5	5.0	10
2	7.0	25	5.8	5	5.0	10
1 MAR	7.4	23	5.8	4	4.6	10
2	7.1	24	5.8	4	4.6	10
1 APR	6.8	22	5.4	4	4.3	10
2	6.4	24	4.7	4	4.1	10
1 MAY	6.4	22	4.0	4	4.0	10
2	6.0	22	3.9	4	3.4	10
1 JUNE	6.4	22	4.5	2	3.7	10
2	5.7	21	2.8	1	3.5	8
1 JULY	5.0	21	no shows		3.4	8
2	5.3	20	no shows		3.5	9
1 AUG	5.4	19	no shows		3.8	7
2	5.6	15	no shows		3.7	7
1 SEP	5.5	21	4.2	1	3.8	7
2	5.8	22	4.3	2	3.7	7
1 OCT	5.2	25	4.5	3	3.3	9
2	5.9	24	4.9	3	3.8	10
1 NOV	6.4	24	6.1	3	4.2	11
2	5.5	25	5.5	3	3.8	11
1 DEC	6.0	25	6.0	3	4.1	11
2	5.9	26	6.6	3	4.7	11
1952						
1 JAN	6.1	27	6.0	3	4.3	11
3	6.0	27	6.6	3	4.5	11
1 FEB	5.9	27	5.9	3	4.7	11
3	6.1	27	6.1	3	4.6	11
1 MAR	6.2	27	5.6	3	4.8	10
3	6.2	27	5.7	3	4.3	10
1 APR	5.6	28	4.6	2	4.2	10

How to use this chart

The chart, starting with evening programs on page 112 and continuing at left, has many important uses for sponsors. Based on national Nielsen ratings for radio, it shows primarily the relative rating behavior of any major radio show type, in comparison with other program types and with itself, over a period of more than a year.

Reading the chart downward under any given show type, such as "Situation Comedy," will show the prospective buyer or current sponsor how the average rating of all such shows on the air vary with the season during any Nielsen rating period. For example, daytime soap operas hold about 70% of their audience in the summertime; nighttime variety-comedy shows take a summertime beating, and hold only 25% of their audiences. (This is indicative as well of the quality of the reduced number of summertime comedy shows, as well as tastes and listening loyalties.)

With this chart, sponsors can weigh the ratings for their own shows against rating averages for similar shows, and can judge roughly the year-'round audience potential of several basic types of network (and local, too) programs. Also, they can judge which categories are represented most strongly on a year-'round basis by the sheer weight of numbers, and can make month-by-month comparisons of averages and numbers.

Other trends are evident, such as the fact that mystery shows and daytime serials hold their audiences fairly well during the summer, while other types slack off. Also, the trends in the types of shows that take off for the summer months can be charted. (Example: situation comedies dropped from a winter peak of 16 to one show during last summer, but mysteries only lost about half of their ranks.)

COVERAGE

5000 watts (full time) on 630 kc, blanketing NEW ENGLAND'S SECOND LARGEST MARKET, and also covering the rich Fall River-New Bedford, Mass., marketing area with a signal greater than 2 mv.

AUDIENCE

An active audience, loyal to a BALANCED schedule of TOP-RATED CBS and local programs —programs designed for PRIMARY listening attention. Important because—listeners who really LISTEN, are buyers who really BUY!

more

New Englanders

listen to WPRO

than any other

Rhode Island

station.

**to reach the
most buyers,**

BUY BASIC...



CBS

WPRO AM
& FM

PROVIDENCE • 630 KC • 5000 W

REPRESENTED BY RAYMER

6. How do program types compare in number of homes reached?

SOURCE: A. C. Nielsen, 3-9 February 1952

Average number of homes reached by program types, 3-9 February 1952

Once-a-week evening (25 minutes or more duration)



Multi-weekly daytime



7. How many homes were reached by the top 10 radio shows last season?

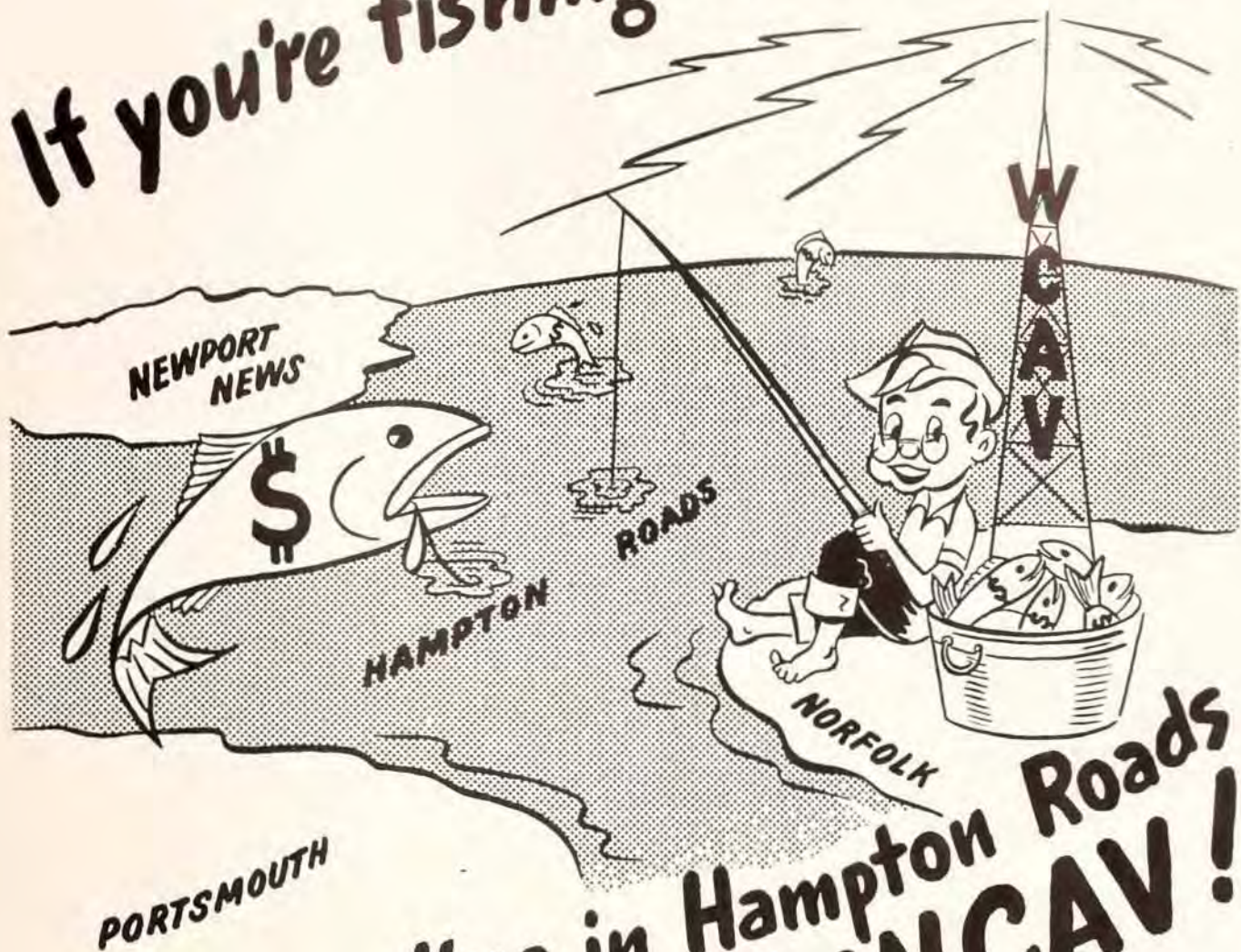
SOURCE: A. C. Nielsen report for two weeks ending 9 February 1952

Show	No. of homes
1. Lux Radio Theatre	6,720,000
2. Jack Benny	6,420,000
3. Amos 'n' Andy	6,120,000
4. Bergen-McCarthy	5,906,000
5. You Bet Your Life	5,307,000
6. Talent Scouts	4,922,000
7. Suspense	4,922,000
8. People Are Funny	4,665,000
9. Our Miss Brooks	4,580,000
10. The Big Story	4,451,000

Lux leads, but gap is narrow

In this peak-of-season Nielsen report, "Lux Radio Theatre" continued in its usual top spot as radio's highest-rated show nationally. Although its lead was not large (300,000 homes) over the number 2 show, "Lux" did considerably better than the average for its show type. Note too that there is a tie for the number 6 spot, indicative of how close the gap has become between the first and tenth shows in radio. What still counts is not mere supremacy, but cost-per-1,000 and ability of the program to sell to its audience.

If you're fishing for **BIG ONES**



cast your line in Hampton Roads with **WCAV!**

HERE'S WHERE THEY'RE BITING!
We won't drown you in figures. We'll just point out that for the calendar year 1951, naval installations alone in the Hampton Roads area paid 42,000 employees \$155,000,000. That's a lot of buying power—and it's still growing. But it's only a small fraction of the tremendous total in defense rich,

shipping-and-industry-rich Hampton Roads. Norfolk's WCAV, most powerful independent station in Tidewater, baits your hook with programs and personalities that land this big market smack in your lap.

WCAV 850 ON THE DIAL
NORFOLK, VIRGINIA

III Cost of radio advertising

1. How does network radio compare with other media in people per dollar?

SOURCE: CBS-TV "More Than Meets the Eye." For explanation of how figures were derived, see below.

MEDIA	PEOPLE PER DOLLAR
Radio	934
Television	365
Magazines	334
Newspapers	240

How figures were derived

Network radio's cost is based on Nielsen Radio Index data on all sponsored programs for which information is available, for the period October 1951 to January 1952 (1st report). Number of listeners per set is from nation-wide American Research Bureau study, February 1951.

Magazine cost is for the average full-page black-and-white ad in eight leading publications (Life, Look, Collier's, Saturday Evening Post, Ladies' Home Journal, Woman's Home Companion, McCall's, Good Housekeeping). Circulation from ABC as of June 30, 1951. Readers per copy from Magazine Audience Group Study, 1949. Percent of ad noters from Starch data, July 1950-June 1951. Page costs are figured on the one-time rate in effect in January 1952.

Network television's cost is based on approximately two-thirds of all sponsored television programs (all available) for the month of February 1952. Number of viewers from the American Research Bureau. Cost of time: PIB gross time cost as of January 1952, net time cost estimated at 75% of gross. Cost of programs: Variety.

Newspaper cost is based on an average 500-line ad in the largest morning and evening newspapers in 50 largest U. S. cities. Circulation, ABC as of September 30, 1951. Readers per copy estimated at 2.5 Percent of ad noters, from Continuing Study of Newspaper Reading, Nos. 1-125. Space costs are based on the flat line, one-time rate in effect March 1952.

2. What's the cost-per-1,000 homes of network programs by types?

SOURCE: A. C. Nielsen, 3-9 February 1952

Once-a-week evening (25 minutes or more duration)

SITUATION COMEDY	\$6.02
GENERAL DRAMA	\$6.85
MYSTERY DRAMA	\$4.75
CONCERT MUSIC	\$8.85
POPULAR MUSIC	\$6.19
VARIETY MUSIC	\$7.88
VARIETY COMEDY	\$8.95
QUIZ & AUD. PARTIC.	\$4.63

Multi-weekly daytime

ADULT SERIAL	\$1.84
CHILD PROGRAMS	\$2.20
QUIZ & AUD. PARTIC.	\$2.88

Note: In contrast to chart one above, (based on "people") chart two is based on "houses"—and there are more than three people per home. Further, two of the lowest cost nighttime categories (news and sports) are not shown in this Nielsen breakdown.



ZIV'S NEW RADIO SHOW...IT'S

**ENTERTAINMENT
DYNAMITE!**



THE PROGRAM
THAT

154,000,000 AM

Starring

Tyrone Power

AMERICA'S FAVORITE SON!

His faith in America gave
America faith in him!

THE MOST 7

"FI
U

TRANSCRIBED
FOR LOCAL
AND REGIONAL
SPONSORS!

THE NON-PARTIS

★ **TYRONE POWER**
As Senator Dean Edwards
He put Old Glory above
his personal glory!

★ **EDWIN C. HILL**
Adding Authenticity
He humanizes the Why and
How of government!



AMERICANS WANT TO HEAR!

ver

Featuring

Edwin C. Hill

with • David Rose • Jimmy Wallington
And an all-star supporting cast!

ELY AND IMPORTANT PROGRAM ON THE AIR TODAY!

**FREEDOM
IN U.S.A.**

SUPERB MUSIC
BRILLIANT SCRIPTS
EACH HALF-HOUR
PROGRAM A
COMPLETE STORY

INSIDE STORY OF WASHINGTON, D. C.

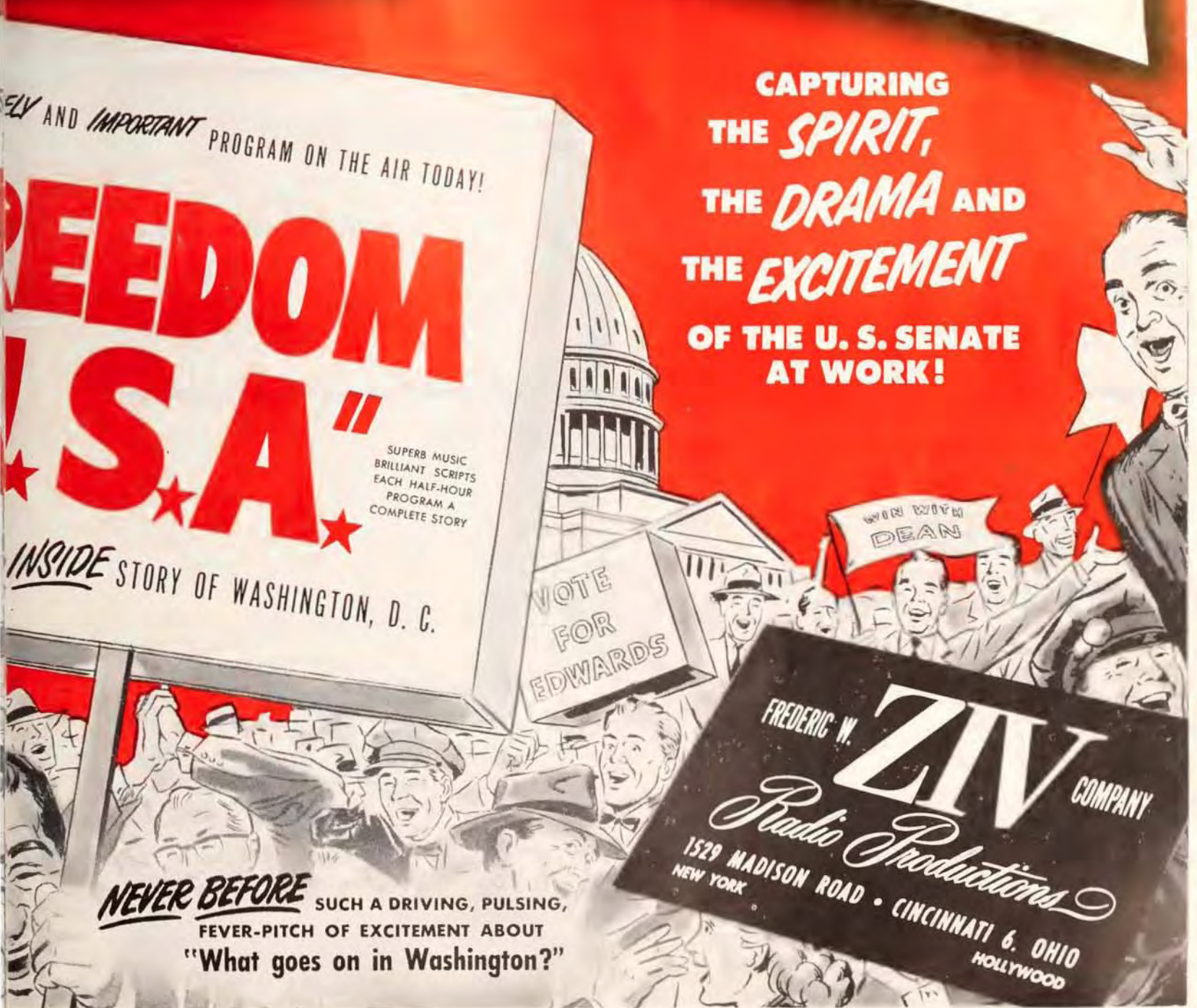
CAPTURING
THE *SPIRIT*,
THE *DRAMA* AND
THE *EXCITEMENT*
OF THE U. S. SENATE
AT WORK!

VOTE
FOR
EDWARDS

WIN WITH
DEAN

NEVER BEFORE SUCH A DRIVING, PULSING,
FEVER-PITCH OF EXCITEMENT ABOUT
"What goes on in Washington?"

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



3. What are some typical talent-production costs for radio shows?

SOURCE: SPONSOR June 1952 estimates

SITUATION COMEDY		Dragnet	\$3,500	Give and Take	\$2,250	VARIETY COMEDY	
Amos 'n' Andy	\$15,000	Barry Craig	2,750			Jack Benny	\$18,000
Our Miss Brooks	7,500			QUIZ PANEL		Fibber McGee & Molly	12,500
Life with Luigi	6,000	GENERAL DRAMA		What's My Line	\$6,000	VARIETY MUSIC	
My Friend Irma	6,000	Philip Morris Playhouse	\$10,000			Bing Crosby	\$20,000
		Dr. Christian	7,000	CONCERT MUSIC		POPULAR MUSIC	
MYSTERY-CRIME DRAMA		Big Story	6,500	Voice of Firestone	\$18,000	Hit Parade	\$9,000
Suspense	\$ 7,000	Armstrong Theatre	4,000	(For both radio and TV)		Mario Lanza	8,000
Big Town	4,500			Telephone Hour	12,500	Guy Lombardo	5,500
Martin Kane	4,500	AUDIENCE PARTICIPATION		Railroad Hour	11,000	Sammy Kaye Serenade	4,500
Mystery Theatre	4,000	You Bet Your Life	\$16,500	Band of America	7,000		
FBI in War, Peace	3,975	(For both radio and TV)					

4. What's the average cost of spot radio — by length of time period?

SOURCE: NARTSR study of 93 radio stations, 1951

AVERAGE COST OF TIME (GROSS)

Class A, one hour	\$163.63
Class A, half hour	97.14
Class A, quarter hour	63.02
Class A, one minute	22.14

For "tablecloth" estimates only

The figures at left are useful for quick estimates only. They could be used to give a tentative, tablecloth answer to a question like this: "How much would a campaign of 1,000 60-second announcements cost?" Answer: \$22,140, a useful but merely tentative figure.

5. How do spot radio costs compare now with 1941?

SOURCE: NARTSR study of 93 radio stations, 1941 vs. 1951

NARTSR 10-year cost comparison	1941	1951
<i>Average cost basis, derived from rates for Class A hour, half-hour, 15-minutes, 1-minute (93 stations)</i>	100	120
<i>Cost-per-1,000 basis, calculated from national sets-in-use figures</i>	100	74
<i>Cost-per-1,000 basis, calculated from number of U. S. radio families</i>	100	88

(Base: 1941 100)

Cost-per-1,000 down

While the rates charged for spot time by radio stations have gone up 20% in the decade between 1941 and 1951, cost-per-1,000 has declined. The cost-per-1,000 decline is 26% when it is calculated on the basis of national sets-in-use. It is 22% when costs are measured against radio families. Reason for the decline is the increase in sets-in-use and radio families since 1941 which more than offsets the 20% average rate increase by U. S. stations since 1941.

millions listen . . .

millions buy!



WJR MARKET DATA

(primary coverage area)

		Per cent of Total U. S. Market
Population	12,601,300	8.3%
Radio Homes	3,785,540	8.6%
Passenger Car Registrations . .	4,116,934	10.2%
Filling Station Sales	\$739,614,000	10.1%

This summer 4,500,000 vacationists will visit Michigan . . . most of them by automobile. Combine this with over 4 million passenger car registrations already within the range of WJR's signal, and you're looking at the greatest filling station sales potential in the Midwest! Sell these millions of customers, with the *only single medium* that reaches them all. That's WJR, the Great Voice of the Great Lakes!

W J R

the **GREAT VOICE**
of the
GREAT LAKES



Radio—America's Greatest Advertising Medium







Represented Nationally by the Henry I. Christal Co.
WJR—Fisher Bldg., Detroit 2, Mich.
WJR Eastern Office: 665 Fifth Avenue, New York 17, N. Y.

TV Radio's billings

1. How much money gross, has been spent to buy network time 48-52?

SOURCE: Publisher's Information Bureau

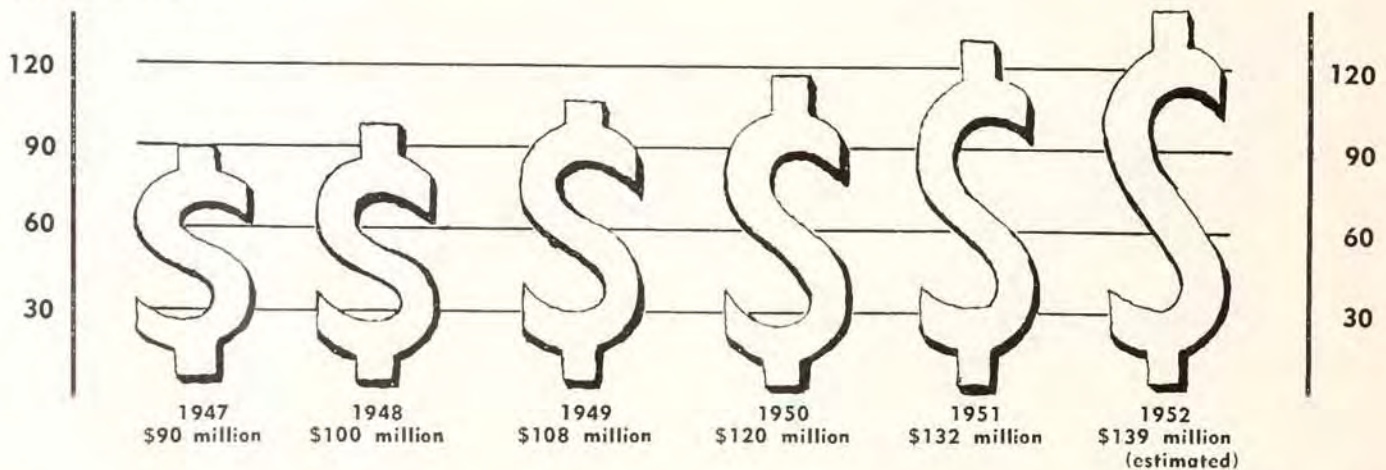
	1952 FIRST 5 MONTHS	+ OR - FROM 1951	1951 TOTAL	1950	1949	1948
	\$25,036,805	- 24.0%	\$68,784,773	\$70,744,669	\$63,403,583	\$62,265,105
	20,475,920	- 18.9	54,324,017	61,397,650	64,013,296	69,697,590
	16,402,402	+ 11.8	33,708,846	35,124,624	42,342,854	44,304,245
	8,628,653	+ 12.5	17,900,958	16,091,977	18,040,596	22,728,802

YEARLY TOTALS

1930	\$27,694,090	1942	\$115,404,803	1949	\$187,800,329
1935	\$49,293,901	1947	\$190,930,336	1950	\$183,358,920
1940	\$96,455,603	1948	\$198,995,742	1951	\$174,718,594

2. How much money was spent to buy spot radio time?

SOURCE: SPONSOR estimates



NEW YORK

BOSTON

CHICAGO



weed & company



RADIO STATION REPRESENTATIVES

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD



V Radio vs. TV coverage in TV cities

1. How do radio only and radio TV homes compare in the 63 TV market?

SOURCE: NBC Radio Research Department, 1 May 1952

TOP 2 TV MARKETS	NEXT 5 TV MARKETS	NEXT 14 TV MARKETS	NEXT 43 TV MARKETS	RADIO-ONLY AREA
4,155,000 RADIO-TV HOMES (24% OF TV HOMES IN THE U.S.)	4,373,000 TV HOMES (25% OF TV HOMES IN THE U.S.)	4,321,000 TV HOMES (25% OF TV HOMES IN THE U.S.)	4,412,000 TV HOMES (26% OF TV HOMES IN THE U.S.)	14,314,000 RADIO-ONLY HOMES, NON-TV AREAS
1,673,000 RADIO-ONLY HOMES	1,692,000 RADIO-ONLY HOMES	2,541,000 RADIO-ONLY HOMES	4,739,000 RADIO-ONLY HOMES	35% OF ALL U.S. HOMES

Radio-only homes in TV areas, 1 May, 1952

TV MARKET	RANK	5/1/52 TV HOMES*	1/1/52 RADIO HOMES	RADIO-ONLY HOMES
Top 2	NEW YORK	2,970,000	4,192,530	1,222,530
	LOS ANGELES	1,185,000	1,635,730	450,730
Next 5	CHICAGO	1,155,000	1,728,130	573,130
	PHILADELPHIA	1,042,000	1,373,990	331,990
	BOSTON	895,000	1,131,620	239,620
	DETROIT	667,000	958,570	291,570
	CLEVELAND	614,000	869,810	255,810
Next 14	PITTSBURGH	428,000	737,350	309,350
	ST. LOUIS	398,000	566,250	168,250
	BALTIMORE	386,000	472,740	86,740
	SAN FRANCISCO	377,000	989,010	612,010
	WASHINGTON	364,000	466,210	102,210
	MILWAUKEE	332,000	415,130	83,130
	CINCINNATI	323,000	419,590	96,590
	MINN.-ST. PAUL	316,000	463,610	147,610
	NEW HAVEN	274,000	518,220	244,220
	BUFFALO	268,000	353,740	85,740
	INDIANAPOLIS	220,750	378,270	157,520
	PROVIDENCE	214,000	406,190	192,190
	COLUMBUS	210,000	342,390	132,390
	SCHENECTADY	210,000	333,320	123,320
Next 43	KANSAS CITY	207,000	467,050	260,050
	DAYTON	188,000	277,620	89,620
	TOLEDO	180,000	316,590	136,590
	ATLANTA	169,000	371,300	202,300
	DALLAS-FT. WORTH	164,000	377,610	213,610
	SYRACUSE	164,000	226,870	62,870
	JOHNSTOWN	152,000	314,550	162,550
	LANCASTER	147,000	211,240	64,240
	ROCHESTER	147,000	211,480	64,480
	SEATTLE	144,000	444,470	300,470
	CHARLOTTE	143,000	331,610	188,610
	HOUSTON	141,000	308,990	167,990
	LOUISVILLE	138,000	242,790	104,790
	MEMPHIS	130,000	251,670	121,670
	OMAHA	127,000	218,810	91,810
	RICHMOND	124,000	143,560	19,560
	SAN DIEGO	117,000	183,810	66,810
	NORFOLK	114,000	190,110	76,110
	DAVENPORT	110,000	204,600	94,600
	BIRMINGHAM	103,000	235,980	132,980
	WILMINGTON	102,000	142,820	40,820
	LANSING	93,000	224,330	131,330
	NEW ORLEANS	93,000	254,520	161,520
	OKLAHOMA CITY	92,300	230,020	137,720
	GRAND RAPIDS	88,680	189,280	100,600
	MIAMI	86,000	179,880	93,880
	AMES	83,000	201,040	118,040
	GREENSBORO	83,000	262,050	179,050
	ERIE	79,700	154,190	74,490
	HUNTINGTON	79,100	187,110	108,310
	KALAMAZOO	78,320	203,330	125,010
	TULSA	77,500	169,690	92,190
	SAN ANTONIO	76,400	160,620	84,220
	SALT LAKE CITY	73,000	89,940	16,940
	UTICA	69,500	120,200	50,700
BINGHAMTON	66,000	214,430	148,430	
NASHVILLE	63,000	225,520	162,520	
JACKSONVILLE	56,000	107,620	51,620	
PHOENIX	39,400	117,110	77,710	
BLOOMINGTON	29,250	150,810	121,560	
ALBUQUERQUE	14,200	51,340	37,140	
BROWNSVILLE	10,700	64,170	53,470	
TOTALS		17,290,800	27,986,430	10,695,630

*Homes figure is based on number of sets in market; is not corrected for multiple set TV homes.



KEYSTONE STATIONS **DOT** THE NATION

There's more than one reason why national advertisers consistently renew their Keystone time. They know of Keystone's more than 500 affiliates dotting the nation and that all or only the number they need may be purchased in a package—with one time saving order.

However, they also realize that the prosperous people living in Keystone's rich Hometown and Rural America are beyond effective television and they listen more often and longer to their *local level* KBS radio station than they do to the distant metropolitan stations.* Investigate the sales potential of Keystone's Market—and the ability of Keystone to produce it!

*BMB REPORT

KEYSTONE BROADCASTING SYSTEM, INC.

The Voice of Hometown and Rural America . . .

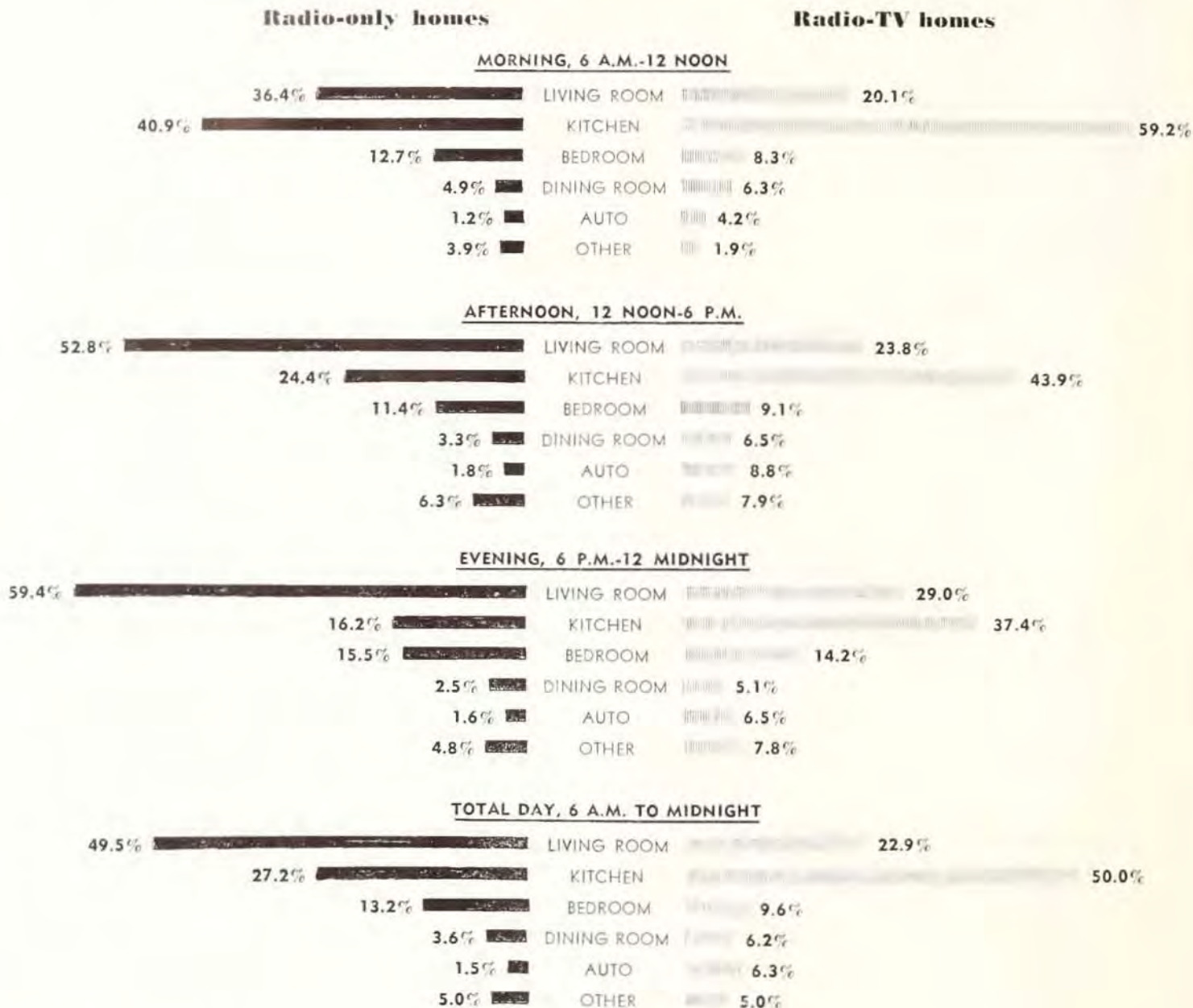
NEW YORK: 580 FIFTH AVENUE

CHICAGO: 111 W. WASHINGTON

VI Where in-home listening is done

1. In what rooms do they listen in radio-only and radio-TV homes?

SOURCE: Joint CBS Radio Network-NBC Radio Network Survey by ARB, 1951



TV families listen most in kitchen

There are significant differences in the rooms where listening takes place between radio-only and radio-TV families. The families with TV sets do more listening outside the living room than the radio-only families. Apparently, the presence of the TV set in the living room has cut down on the amount of listening that takes place there, and has made the so-called "secondary" sets in these radio-TV homes actually the "primary" ones. As was indicated on the first page of this year's edition of Radio Basics (bottom chart), radio-TV homes have more radios than radio-only homes. This helps to

explain why the "dispersal effect" is greater in these homes. The room where half of the listening is done by radio-TV families is the kitchen (see chart immediately above this paragraph). Note that while radio-TV families spend 50.0% of their listening day in the kitchen, radio-only families spend almost the same proportion of their listening day (49.5%) in the living room. Bedroom listening increases in importance as the hour grows later, reaching its high point between 6 p.m. and midnight when 14.2% of listening in radio-TV homes takes place in bedrooms and 15.2% of radio-only.

730!

Charleston's most far reaching station

1000 WATTS

PAL says

"Results for sponsors have been so hot through WPAL, and our disc jockeys are known as the hottest in the country — and, WPAL really sets the majority of listeners on fire with enthusiasm for the products we sell . . . This, coupled with the eastern seaboard weather, really burns me up!"

"Mr. Hooper has shown that our disc jockeys are the most popular personalities in town. Emmett Lampkin's "In the Garden" and "In the Garden Vespers", Bob Nichols' "Blues 'n' Boogie" "Jive Parade" and "Harlemoods" are top quality shows for both our negro and white audiences. Then, there are Dub Phillips, Gene Ray, and Hillbilly John & Honey, giving out with rural folk music.

"Y'know, when you consider that over half the population of our vast, 21-county primary area are negro, and that the majority of our other listeners prefer hillbilly music — why then it's easy to understand PAL's popularity, with both listeners and clients.

"Yessir! Boy, I'm really hot now, and I'd like to sell merchandise for you, too! Contact John Pearson or Dora-Clayton NOW! Or, call me here at the kennel . . ."



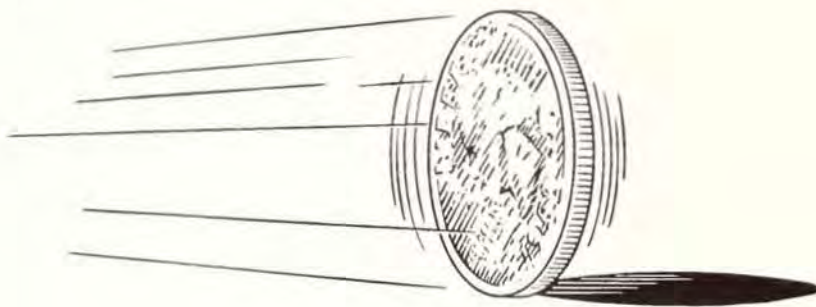
"Ed. Note: "We don't know what caused the fire, but as Pal says the control room of WPAL did burn up recently. But, 30 minutes later PAL was back on the air from its transmitter, and is now back in the most modern studios in the city of Charleston."

W-PAL

**OF CHARLESTON
SOUTH CAROLINA**

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Most stores weigh steak before trimming. A few trim first—then weigh. The steak's the same. But the value's not. If you're paying for the trimmings in television, you, too, will find that Dollars Do More on Du Mont.

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y., MU 8-2600
A Division of The Allen B. Du Mont Laboratories, Inc.



Cost rise slows down

If it weren't for the fact that network TV is on the verge of a mighty leap forward, when new stations come on the air, it could be said that there is an air of stability clothing the medium this fall. As it is, no sooner will the national advertiser settle down into TV with a sigh of familiarity than he will be dumped right out of his chair.

As far as short-range plans go, however, the advertiser will find in this section much helpful information. Will there be an appreciable number of new TV stations on the air before Christmas? How many?

Will there be a bigger market potential this fall for existing stations? How many viewers will an advertiser be able to figure on by the end of the year?

How about program and time costs? Going up at the same rate? Leveling off? (The answer, in brief, is that net TV's cost rise is slowing down.)

A thorough coverage of time availabilities is also provided in this section plus listings of shows with participating sponsorships which have openings for advertisers. The pros and cons of participations are discussed.

Merchandising plans are touched on, too. And for those advertisers interested in the technical progress of TV, some of the more important developments are described.

At the right is an index listing the topics covered.

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Cost trends

Q. Will time costs continue to increase?

A. Yes, but they will tend to level off somewhat this year, primarily because the increase in TV set sales has been leveling off. What the cost picture will be once the new TV stations come on the air in droves is another matter. While no exact answer can be given at this time, it is safe to say that the rate increase will be substantial enough to create a trend toward sharing of commercial time on a single program by several sponsors.

Q. What network increases may a national advertiser figure on this year?

A. Because of the great number of powerful, independent TV stations, the initiative in time cost changes does not come from the networks. The one-station market outlets, from which most of the increases will probably come,

will raise their rates when they feel their increase in viewership warrants it. One network source estimated that the total network time cost increases between this past January and January 1953, will average about 10%. The 1 July station increases ranged between 5% and 25% for the most part, but all stations did not raise rates at that time. WTTV in Bloomington, Ind., raised its basic rate (one-hour, one time) 150% but the new rate is still well below the average. The rate increase is actually a case of a small station earning a rate increase (\$300) on the basis of a big relative jump in viewers in its market. Reasons for raising rates vary with the station.

Q. To what extent are rate increases based on the increasing number of sets in the station's area?

A. The number of sets is the basic factor in all rate increases. Small increases may be expected among some stations which increased their telecast-

ing umbrella by increases in power and antenna height, but this is the opposite side of the same coin. Recently, 30 stations in 25 markets went ahead with such changes on the basis of previous FCC decisions. The effect of these changes is to increase viewer potential in fringe areas.

Increases in rates are also affected to a slight degree by general cost pressures, such as expenses.

Of course, as any TV network salesman will hasten to tell you, the important thing is not absolute time cost but cost-per-1,000 sets. For example, while CBS time costs have increased about eight and one-half times since 1949, the web's circulation has been upped 18 times. Other networks tell much the same story. According to Fred Thrower, CBS-TV sales head, there has been a "continued sharp drop in CBS-TV gross circulation cost-per-1,000 homes from \$3.45 in January, 1949, to \$1.74 currently (June)."

Q. Are daytime TV costs much cheaper than nighttime?



Talent costs routine up but production economies are in the offing

TV nets continue talent raids with consequent cost increases. Jackie Gleason (above) switch from DuMont to CBS is case in point as is W. Minor (shown at left center picture) move from CBS to NBC. Low-cost show like DTN "Rocky King" (above, right) are few.

Production economies are being achieved with new TV centers like CBS' new New York studios, to be located in former Sheffield plant. New show trends for fall include NBC plans for Ralph Edwards show (center) and CBS' bringing over "Guiding Light" to TV (star at right)



A. Time costs during the day are roughly half of those at night and program costs tend to be much less. Cost-per-1,000 is about the same day and night.

Q. What will program costs be in general this fall?

A. Like time costs, program costs in general are leveling off. In individual cases, competitive bidding for top-drawer talent may push up prices beyond the norm. For instance, in recent network raids NBC took Worthington Minor from CBS and CBS, in turn, lured Jackie Gleason from DuMont. The announced program costs are, respectively, \$35,000 and \$65,000 per hour per week.

Film is considered a way out of the high-cost problem. But while the additional cost of filming a program may be recouped later, the fact remains that a sponsor can figure on laying out at least an additional \$5,000 a week for putting his show on film. Another cost factor enters when a show has been running for a long time:

top talent and production people expect (and get) escalated raises in their contracts.

Q. Is there any effort being made to reduce program costs?

A. Yes, in the sense that any producer will try to avoid unnecessary expenses. Such things as rear-screen projection and special effects have been helpful in the past and studio people, as well as outsiders, are always looking for new gimmicks to cut costs. Film producers for TV are especially cost-conscious, being aware that creating a movie for the TV market of 109 stations is far different from making a movie for thousands of exhibitors. Yet, there is also the awareness that a national advertiser will expect a handsome smoothly-produced showcase for his product when he decides to turn to film programming.

Production costs will be pared in the future as a by-product of new studio facilities and the knowledge gained by experience in producing TV shows. CBS' Television City in Holly-

wood has mechanized a good deal of the backstage scene-shifting techniques and the net's purchase of the Sheffield Farms Co. building in New York City will also lead to studio economies.

DuMont, unable to match the high-priced shows of its competitors, seeks customers by specializing in low-cost mystery programs.

Nighttime availabilities

Q. Has the fever to get into nighttime TV abated?

A. The fever is still there but it is offset a little this year by second looks at cost vs. the bankroll. Even with a top-rated star like Milton Berle, for example, the Texaco people found their *Star Theater* a heavy, financial burden (it weighs about \$6 million a year). Starting this fall, Buick will shoulder one-fourth of the cost (for once-every-four-weeks sponsorship).

On the whole, TV sales are running ahead of last year, and there is every evidence that advertisers will continue

Boxscore on network sponsorship

Number of sponsored net TV shows by product groups

Number of sponsored net TV shows by show types

Sponsor classification	No. on TV		Type of program	No. on TV	
	1951 (1 Jan. thru 15 Oct.)	1952 (April)		1951 (Oct.)	1952 (April)
<i>Automobiles & Accessories</i>	16	13	<i>Children's Variety</i>	8	7
<i>Beverages</i>	14	9	<i>Comedy-Variety</i>	10	11
<i>Clothing</i>	15	5	<i>Comedy-Situation</i>	10	9
<i>Confections</i>	9	7	<i>Commentary, Interviews</i>	7	6
<i>Cosmetics, Toilet Requisites</i>	17	11	<i>Drama: Straight Drama</i>	18	17
<i>Drugs & Drug Products</i>	13	14	<i>Juvenile & Western</i>	10	8
<i>Foods & Food Products</i>	41	33	<i>Mystery & Detection</i>	22	26
<i>Gasoline & Lubricants</i>	6	4	<i>Farm Programs</i>		
<i>Home Furnishings</i>	25	23	<i>Film News</i>		
<i>Institutional</i>	8	7	<i>Forums</i>	3	4
<i>Insurance</i>	1	1	<i>Health Talks</i>		
<i>Jewelry & Accessories</i>	7	6	<i>Home Economics</i>	5	2
<i>Miscellaneous</i>	4	6	<i>Musical & Musical Variety</i>	13	11
<i>Publications</i>	2	3	<i>News</i>	3	5
<i>Religious Groups</i>	6	3	<i>Panel Quiz</i>	8	8
<i>Soap & Soap Products</i>	10	9	<i>Quiz & Participation</i>	13	12
<i>Tobacco</i>	11	11	<i>Religious</i>	4	3
			<i>Serials</i>	5	7
			<i>Sports</i>	8	7
			<i>Variety—Straight</i>	19	11
			<i>Variety—Talent</i>	4	4

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You get RESULTS beyond the expected

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FOR LOCAL
AND REGIONAL
SPONSORSHIP
ON FILM . . .

*the greatest name
television program*

OTHER GREAT ZIV SHOWS

- BOSTON BLACKIE • YOUR TV THEATRE
- THE CISCO KID • STORY THEATRE
- YESTERDAY'S NEWSREEL
- EASY ACES
- SPORTS ALBUM • FEATURES
- WESTERNS • CARTOONS



When you telecast . . .

V

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ing

The half-hour dramas with the shock *SOCK* endings!

"THE Unexpected"

THE SELLINGEST TV PROGRAM OF THE YEAR!

Now selling for TV's top sponsors like:

- RHEINGOLD BEER WNBT, New York
 - SEALY MATTRESS CO. WEWS, Cleveland
 - WIEDEMANN BEER WKRC, Cincinnati
 - STRIETMANN BISCUIT CO. WTAR, Norfolk
- AND MANY MORE!



Every story a success story for sponsors!

Top Hollywood actors, brilliant original scripts by Peabody Award winners, Lawrence and Lee . . . exciting background music and flawless production . . . all combine to create entertainment at its highest pitch . . . entertainment that is ready to write a success story for you!

Let us show you remarkably high ratings in market after market!

EVERY WEEK: A NEW STORY WITH A BRILLIANT NEW CAST!

ZIV
 ZIV TELEVISION PROGRAMS, INC.
 1529 MADISON ROAD
 CINCINNATI 6, OHIO
 NEW YORK HOLLYWOOD



ON Saturday night, February 16, 1952, WSM-TV staged a 7½ hour Telethon to raise money for the Middle Tennessee Heart Association Fund. What happened contains food for thought for every advertiser interested in selling the heart of the Central South.

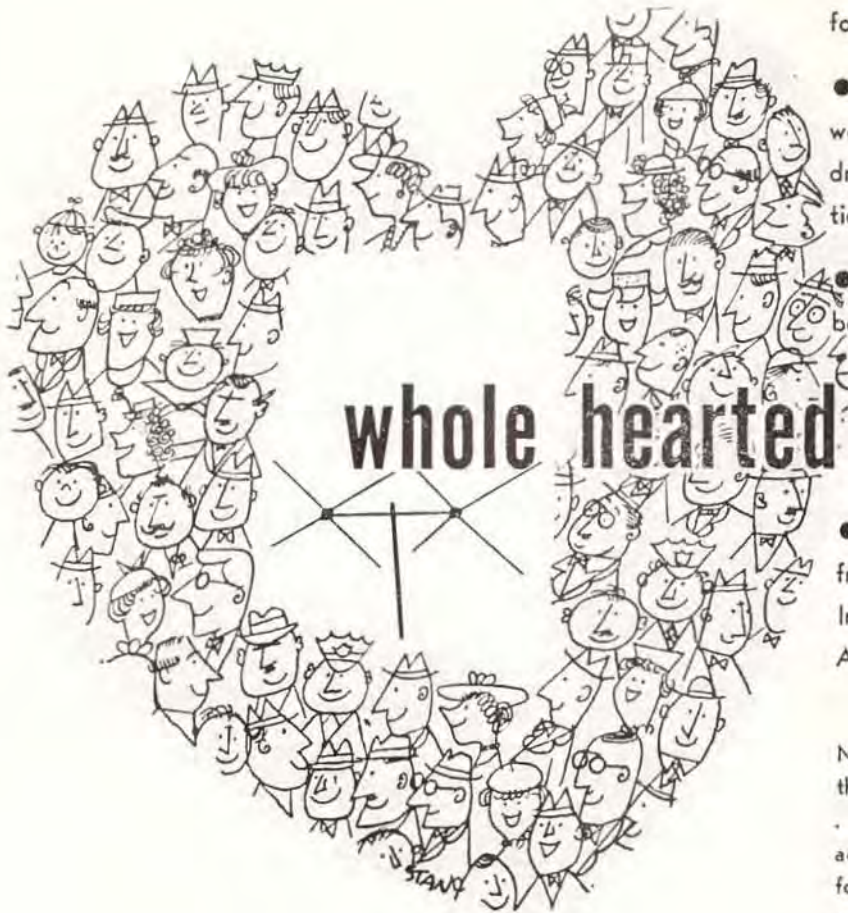
- Over 200 artists (all WSM, and WSM-TV staffers), folk and popular, appeared before the WSM-TV cameras.

- After 2,100 plus calls, phone facilities were so hopelessly jammed that people drove as far as 70 miles to make contributions in person.

- 2,161 individual pledges were recorded before the Telethon went off the air.

- Pledges came in from a six state area, from points as far north as Evansville, Indiana, and as far west as Jonesboro, Arkansas.

Note well three things . . . public service beyond the call of duty . . . talent better than 200 strong . . . coverage far greater than normal. All these add up to an extraordinarily effective sales medium for your product. Irving Waugh or any Petry Man can fill in the details.



whole hearted public service

Channel 4 Nashville

WSM-TV



109
54
47
11
8
2
2
17,627,300
in Canada
Buffalo
in Mexico
Brownsville
Matamoros

Los Angeles

KTLA CHANNEL 5

*the leading station in
America's second
television market*

First in

*...Coverage
...Programming
...Public Service
...Audience*

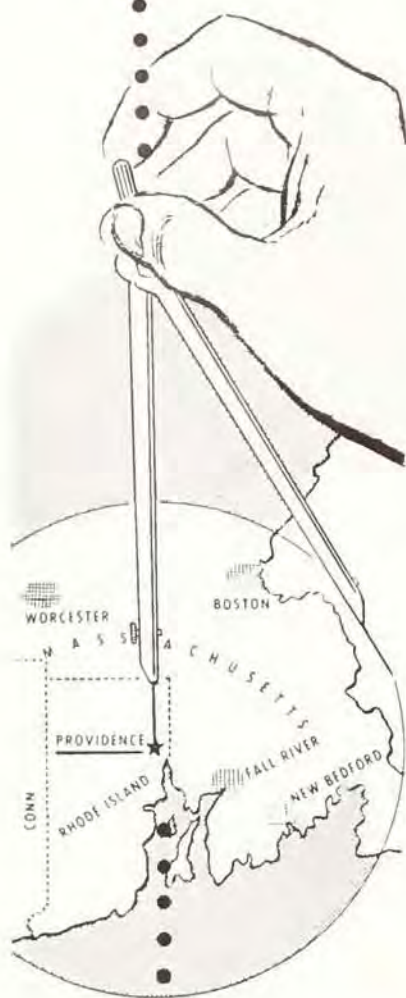


KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
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ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

PINPOINT YOUR PERSISTENT SALESMAN



SELLING PROSPEROUS
SOUTHERN NEW ENGLAND
with
UNDUPLICATED COVERAGE
in 220,000 HOMES!

WJAR-TV
Providence

Represented Nationally by
Weed Television

In New England — Bertha Bannan

to pour money into TV. Last year more than \$430 million was spent for all TV advertising, 7½% of all major media advertising dollars, and some quarters expect this year's TV total to run between \$600 and \$700 million. Last year's network TV time sales total was \$123 million.

Q. Are there any nighttime availabilities?

A. For the advertiser seeking broad network coverage, there is very little top-rated time that he can step into at night with a new program. There are more than 40 markets where only one program can be telecast during any one time segment. Clearing time across-the-board is a stupendous task and if a spot operation is tabooed for some reason, the advertiser will have to settle for much less than national coverage.

Still open is the CBS slot opposite NBC's Milton Berle on Tuesdays between 8:00 and 9:00 p.m. NBC has open at 8:00 to 9:00 p.m. on Wednesday, is planning to throw Worthington Minor, of CBS' *Studio One* fame, against *Arthur Godfrey and his Friends*. (Although not officially announced, the *Kate Smith Evening Hour* is not expected to return in the fall. The show failed to hold its own against Godfrey.)

CBS has plenty of Saturday night time available and will use Jackie Gleason for an hour, aiming its competitive fire at either the NBC *All Star Revue* between 8:00 and 9:00 p.m. or *Your Show of Shows*, 9:00 to 10:30 p.m. (decision on exactly where to slot Gleason was not yet made at press time). Both networks say they are looking for single sponsors for Minor and Gleason. They will, of course, sell the shows on a co-sponsored or participating basis, if they have to.

Some of the fractional network sustainers which DuMont is offering include *Twenty Questions*, Friday, 8:30 to 9:00 p.m., on seven stations (DTN's cost-per-1,000 figure on the show is \$6.33); *This is Music*, Thursday, 10:00 to 10:30 p.m., also on seven stations; *What's the Story?*, Thursday, 9:30 to 10:00 p.m. on six stations, and *Down You Go*, Friday, 8:00 to 8:30 p.m., on eight stations.

At ABC, new program plans are ideas rather than realities. There is an unsettled air at the net because of the prolonged FCC hearings on its pro-

posed merger with United Paramount Theaters. If an advertiser wants to bring in a new program, that's agreeable to ABC, but the network is not anxious to build new shows. As for time availabilities, here are some of the choicest: 8:00 to 8:30 p.m., Monday through Friday; 9:30 to 10:00 p.m. Tuesdays and Wednesdays, and 9:00 to 9:30 p.m. Thursdays.

Q. What about buying into existing nighttime shows?

A. For some advertisers the best answer may be: If you can't beat 'em, join 'em. Participating sponsorship of an existing and widely telecast, well-rated show may be an ideal solution if the advertiser can reach the audience he wants. As of this writing, here are some of the unsold show portions:

On NBC, the 10:00 to 10:30 p.m. portion of *Your Show of Shows* on alternate Saturdays; also one minute of commercial time on the same program weekly; the possibility of co-sponsoring the Worthington Minor show has been mentioned; also alternate weeks on *One Man's Family*, 7:30 to 8:00 p.m., Saturday; alternate weeks on *Kukla, Fran and Ollie*, 6:00 to 6:30 p.m., Sunday (replacing Roy Rogers, who will be moved forward a half hour).

Aside from the Jackie Gleason show, which CBS would like to sell in one piece, there are two new fall programs which have alternate weeks open. They are *It's News to Me*, starting 3 October, 10:30 to 11:00 p.m. Fridays, and *Balance Your Budget*, starting 14 October, same time, Tuesdays.

At ABC, among those plans in the definite stage is the transfer of *Ozzie and Harriet* to TV. The intention is to put it on film but no time has been set. The network reports that General Electric has bought alternate weeks and that half the show is still open. Program costs will be \$30,000 for a half-hour, it is believed.

Program trends

Q. What's the big program trend on network TV?

A. The phenomenal audience figures for *I Love Lucy* have set off a trend toward situation comedy programs

which will probably continue until telecasting is surfeited with them. Although NBC expects its TV evening schedule to be packed pretty tight by fall, it has packaged some new shows of the situation comedy type. At this time, most of them are on a stand-by basis ready to be thrown into whatever time slots become available.

Among them are *Life of Riley*, *Duffy's Tavern*, and *Ethel and Albert*, the latter salvaged from the now-defunct *Kate Smith Evening Hour*. One of the new packages, *Mr. Peepers*, starring Wally Cox, is a Ford summer offering. NBC hopes it will pan out well enough to warrant Ford's continuing it in the fall. CBS recently sold *Our Miss Brooks* to General Foods for the Friday 9:30 to 10:00 p.m. spot, and has *Life with Luigi* in process of conversion to TV.

Q. Will the trend to putting live network shows on film continue in the fall?

A. The consensus of opinion is that the trend will continue. The prejudice against film which existed a couple of years ago has been pretty well eliminated due to the successful conversion of many popular programs.

Some network executives look with no little alarm at the progressively strong swing to film. As one of them put it: "There's still something to be said for spontaneity."

Many advertisers and agencies like film because fluffs and weak moments can be shot over again. They are also keeping in mind the huge potential market in areas that don't have TV now and the savings involved in re-running the films when new TV stations go on the air. However, there is a common feeling that filming costs should be brought down somehow.

Daytime TV

Q. Is daytime viewing increasing?

A. Yes. A recent Nielsen report says that average U.S. TV viewing has doubled during morning hours. Specifically, the survey discovered that between 7:00 a.m. and noon on weekdays, listening increased from 13 minutes per TV home per day during December, 1951, to 27 minutes in March 1952. Between noon and 6:00 p.m.,

The big news today!

IN THE SOUTH'S
FASTEST GROWING
MARKET . . .

THE

CABLE

IS

NOW

IN

MIAMI

WTVJ
Channel 4

Miami

SERVING
SOUTH
FLORIDA'S
825,000
YEAR
'ROUND
RESIDENTS*

FREE & PETERS NATIONAL REPRESENTATIVES

*Sales Management, Jan. 1952

the corresponding increase was from 66 minutes to 84 minutes.

Q. What new program plans are shaping up for daytime TV?

A. The biggest news is NBC's talk about making a spirited bid for viewers during the 10:00 a.m. to 1:00 p.m. segment on weekdays. Up to now, CBS has had pretty much its own way during that time. The NBC plans have not jelled but Ralph Edwards is being readied for an audience participation show. There are also rumors about NBC's introducing soap operas which involve a "new technique," but the network won't be pinned down on this point. NBC is also extending its late afternoon coverage by bringing *Welcome Travelers* over from radio and inserting it in the 3:30 to 4:00 p.m. slot. Procter and Gamble will sponsor the program but has not decided whether to run it three, four, or five days.

Among the other networks, ABC is considering grooming its *Breakfast Club* for simulcast in the fall, but plans depend on the approval of the show's current sponsors.

CBS has already dipped into radio for new daytime fare. Starting 30 June, it substituted a popular radio soap opera, *Guiding Light*, for *The First Hundred Years*, which had been on weekdays for Procter and Gamble. This marked the first entry of a radio soap opera into TV programming. P & G retains sponsorship.

Other changes in the CBS daytime fall schedule include the extension of the Godfrey morning show to one hour and slicing of the afternoon Garry Moore show to a half an hour. Starting 6 October, Campbell Soup will sponsor *Double or Nothing* on Mondays, Wednesdays, and Fridays at 2:00 to 2:30 p.m. in place of half the Moore show. CBS will also add *Art Linkletter's Houseparty* from 3:00 to 3:30 p.m.

Q. What are the daytime participation availabilities?

A. Aside from the projected plans for the late morning, NBC offers the Garroway show, *Today*, which is telecast to the eastern half of the U.S. from 7:00 to 9:00 a.m. *Today* has a complicated sponsorship pattern because of its huge time bulk, but an advertiser seeking to reach early morning view-



you can see the difference on WBNS-TV

A beautiful 3 acre plot is the site of WBNS-TV, where a 15,000 sq. ft. 2 story building houses an ultra-modern air-conditioned television station with up-to-the-minute facilities and a staff of 28 engineers who maintain and produce top-quality programming. WBNS-TV is one of the few stations with a stand-by transmitter and antenna system, assuring continuity of service.



"Buck Eyes Sports" . . . 6:15 to 6:30 Monday thru Friday . . . with Jack Buck reporting intricate sports side-lights and featuring United-foto scoreboards, films, slides, flips and personal interviews for another top-rated WBNS-TV program.



WBNS-TV's radiated power is 25,000 watts. The antenna, 595 feet above the ground, radiates clear, sharp pictures to over 200,000 families in the heart of Ohio, bringing top-rated programs over Channel 10, where you can SEE the difference.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street REPRESENTED BY BLAIR TV

ers can be fairly certain that time will be available to suit his purpose. Sponsors have used *Today* for short-term saturation purposes as well as for long-range sales campaigns.

NBC also has two quarter-hours of *Gabby Hayes* (5:15 to 5:30 p.m.) and the possibility exists that there may be openings in the *Kate Smith* and *Howdy Doody* late afternoon shows.

At CBS, the sustaining soap *The Egg and I* is open for single quarter-hour buys across the board on weekdays, and there are also openings in the *Garry Moore Show*. The *Godfrey Time* show in the morning may have two quarter hours left by the time you read this and, if Lever Bros. doesn't pick up its option on *Art Linkletter's Houseparty*, there will be two quarter hours available there, too. CBS' *Quiz Kids*, Sunday between 4:00 and 4:30 p.m., has alternate weeks for sale.

Participations

Q. Is participating sponsorship popular among big advertisers?

A. Yes. Edward D. Madden, NBC vice president, disclosed in a recent speech that (1) 43 of the 50 "leading" advertisers are using TV and (2) 36 of the 48 on TV are using some form of participating sponsorship. He also said that 35 of the second 50 are on TV, and 19 of these also use some form of participating sponsorship.

Q. Are there advantages to advertisers in participating sponsorship?

A. The NBC-Hofstra studies hinted at certain conclusions about participations that fit in very nicely with the trend toward such advertising. It was indicated that while viewer recall increased as the advertising increased (in terms of length of time), the percentage of increase lessened after a while. To put it in simple terms, if the advertiser doubled his program length, viewer recall would increase but not in the same proportion. The increase, for example, might be only 50% instead of 100%, although there is an additional factor here involving an increase in penetration.

The conclusion to be drawn from this is that an advertiser might do better to sponsor two half-hour programs than one full hour program. Dr.

Thomas Collin, supervisor of program research at NBC, points out that participations produce more sales effectiveness per dollar spent, according to figures in NBC's TV/Today study.

Q. Are there any disadvantages to participating sponsorship?

A. Other things being equal, there is unquestionably a loss of impact if, for example, an advertiser switches from sponsoring a full half hour to sharing the time (and not buying any other TV time) or sponsoring the same program on alternate weeks. Sponsor identification is lost also. In the case of two different shows alternating during the same time slot with two different advertisers there is the further danger that viewers will forget which program is on during a particular week. This was pointed out in an Advertest Research study last year. The study, however, concluded that, despite this disadvantage an alternate week TV show can be "a strong audience builder and an effective advertising vehicle."

Q. Is participating sponsorship here to stay?

A. The pressure behind the growth of participating sponsorship—the high cost of TV—will continue and participating sponsorship will grow with it. Additional TV markets are bound to mean additional costs—there's no getting away from that.

The final effect of all this will undoubtedly be to push TV toward the "magazine concept" of advertising. This means that TV program content will be completely created and controlled by the network. Advertisers will buy "pages" or segments of time where they feel they can get the best audience for their product.

During the day, for example, a network may set up "departments" or block programming with one block aimed at the children's market, one at the women's market, etc. And advertisers will buy into one or more of these departments, depending on the audience he wants to reach and how much he can afford.

Q. Are there other ways to use TV beside alternate-week programming and participations that

WAVE-TV

First
in KENTUCKY!

First
in AUDIENCE!

Every day of the
week, 10.9% more
homes tune to
WAVE-TV
than to Louisville's
second station!

(According to scientific survey made by Dr. Raymond A. Kemper, Head of the Psychological Services Center, University of Louisville, in WAVE-TV area, March, 1952)

WAVE-TV

CHANNEL 5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives

networks offer to a moderate-budget sponsor?

A. There are no really cheap formulae available for advertisers who find network TV beyond their budget. Some efforts have been made to bring down program costs. DuMont offers low-cost mystery shows. ABC is toying with the idea of breaking up some valuable nighttime slots into 15-minute programs. The latter move is considered on the theory that everybody would like it: The sponsor would get a complete program for himself at a price he can presumably afford and would hit his customers with commercials every week. The stations would make more money since two quarter-hour programs bring in more cash than one half-hour program.

This approach would not solve time clearance problems, however, and would even aggravate them if, for example, the network could sell the first quarter-hour, but not the second. It would also bring to the fore some new programming problems, since a quarter-hour limits the kind of show that can be telecast. The program would, in addition, have to be competitive in appeal with the bigger, more handsome offerings on at the same time.

KFMB
TV
Channel - 8

SAN DIEGO'S
1st and only
TV STATION
blankets CALIF'S.
THIRD MARKET

San Diego's
Electric Power
Sales in 1951
were 21%
higher than 1950

Wise Buyers Buy
KFMB-TV, AM
TV - CHANNEL - 8, AM - 550 K. C.
KFMB - 5th and Ash, San Diego I, Calif.
John A. Kennedy, Board Chairman
Howard L. Chernoff, Gen. Mgr.

Top TV sponsors

Q. Who are the top 10 advertisers on network TV?

A. In order, they are Procter & Gamble, General Foods, R. J. Reynolds Tobacco, Colgate-Palmolive-Peet, Liggett & Myers, P. Lorillard, Ford Motor, American Tobacco, Lever Bros., Kellogg.

Merchandising

Q. What do networks offer the advertiser in merchandising aid?

A. The opinion of non-network people is that not much in the way of merchandising aid has been offered TV clients so far. The reason cited is simply that networks felt they didn't have to offer such help since what the sponsor really wanted was network time. There have been occasional instances of tailored merchandising support but nothing in the way of over-all network aggressiveness.

NBC is now laying plans for a TV merchandising operation. It will be joined to the present radio merchandising setup in the fall and will be under the over-all supervision of Fred Dodge. The 12 radio field representatives now under Dodge will take over TV as well once the TV merchandising operation gets under way.

In radio the field representatives work directly with stations but also cover major retailers, such as the food and drug chains. Part of their job is to help stations help themselves—in the setting up of station merchandising departments and in advising stations on non-network merchandising problems.

Technical progress in telecasting

Q. What are the new developments in kinescoping?

A. There haven't been any important technical developments but networks are learning to refine the making of good kinescope prints or TVRs (television recordings), as they are often called.

Improvements are being made all the way down the line to sharpen the

print. Greater attention is being paid to lighting and in training studio technicians in proper lighting requirements for TVRs. As one network executive put it: "There's no sense in making a kine of a mystery drama where a guy lights a match in a dark room. It just won't come over." Camera techniques have been improved also, and in processing and recording, electronic and chart controls have been developed.

Q. What is a "hot kine"?

A. This is a new development which saw the light of day this past spring. For example: the Dinah Shore program is telecast from Hollywood at 4:30 p.m. in order to reach the huge Eastern market at 7:30 p.m. At the same time a TVR is made on 35 mm film in Hollywood. It is processed at high speed and the program is re-shown for West Coast listeners three hours later. In contrast to the usual situation, the TVR doesn't leave the studio.

The print is made on 35 mm film rather than 16 mm because engineers feel that a better picture can be telecast with 35 mm. Not all stations have 35 mm equipment, however.

Q. Is there any new telecasting equipment being developed?

A. A compact camera-transmitter, known as the "walkie-lookie," which is, in effect, a portable TV station, was scheduled to make its debut at the Republican convention in Chicago. It has no connecting cable to limit its meandering among the hubbub on the convention floor.

A new mobile unit now being built will have complete TV facilities plus motion picture equipment, including an instantaneous film developer. The unit will also carry TV film projection equipment so that film sequences which might be out of range of the TV camera can be integrated with the live presentation.

Q. What about technical developments in the future?

A. Some of the Buck Rogerish plans include:

1. A robot camera, electrically controlled by the cameraman in the studio just as robot planes are now controlled.

2. An air-borne TV camera, which could cover sporting events, such as golf matches, from a helicopter.

YOU MIGHT WALK A MILE IN 6½ MINUTES* —

BUT...

YOU NEED THE FETZER STATIONS TO SET RECORDS IN WESTERN MICHIGAN!

If you want to "hike" your sales in Western Michigan, sign up *now* with the Fetzer Stations—WKZO-WJEF in radio, WKZO-TV in television.

RADIO: WKZO, Kalamazoo, and WJEF, Grand Rapids, a CBS combination, deliver about 57% more city listeners than the next-best two-station choice in these cities. The 1949 BMB Report shows tremendous rural circulation, too—a 46.7% increase over 1946 in unduplicated daytime audience . . . a 52.9% increase at night! In the Grand Rapids area alone, this amounts to an unduplicated coverage of 60,000 homes, day and night. Best of all, *WKZO-WJEF cost 20% less than the two next-best stations in Kalamazoo and Grand Rapids!*

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



TELEVISION: WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. The 28-county Videocdex Diary Study for April, 1952, using BMB techniques, proves that *WKZO-TV delivers 91.7% more Western Michigan and Northern Indiana television homes than Station "B"!*

Ask your Avery-Knodel man for all the facts—
or write direct.

WJEF

top 4 IN GRAND RAPIDS
AND KENT COUNTY

(CBS RADIO)

WKZO-TV

top 4 IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO

top 4 IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN

(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

It is in the practical development stage now.

3. Trans-oceanic broadcasts which are being studied with the idea of using regular commercial planes for airborne relays without any significant change in airline scheduling. It has been conservatively estimated that Europe is about 11 "hops" away—each hop being from one plane to another.

4. A mobile unit capable of being carried in a flying boxcar. It is a possibility because of the work being done

today in smaller cameras and relay transmitters.

Dimensions

Q. What are the present dimensions of network TV?

A. As of today, there are 108 U.S. TV stations on the air. They are distributed among 63 markets, two-thirds of them having only one station. This one-station market factor colors almost every aspect of telecasting and has been a prime causal force in many of TV's

important trends. (An additional TV station in Mexico covers part of Texas so that there are actually 109 U.S. stations.)

Q. How many listeners can a national advertiser figure on during the remainder of the year?

A. The figure for 1 October, based on past deliveries of TV sets by manufacturers, will be about 57 million listeners. By the end of the year, it will be about 60 million. This is derived by the rule-of-thumb estimate that each set has an average of three viewers. These are projected figures that carry forward a known sales trend and so cannot take into account such intangibles as the effect of the political campaign on TV set sales.

New TV set brands and some extremely heavy ad budgets by present set manufacturers will also affect the fall sales picture. And finally, there is the matter of viewing by those who don't own sets but who will be planted in their neighbors' living rooms during the Presidential campaign.

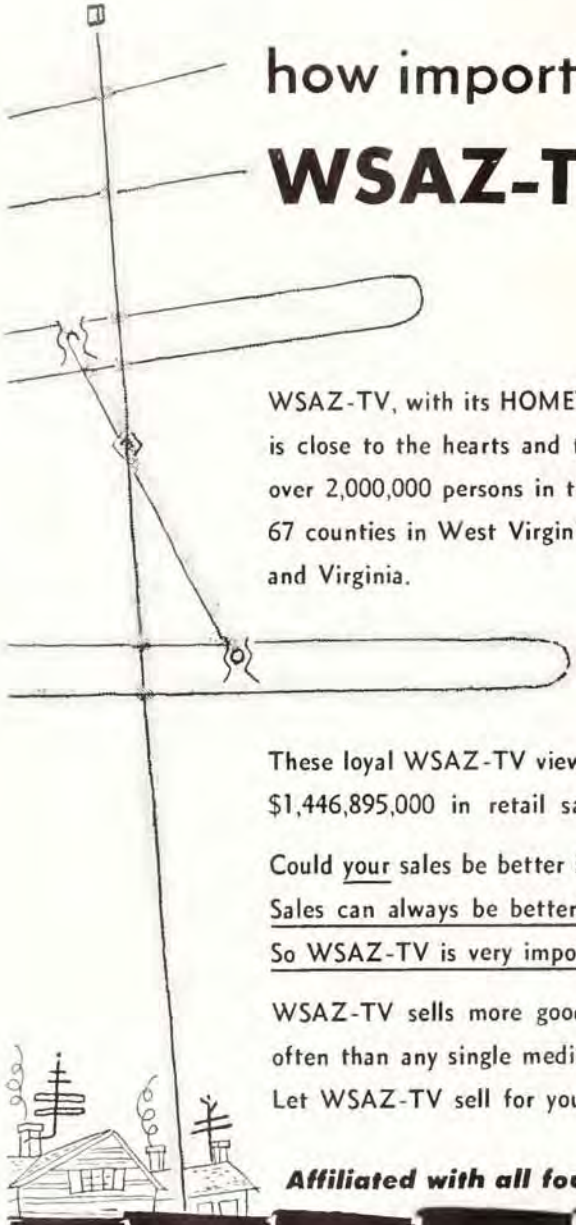
Post-freeze TV

Q. What is the long-range picture in network TV?

A. For those who like to polish a crystal ball, there is the prediction by Edward D. Madden, vice president in charge of TV sales and operations at NBC (details in Television Basics section). Madden expects 80 new TV markets to be opened next year and a total of 315 markets three years from now. By the fall of 1955, he said, there will be around 600 TV stations and about 95 million viewers.

The national advertiser can well imagine that once this year is gone the crescendo of change will be deafening. He will have to be fast on his feet and well-equipped with the latest research data, for day-by-day decisions will be the rule for a long time.

In a recent speech to the Life Insurance Association of America, David Sarnoff, RCA chairman, carried the prediction of TV sets on the air some two years further into the future. By mid-1957, he stated, there will be 1,500 stations and 50,000,000 TV sets in use in the country. These figures were topped by G. E.'s Dr. W. R. G. Baker who forecast an "eventual" 2,000 stations and 53,000,000 TV sets in use in the United States.



how important is
WSAZ-TV to you?

WSAZ-TV, with its HOMETOWN PROGRAMING, is close to the hearts and the purse strings of over 2,000,000 persons in the rich Ohio Valley—67 counties in West Virginia, Ohio, Kentucky and Virginia.

These loyal WSAZ-TV viewers spent \$1,446,895,000 in retail sales in 1951.

Could your sales be better in this area?
Sales can always be better!
So WSAZ-TV is very important to you!

WSAZ-TV sells more goods to more people more often than any single medium in West Virginia.
Let WSAZ-TV sell for you!

Affiliated with all four Television Networks

WSAZ-TV HUNTINGTON, W. VIRGINIA
represented by the KATZ AGENCY
channel 5

Q. What new TV markets are likely to be opened up first?

A. According to Charles E. Midgeley, Jr., manager of broadcast media at the Ted Bates agency the following markets will probably be first: Denver, Portland, Ore.; the Tampa-St. Petersburg, Springfield-Holyoke, Massachusetts areas; Youngstown, Wichita, Flint, Spokane, the Beaumont-Port Arthur area, and Duluth.

Q. What will be the procedure and scheduling of FCC's application hearings?

A. FCC has set up a "priority list" for the hearings, which began 1 July. It does not govern the actual order in which applicants will be finally licensed. This list is just a tentative schedule for the hearings—the order in which applications will be processed

by FCC—without any commitment as to length of hearing or outcome.

Q. How will time costs be affected by new TV stations and added TV markets?

A. A Class A half-hour show (NBC-TV network) today costs a sponsor \$25,842.60, and reaches just under 40% of United States homes in the 63 existing TV markets. If times charges rise in proportion to the number of homes reached, then a comparative half-hour will cost \$34,922.50 to reach 50% of United States homes; \$69,845 to reach all the homes in the United States—a theoretical 100%.

In old TV markets, new stations will fix their rates in proportion to the number of sets in the area, whereas new TV markets will set an arbitrary minimum figure.

While rates will go up as new markets are added to the nation's TV skin, the rise in costs will be partially offset eventually by the fact that many one-station markets will become three- and four-station markets. This means that viewing will be split up among networks with none of the three and four stations having as many listeners at any one time as the single station had in the halcyon days.

The station that formerly had the market to itself will certainly not be able to raise rates as it did in the past and, indeed, the possibility exists that, if competition is keen, it may have to lower them. And the new stations coming into an erstwhile one-station market may never be able to get their rates up to the level that once existed when one station monopolized the best shows and the audience.

Available network package programs (TV)

ABC TV package availabilities

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
AMERICA SPEAKS	Poll	Adult	15 min. 1 wk	\$2,900-3,200	no	Dr Gallup brings nationally famous Gallup Poll to TV
AMERICA'S TOWN MEETING	Forum	Adult	30 min. 1 wk	\$5,200-5,600	yes	The "Dean" of open forums
MR. ARSENIC	Documentary	Adult	30 min. 1 wk	\$2,200-2,500	yes	Burton Turkus—inside stories of the crime world
THE BIG HERD	Comedy-Mystery	Adult	30 min. 1 wk	\$10,500-11,500	yes	Ernest Truex in a comedy-mystery series
BY-LINE	Drama	Adult	30 min. 1 wk	\$10,200-11,000	yes	Melodrama—with a newspaper background—Betty Furness stars
CROSSFIRE	Discussion	Adult	30 min. 1 wk	\$4,500-5,000	yes	Washington commentators panel—Elmer Davis—Bert Andrews
COUNTRY LAWYER	Comedy-Drama	Family	30 min. 1 wk	\$16-18,000	yes	Comedy-drama with Thomas Mitchell as star
FOUR SQUARE COURT	Discussion	Adult	30 min. 1/wk	\$3-4,000	yes	Ex-convicts, criminologists, parolees panel with a name moderator
GAME OF THE WEEK	Sports	Family	30 min. 1/wk	\$10,000	yes	Highlights of best college football games each Sat. on film
THE HOME SHOW	Homemaker	Family	30 min. 1 wk	\$3,400-4,000	yes	Homecrafting show featuring Norman Brokenshire
HORIZONS	Forum	Adult	30 min. 1 wk	\$2-3,000	yes	Columbia University forum with top faculty brains and students in open discussion
THE HOT SEAT	Discussion	Adult	30 min. 1 wk	\$2,200-2,600	yes	Stuart Scheffel and name interrogators probe controversial figures
HOW DID THEY GET THAT WAY?	Discussion	Adult	30 min. 1 wk	\$3,700-4,000	yes	Psychiatrists on modern day problems
THE JIMMY FIDDLER SHOW	Interview	Adult	30 min. 1 wk	\$3,500-4,500	no	Top Hollywood stars and previews of outstanding unreleased movies
JUNIOR CIRCUS	Children	Children	30 min. 1 wk	\$6,400-7,000	yes	Real circus acts with trimmings—from Chicago
MICHAEL SHAYNE	Mystery	Adult	30 min. 1 wk	\$9,600-10,600	yes	Private eye series with movie-pocketbook series
NEWSSTAND THEATRE	Drama	Family	30 min. 1 wk	\$10,500-11,500	yes	Runs the gamut of all types of drama, best magazine stories
ON TRIAL	Discussion	Adult	30 min. 1 wk	\$1,500-2,000	yes	Jurists probe current news events—national issues "on trial"
ONE FALSE STEP	Drama	Adult	30 min. 1 wk	\$10-11,000	yes	Exciting case histories—Hollywood origination
PAPA WAS A PREACHER	Comedy	Family	30 min. 1 wk	\$13,500-15,500	yes	Period situation comedy of a minister and his family in 1900's
PAUL DIXON	Musical	Family	30 min. 1 wk	\$1,500-2,000	yes	Music and comedy with pantomime—musical personalities
PAUL WHITEMAN REVUE	Musical	Family	30 min. 1 wk	\$27,500-28,500	yes	Musical extravaganza with name stars and full orchestra
THE PEOPLE'S CHOICE	Musical	Family	30 min. 1 wk	\$10,800-11,500	yes	Congressmen sponsor outstanding talent from their home states—Jack Barry co-ordinates
THE PROFESSOR	Drama	Adult	30 min. 1 wk	\$10-11,000	yes	Suspense drama with Jos. Schildkraut—from Hollywood
RENDEZVOUS	Drama	Adult	30 min. 1 wk	\$11,-13,000	yes	Foreign intrigue adventure with Iona Massey as star
SAY IT WITH ACTING	Participation	Family	30 min. 1 wk	\$5,300-55,800	yes	Charades—Clayton Collier keeps score on teams from Broadway shows

STARS AND STARTERS	Musical	Family	30 min. 1/wk	\$10,500-11,000	yes	Name stars sponsor up-and-comers; Jack Barry as m.c.
THE STORY TELLER	Readings	Family	15 min. 1/wk	\$2,700-3,000	yes	Raymond Edward Johnson narrates most famous short stories
SUPER CIRCUS	Juvenile	Children	30 min. 1/wk	\$4,000-4,500	yes	The original TV circus from Chicago
TALKING IT OVER WITH TILLIE	Juvenile	Children	30 min. 1/wk	\$3,700-4,000	yes	'Alice in Wonderland' type of fantasy—Mary Ann O'Neill
TAM O'SHANTER	Sports	Male	60 min. (O.T.O.)	\$4-5,000	no	Greatest golf tournaments of the year
UNITED OR NOT	Discussion	Adult	30 min. 1/wk	\$1,500-2,500	yes	Correspondents query U. N. leaders

CBS TV package availabilities

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
ADVENTURES OF CASS DALEY	Musical Comedy	Family	30 min. 1/wk	\$28,500		Unsophisticated country girl whose father has struck oil, attempts to crash N. Y.
EDDIE BRACKEN STORY	Situation Comedy	Family	30 min. 1/wk	\$29,500		Eddie Bracken and his fruitless pursuit of Connie Monahan (film)
CRIME PHOTOGRAPHER	Drama	Family	30 min. 1/wk	\$12,500		Cesey, ace photographer, solves crimes
THE EGG AND I	Daytime Drama	Family	15 min. 5/wk	\$14,500 \$2,000 for 1/4 hr.		Story of a city couple who move to the country to raise chickens
JACKIE GLEASON	Variety	Family	1 hr. 1/wk	\$66,175		Lavish variety show with great comic
IN THE PARK	Puppet (live)	Children	30 min. 1/wk	\$3,250		Bill Sears meets Calvin the Crow, Sir Geoffrey the Giraffe, Albert the Chipmunk, Magnolia the Ostrich in the park
SAM LEVENSON	Variety	Family	30 min. 1/wk	\$18,850		Bright, fresh comic approach
LIFE WITH LUIGI	Situation Comedy	Family	30 min. 1/wk	\$25,000		Famous story of impact of America on Italian immigrant
MAN OF THE WEEK	Interview	Family	30 min. 1/wk	\$4,100		A note-worthy name in the news is interviewed by a panel of news experts
MR. I. MAGINATION	Drama	Children	30 min. 1/wk	\$6,000		A literary classic as seen through the eyes of a child
GARRY MOORE	Variety	Family	30 min. 5/wk	\$27,500 \$2,750 for 1/4 hr.		Garry Moore with Durward Kirby, Denise Lor, Ken Carson, and Howard Smith and his orchestra
MORNING NEWS	News	Family	15 min. 5/wk	\$6,500 \$1,450 for 1/4 hr.		Charles Collingwood and Dorothy Doan present the news
QUIZ KIDS	Quiz	Family	30 min. 1/wk	\$5,900		Brilliant youngsters answer almost any question tossed at them by Joe Kelly
SONGS FOR SALE	Variety	Family	1 hr. 1/wk	\$24,500		Amateur song-writers with Steve Allen presiding
WHAT IN THE WORLD	Panel Quiz	Family	30 min. 1/wk	\$2,850		Anthropologists identify objects from all parts of the world
WHISTLING WIZARD	Puppet	Family	30 min. 1/wk	\$5,600		Bill and Cora Baird puppets in a fantasy

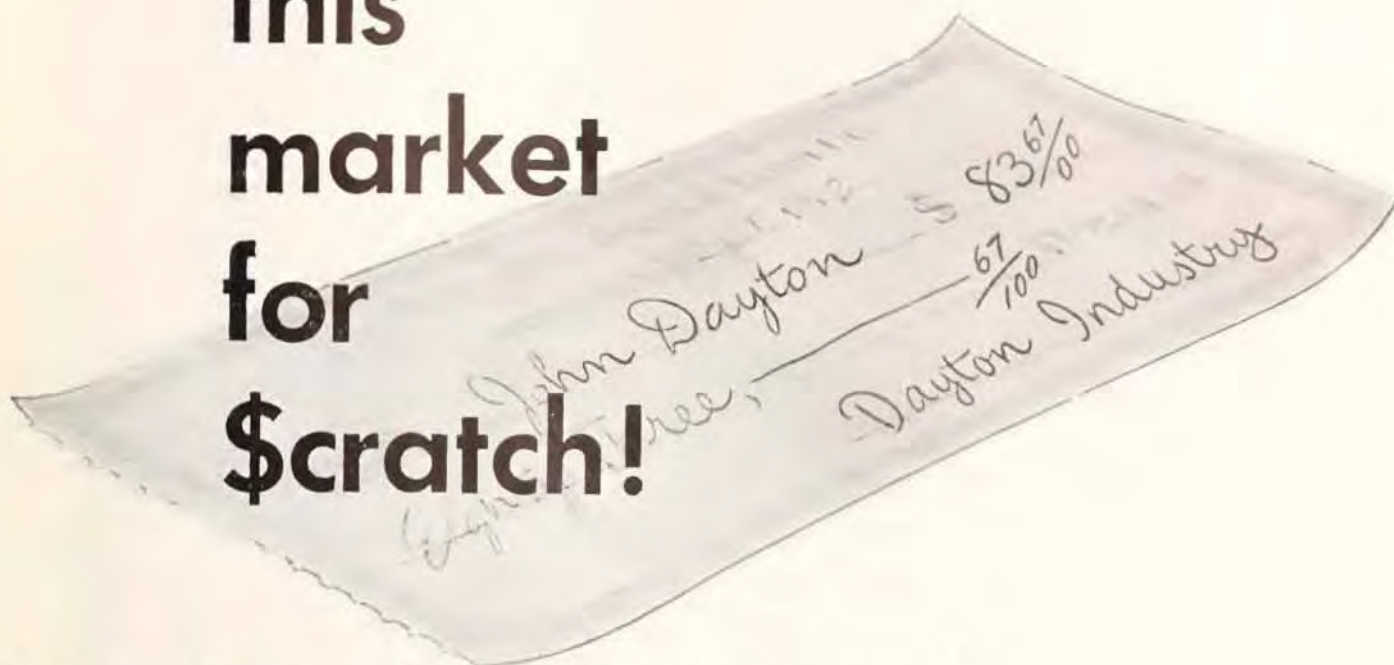
Du Mont TV package availabilities

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
BATTLE OF THE AGES	Variety	Family	30 min. 1/wk		yes	Talent contest: show business vets vs. newcomers
DOWN YOU GO	Quiz	Family	30 min. 1/wk	\$4,000	yes	Parlor game with prizes
JOHNS HOPKINS SCIENCE REVIEW	Discussion	Family	30 min. 1/wk	\$2,500	yes	Scientific demonstrations
LIFE BEGINS AT EIGHTY	Forum	Family	30 min. 1/wk	\$2,405	yes	Jokes, jests of another era recalled by octogenarians
PET SHOP	Animal	Family	30 min. 1/wk	\$1,842	yes	Gail Compton and daughter present trained pets
QUICK ON THE DRAW	Quiz	Family	30 min. 1/wk	\$2,300	yes	Cartoon, charades
TAKE THE BREAK	Disk jockey	Family	30 min. 5/wk	\$1,616	yes	Don Russell and guests
THE CINEMA THEATRE	Drama	Family	30 min. 1/wk	\$2,000	yes	TV films with feature Hollywood players
THE AUTHOR MEETS THE CRITICS	Forum	Family	30 min. 1/wk	\$2,326	yes	Pro and con panel book review
THEY STAND ACCUSED	Drama	Family	1 hr. 1/wk	\$3,000	yes	Realistic courtroom drama
THIS IS MUSIC	Musical	Family	30 min. 1/wk	\$4,895	yes	Musical presentation from swing to classical
WHAT'S THE STORY	Quiz	Family	30 min. 1/wk	\$2,068	yes	Fast-moving newspaper game
WOMEN'S CLUB	Discussion	Women	15 min. 5/wk	\$868	yes	Interviews and discussions of interest to women

NBC TV package availabilities

TITLE	TYPE	APPEAL	TIME	PRICE	TESTED	EXPLANATION
ALL STAR REVUE	Comedy	Family	60 min. every 3rd week		yes	Comedy shows rotating great comedy stars
FRED ALLEN SHOW	Comedy Quiz	Family	30 min. 1/wk		no	Audience quiz with adlib comedy by Allen
BOB AND RAY	Comedy	Family	30 min. 1/wk		yes	Comedy satire
CAMEO THEATRE	Drama	Family	30 min. 1/wk	\$7,500	yes	Dramas produced/directed by Albert McCleery
JUDY CANOVA	Comedy	Family	30 min. 1/wk		no	Situation comedy (film)
HOAGY CARMICHAEL	Musical	Family			no	Musical
CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET	Musical	Family	30 min. 1/wk		no	Dixieland music with high-brow narration
THE CLOCK	Drama	Adult	30 min. 1/wk	\$9,500	yes	Mystery dramas built around element of time

Match this market for \$cratch!



Here's a clear-cut case for:

THE RICH DAYTON MARKET and WHIO's TV & AM COVERAGE

Dayton Industry's average weekly pay check—\$83.67. Highest in Ohio and one of the highest in the country.

Payrolls in Dayton for the year 1951—\$630,951,822.

Retail sales for Dayton and Montgomery County—\$475,000,000. For the past 18 months Dayton has been named as a "Preferred City."*

Number of families in WHIO's big TV and AM coverage area—366,457.

WHIO's share** of the total radio audience—41.8%. This against Station A—13.7%; Station B—20.0%; Station C—16.5%

WHIO-TV's share*** of the top 15 weekly television shows aired in this area—11 of the top 15. The top multi-weekly show in this area is a WHIO-TV locally produced news program, showing a strong production staff.

* SALES MANAGEMENT
** HOOPER for April, 1952
*** PULSE for May, 1952

Pick yourself a market with 1,293,595 prosperous prospects—and the one station that gives you top coverage of that market with both TV and AM. WHIO in Dayton is represented nationally by George P. Hollingbery.



WALLY COX SHOW	Comedy	Family	30 min. 1/wk	\$12,500	no	Situation comedy
BARRIE CRAIG, INVESTIGATOR	Drama	Family	30 min. 1/wk		no	Private detective series with Bill Gargan
JOAN DAVIS	Comedy	Family	30 min. 1/wk		no	Situation comedy (film)
DUFFY'S TAVERN	Comedy	Family	30 min. 1/wk		no	Situation comedy (film)
RALPH EDWARDS	Variety	Family	30 min. 1/wk		yes	Variety, quiz musical
ETHEL AND ALBERT	Comedy	Family	30 min. 1/wk or 15 min. 2/wk	\$10,500 \$9,000	no	Family life comedy (film)
EUROPEAN VARIETIES	Variety	Family	15 min. 5/wk		no	Series featuring European variety acts (film)
FOREIGN LEGION	Adventure	Family	30 min. 1/wk		no	Adventures of foreign legion (film)
GABBY HAYES	Juvenile	Family	15 min. 1/wk		yes	Children's show with cowboy films
GARROWAY AT LARGE	Variety	Family	30 min. 1/wk	\$20,000	yes	Slick production variety show
THE GOLOBERGS	Comedy Drama	Family	30 min. 1/wk	\$15,000		Family situation comedy
HOWDY DODDY	Variety	Juvenile	several 15 min. segs.		yes	Children's variety show with comedy films
INTERNATIONAL THEATRE	Drama	Adult	30 min. 1/wk	\$20,500	no	Ooug Fa'rbanks, Jr. produces, hosts, occasionally stars in film drama
IT'S A PROBLEM	Panel	Adult	30 min. 1/wk		no	Discussion of vital family problems
JUVENILE JURY	Panel	Family	30 min. 1/wk	\$6,500	yes	Children's panel quiz
LIFE OF RILEY	Comedy	Family	30 min. 1/wk	\$22,000	no	Situation comedy (film)
RUTH LYONS SHOW	Variety	Family	30 min. 1/wk	\$900 for 1/4 hr	yes	Entertainment, audience participation and interviews
MIDWESTERN HAYRIDE	Variety	Family	30 min. 1/wk or 60 min. 1/wk		no	Folk music and acts
MICKEY ROONEY	Comedy	Family	30 min. 1/wk		no	Situation comedy (film)
TONY MINER PLAYHOUSE	Drama	Family	60 min. 1/wk	\$35,500	no	Full-hour quality plays
NATURE OF THINGS	Science	Family	15 min. 1/wk		yes	Dr. Roy K. Marshall in simple science lectures
ONE MAN'S FAMILY	Drama	Family	30 min. alternate wks		yes	Family situation drama
SILENT MEN	Drama	Adult	30 min. 1/wk	\$17,500	no	Stories of international intrigue (film)
THOSE ENDEARING YOUNG CHARMS	Drama	Family	30 min. 1/wk		yes	Family situation series
THREE	Drama	Adult	30 min. 1/wk		no	Dramas involving three persons
VICTORY AT SEA	Documentary	Family	30 min. 1/wk		no	Series of naval warfare (film)
WALTER O'KEEFE	Quiz	Family	30 min. 1/wk		no	Audience quiz
WELCOME TRAVELERS	Audience Partic.	Family	30 min. 5/wk		no	Audience participation variety
YOUTH WANTS TO KNOW	Forum	Family	30 min. 1/wk		yes	Important persons interviewed by the youth

Ultra-high frequency

Q. What role will UHF play in the post-freeze era?

A. UHF is just like the present VHF television—only it's higher in frequency. Engineers report UHF behaves in just about the same manner as VHF with negligible differences in the distance signals travel and in signal-strength characteristics. Set manufacturers, too, say they will have no difficulty in making converter units for adding UHF reception to present VHF sets; or, in producing sets with the UHF built in. (Converters will cost \$25 and up, it's said.) Accordingly, the distinction between UHF and VHF television will eventually cease to exist. You won't stop to think when you buy a station "this one is UHF, the other VHF." You won't, that is, except in present multi-station markets where

there is now a well developed VHF audience. In such markets, the UHF stations will have a tough time gaining a foothold, perhaps struggling along as the TV equivalent of FM. These stations will have to put something special on the air to cause viewers who can already receive three to four or more stations to buy converters for their sets.

Eventually, however, as today's sets are replaced by new ones with built-in UHF, the distinctions even in these present multi-station markets will vanish. Ten or more years from now, you'll probably be tagged an oldtimer in the business if you're still talking about TV stations in terms of whether they are UHF or VHF.

Q. Is the public being prepared for UHF?

A. Publicity as well as advertising

are laying the groundwork for sale of UHF stations. RCA, for example, which will eventually have additional UHF converters in present VHF areas highlighted UHF in a recent consumer magazine ad which told how it had spent \$3,000,000 to study UHF alone. The ad explained that RCA has been operating an experimental UHF station near Bridgeport, Conn. It called UHF the "key to nationwide TV coverage," explaining that it "Provides 70 new channels for about 1,500 new stations."

Zenith has long been telling the public that its sets are easily converted for UHF with the mere addition of a new tuner strip. The firm even has cardboard models of its tuner placed in the new tuning strip can be added. Other manufacturers as well stress easy conversion in their consumer advertising of television sets.

NBC's MEN IN THE NEWS: *Kaltenborn*



Photograph by RALPH STEINER

"The situation is tragic—but not serious."

H. V. Kaltenborn has been estimating serious situations since the Spanish-American War, in which he was a soldier-correspondent. Since then he has spent twenty years in the newspaper business and thirty years as a radio commentator.

In a career which could fill several books (and has), Mr. Kaltenborn has broadcast interviews with Hitler, Mussolini, Ghandi, and

Chiang Kai-Shek, has been captured by Chinese bandits and in his coverage of the Spanish Civil War was the first to broadcast from the scene of battle.

Every Monday, Wednesday and Friday, H. V. Kaltenborn's clipped speech and famed pronunciation of "Russia" are heard on PURE OIL NEWS TIME, sponsored by the Pure Oil Company. And along with the rest of NBC's distinguished company of newsmen,

Mr. Kaltenborn is currently reporting on both radio and television the biggest political news since 1932.

Kaltenborn, the dean of radio news commentators, is another reason why most people hear the news first and hear more of it from NBC.

NBC *radio and television*
a service of Radio Corporation of America



This oft-repeated scene has become a tradition between Clothier H. V. Holmes and KTUL Account Executive R. P. (Bud) Akin. For the 19th consecutive year, these two men have swapped signatures on KTUL advertising contracts. The satisfaction is obviously mutual.

"SUCCESS STORY"

19th ANNUAL PERFORMANCE

starring

ORIGINAL CAST

- ★ H. V. Holmes, president of S. G. Holmes & Sons, clothiers, Tulsa, Oklahoma.
- ★ R. P. (Bud) Akin, senior account executive, the KTUL Sales Staff.

KTUL Offers
Advertisers
A Tradition of
Confidence Based
on Years of
Consistent
RESULTS

- KTUL has MORE LOCAL PROGRAM SPONSORS than ALL OTHER TULSA network radio stations COMBINED.
- LOCAL ACCEPTANCE is the "GRASS ROOTS" TEST of a Radio Station's SELLING POWER!
- Get the KTUL story from your nearest AVERY-KNODEL, Inc., office.



KTUL
TULSA

RADIO
CBS Radio Network

JOHN ESAU—Vice President—General Manager

AFFILIATED with KFPW, FORT SMITH, Ark., and KOMA, OKLAHOMA CITY



Easier to get into now

Spot television, having taken off like a hopped-up rocket from a standing start just four short years ago, is beginning to slow up now, and the main advertising patterns are beginning to emerge. But, advertisers considering spot TV, whether veterans or newcomers, have many questions unanswered for fall, 1952.

"What's going to happen to spot TV rates?" "What availabilities are being offered?" "Should I use a network program or a spot TV film campaign?" These are just a few of the posers asked by clients and ad agencies today, and which are answered here in SPONSOR's Fall Facts section on spot video.

Much progress has been made in the past year in arriving at more "standardized" methods of procedure in spot TV, involving everything from commercial station identifications to the ordering of television film programs and commercials. These, too, are covered in this section, as witness the index at right.

The trends in local-level TV programming, the development of participation programs, late-night film shows, the situation concerning TV station merchandising, and the general business outlook for fall—these are all to be found in this section.

With national TV network prices forcing many TV advertisers to shift dollars to TV spot campaigns, with TV station availabilities still tight, and with new trends forming in TV rates, advertisers need these dollars-and-cents facts.

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Meetings between agencies and reps are smoothing out some of spot TV's problems like

NARTSR clinic above, in which reps and agencies discussed topics such as the lack of standardization of commercial station "I.D." requirements, have produced new rules, easing of TV problems. Seen above clockwise starting with

Susan Mumford (white hat), Anne Wright, "Red" Neubert, Bill Schneider, Don McClure, Irwin Segelstein, Jack Brooke, Herb Leder, Russ Raycroft, Dave Gudbrod, John Freese, Lloyd Griffin, James Neal, Fred Raphael, Ted Grunewald.

Availabilities

Q. How tight will good spot TV availabilities be this fall?

A. For the first year in several seasons of booming spot TV sales, good spot availabilities are showing up. The head of one agency's TV timebuying functions told sponsor: "The whole situation is beginning to loosen. Station reps who had nothing to offer us last year are beginning to make real sales pitches. Many TV stations have opened up marginal hours and daytime TV faster than advertisers were buying, making more time available. Other stations report that several TV spot advertisers are beginning to hold back in TV spending, either to cover other media increases or to go back to spot radio."

Generally speaking, the choicest time slots and participations, and the best-rated local shows in spot TV are still

hard to buy, especially in the major TV markets. However, there's a growing number of availabilities that are not as well-rated, but aren't as expensive. The advertiser who intends to buy a large spot TV campaign this fall will find that there are more selections than there were last year.

The differential between what a station makes from a network program and to what it gets from a spot program—from 25c to 45c more on the dollar via spot—goes a long way toward making stations more prone to clear good time for spot TV advertisers. This differential also helps if a sponsor is seeking the added values of publicity, promotional pushes, and point-of-sale merchandising.

More of a programing trend, but worth mentioning here, is the fact that TV stations will be offering more syndicated film shows and feature film packages than ever before. Industry estimates are for a whopping \$20,000-

000 to be spent to produce video films this season, with a large percentage of these films winding up as part of local-level packages. Also, stations plan to offer more network TV co-op shows through their reps for national spot sponsorship.

Rate outlook

Q. Will spot TV rates continue upward this fall?

A. Just as spot TV's total billings have jumped from practically nothing to the \$65,000,000 brackets in the past four years, spot TV rates have also climbed as more TV sets have entered TV markets.

However, the trend is now towards a slow-down in rate increases, according to a survey of TV station reps by SPONSOR. Set sales in all markets are continuing, but when viewed by individ-

of video and audio
requirements for

10-SECOND SHARED IDENTIFICATIONS

on all 8 Television Stations
represented by

NBC SPOT SALES

- WNBT** New York
- WNBQ** Chicago
- KNBH** Los Angeles
- WPTZ** Philadelphia
- WBZ-TV** Boston
- WNBK** Cleveland
- WNBW** Washington
- WRGB** Schenectady-
Albany-Troy

Few TV stations are expected to be so hard-put for business that they have to make under-the-counter deals, as is taking place here and there in spot radio. However, there have been instances of TV stations making deals on the harder-to-sell late-evening periods or in the over-five station markets.

Business outlook

Q. How does spot TV business shape up for fall?

A. In the opinion of most station reps and agencies contacted by SPONSOR, spot TV business this fall will be good—but not much better than last fall. After zooming from a total of some 76 national-regional TV spot advertisers back in June 1948 to a total of around 1,300 today (according to N. C. Rorabaugh), the zoom is leveling off into a gentle climb.

"We're beginning to see the end of TV's boom growth, as regards the number of spot advertisers," a station rep firm which represents over half a dozen TV outlets told SPONSOR. "Our salesmen have to be on their toes, and our stations have to offer everything from sound point-of-sale merchandising to 52-week rate guarantees to get new spot TV business."

This, however, was the over-all consensus: Almost all of last fall's leading TV spot advertisers will be using the medium this fall, particularly those who hold valuable time franchises. A few new faces will be around, primarily those advertisers who are launching new products or intensifying their sales drives, such as the king-sized Chesterfield and the chlorophyll drug and cosmetic products.

(Please turn to page 162)

Standardization of I.D.'s

First station rep firm to fall in line with recommendations of groups, such as one shown at left which included rep firms ranging from NBC Spot Sales to Free & Peters; agencies from J. Walter Thompson to William Esty) was NBC Spot Sales which has adopted uniform "I.D." commercial standards

ual markets or on the national scale, the sales graphs are beginning to level off into plateaus in which gaps are being filled. And, a large percentage of the business is replacements or secondary TV sets.

The effect of this on rates—which have been held to a reasonable balance between TV homes and TV station rates, as witness the Katz Agency chart on page 130—has been to stabilize them, after a series of dizzy upward spirals. Before last fall, stations and reps usually told sponsors they could expect rate increases anywhere from 10% to 25% in most markets, with a six-month rate protection at best.

This fall, the outlook is for 52-week rate guarantees in most cases, with only a few here-and-there spot TV rate increases anticipated, few of them in the larger video markets.

Rate changes, when they do occur, are expected to run in reverse to spot radio changes; daytime rates will be

constant, with more selling of big-discount packages of slots. Nighttime rates, particularly in interconnected cities in the East and Midwest, may go up in a few cases, where they involve adjacencies in prime evening hours next to high-rated network shows.

Local live shows score high ratings

Program	Station	Day & Time	Rating	Share
SIDEWALK INTERVIEWS	WNHC-TV 1 Station	Mon. 6:45 p. m.	28.0	93.3 (1)
THE STORM	WKBC-TV 3 Stations	Tues. 10:30 p. m.	15.8	31.9 (2)
NEWS REPORTER	WXEL 3 Stations	Mon.-Fri. 11 p. m.	14.4	40.0 (2)
SOONER SHINDIG	WKY-TV 1 Station	Thurs. 8 p. m.	62.0	100.0 (3)
LOU'S LAIR	KMTV 2 Stations	Mon.-Fri. 5 p. m.	7.2	40.0 (4)
WRESTLING	KPIX 3 Stations	Tues. 9 p. m.	19.4	37.3 (2)



Joe Kautman

*Mr. Theodore F. Shaker of Chicago, or Mr. John A. Schneider or Frank Shakespeare, Jr., of New York ... or - for that matter - our Messrs. A. through Z.

Our Mr. S*
has just been
where you're
going

You can make an expedition out of finding the right TV spots. But the easiest way—and the best—is to talk with our Mr. S.

For he travels farther than anyone to keep up with seven of your top markets. And does it more frequently, too.

In the last six months, for instance, every one of our account men has made at least one complete tour of all seven markets.

Our Mr. S. has brought back the most first-hand facts on these markets you'll find in captivity. He has an on-the-spot perspective which no one else can give you.

And when he recommends a TV spot, you can be sure that your product will be in the right place at the right time.

You'll climb the highest sales curve with Mr. S. as your guide. When you plan your next campaign, he'd be pleased to help you.

CBS TELEVISION SPOT SALES

Representing WCBS-TV, New York; WCAU-TV, Philadelphia;
WTOP-TV, Washington; WBTV, Charlotte; WAFL-TV, Birmingham;
KSL-TV, Salt Lake City; and KNXT, Los Angeles.



REDUCING MACHINES

SPONSOR: Modern Home AGENCY: Richard Meltzer
CAPSULE CASE HISTORY: *Modern Home spent \$400 while participating in Les Malloy's Preview Party. The show features a full-length feature movie shown in a "home-projector" setting by Les and his wife. In one month of promoting Relaxacizer, a figure control machine, Modern Home sold 79 units. This represents, at better than \$150 a unit, over \$11,350 in sales against the \$400 TV cost.*

KGO-TV, San Francisco PROGRAM: Les Malloy's Preview Party



BREAD

SPONSOR: Yost Baking Co. AGENCY: Direct
CAPSULE CASE HISTORY: *This Johnstown firm ran a series of one-minute announcements at 6:59 p.m. To test TV effectiveness fully, all other media were dropped. The campaign was designed to specifically promote Hollywood bread, a reducing aid distributed by the company. After 10 weeks at \$225, bread sales were up 48% or an increase in gross returns of several thousand dollars.*

WJAC-TV, Johnstown PROGRAM: Announcements

HAIR CURLERS

SPONSOR: Carlton Curlers AGENCY: Umland & Co.
CAPSULE CASE HISTORY: *Carlton demonstrated and displayed his \$1 curlers on three Sunday Del Courtney participations. After the first \$100 commercial this was the reaction: the following Monday 260 letters and orders came in; Tuesday, 30 more; Wednesday, 140 more. Besides, Carlton realized \$90 worth of hair dressing business. Total gross: \$570 from the first participation with the succeeding two equally successful.*

KPIX, San Francisco PROGRAM: Del Courtney Show

CORSAGES

SPONSOR: Lubin & Smalley AGENCY: Rothman & Gibbons
CAPSULE CASE HISTORY: *Lubin & Smalley are one of the largest florists in Pittsburgh. In advance of Mother's Day they ran two live announcements to promote the sending of corsages. After the two announcements, they report the phone rang continuously and business was up 200% over the best of previous years. Lubin & Smalley realized returns of many hundreds of dollars on an expenditure of about \$200.*

WDTV, Pittsburgh PROGRAM: Announcements

CANDY SAMPLES

SPONSOR: Hupper's Candy Store AGENCY: Direct
CAPSULE CASE HISTORY: *Hupper wanted to interest new customers in their candies. To do so, they bought a weekly participation in Teleshopper, a window shopping, chatty type of show on 1:45 p.m. Wednesdays. After three weeks Hupper offered a sample box of candy. Within two days 200 cards came in. Participation: \$15 a week.*

WGAL-TV, Lancaster PROGRAM: Teleshopper

FROST ELIMINATOR

SPONSOR: Formular X-1 AGENCY: Anastasion
CAPSULE CASE HISTORY: *The product is a fog and frost-eliminating compound for windshields. To remind viewers of its values, Formular X-1 chose an appropriate time for its demonstration—directly preceding a weather forecast show, Something's In The Wind. At a cost of \$82.50, one 6:55 p.m. announcement rang up 353 cash orders for one or more packages at \$1 per package.*

KSL-TV, Salt Lake City PROGRAM: Announcement

DINNERWARE

SPONSOR: Thrift House AGENCY: Product Services
CAPSULE CASE HISTORY: *This past May Thrift House spent \$11,900 for participations in the Eleventh Hour Theatre and various other WNBT daytime shows. The products advertised were a gold and silver dinnerware ensemble, and Thrift House waterless cookware for \$49.90. Resulting sales for the month totaled approximately \$140,000 and client has signed a 52-week contract for 1952-53 for a minimum \$150,000 expenditure.*

WNBT, New York PROGRAM: Eleventh Hour Theatre

30 Years of Growing

WDEL

AM • FM • TV

WILMINGTON, DELAWARE

1952 marks for WDEL, three decades of broadcast operation—thirty years of growing with the many vigorous, expanding communities in its listening and viewing area.

Established in 1922, WDEL was Delaware's first station. In 1947, it broadened its services to bring frequency modulation to its listeners. And three years ago, in 1949, it pioneered the State's first television station. Today, WDEL is Delaware's only three-way broadcast operation.

On the occasion of its thirtieth birthday, WDEL restates its past and future plans and philosophy of operation. These are to improve constantly its programming and technical facilities and to serve always the best interests of the people in its area — listeners, viewers and advertisers.



Represented by

ROBERT MEEKER ASSOCIATES

NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO

Thus, the leading categories of spot TV advertisers—foods, beer and wine, tobacco products, drugs and toiletries, household appliances, jewelry, and petroleum products—will be using the medium this fall, in virtually the same volume as a year ago. In a few cases—such as the slowly-increasing TV campaigns of Bulova Watch Company, the volume may be higher.

Spot fundamentals

Q. What precisely is spot television?

A. Since 65% of the country's TV markets are still one-station markets, there's less of a clear-cut distinction between network TV and spot TV than there is between the radio counterparts. When network time is exceedingly hard to clear in TV, and a station list for an advertiser may be 75% "kine" markets, about the only continuity that's left is in the program. Hours and time slots can vary as widely in network TV as they do in the general province of spot broadcasting.

However, this definition given last year by SPONSOR still fills the bill:

"Spot TV can be considered as market-by-market buying of TV time or programs, announcements, participations and station breaks that do not involve network facilities or go through network sales channels, and which operate at the local market level."

As yet, TV has not grown to the point where distinct regional TV webs are developing. This may come sometime in the future, when all of the possible TV markets are being covered by video outlets, and "total U.S." costs are prohibitive. Today it's either a national network campaign or a spot TV campaign that's being aired, with no great range of activity in between.

Q. What special attractions does spot TV have to advertisers?

A. Spot TV is the most flexible form of national TV advertising. Advertisers can move into spot TV with small, medium, or large budgets, and still be able to have worthwhile campaigns. Newcomers to TV advertising find it particularly useful as an "experimental" medium, to try out commercial techniques and to determine if the sight-and-sound values of TV are worth

the difference in advertising impact and price over spot radio or a particular product.

As one agencyman put it to SPONSOR: "In our TV recommendations to clients, this flexibility of spot TV is often brought out. This is a very important point, since 41 of the nation's TV markets are still one-station markets, and network TV time is still tough to clear. This flexibility is even more important a factor in choosing TV spot than in selecting radio spot, since radio networks today will do handsprings to make themselves flexible and to fit into all kinds of campaigns."

In addition, spot has certain other advantages which look attractive to many purchasers. Sponsors who have bought film packages, or who have put their shows on film with an eye to using the films eventually in new TV areas as they open, find spot TV a method of amortizing film costs over a long period of time. Also, by producing (or supervising) programs on film, agencies and advertisers can retain greater control of the content.

From the viewpoint of TV stations, many of whom (like Pittsburgh's WDTV, for instance) are in the driver's seat because they are the one TV station in a large city, spot TV is looked upon more lovingly than network TV. Stations realize, of course, that network TV's stars and shows are what builds viewing and boosts the value of adjacencies. But, their "take" on a spot deal may be 55¢ to 70¢ out of the advertising dollar; in network TV the same deal might bring them only 30¢. Therefore, stations promote, merchandise, and cooperate with spot advertisers to an extent not always seen in their handling of network accounts.

Q. Who can be reached by advertisers using spot TV?

A. Spot video's potential "circulation" is the same as that of all television, and the figures on TV areas, set counts and viewing shown in SPONSOR's TV Basics section apply.

Apart from the use of a standardized program approach, such as spot TV films, the buying of spot TV calls for judicious timebuying at the agency level. Good spots are still hard to come by, and it takes skill to work out a good schedule that will reach the greatest amount of TV viewers in which the advertiser is interested.

Broadly speaking, the advertiser's target in spot TV is the four out of 10 U. S. homes that are TV-equipped.

Programing

Q. Are there any new trends or unusual advertising buys in spot TV programing?

A. Here are two of the major trends in local-level TV spot programing, as reported to SPONSOR by station reps and local program officials:

1. *Daytime participation shows*—Network facilities in TV didn't grow as fast as they did in radio and many TV stations found they had to improvise locally when TV was just starting. Today, many of those off-the-cuff shows have grown into well-rated local participation shows, with loyal daytime followings and a long list of participating national advertisers.

Such shows as *Tommy Reynolds Show* on KEYL-TV, San Antonio; *Pony Express*, WFIL-TV, Philadelphia; *Smokey Rogers General Store*, KFMB-TV, San Diego; *Jean's Kitchen Fair*, WBNS-TV, Columbus, Ohio; *Chef Cardini Show*, on KGO-TV, San Francisco; *Al Jarvis* on KECA-TV, Los Angeles; the wake-up telecasts of *Warren Michael Kelly* in the early mornings on WXYZ-TV, Detroit; *Clyde McLean's Weather Man* on WBTV, Charlotte; the morning potpourri of gags, *Brent Guntz Show*, on WBAL-TV, Baltimore; *Stop! Look 'n' Cook!* on WNBC-TV, Binghamton, N. Y.; *Money Talks*, on WMBR-TV, Jacksonville, Fla.; and the *Nancy Craig Show* on WJZ-TV are typical of the local daytime and afternoon participation shows which have already brought good results at low costs to spot buyers.

Timebuyers point out that the stations which produce these participation shows net more money from them, generally, than they do from network shows. Hence they are more likely to cooperate with participating advertisers with merchandising tie-ins and promotional backing.

2. *Late-night film shows*—As SPONSOR reported in its 21 April 1952 issue ("Does late-night TV pay off?"), some 35% of U.S. television stations now have programs "up to midnight and beyond." Everything from frozen

MUSIC AND SPORTS

TEAM UP
in the NEW

BMI Script Series...



**"STORIES
FROM THE
SPORTS RECORD"**

... thrilling eye-witness accounts of dramatic action as they happened on the baseball diamond—in the prize ring—on the gridiron—and elsewhere—to the great, the near-great, and the unknowns who played the game and played to win—often when there was more at stake than just the game itself.

A complete script package featuring your own talent with records . . . available three times weekly as a 15-minute presentation.

YOU'RE SAFE IN USING BMI CONTINUITY

TEEN AGE BOOK PARADE

Sparkling and appealing 15-minute scripts available on a three times weekly schedule . . . Brings to your audience a series of distinguished reviews by America's outstanding book critics. Slanted to the teen-ager but captures the adult as well.

ACCORDING TO THE RECORD

Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. Available seven times per week for 52 weeks. Now in its 8th successful year.

YOUR CONCERT HALL

The finest in concert music presented as a series of full-hour programs, three times weekly. Authoritative scripts which make concert music popular music. Supplemented by "TODAY IN MUSIC"—dates and facts about the important music events of the month.

SPECIAL EVENT SCRIPTS

Complete half-hour programs based on periodic national events . . . timely and effective supplements to the "According to the Record" series.

BMI CONTINUITIES are a regular service to BMI-licensees at no cost. They are designed as practical programs and may be used as commercial or sustaining features.

TO INSURE your receiving "STORIES FROM THE SPORTS RECORD" and other BMI scripts regularly, simply send your request to BMI's Continuity Department.

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 36, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

orange juice to folding beds has been sold successfully, usually through local feature-film packages. Only the kids are missing from audiences.

Here are just a few of the late-night film shows open to advertisers on a participating basis:

The *Late Show* and *Late Late Show* of WCBS-TV, New York; *Nite Owl Theatre*, on WXLZ, Cleveland; *Sound Stage Four* on WTCN-TV, Minneapolis; *Movies at Midnight* on WTMJ-TV, Milwaukee (a station which also telecasts late-night kinescopes of network shows to reach defense workers); *Late Evening Movies* on WDSU-TV, New Orleans; *Jackson's Theatre* on KTTV, Los Angeles; *Clover Club Date* (in conjunction with a local night club, a la Barry Gray) on WTVJ, Miami; and *Movies 'Til Midnight*, on Baltimore's WAAM.

Sponsors who think that, outside of New York, the country retires around 10 o'clock are in for a great surprise. Nielsen TV sets-in-use figures for January 1952 in the U. S. showed an average of 14.3 for the period of 11 to midnight, compared with 10.5 for the same month in 1951. Expectations for fall are even better, since most stations in one-station and two-station markets have been scheduling programs (including network kinescopes) later and later at night. Costs are low, and costs-per-1,000 homes reached are comparable to those of the best daytime TV shows.

Film programming

Q. What's the trend for fall in spot film programming?

A. Multi-market spot TV campaigns, using film programs, are on the increase. In fact, this is as significant a TV trend, in the eyes of both advertisers and agencies, as merchandising is in spot radio.

By industry estimates, at least two or three years will pass before there are enough TV stations to (a) give networks full-time affiliates in all of the key video markets, and (b) until the problems of clearing live TV network time begins to ease, and the number of kine stations in station lists begins to drop.

Meanwhile, reps and stations are promoting the values of spot TV film

programming to national advertisers as spot has never been promoted before. So successful has this campaign been that agencies handling network shows have often had to put emissaries on the road to help cement their relationships with TV stations who view network shows as "30-cents-on-the-dollar deals." (That is, the station's share of the rate paid to the network by the advertiser comes to 30%.)

Needless to say, the sales target for the reps and stations promoting this method of TV advertising is not simply a list of current network clients. Many clients sponsor package shows (examples: CBS TV's *Suspense*, NBC TV's *Kate Smith*, DuMont's *Captain Video*) which are firmly tied to the network by virtue of being a "house package" or through iron-clad contracts with producers. These programs, which constitute over 40% of TV's major vehicles, are never likely to "go spot."

But, among the clients who sponsor and the agencies who handle the remaining shows, SPONSOR learned that there is growing activity and interest in the idea of filming these programs, then placing them on a spot basis.

Q. What are some of the leading reasons why sponsors are using multi-market film program campaigns in spot TV?

A. There are several good arguments for the use of film programming, placed on a market-by-market basis, as opposed to a straight network program deal. The Katz Agency, Inc. (station reps) lists a few of the more important ones as being:

1. *Ratings:* "Based on Pulse averages (for N. Y. and L. A., before the cable went through) the kine rating is just a little more than a third of the live rating. An audience loss of two-thirds is the price the network advertiser pays when, to get any decent kind of coverage, he has to resort to delayed kinescope recordings."

2. *Market choice:* States Katz Agency: "On spot TV you select as many or as few markets as your budget or sales strategy dictates." This is usually a matter of small concern to the advertiser with a huge budget who wants the utmost in a station list. But, for the medium-budget or small-budget advertiser who's faced with buying minimum networks that can vary from about 20 stations to about 40 outlets, spot's flexibility looks increasingly attractive.

Adds Katz: "If you are on the network, and the network's affiliate in a multiple-station market can't deliver satisfactory time, then you're out of the market—no matter how important it is to you. As a spot program advertiser you can, in these markets, cross network lines for the stations which offer the best buy."

3. *General costs:* Putting a show on film, which gives the advertiser better quality, fewer fluffs and greater scope, is not inexpensive. Costs run all over the lot, with producers hesitating to give off-the-cuff differentials. SPONSOR estimates that to do the "average" live TV show on film and then distribute it will cost anywhere from 15% to 40% more, depending on show type. However, a good bit of this is balanced out by the fact that buying the same station time, through spot channels rather than network sales offices, can cost less. Katz has figured out that an evening half-hour on 39 NBC TV affiliates and stations will cost some 19% less when bought on a spot basis than when it's bought through NBC TV, for instance.

4. *Amortizing:* There's a healthy outlook for advertisers in rerunning their film programs in new TV markets, or in reselling them for "second runs" in markets already used. This, however, is not a gravy train; there are many problems to be solved, many deals to be made, and a lot of paperwork involved before a sponsor's film show begins to pay dividends.

Standardization

Q. What's being done to "standardize" and simplify the problems of spot TV?

A. In the early days of spot TV, building schedules and planning campaigns was often as difficult as shipping a freight car from one end of the country to the other in the days before track widths were standardized. Today, although many problems of "standardization" of TV coverage figures, equipment, techniques, script formats remain to be solved, there is progress.

Here are just a few of the more important industry developments which have eased headaches of buyers and sellers in spot television:

1. *Film problems*—With the advent of TV, many agencies found that they were suddenly in the film business, not

You Get Results

WHEN YOU ADVERTISE ON KDYL and KDYL-TV!

HERE'S WHAT ONE
ADVERTISER DID, USING
KDYL EXCLUSIVELY . . . A
300% INCREASE IN VOLUME
THIS YEAR OVER
LAST!

And this is only one of a host of satisfied sponsors who have found that it pays to include KDYL and KDYL-TV in their advertising plans.

The reason KDYL and KDYL-TV pay off in results?

KDYL and KDYL-TV Salt Lake City are leaders in the heart of a BILLION DOLLAR MARKET!

- Income payments to Utah individuals in 1951 totaled over \$1 billion—the greatest year in Utah's history!
- Production of IRON and STEEL was greater in 1951 than in any previous year.
- EMPLOYMENT was at an all-time high.
- Utah's PETROLEUM REFINING industry experienced its greatest year in 1951.
- More ELECTRIC POWER was utilized in Utah in 1951 than in any prior year.
- CASH FARM INCOME was greater than in any previous year.

KDYL and KDYL-TV can help you "cash in" on this tremendous Utah prosperity. These radio and television pioneers—both NBC affiliates—offer you what it takes in programming, audience, merchandising and showmanship to get your share in this booming, growing market.

KDYL

5,000 WATTS
First in
Showmanship
National Representative:
John Blair & Co.

NBC for UTAH

KDYL-TV

CHANNEL 4
First in the
Mountain West
National Representative:
Blair-TV, Inc.

June 12, 1952.

Mr. S. S. Fox
Radio Station KDYL
Salt Lake City, Utah

We hold an enviable position with other Merry Tiller distributors in the nation because we lead them all, in percentage-wise increase over the original estimate for the season.

The estimates are predicated on the volume each distributor moved last season. Utah shows over 300% increase so far and the season is not over.

Since we have not used any radio program other than Will Wright's "Old Corral" or any other consistent medium, we would like to give credit where credit is due and thank KDYL for the good work.

Merry Tiller Sales Co.
SALT LAKE CITY, UTAH

Sincerely yours,
W.A. McCormick
W.A. McCormick

as interested spectators but with the heavy responsibility of executive producers. They just didn't speak the language of the film business; film producers, too, weren't used to the terms and problems of advertising agencies.

Much pioneer work has been done by the American Television Society in smoothing out the rough spots in general relationships between ad agencies and film producers. (See "Blueprint for agency-film maker teamwork," *SPONSOR*, 5 May 1952, page 36.) Now, even agencies with limited experience in film work can submit to a producer all the information he'll need as the basis of an accurate bid or cost estimate, meanwhile having a clear-cut idea of where responsibilities start and stop.

It's been said of the ATS work in this field that "a mutual understanding of their individual problems should lead to more efficient operation, lowered costs, and a film commercial of superior effectiveness."

2. *Standardized TV "I.D.'s"*—Another problem in which the ATS has had a hand, along with NARTSR, has been the question of standardized audio and video requirements for commercial "station identification" announcements. These eight-second and 10-second announcements have proved to be valuable commercial vehicles, particularly as "reminder" advertising, for products ranging from Parliament Cigarettes to Red Devil Paints.

Until recently, however, the sponsor who wanted to make a single 16-mm film or slide series to be used in a widespread campaign of "I.D." announcements was out of luck. Some stations had their miniature identifications on the upper left-hand side of the screen; some had them on the right. Openings, closings, techniques, and type of equipment varied considerably, and meant extra artwork for agencies.

Now, following the recommendations of ad agencies and NARTSR, NBC Spot Sales has set the pace in standardizing "I.D." commercials on the eight TV stations it represents. Other reps, such as Katz, Blair-TV, and CBS Spot TV Sales have indicated to *SPONSOR* that they will soon follow NBC's example in adopting uniform standards.

Most likely possibility for fall: Before the end of 1952, most of the country's TV stations will have standardized their commercial I.D. slides so

that 75% of the screen is available for the commercial (trademark, slogan, picture) with the upper right-hand quarter left for the station's identification. A standard format for the audio, paralleling that of NBC Spot Sales, is also expected.

3. *Standardized coverage data*—Few sponsors, in TV's short-pants days, questioned the engineers' definition of TV coverage, which was "line of sight, or about 50 miles." Timebuyers drew neat circles around TV towers, and said "That's it, boys." Due to various atmospheric conditions, geographical variations, and economic circumstances, TV coverage has proved to be quite different from the simple 50-mile circles. Outlying towns have put up giant "community antennas," which have added hundreds of families to what was felt to be the limits of coverage. Even isolated farmers have put up towers that look like aircraft beacons as far out as 100 miles from video stations. At the same time, there are sections of cities and nearby towns where video reception is physically impossible, and these will have to be dropped from "coverage."

Due to clarify the situation this fall will be the nationwide coverage and circulation reports from Standard Audience Measurement and Nielsen Coverage Service. They will furnish basic data to timebuyers on everything from TV station coverage and weekly audiences to information on multiple-set TV homes.

4. *Clinics, meetings*.—Although the frontiers of TV knowledge are constantly being pushed ahead, both buyers and sellers of TV spot are aware that the more information is exchanged, the better the medium will be.

More "seminar"-type meetings this fall between specialized TV firms are expected, like the film seminars in 1951 given by Transfilm. The American Television Society meetings, the NARTSR sessions between agencies and reps, and stepped-up NARTB sessions will help to spread TV knowledge throughout the industry, and will help to set more firm standards of practice and good taste. The American Association of Advertising Agencies, and its joint (with ANA) offshoot, the Advertising Research Foundation, is also expected to play a large role in establishing good station-agency relationships, and in acting as a referee in handling problems dealing with TV research.

Merchandising

Q. Are TV stations beginning to develop merchandising campaigns?

A. Merchandising in TV spot is far from being as widespread, well-developed or aggressive as it is in spot radio. A few key stations in mature TV areas, such as NBC's and CBS' network TV flagships in New York, as well as a handful of others like WLW-T and the Los Angeles TV outlets, are beginning to follow-through on TV campaigns at point of sale.

You're more likely to find merchandising, at this stage of the relative development of TV and radio, being done at radio outlets, since this has proved a profitable business-getter in their running fight with TV. Most TV stations manage to find business enough without having to add merchandising as an inducement. Also, TV stations do not have the kind of coverage areas that big radio stations have in which the added weight of merchandising can go a lot further in boosting total retail sales.

Top agencies and clients

Q. Who are the leading agencies placing TV spot business for fall?

A. According to a cross-section of station reps, here are the agencies expected to be most active in placing TV spot business. An alphabetical order, they are:

N. W. Ayer; D'Arcy; BBDO; Biow; Leo Burnett; Compton; Dancer-Fitzgerald-Sample; Kenyon & Eckhardt; Maxon; McCann-Erickson; Potts, Calkins & Holden; R&R; Tatham-Laird; J. Walter Thompson; Weintraub; Young & Rubicam.

Q. What clients are leaders in the use of TV spot?

A. Several stations reps listed these clients, in alphabetical order, as being heavy in their present or anticipated use of spot TV:

Ballantine, Blatz, Bulova, Buster Brown Shoes, Coca-Cola, Chrysler, Ford and Ford Dealers, General Foods, General Mills, Gruen Watches, Lever Bros., Interstate Baking, Kellogg, Philip Morris, Procter & Gamble, Schaefer Beer, Sterling Drug, Virginia Dare, Ward Baking, and Wrigley.

NEW HORIZONS ... IN TELEVISION!

WXEL expands!

- Four completely equipped modern studios
- Theatre-Studio in the heart of downtown Cleveland
- Three hundred seats—large screen projection
- Award-Winning Mobile Unit and Remote Crew
- Cleveland's largest television production plant
- Fourteen television cameras
- Sound movie cameras
- Latest film equipment
- Fully staffed publicity, promotion and merchandising departments

Bringing Cleveland the finest in Local, National and World-wide TV events: CLEVELAND INDIANS GAMES • CLEVELAND BROWNS GAMES • BOXING • NATIONAL TENNIS • SOHIO REPORTER • TOP STORY • PREMIERE THEATRE • SPORTS FINAL

WXEL



Channel 9

CLEVELAND

ABC, DUMONT . . . REPRESENTED BY THE KATZ AGENCY, INC.

memo from

Witch

Maurice B. Mitchell, *General Manager*
ASSOCIATED PROGRAM SERVICE
151 West 46th Street
New York 19, N. Y.

Are you sick of BLOOD, SEX and STEERS?

This is a message to stations, advertisers
and agencies who are seeking a television
program that will appeal to a family audience.

We are now releasing the famous Encyclopedia
Britannica series of "Great Men" films for
television.

There are 26 films in the series. Each is
timed exactly to 12 minutes.

Sponsors like Southwestern Bell Telephone
(Kansas City)...North Pole Real Ice Cream
(Pittsburgh)...Pate Oil (Milwaukee)...Third
National Bank (Nashville)...and others have
found them to be superb examples of class
advertising with universal appeal.

The subjects are listed below. The cost is
reasonable. Audition prints are available.

"the library that pays for itself"

Story of Christopher Columbus
Robert Cavalier, Sieur de Las Salle
Benjamin Franklin
George Washington
Thomas Jefferson
Daniel Boone
Lewis and Clark
Alexander Hamilton
John Marshall

John Quincy Adams
Eli Whitney
Andrew Jackson
Daniel Webster
John C. Calhoun
Henry Wadsworth Longfellow
Horace Mann
John C. Fremont
Abraham Lincoln

Andrew Carnegie
Booker T. Washington
Susan B. Anthony
Washington Irving
James Fenimore Cooper
John Greenleaf Whittier
Oliver Wendell Holmes
Louisa May Alcott

television

BASICS

SPONSOR

Although TV this fall will still be confined to a freeze-era list of some 63 video markets, television is beginning a period of great and important growth. What the situation is today, and what it's likely to be in the near future, are presented in SPONSOR's TV Basics section—the first time such TV fundamentals have been covered in a separate section.

Television's current size and scope, the viewing habits of TV owners, how their time is divided among other media, the seasonal variations in viewing, the geographical distribution of TV, its socio-economic factors, the cost factors—all these affect fall TV plans of advertisers, and all these topics are detailed here in easy-to-follow charts and tables.

As in SPONSOR's Radio Basics section, research contributions were made by TV networks and stations, representatives, agencies, and independent research firms. Careful editing and arrangement of these "basic" data present them, in logical order, to the reader. Reference to the index at right shows location.

Agencies and advertisers who use this TV Basics section will find that its contents, despite the continuing growth of TV, are not likely to be out-dated overnight. Rather, it will be a handy reference for many months to come.

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I Dimensions of TV's audience

1. What is the current size and scope of TV, market-by-market?

SOURCE: NBC Television Research; Edward Perry Co., TV Research U. S. television data chart, 1 May 1952.

AREA	TIME ZONE	NO. STATIONS	NO. FAMILIES	NO. SETS	% PENETRATION
ALBUQUERQUE	M	1	53,700	11,200	26.4
AMES	C	1	193,700	83,000	42.9
ATLANTA	E	3	325,600	169,000	51.9
BALTIMORE	E	3	177,200	386,000	80.9
BINGHAMTON	E	1	93,600	66,000	70.5
BIRMINGHAM	C	2	264,100	103,000	40.0
BLOOMINGTON	(See Indianapolis)				
BOSTON	E	2	1,101,300	895,000	81.3
BROWNSVILLE (MATAMOROS, MEXICO)		1		10,700 ^a	
BUFFALO	E	1	352,100	268,000 ^b	76.1
CHARLOTTE	E	1	363,700	143,000	39.3
CHICAGO	C	4	1,707,800	1,155,000	67.6
CINCINNATI	E	3	425,000	323,000	76.0
CLEVELAND	E	3	796,100	614,000	77.1
COLUMBUS	E	3	333,200	210,000	63.0
DALLAS-FT. WORTH	C	3	397,800	164,000 ^c	41.2
DAVENPORT, R.I.	E	2	203,800	110,000	54.0
DAYTON	E	2	278,500	188,000	67.5
DETROIT	E	3	943,200	667,000 ^c	70.7
ERIE	E	1	89,000	79,700	89.6
GRAND RAPIDS	E	1	364,000	167,000 ^d	45.9
KALAMAZOO	E	1			
GREENSBORO	E	1	183,300	83,000	45.3
HOUSTON	C	1	328,300	141,000	43.0
HUNTINGTON	E	1	193,200	79,100	40.9
INDIANAPOLIS	C	1	433,600	250,000 ^e	57.7
BLOOMINGTON	C	1			
JACKSONVILLE	E	1	120,100	56,000	46.6
JOHNSTOWN	E	1	300,500	152,000	50.6
KALAMAZOO	(See Grand Rapids)				
KANSAS CITY	C	1	473,600	207,000	43.7
LANCASTER	E	1	216,100	147,000	68.0
LANING	E	1	222,000	93,000	41.9
LOS ANGELES	P	7	1,611,900	1,185,000	73.5
LOUISVILLE	C	2	258,000	138,000	53.5
MEMPHIS	C	1	294,200	130,000	44.2
MIAMI	E	1	189,700	86,000	45.3
MILWAUKEE	C	1	408,700	332,000	81.2
MINN.-ST. PAUL	C	2	458,100	316,000	68.9
NASHVILLE	E	1	218,200	63,000	28.9
NEW HAVEN	E	1	404,100	274,000	67.8
NEW ORLEANS	C	1	284,300	93,000	32.7
NEW YORK	E	7	4,152,100	2,970,000	71.5
NORFOLK	E	1	204,600	114,000	55.7
OKLAHOMA CITY	C	1	244,300	92,300	37.8
OMAHA	C	2	210,500	127,000	60.3
PHILADELPHIA	E	3	1,385,800	1,042,000	75.2
PHOENIX	M	1	121,100	39,400 ^{***}	32.5
PITTSBURGH	E	1	747,800	428,000	57.2
PROVIDENCE	E	1	401,200	214,000	53.3
RICHMOND	E	1	111,700	124,000	87.5
ROCHESTER	E	1	209,700	147,000	70.1
SALT LAKE CITY	M	2	88,400	73,000	82.6
SAN ANTONIO	C	2	177,900	76,400	43.0
SAN DIEGO	P	1	181,800	117,000 ^b	64.4
SAN FRANCISCO	P	3	975,800	377,000	38.6
SCHENECTADY	E	1	335,900	210,000	62.5
SEATTLE	P	1	441,200	144,000	32.6
ST. LOUIS	C	1	568,900	398,000	70.0
SYRACUSE	E	2	226,500	164,000	72.4
TOLEDO	E	1	314,300	180,000	57.3
TULSA	E	1	182,200	77,500	42.5
UTICA	E	1	122,600	69,500	56.7
WASHINGTON	E	1	172,300	364,000	77.1
WILMINGTON	E	1	143,900	102,000	70.9
TOTAL (1 MAY 1952)		109	27,412,700	17,290,800	63.1

^aCovered by Los Angeles. ^bEstimate for Texas area. Estimated 2,500 additional sets in Mexican area.

^cDoes not include estimated 52,000 sets in Canadian area reached by Buffalo station.

^dDoes not include estimated 35,000 sets in Canadian area reached by Detroit stations.

^eGrand Rapids separately—131,000—Kalamazoo separately—141,000—Indianapolis separately—223,000—Bloomington separately—157,000

2. How many multiple-set TV homes are there?

SOURCE: Advertest Research study conducted for SPONSOR, June 1952.

Q. How many TV sets do you have in your home now?

1 set	93.8%
2 sets	5.4
3 sets	.8
Total	100.0%

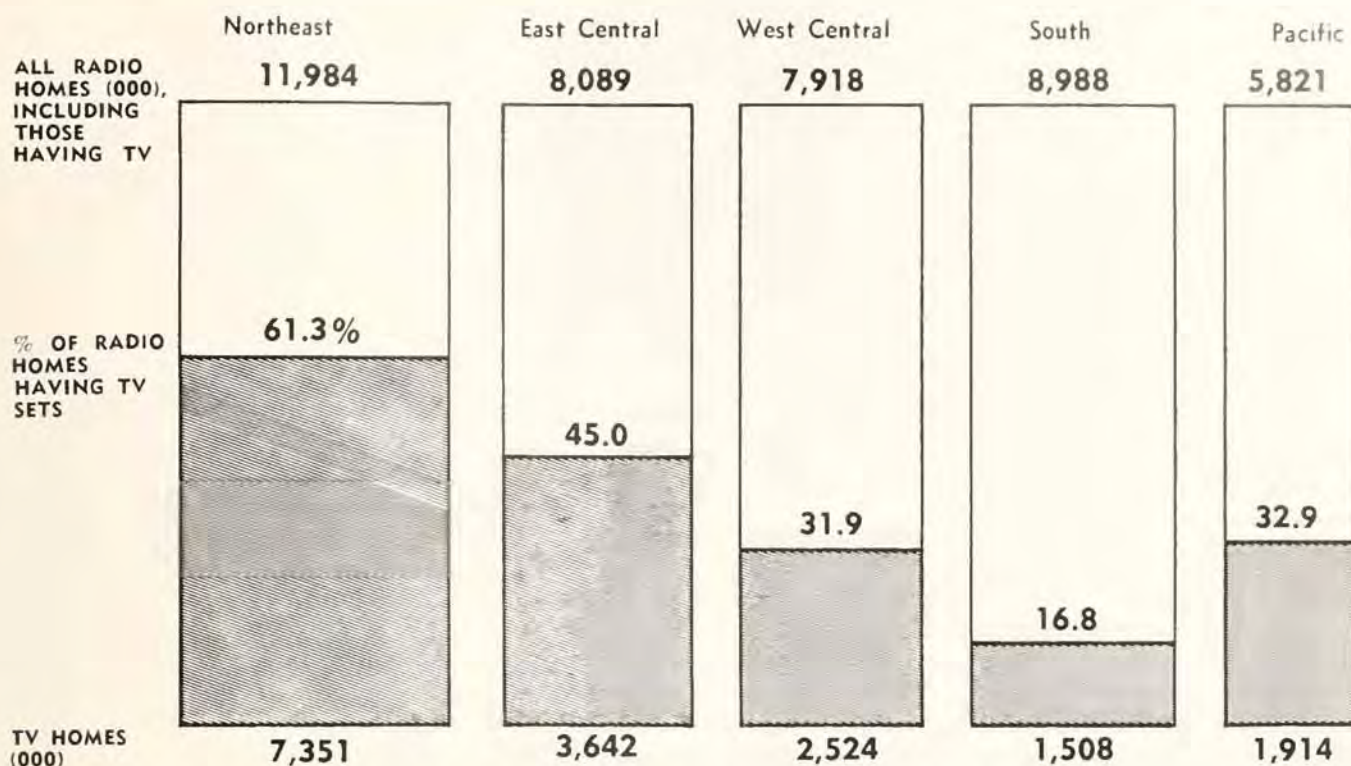
Q. Do you intend purchasing an additional set for your home next year?

Yes	5.8%
No	70.1
Don't know	24.1
Total	100.0%

Advertest findings above show that multiple-set TV homes are emerging in New York metropolitan area, largest TV concentration in U. S., but not in any startling amount. N. Y. figure of 6.2% multiple TV is less elsewhere but shows multiple trend is starting.

3. How is TV distributed by geographical areas?

SOURCE: A. C. Nielsen, 1952



4. How soon will new TV stations come on the air?

SOURCE: NBC TV estimates (by Edward D. Madden, v.p.)—June 1952.

	1952	1955
Total U. S. TV stations	108	600
U. S. markets with TV	63	315
Total TV homes (in millions)	17.5	32.0

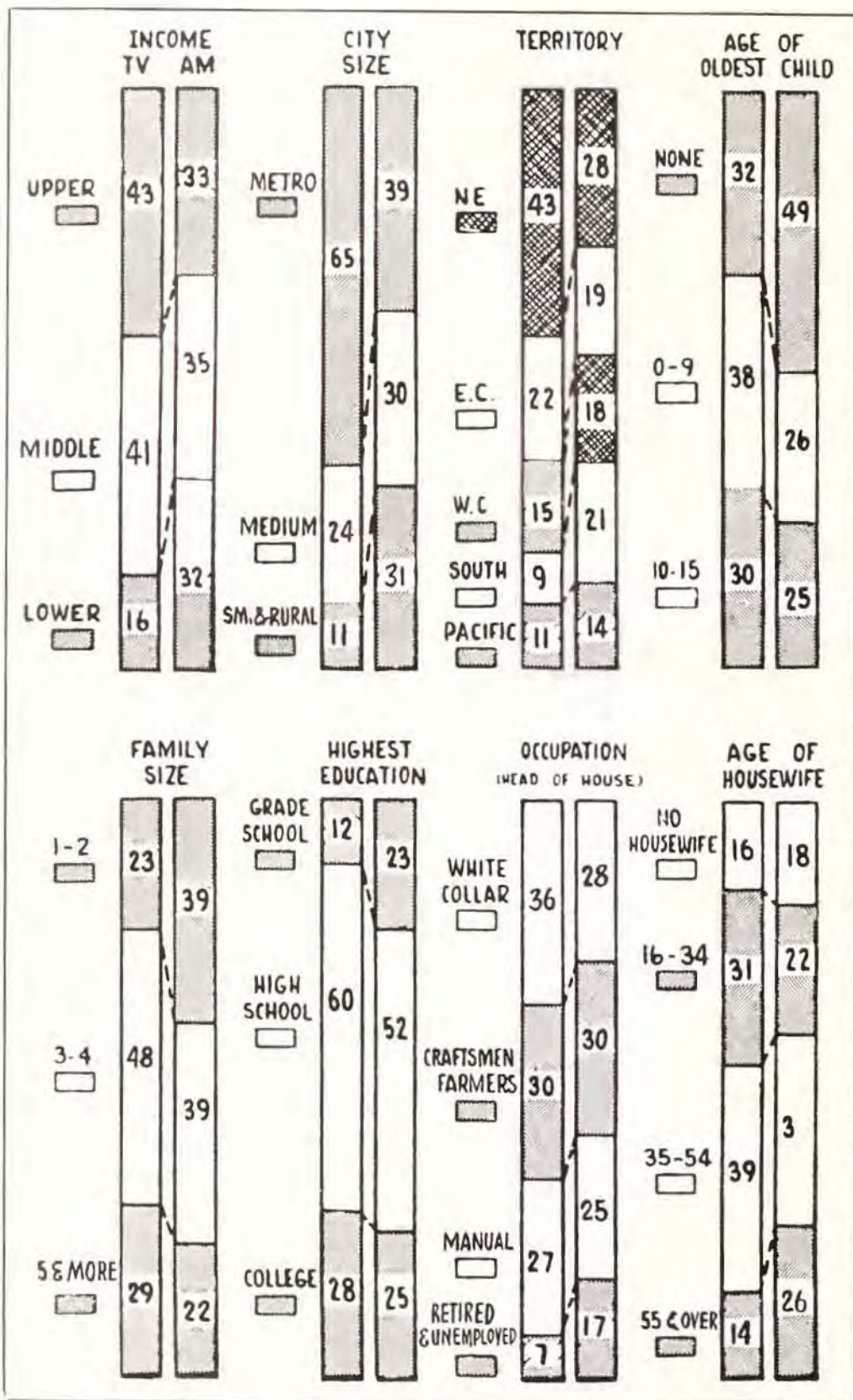
The outlook for post-freeze TV outlets

In a recent speech to the American Marketing Association, NBC's v.p. in charge of TV operations and sales, Edward D. Madden, made the above predictions on the subject of new TV stations. As Madden views it, there'll be a gradual growth in U. S. television, not a boom. Expectations, now that the freeze is off and the FCC's "processing line" functions are rolling, are for no more than a dozen new stations during the rest of 1952, according to Madden. In 1953, some 80 new markets (mostly hitherto-non-TV areas) will be added slowly. The real rush will be in the next two years, Madden calculates, bringing the total up to 600 stations in 315 markets. This is likely to reach a total of 96,000,000 persons, or 60% of the nation's population. Beyond this point, the thinking goes off into the wild blue yonder, but RCA's

chairman, Gen. David Sarnoff, predicts that by mid-1957 there will be 1,500 stations and 50,000,000 TV sets in homes and elsewhere. Figured at a conservative average of two-persons-per-set, that'll give you virtually all of the adult population of the U. S. What's the ultimate outlook? One prediction has come from General Electric's Dr. W. R. G. Baker (after whom GE's WRGB, Schenectady is named) who sees an eventual 2,000 stations and 53,000,000 TV sets after 1957. Of course, all of the above figures are guesstimates of the situation. Critical defense needs could throw the whole timetable out the window. Lack of pressure from the military could speed it up. However, on 5 July, Martin Codel's authoritative "TV Digest" reported that the FCC "is in position to make some important grants right now."

5. How do TV and radio families compare on a socio-economic basis?

SOURCE: A. C. Nielsen, 1952



85% of TV homes still upper-bracket

Here, profiled from the U.S.-wide data of A. C. Nielsen, is how radio and TV audiences compare in socio-economic terms. The chart at left shows the differences in income levels, city sizes, family status and size, education etc. of the two basic broadcasting units—the TV-radio home and the radio-only home. Reference to the figures will show that nearly 85% of the TV homes are from the upper and middle-income brackets, while radio—with its huge circulation—is almost evenly divided in thirds.

The same applies to city sizes, with TV's heaviest concentration being in the metropolitan (500,000 and over) cities, while radio is again evenly distributed.

Other comparative bar lines in the chart show that TV homes are more likely to have young children about, and be larger-family homes. Educational levels are about 10% higher in TV homes, and the head of the household is more likely to be a white collar worker or a skilled craftsman.

Radio, incidentally, has a higher saturation among both the retired and the unemployed than does television in the U. S.

Mail from all Chicagoland... proof of *TV coverage*



An announcement
on ONE recent early
afternoon telecast
on Station WNBQ
resulted in mail
from . . .

- 144** Illinois cities and towns
in addition to Chicago
- 34** Indiana cities and towns
- 10** Michigan cities and towns
- 8** Wisconsin cities and towns

FORTY PER CENT of the mail was received from areas OUTSIDE Chicago
— again proving that it's Station WNBQ which offers COMPLETE Chicago-
land television coverage and a loyal and responsive audience which BUYS.



TELEVISION IN CHICAGO

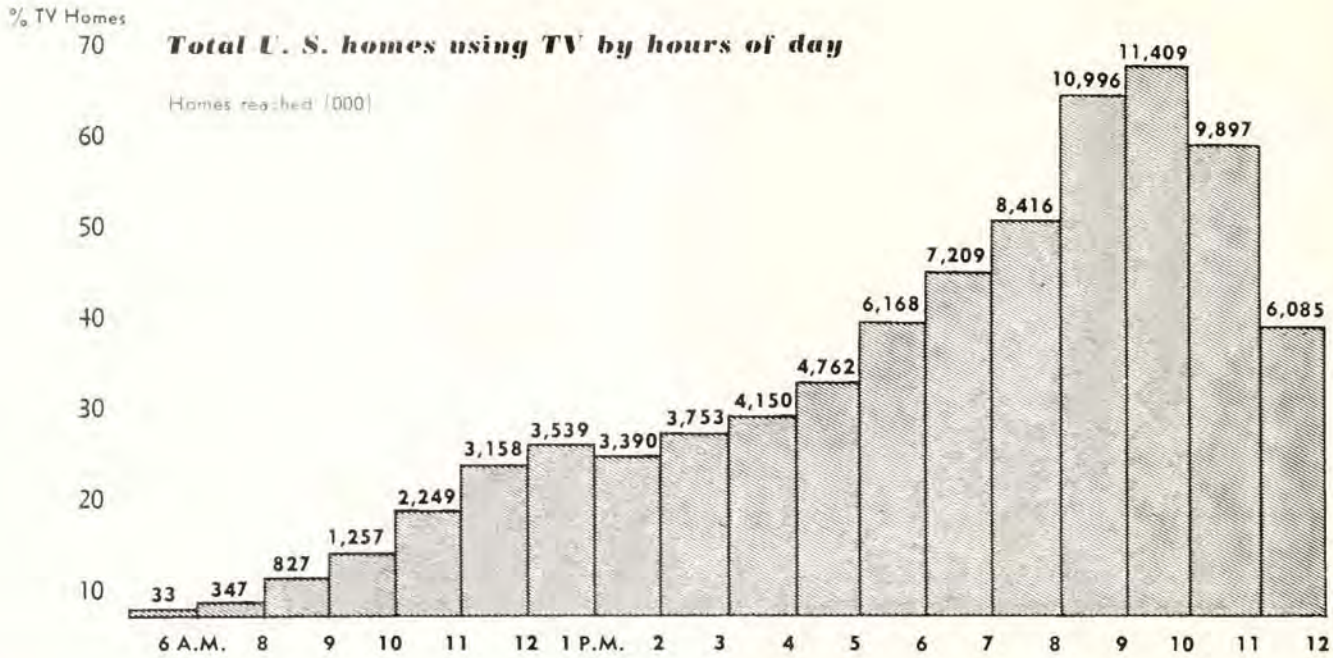
Represented by NBC Spot Sales



II Television viewing habits

1. How does TV viewing vary with the hour of the day?

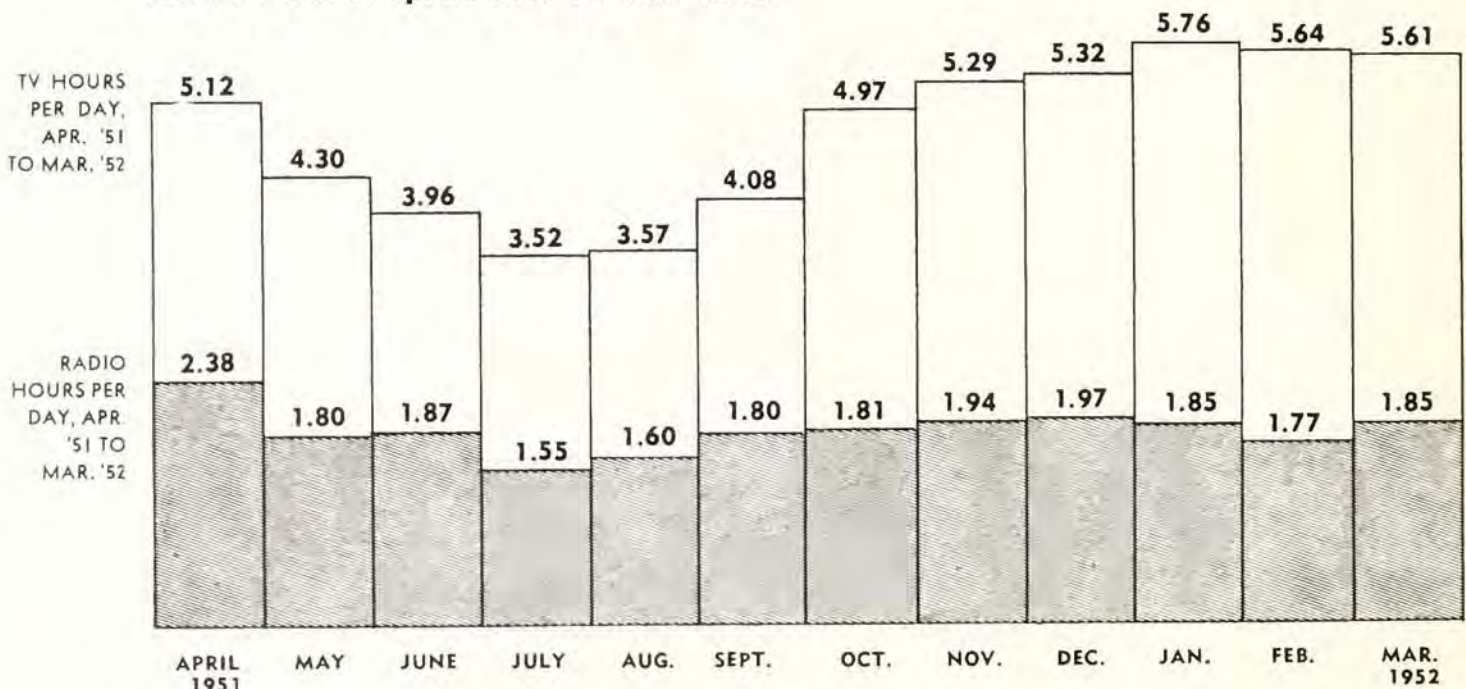
SOURCE: A. C. Nielsen, March 1952



2. How many hours do TV homes view daily? (compared to their radio listening)

SOURCE: A. C. Nielsen, 1951-52

Time TV homes spend with TV and radio





WFAA-TV, Texas' top TV market including both metropolitan Dallas and Fort Worth, shows quite an array of appealing figures! Heading them up is a population of 1,270,700 with \$1,988,192,000 buying income!

look at these figures!

NET EFFECTIVE BUYING INCOME

	WFAA-TV Market	U. S.	Difference
PER CAPITA.....	\$1,573	\$1,423	+ 11%
PER FAMILY.....	5,129	4,922	+ 4%

RETAIL SALES PER FAMILY

RETAIL STORES.....	\$4,014	\$3,377	+ 19%
AUTOMOTIVE.....	767	599	+ 28%
GEN'L. MDSE.....	818	402	+ 103%
DRUG.....	130	99	+ 31%
FURN., HHLD., RADIO.....	191	176	+ 9%

(Sales Management, May 10, 1952)

NOW 171,791 TV HOMES!

(Telecasting, June 16, 1952)



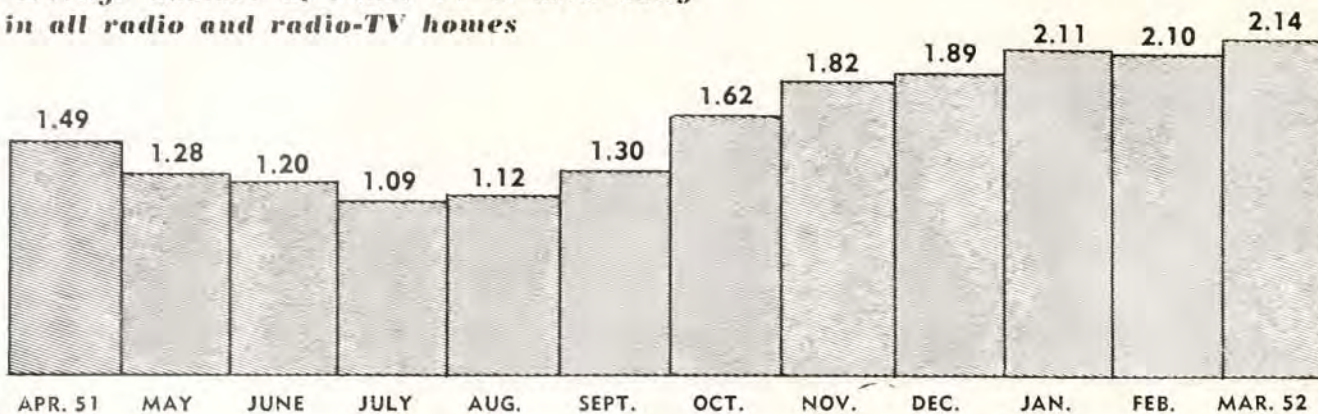
TELEVISION SERVICE OF THE DALLAS MORNING NEWS

RALPH NIMMONS: STATION MANAGER
EDWARD PETRY & CO.: REPRESENTATIVES

3. What's the national average in hours of viewing per home per day?

SOURCE: A. C. Nielsen, April 1951-March 1952

Average number of hours TV is used daily in all radio and radio-TV homes



4. How many homes are reached by the "Top Ten" TV shows?

SOURCE: A. C. Nielsen NTI, 26 April 1952

Programs

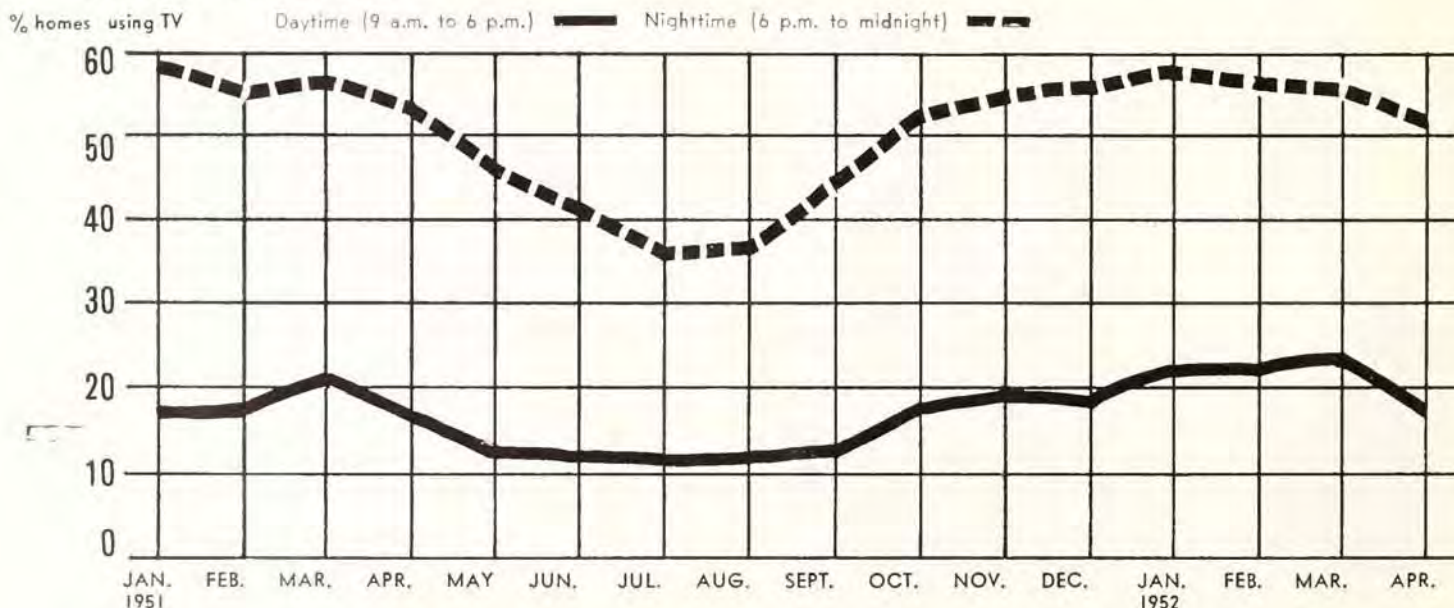
Programs	Homes Reached
I Love Lucy	10,753,000
Godfrey & Friends (Liggett & Myers)	7,605,000
Texaco Star Theatre	7,559,000
Red Skelton	7,421,000
Your Show of Shows (Reynolds)	7,383,000
You Bet Your Life	7,302,000
Colgate Comedy Hour	7,175,000
Your Show of Shows (part.)	6,791,000
Robert Montgomery Presents (Johnson)	6,670,000
Philco TV Playhouse	6,644,000

"Lucy" homes top radio's best

Although TV has so far been confined to a limited area of 63 markets, the number of homes reached by the highest-rated shows is dramatic proof of the impact of the visual air medium. Philip Morris' "I Love Lucy," the number-one show during this in-season rating period, is estimated by Nielsen to have reached over 10,000,000 TV homes—far more than are reached by the number-one radio show ("Lux Theatre") in the same period, even making allowances for multiple-set, outdoor listening.

5. How does TV viewing in radio-TV homes vary with the season?

SOURCE: A. C. Nielsen, 1951-52



6. How do TV owners divide their time among various advertising media?

SOURCE: NBC TV Research Department (same source for other two charts below), early 1951.

Minutes per person spent on each medium



MEDIA	TV-OWNERS	NON-OWNERS	TOTAL SAMPLE	% TOTAL SAMPLE
MAGAZINES	10.8	15.1	12.9	5.7%
NEWSPAPERS	46.8	50.4	48.6	21.6
RADIO	60.8	119.4	90.1	40.3
TELEVISION	135.3	10.2	72.8	32.4
TOTAL SPENT ON ALL MEDIA	253.7	195.1	224.4	100.0

Most time spent with TV

According to this study, conducted by NBC TV early in 1951 in the New York area, TV owners spend more time with TV than with all major media put together. In fact, some 18.3% more. However, TV also adds to the time people are exposed to ad media. Reference to the chart will show that TV adds almost an hour to the total time people spend with advertising media in general. The average time spent with TV (all family heads, entire market) is about 73 minutes per day, which NBC TV feels is "probably an underestimate" for the population in the country as a whole.

7. How does length of TV ownership affect time spent with other media?

Minutes per person spent daily by length of TV ownership

TIME OWNED TV SET	TV	RADIO	NEWSPAPERS	MAGAZINES
1-5 MOS.	133	58	47	10
6-11 MOS.	134	62	46	9
12-23 MOS.	134	61	45	11
24-MOS. PLUS	140	62	50	13

No "novelty" effect

The facts in this chart apparently explode a truism, that is, that TV owners tend to use their sets less as they own them longer, returning to normal use of other media. NBC TV points out, however, that the oldest set owners are usually in the upper-class income brackets, and tend to read more than do families in lower-income brackets who bought their TV sets more recently. The media use differences between groups in "length of ownership" is mostly a matter of income level.

8. How does income level, rather than TV ownership length, affect media?

Minutes per day spent by income levels

	TV	RADIO	NEWS PAPERS	MAGAZINES
LOW-INCOME OWNERS				
1. One-year owners	137	62	47	8
2. Two-year owners	142	64	43	8
3. Three-year owners	159	72	45	9
HIGH-INCOME OWNERS				
1. One-year owners	131	57	46	11
2. Two-year owners	125	58	49	14
3. Three-year owners	135	56	52	15

Income affects media use

Relationships between length of TV ownership and time spent on different media varies considerably as between low and high-income families. In low-income families, those who have owned their set longer spent equal or less time with other media than do new owners in that category. Among high-income families (over \$4,000 a year) the reverse tends to be true, with increases showing in all categories of media activity except radio, where there is a slight decrease. Says NBC: "Such differences should probably be borne in mind in considering the 'long-term effects of TV ownership' on various media."

9. What are the average month-by-month ratings by TV program types?

SOURCE: A. C. Nielsen, 1951-52

EVENING PROGRAMS—EXCLUDING CHILDREN'S

(Rating is figure at left; at right is number of shows of the type.)

Nielsen rating periods		General Drama	Mystery Drama	Situation Comedy	Variety Comedy	Variety Music	Quiz & Aud. Par.	Sports	Music	All Eve. Programs									
1951	1 JAN	26.6	20	28.7	12	27.6	8	27.6	19	20.0	22	21.1	16	22.5	8	21.9	5	24.0	117
	2	28.6	18	28.4	12	29.0	8	29.3	19	19.9	24	21.9	16	23.1	7	23.1	5	24.4	118
	1 FEB	28.7	18	26.6	12	29.4	8	29.8	18	20.1	23	20.9	16	20.9	8	21.9	5	24.1	117
	2	28.2	17	27.4	14	29.7	8	27.9	19	20.3	24	21.7	16	23.6	8	20.3	5	24.1	120
	1 MAR	27.2	18	27.1	13	28.3	8	27.6	19	20.0	25	21.8	16	21.9	9	19.0	5	23.4	122
	2	26.1	18	26.4	14	29.3	8	27.4	20	18.9	24	19.7	17	19.7	9	19.7	5	22.7	124
	1 APR	26.6	19	26.6	15	27.4	8	27.5	19	18.5	23	20.3	17	19.4	8	17.5	5	22.6	123
	2	28.4	18	27.9	15	30.1	7	30.6	18	18.9	22	20.7	17	21.7	7	20.2	5	24.1	118
	1 MAY	24.8	16	25.2	14	24.4	7	25.1	17	15.1	23	17.3	17	21.8	7	15.8	5	20.2	115
	2	23.9	15	25.3	14	21.4	7	24.5	19	14.2	23	16.5	16	21.0	7	14.3	5	19.4	116
	1 JUNE	24.0	16	25.5	14	22.7	7	22.8	18	15.2	23	17.5	15	23.5	6	14.1	5	19.7	114
	2	22.7	16	26.1	14	21.2	7	23.4	15	14.6	21	17.5	15	16.0	6	14.5	4	18.8	111
	1 JULY	21.6	17	23.3	17	21.3	7	20.3	14	15.0	17	16.7	19	15.3	6	13.6	4	17.9	115
	2	21.2	12	22.6	15	19.8	6	18.4	8	16.2	13	15.5	18	13.3	6	9.8	2	16.9	94
	1 AUG	20.9	13	21.1	15	19.4	4	16.0	8	14.9	15	14.9	19	13.6	6	11.1	2	16.2	95
	2	20.7	12	22.5	15	21.9	4	17.2	8	15.9	15	16.0	19	15.1	6	9.4	2	17.0	94
	1 SEP	21.9	15	22.2	16	24.4	7	20.4	11	15.5	17	16.8	18	20.6	6	14.1	5	18.3	108
	2	26.6	14	23.6	16	24.8	8	24.8	13	16.4	24	18.3	18	22.6	5	14.6	5	20.1	116
	1 OCT	25.1	17	22.1	20	29.9	9	27.0	14	17.2	23	19.8	15	19.9	6	13.6	6	21.0	121
	2	25.7	17	20.9	21	30.2	10	27.4	15	15.8	22	19.8	15	21.9	6	12.9	6	20.6	124
	1 NOV	25.6	17	21.4	22	32.8	10	29.2	16	16.4	21	21.9	14	21.1	6	13.3	8	21.6	126
	2	27.0	17	22.1	21	31.7	10	27.5	15	17.7	20	22.1	14	22.1	6	14.9	6	22.0	122
	1 DEC	26.1	18	21.5	21	32.7	10	27.3	16	18.1	20	22.5	15	24.9	6	15.4	5	22.3	123
	2	24.4	20	22.1	20	30.7	9	31.2	19	18.6	16	22.3	14	25.4	6	15.2	5	23.0	123
1952	1 JAN	26.5	16	24.3	22	32.6	11	32.6	17	20.3	15	23.2	15	21.3	7	16.1	5	24.2	121
	2	27.6	18	25.7	21	32.6	11	32.7	16	21.0	14	24.5	14	21.0	7	19.6	4	24.8	119
	1 FEB	27.1	18	24.5	21	31.3	12	32.9	17	21.1	14	24.2	14	21.0	9	19.0	4	24.3	122
	2	25.7	18	24.1	21	30.2	12	31.8	16	19.4	15	23.3	14	22.2	7	19.4	4	23.4	122
	1 MAR	26.1	18	24.8	21	30.7	12	31.0	16	20.1	14	23.8	13	21.2	8	18.6	4	23.6	122
	2	27.2	18	23.1	20	30.7	12	32.7	17	20.4	14	24.7	13	20.3	8	16.2	5	23.6	122
	1 APR	27.3	21	23.4	19	33.2	10	31.1	15	20.2	14	26.7	11	21.6	8	18.2	4	23.8	118
	2	23.9	21	21.9	20	31.1	10	30.6	15	18.4	13	24.5	11	20.6	8	17.2	4	22.4	116
	1 MAY	24.8	20	21.7	20	27.4	10	28.1	13	16.6	14	23.0	10	21.7	8	15.8	4	21.2	114
	2	24.4	20	21.2	20	26.6	10	27.4	13	16.9	14	23.3	10	23.4	8	16.5	4	21.2	113

CHILDREN'S SHOWS

Day Progs. (ex child.)		Western		Others		Nielsen rating periods
10.4	13	33.2	4	17.6	14	1 JAN
11.7	17	36.3	4	17.8	15	2
12.0	18	35.5	4	20.4	14	1 FEB
11.2	19	33.3	4	17.3	16	2
9.4	20	34.4	4	17.2	16	1 MAR
10.5	20	36.3	4	16.1	18	2
10.1	21	32.7	4	15.7	18	1 APR
9.6	21	30.8	4	15.5	18	2
6.4	24	23.1	4	11.1	18	1 MAY
5.8	24	21.1	4	11.1	16	2
6.7	25	19.8	4	11.5	15	1 JUNE
6.8	25	19.6	4	10.6	15	2
5.6	24	17.9	4	10.2	14	1 JULY
5.6	20	19.9	3	9.6	12	2
5.9	20	19.3	3	9.9	13	1 AUG
6.0	18	19.8	3	9.6	14	2
5.8	24	18.8	4	10.0	17	1 SEP
6.0	28	16.4	5	10.1	14	2
7.2	35	24.8	5	12.6	14	1 OCT
7.4	35	23.8	5	12.7	13	2
9.2	34	28.0	5	15.5	13	1 NOV
9.2	35	26.1	5	17.4	13	2
8.3	34	26.5	5	16.4	13	1 DEC
9.7	32	26.7	5	17.2	14	2
10.3	33	31.7	4	16.9	14	1 JAN
10.9	31	30.7	4	18.1	14	2
11.2	30	30.5	4	17.1	15	1 FEB
10.6	30	30.3	4	17.5	15	2
10.7	30	29.8	4	16.9	15	1 MAR
10.4	31	28.2	4	17.3	13	2
9.5	27	27.1	4	16.0	13	1 APR
7.7	27	22.6	4	12.5	13	2
7.9	23	21.0	4	10.7	13	1 MAY
8.3	20	18.7	4	11.2	13	2

How to use this chart

The chart at left, despite its formidable array of rating figures, is a useful research tool in any TV sponsor's reference collection. It gives advertisers a chance to study the trends in rating averages for particular show types over a period of more than a year. Month-by-month, it also gives him a chance to weigh rating averages against each other. When matched with average program time-and-talent costs, they give a sponsor an opportunity to weigh relative costs-per-1,000 homes.

The simplest use for this chart is in following the rating trend for a basic TV program type, as measured by A. C. Nielsen. Reference to the figures at left will reveal that "general drama," as a TV category, is declining slightly in its rating average when compared on a year-long basis. Situation comedy shows, on the other hand, are rising, as witness the year-long NTI figures between January 1951 and January 1952.

Read across, the chart shows the relative positions of TV program rating averages for all of the Nielsen rating periods between January 1951 and the end of May 1952. Sponsors can judge, roughly, what types of programs hold their audiences best in a 52-week campaign that goes right through the summer months. The right-hand number in the columns, the total number of shows of a type being televised during a given rating period, reveals where the greatest number of "summer casualties" occur.

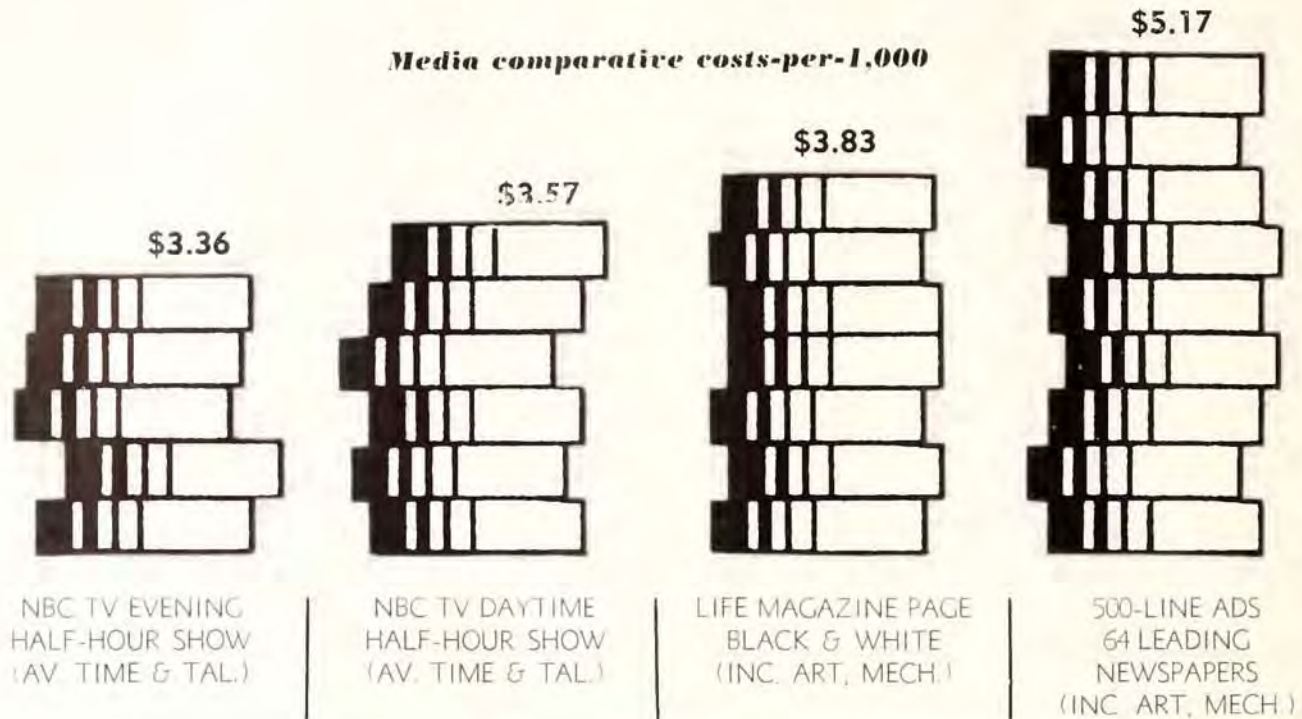
The most significant fact revealed by the table at left is probably the trend upward in all TV program ratings. For both evening and daytime, the all-program ratings for May 1952 were over the levels for May 1951. This means that most categories of TV programs (particularly situation comedies) are generally attracting larger rating averages and thus more people.

Figures on number of shows in the chart show that mystery programs, whose rating average is beginning to sag a bit, are still the most durable of TV programs. There are relatively more TV mysteries on the air during the summer, as opposed to winter, than any other program type. Ratings, too, hold up, with the extreme summertime low still being about 75% of winter levels.

III Cost of television advertising

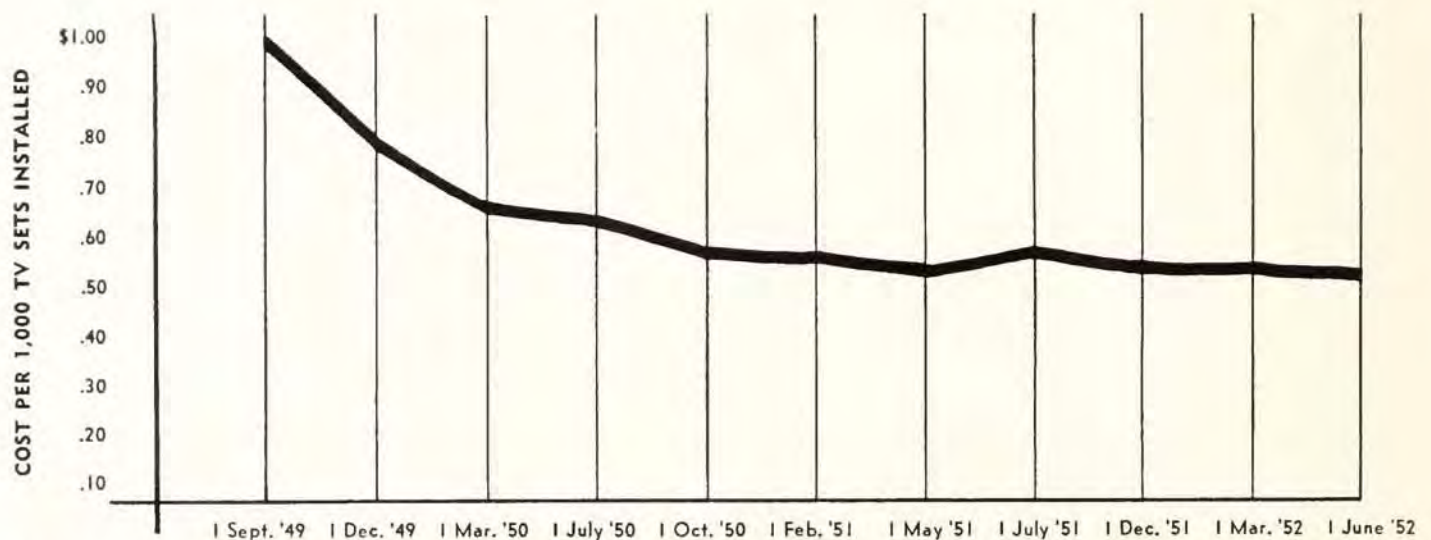
1. How does net TV compare in costs-per-1,000 people with other media?

SOURCE: NBC TV, 1952



2. What is the relationship between spot TV costs and TV set circulation?

SOURCE: Katz Agency, Inc., 1952



Costs-vs.-Sets are down

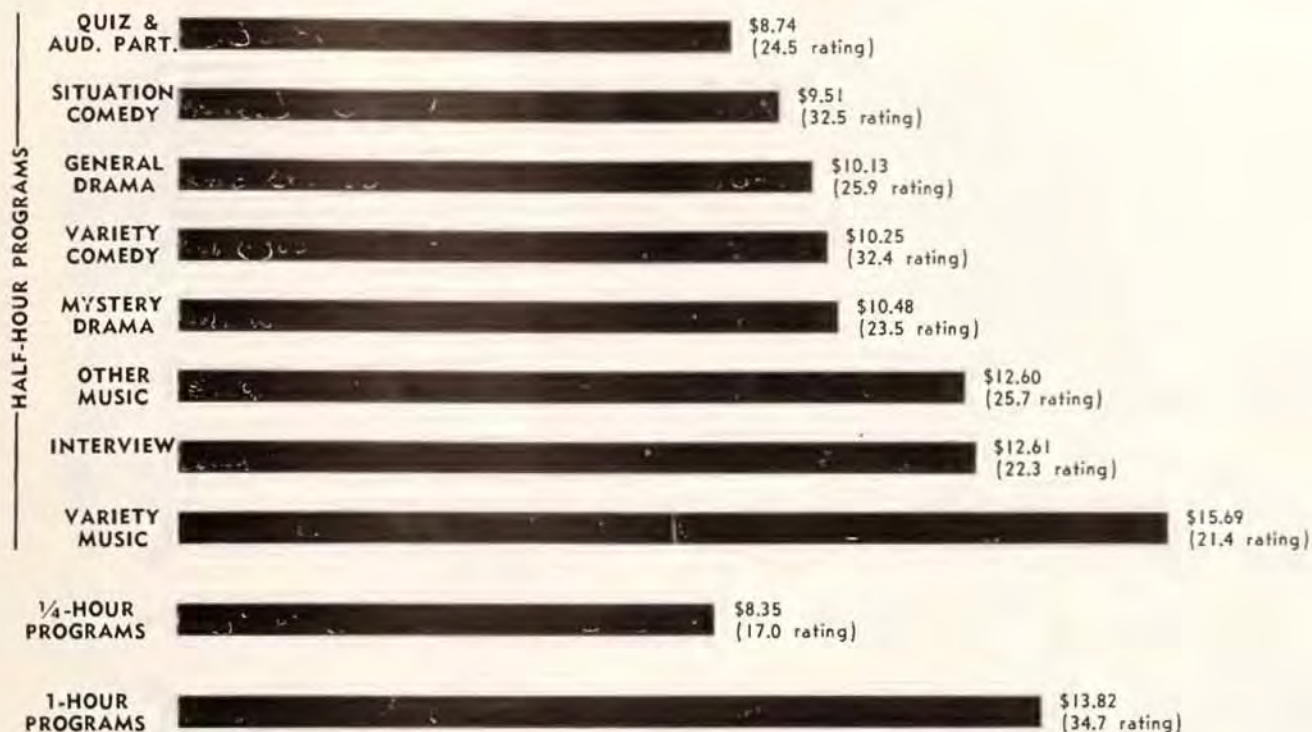
In the last two or three seasons, with TV spot costs constantly jumping upward as TV stations raised their rates, sponsors have often felt that there was no sensible relationship between station costs and sets in TV markets. The chart above shows that this is not so.

Based on the combined "open rate" for one-minute Class A film availabilities, using the highest-cost station in each market, the down-curving line above shows how this rate-vs.-sets has declined from a level of 95¢ in the fall of 1949 to present level of some 48¢-per-1,000 TV sets. It is, however, a simple ratio of cost-to-circulation in 63 TV markets.

3. What's the cost-per-1,000 of network programs—by types?

SOURCE: A. C. Nielson, 9 February 1952

Evening once-a-week half-hour show comparisons (two weeks ending 9 February 1952)



4. What are some typical talent-production costs for TV shows?





SOURCE: SPONSOR June 1952 estimates

SITUATION COMEDY	The Web \$10,000	QUIZ PANEL	VARIETY MUSIC
Amos 'n' Andy \$30,000	Ellery Queen 10,000	Celebrity Time \$11,500	Ezio Pinza Show \$29,500
I Love Lucy 27,500	Charlie Wild 9,000	What's My Line 8,500	Royal Showcase 25,000
Our Miss Brooks 23,500		Down You Go 4,000	This Is Show Business 17,500
My Friend Irma 22,000	GENERAL DRAMA	CONCERT MUSIC	Arthur Murray Party 12,000
Aldrich Family 20,000	Schlitz Playhouse \$28,000	Voice of Firestone \$18,000 (For both radio and TV)	Star of Family 14,000
MYSTERY DRAMA	Hallmark Hall of Fame 11,000	VARIETY COMEDY	
Crime Syndicated \$14,000	City Hospital 10,000	Jack Benny \$35,000	POPULAR MUSIC
Treasury Men in Action 13,000	AUDIENCE PARTICIPATION	Red Skelton 30,000	Hit Parade \$28,000
Martin Kane 12,500	Beat the Clock \$6,500	Burns and Allen 28,000	Sammy Kaye Sernade 11,000
Man Against Crime 12,000	Strike It Rich 6,000	Paul Winchell- Jerry Mahoney 16,000	
Suspense 12,000			

TV Television's billings

1. How much money, has been invested in network time in recent years?

SOURCE: Publishers Information Bureau

	1952 FIRST 5 MONTHS	+ OR - FROM 1951	1951 TOTAL	+ OR - FROM 1950	1950	1949	1948
	\$27,065,274	+ 91.0%	\$42,470,844	+ 226.4%	\$13,011,831	\$3,446,893	
	35,162,947	+ 56.3	59,171,452	+ 179.3	21,185,692	6,500,104	No
	9,434,888	+ 35.9	18,585,911	+ 180.4	6,628,662	1,391,991	P.I.B. Report
	3,740,274	+ 49.8	7,761,506	(No report)	(No report)	955,525	

YEARLY TOTALS

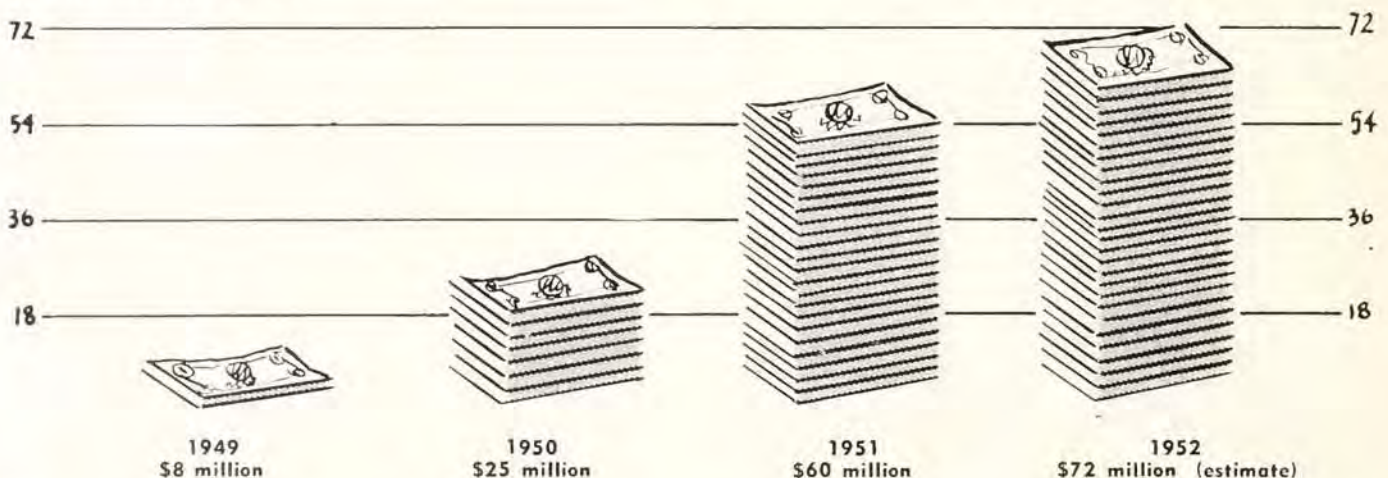
1949 \$12,294,513

1950 \$40,826,185

1951 \$127,989,713

2. How much money is being spent to buy national spot TV time?

SOURCE: SPONSOR estimate



Lady with a Reputation



That's Mary Landis . . . chief cook etc., on the "In The Kitchen with Mary Landis" show. Reputations aren't built overnight, you know.

It took three years of "doin'" for Mary to produce what is now recognized to be Baltimore's outstanding cooking show on Television.

And prominent local and national advertisers will gladly show sales success stories traceable directly to the Mary Landis show.

Here's good, Good News

Anita Conboy, our "Mary Landis" is soon to have a baby. She will continue to direct the show behind the scenes, and give personal guidance to her very capable assistant, Marsha Adams who will do the show 'til Mary returns . . . in person.

"In the Kitchen with MARY LANDIS" now BIGGER and BETTER than ever

- ▶ A brand new, custom-built kitchen provides a new setting.
- ▶ The exclusive home kitchen-tested seal stamped on every advertiser's product.
- ▶ Mary Landis, two home economists, and a special announcer devote full time to this multiple feature program.
- ▶ A monthly recipe booklet available to viewers on request.
- ▶ Extra aids to make this a complete TV advertising-merchandising package.
- ▶ On-the-air and newspaper promotion give certainty to the reputation of this three-year success.

MON. THRU FRI. — 1:00 TO 1:45 P.M.

NATIONALLY REPRESENTED BY
EDWARD PETRY & CO.

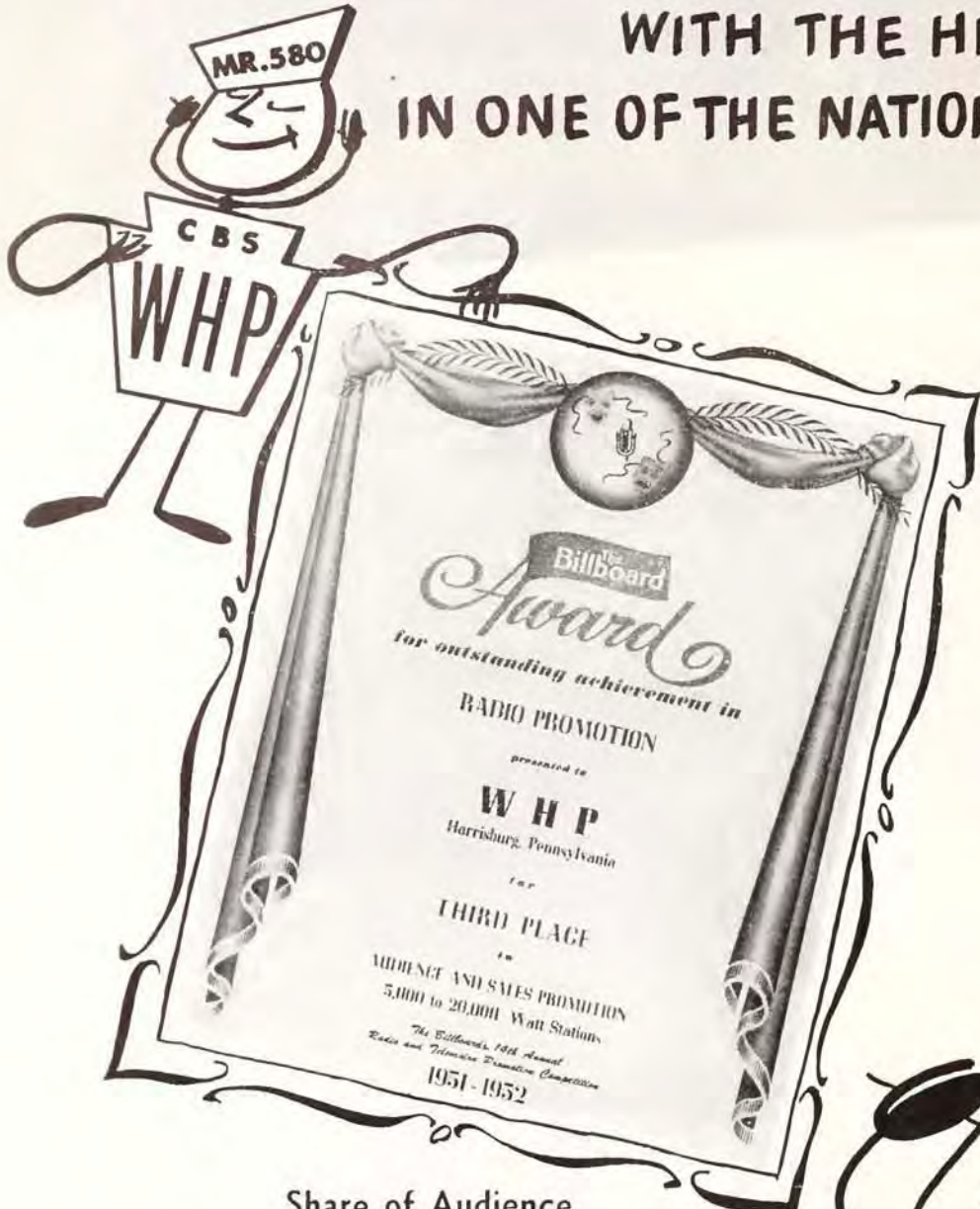
Television Baltimore

WBAL-TV

NBC in Maryland

THE AWARD WINNING STATION

WITH THE HIGH HOOPERS
IN ONE OF THE NATION'S RICHEST MARKETS!



TOP QUALITY MARKET OF PENNSYLVANIA

Highest Per Capita Income
Highest Quality of Market
Among State's Major Markets

Retail Sales 192% of average of State
Retail sales activity 92% above national average
Income average \$353 above U. S. per capita

Your selling has an above average effect when you use WHP. And you get a bonus of Lancaster, York and Lebanon.



Share of Audience

Morning.....	60.2
Afternoon.....	65.3
Evening.....	59.6

CBS Radio Network

HARRISBURG, PA.

KEY STATION OF
THE KEYSTONE
STATE

**CBS
WHP**

5000 W 580 KC

REPRESENTED BY **BOLLING**

general

TV film trends, film listings, radio-TV research, sports . . .

This section, containing a miscellany of air advertising topics, opens with a discussion of films for TV. Main film trend spotted is the bullishness of agency men about TV film. They see it as becoming the major programming component of the medium within a short time. Included in SPONSOR's coverage of television film are a variety of lists, ranging from a cross-section of film fare to the names of syndicators.

Immediately after the pages devoted to film appears a series of charts from an up-to-date ANA study of TV cost-per-1,000. These just-released charts are printed here for their value in day-to-day use as buying tools.

Other subjects of industry-wide interest to be found in this section include an explanation of the differences between the various radio-TV research organizations, radio and TV sports sponsorship, and mail order air advertising. See index at right for page numbers of all topics.

TV film trends	186
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Film commercial producers, list	194
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Allied services, list	197
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TV film trends

Q. What is the outlook for TV film programming this year?

A. In its TV Film Section (10 March 1952) SPONSOR stated that a poll taken among leading ad agencies showed that 70% of them were of the opinion that by the time TV covered all markets 70% of the programming would be on film. Recent events not only lend considerable substance to this forecast but indicate that the 70% level will be reached long before the time estimated.

Leading the parade toward film is the country's largest advertiser, Procter & Gamble. It has just added a third show to its film line-up, *The Doctor*. This advertiser has a separate subsidiary, Procter & Gamble Productions, Inc., which not only produces all P&G film programs but controls all the rights to these productions. The costs for the three P&G shows on film, as quoted by the company itself are: *The Doctor* (\$17,000); *Fireside Theatre* (around \$20,000); and *Beulah* (\$17,000). The production tab for the three-ome for the 1952-53 season will total around \$2,250,000.

Bill Craig, head of P&G's TV operations, bears out SPONSOR's estimate of TV film. Craig says: "In five years I estimate 75% of TV's programming will be on film. I'm very enthusiastic about the use of film for dramatic shows."

Craig added that P&G's *Welcome Travelers* would be live because a program of that type couldn't keep its spontaneity with a film version. Daytime serials? Too expensive to film, according to Craig. Besides an advertiser wouldn't want to show two different episodes in the same town at the same time.

Kellogg's SUGAR CORN POPS



TO INTRODUCE NEW CEREAL, KELLOGG BOUGHT TIME LOCALLY FOR "WILD BILL HICKOK" FILM

Other P&G activities call for the first Red Skelton show to be on film this fall. It's strictly a one-time shot and will not be available for reuse (because of Skelton's movie contract).

Fred Coe also presents some hard-hitting reasons why the major programs of the very near future will be on film. Coe, director of *Goodyear Television Playhouse*, says "TV will price itself into film. A full-hour dramatic show may cost the sponsor some \$30,000 per week for the production.

And when the show is over, what does he have for this money? . . . Nothing!

"Script rights revert to the author, and union regulations prevent a re-showing of the kinescope — \$30,000 gone with the wind. Film on the other hand has that all-important rerun value which is the quality I feel counts the most in television."

Bearing out these comments are the top sponsors who are switching to film. Ford Motor is sponsoring a Hollywood-produced show (Screen Gems is producer). In the fall, the Carnation Company and the B. F. Goodrich Company will alternate weekly sponsorship of the *Burns & Allen* program on film. The program is currently on live in the East and by television recording in other sections of the country.

Singer Sewing Machine Company is sponsoring *Four Star Playhouse*, a half-hour dramatic series to be filmed in Hollywood by Official Films. The program will be seen on CBS-TV on an alternate week basis beginning 11 September (Thurs. 8:30 to 9:00 p.m.).

Other advertisers, firm believers in film, include Schlitz, DuPont, Chrysler Corporation (DeSoto-Plymouth deal-

FILM PROGRAMS WIN HIGH RATINGS

PROGRAM	RATINGS	SHARE	PROGRAM	RATINGS	SHARE
FOODINI SUNDAY 1:15 P.M.	8.6	81.9	KIT CARSON TUESDAY 6:00 P.M.	13.9	47.0
SMILIN ED SATURDAY 11:30 A.M.	14.7	75.9	LONE RANGER THURSDAY 7:30 P.M.	28.8	59.8
FILM THEATRE SUNDAY 2:00 P.M.	15.7	68.3	FIRESIDE THEATRE TUESDAY 9:00 P.M.	40.0	63.2
GENE AUTRY SUNDAY 7:00 P.M.	28.3	58.1	RACKET SQUAD THURSDAY 10:00 P.M.	31.7	62.2
BOOTS & SADDLES FRIDAY 6:00 P.M.	20.6	68.9	AMOS 'N' ANDY THURSDAY 8:30 P.M.	38.0	58.5
CISCO KID TUESDAY 7:00 P.M.	28.1	93.0	I LOVE LUCY MONDAY 9:00 P.M.	48.6	74.1

SPONSOR



MARKETS WERE CHOSEN TO KEEP PACE WITH DISTRIBUTION AND PACKAGE ART TIED IN WITH PROGRAM FOR STRONG KID APPEAL

ers). Top-rated shows on film include *My Friend Irma*, *Dragnet*, *Dangerous Assignment*, *Fireside Theatre*, with *Irma* number one among all net shows.

Q. What are some of film TV's problems?

A. The problems of TV film syndication—pricing and repeat runs—loom as the major difficulty. Fred J. Mahlstedt, director of CBS Television Film Sales, says, "Experience gained in the next year should go a long way toward solving these problems. The coming year will shape up as the year in which the TV film distribution and film production industries will approach reasonably stable operations. With more and more advertisers and stations turning to films for TV programming it is pretty obvious that the future of the entire television industry depends to a great extent on a solid foundation of reliable and solidly financed production and distribution outfits.

"As in any new industry, TV film syndication needed a few shakedown years to separate the wheat from the chaff. By the end of the coming year I feel that this should be pretty well accomplished."

14 JULY 1952

Rather than seeing problems, most observers felt film's big future was the standout fact.

William Chalmers, Grey Advertising vice president and radio-TV director, told sponsor: "Major programming is all going to be on film. The networks will be important for day-to-day live services (news and sports). But when you get into film, stations aren't going to want to bother with the networks when they can get the full profits from local film programming. It will result in

quite a different relationship between the networks and stations. The local stations will have to decide whether live net service is important enough to them."

So went the majority of the comments on film. The problems are recognized but aren't deemed important enough to hold film back. From what looks like a major role in TV programming.

(Please turn to page 193)

On following pages see lists covering

- Available TV film farepage 189
- TV film producerspage 192
- Commercial producerspage 191
- Film syndicatorspage 196
- Film allied servicespage 197

For further discussion of film see Bob Foreman's column, page 21

Another **UNITY FIRST!**

**1st
PLACE**

Awarded
UNITY in
BILLBOARD'S
first National
T-V
FILM SURVEY

The Billboard
FIRST TV FILM QUARTERLY
JUNE 14, 1952

● HOW TV STATIONS RATE THEATRICAL FILM DISTRIBUTORS

Place	Name	Points
1.....	Unity Television Corp. 1501 Broadway, New York 36, N. Y.	90
2.....	Action Pictures for Television 455 Madison Ave., New York, N. Y.	83
3.....	Hollywood Television Service Republic Studios, North Hollywood, Calif.	47
4.....	Sterling Television Co. 316 W. 57th St., New York 19, N. Y.	40
5.....	Snader Telecriptions Sales 229 W. 42d St., New York, N. Y.	39
6.....	Peerless Film Co. 165 W. 46th St., New York, N. Y.	35
7.....	Monogram Pictures 4376 Sunset Blvd., Hollywood, Calif.	28
8.....	M & A Alexander Productions, Inc. 4140 Sunset Blvd., Hollywood 28, Calif.	14
9.....	Consolidated Television Sales 44 W. 56th St., New York 19, N. Y.	10

thanks to ---
every station in the nation
for voting **UNITY** top honors

--- and thanks to **BILLBOARD** for the many Kudos
accorded to **UNITY** in the first National T-V Film Survey

UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 18, N. Y. • LOnacre 4-8234

ARCHE MAYERS "BOB" WORMHOUDT "CONNIE" LAZAR LEN FIRESTONE SID WEINER
President Sales Manager Program Director Eastern Div. Mgr. TV Booker

Write, wire or phone for
UNITY'S new 40 page
catalog of films to fit
every time segment and
type of programming.

PROGRAMS: a cross-section of video films on the air now or available for sale

Programs, by type	Length	No. of episodes "in the can"	Producer*	Sales Agent*	How available	Cost Range**
Children's Shows						
THE CHIMPS	15 m.	13	Crosby Enterprises	UTP	Synd.	\$20-400
CYCLONE MALONE	15 m. strip	65	Consolidated TV Sales		Net or Synd.	Net—\$200 each Synd.—\$75-1,050 wk
JUMP JUMP OF HOLIDAY HOUSE	15 m. strip	65	Consolidated TV Sales		Net or Synd.	Net—\$1,800 each
DICK TRACY	30 m.	39	Snader Telescription Sales		Synd.	\$48-290
CRUSADER RABBIT	5 m. strip	195	Jerry Fairbanks, Inc.		Synd.	On request
FUN WITH FELIX	15 m.	13	Fletcher Smith Studios (N.Y.)		Net or Synd.	On request
FUNNY BUNNIES	5 or 15 m.	26 wks.	Dynamic Films	Motion Pictures for TV	Net or Synd.	On request
BETSY AND THE MAGIC KEY	15 m. strip	13 wks.	Dynamic Films	CBS TV Film Sales	Net or Synd.	\$25-400
JUNIOR SCIENCE	15 m.	14	Olio Video TV Prod. (N.Y.)		Net or Synd.	On request
TIME FOR BEANY	15 m. strip	Continuous	Station KTLA	Paramount TV Productions	Synd.	\$120-500 weekly
UNK AND ANDY	15 m.	26	Jack Kenaston Prods.	United Artists Television	Synd.	\$45-200
STREAMLINED FAIRYTALES	15 m.	13	Harry S. Goodman Prods.	DuMont Film Dept.	Synd.	On request
Commentary—General						
HOLLYWOOD REEL	15 m.	52	Erskine Johnson and Coy Watson	Paramount TV Productions	Synd.	\$25-200
JOHN KIERAN'S KALEIDOSCOPE	15 m.	52	International Tele-film	United Artists Television	Synd.	\$45-400
THIS IS THE STORY	15 m.	12	Morton TV Prod.	Snader Telescriptions	Synd.	\$24-300
HY-LIGHTS	15 m.	13	DuMont Film Dept.		Synd.	On request
TELEVISION CLOSEUPS	5 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
Drama—Adventure						
ARMCHAIR ADVENTURE	30 m.	104	S. J. Turell	Sterling TV Co.	Synd.	\$40-125
BIG GAME HUNT	30 m.	26	Jules B. Weill	Film Vision Corp. (N.Y.)	Synd.	\$100-750
CLYDE BEATTY SHOW	30 m.	26	Walter White, Jr.	Commodore Prod. (Hywd)	Synd.	On request
STRANGE ADVENTURE	15 or 30 m.	52	Gordon Levoy	CBS TV Film Sales	Synd.	\$50-190
GHOST TOWNS OF THE WEST	15 m.	13	Simmcl-Meservey		Synd.	\$25-400
Drama—Comedy						
I LOVE LUCY	30 m.	Continuous	Desilu Productions		Net	Not on sale
AMOS 'N' ANDY	30 m.	Continuous	Amos 'n' Andy Prods. (CBS Package)		Net	Not on sale
BURNS & ALLEN	30 m.	Continuous	Ralph Levy (CBS Package)		Net	Not on sale
BEULAH	30 m.	26	Roland Reed Prod. (made to order)		Net	Not on sale
THAT'S MY POP	30 m.	In prod.	Revue Productions	MCA	Net	On request
CLIFF NORTON	5 m.	Continuous	Benton & Bowles (made to order)		Net or Synd.	Not on sale
Drama—General						
THE BEST THINGS IN LIFE	15 or 30 m.	6 (more in prod.)	Emy Productions	Consolidated TV Sales	Net or Synd.	Net—\$6,000 (15 m.) Synd.—\$78-880
HOLLYWOOD HALF HOUR	30 m.	13	Jerry Fairbanks, Inc.		Net or Synd.	On request
STORY THEATRE	30 m.	26	Grant-Realm	Ziv TV	Synd.	\$80-1,000
THE UNEXPECTED	30 m.	52	Ziv Television		Synd.	\$165-3,000
REBOUND	30 m.	13	Crosby Enterprises	UTP	Synd.	\$145-2,440
INVITATION PLAYHOUSE	15 m.	26	Rene Williams	Syndicated TV Productions	Synd.	\$115-158

*When only one company is named, it is both producer and sales agent.

Prices listed are only for available markets. Show may have been sold at a lower or higher rate, depending on size of the market.

Programs, by type	Length	No. of episodes "in the can"	Producer*	Sales Agent*	How available	Cost Range**
LITTLE THEATRE	15 m.	26	TeeVee Company		Synd.	\$50-575
ROYAL PLAYHOUSE	30 m.	52	Crosby Enterprises	UTP	Synd.	\$75-1,500
MAN IN THE IRON MASK	30 m.	26	Revue Productions	MCA	Synd.	On request
KING'S CROSSROADS	30 or 60 m.	104	Sterling Television		Synd.	\$100-750
ADULT DRAMA SERIES	15 or 30 m.	—	William Morris Agency		Synd.	On request

Drama—Mystery

HOLLYWOOD OFFBEAT	30 m.	26	Parsonnet	UTP	Synd.	\$75-1,775
THE CASE OF EDDIE DRAKE	30 m.	13	Impro	CBS TV Film Sales	Synd.	\$100-1,250
THE FILES OF JEFFREY JONES	30 m.	13	Lindsley Parsons	CBS TV Film Sales	Synd.	\$125-1,500
SCOTLAND YARD	30 m.	26	DuMont Film Department		Synd.	On request
FRONT PAGE DETECTIVE	30 m.	39	Jerry Fairbanks, Inc.		Synd.	On request
PUBLIC PROSECUTOR	15 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
CRAIG KENNEDY, CRIMINOLOGIST	30 m.	13	Adrian Weiss Prod.	Louis Weiss & Co.	Synd.	\$111.15-2,193.75
DANGEROUS ASSIGNMENT	30 m.	39	NBC Film Syndication Dept.		Synd.	\$65-2,000
FOREIGN INTRIGUE	30 m.	39	Sheldon Reynolds	J. Walter Thompson	Synd.	\$115.83-429
MEET THE VICTIM	15 m.	13	S. J. Turell	Sterling TV Co.	Synd.	\$60-200
BOSTON BLACKIE	30 m.	78	Ziv Television		Synd.	\$110-2,250
CAPSULE MYSTERIES	5 m.	13	Charles Michelson, Inc. (N.Y.)		Synd.	\$20-89.75
DILEMMA	15 m.	13	Harry S. Goodman Prod. (N.Y.)		Synd.	On request
JIM HARDY, ACE CRIME REPORTER	5 m.	156	Illustrate, Inc.		Synd.	On request

Drama—Western

GENE AUTRY	30 m.	52	Flying A Prod.	CBS TV Film Sales	Net & Synd.	\$150-2,000
RANGE RIDER	30 m.	52	Flying A Prod.	CBS TV Film Sales	Synd.	\$125-1,500
KIT CARSON	30 m.	26	Revue Prod.	MCA	Synd.	On request
HOPALONG CASSIDY	60 m.	49		NBC Film Synd.	Synd.	\$75-700
BUSTER CRABBE SHOW	30 m.	26	Jules B. Weill	Film Vision Corp. (N.Y.)	Synd.	\$100-750
THE CISCO KID	30 m.	78	Ziv Television		Synd.	\$95-2,095
ROY ROGERS	30 m.	26	Roy Rogers Productions		Net	Not on sale
WILD BILL HICKOK	30 m.	52	Wm. Broidy Prod.		Synd.	Not on sale
LONE RANGER	30 m.	78	Apex Films		Net	Not on sale

Music

HOLIDAY IN PARIS	30 m.	13	John Nasht	CBS TV Film Sales	Synd.	\$85-1,250
PARADISE ISLAND	15 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
CAFE CONTINENTAL	15 m.	13	Sterling TV Co.		Synd.	\$45-150
VIENNA CHOIR BOYS & SALZBURG MARIONETTES	15 m.	13	Eugen Sharin	Sterling TV Co.	Synd.	On request
VIENNA PHILHARMONIC	15 m.	13	Eugen Sharin	CBS TV Film Sales	Synd.	\$30-250
WORLD'S IMMORTAL OPERAS	30 m.	7	Geo. Richfield	CBS TV Film Sales	Synd.	\$70-600
MUSIC TO REMEMBER	30 m.	13	Geo. Richfield	Screen Gems, Inc.	Synd.	\$50-500
ENCHANTED MUSIC	30 m.	13	S. J. Turell	Sterling TV Co.	Synd.	On request
ALL NATIONS SYMPHONY	15 m.	13	All Nations Prod. Corp.	INS-INP TV Dept.	Synd.	On request
OLD AMER. BARN DANCE	30 m.	26	Kling-United	UTP	Synd.	\$75-675

Musical Shorts

TELESCRIPTIIONS	3½ m.	800	Snader Telecriptions Sales		Synd.	On request
TV DISK JOCKEY TOONS	3½ m.	100	Screen Gems, Inc.		Synd.	\$20-50
TELE-DISK JOCKEY	3 m.	170	Seaboard Studios	United Artists	Synd.	On request
MUSICAL MOMENTS	3 m.	24	Dynamic Films	Mot. Pic. for TV	Synd.	On request

Programs, by type	Length	No. of episodes "in the can"	Producer*	Sales Agent*	How available	Cost Range**
News						
INS-TELENEWS DAILY*	8 m.	Continuous	INS-INP Telenevs Prod., Inc.		Synd.	On request
INS-TELENEWS WEEKLY	18 m.	Continuous	INS-INP Telenevs Prod., Inc.		Synd.	On request
MARCH OF TIME through the Years	30 m.	26	The March of Time		Synd.	On request
NBC DAILY NEWS REPORT	8 m.	Continuous	NBC News & Special Events Dept.	NBC Film Synd.	Synd.	\$150-350 wkly
NBC NEWS REVIEW OF THE WEEK	15 m.	Continuous	NBC News & Special Events Dept.	NBC Film Synd.	Synd.	\$33-275
WASHINGTON CLOSE-UP	15 m.	Wkly.	United Artists Television		Synd.	\$55-400
WASHINGTON SPOTLIGHT	15 m.	Wkly.	Snader Telescriptions Sales		Synd.	\$20-260
HEADLINES ON PARADE	15 m.	52	United World Films		Synd.	On request
YESTERDAY'S NEWSREEL	15 m.	156	Ziv Television		Synd.	\$40-500
UP-MOVIETONE NEWSREELS	15 m.	5 da. weekly	United Press-Movietone News		Synd.	On request

Special Interest Films

CRUSADE IN THE PACIFIC	30 m.		March of Time		Synd.	On request
THIS LAND OF OURS	10 m.	26	Dudley Television Corp.		Synd.	On request
THIS WORLD OF OURS	15 m.	In prod.	Dudley Television Corp.		Synd.	On request
YOU COULD BE WRONG	15 m.	26	Dudley Television Corp.		Synd.	On request
HOLLYWOOD CLOSEUPS	15 m.	13	Gene Lester Productions		Synd.	On request
VACATION WITH THE STARS		8	Gene Lester Productions		Synd.	On request
GOING PLACES with Uncle George	10 m.	26	Jerry Fairbanks, Inc.		Synd.	On request
HOLLYWOOD ON THE LINE	30 m.	13	CBS Television Film Sales		Synd.	\$44-440 (all film) \$40-400 (script)
STRANGER THAN FICTION	15 m.	65	United World Films		Synd.	\$15-175
MOVIE QUICK QUIZ	15 m.	Continuous	Walter B. Schwimmer Prod.	UTP	Synd.	\$125-750 (wk)
MAGGI McNELLIS—What's Playing	15 m.	52	Station Distributors		Synd.	\$55-390
HANDY ANDY	15 m.	13	Sterling Television Co., Inc.		Synd.	\$40-125

Sports

SPORTSCHOLAR	15 m.	52	United World Films		Synd.	\$25-400
GOIN' PLACES with Cadabout Gaddis	15 m.	26	Beacon Television Features		Synd.	\$65-510
MADISON SQUARE GARDEN	30 m.	13	Leslie Winik	MCA	Synd.	\$100-350
SPEED CLASSICS	30 m.	13	Dynamic Films, Inc.		Synd.	\$125-900
THE SPORTSMAN'S CLUB	15 m.	52	Woodruff Television Prod.		Synd.	\$25-440
SPORTS REELS	10 or 15 m.	26	RKO-Pathé		Synd.	On request
TELESPORTS DIGEST	30 m.	Continuous	United Artists		Synd.	\$70-250
WRESTLING FROM HOLLYWOOD	60 or 90 m.	Continuous	Paramount Television Prod.		Synd.	\$100-400
RINGSIDE WITH THE RASSLERS	60 m.	52	Jerry Fairbanks, Inc.		Synd.	On request
WRESTLING HIGHLIGHTS	15 m.	26	Motion Pictures for TV		Synd.	On request
ROLLER DERBY	30 m.	52	Station Distributors		Synd.	\$50-400
SPORTS ON PARADE	15 m.	52	Sterling Television Co., Inc.		Synd.	\$40-125
DOUBLE PLAY	15 m.	104	Marted Prod.	UTP	Synd.	On request
SPORTS ALBUM	5 or 15 m.	26	Ziv Television		Synd.	\$37.50-500
THIS WEEK IN SPORTS	15 m.	Continuous	INS-INP TV Dept.		Synd.	On request
TELENEWS SPORTS EXTRA	15 m.	Continuous	INS-INP TV Dept.		Synd.	On request

Women's Shows

FASHION PREVIEWS	15 m.	Continuous	Clayton Cousens Prod.	UTP	Synd.	\$50-135
THE FEMININE ANGLE	15 m.	Continuous	Ilka Chase	United Artists	Synd.	\$55-400
DR. FIXUM HOUSEHOLD HOSPITAL	15 m.	13	Vogue Wright Studios		Synd.	\$50-400
FILE FACTS	5 m.	11	Kling-United	UTP	Synd.	\$7.50-72.50
YOUR BEAUTY CLINIC	15 m.	13	Dynamic Films	Mof. Pic. for TV	Synd.	On request
THE FEMININE TOUCH	15 m.	104	Sterling Television Co., Inc.		Synd.	On request

PRODUCERS: those known to act as their own sales agent are marked with *

HOLLYWOOD

Producer	Address	Phone	Contact	Producer	Address	Phone	Contact
M. & A. Alexander	6040 Sunset Blvd. Hollywood	HI 3414	M. Alexander	* McConkey Tele-Artists Tele-Artists Musical Novelties	1459 N. Seward Hollywood	GL 8444	Mack McConkey
Amos 'n' Andy Productions "Amos 'n' Andy"	Hal Roach Studios Culver City, Cal.	TE 0-2761	James Fonda	Mark 7 Productions "Dragnet"	Republic Studios North Hollywood	SU 3-8411	Homer Canfield Jack Webb
Apex Film Corp. "Lone Ranger" "Texas Ranger"	General Service Studios 1040 N. Las Palmas Hollywood	HE 5106	Jack Chertok	Marted Productions "Double Play"	General Service Studio 1040 N. Las Palmas Hollywood	CR 5-8607	Marty Martyn
Bracken Productions "Nick Volpe"	8259 Beverly Blvd. Los Angeles	YO 9433	Earle Dumont, Jr.	New World Productions "The Best Things in Life"	5746 Sunset Blvd. Hollywood	HO 9-6369	Ted Robinson
William F. Broidy Prod. "Wild Bill Hickok" "Case History"	Sunset Studios Hollywood	HE 6844	William F. Broidy	Odyssey Pictures "Terry and the Pirates"	666 N. Robertson Blvd. Hollywood	CR 6-1085	Sol Lesser Douglas Fairbanks, Jr.
Cardinal Co. "Sleepy Joe"	1459 N. Seward Hollywood	HE 1177	Jos. F. McCaughtry	Phil Krasne-Jack Gross "Big Town"	General Service Studios 1040 N. Las Palmas Hollywood	GR 3111	Phil Krasne Jack Gross
Cathedral Films "Religious Series"	140 N. Hollywood Way Hollywood	CH 8-6637	Rev. J. K. Frederick	Lindsay Parsons Prod. "Files of Jeffrey Jones"	KTTV Studios Hollywood	HU 2-7111	Lindsay Parsons
Jack Chertok Productions "Sky King"	General Service Studios 1040 N. Las Palmas Hollywood	HE 5106	Jack Chertok	P. K. Palmer Productions "Brenda Starr" "Moon Mullins"	Goldwyn Studios Hollywood	GR 5111	P. K. Palmer
Commodore Productions "Clyde Beatty Show"	1350 N. Highland Ave. Hollywood	HO 9-8229	Walter White, Jr. Shirley Thomas	Roland Reed Productions "Beulah" "Mystery Theatre" "Rocky Jones, Space Ranger"	Hal Roach Studios 275 S. Beverly Drive Beverly Hills	TE 0-2761	Roland D. Reed
Consolidated TV Prod. "Cyclone Malone" "Jump-Jump of Holiday House"	5746 Sunset Blvd. Hollywood	HO 9-6369	Peter M. Robeck	Revue Prod. (MCA subsid.) "Kit Carson" Half-hour adult dramas	Eagle Lion Studios Hollywood	HU 2-2181	MCA
Courneyo Productions "The Chimps" "Close-Up" "Worlds of Adventure"	1566 N. Gordon Hollywood	GR 5920	Jerry Courneyo	Hal Roach Studios, Inc. "The Children's Hour"	8822 Washington Blvd. Culver City	VE 8-2185	Hal Roach
Bing Crosby Enterprises "Rebound" (sell 1st run only)	RKO-Pathé Studios Culver City	TE 0-2931	Everett Crosby Charles Brown	Roy Rogers Productions "Roy Rogers"	Goldwyn Studios Hollywood	GR 5111	Roy Rogers
Dudley Television Corp. "This Land of Ours" "This World of Ours" "You Could Be Wrong"	9908 Santa Monica Blvd. Beverly Hills	CR 1-7258	Don McNamara Carl Dudley	Rosamond Productions "Secrets of the French Surete" "Annie Oakley & Tagg"	8913 Sunset Blvd. Hollywood	CR 4-5401	David Chudnow
Desilu Productions "I Love Lucy"	9908 Santa Monica Blvd Beverly Hills	CR 1-7258	Jess Oppenheimer	Screen Gems "TV Disc Jockey Toons"	Columbia Pictures Studio 1438 N. Gower St. Hollywood	HU 2-3111	Ralph Cohn (N.Y.) Jules Bricken (Hywd)
Donlevy Development Corp. "Dangerous Assignment"	Republic Studios North Hollywood	SU 3-8411	Harold E. Knox	Screen Televideo Prod. "Electric Theatre"	Eagle Lion Studios Hollywood	HU 2-2181	Gil Raiston
Jack Denove Productions Programs and commercials	General Service Studios 1040 N. Las Palmas Hollywood	GR 3111	Jack Denove	Showcase Productions "Racket Squad"	Hal Roach Studios Culver City	TE 0-2761	Hal Roach, Jr.
Este Productions, Inc. "Little Orphan Annie" "Gasoline Alley"	Hollywood (new firm)		Arthur L. Stern William Trinz	Simmel-Meservey, Inc. "Ghost Towns, Inc."	321 S. Beverly Dr. Beverly Hills	BR 2-3874	Louis C. Simmel Edward C. Simmel
Jerry Fairbanks Productions "Front Page Detective" "Hollywood Theatre"	6052 Sunset Blvd. Hollywood	HU 2-1101	Jerry Fairbanks	Snoder Productions "Dick Tracy" Telescriptions	177 S. Beverly Drive Beverly Hills	CR 5-1114	Louis D. Snoder
Frank Ferrin Co.	6528 Sunset Blvd.	HO 9-3628	Frank Ferrin	Sportsvision, Inc. All-American Game of the Week (Football)	1176 Highland Ave. Hollywood	HO 9-6369	Bill Perry
Filmcroft Productions "You Bet Your Life"	8451 Melrose Hollywood	WE 3-9281	I. Lindenbaum John Guedel	John Sutherland Productions (Documentaries)	210 N. Occidental Blvd. Los Angeles	DU 8-5121	J. Sutherland
Flying A Pictures, Inc. "Gene Autry" "Range Rider" "Annie Oakley"	6920 Sunset Blvd. Hollywood	HE 5694	Armand Schaefer	TCA Productions "Abbott & Costello"	Hal Roach Studios Culver City	TE 0-2761	Pat Costello
John Guedel Productions "Life with Linkletter"	1680 N. Vine Hollywood	HE 5186	John Guedel	Tee Vee Compy "The Little Theatre" "Gi-Gi & Jock"	211 S. Beverly Dr. Beverly Hills	BR 2-1376	Gifford Phillips
Hollywood TV Service, Inc. "Commando Cody" "Sky Marshall of the Universe"	4020 Carpenter Ave. N. Hollywood	SU 3-8807	Morton W. Scott	Telefilm, Inc. "Roving Cameras"	6039 Hollywood Blvd. Hollywood	HO 9-7205	J. A. Thomas
Johnson-Watson Prod. "Hollywood Reel"	4952 Presidio Hollywood	AX 1-3854	Coy Watson	Telemount Pictures "Cowboy G-Men"	California Studios 5255 Clinton St. Hollywood	HO 9-8321	Steve Donovan
Illustrate, Inc. "Telecomics" "Jim Hardy, Crime Reporter" "Our Lady's Juggler"	971 La Cienega Blvd. Hollywood	HE 2126	Donald A. Dewar	United Screen Associates "Book of Knowledge"	Hal Roach Studios Culver City	TE 0-2761	Jesse J. Goldberg
Impro, Inc. "The Case of Eddie Drake"	426 N. Rockingham Rd. Hollywood	TE 0-4525	Hal Roach, Jr.	WDBC Films 15-minute dramas	KTTV Studios Hollywood	HU 2-7111	Edward D. Wood, Jr.
Gene Lester Productions "Hollywood Closeups" "Vacation with the Stars"	1487 N. Vine St. Hollywood	HI 7287	Gene Lester Martin Sperber	Adrian Weiss Productions "Craig Kennedy, Criminologist" "The Thrill of Your Life"	655 N. Fairfax Ave. Los Angeles	WE 5287	Louis Weiss Adrian Weiss
Edward Lewis Productions "Affairs of China Smith" "Playhouse of Stars"	Motion Picture Center Hollywood	HI 9-5981	Edward Lewis	Rene Williams Productions "Invitation Playhouse"	Goldwyn Studios Hollywood	GR 5111	Rene Williams
Mock McConkey Prod. "Big Time Wrestling from Hollywood"	1459 N. Seward Hollywood	GL 8444	Mack McConkey	Frank Wisbar Productions "Fireside Theatre"	Eagle-Lion Studios Hollywood	HO 9-3744	Frank Wisbar
				Ziv TV Programs "The Cisco Kid" "Boston Blackie" "The Unexpected"	5255 Clinton St. Hollywood	HO 9-8321	Eddie Davis

NEW YORK

Producer	Address	Phone	Contact	Producer	Address	Phone	Contact
Ambassador Films, Inc. Short subjects for TV (sold through CBS Television Film Sales and Sterling Television)	118 W. 57th St. New York 19	CI 7-1900	Eugen Sharin	Lewis Sound Films Made-to-order programs and commercials	75 W. 45th St. New York 17	LU 2-1322	Vernon Lewis
*Archer Productions, Inc. Programs and commercials	35 W. 53rd St. New York 19	JU 6-2690	Leo Langlois	*Lion Television Pictures Programs	1501 Broadway New York 36	PE 6-1780	E. W. Hammons
Ted Baldwin, Inc. Programs	270 Park Ave. New York 17	PL 5-9830	Charles Trantum	*March of Time Programs for syndication	369 Lexington Ave. New York 17	JU 6-1212	Frank Shica
*Bray Studios, Inc. Cartoons, travelogues, nature	729 Seventh Ave. New York 19	CI 5-4582	J. R. Bray Paul A. Bray	*Charles Michelson, Inc. Programs for syndication	15 W. 47th St. New York 19	PL 7-0695	Charles Michelson
Coravel Films, Inc. Made-to-order programs and commercials	730 Fifth Ave. New York 19	CI 7-6110	D. I. Pincus Frank Seaver	*Murphy-Lillis Productions, Inc. Programs and commercials	723 Seventh Ave. New York 19	PL 7-8144	Owen Murphy
Cinescope Films Made-to-order programs	42-45 160th St. Flushing, N. Y.	FL 8-1935	George L. George	Ted Nemeth Studios Commercials and shorts	729 Seventh Ave. New York 19	CI 5-5147	Ted Nemeth
Clayton W. Cousens Programs for syndication	152 W. 42nd St. New York 36 (Jack-O-Gram Studios)	LA 4-1173	Clayton W. Cousens	*Olio Video Television Productions Programs for syndication	30 E. 42nd St. New York 17	MU 2-3218	Harvey Cort
*Demby, Broun & Co. Programs for syndication "The Saddle Pal Club"	34 E. 51st St. New York 22	PL 9-2495	Myron L. Broun	Parsonnet Productions Programs for syndication; made-to-order programs	403 Seventh Ave. New York 36	MU 8-4500	Marion Parsonnet
Depicto Films, Inc. Made-to-order programs and commercials	254 W. 54th St. New York 19	CO 5-7621	John Hans	*Pillsbury Productions Children's programs	170 E. 79th St. New York 21	TR 9-9208	Larry Merchant
*Dynamic Films, Inc. Programs sold through syndicators; made-to-order programs and commercials	112 W. 89th St. New York 24	TR 3-6221	Henry Morley Nathan Zucker	*Bernard J. Prockter Programs	221 W. 57th St. New York 19	JU 6-4830	Bernard J. Prockter
Educational Films, Corp. of America Programs	1501 Broadway New York 36	PE 6-1780	Earl W. Hammons	*RKO Pothe, Inc. TV shorts; made-to-order programs	125 Madison Ave. New York 22	PL 9-3600	Ed Evans
Peter Elgar Made-to-order programs	270 Park Ave. New York 17	PL 8-1582	Peter Elgar	Sarro, Inc. Made-to-order programs, comml.	300 E. 56th St. New York 22	MU 8-0285	Jack Henderson
Explorers Pictures Corp. Programs for syndication	1501 Broadway New York 36	LO 4-5592	J. B. Weill	*Screen Gems, Inc. Made-to-order programs, comml.	129 Seventh Ave. New York 19	CI 5-5044	Ralph Cohn
Jerry Fairbanks Proa. See Hollywood listing)	551 Fifth Ave. New York 17	MU 2-5171	George Ellis	Seaboard Studios Made-to-order programs, commercials, musical shorts	157 E. 69th St. New York 21	RE 7-9200	Sanford Johnson
*Fairfield Films Inc. "DiMaggio's Dugout"	40 E. 51st St. New York 22	EL 5-1884	Reggie Schuebel	*Skyline Productions Programs for syndication	127 E. 61st St. New York 21	TE 8-7550	Robert B. Spafford
Federated Television Productions, Inc. Made-to-order programs and commercials	40 E. 40th St. New York 17	MU 5-7220	H. V. Chain	*Fletcher Smith Studios Programs made-to-order and for syndication	321 E. 44th St. New York 17	MU 5-6626	Fletcher Smith
Allen A. Funt, Productions Programs for syndication	100 Central Park S. New York 19	JU 6-5227	Allen A. Funt	*Sound Masters, Inc. Programs and commercials	165 W. 46th St. New York 19	PL 7-6600	William F. Crouch
Horry S. Goodmon Productions Programs in syndication and commercials	19 E. 53rd St. New York 22	PL 5-6131	Dan Goodman	*Special Purpose Films Programs and commercials	14 W. 56th St. New York 19	JU 6-0020	John Fox
G-L Enterprises, Inc. Programs and commercials	270 Park Ave. New York 17	PL 5-9473	Marion Gering	*Sterling Television Co. Programs for syndication	316 W. 57th St. New York 19	JU 6-3750	S. J. Turell
i & W Television Productions, Inc. Made-to-order programs and open end films	307 E. 44th St. New York 17	MU 5-4258	Bob Whiteman	*Wilbur Streech Prod. Programs and commercials	1697 Broadway New York 19	JU 2-3816	Wilbur Streech
Albert Productions Programs	1564 Broadway New York 19	JU 2-2928	Jerry Albert	*Telamerico, Inc. Programs and commercials	270 Park Ave. New York 17	EL 5-1422	Wally Gould
International Tele-Film, Inc. Programs for syndication	331 Madison Ave. New York 17	MU 7-9116	Paul Moss	Telenews Productions, Inc. News, sports	630 9th Ave. New York	JU 6-2450	Charles N. Burreis
am Handy Made-to-order programs and commercials	1775 Broadway New York 19	JU 2-4060	Vincent L. Herman	*Television Screen Productions "Jim & Judy in Teletland"	17 E. 45th St. New York 17	MU 2-8877	Charles J. Basch Jr.
Lolley and Love, Inc. Programs and commercials	3 E. 57th St. New York 22	EL 5-1382	James A. Love John B. Lolley	*Tempo Productions Programs and commercials	588 Fifth Ave. New York 36	PL 7-0744	J. Pomerantz
				Times Square Prods. "Crime Crusaders" "Sleep No More" "They Can Come Back"	145 W. 45th St. New York 19	CI 6-4443	Charles W. Curran
				Tronfilm, Inc. Made-to-order programs, comml.	35 W. 45th St. New York 19	LU 2-1400	Walter Lowendahl Paul deFur
				*Transvideo Corp. of Am. Programs	2 W. 46th St. New York 19	LU 2-1281	George Luttinger

Producer	Address	Phone	Contact	Producer	Address	Phone	Contact
Programs	2 W. 46th St. New York 19	LU 2-1281	George Luttinger	*Kling Studios "Hormel All-Girl Revue" "Old American Barn Dance"	601 N. Fairbanks	DE 7-0400	Fred Niles
*Transvideo Corp. of America				*Herbert S. Laufman & Co. "Mr. Wizard"	624 S. Michigan Ave.	WE 9-2302	Herbert S. Laufman
*Von Proog Productions Programs, comml.	1600 Broadway New York 19	PL 7-2857	William Van Praag	*MCA TV Ltd. "Stars Over Hollywood" "Famous Playhouse"	430 N. Michigan Ave.	DE 7-1100	M. B. Lipsey Raoul Kent
Video Varieties Corp. Made-to-order programs, comml.	41 E. 50th St. New York 22	MU 8-1162	Otis P. Williams	*Morton Television Productions "This Is the Story"	360 N. Michigan Ave.	CE 6-4144	Mr. Morton
Vidicam Pictures Corp. Made-to-order programs	240 E. 39th St. New York 16	MU 6-3310	Ed CarroH	*Movie Advertising Bureau United Film Service Commercials	333 N. Michigan Ave.	AN 3-3022	L. M. Goodwin
*Winik Productions Madison Square Garden events, sold by MCA	625 Madison Ave. New York 22	PL 3-0684	Leslie Winik	*Sidney J. Poge Television Productions "Your Visiting Nurse"	203 N. Wabash Ave.	ST 2-7344	Jack J. Page

CHICAGO

Producer	Address	Phone	Contact	Producer	Address	Phone	Contact
*Academy Film Productions "Bob Elson's Interviews of the Century"	123 W. Chestnut St.	MI 2-0128	Bernard Howard	*Republic Television Fea- tures	64 E. Lake St.	ST 2-0460	Capico Kapps
*Berman & Bettenbender Commercials, made-to-order shows	410 S. Michigan Ave.	WA 2-7488	Bernard Berman	*Sherwin Robert Rodgers Commercials	720 N. Michigan Ave.	SU 7-5706	S. R. Rodgers
*Stuart V. Dowson Package programs	520 N. Michigan Ave.	MI 2-5231	Stuart V. Dawson	*Snader Telescription Soles Corp. "Telescription Library" "Washington Spotlight" "Dick Tracy"	59 E. Van Buren	WE 9-5466	George Fisher
*Douglas Productions "Movie Quick Quiz" "Today's Ballgame"	1425 S. Racine Ave.	HA 1-0409	Fred C. Raymond	Tressel Studio "Captain Breeze" "Sterling and Silverplate"	59 W. Hubbard St.	SU 7-1297	George Tressel
*Harold R. Gingrich Package programs	520 N. Michigan Ave.	MI 2-7021	Harold R. Gingrich	*United Broadcasting Co. "Mr. Wizard" "Old American Barn Dance" "Lutheran Hour"	301 E. Erie St.	SU 7-9114	William L. Klein
*International Wrestling Films "Wrestling Matches" "Raymond Massey Reads the Bible" Open end and custom films	9 S. Clinton St.	AN 3-5337	Russ Davis John R. Guenther	*Vogue Wright Studios "Dr. Fixum" "Visiting Nurse"	469 E. Ohio St.	MO 4-5600	George T. Becker
*Jewell Radio & Television Productions Made-to-order shows	185 N. Wabash Ave.	FI 6-4474	James E. Jewell	*Raphoel G. Wolff Studios of Hollywood Commercials, Documentaries	221 N. LaSalle St.	RA 6-4626	Carl W. Webster

FILM COMMERCIAL PRODUCERS: cross-section of firms and their clients

HOLLYWOOD

Producer	Address	Phone	Clients*
Jerry Fairbanks Inc.	6052 Sunset Blvd.	HU 2-1101	White Owl Cigars
Poul J. Fennell Inc.	1159 N. Highlands Ave.	GL 1657	General Foods
Filmcraft Productions	8451 Melrose	WE 3-9281	Standard Oil Co. of California
Five Star Productions	6526 Sunset Blvd.	HE 4807	Cory Corp.
Roland Reed Productions	275 S. Beverly Drive	CR 6-1101	General Mills Sterling Drug
Hol Roach Studios Inc.	8822 W. Washington Blvd.	TE 0-2761	Liebmann Breweries
Screen Televideo Products	328 S. Beverly Drive	HI 1158	DuPont
John Sutherland Produc- tions	201 N. Occidental Blvd.	DU 2-8211	United Fruit
United Productions of America	40 W. Olive Ave.	CH 0-7171	Brewing Corp. of America

NEW YORK

Producer	Address	Phone	Clients*
American Film Producers	1600 Broadway	PL 7-5915	Palm Beach Co. Serval Inc.
Animated Productions	1600 Broadway	CO 5-2942	Kelvinator
Audio Productions	630 9th Ave.	CO 5-6771	Borden

Producer	Address	Phone	Contact
Caravel Films	730 5th Ave.	CI 7-6110	Borden Johnson & Johnson American Tobacco Socony Vacuum Oil Toni Home Permanen
Shamus Culhane Produc- tions	207 E. 37th St.	MU 2-8243	Standard Brands Inc Chesebrough Mfg. Lever Bros.
Depicto Films	364 W. 54th St.	CO 5-7621	Bristol-Myers Prince Gardner (billfolds)
Peter Elgar Productions	18 E. 53rd St.	MU 8-5626	Woodbury
Elliot, Unger & Elliot	130 W. 57th St.	JU 6-5582	Lever Bros.
Film Graphics	245 W. 55th St.	JU 6-1922	Goodyear Tire & Rubber Aluminum Cooking Utensil Commercial Solvents Corp.
Filmwright Productions	3 E. 57th St.	EL 5-6038	Procter & Gamble General Foods
Honkinson Studio	15 W. 46th St.	JU 6-0133	Brewing Corp. of America
Hartley Productions	20 W. 47th St.	JU 2-3960	DuPont Celanese Corp. of America Bayuk Cigar
International Movie Pro- ducers Service	515 Madison Ave.	EL 5-6620	Standard Brands
Kaleb Film Co.	19 W. 44th St.	MU 2-0144	Coca Cola Bottling Co. of New York

Producer	Address	Phone	Contact
Kenco Productions	333 W. 52nd St.	PL 7-8466	R. J. Reynolds Tobacco Procter & Gamble
Herbert Kerkow	480 Lexington Ave.	EL 5-0683	Conoco
Robert Lawrence Productions	418 W. 54th St.	JU 2-5242	Life magazine R. J. Reynolds Tobacco
Lewis Sound Films	75 W. 45th St.	LU 2-1322	Emerson Drug Polaroid Schaefer Wildroot
MPO Productions	15 E. 53rd St.	MU 8-7830	Nash
National Screen Service Corp.	1600 Broadway	CI 6-5700	General Electric
Ted Nemeth Studios	729 7th Ave.	CI 5-5147	General Electric Ronsen Celanese Corp. of America
Gray-O'Reilly Studio	480 Lexington Ave.	PL 3-1531	American Chicle Campbell Soup General Mills
RKO Pathe	625 Madison Ave.	PL 9-3600	Armour
Sarra Inc.	200 E. 56th St.	MU 8-0085	Universal Gas Range Mars Inc. Pure Oil Products Gold Seal Co. Stopette
Screen Gems Inc.	729 7th Ave.	CI 5-5044	Procter & Gamble Schlitz Brewing BVD Co. DuPont
Seaboard Studios	157 E. 69th St.	RE 7-9200	Minute Rice Nash
Fletcher Smith Studios	321 E. 44th St.	MU 5-6626	Bristol-Myers
Sound Masters Inc.	165 W. 46th St.	PL 7-6600	Bristol-Myers
Wilbur Streech Productions	1697 Broadway	JU 2-3816	Bayuk Cigar Cities Service

Producer	Address	Phone	Contact
Bill Sturm Studios	734 Broadway	OR 7-7270	American Tobacco Curtis Publishing Seaforth
Telamerica Inc.	270 Park Ave.	EL 5-1422	R. J. Reynolds Tobacco Colgate-Palmolive-Pect Procter & Gamble
Television Graphics	245 W. 55th St.	JU 6-1922	R. J. Reynolds Tobacco
Tempo Productions	588 5th Ave.	PL 7-0744	American Tobacco Zippo Wildroot
Transfilm	35 W. 45th St.	LU 2-1400	National Carbon Jacques Kreisler Corp.
Video Varieties	41 E. 50th St.	MU 8-1162	Falstaff Brewing
Vidicam Pictures Corp.	240 E. 39th St.	MU 6-3310	Swans Down (cake mixes) RDX Personal Products

CHICAGO

Producer	Address	Phone	Clients*
Chicago Film Lab Inc.	56 E. Superior St.	WH 4-6971	O' Cedar Allis-Chalmers Swift Nescafe Quaker Oats Elgin Watch
Kling Studios	601 N. Fairbanks	DE 7-0400	Admiral Brach Candy Illinois Meat Co. National Radiator Marshall Field
United Broadcasting Co.	301 E. Erie	SU 7-9114	Greyhound Bus
Vogue-Wright Studios	237 E. Ontario	DE 7-8350	C. A. Swanson Spring Air Co.

FILM MUSIC

sound track
for use in films

- Dramatic Shows
- Sport Shows
- Video Spots, etc.

Used Exclusively By
NBC-TV
March of Time TV
and others

FILMUSIC CO.

619 W. 54th St., New York City
JUdson 6-4155-6
in Hollywood Hillside 4687

"one of the world's largest
music-on-track libraries"

Film Libraries-

Now is the time to CHECK your prints ✓

Are some of your old films Are some of your new films

- | | |
|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> Dirty? | <input type="checkbox"/> Tacky? |
| <input type="checkbox"/> Oily? | <input type="checkbox"/> Scratched? |
| <input type="checkbox"/> Dried out? | <input type="checkbox"/> "Rainy"? |

If the answer is "Yes" to any of these questions,
your next step is to have such films

PEERLESS-Serviced

Services include cleaning...repairs...rehumidification...scratch removal...and the famous Peerless-Treatment that guards against future damage, makes your films screen better and last longer.

PEERLESS
FILM PROCESSING CORPORATION
165 WEST 46th STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

When you write, please mention size of your library and maximum number of prints you could spare at one time, for cleaning and treatment.

SYNDICATORS: sales agents for their own shows and/or for shows filmed by others*

Syndicator	Shows available and length (in minutes)	Syndicator	Shows available and length (in minutes)
Beacon Television Features 420 Boylston St. Boston, Mass. Commonwealth 6-6881 B. G. Keane	Goin' Places with Gadabout Gaddis—15 m.	Official Films, Inc. 25 W. 45th St. New York 36, N. Y. PLaza 7-9100 William R. Goodheart, Jr.	Four Star Playhouse—30 m. Robert Cummings Show—30 m. Impulse—30 m. Terry & The Pirates—30 m. Joe E. Brown Show—30 m. Secret File U. S. A.—30 m. Tales of Robin Hood—30 m. Rocky Jones, Space Ranger—30 m. Willie Wonderful—15 m. Female of the Species—30 m. Lucy Chase, Woman Investigator—30 m. Love Story Theatre—30 m. Confessions Theatre—30 m.
CBS Television Film Sales 485 Madison Ave. New York 22, N. Y. PLaza 5-2000 Fred Mahlstedt, Director	Gene Autry—30 m. Holiday in Paris—30 m. Hollywood on the Line—15 m. Range Rider—30 m. Strange Adventure—15 or 30 m. The Case of Eddie Drake—30 m. The Files of Jeffrey Jones—30 m. Vienna Philharmonic—15 m. World's Immortal Operas—30 m.	Paramount Television Prod. 1501 Broadway New York 36, N. Y. Bryant 9-8700 John Howell	Time for Beany—15 m. strip Wrestling from Hollywood—30 m. or 60 m. Hollywood Reel—15 m.
Consolidated TV Sales Sunset at Van Ness Hollywood 28, Cal. Hollywood 9-6369 Peter M. Robeck, Nat'l Sls Mgr.	The Best Things in Life—15 or 30 m. Jump Jump of Holiday House—15-m. strip The Adventures of Cyclone Malone—15-m. strip The All-American Football Game of the Week—30 m.	Peerless Television Prod. 729 Seventh Ave. New York 19, N. Y. PLaza 7-2765 George Shupert	on request
DuMont Film Department 515 Madison Ave. New York 22, N. Y. Murray Hill 8-2600 Donald A. Stewart, Coordinator	Hy-Lights—15 m. Scotland Yard—30 m. Speed Classics—30 m. Weather Forecast Jingles—30 sec. Jingle Dingle—15 sec. Holiday of Dreams—5 m. In the Fashion Spotlight—5 m. Streamlined Fairy Tales—15 m.	PSI-TV 221 W. 57th St. New York 19 JU 6-4830 Andrew P. Jaeger	68 British features Foodini The Great—30-15 m. American Sports Show—15 m. China Smith—30 m.
DuMont Teletranscription (Same address and phone as above) Bob Woolf, Manager	(Shows available only to DuMont affiliates) Rocky King, Detective—30 m. (lim. availability) Johns Hopkins Science Review—30 m. (sustaining) Pentagon-Washington—30 m. (sustaining) Life Is Worth Living—30 m. (sustaining)	RKO-Pathé, Inc. 625 Madison Ave. New York 22, N. Y. PLaza 9-3600 Edward Evans	Sportreels—10 or 15 m.
Jerry Fairbanks, Inc. 6052 Sunset Blvd. Hollywood, Calif. Hudson 2-1101 George Ellis, Sls. Mgr.	Crusader Rabbit—5-m. strip Front Page Detective—30 m. Going Places with Uncle George—10 m. Hollywood Half Hour—30 m. Hollywood Theatre—30 m. Jackson and Jill—30 m. Paradise Island—15 m. Public Prosecutor—15 m. Ringside with the Rascals—60 m. Television Closeups—5 m.	Screen Gems, Inc. 729 Seventh Ave. New York 19, N. Y. Circle 5-5044 Ralph Colin 1438 N. Gower Hollywood, Cal. Jules Bricken	TV Disc Jockey Tones—3¼ m. Music to Remember—30 m. Hollywood Newsreel—15 m.
Guild Films, Inc. 5746 Sunset Blvd. Hollywood, Cal. 510 Madison Ave. New York 22, N. Y. PLaza 3-4170 Rubin R. Kaufman Nat. V. Donato	The Guild Theatre—30 m. Hello, Darling—15 m. Gallagher's Travels—15 m. Close-Up—15 m. Adventures in Storyland—15 m. Lash of the West—15 m. Guild Sports Library (400 selections)	Simmel-Meservey, Inc. 321 S. Beverly Drive Beverly Hills, Cal. Bradshaw 2-3874 Louis C. Simmel, Pres.	Ghost Towns of the West—15 m.
INS—Telenews 235 E. 45th St. New York 17, N. Y. Murray Hill 7-8800 Robert Reid	Telenews Daily—12 m. Telenews Weekly Review—18 m. This Week in Sports—15 m. All Nations Symphonies—15 m.	Snader Teletext Sales 328 S. Beverly Drive Beverly Hills, Cal. CR 5-1114 N. Y. Office: 229 W. 42nd St. Longacre 4-3971 New York 36, N. Y. E. Johnny Graff	Teletexts Library #1—3½ m. Teletexts Library #2—3½ m. Dick Tracy—30 m. Washington Spotlight—15 m. This is the Story—15 m. Kid Magic—15 m. Dr. Fixum—15 m.
Major TV Productions, Inc. RKO Pathé Studios Culver City, Cal. N. Y. Office: RKO Building New York 26, N. Y. PLaza 7-6990 Maurice Gresham, Gen. Sls. Mgr.	It's a Small World Feature Films Thrilling Bible Dramas	Specialty Television Films 1501 Broadway New York 36, N. Y. L'ongacre 4-5592 Jules B. Weill	Buster Crabbe Show—30 m. Big Game Hunt—30 m. Feature Films
March of Time 369 Lexington Ave. New York 17, N. Y. Judson 6-1212 Frank Shea, Sls. Mgr.	Crusade in the Pacific—30 m. March of Time Through the Years—30 m. Ballet in France—15 m. American Wit & Humor—15 m.	Station Distributors, Inc. 40 E. 51st St. New York 22, N. Y. PLaza 9-4953 Jav Williams	Football This Week—15 m. Tom Tyler—30 m. Roller Derby—30 m. Maggi McNellis—What's Playing—15 m.
Charles Michelson, Inc. 15 W. 47th St. New York 19, N. Y. PLaza 7-0695 Charles Michelson	Capsule Mysteries—5 m. Blackstone, the Magician—15 m. Highlights of Famous Diamonds—1 m.	Sterling Television Co., Inc. 316 W. 57th St. New York 19, N. Y. Judson 6-3750 S. J. Turell	Enchanted Music—30 m. Cafe Continental—15 m. Armchair Adventure—30 m. Handy Andy—15 m. Vienna Choir Boys and the Salzburg Marionettes—30 m. Sports on Parade—15 m. What's the Record—3½ m. Junior Crossroads—15 or 30 m. The Feminine Touch—15 m. King's Crossroads—30 m. Meet the Victim—15 m.
Manogram Pictures Corp. 1560 Broadway New York 19, N. Y. PLaza 7-3070 Lloyd Lind	Alaska—76 m. And So They Were Married—79 m. Betrayed—67 m. China's Little Devils—75 m. Forever Yours—84 m. I Killed That Man—71 m. Klondike Fury—63 m. Lady Let's Dance—85 m. The Unknown Guest—64 m. Federal Bullets—61 m.	Syndicated Television Prod. 1000 Cahuenga Blvd. Hollywood 38, Cal. Maury Gresham	Invitation Playhouse—15 m.
William Marris Agency 1740 Broadway New York 19, N. Y. Judson 6-5100	All types of dramatic shows—15 and 30 m.	TV-Unlimited, Inc. 341 Madison Ave. New York 17, N. Y. MU 3-3881 Herbert Rosen	Vienna Musicals Famous Operas & Operettas Adventures in Stamps Paris Fashion Parade
Motion Pictures for TV 655 Madison Ave. New York 22, N. Y. Templeton 8-2000 Sy Weintraub	Funny Bunnies—5 or 15 m. Ship's Reporter—15 m. strip Superman—30 m. The Clue—15 m. Wrestling Highlights—15 m. Your Beauty Clinic—15 m.	TeeVee Company 445 Park Ave. New York 22, N. Y. PLaza 9-8000 Saul Reiss	Little Theatre—15 m.
Music Corp. of America Syndication Dept. 598 Madison Ave. New York 22, N. Y. PLaza 9-7500 Dave Sutton	Over 200 dramas under your own program title—30 m. (mystery, melodrama, comedy, adventure) Kit Carson—30 m. Man in the Iron Mask—30 m.	J. Walter Thompson Co. 420 Lexington Ave. New York 17, N. Y. Murray Hill 3-2000 Howard Reilly	Foreign Intrigue—30 m.
NBC Film Syndication Div. 30 Rockefeller Plaza New York 20, N. Y. Circle 7-8300 John B. Cran	Dangerous Assignment—30 m. Hopalong Cassidy—60 m. The Daily News Review—7½ m. strip NBC News Review of the Week—12½ m.	20th Century Fox Film Corp. 444 W. 56th St. New York CO 5-3320 Peter Levathes Phil Williams	Crusade in Europe—30 m. Children's Newsreel—15 m.
		United Artists Television 729 Seventh Ave. New York 19, N. Y. Circle 5-6000 J. Mitchell	John Kieran's Kaleidoscope—15 m. Telesports Digest—30 m. Unk & Andy—15 m. The Feminine Angle—15 m. Washington Close-up—15 m. Tele-Disc Jockey—3 m. Clete Roberts World Report—15 m. View the Clue—15 m.

Syndicator Shows available and length (in minutes)

United Press-Movietone

220 E. 42nd St.
New York 17, N. Y.
Murray Hill 2-0400
LeRoy Keller

Newsreels—12-15 m.

United Television Programs

444 Madison Ave.
New York 22, N. Y.
Plaza 3-4620
Aaron Beckwith

Cowboy G-Men—30 m.	Sleepy Joe—30 m.
The Chimps—15 m.	Movie Quick Quiz—15 m.
Hollywood Off-Beat—30 m.	Double Play with Durocher & Day—15 m.
Fashion Previews—15 m.	File Facts—5 m.
Royal Playhouse—30 m.	Worlds of Adventure—15 m.
Rebound—30 m.	Paradox—5 m.
Old American Barn Dance—30 m.	Big Town—30 m.

United World Films

445 Park Ave.
New York 22, N. Y.
Plaza 9-8000
Norman Gluck

Sports Schoiar—15 m.	Going Places—15 m.
Stranger than Fiction—15 m.	Football Extras—5 m.
Headlines on Parade—15 m.	The Fighting Man—30 m.

Vogue-Wright Studios

469 E. Ohio St.
Chicago, Ill.
MOhawk 4-5600
Lloyd C. Nelson

Dr. Fixum Household Hospital—15 m.

Louis Weiss & Co.

655 N. Fairfax Ave.
Los Angeles 36, Cal.
WEbster 5287
Louis Weiss

Craig Kennedy, Criminologist—30 m.
The Thrill of Your Life—30 m.

Woodruff Television Prod.

1022 Forbes St.
Pittsburgh 19, Pa.
Court 1-3757
R. C. Woodruff

The Sportsman's Club—15 m.
Your TV Theatre—30 m.

Ziv Television

488 Madison Ave.
New York 22, N. Y.
Murray Hill 8-4700
Kurt Blomberg

Boston Blackie—30 m.	Yesterday's Newsreel—15 m.
The Cisco Kid—30 m.	The Unexpected—30 m.
Sports Album—5 and 15 m.	The Living Book—30 m.
Story Theatre—30 m.	Walter Lantz Cartoons—10 m.

*Some producers sell their own shows. See producers list in previous section.

ALLIED SERVICES:

Cross-section of firms aiding producers (New York only)

CAMERAS (accessories, sales, rentals, etc.)

Camera Equipment Co., 1600 Broadway, JU 6-1420
Camera Mart, Inc., 70 W. 45th St., MU 7-7490
J. A. Maurer, Inc., 37-01 31st St. (Long Island City), ST 4-4600
National Cine Equipment, Inc., 20 W. 22nd St., OR 5-0677
Ruby Camera Exchange, Inc., 729 7th Ave., CI 5-5640
S.O.S. Cinema Supply Corp., 602 W. 52nd St., PL 7-0440

FILM LABORATORIES

Consolidated Film Industries, Division of Republic Pictures Corp., 1740 Broadway, JU 6-1700
De Luxe Labs., Inc., 850 10th Ave., CI 7-3220
Du Art Film Labs., 245 W. 55th St., PL 7-4580
Filmlab, Inc., 126 W. 46 St., LU 2-2863
Guffanti Film Labs., Inc., 630 9th Ave., CO 5-5530
Mecca Film Labs., Inc., 630 9th Ave., CI 6-5239
Mercury Film Labs., Inc., 723 7th Ave., CI 5-4930
Movielab Film Labs., Inc., 619 W. 54th St., JU 6-0360
Pathé Labs., Inc., 105 E. 106th St., TR 6-1120
Precision Film Labs., Inc., 1600 Broadway, JU 6-2788

MISCELLANEOUS FILM SERVICES (treatment, titling, shipping, storage, etc)

Bonded Film Storage Co., Inc., 630 9th Ave., JU 6-1030
Comprehensive Service Corp., 245 W. 45th St., CO 5-6767
Modern Talking Picture Service, 45 Rockefeller Plaza, JU 6-5530
National Screen Service Corp., 1600 Broadway, CI 6-5700
Peerless Film Processing Corp., 165 W. 40th St., PL 7-3630
Titra Film Labs., Inc., 1600 Broadway, JU 6-2788
Vacuumate Corp., 446 W. 43rd St., LO 4-1336
Video Expediting & Library Service, Inc., 141 E. 44th St., MU 7-0554

**Du Mont Television
Film Sales**

*The Fastest Growing Film
Distributing Organization
In the Entire Country!*

APRIL . . . 3 Sales Reps!

MAY . . . 8 Sales Reps!

JUNE . . . 10 Sales Reps!

JULY . . . 15 Sales Reps!

WE COVER THE COUNTRY
OFFERING:

- High Quality Programs
- Low Cost Programs
- Efficient Service
- Merchandising Tie-ins

**Du Mont Television
Film Sales**

515 Madison Ave., N. Y., MU-8-2600

**professor
yes 'n no**

New type weekly TV film show
series (15 minutes) features:

HOME Audience Participation
LOCAL Sponsorship
REASONABLY Priced
Starring:
BILL CULLEN!

Here is the perfect merchandising show that proves its worth each week through mailed audience responses.

Write or phone for full information and audition print to the producers:

Salley and Love Inc.

3 East 57th Street
New York 22, N. Y. Eldorado 5-1382

FILM TRENDS

(Continued from page 187)

Q. Will Hollywood or New York eventually become the center of TV film operations?

A. Andy Jaeger of Procktor Productions says, "If you utilized all the studios in New York, Hollywood, Rome, Buenos Aires, Berlin, and London, there wouldn't be enough space to make film to meet all needs." Hence both centers will play important roles, each in its own way.

Q. What are some of the top advertising agency men's viewpoints on live vs. film programming?

A. Walter Craig, Benton & Bowles radio-TV vice president, says "There's a certain quality of personal being that comes through in a live performance. Furthermore there's a satisfaction to the viewer in knowing that a show is being done for them right now. That's why a good Broadway play draws capacity audiences at prices ranging up to \$7.20 a seat."

Lewis H. Titterton, Compton's vice president-director of radio-TV, be-

lieves that straight audience participation shows come off best live, but that comedians, drama, and variety shows can best be done on film.

Q. What are some typical examples of sponsors who are placing film programs via spot TV?

A. Here are three representative cases of sponsors who have chosen the spot TV film path, rather than network programming, as their vehicle:

1. Packard Motor Company, after some bitter experiences in both network program quality and in clearing network TV time, has been airing a film program, *Rebound*, in some 19 major markets. These cities—which range from New York to Seattle—are all areas in which Packard's potential for results was highest, based on their past sales records. In 14 of the 19 markets, Packard (via Maxon agency) is on the air on Thursdays, Fridays, and Saturdays. This is important to the motor firm since viewers are reached in time for them to stop at dealers and look over the new models on the weekend.

2. Ballantine, long a pioneer in spot TV programming (primarily using sports), is "national" in the sense that its beer and ale is advertised and sold from coast to coast. However, its heaviest sales and heaviest competition, particularly in ale sales, is in the East. To bolster nearly a dozen Eastern markets, Ballantine bought the slickly-produced *Foreign Intrigue* series, subsidizing production from the beginning. Then, through J. Walter Thompson, the program was placed on a spot basis, often crossing network lines to do it. Some choice slotting has resulted. Sample: At 10:30 p.m. on Thursdays, WNBT, New York. This takes advantage, in somewhat marginal time, of the accumulated "block viewing" to earlier TV mysteries on the same night, such as *T-Men in Action*, *Gangbusters*, and *Martin Kane*. Meanwhile, agency and client have syndicated the show in other markets to other advertisers and are doing much to recoup the show's costs, which average around \$22,000 to \$25,000 for each episode.

3. Kellogg, not long ago, was about to launch a new product, Corn Pops. In the competitive field of breakfast cereals, where proper advertising support and merchandising follow-through is a "must," Kellogg decided that a



Caravel Television

— gives you the exclusive services of a specialized TV department staffed by people who confine their talents to your TV film requirements.

This department works for you through Frank Seaver, vice-president, and Calhoun McKean, executive producer,—

— backed by 30 years of Caravel production know how.

CARAVEL FILMS, INC.

730 Fifth Ave.

Circle 7-6111

keystone in the market-by-market introduction was to be spot program TV.

Accordingly, Kellogg bought a rousing Western series, *Wild Bill Hickok*, produced with the classic Hollywood know-how in the making of "horse operas." The first distribution started on the Pacific Coast, and then moved, in jumps, toward the East. Placing the show through spot channels, Kellogg was able to match closely its TV coverage for the product with the growing distribution.

At latest report, *Wild Bill Hickok* had grown from its single-area start to cover some 50 major TV markets, about 80% of the nation's total TV markets. In almost all cases, Kellogg had good opportunities and plenty of time to pick good TV time slots, occasionally arranging for the spot buy first, and then starting distribution later. In all cases, Kellogg got just the coverage it wanted—no more.

For example of how Kellogg ties in its program and its merchandising, see pictures on page 186 and 187. The Battle Creek firm has turned its packages into audience promotion for the program via pictures of the stars. And, in turn, the packages become point-of-sale reminders to buy for viewers of the show.

4. Van Camp Sea Food Company, for its Chicken of the Sea Brand and White Star Brand Tuna, signed last month for a sizable film campaign featuring a new series of *Hopalong Cassidy* Westerns. The series is being shot now in Hollywood, and will feature Bill Boyd as the famous Hoppy in a tailored-for-TV format of half-hour length.

The big packing company was quick to snap up the series when it was announced by NBC-TV Film Syndication

that a shooting schedule was going to start. *Hopalong Cassidy* has already proved a durable vehicle through the multiple runs and re-runs of old feature-style Westerns in many markets for sponsors ranging from General Foods to local retailers.

Present plans of Van Camp call for the new series to be televised in almost 50% of the nation's leading TV markets, with spot buying being handled by the firm's ad agency, Brisacher, Wheeler. It will be backed heavily with publicity and merchandising drives.

Q. Can spot advertisers with film shows clear time?

A. The Katz Agency, which has been studying the problem closely, says yes—emphatically. They advance the case histories of these advertisers as proof. The Electric Companies Advertising Program sponsors *Electric Theatre* (through N. W. Ayer). They have 33 markets. In 17 of these markets, the broadcasts are on between 8:00 and 10:00 p.m.—local time. In Philadelphia and Wilmington they're on at 6:00 p.m., Sunday. In four markets they start at 11:00 p.m.

Gruen Playhouse has cleared 35 markets on a spot basis. Of the 35 clearances, 28 are between 7:00 and 11:00 p.m. Included are such top markets as Rochester, St. Louis, New Orleans, Seattle, Des Moines, and Boston.

Q. What looms in the future for the feature film rental industry?

A. According to industry estimates the current film rental business runs to about \$20,000,000. But this is small change compared to what seems destined for the future. With hundreds of local stations slated for operation in the next few years, it's certain that feature film showings will play a major role in filling up local station program schedules.

As for supplying the stations with film features, there won't be any difficulty there. Hollywood and British moviemakers can supply increased needs and, independent movie makers like Hal Roach and Edward Small, can sell their products a day after they finish production, unlike West Coast and English products that don't appear on TV screens until they're five to 10 years old.

Q. How do feature film rental organizations determine price?

A. There is no absolute yardstick for determining price and it's pretty much a matter of negotiation between the film renter and the local station. George Shupert, vice president of Peerless Television Productions, says price is determined by these factors: (1) station's card rate (2) number of sets in station's coverage area, (3) number of stations in the area. Most important: the renting firm's knowledge of a particular market. For example, although Philadelphia ranks among the first five in number of receivers, the prices to be gotten there aren't as high as in other markets that are further away from network lines.

Peerless rents 26 features in a block—none individually—and the rental rate is determined in addition to the factors mentioned above, by frequency of film run—one run in six months, two or four runs a year, etc.

Arche Mayers, president of Unity Television Corporation, echoes Shupert's sentiments. The future of the business promises to be "terrific." Price determining factors, he adds, are "quality of films, whether they're first

CALL US

for good, low cost

TV SHOWS

1. We'll build *your own* show, showcasing children from *your own* community, produced in your own studio. Ideal for local or regional sponsorship.

2. TV FILMS $\frac{1}{4}$ and $\frac{1}{2}$ hour — "Paris Fashion Parade" . . . "Vienna Musicals" . . . "Famous Operas and Operettas" . . . Superb technical quality.

3. HARMONIC LIBRARY — mood and bridge music recorded by full-sized orchestras. A-k for catalogue and details.

TV - UNLIMITED, Inc.

341 Madison Ave., New York 17
MU 3-3881

LAWRENCE F. SHERMAN, JR.

Motion Picture Editorial Service

- TELEVISION
- COMMERCIAL
- THEATRICAL

630 Ninth Avenue
New York 36, N. Y.
LUxemburg 2-2988



Precision Now Offers Unmatched Facilities For 16mm Processing!

Here at Precision, we are constantly revising our film processing technique; utilizing new engineering principles and new machinery which enable us to offer 16mm producers the finest processing service they will be able to find *anywhere*.

Here are some of the new types of equipment that make Precision a leader among film processing laboratories:

New 16mm Developing Machines automatically operated—Maurer-designed to handle the complete range of 16mm work—negative or positive promptly and efficiently.

Automatic Temperature and Air Control built to a Maurer design. Rigidly maintain every technical condition necessary to the finest 16mm processing.

Electrically Heated and Controlled Drying Cabinets on each new developing machine turn out high quality film, waxed and ready for immediate projection.

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

New Electronic Printer: For the reproduction of magnetic sound to 16mm either independently or in combination with picture prints.

New Control Strip Printers operate without notching original—produce fades and dissolves from A & B rolls—incorporate filter changes between scenes.



run in that particular area, or whether there exists a shortage of film in a certain given area."

"As for film purchases," says Mayers, "that, too, is a matter of negotiation between ourselves and motion picture producers." ★★★

MEN, MONEY, MOTIVES

(Continued from page 12)

under-statement asks the question: "How do you budget for advertising (in the U.S.A.) and invest in market research (of the U.S.A.) if you see every likelihood of losing your investment?"

* * *

A second speaker at the Advertising Federation convention also took up the tariff threat. Perle Mesta, our American Minister to Luxembourg, was considerably blunter than Sir Miles. "We talk about the beauties of free enterprise. And then we put shackles on theirs. This is hurting us overseas, and I don't think it is doing us any good at home. . . . It is a situation which the Soviets are quick to exploit."

* * *

Advertising itself tends to be an international industry. There are American admen colonized in numbers in London, Paris, Bonn, Mexico City, and other foreign capitals. British advertising brains are directly employed in New York, and we don't just mean at Hewitt, Ogilvy, Benson & Mather. Advertising and advertising men would appear to have everything to gain from the maximum of freedom in export-import terms. They have very little to gain from tariff-erected home market monopolies. It is not necessary to name names. Suffice that companies that kill competition by political string-pulling are not notable for meeting competition, or needing to, by advertising.

* * *

Already American television has spilled across international boundaries into Canada and Mexico. Radio has a lively export market (admittedly set back a lot by the war and the Communist upheaval in Asia), but still the fact is well established that radio programs are exportable and importable commodities. Let's fight for open doors, not closed doors. That way it's nicer for more people, and for democracy. ★★★



There is always a most efficient way to do a job . . .



For your SELLING job in this top U. S. market use WTIC . . .

because

WTIC DOMINATES
THE PROSPEROUS SOUTHERN
NEW ENGLAND MARKET

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

In preparing this tabulation on time costs for 20-second film spots for members, the Association of National Advertisers selected that time segment

as type most commonly used by national advertisers, and Class "A" because the ANA's radio-TV committee felt advertisers were most interested in

ANA Study of TV time cost-per-1,000 sets

City	Station Call Letters	Estimated TV Sets in Station Area		MAXIMUM 20-Sec. Class A Film Rate				MINIMUM 20-Sec. Class A Film Rate					
				Jan. 1, 1951		Jan. 1, 1952		Jan. 1, 1951		Jan. 1, 1952			
				Per Spot ^a	Per M Sets	Per Spot	Per M Sets	Per Spot	Per M Sets	Per Spot ^c	Per M Sets		
Seven Station Cities -													
New York	WNBT	2,050,000	2,800,000	\$500.00	\$.24	\$775.00	\$.28	\$500.00	\$.24	\$775.00	\$.28		
	WCBS-TV			525.00	.26	775.00	.28	473.81	.23	699.43	.25		
	WJZ-TV			425.00	.21	550.00	.20	340.00	.17	440.00	.16		
	WABD			350.00	.17	425.00	.15	262.50	.13	318.75	.11		
	WOR-TV			200.00	.10	200.00	.07	150.00	.07	150.00	.05		
	WPIX			185.00	.09	200.00	.07	148.00	.07	140.00	.05		
	WATV			130.00	.06	130.00	.05	99.45	.05	110.50	.04		
Los Angeles	KNXT ^a	801,000	1,090,000	80.00	.10	300.00	.28	64.00	.08	270.75	.25		
	KTLA			165.00	.21	230.00	.21	132.00	.16	184.00	.17		
	KECA-TV			150.00	.19	220.00	.20	120.00	.15	176.00	.16		
	KNBH			165.00	.21	200.00	.18	165.00	.21	200.00	.18		
	KTTV			150.00	.19	180.00	.17	127.50	.16	153.00	.14		
	KLAC-TV			82.50	.10	115.00	.11	64.00	.08	89.25	.08		
	KHJ-TV ^b			135.00	.17	90.00	.08	101.25	.13	67.50	.06		
Four Station Cities -													
Chicago	WBKB	830,000	1,090,000	200.00	.24	325.00	.30	160.00	.19	260.00	.24		
	WNBQ			200.00	.24	300.00	.28	200.00	.24	300.00	.28		
	WENR-TV			175.00	.21	300.00	.28	140.00	.17	240.00	.22		
	WGN-TV			150.00	.18	200.00	.18	112.50	.14	150.00	.14		
Washington	WNBW	220,000	324,000	100.00	.45	120.00	.37	100.00	.45	120.00	.37		
	WTOP-TV			100.00	.45	120.00	.37	72.00	.33	97.20	.30		
	WMAL-TV			90.00	.41	120.00	.37	67.50	.31	90.00	.28		
	WTTG			90.00	.41	100.00	.31	67.50	.31	100.00	.31		
Three Station Cities -													
Philadelphia	WCAU-TV	750,000	1,001,000	150.00	.20	300.00	.30	135.00	.18	270.00	.27		
	WPTZ			150.00	.20	300.00	.30	135.00	.18	270.00	.27		
	WFIL-TV			150.00	.20	250.00	.25	135.00	.18	225.00	.22		
Detroit	WJBK-TV	405,000	604,000	\$190.00	\$.47	\$200.00	\$.33	\$142.50	\$.35	\$150.00	\$.25		
	WWJ-TV			200.00	.49	200.00	.33	150.00	.37	150.00	.25		
	WXYZ-TV			150.00	.37	200.00	.33	105.00	.26	140.00	.23		
Cleveland	WEWS	396,000	568,000	125.00	.32	165.00	.29	106.25	.27	145.00	.26		
	WXEL			125.00	.32	160.00	.28	87.50	.22	112.00	.20		
	WNBK			120.00	.30	150.00	.26	120.00	.30	150.00	.26		
Baltimore	WMAR-TV	265,000	358,000	100.00	.38	150.00	.42	75.00	.28	112.50	.31		
	WBAL-TV			100.00	.38	125.00	.35	75.00	.28	93.75	.26		
	WAAM			95.00	.36	113.75	.32	71.25	.27	85.25	.24		
San Francisco	KGO-TV	143,000	315,000	55.00	.38	120.00	.38	44.00	.31	96.00	.30		
	KPIX			75.00	.52	120.00	.38	75.00	.52	96.00	.30		
	KRON-TV			80.00	.56	120.00	.38	64.00	.45	96.00	.30		
Cincinnati	WCPO-TV	220,000	305,000	75.00	.34	135.00	.44	52.50	.24	114.75	.38		
	WKRC-TV			75.00	.34	130.00	.43	52.50	.24	91.00	.30		
	WLW-T			70.00	.32	125.00	.41	63.00	.29	112.50	.37		
Columbus	WRNS-TV	120,000	191,000	100.00	.83	125.00	.65	80.00	.67	87.50	.46		
	WLW-C			50.00	.42	100.00	.52	45.00	.38	90.00	.47		
	WTVN			100.00	.83	100.00	.52	70.00	.58	70.00	.37		
Atlanta	WAGA-TV	86,200	152,000	80.00	.93	104.00	.68	60.00	.70	72.80	.48		
	WSB-TV			40.00	.46	78.00	.51	30.00	.35	54.60	.36		
	WLTV			--	--	60.00	.39	--	--	48.00	.32		
Dallas-Ft. Worth	WBAP-TV	100,600	149,000	45.00	.45	80.00	.54	33.75	.34	60.00	.40		
	WFAA-TV			45.00	.45	80.00	.54	33.75	.34	60.00	.40		
	KRLD-TV			45.00	.45	80.00	.54	33.75	.34	60.00	.40		
Two Station Cities -													
Boston	WBZ-TV	642,000	848,000	125.00	.19	250.00	.29	100.00	.16	200.00	.24		
	WNAC-TV			150.00	.23	250.00	.29	120.00	.19	200.00	.24		
Minn.-St. Paul	KSTP-TV	217,000	302,000	\$130.00	\$.60	\$180.00	\$.60	\$110.50	\$.51	\$153.00	\$.51		
	WTCN-TV			130.00	.60	160.00	.53	110.50	.51	136.00	.45		
Dayton	WHIO-TV	107,000	170,000	50.00	.47	125.00	.74	37.50	.35	85.00	.50		
	WLW-D			50.00	.47	100.00	.59	45.00	.42	90.00	.53		
Syracuse	WHEN	95,100	160,000	80.00	.84	110.00	.69	60.00	.63	82.50	.52		
	WSYR-TV			77.00	.81	77.00	.48	53.90	.57	53.90	.34		
Louisville	WHAS-TV	73,300	122,000	65.00	.89	100.00	.82	53.00	.71	80.00	.66		
	WAVE-TV			60.00	.82	90.00	.74	48.00	.65	72.00	.59		
Omaha	KMTV	55,800	112,000	70.00	1.25	80.00	.71	56.00	1.00	64.00	.57		
	WOW-TV			70.00	1.25	80.00	.71	52.50	.94	60.00	.54		

that classification. Potential circulation was used because, among other things, comparable data on delivered circulation was not uniformly available

for all stations. Set figures are from NBC TV network data charts and the rate information from "Television Advertising Rate & Data."

or 20-second Class "A" film commercials

City	Station Call Letters	Estimated TV Sets in Station Area		MAXIMUM 20-Sec. Class A Film Rate				MINIMUM 20-Sec. Class A Film Rate			
		Jan. 1 '51	Jan. 1 '52	Jan. 1, 1951		Jan. 1, 1952		Jan. 1, 1951		Jan. 1, 1952	
				Per Spot ^o	Per M Sets	Per Spot ^o	Per M Sets	Per Spot ^o	Per M Sets	Per Spot ^o	Per M Sets
Birmingham	WAFM-TV	37,000	88,300	50.00	1.35	50.00	.57	42.50	1.15	42.50	.48
	WBRC-TV			37.50	1.01	50.00	.57	31.80	.86	42.50	.48
Davenport-Rock Is. - Moline	WHBF-TV	38,500	85,100	35.00	.91	60.00	.71	26.25	.68	45.00	.53
	WOC-TV			50.00	1.30	60.00	.71	37.50	.97	45.00	.53
Salt Lake City	KDYL-TV	36,400	70,200	40.00	1.10	50.00	.71	30.00	.82	37.50	.53
	KSL-TV			40.00	1.10	48.00	.68	34.00	.93	40.80	.58
San Antonio	WOAI-TV	37,200	63,400	45.00	1.21	70.00	1.10	36.00	.97	56.00	.88
	KEYL			35.00	.94	65.00	1.03	29.75	.80	52.00	.82
One Station Cities -											
St. Louis	KSD-TV	239,000	363,000	130.00	.54	175.00	.48	97.50	.41	131.25	.36
Pittsburgh	WDTV	212,000	358,000	80.00	.38	100.00	.28	64.00	.30	80.00	.22
Milwaukee	WTMJ-TV	202,000	306,000	100.00	.50	150.00	.49	100.00	.50	150.00	.49
Buffalo	WBEN-TV	171,000	248,000	\$ 82.50	\$.48	\$115.50	\$.47	\$82.50	\$.48	\$115.50	\$.47
New Haven	WNHC-TV	130,000	224,000	120.00	.92	132.00	.59	90.00	.69	99.00	.44
Schenectady	WRGB	133,000	194,000	100.00	.75	100.00	.52	80.00	.60	80.00	.41
Providence	WJAR-TV	120,000	191,000	50.00	.42	115.00	.60	40.00	.33	92.00	.48
Indianapolis	WFBM-TV	88,900	188,000	60.00	.67	100.00	.53	45.00	.51	75.00	.40
Kansas City	WDAF-TV	93,200	181,000	80.00	.86	110.00	.61	72.00	.77	110.00	.61
Toledo	WSPD-TV	75,000	148,000	80.00	1.07	100.00	.68	60.00	.80	75.00	.51
Johnstown	WJAC-TV	61,300	133,000	60.00	.98	80.00	.60	45.00	.73	60.00	.45
Lancaster	WGAL-TV	76,500	131,000	60.00	.78	90.00	.69	40.00	.52	67.50	.52
Rochester	WHAM-TV	70,100	125,000	80.00	1.14	120.00	.96	68.00	.97	96.00	.77
Seattle	KING-TV	63,100	125,000	55.00	.87	100.00	.80	43.00	.68	82.00	.66
Charlotte	WBTV	50,400	117,000	50.00	.99	100.00	.85	42.50	.84	80.00	.68
Houston	KPRC-TV	59,300	116,000	48.00	.81	80.00	.69	38.40	.65	68.00	.59
Memphis	WMCT	70,100	115,000	75.00	1.07	105.00	.91	56.25	.80	78.75	.68
San Diego	KFMB-TV	76,000	112,000	50.00	.66	80.00	.71	37.50	.49	60.00	.54
Richmond	WTVR	57,100	105,000	60.00	1.05	90.00	.86	54.00	.95	81.00	.77
Norfolk	WTAR-TV	50,500	97,600	75.00	1.49	90.00	.92	56.25	1.11	67.50	.69
Oklahoma City	WKY-TV	68,000	92,300	80.00	1.18	100.00	1.08	60.00	.88	75.00	.81
Wilmington	WDEL-TV	53,600	90,000	\$ 60.00	\$1.12	\$ 80.00	\$.89	\$ 40.00	\$.75	\$ 60.00	\$.67
Miami	WTVJ	50,000	82,000	65.00	1.30	110.00	1.34	50.00	1.00	85.00	1.04
Grand Rapids	WOOD-TV	70,000	81,000	65.00	.93	100.00	1.23	52.00	.74	75.00	.93
Lansing	WJIM-TV	40,000	80,000	40.00	1.00	60.00	.75	32.00	.80	48.00	.60
New Orleans	WDSU-TV	47,200	78,400	50.00	1.06	65.00	.83	41.25	.87	53.63	.68
Tulsa	KOTV	58,200	77,500	30.00	.52	100.00	1.29	27.00	.46	85.00	1.10
Ames	WOI-TV	33,700	76,000	25.00	.74	80.00	1.05	18.75	.56	60.00	.79
Greensboro	WFMY-TV	42,000	76,000	50.00	1.19	65.00	.86	40.00	.95	52.00	.68
Kalamazoo	WKZO-TV	31,100	69,000	40.00	1.29	90.00	1.30	30.00	.96	67.50	.98
Huntington	WSAZ-TV	32,500	66,000	36.00	1.11	72.00	1.09	27.00	.83	54.00	.82
Utica	WKTV	33,000	64,000	24.00	.73	65.00	1.02	19.20	.58	61.00	.95
Erie	WICU	40,100	58,900	65.00	1.62	90.00	1.53	55.25	1.38	90.00	1.53
Nashville	WSM-TV	23,000	54,800	30.00	1.30	50.00	.91	24.00	1.04	40.00	.73
Jacksonville	WMBR-TV	26,000	52,000	40.00	1.54	50.00	.96	30.00	1.15	37.50	.72
Binghamton	WNBF-TV	31,300	50,200	30.00	.96	60.00	1.20	24.00	.77	48.00	.96
Phoenix	KPHO-TV	25,100	39,000	40.00	1.59	60.00	1.54	34.00	1.35	45.00	1.15
Bloomington	WTTV	13,100	21,000	22.00	1.68	30.00	1.42	16.00	1.22	22.50	1.07
Albuquerque	KOB-TV	7,000	13,000	20.00	2.86	20.00	1.54	14.00	2.00	14.00	1.08



Mr. Sponsor asks...

What major problems do you foresee for radio-TV advertisers this fall?

Roland P. Campbell

Vice President in Charge of Advertising
Andrew Jergens Company
Cincinnati

The picked panel answers Mr. Campbell



Mr. Keyes

It seems to us that the primary problem confronting advertisers using television and radio today is how to justify the mounting costs tomorrow. Our clients are taking second looks at the rate of the cost climb. Presumably, in the fall, time and production costs in television, at least, will have climbed even higher. The advertising agent will have to justify to his client—and the client to himself—the increased expense involved in reaching markets with this media. This will call for more research and sales analysis to determine the dimensions of the viewing audience and its viewing habits.

One of our clients, Revere Copper and Brass Incorporated, faced this cost problem early this spring and solved it only by increasing their television appropriation. Revere has sponsored *Meet the Press*, the news panel show, for just over two years. The show is generally regarded as the tops in its field and as a network (NBC) production has gained national attention. Time costs have doubled since Revere undertook sponsorship and program costs, while relatively low, have gone up commensurately.

Faced with the problem of mounting costs, Revere and the agency had to

reevaluate the show to determine its worth as a means of reaching the public with the Revere product story. Briefly, we all took a hard look and decided that in this, a Presidential election year, the increased time costs would be more than justified. We think it obvious that *Meet the Press* would build its audience during the campaign year. We felt thus, that Revere would not only be able to increase its "hard selling" efforts on behalf of its cooking utensil line, but the company itself would gain much added prestige to be identified as the sponsor of this top public service program at such an important time.

Increasing an appropriation is a pleasant, but by no means the satisfactory, way of meeting such a problem. We propose to take a hard second look at it at the end of the year. We may find that it is necessary to return to radio which still has appeal and which, with regional networks and joint participation deals, may be very attractive indeed in 1953.

STANLEY J. KEYES, JR.
Executive vice president
St. Georges & Keyes, Inc.
New York



Mr. Mahoney

The basic problem is an old one that is reappearing once more in all types of business — how to sell more effectively than competition! Sound, aggressive leadership from the top down must be the

keynote of the fall operation. No softies or plain ordertakers have any place in this program. Everyone associated with radio or television advertising has to sell. Management must set definite goals and sell their own organizations on these plans before anyone else—client or agency—can be sold.

Constant realization that the race still goes to the swiftest. Initiative, daring, and intelligence will be the tools of the successful. In our type of competitive, result-minded economy, some groups will succeed, while others fall back. New innovations, gimmicks, merchandising tie-ups, service to the community, benefits to the advertisers—some *tangible* selling advantages must be exploited. Complacency or fear of mistakes—both breed the same malady—stagnation.

This is a dollar-and-cents business. Theories, generalities, and fondly remembered success stories of the "good old days" are out. Advertising costs dollars, and air advertising should produce sales dollars. I believe it does, but I think it can be more fully demonstrated. Coverage maps, ratings, and rates are very important; but we do not need reps or stations primarily to give us that information. Tell us how other advertisers are getting more out of their dollar; show us how we can effectively promote radio or television advertising as a selling force to our clients.

Sell with ideas and constructive imagination, but sell . . . sell . . . sell. The smart salesmen and merchandisers will draw the aces and win the pot.

DAVID J. MAHONEY
President
David J. Mahoney, Inc.
New York



Mr. Hilton

The problem our clients and other advertisers are experiencing this fall with respect to television are all related to the single word *cost*. It will be a resourceful agency and advertising manager who is

able to steer a modest budget advertiser into television this fall.

To sidestep the high cost of this medium, our clients this fall will be using Class C time spots; participations on daytime shows with the principal delivering the commercial; inexpensive audience participation in quiz shows; alternate-week sponsorship.

PETER HILTON
President
Hilton & Riggio
New York



Mr. Blauhut

The problem, as I see it, for current radio and television advertisers is more acute than ever. We all know that TV costs are still spiralling . . . at the same time that radio costs are decreasing.

To decide arbitrarily that one media is more profitable than another in the terms of "cost-per-sale" is practically an impossibility. At what cost point can we say that radio is better than TV (or vice versa)?

The big problem that's still with us is, of course, "where does the small advertiser fit into the national TV picture?" You might say they fit in those programs that are sold on a participating basis or alternate week basis. But the small advertiser needs constant product identification more so than the big national accounts that have immediate acceptance. The local or small budget advertiser in many cases is given a rough shuffle—and this will continue so long as the dollar sign is the guide to media buying and programing.

DON BLAUHUT
Radio-TV Director
Emil Mogul Company
New York

Easy PICKINS IN THE COTTON FIELD!



- Yes... "pickins" can be easy and profitable in New Orleans, if you select WDSU for the job. Recently, a large department store* tested their advertising of a cotton piece goods sale. In the test, they used an equal expenditure for: radio spots on WDSU; and advertising in a competing medium.
- Advertising Research Bureau, Inc. conducted an impartial survey among customers who swarmed into the store. Results showed that 37.8% had heard the sale news on WDSU! Only 19.3% had seen the advertising in the other medium.
- In total dollars spent, WDSU's radio customers accounted for 40% of the sales, while the other medium's customers accounted for only 18.8% of the sales.
- Dollar for dollar, WDSU proved a far more profitable medium in both attracting customers and influencing them to buy. In whatever "field" your sales problem lies, WDSU can deliver effective and profitable results in the "Billion Dollar New Orleans Market"!

*(Name and details on request)

• Write, Wire,
or Phone Your
JOHN BLAIR Man!



Research

Q. Does the "rating muddle" still exist in radio and TV research?

A. Yes it does, and the situation isn't getting any better. Networks and stations still have "favorite" rating ser-

vices, usually the one which shows them consistently in the best possible light. Agencies, trying to find an impartial middle path, and because certain national rating services (see chart below) do not provide local rating figures, usually subscribe to several. Clients, too, try bravely to plow

through the reports of several services. When they conflict, as they often do, the "rating muddle" begins.

No single rating and audience measurement service is "perfect." They all have strong points—speed, socio-economic samples, audience compositions, etc.—which another service may

Four basic radio and TV research techniques and their weaknesses (fall 1952)

TECHNIQUE	SERVICE	AUDIENCE, RATINGS DATA	SAMPLE	WEAKNESSES
1. Meter A. C. Nielsen, Chicago and New York	National radio ratings; national TV ratings—both projectable to total radio/TV homes in U.S. Local radio and TV ratings in some key areas.	Share, average, total audience; "Nielsen Rating" (measures audience for six minutes or more of program); cumulative, minute-by-minute, flow of audience; other analytical data	Fixed; electronic meters on about 1,500 radio, 580 TV sets (TV sample now being enlarged in proportion to growth of TV); samples selected according to socio-economic relation to rest of U.S.	Lack of speed; high cost; measures whole-family listening, rather than individual members of family; no audience compositions
2. Phone coincidental (a) C. E. Hooper, New York	Radio audience for 100 cities; TV audience for 40 cities; radio-television comparisons for 64 cities	Share of audience; average audience; audience composition	In radio, random; at least 480 phone calls per city during evening half-hour; 600 for daytime 15-min. show. In TV, fixed home base; at least 600 phone calls per city	Does not sample before 8:00 a.m. or after 11:00 p.m.; restricted to phone owners; does not reach rural listenership; does not reach all listening within home or out of home. (Hooper gives ratings as early as 6:00 a.m. on a "computed coincidental" basis)
(b) Trendex, New York	National radio audience ratings based on 20 cities in which TV penetration equal to TV penetration nationally; TV ratings in 20 of largest interconnected cities	Average audience; share of audience; audience composition; sponsor identification	In radio, random, with at least 1,000 homes in each city phoned. In TV, home base, 500 homes phoned	
(c) Robert S. Coulan, Kansas City	Radio and TV audience ratings in any area upon request	Share of audience; average audience	Random sample	
3. Diary (a) Videodex, Chicago, New York	Quantitative and qualitative TV audience ratings representative of all TV areas (63 cities included in surveys)	Total audience; audience composition; qualitative reactions to programs and commercials; description of socio-economic characteristics of each home	Tabulation of 9,200 homes, rotated four times a year; diaries kept for one week of each month	Measurement restricted to seven days' listening or viewing, per month; presence of diary claimed to affect listening habits; human falterings of memory when recording; returned diaries are not always representative of U.S. as a whole
(b) American Research Bureau, Washington, D. C.	Radio ratings for Washington, D. C.; TV ratings representative of all TV areas and for six individual cities	Total TV audience; TV audience composition; TV ratings	Random; new sample group each month; diaries kept one week each month	
(c) Tele-Que, Los Angeles	Television audience ratings in Los Angeles	Total audience; audience composition	Random; new sample group each month; diaries kept one week each month	
4. Aided recall interview The Pulse, New York	Radio audience ratings in 73 markets coast to coast; radio/TV comparisons in 39 markets	Total audience; share of audience; audience composition; out-of-home radio data	Modified area; personal interviews in which respondent is asked to recall his listening during a span of four or five hours with aid of program roster	Human faltering of memory; claimed tendency of respondent to exaggerate listening according to how question is asked; fails to reach listeners in rural areas

WORTH WAITING FOR...

Standard's 1952 Study of Station Audiences is on the way. Tabulations are now in progress. Millions of punched cards and thousands of hours of tabulating machine time are necessary to produce reports for every station in the country.

Agencies and Advertisers can obtain the reports on our subscribers—either from us or from them—for the asking. The Study was done by broadcasters for the time buyer.

You can expect the same sort of complete and reliable information that you received from BMB. Figures on every station (AM, FM and TV). Figures for every county (some of the counties split for your convenience). Figures for each of about 1700 separately reported cities. This detail produces the flexibility you need for making your coverage patterns and relating them to distribution requirements.

All you need do is to ask stations to provide you with their reports. The data for non-subscribing stations will not be available to agencies or advertisers until the stations have subscribed.

Although this is our first nation-wide coverage Study, it is the third one that has been conducted in keeping with specifications established by the industry for coverage measurements. This comparability—going back to 1946—definitely makes our reports

WORTH WAITING FOR!

STANDARD | **AUDIT AND MEASUREMENT SERVICES, INC.**

89 BROAD STREET • NEW YORK 4, N. Y.
WHITEHALL 3-8390

lack by its very nature.

For instance, Nielsen gives radio and TV ratings which are based on a sample and method that insures them of being "representative" of U.S. listening and viewing habits; but, the Nielsen firm only gives local ratings in a few areas. Hooper, on the other hand, gives local ratings; but his random phone sample is not "representative" of either the locality or the U.S. as a whole. Pulse is more "representative" than Hooper, less so than Nielsen; but Pulse gives audience composition figures where Nielsen does not. Diary methods, like ARB, furnish Nielsen-like data, including audience compositions, and go beyond Hooper and Pulse in this respect; but they do not furnish the minute-by-minute data that Nielsen provides. And so on, and on.

It's interesting to note that the Advertising Research Foundation, impartial offshoot of the ANA and the 4-A's, has put the whole question of ratings

and radio-TV research high on the agenda as a serious problem to investigate. The ARF findings and recommendations may help to clear up this classic "muddle."

Radio station owners, and radio networks to some extent, have been voicing their own complaints about the "rating muddle." Most of them feel that the confusion does nothing to further radio's prestige, and that the conflicting ratings make all radio research and radio values look dubious.

What Victor A. Sholis, v.p. and director of Louisville's WHAS, told a group of CBS affiliate executives just a few weeks ago is typical. Said Sholis:

"While we hold the line on the rate card, let's make the effort and investment to find out—for the first time—the true value of radio as an advertising medium. Its true value in terms of impact and results. Its true value today in relation to other advertising media.

"It's ironic and tragic that after 30 years we still don't really know what radio is worth. And, remember, we're the advertising medium that has been researched to the hilt. We've misused the research we've had, and have yet to get the research we need."

Q. Which research firms give qualitative information (the "why's and wherefores") about radio and TV, and what does their service consist of?

A. The following quartet of research firms are specialists in qualitative radio and TV research. Here's an outline of who they are, and what they do:

1. *Advertest Research*, 133 Albany Street, New Brunswick, N. J.

(a) Monthly reports are issued, titled "The Television Audience Today." These cover a wide range of topics, from the effects of length of set ownership on TV viewing to the effect-

IN
NORTHERN
CALIFORNIA
THE
BIG TEN
IS
COVERED
BY
KYA

Pulse Inc. May through October 1951
Shows KYA Leading All
8 Bay Area Independents

KYA
PRIMARY COVERAGE
10 MIL/V
2 MIL/V
1/2 MIL/V

SPORTS
FIRST
MUSIC
NITE and DAY
IT'S
KYA
SAN FRANCISCO

SCALE IN MILES
0 10 20 30 40 50 60 70 80

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HAGSTROM COMPANY
19 COMMERCIAL ART - EXECUTIVE - PHOTOGRAPHY
30 9814V STREET - NEW YORK CITY

Represented Nationally by Geo. P. Hollingbery Co.

The
BIG TEN
2,711,374
PEOPLE
"PLUS"

1950 U.S. Bureau of Census
Estimated Population

- (1) San Francisco Co. 760,381
- (2) Alameda Co. 734,740
- (3) San Mateo Co. 234,030
- (4) Santa Clara Co. 288,852
- (5) Santa Cruz Co. 65,920
- (6) Contra Costa Co. 297,400
- (7) Solano Co. 102,174
- (8) Napa Co. 40,453
- (9) Sonoma Co. 102,685
- (10) Marin Co. 84,735

IN KYA'S PRIMARY
COVERAGE

tiveness of alternate-week TV programming. The interviews are done among a fixed, socio-economic panel of some 750 families in the New York Metropolitan area.

(b) Special qualitative and quantitative studies of TV programming, remembrance of commercials and the like are done to order, as are special radio and market research studies. Interviews can be adjusted to give results which are roughly representative of the U.S. in miniature, despite being confined to the New York area.

2. *Advertising Research Bureau, Inc.*, 705 Central Bldg., Seattle, Wash.

(a) Irregular, by-arrangement studies of spot radio to compare the sales effectiveness of radio, newspaper, and other advertising at the retail level. How it works: a retail store spends the same amount in radio and other media to push the same product. Then, ARBI interviewers in stores find out which medium brought in how many customers, and what they bought. Results of a series of ARBI studies covering use of radio by Sears, Roebuck are covered in the Spot Radio section of this issue.

3. *Schwerin Research Corp.*, 2 West 46th St., N.Y.C.

(a) Audience tests of radio and TV programs and commercials on a special "captive audience" in a small New York theater. Results show a minute-by-minute line of "like" and "dislike", and later analysis and post-session question periods go far in revealing why the audience reacted as it did. This data can be related, incidentally, to Nielsen minute-by-minute rating profiles, to determine (1) whether a program is holding its audience, and (2) if not, why the audience is lost.

(b) Separate tests of sponsor identification, product acceptance, socio-economic composition of the audience for a program, and related marketing problems.

(c) Tests similar to (a) to determine, in advance, the audience reaction to audition platters of radio programs, or to TV "pilot" films or kinescopes.

4. *Daniel Starch & Staff*, 420 Lexington Avenue, N.Y.; 101 E. Ontario, Chi.

(a) Regular reports, usually monthly, on TV commercials, showing audience reaction, brand acceptance and other factors.

(b) Special pre-TV analyses of projected TV commercials, by using artwork storyboards, and copy.

Q. What are the main trends today in radio and TV research?

A. Here is what SPONSOR learned in a series of interviews with executives of the leading independent research firms and radio-TV networks:

1. *Radio*—With radio advertisers being cautious in their spending today, because of the inroads of TV and general hikes in media costs, radio has

entered an era of "specialized" research on both its audience and its dollar results.

Typical of such research is the measurement of auto radio listening, largest single-out-of-home factor, by Hooper, and by Pulse for the Broadcast Advertising Bureau. Pulse, too, has expanded its out-of-home ratings because both stations and clients are clamoring for more data in this field.

Radio's results are being measured increasingly. The ARBI studies are growing in scope and acceptance, and are setting a formula that will be fol-



148 MILLION MEALS

Every year, the big, hungry Kansas farm families eat 148 million meals. The best way to put your product on their table is to use WIBW — the station that these families listen to most.*

*Kansas Radio Audience 1951

WIBW

Serving and Selling

"THE MAGIC CIRCLE"

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



lowed in many areas of the country to determine radio's pull against other media, and in checking radio's actual sales power. The American Research Bureau, for ABC and in some upcoming studies of its own, is checking on "presence of product" in matched samples of listeners and non-listeners, to show how effective is the sales power of network programs.

2. *Television*—Like radio, the trend is toward more research in TV as well. Agencies and clients want more frequent reports on TV, larger and better samples. With more stations due on the air in the coming months, admen feel that accurate data will be needed to show what effect the new stations are having on the audiences of the older outlets.

SPONSOR learned that one advertiser, for instance, has commissioned a research study to discover the percentage of the TV audience that is "audio-only." That's right, "audio-only." It seems that this advertiser has learned that TV viewers, particularly when they have had their set for a while, often have a tendency to turn it on, like a radio, and listen to it while

doing something else, occasionally glancing at the picture tube. At the same time, there are people whose attention wanders during commercials, and who miss main points that are presented on a purely visual basis.

Q. Is there likely to be a "coverage muddle" as well?

A. Just as there are confusing rating services, the radio-TV industry is currently having its "circulation" charted by two different companies—Nielsen Coverage Service (more or less sponsored by NBC) and Standard Audience Measurement (under the aegis of CBS, more or less).

Briefly, the Nielsen Coverage Service will provide radio and TV coverage data for stations and networks on a national basis and on a market-by-market basis, adding to it other socio-economic and listening/viewing factors. Source for the data will be the Nielsen Audimeters and personal interviews.

The Standard Audience Measurement provides roughly similar data, but acquires it through a mail ballot, as did its predecessor, BMB.

Q. Which research organizations give quantitative information?

A. The following eight research firms are specialists in the field of quantitative audience measurement in radio and TV:

1. *American Research Bureau*, National Press Bldg., Washington, D. C.

(a) Monthly TV rating as "national" figures, based on diary reports placed in cross-section of U.S. homes. These show audience size for each show, audience composition, viewers per set, viewing by length of set ownership, radio vs. TV, and other data.

(b) Nielsen-type radio data for the city of Washington, D. C., issued monthly.

(c) Monthly TV "City Reports" for New York, Philadelphia and Chicago. Similar reports issued quarterly for Cleveland, Washington, and Baltimore.

2. *Robert S. Conlan & Associates*, 1703 Wyandotte St., Kansas City.

(a) Special individual city reports by arrangement. Radio ratings collected via concentrated one-week telephone coincidental survey.

(b) Special "Area Surveys" by arrangement.



"Here's Cherry"

5:00 to 9:00 A.M.
Monday thru Saturday

American Safety Razor Company's **SILVER STAR BLADES** Mon., Wed., Fri., 7:15-7:30 A.M. is the most recent addition to "Here's Cherry" show. **CHERRY** is picking ripe profits for **FLORIDA CITRUS . . . TAYSTEE BREAD . . . POLIDENT . . . SILVER DUST . . . BAYER ASPIRIN . . . SHADOW WAVE . . . CLORETS . . .** many others

WMAK

George Faulder
General Manager



**NASHVILLE
5,000 WATTS**

RADIO REPRESENTATIVES, INC.
New York • Chicago • Los Angeles

Now, for the first time in Southern California, you can—

MAKE THE WHOLE SALE AT A WHOLESALE RATE!

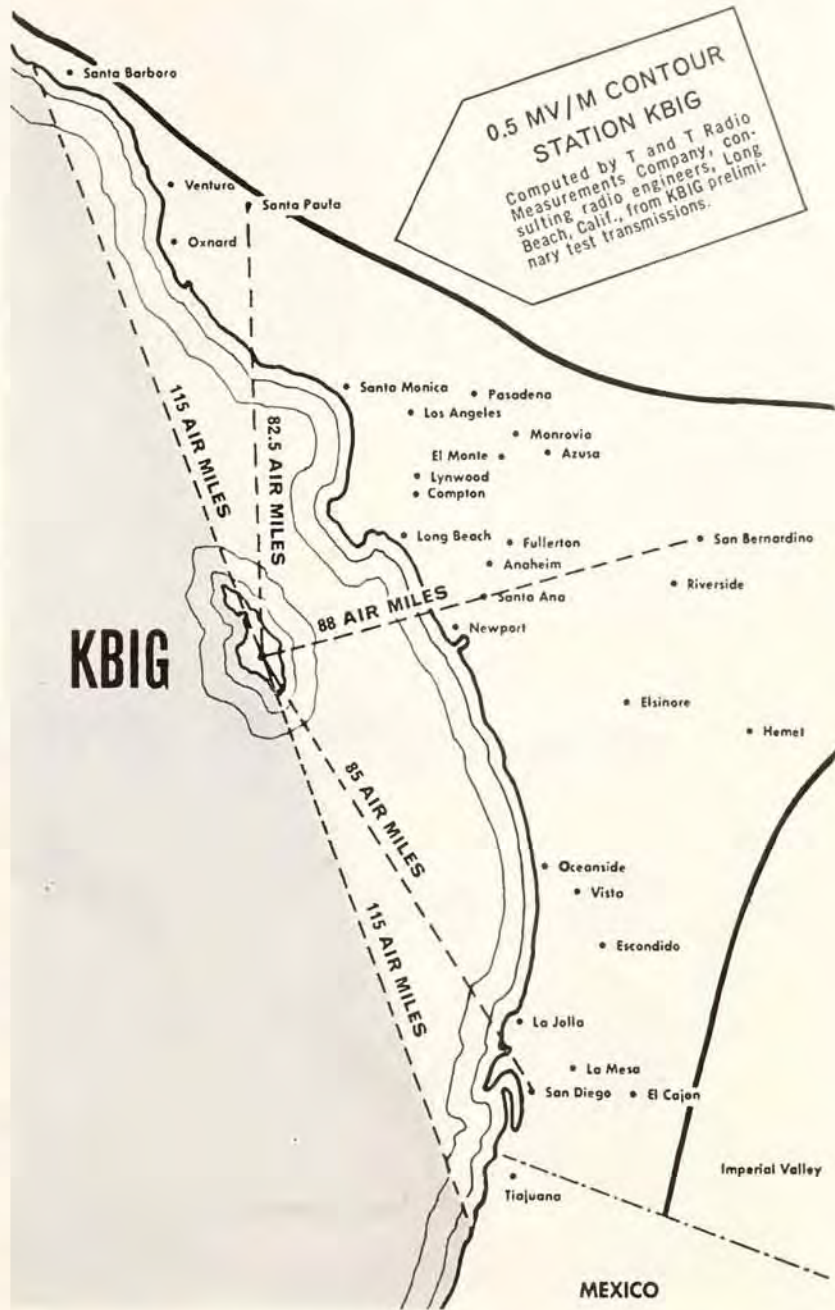
Do it with **KBIG**, now on the air reaching *all* of Southern California direct from Catalina!

KBIG is the convenient, efficient way to reach the *whole Southland*—one medium, one set of copy, one bill. Not just America's Third Market (Los Angeles), or America's 31st Market (San Diego), or America's 67th Market (San Bernardino-Riverside)—but *all* of them PLUS lots more in between. A total of nearly six million people, at a base hour KBIG rate of only \$118.

KBIG Does It Alone? Yes. KBIG's 10,000-watt signal focuses all its strength on its market and wastes none out to sea. Booming across salt water (finest known conductor of radio waves), KBIG covers Southern California's mainland from Santa Barbara to Mexico. KBIG helps you to make the Whole Sale, to *all* the Southland, at Wholesale Prices—as little as \$9 a spot!

Prove It To Yourself! Compare KBIG's base hour rate (\$118) or base minute rate (\$18) with any combination of newspapers, outdoor, television or radio you need to get this same coverage. You'll see why KBIG is the BIG Buy, the way to make the Whole Sale at the Wholesale Price.

Availabilities Will Never Be As Good As Now! Call Meeker or us—get the whole KBIG story—and place your schedule on



10,000 WATTS
740 KILOCYCLES

KBIG

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

John Poole Broadcasting Company

BUSINESS OFFICE: 6540 SUNSET BLVD., HOLLYWOOD 28, CALIF.

REPRESENTED BY ROBERT MEEKER ASSOCIATES, INC.

3. *C. E. Hooper, Inc.*, 10 E. 40th St., New York.

(a) Radio Hooperatings Reports for about 100 cities, based on phone coincidentals, varying in frequency from once-a-month to once-a-year, depending on size and importance of area.

(b) TV-Home Hooperatings, covering two weeks of evening programming in TV each month. Published monthly for New York, Los Angeles, Chicago, Philadelphia, Boston, Detroit.

(c) Early-morning radio ratings for 60 markets, figured on a "computed coincidental" technique, covering from 6:00 to 8:00 a.m.

(d) Monthly, city-by-city media comparisons, reporting on percentages of radio, TV sets-in-use throughout the day and night, covering some 40 major cities. Also, a TV network "Pocket Piece" is published, for a minimum of 23 markets, giving a summary of the ratings of sponsored network TV shows, by programs, in these markets.

4. *A. C. Nielsen Co.*, 2101 Howard St., Chicago; 500 Fifth Ave., N. Y.

(a) National Radio Index and National Television Index, giving program ratings, homes using radio/TV,

average audience, minute-by-minute audience, total homes, cumulative audience, and other analytical data. Based on Audimeter records in some 1,500 homes for radio, about 580 for TV.

(b) Similar monthly regional and local reports, covering Pacific Coast (radio) New York City (radio and TV), Chicago, Los Angeles, Cincinnati, Pittsburgh (radio).

(c) Program-Market Ratings, which show the extent to which listeners to a particular radio or TV program use a commodity, as related to the general level of use.

(d) Nielsen Coverage Service, which will show (starting in August) daily, weekly, and monthly coverage data of radio and TV stations and networks.

5. *The Pulse, Inc.*, 15 West 46th St., New York.

(a) Monthly radio reports for the New York market (ratings, etc.) based on aided recall interviews.

(b) Monthly radio reports for the New York market (ratings, etc.) based on aided recall interviews.

(b) Bimonthly radio reports for 20 markets, annually-to-quarterly in 53 more.

(c) Periodic studies of out-of-home radio audience in major radio markets.

(d) TV reports covering 39 markets.

6. *Tele-Que*, P.O. Box 6934, Los Angeles, Calif.; 260 Kearny St., San Francisco, Calif.

(a) Monthly TV program ratings for Los Angeles and San Francisco.

(b) Occasional special surveys of TV commercials on a popularity basis.

7. *Trendex*, 347 Madison Ave., N.Y.C.

(a) Monthly radio report on 20 cities which have a TV penetration equal to the national television penetration.

(b) Monthly report of evening TV show ratings for network cities.

Telephone coincidental method used.

8. *Videodex*, 342 Madison Ave., N.Y.C.

(a) Monthly, individual city reports on TV for 20 markets.

(b) Monthly network TV reports for all 63 television markets.

(c) Second part of (b) above lists time of all net TV programs, audience composition, opinion of program, opinion of commercial on "Excellent, Good, Fair" scale.

• • • • •
\$100,000,000.00 IMPERIAL VALLEY'S

P I O N E E R V O I C E

FIRST STATION

IN ENTERTAINMENT

RETAINED SPONSORS

SALES RESULTS

TOP PROGRAMMING


KXO

**EL CENTRO
CALIFORNIA**

MUTUAL—DON LEE AFFILIATE

Represented by *Paul H. Raymer Co.*

New York—Chicago—Boston—Detroit—Memphis—San Francisco—Hollywood



Reaching for the Sky

There is no such thing as programs remaining static, or "by formula" at WREC. Programming is kept fresh, interesting, keyed to the moment . . . constantly reaching for that which is better.

That the audience appreciates this is reflected in the fact that WREC has the highest average Hooper rating in Memphis—and actually costs less per person reached (10.1%) than in 1946.

Alert advertisers know WREC brings them more in sales—more in prestige.

WREC

MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY

AFFILIATED WITH CBS, 600 KC, 5000 WATTS

Theatre and fee TV

Q. Are theatre and fee TV related in any way?

A. Only insofar as they are both competing for events, like sports, which have previously been televised exclusively via sponsored television. Presentation of sports events and motion pictures through fee TV or theatre TV could deprive advertisers of the use of these big audience pullers.

Q. What progress has been made in building theatre TV nationally?

A. Of the more than 23,000 theatres in the U.S. (including drive-ins) only 81 were equipped with large-screen TV equipment at the time this issue went to press. RCA, which supplied about 60% of the existing installations, declined to disclose how many orders they have on hand for future installations, but an informed source puts the figure at about 100 orders for delivery before the end of the year.

The only major competitor of RCA, General Precision Equipment (makers of Simplex projectors) have made six installations and have orders for about 30 more. This outfit sells their equipment package at \$15,650 in comparison with RCA's price of \$15,300. RCA price is down from last year's quotation of \$25,500.

Three factors are holding back major expansion of theatre TV: (1) lack of cable facilities to bring the TV shows into theatres; (2) slim fare offered by Theatre Television Network,

which has had less than a dozen offerings in past year; (3) high initial cost of equipment.

Prize fights have been a major source of TV programming. The Robinson-Maxim fight on 25 June went out to 38 theatres in 24 cities, drew 94,000 patrons at increased prices ranging up to \$3.60 per seat. A score more theatres wanted the fight but couldn't get cable facilities west of Omaha due to cable being pre-empted by commercial TV facilities.

An interesting sidelight is offered by Nathan L. Halpern, proxy of Theatre Network Television, Inc. They are offering a "TNT" plan to major corporations as a means of carrying closed circuit sales meetings, with sales force assembled in various theatres and executives giving their pitch from a central point. System can also be used to demonstrate new products, or for instructional purposes.

Q. How soon will fee TV be in actual competition with advertisers?

A. This is still anybody's guess. Zenith has filed for their Phonevision system with the FCC, has no idea when the Commission will get around to holding hearings. Opposition is expected from citizen committees who don't relish the thought of paying for TV shows and groups representing advertisers. The NCAA and possibly International Boxing Club will plump for pay-as-you-go TV system.

International Telemeter Corp. dem-

onstrated their coin-in-the-box device in New York recently, drew interest from the sports world, educators, motion picture people, advertisers.

Strangely enough, some advertisers admit pay-as-you-see system is inevitable, are planning ways to cash in on it; one manufacturer wanted to know if it is possible to use some sort of "slug" as a premium which could be used on Telemeter to receive specific program on TV free of charge. Telemeter's Palm Springs test is being watched by theatre owners because this California experiment will send first run movies into homes via the local picture house, which will get a cut of proceeds.

Another angle which may appeal to advertisers lies in the wire recorder which is an integral part of the Telemeter device; it was originally intended to monitor programs paid for by viewer so that funds could be divided up among promoters supplying programs. Now, the possibility exists that the recorder could be used to register all programs received, whether paid for or sponsored, thus giving a much wider base than now exists for rating purposes.

The third entry in the fee-TV sweepstakes, Skiatron Electronics & Television Corporation of New York, plans a 30-day test in New York, subject to FCC approval, commencing about 15 October. Plan is to follow the pattern set by Zenith's Phonevision test in Chicago last year; it will use 300 families, depend heavily on motion pictures, and possibly some sports events.

A half billion dollar market

SPRINGFIELD, ILL.

Illinois' Capital City and Sangamon County—plus the seven counties that surround it—report total retail sales of \$471,000,000, and segments of other nearby counties bring the total to a good half billion. BUYING INCOME is estimated at \$662,000,000. Springfield itself shows a quality market index 37 percent above the national average.

WTAX is the number one buy in this rich area. Its dominant position is reflected in Springfield Hooper reports (Feb-March 1952) offering a larger audience than other Springfield stations combined.



Represented by Weed & Company

Among major markets

WASHINGTON is

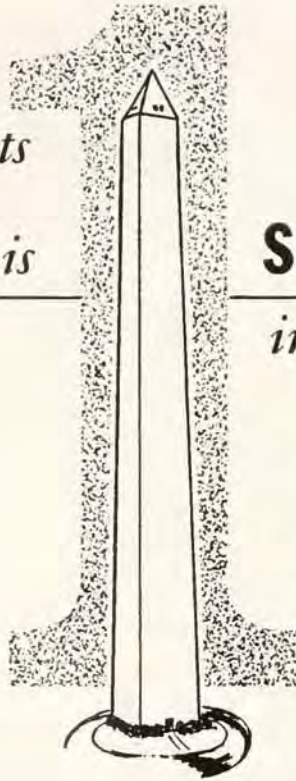
1st

in per family income . . .

With the extraordinary per family income of \$6,553 (Sales Management estimate), Washington is outranked by only four other markets in the United States, and these are *not* among markets normally classified with Washington.

Washington alone, with its 278,500 Government employees earning a monthly payroll of over one hundred million dollars, can offer this unique buying power.

Washington is a **STABLE** market, a **QUALITY** market, a **RICH** market.



Among radio stations

WRC is

1st

in **WASHINGTON...**

Established in 1923, WRC is first in length of service to the nation's capital.

An average of 25 news shows weekly originate to the network, in whole or in part, from WRC. A number of special events and discussion programs also are fed to NBC by the Washington station. The same careful production is applied to all local programming.

WRC has the top-rated early morning show, Bill Herson's "Timekeeper," and the largest number of top-rated quarter hours (56 out of 112) between 7 and 11 p.m., Sunday through Saturday (ARB, Feb., 1952).

WRC is an **ESTABLISHED** station, a **LISTENED-TO** station, a **SELLING** station.



FIRST in WASHINGTON
WRC 
 5,000 Watts • 980 KC

Represented by NBC Spot Sales

Unions

Q. Are there any upcoming developments that would affect air advertisers?

A. Yes, there are some jurisdictional questions coming up. One, is whether to merge all talent union membership into a single card plan; the other, concerns the jurisdiction of the Screen Actors Guild over the production of TV film.

At present there are five unions whose members participate as entertainers in TV. They are the Television Authority, the American Federation of Radio Artists, the American Guild of Musical Artists, Actors Equity, Chorus Equity, and the American Guild of Variety Artists. Under an agreement with the five other unions, TVA acts as a bargaining agent in the medium for all of them.

The next move on the agenda is to make it possible for a performer holding a membership in any one of these unions to be eligible to work in any other entertainment field without having to take out another union card. In other words, membership in AFRA would suffice for stage work, which comes under Actors Equity's jurisdiction. A poll on the one-card plan has been held among the members of all six unions and tabulation of the vote is due shortly.

TVA's authority at the moment is limited to live or kinescoped programs, while the Screen Actors Guild func-

tions as the bargaining agent in the production of shows filmed via the standard movie camera for TV. This demarcation of jurisdiction was demanded by the SAG and upheld by the National Labor Relations Board in a test case regarding the *Amos 'n' Andy* show. However, TVA still expects to contest the issue.

Q. What is the jurisdictional status of TV writers?

A. Like many another labor problem in TV, the question of who represents TV writers has been largely a make-shift operation that was solved slowly while TV grew rapidly.

Radio writers are covered by a "Minimum Basic Agreement," worked out several seasons ago between the networks and the Radio Writers Guild, one of the craft guilds of the Authors League of America. Agencies and independent producers adhere to this, through letters of agreement. Problems are few, scales are set, and there's little bickering between guilds of the ALA.

Television has been another matter. Although most of the members of the Radio Writers Guild have doubled increasingly in TV, the RWG does not have official representation for them. As TV was growing, a running battle started between the RWG and the Screen Writers Guild and the Dramatists Guild, each of whom thought that TV was in its province. There is even an offshoot called the Television Writ-

ers Group.

A temporary stop-gap has been found in the National Television Committee, composed of representatives of the ALA and from its member guilds. This NTC group has been carrying out negotiations (pending ALA decision on who will represent TV writers) with the networks on a "Minimum Basic Agreement."

Latest step forward, while these NTC meetings have continued, has been a series of meetings of the Authors League in New York to decide on a League-wide reorganization. This is primarily to decide where and how TV fits in. (A new Guild? Assignment to an existing Guild?)

Following this decision, first major shake-up in the ALA in several decades, the contract negotiations will probably be speeded to a conclusion before the start of 1953.

Q. Inasmuch as these union negotiations affect the costs of programming, how long can advertisers count on TV salaries remaining at their present levels?

A. As is common in other fields when it comes to labor contract bargaining, management in the broadcasting industry seeks to get as long-term a contract as possible, while labor prefers to keep it down to a year so as to be free to negotiate wage boosts and fringe benefits as often as possible. However, most contracts now in effect are for two years. No important negotiations are expected this fall.

It's **WAPX** the **ABC** Affiliate in **MONTGOMERY**

... Where 1951 Effective
Buying Income Was Over ... **\$165,000,000!!**

During the ten-year period from 1939 to 1950, the Montgomery metropolitan area recorded the following increases:

... And this does *not* include the tremendous PX and Commissary sales at the Maxwell Field and Gunter Field Air Force bases. WAPX helps you sell this market with radio advertising *plus* the following merchandising aids:

Retail Sales up 256%
Food Sales up 310%

Furniture-Household-Radio Sales up 245%
Automotive Sales up 267%

Mail Promotion
Express Truck Billboards
Lighted Marque, downtown

Promotion Announcements
Screen Advertising
Highway Signs
Newspaper Display Ads

Bus Cards
Personal Appearances
Theatre Displays

WAPX

The Progressive Station — Montgomery, Alabama

ABC National Representatives: The Walker Company

Special to time buyers:

all summer long

MILLIONS OF AMERICANS

will listen

Only to FM



*insist on FM in your schedule
and get complete radio coverage*

This year FM listening is headed for new and greater popularity. The baseball season and political events have made America more radio-minded than ever. And when every word counts, millions have learned to count on FM.

Yes—millions have discovered how FM cuts through static and interference to give realistic reception even during summer storms. With the “summer static season” on its way, many will turn to FM programs exclusively.

All this is good news for you. It means your sales message will reach a larger audience—and reach it more effectively—when you include FM.

R2221

Special to Broadcasters:

Your local Zenith dealer will gladly help promote your station and programs in his newspaper ads and displays. Get in touch with him today.

ZENITH
“LONG DISTANCE”
RADIO
and TELEVISION



ZENITH RADIO CORPORATION, Chicago 39, Illinois

14 JULY 1952

217

—WSYR's—

Local Radio Sales UP 39%!

For the period ending April 30, WSYR's local radio sales were 39% ahead of the same period in 1951. The local advertisers who are responsible for this increase are the ones in the best position to test the effectiveness of all media in this rich market. They know which advertising keeps the cash registers ringing. National spot advertisers—take note!

One Important Reason...In Syracuse, TELEVISION SUPPLEMENTS RADIO

Does NOT Replace it as a Source of Entertainment and Information

Syracuse is a two-TV-station city. According to Niagara Mohawk Power Company monthly surveys, 71% of the homes in the Syracuse area have TV sets. According to the calamity howlers, radio in Syracuse should be a dead duck. But two separate *surveys of television homes* show that radio is alive and vigorously kicking. (Details, including methods of sampling, free on request). Here are the results:

Survey	Date	Number of Homes Called	Number of TV Homes	TV Homes Only, Average Hours per Day	
				Radio	Television
No. 1	Oct. '51	763	493	2.90	4.50
No. 2	Dec. '51	704	493	3.24	4.76
Combined		1467	986	3.07	4.52

WSYR ACUSE
570 KC

NBC Affiliate. WSYR-AM-FM-TV... the Only Complete Broadcast Institution in Central New York. Headley-Reed, National Representative.

The Survey Also Showed:

1. An average of 2.4 radios per TV home.
 2. 61 radios purchased *after* the homes had television.
 3. Average of 4.4 hours per day of radio listening in non-TV homes.
 4. Comparative loss of radio listening time in TV homes—only 30%.
- The combined radio-listening and TV viewing time of 7.59 hours per day proves that TV has *not* replaced radio—merely *supplements* it as a source of information and entertainment.

Another Significant Fact...
**WSYR BLANKETS RICH
CENTRAL NEW YORK**

Q. Can the national advertiser count on the networks' negotiations to assure them of nationwide agreements?

A. Generally, yes. But there are so many unions involved, ranging from hair dressers and makeup technicians to writers and directors, that negotiating is conducted at both national and local levels.

A rule of the thumb seems to be that staff employees are handled at the local level, and free lancers such as actors, directors, and writers are dealt with on a national level. The recent contract between the nets and the directors' union set wages for the New York stations and gave the Radio-TV Directors Guild the status of "national recognition and a national guild shop." Thus, although no wage levels were set for the nets other owned and operated stations, the RTDG would be able to dicker for the other stations as soon as the National Labor Relations Board issued a certificate making that union bargaining agents for directors in other cities.

It is often desirable to carry out negotiations on a local level. Local affiliates of the nets prefer the flexibility of local bargaining. Small city broadcasters would be resentful if pay scales were set nationally on the New York or Hollywood scale levels, always higher than elsewhere in the U. S.

Contests and premiums

Q. What is the fall trend in contests?

A. The big contest users are keeping their fall plans under wraps but they

admit that the upcoming season will be very active. One of the reasons for this is that advertisers are highly cost-per-1,000 conscious and they see contests as a good means of building audiences for their shows as well as getting people to buy their products for the first time.

Q. What is the fall trend in premiums?

A. Its shaping up to be the biggest premium year in history. Self-liquidating items are well in the majority, as in previous years, but fewer items costing a dollar or more are being offered. Most popular items have ranged from 25¢ to 50¢ each.

Cutlery, plastic house-ware, and kitchen tools continue to pull well and will probably be the most offered premiums this fall.

Q. What offers have been most successful this past season?

A. Colgate's offer of a doll for any Colgate boxtop and 50¢ pulled more than a million replies; a similar offer for a copper hanging bowl drew almost as many half-dollars.

Flamingo orange juice's offer of a Swing-A-Way wall can opener pulled in over 510,000 can tops. Although Flamingo halted spot TV advertising last November, the can tops are still coming in with apologetic letters.

Minute Maid lemonade announced the offer of a lemonade stand for youngsters on the Gabby Hayes NBC-TV show on 11 and 18 June. By the 25th, over 8,000 quarters and pairs of can tops had been received. Indications are the offer will pull steadily all summer long.

New broadcast codes and censorship

Q. Is government censorship of radio and TV imminent?

A. Despite the front-page publicity won by Rep. Gathings and his "hootchy-kootchy" demonstration, the House subcommittee which is investigating alleged bad taste in radio and TV programming is not expected to come up with recommendations for restrictive legislation.

In his testimony before the subcommittee, Harold E. Fellows, president of the NARTB said he is "supremely confident" that the industry can eliminate any offensive programs without government censorship.

Fellows' statement that the bulk of complaints were inspired by "minority groups having an ax to grind" was borne out by Rep. Arthur G. Klein, a committee member, who said that the subcommittee received "thousands of complaints from the lunatic fringe of the radio-TV audience."

The Washington session recessed until mid-August, at which time two other NARTB spokesmen, one representative of the Civil Liberties Union and one from NBC, will testify.

Cornerstone of the industry's defense is expected to be the TV Code. Already accepted by 90 stations and four networks, it is expected that by the time the subcommittee convenes again close to 100 stations will have agreed to abide by the provisions of the Code.

The industry is expected to put across a telling point: it's just plain unprofitable not to produce the highest standards in good taste and programming. In his testimony, Fellows pointed

In Boston

BALLANTINE'S

through
J. WALTER THOMPSON CO.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through **John Blair & Co.**

*For
Banner Sales
in '52!*

CKLW

at

50,000 WATTS

gives advertisers the

**GREATEST
COVERAGE**

at the

**LOWEST
RATE**

of any major station

**IN THE
DETROIT
MARKET**



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

J. E. Campeau, President

Guardian Building • Detroit 26

out that licensees "have a keen sense of awareness of the value of circulation. . . . They know full well that every receiving set is equipped with convenient means for tuning their program offering in . . . or out . . . and that under such a system of freedom of choice, the judgment of the people is the ultimate standard of acceptability."

Then, too, the Civil Liberties Union may be expected to stress the fact that the Constitution of the U.S. guarantees certain freedoms in the field of communication.

Clincher in the industry's arguments will probably be a spirited presentation of the other side of the coin. TV has many excellent shows to its credit and has enough ammunition to counter every "bad taste" blast against its programming. Close adherence to the Code, particularly in the next month or two, will do much to strengthen the industry's demand that it be permitted to operate without government controls.

TV and sports

Q. How effective is sports sponsorship?

A. The scarcity of sustaining sports events is ample proof that sport TV sponsors are enthused about results they receive from sponsoring boxing, baseball, and other sports.

A recent success was rung up by the Theodore Hamm Brewing Co. of St. Paul. Dissatisfied with distribution and sales in the Chicago area, the brewer co-sponsored with Chesterfield telecasts of the home games of the Chicago White Sox and Cubs over WGN-TV at a cost of about \$8,000 per week.

Within the first 10 days, almost 1,500 new retail outlets were handling the beer. By the end of the second month of telecasts, 3,000 package stores, groceries and taverns had been added to Hamm's dealer list. Result: Hamm has tripled sales in the area.

Q. What's happening to sports attendance?

A. Of interest is the fact that despite the daily TV coverage, attendance at the ball games referred to above is up over last year.

Unfortunately, in most other major league cities the box office thus far is taking a beating. In New York, for example, Giants' attendance is off over 110,000 tickets, and the Yankees' turnstiles (after 33 games) have clicked only 583,000 times in comparison with 375,000 at the same stage of last year's season. The management of the two teams blame the bad weather for the drop (it rained eight out of 10 weekends), but many of TV's critics blame the loss of revenue on telecasts.

Actually, the major leagues have no complaints about TV's effect on their boxoffices, but the minor leagues tell a different story. Most of the minors have discontinued daytime weekday games and switched to the more expensive night games. The telecasting of major league games into minor league territory is slowly strangling the minors. This, of course, deeply concerns the majors because they foresee the drying up of their talent pool.

In the field of football, the NCAA's restrictions on telecasting have made local sponsorship of college football games impossible. This has a side effect on radio as is evidenced by the re-

fusal of Atlantic Refining Co. to sponsor broadcasts of the Saturday games because they claimed they lost their audience to TV.

Q. What developments of interest to advertisers are imminent in the sports picture?

A. Because of the hefty audiences drawn by telecasts of sport events, everyone is trying to get into the act. Theater owners, who blame their red ink on TV instead of bad pictures, are showing a growing interest in large screen TV for their houses. The fee TVers look upon sports as their opening wedge, just as sports sparked interest in TV in its early days. Because of the vast potential take possible, sports promoters are eager to jump on the fee TV bandwagon. If this comes about, advertisers might have to make some changes in their radio and TV programming.

Radio and sports

Q. Is there a trend toward declining sponsorship of sports on radio?

A. Highly publicized exit of Atlantic Refining from radio coverage of college football caused some of radio's detractors to give the move more significance than it deserves. Far larger budgets than Atlantic's are being poured into radio coverage of sports.

By far the biggest item in Falstaff Brewing's ad budget is Game-of-the-Day, and coverage of the Chicago Cubs and St. Louis Browns—on radio. Miller Brewing Co. covers baseball, bas-

In Boston

NEW HAVEN R. R.
through
CHAMBERS & WISWELL, INC.

Buys

WHDH
50,000 WATTS

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



*Ye Gods,
this guy works for us!*

And works is the word which perfectly describes Eddy Jason, Wisconsin's best-known Radio personality.

Been with us 12 years. Heads one of our Theatrical Units (5-piece Band thrown in) called Town Hall Players. He writes Plays (excellent) — Songs (fair) — Poetry (awful). Both Eddy and Town Hall are now part of Wisconsin's good living.

Last year, in 317 personal appearances throughout our Primary, Eddy and his Town Hall Gang played to more than 177,000 paid admissions. And their recordings for Juke Boxes have become big favorites in 17 Counties.

In addition to his personal appearances, Eddy handles our 5-7 AM slot, as well as our Homemakers' Hour . . . and a 15-minute segment at noon.

Yep, we really mean it: "This Guy Works For Us" . . . and how!

wisconsin's most show-full station

5000 WATTS

IN
Green Bay



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

© W B A Y

ketball, hockey, and football—on radio. Gillette and Pabst have their boxing shows on TV, but make sure that they back it up with radio coverage of the same events.

Advertisers in practically every category have been and continue to be enthusiastic sponsors of every type of sports event. In a small town in Pennsylvania a candidate for mayor who bought time between rounds of a local fight had so many favorable comments that he said, "Next time I'm running for any public office you can bet your boots that I'll use my whole radio budget for sports events; anything from a boat race to a chess match."

Despite the fact that every major league ball club is covered by TV, advertisers have plunked down their cash to insure broadcasts of every game, at home or away. With the exception of Atlantic, no major advertiser has given up radio coverage.

On the contrary, both new and established sponsors are demonstrating their realization that the cost of radio coverage of sports events is low when the size of the audience drawn is considered. For example, CBS has been carrying the Professional Golfers Association tournament on a sustaining basis for five years. This year CBS worked out a series of 15-minute summaries and sold the lineup to Reynolds Metals. General Electric, which carried three hours of college football on CBS-Radio every Saturday last winter, is expected to pick up its option for this year's coverage.

John Derr, director of sports for CBS-Radio, reports, "We've got more sports on radio in 1952 than in '51. Actually, I look for an increase of sports programming as more time be-

comes available."

Mail order and P.I.

Q. Has mail order advertising shown an upward trend?

A. Despite the big success of a few firms recently such as Charles Antell and J & P nursery, volume of mail order advertising is down. Paradoxically, one of the main reasons for this is the success of Antell. Promoters of mail items have seen the success of the above two items via 15-minute integrated shows (which some people have accused of being "15-minute commercials"). Hence many other companies would like to do the same type of show on radio or TV. But criticism has made stations hesitate to accept this business.

Then, too, because of bad smell created by some items which did not live up to specifications, stations and nets have been setting up many and varied restrictions which make preparation of commercials difficult.

According to an executive of a top mail-order agency: "Today, TV is more receptive to mail order business. A year ago nets would apply policies on TV which seemed designed to bolster their radio business. Now TV seems to need the dollars more and is becoming more reasonable in its demands."

Q. Are stations handling more business on a per-inquiry basis?

A. Definitely not. The practice of disregarding rate cards in favor of a percentage or per-inquiry arrangement

shows indications of being on the way out. The stations accepting business on this basis are mainly small ones (with notable exceptions) and their operating methods turn out to be inefficient. The orders they receive are not always large enough to overcome the cost of the correspondence, bickering, and ill will they create.

Agencies and station reps frown on this type of business because many stations which have made P.I. a profitable operation would prefer to deal directly with the advertiser in order to eliminate commissions.

The P.I. deal appeals strongest to small manufacturers, distributors, and jobbers because it doesn't require a capital outlay. Instead of the usual straight rate card arrangement, the P.I. advertiser has to pay for actual sales results only.

FALL ECONOMICS

(Continued from page 41)

clouds in sight to make anyone believe sales will decline after the summer. The 1951-'52 slump cleared the way for replacement of home goods with retail inventories declining from a high of \$20,643,000 in May of 1951 to a low of \$17,887,000 in March of this year. Then they began moving up again, which means orders for manufacturers. However, since manufacturers' inventories increased during the same period, there has not been any direct fillip to industrial payrolls.

Nor will there be in the fall. Goods will be easy to get and retailers probably will keep themselves stocked only enough to avoid running out of important numbers. (That is one reason

In Boston

LA FRANCE

through
FOOTE, CONE & BELDING

owns and operated by THE BOSTON HERALD-TRAVELER CORP.

Buys

WHDH

50,000 WATTS

through **John Blair & Co.**

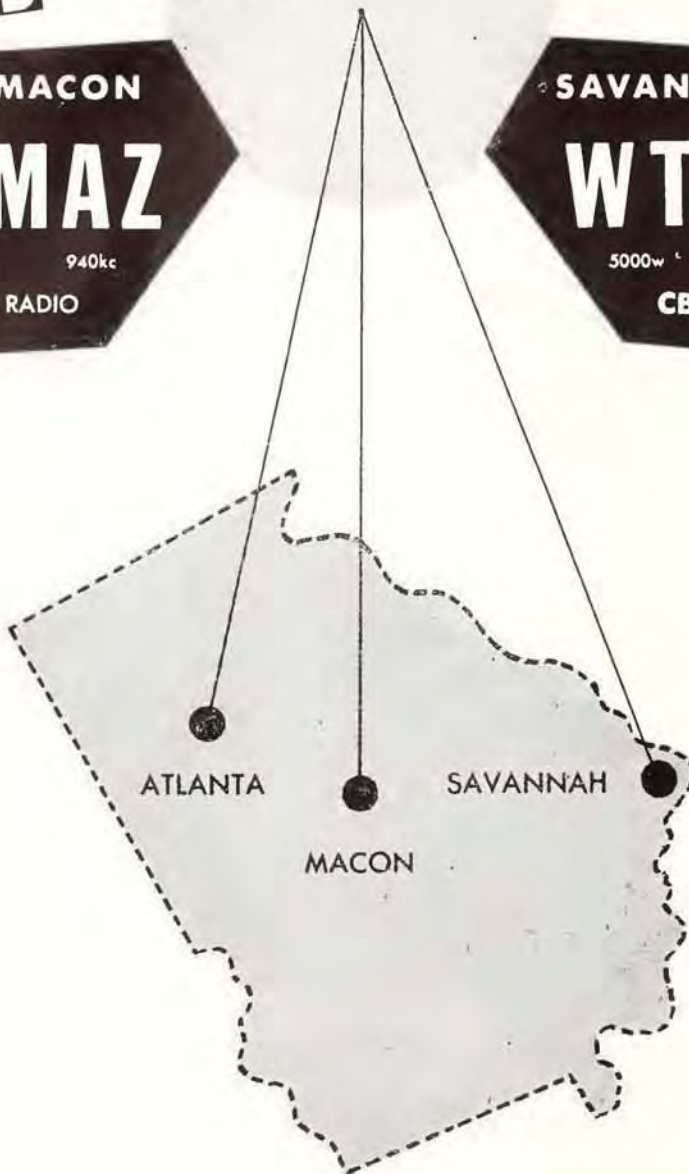
ONLY A COMBINATION
OF STATIONS CAN
COVER GEORGIA'S
MAJOR MARKETS

THE GEORGIA TRIO

ATLANTA
WAGA
5000w 590kc
CBS
RADIO

MACON
WMAZ
10,000w 940kc
CBS RADIO

SAVANNAH
WTOC
5000w 1290kc
CBS RADIO



the **TRIO** offers
advertisers at
one low cost:

- CONCENTRATED
COVERAGE
-
- MERCHANDISING
ASSISTANCE
-
- LISTENER LOYALTY
BUILT BY LOCAL
PROGRAMMING
-
- DEALER LOYALTIES

in **3** major markets

*represented
individually and
as a group by*

THE KATZ AGENCY, INC.

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

why the term "normal" can be applied to today's economy.)

The economy in general is healthy, if official indicators are any guide. In terms of dollars, the gross national product has been rising and during the first quarter of this year was running at the annual rate of \$339.7 billion, an increase of \$20 billion over the previous first quarter.

All of this is not consumer goods. A huge chunk of the gross national product figure is armaments. As far as personal consumption expenditures go, in terms of dollars they have increased from \$208.8 billion (the annual rate) during the first quarter of 1951 to \$209.6 during the corresponding quarter of this year. During the same period, the price index (for moderate income families in large cities) rose from 134.5 to 133.0, indicating there was a small decline in actual amount of goods and services purchased.

That's only part of the story. Another important indicator is the amount of disposable personal income, or income after taxes. This increased from an annual rate of \$216.5 billion to \$226.3 billion during the same periods. It's not a simple matter to accurately relate disposable personal income to the price index but a rough comparison shows that D.P.I. increased .045% while prices increased .017%.

However, a lot of goods were dumped via price-cutting during the first quarter of this year, (not all of them are reflected in the price index) and the fall picture presents the possibility of upward price pressures. These pressures will be concentrated among those items which declined drastically during the recent "recession."

The difference between personal con-

sumption expenditures (what is spent by consumers) and disposable personal income (what is received by consumers) is known as personal net saving. There has been a lot of talk, a lot of it loose, among businessmen about the high rate of personal saving and how it is the job of business to unclench the tight fist of the consumer.

In the first place, it is pointed out by economists, personal net saving does not refer solely to stocks, bonds, and money in the bank. It also takes in for example, premiums paid on life insurance policies, payments made on appliances and autos, and mortgage payments. In the case of life insurance policies, the cash value becomes important only when the policy matures or when a family, in dire need of money, turns to cashing in the policy as a last resort. Payments made on appliances do, to a certain extent, release borrowing potential to the extent of the payments, but that is still not money in the bank. And mortgage payments, while they tend to increase the home owner's equity, are not liquid assets until the house is sold or refinanced.

In the second place, mass demand comes out of current consumer income since the richest 20% of the nation's families do 93% of the saving.

In the third place, economists have discovered that there is a group of habitual savers.

The personal net saving figure is important to the extent that it indicates a cushion for the economy. It is also important that the percent of saving during 1951 was higher than at any time since 1944, when it was an astronomical 24.1%. The percentage figure for the first quarter of 1952 was 7.4%,

a drop of 1.6% from the preceding quarter. This shows that the consumer is already dipping into his reserve.

Some of the other indicators lay bare the importance of the government's power in affecting the nation's economic health. Spending for arms is an obvious example. A steady stream of armament orders, in turn, affects capital investment in new plants.

Government spending for arms will reach a high point in the current (1952-53) fiscal year and then is expected to decline. It is pointed out, however, that some of this government spending is in the nature of payments to manufacturers for current production or past production. This means that the miners who dug the coal, the craftsmen who made the machine tools and the industrial workers who assembled some of the planes have already been paid. Now the manufacturer, who previously borrowed money to pay his employees, is getting a check from the government for deliveries.

Over-all capital investment in new plants and machinery, an important underpinning for the economy, will be high this fall.

One of the big questions worrying economists is what will happen when government arms orders decrease. Will business, government and labor manage to put into the consumers' hands enough money to buy the huge amount of goods which will be produced with all these new machines and factories? Part of this answer depends on the international situation, part depends on government tax and spending policies and, last but not least, part depends on the ability of American business to sell goods. ★ ★ ★

In Boston

CUTICURA

through

ATHERTON & CURRIER, INC.

Buys

WHDH

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

FORD MOTOR COMPANY • COLGATE PALMOLIVE PEET COMPANY • THE BORDEN COMPANY • ARMOUR AND COMPANY • NALLEY
 INC. • PHILIP MORRIS & COMPANY • LUCKY LAGER BREWING COMPANY • CARNATION COMPANY • CHARLES ANTELL • ALASKA
 AIRLINES • AVOSET COMPANY • WHITEHALL PHARMACAL COMPANY • A. SCHILLING & COMPANY • MONARCH WINE COMPAN
 • INTERNATIONAL MILK PROCESSORS • WILDROOT COMPANY, INC. • ALASKA STEAMSHIP COMPANY • GENERAL FOODS CORPORATION
 • DURKEE FAMOUS FOODS • COCA COLA COMPANY • PAN AMERICAN WORLD AIRWAYS • PEPSI-COLA COMPANY • BULOVA WATCH
 COMPANY, INC. • LEVER BROTHERS • UNION OIL COMPANY OF CALIFORNIA • SUPERIOR BISCUIT COMPANY • BREWING
 CORPORATION OF AMERICA • BLATZ BREWING COMPANY • AMERICAN TOBACCO COMPANY • MILWAUKEE RAILROAD • ANHEUSER
 BUSCH • FOLGERS COFFEE • THE BEST FOODS, INC. • OLYMPIA BREWING COMPANY • DR. ROSS DOG FOOD • THE PROCTER
 GAMBLE COMPANY • BLOCK DRUG COMPANY • MILLERS BREWING COMPANY • STANDARD OIL OF CALIFORNIA • SCHENLEY
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 MERCURY • LIBBY, McNEIL AND LIBBY • HILLS BROTHERS • ALBERS MILLINGS CO. • GENERAL MOTORS CORPORATION
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**52 national advertisers — including 22 of
 the top 32 national advertisers regularly
 use the facilities of the Alaska Broadcasting
 System. Do you?**

A CBS affiliate

ALASKA BROADCASTING SYSTEM

KFQD, Anchorage • KFRB, Fairbanks • KIBH, Seward • KINY, Juneau • KTKN, Ketchikan • KIFW, Sitka

New York — Chicago

ALASKA RADIO SALES
 17 E. 42 St., New York 17, N. Y.

Los Angeles

DUNCAN A. SCOTT & CO.
 2978 Wilshire Bd., Los Angeles, Cal.

San Francisco

DUNCAN A. SCOTT & CO.
 Mills Bldg., San Francisco 4, Cal.

Seattle

ALASKA BROADCASTING CO.
 830 Securities Bldg., Seattle, Wash.

international

BASICS

SPONSOR

Gold (\$18 billion) rush of 1952

U. S. exporters will divide an \$18 billion pie this year.

It will be a chunky \$3 billion over 1951.

To get their share smart advertisers are placing \$60 million in time and space at home, another \$240 million through local distributors¹—in all, a mere 1.66% of the \$18 billion total.

In contrast, American business as a whole shelled out \$6.5 billion²—or 4.3%—in advertising (time, talent, and production) to harvest the \$151.2 billion³ Americans spent on consumer goods last year. Of this, \$2.2 billion went for newspapers, \$690 million for radio, \$562 million for magazines, \$484 million for TV.

How much of the export money is spent on radio is anybody's guess. SPONSOR's guess, based on expert opinion, is about 10% or \$30 million, despite the fact that radio is by far the most effective means of communication in countries burdened with poor roads and high illiteracy.

What are the facts on the 50 countries permitting commercial advertising by air? Where are the 99 million sets outside the U.S.?

¹ Export Advertising Assn. estimate ² Amer. Assn. of Adv. Agencies and Printers' Ink estimates ³ Sales Management estimate

(Continued on following page)

World map of commercial radio-TV countries 228

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Sponsors and agencies 232

International TV 233

U. S. reps for stations abroad 233



What is the market outlook in each country? What competition do newspapers offer? What's the TV picture? These questions, and many more, are answered in the 1-100 statistics listed in the accompanying charts.

The radio situation abroad is good. You can now reach most of the free world over the 1,641 stations in the 50 countries indicated on SPONSOR's international commercial radio map. Even if the country has no commercial radio, you can get your message to its people over such international powerhouses as Radio Luxembourg, Radio Monte Carlo, Radio Internationale (Tangier), Radio Lourenco Marques in Mozambique, Radio Goa in Portuguese India, and Radio Ceylon, which is strong enough to sell Wheaties to the Japanese emperor.

We've left out a few commercial-radio countries for lack of information but will get them next time. Among them: Andorra (which broadcasts in French and Spanish to France and Spain), the Belgian Congo, British Kenya, Formosa (Voice of Free China), and Iran, where commercials are limited sharply. Biggest omission: the U.S.S.R. because the market is frozen. The Soviet Union has permitted daily commercials over many of its 100-some stations since 1947. Of 13 million receivers, nine million are wired so Ivan's got to listen to his master's voice.

Want to "cover" the globe with an hour's program? One main station in each country would cost you a mere \$5,993.65. As for commercials, you can buy three words on Radio Cultura de Aracatuba, São Paulo, Brazil, for only 10¢. Among the cheapest: Radio Commercial, Ecuador, 6¢ for 15 seconds.

Here are 10 tips to the foreign-radio sponsor

1. Don't wait too long to try foreign radio. The "big rush" to use the air is for three reasons: (a) improved quality of programing; (b) press limitations (illiteracy, urban circulation); (c) disproportionate rise in press rates because of newsprint-price advances.

2. Work with station reps, local distributors and local ad agencies to get the best programs. Use programs in preference to announcements wherever possible. Too much triple and quadruple-spotting.

3. Use a reliable export agency.

4. Cut your commercials in the U.S. for better quality, but watch limitations on this (Chile, Colombia, Venezuela, etc.).

5. Know national regulations. (Colombia bars singing commercials. New Zealand won't let you brag. In Ireland you have to an Irish firm to sell via air.)

6. If currency regulations keep you out, consider local subsidiaries.

7. Don't beat down rates. Result is multiple-spotting.

8. Edit your copy locally for idioms, usage.

9. Use variety programs. Too many soap operas.

10. Don't ignore TV. It's booming.

What's wrong with radio abroad? (Most common complaints heard in the trade):

1. Over-spotting (up to 10 solid minutes).

2. Need for more rate standardization.

3. Poor programs.

4. Little merchandising.

5. Almost no research.

6. Too many stations in small area.

7. Shortage of writers, performers.

BUT—all the experts who were asked:

"Foreign radio is a very good buy!"



You can sell via radio in the

1 Angola

2 Argentina

3 Australia

4 Bahamas

5 Barbados

6 Bermuda

7 Bolivia

8 Brazil

9 British Guiana

10 Canada

11 Ceylon

12 Chile

13 Colombia

14 Costa Rica

15 Cuba

16 Domin. Rep.

17 Ecuador

18 Germany

And these U. S. Territories and Possessi



countries

<i>Greece</i>	25 <i>Japan</i>	31 <i>Mozambique</i>	37 <i>Peru</i>	44 <i>South Africa</i>
<i>Guatemala</i>	26 <i>Jamaica</i>	32 <i>Mexico</i>	38 <i>Philippines</i>	45 <i>Spain</i>
<i>Haiti</i>	27 <i>Liberia</i>	33 <i>New Zealand</i>	39 <i>Portugal</i>	46 <i>Surinam</i>
<i>Honduras</i>	28 <i>Luxembourg</i>	34 <i>Nicaragua</i>	40 <i>Port. India</i>	47 <i>Tangier</i>
<i>Hong Kong</i>	29 <i>Malaya</i>	35 <i>Panama</i>	41 <i>Saar</i>	48 <i>Trinidad</i>
<i>Italy</i>	30 <i>Monaco</i>	36 <i>Paraguay</i>	42 <i>El Salvador</i>	49 <i>Uruguay</i>
			43 <i>Singapore</i>	50 <i>Venezuela</i>

Alaska **B.** *Hawaii* **C.** *Puerto Rico* **D.** *Virgin Islands*

1. How big is the foreign market? (commercial radio countries only)

COUNTRY	POPULATION 1950 ¹	NATIONAL INCOME 1949 ² (MILLIONS)	PER CAPITA INCOME 1949 ²	1951 IMPORTS ³ (MILLIONS)	1951 IMPORTS FROM U.S. ⁴ (MILLIONS)	TRADE OUT-LOOK	LANGUAGE	ILLITERACY PERCENT
UNITED STATES (For comparison only)	156,197,000 [1 Mar. est.]	\$276,000 [1951]	\$1,707 (non-farm)	\$10,962			Eng, 30 others	2.7 [1947]
1 <i>Angola</i>	4,597,000			\$ 75.8	\$ 9.6 ^b	<i>Fair</i> ^c	Port	90-100
2 <i>Argentina</i>	17,196,000	\$ 5,722	\$ 346	\$ 1,083 ^d	\$ 233.4	<i>Poor</i>	Span	20-39
3 <i>Australia</i>	8,186,000	\$ 5,374	\$ 679	\$ 2,007	\$ 176.7	<i>Poor</i>	Eng	0-19
4 <i>Bahamas</i>	79,000			\$ 17.2 ^d	\$ 10.3	<i>Fair</i>	Eng	40-59
5 <i>Barbados</i>	209,000			\$ 21.7 ^d	\$ 1.6	<i>Fair</i>	Eng	40-59
6 <i>Bermuda</i>	37,000			\$ 23 ^d	\$ 11.0	<i>Exc</i>	Eng	20-39
7 <i>Bolivia</i>	3,990,000	\$ 221	\$ 55	\$ 55.8 ^d	\$ 39.9	<i>Good</i>	Span	80
8 <i>Brazil</i>	52,645,000	\$ 5,530	\$ 112	\$ 2,012.4	\$ 699.4	<i>Good</i>	Port	56.7
9 <i>Brit. Guiana</i>	420,000	\$ 60	\$ 141 ^f	\$ 32.1 ^h	\$ 4.5	<i>Poor</i>	Eng, Hind ^g	20-39
10 <i>Canada</i>	14,009,000	\$ 16,000 ⁱ	\$ 1,143 ^f	\$ 3,879	\$ 2,588	<i>Exc</i>	Eng, Fr.	3
11 <i>Ceylan</i>	7,550,000	\$ 487	\$ 67	\$ 327.3	\$ 19.2	<i>Fair</i>	3 used ^c	42.2
12 <i>Chile</i>	5,809,000	\$ 1,070	\$ 188	\$ 329.1	\$ 165.9	<i>Poor</i>	Span	28.2
13 <i>Colombia</i>	11,260,000	\$ 1,456	\$ 132	\$ 364.4	\$ 226.2	<i>Good</i>	Span	44.2
14 <i>Costa Rica</i>	837,000	\$ 105	\$ 125	\$ 46 ⁱ	\$ 31.6	<i>Good</i>	Span	40-59
15 <i>Cuba</i>	5,348,000	\$ 1,550	\$ 296	\$ 640.2	\$ 539.7	<i>Exc</i>	Span	22.1
16 <i>Dan. Republic</i>	2,277,000	\$ 170	\$ 75	\$ 51.2	\$ 48.5	<i>Exc</i>	Span	60-79
17 <i>Ecuador</i>	3,378,000	\$ 134	\$ 40	\$ 55	\$ 34.8	<i>Good</i>	Span	60-79
18 <i>Germany</i>	69,000,000 ^h	\$ 15,300 ⁱ	\$ 320 ⁱ	\$ 3,433	\$ 519.3	<i>Poor</i>	Germ	0-19
19 <i>Greece</i>	7,960,000	\$ 1,008	\$ 128	\$ 428	\$ 98	<i>Fair</i>	Greek	40.8 (1928)
20 <i>Guatemala</i>	2,803,000	\$ 293	\$ 77	\$ 80.8	\$ 47.2	<i>Good</i>	Span	65.4
21 <i>Haiti</i>	3,750,000	\$ 150	\$ 40	\$ 44.5	\$ 28.2	<i>Good</i>	Fr, Creole	80-89
22 <i>Honduras</i>	1,534,000	\$ 110	\$ 83	\$ 39.4	\$ 33.8	<i>Fair</i>	Span	66.3
23 <i>Hong Kong</i>	2,260,000			\$ 665	\$ 103	<i>Poor</i>	Eng, Chin	40-59
24 <i>Italy</i>	46,272,000	\$ 10,800	\$ 235	\$ 2,118.7	\$ 456.2	<i>Fair</i>	Ital	26.1
25 <i>Japan</i>	82,900,000	\$ 8,260	\$ 100	\$ 2,124	\$ 596.6	<i>Good</i>	Jap	20-39
26 <i>Jamaica</i>	1,403,000			\$ 62.7 ⁱ	\$ 16.6	<i>Fair</i>	Mostly Eng	23.9
27 <i>Liberia</i>	1,648,000	\$ 62	\$ 38	\$ 17.3	\$ 21.8	<i>Good</i>	Eng	90-100
28 <i>Luxembourg</i>	297,000	\$ 162	\$ 553	\$ 2,529 ^j	\$ 376.6 ^j	<i>Good</i> ^k	3 used ^h	0-19
29 <i>Malaya</i>	5,227,000			\$ 1,554	\$ 57.8	<i>Fair</i>	4 used ^l	60-79
30 <i>Mexico</i>	25,368,000	\$ 2,960	\$ 121	\$ 782.9	\$ 711	<i>Good</i>	Span	51.6
31 <i>Monaco</i>	23,000					<i>Good</i>	Eng, Fr, etc.	0-19
32 <i>Mozambique</i>	6,251,000			\$ 57.5 ^d	\$ 10.3	<i>Fair</i> ^c	3 used ^m	90-100
33 <i>New Zealand</i>	1,920,000	\$ 1,610	\$ 856	\$ 442.1	\$ 58.2	<i>Poor</i>	Eng	0-19
34 <i>Nicaragua</i>	1,184,000	\$ 105	\$ 89	\$ 30	\$ 21.3	<i>Good</i>	Span	80-89
35 <i>Panama</i>	764,000	\$ 140	\$ 183	\$ 63.4 ^d	\$ 46.6	<i>Good</i>	Span, Eng	35.3
36 <i>Paraguay</i>	1,406,000	\$ 109	\$ 84	\$ 27.5 ⁱ	\$ 4.3	<i>Poor</i>	Span	80-89
37 <i>Peru</i>	8,405,000	\$ 820	\$ 100	\$ 187.1 ^d	\$ 114.6	<i>Good</i>	Span	56.6
38 <i>Philippines</i>	19,557,000	\$ 850	\$ 44	\$ 342.4 ⁱ	\$ 350.3	<i>Fair</i>	Eng, Tagalog	60-79
39 <i>Portugal</i>	8,490,000	\$ 2,150	\$ 250	\$ 329.2	\$ 39.6	<i>Fair</i>	Port	48.7
40 <i>Part. India</i>	672,000			\$ 15.4 ⁿ	\$.946 ⁿ	<i>Poor</i>	Eng, Port	90-100
41 <i>Saar</i>	943,000					<i>Poor</i>	Germ	
42 <i>El Salvador</i>	2,150,000	\$ 197	\$ 92	\$ 63	\$ 42	<i>Good</i>	Span	72.8
43 <i>Singapore</i>	1,018,000					<i>Poor</i>	9 used ^m	60-79
44 <i>South Africa</i>	12,320,000	\$ 3,200	\$ 264	\$ 1,315	\$ 247	<i>Fair</i>	Eng, Afrikaans	60-79
45 <i>Spain</i>	28,600,000			\$ 387	\$ 110	<i>Poor</i>	Span	23.2
46 <i>Surinam</i>	219,000			\$ 20.76	\$ 8.1	<i>Fair</i>	Dutch	40-59
47 <i>Tangier</i>	150,000				\$ 14	<i>Good</i>	4 used ⁿ	60-79
48 <i>Trinidad</i>	627,000			\$ 98.7 ^d	\$ 8.9	<i>Fair</i>	Eng, Hind ^g	
49 <i>Uruguay</i>	2,353,000	\$ 779	\$ 331	\$ 335.5	\$ 83.4	<i>Good</i>	Span	40-59
50 <i>Venezuela</i>	4,985,000	\$ 1,478	\$ 322	\$ 641.8	\$ 455.7	<i>Exc</i>	Span	56.6
U. S. TERRITORIES								
A <i>Alaska</i>	200,000	\$ 185 ^o	\$1,400 ^o	\$ 350	\$ 300	<i>Exc</i>	Eng	0-5
B <i>Hawaii</i>	499,794	\$ 500	\$1,600		\$ 340	<i>Exc</i>	5 used ^o	15.1 [1930]
C <i>Puerto Rico</i>	2,270,000	\$ 710	\$ 313		\$ 310	<i>Exc</i>	Span, Eng	31.5
D <i>Virgin Islands</i>	27,000					<i>Exc</i>	Eng	13.4

¹From Statistical Office

²U.S. Department of Commerce

³Based on statistics from United Nations

⁴Includes Alaska, Angola, South Africa

⁵Includes Belgium, Czechoslovakia, Denmark, France

⁶Includes Africa

⁷Includes Africa

⁸Includes Africa

⁹Includes Africa

¹⁰Includes Africa

¹¹U.S. (Canada)

¹²English, Hindi, Portuguese used nationally; many more international languages

¹³Includes Belgium

¹⁴Includes Belgium

¹⁵Includes Belgium

¹⁶Includes Belgium

¹⁷Includes Belgium

¹⁸Includes Belgium

¹⁹Includes Belgium

²⁰Includes Belgium

²¹Malaya

²²English, rest Afrikaans separate transmission in Portuguese for Portuguese East Asia

²³1949 (Port India)

²⁴English, French, Dutch, Burmese, Thai, Kyrgyz, Cantonese, Peninsular Malay, Indonesian, Malay (Singapore)

²⁵Portuguese, Asia

²⁶Afrikaans, Spanish, English, Arabic

²⁷Tangier

²⁸Not to be considered part of foreign market, see listed here for comparison only

²⁹Alaska Broadcasting System estimates Alaska's income at \$400 million; this per capita income is \$2,000

³⁰English, Japanese, Chinese, Filipino, Korean

2. What are the facts about radio abroad?

COUNTRY	NO. STA-TIONS*	OWNER-SHIP	NET-WORKS	SETS	NO. SETS PER 1,000 PERSONS	SAMPLE NIGHT RATES†	TIPS TO ADVERTISERS	All U.S. REPS 1960 code PAGE 233
UNITED STATES (For comparison only)	2,347	pvt	4	103,000,000	664	WCBS, New York—\$1.350 (hr) \$125 (15 sec)‡		
1 Angola	10 ¹	pvt	0	9,000	2	Station CR6AA—\$28 (hr) \$14 mo (15 sec daily)	Claims 13 mil people in coverage area (92,772 Europeans) Market shrinking steadily	PAB
2 Argentina	53	both	3	1,500,000	90			
3 Australia	141	both	3	2,010,000 ^b	254	3DB, Melbourne—\$149 (hr) \$6.72 (3 min)	Good market for U.S. subsidiaries only	HCB, JBP
4 Bahamas	1	govt	0	11,750	150	Station ZNS—\$34.02 (hr)	Cmrc'l radio began Aug 1950	AJY
5 Barbados	1 ^a	govt	0	6,000	30	Rediffusion—\$12.60 (hr)	Many U.S. products barred due to currency curbs	AJY
6 Bermuda	1	pvt	0	10,000	270	Station ZBM—\$36 (hr)	High per capita income	AJY
7 Bolivia	26	both	1	150,000	28	Radio Nacional—\$20 (hr) \$1.50 (50 words)	Can use 10% of time for cmrc'l; most consumer goods imported	MG, PAB
8 Brazil	211	both	3	2,500,000	51	Station PRA—\$432 (hr) \$5.40 (15 words)	Only 8% of profits exportable; still U.S.'s 2nd biggest mkt	MG
9 Brit. Guiana	1	pvt	0	35,000	85	Station ZFY—\$21 (hr)	Many U.S. products barred	AJY
10 Canada	156	both	3	5,000,000	357	CFRB, Toronto—\$180 (1/2 hr) \$10 (15 sec)	Best U.S. market; 94% radio homes	DC, JHM, W&C, AJY
11 Ceylon	2	govt	0	42,000	6	Radio Ceylon—\$165 (hr)	Radio blankets 2 continents	PAB
12 Chile	65	pvt	3	550,000	96	Coop. Vitalicia—\$4.47 (20 words)	Must record ancmnts locally; most consumer goods barred	MG, PAB, SSK
13 Colombia	85	both	2	500,000	45	Nuevo Mundo—\$120 (hr) \$3.07 (15 sec)	Price controls out	CWM, MG
14 Costa Rica	28	pvt	0	23,000	27	Alma Tica, San Jose—\$3 (hr) \$1.18 (30 sec)	Better market than last yr	AJY, MG, PAB
15 Cuba	88	both	3	700,000	135	CMQ—Net, (7 sta)—\$712 (1/2 hr) \$49 (15 sec)	Mature, competitive radio market; high standards	CWM, MG
16 Dom. Republic	6	both	1	35,000	15	Hin-Hin—\$15 (hr) \$25 (30 sec)	2,000 sets 1938; no foreign exchange shortage	MG, PAB
17 Ecuador	35	both	0	50,000	15	Radio Comercial—\$7.56 (hr) \$0.06 (15 sec)	Imports to U.S. rose in yr	CWM, MG, SSK
18 Germany	23	govt	5 ^d	11,592,000 ^b	167		Spot ancmnts only on a few stations; expanding market	
19 Greece	2	govt	0	143,000	18		Little cmrc'l radio activity	PAB
20 Guatemala	17	both	0 ^e	57,000	5	Voz de Guatemala—\$60 (hr) \$1 (15 sec)	Watch coffee prices; Govt fight with United Fruit	MG, PAB
21 Haiti	2	pvt	0	10,000	1	Station 4VM—\$18 (hr)	No Govt curbs; business	AJY, PAB
22 Honduras	3	pvt	0 ^e	25,000	19	Radio Monserrat—\$30 (hr) \$0.65 (30 sec)	No gov't curbs; road-building helping country	AJY, CWM, MG, PAB
23 Hong Kong	3	govt	0	55,946 ^b	30	Rediffusion—\$20 (hr) \$5	U.S. licensing strict	AJY, PAB
24 Italy	31	govt	2	2,543,000 ^b	55		U.S. imports jumped 1/3 in yr	
25 Japan	139	both	3	8,701,000	106		Booming; 16 cmrc'l stations being established	PAB
26 Jamaica	1 ^a	govt	0	25,000	17	Radio Jamaica—\$44.10 (hr)	Many U.S. products barred	AJY
27 Liberia	2	both	0	1,750	1	Station ELBC—\$1 (min)	No radio before 1951	
28 Luxembourg	1	pvt	0	21,000,000 ^g		Radio Luxembourg—\$1,429 (hr) \$343 (15 min) ^h	Best way to reach France, Belgium, England	GB
29 Malaya	7	govt	3	44,263 ^b	5	Rediffusion—\$20 (hr) \$5 (30 sec)	Radio Malaya serves Singapore and Malaya	AJY
30 Mexico	196	both	4	1,500,000	60	XEX, Mexico City—\$220 (hr) \$7 (30 sec)	XEX (500,000 watts) most powerful in world	MG, NTS, AJY, HGO
31 Monaco	1	pvt	0	3,000 ^g		Radio Monte Carlo—\$348 (1/4 hr) \$174 (5 min)	Claims 225 mil people in coverage area	PAB
32 Mozambique	8 ^a	pvt	0	600,000 ^g		Lourenco Marques—\$80.88 (1/2 hr) \$9.70 (30 words)	Covers South Africa, Rhodesias, some Belgian Congo	PAB
33 New Zealand	28	both	2	509,000 ^b	8,500		Severe import curbs	
34 Nicaragua	22	pvt	1	20,000	17	Radio Mundial—\$16 (hr) \$0.83 (30 sec)	Minor curbs only	CWM, MG, PAB, AJY
35 Panama	26	pvt	2	80,000	105	Radio Cont., Panama—\$15 (1/2 hr) \$1.30 (15 sec)	No curbs; stations tripled since 1946	MG, PAB, AJY
36 Paraguay	6	both	1	80,000	61	Radio La Capital—\$35.64 (hr)	Dramatic programs best bet	PAB
37 Peru	20	both	2	600,000	73	Radio America—\$39 (1/2 hr) \$9.98 (15 sec)	525,000 radios added in 1947-50, a free market	MG, PAB, AJY
38 Philippines	6	govt	2	79,000 ^b	4	DZRH, Manila—\$250 (hr) \$25 (20 sec)	Imports from U.S. up to 40% in yr	PAB, MR
39 Portugal	9	both	0	212,450	25		Under firm Govt supervision	PAB
40 Port. India	1 ^a	govt	0	350,000 ^g		Radio Goa—\$132 (hr) \$8		PAB
41 Saar	1	pvt	0	9,000,000 ^g		Radio Saarbrücken—\$116 (1/2 hr) \$43 (20 sec)	50 mil people in coverage area	PAB
42 El Salvador	12	both	0	21,450	10	Radio Mil Cienenta—\$28.60 (hr) \$1 (15 sec)	No trade curbs; market open	MG, PAB
43 Singapore	7	govt	3	27,093 ^b	53	Rediffusion—\$32 (hr)	Most U.S. goods barred	AJY
44 South Africa	37	govt	3	580,000	48	Springbok Network—\$300 (hr) \$12 (20 sec)	Sold out since inauguration 1950	PAB
45 Spain	39	both	0	604,746 ^b	22			
46 Surinam	2 ^a	pvt	0	5,000	27	PZH, Paramaribo—\$1.50 (25 words)	Business somewhat better than in 1951	PAB
47 Tangier	3	pvt	0			Radio International—\$20 (15 min) \$3 (25 words)	Covers North Africa, Spain	PAB
48 Trinidad	2	pvt	0	12,129 ^b	20	Radio Trinidad—\$36.75 (hr) \$3.60 (45 sec)	Many U.S. products barred due to currency curbs	AJY
49 Uruguay	45	both	1	300,000	126	Radio Carve \$67.50 (hr.) \$5.56 (20 sec)	U.S. imports doubled in yr	MG
50 Venezuela	29	pvt	0	200,000	43	Radiodifusora \$120 (1/2 hr)	U.S.'s 4th best Latin market	MG, PAB
U. S. TERRITORIES								
A Alaska	9	pvt	2	106,000 ^b	660	Alaska Bcstng. System ¹ —\$202.35 (hr) \$17.25 (20 min) \$15 (30 sec)	Fastest growing market under U.S. flag	ARS, JCF, DAS, GAW
B Hawaii	12	pvt	4 ¹	140,000	285	Station KGU—\$112.50 (hr) \$15 (30 sec)	64,000 radio homes in 1939; growth—118%	(see page 233)
C Puerto Rico	25	pvt	1	150,000	66	Station WAPA—\$100 (hr) \$9 (15 sec) ^h	Had 6 stations 1939; radio most effective medium	IAP, MG, ES, AJY, PAB
D Virgin Islands	2	pvt				Station WSTA—\$25.50 (hr) \$1.05 (30 sec)	Stations cover Leeward Is., eastern Puerto Rico, others	CWM, PAB, AJY
E WRUL, N. Y. ¹		pvt				\$250 (1/2 hr) \$35 (1 min)	Estimates audience 50,000 Europe, 125,000 Latin America ^a	None

*Medium wave unless otherwise noted. Some stations, however, operate short and/or long wave.
¹Coverage in several countries.
²Capital city stations; all rates subject to frequency discounts.
³Short wave.

⁴Licensed receivers only.
⁵Wired redistribution service; privately owned in British colonies.
⁶Regional only (West Germany).
⁷Some short-wave networks reported.
⁸Smallest time segment sold, no announcements.

⁹Class B time.
¹⁰Alaska Bcstng. System estimate: 106,000.
¹¹16 stations.
¹²Stations affiliated with Continental U. S. networks.
¹³Over Puerto Rican Network (3

stations).
¹⁴Only privately owned, operated "Commercial" short-wave station in U.S.; broadcasts daily to Europe in languages: Latin America 3 languages; Transmitters in Srituats, Mass.

3. How do newspapers compare with radio abroad?*

Cross-section of American sponsors abroad grouped by their agencies

COUNTRY	NO. DAILIES	TOTAL CIRC.	COPIES PER 1,000 PERSONS	CIRC. TOP DAILY	INCH RATE
UNITED STATES (For comparison only)	1,773	54,017,938	346	2,251,430	\$42.70
1 Angola	3				
2 Argentina	180	3,460,000	209	340,000	\$13.31
3 Australia	54	3,600,000	455	408,590	\$ 6.20
4 Bahamas	2	6,000	77	4,000	\$.80
5 Barbados	1	13,000	64	9,846	\$.60
6 Bermuda	2	12,600	340	8,539	\$.80
7 Bolivia	9	56,000	14	26,415	\$ 1.30
8 Brazil	220	1,500,000	30	140,000	\$ 8.35
9 British Guiana	3	17,000	42	16,000	\$ 1.20
10 Canada	94	3,446,915	245	421,121	\$ 9.10
11 Ceylon	7	200,000	27		
12 Chile	39	456,000	80	100,000	\$ 4.00
13 Colombia	37	600,000	55	138,000	\$ 3.60
14 Costa Rica	9	73,500	88	21,000	\$.80
15 Cuba	33	450,000	87	65,790	\$ 2.00
16 Dom. Republic	3	40,000	18	19,084	\$ 1.20
17 Ecuador	25	85,000	25	44,500	\$ 1.35
18 Germany	162	16,500,000	238	225,000	
19 Greece	60	800,000	102		
20 Guatemala	6	50,000	13	28,000	\$ 1.25
21 Haiti	6	24,500	6	6,000	\$.70
22 Honduras	2	14,500	11	7,800	\$ 1.00
23 Hong Kong	5				
24 Italy	98	4,500,000	98	450,000	
25 Japan	130	18,423,000	224	1,895,228	
26 Jamaica	2	65,000	47	54,335	\$ 2.00
27 Liberia					
28 Luxembourg	5	130,000	441		
29 Malaya	19	151,000	30		
30 Mexico	98	1,185,000	48	211,850	
31 Monaco					
32 Mozambique	3				
33 New Zealand	48	688,000	365	140,000	
34 Nicaragua	12	43,700	37	12,000	
35 Panama	11	90,000	118	25,000	
36 Paraguay	3	17,000	13	18,000	
37 Peru	41	320,000	39	110,000	\$ 5.00
38 Philippines	20	480,000	25	96,000	
39 Portugal	33	500,000	58		
40 Port. India	2				
41 Saar					
42 El Salvador	9	67,500	31	42,062	\$ 1.20
43 Singapore	12	112,000	113		
44 South Africa	19	820,000	68		\$ 3.85
45 Spain	121	1,570,000	56		
46 Surinam	3	10,300	55		
47 Tangier	2	20,000	133		
48 Trinidad	2	48,600	80		
49 Uruguay	31	400,000	170	102,190	\$ 2.43
50 Venezuela	29	300,000	65	54,630	\$ 2.25
U. S. TERRITORIES					
A Alaska	7	30,800	216	10,070	\$ 1.40
B Hawaii	4	145,000	317	76,715	\$ 3.92
C Puerto Rico	5	158,000	73	58,834	\$ 2.50
D Virgin Islands	3	2,000	74	2,000	\$ 0.58

Atherton & Currier

Eno, Scott & Browne
Potter Drug & Chemical

Compton Advertising

Campbell Soup
Procter & Gamble

Dillon-Cousins & Assoc.

Colgate-Palmolive-Pect
Home Products International

Foote, Cone & Belding Int.

Armour & Co.
Hallicrafters

Foreign Advertising & Service Bureau

Best Foods

Gotham Advertising

A. C. Barnes Co., Inc. (medicinals)
The Collins Co. (agricultural tools)

Ex-Lax

Forhan's

Andrew Jergens

Jergens-Woodbury

Maple Island (dry milk)

Red Rock Co. of South America (beverages)

Zonite Products

International Advertising Agency

Anglo American Drug

Dr. A. W. Chase Medicine

J. M. Mathes

Canada Dry Ltd.

Canada Dry De Cuba

McCann-Erickson

Coca-Cola

Home Products International (Kolyos)

R. J. Reynolds

Schenley (Blatz beer)

Standard Oil of New Jersey

National Export Advertising Service

American Safety Razor

Borden

Electric Auto-Lite

Esterbrook Pen

Goodall Fabrics

Griffin

Lambert Pharmacal

Lever Bros.

P. Lorillard

National Carbon

Norwich Pharmacal

Packard Motor

Prest-O-Lite

Pro-phy-lac-tic Brush

Ruppert Brewing

Warner-Hudnut

Westinghouse Electric

Robert Otto & Co.

Campbell Soup

Humphreys Medicine

S. C. Johnson & Sons

George W. Luff (lipstick, powder, rouge)

Miles Laboratories

Miles Laboratories, Ltd., Canada

Miles Laboratories, Pan American

Northam Warren Corp. (nail polish, deodorant)

Lydia E. Pinkham

FOOTNOTE: *Based on World Communications—Press, Radio, Film, Television (UNESCO, edited by Albert A. Sheal and Editor & Publisher International Yearbooks, 1951, 1952.

F. & M. Schaefer
Standard Brands Int. (margarine)
U. S. Rubber Export (footwear only)

J. Walter Thompson

Carter Products
Kraft
Mentholatum

Irvin Vladimir & Co.

Artistic Foundations
Dodds Medicine
Golden State (dairy products)
McKesson & Robbins
Mennen
Michel Cosmetics
National Oats
Pierce's Proprietary
Pillsbury
Reid Murdoch (canned foods)
Schlitz
Seagram (liquor)
Weldon Farm Products
Wildroot

Wesley Associates (formerly Dorland Advertising Ltd.)

Gillette (using Radio Luxembourg)

Young & Rubicam

Bristol-Myers
Continental Foods
General Foods
Goodyear Tire & Rubber
Hunt Foods
Johnson & Johnson
Life Savers
Lipton
Procter & Gamble (Tide)
Cluett, Peabody (Sanforized division)
Singer Sewing Machine
Time Inc.

4. What is the TV picture abroad?

(Only countries permitting commercials)

COUNTRY	STATIONS				Ownership	SAMPLE NIGHT RATES
	On Air	Building	Planned	Sets*		
1 Argentina	1	1	4	3,500	govt	TORONTO STATION? \$1,600 (hr.) \$240 (20 sec.)
2 Australia	0	0	12		govt	
3 Bahamas	0	0	1		govt	
4 Bermuda	0	0	1		pvt	
5 Brazil	3	1	4	15,000	pvt	
6 Canada	0	2	1	80,000	govt	
7 Colombia ^a	0	1			govt	CMQ-TV NET (5 Sta.) \$216 (1/2 hr.) \$32.50 (20 sec.)
8 Cuba	6	2	8	70,000	pvt	
9 Dom. Republic	0	1 ^b		1,000	pvt	
10 Great Britain ^c	4 ^d	1		1,200,000	govt	XHTV, MEXICO CITY \$150 (hr.) \$13 (15 sec.)
11 Guatemala	0	0	1		govt	
12 Italy ^a	3 ^e	0	4		govt	
13 Japan	1 ^f	1	22	1,500	govt	
14 Mexico	6	11	20	30,000	pvt	WNBT, NEW YORK \$3,750 (hr.) \$775 (20 sec.)
15 Peru	0	1			govt	
16 Spain	1 ^f	0	2		pvt	
17 Uruguay	0	1			govt	U. S. TERRITORIES
18 Venezuela	0	1			govt	
UNITED STATES (For comparison only)	108	0	2,000 ^g	17,500,000 ^h	pvt	
A Hawaii	0	0	1		pvt	
B Puerto Rico	0	1	2		pvt	

*U. S. State Dept. estimates total sets outside U. S. at 2.5 million by Oct. 1952.
^cGoes on air in September (Montreal station rates lower).
^dUnfunded on commercials.
^eDue to go on air late July or August.

^fExpected to accept commercials in time
^gExperimental.
^h1 Vatican station, 2 experimental.
ⁱExperimental.
^jExpected to be on air by end of year
^kJuly estimate

5. U. S. reps for radio & TV stations abroad

(with explanatory initials used on Chart 2)

ARS—Alaska Radio Sales

17 East 42nd St., New York 17

GB—Guy Bolam

175 Fifth Ave., New York 10

HCB—Howard C. Brown Co.

6059 Melrose Ave., Hollywood 38, Cal.

CWM—Clark-Wandless-Mann, Inc.

205 E. 42nd St., New York 17

DC—Donald Cooke, Inc.

551 Fifth Ave., New York 17 (also Chicago, Los Angeles, Cleveland, Detroit, San Francisco)

JCF—James C. Fletcher, Jr.

60 West 46th St., New York 36

MG—Melchor Guzman Co., Inc.

45 Rockefeller Plaza, New York 20

IAP—Inter-American Publications, Inc.

41 East 42nd St., New York 17

KA—Katz Agency, Inc.

488 Madison Ave., New York 22 (also Chicago, Detroit, Kansas City, Atlanta, Dallas, San Francisco, Los Angeles)

SSK—S. S. Koppe & Co., Inc.

630 Fifth Ave., New York 20

JHM—Joseph Hershey McGillvra, Inc.

366 Madison Ave., New York 17 (also Chicago, Los Angeles, San Francisco)

MR—Media Representatives, Inc.

270 Park Ave., New York 17

HGO—Harlan G. Oakes & Associates

672 S. Lafayette Park Place, Los Angeles, Cal. (also, Chicago, San Francisco, New York)

NTS—National Times Sales

17 East 42nd St., New York 17 (also Chicago, Los Angeles)

PAB—Pan American Broadcasting Co.

17 East 42nd St., New York 17 (also Chicago, Los Angeles)

JBP—Joshua B. Powers, Inc.

345 Madison Ave., New York 17

DAS—Duncan A. Scott

Mills Bldg., San Francisco, Cal.

ES—Edwin Seymour, Inc.

270 Park Ave., New York 17

GAW—Gilbert A. Wellington

5546 White-Henry Stuart Bldg., Seattle, Wash.

AJY—Adam J. Young, Jr., Inc.

22 East 40th St., New York 16 (also Chicago, St. Louis, Los Angeles)

W&C—Weed & Co.

350 Madison Ave., New York 17 (also Chicago, Detroit, San Francisco, Boston, Hollywood, Atlanta)

REPS FOR HAWAIIAN STATIONS

Walter Biddick Co.

1151 S. Broadway, Los Angeles 15, Cal.

Deruey & Co.

535 Fifth Ave., New York 17

Free & Peters, Inc.

44 Madison Ave., New York 22 (also Chicago, Atlanta, Detroit, Ft. Worth, Hollywood, San Francisco)

W. C. Grant Co., Inc.

703 Market Street, San Francisco, Cal. (also Los Angeles, New York, Chicago)

George P. Hollingbery Co.

307 N. Michigan Ave., Chicago 1, Ill. (also New York, Atlanta, San Francisco, Los Angeles)

Katz Agency

(address above)

Tracy Moore & Associates

6381 Hollywood St., Hollywood, Cal.

Western Radio Sales

79 Post St., San Francisco, Cal.

Adam J. Young, Jr., Inc.

(address above)

SPONSOR thanks—the following individuals and organizations for helping gather the material for these charts:

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11 August issue of SPONSOR will contain section devoted to Canada radio and TV

FIRST

in ARKANSAS

KARK
5,000 w dial 920
Little Rock

KARK

Arkansas' Preferred Station

- T. K. Barton, Vice-Pres. & General Manager
- Julian F. Haas, Commercial Manager
- National Representatives, Ed. Petry & Co.

Ernest A. Holmes
Big Research Man
Marschalk & Pratt
New York City.

Dere Ernie:

Folks down here iz so excited these days 'cause we're in Class AAA baseball now along with Minneapolis, Louisville, K. C., and Milwaukee. That's a good crowd for our Chas. Senators to be with. If it just goes to show that you can't tell a market by the population in the main city, you hev to look at the hole area. Esso hez knowed about the hole area, for goin' on 11 yeres WCHS haz bin carryin' th' Esso Reporter. Theyres lots of bizness down here with coal and chemicles and WCHS with 5000 at 530 iz the way to cover it.

Yrs.,
Algy.

WCHS
Charleston, W. Va.

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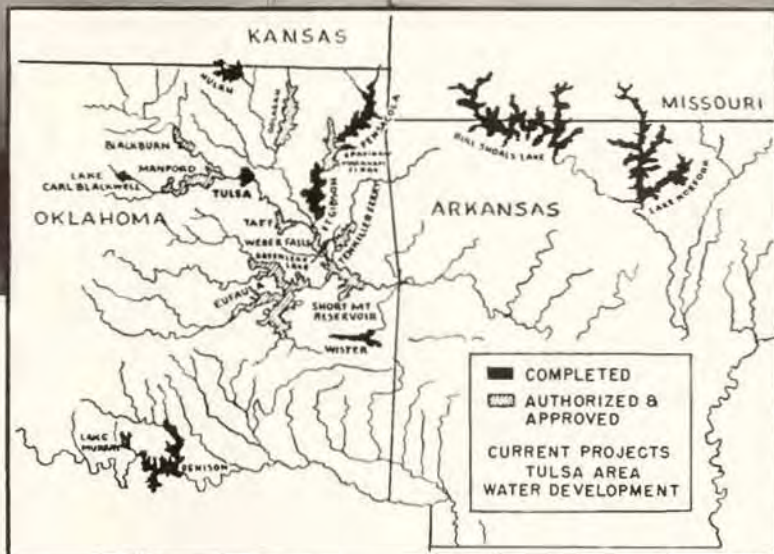
KVOO "First Again"



Adding new lustre to a long record of "firsts" in radio broadcasting is the "KVOO AREA DEVELOPMENT DEPARTMENT". Believing that our responsibilities extend into the future as well as the present, and that the needs and opportunities of the area we serve can be helped through better coordination of area efforts and interests, KVOO established this new, full time department May 15th.

Headed by Tom DeVore, formerly KVOO Program Director, the KVOO Area Development Department is now busily at work in cooperation with chambers of commerce, civic clubs, vacation and recreational groups, and other organizations whose prime interests are building a greater Southwest.

This is the kind of broadminded, unselfish service which has built Oklahoma's Greatest Station to its present enviable stature. It is the kind of



Above map shows tremendous lake development in Eastern Oklahoma, Western Arkansas and Southwest Missouri where outstanding recreational and industrial opportunities are now being realized. This represents but a part of vast water and power resources available in KVOO area.

service which makes advertising heard on this station have a great "plus value" for sponsors.

If you want to put your product advertising first in this market use the first station in the area . . . It's KVOO, of course, Oklahoma's Greatest Station!

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.



When you're in the buyer's seat in advertising, there's no more pleasurable feeling than being equipped with the right tools; like having within your reach basic facts about the medium, the latest developments in each facet and corner of the field, maps, price tabulations with handy descriptive data, and other things that it takes to go about the job of making shrewd recommendations or decisions. We think that this year's Fall Facts issue offers all that, and more, neatly wrapped up in a concise, comprehensive package.

Guesswork never makes a good substitute for well marshalled facts. We believe that Mr. Advertiser and Mr. Agencyman can't help but find something of practical and immediate value to him within these covers, and out of this discovery will come a natural urge to roam through the various sections, examining research charts, tables on costs and spending.

Out of the massive collection of "tips to sponsors" that SPONSOR's editorial staff has garnered, the following are but a sample:

1. *Get in early with your orders for morning radio time*—Agencies report that they're finding the situation tight on most of the top stations. The once considered more or less "marginal hours" between 6:00 and 9:00 a.m. continue to grow in value and there's a marked move to hike the rates here via reclassification of time. Accounts-like Silver Star blades find the stretch between 6:00 and 8:00 a rich vein not merely in terms of impact but dollar value. Opportunities for a sponsor to get an effective sell on these morning man participating shows are getting keener all the time, since the presiding

personalities, as a rule, gain such acceptance for themselves as to insure faith in what they say about a product.

2. *Look into late night TV participating programs*—An overwhelming number of stations program up to midnight and beyond and participations in the film shows have proved a noteworthy buy for all types of products directed at adults (see 21 April SPONSOR, page 231).

3. *Scan the list of network radio shows*—Some of them have seen consistently successful sponsored service and can be had at an attractive price. You'll also find a few that have recently been debuted sustaining-wise, which could entice the audience you want and at the right price. Buying a program with a track record is the line of least resistance, but you can never tell but what one of the newcomers is more in keeping with current tastes or preferences.

GUIDE TO FALL BUYING

Spread over the five question-and-answer sections of this 236-page Fall Facts issue, SPONSOR's sixth, are tips on what radio and TV have available for sponsorship this fall, tips on good buys, and hundreds of facts that can be of immeasurable aid when buying.

Highlighted in the issue, are the basics—radio, television, and international. SPONSOR this year for the first time presents a TV Basics, which in itself covers 12 pages. Radio Basics this year covers 15 pages more than last year. Indicative of its popularity is the fact that the reprint of last year's Radio Basics sold over 30,000 copies.

Highlighted on this page are several of the buying opportunities charted in this Fall Facts issue.

1. *Consult SPONSOR's film shows chart*—There are quite a number here with solid track records, half and quarter-hour films tailored for TV that can provide ready access to stations where the schedules are more or less taut. Included are shows of radio origin whose film versions have been faring well on a national account's rather limited network lineup. You'll find this chart (starts page 139) comes in handy under your desk-glass or in your file if and when the problem of

film buying or recommendation is brought up.

5. *Inquire about the availability of syndicated radio shows*—You'll encounter lots of topnotch fare that has racked up substantial audiences and performed crack selling jobs. The buying pattern is tailored to your own requirements, either regional or local.

6. *Check on the availability of well-grooved late evening news on local radio stations*—A leading news sponsor of national proportions here and there has let go of news periods that have done him yeoman service through the year to tackle TV, but the odds are that these radio niches still pack plenty of punch for the money.

7. *Keep yourself apprised of the TV homemakers and interview programs*—This type of show, which spans the clock from 10:00 a.m. to 3:00 p.m., usually proves effective for both high acceptability and product turnover for those who are primarily interested in the housewife market. Pride in local personalities appears to be a major factor in giving the type a quick build, and as a rule it's a specially economical buy.

This issue is the biggest and most fact-packed in the history of SPONSOR's Fall Facts series. It takes you through all stages of the radio business, network and spot, incisively covering trends, characteristics, the way each can be bought, and program opportunities.

For the advertiser who is film-minded there's an up-to-the-minute review of the field from all angles, a look-around at trends and programs.

An innovation in this sixth Fall Facts issue is an international section, called International Basics. It will be read with interest not only in this country but in many other countries throughout the world. It represents the most factual study yet published on international advertising with specific relation to air advertising. It contains about 1,400 facts and covers 50 countries plus U. S. territories and possessions. Included is market data on radio-TV, newspapers, station reps, advertisers, and agencies in the international advertising field.

We hope that Fall Facts proves as profitable in your everyday business operations as we found its preparation exhilarating.



Meet your **BEST CUSTOMER**

Who is he? He's the American Farmer, the current American capitalist. He's the real owner of his own business — and farming is big business today.

He makes a lot, he saves a lot, he spends a lot.
He's your best prospective customer.

One-tenth of all these prosperous prospects for your product live in WLW-Land—One-tenth of America. The best way to reach them is by Radio... and the most effective and economical radio in this area is WLW.

The full story of "Your Best Customer"—all the facts and figures—is on film. Ask to see it.



WLW

The Nation's Station

BONUS

in Washington

When you buy WWDC in Washington, you get a great big free bonus audience! A special survey by Pulse—made when no baseball or other special broadcasts were on the air—shows that WWDC has by far the largest out-of-home audience in the Washington area.

Out of 504 time periods measured by Pulse, WWDC was first 302 times, and tied for first 147 times. In other words, WWDC dominates this audience 94% of the time.

And this out-of-home audience is big. U. S. Government figures show that the Washington market has 244,067 automobiles with radios.

This big bonus audience that WWDC delivers advertisers is just one more reason why WWDC is the Washington station that sells goods.

Your JOHN BLAIR man will give you all the details about WWDC's dominant position in this always-rich market. Call him soon.



REPRESENTED BY JOHN BLAIR & CO.

WASHINGTON, D. C.

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