

# SPONSOR

use magazine for Radio and TV advertisers

6 OCTOBER 1952

50c per copy • \$8 per year

SP 10-49  
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NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

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OCT 11 1952

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Here's  
the Package  
that Sells  
Seattle . . .



The KRSC Salemaker spot package is sales dynamite in the profitable Seattle market. Terrific all-day, all-week impact. More listeners per dollar—moves merchandise right now! And it's easy to use, easy to buy. For Salemaker facts call or wire KRSC National Sales or our nearest rep:

EAST: Geo. W. Clark, Inc.

WEST: Lee F. O'Connell Co., Los Angeles  
Western Radio Sales, San Francisco

# KRSC

sells all the big  
Seattle market

## REGIONAL NETWORKS

a 14-page section  
page 43

Is this the TV/radio  
programming pattern  
of the future?

page 29

Florida Citrus: How  
IWT keeps 14,000  
sponsors happy

page 32

TV ups Nehi bottler's  
sales 200% in one year

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Here are the latest  
facts on radio's  
nighttime audience

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WILL SAG  
DEMANDS HURT  
SPOT TV?

page 38

Class product,  
Old Spice, uses radio-TV  
to reach a mass market

page 40



**DOES A COMPLETE JOB . . .**

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

**WMBG  
WCOD  
WTVR**

Motorists watch for the red and white Amoco oval sign of greater value as they travel through the 19 states from Maine to Florida. They know that Amoco-Gas, Permalube Motor Oil, and other products of the American Oil Company are the quality result of expert and rounded knowledge.

Virginians see in Havens & Martin Stations (WTVR, WMBG, WCOD) the same calibre of know-how in radio and TV broadcasting. That's why they look to Havens & Martin Stations for their entertainment and public service. Together, Havens & Martin Stations comprise the first complete broadcasting institution of the South. Today they represent the most efficient way to sell Virginians.



FIRST STATIONS OF VIRGINIA

**WMBG AM WCOD FM WTVR**

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 6 OCTOBER 1952

## Motorola goes on big spot splurge

Motorola launches radio spot saturation campaign 12 October. Will use 64 TV cities and 30 non-TV cities plugging both TV and radio sets via minute and 20-second transcribed jingles. Several stations will be used in each market with largest number (8) assigned to New York. Campaign winds up 22 November. Tom Ross is A/E at Ruthrauff & Ryan.

-SR-

## AFL opposes Government suit to release films

American Federation of Labor is backing Screen Actors Guild's stand against Department of Justice suit to force motion picture industry to release its films for TV. AFL Convention passed resolution condemning action as threat to theatre exhibition business. Resolution was also sponsored by stage hands union as well as California State Federation of Labor.

-SR-

## Ralston, BC, Dodge tops as spot buyers

Ralston Purina, BC Headache Powders, and Dodge Motor rank, in that order, as biggest year-round users of spot radio. Station list: Ralston, 563; BC, 550; Dodge, 426. Biggest seasonal spot buyer: Lip-ton (iced tea), with 367 stations. Source of information: National Association of Radio & TV Representatives.

-SR-

## "Freedom" 500-station program

Sales of Ziv Co.'s "Freedom, U.S.A." has gone over 500 station mark. Transcribed radio series, which premiered last week, has accumulated imposing list of sponsoring insurance companies and other large national, institutional advertisers.

-SR-

## GF's Hope deal NBC bonanza

General Foods' dual buy of Bob Hope, daytime and nighttime, takes NBC off \$1,100,000 contractual hook. Network had guaranteed this income over two-year period. General Foods' Hope buy includes 5 15-minute taped shows Tuesday or Wednesday night—all on NBC. Hope's management says deal entails \$1,700,000 in talent services and time costs. GF has option on Hope's TV services after June 1953 when he will have completed his 10 appearances, for "Colgate Comedy Hour."

-SR-

## Cinerama debut backed with AM-TV

Two-week radio-TV campaign of 20 and 6-second announcements is being used along with newspaper to introduce Cinerama, 3-dimensional movie projection system, to New Yorkers. McCann-Erickson's Peter Schaffer supervises campaign, with Ted Kelly buying air media.

-SR-

## California dried fruits coordinating campaign

Radio and TV are included in \$1 million nationwide promotion for California dried fruits. Participating: California Prune Advisory Board, California Fig Institute, Dried Fruits Association of California, California Dried Fruits Institute, California Advisory Board, and brand advertisers. Coordinating agency yet to be named at presstime.

-SR-

## AP sets up broadcaster advisory group

Associated Press has appointed committee of station subscribers to help it find ways to "refine news for broadcast to meet changing times and interests." It's first time news organization has invited broadcasters to participate in continuing study of medium. Sub-committee will specialize in exchanging programing ideas.

## REPORT TO SPONSORS for 6 October 1952

**Coronet scanning TV field** Coronet Magazine is doing market survey on TV with view to entering film production. Research is covering viewer preferences, spot advertisers' budgets, and local program structures. Coronet thinking is along lines of short subjects.

-SR-

**CBS, Fox talking newsreel proposition** CBS and 20th Century-Fox may wind up as allies in newsreel field. From present discussion arrangement could emerge whereby Fox would do all CBS' newsreel work and participate in network's experiments with electronic sets and backgrounds.

-SR-

**Y&R rich again with marquee names** Young & Rubicam's signing of Bob Hope for General Foods and other recent doings show agency has staged comeback namewise in recent months. Its list now also includes Bing Crosby, Joan Davis, Charles Laughton, Eve Arden ("Our Miss Brooks"), Arthur Godfrey ("Talent Scouts"), Ronald Colman, Charles Boyer, Dick Powell, Joel McCrea ("Four Star Playhouse").

-SR-

**SAG studies poser raised by commercial producers** Screen Actors Guild has deferred further discussions with New York film commercial producers about agreement to cover on- and off-camera talent until it can study technical question advanced by producers. It deals with repayments to announcers after commercial has been used on air for specified periods. Producers argue SAG may be justified in asking for residual payments when announcers are seen, but feel Guild's stepping out of its jurisdiction when announcer is employed exclusively for sound track. (See report on negotiations, page 38.)

-SR-

**NRDGA executive sees Xmas TV only for kids** Howard P. Abrahams, promotion manager, told fall conference of smaller stores division NRDGA Christmas will be good this year but he thinks TV will not benefit much from it. He said department stores last year found TV most effective when programs were slanted at children. Abrahams reported stores regularly using radio propose to keep it up for Xmas. One idea is to have Santa reading kids' letters over air and not only draw writers but make parents "captive audience."

-SR-

**TV crime no thrill for Ohio youngsters** After-school viewing doesn't rate high among youngsters in central Ohio. They prefer to do their viewing "after supper." Murder mysteries aren't among their favorite programs. These findings are from study of viewing habits conducted by Franklin County (Ohio) Television Committee for White House Conference on children and youth.

-SR-

**Emerson warms up Tandem Plan** Emerson Drug has been landed by NBC Radio as first participating sponsor in network's group of three Tandem Plan shows for 1952-53 season. Trio consists of "Red Skelton," "Barrie Craig, Confidential Investigator," and "Judy Canova Show."

-SR-

**Spanish language stations prosper** Spanish language stations in Southwest have been doing exceptionally well this year. About 80 national accounts have used them during 1952. These include Procter & Gamble, Colgate, American Tobacco, R. J. Reynolds, and Sterling Drugs. Texas University and Joe Belden, independent research organization report these facts: (1) 3,000,000 Mexican Americans now reside in Arizona, California, New Mexico, and Texas; (2) Spanish-speaking population of Texas has increased 133% since 1920—from 504,000 to 1,300,000.

(Please turn to page 82)

**what  
makes  
WLAC**



## **WLAC chalks up another first**

When WLAC's election returns indicated that the Hon. Frank G. Clement had won Tennessee's recent Gubernatorial Primary, Mr. Clement turned from his radio and said . . . "I'm ready for that WLAC microphone."

WLAC was ready too. Standing by in the candidate's hotel suite, WLAC's Esso Reporter staged another scoop with an exclusive pickup of the nominee's first acknowledgment of victory.

*As in every election year for the past 25 years, listeners wanted to know . . . "how does WLAC get returns 30 minutes ahead of everyone else" . . .*



## **Congressman airs victory**

Since first campaigning over WLAC 12 years ago, J. Percy Priest, Democratic Whip of the U. S. House of Representatives shown acknowledging his 7th consecutive victory, has made WLAC his first port of call on election night.

*Whether it's a Public Service assignment . . . or a job of selling merchandise . . . WLAC programs with personalities who know how to attract and hold radio listeners . . . best . . .*

# **WLAC**

**CBS RADIO 50,000 WATTS  
NASHVILLE, TENN.**

Represented Nationally by The Katz Agency

# SPONSOR

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

6 October 1952 • Volume 6 Number 20

## ARTICLES

### *Is this the programing pattern of the future?*

Ten years from now the production system P&G now uses for its soap opera, "Guiding Light," may be widely used for many types of programing. For P&G has learned how to produce the same show on radio and TV without the disadvantages of simulcasting and with savings in time and cost

29

### *Florida Citrus: How JWT pleases 11,000 sponsors*

Every orange grower in Florida depends on the success of Florida Citrus Commission's advertising, for unless consumer demand can be upped there'll be a fruit surplus within next few years. Radio and TV are being called on increasingly to sell concept of a "big" (water-size) glass of juice daily

32

### *How TV upped bottler's sales 200%*

Nehi in Miami scored this gain in one year by astute combination of programing (Hopalong Cassidy) and community relations follow-through

35

### *What are the facts on radio's nighttime audience?*

Radio remains bigger at night than in day, despite growing notion to contrary. New Columbia Pacific Net study, other data herein may surprise you

36

### *Will SAG demands drive small clients out of TV?*

If industry meets Screen Actors Guild demands, cost of using film commercials will shoot up. SAG wants pay based on number of uses per film

38

### *What spot did for Old Spice*

Class product reaches mass market via \$350,000 spot radio-TV campaign

40

### *Regional networks: 1952*

SPONSOR presents a 17-page section covering advantages of using regional radio nets; rates; programing; merchandising; clients who buy them

43

## COMING

### *Ruppert's big comeback*

Spot radio and TV were major factors when this New York beer firm rose from the red to its currently healthy status

20 October

### *How to promote your film show*

Having a show on film gives you promotion advantages. Example: You can make trailers to air as teaser announcements. This story will tell how advertisers have taken advantage of such promotion opportunities

### *Kingan: network advertising at low cost*

This meat company uses taped portions of Arthur Godfrey's morning show to get low-cost Sunday program which does effective job

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Editor & President: Norman R. Glenn  
 Secretary-Treasurer: Elaine Couper Glenn  
 Executive Editor: Ben Bodec  
 Managing Editor: Miles David  
 Senior Editors: Charles Sinclair, Alfred J. Jaffe  
 Department Editor: Fred Birnbaum  
 Assistant Editors: Lila Lederman,  
 Richard A. Jackson, Evelyn Konrad  
 Special Projects Editor: Ray Lapica  
 Contributing Editors: R. J. Landry, Bob  
 Foreman  
 Art Director: Donald H. Duffy  
 Photographer: Jean Raeburn  
 Vice President - Advertising: Norman Knight  
 Advertising Department: Edwin D. Cooper  
 (Western Manager), George Weiss (Travel-  
 ing Representative, Chicago Office), Maxine  
 Cooper (New York Office), John A. Kovchok  
 (Production Manager), Cynthia Soley, John  
 McCormack  
 Vice President - Business Mgr.: Bernard Platt  
 Circulation Department: Evelyn Satz (Sub-  
 scription Manager), Emily Cutillo, Patricia  
 Collins (Readers' Service)  
 Secretary to Publisher: Augusta Shearman  
 Office Manager: Olive Sherban

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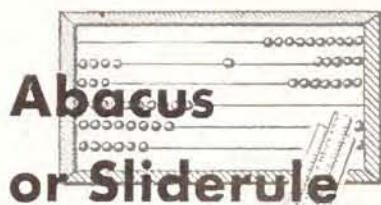
# Highway to the Skies . . .

High quality programming keeps listener-interest going up at WREC. Listener-confidence and prestige continue to insure a steady sales climb for advertisers. Yet, the cost per thousand listeners is 10.1% less than in 1946! With the highest Hooper rating of any Memphis Radio Station, WREC offers you the shortest route to increased sales at lower cost—and, the sky's the limit in this \$2,000,000,000 market!

**WREC**

**MEMPHIS NO. 1 STATION**

REPRESENTED BY THE KATZ AGENCY • AFFILIATED WITH CBS, 600 KC, 5000 WAITS



... any way  
you figure it

**KROW**  
reaches more  
Listeners-per-\$  
than any other  
San Francisco or  
Oakland Station\*

\*PULSE for Oakland and for San Francisco,  
June, 1952



**BEST BUY IN 2 MARKETS!**

There's a billion-and-a-half dollar market on *each* side of San Francisco Bay! Over 150 result-conscious advertisers... local, regional, national... now use KROW of Oakland to reach *both* of these markets at the lowest cost-per-thousand of any station in San Francisco or Oakland. Incidentally, there are comparatively few TV sets in these markets.

For details, see  
PAUL H. RAYMER COMPANY, INC.

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

**Men, Money  
and Motives**

by  
Robert J. Landry

**The Profession of Pessimism**

The other day one of the merchants of inside economic data, a patent holder and purveyor of private statistical prophecy, slipped into the mails his considered warning to the business community of a big collapse in "about a year." He declared, in effect, that neither Democrats nor Republicans, neither world affairs nor native ingenuity could halt the certain downward spiral. It was his best advice to businessmen that they tighten up, batten down, steady their minds for real rough going in the near future.

\* \* \*

This piece of gloomy foreboding arrived, in sealed envelopes, at the start of a season which finds all advertising in excellent condition, television selling out and radio still doing surprisingly well. As for employment, it is practically at an all-time peak, and the immediate predictions of many a periodical, such as *Business Week*, point to a vigorous consumer market well ahead; granting that well ahead is never, nowadays, too far into the future.

\* \* \*

Now the melancholic mailing from the economist-at-large-to-corporation-brass raises in your present columnist a strange uneasiness. Not on the score of whether this Jeremiah will be proven right or wrong. Only time can argue that. Rather this latest toot on the horn of pessimism-in-the-midst-of-many-good-omens raises the uneasy suspicion that we have in the United States a fully developed and assiduously cultivated market for economic-emotional crepe-hanging dressed up in the prestige of science. It is as if these mail order Ph.D.'s were happiest when gloomiest, as if they made a statistical translation of every new-born babe into a prospect for the embalmer.

\* \* \*

In short, we are suggesting here and now that it is a curious bit of capitalistic folklore which refuses to believe that prosperity is anything more substantial than a transitory myth and a strange profession which caters to this folklore of inevitable disaster.

\* \* \*

All this very much concerns advertising for the simple reason that advertising thrives on a sanguine state of mind in the business community. Panicky executives, or executives warned against confidence in the future, are not likely to respond to recommendations for larger time and space commitments when threatened with economic disaster.

\* \* \*

Do you think we over-characterize the profession of pessimism? If so, consult any financial journal, or financial section. Note the systematic peddling of "warnings." In large display type, soothsayers inquire if you are prepared to face the next 62 days, the next 199, the next 365? (Judge Rutherford used to advertise: "Are You Pre-

(Please turn to page 106)



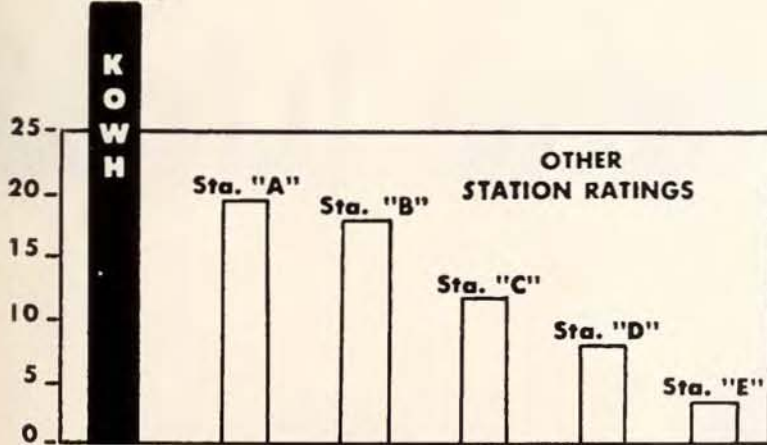
# All It Took was a Haircut...



To unseat Samson as the most powerful member of the "long-hair" set.

"Long hair" might have helped Samson perform wonders with the jawbone of an ass, but it doesn't build a radio audience. KOWH bypassed the "Highbrow" in favor of rollicking entertainment. Everybody gets in the act—and the Omaha, Council Bluffs area loves it! You'll love the resulting Hooper, averaged below for the eleven-month period from October, 1951, to August, 1952. Big happy audience. Lots of money. Big sales!

36.3%



- Largest total audience of any Omaha station, 8 A.M. to 6 P.M., Monday through Saturday! (Hooper, Oct., 1951, thru August, 1952.)
- Largest share of audience, in any individual time period, of any independent station in all America! (August, 1952.)

# Kowh

**O M A H A**

**"America's Most Listened-to Independent Station"**

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



Her picture



appears — yet 15

people know

what she looks

never  
million  
exactly  
like!

THEY'VE NEVER SEEN Grace Matthews in magazines, movies, or television . . . but as radio's "Big Sister," her image is as clear as can be in the minds of her many listeners. They know her smile, her hair-do, her walk, the clothes she wears. And no listener would trade *her own idea* of "Sister" with any other.

It's the same with the millions of listeners to "Our Gal Sunday" . . . or "Young Dr. Malone" . . . or "Aunt Jenny" . . . or 10 other daytime serials on CBS Radio.

What listeners create from the things they hear is what they'd like to *buy*. For people buy *their own notions* of what you'd like to sell—for their own special needs and wants.

And so, through radio, through these Monday-to-Friday dramas, a voice becomes a person . . . and a product comes into one's own home.

All day long, radio is all through the home. It has a facile way of going wherever people go—of fitting most everything they do.

This happens with the greatest enjoyment—and advertising effectiveness—on CBS Radio. For here, daytime radio is not only the most popular serial drama—but it's also *Arthur Godfrey . . . the gayest music . . . the best news service . . . the most entered-into audience participation*.

It's the kind of listening that livens up a day's routine . . . that can make the difference between spirited housewife and treadmill Hausfrau. It's the kind of listening that last season gave CBS Radio *nine of radio's top ten daytime shows*. They continue into the new season, building images—and sales.

This fall you can easily tell where radio is at its best as a household medium:

***The weekday schedule on CBS RADIO is completely sold out.***

There's Only

ONE

TV Station In  
Omaha That:

1

### LEADS IN AUDIENCE

Latest Pulse figures (August 1952) show that KMTV leads *again* in audience in the Omaha area. Of the top TEN once-a-week shows telecast in the Omaha area, NINE are seen on KMTV!

2

### HAS HUGE EXPANSION PLANS

KMTV recently announced plans for a tremendous remodeling program. There'll be a new, modern, air conditioned, acoustically treated studio, which will more than double present studio space. A new film processing room, news room, control room and offices are being added.

These new facilities will enable KMTV to give advertisers greater audience—audience better service.

3

### GIVES OUTSTANDING RESULTS—BEST TV BUY FOR ADVERTISERS

KMTV carries shows from 3 top networks—reaches the big share of audience in the Omaha area. Results for advertisers are amazing. And, KMTV's low rates, its 52 week rate protection plan *plus* its stronger signal in the fringe area give you the best TV buy in Omaha.

Get all the facts from your Katz Rep. or call KMTV today.

**KMTV** CBS  
DUMONT  
ABC  
OMAHA 2, NEBRASKA  
CHANNEL 3  
Represented by KATZ AGENCY

## 510 Madison

### BACK ISSUES

Thanks to your fine binders we are able to keep complete and up-to-date files of SPONSOR. However, "before binders" is another story. We kept the indexes but we don't have a complete set of the magazines any longer.

In the August 14, 1950 issue you carried a very good story of Shell Oil Company's use of radio. Would it be possible for you to supply us with a copy of the magazine, or, if you have them, a reprint of the article? We will, of course, expect to pay for the issue if you have it.

FRANCES AUSTIN  
J. Walter Thompson  
San Francisco

• Most back issues are available to readers who wish to make their binders complete. Binders, each capable of holding a six-month supply of SPONSOR, cost \$4 each, two for \$7. Bound volumes containing 1950 and 1951 issues are available. Cost is \$15 per year.

### POST CARD RESEARCH

After reading "Program research with a post card" in your August 25th issue, I have a suggestion you might pass on to Mr. True. While teaching at Notre Dame, I suggest that he take a course in elementary statistics and follow up with another emphasizing sampling theory and practice.

You can't even make a good logical argument that this "method," as presently developed, is cheap. Costs can't be considered in a vacuum. They must be weighed against value and quality received, just as you do when you buy a suit, a pair of shoes, or a fishing rod. On this basis, the costs of this method are excessive; it produces no information of value for guiding action, but it involves *some* expense.

This is the costliest kind of research, as others have pointed out. It can be even costlier when action is guided by estimates affected by large and unknown biases, and it turns out to be incorrect action. When you can't get a budget adequate for a job of minimum quality, you're better off, in most cases, when you make your decision on judgment alone. Then at least you're not putting misplaced confidence in slipshod survey findings.

You get what you pay for in consumer and audience research as you

do with most goods and services. This point may be a bit more difficult to perceive for research work, but it applies nevertheless.

IRVIN DUNSTON  
Kenyon Research Co.  
New York

• SPONSOR was careful to advise readers of the limitations of the "post card" technique. The method was publicized only after SPONSOR carefully checked research specialists to determine whether such a method had validity. We were advised that because of (1) economy, (2) speed, it offered sufficient advantages to warrant publication and consideration.

### CORRECTION

We found your issue of September 8 to be a very interesting and enlightening one. However, we wish to point out two errors in your editorial matter which you as publishers of an accurate journal of the advertising profession will, we feel sure, want to have set straight.

The first of these (in a feature article, "What you should know about alternate-week sponsorship") indicated that the agency for Bendix is Tatham-Laird. Your not naming us, who became the agency for the Bendix account some months ago, might be explained as an oversight due to the more or less recent change.

However, in your listing of CBS network shows where you identified Benton & Bowles as the agency for All Purpose Rit (The Best Foods, Inc.) in connection with the Garry Moore Show, we are at a loss to explain the inaccuracy. Not only have we handled the Moore show for Rit for the past 12 months, but we have been the agency for All Purpose Rit even for years before it became a member of the Best Foods family.

May I repeat that we have found your past issues very enlightening and beneficial. We look forward to coming issues of your fine publication.

ROGER F. MORAN, *Acc't. Exec.*  
Earle Ludgin & Co.  
Chicago

• We regret that an error was made in checking sponsorship with the networks.

### CANADIAN MARKETS

I want to let you know that we were very pleased indeed with the job you did in the Canadian section of SPONSOR on August 11th. We heard a good many comments about it—all of which were favorable.

I think that SPONSOR should be com-

*Folks, Meet...*  
*Captain*  
**HAL O'HALLORAN**

Boy, is Hal important here in Wisconsin! We feature him in a new Kid Show that doubles the appeal of his old Network program, "Steamboat Bill". He's a Fire Chief now — the bravest Smoke-eater of 'em all!

And his MC work on our big Noon Hour Jamboree is due (he claims) to the experience he got while handling the National Barn Dance.

Hal is another big-time Personality . . . brought here to help us develop big-time creative Radio . . . in the Land of Milk and Honey.

Wisconsin's most show-full station

IN

Green Bay

5000 WATTS

\* GREEN

**WBAY**

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



© WBAY

“H E'LL stuff in those GLADIOLA biscuits until he can just hardly see . . .” Ah, the lilt in those honed words! This has been the basic pitch for GLADIOLA Flour on WFAA — and for fifteen years it's stirred the heart of the housewife who stirs up those light, fluffy GLADIOLA biscuits.

Fifteen years ago, the Fant Milling Company — millers of GLADIOLA — was a husky country youngster with lots of vision, plenty of courage, and an excellent product to sell.

*“Lady, your man'll love Gladiola biscuits!”*

**news and  
whoop-de-do help  
Texas housewives  
agree . . .**

In 1937, the opener was a five-minute WFAA newscast. Today, our regular noon news across the board is GLADIOLA news — has been for many years! Add to this a walloping whoop-de-do known as the Saturday Night Shindig, 30 minutes once a week, in its eighth year! Then, another 4 shows a week with Murray Cox, WFAA Farm Editor, for SUNGLO Feeds.

Results? Today, more Texas housewives buy GLADIOLA flour than any other family flour!

Success? The Petry man sells it. Its call letters are WFAA!



EDWARD PETRY & CO., NATIONAL REPRESENTATIVES • ALEX KEESE, Station Manager • RADIO SERVICE OF THE DALLAS MORNING NEWS

plimented on doing a real educational job, which is of great assistance to the U. S. manufacturers that distribute their goods in Canada.

ADAM J. YOUNG, JR.  
*Adam J. Young Jr., Inc.*  
New York

Congratulations on your 1952 Canadian Section—also your Fall Facts edition. Both are excellent!

The Canadian Section is the most informative and usable I have seen to date. I would like to see our industry arrange to have a copy of this issue on the desk of every national advertiser in the U.S. and Canada.

CHUCK RUDD, *Mgr.*  
*CHUB*  
Nanaimo, B. C.

## NEGRO PROGRAMING

Congratulations on your fine presentation on Negro-appeal programing in the United States.

WBGE, now operating under new ownership, has inaugurated a Negro program called *Blues in the Night*, three hours nightly, seven nights a week, 9:00 p.m. to 12 midnight, featuring one of Atlanta's best-known Negro radio and TV personalities, Ray McIver, and should be listed with stations which have programing beamed at Negroes.

In fact, WBGE is the only full-time station in Atlanta beaming programing to the Negroes, and *Blues in the Night* is the only nighttime program in Atlanta featuring a Negro disk jockey.

ROBERT N. PINKERTON, *Pres.*  
*General Broadcasting Co., Inc.*  
Atlanta, Ga.

Just received your July 28 issue of SPONSOR and enjoyed reading your articles on Negro programing by radio stations.

How could you have missed the boat in Asheville as far as you did! You completely ignore the fact that WLOS is the only Asheville station that presents programs appealing only to Negroes. WLOS has the only Negro disk jockey in town, WLOS is the only station in town that does live remotes from Negro night clubs and the only station in town that carries a Negro religious program every week. In fact, so far as we know, we are the only sta-

tion in town that even attempts to program for Negroes and we have been doing so for over two years.

Now, SPONSOR, with its large readership among agency people, tears down the costly build up that we have had over a period of two years by listing one of our competitors as "the only Asheville station which has programing beamed at Negroes."

CHARLES B. BRITT, *V.P.*  
*WLOS, WLOS-FM*  
Asheville, N. C.

Congratulations on your excellent and timely Negro market section in the July 28th issue.

Now I have news for you. There is one New York TV station already programing to this great Negro market (over one million people and one billion dollars in this area). WJZ-TV is the station; *Spotlight on Harlem*, the show. We put it on the air June 9th with the famous Ralph Cooper as m.c. It's a top amateur show with the best Negro pros in the business making guest shots. And, I'm happy to say, despite Convention competition which put *Spotlight* off the air for two weeks, we're already getting over 1,000 pieces of audience mail a week.

TREVOR ADAMS, *Mgr.*  
*WJZ-TV*  
New York

## FALL FACTS IN HAWAII

Please enter our agency subscription to SPONSOR for one year.

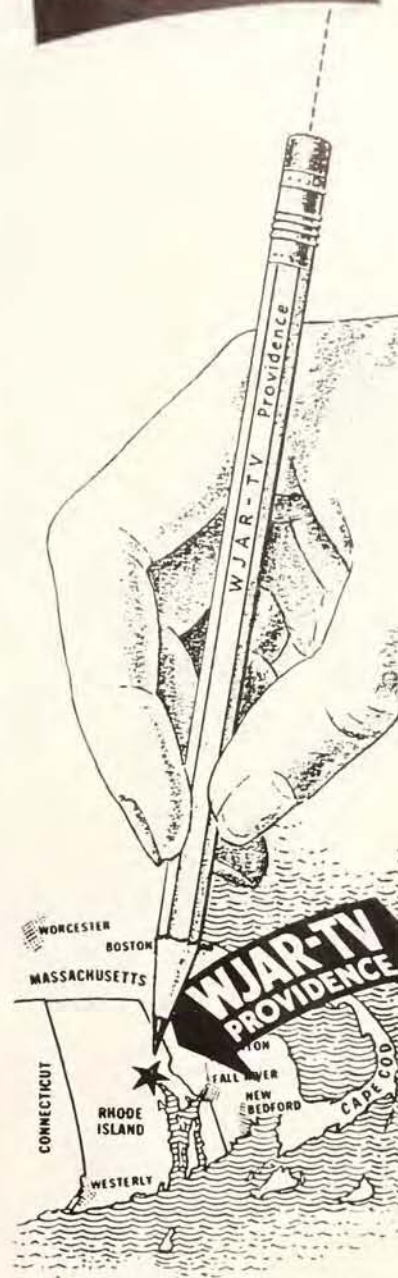
According to all indications, television will come to Hawaii some time during the second quarter of next year. In the meantime, it is our plan to prepare material for prospective advertisers which might serve educational purposes in preparing them for this new medium.

Your sixth Annual Fall Facts issue contains much information which we would like to include in these bulletins. We would very much appreciate having your permission to extract such material as would apply to this market.

We are particularly interested in the feature "TV Results." We would like to have any other such case history material as you might be able to furnish us from your files.

EARL J. GORIS, *Acc't. Exec.*  
*W. H. Male Advertising Agency*  
Honolulu, Hawaii

## PINPOINT YOUR PERSISTENT SALESMAN



UNDUPLICATED  
COVERAGE IN  
225,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 675,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND

Represented Nationally by  
**Weed Television**  
In New England — Bertha Bannon

# American Com

*announces th*

**EDWARD PETRY**

*as representatives for stations*

(EFFECTIVE IMMEDIATELY)



# Broadcasting Company

*Appointment of*

**EDWARD PETRY & COMPANY, INC.**

**KECA - LOS ANGELES - KECA-TV**

**ABC OWNED STATIONS**

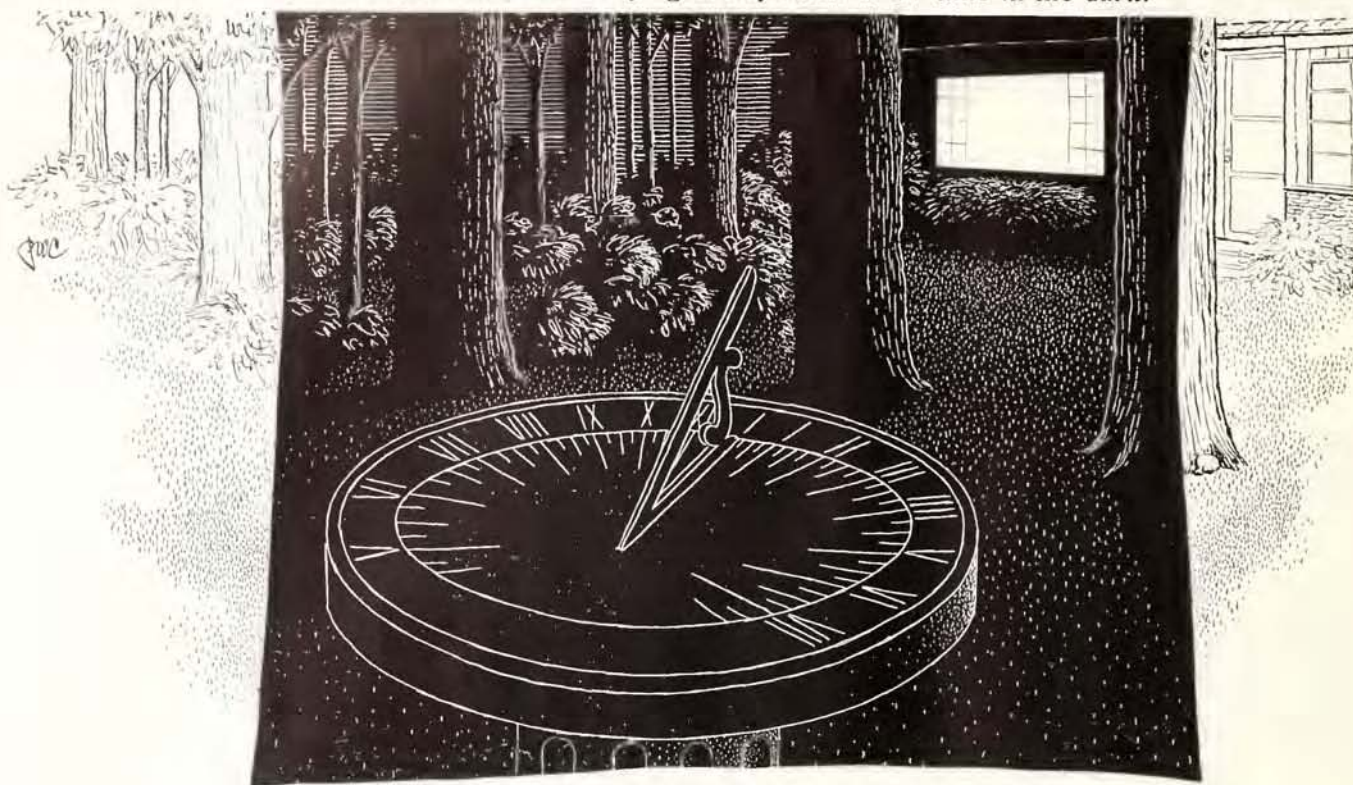
*now represented by* **EDWARD PETRY & COMPANY**

<b>KECA</b>	•	Los Angeles	•	<b>KECA-TV</b>
<b>WJZ</b>	•	New York	•	<b>WJZ-TV</b>
<b>KGO</b>	•	San Francisco	•	<b>KGO-TV</b>

# ever use a sun dial in the dark ?

Useless to try to tell time that way.

But not so different from trying to buy radio or TV time in the dark.



In an age of change and flux in media values, of ever-growing costs, you're faced with the ever-growing problem of saying *This little dollar went to market . . . and every cent of it counted.*

Consider, then, that there's a shining new light to help you solve problems of radio and TV time-buying: **NIELSEN COVERAGE SERVICE**. Never before have you, or anyone in the ad business, had available so complete, so dependable a guide to market-by-market station selection.

.....  
**What you get** in NCS is a comprehensive, up-to-date coverage analysis of every area in the country, showing the daily, weekly and four-week day and night circulation of radio and TV stations . . . market data . . . audience characteristics. Plus individual station summaries. Plus special reports to tie in with your own particular distribution patterns.

.....  
**What you get out of it** is a spanking new addition to your media selection tools. NCS Reports will arm you with *facts*: the newest, broadest set of coverage facts on radio . . . the first complete set of coverage facts in television's history.

To keep your media buying at peak efficiency, you'll need NCS Reports in front of you always. They're at the printer's now. Call or write your nearest Nielsen office for details.

## NIELSEN COVERAGE SERVICE

2101 Howard Street, Chicago 45, Ill.  
HOLlycourt 5-4400

*First Measurement of  
Radio and TV Coverage*  
a Service of A. C. Nielsen Company

500 Fifth Avenue, New York 36, N. Y.  
PENnsylvania 6-2850

## New and renew

### 1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Hazel Bishop	Raymond Spector	NBC TV	This is Your Your Life; W 10-10:30 pm; 1 Oct; 53 wks
Buick Motor Div	Kudner	NBC TV 52	To be announced; T 8-9 pm; 7 Oct; 10 progs
Colgate-Palmolive-Peet Co	Sherman & Marquette	CBS TV 61	Mr. & Mrs. North; F 10-10:30 pm; 3 Oct; 52 wks
General Cigar Co	Donahue & Coe	NBC TV	Herman Hickman; F 7-7:15 pm; 3 Oct; 52 wks
Gillette Safety Razor Co	Maxon	NBC TV	World Series; daily 12:15 pm to concl; 1 Oct; about 7 days
Gulf Oil Corp	Young & Rubicam	NBC TV	Meet the Masters; alt Sun 5:30-6 pm; 19 Oct
James Lees	D'Arcy	NBC TV	Gulf Playhouse; F 8:30-9 pm; 3 Oct; 52 wks
Pepsi-Cola Co	Biow	NBC TV	11 progs
Scott Paper Co	J. Walter Thompson	NBC TV	Short Short Dramas; T & Th 7:15-7:30 pm; 30 Sep; 52 wks
Sealy Inc	Olian & Bronner	CBS TV 29	To be announced; alt W 8:30-9 pm; 8 Oct; 26 alt wks
Shwayder Bros	Grey	NBC TV	Balance Your Budget; Sat 10-1:30 pm; 18 Oct; 26 wks
			Welcome Travelers; F 3:45-4 pm; 26 Sep; 52 wks

### 2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
DeSoto Div. Chrysler Corp	88DO	NBC TV 62	You Bet Your Life; Th 8-8:30 pm; 2 Oct; 52 wks
General Foods	Benton & Bowles	NBC TV 42	Roy Rogers Show; Sun 6:30-7 pm; 28 Sep; 52 wks
Goodyear Tire & Rubber	Young & Rubicam	NBC TV 58	Goodyear TV Playhouse; alt Sun 9-10 pm; 12 Oct; 26 progs
Andrew Jergens Co	Robert W. Orr	CBS TV	It's News to Me; alt Sat 6:30-7 pm; 11 Oct; 26 wks
Kellogg Co	Leo Burnett	ABC TV 43	Super Circus; 5-5:30 pm; 28 Sep; 52 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS TV 29	Longines Chronoscope; M, W, F 11-11:15 pm; 22 Sep; 52 wks
P. Lorillard Co	Lennen & Newell	CBS TV 48	The Web; Sun 10-10:30 pm; 28 Sep; 52 wks
Mars Inc	Leo Burnett	ABC TV 36	Super Circus; 5:30-6 pm; 14 Sep; 52 wks
Pabst Sales Co	Warwick & Legler	CBS TV 52	Pabst Blue Ribbon Bouts; W 10-10:45 pm; 1-4 Sep; 52 wks
RCA Victor	J. Walter Thompson	NBC TV	RCA Victor Show; F 8-8:30 pm; 3 Oct
Revere Copper & Brass	St. Georges & Keyes	NBC TV 42	Meet the Press; Sun 6-6:30 pm; 5 Oct; 17 wks
Simmons Co	Young & Rubicam	CBS TV 29	It's News to Me; alt Sat 6:30-7 pm; 4 Oct; 26 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	ABC TV 30	Inspector Mark Saber, Homicide; M 8-8:30 pm; 5 Oct; 39 wks
Toni Co	Foote, Cone & Belding	CBS TV 62	Arthur Godfrey & His Friends; alt W 8-8:30 pm; 1 Oct; 52 wks

### 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KECA, Los Angeles	ABC	Edward Petry, N.Y.
KELO, Sioux Falls, S. D.	NBC	O. L. Taylor, N.Y.
KGO, S. F.	ABC	Edward Petry, N.Y.
KGO-TV, S. F.	ABC	Edward Petry, N.Y.
KREL, Houston-Baytown, Tex.	Independent	Richard O'Connell, N.Y.
KVOR, Colorado Springs, Col.	CBS	George P. Hollingbery, N.Y.
WBEN, Buffalo	NBC	Henry I. Christal, N.Y.
WDOK, Cleve.	Independent	Joseph Hershey McGillvra, N.Y.
WENR, Chi.	ABC	John Blair, N.Y.
WENR-TV, Chi.	ABC	Blair-TV, N.Y.
WHOO, Orlando	ABC	Avery-Knodel, N.Y.
WHUM-TV, Reading, Pa.	Unannounced	H-R Representatives, N.Y.
WJZ, N.Y.	ABC	Edward Petry, N.Y.
WJZ-TV, N.Y.	ABC	Edward Petry, N.Y.
WXYZ, Detroit	ABC	John Blair, N.Y.
WXYZ-TV, Detroit	ABC	Blair-TV, N.Y.



Numbers after names refer to New and Renew category

- H. N. Volkmar (5)
- Anthony La Sala (5)
- Kenneth Hoel (5)
- John H. Owen (5)
- Fred J. Hamm (5)

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

**New and renew**

### 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Maize-Product Co American Maize-Product Co Bristol-Myers Co	Kenyon & Eckhardt Kenyon & Eckhardt Doherty, Clifford & Shenfield	WBZ TV, Boston WPTZ, Phila. WDTV, Pittsb.	1-min annmt: 1 Oct; 13 wks (r) 1-min partic: 7 Oct; 13 wks (r) 20-sec annmt: 20 Sep; 12 wks (n)
Brown & Williamson Tobacco Corp	Ted Bates	WDTV, Pittsb.	10-sec annmt: 25 Sep; 52 wks (n)
Canada Dry Ginger Ale Inc J. H. Filbert Inc	J. M. Mathes SSCB	WDTV, Pittsb. WDTV, Pittsb.	1-min annmt: 23 Nov; 52 wks (n) 1-min annmt: 18 Sep; 15 wks (n)
Grove Laboratories Inc Grove Laboratories Inc Grove Laboratories Inc Grove Laboratories Inc	Harry B. Cohen Harry B. Cohen Harry B. Cohen Harry B. Cohen	WDTV, Pittsb. WNBW, Wash. WNBK, Cleve. WPTZ, Phila.	20-sec annmt: 30 Sep; 22 wks (n) 20-sec annmt: 30 Sep; 20 wks (n) 1-min partic: 20-sec annmt; 1 Oct; 22 wks (n) 10-sec; 20-sec; 1-min annmt; 1 Oct; 22 wks (n)
Grove Laboratories Inc Thomas Leeming & Co Inc Nestle's Chocolate Co Inc Pond's Extract Co Shulton Inc Shulton Inc Stand'rd Brands Inc Sun Oil Co	Harry B. Cohen William Esty Cecil & Presbrey J. Walter Thompson Wesley Wesley Compton Hewitt, Ogilvy, Benson & Mather	WNBQ, Chi. WABD, N.Y. WABD, N.Y. KNBH, Hlywd. WNBQ, Chi. WABD, N.Y. WNBW, Wash. WABD, N.Y.	20-sec annmt: 5 Oct; 22 wks (n) 10-sec, 20-sec annmt; 7 Oct; 12 wks (n) 1-min annmt: 23 Oct; 10 wks (n) 20-sec annmt: 23 Sep; 15 wks (n) 1-min partic; 26 Sep; 13 wks (n) 1-min annmt; 27 Sep; 13 wks (n) 20-sec annmt; 27 Sep; 52 wks (n) 20-sec annmt; 28 Sep; 13 wks (n)
Vick Chemical Co	BBDO	WBZ TV, Boston	10-sec; 20-sec; 1-min partic; 29 Sep; 20 wks (n)
Vick Chemical Co Vick Chemical Co	BBDO BBDO	WNBT, N.Y. WNBK, Cleve.	20-sec annmt; 29 Sep; 20 wks (n) 1-min partic; 20-sec annmt; 29 Sep; 20 wks (n)
Vick Chemical Co Vick Chemical Co	BBDO BBDO	WNBT, N.Y. WNBK, Cleve.	10-sec annmt; 30 Sep; 20 wks (n) 10-sec annmt; 6 Oct; 18 wks (n)

### 5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Paul L. Bradley James S. Campbell Charles Chappell	Executive Research, Inc., N.Y., mgr Kenyon & Eckhardt, N.Y., TV copy superv Owen & Chappell, N.Y., exec vp	Grant Adv., Hlywd, vp & mgr Sherman & Marquette, N.Y., TV copy superv Kenyon & Eckhardt, N.Y., consultant, vice chairman review board (left 3 Nov)
John S. Coerne Allan J. Copeland	Capitol Records, L.A., adv mgr Allan J. Copeland Adv., Chi., owner	Elwood J. Robinson, L.A., creative dir Paul Grant Adv., Chi., dir & vp (merger of both agencies under Grant name)
John W. DeWolf George Duram Nat. B. Eisenberg Bessie Galbraith Harold Grafer David Hale Halpern Fred J. Hamm Kenneth Hoel Richard J. Keegan Chet Kulesza Bernard London Anthony La Sala Lester J. Mallets Russell F. Manney John F. McManus Siebrand H. Niewenhaus Jr	G. M. Basford, N.Y., group acct mgr Geyer Adv., N.Y., media dir Al Paul Lefton, N.Y., tv prod-dir Foote, Cone & Belding, Mexico City, regional dir Norex Company, N.Y., gen mgr & vp Owen & Chappell, N.Y., vp M. H. Hackett, N.Y., acct exec Harris Theatres, Pittsb., head adv, pub Vick Chemical, N.Y., exec Ellington & Co., N.Y., head TV comml dept CBS, N.Y., sports & special events dir Geyer, Newell & Ganger, N.Y., acct exec Harry B. Cohen, N.Y., acct exec BBDO, Detroit, mkt and mdse mgr food accts Thayer, Gardner, Mass., adv mgr BBDO, Pittsb., acct exec	Same, vp Same, vp Emil Mogul, N.Y., creative programing superv Foote, Cone & Belding, L.A., acct exec McCann-Erickson, vp & gen exec Biow, N.Y., acct superv Geyer, Newell & Ganger, N.Y., acct superv G. Norman Burk, Pittsb., dir prom, pub rel Sherman & Marquette, N.Y., acct exec Sherman & Marquette, N.Y., dir of TV film comml Kudner, N.Y., TV producer Same, vp, asst to gen mgr Emil Mogul, N.Y., bus mgr radio-TV Ralph Sharp, Detroit, vp Zimmer, Keller & Calvert, Detroit, acct mgr SSCB, N.Y., exec
Robert L. Nourse Jr Patrick E. O'Rourke Don Otis	Dancer-Fitzgerald-Sample, L.A., acct exec Grant Adv., Hlywd, vp & mgr Hlywd free lance disk m.c.	Roy S. Durstine, L.A., acct exec Hixson & Jorgensen, L.A., acct exec M. B. Scott & Assoc., Hlywd (new agency), acct exec
John H. Owen	Owen & Chappell, N.Y., pres	Kenyon & Eckhardt, N.Y., vp, acct superv (left 3 Nov)
George A. Rink Rhoda Rosenthal Allen Ross	American Home mag, staff member WNBC-WNBT, N.Y., asst to gen mgr WOR, N.Y., producer	Earle Ludgin, Chi, acct exec Rand, N.Y., dir of tv M. B. Scott & Assoc., Hlywd (new agency), media dir
John T. Southwell Richard H. Talmadge Harvey N. Volkmar David Youner	BBDO, N.Y., radio-tv dept G. M. Basford, N.Y., group acct mgr Kenyon & Eckhardt, N.Y., acct exec Shephard & Edwards, N.Y., prod mgr & acct exec	Hirsch & Rutledge, St. L., vp, radio-tv dir Same, vp Geyer Advertising, N.Y., acct superv David Youner Assoc, N.Y. (new agency), owner

### 6. New Agency Appointments

KCBD, Lubbock, Tex., formerly Mutual, now NBC  
KFLW, Klamath Falls, Ore., formerly ABC now CBS  
KFMB, San Diego, former ABC, now CBS (left 12 Dec)  
KHUM, Eureka, Cal., formerly ABC, now CBS  
KRRR, Roseburg, Ore., formerly Don Lee-MBS, now CBS  
KWIE, Kennewick, Wash., formerly Independent, now CBS

KYJC, Medford, Ore., formerly ABC, now CBS  
KPOL, L.A., 5,000 watts, 1540 kc, on air 15 Sep (Studios: 5087 Huntington Drive N) Owners: Coast Radio Broadcasting Corp, Hugh R. Murchison, president  
WGRO, Bay City, Mich., purchased by owner of WABJ, Adrian, Mich.

Numbers after names refer to New and Renew category

- J. T. Southwell (5)
- J. W. DeWolf (5)
- R. H. Talmadge (5)
- D. H. Halpern (5)
- Charles Chappell (5)

- A. J. Copeland (5)
- David Youner (5)
- N. B. Eisenberg (5)
- Chet Kulesza (5)
- Harold Grafer (5)



# STATION **WHO** HELPS **INDUSTRIAL MANUFACTURER** **TO SELL OTHER INDUSTRIALS!**

## **INDUSTRIAL ADVERTISERS AND AGENCIES!**

Here is a true story about the use of consumer media to attack and overcome one of the most difficult problems an industrial manufacturer can face. It carries hope and inspiration for thousands of industrial manufacturers who have hitherto been "butting their heads against stone walls". Read it — then write **WHO** for further facts!

**A**uto Specialties Manufacturing Company of St. Joseph, Michigan, an important manufacturer of parts for the automotive industry, makes extremely effective, high-quality tractor brakes primarily for use as original equipment on new tractors.

Many tractor manufacturers have long agreed that this brake is a big "plus", but have feared that its necessarily higher cost would price their tractors out of the market.

So . . . Auto Specialties and their agency (Van Auken, Ragland & Stevens of Chicago) decided on a rather unusual plan. They would go directly to the farmer, tell their story, and depend upon consumer-demand to do their hardest job.

Spot radio, state farm papers, and direct-mail were used. **WHO**, one of two great farm stations employed, carried fifteen 1-minute announcements per week. 10,000 inquiries poured in from the farm market. *Result: Auto Specialties has booked more tractor brake business during the past twelve months than during any other period in its history — and their brakes are now used as original equipment on over 100% more tractor models than before the start of the campaign — though they had been selling brakes to tractor companies for fourteen years.*

*Whatever you make or sell — if it's good, if it makes a contribution to people's welfare or happiness, **WHO** can help you sell it. Put your problem up to us, and let's see what can be developed. You'll find our ideas and advice to be completely sound and sincere — fully reflective of the top position this great station holds in the heart of America's farm belt.*



**+ for Iowa PLUS +**  
Des Moines . . . 50,000 Watts  
Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



**FREE & PETERS, INC.**  
National Representatives

# WWL—South's Greatest Salesman

NEW ORLEANS



WWL New Orleans  
sells to more  
Southerners  
than any other  
advertising medium  
because **WWL** reaches  
more Southerners

# Moves All These Famous Brands . . .



➤ 50,000 watt clear channel coverage over 4-state area still unquestionably radio dominated.

➤ Highest ratings earned by brightest CBS stars and home-grown personalities.

➤ Extras for advertisers — Drug Store and Super Market displays, newspaper ads, 24-sheet posters, streetcar and bus signs — more selling support than from any other station South.

**Let WWL, South's Greatest Salesman, Sell for You!**

# WWL

**N E W O R L E A N S**

**CBS Radio Affiliate 50,000 Watts Clear Channel**

A Department of Loyola University • Represented Nationally by the Kottz Agency

**FREE**

*Mr. Sponsor...*

*It costs*  
**LESS**  
*to sell*  
**MORE**  
*in*  
**MONTREAL**

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.



**Mr. Sponsor**

**William T. Faricy**

President  
Association of American Railroads

It may or may not be significant, but it was the year after Bill Faricy was elected president of the Association of American Railroads that the organization used net radio for the first time.

Starting its fifth season on the air this week, the *Railroad Hour* has proved to be a consistently effective vehicle for carrying the messages of the railroaders into American homes. An A. C. Nielsen rating of 9.3 last spring indicated that listeners in almost 4,000,000 homes were tuned in.

Says Bill Faricy, "I'm convinced that radio is doing a good job for the railroads. This medium affords us an opportunity to get across to the public our four points: Railroads are essential, they are enterprising and progressive, serve the public well and economically, and they can do a still better job if given an even break in regard to their competition."

Bill's opinion is backed up by a recent Opinion Research Corp. study which indicates that 87% of the people queried were definitely against government operation of our railroad system. As this figure was only 80% the previous year, there's every reason to believe that the general public is showing a greater understanding of the railroads' problems.

Whether TV will be deemed effective as an opinion maker won't be known for at least another year or so. As a spokesman at AAR's agency, Benton & Bowles, puts it, "Bill's approach to the possible use of TV clearly indicates his legal training. When he tackles a problem he really 'covers the waterfront' and studies every angle before coming up with a decision."

The way Bill sees the problem, "By our use of the full NBC Radio network of 192 stations we reach practically every county in the country. And inasmuch as our member railroads operate throughout the country we believe it is equally as important to beam our message into Montana as it is to reach the New York audience."

So AAR's entry into bigtime TV hinges upon the medium offering greater coverage—and the members anteing up the necessary cash.

But although TV may be a new subject to Bill, railroading definitely isn't. He's been associated with various railroads ever since he took his LL.B. (magna cum laude) at St. Paul's College in Minnesota. Prior to his present job he was v.p. and general counsel of the Chicago and North Western Railway.

★ ★ ★





**NEWEST STAR**  
**in WJBK's**  
*All-Star Talent Line-Up*

**TOM GEORGE**

**Air Salesman Without Peer**

**STARS SHINE**  
**NIGHT and DAY**  
**on WJBK**

*The Station with a Million Friends*

**TOP TALENT TO DO A**  
**TOP SELLING JOB FOR YOU**

NORM LENHARDT	6:00 to 7:30 A.M.
GENTILE & BINGE	7:30 to 9:15 A.M.
DON McLEOD	9:15 to 11:00 A.M.
	3:30 to 6:00 P.M.
BOB MURPHY	11:00 A.M. to 12:00 Noon
TOM GEORGE	12:00 Noon to 3:30 P.M.
	7:00 to 8:00 P.M.
HEADLESS HORSEMAN	6:00 to 7:00 P.M.
KEN CLINE	8:00 to 10:00 P.M.
LARRY GENTILE	10:00 P.M. to 1:00 A.M.

- ★ Broke all records for sales results on powerful WWVA, Wheeling, with his casual, relaxed, wonderfully "real" selling technique.
- ★ Starred on Station WOR, New York.
- ★ Master of ceremonies and star of his own show on the full NBC network for 13 weeks.

**NOW ON WJBK**

doing the same terrific selling job 4½ hours a day  
 (12:00-3:30 p.m., 7:00-8:00 p.m.)



**A STORER STATION**

**TOPS in MUSIC, NEWS and SPORTS**

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

Represented Nationally by THE KATZ AGENCY

**New developments on SPONSOR stories**



**These  
Figures  
Will Make  
You  
See the Light  
in  
prosperous,  
progressive  
Mobile . . .**

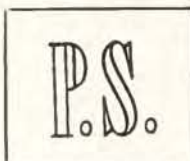
Metropolitan Population	Number Electric Meters
1940 114,906	1940 24,700
1951 231,105	1951 55,178
% Increase 101%	% Increase 128%

**and use  
WKRG  
CALL**

**Adam Young, Jr.**  
National Representative

or **F. E. Busby**  
General Manager

**first ON THE DIAL 710  
WKRG  
CBS  
Mobile, Alabama**



**See:** "How to sell a candidate: 1952"  
**Issue:** 24 March 1952, p. 34  
**Subject:** Eisenhower backers to spend \$2,000,000 for radio and TV announcement campaign

General Eisenhower's bid for the Presidency will be considerably intensified in about a dozen key states via a \$2,000,000 radio and TV spot campaign, bankrolled by the National Citizens Committee for Eisenhower.

The General himself is featured in air announcements which will run in concentrated round-the-clock schedules the last four weeks of his campaign. He has made a total of 80 different recorded announcements—40 for radio, 40 for TV—which vary in length from 15 seconds to a full minute and are in the form of brief "man-in-the-street" interviews. They will be aimed at areas where the Republicans lost by slim margins in 1948.

Ted Bates & Company, New York, is handling the campaign. The idea originated with Rosser Reeves, a partner at Bates, and was developed in collaboration with Alfred Hollander, partner in the Louis G. Cowan, Inc. radio-TV production firm.

This marks the first time that a Presidential nominee has used such an air approach to promote his candidacy, according to the National Citizens Committee for Eisenhower, although campaigns of this type have been used to help elect state governors (Thomas E. Dewey, New York and Chester Bowles, Connecticut).



**See:** "How can radio fight back?"  
**Issue:** 4 December 1950, p. 28  
**Subject:** Big radio net uses editorial approach to promote shows

NBC Radio has come up with something new in audience promotion, a fictitious personality named "Bob R. MacKensie."

MacKensie is "the man who knows all about NBC Radio programs and stars." He headlines both a new weekly program series, *Radio City Previews* (Fridays, 10:35 to 10:45 p.m.), just launched on the net, and a twice-weekly column of the same title now appearing in newspapers across the country.

MacKensie's voice on the air is actually that of NBC actor Bob Haag, chosen because of its friendly quality and its accent "somewhere west of New York." On his program, MacKensie interviews stars (via transcriptions), plays excerpts of coming attractions on NBC and gives inside news about shows and stars on the net. He is also heard several times daily on the network in announcements previewing the day's shows.

The editorial-style columns with MacKensie's byline are actually paid-space advertising in the tradition of Nancy Sasser; they are written by the NBC promotion staff. Brightened with performers' photos, they present the day's programs with background stories about the stars, the songs they will sing, appetite-whetting scenes from dramatic shows. The twice-weekly schedule of the columns is rotated regularly so as to cover every day in the week and every show on the network. Each column calls attention to MacKensie's air show on the local NBC station.

Plans for the MacKensie campaign were formulated by Jacob A. Evans, director of NBC advertising and promotion, and Clyde L. Clem, supervisor of radio audience promotion. NBC's regular fall audience promotion campaign also includes intensive on-the-air announcements, recorded star announcements, and complete promotion kits for stations. ★ ★ ★

Just released ..



a comprehensive survey

of adult radio-television

listening habits in New England..

compiled by Dr. Forest L. Whan

**A partial list of contents**

Ownership of multiple sets in the home  
Rooms in which sets are located  
Simultaneous use of radio and TV  
Share of audience going to radio and TV,  
by quarter-hours  
Stations preferred for news, weather,  
early morning entertainment, auto listening  
Ownership of automobile radios  
Car radio ownership by counties  
Use of car radios, different days of week  
Recalled use of time spent with various media  
Media preferred for broadcast news  
Location of TV sets, by counties  
Extent of TV reception  
Size of the daily television audience  
Share of audience by stations  
Homes equipped to receive FM  
Location of FM sets by counties

This complete, fully documented, up-to-date report is of tremendous value to advertisers interested in New England sales.

Copies are limited but you may see one by getting in touch with Free & Peters, NBC Spot Sales, or

**WBZ / WBZ-TV**  
**BOSTON**



**WESTINGHOUSE RADIO STATIONS Inc**

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

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





**Way up!** In towering New York and its fabulous suburban market, WCBS stays *way up* above all the other radio stations, delivering your sales message to *30 per cent more potential customers* than any other station... winning 10 out of the top 10 daytime and 6 out of the top 10 nighttime programs!\* And advertisers—in a wise new reckoning of radio—are investing 28 per cent more on WCBS this year than in '51. Want your New York sales to reach new heights? Let us give you a lift. Just get in touch with CBS Radio Spot Sales or WCBS, the number one station in the number one market.

*\*Pulse, January-August 1952*

*62 words about Selling  
Farm Folks . . .*



*and why* **Maynard Speece** *can do it!*

*Maynard Speece Qualifies . . .*

A boy on a farm at Meadowlands, Minnesota . . . truck driver, steelworker, farm hand, U of M graduate, seed analyst in state laboratory. County Agent . . . then, to charge of agricultural radio at the State University.

From 4 years as assistant director of office of information for U. S. Dept. of Agriculture at Washington . . . Speece came to WCCO as Farm Service Director.

This is the background which makes rural confidence in him evident as he talks farming . . . to farmers!

In Minnesota—plus much of Dakota and Wisconsin, where Farms and Farm Families are the core of our prosperity . . . this is what it takes to sell them:

You must be a sincere friend and know their situation.

You must convince them that you speak as one of them—and with their interest at heart.

You must know what you are talking about.

**Radio 830 KC** **WCCO** **TV Channel 4**

*Basic CBS Affiliates*

**MINNEAPOLIS - ST. PAUL**

*Represented Nationally by*

**Radio Spot Sales...for Radio • Free and Peters...for Television**



SAME GROUP PRODUCES P&G RADIO-TV COMBINATION. (L. TO R.) TED CORDAY, LUCY FERRI, DAVE LESAN, JOHN EGAN

# Is this TV/radio's programming pattern of the future?

**P&G airs "Guiding Light" on radio and TV  
without simulcasting, sells four key brands to  
separate audiences. Here's how it works**

6 OCTOBER 1952



Few sponsors realized it at the time, but a brand-new era in network programming may have begun on 30 June. That was the day when P&G's perennial radio drama *The Guiding Light* became the first "combination radio-TV show" on the major networks. It was also the date when a widely held advertising theory—that radio and TV programs, outside of simulcasts, have to be planned separately for each air medium—was exploded.

One of the brightest stars in Procter & Gamble's sudsy galaxy of some dozen daytime serial dramas in both radio and video, *The Guiding Light* is unique in air advertising today. The program is on twice daily; once for radio, and once for TV. In both shows, the story, cast, and production staff are the same.

It works like this: The 2,750,000 housewives who dial the domestic troubles of the radio *Guiding Light* each

weekday at 1:45 p.m. on CBS Radio hear a show that continues the story of heroine Meta Roberts in the same radio format as in the past. Then, at 2:30 p.m., another million housewives—and there's little duplication between radio and TV audiences—see and hear the same script acted out by the same cast, with only minor changes in format, on CBS TV.

Net result for P&G: The radio version holds its regular audience (the figures above are Nielsen averages) in non-TV areas, and its big radio audience in TV areas. The TV version adds a new audience on top of the AM version. P&G thus has a continuous hedge against the day when TV will cover the nation, and will have made serious dents in daytime network radio.

*Guiding Light* does a better-than-average job of being a good show in two media at once. The radio version is not merely the sound track for the TV show, as is the radio version of Groucho Marx's *You Bet Your Life*: it is done in a way consistent with the highest standards of radio dramatic production. At the same time, the video version is not just a radio show with a radio cast before a TV camera, as often occurs in simulcasts like *Voice of Firestone* or *We, the People*.

And, this tricky balancing act has been achieved without blowing P&G's costs sky-high. By SPONSOR's estimate, production of the radio version of *Guiding Light* costs P&G about \$3,000 a week, more or less. This is well in line with the cost average of the two dozen daytime serials presently on the

air in network radio. The TV version is brought in for about \$8,500 for production costs. Figuring in time charges, this means that the radio version of *Guiding Light* delivers audience at the rate of about \$1.65-per-1,000-homes. The video version delivers viewing homes at the rate of about \$8.00-per-1,000 (which is slightly better than average in TV).

The value of this fence-straddling is clear when these costs are combined. For a production outlay of an estimated \$11,500 a week (excluding time charges), P&G has a program operation that is delivering between 3,750,000 and 4,000,000 radio listeners and TV viewers each weekday. This is likely to remain constant for a long time; radio audience losses are expected to be compensated by TV gains.

SPONSOR doesn't suggest that P&G's successful combination of radio and TV in *Guiding Light* is the answer to all of network radio's problems. But many of the problems which P&G and Compton Agency solved in bringing *Guiding Light* across the electronic divide into TV virtually intact would have to be faced by almost any radio advertiser who contemplates a similar jump with his radio show.

Therefore, SPONSOR made several detailed interviews with the backstage staff of *Guiding Light* and with executives and supervisors of Compton, ad counsel for the four P&G brands—Ivory Flakes and Ivory Soap, Duz, and Crisco—sold on the two shows. What they told SPONSOR reveals that, like a magician's trick, when everything is

explained it's actually very simple.

Here are highlights of how *Guiding Light's* production team—producer Dave Lesan, radio-TV director Ted Corday, production and business manager John Egan, and assistant producer Lucy Ferri—make one show behave like two:

1. The program's scripts are written just once, unlike the radio-TV *Mr. District Attorney* (see SPONSOR 22 October 1951) where two separate scripts are used for the AM and video versions. Writer Irna Phillips turns out what is essentially an "actable" radio script, sends it in with a description of how she visualized the action when she wrote it. (This is a money saver. Miss Phillips doesn't have to spend twice as much time and be paid twice as much as she did when writing *Guiding Light* scripts in the radio-only days.)

2. The scripts themselves are done in radio style, but are typed and mimeographed using the right-hand half of the page. The left-hand half is blank, as in TV scripts. Thus, the scripts do double duty; they are used in their original form for radio, then used again for TV with cuts and pencilled-in action. Saving is about \$125 a week in mimeo charges.

3. Radio rehearsal is skillfully utilized to give what director Ted Corday calls "a leg up on TV rehearsals." The radio show is rehearsed for its regulation hour and 45 minutes the day before the live TV show. It is then taped for radio presentation the following day. While the actors are still in the

(Please turn to page 90)



### ◀ These Compton executives ride herd on AM-TV "Guiding Lights"

Eight vice presidents of Compton are in group at left of 10 account and creative people closely connected with the two "Guiding Lights." Seated, left to right: A/E and V.P. Chester Dudley (Ivory Flakes); A/E William Dahlman (Duz); A/E and V.P. H. Reginald Bankart (Crisco); A/E and V.P. Allen Flouton (Ivory Soap). The four brand accounts are supervised by first two men standing at left, V.P. Barton Cummings (Ivory Flakes & Duz), and V.P. George Chatfield (Ivory Soap & Crisco). Others standing are key creative executives: V.P. and Radio-TV Director Lewis H. Titterton; V.P. and Radio-TV Commercial Head Muriel Haynes; Lloyd Durant, manager of TV Film Commercials; V.P. and Art Director Loren B. Stone. These agency executives work as a team to organize AM-TV programs.



**How the radio and TV "Guiding Lights" compare** (Photos show same scene in radio and TV versions of show)

**RADIO**

**Airtime:** 1:45 to 2 p.m., EST, Monday through Friday on CBS Radio

**Costs:** \$3,000 a week (SPONSOR-estimated production costs, net, exclusive of time)

**Ratings:** NRI 6.1 (for third week June 1952)

**Audience:** Estimated 2,750,000 homes daily (NRI)

**Cost-per-M:** About \$1.65-per-1,000 radio homes

**Rehearsal:** 3:15 to 5 p.m., Monday through Friday, including taping of radio version for following day's broadcast. (After 5 p.m. start TV rehearsal for one hour)

**Brands sold:** Procter & Gamble's Ivory Flakes and Duz (brands alternating daily)

**Compton Staff:** David Lesan, producer; Ted Corday, director; Ina Phillips, writer; John Egan, mgr.; Lucy Ferri, ass't. producer



**TELEVISION**

**Airtime:** 2:30 to 2:45 p.m., EST, Monday through Friday on CBS Television

**Costs:** \$8,500 a week (SPONSOR-estimated production costs, net, exclusive of time)

**Ratings:** NTI 5.6 (for week ending 8 August 1952)

**Audience:** Estimated 950,000 TV homes daily (NTI)

**Cost-per-M:** About \$8.00-per-1,000 TV homes

**Rehearsal:** 5:00 p.m. to 6 p.m., Monday through Friday, following taping of radio show. Next day, 9:30 to 11:30 a.m., dry rehearsal; 11:30 a.m. to 12:30 p.m., lunch; 12:30 to 2 p.m., facilities and dress rehearsal

**Brands sold:** Procter & Gamble's Ivory Soap (two commercials daily); Duz and Crisco (one commercial, alternating)

**Compton Staff:** Same as radio (see above)



**How to produce the same show in radio and TV** (Based on P&G's techniques with "Guiding Light")

1. If the TV show is to be done live, put the radio version on tape recordings. This cuts down on radio rehearsal, insures a fluff-free radio performance, eases the load on talent. A taped show can be done at any time. This flexibility makes it easier to integrate with television rehearsals, and avoids scheduling problems inherent in two live shows.
2. Script writing costs can be held to a minimum by having just one script written for both the radio and TV versions of a show. This is essentially an "actable" radio script. By typing and mimeographing these scripts down the right-hand side of a page, room can be left on the other side for pencilled-in TV directions. Also, by having the scripts reproduced once instead of twice, mimeo costs are halved. The saving is sizable; in a year can be as much as \$6,000.
3. With a double-function script, radio rehearsal and recording can be used to get a head start on TV rehearsal. Following the radio recording, while the actors are still assembled, the director can block out the radio script in TV terms, and make cuts for TV. This lowers rehearsal charges, also serves to use up left-over radio rehearsal time.
4. Memorizing TV lines and direction is a heavy strain on talent. Plan the stories and the show so as to use more actors, and use each actor less frequently than you might in a radio-only show. Rotating the load of work among the cast insures a fresher performance.

5. When you make a radio show over into a combination radio-TV program, don't try to find a master format that fits both radio and TV. Sometimes, the most effective arrangement of commercials and drama in radio will not be effective in TV, and vice-versa. Best bet: Keep the radio show in its present over-all format. Then, design your TV format to be roughly similar, but geared around minute TV film commercials. This is more expensive, but the film commercials can then do double and triple duty in other TV shows or in spot campaigns.
6. Use the TelePrompter, or a similar gadget, in the TV production of a combination radio-video program. This will reduce the number of TV fluffs, give a better show, and give the cast a feeling of security that is well worth the added costs of using a prompting device.
7. Try to integrate most of the radio production staff into the TV version. By doubling in brass, salaries of the production unit will be less than those of two separate units. Also, the staff won't have to be "broken in" to the radio show's already carefully established style.
8. You have to work much further ahead in a combination radio-TV show than in one that is radio-only. While the lag between the end of preproduction planning and actual broadcast in radio can be as tight as three or four days, in TV the lag can't get any smaller than three weeks in TV. Otherwise, the strain on producer, director, and cast is too great, and the quality of the two shows is certain to suffer.

# Florida Citrus: | How JWT keeps 14,000

With state's growers depending on advertising to up demand, spot radio-TV

**over-all** The role of advertising ranks with that of the sun and the rain in insuring the health of the citrus fruit industry in Florida. For unless advertising succeeds in steadily increasing consumption of oranges over the next two decades there will be fruit rotting in groves from Key West to Tallahassee. One carefully worked out guesstimate puts the likely increase in production of Florida oranges at 125% between 1950 and 1970, and the U. S. population is rising at no such pace.

Florida citrus growers, however, can look at the future without blanching. The history of their industry in California as well as in Florida has taught them that consumer demand is as re-

sponsive to careful nurturing as an orange tree itself. They have seen per capita consumption of oranges increase annually from 35 in 1907 to 150 today.

It is through an organization called the Florida Citrus Commission that the state's growers exert their industry-wide effort to build demand. The Commission is unique among trade organizations in that it is actually a branch of the state government which annually taxes growers to raise money for consumer education.

This year (1952-53) the Commission will spend \$2,300,000 on advertising through its agency, J. Walter Thompson. As much as a quarter of this sum may go to radio and television, an amazing total when you consider that

citrus industry advertising had for many years been mainly in printed media (Sunkist's traditional magazine pages, for example).

The story of how Florida Citrus employs advertising as the handmaiden of agriculture is worth detailed consideration by sponsors and their agencies because:

1. It contains valuable lessons on how industries of any type can work to build a consumer habit;

2. It represents virtually a classic argument for the value of advertising in the national economy and is hence an effective case history to throw up at critics within the ranks of universities, government, and even management who still exhibit antediluvian attitudes

## This JWT team wants to change your breakfast habits

Key Florida Citrus Commission objective is to increase amount of orange juice consumers drink every morning. Just adding half an ounce to amount people use daily would create need for 60 million more boxes of oranges yearly. Shown listening to a Florida Citrus e.t. are the men J. Walter Thompson has assigned to this demand-creating job. (From l. to r.) Darby Perry, radio-TV writer; Julian Watkins, account's copy group head; David Cory, account representative; Don Francisco, whom JWT calls the account's "backstop" (he is a JWT v.p. and director, and, pre-1920, Sunkist ad manager); Jim Luce, timebuyer. Not shown in picture are Jack Forshew, account contact in Lakeland, Fla.; Harry Herrmann, New York radio-TV overseer; Jan Hibbs, travelling radio-TV contact



# Sponsors happy

get increasing share of budget

toward advertising in general;

3. It proves that it is possible to combine tradewide objectives with hard, practical, market-by-market radio-TV selling no less strenuously exerted than the efforts for a single brand;

4. It is a unique case of a campaign with 14,000 sponsors, for that is the number of Florida planters JWT has to keep happy with its strategy.

Thompson won the account from Benton & Bowles three years ago. Florida Citrus was then splitting its budget two-thirds to national media, one-third to local; JWT changed it to exactly the reverse. From a dominant role, magazines shrunk, while the market-by-market media—spot radio-TV and newspapers—became dominant.

In the agency's first year (1950-51) Florida Citrus' budget was \$1,610,000, and spot radio and TV accounted for 14.6%. Last year the proportion of the budget spent for radio and TV combined rose sharply to 34.5%; radio and television together got a larger slice of the budget than any other medium. This was due to the last-minute addition to the schedule of two network TV shows which were needed to help lick an unexpected marketing problem. This year (1952-53) radio-TV are down for 22.1% of the \$2,300,000 expenditure but there is a good possibility that market conditions or other factors may again bring the percentage up.

JWT bases the present emphasis on market-by-market media on the Florida Citrus distribution facts of life. Sales of the fresh Florida fruit are concentrated in major markets east of the Mississippi. Why, reasons JWT, should advertising dollars be spread thin across the nation with an overflow of waste circulation going into areas where Florida Citrus has longer freight hauls, more competition, and few fresh fruit consumers? Instead it concentrates spot radio-TV and newspaper ads in the top 40 consuming markets.



## Network test of kid show to cost \$50,000

Four-station net carries "Happy's Party" in 17-week, \$50,000 test to see whether it can build big audience. If Florida Citrus likes results, show will go on film, be aired via national spot. Above (l.to r.) show's writer, Bill Putch, Ida Maher, puppet's voice, Vic Skaggs, production direction of WDTV, Pittsburgh, where "Happy" originates. Tab for film show would be \$5,000 a week.

To give you an idea of just how much the distribution pattern is tipped in the direction of the major markets, consider these facts about the 1949-50 crop. New York City alone got a whopping 24.3% of all Florida orange shipments. The first 10 cities of the U. S., including New York, accounted for 52.9%. The second 10 cities accounted for 10.9% of all shipments. The third 10 took 6.4%; the fourth 10 4.3%; the fifth 10 3.1%; the last 11 2.8%. All other U. S. markets rolled into one amounted to just 19.6%.

Distribution of Florida grapefruit and tangerines falls in a like pattern.

Florida fresh fruit distribution is strong in the major East Coast centers and thins out west of the Mississippi for two simple reasons: (1) because with a product which has virtually universal appeal your sales naturally fall in direct ratio to population concentrations and (2) because costs of shipping the fruit beyond the Mississippi tend to make it too high priced in the West to compete with California oranges.

But fresh fruit is no longer the sole big factor in distribution of Florida's orange crop. Today about 60% of it is processed—canned or frozen-concen-



## Spot radio and TV campaign sells hard on theme 'Drink big full glass daily'

Florida Citrus concentrates spot barrages in top 20 U.S. markets where citrus consumption is greatest. Copy, frequently ad libbed by women's show talent, is built around big glass theme also used in magazine and newspaper advertising.

trated. This means distribution needn't be limited by the cost of shipping the perishable fresh fruit; eventually this may shift Florida Citrus' media needs toward increased national coverage. (A network radio or TV show is one possibility as distribution grows.)

Though Florida and California slug it out for first place in a few Western markets, the two states are not actually such hot competitors as many people suppose. This is because Florida is so far ahead nationally. It grows two-thirds of the oranges sold in the U. S. and supplies fruit for 90% of the processed product. California, on the other hand, has more of a "Cadillac operation." Its oranges are higher priced and more of the eating variety. Also, California's selling season is year around while Florida's fresh fruit season is from November through May exclusively.

All of these marketing facts are directly reflected in the Florida Citrus Commission's radio-TV and print advertising. Thus the over-all advertising objective is first to sell more citrus and second to sell the superiority of Florida fruit. Florida can concentrate on expanding the market for all citrus because it will almost inevitably gain business in proportion to any increase in national consumption. Similar situations prevail, of course, in other industries where one producer is dominant. In razor blades, for example, Gillette has some 70% of the market

and has accordingly just launched a campaign designed to up the total use of blades (see item page 78).

Florida Citrus advertising embraces grapefruit and tangerines as well as oranges. The strong fresh grapefruit push comes in the winter and spring months and tangerine selling is concentrated around the holiday weeks between Thanksgiving and Christmas. But oranges are the big product Florida has to sell and get the major portion of the commercial attention from the beginning of the Florida Citrus Commission's spot radio and TV campaign in mid-November through the spring.

As you read this, timebuyers at J. Walter Thompson are busy lining up the stations for this year's spot campaign. Based on what they bought last year (no basic changes in buying strategy are likely), here's the way the campaign will shape up.

**Spot radio:** The budget will be divided so as to cover the top 20 markets in Florida citrus sales with the objective of buying up to 13 announcements per market weekly. A housewife audience is sought and buying is concentrated during the day. Buying is not done according to any rigid pattern and last year the schedule showed variations ranging from participations in musical clock shows to station breaks between afternoon soap operas. Probably the bulk of the money went for participations in morning shows,

afternoon cooking shows, and a few variety programs. But at least a quarter of it was spent for station breaks.

If it could get them, the JWT timebuyers would probably buy more cooking show participations. But in many markets cooking shows are sold out or sold to other clients whose products conflict. JWT won't buy into a show which has another citrus account—even if it's one of the many Florida brands. The time buying department reasons that messages from both a brand citrus advertiser and the Commission in the same program would give unfair advantage to that brand.

Time buying for Florida Citrus is done under the supervision of Jim Luce, one of the three veteran buyers placed in charge of JWT time buying when Linnea Nelson resigned a year ago to the quiet of housekeeping (and the not-so-quiet, more recently, of a temporary time buying role at the Kudner Agency for the duration of the Eisenhower campaign).

Here's the way David C. Cory, who is FCC account representative at Thompson explains the role of spot radio in the over-all campaign: "Spot radio functions as reminder advertising. It drives home Florida Citrus' campaign theme, 'for the vitamin C you need drink a full big glass of Florida orange juice every day.' Throughout the day we reach the housewife in our major markets with the repeated suggestion

(Please turn to page 99)

FCC USED NET TV TO MEET SUDDEN NEED FOR HARD SELL: DOODLES WEAVER, IN SUMMER 1950; "TODAY," IN WINTER 1952





Hopalong Cassidy meets 10-year-old in cowboy suit who delivers Nehi commercials

# How TV upped bottler's sales 200%

**Nehi in Miami boosted WTVJ show's  
impact with strong follow-through**

**TV** In one year of television sponsorship, sales for the Nehi Bottling Co. of Miami shot up 200%. But Nehi didn't achieve this record by putting its messages on the air and sitting back to wait for customers. Instead it teamed television with a community-relations program which multiplied the impact of its air sponsorship many times over.

What Nehi of Miami did in that market is being done increasingly by national, regional and local clients of every type throughout the country. There's a growing trend toward squeezing the most out of air advertising—radio or TV—by first choosing a programing vehicle which is "merchandisable" and then exploiting these

merchandising opportunities to the hilt.

Here's the way the Miami bottler put that philosophy to work.

1. Anxious to sell the youth market, Nehi chose *Hopalong Cassidy* on WTVJ (10:00 to 11:00 a.m. Saturdays). The choice was a natural, of course, what with Bill Boyd's proved ability to attract attention to himself and his Hopalong Cassidy by-products above and beyond the time he's actually exposed to viewers. But the Miami firm worked out some tricks of its own in exploiting the Cassidy sponsorship.

2. Chief among these was a community-relations program which included: (a) Saturday morning visits to the Nehi plant by Cub Scouts who came to watch the show from there, tour the

plant, and drink all the bottles of Nehi they could hold; (b) similar TV parties in youth centers and churches.

3. To further build up identification of the kids with the Nehi program, the firm chose a 10-year-old to deliver its commercials on the air.

4. No opportunity was missed to merchandise the connection between Hopalong and Nehi. Mr. Boyd's features were splashed over delivery trucks, Nehi take-home cartons, car-cards, billboards, and newspaper ads.

5. A schedule of participations was bought on WTVJ to reenforce Hopalong's impact and extend it to other audiences.

The Nehi concern assumed sponsorship  
(Please turn to page 84)

**NEHI EXPLOITED EVERY CHANCE** to link itself with Hopalong. Delivery trucks, take-home cartons carried tune-in promotion. Parties were held for Cub Scouts, including Negro troops like one below.

Kids who came to parties at plant, youth centers, or churches saw show over sets provided by DuMont distributor. Children got all the Nehi they could drink plus coupon entitling them to free carton





NIGHTTIME RADIO IMPACT IS NOW BEING PITCHED BY CPN'S S. TAYLOR, E. W. BUCKALEW, AND W. SHAW TO AD AGENCIES

# What are the facts on radio's nighttime audience?

Newly released Columbia

**Pacific Network study points up continuing strength of radio at night in U.S.**

**over-all** Not always understood, or even appreciated today is the fact that nighttime radio is still bigger than daytime radio, both in terms of homes and people. A careful look at research figures and regional surveys (such as the Columbia Pacific Network report, just released, to be discussed later in this article) verifies this statement.

For instance, A. C. Nielsen Co. reported to SPONSOR for the month of March 1952:

- That the average amount of radio homes in the U. S. tuned to radio between 8:00 a.m. and 6:00 p.m. was 19.6%. During the same month, the nighttime average between 6:00 p.m. and 10:00 p.m. was 22.6%. Nighttime radio during this winter-spring season month was exactly 15.3% bigger than daytime in terms of the number of homes listening to radio.

- Measured on the same yardstick, Nielsen area studies show specific de-

tails of this picture. Nielsen's Cincinnati report (actually, it covers the WLW listening area—all or part of six Midwestern states) is one of the most interesting. For March, the Nielsen Cincinnati daytime figures were 21.5%. The nighttime figures were 26.5% larger than the daytime averages.

- In the large Nielsen-measured area around Pittsburgh (actually, the big

KDKA-covered area) radio again held the edge at night during March. The figures: 16.6% during the daytime period; 19.3% at night. The nighttime figures are 16.3% more than the daytime level.

- Even the TV-saturated New York City area does more radio listening at night, according to Nielsen, than in the day. The margin is close, but night-

Radio's big nighttime audiences are increasingly important as trend to nighttime shopping grows



time radio tops daytime in the face of the country's biggest battery of TV stations. The figures: 15.3% for daytime; 15.5% at night. About 1.3% more New York area homes are tuned to radio between 6:00 p.m. and 10:00 p.m., as opposed to the number of New York homes tuning to radio between 8:00 a.m. and 6:00 p.m.

• Comparable figures from the Pacific Nielsen studies, however, are eye-opening. During March 1952, daytime listening on the Coast stood at an average of 21.7%. Nighttime listening was 28.5%—just 31.5% bigger than the daytime figures. This was also about twice as much as national night-over-day figures.

Of course, this picture isn't true of every market in the nation, particularly when the measurement of listening is generally held within the metropolitan limits of a city, as in the Pulse technique. If the market is a TV area, then nighttime radio often bows to its daytime counterpart.

March-April Pulse figures for Boston, for example, show that the average percentage of homes-using-radio between 6:00 in the morning and 6:00 in the evening was 22.1%. Between 6:00 in the evening and midnight, the figure was 20.9%.

This means that in the Boston area measured by Pulse, which reflects the strength of Boston's two TV stations but not the full strength of Boston's radio outlets, daytime radio is 6% larger than nighttime, in terms of Boston sets-in-use.

Even so, nighttime radio has an ace up its sleeve that advertising executives sometimes forget: there are more listeners-per-set at night. According to SPONSOR's estimates, based on Pulse listeners-per-set averages for a number of leading TV and non-TV markets, every 100,000 radio homes tuned in during the daytime (8:00 a.m. to 6:00

p.m.) represent about 150,000 people. Every 100,000 radio homes tuned in at night (6:00 p.m. to 10:00 p.m.) represent about 180,000 people (20% more).

The significance of this is clear when this factor is measured against Nielsen figures showing the number of homes tuning to radio. Result: (1) If more U.S. homes tune in at night, and (2) there are more people per home listening at night, then the total number of people listening to radio at night will be considerably larger than the daytime figure.

For the month of March 1952, using the above method, here are the figures: There were an estimated 38.8% more people tuning to radio at night in the U. S. than in the daytime.

Weighed against the lowered costs of nighttime radio and the increased costs of daytime radio, this makes radio between the hours of 6:00 p.m. and 10:00 p.m. a far better advertising buy than many a client today suspects.

But in no single major region does nighttime radio come off as a better buy than in one of America's most important marketing regions—the Pacific Coast. This has been brought out in a new study, "The Nighttime Market on the West Coast," prepared by the Columbia Pacific Network, which claims nocturnal listening leadership over the other regional webs in that west-of-the-Rockies area.

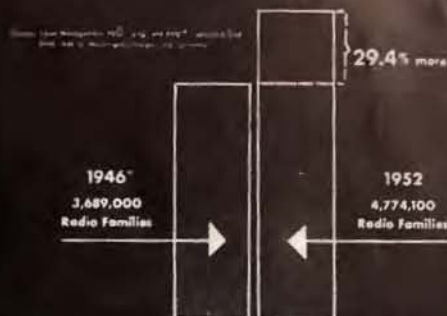
This study has been prepared in presentation form, and is currently being pitched by a special team of CPN sales executives—including Ed Bucklew, sales manager of CPN, and Bert West, Eastern representative of CPN—to agencies in the East.

SPONSOR feels that the Columbia Pacific Network study is not as atypical as might seem at first glance. Even though its nighttime radio listening edge is much higher than the country's (Please turn to page 104)

## Highlights of new CPN study

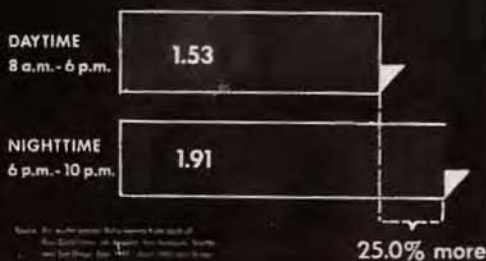
Charts below are taken from study of radio at night on West Coast, made by Columbia Pacific Net. Data also applies to other markets

The 1952 radio rating point represents 29.4% more radio families than were represented by a 1946\* rating point.



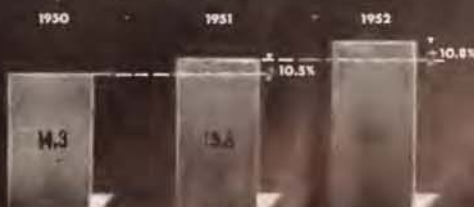
At night radio advertisers reach more members of the family buying unit.

### LISTENERS PER SET



In Los Angeles Radio listening in television homes is steadily increasing... up 22.4% since 1950

AVERAGE QUARTER-HOUR TV HOMES USING RADIO  
12 Hours - 12 Midnight, Sunday through Saturday  
Eleven months ending August\*



### Do you know radio's nighttime dimensions? Here are figures:

Many an advertising executive today would be willing to bet that nighttime radio has shrunk to smaller audience sizes than daytime radio. It just isn't so. The true facts: In the month of March 1952, according to A. C. Nielsen figures, there were 15.3% more homes tuning radio at night (6:00 to 10:00 p.m.) than tuned radio in the daytime (8:00 a.m. to 6:00 p.m.). With more people home at night, nocturnal audiences are even greater. In terms of people (based on Nielsen home and Pulse listeners-per-set figures) about 38.8% more Americans tuned to radio at night during March 1952 than tuned during daylight hours! Nighttime radio is still an excellent ad buy.

## What SAG demands would add to costs of each of these basic types of spot TV commercials

SPONSOR has collected examples of three leading types of film commercials and set down the following comparative estimates for each example: (1) what the talent receives in the current market and (2) what the advertiser's talent bill would come to over a period of 52 weeks under new SAG formula



Live Action, Audio Camera

This is one of three film commercials which the Blackburn Twins made on a single order for the Pure Oil Company. Over-all cost of three films was \$8,000 and the Twins received \$1,000 per commercial, or total of \$3,000. If the SAG formula had been in effect at the time and if Pure Oil had elected to use the film for 52 weeks, the Twins would have netted \$42,000 from the date. Producer of commercial was Rockhill.

# Will SAG demands drive small clients

**Agencies, NARTSR term union's proposed system of repeat pay appearing in film commercials unrealistic burden**

**TV** A topic of major conversation in the topline agencies is the efforts of the Screen Actors Guild to surround the usage of film commercials with various restraints. Following is a status report on the negotiations between SAG and producers on an agreement covering film commercials and an analysis of these restraints.

The party with the most perplexing stake in the negotiations now going on between the Screen Actors Guild and the Film Producers Association of New York, Inc., is the small advertiser who

uses a few stations for a TV campaign. The demands being made by the Guild in regard to film commercials puts the small advertiser in a position reminiscent of the old-time car owner: It wasn't the initial payment but the upkeep that proved staggering.

The implications of the SAG demands seem to have caused the severest repercussions in the ranks of station representatives. They see the system of extended payments to talent used in film commercials as a serious threat to spot business. The reps contend that under the repayment formula

advanced by the Guild the average small advertiser will find the over-all cost of his film commercial—especially if he uses a jingle—so burdensome as to drive him out of the medium.

As shown in the table on the adjacent page, 80% of the products advertised in TV are carried on four or less stations. Says T. F. Flanagan, managing director of the National Association of Radio and Television Station Representatives: "The film commercial for a national or regional spot advertiser has become practically indispensable. If after making an investment in a





### Live Action, Voice-Over

In the case of a top grade account it is customary to pay the off-camera announcer a minimum of \$50 a commercial regardless of the number he makes at a single session. That \$50 represents full payment for his services at present. Since SAG's formula guarantees a minimum fee of \$70 at a session, the announcer after a year's use of his commercial would have collected \$910. This commercial was produced by Caravel.



### Animated Jingle, Off Camera

This commercial entailed the audio, off-camera, services of seven vocalists and an announcer. Under present arrangements the total payroll for the vocalists would be around \$325 per spot and around \$50 for announcer, or jointly \$375. If the SAG formula were to apply, on a basis of 52 weeks of use, the talent cost of this Transfilm-produced commercial would come to \$4,875 or an increase of 833%.

# Out of TV?

o all performers

ounter proposals offered

**Advertisers who  
use few stations  
predominate in  
spot TV** (80% of products  
use four or less stations)

SOURCE: N. C. Rorabaugh, second  
quarter 1952.

NO. OF STATIONS PRODUCT USES	NO. OF PRODUCTS
1	827
2	247
3	162
4	84
5-10	185
11-20	71
21 and over	58
	<b>Total*</b>

\* 1,635 products. No. of sponsors to  
tals only 1,384 because some have more  
than one product.

film of say, \$2,000, the small advertiser is faced with additional talent payments that triple his investment, the odds are that he'll shake his head in dismay and plan to put his next campaign elsewhere. The repayment idea will certainly discourage test campaigns. The price will be too stiff for the advertiser with a limited budget."

Here is what the Guild is demanding in terms and conditions for the making of filmed commercials:

1. Actors and announcers on camera (visible to the viewer) minimum fee \$75; off camera, \$45 per film an-

nouncement, with a minimum guarantee of not less than two announcements to be made in a one and one-half hour session.

2. Singers on camera, minimum fee \$70 per announcement; off camera, \$45 per announcement to be made in a four-hour session. If the singing is integrated elsewhere the singer collects a minimum of \$22.50 for each integration in another commercial.

3. A film commercial may be used but once in a network program for the original fee. For each recurring use on a network the performer is paid the

full fee that he received originally.

4. In spot TV the original fee covers but four weeks of use. For each successive four weeks the performer must be paid the full original fee.

5. If the same film commercial is used on network and in spot, the performer collects two separate fees, according to the terms of points 3 and 4.

6. A film commercial may be used on a network for a year, but in spot its use is limited to six months.

The argument put forth by SAG for these terms and conditions are basic-  
(Please turn to page 94)



Old Spice after shave lotion in the distinctive potglass bottles."

The high quality of Shulton's packaging has won year round sales of sets and individual items but sales go way up at Christmas and Father's Day due to gift-buying volume.

This added Christmas gift business is the impetus for a heavy push in the fall to stimulate pre-Christmas selling. (A spring radio campaign is designed to do the same kind of a job as magazine reminder messages carried year round.)

The fall radio-TV campaign kicks off during the last week in September. About 75 cities are covered with approximately 10 one-minute radio announcements a week, usually using two stations in each city. This schedule is maintained from late September through Thanksgiving. Time is bought so that the transcribed messages either catch the man while he's shaving in the morning or in his car on the way to work. Studies were made in the various markets to determine just when the bulk of the men leave for work in order to cash in on the potent auto radio audiences.

The TV campaign starts at the same time in 17 markets (all of which are also exposed to the radio barrage), concentrating on the men's line until Thanksgiving. During the following four weeks one-minute TV films pound home the Christmas set theme of both men's and women's lines in a total of 25 markets.

Shulton uses a heavy color ad schedule in women's magazines year round for its women's lines (Early American Old Spice, Desert Flower, and Friendship's Garden) but adds TV to get an extra push for the gift assortments

around the various holiday seasons.

As Shulton advertising manager Maxine Rowland puts it, "The Christmas TV commercials are used to give a gift catalog effect, making it easy for gift hunters to spot our lines when they go out shopping."

And the TV advertising has another valuable effect. According to a Shulton spokesman, "Dealers used to be most highly impressed when you told them you were taking a page in *Life*. Today, it's the TV campaign which helps to get that valuable window and shelf space which is so helpful to our sales. Let us get those colorful packages within reach of the customers and we'll get their money."

Whether gifts or self-purchases, 36% of the toiletry industry's products are sold during the last quarter of the year. Shulton's air buying matches that pattern: A heavy campaign during the last quarter accounts for two-thirds of the air budget, with the remainder used in the spring when gift supplies seem to run out and men have to stock up themselves.

The TV time buying technique differs radically from that used for radio. Mass rather than specialized audiences are desired for the gift package pitches, so adjacencies to high-rated programs are most sought. If sports adjacencies are available (and they seldom are), a men's line film produced by Tempo Productions is used. One of Shulton's time buying headaches revolves around the fact that the company feels it can't tell its message in less than one minute, possibly because it involves selling both the product and the package. But shorter time segments are a lot easier to buy.

Although Shulton does as much



### Father and son team put Shulton over

The late W. L. Schultz founded Shulton, Inc. in 1933 when he was 57 years old. Old Spice prestige toiletries line, marketed four years later, got shot in the arm by addition to firm of Schultz's son George, a chemical engineer, now president

long-range planning as the next company, it is always alert to a good buy. An incident last fall gives a good indication of the alertness and teamwork of the advertiser and its agency, The Wesley Associates.

Account Executive Charles O'Connor Sloane, Jr., got wind of what seemed to be a good buy. Bromo-Seltzer had signed for half of Herman Hickman's *All American Preview* which was scheduled for 1 December during the time between the Army-Navy game in the East and the Notre Dame-Southern California game out West. NBC TV couldn't guarantee any specific amount of time for the show but offered to prorate any time less than 15 minutes and to toss in all time in excess of the first quarter-hour.

Sloane immediately checked the starting and finishing time of those games during the past 10 years, found that the time between games averaged 23 minutes. Getting in touch with the cli-

(Please turn to page 97)

### Shulton TV copy contrasts ancient vs. modern shaving

Catchy films are used in 17 TV markets to point up comfort of modern shaving methods, pound home Old Spice selling points, fully familiarize viewers with eye-catching package designs which characterize line of men's toiletries. TV copy is very similar to radio approach, gets effect of repetition at low cost

Typical TV copy goes like this: "The early Indian buck had to be brave to win his squaw. He remembered how he pinched his fingers with clam shells; so why not use the darn device and remove hairs by the thrice. Oh—oh—oh—ouch! But it was worth it! To look your best in tomahawk territory you had to be a 'brave'!"



# Every **Fourth** One Belongs!\*



**\* EVERY **FOURTH** RADIO STATION IN AMERICA IS A KEYSTONE AFFILIATE . . . AND YOU MAY USE ONLY A PART OR ALL 615 OF THEM TO REACH HOMETOWN AND RURAL AMERICA!**

Only the Keystone Network offers real flexibility—only the number of stations you actually need, where you need them and announcements or programs at the time of day — that produces the best results for you in reaching the purses of this RICH market—Hometown and Rural America!

## **BONANZA!**

Read more about this rich hometown and rural market—where more than half of the nation lives and buys. Send for **BONANZA**, our informative brochure on this market!



**KEYSTONE BROADCASTING SYSTEM, INC.**

New York: 580 Fifth Avenue • Chicago: 111 W. Washington



**SPONSOR**

14-PAGE SECTION

# Regional networks: 1952

**Their importance to national accounts is growing.  
Here are the facts you should know about them**

**R**egional networks are cutting themselves a bigger slice of the radio pie than ever before. There are a number of reasons for this, but the most timely ones are these: (1) The national video advertiser has to fill in the gaping holes left open by present TV coverage, and (2) the growing emphasis by sponsors on market-by-market advertising.

The regionals are already in a healthy financial state. SPONSOR estimates that nearly 7% of the \$132 million spent on spot radio time last year—or about \$9 million—was rung up on regional net cash registers. This is about 4% higher than the regionals' cash intake last year.

This special SPONSOR section on regional networks is designed to give advertisers an over-all grasp of how regionals fit into the national spot radio picture. Within the next few years, it is probable regionals will keep growing in billings and importance. Television, among other factors, is accelerating the tendency of stations to band together for group selling as well as regional programming. In examining the growth of regional nets, SPONSOR talked to reps and agencies and sent questionnaires to regional networks in the United States, Hawaii, and Alaska.

On the pages that follow regional networks are treated under these headings: (1) advantages in using regionals, (2) rates, (3) programming, (4) merchandising, and (5) national advertisers who use regionals.

## **How regional networks are defined in this survey**

*Though there are exceptions, most regional operations fall within the following definition: "A regional network is a group of two or more stations generally located in a distinguishable geographic, political, or economic area which offers common programming, centralized sales facilities, a discount structure or any combination of the three." The size of a regional may vary from just a few stations in a small area or up to regionals with as many as 60 stations.*



News, farm shows are regional network staples. Three news commentators (seated) from Don Lee Network compose with writers



Lake Proctor, who broadcasts a daily morning farm topic show on Maine Broadcasting System, chats with members of Hancock County 4-H Clubs

## 1. Advantages

To the advertiser, the recent talking points for using regional radio networks sound similar to the arguments for spot radio in general. Sometimes they are. But regionals also have advantages which the advertiser cannot find in buying an individual station.

Here is what an executive of a prominent rep firm says about the subject:

"While it is true to some extent that the growth of regionals is due to the increase of national spot radio business, regionals can stand on their own feet and are doing so. Besides, there are many stations or groups of stations outside the metropolitan areas which are by-passed normally in a national spot campaign but pick up business as part of a regional buy.

"A few years ago advertisers like Procter & Gamble wouldn't even sniff at the smaller regional groups. But today they are attentive to sales pitches and presentations offered by these regionals."

Regionals, of course, have been around for a long time, and some advertisers have been buying them consistently since the '30's. Many of the arguments for regional advertising were just as true 15 years ago as they are today. The following reasons why advertisers are taking (or should take) a closer look at what regionals have to offer contain the tried and true arguments as well as the new ones.

1. The basic argument for any medium is that it is a good per dollar buy. Regionals offer this plus intensive local coverage of markets touched more lightly by powerhouse stations.

Nowadays, an advertiser will find that \$1-per-1,000 listeners is almost an established standard on regional networks and can often find an even cheaper price tag.

One rep cited the case of an advertiser on the Lincoln Dellar stations who got 1,000 listeners for 25¢ on the basis of Hooper figures. Some of the inexpensive regional buys are in the nature of a bonus. An advertiser may buy the important markets from a regional net and find that for a few extra dollars the net will include extra stations for an exceedingly low cost-per-1,000 figure.

2. Many of the regionals are secondary market combinations (outside major markets) put together for the primary purpose of fighting the powerhouse stations with their wide, "umbrella" coverage in the large, metropolitan centers. These regionals contend that, while the powerhouse stations may have an umbrella signal, they have little umbrella listenership; that the smaller towns are covered best by their local stations.

Here is the argument worded by Bill Hoover, president of the 12-year-old Oklahoma Network, which covers seven secondary Oklahoma markets: "It is the contention of this network that an advertiser, when purchasing a metropolitan station, is buying coverage in that market only. The day of splash-over advertising, as far as power stations are concerned, is dying. It is impossible for a power station to program and dominate a secondary market, pitting its programming against the local programming and against the sales appeal of a good local station."

A variation of this approach is presented by the Metropolitan Network, a group of five suburban-based stations all well within the Washington, D. C., trading area. Metropolitan is aimed at the advertiser looking for a reasonable buy and interested in reaching listeners who live in the suburbs as well as city dwellers.

While most regional groups consist of lower-powered stations in secondary and tertiary markets, there are some metropolitan power stations within the regional nets themselves. CBS' Columbia Pacific Network, for example, boasts four 50,000-watt stations, three of them in the rich California market.

3. Smaller stations stress not only the loyalty of their listeners but point out that sales taking place in local markets are often underestimated. An elaborate study of local market sales was made by the Keystone Broadcasting System, a sales and transcription network consisting of more than 600 stations all over the U.S. While KBS is not a regional network in the technical sense of the term, advertisers often buy regional groups of KBS stations.

The KBS study was aimed at advertisers who estimate the value of a market on the basis of its wholesale sales. Taking the over-all U.S. figure that it requires 46¢ of wholesale sales to make \$1 of retail sales, KBS found that a good part of the wholesale figures credited to a major market are actually sold outside that market.

Example: One U.S. market (Kansas City, Mo.) had total retail sales of \$990,626,000. On the basis of the above ratio, the wholesale figure for



Regional nets keep tabs on local events. Star of Don Lee's "Jack Kilkwood Show" eyes symbol of Washington Apple Blossom Festival



Local high school football team is covered by Ind South network broadcasts. Many regionals were originally formed to cover sports

the market should have been \$455,688,000. It was actually \$1,010,002,000, according to U.S. Census of Business figures. In other words, \$554,314,000 in wholesale sales was retailed outside the metropolitan area.

4. Regional networks, say their boosters, offer some of the same advantages as national networks.

The national network-type advantages listed are that advertiser (a) deal with one office, (b) sign one contract for one purchase, (c) get network discounts, (d) study one set of data for audience facts, (e) get the advantage of a network alliance with its greater resources for programing, publicity, talent, and special events.

5. The regional network offers the advertiser an opportunity to break into a homogeneous regional market with a new product or with an old product never before sold in the region. It may be used to test a new ad theme or even an new kind of program.

6. Regional networks are flexible buys. Many of them will tailor almost any combination of stations the advertiser wants, and still give some kind of discount.

(It might also be pointed out that the national nets themselves have shown in recent years that they will build a regional skein of stations if the advertising cash is important enough and if the technical barriers are not too high. In addition, some transcontinental or TC network shows are sold regularly. CBS' *This Is Edward R. Murrow*, a 15-minute newscast, is bought by Amoco in the East and Green Giant and Household Finance in the West, for example.

Some TC net co-op shows are bought regionally. There are also cases where advertisers will cross network lines and, themselves, construct a regional group of stations for such things as sports events.

(The regional purchases of TC network shows and the special regional

nets put together by advertisers are, strictly speaking, regional buying and do not come under the heading of regional networks. However, they do point up the importance with which some advertisers regard regional buying.)

7. Regional areas offer natural pos-

### How a regional net tailors rates to compete with single powerhouse station

Georgia Trio chart shows how three-station rate (with 15% discount) is often lower than WSB, Atlanta, alone. Counter-claim by WSB points out its day or night penetration of 50% or more (1949 BMB) is far greater

THE GEORGIA TRIO (3 MARKETS) VS. WSB (ATLANTA) RATE COMPARISON							
		ATLANTA WAGA	MACON WMAZ	SAVANNAH WTDC	ATLANTA MACON SAVANNAH Sum of Individual Stations	THE GEORGIA TRIO*	ATLANTA WSB
<b>DAYTIME • 8:00 AM - 6:30 PM</b>							
<b>1 MINUTE</b>	1 time	\$30.00	\$13.50	\$12.50	\$56.00	\$47.60	\$45.00
	260 times	22.50	10.15	9.40	42.05	35.74	36.00
<b>15 MINUTES</b>	1 time	65.00	40.00	37.50	142.50	121.13	97.20
	260 times	48.75	30.00	28.15	106.90	90.87	77.75
<b>NIGHTTIME • 6:30 - 10:30 PM</b>							
<b>1 MINUTE</b>	1 time	40.00	20.00	19.00	79.00	67.15	75.00
	260 times	30.00	15.00	14.25	59.25	50.36	60.00
<b>15 MINUTES</b>	1 time	90.00	60.00	56.00	206.00	175.10	162.00
	260 times	67.50	45.00	42.00	154.50	131.33	129.60

\*Georgia Trio Rates represent 15% discount from sum of individual stations.  
NOTE: Rates are those shown in Standard Rate and Data Service, Nov., 1951.



Camel ad executives, who find Wisconsin Network football coverage a potent sales weapon, receive gifts from network manager at game



Star joins station. ad execs in making plans for Wells Co. (Betsy Ross juice) sponsorship of Hopalong Cassidy series on Columbia Pacific Net

sibilities in building sales and appealing to the listening audience. The McClatchy Beeline stations, for example, cover the lush central valley of California and the residents there have a common interest—the farming of fruit.

The Beehive network (another example), comprising five stations of the CBS mountain group, was formed in the past year to appeal to the farm radio listeners of Utah and Idaho.

The West Coast as a whole is probably the prime example of regional consciousness. The Pacific states are not only furthest removed from Eastern business and financial centers in terms of time and space (many Eastern corporations have special West Coast subsidiaries) but they have developed different habits.

(It was logical therefore that the West Coast became the area in which the first television regional network (CBS Television Pacific Network) was formed. This network, at present, comprises five stations: KFMB-TV, San Diego; KNXT, Los Angeles; KPIN, San Francisco; KSL-TV, Salt Lake City; KPHO-TV, Phoenix. With station time identical to network station rates, and a rate structure and discount structure patterned after CBS TV, this regional network was formed not to compete with its national affiliate, but rather to fulfill the specialized needs of the three states—Utah, Arizona, and California—where 75% of the population can now be reached by television.)

ABC's Western Radio Network wraps the Pacific Coast, the Rocky Mountain areas, and Colorado-New Mexico-Arizona Southwest under a 35-station blanket. In much the same area operates ABC's Pacific Network, a large re-

gional web of ABC-affiliated outlets.

These networks are drawn to the same scale as networks that cover the entire U.S., and are major chains in their own right. Their programming is more generalized than are the specially-tailored programs of state webs like Iowa Tall Corn, Texas State Network, and Louisiana Network.

U.S. territories also represent particular sales problems and unconventional buying habits. Radio covers Alaska like a blanket for a very good reason: Having no rural free delivery, the Alaskan may have to walk or drive into town to pick up a newspaper. Normally, he may not have the inclination to do so. When it snows, he certainly won't.

Alaska has 10 radio stations, includ-

ing two opened last month. They are divided into two regional networks—the Alaska Broadcasting System and the Midnight Sun-Aurora Broadcasting System. In the Hawaiian Islands the advertiser can use the regional facilities of the Aloha Network.

3. Spot radio is often the answer in filling holes in the nationwide TV map, but regional nets with their discounted rates, programs that are often superior to what an individual station has to offer, and the ease of dealing with one office can be a better answer.

Even with the coming increase in TV stations, it's questionable whether TV will ever blanket the U.S. as radio does now. TV waves, which cannot bounce off the sky like radio waves.

(Please turn to page 49)

MANY REGIONAL NETS DO EXTENSIVE MERCHANDISING. TYPES OF PROMOTIONS INCLUDE (L. D.)

## PARADE OF PRODUCTS

Another of The  
**PNB** XL  
 Extra--- Stations

### Gold Seal Glass Wax Week

KXL - Portland  
 KXLY - Spokane  
 Z Net - Montana April 8th - 14th

KSL - Salt Lake  
 KSLD - Reno  
 KSLR - Sacramento  
 KSL - Great Falls  
 KSL - Hawaii

**PACIFIC NORTHWEST BROADCASTERS**  
THE XL STATIONS



# regional networks

## drug

NETWORK: Don Lee

SPONSOR: Miles Laboratories

Miles has been using "Alka-Seltzer Newspaper of the Air" on the Don Lee chain since 1934. Advertising agency reports that this program, which has a top rating on the West Coast, is considered the "backbone" of the Alka-Seltzer advertising campaign in the Pacific states.

## appliances

NETWORK: Intermountain

SPONSOR: International Harvester Co., Refrigerator Department

Firm has used regional net exclusively for the past two years to promote its line of appliances. Its broadcast advertising has led to more sales of International Harvester appliances per capita than any other division of the company in the entire United States.

## refrigerators

NETWORK: Alaska Broadcasting System

SPONSOR: Philco

Selling refrigerators to the Eskimos was practically accomplished when Philco decided to sponsor the 1952 political convention broadcast in Alaska. Dealers reported that even refrigerators, among other appliances, went well as a result of the convention news.

## magazine

NETWORK: "Z" Bar Net

SPONSOR: Life

Advertiser used announcements on five Montana stations to increase its Northwestern circulation. Reports from news agencies in four Montana markets showed increases ranging from 10 to 33%. Our agency said unsold copies dropped from 202 to one in three weeks.

## home cleaners

NETWORK: McClatchy Beeline

SPONSOR: The Drackett Co.

Firm bought several participations in the "Kelly Barton Show" for two of its products—Windex and Drano. Later, the firm told the network manager that the show was "quite instrumental in helping to step up our sales and distribution." The firm bought more time.

XL STATION'S "PRODUCT WEEKS"; ALASKA BROADCASTING CO.'S WINDOW DISPLAYS; MAINE BROADCASTING'S POSTERS; CPN TIE-IN PICTURE

GEORGE WASHINGTON Smoking Tobacco  
PRESENTS  
**SPORTS... HEADLINES**  
Don MacWilliams  
**SPORTS JOURNAL**

TUES. THURS. SAT.  
AT 6:15 P.M.  
WCSH · WRDO · WLBZ  
MAINE BROADCASTING SYSTEM



# ***Regional radio networks and groups in the U.S.***

## **REGIONAL NETWORK**

ABC Pacific Network  
 Airline Network  
 Air Trails Network  
 Alabama Community Network  
 Arizona Broadcasting System  
 Arizona Network  
 Arrowhead Network  
 Boy State Group  
 Beehive Radio Network  
 Beeline, McClutchy  
 Broadcasting Corp. of America  
 Coctus State Network  
 California Northern Group  
 Columbia Pacific Network  
 Columbine Network  
 Connecticut State Network  
 Cotton Belt Network  
 Dairyland Network  
 Don Lee Broadcasting System  
 Garden State Network  
 Georgia Assn. of Local Stations  
 Georgia Trio  
 Granite State Network  
 Great Northern Broadcasting System  
 Guy Gonnert Broadcasting System  
 Hoosier Network (FM)  
 Industrial Broadcasting System  
 Intermountain Network  
 Iowa Tall Corn Network  
 Lincoln Deller Stations  
 Linder Group  
 Moine Broadcasting System  
 Metropolitan Network  
 Michigan Radio Network  
 Mid South Network  
 Montono Metropolitan Markets Group  
 New England Regional Network  
 New Hampshire Group  
 North Eastern Broadcasting System  
 Northern Network  
 Northwest Network  
 NBC Western Network  
 Oklahoma Network  
 Oregon Trail Network  
 Polmetto Network  
 Paul Bunyan Network  
 Personality Stations  
 Pine Tree Group  
 Rebel Network  
 Relay Network  
 Rocky Mountain Broadcasting System  
 Rural Network (FM)  
 Southern Minnesota Network  
 Southwest Network  
 Texas Broadcasting System  
 Texas Plains Stations  
 Texas Quality Network  
 Texas State Network  
 Tobacco Network  
 Tri-City Network  
 Union Broadcasting System  
 United Broadcasting Network  
 Upper Midwest Broadcasting System  
 Western Slope Network  
 West Texas Packaged Stations  
 Wisconsin Network  
 Wyoming Cowboy Network  
 Yankee Network

## **HOME OFFICE**

1539 No. Vine, Hollywood  
 WSGN, Birmingham, Ala.  
 121 No. Main, Dayton, Ohio  
 Albertsville, Ala.  
 Heard Building, Phoenix  
 840 No. Central, Phoenix  
 WEBC Building, Duluth, Minn.  
 John Hancock Building, Boston  
 Union Pacific Building, Salt Lake City  
 911 Seventh St., Sacramento, Cal.  
 3401 Russell St., Riverside, Cal.  
 111 East Fifth St., Odessa, Tex.  
 KBLF, Red Bluff, Cal.  
 Columbia Square, Los Angeles  
 Security Life Building, Denver  
 555 Asylum St., Hartford  
 KTF, Texarkana, Tex.  
 307 W. Sixth St., Willmar, Minn.  
 1313 No. Vine St., Hollywood  
 WTTM, Trenton, N. J.  
 87½ Fairlie St., N. W., Atlanta  
 WAGA, Atlanta  
 155 Front Street, Manchester, N. H.  
 107 First Ave., N. W., Manden, N. D.  
 Gannett Building, Portland, Me.  
 Colonial Building, New Castle, Ind.  
 547 Fifth Ave., McKeesport, Pa.  
 146 So. Main St., Salt Lake City  
 Des Moines, Iowa  
 P. O. Box 94, No. Sacramento, Cal.  
 307 W. Sixth St., Willmar, Minn.  
 WCHS, Portland, Me.  
 Munsey Building, Washington, D. C.  
 1700 Mutual Building, Detroit  
 Gilmer Hotel, Columbus, Miss.  
 146 So. Main, Salt Lake City  
 26 Grove St., Hartford, Conn.  
 John Hancock Building, Boston  
 John Hancock Building, Boston  
 107 W. Portage Ave., Sault Ste. Marie, Mich.  
 3415 University Ave., St. Paul, Minn.  
 Sunset Boulevard & Vine St., Hollywood  
 1800 W Main St, Oklahoma City  
 KBKR, Baker, Ore.  
 One Martin St., Anderson, S. C.  
 Paul Bunyan Building, Traverse City, Mich.  
 WJLS Building, Beckley, W. Va.  
 John Hancock Building, Boston  
 WJDX, Jackson, Miss.  
 144 Westminster St., Providence  
 KUTA, Salt Lake City  
 306 E. State St., Ithaca, N. Y.  
 326 WCCO Building, Minneapolis  
 201 Radio Building, El Paso, Tex.  
 Herald Square, Dallas  
 KFLD, Floydada, Tex.  
 WFAA, Dallas  
 120 W. Lancaster Ave., Fort Worth  
 806 Odd Fellow Building, Raleigh, N. C.  
 4646 S. State, Murray, Utah  
 136 State St., Albany, N. Y.  
 Eighth & I, Washington, D. C.  
 Northwestern Bank Building, Minneapolis  
 Hillcrest Manor, Grand Junction, Col.  
 KGKL, San Angelo, Tex.  
 Wisconsin Rapids, Wis.  
 KFBC, Cheyenne, Wyo.  
 21 Brookline Ave., Boston

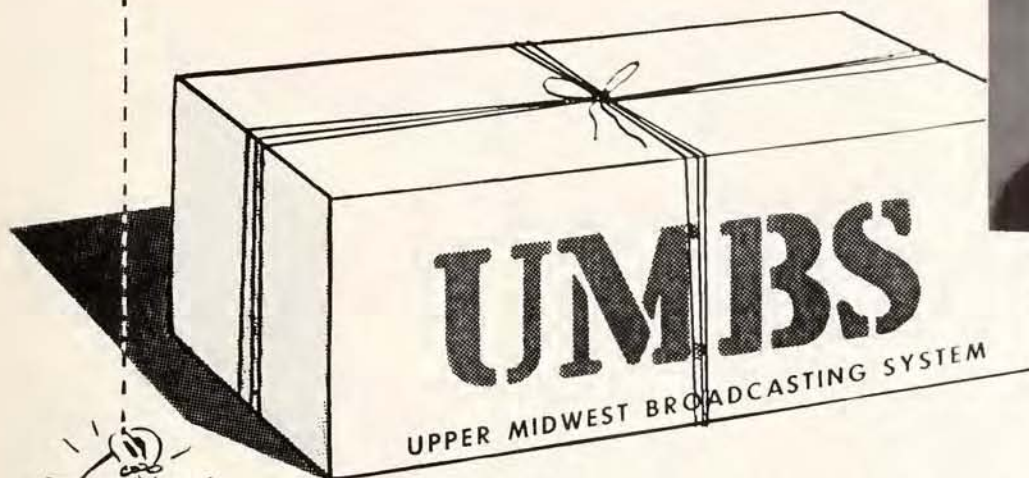
## **REPRESENTATIVE**

ABC Spot Sales  
 Harry E. Cummings  
 H-R Representatives, Inc.  
 None  
 Paul H. Raymer Co.  
 John Blair & Co.  
 George P. Hollingbery Co.  
 Kettell-Carter  
 CBS Radio Spot Sales  
 Paul H. Raymer Co.  
 John E. Pearson Co.  
 Hil F. Best  
 Terry Moore & Associates  
 CBS Radio Spot Sales  
 Keenan, Hunter & Dietrich  
 None  
 Devney & Co.  
 John E. Pearson Co.  
 John Blair & Co.  
 None  
 None  
 The Katz Agency  
 Bolling Co.  
 Orville Lawson & Associates  
 Avery-Knodel  
 Inland Newspaper Reps  
 None  
 Avery-Knodel  
 John E. Pearson Co.  
 John Pearson  
 John E. Pearson Co.  
 Weed & Co.  
 Forjoe & Co.  
 None  
 None  
 Avery-Knodel  
 Weed & Co.  
 Kettell-Carter  
 Kettell-Carter  
 None  
 Edward Petry & Co.  
 ABC Radio Sales  
 O. L. Taylor Co.  
 None  
 Burn-Smith Co.  
 Hal Holman Co.  
 Weed & Co.  
 Kettell-Carter  
 George P. Hollingbery Co.  
 Headley-Reed Co.  
 George P. Hollingbery Co.  
 Gill-Keefe & Perna  
 Eulmer & Johnson  
 O. L. Taylor Co.  
 None  
 Robert S. Keller  
 Free & Peters, O. L. Taylor, Edward Petry  
 John Blair & Co.  
 John E. Pearson Co.  
 Grant Webb  
 Joseph Hershey McGillvra  
 United Broadcasting Co.  
 Orville Lawson & Associates  
 Hal Holman Co.  
 John E. Pearson  
 Devney & Co.  
 Joseph Hershey McGillvra  
 H-R Representatives

# BUY A COMPLETE RADIO PACKAGE



ORVILLE LAWSON  
Founder and President



## The radio network that gives you **TWO-FISTED SALES IMPACT**

### 1. DEALER MERCHANDISING

UMBS offers a 4 point merchandising plan to its advertisers . . . *absolutely free!* This plan practically assures solid distribution of acceptable products within a broadcast area. This merchandising plan does this for its clients:

1. Store posting service (radio station personnel cooperating with Company fieldmen and representatives).
2. Personal letters to designated dealers.
3. Free spot announcements (product plugs).
4. Special 5 minute salute program to the sponsor and his show once every 6 weeks.

This service is indispensable in making any advertising campaign click.

### 2. SELLING AT THE LOCAL LEVEL

When your sales message goes out over a UMBS station you're talking and selling on a "home folks" level. Home town radio stations have a local interest that is impossible to obtain through large metropolitan stations. Programming is keyed to local conditions and interests. This naturally brings about a much greater listener response to your advertising message.

### 60 Stations that "Blanket" the Upper Midwest

Comprised of:	Fargo, N. D.	KAYL-Storm Lake	MONTANA	KFIZ-Fond du Lac
<b>MINNESOTA</b>	KNUJ-New Ulm	KSTP-Davenport	KXGN-Glendive	WJPG-Green Bay
KASM-Albany	<b>NORTH DAKOTA</b>	KSMN-Mason City	KGCX-Sidney	WLX-La Crosse
KXRA-Alexandria	KDLR-Devils Lake	KOKX-Keokuk	<b>SOUTH DAKOTA</b>	WLDY-Ladysmith
KBUN-Bemidji	KVOX-Fargo-Moorhead	KCHA-Charles City	KABR-Aberdeen	WIBU-Madison-
KLIZ-Brainerd	KNOX-Grand Forks	KBIZ-Ottumwa	KDSJ-Deadwood	Poynette
KBMW-Breckenridge	KCCU-Mandan-	<b>NEBRASKA</b>	KIVJ-Huron	WLAN-Merrill-Wausau
KROX-Crookston	Bismarck	KCNI-Broken Bow	KORN-Mitchell	WOBT-Rhineland
KDLM-Detroit Lakes	KLPM-Minot	KJSK-Columbus	KGFX-Pierre	WTCH-Shawano
WREX-Duluth	KVOC-Valley City	KFGT-Fremont	K110-Sioux Falls	WFHR-Wisconsin
WEVE-Eveleth	KGX-Williston-	WJAG-Norfolk	KWAT-Watertown	Rapids
KDHL-Fairbault	Sidney, Mont.	KNAB-Scottsbluff	<b>WISCONSIN</b>	<b>MICHIGAN</b>
KSUM-Fairmont	<b>IOWA</b>	<b>ILLINOIS</b>	WIBY-Appleton	WDBC-Escanaba
KGDE-Fergus Falls	KASI-Ames	WMRO-Aurora	WATW-Ashland	WHDH-Houghton
CKFI-International	KCOG-Centerville	WCAZ-Cathage	WBEL-Beloit	WIKB-Iron River
Falls Ft. Francis	KXIC-Iowa City	WLBK-De Kalb	WBZ-Eau Claire	WJMS-Ironwood
KVOX-Moorhead	KJFJ-Webster City			WJPD-Ishpeming

### A MAJOR MARKET

POPULATION	6,727,640
RETAIL SALES	\$6,765,470,000.00
FOOD SALES	\$1,335,352,000.00
DRUG SALES	\$163,760,000.00

#### RETAIL SALES COMPARISON

1. New York	\$13,652,066,000.00
2. UMBS Land	6,765,470,000.00
3. Chicago	6,407,157,000.00
4. Los Angeles	5,060,687,000.00
5. Philadelphia	3,619,860,000.00
6. Twin Cities	1,415,943,000.00

(Source: 1951-52 Consumer's Markets)

**AT A COST AS LOW AS \$2.01 PER SPOT**

- CONVENIENT SERVICE
- SINGLE PURCHASE
- SINGLE BILLING

Phone, Write or Wire

**UPPER MIDWEST BROADCASTING SYSTEM**

935 Northwestern Bank Building • Geneva 9631 • Minneapolis 2, Minnesota

## REGIONAL NETWORKS

(Continued from page 46)

often limit the effective radius of a video station to about 50 miles. In mountainous areas, this radius may even be less. It is true that "Community TV" can bring in programs from far-off antennas to small hamlets, but there is still the problem of local appeal plus the question of whether small markets will be able to support their own TV stations both with enough sponsorship and, for that matter, where listenership is concerned.

9. The strong tendency among national advertisers to put more emphasis on individual market strategy may or may not push up regional network sales. But reps point out that marketing difficulties are often regional because consumer product prejudices are often regional. In deciding whether to overcome these regional product prejudices through individual stations or regional webs, the advertiser may choose the latter for the reasons cited under point 8—discounts, programing, and the ease of buying time through one office, rather than dealing with several stations, thus eliminating a need for extra bookkeeping.

## 2. Rates

One big advantage of spot buying to the national advertiser is its flexibility. Regional networks are acutely aware of this, and, even while trying to peddle their entire station group, they more often than not offer almost as much flexibility (with discounts) as a spot buy would.

Sometimes this flexibility is practically complete. The Oklahoma Network, for example, gives a 2% discount for two stations and an additional 2% for each station added to the purchase. This goes up to 12% for the entire network of seven stations. The Mid-South Network jumps the discount 5% for each additional station.

Columbia Pacific works it another way but the effect is almost the same. The net offers station-hour discounts for 13 or more consecutive weeks, thus combining a frequency discount with a station discount. The formula is further weighted in this manner: An hour on one station, day or night, is considered one station-hour; a half-hour on one station, day or night, is considered .6 of a station-hour; a quarter-hour on one station, day or night, is considered .4 of a station-hour.

The CPN discounts are then stepped up as follows: less than 10 station-hours per week, no discount; 10-14 station-hours per week, 2½%; 15-24 station-hours, 5%; and 25 or more, 7½%.

Some regionals require a basic group to be bought before any substantial discount is given. The Wisconsin Network gives a flat 35% discount for 11 basic stations and further cuts the purchase of the 12 "associate" stations.

The Intermountain Network of 45 stations is sold in one package or in a variety of groups to meet specific needs. Purchase of the Montana state group earns the advertiser a 4% discount. Purchase of the entire net means a 16% discount. Frequency discounts are added on top of that, so that a fully discounted buy can reach about 30%.

The Alaska Broadcasting System of six stations sets up a rate structure that permits four distinct kinds of buys: (1) individual station buys, (2) a northwest group of three stations, (3) a southeast group of three stations, and (4) the entire net. A fully discounted half-hour on the entire net comes to \$124.50 compared to \$199.50 if the six stations are bought on an individual basis.

Some groups require the entire network to be bought before any discount is given. The Georgia Trio offers a 15% discount for all three stations, and the Wyoming Cowboy Network gives 25% for all seven stations.

Then there are groups which give no station discount at all. The Texas Quality Network, which is one of these, sells itself on its ability to build regional network shows with strong appeal and low cost-per-1,000 figure. It does give frequency discounts, however.

The "Z" Bar Net, a group of five "XL" stations in Montana (part of the Pacific Northwest Broadcasters) provides special rates for programs or announcements that are broadcast simultaneously on all five. No further discounts are allowed, either for frequency or time classifications.

The secondary market nets commonly tailor their rates to attract advertisers away from metropolitan powerhouse stations. One group offers an hour of Class A time for \$300 and points out that an hour of Class A time for two power stations in the area is double that figure. An advertiser



## NATIONAL ADVERTISERS SUPPLEMENT WITH . . . WBNS SPOT COVERAGE

National advertisers add "spot coverage" on WBNS Radio to reach this Billion-Dollar market with 1-1/4 million prospects. WBNS, the only CBS outlet in Central Ohio, gives national advertisers increased coverage at minimum cost. These spots produce results for sponsors whose regular programs are missed in this sales-productive area. WBNS has more listeners than all other local stations combined!

ASK JOHN BLAIR

**WBNS RADIO**

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

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

★ **Go  
Yankee** ★

**Go  
Home-Town  
WITH  
YANKEE NETWORK  
NEWS SERVICE**

COLGATE DENTAL CREAM  
GROVETON PAPER PRODUCTS  
MILK-BONE  
FIRST NATIONAL STORES  
PERTUSSIN  
S.O.S  
KIWI  
JELL-O  
TETLEY TEA  
GROVE'S BROMO-QUININE  
KRUEGER BEER & ALE  
IVORY FLAKES  
QUINTONE  
MY-T-FINE DESSERT  
BLACKSTONE AND  
YANKEE SUPREME CIGARS

The FIRST, (and still the BEST), New England radio news service . . . heard through the local station . . . is as much a part of home town life as the post office.

This integrated place in prosperous key communities provides acceptance that gets consistent sales action. It insures stocking and displaying merchandise by home-town dealers . . . and purchasing by consumers.

As one homemaker remarked, "It's like having a neighbor recommend a product to hear about it on the Yankee Network News."

Get a welcome hand for YOUR brand . . . Go YANKEE!

**Go Yankee with the Yankee Network News Service**  
8 A.M. 9 A.M. 1 P.M. 6 P.M. 11 P. M.

Ask the Man from  
**H-R REPRESENTATIVES, INC.**

# THE YANKEE NETWORK

DIVISION OF GENERAL TELERADIO, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.



**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.**

er can reach both secondary and primary markets by spending half of the \$600 on the regional net and the other \$300 on one of the power stations.

Mention was made previously in the article of cases where an advertiser gets a rock bottom cost-per-1,000 figure in small markets if he buys the big markets first. Don Lee offers a deal like this. One-minute participations in eight large markets cost \$250, but if the advertiser will buy the full network, the one-minute participation cost is only \$25 more for 37 additional stations of the network.

### 3. Programing

The first thing that strikes the eye in a review of regional network programing is that six categories of shows generally dominate the picture: news, weather, sports, farm topics, religious, and homemaker shows.

The latter, for some reason, seem to have special appeal in New England. The six-station New England Major Markets carries *Yankee Kitchen* five times a week for a half hour. The New England Regional Network also carries a 30-minute weekday strip, the *Marjorie Mills Show*, a strongly merchandised program with 15 years of successful selling behind it. On the Granite State Network (six stations in New Hampshire, Massachusetts, and Vermont) there is the *Connie Stackpole Show* with a three-year record of listener loyalty.

In the Southwest, too, the farm-type programing finds great listener response. The Arktex Stations—a network including KAMD, Camden, Ark.; KCMC, Texarkana, Tex.; and KWFC, Hot Springs, Ark.—concentrate heavily on farm topics and news, as well as homemaker programs like Mary Margaret McBride's and Betty Crocker's shows.

Since many of the regional nets are outside the metropolitan centers, there is naturally a great emphasis on farm shows. These have been a successful springboard for advertisers interested in reaching rural America. Paired up with farm topic programs are the weather communiques, all-important to those who make their living from cultivating the land.

The Mid-South Network in Mississippi State College for Women, McClatchy Beeline also broadcasts farm information of interest to listeners throughout the San Joaquin-Sacramen-

to Valleys. The "Z" Bar Net in Montana features a *Farmer's Hour*. The three-station Maine Broadcasting System has developed *Jake Brofee's Maine Farm Topics* into a popular offering which is carried on two additional stations, one of them in the heart of the Aroostook's potato empire.

Jake Brofee, a teacher of agriculture, is sold to advertisers on the basis of his wide acquaintance with farming. He is a good example of how regionals reach listeners who are only brushed lightly by TC nets or local stations.

Regional news gets heavy emphasis in almost all cases. Mutual's Don Lee and Intermountain Networks, for example, go in heavily for news. The latter gives four newscasts daily seven times a week. It has good local news sources since many of its members have newspaper affiliates. Also, the net draws on the local news bureaus and local correspondents of the *Salt Lake Tribune* and *Salt Lake Telegram*.

The Tobacco Network, concentrated in eastern North Carolina, originates nine regional programs for its eight members and "bonus" stations. Five of these are news or weather shows. The two Alaska networks—Alaska Broadcasting System and Midnight Sun-Aurora Broadcasting System—fill in the special need of Alaskans for regional news, especially such things as the annual spring ice thaw in the rivers and popular dog-sled races.

Regional sports are not only popular but in some cases are the heart of the regional net's programing. The Texas Quality Network was formed in 1934 to carry Southwest football games, although now it also carries such programs as the Houston Symphony Orchestra concerts (Texas Gulf Sulphur Co.) and an A & M College agricultural program for the benefit of farming and kennel interests on a public service basis.

The Wyoming Cowboy Network was set up this year as the outgrowth of interest in University of Wyoming sports. Similarly, the Wisconsin Network considers the University of Wisconsin Football games (sponsored by R. J. Reynolds for Camel cigarettes) an important part of its programing.

The portion of the broadcast day stations devote to regional programing varies greatly. But advertisers don't necessarily have to buy regional programs as such. The two Mutual regionals in the West sell station breaks

**To sell  
Soap  
to inland  
Californians**

(and western Nevadans)



**... Be on the Beeline**

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

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

(BMB State Area Report)

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

(BMB and Standard Rate & Data)

Ask Raymer for the full story on this 3½-billion-dollar market—inland California and western Nevada.



**McClatchy Broadcasting Company**

Sacramento, California Paul H. Raymer, National Representative

**KFBK**  
Sacramento (ABC)  
50,000 watts 1530 kc

**KOH**  
Reno (NBC)  
5000 watts, day; 1000  
watts, night 630 kc

**KERN**  
Bakersfield (CBS)  
1000 watts 1410 kc

**KWG**  
Stockton (ABC)  
250 watts 1230 kc.

**KMJ**  
Fresno (NBC)  
5000 watts 580 kc.



**A million people listen to the Beeline every day**

ZIV Presents . . .

**THE**  
***OUTSTANDING***  
**SERIES OF**  
**TELEVISION DRAMAS!**

**YOUR BEST TV BUY!**

Always rated high\* among the nation's leading television programs . . . "Your TV Theatre" (originally on Network as "Fireside Theatre" for Proctor & Gamble) is consistently tops! Month after month it maintains its high position . . . beating many of the supposed-to-be best programs on TV! For record-breaking, sales-making success . . . make "Your TV Theatre" yours!

*\*Ratings on request.*



**“YOU  
THE**

**YOURS . . .** because  
titled with your own name. In  
it's "Society TV Theatre". In  
apolis, it's "Red Top TV Theatre".  
Richmond—Norfolk, it's "TV  
Theatre". Every time the  
named, the sponsor is named  
on the air, in the press  
person . . . assuring  
**SPONSOR IDENTIFICATION**



# R

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whether  
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XIMUM

**YOURS...** high drama, excit-  
ing stars, excellent production and di-  
rection all combine to create the kind  
of high-caliber entertainment that turns  
viewers into customers. Superb show-  
manship in this dramatic series that is  
**MOST COMPELLING . . . SUREST  
SELLING!**

**HALF-HOUR  
MASTERPIECES  
OF DRAMATIC  
SHOWMANSHIP!**

MYSTERY!



SUSPENSE!



ACTION!



INTRIGUE!



COMEDY!



ROMANCE!



# ZIV

ZIV TELEVISION PROGRAMS, INC.  
1527 MADISON ROAD, CINCINNATI, OHIO  
NEW YORK HOLLYWOOD

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

MeBS is Maine's first regional network.

MeBS is Maine's only regularly programmed regional—six newscasts daily, Maine Farm Topics, Sports Journal, other features.

MeBS most completely covers Maine's concentration of buying power—260,000 homes—all counties.

MeBS offers one-contract buying—three stations—  
one contract—additional discount.

MeBS offers the lowest cost-per-home package of any regional network buy in Maine.

*The*  
**MAINE**  
**BROADCASTING**  
**SYSTEM**

<b>WCSH</b> PORTLAND	<b>WRDO</b> AUGUSTA	<b>WLBZ</b> BANGOR
<b>REPRESENTED BY</b>		
<b>WEED &amp; COMPANY, Nationally</b> <b>BERTHA BANNAN, New England</b>		

and announcements throughout the day and this is true of a great many other regionals. Discount buys on a five-station regional can mean the advertiser's message is linked with five different local programs or the same program transcribed at different times.

In other words, regional programming in the sense of simultaneous network broadcasts is by no means the rule. Few regionals will carry a sustaining program on the entire group. Some have no network programs at all. There are some groups, however, which have definite network schedules.

The Tobacco Network carries its nine programs in the morning for a total of one hour and 15 minutes. The Intermountain Network handles about three hours of its own programs daily. In the Hawaiian Islands, the Aloha Network devotes 40% of its time to regional programs coming out of Honolulu and the remainder is reserved for local offerings.

## 4. Merchandising

The merchandising efforts that many small and medium stations will make for local and national spot accounts are often along these lines: The station manager will take a walk to a retail drug outlet and ask the manager or owner (with whom he went to school): "Joe, I just got a good account and I want you to do me a favor and put up some displays for the product." Joe will usually oblige. Greater power hath no merchandising man.

Something of this quality is to be found in regional network merchandising. A lot depends, of course, on how much money an account is spending.

The three Personality Stations in West Virginia frequently exert strong local pressure. So do the seven stations of the Oklahoma Network, and station managers met last spring to start the ball rolling on a unified merchandising plan. Intermountain Network station managers habitually make calls on dealers, jobbers, and distributors to check stocks and improve displays. Station personnel are encouraged to become active in trade associations.

Intermountain Network stations also supply courtesy announcements, dealer mailings, store displays, newspaper ad mats, and point-of-sale material tying in the radio program. So does the Upper Midwest Broadcasting System (currently 60 stations and expanding).



## it may glitter... but is it available to you?

Next time you buy spots for Los Angeles, San Francisco, San Diego, be certain that the rating... the glitter... that's offered is available to YOU. A rating that belongs to someone else won't do you a bit of good.

When DON LEE tells you about a rating, you can buy it. And it will go right to work selling for you.

DON LEE'S great variety of excellent programs gives you the best consistent choice of availabilities. Our low station rates deliver complete coverage at a lower cost per thousand families reached than any other advertising medium.

Call your DON LEE or BLAIR man when scheduling spots for Los Angeles, San Francisco and San Diego and compare the value. We are sure you will choose KHJ, KFRC and KGB.

### "ALL THAT GLITTERS..."

While you're checking availabilities, be sure the coverage offered you will fit *your* market plan. You don't need a jet engine, and you don't want a rubber-band motor. With KHJ, KFRC and KGB, you'll get coverage and cost to fit *your* needs exactly.



5000 W 930 KC



5000 W 610 KC



1000 W 1360 KC



## The story behind the first 8,000 pages

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

*"You boys are muffing your opportunities."*

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

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

**Down to basics:** Some 8,000 pages have been put to bed by SPONSOR since November, 1946. In tune with our pinpointed editorial objective, they've been beamed virtually 100% at sponsors, prospective sponsors, and their advertising agencies. Advertising pages in 1951 averaged about 105 monthly, a 33% increase over 1950. These were matched by a like number of editorial pages. Full-time personnel (excluding printing personnel) jumped from 6 in 1946 to 25 in 1952. Full-time branch offices are maintained in Chicago and Los Angeles. The New York office occupies two floors (3rd and 5th) at 510 Madison plumb in the middle of Manhattan's advertising industry. Paid circulation (at the high rate of \$8 for 26 issues yearly) represents nearly 70% of all copies printed; we plan to increase the press run to 10,000 in 1952. A library for sub-

scribers is being installed on the 5th floor of our New York headquarters. Readers' Service is now a full-fledged, full-time operation serving many of the biggest agency and national advertiser firms every day.

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

current problems, buying tips—covering both radio and TV. As many as 12 departments supplement the seven or more interpretive articles highlighting each issue, plus two industry-famous columnists.

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

**Circulation statistics:** In keeping with SPONSOR's editorial direction, most of its circulation goes to national advertisers, regional advertisers, and advertising agencies. Among agencies placing 90% of national spot and network business (both radio and television) SPONSOR averages about 16 paid subscriptions—every one to a broadcast-minded reader. Some agencies have 40 or more subscriptions. Our press run is still under 8500, but in contrast with earlier days of controlled circulation this is nearly 70% paid—and the press run may soon go up to 10,000 if subscriptions

(\$8 per year) keep mounting at the present rate. The latest breakdown shows:

#### Circulation Breakdown by Readers

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

#### Paid-subscriber Analysis

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

\* \* \* \* \*

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

# SPONSOR

the **USE** magazine  
of radio and  
television advertising

which adds to this list letters to the clergy, since General Mills sponsors its *Hymns of All Churches* program.

For its half-hour nighttime music program, *The Roundup*, the Texas State Network built up a well-coordinated merchandising project of personal appearances, city and town salutes, contests, point-of-purchase display—every type of merchandising, in fact, to make people conscious of the program and its star.

On the broader network level, there are many examples of first-class merchandising. One of the most effective is the cooperative merchandising plan of the Pacific Northwest Broadcasters ("NL" stations) which is dubbed "Parade of Products."

This is how it works:

If the advertiser's budget is big enough to do what PNB considers an "adequate" selling job, PNB will set up a "products week" for that client. The PNB stations provide (1) a sufficient number of specially printed posters and banners tying in the product with the air advertising and the "week" to cover the stores designated by the advertiser, (2) a quarter-hour introductory program when the "week" starts, and (3) announcements during the "week" featuring the product and the "week" theme.

All this is provided at no cost to the advertiser providing he cooperates as follows: (1) The advertiser or representative must make the necessary arrangements for an adequate number of store displays of the product, (2) He must arrange for "test" stores (at least 10% of the total display stores) to take inventories for PNB of the featured product before, during, and after the "week," (3) He or his agency must supply copy for a 10-minute interview type of program and at least three different 100-word announcements plus suggestions for poster and banner copy.

Many of the best regional network shows are followed through with hard-hitting merchandising pressure. Here are some examples:

*Marjorie Mills Show*—This popular offering on the New England Regional Network incorporates a 52-week merchandising plan. It provides for co-op sales, as well as personal appearances by Miss Mills. The show has its own crew of merchandising men who visit stores to push products advertised on the show, check stocks, and give advice on displays.

*Connie Stackpole Show*—This Granite State Network show works partly through the Associated Grocers of New Hampshire, a cooperative of 135 independent food stores. (Miss Stackpole was recently appointed "home economist" of the store group.) The stores give preferential treatment to accounts using the program and the net cooperates with display cards, contests, point-of-sale advertising, and "Recommended by Connie Stackpole" stickers for preferred products.

*The Kelly Barton Program*—A daily 15-minute program of human interest stories, the show is broadcast by the McClatchy Beeline stations. The merchandising setup is divided into three parts: (1) No product is ever mentioned on the program unless it has been passed by 80% of the "Kelly Barton consumer panel." (2) Barton sends letters, post cards, or jumbo cards to retailers, wholesalers, chain store headquarters. (3) Barton himself goes out into the field on dealer calls with the sponsor's salesman and makes reports on the store interviews.

## 5. Advertisers

A big talking point for any medium is the advertisers who use it. A listing of national advertisers who use regional networks reads like a roster of blue chip names among U.S. consumer industries. The big categories of users are drugs, foods, soaps, tobacco, gasoline, airlines, railroads, beer, and automobiles.

Most of the advertising consists of announcements but there is a healthy smattering of participations and sponsored programs as well as seasonal sponsorship of sports events.

Regional networks like the Yankee Network covering the New England area, frequently have long lists of major national advertisers. Among those presently sponsoring programs aired over the Yankee Network are Camel cigarettes, General Foods, Standard Brands, and P&G.

Other examples: Wildroot, National Biscuit, and Studebaker sponsor news broadcasts on the Intermountain Network. R. J. Reynolds sponsors the University of Wisconsin football games on the Wisconsin Network (for Camel cigarettes), and the *Don MacWilliams Sports Journal* on the Maine Broadcasting System (for George Washington smoking tobacco). Chevrolet deal-

ers sponsored the 1951 Oklahoma University football schedule, both home and away games. As mentioned before, General Mills sponsors a religious program over the Upper Midwest Broadcasting System stations. General Foods, Best Foods, and Colgate-Palmolive-Pect buy network participations on Don Lee.

The Alaska Broadcasting System boasts a record of 52 national advertisers with never a cancellation. Some of Don Lee's advertisers have been steady users of the net for 16 years. During the first half of 1952, 61 national and regional advertisers bought 203 quarter-hours on the West Coast's regional skeins of the four major radio national nets. During April of this year the Intermountain Network had 109 regional and national accounts, half of whom used the entire 45-station web.

Here are some of the big users of regional nets, listed by industry, according to a careful check of about one-third of all the regional networks:

*Drugs*—Sterling Drug, Wildroot Co., and Whitehall Pharmacal top the drug list. Other big users are Block Drug, Murine Co., Norwich Pharmacal, and Carter Products.

*Food*—Top names in this category are General Foods, General Mills, Best Foods, National Biscuit, Borden, and J. A. Folger. Others are Standard Brands, Durkee, Pillsbury, and Ralston Purina. The names of meat firms pop up occasionally. Among them: Armour, Hormel, Cudahy.

*Soap*—As might be expected, the Big Three—Procter & Gamble, Lever Bros., and Colgate-Palmolive-Pect dominate the list in this category. Both the Los Angeles (White King) and Manhattan (Sweetheart) Soap companies use regionals to a lesser extent.

*Tobacco*—R. J. Reynolds with its widespread advertising for Camels leads the list here. Others are Liggett & Myers, American Tobacco, Brown & Williamson, and Philip Morris.

*Automobiles*—Ford and Chevrolet appear to be first among regional net users in the auto group. Studebaker and Lincoln-Mercury are also prominent.

*Miscellaneous*—Here is a sampling of assorted advertisers who use more than one regional network: Bulova, Pabst Sales Co., Miller Brewing, Standard Oil of California, Union Pacific Railroad, and Pan American Airlines.

★★★

## "Spots Before and After AP News Easy to Sell."

"We've found that featuring AP news every hour provides our best adjacencies. All 60 AP news programs per week are sold, as are all the adjacencies. Many sponsors take the adjacencies while waiting to grab the next available 5-minute news program."



Jerry Stone, General Manager  
WNDB, WNBD-FM,  
Daytona Beach, Fla.

# AP NEWS Sells Adjacencies, Too!

For full information on how you can put Associated Press news to work for you and your sponsors, contact your AP Field Representative or write

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

## "AP Adjacencies Make Other Selling Easy."

"KBOE gives much credit for its phenomenal success to The Associated Press. Listener competition is terrific because all four networks come into Oskaloosa strong. But we've never been without a sponsor on an AP newscast. And the adjacencies to these programs are so desirable that they make it easier to sell other programs."



Ken Kilmer, Manager  
KBOE,  
Oskaloosa, Iowa.

Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS."**

## FOODSTUFFS

SPONSOR: Logan Bros. Supermarkets AGENCY: Walter Speight

**CAPSULE CASE HISTORY:** *Logan Bros. utilizes Tennessee Jamboree, a live talent folk music show. Their purpose: "To pinpoint outstanding newspaper ad values by merchandising them on TV." One weekday the stores promoted a strawberry value on television, gave each store a normal weekend supply. The TV push, however, caused all nine stores to be sold out by 9:30 the next morning with hundreds of dollars of produce sold.*

WSM-TV, Nashville

PROGRAM: Tennessee Jamboree

## BISCUITS

SPONSOR: Ballard & Ballard Co. AGENCY: Leo Burnett

**CAPSULE CASE HISTORY:** *Ballard Biscuits in the Baltimore area have maintained pretty steady sales figures. In September 1951 they began TV advertising with three weekly participations on the Mary Landis Kitchen Show. These monthly sales increases over 1950 were an immediate result: October, 209%; December, 311%; January 1952, 400 to 500%; over January 1951. Sales increases: thousands of dollars. Weekly cost: \$137.50.*

WBAL-TV, Baltimore PROGRAM: Mary Landis Kitchen Show

## CHILDREN'S SHOES

SPONSOR: Poll Parrot Dealers of Cincinnati AGENCY: W. F. Holland

**CAPSULE CASE HISTORY:** *The Poll Parrot dealers run a pre-noon participation (\$55) on Uncle Al's Corner. Main purpose: to increase store traffic and children's shoe sales by offering free trinkets and gifts to kids. A ring promotion, extremely successful, was followed up with an Uncle Al crayon offering. In six weeks, the nine participating Poll Parrot dealers reported over 3,500 requests for the crayons with a noticeable upsurge in sales.*

WCPO-TV, Cincinnati

PROGRAM: Uncle Al's Corner

## SLEEPING BAGS

SPONSOR: Pacific Surplus AGENCY: Patten-Holloway

**CAPSULE CASE HISTORY:** *This organization purchased an \$80 announcement in Monte Hall's Corral Show. With their first announcement they emphasized values in sleeping bags and air mattresses. The day after the announcement, TV-influenced customers purchased 16 sleeping bags and six air mattresses worth several hundreds of dollars. The account is enjoying similar successes sales-wise on other specials plugged on the program.*

KFMB, San Diego

PROGRAM: Monte Hall's Corral Show

## ROLLER DERBY

SPONSOR: Roller Derby

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Roller Derby ran a single 10-second announcement advertising ticket sales to the week-long derby. To test announcement pull, the company gave a telephone number which was not used in any other advertising. Within two hours of the 6:45 p.m. broadcast over 1,000 calls came in for the \$1.25 to \$2.50 tickets. Over \$2,500 worth were sold at a total announcement cost of only \$100.*

KTLA, Los Angeles

PROGRAM: Announcement

## T-SHIRT OFFER

SPONSOR: Hi-Land Dairy

AGENCY: Axelson

**CAPSULE CASE HISTORY:** *Hi-Land Dairy ran an extensive promotion to boost sales of cottage cheese. Its offering: a child's T-shirt for 50¢ and three cottage cheese box tops. On TV, the offer was made through participations on Sheriff Jim's Sagebrush Playhouse, Monday through Friday 1:30 to 5:15 p.m. The final tally: 2,505 carton tops, 2,505 half-dollars, and 335 T-shirts requested from Playhouse viewers or nearly 500 more than obtained by all other media. Cost: about \$37 per participation.*

KSL-TV, Salt Lake City

PROGRAM: Sheriff Jim's Sagebrush Playhouse

## ELECTRIC FANS

SPONSOR: Thomas-Field & Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This Westinghouse distributor ran a 20-minute household comedy film on a Monday at 9:00 p.m. The commercial tagline: "If your local dealer can't supply you with a Mobilair, telephone or visit Thomas-Field, . . ." There was no other advertising. By 11:00 a.m. the next day, 65 fans on hand were sold. Additionally, Thomas-Field piled up a backlog of hundreds of orders, and 300 fans distributed to dealers before the telecast were sold out. Program cost: about \$130.*

WSAZ-TV, Huntington, W. Va.

PROGRAM: 20 Minute Film





## "*Television* Farmer'

**brings you up-to-the-minute news . . . "**

**M**onday through Friday, at 12:00 noon, the latest developments in the field of agriculture unfold before the eyes of farm viewers, on WGAL-TV's popular show, "Television Farmer." Recently, an unusually interesting show on contour farming was presented. To bring viewers the new and dramatic story of contour farming, a WGAL-TV cameraman was flown over southeastern Pennsylvania, where this technique is used with outstanding results.

"Television Farmer," a program designed specifically to keep WGAL-TV's wide farm audience in touch with the latest farming information, is another of this station's many significant public-service programs.

**W G A L - T V**  
**LANCASTER**  
**PENNSYLVANIA**

A Steinman Station  
Clair R. McCollough, Pres.

*Represented by*

**ROBERT MEEKER ASSOCIATES**

New York

Chicago

San Francisco

Los Angeles

# Bell



# ... a name to remember

The year was 1892. The place was New York City. The executives of the recently organized telephone company watched anxiously as Dr. Alexander Graham Bell closed the circuit that connected him with Chicago. The words he spoke that eventful day traveled 800 miles over a thin wire to be heard for the first time at such a distance. The event, coming only 16 years after Bell's first successful experiments in voice transmission, is a tribute to the genius and courage of a man whose unwavering belief in a principle revolutionized communications and speeded progress throughout the civilized world.

To the discoveries of Bell we owe not only the telephone but radio as we hear it today. Started commercially in 1920, radio was dedicated to broadcasting in the public interest . . . a principle that the STORER BROADCASTING COMPANY has staunchly guarded throughout a quarter century of service. Popular programming, guided by this public trust, has gained faithful listeners for STORER STATIONS in the seven rich markets they serve. Those are the 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



# Mr. Sponsor asks...

**Can many products commonly termed "seasonal" be sold on the air effectively all year round?**

Robert M. Harris | Advertising Manager  
Stahl-Meyer Inc.  
New York

## The picked panel answers Mr. Harris



Mr. Getschal

No! Negative! Unh-unh! They ought to put a lighthouse on those rocks!

A seasonal product can't be sold all year round on the air or anywhere else on a bet. And you better get out

the life preservers any time you decide to try. There'll be a man overboard—and it might be you.

*Put your money where your market is when your market has the money—that's my advice.*

If you're out to bend a seasonal sales drop into a happy-times-are-here-again, look around for a merchandising idea that eliminates the "seasonableness" inherent in the product.

You can turn your train around and sell tickets to the South in the winter after you've been selling them to the North all summer. That's one way to eliminate "seasonableness." Or you can set up a ski center and keep some traffic going North. But if you ever think you can just "advertise" 'em into going North in the winter, before you spend a nickel, go up and have a good hard look at the shuttered summer resorts who don't have winter sports facilities.

Budd GETSCHAL  
President  
The Getschal Company, Inc.  
New York



Mr. Lewine

This question immediately raises a second question, and that is: "What products today are truly seasonal?" In recent years, many products regarded as seasonal—ice cream and beer, for example

—have become year-round items due to increased research, product development, and consumer education. Today, ice cream and beer are both sold effectively on the air all year 'round.

Not so long ago, the advertising of cold remedies was virtually confined to the winter months, but a smart advertiser, realizing that people catch colds during other seasons, started a year-round promotion. Success followed.

It would appear then that the list of truly seasonal products is diminishing as research and product development increases. Naturally, this means that as products lose the strict seasonal stigma and develop year-round usage, they can be sold effectively on the air all year.

But this doesn't mean there aren't many products commonly termed seasonal that are truly seasonal. These include such items as suntan oil, bathing suits, electric blankets, and, I suppose, even ear-muffs. To attempt to sell these on a year-round basis in any medium would be wasteful and ineffective.

Probably there is a way in which truly seasonal items can be sold effectively the year 'round, and that is to

sell them regionally or locally to fit individual climate and taste patterns.

ROBERT F. LEWINE  
Director Radio & TV  
Hirshon-Garfield, Inc.  
New York



Mr. Botway

With very few exceptions, almost every product termed "seasonal" can be sold on the air all year 'round. That is, by offering special inducements in cost or convenience to stock up out of

season, by changing the sales appeal to create out-of-season demand or suggesting out-of-season uses for the product, and by keeping the brand name constantly before the public.

The real problem is in the word "effectively." Most advertisers have a fixed total advertising budget for the year. Should this money be spent on "in season" advertising, when it will produce the greatest number of actual sales per ad dollar by taking advantage of the already-present consumer demand? Or should a part of this budget be spent out of season, when the sales per advertising dollar would be lower but the "new" market created might very well compensate in time for the higher cost per sale?

There are advantages to the latter method. If successful, it means steady all-year-round sales and production for the company. The pioneer in out-of-season selling has less competition and can usually establish enough brand

preference to corner the major portion of the "new" business created.

Naturally, in no instance should the seasonal selling be sacrificed entirely. Research must be done to determine how best to convert the product to out-of-season selling, and research must be relied upon to find whether the potential for the product warrants diverting "sure sale" money.

The safest procedure after the proper research has been done is to select test markets, and use enough strength in these markets to find if the advertising stimulates sufficient sales to indicate a worthwhile return.

CLIFF BOTWAY  
*Timebuyer*  
*Donahue & Coe, Inc.*  
*New York*



Mr. Washburn

This is a pretty tough question. Past experience has taught us that certain products are by nature "seasonal" with very definite sales peaks at given times of the year.

I wouldn't like the job of selling Christmas tree lights in July or Easter bonnets in December.

On the other hand, some merchants and firms have managed to even out the seasonal peaks and valleys through special sales and merchandising efforts. Summer lay-away plans for blankets, August fur sales, and summer buying of coal and fuel oil are examples.

To be specific in answering this question, one would have to analyze individually the problems of each advertiser.

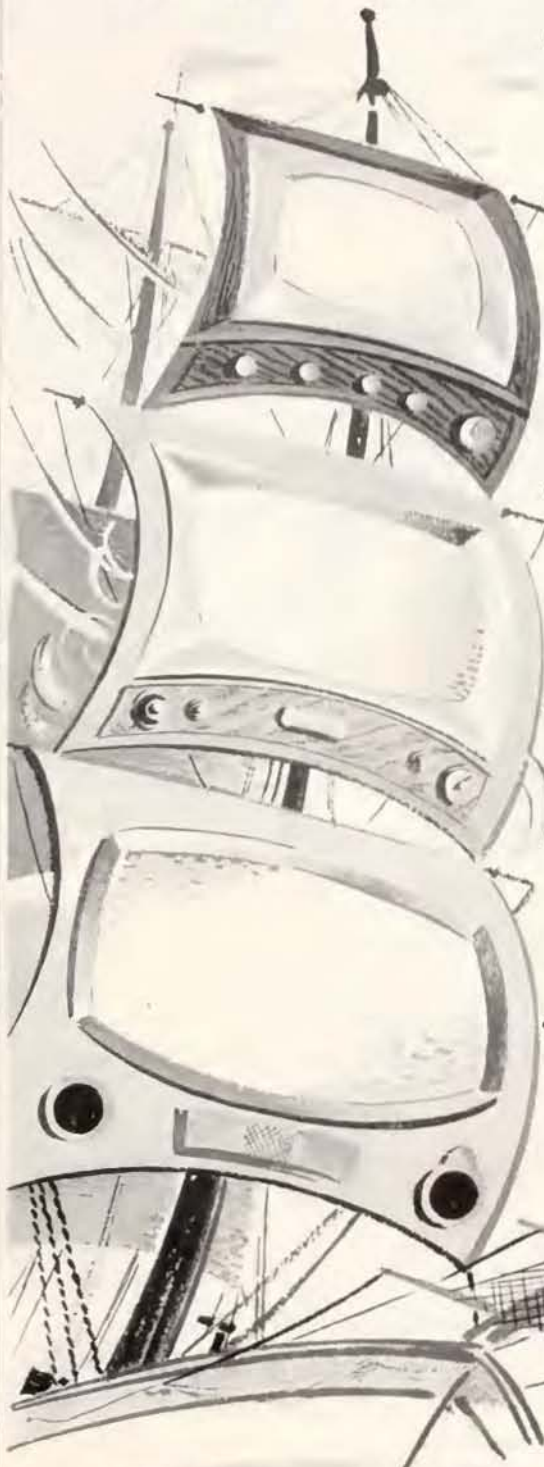
In general, I would say that off-season advertising on radio and television would help level out the sales curve, provided the advertising stands on a firm and realistic sales base.

JOHN L. WASHBURN  
*Radio-TV Manager*  
*C. J. LaRoche & Co.*  
*New York*

#### Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

# RADIO PUTS GALES IN TV SET



- Yes...it took Radio—WDSU radio—to stir up the air waves and send TV set sales "billowing" for a New Orleans department store.\*
- Here's how it happened: the store decided to test the effectiveness of its advertising with a special sale of television sets. For the test, one-half the advertising budget was used for radio spots on WDSU. A competing medium was allotted the other half of the budget.
- An impartial survey group—Advertising Research Bureau Inc.—interviewed customers who had been attracted to the sale, and found that 47.2% had learned about it from listening to WDSU. Only 20.8% had been attracted by the other medium. WDSU's magnetic air waves produced over twice as many prospective buyers!
- And when it came to sales figures, WDSU's radio customers spent 44.8% of the total dollar volume, as compared with the other medium's 23.7% of the total.
- Dollar for dollar—WDSU can "hoist" your sales...and keep them filled in the "Billion Dollar New Orleans Market"!

\*(Name and details on request)

• Write, Wire,  
or Phone Your  
JOHN BLAIR Man!





**REPRESENTING  
LEADING RADIO STATIONS:**

**EAST, SOUTHEAST**

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

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

**MIDWEST, SOUTHWEST**

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

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

**MOUNTAIN AND WEST**

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



**F**REE &

*Pioneer Radio and*

## R - I GUESS THEY JUST READ THE STORIES..."

**W**hy do you often find that your beautifully-planned advertisements have made no impression whatsoever on "constant readers" of the very printed media you've been using for years? Is it that the competition from "reading matter" is too tough? That the "ratio of editorial to advertising" is too high? Or *what?*

Planned right, the commercials you use in National SPOT RADIO can get just as much attention as the rest of the program. They are not in competition with "editorial"—are in a fully-acceptable "ratio". Planned right, SPOT RADIO can't fail to make impressions—can't fail to sell *anything* that really deserves a market. . . .

National SPOT RADIO reaches a lot more people, a lot more times, a lot more interruptively, for a lot less money.

# PETERS, INC.

*Television Station Representatives*

since 1932

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO

**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

(I'd like to deviate slightly from my usual format and devote two columns to a subject I believe to be vital to the creation of sound TV advertising—television art. Here is Part I.)

Any artist from the print department of an agency or manufacturer who can't tell the difference between a line drawing and a half-tone is sure to be considered inept at his job. Likewise if he doesn't know the differences in technique used to create each type of art, the difference in cost, the difference in the speed and the cost of engraving each, and where each can best be used from both a media as well as effect standpoint, he is less than a master of his trade.

This simple bit of know-how is a necessary part of his artistic ability and advertising savvy. Along with the above knowledge go other essentials such as what you can do on coarse screen news-

stock and how four-color plates are made and what retouching can do to an engraving to highlight a photograph or to soften a line.

To be worthy of the title of art director, a man must understand all the varied tricks of the trade, the techniques as well as the mechanics, that go to make a good layout better when it finally appears in print.

This may seem like a lengthy and irrelevant introduction to a tract devoted to television art. (I'm referring only to commercials, story boards, telops, flip cards, and things pertaining to the advertising phase of TV.) But I'm continually amazed at the way advertisers and agencies alike seem to ignore, in television, things they have long accepted in the older media.

The importance of artists who understand not only advertising as such but are experienced in the techniques and mechanics of television is as vital to a television copy department as the print art

department is to the space copy writers. In fact, they may even be more important. A good many space copy writers can get away with their own layouts, since basic concepts of space-art are far simpler than those of television. As for the mechanics of each, television production, live or on film, is 1,000% more involved, more difficult, more time—and personnel—consuming.

No one questions the fact that a good art man can take a piece of print copy and make a better ad out of it. But he can do even more for a piece of television copy. His story board must sell the idea to the advertiser (and a story board is a far more difficult thing to create than the most detailed comprehensive layout). The frames he draws, his selection of props, choice of opticals, and his adroitness with backgrounds serve as a guide to the producer who will carry out what the advertiser has bought.

He can double the cost and length of time the spot takes to film (or do live). On the other hand, he can halve it.

If he's an adept TV art director, he can offer tremendous follow-through assistance—essential help in the selection of the concern which films the commercial, approval of preliminary sketches, sets, casting—every step right up to the okaying of answer prints.

But, to perform these functions, an artist must know his way around in television production and to achieve this, he must have months and preferably years of access (very difficult these harried days) to the medium in every aspect. This doesn't mean just a working background of production but a thorough knowledge of advertising as well. That's why this breed of TV-art men is numerically small indeed. Furthermore, from what I've seen, we're only training a fraction of those we need now, and what's worse, an infinitesimal number of those we'll be needing for TV's future.

Story boards like these (Nat'l Cranberry Assn.) are necessary to sell advertiser on commercial



VIDEO: CAN OF OCEAN SPRAY SLIDES IN

AUDIO: (SLIDE WHISTLE)

Cranberry Sauce of course!

For that real Cranberry flavor --



VIDEO: MOVES IN SLOWLY FOR CU OF CAN WITH CHICKEN PECKING IN SIDE OF FRAME.

AUDIO: GIRL (CANTON LIP SYNC)

Get Ocean Spray today!



# T. V. story board

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

## SARRA

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



The latest of a continuing series of distinctive 20-second animated cartoon spots for Sunoco products. The filling station man in the poster "comes alive" and goes into action while a "voice over" chorus sings a rollicking song with a lyric that packs a sales punch for Dynalube Motor Oil's long mileage story. SARRA *Vide-o-riginal* prints give the film maximum clarity and sparkle. Produced for Sun Oil Company through Hewitt, Ogilvy, Benson & Mather, Inc.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Captive carbonation is the theme of this new one-minute TV commercial for Hoffman Mixers: Club Soda and Pale Dry Ginger Ale. Bubbles tell the story . . . bouncy, smiling cartoon bubbles merging into actual photographs. Prestige settings with lively bubbles rising in glasses . . . strong Hoffman bottle identification . . . skillful video and audio combine to put over an effective sales message. The brilliant reproduction is a good example of SARRA's *Vide-o-riginal* laboratory craftsmanship. Produced by SARRA in cooperation with Warwick & Legler, Inc. for Hoffman Beverage Company.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Just released—three 1-minute commercials created by SARRA for Sylvania Electric Products, Inc. through Roy S. Durstine, Inc. "HaloLight"—the easy-on-the-eyes feature of Sylvania TV sets—is demonstrated convincingly through live action human interest situations. Shots of the set's chassis with parts popping up illustrate power and proficiency, while closing views show the artistry and styling of the cabinets.

SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



# THE BEST ADVERTISING BUY

## IN LOS ANGELES

### ANY NIGHT IN THE WEEK!

**KTLA** creates its own top-rated TV programs—shows that win and hold large and loyal audiences. Sponsored on a participating basis these KTLA programs produce highly satisfying results—more sales per advertising dollar!



Typical of KTLA-developed programs is "Bandstand Revue"—Sunday night 9-10 P.M., a sparkling music and variety hour featuring the nation's top bands and musical personalities...

... Popular singing star Harry Babbitt emcee's "Bandstand Revue" which originates weekly in KTLA's Hollywood



"studio theatre." Participating sponsorship in 20-minute segments are now available.

HOOPERREPORT SHARE OF LOS ANGELES TELEVISION AUDIENCE	
Evenings—Sunday thru Saturday, 6:00 p.m. to 11:00 p.m., May '52	
Average TV Sets-in-Use	41.2%
<b>KTLA's Share</b>	<b>23.5</b>
STATION "A"	19.9
STATION "B"	13.6
STATION "C"	13.4
STATION "D"	10.6
STATION "E"	10.5
STATION "F"	9.2

For an audition print, wire, write or telephone . . .

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE  
New York • Detroit • Chicago • Boston • Memphis • Hollywood • San Francisco



ALWAYS IN FRONT BY AN OVERWHELMING MARGIN



# "films for television"

a new section to appear every month  
in TELEVISION RATES AND DATA

starting in November

The increasing use of film in television has created a new need—the need for a comprehensive, organized source of information for film buyers.

STANDARD RATE now fills this need with "Films for Television" in TVRD, every month, with in-between Bulletins as required. Here is a market place for TV films—where producers and distributors show their available and forthcoming film products—where buyers of film see what's being offered.

**I—Films Produced for Television**

ONE HOUR FILM PROGRAMS						QUARTER HOUR FILM PROGRAMS			
TYPE & NAME OF SHOW	Number	Producer	Distributor	How Available	Cost Range	Running Time (Minutes)	Children's	Other	
<b>Drama—Series</b> KING'S CROSS ROADS	104	Sterling TV		Syndicate	\$100-\$150		THE CHIMPS EVELYNE MALONE	13 65	Crosby Enterprises Consol. TV
<b>Drama—Western</b> HOPALONG CASSIDY	69		NBC Film	Syndicate	\$75-\$100		FUN WITH FELIX FUNNY BUNNIES JR. SCIENCE TIME FOR BEANIE LINK AND ANDY	13 26 wks. 14 Can- Enthus 26	Fletcher Smith (NVI) Dynamic Old Video TV (NVI) Sta. KTLA Jack Kerouac
<b>Religious</b> THAT I MAY SEE		Jerry Fairbanks	Family Theatre	Open			<b>Commentary</b> TELEVISION		

HALF HOUR FILM PROGRAMS						SHORTS: 1-10 MINUTE			
TYPE & NAME OF SHOW	Number	Producer	Distributor	How Available	Cost Range	Running Time (Minutes)	Children's	Other	
<b>Cartoon</b> PERIL PINKERTON TELE-COMICS	44 (cont'd) 1 (plan 25)	Illustrate Illustrate	Illustrate Illustrate	Open Open	\$30-\$75 75% "A"	26	FUNNY BUNNIES	26 wks. Dynamic	
<b>Children's</b>							TELEVISION	Jerry	

## II—Producers of Film Programs for Television

(Producers of Films Listed in Port I are marked with \*)

### CALIFORNIA—Hollywood

**Allegro Productions, Inc. (Republic Studio)**  
4024 Ratford Ave., No. Hollywood, Calif.  
Tel: Sunset 2-1121 — Mr. Wm. Lava, Pres.  
**\*William F. Brody Productions, Inc.**  
5545 Sunset Blvd., Hollywood 28, Calif.  
Tel: Hemstead 6844 — Wm. F. Brody  
**\*Cathedral Films**  
140 N. Hollywood Way, Hollywood Calif.

**\*Desilu Productions**  
9908 Santa Monica Blvd., Beverly Hills, Calif.  
Tel: Cr 17258 — Jess Oppenheimer

### ILLINOIS—Oak Park

**Atlas Film Corp.**  
1111 So. Blvd., Oak Park, Ill.  
Tel: Austin 7E-8600 — L. P. Molinee

### NEW YORK—New York

Films produced for television, listed under HOUR, HALF-HOUR, QUARTER-HOUR, and 1-10 MINUTES for quick use by film buyers and users.

Film producers, listed alphabetically by states and cities (shown here) and also separate alphabetical listings by name.

## III—Distributors of Films Produced for Television

(Distributors of Films Listed in Port I are marked with \*)

### CALIFORNIA—Hollywood

**\*Consolidated TV Sales**  
Sunset at Van Ness, Hollywood 28, Calif.  
Hollywood 9-6369 — Peter M. Robeck  
**\*Jerry Fairbanks, Inc.**  
6052 Sunset Blvd., Hollywood, Calif.  
Tel: Hudson 2-1101 — Ralph Cattel, v.p.

**DuMont Film Department**  
515 Madison Ave., N. Y. 2, N. Y.  
Tel: Murray Hill 8-2600 — A. Stewart

**DuMont Teletranscription**  
515 Madison Ave., N. Y. 2, N. Y.  
Tel: Murray Hill 8-2600.

**\*Jerry Fairbanks, Inc. (Branch, see Hollywood)**  
551 Fifth Ave., N. Y. 17, N. Y.  
Tel: MU 2-5171

**\*INS-Telenews**  
235 E. 45th St., N. Y. 17, N. Y.

### MASSACHUSETTS—Boston

**Beacon Television Features**  
420 Boylston St., Boston, Mass.  
Tel: C 6881 — P. C. Keane

Film distributors, listed alphabetically by states and cities. An alphabetical list, by name, of distributors also included.

Feature film distributors, listed alphabetically by states and cities, including type and number of films available.

## IV—Distributors of Feature Films Available for Television

(Produced for Theater, Education, Etc.)

### CALIFORNIA—Hollywood

**Baker Distributors**  
100 W. Sunset, Hollywood, Calif.  
Tel: Hi 2-9700 — Mr. Morris De Mayo  
Features: 29—Romantic; 6—Comedy; 2—Adventure

Features: 58—Drama-Variety Types  
Shorts: 43—Documentary; 16—Sports

### ILLINOIS—Chicago

**Quality Film Co.**  
630 N. Dearborn, Chicago, Ill.  
Tel: Wa 2-9716 — Mr. Martin Worth  
Shorts: 48—Children's—17—Cartoon

### CALIFORNIA—Los Angeles

Commercial films producers, listed alphabetically, including the names of the products for which they have produced films, and the advertising agencies handling the accounts.

## V—Producers of TV Film Commercials, Showing Products and

### CALIFORNIA—Hollywood

**Jerry Fairbanks, Inc.**  
6052 Sunset Blvd., Hollywood 28, Calif.  
Tel: Hudson 2-1101 — Jerry Fairbanks  
**White Owl Cigars** — Young & Rubicam  
**Five Star Productions**  
6526 Sunset Blvd., Hollywood 28, Calif.  
Tel: Hemstead 4807 — Harry Wayne McMahan  
**Cory Corp-Dancer** — Fitzgerald & Sample

Tel: Whitehall 4-6971 — A. G. Dunlap  
**O'Ceard** — Young & Rubicam  
**Kling Studios, Inc.**  
601 N. Fairbanks Court, Chicago, Ill.  
Tel: Delaware 7-0400 — Fred Niles  
**Admiral** — Erwin Wasey & Co.

### NEW YORK—New York

**American Film Producers**  
1600 Broadway, New York, N. Y.  
Tel: Plaza 7-5915 — Robert Gross

...an added service for:

- television
- stations
- advertising agencies
- advertisers

**a two-way opportunity for**  
**film producers**  
**film distributors**

"*Films for Television*," as a part of TELEVISION RATES AND DATA, an SRDS publication, now brings valuable, wanted information to the one place where time buyers, film buyers, and advertisers have for years looked for rates, facilities, and technical requirements of TV stations.

Those who produce films for television and those who distribute film programs and feature movie films released for television gain in two ways from this added service:

1. *Free listing of your services . . . as illustrated on page opposite.* Be sure to send necessary information **AT ONCE** to Standard Rate and Data Service, Inc., 1740 Ridge Ave., Evanston, Ill.

2. A good place to describe your service, your films, your availabilities, your rates or terms. Advertising rates are the same as for the regular section of TELEVISION RATES AND DATA.

**TO EQUIPMENT MANUFACTURERS**—"Films for Television" provides the logical spot for description of cameras (accessories, sales, rentals), film laboratories, film servicing and editing. **TO OTHERS**—And for services such as talent agencies, music, costume rental, etc.

**Important note**—Closing date for listing data is the 12th of the month preceding publication; for advertisers, the 17th of the month preceding publication. The subscription price, \$10.00 a year, entitles subscribers to between-issues Bulletin Service.

**S R D S**



**STANDARD RATE & DATA SERVICE, INC.**

*the national authority serving the media-buying function*

Walter E. Botthof, Publisher

1740 RIDGE AVENUE • EVANSTON, ILLINOIS

SALES AND SERVICE OFFICES: NEW YORK • CHICAGO • LOS ANGELES  
publishers of **consumer magazine** rates and data • **business publication** rates and data • **national network** radio and television service • **radio** rates and data • **television** rates and data • **newspaper** rates and data • **transportation advertising** rates and data • **A.B.C. weekly newspaper** rates and data • **consumer markets**, serving the market-media selection function

# The Stage Is Set at WHEN



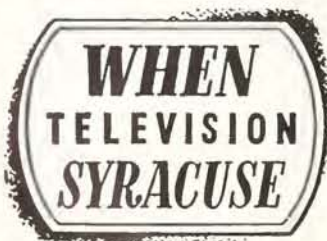
## MEMO

Here's a show tailored for ideal afternoon viewing...a daily full length feature film plus newsreel and short subjects... a complete theatre program, combining drama, music and news. When the curtain goes up on Movie Matinee you will reach a top audience of Central New York housewives. A spot in this outstanding participating show will provide...

## Results FOR YOU

Represented Nationally  
by the Katz Agency

CBS • ABC • DUMONT



A MEREDITH STATION



## Harold L. McClinton

### agency profile

President  
Calkins & Holden, Carlock, McClinton & Smith, Inc.

"Hay" McClinton is an agency president with the refreshing idea that there's very little difference between selling insurance policies and cans of baked beans. Does it work in practice? Ask Stokely-Van Camp, Inc. and/or the Prudential Insurance Co. of America. Both are Calkins & Holden accounts; both have bright sales records.

Some people have questioned the advisability of Prudential's alternate-week sponsorship of a half hour of *Your Show of Shows*, but McClinton says: "Why not? The program has established its ability to draw a vast audience and gives us a 'guaranteed circulation' for our sales messages. And I do mean *sales* messages. There's nothing institutional about Prudential's air advertising—it's pure hard sell."

Of course, you can't get viewers to sign on the dotted line while they're watching the show, but, as McClinton points out, you can build up your prospect list by offering a booklet and having a salesman follow it up with a personal call. Within 48 hours after the first announcement of a Social Security booklet on *Your Show of Shows*, over 10,000 requests were received. That means 10,000 more names for Prudential's prospect list. Prudential's *Jack Berch* radio show (292 stations, ABC) has pulled an average of 43,000 requests a month for the past two years.

But successful as air media have been for clients, they are subject to constant reevaluation. Says Hay, "With the coming of TV we had to revise our media buying patterns. We found we had to think in terms of smaller program segments and less frequency, but the tremendous selling power of TV makes up for the economic necessity for diminished frequency."

Agency men usually listen pretty closely when Hay talks about broadcast media. He's one of the few men heading up an agency who came up from the ranks of radio. His journalism degree from the University of Washington and newspaper background made his entry into N. W. Ayer & Son via the publicity door a logical one in 1928. At Ayer he was associated with some of the most important accounts and programs in radio during the next 21 years.

When he left his post as an Ayer board director and v.p. in charge of radio-TV in 1950 to join C&H as a partner, he was known as one of the most enthusiastic broadcast mediemen in the trade.

McClinton was born in Port Townsend, Wash. With both children married, he and his wife have moved from Westchester to N.Y.C. ★★★



**....FOR A KNOCKOUT IN THE DAYTON MARKET**

Here's the combination for *real* saturation—of a rich, free-spending market. There's proof in just one look at the figures.

**WHIO-TV coverage**

*1st in Dayton*

14 of the top 15 once-a-week shows—seen on WHIO-TV. 8 of top 12 multi-weekly shows, with locally-produced WHIO-TV "Front Page News" leading them all. (*July Pulse*)

**WHIO coverage**

*1st in Dayton*

37.9% of the total radio audience. This compares with 13.5% for Station B; 26.5% for Station C; and 14.1% for Station D. (*Hooper average for the past year*)

**THE DAYTON MARKET**

1,293,595 prosperous prospects—366,457 families. Payrolls in Dayton for 1951—\$630,951,822. Retail sales for Dayton and Montgomery County—\$475,000,000. Average weekly industrial pay check—\$83.67—highest in Ohio, one of highest in the country. Dayton has been designated a "Preferred City" by Sales Management for the past 19 months.

**YOU CAN DOMINATE THE DAYTON MARKET WITH EITHER WHIO-TV OR WHIO — WITH BOTH OF THEM TOGETHER, YOU CAN SATURATE IT. ASK NATIONAL REPRESENTATIVE GEORGE P. HOLLINGBERY CO. FOR FULL INFORMATION**



# roundup



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

## **WOR-TV live after-midnight show building audience**

That after-midnight television pulls a substantial audience has already been proven by such stations as WDTV, Pittsburgh, round-the-clock pioneer; WCBS-TV, New York; and WTMJ-TV, Milwaukee. Late-night programming on these stations, however, has consisted largely of film features. Now WOR-TV, New York, is demonstrating just how much of an audience a live TV show can attract in the wee hours of the morning.

WOR-TV launched its live-talent, midnight-to-4:00 a.m. *All Night Show* in July. In response to various audience-participation contests staged on the show, says the station, viewers sent in more than 10,000 telegrams—for which they spent about \$7,400—in less than six weeks. And this was in the summertime.

The *All Night Show*, sold participating to sponsors, features d.j. Fred Robbins as m.c., has a format of personal appearances and interviews with celebrities, news, sports, weather reports, teletypewriters, and audience participation contests. It is seen Monday through Friday, 12 midnight to 4:00 a.m. and on Saturdays from 11:30 p.m. to 6:00 a.m. (The station signs on again at 1:00 p.m. in the afternoon.)

Of the 10,927 wires received between 23 July and 31 August, more than 30% came from points beyond the city. Telegrams were received from viewers in 31 counties of New York, New Jersey, Pennsylvania, and Connecticut.

A breakdown of 2,206 telegrams received during the week of 23 July, an average week, revealed that three out of four wires were sent after 1:00 a.m., with almost as many coming between 2:00 and 3:00 a.m. as in the 12 midnight to 1:00 a.m. period. Here's the breakdown: 12 midnight to 1:00 a.m.: 559 wires; (25%); 1:00 to 2:00 a.m.: 763 (35%); 2:00 to 3:00 a.m.: 545 (25%); after 3:00 a.m.: 339 (15%).

Sponsors participating on the *All Night Show* include Food Foundation, a food-freezer plan; Val Worth, a mail order house; Murray Sices, women's Clothing; Johnny Mop, household brush; the Kiplinger Letter; and Am-erling Pianos. ★ ★ ★

## **New Gillette theme aims to boost all blade sales**

The Gillette Safety Razor Company has just introduced a new campaign theme via radio and TV calculated not only to boost its own sales but those



All Gillette TV, radio pitches carry new slogan

of the whole industry. Gillette, which sells some 55% of all blades, is likely to get a proportionate slice of any industry sales increases.

It was on the Gillette-sponsored World Series broadcasts that the new theme was launched. It centers around the phrase, "How're ya fixed for blades?", an expression that Gillette hopes store clerks will make a part of their greeting to customers. It is featured in song on every Gillette broadcast; after the World Series, it will continue on Gillette's *Cavalcade of Sports* programs (boxing bout simulcasts) over NBC TV and ABC Radio, Fridays, 10:00 to 10:45 p.m., and on all other Gillette-sponsored sportcasts.

When pretested for effectiveness in several high-traffic stores, "How're ya fixed for blades?" scored shaving goods sales increases up to 600%, according to A. Craig Smith, Gillette v.p. in charge of advertising. "A man just

forgets to buy new blades," explains Smith. "Just how much money is lost on the last blade in a package is anyone's guess. We do know that it's in the millions, however. We estimate that a man uses his last blade nearly twice as many times as he does the others in a package. 'How're ya fixed for blades?' is designed to serve as a memory-jogger."

The "memory-jogger" received a big send-off during the World Series week, when Gillette spent 25% of its annual ad budget. On radio, Gillette bankrolls the Series on virtually the entire Mutual Broadcasting System, on the Dominion Network of the Canadian Broadcasting Company, as well as on additional supplementary stations in both countries. On TV, the NBC TV network carries the Series for Gillette, as do several non-NBC affiliates, including WOR-TV, New York; WNAC-TV, Boston; WGN-TV, Chicago; KHJ-TV, Los Angeles.

The agency handling Gillette air advertising is Maxon, Inc.; Ed Wilhelm is radio-TV account executive. ★ ★ ★

## **Stores can sponsor TV show, pay only time costs**

An opportunity to sponsor a weekly 15-minute film show locally and pay only the time costs is being offered to big department stores by George Kamen, Inc., New York marketing firm. The scheme is a slight variation on co-op advertising and about a dozen large stores around the country are already sponsoring the open-end show on local video outlets of their choice.

The show, which features Ed and Pegeen Fitzgerald giving household hints, integrates commercials by national advertisers whose products the stores carry. There are three such one-minute commercials in each 15-minute stanza; the number of shows for which a given advertiser contracts is flexible. Among national accounts using commercials on the program are Bendix



Big-sponsor plugs run in local-sponsored film



Home Appliances, Gorham Company, Coro Jewelry, Parker Pen, Tappan Stoves, Simtex Mills, Ekco Products.

The department stores obtain the show free of charge from the George Kamen organization, which produces it. Then they place it on the local TV station they want, pay only time charges, and make their own pitch in live opening and closing announcements.

The show went on the air 22 September. Department stores using it and the stations they've placed it on, include: the Hecht Company, Baltimore, WBAL-TV; Rike-Kumler, Dayton, WLWD; Kaufman's, Pittsburgh, WDTV; D. H. Holmes, New Orleans, WDSU-TV; Burdine's, Miami, WTVJ; Thalheimer, Richmond, WTVR; F. & R. Lazarus, Columbus, WBNS-TV; Famous Barr, St. Louis, KSD-TV; Pizitz, Birmingham, WBRC-TV; Carson, Pirie & Scott, Chicago, WGN-TV; J. L. Hudson, Detroit, WWJ-TV; Woodward & Lothrop, Washington, D. C., WNBW. ★★★

### Briefly . . .

P. Lorillard Company managed to attract dramatic attention to its Old Gold radio and TV programs during



"Miss America" throngs saw Old Gold float

the Miss America Pageant in Atlantic City last month. That company's merchandising staff rigged up a float which joined in the parade and was seen by some 175,000 spectators. The float, on a base of six giant cartons of the cigarettes, featured a 12-foot ash tray in which the Old Gold Dancing Pack and Match Book performed. Four shapely damsels represented Old Gold air shows, wore sashes identifying them as Miss *Original Amateur Hour* (NBC TV and ABC Radio; sponsored by Old Gold till recently); Miss *Chance of a Lifetime* (ABC TV); Miss *Two for the Money* (NBC TV); Miss *Queen for a Day* (MBS). The float was halted in (Please turn to page 86)

To a radio advertiser who saw a headline like this

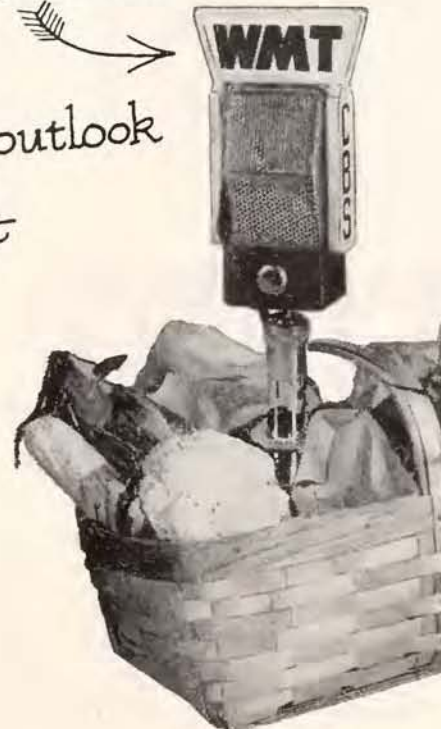
## Disaster Regions Named as a Step To Drought Loans

Crop Losses Are Rising  
Livestock Endangered;  
██████████ Is Worst Hit

instead of this

## IOWA CORN OUTLOOK BEST EVER

... that's WMTland where the everything-outlook is great



**CEDAR RAPIDS**  
600 KC 5,000 WATTS  
**BASIC CBS RADIO NETWORK**  
REPRESENTED NATIONALLY BY  
THE KATZ AGENCY

# FLASH!

## WAVE-TV OFFERS TOP AVAILABILITY!

A few topnotch spot participations are now available on "POP THE QUESTION", WAVE-TV's hilarious studio-audience participation show!

**FORMAT:** Each contestant is interviewed briefly, then pops a balloon which contains a question. If answered correctly, the contestant wins a prize and is eligible for the big jackpot question . . . Show also interviews celebrities and stages skits and pantomimes!

**BOB KAY** and **ROSEMARY REDDENS** are the dynamic MC's of "POP THE QUESTION". Two of Louisville's most sparkling television personalities, both have made numerous network appearances. Bob is particularly well-known for his smooth, persuasive delivery of commercials!

**TIME:** Tuesday from 1:00 to 2:00 — a wonderful weekday-afternoon time slot!

**AUDIENCE:** Big and getting bigger — home viewers are invited to participate by telephone, jamming our switchboard for hours!

**CHECK WITH:** F & P!



**NBC • ABC • DUMONT**  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
Exclusive National Representatives

## What's New in Research?

a SPONSOR original

**Study of Arthur Godfrey simulcast audience in N.Y. shows more women watch on TV than listen on radio**

**Q. Have you listened to or watched the Arthur Godfrey morning program in your home during the past week or so?**

Yes ..... 31.6%

No ..... 68.4%

**Q. Have you watched it on television?**

**Q. Have you listened to it on radio?**

Watched on TV ONLY ..... 9.1%

Listened on radio ONLY ..... 4.3%

Watched on TV AND listened on radio. 18.2%

Total watching Godfrey on TV ..... 27.3%

Total listening to Godfrey on radio . . 22.5%

**SOURCE:** Advertest Research study conducted exclusively for SPONSOR 4 and 14 September 1952

**RESPONDENTS:** 766 personal contacts in TV homes throughout the New York metropolitan area

### Key observations emerging from study on morning simulcast watching and listening

With women given to much moving around the home in the morning, the question has often arisen: With both TV and radio available to them for a given program just which of these media are women disposed to use more? Some agency research directors queried on the findings of this survey expressed surprise at the proportion in TV's favor in this study; others said the study confirmed previous conceptions that viewing and radio listening to a morning simulcast came to half-and-half in TV homes. Said one: "Your study points up the fact that, even in the daytime, when given a choice of watching TV or listening to their radio, people will favor their TV sets." Another remarked: "Your figures point up the fact that women are moving in and out of their living rooms. What is more important to us is how often are they in front of the set when the commercials are on; but this is a difficult figure to determine."



# Want More Sales

**FOR YOUR PRODUCT  
IN NORTHERN OHIO?**

WGAR's  
RETAIL  
SPECIALIST  
will  
help you



consult **MEG ZAHRT**  
NORTHERN OHIO'S ONLY FULL-TIME  
RADIO RETAIL SPECIALIST

**WGAR** *the SPOT for*  
**SPOT RADIO**

WGAR announces a new service, designed to boost in-store promotions and to build store traffic—*and sales!*

Here's a new specialist at your service. Miss Meg Zahrt has joined the WGAR staff directly from Broadcast Advertising Bureau—to climax a career of successful programs and promotions.

She has been, successively, advertising manager, sales promotion manager, public relations director and radio director for major department stores in Ohio—and knows every aspect of radio promotion of retail sales.

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.

**30**  
*Years*

of  
**Fitting a Medium  
to a Market**

**WSYR** ACUSE  
NBC  
AFFILIATE

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

•

Write, Wire, Phone  
or  
Ask Headley-Reed

**30**  
*Years*

of  
**Fitting a Medium  
to a Market**

**WSYR** ACUSE  
NBC  
AFFILIATE

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

•

Write, Wire, Phone  
or  
Ask Headley-Reed

## REPORT TO SPONSORS for 6 October 1952

(Continued from page 2)

### TV favored over radio in Godfrey simulcast

Arthur Godfrey's morning simulcast gets more people viewing on TV than tuning in on radio in New York metropolitan television homes. Ratio of watching to listening was 27.3% to 22.5% in TV's favor. Further details of study conducted for SPONSOR by Advertest on this subject on page 80.

### Syndicated TV business sharply up

TV film syndicators generally report sales are sharply over what they were at this time last year. This is particularly so with CBS Television Film Sales and Ziv. CBS' syndicate operation lists among its new sales such accounts as Peter Pan Baking Company, Perfect Foods, Southern Gas Company, Red Dot Foods, Peter Meats, Bell Brook Dairy, Purity Baking Company, and Ford Dealers of Detroit.

### ARF radio-TV committee starts rating study

American Research Foundation will have four subcommittees doing individual studies at one time on radio and TV rating methods. Dr. E. L. Deckinger, Biow's research chief, who is chairmaning the project, unveiled details to panel of ARF officials. One group—headed by Y & R's Max Yule—will set up ideal standards. Another group, directed by Campbell Soup's Gordon Snowcroft, will try to find out the difference between what method ideally does and how it is practiced. Third group, shepherded by Deckinger himself, will analyze data already available, while fourth subcommittee, with Colgate's Harry Wolfe as leader, will probe special projects; for instance, Blair-Hooper controversy. Committee is operating on \$25,000 budget.

### New AM station shows profit despite 7 TVers in market

Interesting insight into what happened to new radio station in intensively competitive TV as well as AM market: KBIG, Catalina, Cal., in county with 7 TV stations and 23 radio stations, reports itself in black after only 3 months on air.

### Gillette making final payment to Harris 1 January

Gillette within three months will make final payment on \$20 million it paid for Toni to Harris Bros. Toni division, added to Gillette holdings 1 January 1948, now reputed to account for most sales in Gillette organization. Meanwhile 5 other brands have been added to list, including: Prom, White Rain, Toni Creme Shampoo, Toni Rinse, and Bobbi.

**Account Executives! Time Buyers!**

# **No Other Radio Show Offers The Merchandising Extras of Kitchen Carnival!**

**K**itchen Carnival is the daily half-hour radio show that offers you capacity merchandising in the Baltimore area food stores. Here are the important extras that Kitchen Carnival gives you.

Your product is mass displayed at luncheon broadcasts and at church and civic broadcasts in and around Baltimore.

Your product is offered as a prize at each weekly broadcast.

Your product is actually sampled by luncheon guests and audiences numbering over 500 each week. Surveys show that each participating housewife will tell 6 others about her experience. Hence, 3,000 per week.

Your product gets special point-of-sale display and active in-store promotion from full time merchandising men.

The Merchandising Department works for the advertiser in the following manner • Advertising matter is displayed in preferential places • Obtains tie-in ads in newspapers and hand bills • Special merchandising manager plans campaigns and promotions for each sponsor, sets up luncheons, shows and displays and personally visits dozens of chain and independent stores weekly • Stores not handling advertisers' product are encouraged to do so, bona fide orders are obtained, forwarded to wholesalers • Stores cooperating are given courtesy plugs on the air • Competitor survey made available to you • You receive weekly report of activities and progress of the special Kitchen Carnival campaign promoting your product.

50,000 WATTS

# **WBAL**

NBC IN MARYLAND

**NATIONALLY REPRESENTED BY EDWARD PETRY & CO.**

## NEHI ON TV

(Continued from page 35)

ship of the *Cassidy* film program starting in June 1951. The decision to use this program as their primary TV sales vehicle was reached after a company survey indicated that the cowboy series reached and held the 7-to-14 age group. Both R. H. Anderson, the firm's general manager, and Jack Holliday, sales manager, were convinced that if they could sell this age group, the children in turn would sell their parents on the merits of Nehi.

Marion Davis, Nehi account execu-

tive at WTVJ, instituted the public relations program that has provided the program's follow-through.

Right after the first of the year all of the Cub Scout troops in the greater Miami area were invited to meet at the Nehi plant on Saturday mornings to watch the *Hopalong Cassidy* show and then tour the building to see how Nehi is prepared and bottled.

The initial response was overwhelming and interest mounted so rapidly that additional tours had to be arranged to accommodate the overflow. Some 60 Cubs see the TV show at the Nehi plant each Saturday morning.

In addition to the Cubs, Nehi has arranged *Hopalong Cassidy* parties at 14 youth centers and churches each Saturday morning and these attract an average of 1,300 youngsters weekly.

The demand has continued to be so great that arrangements are being made to have once-a-month *Hopalong Cassidy* shows—via TV—in the city auditorium. This hall will accommodate 3,000.

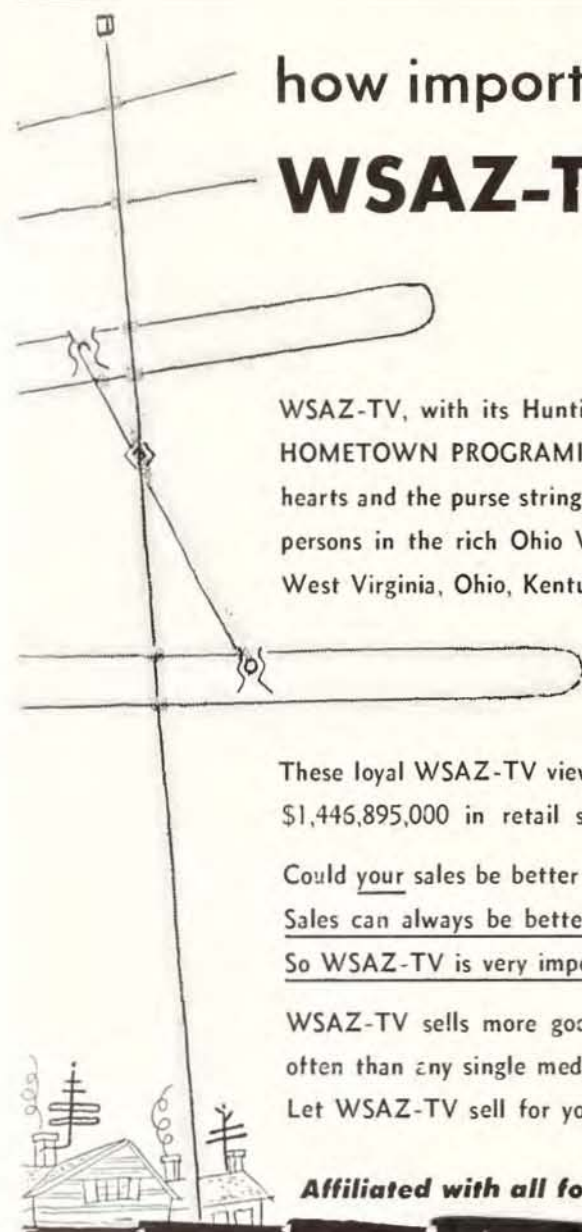
There is no admission charge to any of these shows. Each youngster is given as many bottles of Nehi as he can drink together with a coupon which will entitle him to a home carton from his neighborhood store. This often turns into a sales bonus for the Nehi dealer in cases where the family doesn't usually shop at a store that carries Nehi beverages.

During the past school year groups of junior high school students made the Nehi tour each Tuesday and Thursday afternoon. These tours were made on those days so that the students could see the University of Miami art appreciation "Telecourses" via TV while they were at the plant.

All Nehi route delivery trucks have banners reminding viewers of the *Hopalong Cassidy* show. Pictures are taken of the Cubs and students watching TV—and drinking Nehi—and these are shown over WTVJ to promote the tours. Newspaper ads, cards, and billboards all tie in with the *Hopalong Cassidy* show. All of the take-home cartons of Nehi are imprinted with a *Hopalong Cassidy*-WTVJ slug. Commercials on the program are handled by 10-year-old Bobby Kissell, resplendent in a *Hopalong Cassidy* outfit. Bobby has become somewhat famous in greater Miami and is viewed by other youngsters as a "cowboy" expert.

Nehi's success in combining TV with community public relations in Miami has attracted widespread attention in the soft drink field. Nehi bottlers in other Southern TV markets have indicated that they will institute such programs in their cities as soon as the necessary arrangements can be made. WTVJ reports.

The success of the Hoppy show has made the Miami Nehi firm stout believers in the video medium. Says General Manager Anderson: "In my opinion, we can reach the youth of our country better through TV than any other medium and sell our products in a manner which will hold them for years." ★ ★ ★



how important is  
**WSAZ-TV** to you?

WSAZ-TV, with its Huntington-Charleston 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

84,000 watts on channel 3

*In Philadelphia*

PEOPLE WATCH

WPTZ

MORE THAN ANY OTHER

TV STATION\*

**WPTZ**

**NBC - TV AFFILIATE**

1600 Architects Building, Phila. 3, Pa.  
Phone LOcust 4-5500, or NBC Spot Sales

*\*Not our estimate, but  
ARB figures for the  
entire year of 1951  
and first 6 months  
of 1952*

**KFMB**  
**TV**  
Channel - 8

**SAN DIEGO'S**  
*1<sup>ST</sup> and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

San Diego is  
California's **THIRD**  
largest city!

*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 550 K. C.  
KFMB - 5th and Ash, San Diego 1, Calif.  
Represented by  
The Branham Co.

**Advertising Impact**  
— Flexibility  
— Low Cost  
**PLUS—SALES RESULTS**  
with  
“Live” Commercials  
on  
**WOW-TV**  
**OMAHA**

Now—you can have live camera facilities from Sign-On 'till Sign-Off. WOW-TV is first in the rich Omaha area market to offer you these special facilities.

For full information—rates and availabilities—phone or write

**FRED EBENER, SALES MGR.**  
or  
**JOHN BLAIR-TV**  
A Merced Station  
Frank P. Fogarty, Gen. Mgr.

## ROUNDUP

(Continued from page 79)

front of the reviewing stand to be greeted personally by the city's Mayor Joseph Altman. Newspaper and news-reel photographers recorded the exhibit on film. (Agency for Old Gold is Lennen & Newell.)

\* \* \*

WFBG, Altoona, Pa., has inaugurated a new daily 15-minute program to let the public know about the work being done at the city's Tuberculosis Hospital—as well as to provide special, personalized entertainment for the hospital's patients and personnel. Called *Skyline Reviews*, the program is basically a musical request show, but also features tape-recorded interviews with almost-recovered patients, with staff members on subjects pertinent to the work, plus the reading of poems and inspiring quotations. Show was the idea of WFBG manager Jack Snyder, came to him when he found out that many people in town didn't even know the hospital existed or had the idea it was an old-fashioned sanatorium.

\* \* \*

Charles Antell, Inc., which currently sells some \$12,000,000 worth of hair preparations a year, has adapted its whimsical, “pitchman” approach—created on radio and TV—to magazine advertising. The firm ran a full-page ad with cartoon-copy format in a recent (20 September) issue of the *Saturday Evening Post* (ads have been run previously in *Life* and *Pictorial Review*, but of a different format). The *Post* ad faithfully follows the tongue-in-cheek, carnival-barker spirit of the air pitch, is written in radio-commercial style, even to proclaiming: “Ladies and Gentlemen! Here's the commercial, here's what I'm promising, here's what I'm giving away. . . .” Antell's agency, Television Advertising Associates (account executive is Michael Davidson), prepared the ad, will run half-pages in similar style in the *Post* the rest of the year.

\* \* \*

KWKH, Shreveport, La., reports that its *Groovie's Boogie* show, which is beamed to the Negro audience, has received 10,325 cards and letters within a two-week period. Helping to stimulate this gratifying audience response is the touring that d.j. Ray Bartlett (the show's m.c.) does over a radius

of 200 miles with his five-piece Negro band, playing personal appearances at fairs, dances, picnics, church functions, and other Negro gatherings. That the audience is responsive to sponsor pitches on the show is proven by the rise in sales, for instance, of the Shreveport Syrup Company; using only *Groovie's Boogie* and another strip on KWKH, the company's sales rocketed 102.7% in two years.

\* \* \*

Traditionally, household hint and cooking shows are on in the daytime. But last month, WPIX, New York, premiered a cooking program slotted late at night—from 11:00 to 11:15 p.m.—on the theory that late-viewing housewives often like a cooking hint for the morrow. Called *Menu for Tomorrow*, the program stars Jerry Wayne in a musical, but practical, approach to culinary problems. Seen Monday, Wednesday and Friday, the show is sponsored by Amanda Products Corporation, Long Island City, N. Y., through the Maury, Lee and Marshall agency.

\* \* \*

Future plans of the recently organized Chicago chapter of the A.A.A.A. were discussed at the first meeting of officers and the board of governors recently. The new chapter has an initial membership of 44 Chicago advertising agencies. Heretofore the Chicago work of the national association has been carried out by the central council of the



A.A.A.A. Attending the board meeting were (seated l. to r.): John L. Willem of Leo Burnett Co.; Harold H. Webber, of Foote, Cone & Belding; August Nelson, representative of A.A.A.A.; Clinton E. Frank, of Price, Robinson & Frank, chairman. Standing (l. to r.): George Bogart of J. R. Pershall Co.; Henry H. Haupt, of BBDO; Robert R. Burton, of Young & Rubicam; and James Coninos, of Needham, Louis & Brorby, vice-chairman. Hervey L. MacCowan, of MacCowan Advertis-





1920



1952

## NEW "FRONT PORCH" OF THE NATION

Television has brought campaigning a long way from 1920, when candidates campaigned from the front porch of their homes. Today, presidential candidates simply step before the television cameras and are seen and heard by many millions of people.

The first intercity network television broadcast using today's methods took place between New York and Philadelphia, only seven years ago. In the relatively short period since then, the Bell System has expanded its television network from coast to coast...so that 99% of

the country's television sets can receive the same program at the same time.

Such development, at such a pace, requires great investments of effort, ingenuity and money. Radio-relay and coaxial cable routes have to be built. Special equipment has to be designed, and special personnel trained to install, maintain and operate it.

Yet the cost of the service is low. Bell System charges, for use of its intercity network facilities, average about 10 cents a mile for a half hour.

BELL TELEPHONE SYSTEM



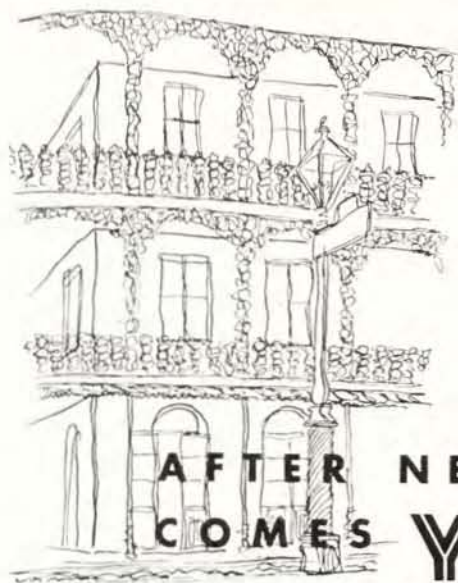
ing, chapter secretary-treasurer, was unable to attend the meeting.

Ronson Art Metal Works in Canada is running a promotion contest among the 33 CBS Dominion Network stations which carry its *It Happened Here* drama series. The three stations judged as doing the best promotion job, to boost the show—via spot announcements, advertising tie-ins with Ronson retailers in the area, window displays featuring the show, original publicity ideas—will each get awards

of money, inscribed plaques and Ronson lighters. The contest will be held during October and November; prizes will be awarded in January. Judges include: E. J. Watley, Ronson ad manager; James Morgenthal, Ronson account executive at Grey Advertising, New York; Esse Ljungh, CBC producer of *It Happened Here*; and Eleanor Swan, Ronson publicity manager.

With the aim of getting more people to go to church, the Lutheran Church-Missouri Synod launched a 26-

week dramatic series on 35 TV stations in September. Titled *This is the Life*, the series was produced in Hollywood and cost \$500,000 to film—as much as 20 weeks of *I Love Lucy* costs Philip Morris. The Missouri Synod hopes to reach an estimated 29,500,000 viewers who are non-churchgoers. This is the most ambitious TV effort of its type to date. Stations are carrying the show as a public service.



## AFTER NEW ORLEANS COMES YAKIMA

W A S H I N G T O N

It doesn't take a half page ad in Sponsor to sell a time buyer on New Orleans. He'll take New Orleans and about sixty other major metropolitan markets without so much as a peek at the census.

But when budgets demand some productive secondary coverage, it's not such a simple matter.

Every year, more national advertisers take Yakima, Washington, as a **first choice** secondary market. Yakima, they've found, is a clearly defined, agricultural-industrial market of 173,000 who spend \$162 million dollars annually . . . at home! And, they've found, radio sells this secondary market of **first importance** in the West.

### YAKIMA, WASHINGTON

**KIT** NBC • ABC  
THE BRANHAM COMPANY

**KYAK** MBS  
GEORGE W. CLARK

**KIMA** CBS  
WEED AND COMPANY

Radio's "unseen audience" is losing some of its anonymity—at least to WAVZ, New Haven, Conn. That station has two large albums full of the likenesses of listeners. Here's how it happened: D.j. George Lezotte presides over the station's daily four-hour *Tune Inn* program (11:00 a.m. to 3:00 p.m.). Lezotte, being handsome, was receiving a heavy volume of requests for his autographed pictures. He told his listeners that he would respond only to those requests which were accompanied by a snapshot or photograph of the sender. Result: the albums. WAVZ reports that many visitors to the station's studios ask to look through the albums: it is anticipated that as the collection grows, a special room will have to be reserved for this purpose.

An all-night, 16-hour Telethon over WHAS, Louisville, on 13-14 September, resulted in over \$100,000 in pledges for United Cerebral Palsy of Kentucky. The Telethon featured the CBS-TV *Garry Moore Show* east and songstress Rosemary Clooney, plus local TV stars. Attendance ran between 20,000 and 25,000 persons. WHAS-TV program director Ralph Hansen declared the Telethon was the biggest and most successful ever presented in Louisville.

Forerunners of nationwide TV in Canada, the two new Canadian Broadcasting Company television stations—CBLT, Toronto, and CBFT, Montreal—officially started operations 3 September. Though more than 100,000 sets are already in use in that country, many are out of reach of the two new stations and will still rely on outlets in the U.S. The first U.S. network television show to be regularly scheduled on the two video outlets (as of 22 September) is DuMont's *Johns Hopkins Science Review*, telecast Mondays, 8:30 to 9:00 p.m. ★ ★ ★

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.

**WKNA**  
WKNA-FM

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

it costs less when you use "Personality"

} the personality stations



Joe L. Smith, Jr., Incorporated • represented nationally by Weed & Co.

## P&G'S "GUIDING LIGHT"

(Continued from page 31)

studio. Corday starts to block out the TV show and gives the cuts which will bring it down to the right length for television. About \$50 a week is saved in rehearsal hall charges. (That's \$2,600 a year.) Also, the tape recorder saves money in radio rehearsal, gives a "fluff-free" show.

4. The TelePrompTer is used on the TV show. While this gadget costs a minimum of \$30 an hour for the "Class A" battery (three reading units, plus equipment and operator), producer Lesan feels that it actually saves money in the long run. "We don't let our actors use it as a crutch," Lesan states, "but it does give them a sense of security and cuts down on the amount of rehearsal we need. Also, this feeling of security is transferred to the quality of the show, and gives the sponsor a better program for his money, which is itself a saving."

5. Special effects are held to a minimum. The TV *Guiding Light* is done with a bare hour and 30 minutes of camera rehearsal daily, so there's no time to fool around with trick shots or

fancy TV production. A sample of such trimming was told to SPONSOR by Production Manager John Egan. "A recent script called for a scene to be played in a car. Then, the car was to crash in the fog, and roll over a couple of times. This was easy to do in radio with sound effects. In the TV version, we played the identical scene on a park bench instead of in a trick car set, and saved ourselves about \$300. Then, we had the car crash offstage."

6. All sets and props, down to the last item, are rented from CBS TV. Reason: After careful study of the relative merits of stockpiling its own properties and sets vs. renting from the network's extensive supply, Compton felt it would be cheaper to use the latter method. This way, a minimum of Compton manpower is involved in keeping track of sets and props, and the network must handle all the repairs and maintenance of permanent sets.

These are just a few of the problems and solutions which Compton has dealt with in handling the two-way serial. There were many others, some large and some small.

"One of the first things we learned was to respect the physical capabilities and tempers of our cast, which we brought over virtually intact from radio into TV," producer Lesan recalls. "Irna Phillips is famous for her scripts which center around the dialogue of just two people. In radio, this is easy. A week of two-character dialogue in TV would put the actors in the hospital. The strain of memorizing and acting would be tremendous, and the rehearsal would wear them out.

"Compared to our old methods in handling the radio-only *Guiding Light*, we used more actors and we use each of them less frequently. All of our basic cast is under contract, and we guarantee them a certain number of appearances within each 13-week cycle. This keeps our cast happy, because a day's work on the TV show practically removes the possibility of their doing other TV work for two days.

"We also work much further ahead in all phases of the show, both in the drama content and in the commercials. It used to be in radio that we could work on changes and substitutions as tight as three days ahead and still get away with it. Now, the smallest leeway we allow ourselves is three weeks."

Since almost any major TV show has far more "delayed broadcasts"

than a major radio show, due to the clearance problem in the large number of one-station and two-station TV markets, some special difficulties had to be solved by Compton.

Of these, perhaps the biggest headache was in dealing with a favorite commercial tactic of Procter & Gamble—premiums and contests. These are fairly simple in radio. The commercials start plugging the offer or contest when

\* \* \* \* \*

**"Television will always prosper because it provides demonstration—sight with sound. And radio will always prosper because it gives greater saturation than all other media—because it is more intimate, because it is more flexible, because it is personal selling."**

HAROLD E. FELLOWS, Pres.  
NARTSR

\* \* \* \* \*

it starts, and they stop plugging it when the promotion is over. In TV, with some kinescope stations running three weeks behind the radio schedule (although they are day-and-date in all the interconnected TV areas where the show is seen live) the problem was different. Some TV stations, Compton realized, would be starting a premium offer in the kinescope commercials long after it had started on radio. Later, they would still be making the offer while the radio version was concluded.

How Compton got around the problem: A traffic system was set up to route film commercials to the kinescope stations for local insertion. Commercials containing a P&G offer are sent to these stations so that they can be spliced in for a simultaneous start with radio. This is continued until the kinescopes start to run past the closing date of the offer. Film commercials minus the offer are sent to TV stations so that the out-of-date commercials can be removed locally.

(This problem is not peculiar to TV in *Guiding Light's* air operation. Several radio outlets air *Guiding Light* from transcriptions. Here, the agency sends out special c.t.'s with revised commercials similar to the revised TV kinescopes.)

In many ways, the radio-TV *Guiding Lights* are designed around the commercials, just as their production and rehearsal schedules are geared around the physical capabilities of the production staff and actors.

# KWJJ

**Portland's Family Station**

### Local News

Edited for Portland listeners—KWJJ news is carefully spaced to give local people a complete coverage of local and national events.

### Local Sports

No other Station in Portland gives such complete coverage of local sports events. KWJJ carries exclusive Baseball, Basketball and Football broadcasts.

### Local Music

KWJJ's two popular disc jockeys bring Portland the kind of music it wants to hear. Local preferences guide the selection of all KWJJ music.

# KWJJ

Studios & Offices  
1011 S. W. 6th Ave.

PORTLAND  
OREGON



# YOU MIGHT GET A 12' 8" BLACK MARLIN\* —

## BUT ...

## YOU NEED THE FETZER STATIONS TO LAND BUSINESS IN WESTERN MICHIGAN!



Whether you use radio, television or both, the Fetzer Stations are by all odds your best advertising "hooks" in Western Michigan!

**RADIO:** WKZO, Kalamazoo, and WJEF, Grand Rapids, are among the most productive radio buys you'll ever find, anywhere. Together they give you about 57% more Kalamazoo and Grand Rapids listeners than the next-best two-station combination in these two cities—yet cost 20% less! And "in-town" superiority is only part of the story. The 1949 BMB Report shows that WKZO-WJEF have greatly increased their unduplicated rural audiences over 1946—up 52.9% at night, 46.7% in the daytime!

**TELEVISION:** WKZO-TV is the Official Basic CBS Outlet for Kalamazoo-Grand Rapids. Its brilliant

Channel 3 picture effectively serves more than a quarter million television homes in America's 18th television market—a 28-county area with a Net Effective Buying Income of more than two billion dollars. This is actually a larger TV market than Kansas City, Seattle or New Orleans! And here's the payoff: An August, 1952 Videodex Diary Study proves that *WKZO-TV delivers 93.4% more television homes than Western Michigan's other TV station!*

Ask your Avery-Knodel man for all the facts on WKZO-WJEF and WKZO-TV. Or write direct.

*\*In 1926 Laurie Mitchell got one this long, weighing 976 pounds, in Bay of Islands, New Zealand.*

### WJEF

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

### WKZO-TV

*top* IN WESTERN MICHIGAN  
AND NORTHERN INDIANA

### WKZO

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

ALL THREE OWNED AND OPERATED BY

## FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES



## 99 OUT OF EVERY 100 YOU MEET

Here in the prosperous Toledo area the successful businessmen use WSPD in overwhelming preference over other stations. They know that for 32 years WSPD has been the Voice Of Toledo, that it has consistently done the TOP radio selling JOB in Northwestern Ohio and Southern Michigan. 99 out of every Hundred local merchants you meet, that use radio, request availabilities from WSPD first—confident from proven performances it's the finest buy for their advertising dollar. Wise men prefer the best in bourbon, beef, blondes and—broadcasting—and the best in Toledo is Ohio's Pioneer Station—WSPD. Sell this BUYING MARKET—check availabilities first on the station that's FIRST in Sales—then buy as Toledo merchants buy—on WSPD.

# WSPD

AM-TV

Storer Broadcasting Company

Represented Nationally  
by KATZ

TOM HARKER, NAT. SALES MGR., 488 MADISON AVE., NEW YORK

For one thing, Compton discarded the idea of doing a simulcast of the two shows (apart from artistic problems) in order to get the maximum value from the two types of commercials. In radio, P&G feels it does its best selling job on *Guiding Light* with alternate sponsorship each day, using a format that calls for a billboard opening and a teaser dramatic scene. The commercials are written in odd lengths of about a minute and 20 seconds. Generally speaking, the show's radio commercials are designed to be used only on network radio.

The TV commercials are something else again. Compton deliberately revamped the TV format so that it contains essentially the same amount of drama as the radio show, but has an open-middle-close commercial format. Each commercial is a minute in length, and is on film. Result: The film commercials, being a standard length, can be put to double and triple use. In the case of the P&G film commercials on *Guiding Light*, a good deal of money is saved all around by doubling the films on a traffic schedule as commercials in the P&G-sponsored *Fireside Theatre*. Then, they are put to even further use as minute film commercials in P&G TV spot campaigns, since they are designed to stand on their own feet, out of program context.

"As far as actual P&G product selling goes," states Constance Reid, assistant to the head of Compton's Radio-TV Commercial Department, "both radio and TV commercials use the same basic themes when products are being sold in both media. The difference is in the commercial technique. Generally, radio commercials for a product like Duz will cover more product points with more copy than TV. A television commercial will cover fewer points with fewer words, and put much more emphasis on the visual aspects."

P&G had thought of trying a combination radio-and-TV arrangement on a daytime serial long before it actually happened with *Guiding Light*. About a year ago, the first major step was taken by making up pilot kines of two *Guiding Light* scripts chosen at random, bringing them in for a total of \$5,000. "We made these pilot films to answer just one question," Compton's V. P. Lewis H. Titterton, agency radio-TV director, told SPONSOR. "We wanted to know if sight could be added to a simple radio script to give you a

SPONSOR

good TV show." Agency and client ran the kinescopes off again and again, and finally decided that writer Irna Phillips wrote with such a visual touch that remaking her show for TV would be feasible. Also, the cast members looked and acted their parts, particularly since Irna Phillips had long been writing the show to fit the actors.

But only when Compton reported last May that the show was ready to be produced, did P&G commit itself to the deal. "Many problems outside of production had to be worked out." Compton V.P. George Chatfield, who supervises the Ivory and Crisco accounts, told SPONSOR. "The show is a kind of common property, in varying degrees, of several P&G brands the agency represents. A lot of meetings had to be held to work out the details of what brands would be featured on the show, to what extent they would be featured, how the whole thing would interlock with other media campaigns of these brands, and from which brand ad budgets the money would come."

As SPONSOR went to press, this was the lineup of products on the two shows. Costs of the operation are distributed among the brands in accordance with the extent to which they are featured.

The AM version of the soaper now sells Ivory Flakes, and Duz. There are two main commercials in the show, of odd lengths. Ivory Flakes has full sponsorship one day, Duz has it the next, then Ivory Flakes again, etc.

The TV version of the program sells three products: Ivory Soap, Duz, and Crisco. Three one-minute film commercials are scanned in each show. Two of them always feature various uses of Ivory Soap. The other minute slot is alternated between Duz and Crisco. As a brand, Duz is the only one which is on both radio and TV shows.

Has P&G's operation with the two *Guiding Lights* set a pattern for a new brand of combined radio and TV programming? Within P&G's own tremendous broadcast campaigns, there is talk now of making similar conversions of *Big Sister* and *Ma Perkins*. Other serial sponsors, like Lever Brothers, General Foods, Sterling Drug, have followed the operation closely.

Says Producer Dave Lesan: "With careful planning, any radio sponsor with a good radio show can do the same thing, getting the same potential results." ★ ★ ★



**One-arm driving is fine...**



**..so is one-arm "park benching"**



**..but it takes  
two arms to get  
the best results**

to sell Memphis you need **BOTH**  
**WMC and WMCT**  
 NBC-5000W Memphis' Only  
 790 K.C. TV Station

owned and operated by the Commercial Appeal  
 National Representatives - The Branham Company

## SAG CONTROVERSY

(Continued from page 39)

ly economic and they run as follows:

- Unemployment among actors in Hollywood (with TV a major factor) has resulted in a large scale migration of Guild members to New York and it is imperative that their level of compensation be properly underpinned.

- Added employment must be found for these actors by restricting the uses of commercial films in which they appear. The Guild charges that it has been the practice among advertisers to impose exclusivity clauses among actors that prevent them from appearing for competitive products for time periods ranging from a year to three years. Cited as an advertiser with a penchant for particularly long-term restraints is Gillette.

- The actor or the announcer is a salesman of the product and hence is deserving of the utmost economic consideration and treatment.

When the top executives of the Guild plus its chief counsel came on from Hollywood to negotiate with the New York producers of film commercials the latter invited the Four A's to designate a committee of agency men who

would sit in as "observers." Because of the import of SAG's demands to spot broadcasting the Four A's included the reps' Tom Flanagan in the observing crew.

After extended debate over the validity of the repayment principle itself—whether a performer is entitled to re-

\* \* \* \* \*

**\*\*To me advertising is a business just like any other business. It creates. It manufactures. It sells. It uses research. It has people who keep books; those who work at benches; some who draw pictures; others who write.\*\***

T. H. YOUNG, Adv. Dir.  
United States Rubber Co.

\* \* \* \* \*

curing compensation beyond the price of the job—the agency group drew up what it terms a "set of principles which might serve as a basis for negotiation" with the Guild. These "principles," which are relayed to the SAG board in Hollywood for review, were:

1. The advertisers object to payment of salaries on a per spot basis. The arrangement should preferably be similar to the one which prevails for actors employed in TV film programs—per diem. In other words, compensation

should be measured by the time put in and not according to the film commercials made.

2. The advertisers object to the loosely described demarcation between working on camera and working off camera. The counter proposal in this regard is that the distinction be broken down into four divisions: (1) seen and heard, (2) seen but not heard, (3) off camera and alone (usually the announcer), and (4) off camera in a group (usually jingle vocalists).

3. While advertisers may be inclined to recognize that some sort of additional compensation be paid for extended use of a film commercial, the yardstick for such payment should be the degree of audience saturation experienced by a commercial. Extended payments should be determined by such factors as (a) how the performer is used in a commercial and (b) whether the commercial has been used nationally, regionally, or locally. The geographical bases in terms of stations would be: national, over 30 stations; regional, six to 30 stations; local, one to five stations.

4. The idea of measuring periods of repayments in terms of time is not equitable. The formula, instead, should



## TO COVER LONG ISLAND YOU NEED WHLI

### THE BIG BOOMING NASSAU COUNTY MARKET

<u>POPULATION</u>	830,000	103% increase since 1940
<u>NET INCOME</u>	Total.....\$1,607,000,000	Greater than <u>15 States</u>
	per family.....\$ 7,791	Ranks <u>2nd</u> among U. S. Counties
<u>RETAIL SALES</u>	.....\$ 794,860,000	Greater than <u>12 States</u>
Food Store sales	.....\$ 246,000,000	Ranks 16th among U. S. Counties
Auto Store sales	.....\$ 134,850,000	Ranks 25th among U. S. Counties
Household, etc., sales	.....\$ 45,629,000	Ranks 19th among U. S. Counties
<u>PASSENGER CAR REGISTRATIONS (MAY 1952)</u> 260,863 cars ( <u>1.3</u> cars per family)		

**One station . . . WHLI . . . with strong local programming delivers more listeners during the day in the Major Long Island Market, and at a lower cost per thousand than any network station or more than all others combined!**

WHLI

AM 1100  
FM 98.3

HEMPSTEAD  
LONG ISLAND, N. Y.  
PAUL GODOFSKY, President

the voice of  
Long Island

**DATA SOURCES:**

Sales Management Survey of Buying Power, May 1952  
Conlan Study of Listening Habits, Feb. 1952

**REPRESENTED BY RAMBEAU**



be based on the actual number of times the commercial is used and the degree of audience saturation. For instance, if the commercial is used nationally, the weight given to its use should be greater than if it were used regionally or locally. In developing a formula along this line, the number of uses allowable for national televising of the commercial would be set at "X" number of times. Regional use would be equivalent to two times "X," and the number of times the commercial could be used locally without another payment would be pegged at three times "X." (It is the opinion of the Four A's negotiating group that the exposure of a commercial locally for 52 weeks is equivalent, in audience saturation, to the exposure of the same commercial nationally for 13 weeks.)

5. The advertiser or agency should have the privilege of buying out the talent's "equity" in a commercial for a lump sum and thereby gain unlimited use of the film. (SAG negotiators have already indicated they might agree to the idea of the advertiser "buying out" the talent after the commercial had been in use a year.)

The Four A's delegation which participated in the feeler discussions with SAG and drew up the set of basic principles was representative dominantly of major agencies with multi-million-dollar accounts. Among the arguments that the agencymen put across the table to counter the proposals and statements which came from the Guild's spokesman were:

- SAG's demands were placing too big a burden on a medium already overloaded with costs.
- SAG lacked a working knowledge and understanding of the advertising business and that it was way off base when it applied Hollywood studio standards of compensation and working conditions to film commercials.
- A Compton executive related that his agency had just compiled an estimate of what the eventual talent cost would be on a film commercial series it recently completed if SAG's repayment formula went into effect. The original talent cost for the series was \$8,700. Were the series to be used on network and in spot over a period of six months the cumulated talent bill could come to \$104,000. (Compton's No. 1 account is Procter & Gamble.)
- Adoption of the repayment principle as outlined by SAG would require

# Coming Up- Perfect Precision Prints

## WE CALL IT "VELVETING"

Every original submitted to the Laboratory is carefully cleaned at the outset and kept that way throughout every operation. Specially designed cleaning machines exclusive with Precision, do the work . . . supplemented by careful hand cleaning, or "velvetting."



## YOUR ASSURANCE OF BETTER 16mm PRINTS

**15 Years Research and Specialization** in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive Maurer-designed equipment—your guarantee that only the best is yours at Precision!

*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.*



the maintenance in agencies of a special crew of bookkeepers just to keep track of uses and payments due.

• By yielding to SAG, advertisers may in due time find themselves faced with similar extended payment demands from other organized groups engaged in the making of film commercials, such as cameramen and scene painters.

When the agency "observers" posed an objection to the repayment principle at the initial meeting with SAG spokesmen, the latter expressed surprise. A Guild official pointed out that

the same principle has been in effect for some years with regard to radio transcriptions. Part of the rejoinder was: In radio the initial payment to talent for a transcribed commercial entitles the commercial weeks of use without further payment, and if there is any further payment it is on a basis of 13-week sequences. In radio these subsequent payments do not include the rehearsal, whereas the SAG formula requires that the repayment fee be the same as the original fee with the rehearsal scale included.

Among the other points raised at

these talks with Guild officials was: What happens when an advertiser uses a series of celebrities or names for his film commercials and pays anywhere from \$1,000 to \$2,500 for each personality? Must the advertiser pay the same fee to the name for every four weeks he elects to use the commercial?

★ ★ ★ ★ ★ ★ ★ ★

"Now that producers, with years of experience in producing entertainment for visual media and with adequate financing to assure a steady flow of top quality film productions, are available, the advertiser is able to buy filmed programs for television with the same degree of confidence as he is able to purchase any commodity from a reliable supplier."

GEORGE T. SHUPERT, V.p.  
Peerless Television Productions  
New York

★ ★ ★ ★ ★ ★ ★ ★

Mrs. Florence Marston, executive secretary for the Guild in New York, explained that the extended, or repayment, formula applies here as well as to scale performers, unless the name agrees to this sort of arrangement: If the guarantee is, say, \$2,500 the original fee may be declared to be \$1,000 and the balance of \$1,500 applied as a credit for subsequent uses.

The terms and conditions contained in SAG's proposal for film commercials constitute somewhat of an increase over what advertisers have been paying to actors, announcers, and singers for their film commercial services. Agencies have been going by the AFRA radio scale for announcers which is \$30 plus a rehearsal fee of \$8.75. SAG's proposal calls for \$70 on camera and what actually amounts to \$90 off camera. For actors the fee has been \$15 plus \$8.75 for rehearsal. If the SAG proposition goes through, actors will receive \$75 for each film announcement they make.

Vocalists have been receiving from \$15.60 to \$24, plus \$8.75 rehearsal fee, for their work in film commercials. Under the Guild's scale it will be \$70 on camera and \$45 off camera, per announcement.

It is the intention of SAG to bring everybody participating in the filming and sound tracking of a commercial under its jurisdiction eventually. This will include, according to Mrs. Marston, models and extras. About the only exception will be people used in the background as atmosphere, such as those who sit around tables in the out-of-focus distance.

# B M I

## Music and Sports

BMI's new continuity series, "Stories from the Sports Record," gives you a complete script package featuring your own talent with records . . . available three times weekly as a 15-minute presentation.

Here are 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.

This new Sports Series, as are all BMI continuities, is a regular service to BMI-licensees at no cost.

To insure your receiving "Stories from the Sports Record" regularly, simply send your request to BMI's Station Service Department.

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD

The Guild is under pressure to complete a deal by 31 October. This race against time stems from the fact that the certification to represent performers in TV film production it got from the National Labor Relations Board expires on that date.

Meanwhile it has advised the producers of film commercials, over 80% of which are made in New York, that the basic agreement which now exists between them and SAG, expires 23 October. SAG officials in their discussions with these producers have made mention of the word strike. Agency-men express themselves as scarcely disturbed by such an eventuality. They say that the business has enough film commercials in the vaults and files to keep going for many months.

The situation is not without a political undercurrent. The relations between SAG and AFRA (and, because AFRA figures so importantly in TVA's composition, TVA may be included) are not overly cordial. In the battle for control of TV film talent, SAG emerged the victor. AFRAites in their subtle intra-union heckling of the Guild cite the circumstance that only 225 persons voted in the election that earned its certificate from the NLRB. AFRA officials describe SAG as being in a field which it neither understands nor has a close identity with. They say that SAG finds itself in the position of having to consummate a "strong deal" on film commercials because of what these AFRA officials term the "disgruntled outcome" of the Guild's negotiations with the producers of TV film programs. According to the rival union, actors with SAG membership cards are not happy over the fact that the Guild obtained but 100% over their original fees for unlimited use of their TV film shows.

However, the impression prevails within AFRA that SAG will obtain an extension from the NLRB of its right to bargain for all talent concerned with the producing of film commercials.

One impression that both the producers and the agency gained from the contents of SAG's proposed agreement and the comments of SAG officials is that the document had been drawn up without much research—either in the "modus operandi" of film commercial producing or the varied ways that talent fits into the business. Also the ramifications of spot broadcasting.

★ ★ ★

## OLD SPICE (Continued from page 41)

ent, a decision was reached in less than 20 minutes and the buy was made.

For this particular show, Shulton used two one-minute film commercials on the men's line, and a one-minute film for the Xmas packages of all four lines during the 29-minute interval between games. For \$13,500, Shulton slammed home three hard-selling messages to a large audience.

Shulton salesmen got many warm handshakes from dealers who had seen

the program and were convinced that this particular manufacturer was giving them good sales support.

That this heavy advertising expenditure pays off is easy to prove. From a cold start 14 years ago, Old Spice after-shave lotion has become the top dollar getter in the field. Shulton's top competitor in the line, Mennen's Skin Bracer, while admitting that Shulton has the greatest dollar volume, claims higher unit sales. Mennen, with its 5½ oz. bottle selling for 59¢, has grocery store and supermarket distribution—a field not yet tackled by Shul-



## WYLLYS TERRY In Scoring Run,\*—

## WHEC In Rochester Radio!

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1884 Terry of Yale received the ball, from kick formation, far behind his own goal. He ran through the opposing Wesleyan team 115 yards to score. This collegiate "long-run-from-scrimmage" record 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!

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 as  
of sunset only

WHEC carries ALL of the "top ten" daytime shows!  
WHEC carries SIX of the "top ten" evening shows

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



# WHEC

Member  
**CARNETT  
RADIO  
GROUP**

of Rochester  
NEW YORK  
5,000 WATTS

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

## Foreign Language Audiences...

### A Challenging Research Problem!!

This is an interesting story of how a research organization and a radio station combined efforts to tackle and solve a challenging research problem. The station—WHOM. The research organization—*Advertest Research*.

In the winter of 1950, WHOM discussed with Advertest Research the problems that faced a foreign language station. Data on the following items was needed.

ACCURATE AUDIENCE FIGURES  
AUDIENCE COMPOSITION  
FOREIGN GROUP MARKET DATA  
EVIDENCE OF THE IMPACT OF LANGUAGE BROADCASTS.

After several months of study, Advertest found the following steps necessary to the collection of such data.

PRELIMINARY RESEARCH AND FIELD WORK TO ESTABLISH BOTH AMOUNT AND LOCATION OF FOREIGN GROUPS WAS PREREQUISITE TO ACCURATE SAMPLING.

QUESTIONING MUST BE CONDUCTED BY LANGUAGE SPEAKING INTERVIEWERS TO ESTABLISH MAXIMUM LIAISON. NATURAL RELUCTANCE TO REPLY MUST BE OVERCOME.

QUESTIONING MUST BE PHRASED TO OBTAIN MAXIMUM UNDERSTANDING BY RESPONDENTS.

MORE THAN ONE FAMILY MEMBER MUST BE INTERVIEWED PER HOME, SINCE LANGUAGE LISTENING WAS HIGHLY INDIVIDUALIZED.

In February 1951, WHOM authorized the first study by Advertest which was devoted to the Polish speaking group. The results of this initial effort fully exhibited the value of the carefully prepared operation.

The Polish operation was followed in March, 1951 by an Italian audience study.

During the balance of 1951 and through 1952 to the present the following additional projects have been conducted: German, Spanish, Jewish, and two studies of the Negro audience.

The number and continuity of studies illustrates more fully than any other evidence the success of the projects.

If as an advertiser, or agency, you are considering the foreign language field—Advertest data and background in the field of research should be of interest to you.

#### RADIO SECTION

# Advertest Research

90 BAYARD STREET

NEW BRUNSWICK • NEW JERSEY • CHarter 7-1564

ton for its 4 $\frac{3}{4}$  oz. for \$1.00 Old Spice after-shave lotion. Shulton believes that its heavy sales in class department stores and armed service exchanges equalizes the situation.

But Shulton doesn't have the airplanes to itself. Mennen has used spot radio for years to plug its line of shaving creams and after shave, recently discontinued *Twenty Questions* via DuMont TV net, but expects to get back into video shortly. Colgate-Palmolive-Peet gives its shaving accessories regular plugs on NBC TV's *Colgate Comedy Hour*. Seaforth used a lot of spot radio before being taken over by Vicks, now limits radio use to tie-ins with drug chain promotions and hopes to get some TV announcements on shopping programs around Christmas for its gift assortments.

In order to fight its competitors on their own grounds, Shulton reduced the price of its shave creams last year, now claims to have the "fastest growing" brand in the field. The low price of the creams and the comparatively high price of the after-shave lotion makes a somewhat unusual copy approach necessary.

The lather and brushless creams as well as the lotion are all included in the same commercials. This permits Shulton to emphasize comfort, economy, and the 50¢ price tag, then slide into the "good-to-be-alive feeling" pitch for the lotion without referring to its higher price. Every commercial, of course, punches home the "clipper ship tubes" and special after-shave bottles.

The cumulative effects of Shulton advertising show up clearly on the books. Sales for the first six months of 1952 are up 12%, and Shulton is confident that sales this year will far exceed the record sales peak of 1951.

It was not always thus. William Lightfoot Schultz sold his soap business to establish Shulton, Inc. in 1933. He was then 57 years old, had more courage than capital, a good credit rating, and a wealth of good will. In a small loft in midtown Manhattan, Schultz turned out private-label goods and novelty toiletries. During the next three years he manufactured soap and hunted for a theme for a distinctive line of his own.

Inspired by the Rockefeller restoration of Williamsburg, Va., he drew upon sources as varied as a carpet in the Metropolitan Museum and the lore of his Pennsylvania Dutch-English ancestors for a package design. Working

with Enid Edson and A. J. Grodin (still the firm's packaging expert) Schultz settled on the design for a line to be called Early American Old Spice. Memories of the rose and spice scents of his grandmother's potpourri jar led to the selection of the basic scent for the line of soap, toilet water, perfume, bath salts, and dusting powder.

Launched in September 1937 (with the help of orders from 60-odd department stores across the country), total sales for the first year came to \$80,000. Expansion the following year began with the addition of the Old Spice line for men. Sales skyrocketed to \$800,000 that year and have been growing ever since.

From the beginning, magazines were used to familiarize the public with the packages which, by their simplicity and color, distinguished them from the splashy European type of packaging which had dominated the toiletry field for many years. Two other women's lines, Friendship's Garden and Desert Flower, were added in 1940 and 1941 respectively.

To the magazine schedules, Shulton added newspaper coverage for special promotions at Christmas, Mother's Day, Father's Day, and Easter. It wasn't until 1949 that Shulton took its first stab at radio—and missed the target at that. No one seems to remember who made the decision to use the Harry Hirshfield Show over WOR, New York, but it was obvious at the end of the four-week test period that the program was not a suitable one on which to sell a line of toiletries. A Shulton spokesman says, "This flyer was for the purpose of a general test and to give additional support to the New York metropolitan market."

The following year Shulton plugged

the men's line via *High Adventure* over NBC on Sunday afternoons from 4:30 to 5:00 p.m. The program seemed to be doing the trick and, after the first 26 weeks, was renewed for a like period. While the second cycle was underway the network preempted the time to put an hour-long show in its place. Unable to find another time to its liking, Shulton stepped out of radio again.

When William Schultz died in November 1950, his 33-year-old son George stepped up into the presidency of the company. A strategy conference was called. Attending were president George Schultz, Shulton ad manager Elizabeth Shoemaker; sales manager Frank Carpenter; Leland G. Wesley, partner in The Wesley Associates agency and Shulton account supervisor. It was at this meeting that the decision to enter spot radio and TV was made. Says a Shulton spokesman: "We wanted to get a stronger impact in the larger markets at the local level."

Taking advantage of the recent price cuts on the shaving creams, Shulton started its spot campaign last fall plugging the men's line exclusively until the Thanksgiving switch to gift packages. The resulting sales and enthusiastic dealer response convinced Shulton that it was on the right track. The 25% increase in the air budget for this year was the result.

Hitting hard in high buying power markets, Old Spice also used the airwaves to bolster sales in cities where the competition seems to be getting the jump on it. Via word pictures on radio and drawings on TV, Shulton packages are becoming ever more familiar to the buying public, making it easier for dealers to translate stock on shelves into cash in register. ★ ★ ★

## FLORIDA CITRUS

(Continued from page 34)

that the 'full big glass' is vital for health. On participation programs, we can offer recipes designed to stimulate new and increased uses for the fruit.

"Another value spot radio as well as TV and newspapers have for us is that copy can be changed at the last minute or schedules revised to cover some need of the moment. That's important when you're selling an agricultural product whose supply can change drastically due to a hurricane or whose price can rise or fall suddenly due to natural and other factors."

One of the most interesting things about the way JWT carefully doles out dollars for Florida Citrus spot radio is the system it has for keeping the names of women's participation shows on file and getting the most out of them by using the personal touch. But details on that will follow under spot TV, since the system applies equally to both radio and TV.

To give you an impression of what the radio schedule was like last year, here is a handful of the stations and programs used.

KNOX, St. Louis, *Housewives' Protective League*, which includes merchandising; WTOP, Washington, D. C., *Sundial* plus announcements; WRC, Washington, D. C.; *Here's Archer* plus announcements; Metropolitan Network (around suburbs of Washington, D. C.), various programs; WWDC, Washington, D. C., participation in two programs; WMAL, Washington, D. C., *The Town Clock*; WWJ, Detroit, *Cinderella Weekend*, plus announcements; a heavy schedule of announcements and participations in Louisville,

**In Boston**

**STUDEBAKER**  
through  
ROCHE, WILLIAMS & CLEARY, INC.

on  
**WHDH**  
50,000 WATTS  
through John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

# 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**



Mr. Kelso Taeger  
McCann-Erickson, Inc.  
Detroit,  
Wolverine State, U.S.A.

Dere Kelly:

Football seasen is rilly in jull swing rite now and we got a grate show on th' air with football stuff evry Fru. nite. Aftur the games ovur, Ernie Saunders takes phone calls reportin' on what happened and puts thim rite on th' air. We gittem from all ovur this here half of th' state. I don't know rite whin a program caused sich talk. Ov course, makin' news is old stuff to these jolks here at WCIS with 5,000 at 580. Whin thim guys puts on a program or a promoshun, h'it's rilly a fine one.



Yrs,  
Algy.

**WCIS** Charleston, W. Va.

Key to a  
\$6 Billion Market

# WRNL

560 kc.

## The Philadelphia Inquirer Station

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

Represented by THE KATZ AGENCY

Kentucky, over WHAS, WKLO, WA-VE, WINN, WKYW; in New York City there is a heavy schedule of participations on WNBC, qualifying the account for special merchandising aids in supermarkets as part of the station's merchandising plan (Operation Chain Lightning): WNBC shows range from *Herb Sheldon* in the morning through *Ken Banghart News* at 6:00 p.m.; other stations used in New York include WOR, with *Martha Deane* and *Rambling with Gambling* participations; WNEW *Anything Goes*; WQXR special announcement package of station breaks throughout the broadcast day; in Philadelphia, WIP's *Kitchen Kapers*, which offers merchandising, was used as well as live afternoon station breaks on WCAU, KYW's *Ruth Welles at Home* plus announcements, and WP-EN's *950 Club*; in Baltimore another program which offers merchandising was bought, *Kitchen Carnival* on WB-AL, and other buys in the market were WCAO's *Musical Clock* and WFBR's *Club 1300*.

Note that four of the buys mentioned above involved merchandising tie-ins. Merchandising is regarded as important for the account since it seeks to get its display material mounted in stores to give its advertising point-of sale follow-through. However, the major job of merchandising for Florida Citrus is done for it by its own staff of 44 field men in major citrus markets. These field representatives also function as the local eyes and ears of the account, reporting back to Commission headquarters in Lakeland, Fla., on their local market conditions. They have thus far been enthusiastic about the stepped up air campaigns of the past two years.

Part of this year's spot radio schedule will consist of 17 stations in Southern markets which will use a 15-minute transcribed show by the Florida Sunshine Crusaders, a popular male quartet. The show will be slotted in early-morning time and consists of folk and spiritual music popular in the area.

This year's 17-market schedule in the South represents an increase from six markets last year to match increasing Florida sales in this growing area. It also reflects troubles Texas citrus growers have been having. The Texas crop suffered severe freezes in the last three years and will not be a serious competitor for several years. In the

meantime. Florida Citrus is pushing hard to increase its distribution in areas normally held tight by Texas. Hence markets on the schedule include Houston, Dallas, and San Antonio.

**Spot television:** In 11 of the 20 radio markets used last year, JWT also bought TV. Radio was bought in more markets because its lower cost made wider coverage practicable within the budget's limits. In no case was TV used alone in a market without side-by-side radio coverage.

Woman's cooking and household shows predominated in the TV schedule to a greater degree than in radio, mainly because TV's visual qualities allow for demonstration of recipes. Another major type of buy on the schedule was filmed announcements.

Woman's shows bought last year by Florida Citrus included: *Shop the Town* with Dianne Cameron, WTTG, Washington, D. C.; *The Modern Woman*, WMAL-TV, Washington, D. C.; *Strictly for the Girls*, WSB-TV, Atlanta; *Creative Cookery*, WBKB, Chicago; *Bob and Kay*, WENR-TV, Chicago; *Hi, Ladies*, WGN-TV, Chicago; *The Woman's Angle*, WMAR-TV, Baltimore; *Shopping V'nes*, WNAC-TV, Boston; *Charm Kitchen*, WXYZ-TV, Detroit; *Hello Girls*, same station; *Dione Lucas*, WJZ-TV, New York; *Josephine McCarthy*, WNBT, New York; *Ted Steele Show*, WPIX, New York; *The Kitchen Show*, WCPO-TV, Cincinnati; *The Mixing Bowl*, WEWS, Cleveland; *Idea Shop*, WNBK, Cleveland; *Home Highlights*, WCAU-TV, Philadelphia.

Commercials on most of these shows are done ad lib in the style of the talent to get the maximum effectiveness. Similarly, commercials are ad lib on many

of the radio women's shows. To ride herd on all those performers delivering Florida Citrus commercials in a variety of styles, JWT relies on a member of the time buying department named Jan Hibbs. Miss Hibbs is the funnel through which all commercial copy suggestions flow to the TV and radio women's shows.

This is no mere traffic routine. Miss Hibbs personally visits all performers

★ ★ ★ ★ ★ ★ ★ ★

"With its great influence, broadcasting carries a great responsibility. On the one hand, it has the responsibility of avoiding vulgarity or material in bad taste. On the positive side, broadcasting has an opportunity and a responsibility for serving the public as an influence for good."

CHARLES R. DENNY, *V.P.*,  
NBC

★ ★ ★ ★ ★ ★ ★ ★

who deliver ad libbed Florida Citrus commercials at the beginning of the campaign and indoctrinates them on policies and objectives of the account. She air checks the talent at that time and leaves behind a complete mimeographed brochure on each of the Florida fruits. This brochure outlines the commercial copy approach, including dos and don'ts. (Example: Don't deviate from the exact copy story on the Vitamin C content of oranges or you risk censure of the account by the FTC.)

Having become acquainted with her personally, talent are more receptive to copy suggestions from her by mail when she returns to New York. All copy going out each month is accompanied by a personal covering letter from Miss Hibbs. She also sends out bulletins on special fruit promotions staged during the season, enabling air commercials to tie in with the efforts of

Florida Citrus merchandising men.

In some instances air advertising ties in with magazine insertions. Example: Performers were asked to devote some commercials last year to pointing to an ad in *Life*, showing it to viewers and giving the page number so as to add to its impact. (The Florida Citrus magazine schedule embraces 13 color pages each in *Life* and the *Saturday Evening Post* and six half pages in *Ladies' Home Journal*. In addition, half pages in color are used in the Eastern editions of two Sunday supplements, *This Week* and the *American Weekly*.)

Miss Hibbs is in charge of JWT's up-to-date file of woman's radio-TV shows in addition to her work as contact with talent. It is with this file as a starting point that Thompson timebuyers are currently making up the 1952-53 air schedule. JWT's file on woman's shows is used for other accounts as well as FCC though probably more traveling is done for the citrus account than for some others. "Dave Cory insists on a lot of traveling," explained one timebuyer, "because the copy story needs thorough explaining to the talent if we're going to get the most out of it."

This buyer, among other members of the radio-TV department, had gone out on the road herself to help Jan Hibbs launch last year's campaign. Her impression was that "more traveling would help many advertisers raise the level of their commercials. I noticed that far too often woman's show commentators haven't been given a proper understanding of what it is they're supposed to be doing. The result is lackluster delivery and a weak sell."

All during the radio and TV spot

**In Boston**

Advertisers clamor for  
**CHRIS EVANS'**  
additional half hour  
**1.00 to 1.30 P.M.**

on

**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through John Blair & Co.



Ideal home for permanent tenancy! Perfect location (8:30-9:00 a.m. Monday through Friday) in well established neighborhood (Kansas City Primary Trade area). Dedicated recently by Bea Johnson (formerly Joanne Taylor) to the women of the Heart of America and operated strictly according to the Heart of American plan. Immediate occupancy for advertiser wishing to reach large wealthy group who dominate 55% of Midwest purchases. The KMBC-KFRM "Happy Home" is open for inspection at all times. Call, wire or phone your nearest Free and Peters office or KMBC-KFRM, Kansas City, Mo. Locations in the new development are moving rapidly and immediate commitments are recommended.

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

... 6th oldest CBS Affiliate ...

MACK from



recommends

**TEXAS' 5<sup>th</sup> 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.



5000 WATTS

JOHN E. PEARSON CO.  
National Representatives

campaigns a close check is maintained on commercial delivery. In some cases transcriptions of a performer's ad libbed radio commercial are sent into the radio department to be gone over by Darby Perry, radio-TV writer on the account. And if JWT gets reports from rival stations, or Florida Citrus field men, that a performer's delivery has slipped, someone from the department travels out to air check the talent. The flaws are corrected or the show changed.

The campaign gets the same kind of attention as JWT might give to one designed to sell a specific brand product. There is nothing "institutional" in the approach of the agency. The lack of a trademark on the word "Florida" on every fruit and label, is, however, a handicap as far as selling Florida fruit specifically over other citrus from California, Texas, or elsewhere.

The Florida Citrus Commission has no trademark because it acts for hundreds of Florida firms who all have brands of their own. It is an association for promotion of all Florida growers, shippers, and processors rather than a sales and marketing representative—as is the case with Sunkist in California. Sunkist is the sole trademark of California and Arizona growers (75% of them) who belong to Sunkist Growers (formerly The California Fruit Grower's Exchange). Sunkist markets fruit cooperatively and taxes growers in the same way Florida does. Its advertising budget is estimated at close to \$4,000,000 annually and dates back to 1907 when the first orange advertising campaign in history was launched in two Iowa newspapers on a budget of \$7,000.

Surveys have indicated that Florida fruit *per se* have built little brand identity among consumers. To counter this, JWT has urged that all of Florida's brand merchandisers include the state name prominently on the package.

The difficulty of selling consumers on Florida fruit specifically is not considered discouraging because the account's primary objective is to increase overall orange juice consumption, whether consumers remember it is Florida oranges they are buying or not.

To show you how the campaign's objectives are expressed in the radio and TV copy, here is a representative one-minute radio announcement:

"The big new crop of Florida Oranges

**THE PLUS STATIONS**

**WRDW** CBS AUGUSTA, GA. MET. POP. 179,272 PLUS H-BOMB PLANT & CAMP GORDON 85,000

**WCOS** ABC COLUMBIA, S.C. MET. POP. 144,000 PLUS FT. JACKSON 60,000

**WDAK** NBC COLUMBUS, GA. MET. POP. 169,921 PLUS FT. BENNING 42,000

**WBML** NBC MACON, GA. BIBB CO. 136,300 PLUS WARNER ROBINS 27,000

for complete information call HEADLEY-REED CO.



**customers for every penny!**

You know exactly what you get when you buy TRANSIT RADIO—America's booming new advertising medium. TRANSIT RADIO delivers your advertising message to a paid circulation audience—by actual fare count—at less than \$1 per thousand! In addition, you get a bonus of thousands of home listeners to WWDC-FM! The unique story of TRANSIT RADIO is ready for you. Just ask your Forjoe man.

**WWDC F M**

WASHINGTON, D. C.

and other Transit Radio stations represented by Forjoe & Co.



is here . . . oranges picked 'just days ago' in sunny Florida. Florida Oranges are the sweetest and juiciest you can buy. And they're rich in Vitamin C—one vitamin your body doesn't store up. You need a fresh supply daily. You'll get it now in tree-fresh Florida Oranges . . . and all the year round in full-strength Florida canned juice and Fresh-Frozen Florida concentrate. So why take 'half-measures' with half-portion juice glasses? For bright-eyed energy . . . for a pleasant picker-upper from breakfast till time for bed . . . drink a full, *big* glass of Florida-Orange Juice, sent to you by the Florida Citrus Industry. Get Florida Oranges at your grocer's."

Announcements are always tied in with the arrival of either the oranges, grapefruit, or tangerines as well as continuing throughout the respective seasons. Note these other facts, too, about the commercial approach.

- It hinges heavily on the fact that the body can't store Vitamin C, making daily citrus consumption a wise step.

- It stresses use of a full big glass.

These two themes run throughout all copy used in the campaign. In magazines and on television as well as newspapers this full big glass theme is expressed with a drawing of a glass and a hand spanning it to show it is water-glass size.

"You can understand the importance of the full big glass theme," says Don Francisco, JWT v.p. and director, "if you realize that if people can be educated to drink only one-half an ounce more juice than they ordinarily drink daily 60 million additional boxes of oranges each year will be needed to supply the demand."

Don Francisco is "backstop" (ac-

count supervisor in JWT jargon) on the Florida Citrus account and one of the best respected men in advertising. He was one of those who over an 18-year span helped to build the Sunkist name when he served as advertising manager for Sunkist. He has had a varied career embracing the study of horticulture.

\* \* \* \* \*

"It is important to note that there is a great deal of individuality in the operation of each radio station. In time, each station develops a 'program personality.' This becomes a major theme of its promotion in securing listeners and sponsors for its programs. Most of the people in our country have a diversified selection of radio programs from which to make choices for listening."

RALPH W. HARDY  
Government Relations Director

\* \* \* \* \*

fruit inspection in California, and public affairs.

Francisco was probably a major factor in JWT's acquiring the account. It was he who made Thompson's presentation before the Commission and his background must have weighed heavily in its decision.

Since the Florida Citrus Commission is a state agency, its annual advertising meetings are open to the public. Any rival agency can sit in when JWT presents its new campaign plans. Any grower can come to listen and learn how his tax money is to be spent. Ralph M. Henry, FCC advertising manager, presides over the budget with all the care of a commercial firm's advertising v.p.

It is said around the Benton & Bowles shop that JWT got its chance at the account on a fluke. B&B people aver that one of the commissioners felt an agency in the Midwest should get the

account back in 1950 after B&B had been handling it for seven years. But his fellows on the Commission refused to allow any change in the agency without throwing the business open to several solicitations. It was at this point that JWT got its opportunity to make the presentation which eventually landed the account.

Whether this story about the solicitation is accurate or not, the Florida Citrus Commission is regarded as an important account in the JWT shop. It's felt that it has tremendous potential for growth.

Consider these facts compiled by JWT's Lakeland, Fla., representative, John H. Forshaw:

- Packaged soaps, with \$347 millions in sales, spend an estimated \$40 millions annually on advertising.

- Cold cereals, with \$210 millions in sales, spend over \$30 millions on advertising.

- Citrus fruits, with \$650 millions in sales, spend not over \$10 millions for individual brand and industrywide advertising in the entire U. S.

With the Florida citrus crop growing rapidly, it is probable that the state's advertising effort will keep in step. The account may, as was mentioned earlier, move into network radio or TV as distribution of the frozen concentrate expands.

Actually, Florida Citrus already is a network advertiser. It sponsors a kid show, *Happy's Party*, on four DuMont TV stations. This program is in the nature of an experiment in reaching children. Says Dave Cory: "We recognize the strong pull children have on the shopping bag and if junior drinks a full big glass of orange juice we're building long-range consumption."

**In Boston**

Sets are tuned

**24 Hours a Day**

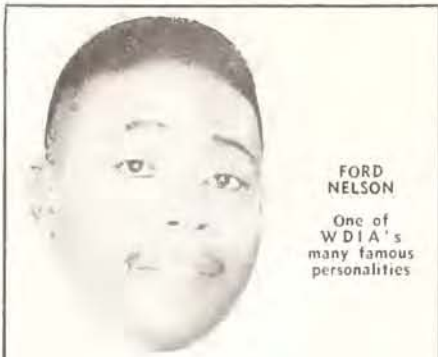
to

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.



FORD NELSON

One of  
WDIA's  
many famous  
personalities

## Omega Flour Joins the Parade To WDIA, Memphis!

Yes, Omega Flour has started a 52-week contract of 5 quarter hours weekly on WDIA—and so another famous advertiser takes advantage of WDIA's complete dominance in selling to the great Negro segment of the Memphis trade area (439,266 Negroes in WDIA BMB counties). Join the list of national advertisers that includes Bayer Aspirin, Wonder Bread, Jello, Camel Cigarettes and many more blue chip brands. Get full facts today!

HOOPER RADIO AUDIENCE INDEX										
City: Memphis, Tenn. Months: July-August 1952										
Time	Sets	WDIA	B	C	D	E	F	G		
T.R.T.P.	11.9	-	24.5	-	20.1	17.2	15.2	10.3	9.2	7.3
Note:	WDIA's share Saturdays 24.2 Sundays: 30.6									

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

If it's a  
University Town  
you want,  
We have it too.

—  
Montana State  
with  
2500 students  
Bonus

*The Art Mosby Stations*



5000 Watts  
Night & Day  
MISSOULA

250 Watts  
Night & Day  
ANACONDA  
BUTTE

**MONTANA**

THE TREASURE STATE OF THE 48

Representatives:  
Gill-Keefe & Perna, Inc.  
N. Y., Chi., L.A., and S.F.

The show was bought last year in Pittsburgh after a tip from a local Florida Citrus field representative. It is built around a puppet dog called Happy, and it did so well last year that Florida Citrus decided to test it for national use. Still originating from WDTV in Pittsburgh, *Happy's Party* on 6 September added WABD, New York, WNBW, Washington, D. C., and WJBK-TV, Detroit. Early in December the FCC and JWT will decide whether to continue the network test, junk it, or expand *Happy's Party* to more stations. Mail pull on offers as well as ratings will be determining factors. To test response, a miniature puppet will be offered to children who send in a happy thought; color picture membership certificates will be offered too.

The show will cost about \$50,000 for 17 weeks with production at \$1,000 weekly. Should Florida Citrus decide to expand the program nationally it will probably be done on a film basis, and aired on a spot basis in large markets. It's probable that Florida Citrus would then buy all rights to the program from its present producer in Pittsburgh, Tom Maher, for an estimated \$400,000. Production on film would probably be done in Pittsburgh, home town of Ida Mae Stillely Maher who is the puppet's creator and voice. Cost of the film show is expected to come to \$5,000 weekly.

Prior to *Happy's Party*, Florida Citrus was in network TV on a short-term basis. It sponsored *Doodles Weaver* for five weeks in the summer of 1950 when there was a need to push sales of processed citrus products or risk having a backlog during the fresh fruit season. As they put it at JWT: "There was a big inventory hanging over the fresh crop." Had the inventory gone unsold, the price of the fresh fruit might have plummeted due to distress selling by processors.

Weaver, as everyone in the trade was quick to jibe at the time, laid an egg. But JWT points out that it was a good buy for them in their 1950 crisis. The show was priced very low and started off with high ratings because it was in a good Saturday night slot. Field men reported on it enthusiastically despite the snickers among New York sophisticates.

A second network TV show, Dave Garroway's *Today*, was used last winter when the bottom dropped out of the orange market in Florida. Respon-

sible for the crash was a big crop accompanied by upheavals in the frozen concentrate industry. Concentrators stayed out of the market long enough to crack prices. Meanwhile, JWT added Garroway to plug the "full big glass" and use up the surplus of canned and frozen orange juice that was clogging the industry. Florida Citrus was the first big national account landed by *Today* and NBC TV helped the Commission promote its sponsorship, by making up a special brochure with pictures and facts for the field men to take around on their trade calls. The field men were reported as enthusiastic about network TV. Like most other merchandisers, they have probably experienced the power that the medium seems to exert currently with dealers and retailers in smoothing the way for special promotion efforts.

Fewer difficulties hang over the crop of oranges for this year, JWT executives believe. They can point to lower inventories of canned and concentrated juice this year than last, and rumors have it that some of the major brands may even run out of product before the crop is in. But there is always danger in advertising an agricultural product that something unexpected could happen. A hurricane cutting into production would, for example, force a cut back in radio-TV and newspaper advertising or at least a delay in the start of the schedule. Or a huge crop beyond anybody's expectations accompanied by further troubles in the concentrate business might swing events the other way and again touch off an emergency air effort like last winter's *Today* or the prior summer's *Doodles Weaver*. Again the appropriation for radio and TV may end up as the major slice of Florida Citrus' budget due to the flexibility of the air media.

Whatever the immediate twists and turns of campaign strategy, at JWT eyes will be on the future and that bumper 1970 orange crop. ★★★

## RADIO'S AUDIENCE

(Continued from page 37)

as a whole, many of the things which cause this are beginning to be increasingly true of the whole U.S. Also, the Pacific Coast by itself is a booming, important market area to any major U.S. advertiser and the strength of radio in this area requires new agency

thinking about broadcast advertising values west of the Rockies.

Here, then, are highlights of the new CPN study which admen might do well to paste in their hats:

1. *Marketing development:* On the West Coast, over half of all the food and grocery store products are sold through supermarkets—a type of self-service selling that was pioneered in the Pacific area. As any grocery manufacturer knows, the bulk of the buying in these stores on any one brand is closely linked to how much hard-hitting advertising in mass media is done for the brand.

In the largest cities of the West Coast, a growing number of supermarkets (and other stores, too) are staying open evenings and Sundays to accommodate buying trips by the entire family. For example, in San Francisco in 1947, only 20% of the markets were open nightly. Today, this figure stands at 55%, according to a CPN checkup. In Los Angeles today, some 33% of the store traffic in eight big downtown retail establishments comes at night. One big Los Angeles furniture store reports that 42% of its sales are made at night.

(This night retailer's pattern is not restricted to the West Coast. From New York to Denver, food chains, department stores, and retail outlets in key cities are finding that the nighttime shopping trade is increasingly important. The trend to de-centralized shopping facilities—suburban branch stores with big parking lots, etc.—is also doing much to accelerate nighttime shopping throughout the U.S.)

2. *Broadcasting developments:* The West Coast is radio-saturated, but not much more than the nation as a whole.

CPN's new study gives a radio saturation figure of 98.1% for the Pacific area, based on *Sales Management* family figures and up-dated BMB ownership percentages. In terms of people, this means that some 4,774,100 families are within reach of radio on the West Coast. Latest Nielsen Coverage Service figures for the U.S. put the radio saturation figure at around 98%.

The West Coast has kept up with TV development, but Pacific TV hasn't made quite the dent in radio that some may think. Los Angeles, for example, is the country's second-largest video area. But in the metropolitan areas of the four West Coast TV markets combined, radio families outnumber TV families nearly two-to-one.

TV rating averages for the West Coast lag behind the national average; in Los Angeles, the lag for the period October 1951 through April 1952 was 32%. In many ways, this is due to the fact that Los Angeles viewers lived largely on a diet of kinescopes and local shows during this period. But despite the coast-to-coast TV cable, this situation still exists.

On the other hand, national radio programs get higher ratings on the West Coast. According to CPN, the "top 10" Nielsen-rated radio shows in the nation got ratings that were 15% higher on the West Coast than they did nationally during the period mentioned.

3. *Day vs. night radio:* All of the factors above add up to a strong nighttime radio picture on the West Coast. During the entire winter-spring season of October 1951 through April 1952, according to Pacific Nielsen figures, nighttime radio reached 34.3% more homes than did daytime radio in the

same Winter-Spring season.

Computed with Pulse listeners-per-set figures, this means that total audiences (people) were 67.6% bigger during the 6:00 p.m. to 10:00 p.m. period than they were during the 8:00 a.m. to 6:00 p.m. period.

Qualitative analysis of these audience figures reveals other key points as to radio's value as an advertising medium on the West Coast in particular, and in the U.S. in general. Biggest point: If you want to reach an audience with considerably bigger masculine proportion than the daytime radio audience, nighttime radio is your cup of tea. According to CPN's figures, based on Nielsen and Pulse, there are 145.6% more men (as well as 32.7% more women) tuning to radio at night from 6:00 p.m. to 10:00 p.m. during the winter-spring season as tune to it during the daytime.

"At night," points out CPN's study, "you can reach more working men and women, dealers, salesmen, students, and professional people."

Still another plus for nighttime radio is its out-of-home audience. On the West Coast (with its Mediterranean-type climate) the winter season radio audience outside the home compares favorably with that of the out-of-home audience in summer. In Los Angeles, for instance, the Pulse March-April figures for 1952 showed that some 15.4% of the nighttime audience was out-of-home; for the summer months of July-August 1952, the figure was 20.6%—not drastically higher. This pattern is repeated in other parts of the country with mild climates, and even to a large extent in the Northeast.

4. *Conclusions:* The Columbia Pa-

**In Boston**

**RAY DOREY**  
sells for you  
6 A. M. to 9 A. M.

at  
**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.



**ROCHESTER  
TAKES TO  
THE AIR**  
*for greater  
results!*

**HERE'S PROOF . . .**  
ARBI surveys show that Rochester radio listeners *spend more . . . BUY more . . .* than newspaper readers. (Copy of surveys on request.)

**WVET IS 'CARRYING THE BALL' IN ROCHESTER**  
... with *more local* accounts than any other three Rochester stations put together!

**5000  
WATTS**



**IN ROCHESTER, N. Y.**

Represented Nationally by  
**THE BOLLING COMPANY**



#### 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**  
WEVD 117-119 West 46th St.,  
New York 19  
Managing Director

cific Network study is important for several reasons. For one thing, it shows the importance of nighttime radio in a section of the country which is a basic portion of any leading advertiser's national campaigns. For another, it points the way to further reevaluation of nighttime radio in the entire nation, or in specific markets, since many of the findings of the study are roughly true of other areas.

Advertisers would do well to examine nighttime radio from yet another angle: ratings. During the past five years, many a sponsor has groaned as he watched his U.S. program ratings fall off in radio, feeling probably that his audience was deserting him in wholesale lots for TV. A rating that has gone down somewhat in the past few seasons may, paradoxically, reflect a gain in audience.

Here's why: In 1946, a Nielsen radio rating of 1.0 projected to the U. S. meant that about 340,000 radio homes were tuned to the program. In 1952, a radio Nielsen of 1.0 means that about 438,000 U. S. homes are tuned to a show—about 30% more per rating point.

Putting it another way, if a sponsor's rating on a network radio show today is only two-thirds of what it was five years ago, the number of homes he is actually reaching in terms of his rating is the *same* as it was five years earlier.

In any case, advertisers can ponder one big fact:

Nighttime radio in the U.S., between 6:00 in the evening and 10:00 at night, still tops daytime radio—both in homes and in listeners. ★ ★ ★

#### MEN, MONEY, MOTIVES

(Continued from page 6)

pared to Face Eternity?") And here's a quaint quirk of some of the professors of pessimism: Although prompt to see delusion and deception in outwardly healthy omens of prosperity and ever ready to warn against the acceptance of such surface indications yet at the same time they will urge you to consider buying some "under-evaluated" stock of their own discovery which has been hidden from everybody else's knowledge for three decades. They are gloomy about conventional readings of trend but singularly confident about the rosy future of

their own selections. What price optimism?

\* \* \*

Private economic prophecy as practiced for a profit by professors of pessimism matured its techniques during the depression years. The appetite for bad news then grew enormously among certain spiritual kinsmen of the classic wailing wall of the Holy Land. Psychologists have long remarked the fondness of a certain type of human being for attendance at funerals. In economic terms a morbid taste for impending catastrophe became a market.

\* \* \*

The professors were quiet for a little while after the 1941 jolt of Pearl Harbor. But by 1944 they were back with fresh warnings of calamity to come, this time the threat of peace—meaning, they said, guaranteed unemployment. From how many professors of pessimism, since 1944, have you heard how many warnings of trouble-just-around-the-corner? Our point here is cast in the form of a question: What law of God or man compels you to oblige the profs of pessimism? Hal Fellows pointed out recently that although we have more advertising media today, we have more advertising volume. Also, we have added population, added technology, added dynamics in every direction. We are not obliged to respect old superstitions that good fortune can never last. It has been well argued that prosperity is, in substantial part, a state of mind. So, too, its opposite. In the words of a 19th century philosopher: "You are today where your thoughts have brought you; You will be tomorrow where your thoughts take you."

\* \* \*

A pox, say we, on private peddlers of professional pessimism. Need we oblige them by having a depression? ★ ★ ★



**900,000**  
OF YOUR CUSTOMERS IN  
ALABAMA • FLORIDA • GEORGIA

Hear **OOF's**  
5,000 Watts on 560!!

**U. S. exports, foreign radio time sales rise** U.S. exports are running 8% over last year. First six months: \$7,974,-000,000, against \$7,366,100,000 same period 1951. This is reflected in radio buying increase abroad through U.S. reps. Among those reporting upsurge are Vincent Ramos of Melchor Guzman, Art Gordon of Pan American Broadcasting, Steve Mann of Adam Young International.

-IRS-

**TV score in Americas outside U. S.: 17** Four foreign commercial TV stations opened past two months to bring Western Hemisphere total to 17 (outside U.S.). New: HIT-TV, Ciudad Trujillo, Dominican Republic (owner, Gen. J. Arismendi Trujillo, brother of Pres. Hector Trujillo and ex-dictator Rafael Trujillo), 1 Aug.; CBFT, Montreal, 6 Sept.; CBLT, Toronto, 8 Sept. (both Canadian stations government-owned); XHGC-TV, Mexico City (owner, Guillermo Gonzales Camarena), 18 Sept. About to open: XEAC-TV, Tijuana, Mexico (Jorge I. Riviera, owner). Scheduled for November: CMBF-TV, Havana, as 6th outlet of CMQ-TV Net owned by Goar, Luis Augusto, and Abel Mestre.

-IRS-

**U. S. sponsors jump TV bandwagon abroad** List of U.S. sponsors on TV abroad is growing. Here are a few: CMQ-TV Network, Havana (Melchor Guzman, U.S. rep)—Frigidaire, Sterling Products, Zenith, Colgate, Admiral, Corona cigarettes, Westinghouse, P&G, DuMont, Hallicrafters, Esso Standard Oil; CBLT, Toronto—Westinghouse ("The Big Revue"), Canadian General Electric ("Your Host"), Ford ("Ford TV Theatre"), Campbell Soup ("The Aldrich Family") and Bulova announcements. In Mexico City Ford is sponsoring "Ford's Air Theatre" a half-hour weekly over KHTV (U.S. rep: Adam Young).

-IRS-

**U. S. radio package shows popular** Harry Alan Towers, 31, president of Towers of London, Ltd., international radio program producer and distributor, says most popular U.S. radio package shows abroad are Ziv's "Bold Venture" and MGM's "Dr. Kildare" and "The Hardy Family." He gave SPONSOR this tip: "If you're going into a radio-underdeveloped country, be sure to package something so simple the local man can't louse it up!"

-IRS-

**Lourenco Marques regains Colgate, Lever accounts** Lourenco Marques Radio (U.S. rep: Pan American broadcasting), which reaches all of South Africa from Portuguese East Africa, says it's now carrying a record number of sponsors despite competition of government-owned commercial Springbok Radio in South Africa. Colgate and Lever Bros., which jumped to Springbok two years ago when it began, are returning to Lourenco Marques. Springbok, however, stays sold out.

-IRS-

**Saarbrucken will write your pitch** Radio Luxembourg (Guy Bolam, rep) is also sold out—with 151 sponsors for its French and English programs. But Radio Saarbrucken (Pan American Broadcasting) with 4.7 million Germans in its 65-mile coverage area, wants to add to its list of 45-50 sponsors so badly it will plan your entire radio campaign there down to writing the commercials, according to Hans H. Tuxen, the commercial manager, who has just visited New York on his recent U. S. tour.

## SPONSOR SPEAKS



### Missing from network TV: experiment

The value of a nighttime half-hour in TV has acquired such a premium value that the networks appear to have overlooked an important point. A great medium of communication does not live by commercial fare alone. It derives nourishment—not to say a genuine sense of creativeness—from experimenting with forms and ideas addressed, largely to the inquiring mind and the imagination.

Above any other mode of communication, television offers probably the greatest opportunity for such experi-

mental expression. What is being done about it by the networks? Virtually nothing. Young as the medium is, networks have virtually lost their interest in experimentation.

As a case in point, take CBS. In the earlier days of radio, CBS's programming instincts and novel conjurings shone like a beacon. It came into commercial eminence with the great allurements of radio's top comedians. But the things that actually gained fame, honor, and admiration for CBS were its labors off the beaten programming path—such things as the original Studio One and Columbia Workshop conceptions and the memorable documentary formats. Today in TV CBS is content, it would seem, to turn all of this over to an outside organization—the Ford Foundation. As highly commendable as is the Foundation's forthcoming *Omnibus*, the abdication seems particularly strange in light of the network's past. The contrast applies just as pointedly to NBC and ABC.

There must be a wealth of talent and ideas right within each organization that with a little encouragement could be marshalled to fill this increasingly noticeable void. What makes sterility along such directions harder to excuse

is the fact that NBC and CBS have each on deck two masters at creative channeling in Pat Weaver and Hubbell Robinson.

### ARF off on the right track

An undertaking that will be followed with a lot of interest—and hope—by air advertising is the American Research Foundation's four-group study of radio and television ratings. With the highly capable Dr. E. L. Deckinger, Biow research director, as coordinator of the project, expectations are bright. Whatever conclusions the over-all committee emerges with, after everybody has emerged from the maze of rating methods, the upshot can't help but be more light than controversy.

Advertisers and agencies say that ratings are an integral part of the business but they wish the different methods didn't make it all so confusing. In the blueprint of the project's approaches and directions (see details, Report to sponsors, page 82) there's sound method and good sense.

It's to be hoped that cooperation from the various rating services and other sources will be unstinted all along the line.

## Applause

### Rochester derides double billing

Despite the rantings of headline-hunting politicians, the broadcasting industry has always shown a knack for cleaning up its own derelictions or abuses, whether these apply to program content or business practices. A good case in point is an action just taken by the Radio Broadcast Management Council of Rochester, N. Y.

Deals involving double billings, while not rampant, have been quite a source of irritation to broadcasters and advertisers—especially those in the electrical appliance field. SPONSOR's 16 June 1952 issue gave the subject a pretty thorough going over under the headings: *Co-op radio's biggest headache*.

The reaction to the article from station men revealed for the most part a strong sentiment for "doing something

about it." And that is what five stations in Rochester have done. Their action can't help but gain the plaudits of advertisers throughout the country. Recognizing the dangers of double billing and the inherent unhealthiness of the practice, the Rochester Council passed a resolution which is certainly worthy of attention. Here it is:

*Whereas:* The radio industry has sustained harmful effects through double billing procedures (both local and national rates) and,

*Whereas:* such operation methods have brought about a blacklisting of stations involved in such practices, and,

*Whereas:* the entire segment of the radio industry in one community has been blacklisted by national advertisers and advertising agencies even though only one station in said community has been guilty

of the double billing malpractice. *Now therefore be it resolved:* that the Radio Broadcast Management Council of Rochester, New York, hereby subscribes to a loyalty pledge of totally abstaining from any form of double billing practice, and,

*Be it further resolved:* that the member stations of the Radio Broadcast Management Council do hereby affirm by signature hereon their approval of this resolution and maintain that they will not indulge in any form of double billing practice.

The signators of the resolution were Samuel W. Townsend for WARC; William Fay, WHAM; Gunnar Wigg, WHEC; W. E. Huff, WRNY; Ervin F. Lyke, WVET. Their concerted example could be the spark for similar action by the NARTB.

# Never put a ceiling on what

# WLW-TELEVISION

# can do for YOU...

WLW is radio's most famous merchandising and promotion organization.

Now, to WLW-Television, comes this same know-how . . . experience . . . vigor . . . But Expanded!

It's the WLW-Television Client Service Department . . . with 20 . . . yes, 20 complete and distinct services . . . all at work for you!

1. The WLW-Television-Albers Shopper Stopper Plan.
2. Display service, major grocery, drug outlets.
3. Retail Trade mailings.
4. Jobber, broker, wholesale trade mailings.
5. Newspaper advertisements.
6. Specialty publicity releases.
7. On-the-air promotions.
8. Cab covers.
9. Window displays, grocery, drug outlets.
10. Sales meetings for dealer, jobber, distributor salesmen.
11. Car cards.
12. Newsstand posters.
13. Newstruck posters.
14. All-inclusive promotion campaigns.
15. Tie-in with national promotions.
16. Client follow-up reports.
17. Client television market research department.
18. Exploitation campaigns.
19. Promotion consultation service.
20. Client Rating service.

The Client Service Department is your creative assault unit in the WLW-Television coverage area . . . doing for your product everything . . . from holding dealer meetings to jet-rocketing your sales charts with point-of-purchase action!

*Plusing your advertising dollar... many fold!*



**WLW-T**  
CINCINNATI

**WLW-D**  
DAYTON

**WLW-C**  
COLUMBUS

Sales Offices: Cincinnati, Dayton, Columbus, Chicago, New York, Hollywood



# Boys, BAB's Got Somethin'

This month Broadcast Advertising Bureau opens the most comprehensive and effective drive in Radio's history aimed at making American advertisers more conscious of RADIO and its RESULTS.

The value of this campaign is obvious to every broadcaster in the nation, large and small. THE MATERIAL FOR STATION USE IS AVAILABLE TO EVERY STATION INTERESTED IN ITS OWN FUTURE, REGARDLESS OF BAB MEMBERSHIP.

In urging all stations to get in and pitch during this industry-wide drive WEAS salutes BAB for service and assistance unavailable from any other source.

*B*enefits *A*ll *B*roadcasters



# WEAS

*(Flagship of Decatur  
Rivers' Famous  
Family Four)*

**WGOV**

Valdosta, Ga.

5000 WATTS

**KWEM**

West Memphis Ark.  
Memphis, Tenn.

1000 WATTS

**WJIV**

Savannah, Ga.

1000 WATTS

**WEAS**

Atlanta - Decatur, Ga.

10,000 WATTS

CALL YOUR NEAREST  
FOR JOE OFFICE OR STATION  
CANDLER BUILDING  
ATLANTA, GEORGIA



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