

SP 10-50 12479  
WM S HEDGES  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



# SPONSOR

use magazine for Radio and TV advertisers

24 March, 1952

50c per copy • \$8 per year



RECEIVED

1952

Y

FIRST in

## Response-ability...

### IN THE LAND OF MILK AND HONEY

5000 WATTS

Wisconsin's most show-full station

in

Green Bay

# \* GREEN WBAY



TOP MANAGEMENT OF  
U.S. DOUBLE CHECKS  
AIR MEDIA THINKING  
page 27

Part 1: Where are radio  
and TV taking us? ask  
top business planners  
page 28

Part 2: The facts of  
radio's "renaissance"  
are musts for top execs  
page 30

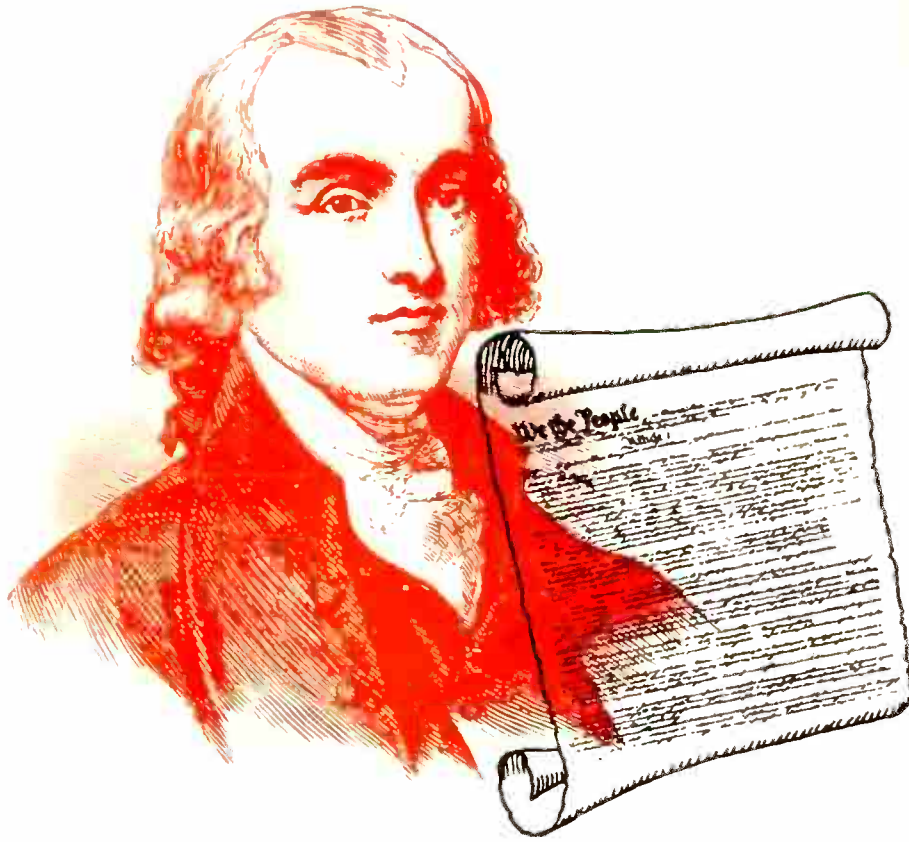
How Wesson Oil promotes  
sales via tie-ins  
with "related" products  
page 32

Tips on how to put  
across a political  
candidate via radio-TV  
page 34

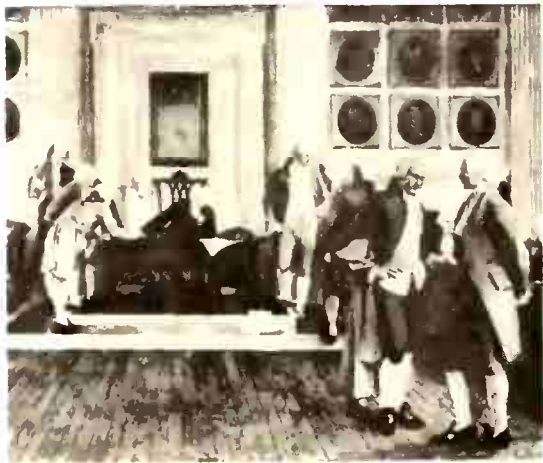
Armour uses radio in test  
campaign to crack \$250  
million detergent field  
page 36

Don't sneer at a TV  
\$250,000 budget, say  
successful low-cost users  
page 38





## JAMES MADISON's "era of good feeling"



Signing of the Constitution

James Madison's second term as President of the United States was marked by a tranquility and growth that labeled it "the era of good feeling." But it was not complacency or do-nothingness on the part of this great Virginian that brought it about. To the contrary, Madison's record (for example, his stirring essays in the *Federalist* which spurred the ratification of the Constitution and earned him the title "Father of the Constitution") is one of aggressiveness and selfless service.

Havens and Martin Stations, The First Stations of Virginia, believe that "good feeling" and service go hand-in-hand. In and around Richmond they demonstrate this daily to the advantage of numerous blue-ribbon radio and TV advertisers.

**WMBG AM WCOD FM**

Havens & Martin Stations are the only complete broadcasting institution in Richmond  
 Pioneer NBC outlets for Virginia's first market  
 Represented nationally by John Blair & Company



**WTVR TV**

**FIRST STATIONS OF VIRGINIA**

**REPORT  
TO SPONSORS  
24 MAR 1952**

**Why P & G  
may drop  
3 nighttime  
CBS radio shows**

Procter & Gamble's contemplated cut of 3 early-evening programs on CBS radio brings into sharp relief underlying differences between air advertising philosophies of P & G and General Foods. Latter upped its ad budget to cover TV as distinct entity and wants medium to pay for itself in increased sales. Taking opposite tack, P & G is taking money from radio to pay for television efforts.

-SR-

**P & G research  
shows no proof  
of TV sales push**

All P & G research so far has indicated level of sales stays same where it has used both TV and radio. In effect this means it has no evidence for or against TV. P & G, however, finds itself the captive of its competition to whom it cannot concede superiority in TV franchises. Hence decision to lighten radio load by confining itself to daytime AM and allocating savings to maintaining nighttime TV. Incidental point: Red Skelton (NBC-TV) costs \$8.15 per 1,000 homes yet P & G admits it has no proof program by itself is selling Tide.

-SR-

**NBC planning  
traveling AM  
shows for fall**

Insight into thinking at NBC radio program department is provided by fact that it is considering several shows whose format would keep them consistently on the road. Each would have local talent and personalities participating. Reasoning is that traveling show with local hook offers not only stimulus to radio listening but form of live programming that TV cannot duplicate. If finalized, shows go on air in fall.

-SR-

**Republican  
campaign train  
to follow  
coaxial cable**

Extent to which TV is affecting plans of political candidates for fall can be measured by Republican plans to have 1952 campaign train follow coaxial cable across U.S. With communications equipment installed, candidate could kiss babies locally while at same time appearing on screens across nation. Already, air media have had important part in campaign. Taft supporters in New Hampshire gave large measure of credit for Eisenhower victory to intensive use of radio. (See full-length article "How to sell a candidate: 1952," page 34).

-SR-

**Luxury cigarette  
trend sparked  
by Parliament**

P. Lorillard Company introduction of new filter-tip cigarette, Kent, is at least partially inspired by success of Benson and Hedges with Parliament. Air advertising, mainly TV, plus space lifted Parliament from class to mass seller, despite higher cost. Other tobacco firms are expected to jump on bandwagon with own filter-tip brands. Sales gain for Parliament is way ahead of industry average growth.

-SR-

**NARTB may act  
on shortchanging  
of AM figures**

Considerable discussion is anticipated at NARTB convention in Chicago on matter of personal and out-of-home radio set listening. "Short-changing" of these factors continues to rankle broadcasters. There is possibility of action on country-wide basis coming out of Convention.

### **SPONSOR's cover policy**

The picture cover which has been part of SPONSOR's format since the inception of the publication ends with this issue. Advertising will henceforth be carried on the cover.



## REPORT TO SPONSORS for 24 March 1952

How much to merchandise is NARTB poser

Another problem expected to get spotlight at NARTB convention is product merchandising by both networks and local stations. Factors to be weighed are how and how much merchandising should be extended advertiser without creating new Frankenstein for industry, that of nets or stations outbidding one another with free merchandising to get business. Station men posing this issue point out that advertisers, obviously, have stake in continued health of radio industry and would be loath to see merchandising grow into undermining evil. (See page 104.)

-SR-

Dept. stores see important role for TV in future

Despite negative tone of NRDGA report on use of TV by department stores, those in industry who are now concerned by such criticisms of medium as well as by recent sponsor defections were heartened by close examination of NRDGA figures. When asked opinion about importance of TV as sales medium in future, over half of stores now using TV were optimistic. Here's breakdown: 8 said it would be important; 3 good; 2 excellent; 1 predicted it would be No. 2 medium; 4 said it had great potentialities. Of remaining stores, 2 said future role depends on cost; 3 said TV would be must with color; rest did not comment.

-SR-

New entry coming in \$250 million detergent race

Look for new entry in \$250 million detergent sweepstakes during 1952. Armour & Co. has been testing new synthetic called Suds in Amarillo and Omaha. Results, using radio-newspaper-sampling approach, were promising. Starting from ground up, Armour Suds went to second place among detergents in Amarillo. But second is long way from first in industry clearly dominated by P & G's Tide. When Armour starts stirring suds bucket in earnest, distribution will probably be sought in hardest-water areas first where detergents sell best (see page 36).

-SR-

WCBS-TV says public service, ratings not incompatible

Wails of educator-social-uplift set that commercial broadcasting can't contribute to community welfare have been rebutted frequently by industryites who cite radio-TV public service accomplishments. Latest testimony to broadcaster service role is provided by new WCBS-TV presentation showing that while station's Margaret Arlen is highest-rated woman commentator in New York area her programs have also contained high percentage of public service guests and special features. Shows public service and ratings are not incompatible, say station execs.

-SR-

Nostalgia BAB's latest AM promotion weapon

Latest undertaking by NARTB to revitalize radio listening and at same time underscore unforgettable part that medium has played in life of America is program series titled "Radio on the Record." It will be 15-minute transcribed show, steeped in nostalgia and bringing back to air news commentators repeating memorable broadcasts as well as entertainers offering tunes and routines which introduced them to fame. Programs will end with one-minute statements by nationally known figures on "what radio means to me." So far 240 stations have subscribed.

-SR-

Lifting of N. Y. color margarine ban to signal ad surge

Come 1 July there'll be steady drum fire of radio and TV announcements in New York State by margarines. Lifting of ban on colored margarine, effective 1 July, provides rich opportunity for market expansion. Lifting of color ban in other states (8 since 1950), has previously been signal for aggressive advertising-merchandising action.

(Please turn to page 64)



# BIRK BROTHERS In Bowling\*

## WHEC In Rochester Radio

**LONG TIME  
RECORD FOR  
LEADERSHIP!**



\* In the 1938 American Bowling Congress Tournament the Birk Bros. team bowled an amazing five man team total of 3234—This five man team ABC 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.....	246	150	21	0	0	0
TIES.....	12	15	3	0	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!  
WHEC carries SIX of the "top ten" evening shows

PULSE REPORT—NOVEMBER-DECEMBER, 1951  
LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING: —**



# WHEC

*of Rochester*

NEW YORK  
5,000 WATTS

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

# SPONSOR

VOLUME 6 NUMBER 6

DIGEST FOR 24 MARCH 1952

## ARTICLES

### **Top management re-examines air media**

Impetuous plunges into TV are dwindling as caution and cool judgment increasingly control decisions. Two-part article sums up management mood

27

#### **1. Top management asks: where are radio and TV taking us?**

Reawakened to radio's virtues yet fearing not to be on the TV bandwagon, sponsors are confused as to how to chart their AM-TV course

28

#### **2. Top management needs these facts to evaluate AM—the "new medium"**

1952 radio is not the radio of yesterday. Its growth and changes in TV era makes a "refresher course" in radio facts necessary

30

### **Wesson cashes in on good company**

By tying in its advertising with that of related products, this edible-oil maker upped both profits and broadcast budget

32

### **How to sell a candidate: 1952**

Slick political tacticians must bring a thorough knowledge of air techniques to \$100,000,000 '52 race with air media getting 80% of campaign budgets

34

### **Armour digs in the \$250,000,000 detergent pot**

Here's how Armour has begun attempt to launch its own detergent. Radio has spearheaded two resultful test campaigns for Armour Suds

36

### **Don't sneer at a \$250,000 TV budget**

The smaller advertiser needn't shy away from TV; facts and figures prove that he often gets better sales value than sponsor who makes the big splash

38

### **What NARTB does for advertisers**

Activities in fighting anti-advertising legislation and selling free enterprise are among benefits sponsors receive from radio-TV body

40

## COMING

### **SUMMER SELLING ISSUE: NO. 4**

7 April

#### **Result stories**

Full-length articles on accounts which stay on radio and TV 52 weeks plus capsule-length result stories

#### **Research facts on summer**

Listening and viewing charted plus data on summer sales of products; how many people go away on vacation

#### **Summer promotion roundup**

How stations are stimulating more business in summer by promoting audience and providing listening figures sponsors need

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
510 MADISON	10
NEW AND RENEW	17
P. S.	20
MR. SPONSOR: HARVEY BOND	24
TV RESULTS	44
MR. SPONSOR ASKS	48
ROUNDUP	50
RADIO COMMERCIALS ONLY	54
AGENCY PROFILE: HAL JAMES	60
WHAT'S NEW IN RESEARCH?	62
SPONSOR SPEAKS	104



**COVER:** With this issue, SPONSOR inaugurates a new cover policy, replacing its previous pictorial format with advertising. The re-designed cover provides for indexing of seven feature articles each issue and is intended as a handy reference, continuing the previous "cover tabs" setup which has been SPONSOR's trademark since September, 1949.

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**WWJ-TV**  
grabs the  
sport-light.  
again . . .



For the sixth consecutive year, WWJ-TV will do the exclusive televising of Detroit Tiger ball-games . . . with 35 games on the 1952 TV schedule.

To those who know the magic of the words "Play Ball!" in Tiger Town, it means that about 30% of Detroit's 550,000 TV sets (and about 90% of the total P.M. audience) will be focused on Channel 4, from the first pitch to the last out.

Grabbing the sport-light is a habit with WWJ-TV . . . whether it's the sport of pitches or punches, pucks or pigskins. But that's not all. Teamed with

NBC, WWJ-TV has 7 of Detroit's 10 top-rated shows! It's little wonder WWJ-TV is doing such a rewarding job for its advertisers in this 4-billion dollar market.



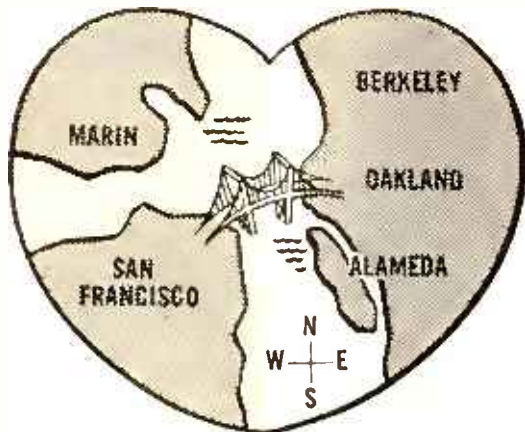
FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY  
ASSOCIATE AM-FM STATION WWJ

NBC Television Network

# DON'T BUY JUST HALF- A-MARKET!



**Consider These Facts —  
Re the Oakland-East Bay  
Half of a Big \$3 Billion  
San Francisco Area Market**

AMERICA'S SEVENTH MARKET	
OAKLAND- EAST BAY AREA	SAN FRANCISCO- WEST BAY AREA
<b>Population 1950 Census</b>	
1,144,132	1,096,635
<b>Increase Since 1940</b>	
72.7%	37.2%
<b>New Dwelling Units 1950</b>	
\$115,657,692	\$109,057,935
<b>Industrial Expansion 1948, '49, '50</b>	
\$162,191,370	\$54,636,800
<b>School Enrollment 1951</b>	
194,797	137,048
<b>Retail Outlets 1951</b>	
13,174	14,964
<b>Retail Sales 1951 (Est.)</b>	
\$1,600,000,000	\$1,600,000,000

**REMEMBER, KROW Covers  
the Oakland-East-Bay Market  
Plus the San Francisco Market  
at \*LOWEST COST-PER-1000!**

(PULSE: Sept.-Oct., 1951)

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

### Toll, Toil and Trouble

Advertisers with a fondness for imaginative projection into the future might well render themselves dizzy in the head by conjuring a world to come in which rival bodies of showmanship fought each other for public favor in terms of three different kinds of television, namely (1) the kind now known, serviced by networks and financed by advertisers, (2) theatre television based on a box office admission, and (3) toll television in the home.

\* \* \*

Advertising-sponsored TV is a visible value whose outlines of development can be easily foreshadowed. Theatre TV is partly known although many details as to hours of operation and types of large-screen events remain moot. The big question is on toll TV. Does it have a chance in the American home? Can "fee" ever compete with "free"?

\* \* \*

Eugene MacDonald's Phonevision in Chicago, Skiatron in New York, Paramount's Telemeter on the west coast, and RCA's still-in-the-laboratory system cannot be dismissed simply on the grounds that subscription programming never got anywhere either in amplitude or frequency modulation radio.

\* \* \*

On the other hand, many who best know existing legislation doubt that the Communications Act of 1934 can be stretched to cover toll. Our whole regulatory system until now has been premised on the citizen in his domicile paying no fee, toll, tax, or subscription. Therefore it may require Congress writing a new communications law. Can the toll tele tycoons move Congressional inertia? Phonevision has petitioned the FCC for hearings. These cannot start before the spring of 1953 and will probably be the most prolonged hearings in all regulatory history.

\* \* \*

Toll tele could be fed into homes by land lines, but at prohibitive cost. So, too, with theatre tele. Hence both rivals to status quo demand the right to use channels in the upstairs segment of the spectrum. Theatre men stress they ask nothing that would deprive the public stations of frequencies. But theatres and home-toll both collide with the venerable dogma of American ether that no broadcast license shall be granted for limited audiences. Answer given that argument is something like this: "Nuts! All air regulations are man-made and can be man-modified. Why should wavelengths be sacrosanct to advertisers and not to entertainment wholesalers?"

\* \* \*

Advertisers can, of course, relax. No matter what happens there will be ample provision for them. Only rub might be that the theatres would gobble up the public events and sports spectaculars and toll tele might deduct some percentage of the home audience.

(Please turn to page 84)



we're making  
Television History  
on **WDTV**

---

*Pittsburgh's pioneer station is now operating  
24 hours a day on a regular weekly schedule  
featuring*

**"The Swing Shift Theatre" \***

*1 a.m. to 7 a.m., Monday through Friday*

The more than 200,000 workers in the Tri-State District, who finish work at midnight, wanted entertainment while they relaxed after their labors. We're giving them fine shows throughout the night—the FIRST regular round-the-clock COMMERCIAL TV operation in the nation.

For the Best Shows — and — The Best Results

It's

**WDTV**

DUMONT • CHANNEL 3

*Harold C. Lund, General Manager*

*Chamber of Commerce Bldg.*

*Pittsburgh 19, Pa.*

\*MPTV Features

**BOGART**

*Alone, he'd be sensational!*

**HUMPHREY**  
**BOG**

*The greatest stars ever tea*



Transcribed for Local  
and Regional Sponsorship!

Headed



BACALL

Alone, she'd  
be terrific!

TOGETHER

They're super-sensational,  
They're super-terrific!

LAUREN

# ART ★ BACALL

Ziv's new thrill-filled half-hour adventure series!

"BOGIE" GETS THE RATINGS - "BABY" GETS THE SPONSORS

# "BOLD VENTURE"

GETS THE SALES!

WITH AN ALL STAR CAST AS EXPLOSIVE AS EACH PROGRAM!  
MUSICAL DIRECTION BY DAVID ROSE OF "HOLIDAY FOR STRINGS" FAME



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

ut... quick  
he details TODAY!





## "Just Delivered The New Pulse Surveys.."

**KMA, Shenandoah, Iowa and  
KMTV, Omaha, are on top  
again!**



**KMA**  
The Most Listened  
to Station in Its  
Vast Rural Midwest  
Area

Pulse figures released in January, 1952 for 23 rural Iowa, Nebraska and Missouri counties show that KMA is the *Most Listened to Station* during 234 quarter-hour periods throughout the week. This is more than all other radio stations heard in this area combined. KMA delivers 117 additional BMB counties not included in the Pulse. (Total KMA area 140 BMB counties)

Not only is KMA the Most Listened to Station in the area, but KMA's rates are LOWER than any of the top 5 stations in the survey. KMA gives you more concentrated coverage of this rich, midwestern, rural market at less than 1/3 the cost of the 2nd place station. For complete details contact Avery Knodel or KMA today.

Represented Nationally by  
Avery-Knodel, Inc.

**KMA**  
Shenandoah, Iowa



**KMTV**  
Omaha's No. 1  
TV Station

KMTV has done it again! Latest Pulse figures show that KMTV leads in 66 out of 100 Class A (6 to 11 P.M.) quarter-hours—Monday thru Friday. For the entire week, KMTV leads in 88 out of 140 Class A quarter-hours or 62.8% of all Class A quarter-hours.

KMTV has a bright picture on afternoon ratings, too, with a 53% share of the weekday afternoon audience and a 54% share on Saturday. For the best in TV coverage of the rich Omaha area, contact the Katz Agency or KMTV today.

**KMTV**  
2615 Farnam St.  
Omaha 2, Nebraska  
ABC — DUMONT — CBS  
Representative—KATZ Agency, Inc.

# 510 Madison

## LINNEA'S NOSTALGIA

I had a completely nostalgic feeling when I went through the February 25th issue of SPONSOR . . . and it wasn't my story that did it! Reading about Ken Baker and the new BMB (which we must now remember to call the Standard Report) caused me to remember how much of myself I had put into that operation. I believed in it then, and I believe in it now, and only hope that it will become one of the accepted tools of the industry. If anyone can do it, Ken Baker can. If only more stations would sit back and analyze themselves and their operations, they would realize the need for this material in building an over-all sound broadcast advertising future. (Careful, Lin, or you'll find yourself on the soap-box again!)

LINNEA NELSON  
(J. W. T., Retired)

## "LIGHTNING THAT TALKS"

I am trying to locate a print of the BAB movie "Lightning That Sells," or something like that.

We would like to beg, borrow, or steal a print of this picture to screen for possible sales meeting use. You may be interested to know that the occasion for this request is brought about by the viewing of a very excellent picture made by the MAB. It is a beautifully done job, and highly effective. Maybe our industry could do something equally as good.

GENE M. LIGHTFOOT  
Assoc. Dir. of Films, TV and Radio  
Fuller & Smith & Ross, Cleve.

• The "Lightning That Talks" film is currently out of circulation. But if showings are desired, information on how to arrange this can be secured by writing Norman Glenn, SPONSOR.

## MILLER HIGH LIFE

Thank you for making the Miller story in SPONSOR (10 March 1952) possible. We are most appreciative of the size and quality of the audience which it will reach in your publication.

Will you please arrange for us to be supplied with 100 reprints of the article.  
H. KENDIG EATON, Pub. Rel. Dir.  
Mathisson & Assoc., Milwaukee

## INVALUABLE TIP

How do you like this one (it actually happened):

*Radio instructor:* What is your opinion of a studio audience? Does it help or hinder the program?

*Smart student:* Well, it helps the comedians because the studio audience lets the home listener know when to laugh!

ANITA DE MARS  
Radio Instructor  
Finch Jr. College, N. Y.

## RADIO BASICS

Yesterday morning I picked up a reprint of your "Radio Basics."

Of course, most of us had seen the material before, but to get it in a compact package (without tearing pages from a magazine) was most desirable.

You fellows are doing your damndest to give the broadcaster what he wants and needs (and too many of us don't even know what we need!). Please accept my sincere appreciation.

LAMBERT B. BEEUWKES,  
Gen'l Mgr., WHEE, Boston

## WOULD APPRECIATE YOUR SENDING ME COPY BROCHURE ON RADIO BASICS.

F. C. McWILLIAMS  
Firestone Tire & Rubber Co., Akron

This is a belated acknowledgement and thanks for the very prompt service rendered when we recently ordered 150 copies of "Radio Basics."

One of the nicer things about this industry is the way people like you are always ready to step in and help in the clinches and do all you can to cooperate in every way.

WILLIAM HOLM, Gen. Mgr.  
LaSalle County Broadcasting Corp.

## ATTENTION: AD WOMEN

Women doing creative work in advertising may compete for the 1952 Erma Proetz Award sponsored for the eighth year by the Women's Advertising Club of St. Louis.

Three \$100 cash prizes will be given in recognition of the most outstanding creative advertising work done by a woman during the period from 1 March 1951 to 1 March 1952, in any



NO IFS... AND... BUTS...

# BILL GORDON SELLS EVERYTHING FROM SOUP-TO-NUTS!

The Chas. A. Peterson Company process nut-meats under the CAPCO label... and has retail outlets in food and drug stores... CAPCO bought spot announcements on the Bill Gordon Show on WHK... to sell a special package and to increase counter trade during their off-season.

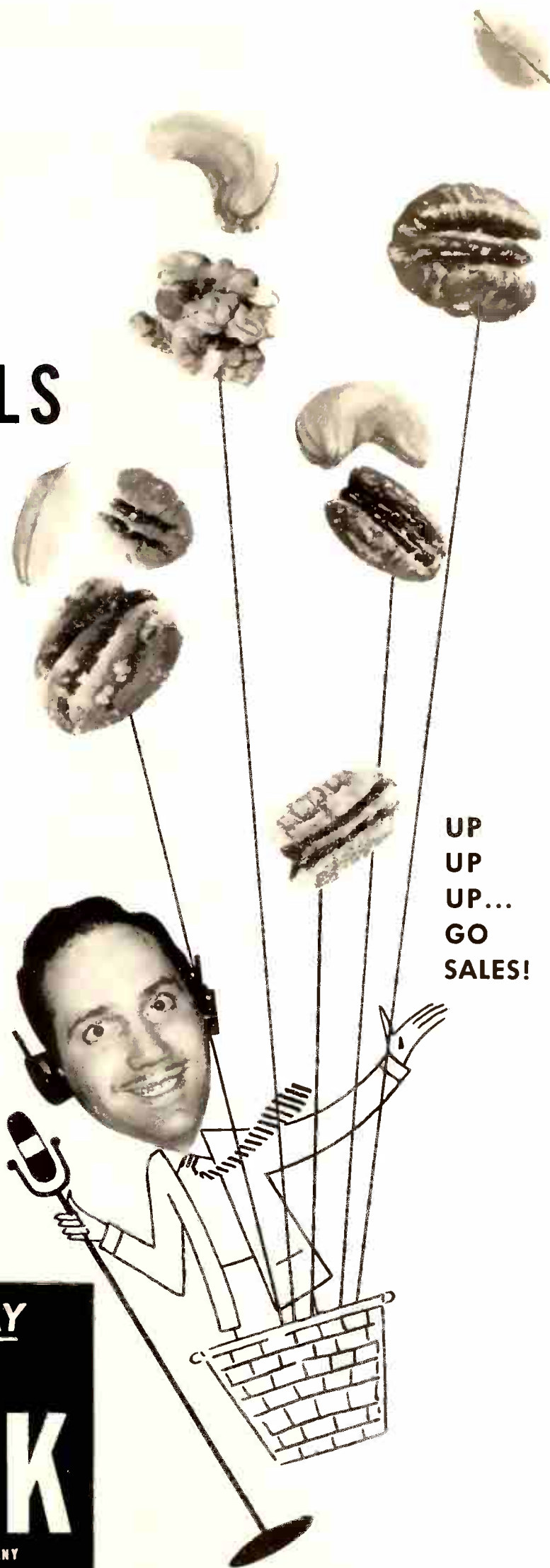
ONE spot announcement brought a \$1,200.00 order!

Mr. Chas. A. Peterson, president of the Chas. A. Peterson Nut Company, reported that the balance of the spot campaign resulted in a 25% increase in counter trade and an average of four to six telephone orders per day. Naturally, Mr. Peterson thinks that WHK's Bill Gordon is the NUTS!

When Bill Gordon entertains... he ENTERTAINS!  
When Bill Gordon talks... he SELLS! Add that to WHK's listening audience... and you've really got something!

**THEY STAY  
ON  
WHK**  
HEADLEY-REED COMPANY  
National Representative

**CLEVELAND, OHIO**



**UP  
UP  
UP...  
GO  
SALES!**



**F R E E D O M**

**H A L L**



**BMI in conjunction with NARTB  
presents a great segment of American History**

The Foreman M. Lebold Collection of  
Autographs and Letters of The  
Signers of the Declaration of Independence;  
The Signers of the Constitution;  
Autographs of the Presidents of the United  
States; The original "Star Spangled  
Banner" Manuscript from the library  
of Congress and a distinguished  
group of great  
American  
Documents as well  
as the rare collection  
of "American Musicana."

An unusual exhibition to emphasize the  
great principles and traditions of  
A nation dedicated to Liberty and Freedom

Welcome to  
**FREEDOM HALL**  
30th Annual  
**NARTB CONVENTION**  
Conrad Hilton Hotel, Chicago  
Exposition Hall

**Broadcast Music, Inc.** IN CONJUNCTION WITH  
**NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS**



phase of advertising, including art and photography, copy, radio, TV, or research. Honorable mentions are also awarded. Competition is open to any advertising women in the U. S., Canada, Cuba, or Mexico, whether affiliated with an advertising club or not.

Work submitted must be postmarked not later than 10 April 1952, the package to be not larger than 16x20 inches. Awards will be presented on 13 May in St. Louis. Brochures and entry blanks may be obtained by writing me at The Women's Advertising Club of St. Louis, 706 Chestnut Street.

BLOSSOM STREETER

*The Women's Adv. Club of St. Louis  
St. Louis, Mo.*

### VET MEDICINE RESULTS

Recently I visited the headquarters of the Stanback Company, Ltd., of Salisbury, N. C., and, while waiting to see my man, I picked up a copy of SPONSOR in the reception room.

There was quite a story in that particular issue which, I believe, was the December issue, regarding the successful use of radio by drug stores featuring veterinary supplies. I wonder if you would be good enough to see to it that I get a copy of that issue.

GEORGE ROESLER  
*Com. Mgr., WLOS  
Asheville, N. C.*

• Reader Roesler refers to Radio Results pages appearing in our issues of 20 Nov. 1950 and 14 Jan. 1952.

### FARM RADIO

I'd like to comment on your recent feature, pointing out what a good buy "Farm Programs" are. SPONSOR is doing a great job to bring this fact to the attention of the radio industry.

Those of us in farm radio who benefit from your work appreciate it. One of the most delightful gifts I received this Christmas was a subscription to SPONSOR. Since I'm no longer dependent on our "Station copy," I practically memorize each issue. It's great!!

ED SLUSARCZYK  
*WIBX Farm Director  
Utica, N. Y.*

We are in the process of launching a cooperative farm broadcast service and, for this purpose, we would like to have three additional copies of your recent

story devoted to farm broadcasting.

You also have a gimmick you were employing some months back which consisted of a map showing the location of the various advertising agencies in downtown New York, for the use of visiting firemen and station managers. If you have a spare copy of that around, and you could send one along to us, it would be greatly appreciated. GORDON F. KEEBLE, *Manager*  
*S. W. Caldwell Ltd., Radio & TV Adv.  
Toronto*

• SPONSOR's recent story on farm advertising appeared in the 14 January 1952 issue. The New York map of agency and station rep locations is available on request.

### LANNY, GINGER OFFER FIXIT SHOP

Because of the time and supervision required by the recent growth and expansion of our Jingle Productions and Silvaplate Corporation interests, we believe it wise to relinquish management of the now nationally famous Little Grey Fixit Shop, for which we've used the slogan "We mend all but broken hearts."

We are offering this really exciting, dignified, and profitable business to someone artistic and mechanically inclined, who would like to acquire and run an established, dependable business having a national reputation and a distinguished clientele. We might also consider a manager-investor to run it for us.

We reluctantly take this step as the shop was great fun for us, but we now find it physically impossible to adequately supervise all three enterprises which have stepped into a comparatively "big business" class.

Anyone interested is cordially invited to write us at 1295 Madison Avenue, New York 28, N. Y.

LANNY & GINGER GREY  
*AM-TV Productions, N. Y.*

### DEPARTMENT STORES AND TV

Applause for SPONSOR speaking to NRDGA (17 December 1951) about a traveling clinic to show department stores how to use the air effectively. For television at least, that would be an ideal way to break down uncertainty and resistance to a medium that can give a department store more solid benefits in one deal than any other form of promotion.

At Rich's, Atlanta, I produced the hour-a-day, year-long "Rich's in Your (Please turn to page 103)



# BURL IVES

*Sings!*

*Assisted by the famous  
★ TONY MATTOLA ★  
Musical Group*

**NOW AVAILABLE  
Transcribed  
Quarter Hours**

*For local or regional  
sponsorship*

**HARRY S. GOODMAN  
PRODUCTIONS  
19 East 53rd Street, New York City**



# Dangerous Assignment

STARRING BRIAN DONLEVY

IN 37 MARKETS

IN LESS THAN 3 MONTHS





**DANGEROUS ASSIGNMENT's** first play-date was January 6, 1952.

Immediately, the rush was on!

**DANGEROUS ASSIGNMENT** was snapped up by top, TV-wise advertising agencies: B.B.D. & O., Leo Burnett, Campbell-Ewald, Campbell-Mithun, Kenyon & Eckhardt, McCann-Erickson . . .

TV-experienced advertisers — national & local — lost no time getting in on Dangerous Assignment — such sponsors as Chevrolet Dealers, Durkee Famous Foods, Crosley Appliances, Master White Bread, Nashville Pure Milk Co., Pontiac Dealers, Piel's Beer, Sinclair Oil.

*From coast (Boston, New York, Miami) to coast (Seattle, San Francisco) and from the Great Lakes region (Detroit, Chicago, Minneapolis) to the Gulf (New Orleans, Houston) . . . Dangerous Assignment is selling products for its sponsors.*

**THE RESULT:** by February 28th Dangerous Assignment was sold in 37 out of 63 television markets. And the others are going — *fast*.

---

**YOU MUST ACT FAST TO SECURE THE EXCLUSIVE IN YOUR MARKET ON ONE OF THE GREATEST TV BUYS AVAILABLE TODAY . . .**

*Adventure, mystery, action, chair-edge excitement—continuing the famous NBC radio show that held 3,500,000 homes spellbound. And now holds its TV audiences right through the story and your commercial.*

*Audiences: Here are sample ARB-TV ratings that tell the story of its pulling power: Boston, 16.9 (Jan. 8); Detroit, 23.3 (Jan. 13); San Francisco, 23.8 (Jan. 12).*

*Planned for five (5) product identifications including three full-length commercials for your product—to make sales for you.*

*Fast-moving, exciting complete story in each program. And 39 Assignments will be produced during 1952. Brian Donlevy stars throughout.*

*Top Star of screen, stage and TV, Brian Donlevy is the two-fisted adventurer "Steve Mitchell"—on Dangerous Assignment for his government.*

*Hollywood-produced—with top writing, direction, production and a fine supporting cast.*

*Lure of the exotic, the sinister, the perilous. Cairo, Siam, Iron Curtain countries . . .*

*Lure of a big-name, big-time TV network caliber show, produced for TV by TV people—for exclusive local showing at local cost.*

**PHONE, WRITE OR WIRE FOR COMPLETE INFORMATION—PRICES,**

**RELEASE SCHEDULE AND SPECIAL AUDITION FILM**

**NBC-TV FILM SYNDICATE SALES**

30 Rockefeller Plaza, New York 20, New York

# APS

memo from

Maurice B. Mitchell, General Manager

Mitch

Yes - you'll have a chance to see and hear the full APS basic transcription library at the NARIB Convention. Look for us in Room 532 A.

You can also hear those sales meetings - all 13 of 'em so far - which are now available separately.

And you can personally inspect the new APS small specialized libraries that made history when we priced them at \$19.50 up.

We'd be proud to have you visit us!

"the library that pays for itself"

ASSOCIATED PROGRAM SERVICE  
151 West 46th Street New York 36, N. Y.



# New and renew

# SPONSOR

24 MARCH 1952

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bauer & Black	Leo Burnett	NBC-TV	Howdy Doody; W 5:30-45 pm; 6 Apr; 6 wks
Carter Products Inc	Ted Bates	ABC-TV 20	Drew Pearson; Sun 11-11:15 pm; 4 May; 52 wks
Columbla Records Inc	McCann-Erickson	CBS-TV 24	Doug Edwards & The News; T. Th 7:30-45 pm; 26 Feb; 52 wks
General Foods Corp	Young & Rubleam	CBS-TV 51	Claudia; M 9:30-10 pm; 31 Mar; 52 wks
Procter & Gamble Co	Benton & Bowles	NBC-TV	Those Two; M, W, F 7:30-45 pm; 24 Mar; 52 wks
Revere Copper & Brass Inc	St. Georges & Keyes	NBC-TV	Meet the Press; Sun 4-4:30 pm; 6 Apr; 13 wks
Serutan Co	Franklin Bruck	DuMont 11	Battle of the Ages; T 9-9:30 pm; 1 Apr; 52 wks
Susquehanna Waist Co	Mervin and Jesse Levine	CBS-TV 20	Easter Parade; Sun 1-1:30 pm; 13 Apr only

## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Chiclo Co	Daneer-Fitzgerald-Sample	DuMont 24	Rocky King, Detective; Sun 9-9:30 pm; 16 Mar; 52 wks
Carter Products Inc	SSCB	CBS-TV 52	Crime Photographer; alt Th 10:30-11 pm; 17 Apr; 52 wks
Curtis Publishing Co	BBDO	DuMont 13	Keep Posted; T 8:30-9 pm; 8 Apr; 52 wks
General Foods Corp	Young & Rubleam	CBS-TV 51	It's News to Me; F 9:30-10 pm; 4 Apr; 52 wks
Larus & Brother Co Inc	Warwick & Legler	DuMont 20	The Plainclothes Man; Sun 9:30-10 pm; 23 Mar; 52 wks
Francis H. Leggett & Co	Peck	DuMont 4	Rumpus Room; M, W, F 1-1:30 pm; 31 Mar; 52 wks
P. Lorillard Co	Lennen & Mitchell	DuMont 9	Down You Go; F 9-9:30 pm; 21 Mar; 52 wks
Mennen Co	Kenyon & Eckhardt	DuMont 19	Twenty Questions; F 8-8:30 pm; 4 Apr; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KUNO, Corpus Christi	MBS	Everett-McKinney, N. Y.
KWHN, Ft. Smith, Ark.	MBS	William G. Rambeau, N. Y.
WAAF, Chicago	Independent	Burn-Smith Co, N. Y.
WABI, Bangor	ABC	Everett-McKinney, N. Y.
WEOK, Poughkeepsie	Independent	Everett-McKinney, N. Y.
WIBX, Utica	CBS	George W. Clark, N. Y.
WING, Dayton	ABC	H-R Representatives, N. Y.
WIRE, Indianapolis	NBC	Free & Peters, N. Y.
WIZE, Springfield, O.	ABC	H-R Representatives, N. Y.
WLAW, Boston-Lawrence	ABC	O. L. Taylor Co, N. Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Atlantis Sales Corp	J. Walter Thompson	WBZ-TV, Boston	20-sec stn break; 3 Mar; 52 wks (n)
Atlantis Sales Corp	J. Walter Thompson	WBZ-TV, Boston	20-sec stn break; 7 Mar; 52 wks (n)
B. C. Remedy Co	N. W. Ayer	WDTV, Pittsb.	1-min partic; 3 Mar; 26 wks (n)
Benson & Hedges	Benton & Bowles	WNBT, N. Y.	10-sec stn break; 2 Mar; 13 wks (r)
Benson & Hedges	Benton & Bowles	WNBT, N. Y.	20-sec stn break; 5 Mar; 13 wks (r)
Carr-Consolidated Biscuit Co	BBDO	WNEK, Cleve.	20-sec stn break; 3 Mar; 52 wks (n)
Carr-Consolidated Biscuit Co	BBDO	WNBQ, Chl.	20-sec stn break; 3 Mar; 52 wks (n)
D. L. Clark Co	BBDO	WRGB, Schen.	1-min partic; 1 Mar; 7 wks (n)
R. B. Davis Co	Samuel Croot	WRGB, Schen.	1-min partic; 12 Mar; 13 wks (r)
Hindnut Sales Co	Dancer-Fitzgerald-Sample	WPTZ, Phlla.	1-min partic; 2 Mar; 16 wks (n)



Numbers after names refer to New and Renew category

H. W. Bennett (5)  
 A. E. Hanser (5)  
 Sam J. Henry (5)  
 Edgar W. Clark (5)  
 Harold Fair (5)

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

4. New and Renewed Spot Television (continued)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Lewis-Howe Co	Dancer-Fitzgerald-Sample	WPTZ, Phila.	20-sec stn break; 2 Mar; 13 wks (r)
Mystik Adhesive Products	George H. Hartman	WDTV, Pittsh.	1-min partic; 17 Mar; 13 wks (n)
Philip Morris & Co	Biow	WNBQ, Chi.	20-sec stn break; 24 Mar; 52 wks (n)
Philadelphia & Reading Coal & Iron Co	McKee & Albright	WNBW, Wash.	20-sec stn break; 6 Mar; 52 wks (r)
Rival Packing Co	Charles Silver	WDTV, Pittsh.	10-sec ident; 8 Mar; 13 wks (n)
Rushmore Paper Mills Inc	Paris & Peart	WNBQ, Chi.	20-sec stn break; 2 Mar; 52 wks (r)
Rushmore Paper Mills Inc	Paris & Peart	WNBQ, Chi.	10-sec stn break; 11 Mar; 26 wks (r)
F & M Schaefer Brewing Co	BBDO	WNBT, N. Y.	10-sec stn break; 8 Mar; 52 wks (n)
Schnelder Baking Co	Quality Bakers of America	WNBW, Wash.	1-min annemt; 17 Mar; 26 wks (r)
Standard Brands Inc	Compton	WRGB, Schen.	20-sec stn break; 3 Mar; 28 wks (r)
Trico Products Corp	Baldwin, Bowers & Strachan	WRGB, Schen.	20-sec stn break; 8 Mar; 52 wks (r)
Wilson & Co	Ewell & Thurber	WDTV, Pittsh.	20-sec annemt; 16 Mar; 13 wks (r)

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry W. Bennett Jr	Sherman & Marquette, N. Y., acct exec	Sherman & Marquette, N. Y., vp
I. C. Bettiker	Beaumont & Hohman, Detroit, mgr	Same, also vp
Hendrik Booraem	McCann-Erickson, N. Y., vp	Same, vp-mgr new prog development
Edgar W. Clark	Dayton Rubber Co, Dayton, merchandising mgr (tire div)	Kewyon & Eckhardt, N. Y., sls prem dir (prom, publ dept)
William C. Dekker	McCann-Erickson, N. Y., vp	Same, media vp
Leonard F. Erikson	McCann-Erickson, N. Y., vp	Same, also head radio-TV dept
Harold Fair	WHAS, Louisville, prog dir	Bezell & Jacobs, N. Y., head radio-TV dept
Murry Firestone	Ralph A. Hart, Phila., copy chief	Ernest William Greenfield, Phila., radio-TV dir
John J. Flanagan	McCann-Erickson, N. Y., vp	Same, mgr combined media dept
Daniel W. Foster	Henri, Hurst & McDonald, Chi., acct exec	Same, vp
Leon Greenfield	Ralph A. Hart, Phila., partner	Ernest William Greenfield, Phila., exec vp
A. E. Hanser	Biow, N.Y., acct superv	Same, vp
Samuel J. Henry Jr	Trans World Airlines, N. Y., adv, media dir	Robert W. Orr, N. Y., vp
Joseph D. Knap Jr	Badger, Browning & Hersey, N. Y., time-buyer	Wesley Associates, N. Y., media dir
Thomas H. Lane	McCann-Erickson, N. Y., vp	Same, member board dir
Walter A. Moehren	Lloyd E. Hall Co, N. Y., sr associate, acct exec	Ellington, N. Y., research associate
Thomas R. Murphy	Grant, Bogota, Colombia, mgr	Same, Dallas, vp-mgr
Charles Pumpian	Henri, Hurst & McDonald, Chi., media dept mgr	Same, vp
J. Neil Reagan	McCann-Erickson, Hlywd., mgr	Same, also vp
Alfred J. Scalpone	McCann-Erickson, N. Y., vp	Same, also gen exec
Peter Schaeffer	Robert W. Orr, N. Y., acct exec	McCann-Erickson, N. Y., sr acct exec
Max F. Schmitt	J. Walter Thompson, N. Y., acct exec	Foote, Cone & Belding, N. Y., acct exec
Perry Schofield	Rathrauff & Ryan, N. Y., copywriter	Joseph Katz, N. Y., exec vp-creative dir
Perry R. Thomas	Beaumont & Hohman, Chi., acct exec	Same, vp
Lloyd G. Whitebrook	Ben Sackheim, N. Y., dir	Joseph Katz, N. Y., vp-svc
Nat C. Wildman	Joseph Katz, N. Y., vp	Same, sr vp-client relations
W. C. Woody Jr	Grant, Dallas, acct exec	Same, vp
Martin Zitz	Henri, Hurst & McDonald, Chi., acct exec	Same, vp

6. Station Power Increases

STATION	FORMER WATTAGE	NEW WATTAGE	FREQUENCY
KCLV, Clovis, New Mex.	100	250	1240

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KCLV, Clovis, New Mexico	Independent	ABC
WKBY, Richmond, Indiana	MBS	ABC



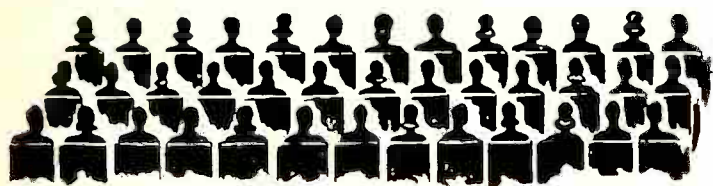
Numbers after names refer to New and Renew category

- Joseph D. Knap (5)
- Nat C. Wildman (5)
- Perry Schofield (5)
- Thomas H. Lane (5)
- L. G. Whitebrook (5)





# 1951 Iowa Radio Audience Survey reveals important trends in PROGRAM PREFERENCES!



In comparing Iowa's "best-liked" types of radio programs in 1951 with those of 1947, 1948, 1949 and 1950, the 1951 Iowa Radio Audience Survey\* highlights several important trends which might well influence your radio plans.

Here, in capsule form, is the five-year comparison for 16 program types:

MEN	1947		1951		WOMEN	1947		1951	
	Survey	Survey	Survey	Survey		Survey	Survey	Survey	Survey
News broadcasts	80.4%	87.1%	News broadcasts	72.1%	79.9%				
Featured comedians	71.5	62.0	Featured comedians	66.3	57.6				
Popular music	39.9	48.5	Popular music	44.7	51.4				
Sports broadcasts	38.7	47.4	Audience participation	47.4	49.4				
Audience participation	41.7	41.0	Complete drama	43.1	38.4				
Market reports	25.2	30.6	Religious music or devotionals	28.5	28.2				
Oldtime music	23.2	29.7	Sports broadcasts	16.6	27.4				
Complete drama	32.7	28.2	Serial drama	30.5	26.7				
Variety programs	29.5	20.6	Oldtime music	19.5	21.9				
Religious music or devotionals	17.4	18.4	Variety programs	32.3	21.3				
Talks, comment	20.5	16.4	Homemaking programs	18.2	18.8				
Band music (brass)	14.5	15.3	Market reports	12.8	16.1				
Talks on farming	17.0	14.3	Talks, comment	15.0	15.0				
Serial drama	15.2	12.3	Classical music	20.7	14.6				
Classical music	16.1	9.5	Band music (brass)	13.2	13.4				
Homemaking programs	4.3	5.4	Talks on farming	8.8	8.3				

Note the growing popularity among both men and women of news and sports broadcasts, popular music, market reports and oldtime music. And notice the substantial decline in popularity of featured comedians, complete and serial drama shows, classical music and variety programs. In almost every case the trend is consistent, year after year, indicating a definite pattern rather than a temporary shift in preference.

You'll find the 1951 Iowa Radio Audience Survey one of your most valuable reference books. It's packed with authentic, up-to-date information. It is one of America's most dependable radio studies. *Write us for your copy, today! — or ask Free & Peters!*

The 1951 Survey proves again that WHO continues to be your best radio approach to the Iowa market. With its 50,000-watt, Clear Channel voice, its top-grade programming and its enlightened Public Service attitude, WHO is Iowa's greatest radio outlet — listened to by more Iowans night and day than any other station in the State.



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



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



\*The 1951 Iowa Radio Audience Survey is the fourteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews during March and April, 1951, with 9,180 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms, to present a true and accurate picture of the radio audience in Iowa.

**THERE'S**

More Than  
Meets  
the Eye

**IN  
MOBILE**

- Metropolitan Population 230,400
- Retail Sales \$174,670,000

**AND  
WKRG**

- Population Primary Coverage 1,326,550
- Retail Sales \$578,089,000

**CALL**

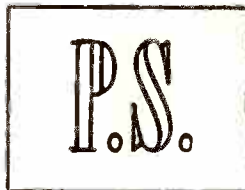
Adam Young, Jr.  
National Representative  
or  
F. E. Busby,  
General Manager

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

New developments on **SPONSOR** stories



Symbolizing Taystee weather jingles, WNEW: d.j.s Collins (l.) Marshall (r), model



**See:** "What can radio do to sell itself more effectively to advertisers?"  
**Issue:** 16 July 1951, page 176  
**Subject:** To attract advertisers, radio can offer them new ideas to help use AM most profitably

WNEW, New York, is among the radio operations demonstrating that original and creative commercial ideas pay off—in sponsors. Their staff-created "service commercials" are a case in point. Last year, Canada Dry used WNEW's "Baseball Musical Scoreboard" (ball scores, schedules introduced by singing jingles); Pepsi-Cola and Norge their "Summer Services" (traffic reports, where-to-go-for-entertainment tips). The latest, an original collection of singing weather reports, have been snapped up by Taystee Bread. They made their air debut over WNEW in January.

The musical weather jingles cover varying weather conditions, are followed by live local weather forecasts and integrated with commercial announcements. Taystee, through Young & Rubicam, Chicago, has contracted for exclusive sponsorship of the singing reports, is using them on a 52-week schedule of some 50 announcements a week. Taystee has also bought a franchise on the jingles, whereby they can use them on other stations as long as they are on WNEW.

Running 15 to 30 seconds in length, the jingles are set to pop music forms including blues, calypso, boogie-woogie, ballad, march, hillbilly. A sample jingle-forecast-commercial goes like this:

*Announcer: (Live)*

Your Taystee Bread singing weather man . . .

*E.T. Jingle: (Calypso tempo)*

Got to talk about something that makes me feel sad;  
Got to talk about the weather that's gonna be bad.  
Bad weather is something that don't hit the spot  
But we got to have weather—whether or not.

*Announcer: (Live; ad libs suitable lead-in to live weather report; gives report, then commercial:)*

Grim weather news . . . but *good* news about toast.  
Taystee Bread makes toast as you like it . . . (etc.)

Jingle lyrics were written by Bill Kaland, WNEW program director, music composed by Roy Ross, WNEW orchestra leader. All such "special service" ideas are conceived and produced by the station's program department.



# THE GEORGIA PURCHASE

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



# THE GEORGIA TRIO

**ATLANTA**  
**WAGA**

5000w

590kc

**CBS**

**MACON**

**WMAZ**

10,000w

940kc

**CBS**

**SAVANNAH**

**WTOG**

5000 w

1290kc

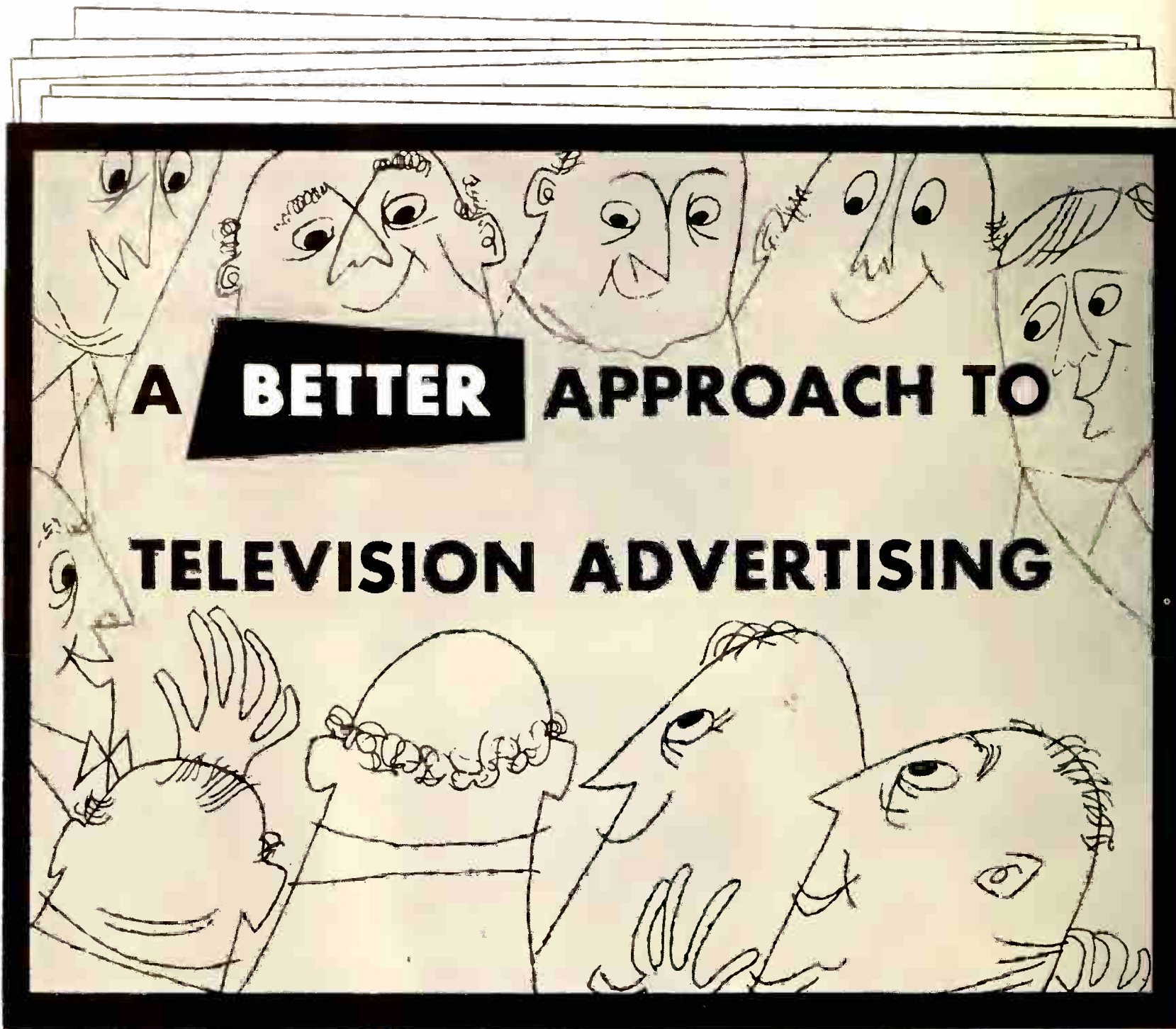
**CBS**

*the TRIO offers advertisers at one low cost:*

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

*represented  
individually and  
as a group by*

**THE KATZ AGENCY, INC.**



**YOU CAN DO BETTER WITH SPOT .**



## **A BETTER APPROACH TO TELEVISION ADVERTISING**

... is a new presentation which should be seen by every advertiser and agency with a stake in television.

This new Katz presentation, widely reported by the trade press, discusses network and Spot Program television . . . explains when and why one or the other is indicated.

It is a realistic, up-to-date description of an approach to television that is already producing results — for less TV dollars.

It tells a story that's important to every one concerned with the use of television to sell goods — advertising and sales directors as well as media, program, account and plans board executives. The complete story can be told in less than 40 minutes. But the ideas in it will be talked about in your shop long after the presentation is over.

If you would like a private showing at your office, please let us know, and we'll schedule a convenient appointment.

**MUCH BETTER**  
**THE KATZ AGENCY, INC.**

**NATIONAL ADVERTISING REPRESENTATIVES**

148 MADISON AVENUE • NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

Mr.  
**SPONSOR**

IF **NEWS**  
TELLS YOUR  
STORY

**BEST**

IN MONTREAL,  
YOU'D BETTER  
BUY

**CFCF**

COVERING NEWS  
IN MONTREAL,  
SINCE

**1919...**

EXCLUSIVE  
LOCAL  
NEWS  
BY

**RADIO  
PRESS**

**CANADA'S  
FIRST  
STATION**



"More than a Million  
Friends in Montreal"

Availabilities from  
U.S.—Weed & Co.  
Can.—All-Canada



Mr. Sponsor

**Harvey M. Bond**

Advertising Director  
Benrus Watch Co., New York

Harvey Bond is a native New Yorker making good in the big city. Although he is only in his 30's, he directs Benrus' \$3,000,000 advertising activity from his office at 200 Hudson Street, a watch fob's length away from the Holland Tunnel.

How well Bond coordinates Benrus ad drives is seen by their 1951 sales gross of \$20,000,000, up \$4,000,000 from 1950 and second only to Bulova in sales volume. Bond quickly disclaims credit.

"Ever since Benrus started in radio over 20 years ago with a WJZ time signal it has been a question of teamwork," he says. "Today we have an ad staff of 16 including our own research man."

Bond himself started learning the tricks early. Not long after Benrus began its WJZ airing, which followed the Winchell show, Bond was hard at work in Universal Camera's ad department. That was in 1933. By 1938 he decided to use his knowledge of the camera industry editorially, became co-publisher of *American Camera Trade*.

World War II found Bond in a Signal Corps officer's uniform. This led, toward the end of hostilities, to a top job with UNRRA as special assistant to the director general of supply, followed by a tenure (1946-50) as Helbros ad manager. This is the amalgam of experience Bond draws on at Benrus.

Benrus, competing with Bulova and Longines-Wittnauer, numbers 6,000 retail jewelers among its customers. While jockeying for sales Bond must be alert to shifting customer tastes.

"Style is the keynote," comments Bond, "and now with TV we can demonstrate the beauty and function of a watch."

A \$2,000,000 slice for this purpose goes to NBC-TV's *Your Show of Shows* (Saturday 9:30 to 10:00 p.m.). The rest of the budget (agency is J. D. Tarcher) goes for spot TV in 65 markets, mostly 20-second announcements.

"You can't possibly demonstrate a watch in less time," says Bond. "We also run radio announcements in 50 markets where TV doesn't have at least 50% penetration. And, we're very carefully re-evaluating radio for a bigger share of the budget."

Re-evaluation, hard driving competition mean a fast pace for Bond and his staff. But he manages a hobby in limited leisure hours. Ex-publisher-editor Bond collects limited editions. One favorite is a four-volume work of 17th century poet Robert Herrick.

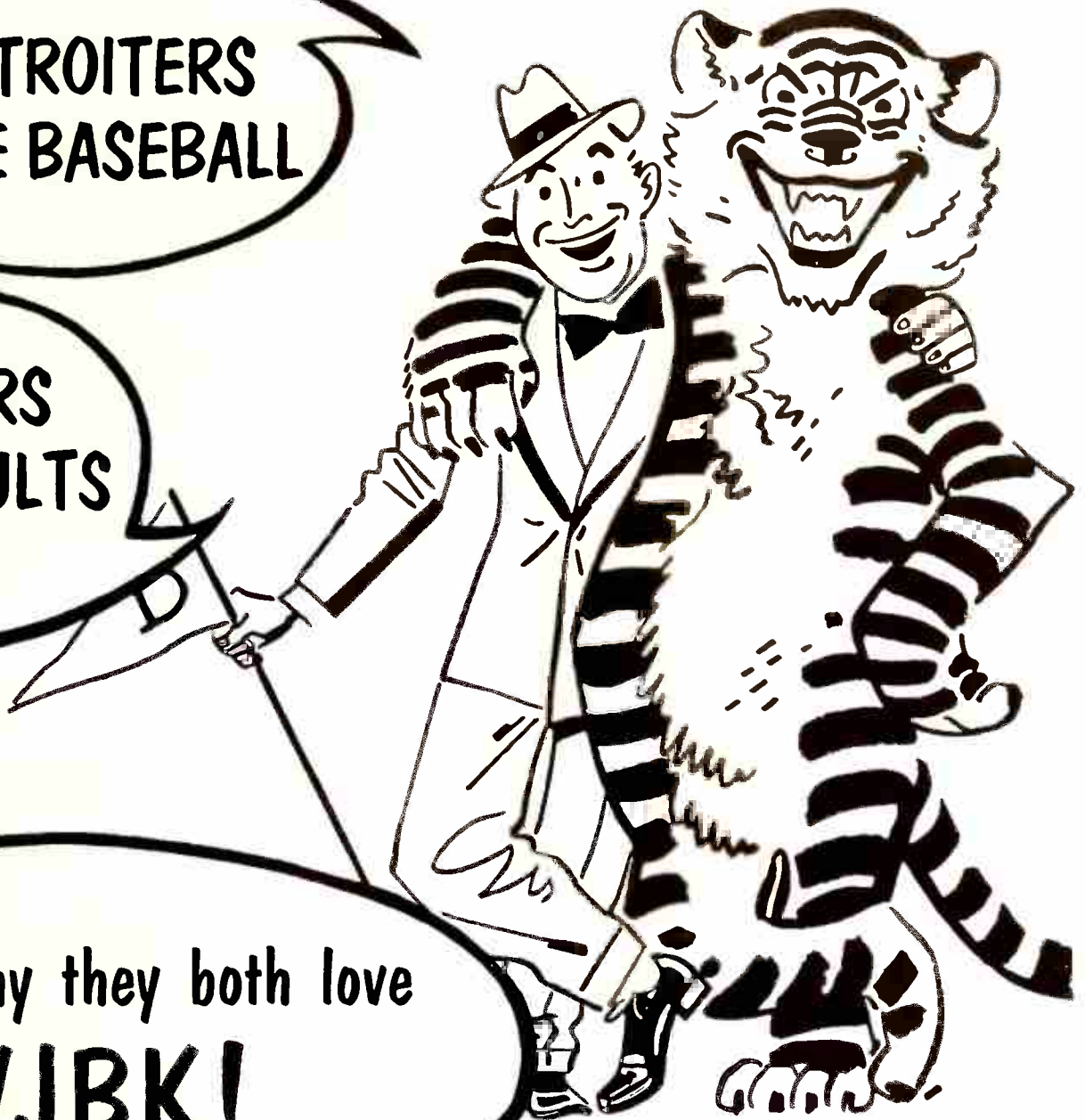


# MR. SPONSOR:

DETROITERS  
LOVE BASEBALL

SPONSORS  
LOVE RESULTS

That's why they both love  
**WJBK!**



WJBK, the favorite station of Detroit radio listeners, heads up the Tiger Baseball Network again for the 4th straight year! The enthusiasm of the Detroit fan club, numbering over 2,500,000—and the mammoth Hoopers—proves that Detroiters love baseball . . . and WJBK!

WJBK, selected key station for the Detroit

Tiger Baseball Network by the same sponsor . . . 4 years in a row . . . is the favorite with advertisers who love results. And you can reach more of the multi-billion dollar Detroit market, more effectively, at less cost, when WJBK delivers your sales message with the punch that pays off! Call your KATZ man TODAY.



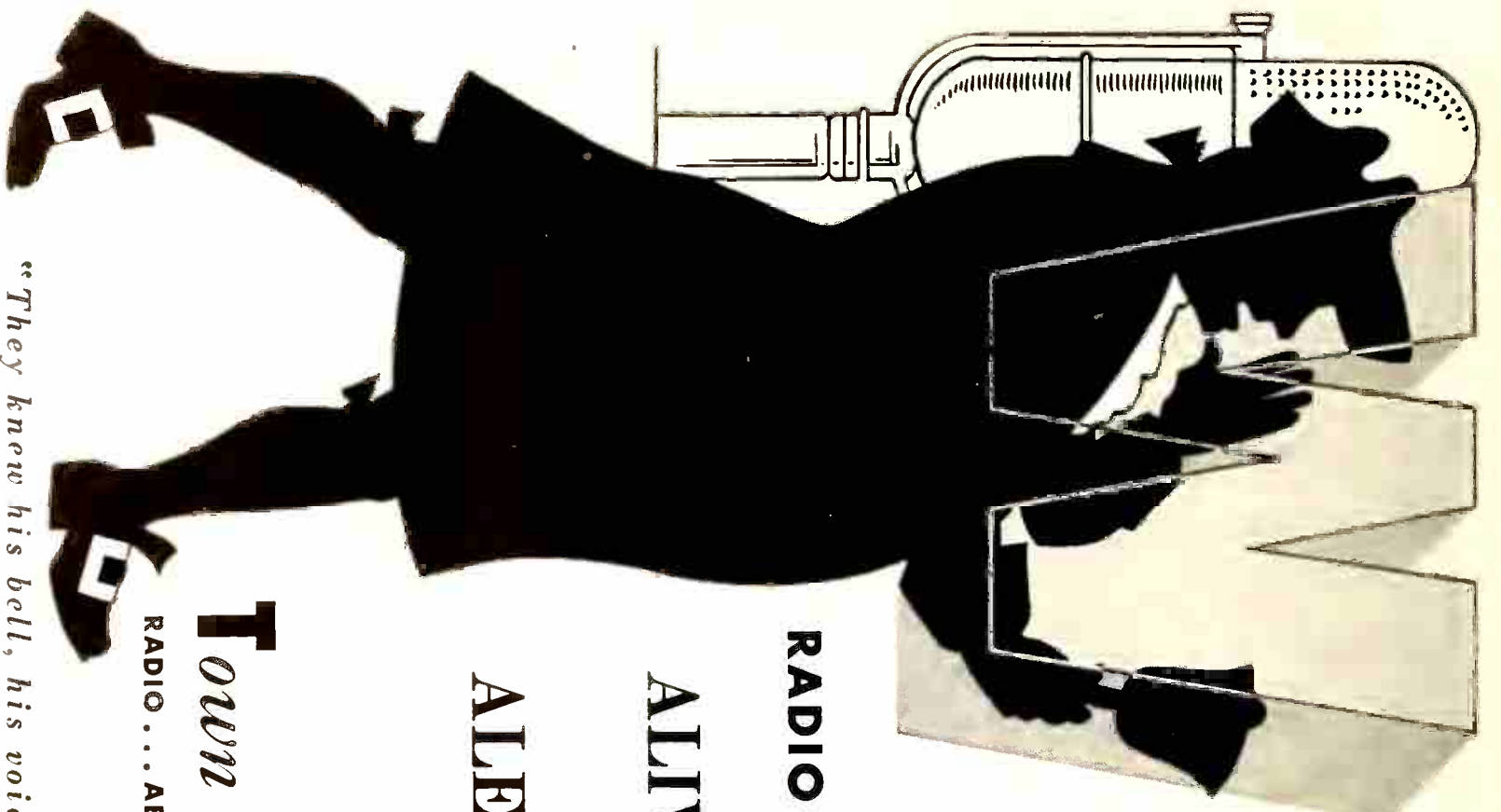
# WJBK —AM —FM —TV DETROIT

**Tops in Music—News—Sports**

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

Represented Nationally by THE KATZ AGENCY, INC.

# LET'S TALK



**RADIO—TELEVISION—FREQUENCY MODULATION**

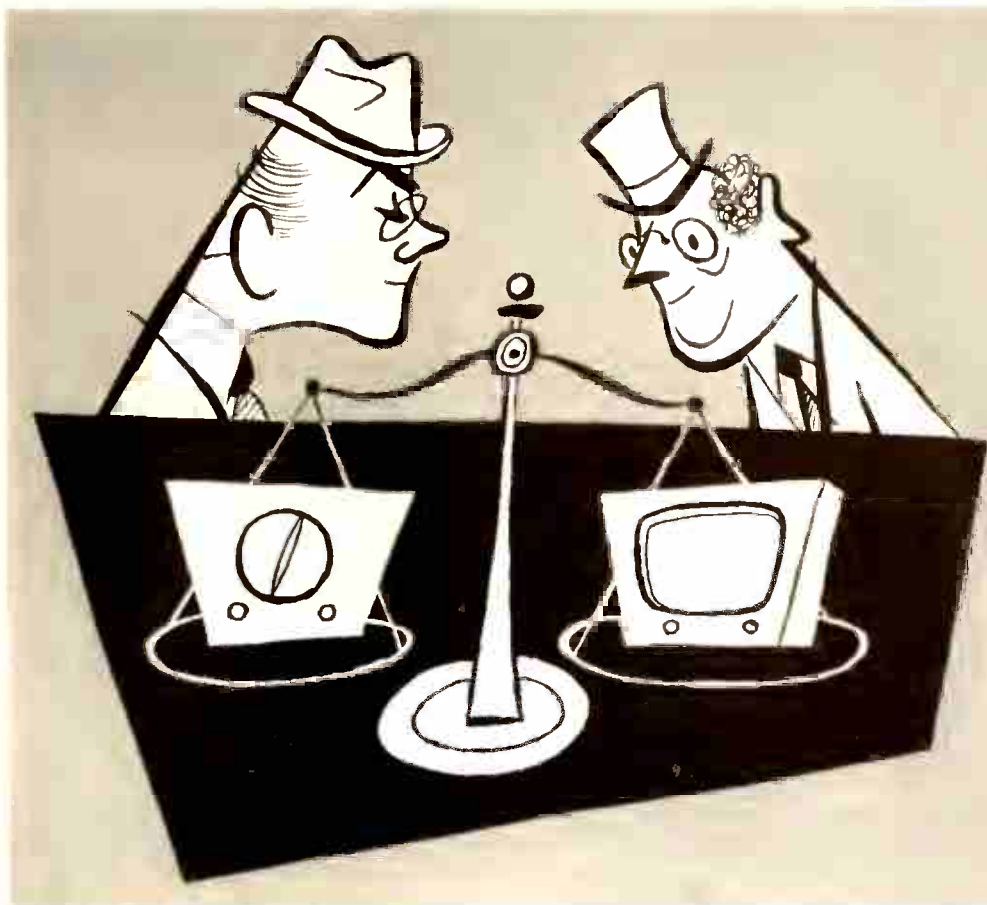
**ALLIVE to our Community Responsibilities**

**ALERT to new opportunities for Service  
to Advertisers**

**Town Crier of the Northwest** MINNEAPOLIS—ST. PAUL  
RADIO... ABC • TELEVISION... ABC, CBS, DUMONT • FREE & PETERS, Representatives

*"They knew his bell, his voice: and so the friendship of a voice with many people was formed"*





# Top management probes air media

**Here's how top men now sum up AM-TV dilemma; plus a potpourri of latest radio facts that are helping set them straight**

**over-all** Many a top management executive today is waking up from the "Let's-get-into-television-now" party with a somewhat furry taste in his mouth and a glazed look to his eyes. In the cold, clear light of dawn, and in the light of newly-charted research dimensions of radio, these executives are putting broadcast advertising campaigns under sharper scrutiny.

Disappearing fast is the management executive who burbles eagerly: "How soon can we get into TV?" In his place is the executive who thinks in terms of his overall air advertising pattern before plunging into television.

As shown in Part I of this two-section report, sponsors are now demanding real "reasons-why" before they invest millions into campaigns that may throw off balance their

sales coverage requirements. They're examining anew their responsibility to the public, in the form of programing. They're looking twice at air costs, research, and results.

Much of this can be traced to: (1) TV's soaring costs, circulation limits, as yet uncharted sales impact, and (2) Radio's "renaissance" of re-pricing, and re-measuring itself. Executives today are blowing the "Time Out" whistle, while they re-acquaint themselves with 1952-style radio research facts. The cause of this soul-searching, and a brief "refresher course" in 1952's radio basics is discussed in Part II of this SPONSOR study.

Here, for advertisers and their agencies, are the latest data in this great trend to re-examine air media in 1952, both from the standpoint of philosophy and of fact.

- part **1** *The over-all look* ▶▶▶  
 part **2** *Closeup on radio facts* ▶▶▶

# 1. Top management asks

**over-all** Behind scenes in today's broadcast advertising, quietly, unreported until now, there is in progress the greatest soul-searching by top corporation officialdom of all time. These Lords of High Decision won't allow themselves direct quotation but most of them analyze the prevailing situation in more or less identical terms. And management counsels echo them.

The cigarette and soap companies are especially cautious right now, waiting to see what the competitors will do. The food packers are in roughly the same frame of mind. As one ad-man-savant describes current anxiety:

"We've awakened to the fact that we've trapped ourselves in our own impetuous enthusiasm for television without having a sufficiently detailed picture of what TV implied in corporation investment and what this investment means, in turn, to our over-all advertising and merchandising commitments. It all spells an unsettled condition for all media for the next several months, with top management in the interim endeavoring to reorient itself."

Top management is re-discovering the problem of radio and TV balance precisely because TV is expensive and variable and because they see that, in the final reckoning, the responsibility is top management's, nobody else's. These seem to be the salient elements explaining the present soul-searching:

1. Top management fears they've gone further faster than they realized, or meant to, and are being pushed to go still further (in expense). This makes them uneasy.

2. At the same time, they recognize the advantages of TV, they fear not being on the bandwagon. But most of

all they dare not retreat from TV for fear of (a) their competitors and (b) their dealers.

3. Officials have been jolted by a second look at audience. As one vice president put it to SPONSOR: "In addressing the 37% of homes with TV we're passing by the 63% of all American homes who *don't* have TV and are *not* receiving our message."

4. Related to the above consideration, top management is also jolted by seeming disparities. It costs about the same amount in program investment to get two points of popularity rating in TV as will buy 10 points in radio.

5. Finally, administrators are glancing back to radio—at least in their after-thought. They are wondering if their flight from radio was not unduly precipitate. Only yesterday radio was "the greatest mass medium ever perfected." Yet the sponsoring officials are confused as to how and where to draw the line and chart their course between new, dynamic and glamorous TV and old, familiar and dependable AM.

The dealers are key factors. In general, dealers seem delighted with TV. They especially like to see themselves impersonated by good-looking actors and announcers. TV visualizes owners, managers and clerks in retail establishments as smart, attractive, honest, wrapping up big purchases for well-stacked models making like they were housewives. Also TV scenery makes the average drug store, or gas station, place, trim, neat and chastely moderne.

It also pleases the retailers when customers they don't know, or customers they do know, apply to them the fictional name of some TV character. It's gotten to the point that salesmen come back to the office and report





# Where are radio and TV taking us?

new product that doesn't have TV plans."

Sales management cannot discount that kind of dealer attitude. On the other hand all is not universal joy. Other dealers in non-TV areas scream they are neglected, that the advertiser is shooting the bankroll for a ride on the bandwagon and this does the dealer outside TV areas no good. Again the 63% of the homes argument.

"Moe Schmo says he won't stock any

Other thoughts crowd in upon top management. Right now they wonder more than normal about their advertising agencies. It is being asked: how many advertising agencies, since the war, have recovered that expertness in program showmanship many exhibited in the competitive days before soft tax dollars came rolling in? The latest and the sharpest criticism of all—and mark this twist well, it's hot off the griddle—is that while agencies could be excused a certain amount of fumbling in TV (where everybody fumbles) it is hard to excuse current agency ignorance of radio. Says one big-spending official: "Nearly all the New York bigtime agencies have practically forgotten radio. Again and again I discover they never listen. All have flocked pell-mell to the new medium. We are getting one-sided counsel." He goes on to divide the blame. "I don't think radio is doing a good job selling radio except for Mutual which has no television to dazzle it."

In this same connection, SPONSOR itself has of late picked up more than a few stories of lack-lustre and apologetic presentations of the radio sales story made to managements by radio representatives human enough to have been infected by the TV bandwagon psychology to an alarming degree.

But let's go back to cigarettes, soaps, groceries as the big men put TV under the 1952 microscope of second-guessing. They are asking themselves, and their agencies, and the trade press lots of penetrating questions. Radio was relatively simple. Television is infinitely complex. A Broadway actor, quoted here over a year ago may have put it better: "Radio was a soft touch; TV is a tough racket."

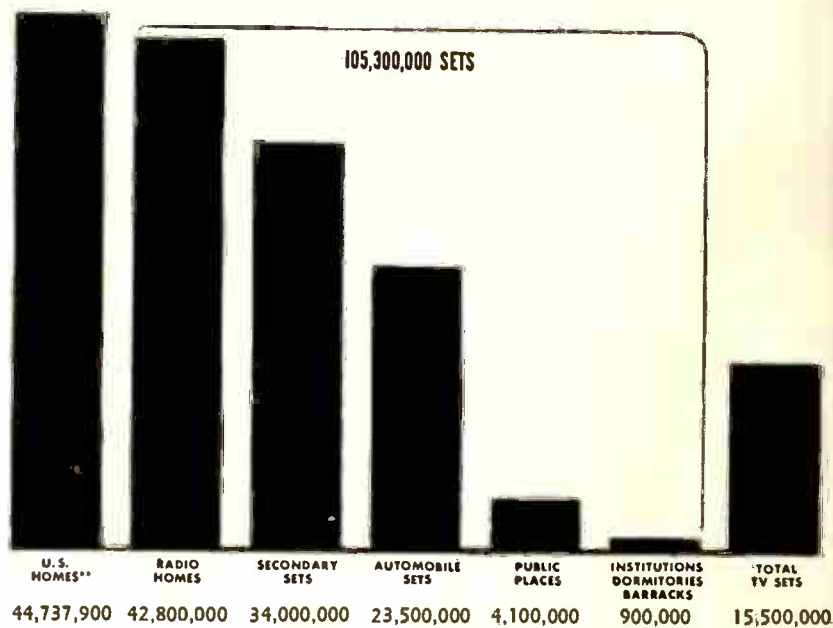
Program and personality selection, negotiation, studio production are sufficiently involved. Everything about TV is tricky and unpredictable. Take the matter of TV advertising copy. To put this in perspective, another ad manager's words are quoted:

"In the old days of newsprint, proofs were laid in front of us. Did we like serious or comic layout, photographs or line drawings, lots of white space or crowded text, facts or testimonials? Decision was not too hard. Nor did it scare us silly. Later when the magazines added color plates it was easy enough to decide between black and white and color. Looking back to radio the advertising message wasn't usually vexatious. Say it once, say it again, repeat for emphasis. But now comes television and the sales message is almost as complicated and proportionately as expensive as the entertainment itself."

In short, top management cannot pass the buck on the TV advertising. Not when the choice lies between live and film, anima'ed graph and pretty girl, cut-out and montage. Not when all sorts of unions that the average sponsor never heard of loom as a big X-factor.

Hence top management has itself a  
(Please turn to page 76)





SOURCE: Industry Joint Committee Report, 1 January 1952.

## 2. Top management needs these key facts to evaluate radio

**over-all** As an advertising medium in 1952, radio—particularly network radio—can no longer be judged in the light of the past. Like the fading actress who makes an overnight comeback with a complete switch in appeal, radio must be dealt with as a “fresh” personality. Admen and agency executives agree today that to treat radio in any other fashion would be a colossal mistake.

In the first part of this report, SPONSOR stated that:

“TV has forced upon radio such

*drastic changes of policy, pricing, and packaging that radio is practically a new advertising medium. Thus, the corporation tycoon faces not one set of unfamiliar media data, but two sets. Broadcast advertising is now complicated beyond all previous complications.”*

No small part of this “complication” is the matter of radio research. The propeller pilot from World War II finds himself bewildered by the new instrument panel of a 1952 Sabre jet.

In the same way, advertisers are often

confused today when they head into the wild blue yonder of radio data, armed with obsolescent research knowledge. What’s needed is something to bridge the gap between the adman who felt he understood radio in 1946 and the adman of 1952 who hardly recognizes the old girl.

On the other hand, television research has become relatively simplified. Its physical boundaries have been fairly well charted, and are widely known. Due to the limitations of TV’s circulation, its lack of “secondary” sets and

### No. of portable radios in home

HOMES INTERVIEWED	TOTAL HOME	RADIO ONLY	TV HOMES
	1036	317	707
Homes with portable radios	22.3%	16.1%	25.5%
Homes with 1 portable radio	18.7%	14.2%	21.1%
Homes with 2 or more portable radios	3.6%	1.9%	4.4%
Av. no. portable radios per home	0.27	0.18	0.31

SOURCE: Advertest Research Study in cross-section of New York Metropolitan-area homes. February 1952.

### Total AM and TV sets made in 1951

Radio home sets	6,584,960
Portable sets	1,264,319
Auto sets	4,449,867
<b>Total</b>	<b>12,299,146</b>
Television sets	5,384,798

SOURCE: Radio and Television Manufacturers Association, 1951. 1952 Clock Radio production: 20,000 per wk., included in home sets.



How radio and TV coverage compare in TV markets

RADIO AND TELEVISION AREAS		
OP 2 MKTS.	3,890,000 TV HOMES	1,986,590 RADIO-ONLY HOMES
EXT 5 MKTS.	4,111,000 TV HOMES	1,780,200 RADIO-ONLY HOMES
EXT 14 MKTS.	3,867,000 TV HOMES	2,884,280 RADIO-ONLY HOMES
EXT 42 MKTS.	3,893,000 TV HOMES	4,767,530 RADIO-ONLY HOMES

Total TV homes:  
15,761,000

Total radio only homes:  
11,410,600

SOURCE: NBC Radio Research Department.

No. of working radios per home

HOMES INTERVIEWED	TOTAL HOMES	RADIO ONLY HOMES	TV HOMES
	1036	317	707
Homes without working radios	1.4%		0.3%
Homes with 1 working radio	27.9%	40.1%	22.9%
Homes with 2 working radios	33.5%	32.8%	34.4%
Homes with 3 working radios	22.3%	20.2%	23.6%
Homes with 4 working radios	8.5%	3.8%	10.7%
Homes with 5 or more radios	6.4%	3.1%	8.1%
Average number of working radios in homes	2.32	1.97	2.52

SOURCE: Advertest Research Study in cross-section of New York Metropolitan-area homes, February 1952.

"mobile" audience, evaluating TV research has been fairly easy for advertisers. Evaluating today's radio research, however, is no longer simple; it's a real problem.

With agencies—who are usually a jump ahead of clients in spotting media trends and evaluating media research—pitching radio, more and more, instead of plugging for wholesale switches to TV, the problem is becoming acute. Aware of recent clashes between agencymen, who talk radio in the "new" sense, and clients, who argue back on the basis of "old" information, SPONSOR herewith presents a "refresher course" of "new" radio basics for advertisers.

This information is the result of a series of interviews with the research chiefs of the leading radio networks and stations, and in talks with independent research firms like Nielsen, Pulse, and American Research Bureau. SPONSOR found that radio research is far from static today. In fact, keeping up with it on a "minimum" basis is

like trying to count the passengers on the Twentieth Century Limited as it highballs through a whistle stop.

For instance, here are some of the newer trends in measuring radio:

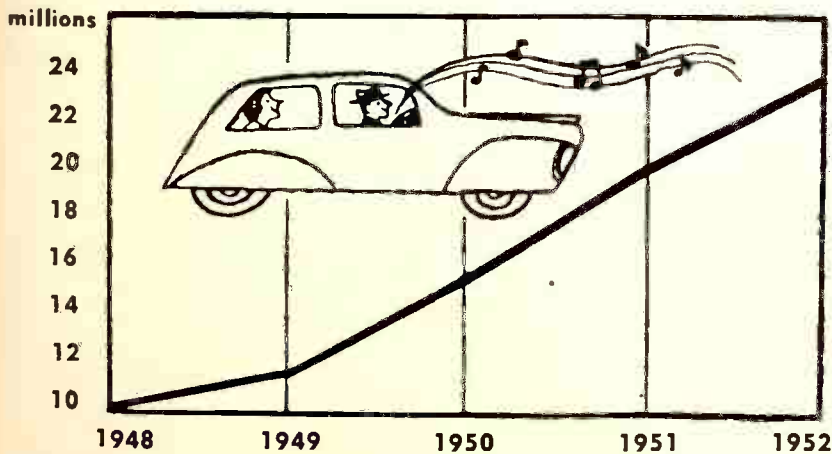
**EXTRA-SET LISTENING:** As shown in the charts on these pages, and as will be discussed shortly in this report, advertisers must today view radio as a medium whose circulation is ever-spreading. Recent studies made for NBC and CBS jointly by ARB, and a four-network "census" of U.S. radio sets show that the multiple-set home—especially in TV areas—is now the standard item. Radio listening has now become "diffused" all over a typical radio or radio-TV home—in kitchens, bedrooms, garages, basement playrooms, and suchlike. With 25% of U.S. homes owning three or more radios (an ABC-ARB figure), you can't go by "homes" any more; you must consider "people." The ever-growing number of "people" who listen to radio *must* be considered when talking about radio today, and in dis-

cussing TV's effects on it.

**OUT-OF-HOME LISTENING:** The number of portable radios sold last year—over 1,000,000—and the number of auto radios installed last year—nearly 4,500,000—are striking proof of the size of the so-called "mobile" audience. For example, there are more auto radios (23,500,000 as of January 1952) than there are TV sets (15,777,000) in the entire U.S. Until recently, researchers had only foggy, isolated notions as to the dimensions and behavior of the "extra-set" "mobile" audience. Now, things are changing rapidly. Again, the joint four-network "census," and upcoming studies by Pulse (for BAB), ARB (for ABC radio net) and A. C. Nielsen (NBC, etc.) are throwing new light on this huge audience, often a "bonus" for radio advertisers. Until recently, even radio listening in *homes* was seriously underestimated.

**DIMENSIONS OF RADIO:** Goaded into much of its new research by (Please turn to page 78)

Auto sets have more than doubled since TV emergence



75% of U.S. cars have radios  
SOURCE: NBC Radio Research Department.





## THREE-WAY CAMPAIGN

8,691 AM commercials on 662 stations  
428 TV commercials on 87 stations

VAN CAMP, WESSON, GENERAL MILLS COMBINED IN MAMMOTH LENTEN DRIVE. SEE INSET FOR RADIO-TV BRANDS WILL USE

# Wesson cashes in on good company

**Combined advertising with related products like flour proves success**

**over-all** Even when liquid shortening's used, it takes a thorough mixture of the flour and oil ingredients to make a mouth-watering cake. Similarly, when you advertise a liquid shortening, thorough integration of the sales approach with the function of the product is needed if you want a seven-layer success.

This related selling strategy has been underlying all of the Wesson Oil and Snowdrift Sales Company's recent air advertising. Wesson has sought integration of Wesson Oil's baking function with its advertising in two ways:

First, by tying-in with other non-

Wesson cooking products in combined campaigns and advertising; and second, by launching a sizable TV campaign of its own on women's cooking and shopping programs.

Such close integration has had a real pay-off in sales. Less than five years ago, Wesson Oil, best known nationally distributed consumer product of the Wesson Oil and Snowdrift Sales Company, was known first as a salad oil, and secondly, as a frying oil. Though the product is still sold predominantly as a salad oil, and ranks first in this category, it is now established as a shortening as well.

It was the development of several cake recipes by General Mills, calling for liquid shortening, that made Wesson see its sales horizons grow to embrace baking. Now, the company has before it a huge potential in housewives who have never baked with liquid shortening.

Admen will recall that the first recipe tie-up between Wesson and General Mills was the famous "Betty Crocker Chiffon Cake" made with Gold Medal Flour in 1948. For this joint project, both Wesson Oil and General Mills bought heavy magazine, newspaper, and air advertising. Several other Wes-



son-GM recipes were handled in the same manner until the fall of 1950. Then, the two companies merged many advertising promotions, and created joint plans for marketing and advertising.

Following the highly successful Chiffon Cake promotion in 1948, Wesson teamed with General Mills in similar joint promotional campaigns. These Wesson-GM promotions included several on a regional basis for Snowdrift, Wesson's all-vegetable solid shortening, well-known in the Southern and Pacific coast areas. There have also been two heavy contests, one last year, and another just completed. Radio and TV featured in both.

The 1951 contest starred the Betty Crocker's Stir-N-Roll recipes, and offered prizes valued at \$150,000. But it takes a back seat to the just-ended "Million Dollar" contest, which had Wesson Oil, General Mills, Crosley Appliances and Borden (Non-Such Mince Meat) participating. These firms combined magazine advertising with a four-page full-color spread in *Life* and single color pages in the leading women's publications.

This latest contest was whooped up on the *Betty Crocker Magazine of the Air* (ABC radio); *The Erwins* and *Star Matinee* (ABC TV shows); spot radio; and sectional radio including: *Cal Tinney's On* (LBS SW and SE), *Hymns of All Churches with Tinney* (LBS SW and SE), and *Hymns of All Churches* (Keystone SW and SE)—all of them sponsored by General Mills.

Since the contest wound up earlier this month, sales results are not yet available. The 1951 contest, which was on a lesser scale, created from 25 to 50% more in sales in various areas. This year's "Million Dollar" contest—the first in the food field—should have Wesson sales soaring, at only a nominal cost to Wesson.

On the heels of this joint promotion, Wesson's recent successes with tie-in advertising and "related" selling has caused the company to buy into still another combined promotion. It's one of the largest Lenten campaigns in ad history. Participants in this latest team are Wesson Oil, General Mills (Gold Medal Flour), and Van Camp for Chicken of the Sea and White Star

brand tuna. The heavy national promotion will include no less than 8,691 radio commercials placed on 682 stations; 428 TV commercials on 87 stations, plus magazines, Sunday supplements, newspapers and point-of-sale displays.

Wesson and General Mills, pioneers in this phase of functional product tie-in, have done such a complete job of handling each campaign that even individual grocers are happy to cooperate. Products in the promotions are stacked together, since both companies believe that the related groups will sell more of each product. Another method here is to keep merchandise displays before the customer for at least a two-week period to create a solid consumer impression. Tests have shown that the second week's sales will equal or exceed the first.

In addition to the radio and TV shots received by Wesson Oil for its products by virtue of the joint advertising, the company has an impressive radio background and does sponsor its own regional radio programs. Wesson went into spot TV last September and has gradually been adding; the list is now at 21 markets.

Wesson chooses regional radio to promote its solid all-vegetable shortening, Snowdrift, distributed in only 27 states. Although regional, Snowdrift is the oldest of all Wesson consumer products, and celebrated its Golden Anniversary last season. The current radio vehicle for it is a daytime serial, *Dr. Paul*, heard on the NBC Pacific and NBC southern networks, totaling 61 stations. The program is also spotted in 22 other markets in the same regions.

*Dr. Paul* was picked by Wesson in 1949 and carried on a spot basis for two years, because it wasn't possible to line-up a good regional net hook-up in a time suitable to Wesson Oil. However, last fall 60 stations were cleared in the Southeast, Southwest, and Pacific Coast areas, and the *Dr. Paul* stations were increased to 60 NBC affiliates, plus 24 individual spot markets, including two Hawaiian stations: KGU, Honolulu, and KHBC, Hilo.

Snowdrift also had the advantage of tie-ins last year, going along with Gold Medal Flour and Sperry Flour, Gen-  
(Please turn to page 66)

## Wesson likes cooking shows on TV



33 stations in 21 markets, mainly woman's cooking shows, carry commercials in Wesson's new TV campaign. Among shows are: Louise Morgan, WNAC-TV, Boston; Sally Smart, WOR-TV, New York; Dione Lucas, WJZ-TV, New York. Wesson backs shows with merchandising to dealers



# How to sell a candidate: 1952



Artful use of visual aids in TV, good microphone technique in radio characterize today's candidates. Parties, NAT

**over-all** A political candidate is a product. And those post-election Cheshire grins will be worn by the campaign managers who have accepted this analogy—and conducted their campaigns accordingly.

During the next eight months, the political “brand loyalty” of the American constituency will be subjected to the most aggressive merchandising frontal attack in the history of U. S. politicking.

There is every indication that more than \$100,000,000 will pour out of party coffers for electioneering. As much as 70-80% will go to put the merchandising might of radio and television behind local and national candidates. Air expenditures will be particularly heavy because, for the first time in history, a transcontinental TV hookup is available.

Already, managers are confident of the newer medium's ability to sway voter opinion. But with TV costing three times as much as radio, they're more anxious than ever to get full value for their dollars in both media.

To get a clear picture of how best to use the air for selling a candidate, SPONSOR editors have queried a host of authorities. Among them: Washington headquarters officials of the major political parties; advertising agencies which have handled campaigns; independent radio and TV consultants; candidates who have made successful use of the media. (Boiled down at right are Do and Don't suggestions for good political selling technique which emerged from experiences cited to SPONSOR.)

Before taking up techniques for selling a candidate, here in brief is what

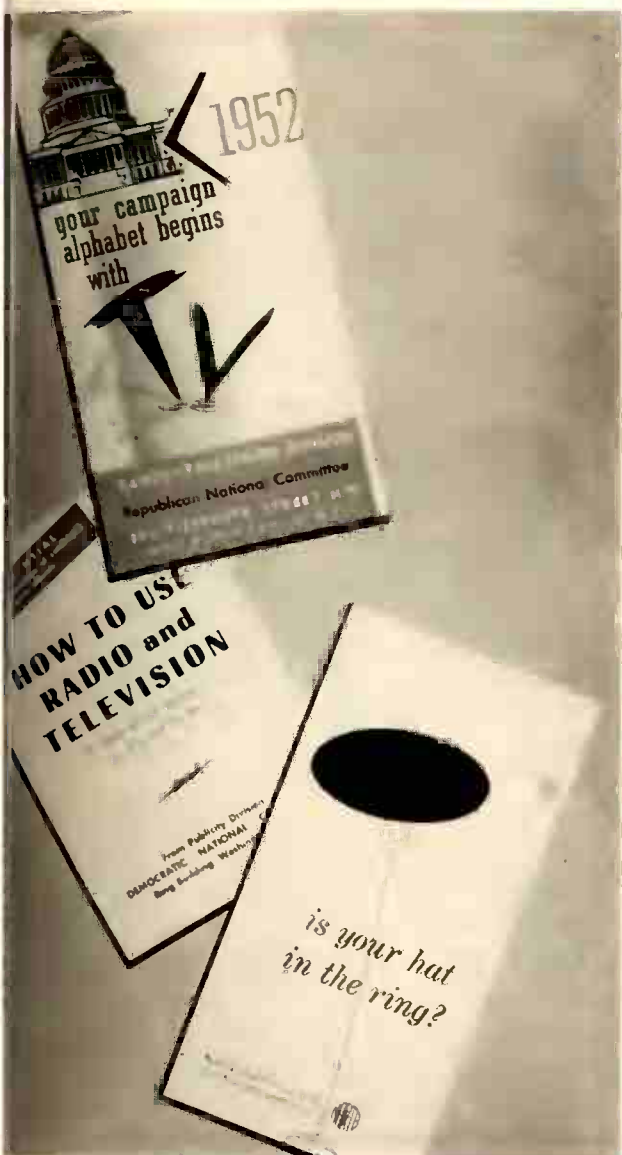
the two major parties are planning for their national efforts on the air in 1952.

*Republicans* have cast aside the overconfidence that marked the disastrous 1948 campaign. Careful study has been made of the successful effort by Senator Robert Taft to retain his seat in the 1950 campaign in Ohio. In fact, all senatorial candidates that year were surveyed on their use of radio and TV. Result of this intense study: the Republican National Committee will probably up radio-TV allocations by 100% over 1948, are encouraging local committees to do likewise.

This year the route of the Republican campaign train will probably follow the coaxial cable across the country. With the aid of a communications car, the Republican candidate will



With 80% of campaign money going to radio and television, knowledge of air techniques is essential in \$100,000,000 race



issued tips which are summarized at right

make the traditional local speeches while airing his sentiments to a much wider TV audience. Viewers (and listeners) will keep up with the candidate as he kisses babies and attempts to prove that he is all things to all men. Strategists are working on ways and means to project the enthusiasm and crowd-contagion of the whistle-stop appearance and torch-light parade to the at-home audience.

Local candidates will benefit from top-level support via tape recorded speeches by ranking political brass. Time on more than 500 AM stations will be bought to insure that these messages seep through to the lowest level of the grass roots.

For those candidates who will be able to use the impact of TV, open-end films of top Republicans in action will  
(Please turn to page 94)

24 MARCH 1952

## DO

- 1.** *Seek competent counsel. Planning a radio and television campaign is no job for amateurs. In addition to valuable tips on how to "sell" a candidate, advertising agencies or other counsellors are worth their weight in gold in the important element of timebuying.*
- 2.** *Remember that radio and television are intimate media; that the listeners are listening as individuals, alone, or with the family or a few friends. They can't be affected by "crowd" psychology.*
- 3.** *See that all talks are specific, down to earth, applying each point to the daily life and welfare of each individual, or small family group, listening-in. In other words, "reason why."*
- 4.** *Be sincere, particularly in the use of television. The medium is candidly revealing, therefore it is necessary that all presentations be made simply and believably. Phoniness stands out.*
- 5.** *Bear down hard, and hammer over and over again, on the basic campaign issues as they affect the candidate's district and voters. The most important word to any listener is "you."*
- 6.** *Dress and groom yourself meticulously when appearing on television. You are a guest in the home of your audience. Conduct yourself accordingly.*
- 7.** *Step up the tempo of the campaign as Election Day nears. One of the biggest obstacles the candidate has to overcome is the voter's inertia. Effective use of radio and TV can overcome this obstacle, make the voter eager to put your team on top.*

## DON'T

- 1.** *Go in for long-winded, highly generalized harangues. On radio and television the candidate is competing with entertaining features, so he must interest the audience, make his points, and impress the audience by doing it efficiently.*
- 2.** *Overlook the use of visual aids on TV. The candidate who illustrates his points with film clips, photos, maps, and charts will hold an audience over an orator who depends on "mugging."*
- 3.** *Make speeches addressed to the candidate's friends—they'll listen anyway. Concentrate on winning new voters, with an occasioned deliberate effect calculated to hold old friends.*
- 4.** *Attempt to read a script on TV. It's the surest way to bore an audience. Know your material and get it across informally.*
- 5.** *Hog the microphone or camera. Variety, visual aids, and change of pace are necessary elements to successful programing of any type. Selling a political candidate is no exception.*
- 6.** *Overlook the value of simple, clear, easily understood phrases. Use of big words and involved sentences only confuse the prospective voter. He won't vote for something he doesn't understand.*
- 7.** *Neglect current research facilities. Services are available to show radio and TV audience size and composition, point the way to reaching the desired audience economically and efficiently.*



# New Armour

A success in radio test campaign



Most people think of Chicago's Armour & Company in the Carl Sandburg sense of "hog butcher to the world." After all, Armour is the second largest meat packer in the world. But today for every sales dollar it takes in from food items, the huge (nearly \$2 billion in sales last year) firm takes in \$10 from the sale of non-food items, according to its latest annual report.

Geared to a model efficiency, both in its production and its radio-minded advertising tactics, Armour literally sells "everything but the squeal" of its on-the-hoof raw materials. But few non-food items are showing as much promise as its soap products.

Soap?

Yes, indeed. Armour is one of the country's leading soap manufacturers, and getting bigger all the time. Dial soap, a toilet item with a germicidal deodorant quality, is solidly launched. Backed by the daily *Dial Dave Garroway* series on NBC radio, and extensive campaigns in space and billboard media, Dial case sales jumped 50% last year. Armour's Chiffon Flakes and Perk, as well as its laundry soaps, are also well up on brand preference lists.

Until recently, however, Armour worried over an obvious hole in its lineup of soap products. This was the category known as "heavy-duty detergents," as exemplified by P&G's fast-selling Tide and Lever's Surf. Armour had good reason to feel that "something" was missing.

Detergents, in the last few years, have proved to be the hottest thing in the soap field. Their sales as traced by the authoritative trade publications *Food Topics* and *Drug Topics* (see chart, these pages) show that detergent sales have zoomed, while ordinary soap powders, flakes, etc., have gone into a general decline. From being about 10% of the business (by poundage volume) in 1947, detergents went to 25% last year, and are now estimated at nearly a third of the com-

Radio-based test campaign for Armour Suds in Amarillo shot sales to No. 2 in 10 months

SPONSOR





# Target: \$250 million detergent market

Armour Suds is being groomed for ultimate air plunge

combined production of soaps and synthetics.

One reason for this boom in detergents lies in a simple household fact. Every housewife can tell you that trying to wash clothes, dishes, floors in an area where the water is "hard" (due to minerals, salts and suchlike) is a back-breaking task.

Detergents, actually a synthetic "soap," are soluble in hard water, work fine. Result: delighted housewives, and booming sales.

This national trend wasn't lost in 1949 and 1950 on Armour's executives, like its sales-minded president, F. W. Specht, canny v.p. John Schmidt, its Soap Division manager, F. B. Patton, and the division's air-minded admanager, Richard Whiting. The rise in detergent sales also wasn't lost on executives of the Chicago office of Foote, Cone & Belding (Armour's agency).

Accordingly, Armour Soap's research chemists were put to work. Come up with a new Armour detergent, they were told, one that'll do anything that any other detergent can do—and then some. Many a batch of soapsuds was mixed before the answer was found in 1950.

The first inkling the outside world had that Armour's sights were on the detergent market came early in January of last year. Into the Panhandle

town of Amarillo, Texas — a town whose water is so hard "it chips dishes unless you put 'em in easy"—came an Armour man named L. J. Okenfuss. Under his arm was a briefcase filled with samples of a new detergent:

*Armour Suds.*

The Armour man quickly went to work, with a Division Manager named Ralph Hickman, in setting up Amarillo as a "test city" for the new product. Almost his first stop was the town's four radio outlets—KGNC, KLYN, KAMQ and KFDA. He lined up a saturation announcement campaign, then with the aid of the stations, went to work in lining-up local grocers and retail outlets.

Sample letter (from KFDA manager John Ballard) to grocers:

*Dear Grocer:*

ARMOUR SUDS is here!

This great suds assures soft-water washing. It will work wonders for ANY and ALL household washing jobs.

KFDA will soon be helping "tell and sell" thousands of your potential customers about ARMOUR SUDS.

Stock up now with the suds that makes a "SOFTIE" out of HARD WATER.

Yours for greater sales,

*John G. Ballard.*

With all four stations pitching, the

campaign soon went into high gear. Using a basic soap industry "gimmick"—hitting hard with radio, following-up with sampling and coupons, then more radio—the Armour test began to pull results, airing low-cost one-minute e.t. announcements like this:

*MAN:* Marie. Oh, Marie. Don't I have any clean shirts?

*WIFE:* Don't get excited, dear. Of course you have clean shirts . . . I just haven't had time to put them in your drawer. Here they are.

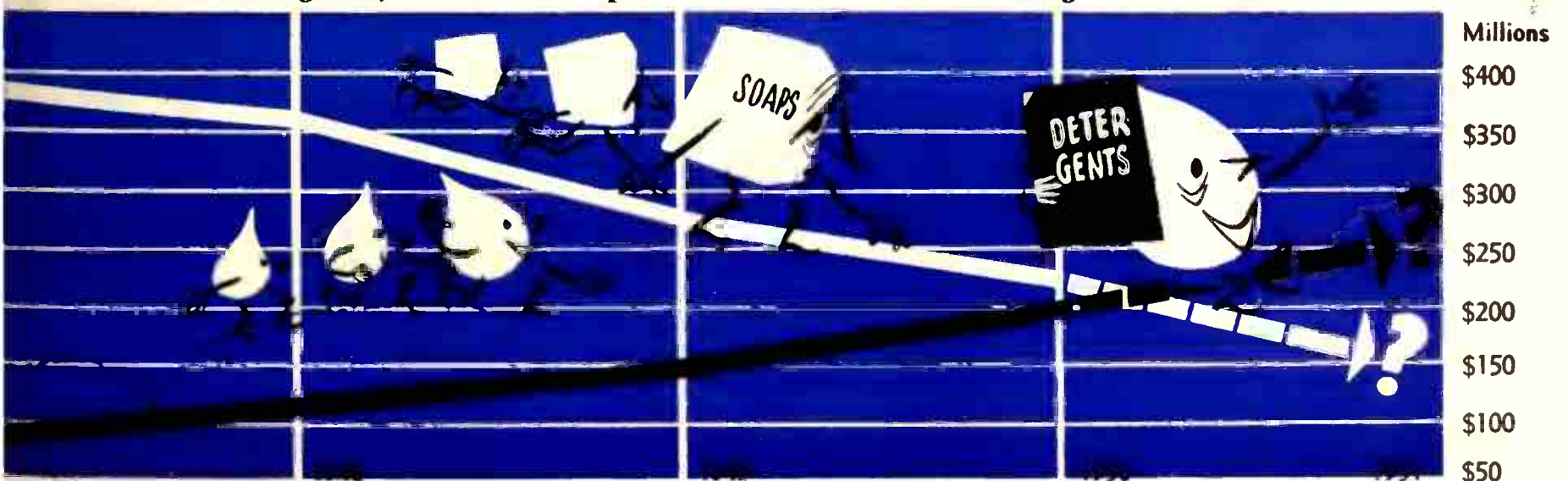
*MAN:* Thanks. (Then) *Say,* what happened! They look so much whiter this week.

*WIFE:* So, even *you* notice the difference. It's that new *Armour Suds* I've just started using. It's simply wonderful. All my new white things look *much* cleaner.

*ANNCR:* Yes, wonderful new Armour Suds washes clothes *brighter*, gets them *cleaner* than any soap ever could before, and you can prove it yourself in black and white. Here's how . . . do your next wash with new Armour Suds. Just before you empty the wash water, take a *good* look.

Your clothes are *whiter*, your wash water *blackier*, because all the dirt stays in the water—out of your clothes. That's your proof . . . in black and  
(Please turn to page 70)

Boom in detergents, decline in soaps is behind Armour launching of new "Suds"



SOURCE: "Food Topics" Research Dept. estimates.



# Don't sneer at a \$250,000 TV budget

Herein are specific examples of what small-appropriation advertisers can accomplish in television

**TV** About the beginning of 1951 the mild word "spiral" was tossed out the window in defining television cost increases. "Skyrocket" seemed much more suitable as nets and stations pointed to increased set circulation to justify one boost after another. Even the assurance (and nobody doubts him) by J. L. Van Volkenberg, CBS-TV president, that cost-per-1,000 has decreased 20% is no consolation to the small advertiser with his nose pressed enviously to the window. He just doesn't have the cash for a ride on the TV-go-round.

Or does he?

In an attempt to get the answer to a question that is likely to prove crucial to the entire economy of the new medium, SPONSOR set out to find out: *What is the place of the small advertiser in television?* Admen, station men, net representatives, packagers, and film producers were interviewed to find out if 1952, ushered in by a new round of rate boosts, will provide more or fewer opportunities for the bankroll of \$250,000 or less.

The answer seems to be that chances for small advertisers are good—and getting better. The reason is, paradoxically, the increasing cost of television.

In 1951 only 60 U.S. firms could boast a total annual ad budget of two million dollars or more. This year, estimates show the top bracket to number about 85. But the industry can't exist on the largesse of this Golden 85 alone. Even the top 200 (many of whom use AM only, or no broadcast media at all), will not support the gigantic structure of television. It is the bottom of the top 200, and those below (the \$250,000-or-less advertisers) which TV has to make room for if it hopes to survive.

This survey will seek to show what can be done in this price bracket, suggest some "best buys."

Even before he looks at figures,

many a small advertiser will hesitate. "Why should I get into a Cadillac medium on a Chevrolet budget?" "Won't a little show be snowed under by the Berles, the Durantes, and *Studio Ones*?" "Will my limited dollar swing its weight in TV?"

"If you're not blinded by the multi-million dollar psychology," answers Sidney G. Alexander, Peck Advertising vice president, "you will find that dollar for dollar the small advertiser frequently gets better value than the one who makes the biggest splash and the highest rating." Alexander's claim rests on the fact that "too often the million-dollar adman loses sight of his basic goal—sales—and forgets the cash register in a scramble for ratings."

As proof of his faith in the power of the small TV budget, Alexander can point to a half-hour variety show, sponsored five days a week since January 1950, which Peck handles for a food sponsor on a five-station regional network. (SPONSOR estimates the per-show cost as just under \$2,000 for time and talent.) "We haven't hit a 40 rating yet, or even a 10, but what counts most is that we have increased case volume on a new product over 700% in two years. We consider a show successful when it jingles the cash register, not the rating meter.

"We are not interested in 'star name' impact as much as we are in 'merchandising impact.' We believe all selling is local and we gear our merchandising and advertising to reach the ultimate consumer, rather than sit around a table at Toots Shor's and compare the discrepancies of rating services."

Although no studies have been run on low-cost TV as such, Alexander's viewpoint gets statistical backing in results of the 1951 NBC-Hofstra Study. Investigators found that while night-time TV produces 18.6 "extra" customers per dollar spent, day-time dol-



Peck v.p. Alexander boosts these items via low-cost TV

## Alexander's TV philosophy:

*"If you're not blinded by the multi-million dollar psychology, you will find that dollar for dollar the smaller advertiser frequently gets better value than the one who makes the bigger splash and the higher rating."*



lars bring in an average 18.7 new buyers. The figures seem to show that on TV a dollar is a dollar, whether it's spent in large numbers for expensive nighttime packages or in smaller numbers for lower-cost daytime buys.

For an advertiser, the question of TV costs divides itself into two aspects, the program and the time. While programing can be had for close to a theoretical zero (you *could* train a camera on the sponsor's dog), time costs remain the hard limiting factor. But even here, more and more channels are being opened to accommodate the limited spender.

NBC, usually considered the prime advocate of the super-duper in TV, has pioneered one of the major attacks: expansion into new, non-premium parts of the broadcast day. Although local stations have consistently had good-to-terrific results in the pre-noon period, the highly touted *Today* was the first large-scale net venture in that direction.

ABC, whose planning began after *Today* was announced, has also hopped on the morning bandwagon. Compared to the audacious NBC plunge, ABC's move is on the modest side—a 30-minute "personality" package built around Paul Dixon, WCPO-TV-favorite, scheduled at 11:30 a.m.

CBS has its foot well into the housewife's door. Leading off with a 15-minute newscast at 10 a.m., they throw in a quarter-hour of their star quarter-

back, Arthur Godfrey, follow up with *Bride and Groom* (15 minutes), the *Al Pearce Show* (45 minutes), and *Strike it Rich* (30 minutes).

The two-hour *Today* carries a 30-station spread, drags along in its wake a series of five-minute and half-hour shows, mostly of the gab and music type. Dixon's half hour will stand alone on the net before noon, is expected to be carried on 14 to 18 affiliates.

Cost has been made low deliberately to lure sponsors who fear "pioneering." A 10-minute slice of *Today*, once a week for a full year can be had for \$225,000. The show will be served up almost any way that might attract cash business. Co-sponsorship of a 15-minute slice can be bought for \$168,000 (full year, full 30 stations). The first national sponsor lured to the show got a five-minute billboard for a 13-week, \$33,000 total. (Kiplinger, for *Changing Times* magazine—results thus far excellent, including over 30,000 requests for samples pulled with a single announcement.)

Five-minute segments on the ABC Dixon show will go for \$300, plus time. And, depending on stations cleared, a 13-week ride will run from \$23,000 to \$30,000.

One optimistic partisan of morning programing is John W. Brooke, Eastern TV sales head for Free & Peters, station representatives. He predicts  
(Please turn to page 84)

## Three ways to get low-cost TV



**1 Morning show:** Low-cost TV series like "In the Bag" (NBC) can be good beginning for modest TV campaign

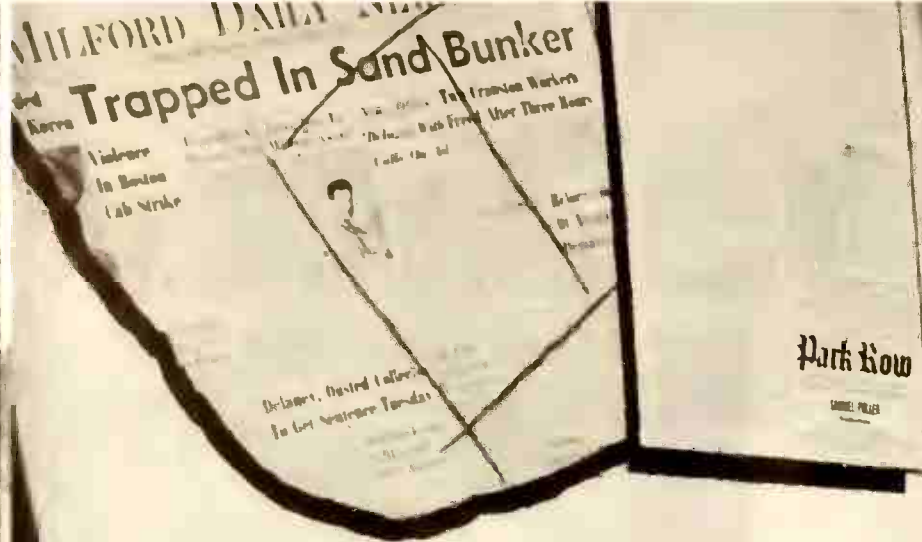


**2 Participations:** Use a show that's carried by a "group" of advertisers. Du Mont's "Stars" is typical

**3 Imagination:** Sheer weight of money isn't the answer to the endless problems of achieving a good visual "effect" on TV. Often, smart thinking

substitutes colorful and cheap props for costly, fancy settings, as in this scene from "Cameo Theatre" (NBC), pioneer in use of "no frills" approach





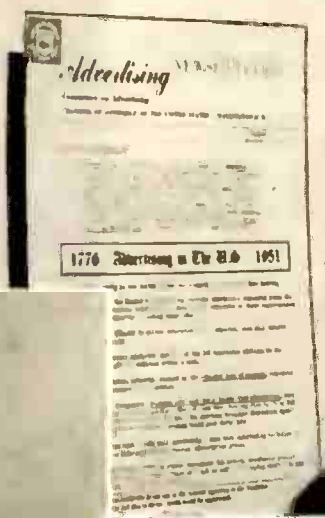
**ADVERTISING**

**AT 10 O'CLOCK THIS MORNING**

an address\* by

President  
National Association of  
Radio and Television  
Broadcasters

\*Delivered before the Advertising Club of Louisville; and a joint meeting of the Pittsburgh Advertising Club, NARTB District 3 and the Pittsburgh Radio and Television Club.



Typical plug for all advertising was NARTB President Fellows' recent talk, widely quoted and praised

# What NARTB does for advertisers

Defending air media from attack, improving services, is part of task

With the National Association of Radio and Television Broadcasters meeting in annual convention in Chicago 31 March through 2 April SPONSOR is presenting a kaleidoscopic review of the association's functions in behalf of the

American advertiser. The following resume was prepared exclusively for SPONSOR. Immediately below is a keynote statement by NARTB President Harold E. Fellows, summarizing the role of his organization in aiding advertisers.

\* \* \* \* \*

*"Advertisers and advertising benefit from a strong national organization to which they pay no dues. It is the National Association of Radio and Television Broadcasters, and in vigilantly safeguarding the freedom of the broadcaster the NARTB automatically performs a similar service for advertising. Broadcasting and advertising are*

*closely parallel in this nation, the one complementing the other. Through this inter-relationship both have prospered. The Association is constantly utilizing its facilities to protect advertising from governmental infringement, and to encourage its use as an effective means of mass communication, information and preference.*

*The NARTB believes very strongly in advertising as the keystone of America's economic development. Attempts to discourage or discredit it threaten the free dissemination of the broadcast word. It is imperative that we resist such efforts at all times."*

**Harold E. Fellows**  
President, NARTB



# 1. **Combatting anti-advertising federal legislation**

NARTB is on the first line of defense between advertising and the Congress of the United States. There are a number of bills directly concerned with advertising pending currently before this body which, if passed, would adversely affect it.

NARTB's role on this front is two-fold: first, to protect advertising from any legislation which will restrict or otherwise cripple it; and, secondly, to vigorously promote any bills which will benefit and expand it. The Association believes that its concern regarding the freedom of advertising is serving in the best interests of the public.

In order to successfully play this dual role, the Association has on its staff six registered lobbyists including the Director of Government Relations—whose initial assignment is to keep abreast of all types of legislation which are fed into the hopper. In preparing

to oppose or support legislation, the work of these men is supplemented by the counsel of others on the NARTB staff; participation in this field is the responsibility of every department—Legal, Engineering, Research, Employee-Employer Relations, Public Affairs—as its experience is needed.

During the past three months, NARTB has waged all-out opposition to two bills in particular, the Benton Bills (S. 1579 and S.J. Res. 76) and the Johnson-Case Bill (S. 2444). The first of these would create an Advisory Board for program review. This would lead, broadcasters believe, to limitation in advertising freedom. The Johnson-Case Bill, although aimed directly at the advertising of hard liquor by radio and television, has as its ultimate goal the elimination of all beer advertising. This would deny the right of advertising products legally produced and sold.



NARTB's Hardy buttonholes Senator Johnson



Judge Miller is one of six NARTB lobbyists

# 2. **Promoting the U.S. free-enterprise system**

The term "free enterprise" is not merely an empty phrase to broadcasters. They are called upon almost daily to resist influences which would, through good intentions but misguided zeal, shackle and destroy the one great example of free broadcasting in the world.

The American broadcaster believes wholeheartedly in this ideal. And he is doing something constructive to sell it to the generations of the future. For the past five years NARTB has been selling the American system to the nation's youth through the Voice of Democracy Contest which it sponsors annually with RTMA and the U. S. Junior Chamber of Commerce.

The contest is a broadcast script writing and voicing competition open to students of all the public, private, and parochial high schools throughout the nation and its territories. Students are encouraged to consider seriously our system of freedom through the preparation of five-minute scripts on the subject, "I Speak for Democracy." The broadcasters transcribe the voices

of the youngsters giving their scripts and judging is held to determine school, community, state, and finally national winners.

Following the state judging, the state and territorial winners are auditioned by a panel of outstanding Americans to select four co-equal national winners. These four receive college scholarships, are brought to Washington, D. C., and Colonial Williamsburg, Va., where they are given the opportunity to make first-hand observations of democracy at work.

Since the inception of the contest more than three and one-half million young people from all the 48 states and territories have accepted this opportunity to speak for democracy. These are the youngsters who will comprise tomorrow's adult America and the nation's broadcasters are happy to have a part in selling America to them.

Robert K. Richards, Director of Public Affairs for NARTB, has served as the chairman of the national Voice of Democracy Committee since the contest was originated in 1947.



"Voice of Democracy" winners meet Truman



"VOD" contest is run by NARTB's Richards



## Subscribers to NARTB TV Code

KECA-TV	Hollywood	WHBF-TV	Rock Island
KEYL(TV)	San Antonio	WHIO-TV	Dayton
KFMB-TV	San Diego	WJAC-TV	Johnstown
KGO-TV	San Francisco	WJAR-TV	Providence
KING-TV	Seattle	WJBK-TV	Detroit
KLAC-TV	Los Angeles	WJIM-TV	Lansing
KNBH(TV)	Hollywood	WJZ-TV	New York
KNXT(TV)	Los Angeles	WKRC-TV	Cincinnati
KPHO-TV	Phoenix	WKY-TV	Oklahoma City
KPIX(TV)	San Francisco	WKZO-TV	Kalamazoo
KPRC-TV	Houston	WLW-C(TV)	Columbus
KRLD-TV	Dallas	WLW-D(TV)	Dayton
KRON-TV	San Francisco	WLW-T(TV)	Cincinnati
KSD-TV	St. Louis	WMAL-TV	Wash., D. C.
KSL-TV	Salt Lake City	WMAR-TV	Baltimore
KTLA(TV)	Los Angeles	WMBR-TV	Jacksonville
WAAM(TV)	Baltimore	WMCT(TV)	Memphis
WABD(TV)	New York	WNBF-TV	Binghamton
WAFM-TV	Birmingham	WNBK(TV)	Cleveland
WAGA-TV	Atlanta	WNBQ(TV)	Chicago
WATV(TV)	Newark	WNBT(TV)	New York
WAVE-TV	Louisville	WNBW(TV)	Wash., D. C.
WBAL-TV	Baltimore	WNHC-TV	New Haven
WBAP-TV	Fort Worth	WOC-TV	Davenport
WBNS-TV	Columbus	WOOD-TV	Grand Rapids
WBRC-TV	Birmingham	WOR-TV	New York
WBT(TV)	Charlotte	WOW-TV	Omaha
WCAU-TV	Philadelphia	WPTZ(TV)	Philadelphia
WCBS-TV	New York	WSAZ-TV	Huntington
WCPO-TV	Cincinnati	WSB-TV	Atlanta
WDAF-TV	Kansas City	WSM-TV	Nashville
WDEL-TV	Wilmington	WSPD-TV	Toledo
WDSU-TV	New Orleans	WSYR-TV	Syracuse
WDTV(TV)	Pittsburgh	WTAR-TV	Norfolk
WENR-TV	Chicago	WTMJ-TV	Milwaukee
WEWS(TV)	Cleveland	WTTG(TV)	Wash., D. C.
WFAA-TV	Dallas	WTTV(TV)	Bloomington
WFBM-TV	Indianapolis	WTVJ(TV)	Miami
WFIL-TV	Philadelphia	WTVN(TV)	Columbus
WFMY-TV	Greensboro	WTVR(TV)	Richmond
WGAL-TV	Lancaster	WWJ-TV	Detroit
WHAM-TV	Rochester	WXEL(TV)	Cleveland
WHAS-TV	Louisville	WXYZ-TV	Detroit

All four TV networks have subscribed. List of 86 station subscribers is as of 15 March.



Above is NARTB "Review Board" which administers self-imposed TV "good taste" rules. Members include (l. to r.) NARTB's Fellows; Senator Johnson; Mrs. Scott Bullitt; WSB-TV's Reinsch; (top) NARTB's Brother WMAR-TV's Jett; WTMJ-TV's Damm; NARTB's Arney. Board makes periodic code checkups on TV out-

## 3. Setting standards for TV programming

Television, the newest member of the mass communications family, offers another creative field for the advertising art. It also has brought into the media family circle new problems concerning advertising. Telecasters themselves were the first to recognize this, and almost a year ago they set about to protect advertising's, as well as television's, good name through the establishment of a code of good program practices.

This sincerity of purpose has been acknowledged in the editorial pages of the press and by business leaders.

Now in effect, the code has been subscribed to by all four national networks and 86 of the 108 U.S. television stations. A review board comprised of

telecasters has been set up to administer the code.

Advertisers and agencies alike will benefit from the rules of conduct voluntarily assumed by the telecasters. Mindful that television is a guest in the home, safeguards have been adopted which will head off criticisms of either the quality or quantity of advertising seen and heard. This self-regulation will tend to increase the public's acceptance as well as its regard for the validity of advertising.

NARTB has worked very closely with the Association of National Advertisers and the American Association of Advertising Agencies in distributing copies of the television code to thousands of advertisers and agencies.

## 4. Providing research, data on radio & TV

Research is a continuing project and every industry sampling taken, every study conducted, almost every letter answered, exercises a direct and beneficial effect upon advertising. Most of the inquiries processed by the NARTB Research Department are concerned with set distribution, audience habits or degrees of listenership in specific markets during specific hours. Development of this information enables the broadcaster to better know his market

and thus to more ably move the goods or services of his advertisers.

The Association's library is the largest single repository of information concerning the medium. NARTB's goal is to retain this status through the continual acquisition of material. The staff does not limit its service to the broadcaster; many inquiries come from advertisers and agencies who have grown to rely upon the accuracy and spread of these facilities.



Facts to aid sponsors are on file in NARTB's radio-TV library



## 5. Promoting FM radio to public and admen

The recent cooperative campaign by NARTB and RTMA to promote FM radio has been a valuable contribution to advertising and advertisers. The promotion of this superior reception has multiplied the nation's radio service in two ways. First, it has enabled the more powerful AM stations to reach listeners in those areas where the AM signal is normally subjected to static and interference. Secondly, it has created new, specialized markets for advertising through special programming for specific audience tastes. This expansion of service through Frequency Modulation has given the advertiser much greater flexibility and selectivity in the buying of time.

FM has meant "Far More listening

pleasure" for the audience and "Fuller Merchandising" for the advertiser.

Results in three separate test areas, North Carolina, Wisconsin, and the District of Columbia have been very encouraging, and there is strong likelihood that the campaign will be extended into many other markets. Since the test started in January, 1952, FM has enjoyed a resurgence in the tested areas and the campaign may be expanded.

During the month-long test in North Carolina more than 5,000 new sets were purchased by listeners above the normal distribution that could be expected. People buy radios for only one purpose, and more sets mean more listening by prospective customers of an advertiser's wares.



John Smith, FM director for NARTB, heads new test campaign

## 6. Charting U.S. economic, business trends

In a serious effort to chart the future course of the national economy, NARTB several years ago formed the Business Trends Committee. It functions closely with the Association's Employee-Employer Relations Department, and through its membership broadcasters have had the benefit of the experience and thinking of some of

America's top industrialists and economists.

The committee exchanges ideas and experiences freely in an effort to determine, from the standpoint of economics, where we have been and where we are going. The information and conclusions derived from these meetings have been given to the public by the broadcasters.



Richard Doherty is NARTB expert on economic trends, business

### National Association of Radio and Television Broadcasters Business Trends Committee

BERRIDGE, WILLIAM A., Economist  
Metropolitan Life Insurance Company

BOULWARE, LEMUEL, Vice President  
General Electric Company

BRACE, LLOYD D., President  
The First National Bank of Boston

BULLIS, HARRY A., Chairman of the Board  
General Mills, Inc.

CHAPMAN, GILBERT W., President  
Yale & Towne Manufacturing Company

CLARK, PAUL F., President  
John Hancock Mutual Life Ins. Company

COLGATE, S. BAYARD, Chm. of the Board  
Colgate-Palmolive-Peet Company

FOGLER, RAYMOND H., President  
W. T. Grant Company

FOLSOM, MARION B., Treasurer  
Eastman Kodak Company

GAINSBRUGH, MARTIN R., Chf. Economist  
National Industrial Conference Board

GEORGE, EDWIN B., Economist  
Dun & Bradstreet, Inc.

HOLDEN, THOMAS S., President  
F. W. Dodge Corporation

KEEZER, DEXTER M., Economist  
McGraw-Hill Publishing Company, Inc.

McBAIN, HUGHSTON M., Chm. of the Bd.  
Marshall Field and Company

McCORMICK, CHARLES P., President  
McCormick and Company, Inc.

McHUGH, KEITH S., President  
New York Telephone Company

MOORE, R. W., Sr., President  
Canada Dry Ginger Ale, Inc.

RAND, WILLIAM M., President  
Monsanto Chemical Company

SHIELDS, MURRAY, Vice-Pres.-Economist  
Bank of the Manhattan Company

SINCLAIR, JOHN S., President  
National Industrial Conference Board

STEINKRAUS, HERMAN W., President  
Bridgeport Brass Company

TAIT, ROBERT C., President  
Stromberg-Carlson Company

TAYLOR, REESE H., President  
Union Oil Company of California

TEMPLE, ALAN H., Vice-Pres.-Economist  
The National City Bank of New York

THOMSON, J. CAMERON, President  
Northwest Bancorporation

## SWISS WATCHES

SPONSOR: Larvel Products

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This Swiss watch distributor promoted a \$7.99 watch on a five-minute Saturday night program costing \$100. The first show produced 221 orders for a \$1,765.79 gross. After 10 consecutive weeks, orders have been in excess of 200 weekly with a high program pull in one instance of 241 orders. The dollar volume on this single program response was \$1,925.59.*

WDSU-TV, New Orleans

PROGRAM: Five-minute demonstration

## REDUCING MACHINE

SPONSOR: Relaxacizor Co.

AGENCY: Christiansen

**CAPSULE CASE HISTORY:** *Relaxacizor is a figure control machine selling for \$139.50. For demonstration purposes Relaxacizor utilizes participations on the Del Courtney Show, reaches hundreds of prospective women customers. Christiansen reports participations on Tuesday, Wednesday, Friday and Sunday afternoons bring in an average of \$1,000 in sales per participation. Program announcement cost: \$75 daily, \$100 on Sunday.*

KPIX, San Francisco

PROGRAM: Del Courtney Show



**TV**  
**results**

## PAJAMAS

SPONSOR: W. A. Green Dept. Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This store bought one announcement (\$80) to advertise B.V.D. pajamas. Sales spiel featured a 20-second B.V.D. film plus Bob Stanford modeling a pajama shirt. By 11:00 a.m. the next morning, Saturday, Green's was crowded with women; several hundred dollars worth of pajama sales resulted. Commercial was briefly spotted between falls of wrestling film which runs from 8:45 to 11:00 p.m.*

WFAA-TV, Dallas

PROGRAM: Wrestling Intermission  
With Bob Stanford

## BANDAGES

SPONSOR: Bauer & Black

AGENCY: Leo Burnett

**CAPSULE CASE HISTORY:** *Spotty distribution-dealer support were two reasons for buying announcements on Junior Jamboree. B&B's campaign: 16 one-minute announcements and a free "Miss Curity" color book with the purchase of B&B products. If they wished, children could color books, send them in for prizes. After seven announcements on the daily afternoon show, B&B tallied 21,000 purchases (based on returned color books). Cost per announcement: \$135.*

KSTP-TV, Minneapolis

PROGRAM: Jimmy's Junior  
Jamboree

## ROCKET MASK

SPONSOR: Clark Brothers Chewing  
Gum Co.

AGENCY: McCann-  
Erickson

**CAPSULE CASE HISTORY:** *Teaberry gum featured a rocket mask offer on its daily Cactus Pete announcement. To get the premium announced on the 6:00 to 6:30 p.m. show, youngsters had to send in two outside wrappers and 25¢. In nine weeks, requests averaged close to 200 weekly despite the 35¢ expenditure involved for the youngsters. Area dealers reported sizable increases in Teaberry gum purchases attributable to the \$67.50 plugs.*

WLW-D, Dayton

PROGRAM: Cactus Pete

## INSURANCE

SPONSOR: Postal Insurance Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Postal, wishing to build up its prospect list quickly, tried a participation on the 6:00 p.m. Chuckwagon show. This single \$80 announcement brought in more than 400 listeners' names—people interested in what Postal had to offer. Immediately, the local Postal Insurance office found its small staff was unable to follow up on all the thousands of dollars of potential business, stopped its TV announcements temporarily.*

KPHO-TV, Phoenix

PROGRAM: Chuckwagon

## CONVERTIBLE SOFA

SPONSOR: Castro Convertibles

AGENCY: Newton

**CAPSULE CASE HISTORY:** *Castro started with a one-story showroom-factory for the manufacture of convertible sofas (sofa by day, bed by night). In July 1948 they began one-minute film announcements adroitly supplemented by other media. Sales that year ran about \$400,000. Within three years, Castro grew to present Manhattan factory-warehouse-office, several showrooms. Current TV expenditure, \$3,000 a week (\$700 on WABD). Sales now, several millions.*

WABD, New York

PROGRAM: Announcements





# Youth Speaks Up...

presents its problems frankly and intelligently before the WDEL-TV cameras. This weekly half-hour series, dedicated to teen-agers, is presented in co-operation with the Wilmington, Delaware Council of Churches. The programs have no direct relation to any one church, include members of all faiths. The young people in a friendly and informal fashion discuss any and all of their problems and evaluate them against a background of spiritual values.

*"Youth Speaks Up" is one of many public service program series presented by WDEL-TV in an effort to serve all the viewers in its wide coverage area, to increase viewer interest and loyalty—important adjuncts to community welfare.*



## WDEL-TV WILMINGTON, DELAWARE

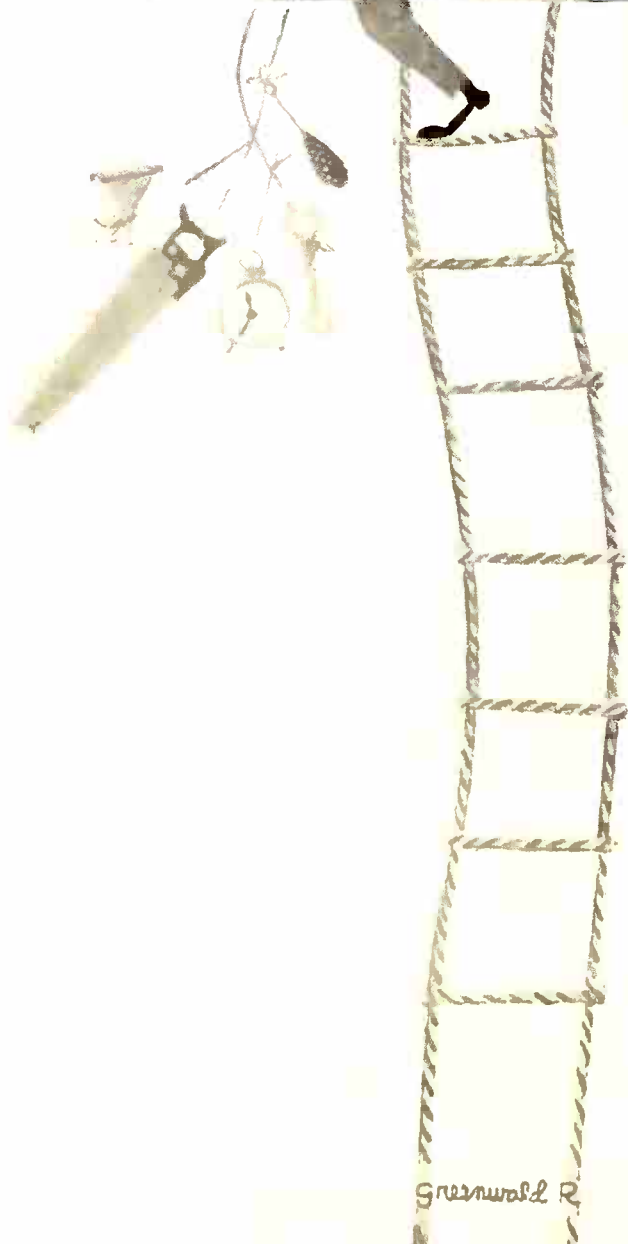


In the photograph, the Rev. Philip Dunning, Chairman of Program for the Wilmington Council of Churches, talks with Leslie Werner, Jr., Patricia Werner and Edward Ballbach.



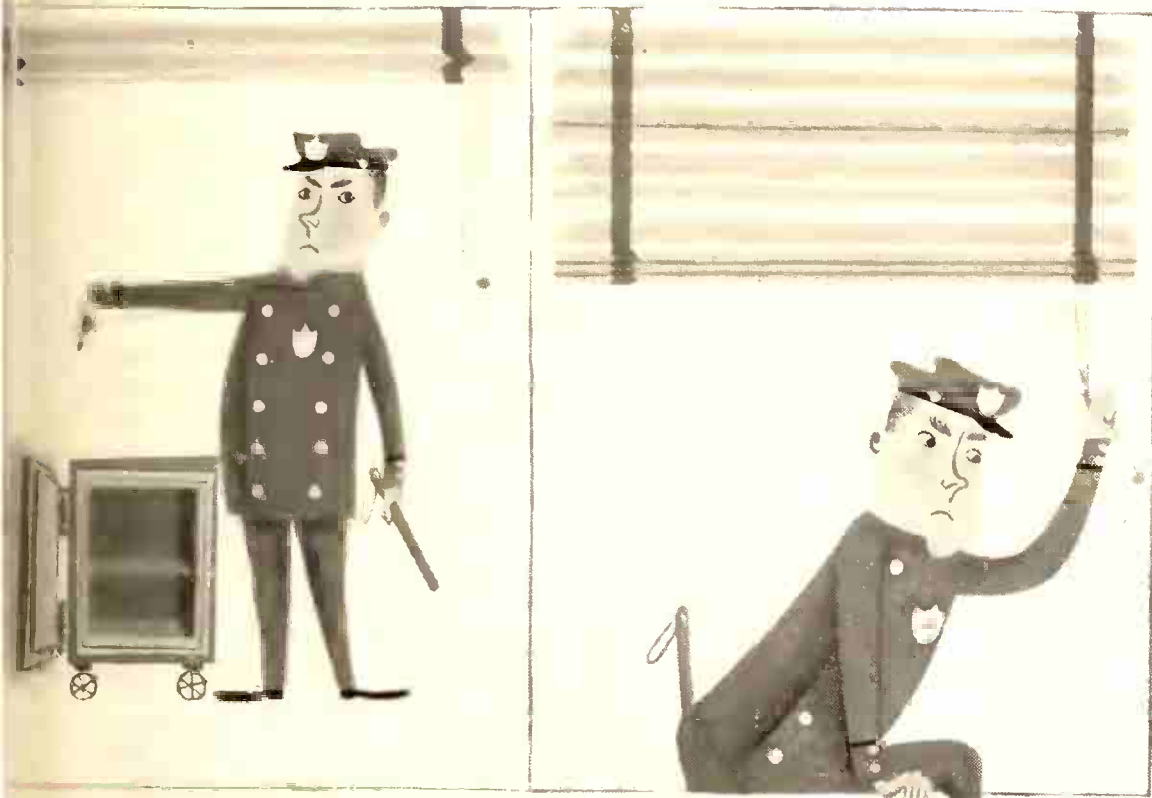
Represented by  
ROBERT MEEKER ASSOCIATES • Chicago • San Francisco • New York • Los Angeles

The  
motive  
is  
money.



**SHOULD YOU DO IT?** You can do no better than buy "Files of Jeffrey Jones," new series of 26 half-hour mysteries filmed especially for TV. If you move fast, in the success of its companion series, "Cases of Eddie Drake," advertisers will be out in force to get Jeff Jones.





**A ONE-MAN JOB?** With Don Haggerty (who stars as rough-and-ready Eddie in "Cases of Eddie Drake") as Jeff Jones, the cast includes such outstanding Hollywood players as Gloria Henry as a girl reporter; Vince Barnett, Jeff's pal Joe; and Tristram Coffin, Lt. Doyle.

**YOU'LL BE FOLLOWED.** You can count on a huge viewing audience keeping you in sight from first case to last. Because "Files of Jeffrey Jones" is *action* mystery... with ex-MP Jeff as a sports-minded private eye who never loses when the game is murder.

**WHAT A PAYOFF!** It's a crime, the money you'll make with "Files of Jeffrey Jones." You can still buy first-run rights in your TV markets (subject of course to prior sale). Your CBS Television Film Sales representative will be pleased to give you a private premiere showing.\*



\*Also available:  
*Cases of Eddie Drake*  
*The Gene Autry Show*  
*World's Immortal Operas*  
*The Range Rider*  
*Holiday in Paris (under option)*  
*Strange Adventure*  
*Vienna Philharmonic Orchestra*  
*Hollywood on the Line*

**CBS TELEVISION FILM SALES**

*New York, Chicago, Los Angeles, Memphis and San Francisco*



# Mr. Sponsor asks...

**Isn't it in the best interests of name talent, popularity-wise, not to get out of radio entirely inasmuch as 63% of the nation's homes are still exclusively radio homes?**

John F. Des Reis | Vice President in Charge of Sales  
Ronson Art Metal Works, Inc.  
Newark, N. J.

## The picked panel answers Mr. Des Reis



Miss Frost

Although the new and exciting medium of television offers a tremendous challenge to the actress who has spent much of her acting life in radio, I still find radio one of the most rewarding media for

reaching huge groups of people. Not only is television still relatively limited in the sense that only 37% of the country's homes are equipped with sets, but even in homes where radio and television are both available, radio still maintains a steady, enthusiastic listenership.

This fact has been brought home to me again through the letters we get at the *Mr. and Mrs. North* program. Not only do they come from areas where, for geographic reasons, television is at present unobtainable, but from sections where both can be had. Much of the reason for this, of course, is the fact that in many television areas, only one channel is available, which gives radio the chance to provide the variety of listening the audience demands. Another factor, naturally, is the fact that good radio shows will continue to hold an audience as long as they are available.

From the actress' viewpoint radio offers many advantages that television, in its present stage, just can't present. For one, less time is needed for re-

hearsal, which means the actress can devote more time to other acting—or even personal—interests. For another, radio offers the actress a variety of parts. Because she isn't typed or too easily identified with a particular role she can run the gamut from ingenue to character to villainess which also means the sponsor can make the most of all his available talent.

For a third reason, radio is to the actress' advantage, since it gives her a wonderful training ground for any other medium. No other entertainment form demands such concentration on the voice without allowing gestures or facing expressions to take the place of a vocal shading or tone.

Finally, that's the all important element that is food and drink to the actress, which she shares with the sponsor—reaching the greatest possible audience with each performance.

ALICE FROST  
Radio-TV Actress  
New York



Mr. Samish

Name talent should not get out of radio by any means. If name talent is to stay name talent, they have to constantly keep their box-office values up in terms of public acceptance. If they confine themselves to television, they will miss out on 63% of the country's homes.

With income taxes as high as they are, most name talent have cut down

on the amount of motion pictures they make for theatrical release and have cut down on their public appearances in night clubs and stage shows in motion picture houses because of the economics involved. This means that the public sees them much less than ever before. If name talent isn't kept before the public, it shortly becomes no-name talent. Radio is still a strong medium in terms of entertainment, and no star can afford to stay out of it.

ADRIAN SAMISH  
Vice President  
Dancer-Fitzgerald-Sample  
New York



Mr. Jordan

It is definitely in the best interests of name talent to keep themselves before their public. So it naturally follows that they should continue radio work, especially since such a large percentage of the United States audience is in non-TV areas.

But name stars are business men just like the people who make soap and bread and automobiles. And just like the people who make soap and bread and automobiles, they feel their "business" should be profitable.

Right now, many advertisers, intrigued by the new-found glamor of TV, have "robbed Peter to pay Paul" by cutting radio budgets to support TV. And these same advertisers expect radio talent to willingly accept deductions to the point of absurdity!



As a result, radio has become a "poor business deal" for name talent and in spite of their desire to work in the medium, they are withdrawing because it's no longer worth the headaches and responsibilities.

Actually, the situation can be easily resolved. Name stars *want* radio and radio *wants* name stars! All that's needed to give the 63% of the homes in non-TV areas the kind of radio they want, with name talent which has proven ability to ring cash registers, is a sensible basis of remuneration somewhere between the possibly high radio budgets of a few years ago and the bargain basement budgets now in vogue.

WALLACE S. JORDAN  
*Director of Radio-TV*  
*William Morris Agency, Inc.*  
*New York*



Mr. Beal

It seems to me it would be very foolish for any performer whose popularity has been built up by radio to decide to get out of it entirely. If 63% of all American homes are still exclusively radio

homes, the performer would be deliberately reducing his potential audience to a considerable extent by completely shutting the door on radio.

Naturally, the performers who have steady television shows may have to cut out radio simply because of time and energy and health. But I seriously doubt that they make any solemn vow to themselves that they will never do any more radio work for the rest of their natural lives.

Speaking for myself I know I have no intention of shutting that door. I like radio. I've worked in it for many years. In fact, I like all the different media and see no reason why any one has to be given up. I just finished a movie—*My Six Convicts*—for Stanley Kramer—and the radio and television guest interview shots recently have helped publicize the motion picture. There's a case of one medium helping the other.

JOHN BEAL  
*Actor*  
*New York*

# 88



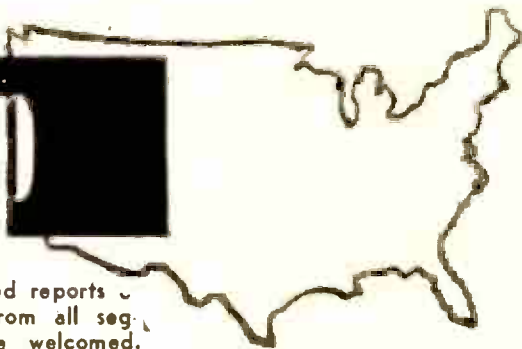
## AND STILL GOING STRONG!

- Yes . . . for the past 88 consecutive weeks, the Shell Oil Company has sponsored "Shell News" twice daily over WDSU.
- Shell has just renewed its contract for another 52 week schedule. We are proud of the confidence placed in our station by this sponsor...since WDSU is the sole radio salesman for Shell in the New Orleans market.
- This is but another example of WDSU's effectiveness in producing results for sponsors in the "Billion Dollar New Orleans Market". We're doing it daily for our present sponsors . . . and we would like the opportunity to show what WDSU can do for you.

- Write, Wire or Phone Your JOHN BLAIR Man!



# ROUNDUP



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

## Mrs. America Contest offers sponsors summer hypo

A station promotion with which sponsors can tie in—and cash in—this spring and summer is that built around the selection of local candidates for the 1952 Mrs. America Contest.

The contest is open to all married women in the United States, offers \$10,000 in prizes to the winner. It will be held 7 September in Asbury Park, N. J.

Radio and TV stations have been invited to bid for the franchises to run the contest and promotion in their respective states. Acceptance is based on



51 WJZ-TV finalists prove kitchen prowess

first refusal rights, and one, or at the most two, such franchises are accepted from each state. So far, some 20 stations have become franchise-holders, with 20 more expected to come in by May. (Information on available franchises can be obtained from Mrs. America, Inc., 152 W. 42nd St., N. Y.

The local Mrs. America contests and promotion (to select state winners) can be conducted any way a station sees fit, the contest committee told SPONSOR. There is no limit as to the number of sponsors who may sign up with a station in connection with contest programs. Some stations have put on weekly eliminations in a program series, others have staged one or two-day affairs, concentrating their efforts. WICC, Bridgeport, ran a weekly contest program—for which they lined up a goodly number of sponsors—and also used announcements through the day which plugged the show: "Here's

how YOU can become Mrs. America! Here's how YOU can win \$10,000 in prizes! . . ."

Result stories are plentiful. Typical is that of Hood Chemical who sponsored a weekly contest series on WPTZ-TV, Philadelphia, last year. They made a mail-order offer of their product, a foot powder, and within five weeks received 5,000 envelopes with money enclosures ordering the product.

Choice of Mrs. America will be based half on homemaking skill, half on beauty; it is a "dignified" contest, stresses the committee, and no Bikini bathing suits are allowed. More important to sponsors, however, is that the women who will be interested in it compose the shopping core of the nation. ★ ★ ★

## Sponsor making racket, WKYW "sells" the noise

What should a radio station do when the building next door is being remodeled and the unavoidable racket competes with its programs? When WKYW, Lexington, Ky., found itself in this position, it *sold* the noise.

The situation was exasperating. Airhammer, pneumatic stone-breaker, 20-pound sledge sounds rent the studio air all day. Listener phone calls hit a new high. The program department went quietly berserk. To complicate it all, the noisy work was being done for a prized sponsor.

Finally, H. Parker Smith, WKYW commercial manager, found a graceful way to explain the cacaphony to listeners and at the same time please the sponsor. He wrote the following announcement: "Friends, we're sorry about the noise that's competing with (name of show) right now. It's coming from next door—where our good neighbor, The Citizen's Fidelity Bank & Trust Company, is remodeling. Citizen's Fidelity is building a bigger bank to better serve you . . . so we won't mind the noise." ★ ★ ★

## KFEQ experiment: partisan announcers air basketball

Can two partisan announcers broadcasting the play-by-play of an athletic contest (each announcer reporting only his favorite team's play) more nearly catch the spirit of the game than one impartial sportscaster?

This was the question KFEQ, St. Joseph, Missouri, set out to answer in an experimental broadcast of a basketball game between William Jewell and Missouri Valley Colleges recently. Partisan announcer for Missouri Valley



Reno and Russell took sides, added color

was KFEQ sports director, Bob Russell, and for William Jewell, a student of that college, Tom Reno. The two sportscasters sat side by side, each with his own microphone. Reno did the sportscasting when the William Jewell team had possession of the ball and Russell when Missouri Valley did; each called plays with "editorial" comment.

It was generally agreed by officials of both colleges that the experiment was a success. They felt that the game broadcast took on new color and interest when presented in this manner and gave radio fans a clearer, more complete picture of the athletic contest and its partisan enthusiasms—the *raison d'etre*, after all, of any game. Several observers predicted the technique might become the most popular way to broadcast athletic events.

The idea for the partisan broadcast was suggested by Ted Malone, New York radio personality (ABC). ★ ★ ★

## KTUL clothes sponsor cashes in with "beamed technique"

Clarke's Good Clothes in Tulsa uses the "beamed technique" on radio with gratifying success—so gratifying that they were a BAB "radio gets results" contest winner. They match programming to potential customer with the care of a Peau Brummel choosing the right tie.

Clarke's has sponsored *Tomorrow's*



*News Tonight* on KFUL, nightly without a break for over 14 years, renewed recently for the 15th year. Clarke's knows that listenership on a 10:00 p.m. newscast is primarily men—serious-minded business and professional men who prefer news to entertainment before going to bed. Merchandise the store plugs is selected to appeal to this audience.

Viola Noble, ad director of Clarke's, says: "We don't need a Hooper to determine what this program does for us. We test it very carefully. For instance, a surprising number of men take 18, 19, and 20 neck-size shirts—and have a difficult time finding them. So when Clarke's received a shipment of these extra large sizes, we used the fact in a commercial on our 10:00 p.m. news. Response next day was excellent."

Clarke's "beamed technique" also includes: a schedule of daytime announcements to move women's wearables or boys' and men's apparel largely bought by women; announcements before an early-evening show for youngsters, plugging novelties low-cost enough for the kids to buy from allowances; announcements around football and baseball games to "hawk" men's apparel; announcements adjacent to all-music shows to push women's sales, clearance items. ★ ★ ★

### Briefly . . .

Thirtieth anniversaries of radio stations seem to be popping up all over the place nowadays. Among those celebrating 30th birthdays have been



WIP, 1922. Today, they have seven studios

WIP, Philadelphia; WOR, New York; WLW, Cincinnati; WGY, Schenectady. In the nostalgic spirit of things, WIP dug out of its files a photo (above) definitely reminiscent of the  
(Please turn to page 75)



### April-May-June

What are the big promotion days . . . the special selling events and unusual program possibilities of these next three months? What's the expiration date of a 13-week contract signed during this period? The answers, plus lots of other useful sales-program data, can be found in the second-quarter APS calendar, now enroute to all our subscribers and many other broadcasters who like and use it. If you're using the first quarter and haven't written to request the balance, just drop us a card.

### What Have We Done?

NARTB Convention-time marks a yearly anniversary in radio. That's when we meet and greet old friends and new ones, and it's doubly pleasant because it's the anniversary of the starting-date of so many of our good subscribers. As we get ready to pack up our library and ship it to Chicago for inspection by another crop of interested broadcasters, we find ourselves jotting down the things we've done since "Convention—'51." Here are some:

—Made sales training history with 14 different monthly transcribed sales meetings, now being listened to by more than 1,000 active radio people every single month.

—Tossed precedent out the window by making it possible for broadcasters to use sections of the jumbo APS library at rates that start at \$19.50 per month.

—Added such great stars as Rosemary Clooney, Guy Mitchell, Denny Vaughn and others, to what is now the greatest roster of talent in any one library.

—Traveled across thousands of miles of the U. S. and Canada visiting hundreds of operators and working with many, many more at state association meetings, sales clinics, ad clubs, etc.

—Stored up hundreds of experiences, anecdotes and on-the-spot observations for release to broad-

casters in future issues of "The Needle!" and forthcoming sales meetings.

—Issued a sparkling pronunciation guide for announcers.

—Finished work on a special catalog of production music that will be a basic desk-tool in every APS station.

—Stream-lined our own organization to make it possible for us to hold the APS price line—for now at least!

All these things—and many more—come from our 1951 day book. It's been a good year, and we earnestly hope you'll help us start an even better one at NARTB on March 31—April 2. We'll all be there in Room 532A at the Conrad Hilton.

### Who'll Be There?

Here are some folks you'll enjoy meeting at the APS-NARTB exhibit:

—Andy Wiswell, APS Vice President and Recording Director. Certainly the top man in his field in the transcription industry—we think he's tops, period.

—John Andrus, Treasurer of our parent company, Muzak Corporation. He's a pioneer in this field, and his outlook on business in general is better than a Washington Newsletter.

—Bill Houghton, APS Service Manager, has dealt with just about every station in the nation—our prospects and our subscribers! Handsome bachelor, too!

—Ed Hochhauser, Jr., APS Sales Chief. Like most salesmen, he has more friends than customers, but he'll be trying to balance things up.

—Mitch, who gets most of the credit while everybody else does all the work!

Come see us!



# ZIV *ROCKS* THE IN

40,000,000

**AROUSSED AMERICANS**

were jolted by this sensational series in the Saturday Evening Post! . . .

Additional millions of

**ALERTED CITIZENS**

were awakened by it as a "Must See" movie! . . .

**NEVER BEFORE** in

the history of radio has such a thrilling document been so brilliantly dramatized! . . .

Based on the real life experiences of **MATT CVETIC**

. . . For nine years he posed as a Communist for the F. B. I.

WHO gives the Reds orders?

WHAT are they after?

HOW do they work?

TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORSHIP!

WITH THIS SENSATIONAL



"I W

**COMM**

**FOR**

**F**

EACH HALF-HOUR A 5 SPONSOR IDENTIFICATIONS

COM





# USTRY!

HALF-HOUR SERIES

# A NIST E L.

ETE EPISODE!  
THREE FULL LENGTH

MORE THAN JUST ACTING! MORE THAN JUST STARRING!

## DANA ANDREWS

HE LIVES THIS DYNAMIC ROLE!

INTENSE!

BREATH TAKING!

MOMENTOUS!



FREDERIC W.

# ZIV COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD



## **Radio** Commercials only by Bob Foreman

Contrary to most people's opinion, I am convinced that the copy requiring the most skill in the writing is that intended for radio. I don't mean to say radio copy as it is heard these days (or previously) is superior to that prepared for any other medium including match covers, or table tents. In fact, as many of my print-writing colleagues are wont to maintain, it is possible that radio copy may be the worst copy written. This perhaps is caused by the composite fact that the least-ad-experienced people are often in the radio-copy department.

Nevertheless, the nature of the medium of radio makes writing for it the toughest copy-job in the agency, and, as they say in the commercials, "friends, here's why."

Radio is a medium that's once-over-and-done-with, as far as the prospect is concerned; that is, radio gives the listener a single crack at the message, period, and there is no chance to go back and reread. No opportunity to clip it out. No time to linger over a difficult phrase, sentence, or idea.

Thus copy written for the ear alone must be the most simply conceived. The ideas it presents must be the most clearly expressed. The transitions which link these ideas must be as smooth as silk, yet minus even a rustle. The logic which develops from this chain of ideas must be as irrefutable as mathematics and as persuasive as drama. The conclusions which follow must be incontestable and obvious, believable and memorable.

But all this must be achieved through the far slower of our two main means of getting ideas—our ears. For, as we all know, man is a visual-minded sapiens, trained to

think in pictures. Our ears can't even hear half that goes on around us. (Got one of those high-frequency dog whistles?)

So—to write for the ear—to write for radio—calls for, as I said, a mastery of the simple and the simplicity of a master. Robert Louis Stevenson once said that good writing is knowing what to leave out. Knowing what to leave out in the way of stumbling adjectives—knowing how naked a verb should be—these are what make for good radio copy.

And finally, there's the vitally important knowledge of the vagaries of cadence. Well written radio copy, since it is to be spoken, has to rumble and roll, to dip and to rise with all the cadence a Walt Whitman could command. When it achieves all this plus being delivered by a fine announcer, in the proper setting, nothing can sell better. Not even TV!

Unfortunately, I don't suppose there's much of a future these days for a copy man who just writes for radio. Not with TV pushing radio around so mercilessly. But a good television writer will always be called on to do radio copy too—and often.

### **commercial reviews**

SPONSOR: **The Food Plan**  
AGENCY: **Maury Lee & Marshall, New York City**  
PROGRAM: **Recordings, WMGM**

Written to garner inquiries, this recorded campaign is, I'll wager, doing everything intended of it. Bert Lee gives a straight spiel, starting off with the sure-fire attention-getter, how you can stretch the family-food budget.

He then proceeds to tell about The

Food Plan which delivers all kinds of food to you plus a large food freezer in which to keep them—(no money down!). As I understand the plan, your larder is automatically replenished, so you need do no shopping and everything you purchase is sold at quantity prices so it's far lower than usual. The pay-off to the copy is a phone number and an address to write to—leaving enough said and enough to the imagination to get a raft of inquiries.

This type of commercial, usually heard only on the indie stations, ought to be must-listening for our current crop of radio copy writers. It may help to keep them ever mindful of the value of straight talk, written without artifice or innuendo and even minus a jingle.

SPONSOR: **East River Savings Bank**  
AGENCY: **Hudson Advertising Co., New York City**  
PROGRAM: **Raeburn & Finch, WNEW**

It's hard to believe a bank would leave Raeburn and Finch alone long enough with their copy to deliver it in The R. & F. style. But the East River Savings Bank has done just that on their booklet offer (appropriately titled "Treasure Chest").

Starting out with a timely lead-in about income taxes and offering this give-away as a help in the management of one's money, these two put the story into their own dialogue-style. Being dialogue, a long commercial seemed shorter. Being conversation, the copy seemed to come to life and became more believable.

How many banks have had the courage or good sense to let such gents as these handle their story, I don't know. But it was wisdom to do this and for my money, the bank's money is in good hands.

SPONSOR: **The New York Times**  
AGENCY: **The Arnold Cohan Corp., New York City**  
PROGRAM: **Recorded Chainbreak**

The first thing you hear in this capsule-drama espousing *The New York Times* is an irate citizen saying, "I'll write my Congressman." This 15-second announcement then utilizes a short straight wind-up in which advice is given that it's smart to be a well-informed citizen and the way to be just that is to read *The New York Times*. The announcement is excellently produced because the opening voice is



---

**1<sup>st</sup> place, 2<sup>nd</sup> place, 3<sup>rd</sup> place**

**IN DETROIT'S TREMENDOUS  
OUT-OF-HOME LISTENING MARKET  
FOR**

**80%**

**of the  $\frac{1}{4}$  hours  
6:00 A.M. TO 12 MIDNIGHT**

**MONDAY THRU FRIDAY**

*(Out-of-Home PULSE for January, 1952)*

**IT'S**

**WKMH**

**5000 WATTS DAYS**

**1000 WATTS NIGHTS**

---

**Call your HEADLEY-REED Representative**

A Sponsor-Tailored Program • A Sponsor-Tailored Idea • A Sponsor-Tailored Copy Format

**MR. ADVERTISER:**

# You get more for your dough on radio

and Standard stations show you  
how to do it with a service sponsor-  
tailored to your advertising needs.

*Mr. Station Manager:*  
Give your sponsors  
the benefit of the

## Sponsor-Tailored Service

(See us in Room 502 at the Convention)

### Standard Radio Transcription Services, Inc.

140 N. La Brea Avenue, Hollywood • WEbster 8-9181

360 N. Michigan Avenue, Chicago • CEntral 6-0041

444 Madison Avenue, New York City • PLaza 3-4620

sufficiently irate and sufficiently believable and the announcer (who sounds like Ford Bond) delivers his short commentary well.

But I must take issue with the copy approach. From my experience the best way to sell reading matter of the *Times*-type is to feature self-help. The advantages of being *Times*-informed are certainly more personal and more rewarding than fighting with one's Congressman. In fact, being a well-informed citizen is, unfortunately, well down the scale of appeals.

On the other hand, *Times*-readers may get better jobs, faster promotions, and appear smarter to their friends. These appeals are, I'd say, far more basic, *n'est-ce pas?*

SPONSOR: *Junex*  
AGENCY: *Harold Kaye Advertising Agency, New York City*  
PROGRAM: *Recorded music, WMCA*

Just in case you get the idea that I continue to focus my attention on the subject of reducing because I ought to be taking off weight, you're absolutely right. The straight announcements for Junex which I felt impelled to listen to are quite similar to those I mentioned some time back on Fastab.

But this time I decided to call the number. The first time the line was busy. (Other fat men were ahead of me.) Then a clear-voiced young damsel who couldn't have weighed more than 85 or 90 pounds dripping wet said, "Your name, please?" before I could even say hello, honey. This was followed by, "Your address?" At this point I attempted to discuss the product and its advantages with the lady, but she immediately made it clear that the conversation was at an end by saying, "Thank you very much. Your Junex will be in the mail to you within a week or ten days." The entire "dialogue" took no more than 35 seconds.

Between this writing and the time these words appear, I will be faced with the problem of finding the \$2.98 for the postman. And just between you and me, I think it's smart she didn't encourage conversation because I was going to ask more about the product and probably talk myself out of purchasing it. The next column you read, I hope, will be written by a slimmer man.

**SPONSOR**





*millions listen  
millions buy!*

Each radio home in WJR's coverage area spends almost 1,000 dollars a year on food!

		% of National Total
Population	12,601,300	8.3
Radio Homes	3,784,170	8.1
Food Sales	\$3,266,766,000	9.4

Get *your* share of the tremendous food sales in the Michigan-Great Lakes area. Pre-sell these radio families on your products . . . by using WJR, the station with the greatest coverage in this area.

For specific success stories in this large food market, write WJR or see your Edward Petry representative today.

Remember . . . millions buy WJR-advertised products!

**W  
J  
R**

*the* **GREAT VOICE**  
*of the* **GREAT**  
**LAKES**



WJR Detroit  
The Goodwill Station

50,000 watts  
Clear Channel

CBS Radio  
Network



*Radio—America's Greatest Advertising Medium*

Represented nationally by Edward Petry & Company  
WJR Eastern Sales Office: 665 Fifth Ave., New York



# Question:

# Why do you prefer

**Answer:**



Edward J. Hirshberg,  
President  
WEDO, McKeesport, Pa.

"Because AP news is the most saleable item we have. Sustaining newscasts on WEDO are non-existent."

**Answer:**



T. Frank Smith,  
President  
KRIS, Corpus Christi, Tex.

"Because listeners have a whole-hearted respect for our AP newscasts. AP is one of our best revenue producers year in and year out! Sponsors call it 'asset' and 'finest investment'."

**Answer:**



Glenn S. Shaw,  
Manager  
KLX, Oakland, Cal.

"Because AP news is a top factor in making KLX the most listened-to independent in America's No. 7 market."

**Answer:**



G. LaVerne Flambo,  
Executive Vice-President  
WQUA, Moline, Ill.

"Because AP newscasts are a sellout on this station! They place us head and shoulders above our competition."

**Answer:**



Richman Lewin,  
General Manager  
KTRE, Lufkin, Tex.

"Because AP news is the biggest single money maker KTRE has. The service more than pays for itself."

**Answer:**



B. J. McElligott,  
General Manager  
KSDN, Aberdeen, S. D.

"Because AP news is a great service to KSDN's vast rural audience. AP news programs are top money-getters on this station."

**Answer:**



Lewis L. Carter, Jr.,  
Program Director  
WHWB, Rutland, Vt.

"Because no other feature sells as well as AP news. We even get fan mail on it."

**Answer:**



Julian F. Skinnell,  
Operation Manager  
WLBR, Lebanon, Pa.

"Because at WLBR there are more sponsored programs using AP news than any other program type, including music. Our highest audience ratings are achieved with AP news!"

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



# AP NEWS?

**Answer:**



J. T. Snowden, Jr.,  
General Manager  
WCPS, Tarboro, N. C.

"Because our success is due largely to well-written, well-prepared AP news copy. AP is as valuable to us as our right arm!"

**Answer:**



Jock MacKenzie,  
General Manager  
WMOU, Berlin, N. H.

"Because our AP news programs are among the greatest audience-pullers, as sales of newscasts show! AP more than pays for itself!"

**Answer:**



Orville F. Burda,  
General Manager  
KDIX, Dickinson, N. D.

"Because sponsors of AP newscasts get the kind of results that mean automatic renewals year after year! One sponsor says it's the equivalent of ten salesmen in the field."

**Answer:**



John M. Snyder,  
Managing Director  
WFBG, Altoona, Pa.

"Because AP service is tops for good programming and easy sales. It always gives us top ratings."



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

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

Success is measured in RESULTS . . . RESULTS that evidence profit! That's why Associated Press news is a valued asset for so many stations and sponsors. AP's fast, adept, superlative news coverage produces major audiences . . . avid followers of the news . . . responsive to the sponsor's message.

For complete information on how you can achieve results with AP news . . . contact your AP Field Representative . . . or WRITE

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

**OF THE ASSOCIATED PRESS."**

# TELLS SYRACUSE



Dick Grossman, **WHEN** News and Sportscaster, can be counted on to be first with the important Syracuse local news.

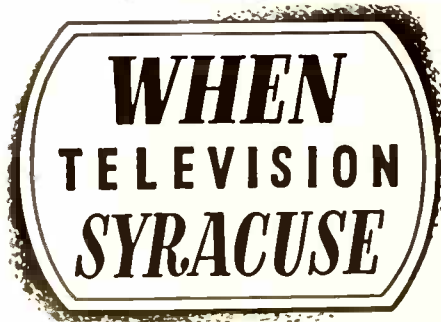
Consistent news beats have established **WHEN** as the aggressive and reliable news station in Syracuse.

Complete facilities plus an alert news-gathering staff have made Dick Grossman's daily 6:20 and 11:00 P. M. news and sports programs a Central New York viewing habit.

**Say WHEN**  
TELEVISION

TO YOUR NEAREST KATZ  
AGENCY MAN AND PUT  
WHEN NEWS AND SPORTS  
PROGRAMS TO WORK FOR  
YOU!

CBS • ABC • DUMONT



A MEREDITH TV STATION



## agency profile

### Hal James

Radio-TV Director, Ellington & Co.

A scant few of the host of actors who are storming casting offices these days for a chance to showcase their talents on *Celanese Theater* (ABC-TV) are aware that this critic-embraced, top-rated show might not be on the air were it not for a three-year selling campaign by an ex-actor named Hal James.

Hal's vari-colored background is constantly put to the test in his capacity as v.p.-director of radio and TV at Ellington & Company.

Although born in St. Joseph, Missouri, Hal moved to Chicago at the age of five. Even while plowing through his studies at the University of Chicago, Hal had his eye on broader horizons and spent his summer vacations in such diverse activities as packing salmon in Alaska, canning pears in California, canning pineapple in the Hawaiian Islands, and working on research in J. Walter Thompson's Chicago office.

After graduation, Hal did a short stint in the same town with Needham, Louis and Brorby where he had a finger in the *Fibber McGee & Molly* radio show. But he yearned for legit, so he packed his other shirt and headed for Broadway's casting offices.

It was Charles Coburn, with whose Mohawk Drama Festival Hal worked for two summers, who told him that his producing potentialities were greater than his acting ability. Shortly thereafter, Hal joined Compton Advertising where he was soon up to his ears in the complications of soap opera production for the P & G account. Flavor was added to this assignment when he tackled P & G's programming in the French, Italian, and Yiddish markets, and baseball broadcasts for N. Y. Yankees, Giants, Brooklyn Dodgers, Washington Senators.

Starting in 1943, Hal swung over to H. W. Kastor & Sons for 18 months to direct radio activities including *Abie's Irish Rose*.

In 1944 he was "lend-leased" to Biow to do Milton Berle's *Let Yourself Go*, and later that year went to Ellington & Company as director of radio. Since then he has worked on such varied projects as *Dick Tracy*, telecasts of the Brooklyn Dodgers baseball games, *A Date With Judy*. (McKesson & Robbins), *Cities Service Band of America*, and *Celanese Theater*. Agency just snared *Ellery Queen* via ABC-TV for Bayuk Phillies.

Outside the office, Hal has a personal stake in WVET, Rochester, N. Y., does as much deep-sea fishing as he can at Boca Grande, Fla., and Montauk Point, L. I. Three children, Michael, Beau, and Melody, have brought added bliss to his marriage with Florence Sperl, a former casting director at Compton.



*Again  
and Again...*

**It's Station WMAQ that  
sells the Midwest Market**

"Thanks to the consumer demand created by radio advertising, the majority of druggists in the WMAQ area found it highly advantageous to stock."



When Foley and Company decided to introduce their new cough-restraining product, FOLEY QUIT-ITS, in the Chicago and Midwest market, they naturally turned to Station WMAQ, master sales medium of the Middle West. A schedule of announcements was placed in the "Early Norman Ross" program, broadcast Mondays through Saturdays between 6:15 and 6:55 a.m.

*And again WMAQ produced as expected!*

Here is the report from Wendell Walker, account executive for Lauesen & Salomon, Foley and Company advertising agency:

*"We have been most gratified, during the introductory campaign for FOLEY QUIT-ITS, at the number of druggists and consumers who said they heard about them on the 'Early Norman Ross' show.*

*"No salesmen contacted druggists on behalf of FOLEY QUIT-ITS, either before or during the campaign. But thanks to the consumer demand created by radio advertising, the majority of the druggists in the WMAQ area found it highly advantageous to stock."*

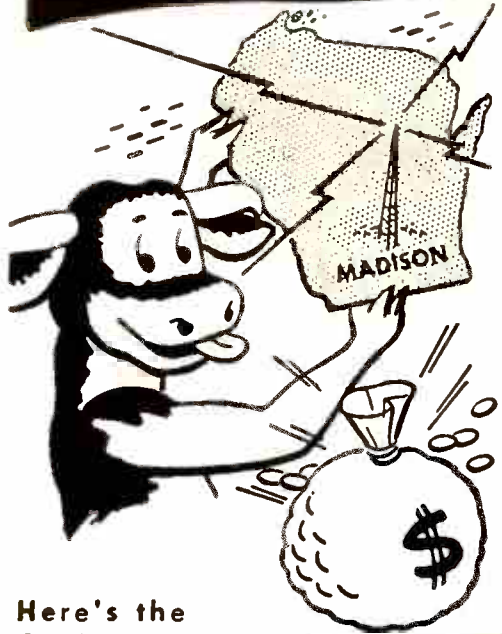
Again and again advertisers find proof in their sales records that WMAQ is the sales medium which *delivers the buying audience*. Your WMAQ or NBC Spot salesman will be glad to give you the complete story.

Now  
Celebrating  
30 Years  
of Service

**NBC RADIO IN CHICAGO**

**WMAQ**  
CHICAGO

**The Greatest  
PLUS value  
in Wisconsin..  
WKOW-CBS**



Here's the  
**ONE** station...

in the rich Wisconsin market, with rates geared to the Madison area, that continues to pull a steady, day-after-day mail response from 55 of the state's 71 counties! Strategically located at the Wisconsin state capital, WKOW not only reaches the "Moo-la" market of this great dairy country but parts of adjoining states as well. PLUS value! 10,000 watts! The most powerful station in Wisconsin.

**WKOW**  
MADISON • WISCONSIN  
Represented by  
HEADLEY-REED COMPANY

**W  
K  
O  
W  
CBS**

1070  
ON YOUR  
DIAL

**WISCONSIN'S  
MOST POWERFUL  
RADIO STATION**

## What's New in Research?

### WSYR: radio listening only 30% off in TV homes

Telephone questionnaire conducted by WSYR, Syracuse, during two different months revealed that radio listening in TV homes averaged 3.07 hours per day, while TV viewing averaged 4.52 hours per day. In the non-TV homes the average was 4.4 hours per day,

which shows the drop in radio listening among TV homes amounted to only 30%.

The following table poses, according to the survey, a comparison of radio listening as against TV viewing in TV homes, based on length of ownership.

Months TV set owned	RESULTS: Survey No. 1		RESULTS: Survey No. 2		COMB. Surveys 1 and 2	
	Aver. hours radio	Aver. hours TV	Aver. hours radio	Aver. hours TV	Aver. hours radio	Aver. hours TV
0-6	3.0	4.6	2.52	4.49	2.8	4.5
7-12	3.0	4.3	3.07	4.8	3.04	4.5
13-18	2.8	4.6	3.8	5.27	3.2	4.9
19-24	2.6	4.8	3.76	4.87	3.3	4.8
25 and up	3.2	5.3	3.09	4.74	3.1	4.9
AVERAGE:	2.9	4.5	3.24	4.76	3.07	4.53

### Ohio State survey shows TV selling influence

A study of television's influence on buying by Dr. Kenneth Dameron, of Ohio State University, discloses that 44% of the families queried had purchased a new product or new brand within the month and that 87% of these had seen the product advertised on their screens. Of the 87%, 76.8% stated that the TV commercials had influenced their purchases, with maxi-

mum influence prevailing in upper middle class.

Survey also disclosed that 50% of those interviewed are in the habit of doing their household chores while listening in the daytime. Chores include mending, ironing, and even letter-writing. The relative effect of this influence on income groups is shown in the following breakdown:

INCOME LEVELS	SAW PRODUCT ADVERTISED ON TV	INFLUENCED IN PURCHASE BY TV
High	95%	89.5%
Upper Middle	87.5	100.0
Lower Middle	79.2	89.5
Low	85.2	78.3

### 10% listen after midnight in Metropolitan N. Y.

In a February study of 1,000 homes in the New York metropolitan area Advertest Research found that on a weekday night one out of every 10 families used a radio after midnight, with one independent station (not named) re-

sponsible for 51% of this listening. The percentage of homes drops from 10.3% for 12 to 1:00 a.m. to 4.3 for 1:00 to 2:00 a.m. The 2:00 to 3:00 and 3:00 to 4:00 a.m. brackets showed but 4% of homes listening in each.



More people  
watch **WPTZ**  
than any other  
Philadelphia  
TV station\*

\* Not our estimate but ARB figures  
for the entire year of 1951

**WPTZ**

**NBC TV-AFFILIATE**

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

Today –  
**WGBS**  
 delivers  
 more than  
**TWICE**  
**AS**  
**MANY**  
 listeners  
 per dollar  
 than it did  
 Four years  
 ago!

Ask your  
 Katz man  
 to prove it!



**REPORT TO SPONSORS for 24 March 1952**

(Continued from page 2)

**Sale of "I Was a Communist for FBI" hits  
 400 stations 3 weeks before airtime**

By end of this week (30 March) when Frederic W. Ziv's "I Was a Communist for the FBI" goes on air it will have been sold in well over 400 cities. Up to presstime, largest sale was to Jacob Schmidt Brewing Co. of St. Paul which bought transcribed open-end series for 50 cities. Brewers have been largest individual category of buyers outside of stations. Unique aspect of sales, executive v.p. John L. Sinn pointed out, has been purchase of program by several chambers of commerce and veterans groups as public service.

**U. S. radio-TV executives to speak at  
 Canadian broadcasters conference**

Canadian Association of Broadcasters 28th Annual Conference in Toronto (24-27 March) includes talks by brace of American radio-TVites. Among them: Adam Young, Murray Grabhorn, Maurice Mitchell, Horace Schwerin, Ernest de la Ossa, W. E. Wallbridge.

**WSM-TV gets sewer pipe sponsor  
 for news program**

Sewer pipe and block will be sold on television in Nashville, starting 1 April. Universal Concrete Pipe Co. of Columbus, Ohio, will sponsor 15-minute news program twice weekly at 10:00 p.m. over WSM-TV. "We are convinced that television is an ideal medium for building a consumer franchise," says Joseph M. Millious, Universal advertising manager. Viewers will be offered sets of architectural plans for farm construction to stimulate sales and test response to program.

**Dishwasher firm may launch  
 announcement campaign in fall**

Announcement campaign for James dishwasher will probably break this fall. Machine sells for \$229.95 and is designed for mass sales since it requires no plumbing alterations to install. Galen E. Broyles agency in Denver is making recommendations for national campaign, has already produced dramatized radio announcements using English butler trademark character named James. Alexander Film Company, Colorado Springs, is producing TV announcements.

**After-midnight TV growing  
 in big cities**

Look for more TV stations in big cities going on air after-midnight. WDTV, Pittsburgh, is now on 24-hour schedule. WCBS-TV has new presentation showing importance of after-midnight audience.



**YOU MIGHT CAST A TROUT FLY  
83 FEET\* —**

**BUT...**

**YOU NEED THE  
FETZER STATIONS  
TO LAND SALES  
IN WESTERN MICHIGAN!**



AM or TV, here's proof that the Fetzer stations are Western Michigan's best advertising buys.

**RADIO**

WKZO, Kalamazoo, and WJEF, Grand Rapids, deliver Western Michigan's largest audience, at surprisingly low cost. Each is consistently the most listened-to station in its home city, and BMB figures prove the same kind of audience in surrounding rural areas. WKZO-WJEF's unduplicated BMB Audience is up 46.7% over 1946 in the daytime—up 52.9% at night! Yet this strong CBS combination costs 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!

*\*Dick Miller of Huntington Beach, California, holds this world's record.*

**TELEVISION**

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It also provides Battle Creek with intensive primary service—effectively reaches a total market with a Net Effective Buying Income of more than two billion dollars! And here's the best part of the story: A recent 24-county Videodex Diary Study made by Jay & Graham Research Corporation, using the BMB technique, shows that *WKZO-TV delivers 54.7% more Western Michigan and Northern Indiana homes than Station "B"!*

Write direct or ask your Avery-Knodel man for all the facts.

**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





**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.**

## WESSON CASHES IN

(Continued from page 33)

eral Mills products, in several promotions. Although Snowdrift is the primary product on the *Dr. Paul* programs, each daily show carries a hitchhike for Wesson Oil, to allow the firm to apportion the costs in relation to volume and sales. Time costs for *Dr. Paul* on the 60 NBC stations for the final four months of 1951 came to \$100,500. Production and talent costs for the soap opera now run under \$2,000 weekly, it's estimated.

Magazine, farm and newspaper supplements used by Wesson last year included: separate campaigns for Snowdrift and Wesson; a combined campaign for the two products; plus tie-ins with Gold Medal and Sperry Flour with Snowdrift, Wesson Oil and General Mills in regular combinations, and the 1951 contest. This represents a 22.8% increase over 1950 press advertising based on PIB estimates.

For the 1951-'52 season, the Wesson advertising budget has been increased. Radio expenditures have doubled. There's also been a shift in other media to allow for the new TV budget. Wesson entered TV last September in three markets: Boston, Minneapolis-St. Paul, and Chicago. During the two succeeding months, it expanded in several other markets, and is currently on TV screens in 21 markets via 33 stations. With a few film exceptions such as the *Eleventh Hour Theatre* on WNBT in New York City, all of the remaining programs are specifically women's shopping and cooking programs, because the company prefers mainly to reach women. Wesson also likes these TV participation programs because they further the advertising philosophy of "related" selling.

Most of the Wesson Oil commercials are delivered "live" by the personalities and shoppers on the program, with frequent showings of six spot films prepared by Kenyon & Eckhardt in collaboration with the Fitzgerald Agency, New Orleans, on the uses of Wesson Oil. Some of the personalities selling Wesson: Louise Morgan, WNAC-TV, Boston, on the *Shopping-Vues*, five times weekly; Nancy Craig, women's news, and Dione Lucas, a cooking show, both on WJZ-TV, New York, three times weekly; and Sally Smart, WOR-TV, N. Y., five times weekly.

The Smart program is also a kitchen show, and is produced by the Modern

Home Service, sponsors of cooking schools in the East, South, and Midwest. These schools, staffed by home economists of the Modern Home Service, and run in association with suburban newspapers, feature the products of daily sponsors on their own package TV programs—another natural tie-in for Wesson. Last month Wesson expanded its commercial participation on Sally Smart to five-a-week.

It's still too early to get the results of the TV advertising, but from the response to offers for recipe folders, the viewers like what they see, and are buying and using Wesson Oil. This comes back to the related selling theme, of showing the value of the products



## Bon Voyage!

... little Bismarck doesn't realize that candy and flowers often lead to engagements and showers. It's a clear case of increased sales in a bright new market when you make a date with KFYZ. Any John Blair man will tell you why.

# KFYZ

BISMARCK, N. DAK.

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



# This Is The Brent Gunts Show!



... human interest



stars, gags...



fun, music, variety

At 9 A.M. fun really begins on the Brent Gunts Show. Stunts, stars, songs, surprises... every captivating caper that ever kept receptive eyes glued to a TV set. The Brent Gunts show is warm, friendly and entertaining.

Here is power-packed early-morning television programming that pays off big in profits for advertisers. The whole wonderful story is yours for the asking.

MORNINGS  
9 TO 10 A.M.  
MON. THRU FRI.

*Television Baltimore*

**WBAL-TV**

*NBC In Maryland*

NATIONALLY REPRESENTED BY  
EDWARD PETRY & COMPANY



as cooking aids.

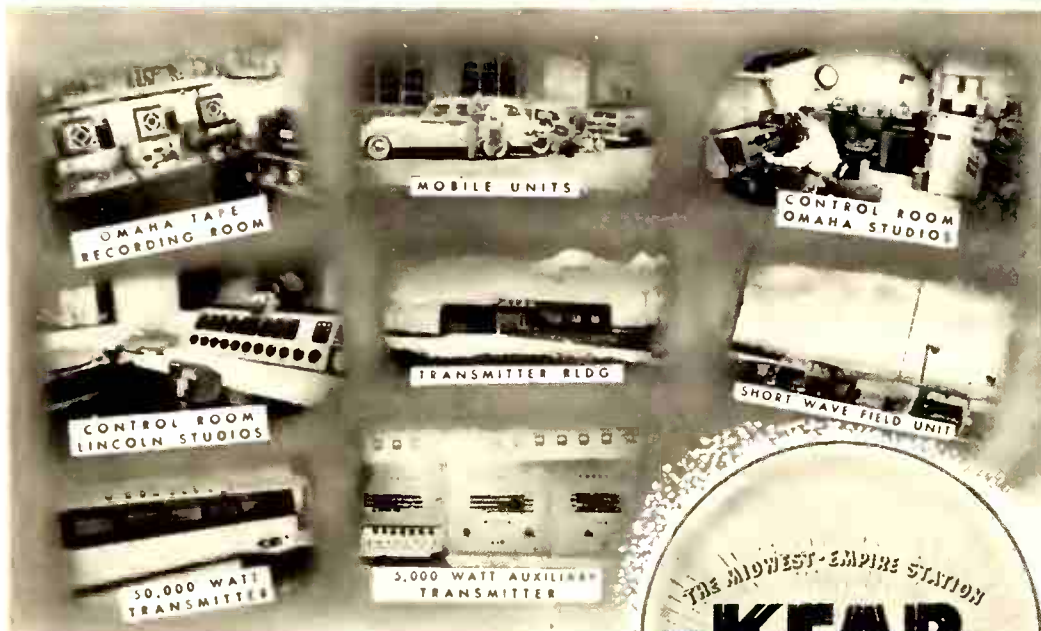
Much of what Wesson does today is an outgrowth of air lessons learned over two decades. Wesson has been a consistent user of air advertising, starting back in 1931 with the CBS network program *Snowdrift Southern Melodies* with Andre Kostelanetz. It was in this same year that Wesson began the use of regional programming, and concentrated almost entirely on Pacific net shows including *One Man's Family*, *Teammates*, and *Hawthorne House*. The firm stayed with *Hawthorne*

*House*, on NBC-Pacific night time radio for three years, and then entered daytime radio with *Crummit & Sanderson*, on daily for six months until the death of Frank Crummit. For three years Irene Beasley sold Wesson Oil across the board on CBS, starting in 1943. Wesson continued with audience participation during the next years with another across-the-board quiz, *Try'n Find Me* with Bert Parks. Then there was a change after the war, with Wesson sponsoring Edwin C. Hill and the *Human Side of the News* on ABC.

For five years starting in 1944, Wesson also sponsored *Noah Webster Says* on Monday night, also NBC-Pacific net, dropping this show in 1949, to enter daytime serials, with *Dr. Paul* on spot radio.

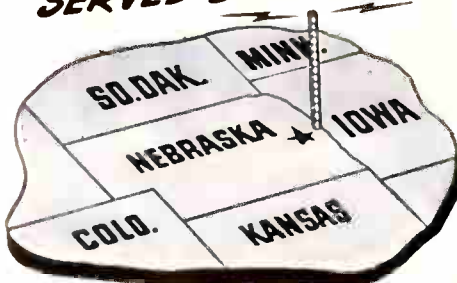
Since, by the nature of its business, Wesson Oil and Snowdrift must depend on the fluctuating raw material market, the sales figures of the company are not consistent in gain, although there has been a consistent profit in each year of the firm's history, except one. The 1951 sales figure topped 1950 by 25.9%, totaling \$183,432,667.00, which is the closest the company has come in the past three years to reaching its all-time sales high of 1948—the year of the

## ANOTHER BLUE RIBBON ACHIEVEMENT



"Technical perfection in engineering" is the achievement citation to KFAB's staff of engineers. Every KFAB technician is an expert . . . trained and experienced in all phases of engineering from the control panel to field work. This experienced staff of technicians whose combined service records total 205 years . . . manning the finest equipment money can buy . . . build another bonus for KFAB's advertisers. This is another guarantee that the advertiser's message is delivered to KFAB listeners with maximum quality and effectiveness. BIG ACHIEVEMENTS can be yours when you use KFAB—Contact Harry Burke, General Manager, or Free & Peters.

**THE MIDWEST-EMPIRE SERVED BEST BY KFAB**



**THE BIG STATION WITH THE BIG SHOWS**

**FIRST PLACE**

★ ★ ★ ★ ★ ★ ★ ★

"Every radio and television salesman should remember, every day, that this is not a death-struggle between their two media, but rather that the real prospects for increased broadcast revenue lie among the misguided, misled, uninformed, and overcharged users of other media."

FRANK E. PELLEGRIN  
r.p., H-R Representatives, Inc.

★ ★ ★ ★ ★ ★ ★ ★

Betty Crocker Chiffon Cake—\$223,048,533.

Wesson Oil and Snowdrift Co., Inc., is actually a holding company which directly or indirectly owns all capital stock of seven subsidiaries. It handles about 20% of the nation's cottonseed oil and a sizable portion of the soybean oil production, having many regional consumer products, and several by-products including cattle-feed and bakers meal. Snowdrift and Wesson Oil account for a little more than 20% of the total sales, with Snowdrift coming in for about a third of that.

However, as Wesson rolls along on its highly successful related selling theme, it is more than likely that these two products will bring in an even greater chunk of the annual sales.

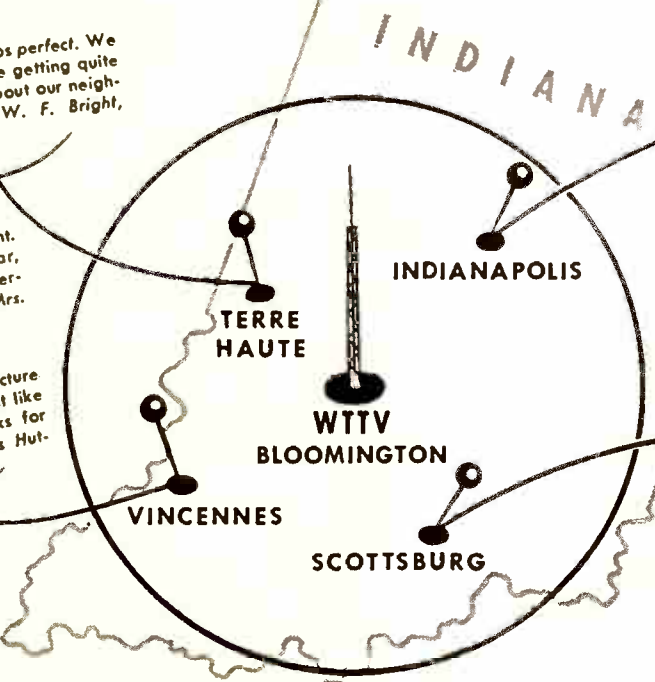
There's an unusual story behind the operation of the Wesson Oil and Snowdrift Company, since there is no cottonseed exchange and no central market for the setting up of prices and values. The cottonseed-oil business, which Wesson concentrates on, is a risky business, and gets along on a minimum of coordinated information. This means that the firm buys its raw materials under one set of economic conditions and then sells the finished products throughout the next 12



**OPEN FOR BUSINESS  
in a  
BILLION DOLLAR Market**

**CHANNEL 10  
WTTV  
BLOOMINGTON, INDIANA**

Now reaching out to over 1½ million Hoosiers with our NEW Transmitting Equipment . . . HIGHER Tower . . . MORE Power!



"Reception last night was perfect. We Terre Haute TV fans are getting quite cocky, and boastful, about our neighboring town."—Mrs. W. F. Bright, Terre Haute.

"We received your station last night. It was wonderful. It was a clear, steady picture, with no noisy interference that we usually get."—Mrs. Orville Knall, Vincennes.

"Reception was excellent. The picture is almost perfect—no snow—just like a movie theater picture. Thanks for good Television."—Mrs. Charles Huton, Vincennes.

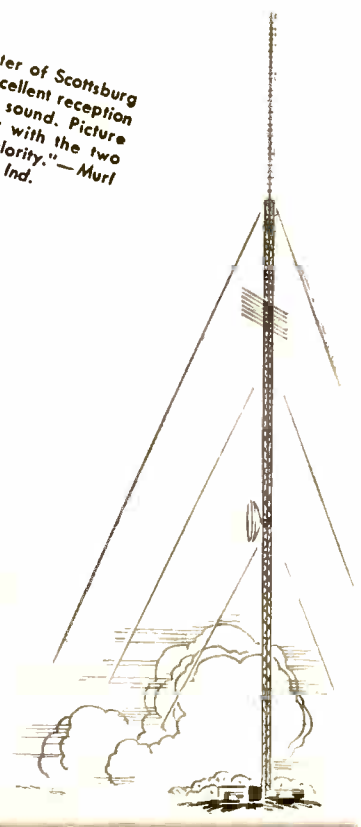
"We receive your picture as well as, or better than, Indianapolis. Best of luck!"—George Flaskamp, Indianapolis.

"Our reception is perfect—without booster. From what we have already seen, we are looking forward to many enjoyable hours of entertainment from WTTV."—Alfred J. Merz, Indianapolis.

"We live in the center of Scottsburg and wish to report excellent reception—both picture and sound. Picture compared favorably with the two Louisville stations for clarity."—Murl H. Hancock, Scottsburg, Ind.

We're happy about the stacks of mail we've been getting. Primarily, we're interested in serving the southern and central parts of Indiana. That, we know we're doing! As far as distance is concerned, we have heard from points as far north as Garrett, Indiana, as well as from viewers in Kentucky, Ohio, and Illinois.

**STATION WTTV (channel 10) and WTTS (5000 watts)**  
Owned and operated by **SARKES TARZIAN** in Bloomington



**You'll be downright amazed when you hear the whole Bloomington story. It's fantastic!**

**TARZIAN MADE PRODUCTS**

**STATIONS WTTS (5000 WATTS) AND WTTV (CHANNEL 10)  
OWNED AND OPERATED BY SARKES TARZIAN IN BLOOMINGTON**

Call **Bob Lemon**, Station **WTTV**  
Bloomington, Indiana  
or  
Your nearest **MEEKER** office  
**NEW YORK • PHILADELPHIA • CHICAGO  
SAN FRANCISCO • LOS ANGELES**

months under conditions which may change radically.

Wesson has two agencies handling consumer advertising on Snowdrift and Wesson Oil: Kenyon & Eckhardt, Inc., New York and the Fitzgerald Advertising Agency, New Orleans. Both agencies usually work together on major campaigns, and each claims that it's hard to say where the work of one ends and the other begins. K & E does the major part of the national planning, while Fitzgerald, being closer to the sponsor and major markets, supervises the merchandising.

Scheideler, Beck & Werner, Inc., handles the advertising for Wesson's institutional products, which are sold in bulk to bakers, hospitals, hotels and other quantity users. In addition, the Fitzgerald agency places advertising for Wesson's Blue Plate Foods, Inc., which produces a line of salad dressings, coffee, tea, peanut butter, macaroni and other foods for consumer use in 12 Southern states; Southern Cotton Oil Co. (Scoco shortening); and Southern Shell Fish Co.

Where does busy, bustling Wesson stand today with regard to air advertising?

Inspired by the success of the team-work-type of air selling done with General Mills et al., Wesson is now felt by all concerned to be looking, more and more, to radio and TV. Already using network radio and heavy spot at a rate which makes them one of the prime factors in Wesson ad budgets, Wesson feels that the surface of "related" selling has only been scratched.

Wesson subscribes, by all evidence, to the theory that in union there is advertising strength, and that there are more orders for "ham-and-eggs" than for either one alone in the U.S. There-

fore, don't be surprised to see Wesson popping up in other campaigns of other "single" product advertisers.

With broadcasting aid, Wesson has found that such advertising "marriages" pay off—in increased sales.

★ ★ ★

## NEW ARMOUR TARGET

(Continued from page 37)

white. New Armour Suds washes clothes brighter, cleaner, than *any* soap ever could before. Remember the name, *Armour Suds*. Try a package. Buy one the next time *you* shop!"

The result of "couponing" every home listed in the Amarillo City Directory, plus free boxes of Armour Suds, plus the barrage of announcements laid down by the radio stations, plus newspaper ads, showed quick returns.

From a standing start, January's total case volume (24-package) of Armour Suds in hard-water Amarillo went quickly to the 1,500 mark (not including free samples). February 1951 sales topped January by 350 cases. In March, the case rate was passing the 2,000 mark each month.

Then, in April (when coupons were almost all in), there was an expected slump. By last fall, however, it had bounced back, with the advertising still rolling along at an estimated 60% for radio, 40% for other items. Nearly 35 announcements per week were (and most still are) in use.

Here's what a typical Amarillo retailer, Morris McCartt (owner-operator of McCartt Super Markets), had to say of the radio-spearheaded introduction:

"No other medium has moved a new

product for us the way radio moved Armour Suds. Frankly, I was particularly surprised at the way the suds kept moving after the coupons were in. Radio has proved it can deliver in the long pull."

One Amarillo radioman, KGNC manager Tom Kritser, was struck by the speed with which the new washing product was moving off store shelves, and did some snooping as to the extent. This is what he found:

In January, 1951, the "rank" order of the top six brands of boxed soap preparations in Amarillo stores (in the early days of the campaign) was estimated to be:

### January Rank

1. Tide
2. Oxydol
3. Vel
4. Rinso
5. Duz
6. *Armour Suds*

Ten months of intensive air-selling later, the picture had changed to:

### September Rank

1. Tide
2. *Armour Suds*
3. Oxydol
4. Vel
5. Rinso
6. Duz

Although the gap between Tide—generally recognized by soap officials as the nation's largest-selling detergent—and Armour Suds was a fairly big one, the 10-month climb from 6th to 2nd place is remarkable. And, as Jim Berryman, manager of the local office of Armour, told KGNC: "Radio did it."

Pleased as Punch with the results, now running 10% ahead of expectations, Armour recently renewed its Amarillo radio announcement con-



Write for copy of "Largest Out-of-Home Area Survey"

## Extra Daily Summer Population 602,496!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

# WHDH

BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

SPONSOR



# the cook in 125,000 kitchens



Wheels whir in Carolina kitchens when WBTV's Suzie McIntyre "mans" the mixer. Professionals praise her pies, amateurs write for her recipes, ailing executives, viewing out of curiosity, call her about her cakes.\*

*Nine famous foods are now participating in Suzie's popularity and power. The tenth will close the door on competition and open the door to new sales in 35 Carolina counties.*

\*Actual Incident.



WBTV

SERVING THE CAROLINAS'  
BIGGEST  
TELEVISION AUDIENCE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Television Spot Sales



tracts, and has been using them to test new copy ideas, sampling techniques, display and tie-in methods. Current contracts are due to expire in April 1952.

While the Amarillo city test was going on, Armour looked around for a hard-water area in which to conduct a "district" test. Several areas were looked-at, then discarded. Finally, the choice centered on Omaha, where Armour has both large offices and a large plant.

Virtually the identical pattern was used in Omaha, using a combination

of radio stations (like KOIL), newspapers, coupons, and sampling. The success was not quite as striking, but very comparable. For one thing, Omaha doesn't have quite the extreme "hard-hard-water" problem of Amarillo, and "old-fashioned" soap brands—like Duz and Oxydol, according to newspaper brand preference studies—are strongly entrenched with their lower prices. For another, Omaha was a widespread district test, therefore results were not so easily tabulated.

However, radio is credited with playing an "important part" in boost-

ing Armour Suds from scratch up to a strong fourth (and in many outlets, third) place in the Omaha area in just a few months.

As in Amarillo, the Omaha air contracts were recently extended to run through April of this year.

What happens *after* April?

The answer to this is shrouded in considerable cloak-and-dagger security, although some of the main facts are clear.

When contacted by SPONSOR, Armour's Chicago headquarters was fairly mum on the subject. But, one Armour executive did tell SPONSOR:

"We still don't consider Armour Suds out of the 'test' stage yet. Before there's a national introduction, we want to work out some more spot radio and space advertising techniques.

★ ★ ★ ★ ★ ★ ★ ★

"We must believe that every time we sell or place or buy a spot announcement or a display advertisement, we are selling two things: the product advertised and advertising itself. The better we sell the latter, the more effectively will we sell the former."

HAROLD E. FELLOWS  
President, NARTB

★ ★ ★ ★ ★ ★ ★ ★

"At the moment, any 'extra' ad dollars in the current budgets are going to promote Dial soap, whose sales are rising fast. We expect to work out budgets to include more for Armour Suds, but that probably won't happen before the late fall of 1952.

"Radio? You bet we'll use radio on Armour Suds. We'll probably use spot radio primarily up to a certain level, and then work out some kind of balance between spot radio and network radio. We have no strong feelings, one way or the other, and often use both. However, since Armour Suds is likely to do better in some markets—hard-water markets—than in others, building up to national air advertising may be a process of building with spot radio.

"Television doesn't play a major role yet in Armour Suds plans, although we're not disregarding it. For one thing, most really hard-water areas are not TV areas, and TV areas are more likely to be the last, rather than first, areas we'll fill.

"We've got a long way to go to catch up with P&G's Tide. But when the time comes—with radio's help—we'll really try to give them a run for the money." ★ ★ ★

The **WHLI** long island story

# WHLI is Tops

## Latest Share of Audience

	Morning	Afternoon	Entire Survey
<b>WHLI</b>	<b>29.9</b>	<b>25.9</b>	<b>27.5</b>
"A" Network, 50 kw	20.9	22.3	21.8
"B" Network, 50 kw	12.4	22.0	18.1
"C" Network, 50 kw	16.2	12.9	14.2
"D" Network, 50 kw	10.0	7.1	8.3
All others combined	10.6	9.8	10.1

ONE STATION, WHLI, DOMINATES THE MAJOR LONG ISLAND MARKET

CONLAN STUDIES  
OF LISTENING  
HABITS:

Daytime, February  
1952, Hempstead,  
Long Island, N.Y.

**WHLI**

AM 110C  
FM 98.3

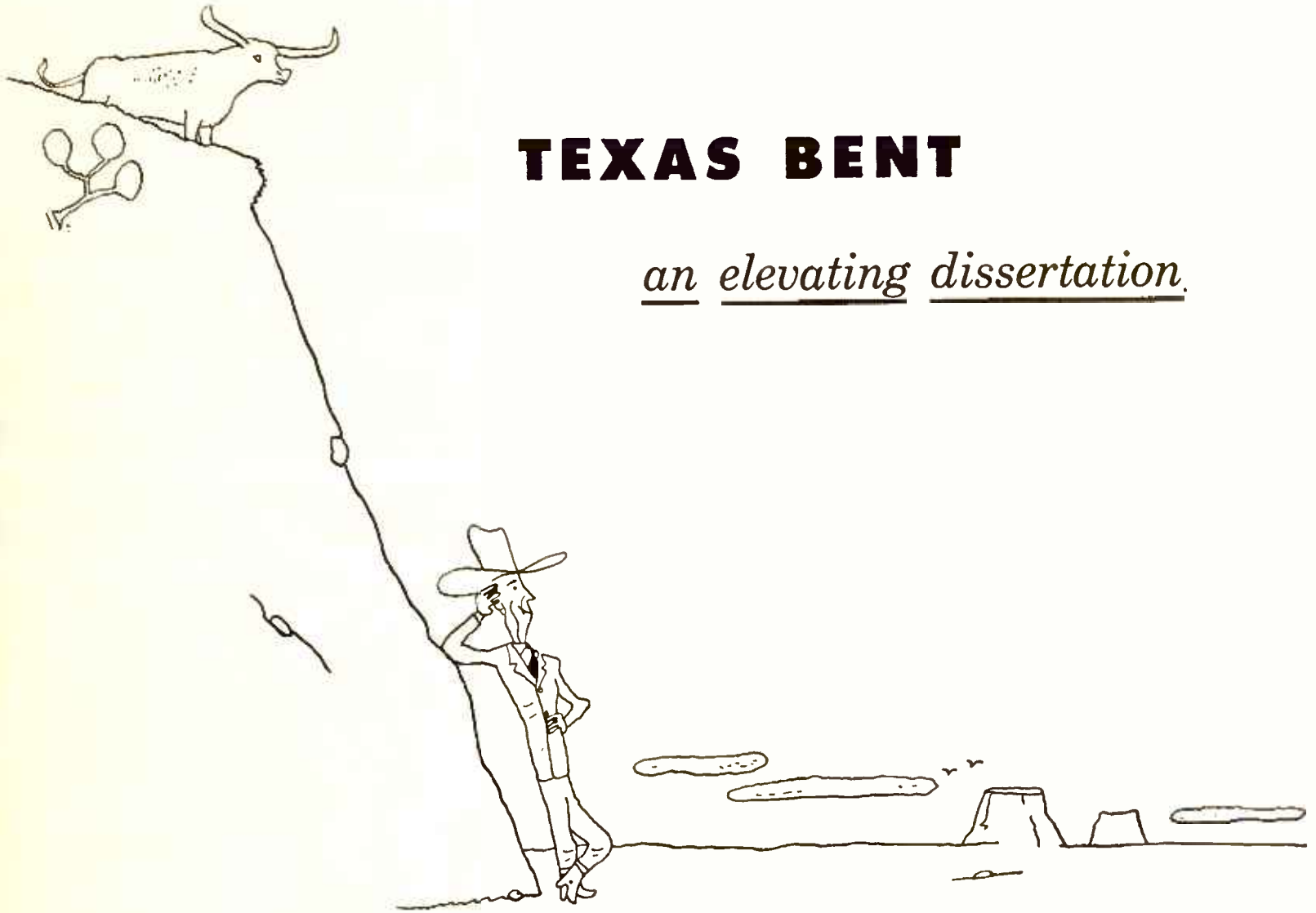
HEMPSTEAD  
LONG ISLAND, N. Y.

PAUL GODOFSKY, Pres.

*the voice of  
long island*

REPRESENTED BY RAMBEAU





# TEXAS BENT

an elevating dissertation.

**F**LYING across the unfenced sky, or looking from the windows of transcontinental trains, you miss the up-and-downness of the Panhandle's picturesque barrancas. Back in the days when a mile still had meaning, land-hungry settlers bought countless acres cheap—and unseen. One such stopped in the Land Office, so a story goes, to get directions to his newly-acquired property. He got back a month later, was recognized by the clerk, who asked if he had located his land without too much trouble.

“Yes,” the settler said, “I found it, but I couldn't get over it. All I could do was lean up against it.”

KGNC's 10,000 watts of power climb over, under, around and through the tamed territory of Texas, New Mexico, Kansas, Oklahoma, and Colorado which makes up our market—83 counties in all of oil-, gas-, cotton-, wheat-, and cattle-rich country. Amarillo is the wholesale and shopping center for this enormous area. If you want to “lean up against” about two million prosperous people via radio we'll be mighty glad to help you.



710 KC

• 10,000 Watts

• Represented Nationally by the O. L. Taylor Company



*In Vincennes, Indiana:*  
"We rely on WFBM-TV"

Says CHARLES C. ANDERSON  
Nash Automobile Dealer  
1201 Busseron Street  
Vincennes, Indiana

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

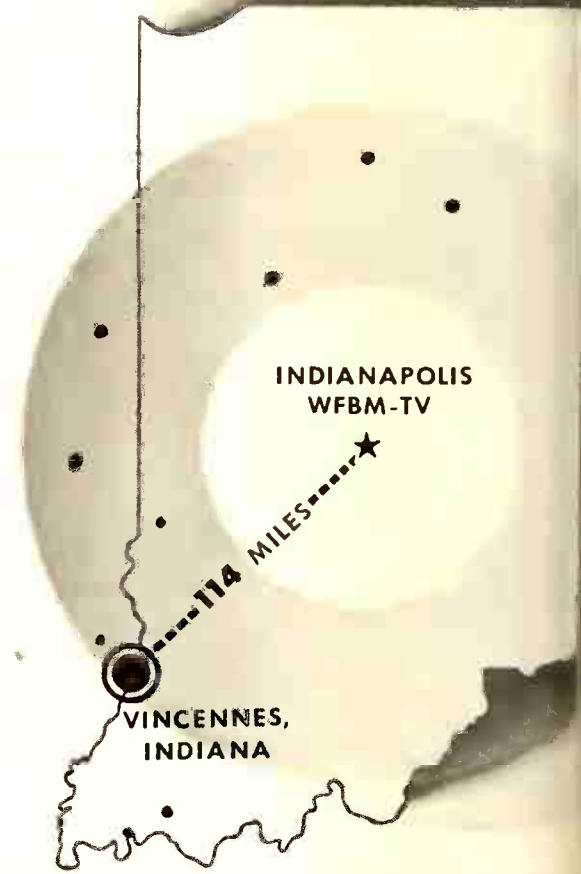


"Vincennes is a  
WFBM-TV town"

Says JACK ARTHUR  
FIRESTONE STORE  
229 Main Street  
Vincennes, Indiana

● Historic Vincennes, Indiana, is a progressive, modern community today—as avidly interested in television as everybody else. And in Vincennes and Vanderburg County, Indiana, WFBM-TV of Indianapolis—well over 100 miles away—is the favorite station.

All of which is just another way of saying you get a whale of a buy on WFBM-TV. It's a far better than average buy just for the 216,000 TV sets installed in its 60-mile radius . . . and when you add the BONUS THOUSANDS *outside* that radius, you'll agree it's one of the best "deals" in the country.



How about the advertisers *you* represent? Check the money-loaded Hoosier market. Indiana ranks in the first ten states, both agriculturally and industrially. That means high employment, AND high incomes. That's why WFBM-TV advertisers sell and SELL!

\*Source: BROADCASTING-TELECASTING, March 17, 1952.

*First in Indiana*



**WFBM-TV**

*Channel 6, Indianapolis*

REPRESENTED NATIONALLY BY THE KATZ AGENCY



## ROUNDUP

(Continued from page 50)

early days of broadcasting—showing the original master control and transmitter room used by WIP when it first went on the air in 1922.

\* \* \*

WGY, Schenectady's 30th anniversary was marked by a week-long "Open House" celebration in February which attracted over 20,000 residents of the area. Special anniversary programs were presented; highlight of these was a 40-minute documentary covering main events in WGY's history, followed by a panel discussion on the early days by eight men who have been with the station since its incep-



tion. The panel included (photo, l. to r.) Kolin Hager, first announcer, former stations mgr. (only partly visible); A. O. Coggeshall, former prog. supvr., now music supvr.; Wm. Fay, v.p. Stromberg Carlson, mgr. of WHAM; C. H. Lang, General Electric v.p.; Howard Tupper, moderator; Dr. W. R. G. Baker, GE v.p.; W. J. Purcell, WGY mng. engr.; W. T. Meenam, WGY newsroom supvr.; C. D. Wagoner, GE News Bureau (only partly visible).

\* \* \*

Construction of a new Television Center for KING-TV, Seattle began 1 March with operations estimated to start in the early fall. The streamlined



concrete and steel building pictured above, with modern spacious studios and latest technical equipment is a far cry from the frame grocery shop which was KING-TV's first studio when the station went on the air in November 1948.

\* \* \*

More than 3,000 druggists in the WLW and WLW-T (Cincinnati) broadcast area took part in the 1952 "WLW Advertised Brands Week," 7-17 March. The promotion plugged 42 top drug items, was backed by thousands of dollars worth of radio and TV time. At the conclusion of the 1951 "Brands Week" a 26.5% average increase of sales promoted products was noted in test stores. The 1952 drive (results not available at press time) was expected to do even better.

\* \* \*

Anyone inclined to be cynical about radio listenership at 3:45 a.m. should note this story. Wee-hour WWJ (Detroit) personality, "Laura" was having her usual beep-phone talk with a sergeant at Detroit's police headquarters. The sergeant mentioned an accident which had just occurred in which a drunk driver tangled with a street car; he said a blow-torch operator was

needed to pry the driver loose. That was at 3:45 a.m. At 4:00 a.m., the police department had detailed eight scout cars to take care of more than 60 cars and 300 night-shirted spectators who rushed to the scene.

\* \* \*

A new book of 35 announcements prepared on behalf of all radio sponsors by Brand Names Foundation, Inc., was distributed this month to more than 1,800 radio stations in the U.S. and Canada. Designed to help radio stations point up the responsibility and good values back of manufacturers' brands and to remind listeners of the "why" back of free radio and TV, the announcements are all institutional in nature, deal with no specific brands. This is the second year the Foundation is offering this service; they issue four such books a year.

\* \* \*

The work, objectives and importance of Radio Free Europe was described by its director for the past year, C. D. Jackson (publisher of *Fortune*), at a joint meeting of the Radio Executives Club of New England and the Boston Advertising Club late in February.



Among those present were (photo, l. to r.) R. F. Bradford, former governor of Massachusetts, and member of Radio Free Europe Finance Committee; Edmund J. Shea, president of REC of New England; C. D. Jackson; Rudolph Bruce, secretary of REC; Andrew C. Quale, president of Boston Ad Club; W. C. Swartley, first v.p. of REC. ★★



Write for copy of "Largest Out-of-Home Area Survey"

## 57.5% New Englanders Have Auto Radios!

That's 57.5% of all New England families—not just auto owners! Brother—see your Blair man now about this productive extra market!

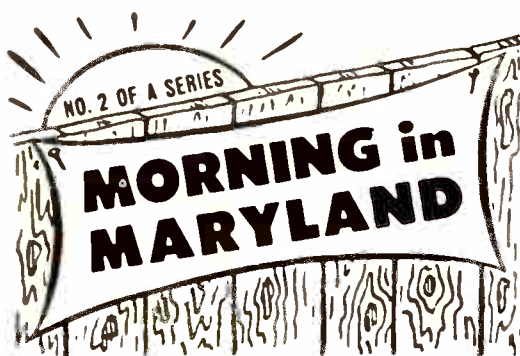
# WHDH

BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



# Why WFBR is BIG in Baltimore



This is the top morning show in the Baltimore area. It got that way by offering what listeners want . . . warmth and a friendly spirit in the morning, plus music, news, weather and birthdays judiciously sprinkled throughout.

The audience loyalty to this show is something to warm the cockles of a sponsor's heart.

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



## MANAGEMENT'S QUESTIONS (Continued from page 29)

predicament with financial burden on top of burden. The program by itself is more expensive—sometimes five times more—than in radio. The advertising message is also more expensive, and more complicated. How then, goes the soul-searching, can management be confident about its TV strategy? The answer lies, presumably, in program-and-copy research. That is costly, slow, sheer hard work. It means that in addition to spending large sums of money to use the TV medium the advertiser must spend separate additional funds to make sure he is using the TV medium properly. (The agency cannot and will not pay for this kind of special research out of the 15%.)

Top management is more sophisticated today than was the case a quarter of a century ago. Out of this sophistication clients are this spring challenging the networks on their cost-accountancy system in TV studio operation (where every action, every piece of gear has a "surcharge" tacked on) while at the same time management expresses growing skepticism of agency program know-how. Even so, top management is bothered and bewildered. Where lies wisdom, dependable recommendation, program choice, in network television, or in network radio, or between net TV and net AM?

Remember, these presidents and executive vice presidents and treasurers are not usually media men nor program showmen in background. Advertising decisions are only one part of their burden of responsibility.

Note something more. TV is not the only disturbing factor. TV has forced upon radio such drastic changes of policy, pricing and packaging that radio is practically a new advertising medium, too. Thus the corporation tycoon faces not one set of unfamiliar media data but two sets. Broadcast advertising is now complicated beyond all previous complication. In 1945-46 radio was a seller's market; today television is as 108 local TV stations, in the majesty of their temporary monopoly, choose or reject, by their own self-interest alone, this as against that sponsored program.

A latter-day worry to top management is the good opinion of minority stockholders. Annual stockholder meetings are no longer tepid, management-dominated rigamaroles. Nowadays,

**THE ROOSTER with the BIG ROSTER**

WWVET has something to crow about in Bob Trebor's Day-breaker show — Bob wakes 'em up cheerfully from 6:30 A.M. on — for 10 national and 11 local sponsors. We've got one segment and two participation spots open.

**5000 WATTS**

**WWVET**  
MUTUAL  
1280 KC

**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**  
Managing Director

WEVD 117-119 West 46th St.,  
New York 19



To sell  
Tooth paste  
to inland  
Californians

(AND WESTERN NEVADANS)



... Be on the Beeline

Tooth paste or tires, 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 audience than the *eleven* other leading local stations needed to cover inland California and western Nevada.  
(BMB State Area Report)

**LOWEST COST PER THOUSAND** More audience plus favorable Beeline combination rates naturally means lowest cost per thousand listeners  
(BMB Standard Rate & Data)

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

## McClatchy Broadcasting Company

Sacramento, California Paul H. Raymer, National Representative  
Affiliated with Inland California's 3 Leading Papers  
THE SACRAMENTO BEE • THE MODESTO BEE • THE FRESNO BEE

**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

minority stockholders are aggressive and questioning. In several instances a TV program fiasco has been used as a club with which to beat in the brains of high-salaried officials who have been paying themselves, or wish to, nice juicy bonuses. Right here is a nightmare which one corporation spokesman has called "the either/or hazard" in television. He means by this that corporation command is more than a little terrified of the tendency of big-time network TV shows to be either/or. Either triumph or catastrophe, and nothing in between; making sponsoring officials seem, in turn, either Barnums reincarnate, or fleeced sheep, and nothing in between.

Howard Meighan of CBS-Radio provided an apt prophetic paragraph when he wrote recently: "A calm,

long-range analysis indicates strong hypotheses that might well end up as accomplished facts. It seems unlikely that television will kill off radio, any more than radio killed off newspapers, magazines, movies, the legit stage or phonograph records. Radio changed, in some respects temporarily, all of these forms of communication and entertainment. But each has a place of its own basically unduplicated."

This is surely evident: big advertisers will always pay any price justified by program and personality impact and sales results. The blue chip sponsors are never pikers. That's not their complaint. Their complaint today, caught between rising costs and cannibalistic taxation, is that they have been paying for promised results and too often not getting results.

Corporation thinking on broadcast advertising, now plural, comes down and comes back to about where it was in 1937 when broadcast advertising was singular. It was in 1937 that the late Henry Adams Bellows of General Mills made a statement that sponsors might well nail over the door of the Board room. Said Bellows:

"General Mills is convinced, above all, that the advertiser cannot dodge his responsibility for the quality of the program which he sponsors. He cannot leave the responsibility wholly in the hands of anybody else, nor can he assume that merely spending a lot of money will necessarily produce results." ★ ★ ★

## MANAGEMENT NEEDS FACTS

(Continued from page 31)

the impact of TV, radiomen have stepped up the scope and accuracy of radio's circulation measurements. The BMB-type of measurement was dying a quiet death in radio (then in a care-free "we're-sold-out" state) until TV came along. Now, it's back, in the form of Standard Audience Measurement, headed up by Dr. Ken Baker. At the same time, A. C. Nielsen Company has moved into the act with its new Nielsen Coverage Service. This new Nielsen yardstick will not only break audiences down by counties, but will get into questions of multiple-set listening and out-of-home listening in radio—long absent from the Nielsen Audimeter measuring. On this kind of yardstick, too, comparisons will be made with other broadcast media, and also with other ad media. Agencymen and clients will have to be familiar with these research concepts, as these services develop in the next few months.

**SALES EFFECTIVENESS OF RADIO:** This is a dramatic new "gimmick" in radio research. Nielsen has measured the potential of a program in selling a particular commodity. Now, radio may soon be able to answer the classic \$64 question asked by clients: "Has radio actually sold my product?"

Pioneer work in this field is being done by American Research Bureau, whose boss, ex-NBCman Jim Seiler, told SPONSOR: "We're now starting to measure how well a radio or TV show can actually sell a product or service. This is being done through special

# In HANNIBALAND\* THEY have money to spend!

\* HANNIBALAND—the large 41 county area surrounding Hannibal, Mo., Quincy, Ill., and Keokuk, Iowa.



The population of the rich Hannibal area is mostly rural. These are the folks who have the money to spend to buy your products. To sell 'em use the station they listen to most—KHMO.

KHMO reaches and sells the buying power of the 240,470 radio families who live in this large, 41 county area.

Make your selling job easy in the middle-west in Hannibal — buy KHMO. Write, wire or phone KHMO or Pearson today for availabilities.

# KHMO

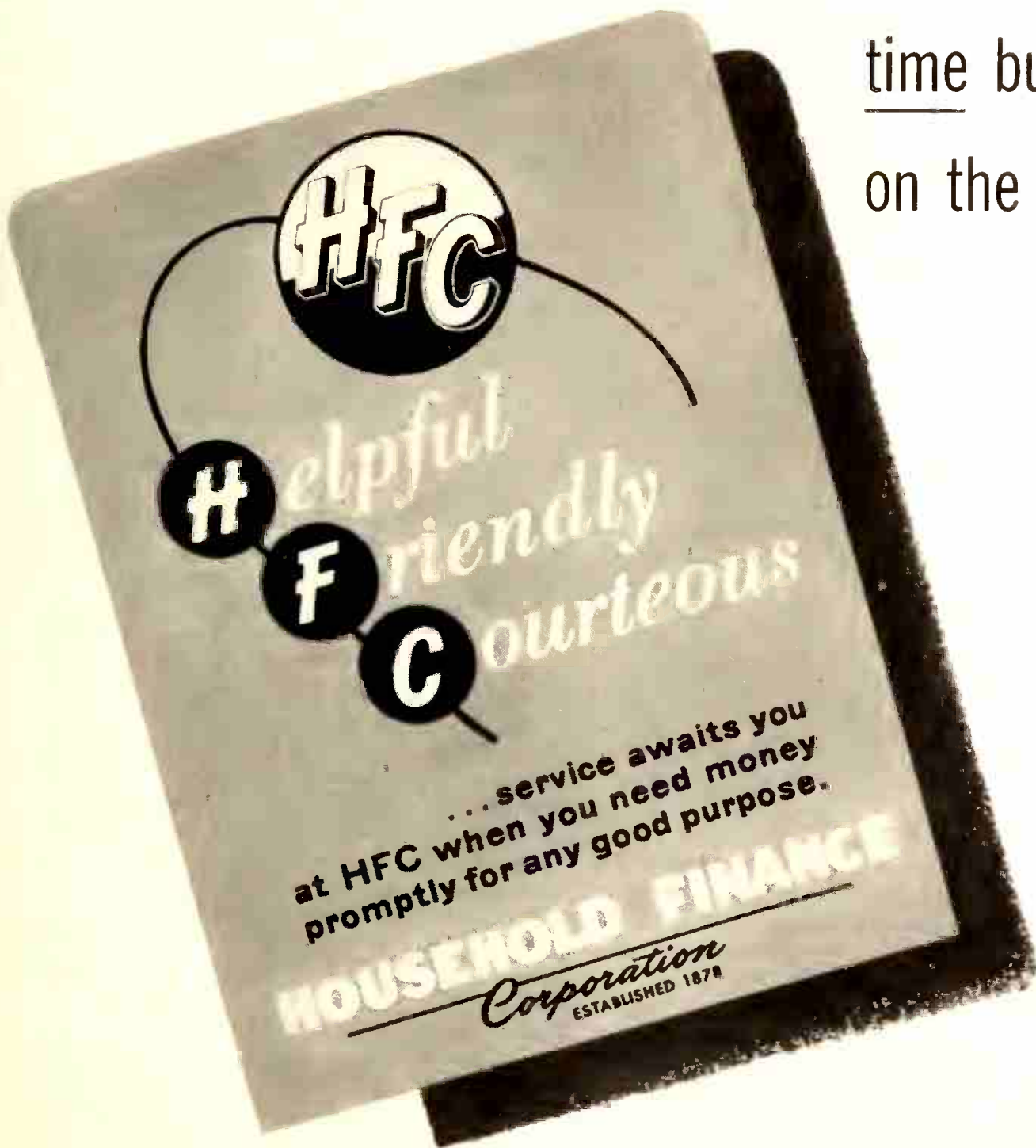
Representative  
John E. Pearson Company

●  
Mutual Network  
Hannibal, Missouri

5000 watts day ● 1000 watts at night



Best  
time buy  
on the market



In 1926—26 years ago—Household Finance Corporation placed its first advertising with WCAU in Philadelphia.

It's been placing it with WCAU every year since—over a quarter-century of uninterrupted advertising. A letter from Household Finance Corporation says:

"This radio expenditure with WCAU during the

last 26 years has been a very important factor in Household Finance Corporation's growth."

The new Household Finance contract calls for a concentrated spot campaign of more than 1000 spot announcements. That's convincing evidence of Household Finance Corporation's faith in WCAU.

Here again, then, is proof—proof that it's profitable to advertise on WCAU.

**WCAU**

The Philadelphia Bulletin Station  
CBS Affiliate • 50,000 watts  
Represented by CBS Radio Spot Sales

diary panel breakdowns. We first find out who has, and who has not, been listening to a particular show. Then we follow up with interviews and pantry-shelf inventories, relate them to brand-preference reports. One early checkup has shown that known listeners to a particular radio show have over 50% higher 'presence of produce' than non-listeners."

(The above four points—extra sets, out-of-home listening, new circulation techniques, and tracing sales—are just four of the major things advertisers will have to start "brushing up" with when they consider radio in 1952. As researcher Jim Seiler put it to SPONSOR: "Radio research is now so different from what it was five years ago that it's in danger of being misunderstood by even veteran advertisers.")

Here, in brief outline, is what research executives feel should be a sponsor's key points in thinking about radio in 1952.

**POINT ONE: Radio's huge size.** No sponsor should ever forget that radio is practically as big as the United States. According to the last census, there are about 44,737,900 households in America. Of these, 42,800,000 families are radio families—or about 95%. TV hits only 37%.

The total number of radios in the nation—including all types—was estimated in the recent four-network "census" as being 105,300,000. That's a radio set for every person of voting age in the U.S.

Sponsors, used to hearing research chestnuts like "there are more radios than bathtubs in the U.S." can now paste in their hats some new "size" concepts like these:

1. There are 59% more radio homes in the U.S. than there are homes who regularly read magazines (something

space-salesmen would prefer to forget).

2. There are 171% more radio homes in the U.S. than there are TV sets (something that all-out TV boosters often forget).

3. There are 43% more radio homes in the U.S. than telephone homes (something that an agency, used to thinking about radio in terms of telephone coincidental "ratings," should never forget).

4. While the number of radio homes has increased 14% since 1948—from 37.6 to 42.8 million—the number of radio homes with "secondary sets" has increased about 40%—from 24.4 to 34 million (something which a sponsor can't ignore despite the prevailing management notion that radio is practically standing still).

**POINT TWO: Radio is more "diffused."** The sheer number of "secondary" and "out-of-home" sets is increasing—and the amount of listening done to them, as shown in qualitative studies, is becoming diffused.

Radio listening—particularly in TV homes—has spread all over the house. For instance, the recent ARB nationwide study for the four radio webs shows that radio-TV families spend half of their listening hours in the kitchen during a total day. They spend about a quarter of their listening time in the living room. In radio-only families, it's practically the reverse—but a lot of sponsors measure both radio-only and radio-TV families in their minds on the radio-only yardstick. So, oddly enough, do some research men, although this obsolescent thinking is today undergoing some drastic changes. Example: sponsors now demand such specifics as Nielsen ratings in TV homes, non-TV homes, and non-TV areas.

Even in a highly-TV area, new studies show that in TV homes radio listening is holding up well, and is being done more to "secondary" sets than to living room models. A brand-new Advertest study in the New York area covering 1,036 families (98.6% with radios; 68.2% with TV sets) shows, for instance, that 40.1% of the radio-only homes had radios in the kitchen. In radio-TV homes, the figure jumped to 63.2%. Some 45.1% of radio-only homes had radios in bedrooms. In radio-TV homes, the figure rose to 61.2%.

Looked at from the appliance manufacturer's viewpoint, such as the members who make up the Radio & Television Manufacturer's Association, radio's diffusion has meant new trends in radio sets. A few years ago, the "clock" radio (with a built-in alarm clock) was just a "gimmick" novelty. Today, with a smartly-designed line of them from all major manufacturers, they're selling at the rate of 20,000 a week—or over 1,000,000 a year. Virtually all are used as "secondary" sets, mostly in bedrooms. Kitchen radios are being designed as such, to harmonize with other kitchen appliances, or are even being built-in to new kitchen ranges. Even a company like Admiral, who has been one of TV's biggest boosters, is now advertising a new line of table-model TV sets with built-in radios "at no extra cost."

**POINT THREE: Radio reaches bigger audiences.** For example, NBC Research recently calculated how certain advertisers—like Gruen Watch, C. H. Masland, Welch Grape Juice, Borg-Warner, and others—can lose out on millions in audience. "National advertisers who use a combination of full network TV, plus *Life*, *Look*, the *Sat-*



Write for copy of "Largest Out-of-Home Area Survey"

## 98.4 Minutes Daily to WHDH!

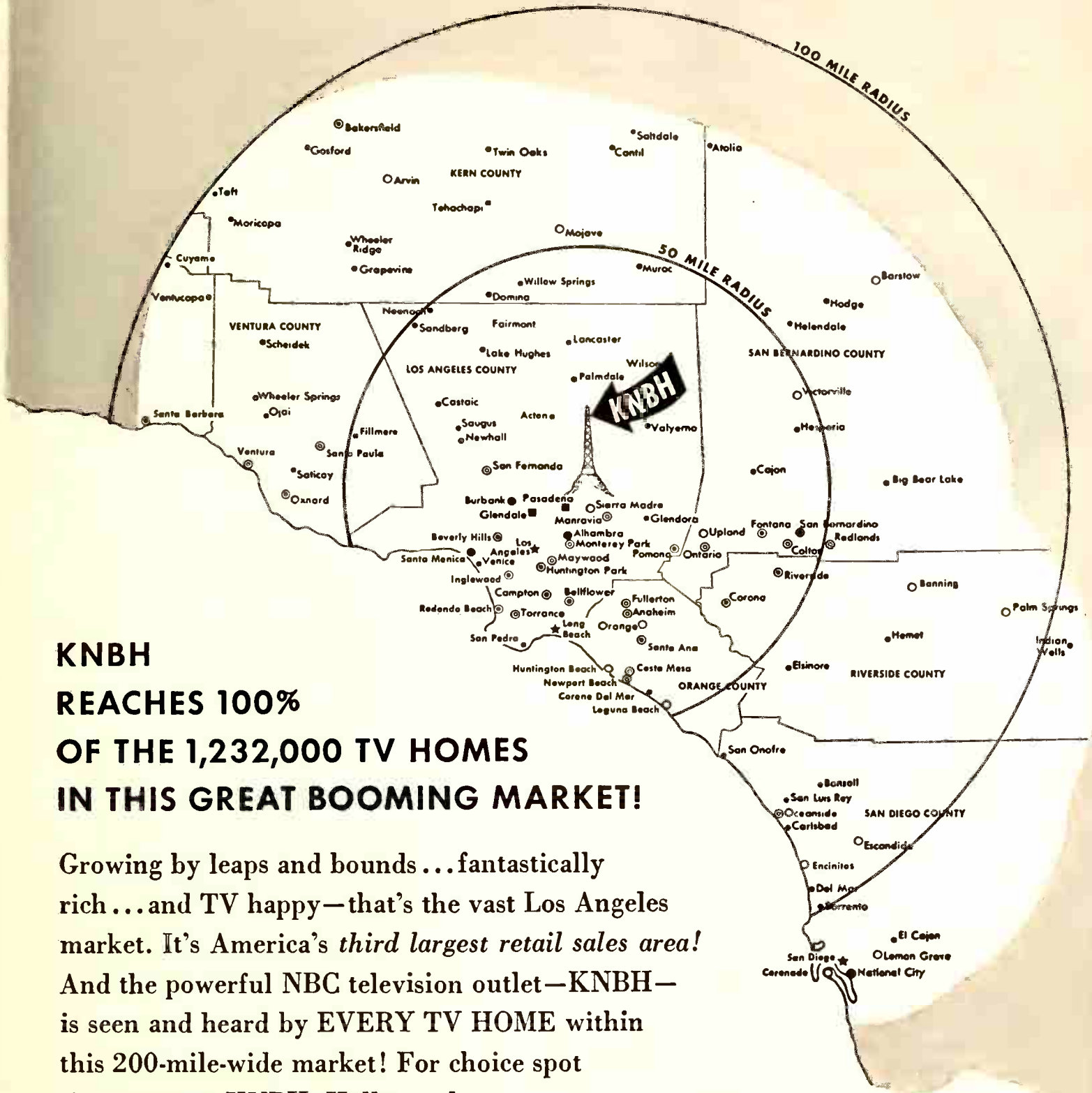
Yes, TV owners who listen out-of-home listen to WHDH 98.4 minutes a day! Gee, you must write for a copy of our survey . . . or see your Blair man!

**WHDH** BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



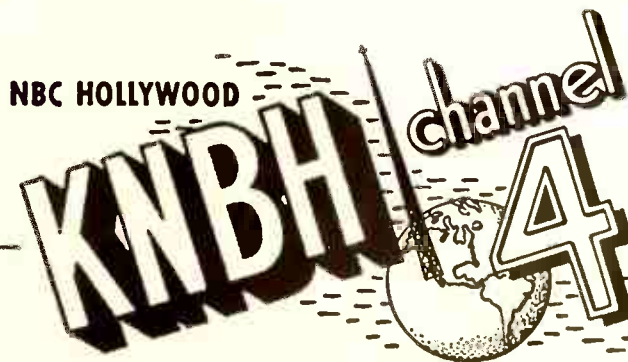
# NO TV STATION BEATS KNBH IN BLANKETING SOUTHERN CALIFORNIA!



**KNBH  
REACHES 100%  
OF THE 1,232,000 TV HOMES  
IN THIS GREAT BOOMING MARKET!**

Growing by leaps and bounds...fantastically rich...and TV happy—that's the vast Los Angeles market. It's America's *third largest retail sales area!* And the powerful NBC television outlet—KNBH—is seen and heard by EVERY TV HOME within this 200-mile-wide market! For choice spot time, contact KNBH, Hollywood, or your nearest NBC Spot Sales office today.

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



urday Evening Post and Collier's," reported NBC, "get no coverage of 22,423,000 U.S. homes." Here's how NBC described its process:

- NBC knew this:
1. Aggregate ABC circulation: *Life, Look, Post, and Collier's* 15,707,000
  2. Deduct 57% duplication between magazines (CS-MA, 1949) —9,063,000
  3. Unduplicated circulation 6,644,000

Mr. Starch told us this:

4. Deduct 29.6% owning TV sets —1,967,000
- Arithmetic:
5. Total unduplicated magazine circulation to be added to TV 4,677,000
- We knew this too:
6. TV homes, 1/1/52 15,700,000
- More arithmetic:
7. Total unduplicated circulation: TV, *Life, Look, Post, and Collier's* 20,377,000

Everybody knows this:

8. Total U. S. radio homes, 1/1/52 42,800,000
- And here are the lost homes:
9. Radio homes not reached by TV, *Life, Look, Post, or Collier's* 22,423,000

(Note: With reference to the Starch figures mentioned above in No. 4, Daniel Starch recently reported the following percentages of magazine readers owning TV: *Life*: 31.3%; *Look*: 30.4%; *Satevepost*: 28.2% *Collier's*: 27.3%. Weighted average is 29.6%. These figures are for the year ending with June 1951, would be higher if updated. During the Starch survey, national TV ownership averaged 22.5% of all homes. As of this January, it reached around 35%.)

★ ★ ★ ★ ★ ★ ★ ★

"It is automatically presumed by too many that advertising is a questionable business practice in normal times; that with the advent of an emergency, it must be officially frowned upon and locked up in penalty straightjackets."

RALPH W. HARDY,  
Govt. Relations Director, NARTB

★ ★ ★ ★ ★ ★ ★ ★

POINT FOUR: Radio outdoes TV as a low-cost, popular medium. Considering radio and TV as competitive advertising media, sponsors should be aware of the following facts, reported by A. C. Nielsen:

Most advertisers are aware that the hours of radio usage for all radio homes, per home, per day have declined in Nielsen studies. For example, in 1949 TV (in all U.S. radio homes) was tuned-to about 19 minutes per home, per day. For radio, the figure was four hours and 15 minutes. In 1951, these figures had changed, so that the per home, per day figure for TV was up to one hour and 43 minutes, versus three hours and 26 minutes for radio. However, with the number of radio homes booming along, despite TV growth, an interesting concept becomes evident.

Viewed in terms of the total number of "home hours per day" spent with radio vs. TV all over the U.S., radio is still out front.

In 1949, advertisers in radio were shooting for a total potential radio "home hours per day" of 166,700,000 for the U.S. In TV, the figure was 12,600,000 "home hours per day" for the U.S. In 1951, although TV's fig-



# "GO WHOLE HOG"

IN THE KANSAS MARKET

with **WIBW**

The Kansas Market is a Farm Market . . . so rich, so responsive that it screams for sales action. The Kansas State Board of Agriculture reports a 1951 farm income of \$617,000,000 from crops alone . . . and that's just a drop in the bucket. Still to be added are the staggering totals for oil, livestock, poultry, dairy products and eggs.

WIBW goes "whole hog" in selling your product to these anxious-to-buy farm families. You see, WIBW is the farm station for Kansas . . . the station most listened to by farmers.\* That's what it takes to get RESULTS. That's what WIBW offers YOU.

## WIBW

Serving and Selling  
"THE MAGIC CIRCLE"  
Rep.: Copper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN



\*Kansas Radio Audience, 1951



# 17 has now become 24

A few months ago WSM pointed with pardonable pride to the seventeen network originations which came out of its studios weekly.

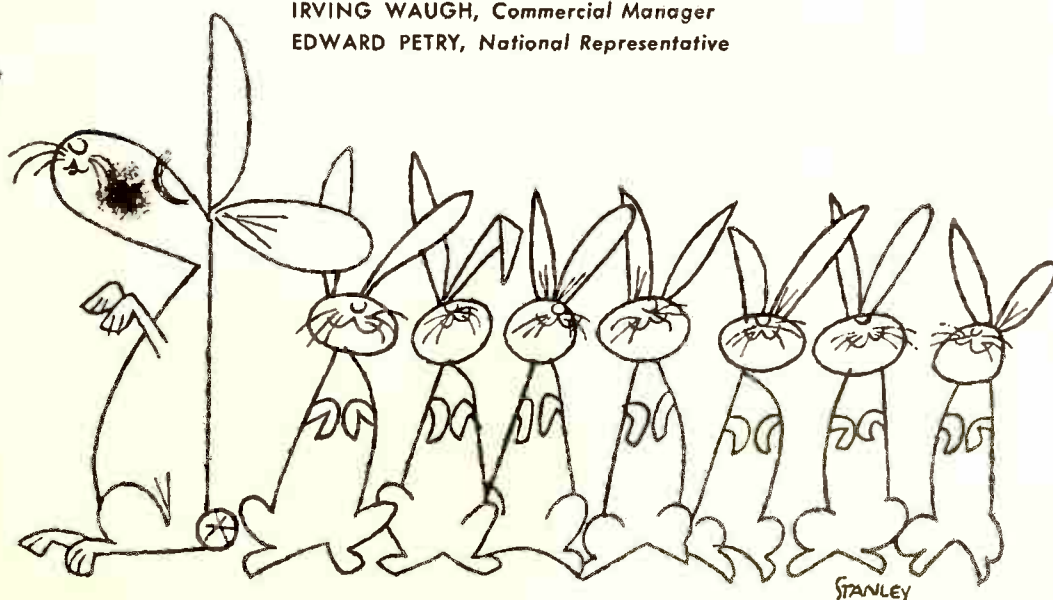
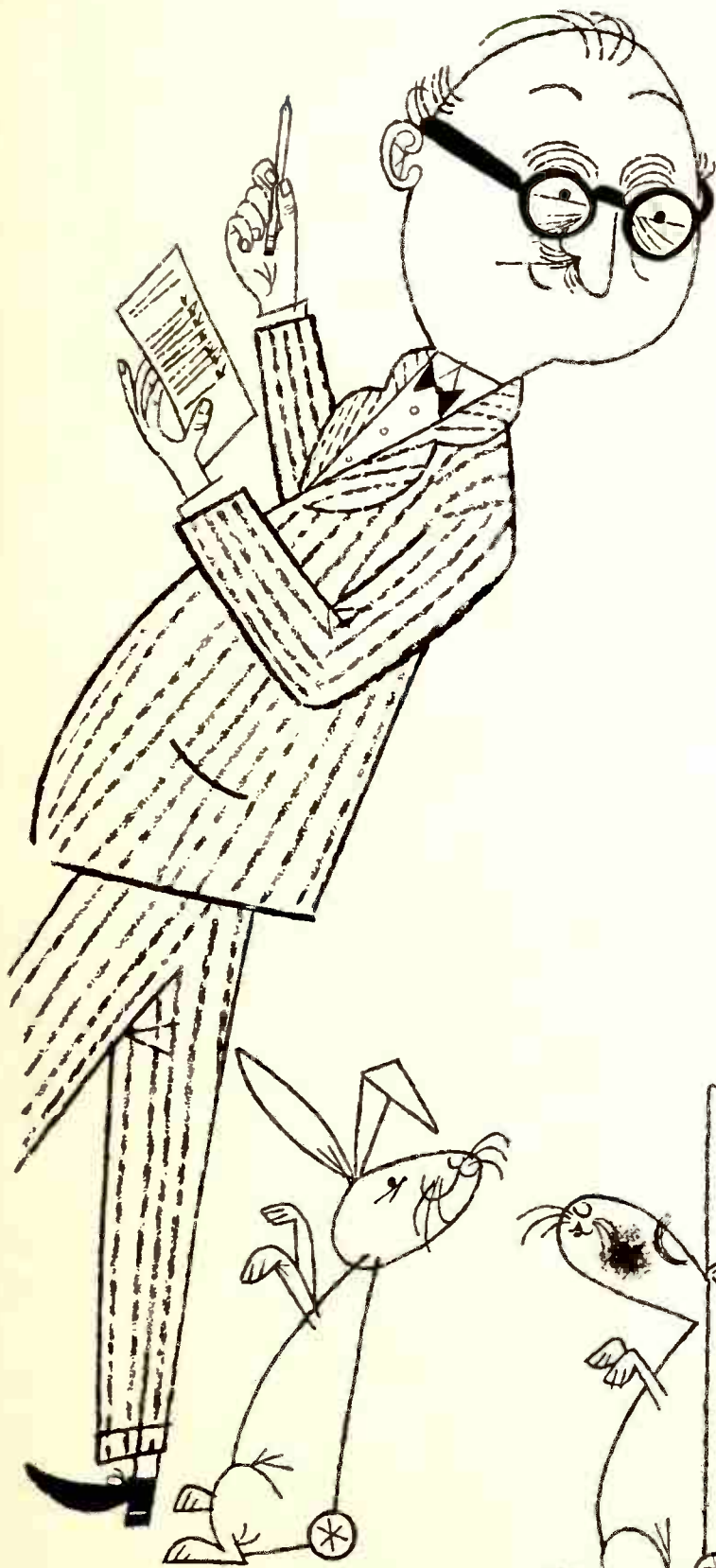
The other day the man in charge of studios, statistics and guitar strings came up with the astonishing information that seventeen had now become twenty-four. In the rush of regular business, nobody else had even noticed that the Central South's star salesman was producing seven more network shows!

This is added evidence that no other single station in America can match WSM's production know-how, nor offer talent (more than 200 people) of network quality in network quantity. And it explains, better than statistics and surveys which confirm the fact, that you cannot really sell the full potential of the Central South without WSM.

# WSM

 Nashville . . . 650

CLEAR CHANNEL - 50,000 WATTS  
IRVING WAUGH, Commercial Manager  
EDWARD PETRY, National Representative



ure was up to 72,100,000—a huge gain—radio's was 143,900,000. In other words, twice as many "home hours per day" are chalked up to radio throughout America as are chalked up for television.

Costs?

CBS Research reports that, based on November 1951 evening half-hour program averages, the all-network radio cost-per-1,000 (people) was \$2.77. For TV, it was \$5.77.

**CONCLUSION:** The sponsor who has breezed through the above "refresher course, in par has little to worry him, except to stay on top of new research techniques and to keep his radio figures up to date.

The executive whose head is swimming with a jumble of radio sets, dollar signs, and mind-twisting concepts regarding radio is in some trouble. He'd better sit down with his ad agency and learn about radio—all over again.

Otherwise, he may find that trying to use radio properly with old research as his guide may be as sensible as fighting a modern war with a rousing cavalry charge. ★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 6)

Theatre men seem to be thinking in terms of morning hours. TV specials might lure attendance at a time when theatres are either not open at all or thinly populated. United Paramount has had tentative large-screen experiments in cooperation with National Civil Defense, the Girl Scouts, other bodies.

\* \* \*

Phonevision's weakness, in the opinion of some Washington observers, is its unwillingness to provide entertainment service. Rather Phonevision's purpose is to benefit by granting licenses, collecting royalties, selling scrambler-equipment. Toll system promoters can no longer rely upon the Department of Justice to "cajole" film product for test runs. Lately advocates of home toll have shifted position and now talk away from movies (which inflamed Hollywood against them) and talk instead of toll providing stage plays, cultural events, offerings unlikely to find much chance in mass media TV.

One final comment. It is interesting to note the use by propagandists for toll tele of the phrase "electronic distribution systems." Note the plural "s." Toll advocates wish to condition folk to the future existence of more than one kind of television.

\* \* \*

This is for sure—the lawyers are going to do all right. ★ ★ ★

## SMALL-BUDGET TV

(Continued from page 39)

that next year will see clamoring by sponsors who missed the boat, just as wails are now heard from those who missed the best seats in the afternoon.

Alternate-week sponsorship is another low-cost opportunity. Originally, sponsors bankrolled a show one week with the alternate week occupied by some other program. The current pattern is for two advertisers to combine in sponsorship of a single show, each taking a week. Continuity of sponsor identification is aided by inserting a one-minute announcement for sponsor B on Sponsor A's week. Programing and audience continuity as well is maintained. Philco and Goodyear split the top-rated *Television Playhouse*; Carter and Toni share *Casey, Crime Photographer*; Lucky Strike and Johnson's Wax share Robert Montgomery's drama show.

Participating shows packaged by the networks are often a good bet in the under-\$250,000 bracket if a show is available that hits the proper audience. Good buys in this category are the afternoon personality shows which come up stronger rating-wise than housewife programs or soap operas. The *Al Pearce Show*, for example, could be bought over CBS-TV's basic 21-station net (if available) for \$183,000 for 26 weeks (for a 15-minute slice weekly, time and talent).

If a pitch to housewives is the goal, an economical job can be done by NBC's Ruth Lyons. This show hits 45-50 markets, carries a 26-week price tag of \$218,000 (15-minute slice weekly, time and talent).

One-shots, too, fit the needs of some low-budget advertisers. Last fall Red Cross Shoes decided it would get more mileage from one \$100,000 extravaganza than by distributing the same sum over the standard 13 to 39 weeks. The Frank Sinatra show on CBS recently played host to a blouse manu-



10,000 watts — day  
5,000 watts — night  
710 kilocycles

*proof of performance*

From time to time, we've tried several ways to advertise our business — Wilbanks Farm Equipment Company of Shreveport.

In 1951, we decided to advertise over KTBS and got for the first time immediate and continued results.

KTBS brought us new customers not only locally, but from 75 to 100 miles away in East Texas and Southwest Arkansas. I can truthfully say that spot advertising on KTBS pays off in dollars and cents.

**ROGER WILBANKS**  
Wilbanks Farm Equipment Co.

**KTBS**  
**SHREVEPORT**

National Representative: Edward Petry & Co., Inc.



# Radio Co-Sponsorship Open!

## **WASHINGTON**

### **SENATORS**

## **BALL GAMES**

Half Schedule (77 Games) Available  
Alternating with Popular Local Brewery

**Only 26 Games on TV...**

—this means the 154 game schedule of all home and away games on radio station WWDC will enjoy the highest rating ever in the great and fabulous Metropolitan Washington area the only major league town South of Philadelphia

**THE PRICE IS RIGHT — TIME IS SHORT — ACT AT ONCE**

*for all details—Wire or Phone:*

**HENRY J. KAUFMAN & ASSOCIATES**

1419 H STREET, N.W., WASHINGTON 5, D. C. • Telephone DISTRICT 7400

facturer (Susquehanna Waist Company) for a single 15-minute segment. Strategy here is to use the focussing power of television, combined with well-integrated merchandising, to launch a new line or start a season of selling. (See article called "One-shots: when and how to use them," SPONSOR, 14 January.)

By buying spot programs a sponsor with Northeastern distribution can put a half-hour show in 10 markets, blanketing Ohio to Massachusetts for \$7,000. A Midwestern group of nine stations for \$4,600 would cover Illinois, Michigan, Wisconsin, and Iowa. Even a national nine-market spread can be bought for \$7,800. All these figures are for 30 minutes A time; half the amounts will buy C time. For a 26-week ride, the hypothetical Midwestern advertiser would then buy weekly A time at under \$120,000; C at under \$60,000.

Probably the most likely direction for spot program sponsorship to move in the future is towards co-operative buys by a distributor or manufacturer who will split costs with local outlets in markets that need bolstering. Several deals of this type are being negotiated now; one will have a sponsor's wares (hardware) pushed in 11 markets nationally at an estimated weekly cost of \$500 per market, \$5,500 per week, 39 weeks for total \$145,000. This illustrates the greatest advantage of spot program buying; it gives this manufacturer an added sales push *where he needs it*, keeps his distributors content, gives him prestige in areas where it's lacking. All this can be had without waste or overlapping circulation.

Most ticklish category for small budgets is the announcement buy in spot

television. Although considered a good buy (the top 20 TV markets can be had for just over \$2,000, one-minute C time), availabilities have to be shopped for carefully. Some of the top budgets in the industry are committed to announcements and have many of the choice availabilities sewed up. Careful shopping can still get results, however.

Buying programs on a spot basis offers a sponsor the coverage he wants, where and when he wants it, usually at a lower cost than the same net coverage. By buying station by station, the small-budget sponsor evades the "basic network" pattern required by all the webs except DuMont. (At CBS, for example, the advertiser must buy a "basic" group of 21 stations if they can be cleared. The full 21 runs over \$14,000 for half-hour A time, \$7,000 for C time.)

It is obvious by now that the apparently inflexible obstacle of TV time costs begins to give way under probing. These low-budget possibilities are only a few of many uncovered by SPONSOR's survey. But this is the comparatively simple part of the picture. Programing is the really tough nut to crack. But in every bracket there are low-budget packages available, both live and on film.

The film picture is a particularly happy one. There are packages in every category from housewife's fodder to kiddie fare, and including items which seem off-beat for film, but have been satisfactorily tailored for the medium. Even quizzes, news, and interviews can be bought in the can.

According to Burt Balaban, chief of programing and production for Paramount Television Productions, film is the ideal solution to the problem of

low cost, quality programing. "Film offers material equal and superior to the highest budgeted network live shows at equal or less cost," he told SPONSOR. "The film show has been carefully edited to build interest most effectively and to eliminate fluffs, mistiming, and the thousand other plagues of a live show which bring grief to a sponsor." (See TV Section, SPONSOR 10 March 1952.)

Filmed shows can be spotted in the various markets to do the job that the sponsor needs done in that specific city, Balaban pointed out. Perhaps most important, the modest budgeter can see what he's buying before he puts up his cash.

Costs for film rentals run the gamut, are usually pegged to time rates. A new top-flight dramatic like Ziv's *The Unexpected* is offered from \$165 in the smallest market to \$3,000 in the largest. Several series of three-minute pop-tune films can be had for as little as \$8 apiece.

With an estimated 10 to 15 million dollars already invested in films produced for TV, success stories are many and spectacular. Esslinger Beer is now sponsoring the third run in Philadelphia of *Story Theater* (re-titled *TV Thriller Theater*) and racking up an average 20.0 Pulse rating, a figure higher than either of the first two showings. They are accomplishing this on an estimated time and production budget of \$1,800, for a total \$47,000 on the 26-week basis.

Our hypothetical sponsor who has bought 52 weeks of five-minute C time on DuMont's nine largest markets can fill his time for the *entire year* for as little as \$14,000. (Musical quizzes, mysteries, etc. are available at an average of \$30 per market.) His total cost



Write for copy of  
"Largest Out-of-Home  
Area Survey"

## 57.0% Listen to WHDH!

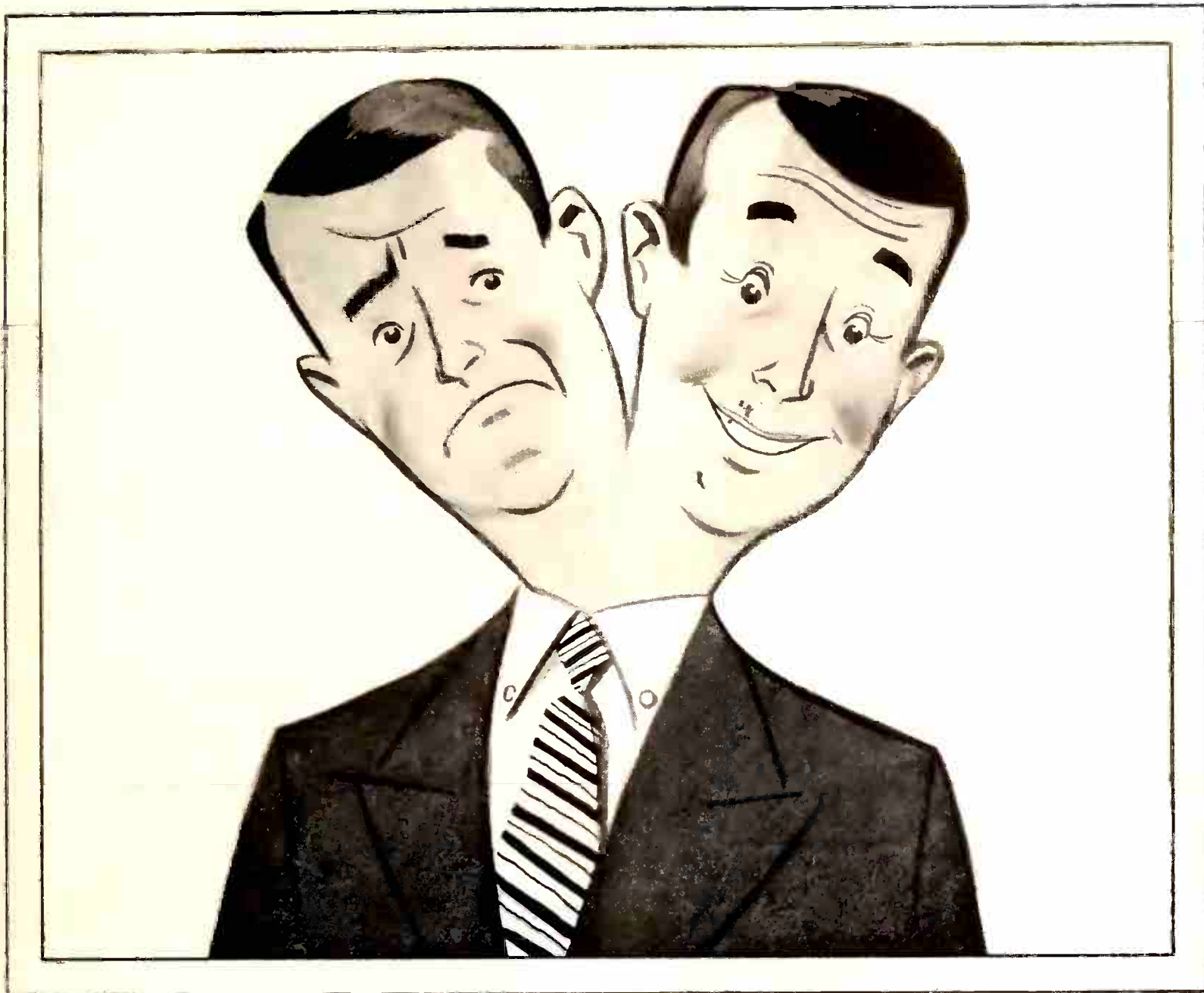
Away-from-home listeners in New England vote "yes" for WHDH! 57.0% of 'em pick WHDH as their most listened-to station! Better get your survey copy!

# WHDH

BOSTON  
50,000  
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.  
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY





## Every Customer has a dual personality!

If you don't believe it, just try checking how many customers *don't* come back after you've "substituted" for a brand they came for!

For when a customer wants something—he wants it!

They might smile and buy when you offer something "just as good." Often as not, however, they're saying to themselves—"never again in this store!"

It's just simple arithmetic. Nation-wide surveys

show that your customers favor manufacturers' brands by eight to one!

So if you don't stock and feature them, you are going to disappoint eight out of nine people who come into your place of business. Do as the majority of America's most successful stores do — *stock, feature and promote branded merchandise* — names in which you and your customers have confidence!

*Brand Names Foundation*

INCORPORATED

A NON-PROFIT EDUCATIONAL FOUNDATION • 37 WEST 57 STREET, NEW YORK 19, N.Y.



*Higher and Higher  
and HIGHER go SALES,  
RATINGS, RENEWALS!*



Tell 'em and Sell 'em with **WORLD LOCAL PERSONALITY SHOWS**

Sure winners with local audiences  
**HOMEMAKER HARMONIES**, most complete, ready-to-broadcast weekly  
 daily service program available today.  
**THE HAPPINESS PARADE**, interest packed, daily show in trib-  
 anniversary of your listeners.  
**A BUNDLE OF JOY**, musical salute to new babies in your com-  
**FOOTBALL TIME**, great sensational series.  
**CHRISTMAS SHOPPING BAG**, concentrated money-making  
 pre-Christmas shopping season.  
 . . . and other features tying in your popular, local  
 sonalities.

**Save Money! Make Money  
WITH**

**WORLD**

**THE ALL-PURPOS**

**LOCAL**

**SALES SERVICE**



Tell 'em and Sell 'em with **WORLD COMMERCIAL JINGLES**  
 Especially designed for . . .

- FURNITURE STORES
- FARM PRODUCTS
- JEWELERS
- CREDIT CLOTHIERS
- FURRIERS
- DRY CLEANERS
- SAVINGS BANKS
- FOOD PRODUCTS
- BAKING CO
- APPLIANCE
- FOOD STO
- LAUNDRIE
- BEAUTY P
- LOAN CO
- WOMEN'
- USED CA

. . . and many, many more . . . The Most Complete  
 sified jingles for every purpose available anywhere.



Tell 'em and Sell 'em with WORLD

## DRAMATIC AND MUSICAL FEATURES

FREEDOM IS OUR BUSINESS, eternal vigilance as expressed by the great actor . . . Robert Montgomery.

FORWARD AMERICA, a great tribute to our inherent Americanism in the voice of Academy Award Winner . . . Walter Huston.

THE MIRACLE AT CHRISTMAS, beautiful and moving original Christmas story starring . . . Thomas Mitchell.

. . . and others that capture the mood and spirit of the times, and immediate sponsorship!

Tell 'em and Sell 'em with WORLD

## SIGNATURES AND PRODUCTION AIDS

Special materials created to enhance your own broadcast of

SPORTS  
FARM FEATURES  
LOCAL NEWS  
BASKETBALL  
KIDDIES' SHOWS  
WORLD NEWS  
BIRTHDAYS  
FOOTBALL

BASEBALL  
WESTERN MUSIC  
HIT TUNES  
DISC JOCKEYS  
WOMEN'S SERVICE  
HOLLYWOOD NEWS  
VARIETY TIME  
HOMEMAKING

. . . and many more unique sales aids found in no other service!

## ALL PURPOSE

because World fulfills the entire range of your requirements and gives you its "know how" for top quality programming and diversified advertising ideas that boom sales for you and your sponsors too. Don't dribble away dollars to a dozen suppliers! Get everything you need from a single service — World!

## LOCAL

because World's array of headline stars and sure-fire features enables you to produce saleable shows of network caliber right in your own studios, take advantage of your popular local personalities.

And it's a

## MONEY-MAKER

for you because quality and quantity combine to build irresistible appeal for advertisers and audiences, alike. With the backing of World's power-packed portfolio of selling aids, you can cash in on higher ratings, enjoy easier sales, more renewals and long-term contracts. It's an unbeatable formula for profitable operation. Follow the lead of 857 other World-Affiliate stations!

Let ONE Service Do The WHOLE Job At LESS Cost

# WORLD

## SALES AND PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.

An Affiliate of The Frederic W. Ziv Company

488 Madison Avenue, New York 22, New York

CINCINNATI

HOLLYWOOD

Tell 'em and Sell 'em with WORLD

## SPECIAL CAMPAIGNS

GIFT OCCASIONS CAMPAIGN for Valentine's Day, Easter, Mother's Day, Graduation, June Weddings, Father's Day.  
HOME IMPROVEMENT CAMPAIGN for extra business of clean-up, point-up time.  
DRESS UP FOR EASTER CAMPAIGN . . . sure winner with apparel retailers.

BACK-TO-SCHOOL CAMPAIGN . . . springboard to seasonal sales for dozens of advertisers.  
SANTA CLAUS CAMPAIGN . . . with Santa setting up headquarters at your station for your sponsors.

. . . and many, many more tapping new sources of station revenue!

Tell 'em and Sell 'em with WORLD

## WORLD STARS

ROBERT MONTGOMERY  
DAVID ROSE  
MIMI BENZELL  
HELEN FORREST  
EARL WRIGHTSON  
LARRY BROOKS  
RUSS MORGAN  
EDDY HOWARD  
BIBI OSTERWALD

DICK HAYMES  
LANNY ROSS  
RAY BLOCH  
GOTHAM MALE QUARTET  
MONICA LEWIS  
KITTY KALLEN  
CASS COUNTY BOYS  
SUSAN REED  
PAGE CAVANAUGH TRIO

. . . and hundreds more with NAMES that win listeners and sponsors immediately!

Tell 'em and Sell 'em with WORLD

## VARIETY AND MUSICAL PROGRAMS

STEAMBOAT JAMBOREE  
starring Lanny Ross  
LYN MURRAY SHOW  
with orchestra, chorus and stars

DICK HAYMES SHOW  
with Carmen Dragon orchestra and guests

THE THREE SUNS,  
long time favorite from coast to coast

RAY BLOCH PRESENTS,  
with a variety of special features

BOB EBERLY SHOW  
for programming across the board

. . . and a host more to meet every audience appeal!

Tell 'em and Sell 'em with WORLD

## SPECIAL CAMPAIGNS

GIFT OCCASIONS CAMPAIGN for Valentine's Day, Easter, Mother's Day, Graduation, June Weddings, Father's Day.  
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BACK-TO-SCHOOL CAMPAIGN . . . springboard to seasonal sales for dozens of advertisers.  
SANTA CLAUS CAMPAIGN . . . with Santa setting up headquarters at your station for your sponsors.

. . . and many, many more tapping new sources of station revenue!

Month After Month After Month — The New Ideas For Vital Local Sales Are Coming From World.



for a year's run on TV (set saturation 46.6%) is thus \$83,000.

The Midwestern advertiser with nine stations spot-C time for \$2,300 per week can get UTP's *Old American Barn Dance* (film version of longtime WLS-AM favorite) for an average \$125 per city. Thus, with time at \$59,500 and film at about \$35,100, he can blanket four states with a half-hour show for 26 weeks at a total \$94,900. Best of all, he has a tested product with proved area popularity. At A time, his total would run to \$130,000.

*Barn Dance* is currently being used

on this spot programing regional pattern by five different sponsors. For American Snuff Company (through Simon and Gwinn) it is beamed in Atlanta, Birmingham, Charlotte, Greensboro, Jacksonville, Memphis, and Nashville. West End Brewing covers upstate New York on behalf of Utica Club Beer (Harry B. Cohen agency), in Binghamton, Schenectady, Syracuse, and Utica. In other areas, it goes out for two pharmaceutical houses and a brewery.

In an audacious move last year, Ballantine's Beer, through J. Walter

Thompson, pointed a way to lower the cost of Grade A film shows. Although Ballantine's has only East Coast distribution, the firm bought national rights to Sheldon Reynold's *Foreign Intrigue* and set out to distribute the film outside its own 11 markets. With *Intrigue* sold and running on 20 additional stations, trade sources predict Ballantine and JWT will recoup 65% of their outlay by summer and eventually show a profit on the deal which will cover time and rental figures on their own use of the films. On 23 January, the Europa pact was extended from 26 releases to 39. With re-runs of the first 13, this will make up a full 52-week package. Estimated production costs are \$10-12,000 per film.

How about live programing? Although not as extensive as those on film, opportunities exist in goodly numbers. A top echelon DuMont official told SPONSOR "it is within the realm of possibility that we can tailor a variety show for 11 markets covering 49% of receivers at a 13-week cost of \$130,000." DuMont, which stresses service to the low budget, offers other types of programing at even lower cost. *Rocky King* reaches 10 markets at a total weekly tab of about \$14,200. The DuMont formula for multi-sponsorship gives two clients a 15-minute segment for \$7,100 weekly; or \$92,000 for 13 weeks.

That a top-quality live dramatic show is possible on a limited budget has been proved by NBC producer Albert McCleary. His *Cameo Theater*, aired for Riggio Tobacco via Brooke, Smith, French and Dorrance, goes on the air at a production tab of under \$6,000 per show. Riggio, for Regent cigarettes, throws the major part of its ad budget into *Cameo*, running it now on six stations but expecting to buy more soon. The show hit a hefty 15 rating on its first show for Riggio, was up to 17.5 by the third week.

Not designed for economy, the show has won critical acclaim, and viewer loyalty by eliminating high-cost sets, concentration on props, closeups, and taut direction for realism. "We haven't had a single letter complaining about the lack of sets," McCleary states. Thus, for an estimated 13-week cost of under \$200,000, Riggio has a package which outdoes in effectiveness many a more lavish program.

While other production economies are possible, they are talked of more

# Radio Still Dominates THIS RICH MARKET

Radio delivers MORE sets-in-use in the South Bend market than before TV! . . . Hooper Serveys for Oct.-Nov. 1951 compared with Oct.-Nov. 1945 prove it. Morning up 6.8, afternoon up 8.0 and evening up 4.4. Television is still insignificant here because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market *short*. Wrap it up with WSBT radio.

30 Years on the Air

**WSBT**  
SOUTH BEND

5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





# KID STUFF?

*Howdy Doody does a man-size job of selling to kids—and their parents . . . and right now a Monday segment is open for sponsorship.*

*Here's why the program represents one of the best buys on television . . .*

22.2 rating\*—highest of *all* multi-weekly and Saturday children's shows—at low (B) rates.

Largest children audience on TV—over 5½ million, *plus* over a million adults daily.

Howdy drew three million premium requests to *store counters* in one year for one sponsor.

Sponsors of Howdy get 3 times as many "extra customers" per dollar as the average TV-advertised brand.\*\*

Only \$1.68 per thousand viewers—half the average cost of half-hour evening programs.

If you want to sell bakery products, children's clothing, books or toys, soup, dog food—or anything else children ask their parents to buy—we suggest you contact NBC-TV Sales immediately.



## NBC television

Where success is a habit

A SERVICE OF RADIO CORPORATION OF AMERICA

\*ARB Nationals, January '52  
\*\*NBC—"Television Today"

# WAVE-TV

*First*  
in KENTUCKY

**LOUISVILLE'S  
140,000  
TV HOMES  
SPEND 224.4%  
MORE HOURS  
VIEWING TV  
THAN READING  
NEWSPAPERS!**

(According to scientific survey made by Dr. Raymond A. Kemper, Head of the Psychological Services Center, University of Louisville, in WAVE-TV area, June, 1951)

**AND WAVE-TV  
IS VIEWED  
MORE THAN  
LOUISVILLE'S  
2ND STATION!**

# WAVE-TV

CHANNEL 5

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



FREE & PETERS, Inc.

Exclusive National Representatives

than used by packagers. Rear-screen projection, miniatures, and stylized sets could save thousands per show, but are not used to the full.

At ABC, major emphasis in economy is on the "public service" discussion, and/or educational package. Available are *How Did They Get That Way?* at \$3,800 gross, talent and production; *Horizons* at \$1,750; *United or Not* at \$1,300 and *On Trial* at \$1,550. With an average time expenditure of \$7-9,000 for the 10 or 11 stations that this type of show attracts, all but the first would run a 26-week total of under \$250,000.

These shows are of a type which had always been a mainstay of radio—the pitch to a limited segment of the audience which can make up in loyalty what it lacks in numbers. The upper educational level which goes for "think" type shows has the additional advantage of buying power above the national average.

Children's shows can build terrific loyalty and sales at low cost. Production costs for ABC's long-time favorite *Chester the Pup*, for example, are only \$1,235 for 15 minutes. *Howdy Doody* himself is tagged at only \$1,410 at NBC. On film, Paramount's *Time for Beany* is available from \$130 to \$500 weekly (five 15-minute films), depending on the size of the market.

Opportunities in general are many for putting worthwhile shows on the air at low cost. As SPONSOR surveys the scene, however, one striking fact emerges. Success stories are many on the local level, but regionally and nationally low-budget advertisers are not as prominent as they should be in television.

Why isn't the small sponsor taking the plunge? Here are some key reasons:

1. *The theory of diversity.* An abstract theory of many ad men holds that a budget (any size) must be spread over as many media as possible for full effect. To refute this, one agency head declares, "It's frequently advisable for the limited budget to stick to one medium, concentrate his dollars to get the impact and repetition that produces sales. Right now I'd say television is a natural for concentrated impact, and we are actively involved in swinging several of our accounts 100% to TV."

2. *Lack of knowledge.* Many a small agency, handling small accounts, just

F. H. (Tiny) ELPHICKE  
NOW VICE-PRESIDENT OF  
WESTERN BROADCAST-  
ING COMPANY LIMITED

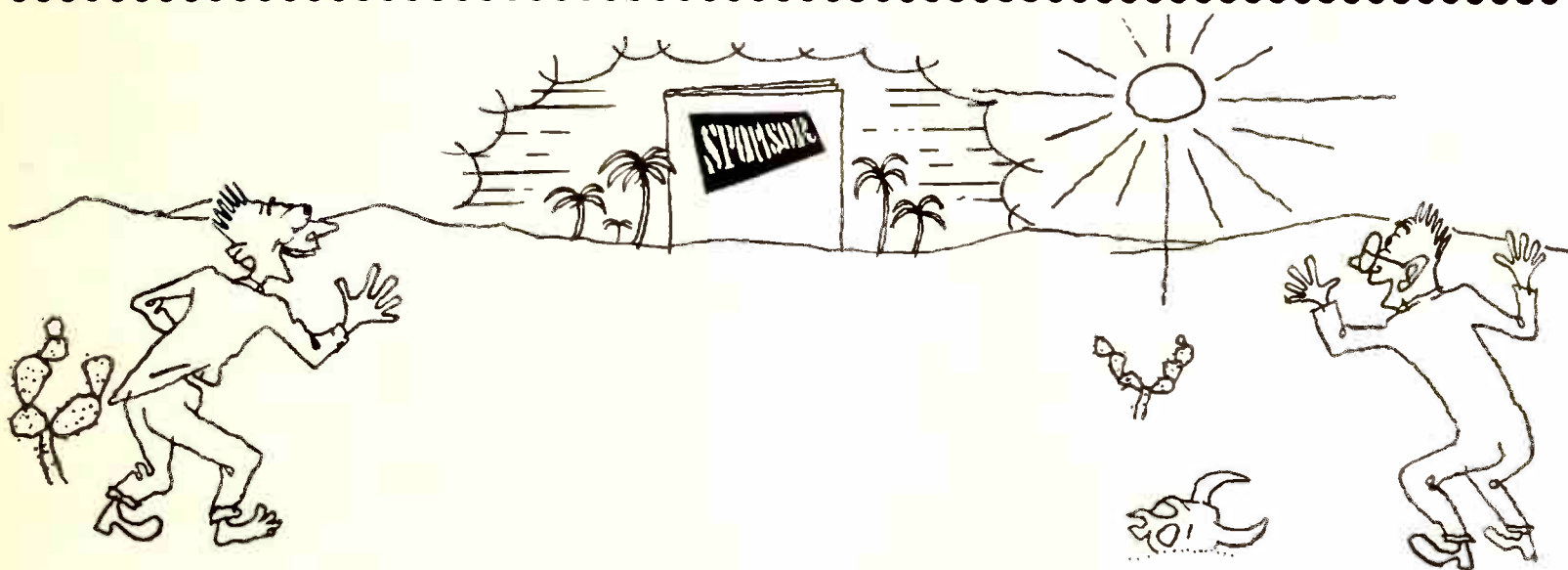
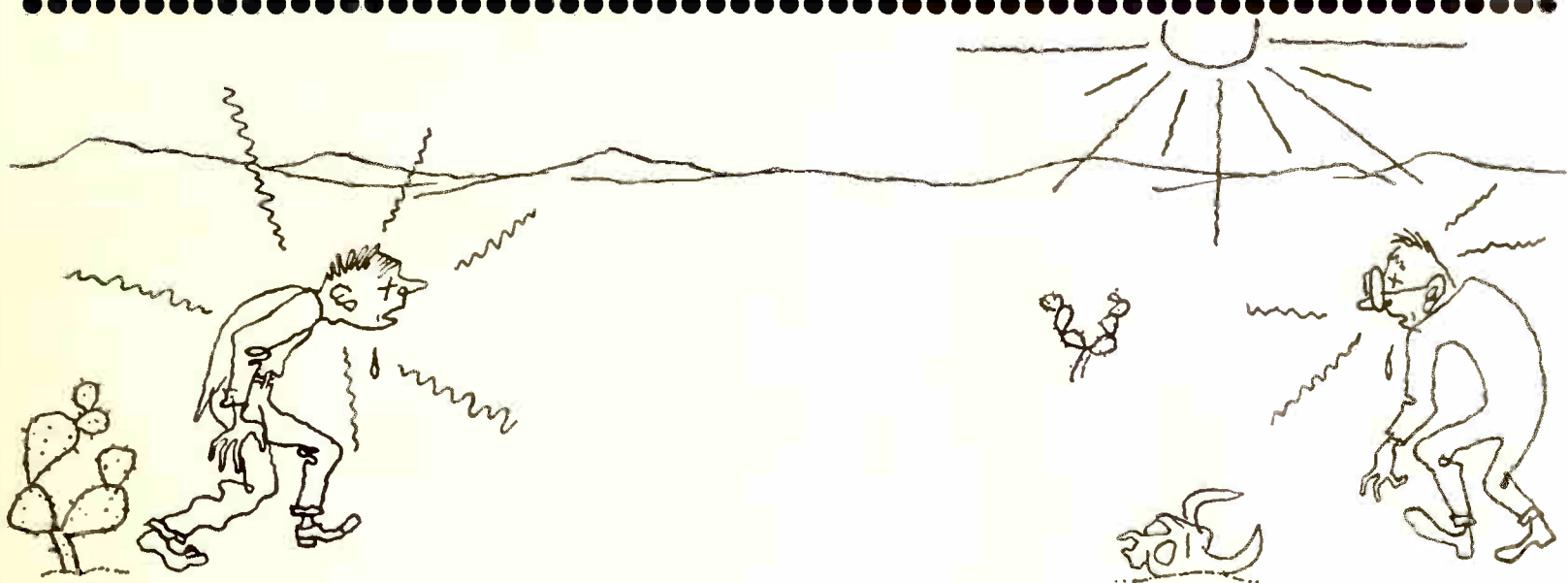


Frank H. Elphicke is the new Vice-President and General Manager of Western Broadcasting Co., Ltd., according to an announcement by A. (Sparks) Holstead, the firm's president. Mr. Elphicke, one of Western Canada's best known broadcasting executives has been manager of Radio Station CKWX in Vancouver and a director of Western Broadcasting, the founding company of CKWX, for several years. His active participation in community affairs gave him chairmanships in Vancouver's Community Chest Drive and the Advertising & Sales Bureau of the Vancouver Board of Trade, his present directorship in the Pacific National Exhibition, and a leading part in scores of other services and welfare organizations. Mr. Elphicke will continue to manage CKWX in addition to his new responsibilities.

**KLIX** IS...  
*Klickin'*  
!  
in the  
FIRST FARM MARKET  
in the Intermountain West  
ABC-MBS Twin Falls, Idaho

The **WHOLE** job in TV film  
spot-making at TELEFILM Inc.  
Producers since 1938.  
HOLLYWOOD (28) CALIFORNIA



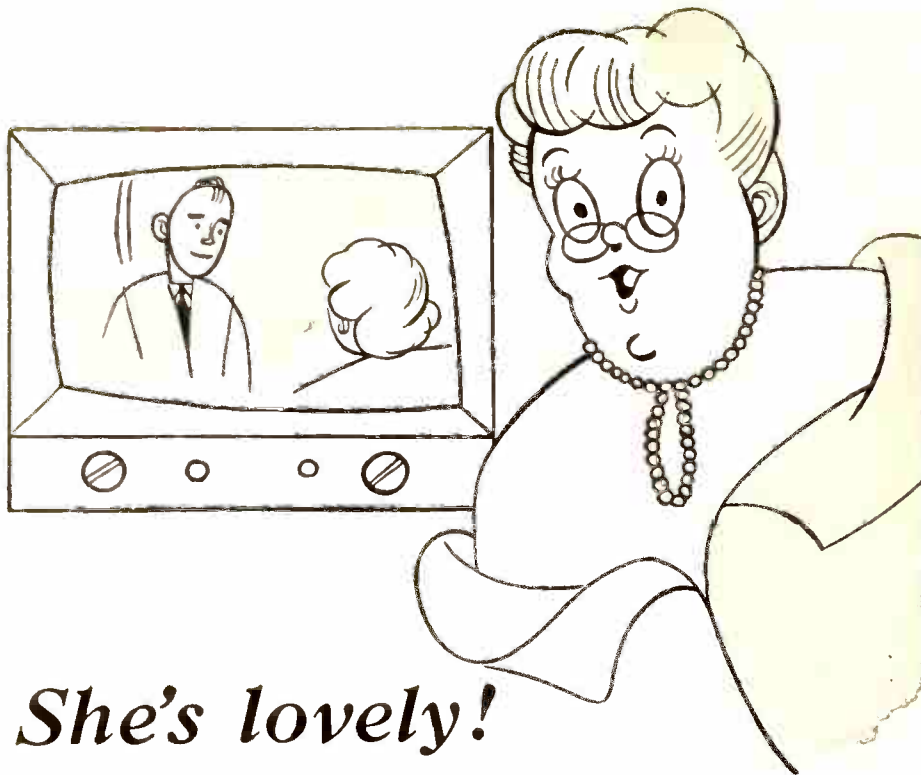


*Shortest distance between seller and buyer*

... an oasis of radio-TV data. For complete information, write Norm Knight at 510 Madison Ave., New York 22.

**SPONSOR**

*For buyers of broadcast advertising*



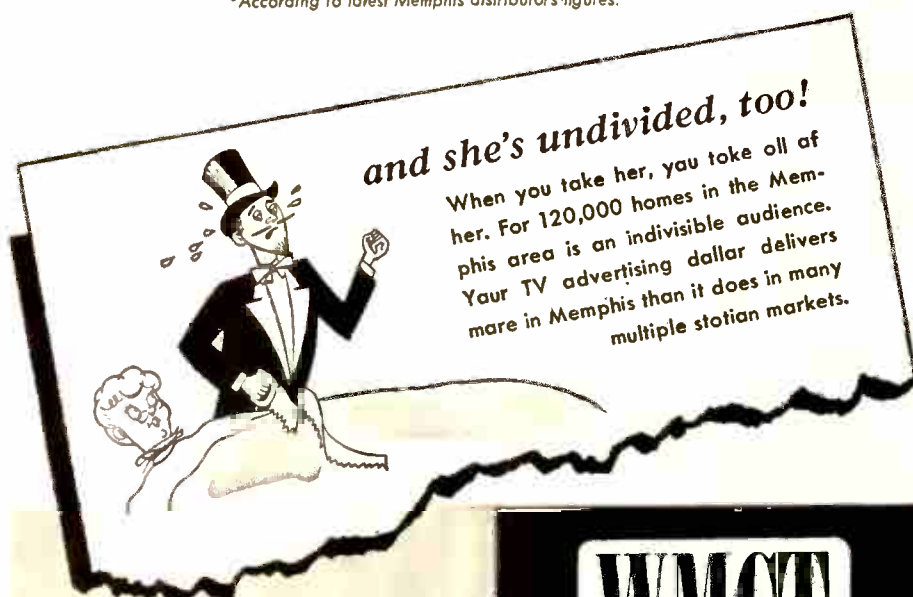
*She's lovely!  
She's engaged!  
(looking and listening to  
WMCT from 7 am to midnight daily)*

She's a member of one of the many families who make up the 120,000\* TV homes in the Memphis market area.

She finds entertainment, information and education, looking and listening to the pioneer TV station in this two billion dollar market.

Did we say pioneer? We will go further—It's the first! The one! The only TV station in the Memphis area!

\*According to latest Memphis distributors' figures.



**and she's undivided, too!**

When you take her, you take all of her. For 120,000 homes in the Memphis area is an indivisible audience. Your TV advertising dollar delivers more in Memphis than it does in many multiple station markets.

National Representatives The Brannan Company

**CHANNEL 4 • MEMPHIS  
AFFILIATED WITH NBC**

Owned and operated by  
**THE COMMERCIAL APPEAL**

Also affiliated with CBS, ABC and DUMONT

**WMCT**

**Memphis ONLY  
TV Station**

**WMC WMCF WMCT**

isn't geared to TV. They are unaware of opportunities that exist; are afraid of losing accounts, they pooh-pooh any sponsor leanings to video.

3. *Fear of the top bracketers.* The 28-line advertiser in *SatEvePost* knows his modest display will get results in spite of double-truck ads in the same book. The same lesson was learned long ago in radio. But the sponsor looking at television often thinks he stands no chance bucking the big shows. Actually it's been proven again and again that the modest spread can get results. ★ ★ ★

## SELLING A CANDIDATE

(Continued from page 35)

be supplied to local committees.

**Democrats** have no intention of being caught sleeping either. They will probably set aside 80% of their budget for politicizing on the airwaves. So emphatic is their belief in the effectiveness of radio and TV that a good deal of thought is being devoted to the problem of supplementing the amount of money (\$3,000,000) which the national committee may spend under the provisions of the Hatch Act.

Labor and farm groups, as well as "Independent Citizens Committees" are getting a warm welcome from national and state headquarters. Not only are these groups solicited for their vote-potential, but for their freedom to spend funds without it being charged to the national political groups. The Republicans, too, gain radio and TV support from groups whose expenditures are not counted as part of the \$3,000,000 limit.

Copies of the Democratic National Committee's booklet, "How to use radio and television to reach all the people by eye and ear," have been snapped up by groups throughout the country.

Democratic headquarters in Washington plans to supply cohorts with recorded and filmed interviews with top name vote-getters on every topic from the Brannan Plan to the North American Treaty Organization. These films, tapes, and records will allow candidates to introduce the celebrity, integrate a local angle, and hook into the big picture.

Major portion of radio expenditures will go into spot and regional campaigns. The Democrats will rely on TV to cover the population centers. Simulcasts will be used only to cover



major events and, of course, kinescopes will be made of the top telecasts to be used in markets where simultaneous time clearance is a problem.

The experience both parties gained in previous campaigns is being brought to bear in the 1952 fight. In particular, however, the Dewey and Taft victories in 1950 provide case histories worth any candidate's study.

**Dewey, New York** Under the auspices of the N. Y. State Republican Committee, Publicity Director Harvey Calle assembled a case history of Tom Dewey's successful race for the N. Y. governorship. Radio and TV were used extensively and effectively.

Even before this campaign opened, the planners realized that any audience soon gets bored with a speaker who merely leans on a lectern and makes his pitch. Out the window went long-winded, highly generalized harangues. Besides being financially well-heeled, the New York Republicans had another valuable advantage. Tom Dewey had been Governor for eight years and was widely recognized as a crack administrator. His party made every use of his talents.

(An important behind-the-scenes factor in Dewey's success: veteran announcer and radio consultant Ford Bond was his director of radio and television, gave the campaign professional guidance in use of both media.)

One day, six weeks before election, Dewey perched informally on the corner of a desk facing a TV camera in the WNBT studio. Two mobile units, at Times Square and in Rockefeller Plaza, focused their lights and cameras on assembled crowds. Monitor TV screens brought Dewey's picture to the street audience as announcers invited people to step up and ask the Governor any questions they might have in mind.

TV audiences saw the questioners and then the Governor replying. First from Times Square, then from Rockefeller Plaza came the inquiries, followed by prompt and informal answers in each instance.

(Pitfall to be avoided: candidate answering questions must not hesitate or hem and haw. The audience expects him to know his stuff and be able to express it easily without being a stuffed shirt or doubletalk artist.)

Dewey used telecasts of rallies sparingly. His advisers told SPONSOR: "It's too tough to work out a delivery that appeals to the hepped-up rally audience and, at the same time, interests



## HERE'S TOLEDO ON A SILVER PLATTER!

DELIVERED BY "SPEEDY", THE PIONEER

A BILLION DOLLAR BUYING POTENTIAL—sold on radio. And radio in this rich Toledo and Northwestern Ohio market means WSPD, the Pioneer. For 31 years WSPD has SOLD every conceivable product for national and local accounts while providing entertainment of highest quality to its listeners. The Three Million people in the WSPD coverage area make dialing to 1370 a habit—and they trust WSPD implicitly. Buy now where the people listen—sell this rich market with the station that pioneered—phone KATZ or Tom Harker for information and availabilities. Your answer to lagging sales is "SPEEDY"—on WSPD, Toledo.

# WSPD

AM-TV



Represented Nationally  
by KATZ

people at home who aren't inspired by the crowd spirit."

Throughout the campaign, Republicans grabbed every opportunity to appear as guests on established programs. The advantages of these appearances are twofold: the candidate does not have to pay for airtime; and he gets a chance to appear on a program with a pre-built audience, a good part of which might not tune in a strictly political program.

An important innovation was used the day before the election. Traditionally, candidates had used this day merely to wind up their campaigns by

thanking the public, urging them to perform their civic duty by voting, and wishing (out loud, anyway) that the "better" man win. The opposition was too hot on Dewey's tail for his managers to take any chances, so a hard-driving finish was decided upon.

At 6 a.m. of the morning before Election Day WOR-TV went on the air with Governor Dewey starting what was to be an 18-hour marathon. "Telephone this studio and ask the Governor any question you wish to put to him," was the broad invitation extended as the marathon opened.

Out of every hour for the next 18,

Dewey was on the air for 15 minutes. Using visual aids, maps, charts, and pictures reminiscent of a product announcer's props, he achieved a program variation that kept the audience interested. The more technical questions were answered by department heads and others especially qualified, after an introduction by the Governor. Throughout the day there were numerous simulcasts, several of them state-wide.

Only in rare instances did a candidate exceed a 15-minute time limit. Even in the 18-hour marathon, this rule was followed. Reason: the use of longer periods usually results in boredom, loss of audience, and lingering bad impressions.

The Dewey campaign took in all 13 television stations in New York State. Including network broadcasting and

★ ★ ★ ★ ★ ★ ★ ★  
 "Radio now is entering a new era of continuing growth and one in which we will see program quality attain its highest level."

ROBERT W. GALVIN  
*Executive v.p., Motorola, Inc.*

★ ★ ★ ★ ★ ★ ★ ★

the repeated use of kinescopes, he bought 117 quarter-hour time segments. This schedule was supplemented during the 10 days prior to election by an intensive campaign of 20-second announcements.

The result: a Republican victory by over 800,000 votes in an election that was expected to be very close.

**Taft, Ohio** Victory in another tough campaign was attributed to the power of radio and TV. Bob Taft knew well in advance that he was fighting for his political life in the 1950 senatorial campaign in Ohio. Labor leaders who still seek vengeance for the Taft-Hartley Act were determined to unseat him. They had a fat bankroll and plenty of political savvy behind them.

But Taft started slugging 18 months in advance. Via 44 Ohio stations, he made a weekly recorded pitch to his constituency. Starting in June 1949, these broadcasts were heard every week right up to election time.

About a month before the big day, he put Ohio's 12 TV stations to work for him via a weekly Taft-sponsored show. On Election Eve, he appeared briefly on 25 TV programs. It's not surprising that a majority of the voters could see no other name but Taft's on their ballots the next day.

**SOUTHWEST VIRGINIA'S Pioneer RADIO STATION**

*What Station, please?*

**\*HOOPER RADIO AUDIENCE INDEX, Dec. 1951-Jan. 1952**  
 SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA


TIME	RADIO SETS IN USE	WDBJ	B	C	Other
Monday thru Friday 8:00 AM-12:00 Noon	23.3	59.0	27.6	13.1	0.3
Monday thru Friday 12:00 Noon - 6:00 PM	21.5	69.2	19.5	11.1	0.2
Sunday thru Saturday 6:00 PM - 10:00 PM	36.7	67.9	12.3	17.8	2.0

Total Coincidental Calls 14,272

\*C. E. HOOPER, Inc.

Get the entire story from  
**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**





These are only two examples of how successful candidates utilized modern media to merchandise that peculiar product called a candidate. Effective radio and TV advertising techniques did the trick of overcoming "buyer resistance."

From the lessons learned in these two contests, as well as in scores of local political battles throughout the country, it's possible to compile practical radio and television techniques for selling political candidates to the public.

First of all, campaign managers should proceed like advertising v.p.'s. And the customary initial step in advertising procedure is product research. It's important that the candidate know the answers to questions like these:

In what areas is he strongest? In what areas must he concentrate his efforts? How does he stand with labor? How about women voters? Can he secure the backing of the "old line" organizations? What obstacles does he have to overcome in the voters' minds? What is the opposition going to use as strong points? The candidate must find out if he is to win.

Then comes the problem of shaping the campaign to fit the information derived from the candidate's research, either informal reports from ward workers or actual professional questionnaires. When the strategy has been determined, the big "selling" program can shift into high gear.

The situation differs from area to area, but in most instances it is the mass of voters who "just don't know which candidate they like best" shortly before election who will throw the weight necessary to get the high count—the so-called "independent" voter. The candidate must pull as many of this category into line as possible while hanging on to the "regulars."

As the campaign gathers momentum, every avenue of publicity must be explored in order to make the public "brand conscious." Not too much money will be spent up to this point. Then, about six to eight weeks before Election Day, the big push commences.

Here's where having a knowledgeable advertising agency working on the campaign pays off. For their timebuying services alone, a hep agency is indispensable when the candidate begins to spend his funds.

A skilled agency will make the type and size of audience the candidate most

MR. HAYDEN HUDDLESTON, WROV, and  
MR. HAROLD WOODS, SR., President,  
Woods Brothers Coffee Company,  
Roanoke, Va.



## Coffee Sales at All-Time High For Fulton Lewis Sponsor

For the past twenty-five years at the Woods Brothers Coffee Company, Roanoke, Va., they have been roasting, blending, packing and selling coffee. And, since using radio for the last two years, sales are at an all-time high.

"We have been well repaid in sponsoring Fulton Lewis, Jr. on Station WROV," says Mr. Harold Woods, Sr., manager of the firm. "We feel that it is one of the outstanding programs on the air."

The Fulton Lewis, Jr. program, with a ready-made audience and the prestige of the largest national network, is available for sale to local advertisers in individual cities at low, pro-rated talent cost. Currently sponsored on more than 370 stations by 623 advertisers (including 16 food companies), Fulton Lewis, Jr. offers a proved and tested means of reaching customers and prospects. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your local Mutual outlet — or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, New York City 18, or Tribune Tower, Chicago 11.



wisconsin's  
most ...

Show-  
Full  
STATION

IN THE LAND  
OF  
MILK and MONEY

Rep. WEED & CO. 5000 WATTS

GREEN  
WBAY  
C  
B  
S

Mr. Joe Timlin  
The Branham Company  
New York City

Dear Joe:

WCHS is now a 'round th' clock station! Yessir, things has bin so good in Charleston, West Virginny, th' boys decided ter stretch out th' broadcast day! Th' new shift uv 1 ter 5 A. M. is filled by th' Nightowl, a feller named Doug Martin, who shore is a scream. He's agoin' over big, Joe, and hit opens up some valuable new time ter sell. Jest 'nother 'zample uv ole WCHS bein' right on th' ball! Tell all yer fr'ens 'bout hit! Th' Nightowl is a good deal! Jest tho't I orta let yuh know. Now, more'n ever, WCHS is West Virginny's Greatest Advertizin' Medium! An' who-o-o-o done hit? Th' Nightowl!

Yrs.  
Algy  
WCHS  
Charleston, W. Va.

desires to reach the determining factor in deciding whether to buy prime evening time (Class A), morning or afternoon (Class B), or early morning and late evening (Class C). The smart agency or campaign manager goes about choosing time with all the care of a timebuyer for toothpaste or canned soup.


In order to win the votes of women listeners back in 1948, Democrats spotted a 15-minute radio show during the afternoon soap-opera time block. Using jingles and songs parodying the Republicans, this show was an example of shrewd programing for a specific audience.

Harold Stassen is making his bid for the Republican nomination via a series of 15-minute question-and-answer programs on Saturday night over the DuMont TV network. By buying the intermission period during the wrestling show from Chicago (at about 11 p.m.), Stassen inherits a walloping big audience of over 1,000,000 homes at Class C rates.

Another use of late-evening programing was the much-discussed Eisenhower rally in Madison Square Garden in February. Starting at 11 p.m., and with only a modicum of advance publicity, the program reached an average of over 750,000 homes during the two-hour period over a 13-station network. The handling of the show by Tex McCrary and a group of enthusiastic political neophytes was roundly criticized by professional politicians, but McCrary claims to have won the major objective of convincing the General that he was getting "a clear call" from a wide segment of the people.

Out in Pittsburgh, an enterprising candidate for Mayor bought time over KQV during a highly publicized boxing bout and delivered his pitch during the one-minute rest periods between rounds. Although this particular candidate didn't win the election, his stint created so much comment that other candidates besieged the station subsequently for time on any sporting events from roller derbies to boat races. Once again, a case of switching commercial techniques to political campaigns. Thus smart timebuying technique not only delivers the best possible audience for the candidate but permits him to stretch his bankroll.

But there's no point in gathering a large audience of prospects if the candidate is going to waste it. The candidate must learn the difference in ra-



RADIO  
**WOW**  
Omaha

- 590 KC
- 5000 WATTS
- NBC AFFILIATE

A MEREDITH STATION  
ROOM 280 — INSURANCE BUILDING  
REPRESENTED BY JOHN BLAIR & CO.

## The Spots for your Spots in Western Montana

The Art Mosby Stations



**KGVO-KANA**

5000 Watts  
Night & Day  
MISSOULA

250 Watts  
Night & Day  
ANACONDA  
BUTTE

Know

# MONTANA

THE TREASURE STATE OF THE 48



dio and television techniques in order to get the maximum values out of each medium.

The radio rules are simple. Candidates must remember that listeners are listening as *individuals*. They can't depend upon clagues to whip up enthusiasm among the home audience.

Even candidates who love nothing better than the sound of their own voice now realize that the arm-waving, platitude-preaching oratory manner will not hold a radio audience. The speaker must *say* something, and it must be said succinctly and in an interesting manner. He must make his point clearly, briefly, logically, and firmly . . . but in a friendly vein.

He must make a strong bid for attention early in the speech, bear down on the issues, apply each point to the daily life and welfare of each individual or listening-group, and close with a "sock."

Handling the television dragon is again a matter of getting away from oratory. The television audience isn't a bunch of party regulars gathered at an outing to eat clams, drink beer, and cheer the guy who hands out the Christmas turkey.

To conduct a vote-producing TV campaign successfully, the candidate must treat his audience as if he were a guest invited into their homes. As Senator William Benton (D., Conn.) says, "A man can't develop one political speech, learn how to give it fanfare and flourishes, and go from town to town bowling over the crowds. Now he has to look the public in the eye, repeatedly; speak up on the issues, and let the surgical eye of the camera dissect him."

One way to avoid the speechifying technique while getting points across is with the question-and-answer system (good in radio, as well, incidentally). This technique gives the benefit of a fresh framework. When questioners step up to the camera, they give the audience a change in picture and voice pattern, and let the candidate take a breather or prepare visual material to supplement the answers.

If the candidate knows his stuff, he shouldn't attempt to evade "tough" questions. For if the questioner is an opposition "plant" and displays meanness or enmity, the audience senses it and sympathy is built up for the candidate.

Integrating maps, charts, pictures, and visual aids into the program is a

# NOTHING IS FINER THAN FIRST!

(SAN DIEGO'S 24-HOUR MUSIC STATION)

**KSON IS FIRST IN THREE OUT OF FOUR DAYTIME PERIODS!**  
**KSON IS FIRST IN THREE OUT OF FIVE OF ALL PERIODS!**

Total Coincidental Colls. This Period 15,289  
**HOOPER RADIO AUDIENCE INDEX** CITY: SAN DIEGO, CALIF.  
 CITY ZONE MONTHS: DECEMBER, 1951-  
 SHARE OF RADIO AUDIENCE JANUARY, 1952

TIME	RADIOS IN USE	KSON	A	B	C	D	E	F	G	H	OTHER AM & FM	HOURS CALLED	
MON. thru FRI. 8 A.M.-12 Noon	12.5	15.7	14.1	0.7	2.2	10.3	13.7	12.3	10.1	12.3	8.5	2,425	
MON. thru FRI. 12 Noon-6 P.M.	13.9	17.5	16.5	0.8	4.0	8.7	16.8	13.3	6.3	11.1	5.6	3,697	
SUN. 12 Noon-6:00 P.M.	18.7	12.3	19.0	0.7	6.0	8.7	20.4	13.5	4.3	10.8	4.3	1,440	
SAT. 8:00 A.M.-6:00 P.M.	11.4	19.6	11.8		7.4	13.7	11.3	9.3	4.9	17.2	4.9	1,252	
SUN. thru SAT. EVE. 6-10 P.M.	19.9	9.4	22.2	0.7	4.0	10.6	24.8	13.8	3.8	6.2	4.4	6,475	
INDIVIDUAL EVENINGS. 6:00 P.M.-10:00 P.M.													
SUNOAY	18.4	7.7	43.2				12.1	14.7	7.0		4.4	3.7	935
MONDAY	19.2	7.9	27.9				9.6	22.5	17.5		3.8	5.8	902
TUESDAY	20.0	12.3	18.0				9.4	30.7	12.3		3.7	4.9	920
WEDNESDAY	23.5	11.4	20.5				9.4	29.2	9.4		9.7	1.3	915
THURSDAY	22.0	7.9	14.3				7.9	28.3	19.7		7.5	5.0	910
FRIDAY	18.8	7.5	9.6				17.5	21.5	18.9		4.8	6.6	941
SATURDAY	17.4	11.2	19.9				9.5	26.1	13.7		8.3	4.6	952
Total Rated Time Periods	15.3	14.0	17.9				9.9	19.0	13.0		10.0	5.5	15,289

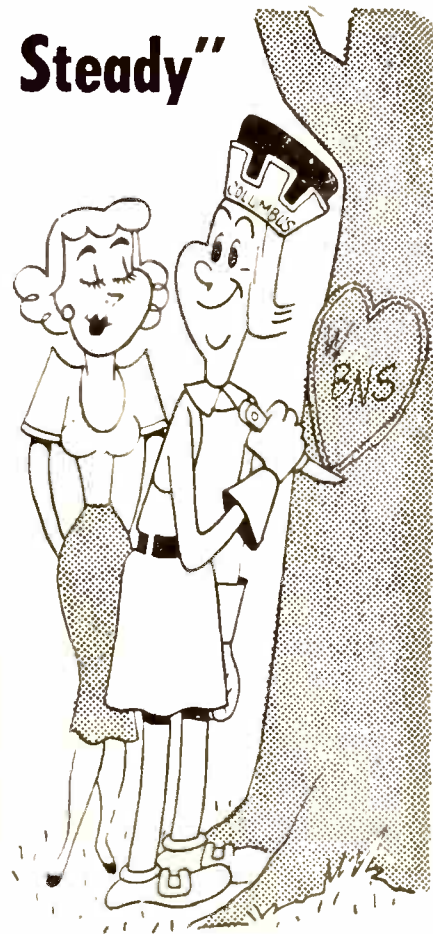
**CALL "FORJOE" FOR KSON'S LOW, LOW RATES COVERING SAN DIEGO'S BOOMING MASS MARKET 24-HOURS A DAY!**



## Central Ohio "Goes Steady" with WBNS

Here's a romance all Central Ohio eavesdrops on regularly. WBNS Radio has a steady date every time listeners turn on their radios.

Smart sponsors are cashing in on WBNS' hold on listeners' affections. A lot of wooing went into the winning and now it's paying off . . . in the September-October Hooper, WBNS led every other station in every rated period with the twenty top listening stops: WBNS has a wealth of locally-loved personalities with immense followings: (4663 responses to just 3 one-minute spots) . . . listeners stay tuned, program after program; WBNS reaches an audience that spends over \$1 Billion annually.



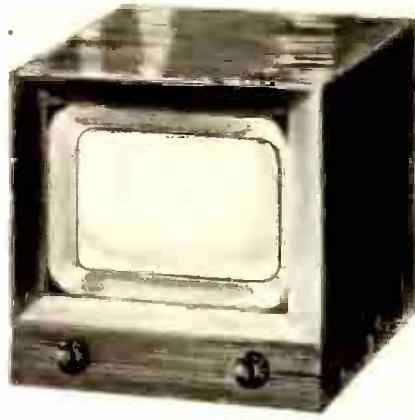
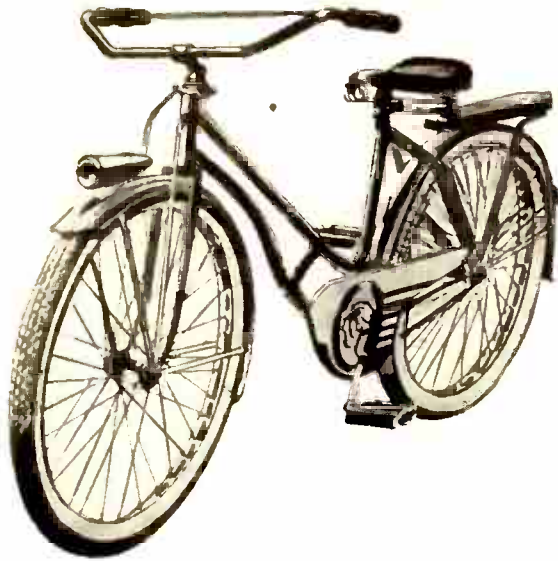
Some valuable time available. Write or contact John Blair.

**WBNS RADIO**  
 PLUS WELD-FM

ASK JOHN BLAIR

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

CENTRAL OHIO'S ONLY **CBS** OUTLET



# How Many in 1952?

You can help maintain steel production . . . for military and civilian needs . . . by salvaging your iron and steel scrap—*now* and regularly.

Steel mill productive capacity is being constantly increased, and we can meet military and civilian demands . . .

**If we all pitch in and turn in our iron and steel scrap**

Scrap is the scarce commodity. The amount of *working* scrap—the wastes of metal-working, such as

trimmings, borings, etc.—is not enough for the enlarged furnace capacity.

It will take the *dormant* scrap to keep the furnaces running—old, outmoded machinery, equipment and parts that you've already "junked" or *can* junk because you have no further use for them.

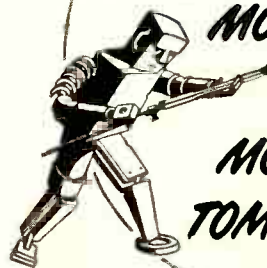
We need extra millions of tons of scrap this year and next year. All of us can help by clearing out our plants and yards—*now*.

**NON-FERROUS SCRAP IS NEEDED, TOO!**

***This advertisement is a contribution, in the national interest, by***

**SCRAPPY SAYS:**

**AID DEFENSE  
MORE SCRAP  
TODAY..  
MORE STEEL  
TOMORROW**





key factor in the art of holding a TV audience. A change of pace from time to time often keeps the viewer from switching channels. When Milton Berle popped up on one of Governor Dewey's monitors, the audience was no more surprised than the incumbent candidate. It wasn't prearranged in this case but it's surprises like this which make the audience stick around in anticipation of other surprises.

The vote-seeker must be alert to the benefits and dangers of TV's ability to reveal a man's personality fully.

Says Ford Bond, "I am firmly convinced that the size of Dewey's victory is attributable to his use of television. Through TV, people saw the true character of the man. It is a particularly good medium as he is at his absolute best when working directly *with* an audience rather than *at* it."

The perception of the TV camera is further defined in a booklet put out by the N. Y. State Republican Committee. It summed up the medium thus:

"Television offers the political candidate an unusual opportunity to be known as an individual human being rather than as a distant, shielded, and impersonal figure. The eyes of the television camera seem to search out the underlying character of an individual and lay bare for the viewer his qualities of sincerity, warmth, and humanness. The effect is much the same as a personal discussion in the living room between the candidate and the televiewer.

"With the advantages of television there is also the liability facing a candidate who is not up to its searching eye. It is quickly perceived when the

speaker is not sure of his facts, uncertain of himself and fearful of the consequences."

Polished as a candidate's TV technique may be he should never place himself in the position of an unwelcome guest who can't say "goodbye." Most authorities agree that the 15-minute segment for either radio or TV is best, particularly in the early stages of the campaign. Events of top importance that have interest-sustaining values may be extended for longer periods on rare occasions. But the build-up to crescendo pitch by means of an acceleration of five-, 20-, and 60-second announcements toward the close of the campaign will be a handy tool for all knowing candidates.

When you buy time, use it to sell the strong points, and sell them hard. If the candidate has a good slogan, or, better still, a trademark, he's missing out if he doesn't put it to work for himself. In a recent election slugfest in New York City, Rudolph Halley knocked over both the Democratic and Republican vote-getting machines. A political unknown, Halley cashed in on his one claim to fame: his role of counsel to the Senate Crime Investigating Committee.

Every piece of campaign material used his "trademark": a picture of Halley framed by a television screen. Newspaper advertisements on the day of each broadcast or telecast always focused on the TV screen picture to supply potential voters with a "frame of reference" to Halley as a crime-buster. Every medium used the tie-in between Halley's crime-busting with the need for a civic housecleaning. Result: vot-

**Only One Station gives you**



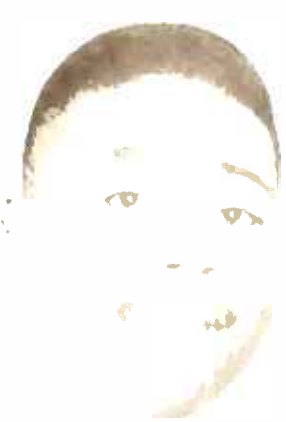
**in Mid-America**



**KCMO**

50,000 WATTS  
125 E. 31st St. • Kansas City, Mo.  
or THE KATZ AGENCY

KCMO reaches eleven radio homes for every ten reached by the next closest Kansas City station. That's a bonus that adds up. Get proof—get the facts on Mid-America radio coverage from the Conlan "Study of Listening Habits" in the Mid-America area. Parts 1 and 2 of the 3-part continuing study are ready. Write on your letterhead to



**FORD NELSON**

One of  
WDIA's  
many famous  
personalities

**G.E. Lamps  
Brighten Sales with  
WDIA in Memphis**

Yes, General Electric sells famous G.E. Lamps to the great Negro segment of the Memphis Trade Area with a consistent spot schedule on WDIA . . . further proof of WDIA's complete dominance in selling to the 439,266 Negroes in WDIA BMB counties. Other WDIA success stories include Colgate Dental Cream, Tide, Ford, Stag Beer, Bayer Aspirin and Lucky Strikes. There's also a WDIA success story waiting for your product.

HOOPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn.		Months: Dec. '51 - Jan. '52							
Time	Sets	WDIA	B	C	D	E	F	G	
MF 8AM-6PM	14.2	22.6	24.5	21.3	13.4	7.4	6.0	5.1	

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

**SEPARATE BUT EQUAL  
WERD**

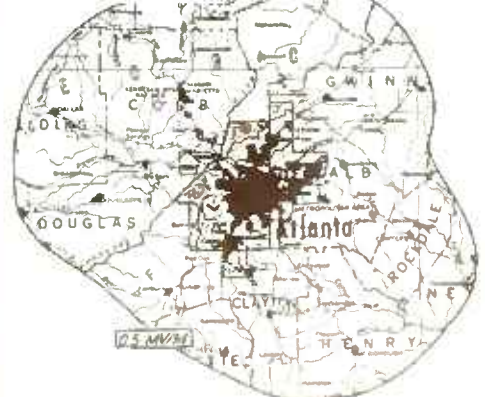
Proves A Moot Southern Point in Atlanta  
"Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday. WERD 23.2, Station A 23.2.

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

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

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

Contour of WERDville



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

\*WERD is Negro owned and operated.

**KFMB**  
TV  
Channel - 8

**SAN DIEGO'S**  
*1st and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

Dollar Value of  
AGRICULTURAL  
PRODUCTION  
placed San Diego  
County 20th among  
all U. S. Counties!

*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 550 K. C.  
KFMB - 5th and Ash, San Diego 1, Calif.  
John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Mgr.

**WOW-TV . . .**  
*leads the way in*  
**MIDWEST TELEVISION**

- ★ WOW-TV serves one of the fastest growing TV markets in the United States.
- ★ Every day an average of 125 families is added to the WOW-TV audience.
- ★ Present total over 120,000 sets!
- ★ Low-cost, high-rated participations now available.

*Wire or telephone your nearest John Blair-TV office or Fred Ebener, Sales Manager*

**Webster 3400**

**WOW-TV** Channel Six  
A MEREDITH STATION  
**OMAHA**  
FRANK FOGARTY, General Manager

ers bolted party lines in sufficient numbers to give him a good-sized majority. The candidate and his managers must learn to get the most value out of their war fund dollars because the high cost of TV makes station owners frugal with free time. And the FCC ruling that stations must offer equal time (not only in amount but in effectiveness of period) prevents both AM and TV stations from offering free time only to their favorite candidates.

When the national political committees agreed to permit the commercial sponsorship (under reasonable restrictions) of the national convention activities, they opened the cash register to a vast number of station owners. With Westinghouse plunking down over \$3,000,000 for the convention, a 13-week get-out-the-vote campaign, and election returns over CBS-Radio, CBS-TV, and four DuMont TV outlets; with Philco picking up a similar tab for a like operation over NBC Radio and TV; and with Admiral paying for ABC-TV and radio and coverage of the convention and election returns—is it any wonder that local station operators want to dig into this bonanza?

Even the more public-service minded station operators plan to hold "free time" to a minimum this year and sell as many hours of airtime as their salesmen can produce contracts for. Most stations demand payment 48 hours in advance of airtime from political candidates, others extend a week's credit.

The year 1952 looms as the year in which political TV will come of age, and political radio will add a leaf or two to its documentary pattern. Radio and TV expenses of candidates will dwarf all other media expenditures. This is the year of the "hard sell."

Though the advantages inherent in radio and TV are vast, the pitfalls may be equally great. It behooves the candidate to place his selling campaign into technically competent, thoroughly experienced hands that are able to utilize the vote-getting media in the most effective way possible.

The candidate must bear all these things in mind when he makes his pitch. What he must remember in selling himself to the public is that although there is a definite demand for a product (i.e., the office to be filled), it isn't necessarily demand for *his* brand. The campaign must be planned to reach its climax at the point-of-sale—the polls. ★ ★ ★

**Nutrena® IS AN ENTHUSIASTIC KROD USER!**

*"THE RED BROWN SHOW ON EL PASO'S*

*CBS STATION—REALLY SELLS NUTRENA FEEDS."*

That's what E. C. Fuller, Director of Advertising and Sales Promotion for Nutrena Mills, Inc., has to say about KROD, which has been airing this show, with the southwest's leading humorist for Nutrena from 7:15 to 7:30 a.m., Monday, Wednesday and Friday for 3½ years. KROD can sell YOUR product, too.

**CBS RADIO NETWORK IN EL PASO**  
**KROD**  
600 KC 5,000 WATTS

RODERICK BROADCASTING Corp.  
DORRANCE D. RODERICK  
Chairman of the Board  
VAL LAWRENCE  
President and Gen. Mgr.

REPRESENTED NATIONALLY BY  
THE O. L. TAYLOR COMPANY

*Request Granted...*  
**"RHYMALINE MATINEE"**

MONDAY THRU FRIDAY - 3:00 - 3:25 P.M.

"Rhymoline Motinee," twin brother of KMBC-KFRM's exciting "Rhymaline Time," was inaugurated by popular request!

Heart of America listeners begged for a bright, live-talent program in mid-afternoon—" . . . like Rhymaline Time . . ." they said . . . and their response has been extremely gratifying. "Rhymaline Motinee" mail count has been increasing by leaps and bounds since it went on the air, and according to the latest surveys it looks mighty fine rating-wise, too.

There are a limited number of availabilities on "Rhymaline Motinee"—so write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Colonel.

**THE KMBC KFRM TEAM**  
CBS FOR THE HEART OF AMERICA



**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.**

**510 MADISON**

(Continued from page 13)

Home" which was one of the seven locally-produced shows honored last May by the NARTB. Visiting VIP, at Rich's, watched the telecast, fascinated; swamped us with questions; asked for copies of my book manuscript just then in first draft.

That show gave vivid immediate answers to their hesitation about TV. C. I. Burtanger went home to Rike-Kumler and set up a show as nearly like Rich's as possible. Ed Berman came back to Abraham and Straus declaring. "If we ever do TV again, it'll be done Rich's way!" H. S. Mark of Simpson's, Toronto, has been in touch with me ever since, planning for the day TV hits Canada.

As you know, Rich's came at television backwards, from a Special Events viewpoint instead of an advertising attack. The first aim was entertainment (to hold an audience happily) developed out of merchandise itself, plus community tie-ins. As a result, Rich's got better sales results than many another show (five to one return in the dead of July, 1950)—plus an overwhelming assortment of other benefits. Stores pay money to achieve such publicity, public relations, employee morale, and projection of a store personality . . . but television at Rich's brought it all in one package at a profit.

(MISS) JULI DAVES  
New York, N. Y.

**TV DICTIONARY**

Thank you for sending me the TV Dictionary/Handbook. I asked for it for our copy department, and they tell me that they expect to find it very useful.

I am indeed a subscriber, and never fail to find something useful in each issue of SPONSOR.

LANSING B. LINDQUIST  
Radio & TV Director  
KMG Advertising, Pittsburgh

Will you kindly send me a copy of the SPONSOR TV Dictionary/Handbook, for which I am enclosing a check in the amount of \$2.00.

HENRY COX  
Mgr. of Radio & TV Programing  
General Mills, Inc., Minneapolis

• TV Dictionary still available, free to subscribers, others \$2.00.

**30**  
*Years*

of  
**Fitting a Medium  
to a Market**

**WSYRACUSE**  
NBC  
AFFILIATE

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

Write, Wire, Phone  
or  
Ask Headley-Reed

**K  
T  
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W**



**OKLAHOMA'S  
MOST POPULAR  
DAYTIME STATION**

All day long . . . KTOW's  
MUSIC • NEWS • SPORTS  
covers Oklahoma's major  
market . . . with a proven  
consistently greater  
LISTENING AUDIENCE.

**FOR JOE  
NATIONAL  
REPRESENTATIVES**

**REX M. LESTER Jr.**  
VICE - PRESIDENT  
GENERAL MANAGER

**800** **IT'S THE  
FREQUENCY  
THAT COUNTS**

**OKLAHOMA CITY, OKLAHOMA**

**There's More  
SELL  
on  
WRNL**

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

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







### Radio needs merchandising, but . . .

The National Association of Radio and Television Broadcasters have decided that they can do worse than make merchandising the highlight of the Annual Convention to be held in Chicago next week. The merchandising session, to be held Tuesday afternoon, 1 April, will draw a full house of station managers and commercial managers. In addition, scores of agency timebuyers and advertising managers who would like to sit in may be excluded in order to encourage uninhibited airing of the subject by station executives who want to know where they're heading.

Had anyone predicted last year that a merchandising meeting would capture the limelight at this NARTB meeting he would have been labeled ludicrous. This year he'd be labeled logical. Which gives a rough idea of the transition that is taking place in broadcasters' thinking; the stark necessity of finding some device that will convince advertisers of radio's tangibility.

Men like Richard Shafto, general manager of WIS, Columbia, S. C., who is heading the merchandising session, believe that the gap between broadcasting an advertiser's message and bringing the advertiser face-to-face with the results can best be linked by intelligent merchandising.

Many broadcasters who until recently rarely gave merchandising more than a passing thought are beginning to look to it as the device that will win over a reluctant advertiser to radio. They reason, and not unjustly, that a solid merchandising program, which sponsors can see and sell to their field force, when linked to the positive virtues of radio will constitute an advertising weapon that national ad-

vertisers can't overlook.

There has been much frustration in radio circles at advertisers' lack of appreciation of radio's standout values. How can an advertiser overlook a medium which is a living habit in 96% of all homes, a medium listened to even in a TV home several hours daily, a medium of 100,000,000 working sets, a medium that talks to people intimately and persuasively? Only reluctantly are broadcasters turning from their frustrations to heal their concepts. And the hope that merchandising will prove the ingredient that gives a just-as-tangible-as-newspapers dimension to radio is spurring them on.

To learn to what extent station management is thinking of merchandising, and in what terms, SPONSOR's editor

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### How much shall radio give?

*In the months to come, radio will be faced with a growing problem: how much merchandising should an advertiser get; how much can radio afford to give?*

*The problem will be aired at the NARTB Convention in Chicago 1 April. And on the wisdom of delegates attending the merchandising session may depend the health of the radio medium. For it is conceivable that merchandising competition among stations (already mushrooming from coast to coast) may grow more out of hand than ratings ever did.*

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visited radio stations in Virginia and North Carolina during mid-March. The trend was obvious. Everyone was thinking more actively of merchandising. Some mentioned that they were spurred on by the recent activity of the radio networks, notably NBC. Several who had been doing considerable merchandising for some time were consolidating their services for the first time so that they could tell advertisers how much they gave, how they gave it, what it accomplished. Most were impressed by the NARTB's decision to hold a merchandising clinic and wanted to be represented.

But nobody knew to what extent merchandising should be given; under what circumstances. Many station men pointed out that merchandising could easily become a competitive boomerang that would have stations giving out more in free services than

they received in order to outdo rival outlets. When it was noted that advertisers, being human, would often take all they could wheedle (frequently twisting an arm to get more) there was no suggested safeguard. (Even advertisers have told SPONSOR they are concerned about proper limitation of merchandising by stations.)

There are pitfalls in widespread merchandising which can become even more damaging to radio than inadequate and conflicting ratings. Yet there are also definite values, including the stamp of tangibility that it affixes to a radio campaign. And, of course, the obvious assist that it gives the air advertising in converting selling impressions into sales.

The NARTB meeting on merchandising comes at the most opportune time. If the intent is to thoroughly air the subject, ferret out the important problems and appoint committees to investigate their solution much can be accomplished. Rarely can a two or three hour meeting, no matter how serious, solve as complex a problem as exists here in a single sitting.

We fervently hope that the meeting will be kept on a practical and basic level. Our advice is: (1) grapple with first things first, (2) perhaps standards or maximums of merchandising cooperation should be established. SPONSOR believes that advertisers would welcome rules by the broadcasting industry with respect to merchandising cooperation, (3) bring BAB in on the problem; it fits into their orbit and BAB should work hand-in-hand with NARTB, (4) consult such stations as WLW, WLAC, WGAR, WING, WWL and others that have had long experience in merchandising, (5) appoint committees to study individual problems in order to build patterns of conduct, (6) check newspapers and magazines to determine the extent of their merchandising, (7) talk to the ANA and AAAA. They may come up with a few ideas.

The radio industry may be on the threshold of making merchandising a standard ingredient of the medium. At the rate this trend is developing the NARTB meeting may be the last chance to take stock and agree on sane safeguards. We urgently recommend that station men attend this meeting with an open mind and the understanding that a medium is being molded by what they say and do.





## There's been a change...

Since the turn of the century great changes have taken place in America—changes in living—changes in advertising.

The metal sign in this once typical scene was then a major medium of advertising.

About this same time the purveyors of nostrums were being crowded from the pages of newspapers and magazines by legitimate advertisers. Publications grew in stature as advertising media.

Then came radio. In this mass communication media advertisers found a new way to talk to more people more often. Radio demonstrated that people sell better than paper.

Today, the impact of television—newest medium of all—has changed the living habits of millions of people and the advertising technique of thousands of businesses.

In WLW-Land, radio and television together form an unparalleled advertising combination.

To reach more people more often and more economically in WLW-Land—1/10th of America—the change is to this new combination.



THE NATION'S STATION AND ITS TV SERVICE



NEW YORK  
BOSTON  
CHICAGO  
DETROIT  
SAN FRANCISCO  
ATLANTA  
HOLLYWOOD

**WEED AND COMPANY**  
RADIO AND TELEVISION STATION REPRESENTATIVES

