



# SPONSOR

USE magazine for Radio and TV advertisers

7 April, 1952

10c per copy • \$8 per year

CP 10735 12220  
FRANCE BRAGIE  
ATIONAL BROADCASTING  
RICKFELLER PLAZA  
NEW YORK 20 N Y

## SUMMER SELLING ISSUE

"Railroad Hour" sells ideas 52 weeks a year; a case history page 30

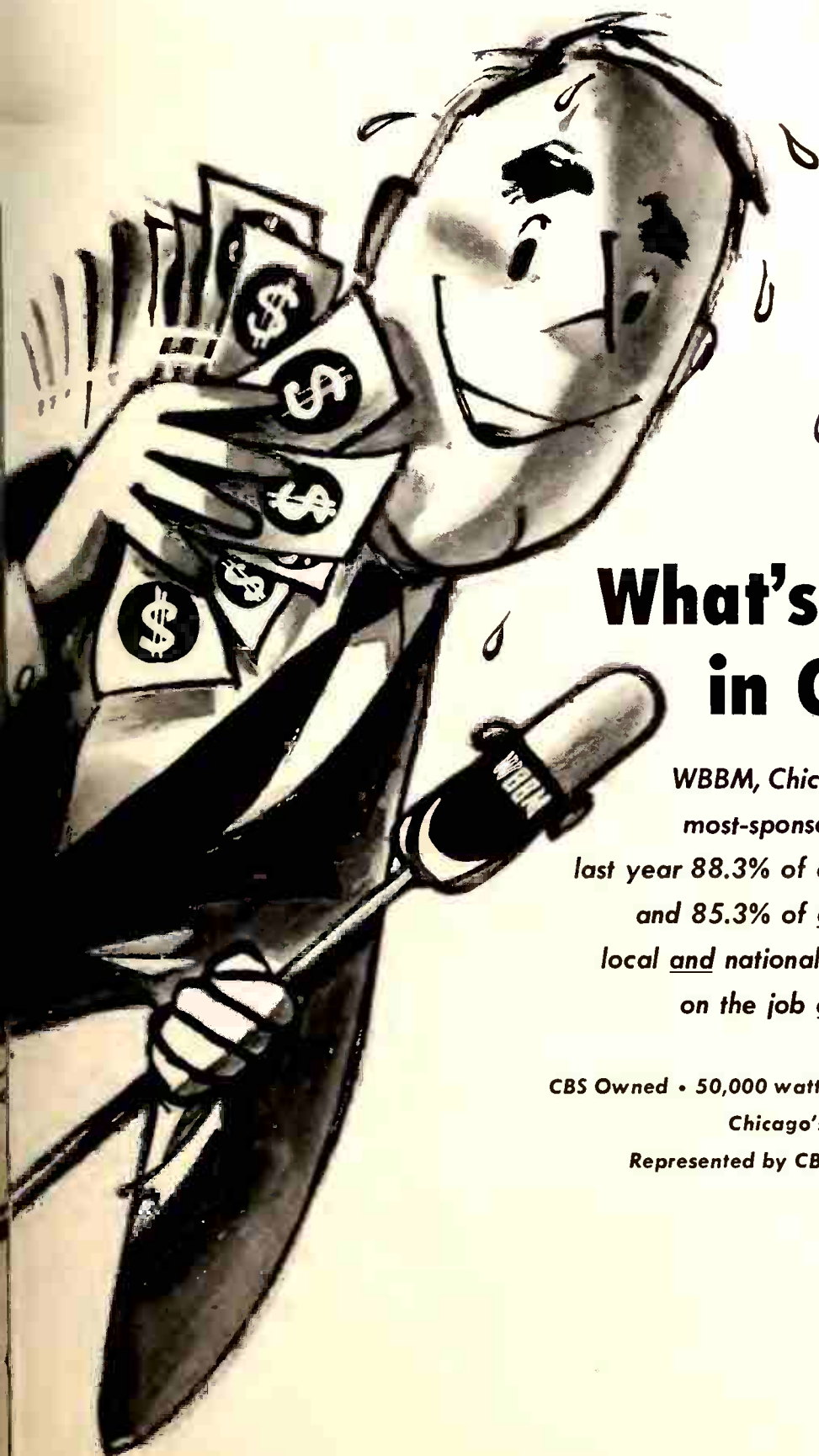
Local stations lick slump psychology via promotions, hard selling page 32

The basic facts about summer listening; four pages of charts page 34

TV fights hiatus thinking early in its history; factual presentations help page 44

Westinghouse believes "You can't afford to let up in July" page 46

The basic facts about summer television; four pages of charts page 48



## What's HOT in Chicago?

*WBBM, Chicago's top-rated, most-sponsored station, where last year 88.3% of all local sponsors—and 85.3% of all sponsors, local and national spot—stayed on the job all summer long!*

CBS Owned • 50,000 watts **WBBM**  
Chicago's Showmanship Station  
Represented by CBS Radio Spot Sales

# 19 YEARS

...and still they're buying  
WLS advertising pulls . . . and pulls  
. . . and **PULLS**

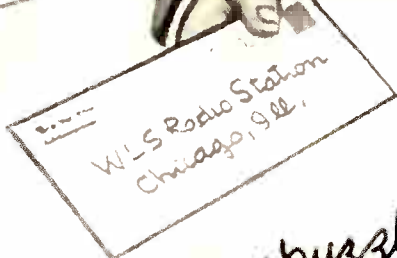
Write for facts about  
'OPERATION GROCER 1952'

This letter from a WLS  
listener is just a routine order  
. . . or so it appears  
as you read it:

Peoria, Illinois,  
January 16, 1952

Dear Sirs;

Please send me the jig saw puzzle you advertise  
on the National Barn Dance. I would like  
to have 1,000 of them.

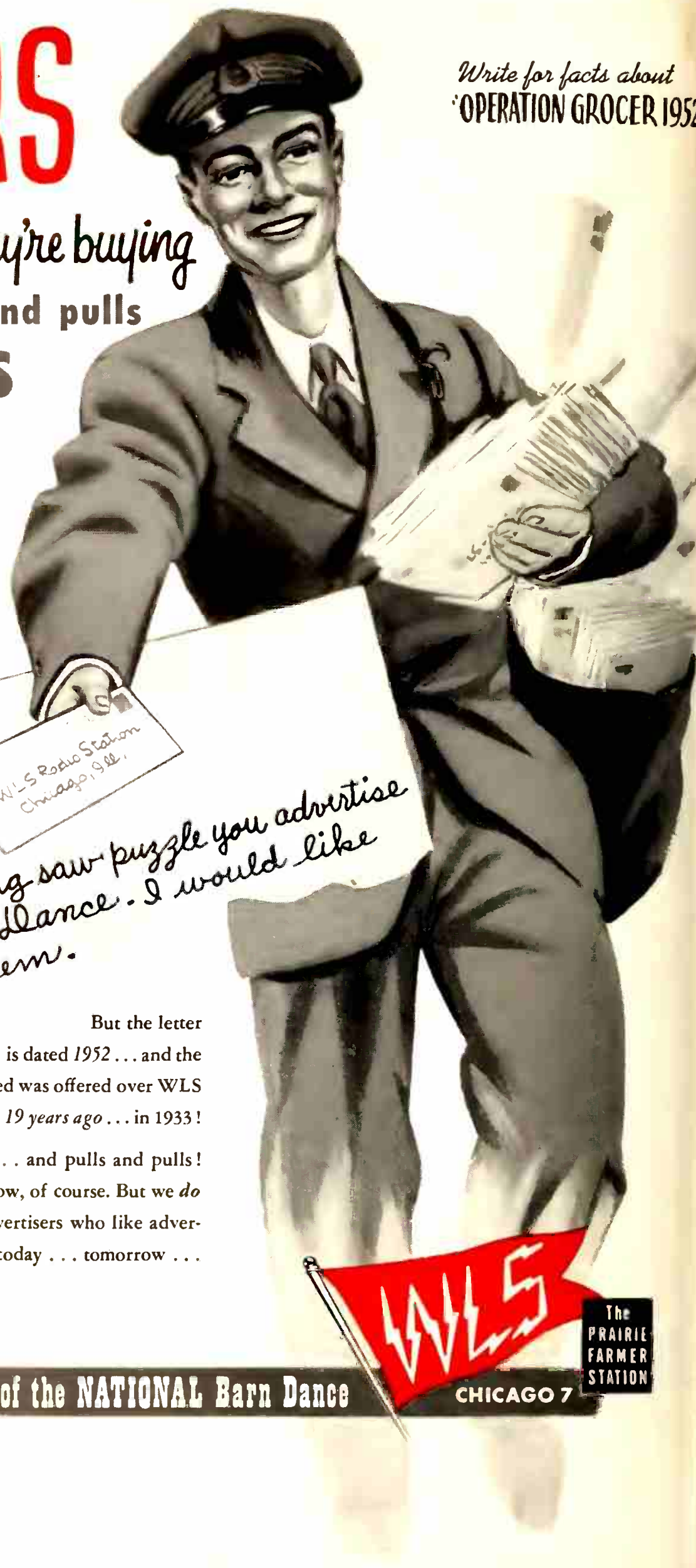


But the letter  
is dated 1952 . . . and the  
merchandise ordered was offered over WLS  
19 years ago . . . in 1933!

Yes, WLS advertising pulls . . . and pulls and pulls!  
We're out of jigsaw puzzles now, of course. But we *do*  
have availabilities . . . for advertisers who like adver-  
tising that brings results . . . today . . . tomorrow . . .  
and years from now.

**CLEAR CHANNEL Home of the NATIONAL Barn Dance**

**CHICAGO 7**



**REPORT  
TO SPONSORS  
7 APR 1952**

**Freeze-lifting  
due mid-April—  
maybe**

You may be reading FCC freeze-lifting edict within one week; 14 April is latest target date for publication being quoted in Washington. But coolest heads among industry onlookers point out that excitement over edict itself, whenever it comes, should not be allowed to obscure these fundamentals: (1) Lifting of freeze this spring comes too late to allow more than few lucky operators to get on air before end of 1952; (2) Easing of tight clearance situation in one and 2-station markets won't come till late in 1953 and beyond. (Reason: channels in markets where TV is already established will be most hotly contested.)

—SR—

**Separate coverage  
studies by SAM,  
Nielsen likely**

No top-level talks about proposed merger between new Nielsen Coverage Service and Standard Audience Measurement were held last week, with owner of SAM, Michael R. Notaro, taking Florida vacation. Meanwhile, half dozen new stations have signed for SAM study since announcement of rival Nielsen coverage service. Among new signers are 5 West Coast McClatchy stations (KFBK, Sacramento; KMJ, Fresno; KOH, Reno; KWG, Stockton; KERN, Bakersfield). Total of subscribing stations now stands at 387. Probability is that SAM and Nielsen will go separate ways in measuring station coverage, giving industry new yardstick headache.

—SR—

**Meighan going to  
manufacturing  
side of CBS**

New berth for Howard S. Meighan will be in manufacturing operations of CBS. Meighan, general CBS v.p., will take up duties in few weeks when he returns from Mexican vacation. Adrian Murphy, who recently replaced Meighan as president of CBS-Radio, came from CBS labs presidency.

—SR—

**Trend growing to  
put sponsor in  
film syndication  
business**

Infinite variety of financing arrangements now current in TV film field was added to by recent G-L Enterprises announcement that it would make up difference in cost between live and film shows to sponsors. Further inducement to advertiser is fact that G-L promises to cut him in on 25% of profits from re-runs and syndications of his film shows — once G-L has recouped its investment plus small profit. Over years to come, many sponsors may find themselves thus partners in film syndication business through arrangement like G-L's or via direct syndication.

—SR—

**Canada ASCAP  
doubles rates  
to stations**

Canadian stations will pay Canadian version of ASCAP (Canadian Association of Publishers, Authors and Composers) approximately double previous year's revenue during 1952. CAPAC take, according to new ruling, jumps from about \$150,000 to \$350,000 with 136 stations participating. Outlook is that station trend will be to cut down on CAPAC music, emphasize BMI. CAPAC cut is 1 3/4% of station gross.

—SR—

**Lever must now  
O.K. all  
spot buys**

Lever Bros. agencies have been asked to submit all announcement buys to home office for approval. Availability recommended by agency must be accompanied by: time, ratings for preceding and following programs, average ratings for these programs, cost per announcement, cost-per-1,000, plus reason for approving availability. Form sheet has been set up for reporting above information.

## REPORT TO SPONSORS for 7 April 1952

- Reps get close-up of what it takes to sell sponsors** Honored guests at station representative clinics in New York this year are key decision makers. Previously some speakers at weekly luncheons, though illuminating, didn't wield buying authority. Recently president of big bottling company illustrated what it takes to sell his firm and other bottlers. Clinic's approach in bringing reps abreast of advertiser problems, is example of radio's shift to direct selling tactics.
- SR-
- Cigarette ad budgets for fall may hinge on price increase** It's believed cigarette advertising budgets for this fall will be considerably influenced by outcome of petition to OPA for price increase of 1¢ per pack. Conditioning of public via industry's current air campaign (which explains that much of cigarette price goes for taxes) may pave way to favorable OPA decision.
- SR-
- How important is out-of-home listening?** Out-of-home listening, never measured regularly until Pulse began special summer studies several years ago, is still much misunderstood. Attitude of some is to dismiss it as vague "bonus" factor. But figures in this issue (page 35, 36) show how large out-of-home can bulk. In some cities, non-home listening makes up 25% of audience of major programs. That means thousands of ad impressions going uncredited to radio.
- SR-
- Spot doesn't slump in summer** Difficulties of network radio in licking summer hiatus thinking aren't shared to same degree by national spot salesmen. Seasonal spot campaigns help to make up for vacationing clients, with result that spot radio business is better in August than January (See Rorabaugh chart page 40.) Spot TV business has been showing generally steady rise in last few years, with rate of increase continuing steady through summer months (chart page 56).
- SR-
- Incentive plan for salesmen ups CHML billings** Since summer billings were habitually down at CHML, Hamilton, Ont., during June-July-August-September, owner Ken Sohle featured salesmen's incentive plan last year. Result: business reached record high.
- SR-
- CAB's Allard calls for editorials by stations** Feeling now current among many station operators in U. S., that radio outlets should take vigorous editorial stand in own communities, was voiced in Canada at recent CAB meetings. T. J. Allard, general manager of CAB, said "broadcasting will never acquire full maturity or the stature which it should have until stations express own opinions." He called radio newest form of publication now engaged in same fight as printed media for freedom from censorship and control.
- SR-
- Brokaw says key to spot billings is local shows** Radio stations with strong locally produced programs are destined to garner big share of daytime national spot business, in opinion of Fred C. Brokaw, executive v.p. of Paul Raymer Co. Brokaw memo to Raymer-repped stations points out that many outlets commonly rated third and fourth in markets are now getting lot of business through their own produced shows. Brokaw urges that stations on Raymer list concentrate on developing best daytime programs they know how. Says Brokaw: "If your local shows have strong ratings, you are in a good competitive position, regardless of your network features."

6:00 AM W 1.2 <b>WNEW 1.1</b> W 1.0 W .4 W .4 W .4 W .3 W .3	6:15 AM <b>WNEW 1.4</b> W 1.3 W 1.1 W .7 W .6 W .5 W .4 W .3	6:30 AM W 1.8 <b>WNEW 1.7</b> W 1.7 W 1.1 W .9 W .8 W .6 W .4 W .3	6:45 AM W 2.3 <b>WNEW 2.1</b> W 2.1 W 1.5 W 1.3 W .8 W .6 W .6 W .4	7:00 AM W 4.3 W 3.9 <b>WNEW 3.3</b> W 2.4 W 2.4 W 1.0 W .8 W .8 W .6	7:15 AM W 4.3 W 4.1 <b>WNEW 3.4</b> W 2.8 W 2.7 W 1.0 W .9 W .8 W .7	7:30 AM W 4.5 W 4.4 <b>WNEW 3.9</b> W 3.6 W 3.0 W 1.1 W 1.1 W 1.0 W .8	7:45 AM W 4.6 W 4.5 <b>WNEW 4.2</b> W 3.6 W 3.1 W 1.3 W 1.1 W 1.1 W 1.1 W .9
8:00 AM W 4.5 W 4.3 <b>WNEW 3.8</b> W 3.3 W 3.1 W 1.2 W 1.1 W 1.1 W 1.0	8:15 AM W 3.8 <b>WNEW 3.7</b> W 3.4 W 3.0 W 2.8 W 1.3 W 1.1 W 1.0 W 1.0	8:30 AM <b>WNEW 3.9</b> W 3.3 W 3.2 W 3.1 W 2.6 W 1.3 W 1.2 W 1.2 W .8	8:45 AM <b>WNEW 3.9</b> W 3.1 W 3.1 W 2.6 W 1.3 W 1.1 W 1.1 W .9	9:00 AM W 3.9 <b>WNEW 3.8</b> W 3.5 W 3.4 W 3.3 W 1.4 W 1.3 W 1.1 W 1.1	9:15 AM W 4.1 <b>WNEW 3.8</b> W 3.4 W 3.1 W 3.1 W 1.4 W 1.2 W 1.2 W 1.1	9:30 AM W 4.0 W 3.5 <b>WNEW 3.4</b> W 2.8 W 2.6 W 1.4 W 1.2 W 1.2 W 1.1	9:45 AM W 4.1 W 3.4 <b>WNEW 3.3</b> W 2.6 W 2.4 W 1.3 W 1.3 W 1.2 W 1.1
10:00 AM W 7.1 <b>WNEW 4.0</b> W 3.9 W 3.1 W 2.6 W 1.3 W 1.2 W 1.1 W 1.0	10:15 AM W 7.1 W 4.0 <b>WNEW 3.8</b> W 2.8 W 2.5 W 1.3 W 1.3 W 1.2 W 1.0	10:30 AM W 7.5 <b>WNEW 4.2</b> W 3.2 W 2.9 W 2.7 W 1.4 W 1.3 W 1.1 W 1.1	10:45 AM W 7.6 <b>WNEW 4.1</b> W 2.9 W 2.8 W 2.6 W 1.3 W 1.2 W 1.1 W 1.1	11:00 AM W 7.6 <b>WNEW 4.3</b> W 3.1 W 2.9 W 2.5 W 1.4 W 1.2 W 1.1 W 1.0	11:15 AM W 7.6 <b>WNEW 4.2</b> W 3.1 W 3.1 W 2.5 W 1.5 W 1.2 W 1.1 W 1.1	11:30 AM W 5.3 <b>WNEW 3.5</b> W 3.3 W 2.8 W 2.6 W 1.3 W 1.3 W 1.3 W 1.1	11:45 AM W 5.2 <b>WNEW 3.3</b> W 3.0 W 2.5 W 2.3 W 1.3 W 1.3 W 1.2 W 1.2
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**MARCH 1952 PULSE, MONDAY-FRIDAY... AT HOME ONLY**

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## DEPARTMENTS

MEN, MONEY & MOTIVES .....  
510 MADISON .....  
MR. SPONSOR: LOUIS FRIED .....  
NEW AND RENEW .....  
P. S. ....  
RADIO RESULTS .....  
MR. SPONSOR ASKS .....  
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“KWKH  
 does a  
good job  
 for us”

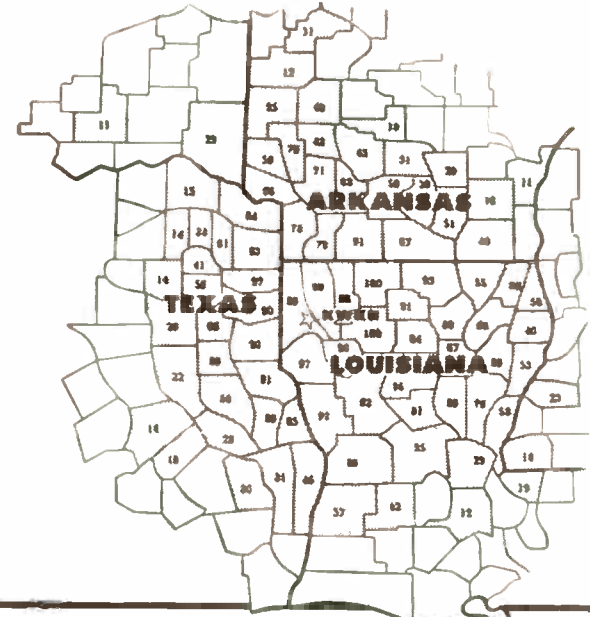


Says **JOE T. MONSOUR**  
 President, Monsco Supply Company  
**IMPORTANT LOUISIANA DISTRIBUTOR**

As the promotion-minded head of one of the most successful plumbing-supply houses in the Louisiana-Arkansas-Texas area, Mr. Joe T. Monsour advertises extensively over KWKH. Here's what he recently wrote us:

“We have found that KWKH goes ‘All Out’ to service our account. Our advertising over this station has produced outstanding results for the various nationally-advertised products we distribute. It has increased our sales volume because of the constant reminder to the public that we desire to serve our customers with the very best products in the field. In other words, Radio Station KWKH is doing such a good job for us we see no reason for considering other media.

(Signed) Joe T. Monsour”



**KWKH DAYTIME BMB MAP**  
 Study No. 2—Spring 1949  
 KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are “average daily listeners”. (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

**KWKH**

A Shreveport Times Station

**Texas**  
**SHREVEPORT LOUISIANA**  
**Arkansas**  
 The Branham Company  
 Representatives

10,000 Watts • CBS Radio •

Henry Clay, General Manager



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

## **Baton Rouge**

. . . because your sales story on WJBO, the booming voice of Baton Rouge, reaches the largest overall audience of any station in the market.

The South, traditional land of cotton, has become the dynamic land of new industry. Baton Rouge typifies the South's industrial — and agricultural — growth. Use Baton Rouge as a test market, or use it as part of an integrated marketing plan—but use it—for results!

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



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

by

Robert J. Landry

### **To guts, a toast**

This will be a small sermon in praise of the too-lightly-dismissed character-traits of patience, persistence and guts often displayed in admirable combination by creative salesmen.

\* \* \*

To personalize the discussion, we hold affectionate requiem for an old friend of ours, Otto Freitag, a creative salesman if there ever was one. We picture him as we saw him during August, 1940 at Puebla, Mexico, doing a little creative down-to-cases summer selling.

\* \* \*

First a word about Otto, to point up character-traits. He was artistic to start with. Born in New Orleans of Swiss ancestry he studied at the Met Opera's old voice school. For about 18 years he sang leading baritone roles in European opera houses, under the name of Otto Robinson. He was back in America, in his middle forties, when the depression struck opera, and everything else.

\* \* \*

And what was this ex-opera baritone, this cultured cosmopolite, doing as this writer stood by in a small distributor's shop in a provincial Mexican city that summer afternoon? He was down on his stomach explaining to a Mexican businessman, who was down beside him, the whyfors and modus operandi of a Servel kerosene-fueled refrigerator. The conversation proceeded in fluent Spanish, half technical, half vernacular.

\* \* \*

Did Otto have to get down on the floor that way and sweat? No. He could have relied upon brochures and conversation. He did it because he was, by instinct, a naturally creative salesman. It wasn't sufficient for him to sell the Mexican distributor. He wanted that Mexican to be fully qualified to explain the machine to other Mexicans and furnish service. Otto projected salesmanship beyond the immediate success to the broader goals of good will, satisfaction and re-orders.

\* \* \*

Assuredly it helped Otto sell Servels in Latin America that he was a great linguist, speaking some seven languages and as many dialects. He could penetrate Portuguese-speaking Brazil and French-speaking Haiti. It helped, too, that his worldly experience in operatics gave him a special charm of manner. His urbanity was especially valuable in Mexico. He knew how to pace his approach there. Mexicans take a long time deciding whether you should meet the family. And if you don't meet the family, you don't get very far.

\* \* \*

In our view, however, what made Otto a creative salesman was not lingo skill, or felicity of personality, but his own sheer intestinal fortitude in reshaping his life, becoming a practical refrigerator

(Please turn to page 110)



# FACTS you should know about Ohio's \$2½ billion "backbone" market . . .

- Its 2,973,200 people live in 75 of Ohio's 88 counties having less than 100,000 population.
- 74% of this "backbone" population—or 2,212,659 people—live within WRFD's primary coverage area.
- This is a bigger market than all of Cuyahoga County (Cleveland), Lucas County (Toledo) and Montgomery County (Dayton) combined.
- Its people have \$2,549,370,000 to spend—retail sales amount to \$1,838,140,000.

• Included in this "backbone" market are 141,397 farm families with nearly a billion dollars to spend. They travel only 5.5 miles, on the average, to the nearest trading center.

• 49% (estimated) of households in this "backbone" market **do not own TV sets.**

*Facts taken from recent study by A. C. Neilson Jr.*

## . . . and how to reach all of it at low cost on

# WRFD

**5000 WATTS • 880 KC  
WORTHINGTON, OHIO**

*Represented nationally by O. L. Taylor Co.*

- WRFD's primary signal area covers 74 of Ohio's 88 counties. Its secondary signal reaches all 88 counties plus parts of Michigan, Indiana, Kentucky, West Virginia and Pennsylvania.
- WRFD's programming to the "town and country" type of market attracts wide following—57% of farm families listen to WRFD.
- Latest Neilson reports show a total of 395,000 families listen to WRFD each week.
- In order to buy the same "backbone" market coverage reached by WRFD, as many as 25 local stations would be necessary.

Beautiful new Colonial studios of WRFD offer Ohio's finest radio production facilities.



**Radio Station WRFD  
Worthington, Ohio**

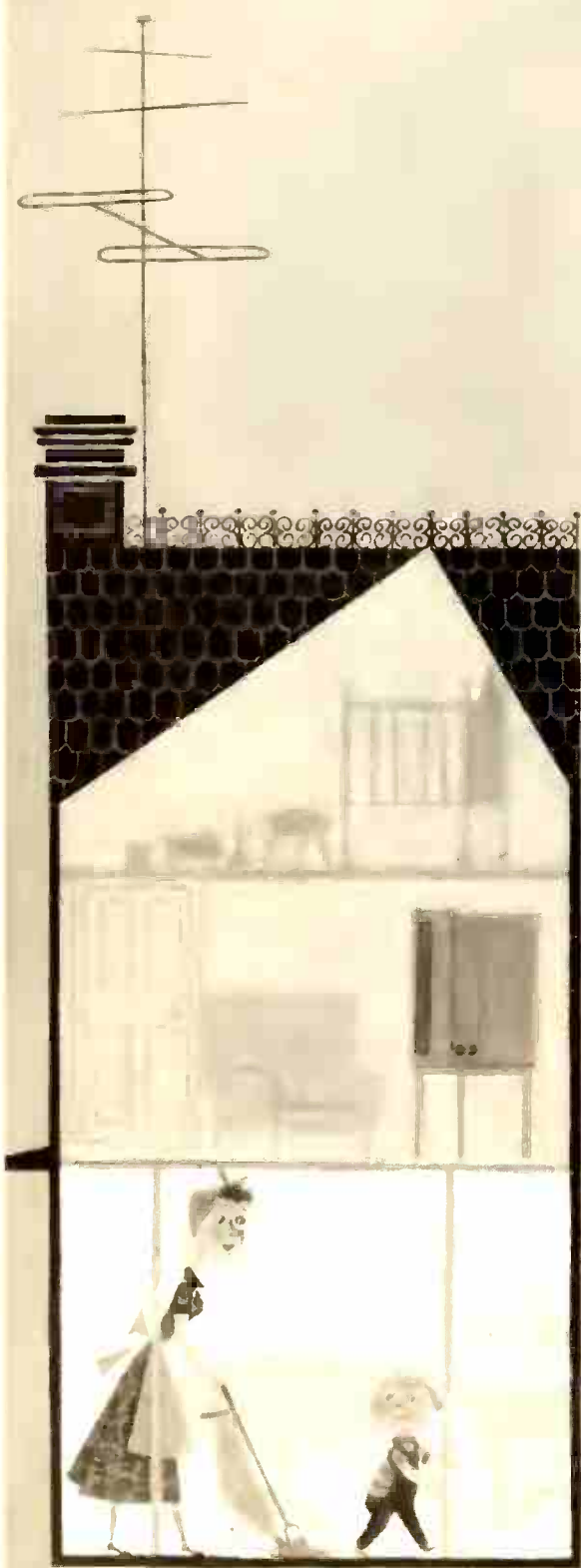
I'd like to know more about Ohio's \$2½ billion "backbone" market. Please send me complete market data on WRFD prepared by A. C. Neilson Jr.

Name \_\_\_\_\_

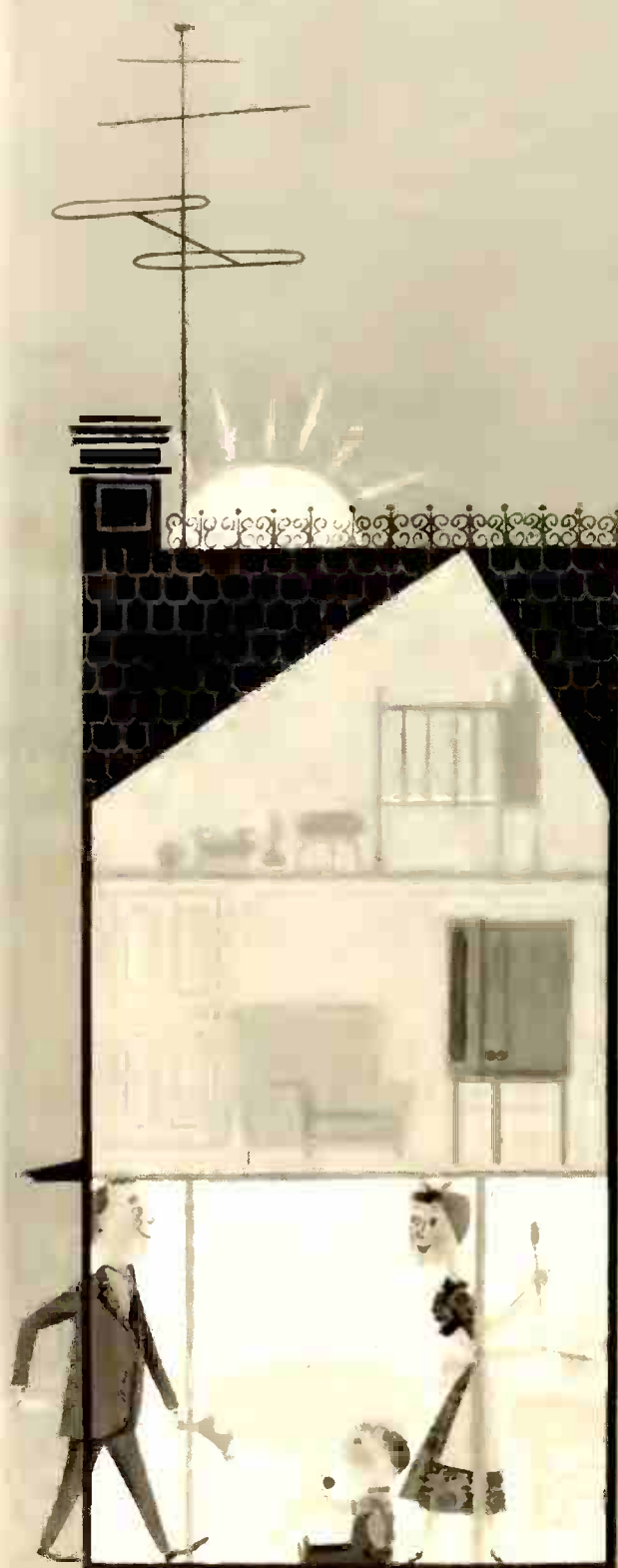
Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



BEFORE NOON (4.8%)



NOON TO 5:00 PM (10.3%)



5:00 TO 7:00 PM (30.3%)



# Better late than ever...

Count the house any way you like. Television movies in New York—big box-office for advertisers always—are better at getting an audience late at night than any other time. *And* WCBS-TV's "Late Show" is best of all.

In a new study of TV feature film shows in the New York metropolitan area (we'd be pleased to show you a copy), Advertest finds:

*Of the 78% of New York viewers who regularly watch TV movies, more than half prefer to watch weekdays after 11 p.m.*

*They named WCBS-TV more often than all other stations combined as their first-choice station for TV movies.*

*More than twice as many viewers tune in WCBS-TV's "Late Show" as any feature film show, early or late, on any other station.*

Or take the word of advertisers who have already been on "The Late Show"... like the one who recently increased his sales by 73% in just two months. *And cost is running as low as 78 cents per thousand viewers.*

You (and your product) can be the idol of this big home audience. *At amazingly little cost.* Ask WCBS-TV or your CBS Television Spot Sales representative about participations on "The Late Show" today.

**WCBS-TV** CBS Owned  
New York, Channel 2  
Represented by CBS Television Spot Sales

7:00 TO 11:00 PM (45.6%)

AFTER 11:00 PM (51.1%)

# who said hiatus?

In the 3 summer months of 1951, CKAC's "Casino de la chanson" pulled more mail response than in any other 3 month period during the entire year! Hiatus? We never heard of it at CKAC!

1951	Letters
January	575,406
February	149,000
March	461,843
April	332,444
May	184,799
June	269,253
July	512,045
August	830,166
September	300,354
October	416,123
November	727,062
December	421,304
<b>Total:</b>	<b>5,179,799</b>

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



# CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

## 510 Madison

### TV FILMS

Just a note of appreciation for your TV film program issue of March 10.

Naturally, I was vitally interested because we do a great deal of television in Pittsburgh via film. As a matter of fact, if you are ever out this way, I think you could find a very interesting story about this company. We have several "firsts" as far as agencies are concerned, including our own studios, several camera men, animated art department.

G. S. WASSER  
*Wasser, Kay & Phillips, Inc.*  
*Pittsburgh*

I have just seen a copy of your 10 March issue of SPONSOR, and want to offer my congratulations to everyone concerned with its production.

To date, it is the most comprehensive analysis of television film programs published, and we plan to make it required reading for all of our employees in DuMont's Film Program Department.

Keep up the good work.

DONALD A. STEWART  
*Coordinator, Film Dept.*  
*DuMont TV Network, N. Y.*

### TRUE FACTS ABOUT RRN

This is in reference to "Men, Money and Motives" in your 10 March issue, in which the Rural Radio Network is mentioned. The following are the true facts:

RRN is the world's largest if not the only FM radio relay network operating 17 hours daily. It is comprised of 13 stations in New York State and Pennsylvania. Eight of these stations are owned by newspapers with a total daily circulation of some 225,000. All but one of these newspaper stations also operates an AM station affiliated with a national network.

RRN carries over 60 hours per week of programs and news originating with WQXR and the *New York Times*. It is the backbone of the New York State Civil Defense Radio Network which, on last night's surprise alert exercise fed the official program to all upstate TV, AM and FM stations—some 80 in

number—entirely by radio relay from the Civil Defense headquarters, without the use of a single wire line.

RRN provides the backbone feed for the daily *Empire School of the Air* program in cooperation with state school authorities, which provides an in-school listening program serving more than 10,000 classrooms and 235,000 school children in New York State. RRN provides specialized daily weather and road condition roundup services which received a College of the City of New York citation for the "creation of an unusually effective institutional sponsored radio program."

RRN is proud to have among commercial sponsors of its programs well-known names such as Zenith Radio, The Associated Railroad of New York State, United Fruit Company, and the General Electric Company.

D. K. DE NEUF, *General Mgr.*  
*Rural Radio Network, Ithaca, N.Y.*

• Taking its cue from the shutdown of WFDR, New York, the column referred to told of the difficulties encountered by other radio operations, mainly FM, with similar auspices. Mention of the RRN was intended to pertain exclusively to the early days of that network, and not to its present status.

### TV DICTIONARY

Thank you very much for your letter in regard to the TV Dictionary/Handbook. I received the two copies of this publication this morning and certainly appreciate having them.

I have not had time as yet to look through them very thoroughly; however, from my hurried flipping through they seem to be very comprehensive and helpful.

Quite a change from the little brochure, "TV dictionary for sponsors" which we got from you two years ago!

JANE A. BEATY  
*Radio & Television Dept.*  
*Evans & Associates, Advertising*  
*Fort Worth, Texas*

• TV Dictionary/Handbook, free to subscribers, \$2.00 to others, is still available.

### VOICE OF DEMOCRACY

I just noticed in your March 10 issue on page 112 under "Applause" this paragraph:

"The 1951-52 Voice of Democracy Contest conducted annually by the NARTB among school children throughout the U. S. drew more than one million entries. Each was titled "I Speak for Democracy."

I am sure that if Bob Richards sees this he too will want you to know that

Ivory Tower Confucius Say . . .

“Sales Go To Pot When Weather Get Hot”



Big Aggie Say . . .

“That Basic Plot is Tommyrot!”

Sales don't wilt under a summer's sun in BIG AGGIE LAND—the world's richest agricultural area with 267-BMB-county markets in Minnesota, the Dakotas, Nebraska and Iowa.

**SUMMERS ARE HUMMERS** in Big Aggie Land because our folks stay home and work to produce 19% of the nation's total cash farm income . . . 31% of America's farm income from meat animals.

**SUMMERS ARE HUMMERS** in Big Aggie Land because thousands of vacationers seek out our lakes, hills and national shrines. These free-spending, pleasure-seeking tourists, plus 3.4-million homefolks make a bigger-than-ever audience for your WNAX sales message.

**SUMMERS ARE HUMMERS** in Big Aggie Land because our tall corn and golden grain—our dairy and beef herds and hogs mean bushels of ready cash. Last year, retail sales in Big Aggie Land exceeded \$3.4 billion . . . more than Los Angeles, Detroit or St. Louis.

Let your nearest Katz man show you why 94 of the nation's biggest, shrewdest, non-network advertisers stay on WNAX all summer long. Spend your advertising dollars in Big Aggie Land where summertime means WORKtime, PLAYtime and BUYtime.

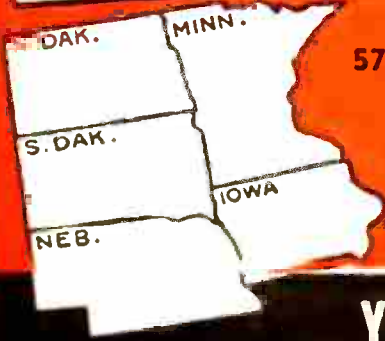
THE MIDWEST ADDRESS OF CBS



**WNAX-570**

*A Cowles Station*

570 KC • 5,000 WATTS



**YANKTON - SIOUX CITY**

**• AFFILIATED WITH THE COLUMBIA BROADCASTING SYSTEM**



**Houston's  
Most Powerful  
Independent**

◀ **Appoints**

*Joseph H. McGillvra, Inc.*

**KATL**

*is Happy to Announce the Appointment of*

**Joseph Hershey McGillvra, Inc.** NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO

AS ITS REPRESENTATIVES IN THE NATIONAL FIELD OF COMMERCIAL ENDEAVOR  
KATL, HOUSTON'S OLDEST AND MOST POWERFUL INDEPENDENT REACHES  
EVERY SEGMENT OF THIS COMPLEX MARKET

**KATL**

→ King H. Robinson, VICE PRESIDENT

RTMA is a co-sponsor with NARTB in this project, as also is the U.S. JCC.

Although all sponsors, along with the U. S. Office of Education, work hard on this job, the RTMA should be mentioned because due to the fine spirit back of the Voice of Democracy, 24 RTMA member-manufacturers donated 52 prizes, consisting of television sets—both table model and console—and radio phonograph combinations. This meant that aside from the national winners, each State and Territorial winner received a prize in the recently-concluded fifth annual contest.

W. B. MCGILL,  
Westinghouse Radio Stations  
Washington, D. C.

### SPONSOR HYPOS SALE

One of your issues contained an article about the excellent selling job KBON, Omaha, Nebraska, did for a super-market open all day Sundays. I used this article in successfully selling a local super-market, also open on Sundays, a half-hour Sunday program for 52 weeks.

I definitely give SPONSOR credit for this sale.

JOHN LIVINGSTON  
WIRK, W. Palm Beach, Fla.

### INDEX INVALUABLE

Procrastination is the thief of time! This I well realize when I recall the many months that have passed during which I have intended to write you a word or two of praise and high compliment for the great contribution which SPONSOR makes to the broadcast industry. I refer not at the moment to each of your twenty-four helpful publications per year, but specifically to SPONSOR's twice yearly index release. This is the pièce de résistance of all time.

I believe that all of us in the industry are very frequently encouraged and inspired, and our knowledge and planning is greatly enhanced by the many informative, instructive and helpful features which appear regularly in SPONSOR. To read them and to attempt to store or hold in our mind the full import of their content is a task quite often beyond the concept of human ability; and therefore, while the value of any one article may be retained in mind for a week, a day, or a month it more often than not is lost to us as we

traverse the busy road ahead. It is this unique index system of yours that saves the day and pays the dividends.

Every good article leaves in most minds some appraisal of its worth. We recall we read it in SPONSOR! Thus it is that when some similar situation or problem besets us we are able to turn to our SPONSOR index, and through this immediate reference file put our finger on an authoritative and practical application of industry experience.

Believe me such a reference aid is of unestimable value and I can't help but feel that if some broadcast station executives would take but a few moments to make greater application of its use the entire industry would profit.

GEORGE L. SUTHERLAND  
Management Consultant  
Pittsburgh, Pa.

### TOP TALENT AND RADIO



Mr. Evans

In that I cover two jobs, one in radio and one in TV, I run up against the question every day of whether name talent should continue to keep a

finger in the radio pie along with TV commitments.

The name talent that I am dealing with, and incidentally, the talent that remains at the top, all seem to feel that radio is more important and vital to their careers. There are instances of top talent dropping radio shows thinking to devote their efforts to TV—and then finding that their record sales popularity have dropped.


There is no doubt that TV is a dynamic force and will continue to grow in stature, especially with the imminent lifting of the freeze. In time, TV will be as forceful a medium as radio; but if and when this point is reached, there will still be radio and it will always be a major medium for talent.

FRANKLIN EVANS, *Western Sales Supvr.*  
*United Tele. Progs., Hollywood*

### PULL AFTER MIDNIGHT

Some time ago you carried an extremely interesting feature on the value and effectiveness of late evening time. You listed sponsors, but naturally had no results to quote, and I am wondering  
(Please turn to page 120)

OKLAHOMA'S MOST POPULAR DAYTIME STATION



*me*  
**KNOW HOW  
"SELL-UM"  
OKLAHOMAN**

Gettun plenty listeners  
in tepee!  
Heap smart braves  
catchum answer  
Oklahoma's Major Market.  
Beat Tam-Tom  
**MUSIC • NEWS • SPORTS**  
Gettun in tepee . . .  
Sellum SURE!

**FOR JOE**  
NATIONAL REPRESENTATIVES

**REX M. LESTER Jr.**  
VICE PRESIDENT  
GENERAL MGR.

**KTOW**  
**800** **IT'S THE FREQUENCY THAT COUNTS**  
OKLAHOMA CITY, OKLAHOMA

*is this the biggest advertising news of the year?*



**Selling with "Today":**

*Anahist*

*Doeskin*

*Florida Citrus Commission*

*Kenwill Magikoter*

*Kiplinger Washington Agency*

*Knox Gelatine Co., Inc.*

*Mystic Foam*

*Pure-Pak*

*Regent Cigarettes*

*Time Magazine*

*American Research Bureau, average 1/4-hour rating—7 to 9 a. m., Mar  
... latest Nielsen, Feb. 11-22, 10 sponsored segments—6.6*

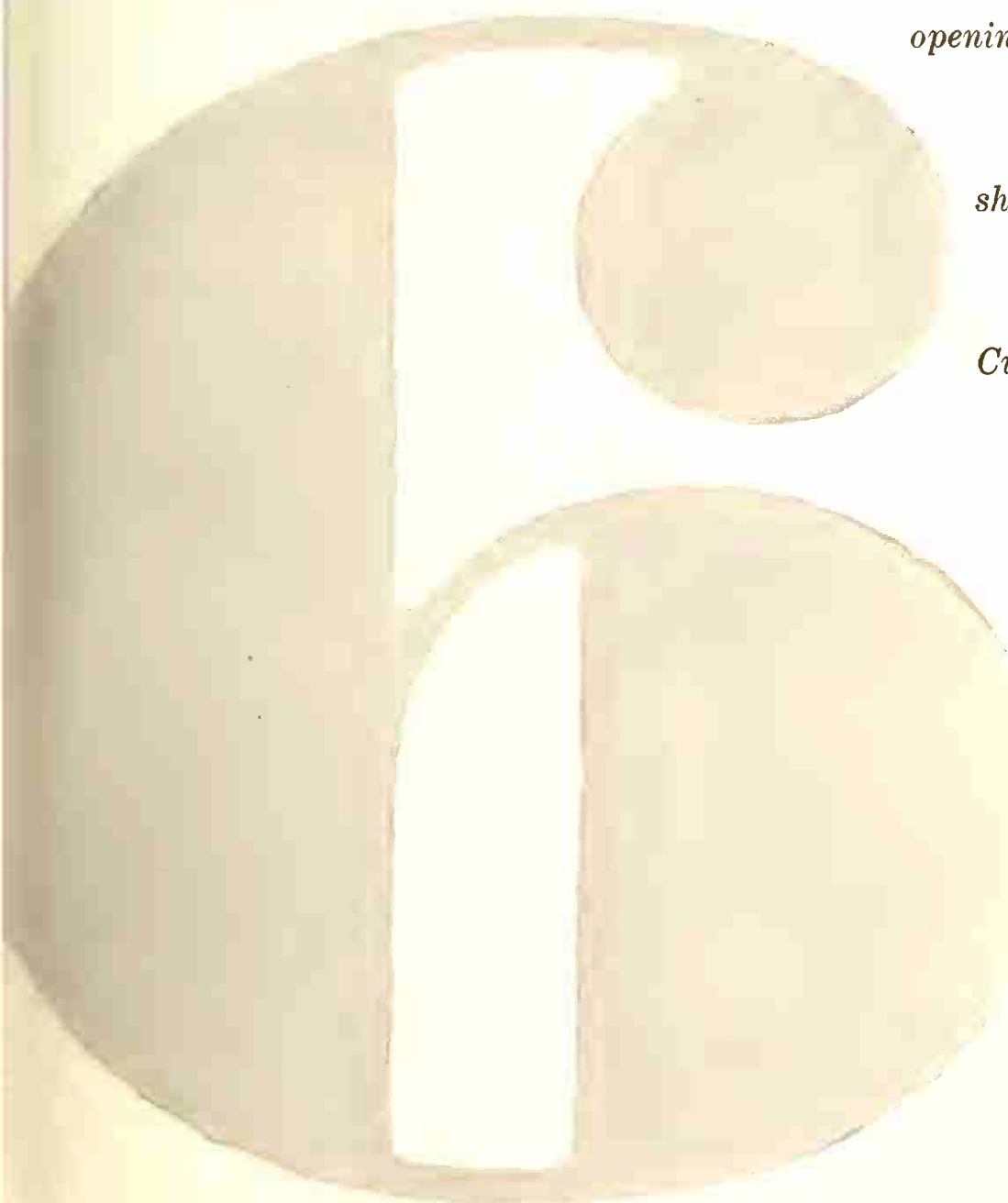


*In two short months, "Today" has pushed its rating from 5.3 to 7.6 — a new mark for early morning television that many had thought all but impossible. The thirty-one-city daily audience has burgeoned swiftly to over 1,700,000 viewers — an increase of 53%.*

*Garroway and his knowledgeable crew are opening the eyes of advertisers, too. To quote an example, Time Magazine bought this show for one five-minute segment to make one one-minute offer of a copy of Time's Current Affairs Quiz. The results were so gratifying that Time snapped up a thirteen-week sponsorship.*

*It adds up to this — "Today" is doing for early morning TV exactly what "Your Show of Shows" did for Saturday night and "The Kate Smith Show" for daytime selling (each the top show in its class ever since going on). And "Today" is doing this spectacular job at prices any ambitious advertiser can afford . . . as low as \$2,332 gross for time and talent.*

*Great day in the morning!*



**today**”

7-9 AM EST

**N B C T E L E V I S I O N**

*America's No. 1 TV Network*

# WEMP MILWAUKEE

ONE OF  
*America's Greatest*  
INDEPENDENT  
RADIO STATIONS

NIGHT *1st*

AFTERNOON *2nd*

MORNING *3rd\**

IN MARKETS OVER 500,000

AND IN  
MILWAUKEE:  
**1<sup>st</sup> OR 2<sup>nd</sup>**  
MORNING  
AFTERNOON  
NIGHT

\*Source: Hooper Radio Audio Indexes — Un-affiliated Radio Stations, Oct. — Nov. 1951. And in Milwaukee Index Sept. — Oct. 1951.

**WEMP WEMP-FM**  
**MILWAUKEE**  
**24 HOURS OF MUSIC, NEWS, SPORTS**  
HUGH BOICE, JR., Gen. Mgr.  
HEADLEY-REED, Nat'l Rep.



Mr. Sponsor

**Louis Fried**

President  
National Shoes, Inc., New York

"National Shoes ring the bell. . ."

This tuneful phrase tinkles pleasantly these days on radio stations throughout the big shoe chain's New York-New England sales area. Once a strictly-newspaper advertiser, National Shoe Stores now puts 80% of its ad budget (\$500,000 including window displays) into spot radio-TV, counts heavily on it to ring cash register bells as well.

National Shoes, with 58-year-old Lou Fried at the helm, has made a good thing out of selling the family shoes on a low-cost, fast-turn-over basis. The chain today includes 89 retail stores, and a million-dollar combination office and warehouse. Confidently, Lou Fried has set a whopping \$20,000,000 sales goal for 1952.

A veteran of 47 years in the shoe trade, Lou Fried is used to sticking his neck out. In the 1920's he teamed up with a friend named Joseph Siegel, and launched himself in the retail shoe business.

By 1924, Fried and Siegel had 12 stores, and jobbed to others. Fried recalls: "In 1931-'32-'33 other retailers were knocked out of business or tired of it all. But, during those depression years, we figured the time was ripe for our move. So, we began buying bankrupt stores. Our policy was to have a low-price line that would enable us to attract the greatest number of customers."

In those dollar-scarce years, this was just what the public needed. By 1935, National had 35 outlets and sales of \$5,000,000. The business grew steadily, but by 1940 another drastic change took place.

"We were growing slowly, but surely," says Fried, "by relying on newspapers to tell our low price-high style story. But our agency (Emil Mogul) convinced us in 1940 we ought to go into radio."

Now, broadcasting is National's selling "secret." Fifty-two-week announcements, singing commercials and WNBT's *Time for Adventure* hit hard with seasonal stylings, low price pitches, and holiday motifs. Twelve years of air campaigning have helped increase the number of stores 150% and has tripled sales volume (11 new stores are scheduled to open shortly).

Surprisingly, after nearly a half-century in the hectic, hell-bent-for-leather retail shoe battle, Fried is genial and composed. But he's still got his eye on bigger things. He mentions casually that the one-block-square warehouse-office has a "stock capacity" for 200 stores, although National's actually got 89.



## Don Lee's Radio audiences are climbing

**12-month average -1949 vs. 1951\***

**Daytime audience 8.9% higher**

**Evening audience 11.2% higher**

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

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



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

Don Lee and only Don Lee can sell your customers *locally* in 45 important Pacific Coast markets from their own local network station in their own local market. You can buy Don Lee according to your distribution pattern in 45 markets. There's no waste. That's real flexibility and real *value* and it's a Don Lee exclusive.

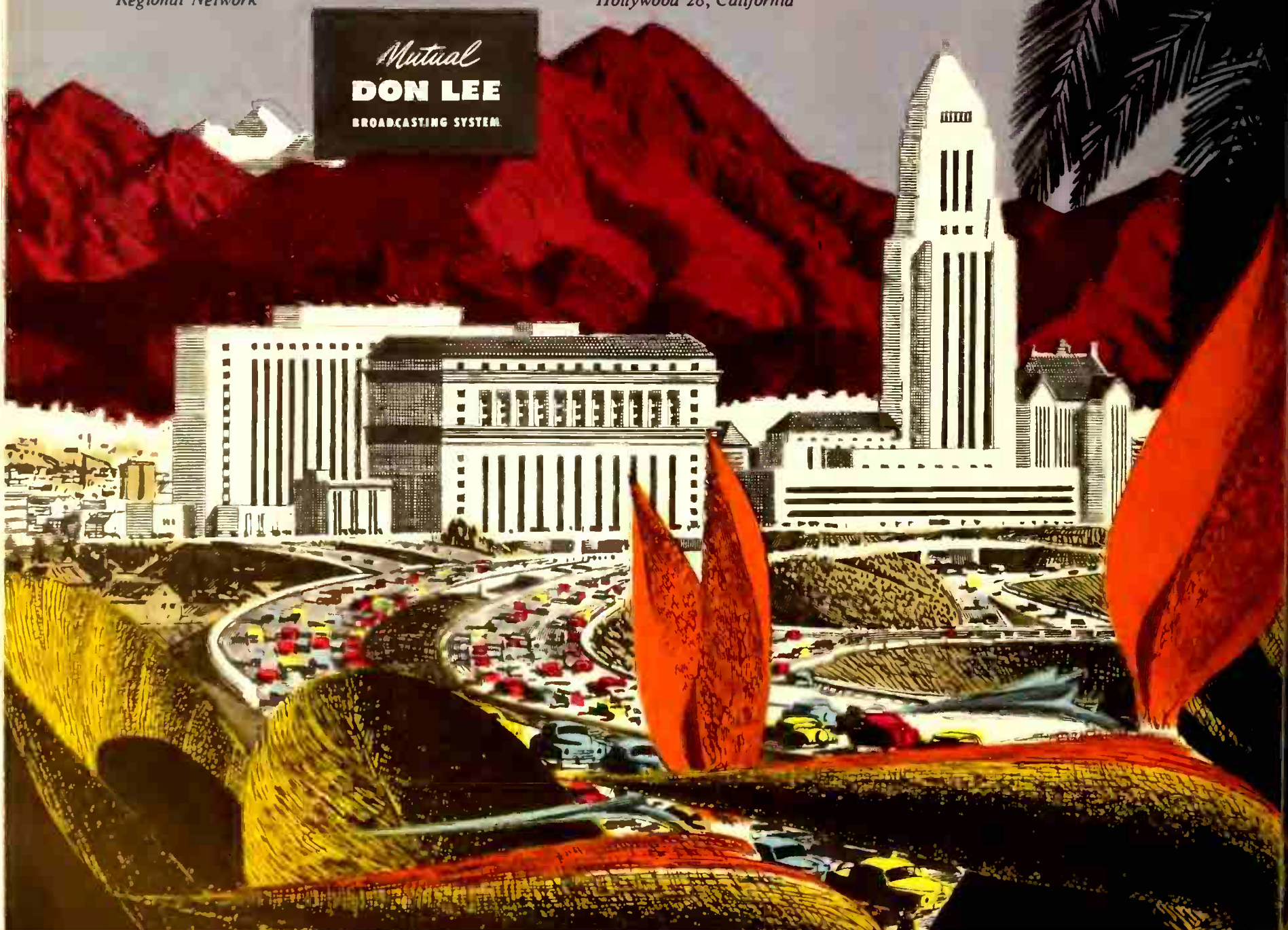
Don Lee consistently carries more Pacific Coast regional business (with more regionally sponsored shows consistently in the top rated 10) than any other network. The advertisers who know the Pacific Coast best also know the best Pacific Coast sales medium.—DON LEE.

*Represented Nationally by John Blair & Company*

*The Nation's Greatest  
Regional Network*

*1313 North Vine Street  
Hollywood 28, California*

*Mutual*  
**DON LEE**  
BROADCASTING SYSTEM



# New and renew

# SPONSOR

7 APRIL 1952

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Best Foods Inc	Earle Ludgin	CBS 193	Larry Leseuer; Sun 5:55-6 pm; 23 Mar; 52 wks
Carter Products Inc	Ted Bates	ABC 172	Drew Pearson; Sun 6-6:15 pm; 2 Mar; 57 wks
Colgate-Palmolive-Peet Co	Lennen & Mitchell	CBS 193	Louella Parsons; T 9:30-35; 1 Apr; 52 wks
Electric Companies Advertising Program	N. W. Ayer	ABC 257	Mect Corliss Archer; Sun 9:15-45 pm; 6 Apr; 52 wks
Falstaff Brewing Corp	Dancer-Fitzgerald-Sample	MBS 300	Game of the Day; M-Sun (first 4½ Innings); 8 Mar; to end of season
General Foods Corp	Foote, Cone & Belding	CBS 74	Tarzan; Sat 8:30-9 pm; 22 Mar; 15 wks
General Mills Inc	Knox Reeves	MBS	Wheaties Scoreboard; Sun (5-min following Game of the Day); 16 Mar; 26 wks
Gillette Safety Razor Co	Maxon	MBS 300	Gillette Warm Up Time; M-Sun (5-min before Game of the Day); 8 Mar; to end of season
Seabrook Farms Co	Hilton & Riggio	MBS 150	Private Files of Matthew Bell; Sun 4:30-4:55 pm; 16 Mar; 52 wks



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bell Telephone System	N. W. Ayer	NBC 183	Telephone Hour; M 9-9:30 pm; 14 Mar; 52 wks
Firestone Tire & Rubber Co	Sweeney & James	NBC 149	Voice of Firestone; M 8:30-9 pm; 19 Mar; 52 wks
General Foods Corp	Young & Rubleam	CBS 78	Second Mrs. Burton; M-F 2-2:15 pm; 24 Mar; 52 wks
Miles Laboratories Inc	Geoffrey Wade	NBC 163	News of the World; M-F 7:30-45 pm; 31 Mar; 52 wks
Miles Laboratories Inc	Geoffrey Wade	NBC 161	One Man's Family; 7:45-8 pm; 31 Mar; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 159	Perry Mason; M-F 2:15-30 pm; 31 Mar; 52 wks



## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
National Cranberry Association	Ocean Spray cranberries	H. M. Frost (Boston)	Eastern area	Partic; 7 Apr; 1 wk
Sapolln Paints Inc., N. Y.	Fashion Color odorless paints	Hicks & Greist (N. Y.)	2 stns; N. Y. test	Annemts; mid-Apr; 13 wks



## 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Bannister	WWJ, WWJ-FM-TV, Detroit, gen mgr	NBC, N.Y., exec (off 14 Apr)
John Boesel	A. C. Nielsen, N.Y., client svc exec	Same, asst to exec vp
Harry Bowley	Walter A. Dales Radioscripts, Montreal, prod mgr	CKNW, New Westminster, prom dir
Huly Bray	Kal, Ehrlich & Merrick, Wash., acct exec	WGMS, Wash., sls dir
John K. Churchill	Benton & Bowles, N.Y., media research head	A. C. Nielsen Co, N.Y., vp
Ted Coit	WNBC-AM-FM, WNBT, N.Y., gen mgr	Same, also vp
Wayne Coy	FCC, Wash., chairman	KOB, KOB-TV, Albuquerque, mgr-part owner
Ralph Dawson	WJR, Detroit, member sls staff	WXYZ-TV, Detroit, asst sls mgr
T. F. Flanagan	Retired	NARTSR, N.Y., managing dir
Rolly Ford	CKNW, New Westminster, editor stn's Top Dog magazine	Same, dir natl sls
Charles D. Fritz	Katz, Detroit, radio-tv acct exec	John Blair, Detroit, office head
Murray Grabhorn	NARTSR, N.Y., managing dir	Edward Petry, N.Y., dir bus development
Lloyd Griffin	Free & Peters, N.Y., partner-dir-vp	Same, also head all TV activities



Numbers after names refer to New and Renew category

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

Richard E. Jones (4)  
Leo Howard (4)  
F. J. Riordan (4)  
Wayne Coy (4)  
Edw. C. Obrist (4)

**1. National Broadcast Sales Executives (continued)**



NAME	FORMER AFFILIATION	NEW AFFILIATION
Gayle V. Grubb	ABC, S.F., vp	WJBK-AM-FM-TV, Detroit, managing dir, vp
Patrick Hayes	WGMS, Wash., sls dir	Same, management consultant
Leo Howard	WKY-TV, Oklahoma City, comml mgr	KOTV, Tulsa, sls mgr
Glenn C. Jackson	WSPD, Toledo, prog dir	WAGA, WAGA-TV, Atlanta, managing dir
Richard E. Jones	Fort Industry Co, Detroit, vp northern district	DuMont, N.Y., dir o&o stns
James E. Kovach	NBC-TV, N.Y., mgr TV prod	WQXR, N.Y., mgr
Howard S. Melghan	CBS Radio, N.Y., pres	CBS, N.Y., member gen exec group
Adrian Murphy	CBS Laboratories, N.Y., pres	CBS Radio, N.Y., pres
Edward C. Obrist	Radio stn consultant, N.Y.	WNHC-TV, New Haven, mgr
Richard O'Connell	Everett-McKinney, N.Y., next exec	KCOR, San Antonio, pub rel dir, asst comml mgr
Ken Palmer	KVER, Albuquerque, mgr	Intermountain Network, Denver, head of new branch office (1735 Stout Street)
Francis J. Riordan	WGBS, Miami, member sls staff	Same, sls mgr
Marvin L. Rosene	KIOA, Des Moines, gen mgr	WLOL, Mnpls., gen mgr
William H. Youry	Street & Smith, N.Y., asst sub mgr	WMCA, N.Y., sls prom dir

**5. Sponsor Personnel Changes**



NAME	FORMER AFFILIATION	NEW AFFILIATION
Edwin E. Bobrow	Sales promotion work, N.Y.	Dr. A. Posner Shoes, N.Y., adv mgr
E. A. Holsten	Motorola Inc, Chi., spec merchandising mgr	Same, gen merchandising mgr (radio-TV div)
William H. Kelley	Motorola Inc, Chi. gen sls mgr	Same, sls vp
Herhert M. Stein	Ronson Art Metal Works, Newark, asst adv dir	Same, asst gen sls mgr
DeWitt C. Suplee	Stromberg-Carlson, Detroit, mgr TV-radio sls	Avco Mfg Corp (Crosley div), Cinc., asst mgr TV sls section

**6. New Agency Appointments**



SPONSOR	PRODUCT (or service)	AGENCY
Edward Apfel Coffee Co, L.A.	Coffee	California Adv, Hlywd.
Avco Mfg Corp (Crosley div), Cinc.	Television-radio products	BBDO, N.Y.
Berghoff Brewing, Ft. Wayne	Brewery	Hoffman & York, Milwaukee
Blue Top Brewing, Kitchener, Ont.	Brewery	Paul-Taylor-Phelan, Toronto
Coastal Laboratories Inc, Miami	Sul-Spa for arthritis	Chambre, Miami
De Coursey Creamery, Kansas City, Kan.	Dairy products	Merritt Owens, Kansas City, Kan.
De Heriot Inc, Hlywd.	Perfumes	Yambert-Prochnow, Beverly Hills
Dione Associates Inc, Hollywood	Dancing Feet foot cream	Tilds & Cantz, Hollywood
Drug Distributors Inc, S.F.	Medics hangerover tablets	Umland & Co, S.F.
Fels & Co, Phila.	All products	McKee & Albright, Phila.
Frozen Farm Products Inc, Altoona	Roseport frozen poultry	Riger & Sheehy, Binghamton
G. H. P. Cigar, N.Y.	El Producto cigars	William H. Weintraub, N.Y.
Golden West Potato Chip Co, L.A.	Potato chips	California Adv, Hlywd.
Hartman Chemical, L.A.	Foot lotion	Abbott Kimball, L.A.
Hoyt Brothers, Newark	Cake and pie mixes	Tracy, Kent & Co, N.Y.
James Products Co, Detroit	Sure soap base, water softener	Ruse & Urhan, Detroit
C. M. Kimball Co, Boston	Red Cap refresher	Chambers & Wiswell, Boston
Laco Products Inc, Balto.	Laco castile shampoo	VanSant, Dugdale & Co, Balto.
Lamour Hair Products Inc, Bronx, N.Y.	Lamour color comb	Kenneth Rader, N.Y.
Lancome Sales, N.Y.	Perfumes	Wesley Associates, N.Y.
Monogam Sales Inc, Nashville	Gardgum chlorophyll stick chewing gum	Brown Radio Productions, Nashville
Ocean Foods Corp, L.A.	Food distributor	California Adv, Hlywd.
Dr. A. Posner Shoes Inc, N.Y.	Infant's, children's footwear	Alfred J. Silberstein-Bert Goldsmith, N.Y.
Redl Foods Co, N.Y.	Shrimp in the Basket	Kastor, Farrell, Chesley & Clifford, N.Y.
Caryl Richards Inc, Bklyn.	Beauty products	Gibraltar, N.Y.
St. Mary's Packing Co, Sidney, O.	Duncan Hines canned goods	Kircher, Helton & Collett, Dayton
Schenley International Corp, N.Y.	Blatz beer (Puerto Rican adv)	McCann-Erickson, San Juan
Stern's Garden Products, Geneva, N.Y.	Miracle-Gro plant food	Kiesewetter Associates, N.Y.
Tanvilac Co, Des Moines	Shur-Gain dog food fortifier	Kane, Bloomington
Whitehall Pharnacal N.Y.	Chlora stick deodorant	Abbott Kimball, N.Y.

Numbers after names refer to New and Renew category  
 Harry Bowley (4)  
 Gayle V. Grubb (4)  
 T. F. Flanagan (4)  
 Harry Bannister (4)  
 Chas. D. Fritz (4)

**I**t's not a big story, but a long one. It began in Dallas at a little restaurant on Akard Street. The year was 1933. A salesman for Radio Station WFAA who often had lunch at the B & B Cafe was paying his check. From behind the counter, Pappa Lucas, the owner, said, "Al, I want you to be my agency! In here too many fellas come to sell me advertising—I wanta be able to tell them 'See Al, he's my agency!' If you do it for me, I buy some time on your radio station." From that conversation evolved one one-minute radio spot a week over WFAA-820. Every week since then, for 19 years, Lucas' B & B Cafe has advertised over WFAA-820. Today Pappa Lucas has three one-minute spots each week—and a full house of customers 24 hours a day.

## *"You be my agency, Al..."*

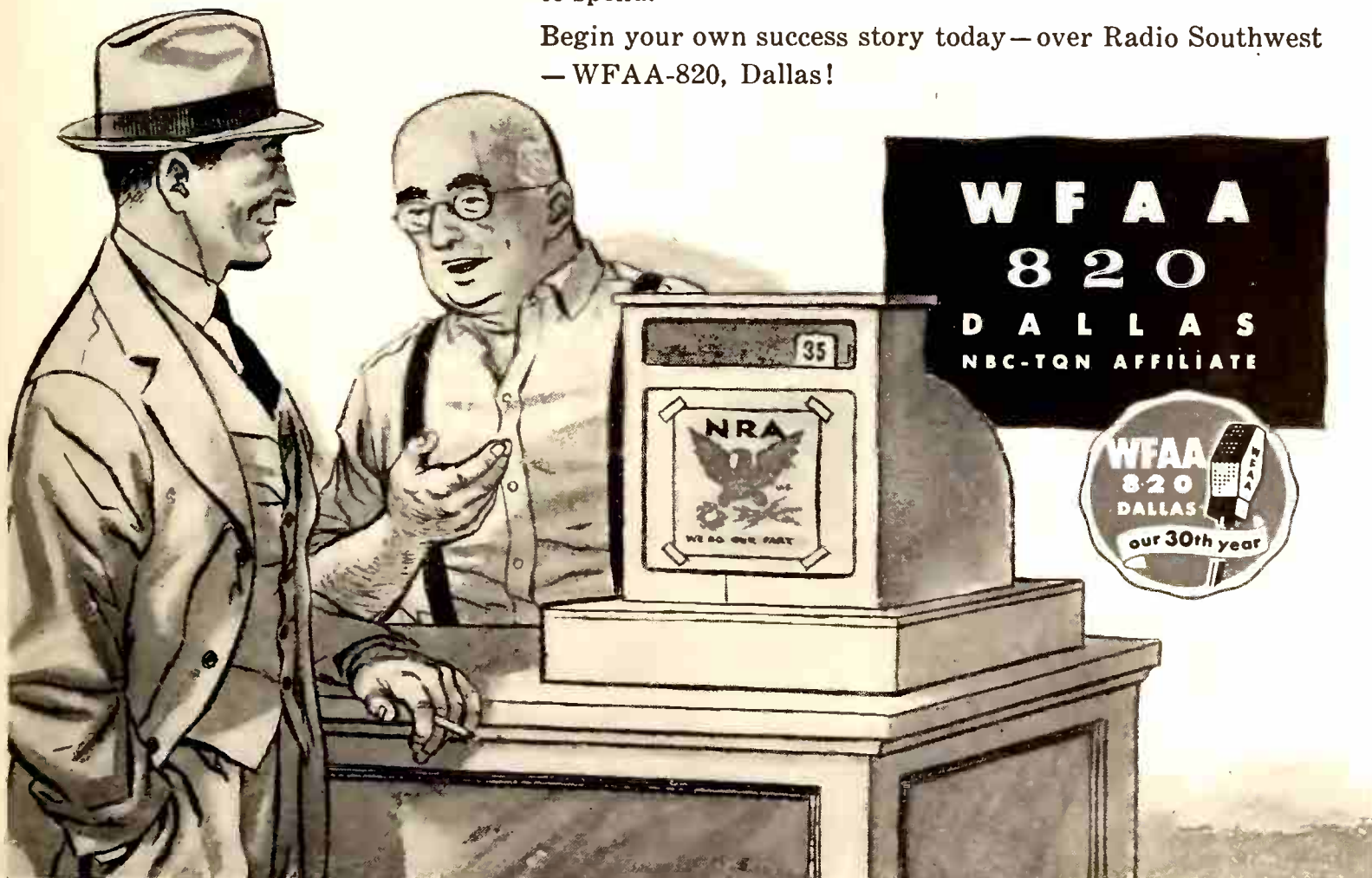
**...and the first  
chapter of a  
success story  
was written**

It's not a big story, but a long one. And there have been many just like it written during the

thirty years WFAA-820 has been broadcasting... all of them ending on the same note of success.

The Radio Southwest story makes interesting reading, too. That's the name given WFAA-820's primary coverage area—116,000 square miles of Texas, Oklahoma, and Arkansas, including the two big metropolitan centers of Dallas and Fort Worth. With the power of 50,000 watts, WFAA-820 reaches out into 1,143,500 high-income radio homes, and sells your product to Southwesterners with over \$7 billion to spend.

Begin your own success story today—over Radio Southwest—WFAA-820, Dallas!



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

**DON'T**  
Turn Your  
Back...

**ON**  
**MOBILE**

Met. Pop. 230,400

Ret. Sales  
\$174,670,000

**AND**  
**WKRG**

Pop. Primary Cover-  
age 1,326,550

Ret. 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**

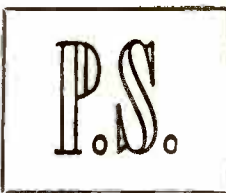


**See:** "Banks can do better on radio/TV"  
**Issue:** 10 September 1951, p. 32  
**Subject:** Stilted shows, bad copy, are ruining many a bank's air campaign

The mutual funds department of Kidder, Peabody & Company is one of the newer financial-district entries into radio and TV. What encourages KP&Co is the advertising success of the \$172,000,000 Wellington (mutual) Fund on KYW and WCAU-TV, Philadelphia, which more than offsets the less successful and stodgy, banker's-gray approach of some financial firms.

Kidder, Peabody's effort, *Your Money At Work*, (WOR, Sunday 10:15 a.m.), which started 30 March, is designed to stimulate customer leads. With moderator Milton Fox-Martin discussing investment fund procedures with leading financiers, Kidder, Peabody hopes to educate the investing public.

In towns where the firm doesn't have offices, the transcribed show will be made available to dealers or for educational purposes. Time-production cost for the quarter-hour is \$400-500. Also under consideration this month (through Doremus & Company) are one-minute announcements on NBC-TV's *Today*.

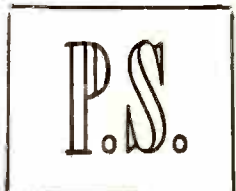


**See:** "How radio helped Seabrook start its own brand"  
**Issue:** 31 December 1951, p. 30  
**Subject:** Firm went from zero to 42,000,000 pounds in four years thanks largely to spot radio

When a firm leaps from a 1948 sales volume of \$3,000,000 to \$12,000,000 in 1951 you'd expect them to stand pat with their AM formula. But not Seabrook Farms. This former frozen foods supplier built its brand name on a solid spot radio foundation; now it has switched to network programing.

The show, currently on MBS, is *The Private Files of Matthew Bell*, starring Joseph Cotten, on 150 stations (Sunday 4:30 to 4:55 p.m.). New England to Florida coverage and budget, \$100,000, remain the same as in past spot campaigns.

Strategy behind the switch is the greater merchandising possibilities inherent in the net show. Seabrook's agency, Hilton & Riggio, believes it has a highly merchandisable thing in the prestige of a Hollywood "name." The agency also has in motion intensive plans for network and local station tie-ins with the Joseph Cotten starrer, including point-of-sale material, dealer kits and posters.



**See:** "When the profits go up, up, up"  
**Issue:** 19 June 1950  
**Subject:** Robert Hall's \$1,500,000 air effort leads clothing field

Robert Hall, for 10 years a firm believer in hitting hard with radio announcements, participations, and singing commercials, still bets on AM even in a major TV market.

When the company opened seven new stores recently in the Detroit area, it scheduled 300 announcements weekly for 52 weeks on five stations (through Frank B. Sawdon). Jerry Bess, Sawdon vice president, calls it "the largest single spot campaign ever placed in the Detroit market." He adds: "This placing of such a huge radio campaign in a major TV market amounts to a solid vote of confidence in the broadcast medium."





At left, the new Tulsa Chamber of Commerce Building, erected at a cost of \$1,800,000.00.

Koberling & Brandborg, architects

## "The Tulsa Spirit"

is a phrase long famous in the Southwest and it is rich with meaning for there really is such a thing! This spirit is just *one* of the many plus factors which make Tulsa the heart of Oklahoma's No. 1 market. There's a difference — an important difference — in markets, and pride is one of them. Tulsans are proud of their city! They are willing to back up that pride with money! Tulsa *is* a market where *spendable* income is great and the folks spending that money are great too!

We of KVOO are mighty happy and proud to have had a part in helping the Tulsa market develop and grow since 1925!

If *you* want to tell the fine people of this area about *your* product, tell them *best* over the station *most* of them listen to *most* of the time — KVOO, The Voice of Oklahoma for more than a quarter of a century!

# RADIO STATION KVOO

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

THE PLUS NETWORK





## Open Door Policy:

Mutual's Mister PLUS is more proficient than ever before at the job of opening doors...to U.S. homes where buying decisions are made... and to U.S. offices where selling decisions are made. He opens the *family* door with better shows on nearly twice as many stations as any other network—and wins a larger audience-share than ever (NRI, full-year, '51 vs. '50). He opens the *office* door with new ways to use the sellingest medium of all—and wins the only gain in client billings in all network radio (PIB, full-year, '51 vs. '50). A tap on *our* door can open doors-by-the-million for *you*!

**The MUTUAL Network  
of 550 Affiliates**

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.



SERVING THE CAROLINAS'  
BIGGEST  
TELEVISION AUDIENCE



JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Television Spot Sales*



## ***Summer Selling Issue***

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# Radio's low-cost value: only certainty among summer 1952 puzzlers

**Need to speed up sale of goods in many lines points up radio's strengths**

**over-all** A summer of uncertainty faces national advertisers this year. Sales of consumer goods have been sluggish through early spring. Mobilization, anticipated as a business stimulant, has fallen behind schedule. Among the few constants advertisers have to reckon with as the summer of 1952 arrives is radio.

Its role as the only truly national, low-cost medium has never been challenged. With many advertisers now soberly evaluating their previous plunges into television, radio has a better opportunity this year than last to convince sponsors of the virtues of using the airways in the coming summer. That's the opinion of network sales executives who point out that the net-

works this year show determination to sell summer hard.

No matter what use sponsors have for radio (whether to hypo flagging sales or to exert continuing pressure on a steady market), industryites point out that networks and stations have a strong sales story to tell. Notable among summer-selling efforts by networks this spring has been NBC's half-hour dramatized pitch in the form of a radio program starring Fred Allen. With Allen cast as NBC's vice president in charge of summer (see script excerpts starting page 39), the NBC presentation stressed these major points:

1. That sales of many commodities are higher in summer than winter (see

figures compiled by SPONSOR in chart below backing up this premise).

2. The availability of audiences, since few people are away on vacation during any given summer week.

3. The importance of out-of-home audience in hypoing summer listenership. Said one character in NBC's drama: "Mario Lanza in one week reached an audience of 8,300,000 people of which more than one million were out-of-home listeners."

In addition, the presentation described various sales plans at NBC specifically, including the "Market Basket" setup to provide merchandising aid for sponsors and Operation Tandem. Essentially, however, the presentation symbolizes the approach of CBS,

## Economic box score shows why summer is hot selling season

	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
<b>1. Personal Income</b> (billions)	<b>60.0</b>			<b>62.2</b>			<b>63.2</b>			<b>65.8</b>		
<b>2. Farm Income</b> (millions)	2,539	1,899	2,071	2,137	2,153	2,169	2,652	2,992	3,395	4,355	3,584	3,097
<b>3. Retail Trade</b> (millions)	13,593	13,321	12,633	12,285	12,411	12,240	12,058	12,429	12,258	12,551	12,492	12,318
<b>4. Food Stores</b> (millions)	2,866	2,736	3,135	2,846	3,058	3,156	3,020	3,211	3,160	3,141	3,152	3,461
<b>5. Gasoline Service Stns.</b> (millions)	654	609	677	678	714	718	720	734	699	737	713	727
<b>6. Drug Stores</b> (millions)	352	344	380	349	365	369	361	367	359	375	361	495

SOURCE Dept. of Commerce "Survey of Current Business," 1951

MBS, ABC and all radio in dealing with summer. Its approach, hinging as it does on sales opportunities, audience opportunities, and out-of-home plus factors, is the philosophy of the entire industry.

On the local scene, stations have been busier than ever before preparing presentations designed to point out opportunities for national and regional advertisers. Special audience-promotion campaigns (as shown in the WCAU tune-in ads at right) are being readied. Persistency in fact gathering to provide a basis for creative selling has, at many stations, replaced the previous attitude of discouragement with summer.

Many stations, writing in to SPONSOR, have expressed the opinion that this publication's annual Summer Selling issues, starting in 1948, have played a large role in stimulating interest in licking the habit of hiatus thinking among both sponsors and industry executives. Wherever the credit lies, this fourth Summer Selling issue reflects increasing consciousness of summertime radio's value.

For the first time, the Summer Selling issue has been divided into radio and television sections (TV section starts on page 43). Interestingly, SPONSOR researchers found that the thinking among television sales executives has been strongly influenced by radio's summer experiences. TV salesmen are determined to push, from the first, for year-round spending by sponsors.

Perhaps the most important development to come out of radio's desire to sell itself in the summer has been the measurement of out-of-home audience. As shown on pages 35 and 36 of this issue, the true rating of a program can only be determined once out-of-home listening is added to in-home figures. In summertime, an average of up to 7% of the total audience is made up of out-of-home listeners. For major programs, this can represent sales impressions by the tens of thousands. To cite an example: in Los Angeles, during July-August last summer, 13.5% of the total audience of *Grand Central Station* (CBS-Radio) listened away from home, according to Pulse. Agencies, increasingly, are considering factors like this in their recommendations to clients about summer radio.

This summer, listeners will tune their portable, auto, and home sets with heightened interest because of the

*i'm spending  
my summer  
with  
WCAU*

*wherever you  
go  
WCAU goes too!*

listen to  
"VACATION EXPRESS" 5:30 pm mon. thru fri.

*i'm  
spending  
my summer  
with  
WCAU*

*wherever you go  
WCAU goes too!*

listen to  
"VACATION EXPRESS" 5:30 pm mon. thru fri.

Important in making radio good summer value for advertisers are audience-building efforts by local stations. Among techniques used are summer-styled tune-in ads (like these from WCAU, Philadelphia), contests, stunts, over-the-air promotion, outdoor programs broadcast from booths at fairs, billboards, and many other novelties **For details, see page 32**

political campaigns. Among the 63% of the U. S. homes which cannot receive TV, radio will be the prime source of news about the campaigns. Pre-emption of evening radio programs will put political speeches and documentary-style stanzas on the air which are sure to hit high ratings. Commercial sponsors who precede and follow

such high-interest shows will benefit.

This, plus the availability of facts about summer, promises to stimulate wider interest than in previous years among sponsors, some of whom are thought to be readying special last-minute campaigns from new appropriations designed to take advantage of 1952 summer opportunities. ★ ★ ★



NBC executives Bud Barry and Jack Herbert were cast with Fred Allen in presentation in form of a radio play. Allen was dubbed vice president in charge of summer, gave listeners facts on sales opportunities, out-of-home listenership sprinkled with wit. Slides accompanied the presentation which had a cast including top radio actors **For details, see page 39**



"Railroad Hour" is lead-off show on Monday-night block of NBC musicals, is designed to stress railroads' need for revenue to stay healthy

# The "Railroad Hour": non-stop all summer long

There's no off-season on selling ideas, reasons R.E. group, which puts 50% of budget in radio



Even when you're selling ideas, you can't afford to let up when the weather gets hot. It is this coldly-factual point of view which keeps the Association of American Railroads' Monday night musicale on the air 52 weeks a year. The *Railroad Hour*, an "idea-selling" vehicle if ever there was one, is regarded by the Association as so important in shaping public opinion that a summer hiatus hasn't been seriously considered in four years on the air.

There are more reasons underlying this strategy than just the need to maintain a steady drum-fire of messages to the public. Basically the entire broadcast philosophy of the Association is built on continuity. For instance, the program is now part of a four-program block of musical prestige vehicles which have been maintained on NBC, back-to-back and year-round, for what constitutes a record length of association.

*Railroad Hour*, four years old, leads off a lineup which includes: *The Voice of Firestone* (24 years old); *The Telephone Hour*, (12 years old); and *Band of America* (which recently celebrated its 25th air anniversary). The three latter programs have been together for 12 years and the railroad show has been with the lineup since

1949. Traditionally, this Monday night block of NBC prestige musicales takes no hiatus.

Back in the late '40's, when the Association started investigating the possibilities of air advertising after a 12-year stretch with printed media alone, its executives were unaware of side-lights on radio like "to hiatus" or "not-

to-hiatus." They were merely concerned with the type of air vehicle that could do a job for them during the "regular" season. Here's the way they went about their choice of the 52-week *Railroad Hour* in 1948.

A program, they reasoned, had to make the public aware of these things:

1. Railroads are essential.

**WINTER** Name-star policy on winter "Railroad Hour" finds such stellar personalities as Margaret Truman before its mikes during fall and spring. She is seen with Musical Director Carmen Dragon





2. Railroads are enterprising and progressive.

3. Railroads are serving the public well and at low cost.

4. Railroads can, and will, do a better job for the public if permitted a fair chance to make adequate earnings.

The A.A.R. reasoned that a success in putting over the first three objectives would put across the fourth—that of keeping the railroads financially strong.

As a matter of fact, it took the A.A.R. two years to decide on the radio program it wanted. The preliminary study was made in 1946, and was shelved until the spring of 1948. At this time, the Public Relations Committee of the A.A.R., which is made up of PR experts from the top member railroads, met with their Benton & Bowles representatives.

After examining and discussing more than 60 shows, program formats, ideas and personalities, John L. Cobbs, B & B account executive, and Walter Craig, vice president and radio-TV director for the agency, played a new musical audition record for the committee. The program, now *Railroad Hour* with Gordon MacRae as singing host, was overwhelmingly approved for one year, with a provision for a second year if it proved successful.

It was not the easiest task to select the format for the A.A.R. radio program. The yardstick of approval called for many principles including these:

1. The program should be able to attract a large, steady audience.

2. It must be in character with the nature of A.A.R. and the industry.

3. It must permit a deft introduction of commercial messages.

4. It should have a public service character or function.

These qualifications eliminated many types of programing immediately. The news commentator shows were out because of possible sponsor identification with the commentators' views and news interpretations. The comedy-variety type, mystery-drama, quiz show and contest type were discarded because they were not suitable for carrying the sort of messages in which the railroads were interested.

Furthermore, related music shows of the symphonic and concert type were also eliminated because of the limited audience attracted.

Although the Association's *Railroad Hour* made its debut on 4 October 1948 over the ABC network, the program was switched the following season to the lead-off position in NBC's Monday night of music.

Here was block programing at its best. Coming on the heels of the A.A.R. show were such well-established public service music programs as *The Voice of Firestone*, *The Telephone Hour*, and *Band of America*. The *Railroad Hour* was expected to help build the evening's music audience. But before long, the show's ratings out-distanced the established programs, and



Member railroads back summer series with extensive promotion



Rest of year R.R.'s are equally promotion minded, seek station

has been doing this rather consistently up to the present time.

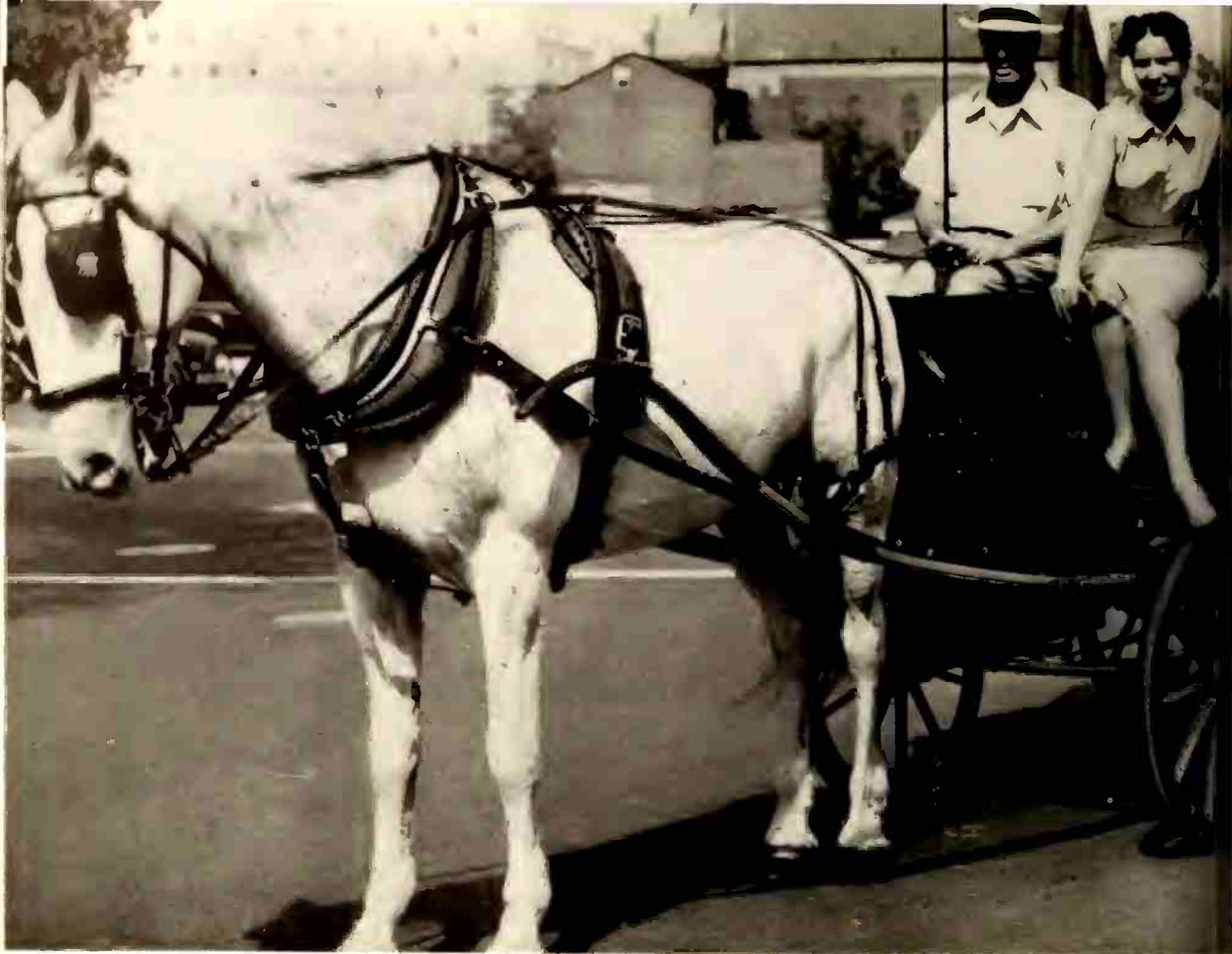
This also pointed out the mass-appeal and audience attraction of the program. In polls taken by the A.A.R. there are more signs of success, showing that messages are getting over. The results of three annual surveys taken by the Opinion Research Corporation of Princeton, N. J. show this: In answer to the question "Have you ever listened to the *Railroad Hour*?" 52% of those queried said "yes" in 1951. The 1950 affirmative figure was 45%, while it was only 34% in 1949.

During the same years, the A.A.R. has made three offers on the air testing the pulling power of the program. In 1949 eight announcements were made offering a "Quiz" booklet on Railroads. This resulted in 49,383 requests. The same offer was repeated in 1950 with only four air mentions, and there were 63,794 requests. However, last year, a "Souvenir Booklet" of the program was offered with four announcements, and the requests totaled 120,437—more than the combined totals of the two previous years.

Despite the current role of the U.S. Army in today's railroads, the main A.A.R. problem is economic stability. Railroads feel they must have the opportunity of maintaining themselves as  
(Please turn to page 80)

**SUMMER** Hot-weather "Show Train" goes in for scaled-down, summery musical fare on a budget balanced against audience expectancy. Lesser stars, such as Lucille Norman, hold spotlight





**Stunts:** Summer slump in radio has been successfully overcome by stations who promote audience with attention-getting stunts, follow up with fast special promotion tying in with transit strike. More usual WWDC effort to whip up enthusiasm from sponsors and listeners is shown.

# How stations lick slump psychology

**More stations than ever before are compiling facts sponsors need to evaluate summer air**



**Tours:** Tape recordings by touring localites hypo KMA summer listening

Ever since SPONSOR published its first Summer Selling issue back in 1948, the number of stations active in compiling special presentations for summer advertisers has been on the increase. Stations have been growing ever more conscious of the sponsor's desire to be shown why summer is a good buy on the air.

This year the response to a SPONSOR questionnaire was far above previous years, indicating that special summer efforts are by now a normal part of sales activity at most promotion-minded stations.

The 15 stations large and small selected for coverage in this roundup use a variety of summer-selling means. Some (as in the WWDC picture above)



to prove case for year-round advertising. Above is Washington" contest with sponsors tying-in radio copy

stress audience promotion in their pitches to advertisers, pointing out that they are employing powerful campaigns to keep listenership high. Others have done thorough market research jobs (as in the KNX, WJR, and KMOX presentations shown at right), putting together figures sponsors need to properly evaluate factors such as summer sales in the area, influx of visitors, out-of-home listening.

Key conclusion from remarks of stations to SPONSOR is that special summer efforts are paying off. Many report billings way up in summer among national and local accounts.

Much credit for thus inspiring the industry goes to WCCO, Minneapolis, acknowledged as pioneer in special summer campaigning since its 1948 "Sell 'em while they're hot" promotion.

7 APRIL 1952

### KMOX, St. Louis

For the CBS outlet in St. Louis, the summer slump is on the way out. Only nine local and national KMOX advertisers took their usual summer hiatus in 1951; each of these was replaced by *two* new advertisers for a total of 18, or a score of two to one. Moreover in 1951, summer advertisers bought 221 more quarter-hours than were sold during the corresponding period in 1950, an increase of 20.3% in the number of sponsored summer programs.

Here are the figures KMOX has to prove that sponsors know what they're doing and why.

1. During the summer months of June, July, and August, KMOX daytime audiences average a healthy 7.5 (Pulse)—on par with the average for other months of the year.

2. In KMOX-land, more than \$900,000,000 is spent during this three-month period for food, drugs, automotive and agricultural products, summer clothing, hardware, sporting goods, other retail products.

3. Some 3,000,000 visitors spend \$200,000,000-plus in the scenic Ozark Playgrounds area each summer, adding to the jackpot advertisers can hit via summer programming.

### WJR, Detroit

Station salesmen in this area rub their hands when summer rolls around. Their pitch is bolstered by the fact that

during the summer months almost as many people vacation in Michigan as live in the state year-round.

More than 4,500,000 out-of-state vacationists spent an average of 12.3 days in Michigan during the months of June, July, August, and September last year. These visitors rack up an average per-party expenditure of over two hundred dollars.

In addition, 60% of Canada's great tourist trade is concentrated in the Province of Ontario, all of whose major cities and most of whose resort spots are within WJR's primary coverage area. (Ontario estimates its vacationtime trade amounts to about \$156,000,000.)

Bonus-wise, WJR offers facts and figures on the often elusive subject of out-of-home listening. A survey of over 51,000 cars in the Greater Detroit area showed that 83 out of 100 cars in that area have car radios.

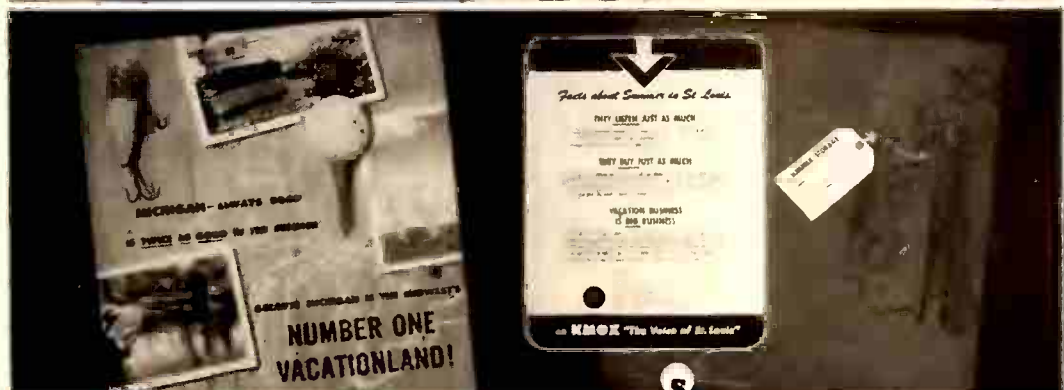
WJR's slogan: "Make this summer the best summer your product ever had. Advertise in the market that's *twice as good in the summer . . .* The Great Michigan Vacationland!"

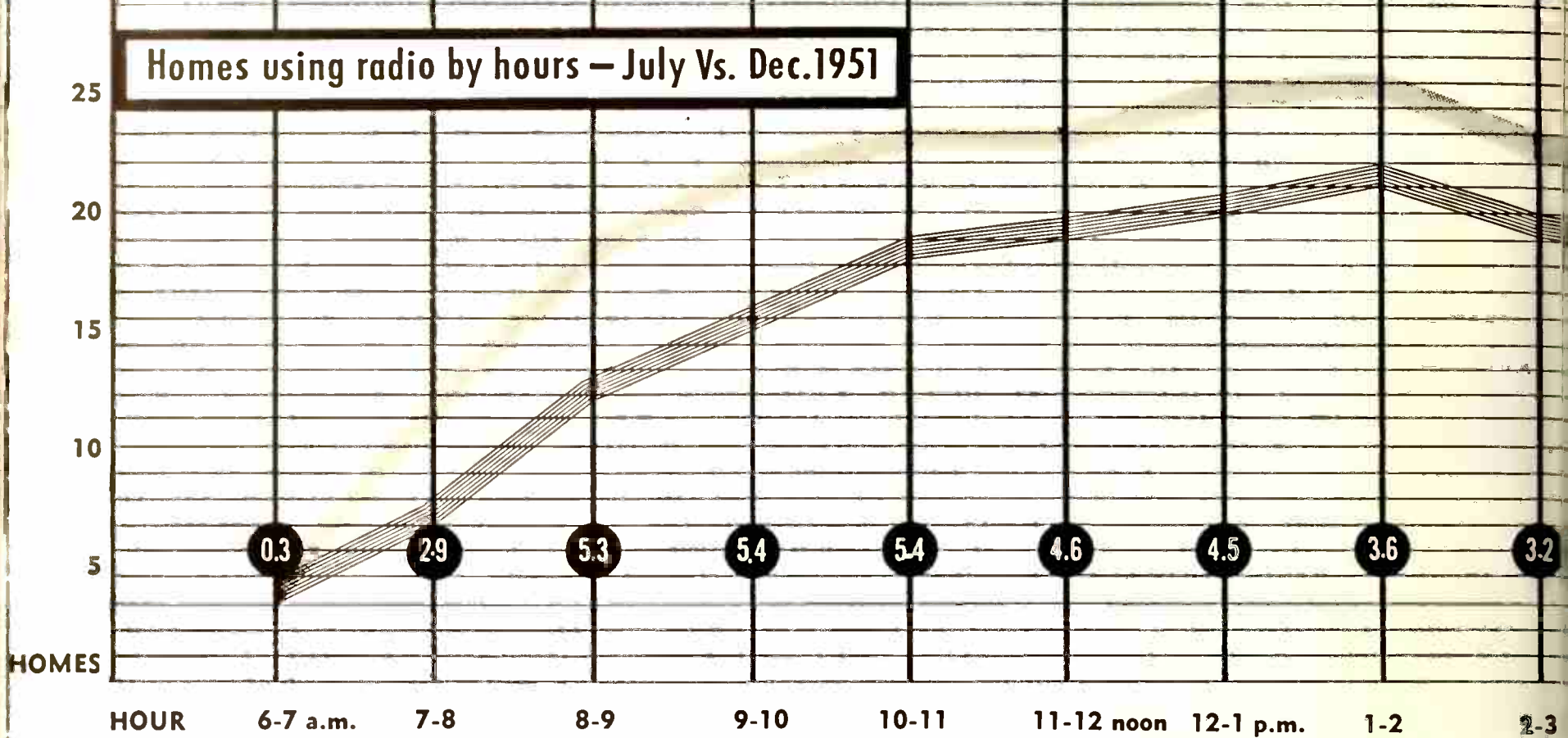
### KITE, San Antonio

Down Texas way, the folks at KITE say, "Maybe we're out of date, or ahead of times, but summer in radio is the time to which we look forward. Selling is usually easier, and since we concentrate on 52-week advertisers,

(Please turn to page 84)

**Presentations:** Vacationists flocking to California, Michigan, "Ozark Playgrounds" give sales-conscious local stations powerful ammunition for summer campaign





## ***L. How do sets-in-use compare—winter vs. summer?***

Nielsen figures, which here cover the in-home radio audience, show that summertime sets-in-use are simply a scaled-down version of winter listening from 6:00 a.m. to 6:00

p.m. There is a sharper drop from the winter levels during the evening hours. However, since nets, stations offer big discounts, audience loss is balanced. Chart is for 1951.

# What are the basic facts about summer listening?

**Nielsen, Pulse and other data show how “out-of-home” listening plus “in-home” adds up to strong summertime radio**

**over-all** In a country where there are more auto radios than there are TV sets (summer estimate: 25 million vs 17.5 millions TV sets), and where one out of five of the 42.8 million radio homes has a portable radio, the 1952 radio summer will be bigger than ever.

Sponsors will do well to examine the charts on these pages closely. The Nielsen figures (top, this page) show how last year’s summertime radio sets-in-use was usually some 80% of winter daytime listening, only falling off at night. And, though Nielsen wasn’t then measuring out-of-home, summer radio was a good buy *in homes* on the basis of 52-week discounts, which often make 50¢ buy a dollar’s worth of hot-weather radio.

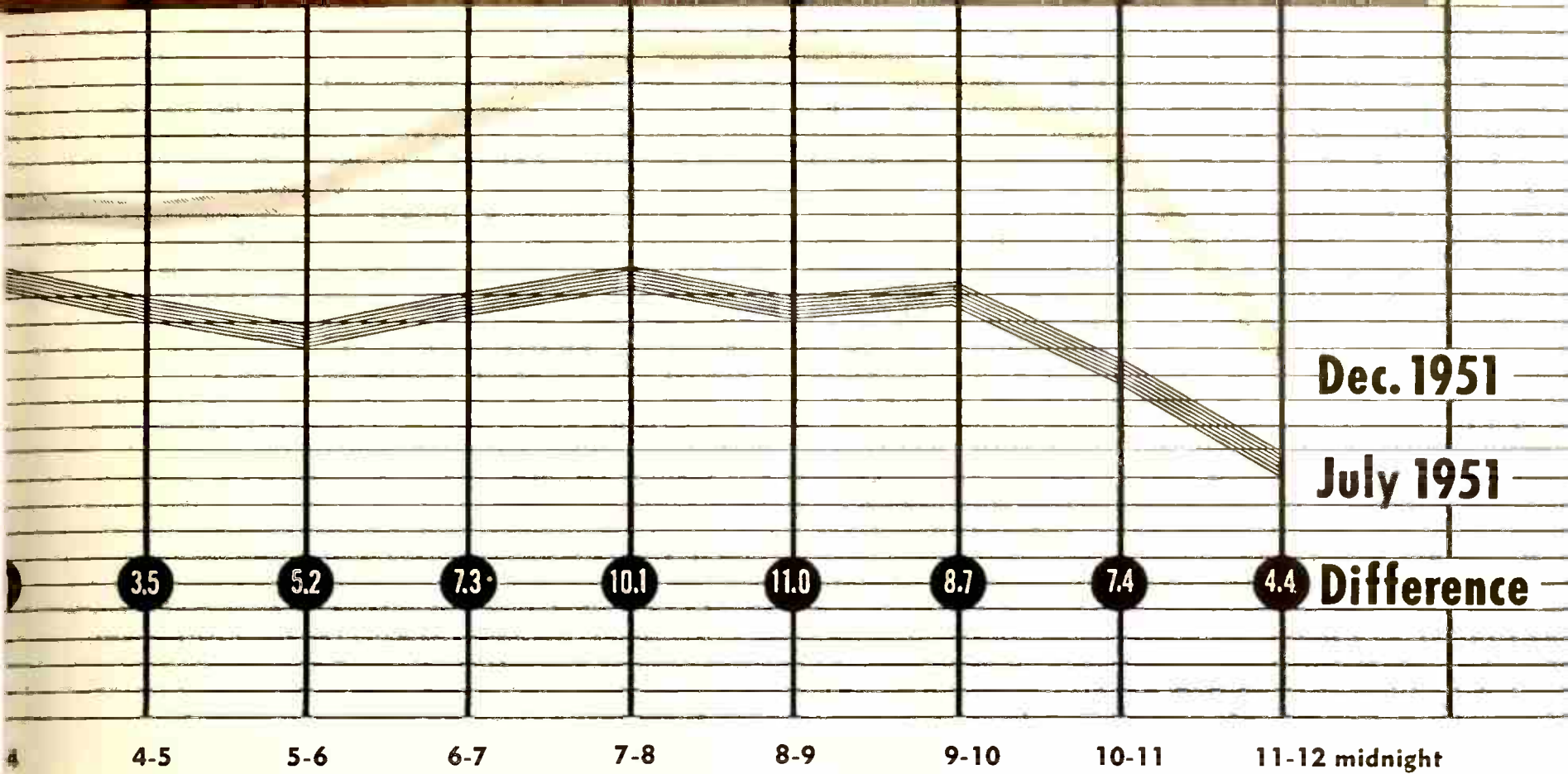
The facts on out-of-home listening, in a selected list of shows and markets, are revealed in the Pulse chart at right. Losses in the in-home ratings are often more than

made up for by the summertime spurts in the out-of-home listening—with nearly 75% of it done in autos, or with portables. Adding out-of-home to the in-home listening gives *true* listening, and a *true* picture of the scope of summertime radio. When measured against the dollar savings (due to discounts offered for staying on year-round), summer radio is a real bargain.

As SPONSOR stated in its last issue (24 March):

“TV has forced upon radio such drastic changes of policy, pricing and packaging that radio is practically a new advertising medium.”

Admen are, more and more, learning that this applies particularly to summertime radio, since the sales of “out-of-home” sets (car radios, portables, small clock radios, eac.) are higher than ever. Last year, 90% of radio’s major advertisers continued on radio all summer. ★ ★ ★



**"True" listening is sum of "In-home" and "Out-of-home"**

Show	New York			Buffalo			Atlanta			Chicago			St. Louis			Los Angeles		
	In-home	Out-home	TRUE	In-home	Out-home	TRUE	In-home	Out-home	TRUE	In-home	Out-home	TRUE	In-home	Out-home	TRUE	In-home	Out-home	TRUE
<b>Daytime</b>																		
Arthur Godfrey	6.2	.5	6.7	7.7	.8	8.5	6.8	1.0	7.8	11.2	1.2	13.4	9.5	1.1	10.6	3.6	1.2	4.8
Aunt Jenny	5.6	.3	5.9	6.4	.6	7.0	4.5	.4	4.9	9.2	.4	9.6	9.5	.6	10.1	5.9	.5	6.4
Our Gal Sunday	5.6	.2	5.8	6.3	.3	6.6	4.5	.3	4.8	10.1	.3	10.4	9.4	.3	9.7	6.4	.4	6.8
Big Sister	5.4	.2	5.6	6.3	.3	6.6	4.4	.4	4.8	8.7	.3	9.0	8.8	.5	9.3	6.9	.4	7.3
Ma Perkins	5.4	.2	5.6	6.6	.2	6.8	4.6	.4	5.0	8.5	.3	8.8	8.6	.5	9.1	7.4	.5	7.9
<b>Saturday</b>																		
Armstrong Theatre	4.7	.7	5.4	6.8	.7	7.5	4.7	.7	5.4	6.2	.3	6.5	7.5	.3	7.8	6.5	.7	7.2
Grand Central Sta.	4.6	.3	4.9	6.8	.7	7.5	4.8	.7	5.5	6.9	.3	7.2	7.7	.3	8.0	7.4	1.0	8.4

SOURCE: Pulse, Inc., July-August 1951 ratings

## 2. How much does out-of-home listening add?

Only in the last couple of seasons are sponsors beginning to be aware of just how big "out-of-home" listening has grown. In the Pulse chart above, specific daytime examples are given. They are representative, rather than extraordinary, of July-August daytime listening last year. (For evening examples, see next page.)

This year, with auto radios being some 20% more numerous than last, and with sales of portables booming, this added "plus" should be even larger.

Figures in these Pulse charts show average July and August Pulse ratings for weekday and Saturday programs,

both "In-home" and "Out-of-home." Together they add up to the "true" rating (i.e., percentage of homes in the area tuned in).

It's wise to note: Pulse estimates that from 65% to 75% of this summertime out-of-home listening is done to car radios and portables. This is backed up by Advertest's figure of 53% of the out-of-home listening being done to car radios, even in winter.

A valuable "guesstimate" from Pulse: Except for certain hours of the morning, summertime out-of-home listening is the reverse of N.R.J. in-home; it's especially large in evenings in hot weather.

**Evening shows as well are boosted by out-of-home listening**

PROGRAMS	NEW YORK			BUFFALO			ATLANTA			CHICAGO			ST. LOUIS			LOS ANGELES		
	In-home	Out-of-home	TRUE	In-home	Out-of-home	TRUE	In-home	Out-of-home	TRUE	In-home	Out-of-home	TRUE	In-home	Out-of-home	TRUE	In-home	Out-of-home	TRUE
Talent Scouts	7.4	.5	7.9	8.5	.5	9.0	6.6	.8	7.4	6.9	.4	7.3	9.2	.3	9.5	4.9	.5	5.4
Mr. D. A.	6.6	.3	6.9	11.4	.6	12.0	12.0	.5	12.5	7.7	.3	8.0	9.3	.1	9.4	6.3	.3	6.8
Telephone Hour	5.9	.3	6.2	6.4	.4	6.8	10.0	.6	10.6	4.9	.4	5.3	5.7	.3	6.0	6.0	.3	6.3
Big Story	5.8	.2	6.0	12.4	.4	12.8	10.2	.6	10.8	7.8	.3	8.1	7.8	.4	8.2	7.3	.1	7.4
This Is Your FBI	5.6	.1	5.7	5.9	.5	6.4	6.5	.9	7.4	5.9	.5	6.4	5.8	.2	6.0	5.0	.3	5.3

SOURCE: Pulse, Inc., July-August 1951 ratings

**Percentage of "true" homes (rating) that out-of-home represents**

When the "out-of-home" Pulse rating is measured against the total (or "true") rating, its significance is clear. For all summertime shows, about 6% to 7% of the true rating, on the average, is made up of out-of-home radio listening. Sometimes, it's much higher.

Take the case of the *Arthur Godfrey* CBS radio show in Los Angeles, shown in the chart at right. Last summer, Godfrey was heard there between the hours of 7:00 a.m. and 8:00 a.m. in the morning. In this valuable, auto-minded market, people driving to work or loafing outdoors in the morning were a valuable segment of the "homes" tuned to the show. In fact, they represented at least 25% of the "true" rating!

Although this is an extreme case, no sponsor should forget out-of-home figures in evaluating the extra, often-forgotten listening he receives in the summertime.

Shows	N. Y.	St. Louis	L. A.
Arthur Godfrey (daytime)	7.5%	9.5%	25.0%
Big Sister	3.5%	5.5%	5.5%
Telephone Hour	4.9%	5.3%	4.8%
Big Story	3.3%	4.9%	1.4%
G. C. Station	6.1%	10.0%	13.5%

SOURCE: Pulse, Inc., July-August 1951 ratings

**WGAR study indicates how many hours car radios are turned on daily**

No. of Hours	No. of Respondents	% of Total Respondents	Total Hours Radio is Turned on	% of Total Hours	No. of Hours	No. of Respondents	% of Total Respondents	Total Hours Radio is Turned on	% of Total Hours
1/4	31	6.9%	7.75	1.1%	3	28	6.2	84.	12.2
1/2	65	14.4	32.50	4.7	3 1/4	3	.7	9.75	1.4
3/4	34	7.5	25.50	3.7	3 1/2	8	1.8	28.	4.1
1	101	22.3	101.	14.7	3 3/4	2	.4	7.50	1.1
1 1/4	9	2.0	11.25	1.6	4	9	2.0	36.	5.2
1 1/2	54	11.9	81.	11.8	4 1/4	-	-	-	-
1 3/4	9	2.0	15.75	2.3	4 1/2	-	-	-	-
2	70	15.5	140.	20.4	4 3/4	-	-	-	-
2 1/4	-	-	-	-	5	14	3.1	70.	10.2
2 1/2	15	3.3	37.50	5.5					
2 3/4	-	-	-	-					
						452	100.0%	687.5	100.0%

**Key conclusion:** 452 respondents turn their auto radios on a total of 687.5 hours daily for average 1.52 hours.

51.1% of the auto radios are turned on one hour or less; 48.9% are turned on more than one hour.

The 687.5 hours of daily auto radio listening out of a total of 932 hours spent in their autos by 452 respondents indicates an auto radio tune-in of 73.77%.

SOURCE: June 1951 car radio study by WGAR, Cleveland.

# Average month by month ratings by radio program types

## Once-a-week evening 25 minutes or longer

## Multi-weekly daytime

(Rating is figure at left: at right is number of shows of the type.)

1951 Nielsen periods	(Rating is figure at left: at right is number of shows of the type.)																					
	Situation Comedy		General Drama		Mystery Drama		Concert Music		Popular Music		Variety Music		Variety Comedy		Quiz & Aud. Par.		Adult Serials		Child Programs		Quiz & Aud. Par.	
1 JAN	10.9	16	10.7	8	9.4	18	6.2	6	6.8	4	10.6	6	11.8	7	9.7	7	7.2	25	6.4	5	4.9	10
2	11.3	16	11.5	8	10.1	18	7.2	6	7.9	4	9.7	7	11.5	7	10.5	7	6.9	25	6.2	5	5.4	10
1 FEB	11.4	16	11.7	8	10.3	18	6.7	7	7.0	4	10.2	7	11.5	7	10.0	6	7.1	25	6.6	5	5.0	10
2	10.2	17	10.2	8	9.5	18	6.0	7	6.1	4	9.3	7	11.1	7	8.7	7	7.0	25	5.8	5	5.0	10
1 MAR	10.3	16	10.4	8	9.1	18	6.5	6	7.1	3	9.5	6	10.9	6	8.9	6	7.4	23	5.8	4	4.6	10
2	10.4	14	9.7	9	8.2	18	6.3	6	8.3	3	8.8	6	10.2	6	7.9	5	7.1	24	5.8	4	4.6	10
1 APR	9.8	15	9.2	9	8.5	19	5.6	7	7.9	3	8.7	6	10.3	6	8.1	5	6.8	22	5.4	4	4.3	10
2	8.9	15	9.0	9	8.1	19	5.6	7	7.6	3	8.1	6	9.1	6	8.0	5	6.4	24	4.7	4	4.1	10
1 MAY	8.0	15	7.8	9	7.1	20	5.3	8	6.7	3	7.0	6	8.7	6	5.9	4	6.4	22	4.0	4	4.0	10
2	6.8	14	7.5	8	6.3	19	4.6	6	5.8	3	6.2	6	7.6	5	6.0	6	6.0	22	3.9	4	3.4	10
1 JUNE	7.0	13	7.4	6	6.0	21	4.4	7	5.3	4	6.0	6	8.2	5	6.3	4	6.4	22	4.5	2	3.7	10
2	5.4	10	6.6	5	5.2	21	3.2	8	4.7	6	4.8	6	4.4	4	6.0	3	5.7	21	2.8	1	3.5	8
1 JULY	5.4	5	5.2	6	4.9	14	4.5	5	4.7	6	4.4	5	3.8	2	4.7	1	5.0	21	no shows		3.4	8
2	4.5	1	5.6	5	4.7	15	4.3	4	4.7	5	4.4	5	3.0	2	4.8	1	5.3	20	no shows		3.5	9
1 AUG	5.4	1	5.3	4	5.1	14	3.6	6	4.1	4	4.9	5	3.8	2	no shows		5.4	19	no shows		3.8	7
2	4.6	1	6.0	5	5.4	11	4.5	5	4.1	4	5.1	5	4.3	2	no shows		5.6	19	no shows		3.7	7
1 SEP	6.5	4	6.8	7	6.6	9	4.0	7	5.2	4	5.7	5	5.8	2	7.0	1	5.5	21	4.2	1	3.8	7
2	6.2	3	7.4	8	6.9	12	4.8	7	6.2	3	6.7	5	6.2	3	6.9	1	5.8	22	4.3	2	3.7	7
1 OCT	8.6	10	7.8	10	7.2	13	7.1	5	6.5	3	7.8	7	8.7	6	8.6	3	5.2	25	4.5	3	3.3	9
2	9.3	10	8.1	10	8.3	13	6.0	6	7.8	3	8.1	6	8.2	6	10.6	3	5.9	24	4.9	3	3.8	10
1 NOV	9.5	11	8.9	10	8.3	12	6.0	6	7.4	3	8.7	5	9.0	6	11.2	3	6.4	24	6.1	3	4.2	11
2	8.9	11	7.4	10	7.5	12	6.3	6	6.8	3	7.6	6	8.1	6	10.5	3	5.5	25	5.5	3	3.8	11
1 DEC	9.1	10	8.2	10	7.9	16	6.2	6	7.1	3	8.3	6	7.9	6	8.7	4	6.0	25	6.0	3	4.1	11
2	9.9	10	8.5	10	8.4	12	6.5	5	7.1	3	8.3	6	8.7	6	11.5	3	5.9	26	6.6	3	4.7	11
July-Aug. Average for '51	<b>5.0</b>		<b>5.5</b>		<b>5.0</b>		<b>4.2</b>		<b>4.4</b>		<b>4.7</b>		<b>3.7</b>		<b>4.4</b>		<b>5.4</b>		no shows		<b>3.6</b>	
Estimated July-Aug. Average for '52	<b>4.5</b>		<b>4.5</b>		<b>4.4</b>		<b>3.8</b>		<b>3.9</b>		<b>3.8</b>		<b>2.7</b>		<b>5.3</b>		<b>4.6</b>		no shows		<b>3.0</b>	

SOURCE: A. C. Nielsen AM ratings, 1951. Programs evaluated are network shows only.

### 3. How do show types fare—winter vs. summer?

In the above chart, based on Nielsen radio ratings, advertisers have an opportunity to study the relative rating behavior of program types in summer and winter.

Also, when costs are taken into consideration, they give advertisers an opportunity to evaluate basic radio program types on the basis of cost-per-1,000 homes. (For details, see "Is cost-per-1,000 being misused?", SPONSOR, 10 March, 1952.)

It's wise, as mentioned earlier in this section, to remember that these Nielsen rating figures do not reflect the out-of-home audience in the summer-vs.-winter comparisons. Much of this is being corrected by the Nielsen Coverage Service's plans, but NCS was not in effect when

these ratings were made. However, these ratings are an accurate general indication of how various show types fare. They should be viewed in the light of the actual number of programs exiting the radio air in the summer among any given type.

For instance, most of the daytime radio serials stay on, and their ratings in the summer are about 70% of what they are in the winter. On the other hand, few big-time situation comedy shows (see chart above) stay on in the summer. And the ratings for the type dwindle down to as little as 40% of the winter level. This reflects the quality of the shows which stay on as much as it does the tastes of summertime audiences.

# Political battle bolsters radio's summer punch

**Speeches, election news will keep**

**listeners glued to sets, raise rating expectancy**

**over-all** With the summertime radio air due to resound with the speeches, color, and music of America in a presidential election year, network radiomen now anticipate an unusually-strong radio position in the hot-weather days.

This added stimulus to listening, since radio is still the "basic" air medium for politicking and political coverage, is going to be a kind of "free bonus" to other sponsors in mid-1952. The fact that three major bankrollers—Westinghouse (see story, this issue), Philco and Admiral—are spending an estimated \$2,750,000 in network radio for convention and post-convention coverage is obviously going to raise the whole level of summertime listening. But, this merely adds to what is already a growing trend to re-evaluate summertime "hiatus" thinking.

There's more than political programming to make summer 1952 hot. Radio is expending extra effort to maintain audience and billings. New shows of top quality are being planned by networks, while many top shows, formerly on the 39-week ad bandwagon, are close to joining the 52 club.

Net programming chiefs know now—from various studies and surveys on summer listening—that a good show will hold an audience. Accordingly, NBC, for one, is planning to originate two plush summer shows in addition to quality replacements. One of them, *The Scarlet Pimpernel*, represents one of the few times in recent air history that an attempt has been made to create a period program.

The second NBC experiment involves the use of movement as a basis for a radio program. Called *The Chase*, this show will be built on the same

technique which characterizes the Hitchcock motion pictures.

All the net are planning additional news coverage and special events broadcasting in the political areas. What with two presidential conventions wide open, there will be increased radio spending to reach all the voters.

National, plus state political news will undoubtedly pre-empt a lot of network option time this summer in addition to the schedules planned by the nets. Sponsored news programs and newscasters will be a heavy and important source of billings this summer.

Although summer audience facts have been made increasingly available, network sales staffs still have an uphill road to climb. Among the difficulties they face are: the quarter-century of hiatus thinking on the part of many admen; inadequate measurement of radio by rating services.

Nevertheless, the sales pitches are meeting these obstacles.

One of the best and most potent selling jobs for radio is NBC's new summer presentation, "Summer Radio: 1952," starring Fred Allen. This pitch is set up as a half-hour radio show, and wraps the facts in easy-to-take humor.

Key facts being pitched by all the nets are those which involve radio's coverage, low cost, and strength. In brief, the nets point out:

1. Radio is 10% bigger today than last year. There are 105,300,000 radio sets—one for every person of voting age.

2. Radio sets manufactured last year outscored TV sets better than two to one. Here are the production figures: 5,384,798 TV sets; 7,849,279 home sets and portables; 4,449,867 car radios.

3. Out-of-home listening in the sum-



## Summer shows: experiments, standards

ABC "Newsstand Theatre" part of block programming tryout  
 CBS Lever Bros. to stay on with regular show, "Big Town"  
 MBS "Game of Day" is keystone of net's summer programming  
 NBC Among program experiments is revival of "First Nighter"



mer helps make up for the in-home drop in listening. An American Research Bureau study last August shows out-of-home listening is a vital factor in audience measurement. One example in the study: of 8,300,000 people listening to a Mario Lanza broadcast, more than 1,000,000 were out-of-home listeners.

4. Radio is more flexible today. Sponsors can now buy split networks, reaching the areas where they have best product distribution. Incentives for summer buying are being offered, in addition to the plump 52-week discount allowed by all networks. There are more saturation plans, and package opportunities available this year at lowered cost.

5. Radio coverage exceeds all its competitors. Close to 29,000,000 homes throughout the country are reached *only* by radio, which is the only medium with facilities to cover the entire country. Radio execs also point out that 53.2% of all TV sets are located in just seven markets.

6. Radio is compatible with changing living habits. Wherever you go, there's radio. It moves with you to beaches, parks, and out on the road.

That's the approach of the entire industry in pitching radio for summer. In the following columns you'll find what the individual networks are planning in the way of programs, sales.

\* \* \*

**CBS** Columbia has pitched the mammoth "Saturation Deal" at Wrigley's again this year. Consisting of 36 weekly half-hour shows, the cost is estimated at \$700,000. Wrigley admen were mulling over the deal at press time, and the outlook looked favorable for CBS.

"Other summer plans for the network include the program saturation scheme of last season," says John Karol, sales v.p. "Time rates remain the same. We figure the price a sponsored show of the same type would cost, deduct our sustaining expense, and charge the difference. This gives the summer sponsor a break."

Karol expresses optimism about the selling prospects in radio this summer. "It's a particularly good summer because of the political fever," he told SPONSOR, pointing to the Westinghouse buys on CBS (separate story, page 46).

On the creative side, program v.p. Lester Gottlieb is auditioning and planning  
(Please turn to page 112)



### NBC pitch casts Fred Allen as v.p. of summer

*Fred Allen, in the role of NBC's v.p. of summer radio, delivers the sales pitch in the net's presentation "Summertime 1952." Below are two of the film slides which accompany the pitch, plus excerpts from the recorded script which will be played for sponsors and agency execs.*



Wherever you go there's radio. Out-of-home listening in summer is key factor



Research shows that even when TV is on, there are radio listeners in many homes

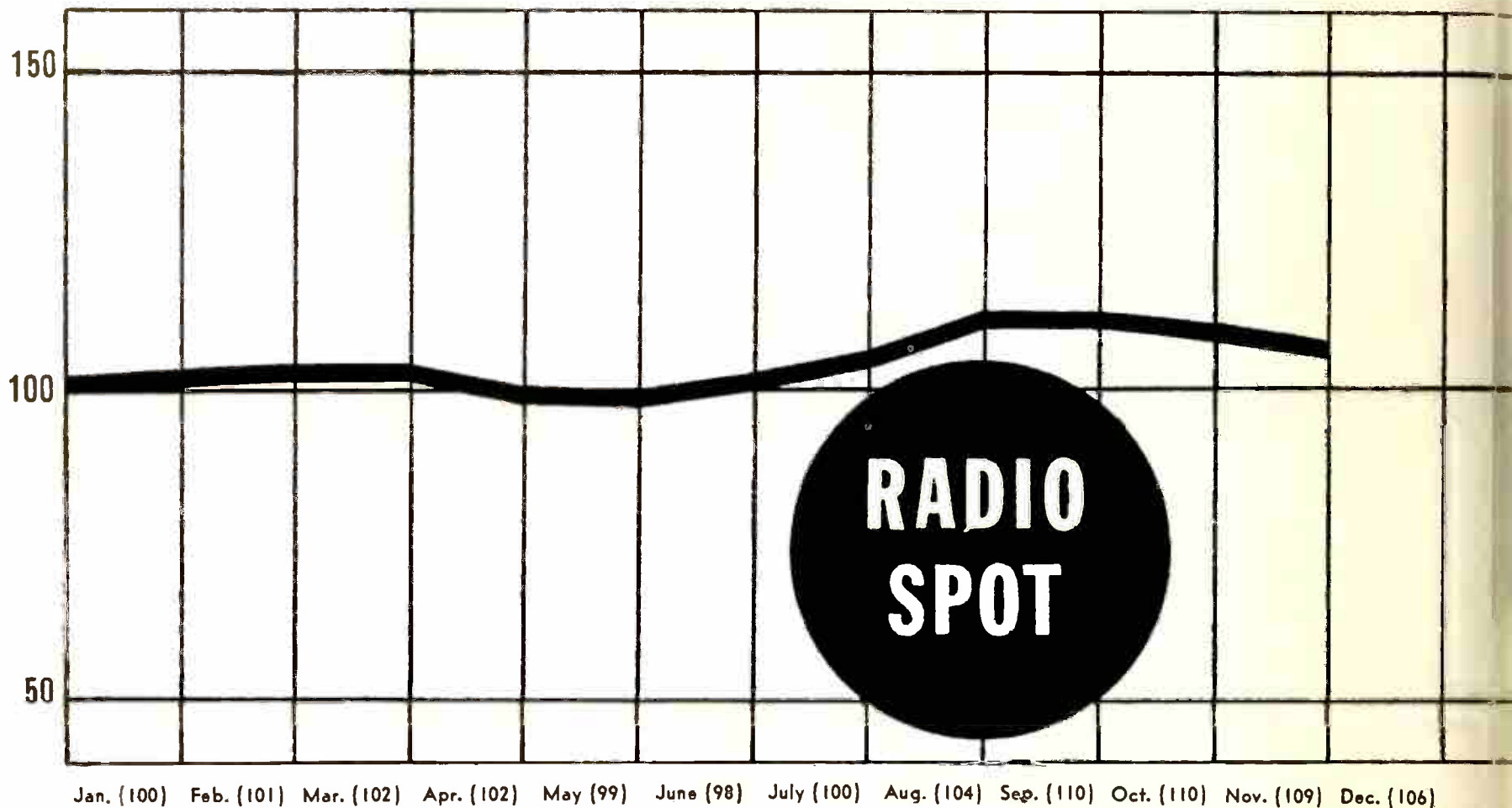
### Fred Allen sprinkles wit amid summer listening facts

**ALLEN:** Gentlemen, my name is Fred Allen. I've been in radio a long time. I was in radio before anyone knew it was radio. In the beginning radio was nothing but static. Then Marconi took the static apart and found that it was a jumble of words. When he finally arranged the words in order, Marconi discovered that it was a message from the sponsor. That was the first commercial. Without the first commercial there would have been no radio. The one thing I learned, after many years in radio, was that the spon-

sors had more money than the actors. I decided to give up acting and become a sponsor. I invented a new product called "Odor-Back." Housewives today are using so much Airwick you can't tell the kitchen from any other room in the house. Husbands get up in the middle of the night hungry—they find themselves in dark closets and in bathrooms feeling around for the icebox. They can't tell where the kitchen is. But with "Odor-Back" you can be sure. "Odor-Back" puts the kitchen  
(Please turn to page 118)

# Spot radio has no summer slump

Rorabaugh chart shows national-regional pace is year-'round



In the above chart, based on figures supplied by the N. C. Rorabaugh Report on Spot Radio Advertising, the level of activity in a cross-section group of spot radio advertisers

during January 1951 has been taken as a "base" index of 100. It is directly comparable to the chart on page 56 covering spot television, since the TV base and process is the same.

**spot** Despite the upswing, during 1951, of "money shifting" from national-regional spot radio into summertime network radio (because of the bargain prices being offered by networks) spot radio in 1951 had a banner year.

Industry estimates place 1951 spot radio billings (at the national-regional level) around \$135,000,000—up about 13% from 1950 and representing over a quarter of the money spent by advertisers in radio. In fact, it was 13.5% more in dollar volume than network radio.

N. C. "Duke" Rorabaugh, publisher of statistics on both spot radio and spot TV, told SPONSOR:

"The traditional summertime slump in network revenue was largely missing from spot radio. Above local levels, last year, and it's likely to be the same this year. What fall-off there is comes at the end of spring and in the early summer, as the 'seasonal' winter-spring advertisers start easing up. This includes such categories as autos, drug preparation for the cough-and-cold season, and suchlike.

"Then, this vacuum starts being filled quickly by 'summer' advertisers, like ice cream and soft drinks, who con-

tinue well into the early fall. At that point, the autos, drugs, publications, gift items and others come back in again, boosting the level to a fall peak."

In a checkup of leading ad agencies placing a large amount of this stepped-up spot radio business, SPONSOR learned that there were several factors behind the "steady" curve of 52-week spot radio.

For one thing, many agencies who used to confine their radio timebuying to spot purchases on "powerhouse" stations are beginning to change. As one timebuyer, who's lined up an extensive summer campaign in such markets for a leading cigarette account, told SPONSOR:

"The 50 k.w. stations just don't deliver full audience coverage. To get full radio coverage these days, we have to use the suburban stations and regional networks in addition to the 'basic' well-known radio outlets."

Added James Boerst, associate publisher with Rorabaugh: "The great stampede from spot radio, because of TV, is just about over. Sponsors are now aware, again, that spot radio is still one of the most flexible and worthwhile tools a national advertiser can use." ★ ★ ★

## FURNACE INSTALLATIONS

SPONSOR: Meyer Furnace Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** Meyer's specialty is furnace installation and furnace equipment sales. To spur installation business the firm aired the Sammy Kaye Show during the summer months. The program, Monday through Friday, 6:30 to 6:45 p.m., brought in thousands of dollars worth of installation business and potential equipment and maintenance customers. Meyer's weekly expenditure: \$320.

WMBD, Peoria

PROGRAM: Sammy Kaye Show



## BUS TRANSPORTATION

SPONSOR: Continental Trailways AGENCY: Lannan & Sanders

**CAPSULE CASE HISTORY:** Last Summer Continental thought a series of day and night station breaks would be ideal for stimulating passenger traffic. For four weeks, Trailways bought 21 announcements weekly. After that, they switched to 21 announcements every other week (under \$400 a week). Sample effectiveness: a small branch office 30 miles from L.A. reported a 700% increase in bookings. Other offices also noticed hiked revenue.

KNX, Los Angeles

PROGRAM: Station Breaks

## HOSPITAL INSURANCE

SPONSOR: Gold Leaf Insurance Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** F. J. Bacon, Jr., opened an insurance office early in 1951. He ventured right into radio to build a sales organization; tell people a health-surgical policy was available; obtain leads. Initial announcement on two early-morning musical shows drew six leads. Following daily announcements drew three to 18 leads—every day in the year (cost was just over \$100 weekly). After a year on the air, 17 salesmen are kept busy selling, following up leads.

KDYL, Salt Lake City

PROGRAM: Old Corral;  
Hit Review

## GAME FARM

SPONSOR: Catskill Game Farm

AGENCY: Bert Carter

**CAPSULE CASE HISTORY:** This hunter's paradise attracts interest and stimulates attendance during the summer months with announcements. Four 7:00 p.m. station breaks and two announcements weekly on Chanticleer, an early-morning show, upped attendance 250% in 13 weeks. For the farm it means additional revenue of thousands of dollars on an approximately \$330 weekly expenditure.

WGY, Schenectady

PROGRAM: Chanticleer;  
Station Breaks

## FREE BOOKLET

SPONSOR: Western Beet Sugar Producers, Inc.

AGENCY: Foote, Cone & Belding

**CAPSULE CASE HISTORY:** A free booklet offer, "Answers by the Canning Doctor," was Western's means of stimulating beet sugar usage and acquainting housewives with proper canning procedures. Paul Gibson participations on his early morning and two afternoon programs, in 14 weeks, brought 12,132 separate requests. The weekly average was 867. Western credits their \$675 per week expenditure with increasing summer sugar sales.

WBBM, Chicago

PROGRAM: Paul Gibson Show

## AUTOMOBILES

SPONSOR: Dolan Oldsmobile Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** For the fifth straight year Dolan is signed for the one-minute announcement immediately preceding every Red Sox game, day or night. Cost is about \$6. W. R. Dolan cites these past accomplishments. "This single announcement keeps our salesmen up to the limit in new car demonstrations for prospective customers. The minute an announcement goes on the air would-be clients are phoning for demonstration rides."

WNEB, Worcester

PROGRAM: Announcements

## SHOES

SPONSOR: Walter Jamison

AGENCY: Svolos

**CAPSULE CASE HISTORY:** Jamison's shoe store is a small shop relatively unknown. When they planned a sale during the week of July fourth, they found that every other store in town had similar ideas. Jamison's solution: saturation announcements on July 4th and 5th with six additional announcements on July 12th and 13th winding up the campaign (\$9.75 per announcement). Jamison comments that well over 100 people mentioned airings; sales were up hundreds of dollars.

KTBS, Shreveport

PROGRAM: Announcements



**FOR**

*Gruen*

**SPOT**

**PROGRAMS**

**MAKE**

**TELEVISION**

**TICK**

*they started with a good program and a sound idea*

**THE PROGRAM:** "The Gruen Playhouse," a half-hour dramatic series . . . on film.

**THE IDEA:** Develop broad coverage for the program . . . with stations only in markets they need . . . on a Spot basis.

On a Spot basis, Gruen cleared good time in 35 hand-picked markets, including 29 hard-to-get one- and two-station markets. In all markets, Gruen got top picture quality . . . thanks to film.

And thanks to Spot Program television, Gruen saves enough on time costs to take care of extra film prints, their handling, distribution.

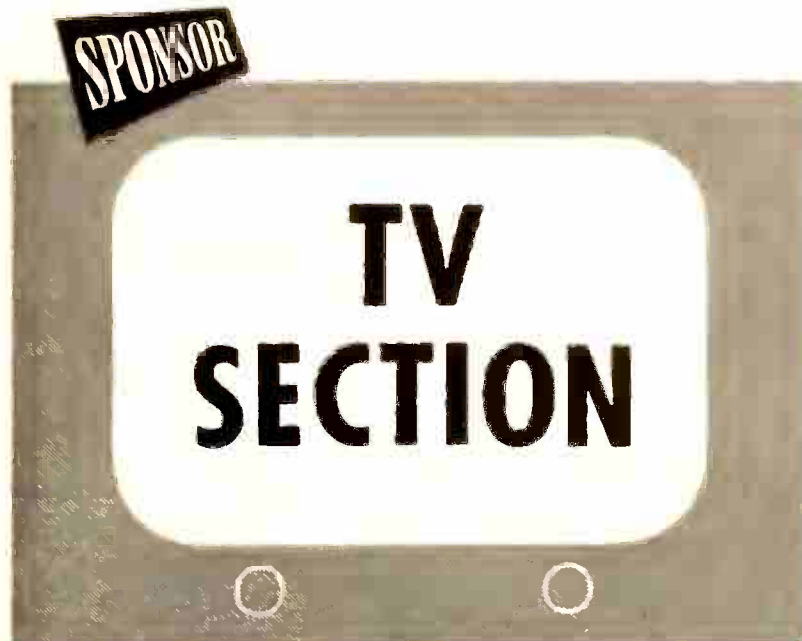
What you can expect from Spot Program television is told in a new presentation, "A Better Approach to TV Advertising." A call to your Katz representative will bring it to your office. It shows why Gruen and other advertisers agree:

**YOU CAN DO BETTER WITH SPOT...MUCH BETTER**

**THE KATZ AGENCY, INC.**

**NATIONAL ADVERTISING REPRESENTATIVES**

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



## ***Summer Selling Issue***

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2. Television...a big summer salesman

# TV fights hiatus

Already progress has been made in establishing

**TV** Agency men have found that half the battle of selling a campaign to a client is won if the people in the agency are solidly sold on the campaign themselves.

That's just what seems to be happening with television this year.

Advertising agencies along such avenues as Madison, Park, and Michigan are pretty solidly sold on the value of keeping their TV clients on the air through July and August, and the scoreboard with the networks and station reps alike emphatically shows it. The increase in July-August billings, according to an offhand estimate by the networks, may in that sector reach

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**Fact-packed presentations by CBS, NBC help to convince sponsors that audience is there to be sold in summer**

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as high as 50% over last summer, and the indications are that spot will fare about as well.

Television seems determined to keep itself from becoming enveloped in the hiatus miasma. Unlike radio, TV is, from the formative years, taking aggressive measures to establish the 52-week philosophy among advertisers. Television hasn't let any grass grow under it on the summer research side. It has maintained a persistent effort at gathering figures on July-August viewing habits, rating factors, and cost-per-1,000 developments.

With these factual tools to prop their faith in year-'round television, it is no wonder that agency executives have succeeded so well in steering their clients away from the customary idea of taking a broadcast holiday. Agencies themselves saw the advantage of holding tight to station lineups and of being in a position to pick up additional market requirements during July and Au-

gust; moreover, when you've got such corking compendiums of factual knowledge as CBS' "Four Quarters Make a Dollar" and NBC's "Summer Study of Television Advertising" to cite from, it makes for much smoother sailing with the client.

Television has come up this year with a high-powered story that can't help but dissipate the old hot weather bugaboo. Ponder these facts:

1. During an average summer week 24 out of 25 families are at home—not vacationing.
2. TV summer ratings hold up and TV holds on to its audience better than any other medium.
3. A large number of year-'round advertised products hit their sales peak during the summer months, and this is in addition to seasonal products.
4. Spendable income in summer is bigger than in winter or spring.
5. Retail sales in the summer quarter is only 8% less than it is in the largest quarters (the fourth) of the year.
6. Set usage drops but 15.3% in the summer, but there are new sets coming into use all the time.
7. The average set owner watches television 2.21 hours a day, which is practically as much time as he gives to three other media combined.
8. Television this summer will have two of the country's greatest indoor shows, the Presidential political conventions.
9. Summer advertisers, according to NBC, increased their sales by 28% by staying on.
10. Sponsors who continued with their network shows last summer attracted, on the average, nearly 90% of the regular seasonal audience the show could expect.

With all this there's evidence that brands staying on TV during the summer picked up 3.2 extra customers for every 100 viewers as against matched samples of non-viewers, with a relative customer difference of 23.5 in

SPONSOR

It takes four quarters to make a dollar

NBC-TV

Summer  
Television

# Thinking—early in its history

## 2-week sponsorship. Fear of losing station lineups is big factor

TV's favor. This according to NBC's summer study. The advantages of staying on take on an even brighter hue when it is realized that among all brands that stayed on in TV last summer, the actual sales results were as much as 28% better among TV viewers.

Right there is the nub of TV's potent summer argument. The seller of consumer goods just can't afford to jeopardize his relative competitive position. NBC's summer Hofstra study shows that brands which stay on TV July and August increase the spread (from 20% to 37%) between purchases by TV owners and non-owners, which spelled out means that the stay-onners bettered their relative competitive position. For the advertiser here's the answer to his quandary, if any, reduced to dollars and cents.

Again the networks are meeting the advertisers half way in making it attractive to keep their shows going through July and August by granting them hefty rebates on their production costs and an extra 10% discount on the time.

In spot, the advertiser can pick up slots that will not only do yeoman duty for him during the summer but look mighty good to him in the fall when available time gets very tight. He's bound to come to the conclusion that that summer ride was a very cheap investment.

The tendency on the part of the sponsor to shutter his personal playhouse has a peculiar tinge of the throwback to it. It's reminiscent of quite a number of theatre showmen years ago who so got into the habit of closing down for the summer that it took years before they accepted scientific advances like air-cooling. People argued these showmen, just won't go to the theatre in the summer time. They pooh-poohed the assurances of the air-cooling manufacturers.

And, as often happens in any business, a few newcomers to the theatre

field figured they had everything to gain and installed the latest devised air-cooling system. The result became theatre history. These showmen prospered and operating a theatre 52-weeks became the common thing. The showmen whose ideas about summer operation were as firmly set as porkchops in a deep-freeze disappeared not long afterwards from the business and the

newcomers who were willing to find out the possibilities of summer attendance, operators like Balaban & Katz and the Skouras Bros., fell heir to the theatre field.

It's a paragraph from the story of American enterprise and experiment that might well apply directly to today's broadcast advertiser and summer television. ★ ★ ★



Coverage of political campaign will bolster viewing. "Walkie Lookie," still in developmental stage above, may be available for on-the-spot reports **For details, see page 52**

Home... every week... all summer long

Westinghouse

Summer Studio

COMEDY. DRAMA. MYSTERY! See Studio!

TELEVISION'S TOP DRAMATIC PLAYS!

More your favor Summer TV entertainment is on

# "You can't afford to let up in July"

That's the opinion of Westinghouse executive J. G. Baird

after 1951 summer TV taught Westinghouse value of 52-week "sell"

**TV** There's a traditional summertime slump in the retail-level sale of electrical appliances—as much as one-third off—but broadcast-minded admen at the giant Westinghouse Electric Corporation act as though they'd never heard of it.

To Westinghouse, the nation's second largest appliance firm (General Electric is largest), the hot-weather season is just the time to get in there and fight. And this year, for the second summer in a row, big-time network TV will be Westinghouse's armored spearhead.

By far the brightest jewel in Westinghouse's TV crown is its regular *Studio One* series, now in its fourth year on CBS-TV. Last year's summertime campaign by Westinghouse virtually centered on this well-rated, critically-acclaimed show. In many ways, the 1952 summer campaign will be a "repeat" of this. But, in addition, Westinghouse will have an extra sales punch on the air because of the election year.

Westinghouse (See "How to sell a candidate: 1952", SPONSOR, 24 March)

is also sponsoring this summer an extensive radio-TV coverage of the national conventions of the Republicans and Democrats. Following this end-of-June splurge, there'll be a 13-week followup series to keep abreast of the political news. This big lineup will be aired on CBS's radio and TV webs, and on four Du Mont outlets, with the whole thing adding up to nearly \$3,000,000 in costs to Westinghouse.

The convention and post-convention coverage, however, is not typical, and should be viewed more as a "special event" than a regular item in broadcast advertising. It's *Studio One*, on the other hand, that's actually the keystone of the present Westinghouse summer selling philosophy.

"We didn't wait for CBS-TV to come to us with a renewal contract for *Studio One* that covered the 1952 summer months," J. G. Baird, sales promotion executive of the appliance division told SPONSOR. "Last fall, we went to the network ourselves and signed up for a solid 52 weeks. We're convinced that we're right in staying on TV through July and August."

Then, in a candid afterthought, Baird added:

"We can't afford to say this year 'Now it's July; we're going to let up.' We have to keep up the pressure all year 'round to move the kind of volume we need."

Moving the \$1,200,000,000 mountain of electrical goods—particularly the appliances—that pour annually from Westinghouse's 40 big U.S. plants calls for plenty of slick advertising tactics. Fast-stepping Westinghouse hammers into both its admen and its sales force a ringing slogan: "We don't meet competition. We make it!" However, such peppy slogans aren't just a matter of Westinghouse men sitting around the front office in Pittsburgh and selling appliances to each other.

In recent years, Westinghouse has come up with many a progressive, sales-building ad stunt. About three summers ago, for instance, Westinghouse uncorked a joint promotion with Lever Brothers that tied-in \$2 merchandise certificates for Westinghouse appliances with Lever soap wrappers. This was Westinghouse's answer to dealer pleas that "traffic appliances" (irons, toasters etc. in the \$11.95 to \$29.95 bracket) were moving slowly. Backed by extensive summer air advertising campaigns, the promotion went far toward moving goods quickly off dealers' shelves, and in ringing up a record sales year.

This "keep-selling-in-the-summer" philosophy also covers Westinghouse's regular radio and TV efforts. Westinghouse, like many another advertiser, used to let its regular air advertising simmer on the back of the summer stove during the 1930's and early 1940's. This hasn't been true in recent years. Such programs as *John Charles Thomas* (NBC radio, 1943-'46) and *Ted Malone* (ABC radio, 1944-'50) have highballed right through the hot weather season, doing a good selling job and maintaining a

## "Summer Theatre" drew sizable audience at low cost



Saleswoman Furness sold all summer

██████████ 33.1%

Viewed *Studio One* and *Summer Theatre*

██████████ 11.1%

Viewed *Summer Theatre*; not *Studio One*

██████████ 23.3%

Viewed *Studio One* but not replacement

██████████ 32.5%

Did not watch either TV show regularly

CONCLUSION: In a panel of 767 New York-New Jersey viewers, total of 56.4% watched "Studio One" during season. Some 33.1% of the base panel continued to watch the replacement. In addition, 11.1% of the panel, "new" Westinghouse viewers, watched the summer TV series. This shows only a drop of 12.2% in total panel audience for the series. The cost saving for Westinghouse in summer-vs.-winter is about 30%. This yields a \$2.32 cost-per-M vs. winter's \$4.47.

Source: Advertest Research "Study of Summer TV"



high level of dealer enthusiasm.

Last season, the Westinghouse philosophy of making competition caught up with TV. It had come about by degrees. Back in May of 1949, when Westinghouse first began to pick up the tab for the hour-long TV drama series, *Studio One* (at a monthly total then of some \$45,000 for the time and talent), the big appliance firm exited from CBS-TV's visual air for a full eight summer weeks. Later, in the summer of 1950 (when the price tag on *Studio One* had gone up to an estimated \$80,000 a month due to higher costs, more stations), Westinghouse hibernated—but only for four weeks.

Early in 1951, the question was: This time, shall we stay on for the stretch?

On the basis of the form chart, it figured. Add to this the fact that 1951 was far from the easiest year in which to sell appliances. Top it off with Westinghouse dealers who were pushing for "something big on the air" to help them sell such hot-weather specials as electric fans, room air conditioners, refrigerators, electric ranges (when a "cool cooking" angle is used).

There was even another good reason for Westinghouse's staying on during the summer of last year. Despite an enviable "station relations" between Westinghouse's radio-TV ad agency, McCann-Erickson, and the CBS-TV outlets airing *Studio One*, Westinghouse was far from keen about giving up its TV time. Even though it was technically "recapturable," there was still the chance that getting the same TV clearances again after Labor Day would be a real roughhouse.

With these obvious reasons for staying on, plus the siren song of CBS-TV—which was dangling a 10% frequency discount for 52-week TV advertisers, another 10% off the summer weeks, and a one-third cut in production costs of the CBS-built *Studio One*—who could refuse?

Westinghouse didn't. At least, not exactly.

Even with all these come-ons, Westinghouse thought twice about going into a summer of TV selling. There was good reason to. By the spring of 1951, TV time and talent costs for the show had skyrocketed from their original 1949 levels. The cost expectancy for summer was something in the neighborhood of \$250,000 a month

(Please turn to page 94)

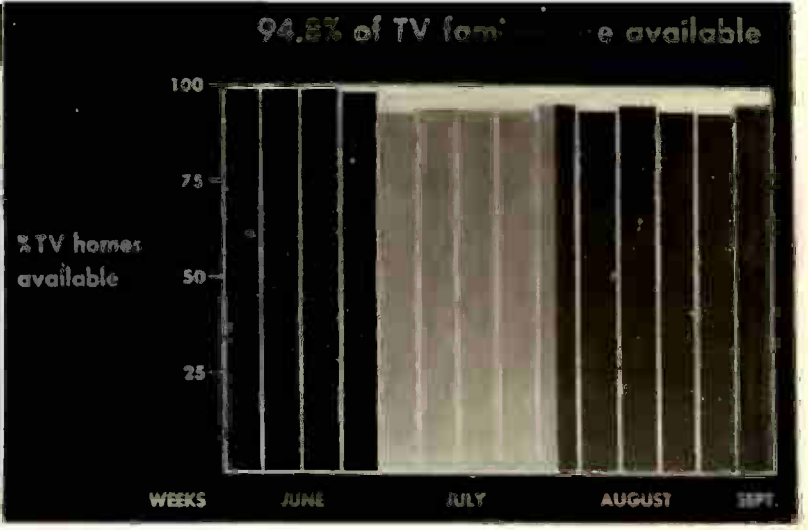
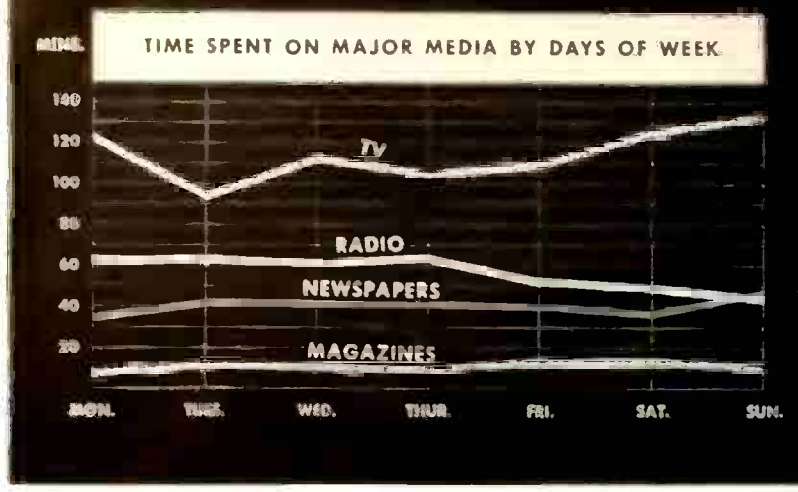


**WINTER** Prestige fare is a feature of regular "Studio One" winter season telecasts, as in Shakespeare's "Macbeth" with Charlton Heston and Judith Evelyn as stars



**SUMMER** Light, breezy fast-paced drama was standard on "Summer Theatre." Pretty Cloris Leachman needles TV husband Dick Foran in timely baseball comedy

Every Summer Day is TV Time



**I. Do people watch television in the summer?**

Indeed, yes, according to a new summer TV study made by NBC Research, which shows TV viewing to be the most popular indoor media activity in the 67 TV areas among TV

families. Last summer, TV was watched only some 20 minutes a day less than in January. The available audience is huge, doesn't drop below 92% from June to September.

# What are the basic facts about summer television?

**Latest research shows size of available summer**

**TV audience, and the ability of TV to produce real sales**

**TV** Watching TV, new research shows, is by far the favorite media activity in the 37% of U.S. homes that are TV-equipped. In fact, it tops all other media activity combined (see chart at top of page).

According to the NBC "Summer Television" study, the TV audience is affected only slightly by vacations. Among TV families, reports this study, only about a third (30.7%) of TV families took vacations (average length: about two weeks) where all members of the family are off on vacation at the same time. Spread out over the whole group of TV owners, this means that the average TV family (including the 56.1% who *don't* go anywhere) is unavailable for only 4.5 days during the entire summer. Someone is at home to watch TV in at least 92% of the families (average 94.8%) all summer long during any week from June to September.

With set totals expected to hit 17.4 million TV homes in July of this year, as compared to last December's figure of 15.2 million, TV's summer strength is clear. See Nielsen chart, above at right.) The summer drop in sets-in-use in TV homes is likely to be virtually balanced by the increase in actual homes, when measured against summer discounts in TV.

For instance, the percentage of TV homes using TV last July, between the hours of 8:00 and 9:00 p.m., was

only 56% of the comparative December 1951 figure. But, when the estimated TV homes total for *this* July is measured against *last* December on the basis of last July's sets-in-use, that's something else. Even at last year's July level, you're likely to reach 65% of the TV homes you reached in December, thanks to the set growth.

Other research, such as the Advertest studies of specific TV programs on these pages, show that sponsors who replaced their winter-season TV shows last summer usually lost more of their audience than if they had gone right through the summer. Sometimes, as in the case of *Straw-hat Matinee* replacing *Kate Smith*, the percentage loss in audience can be as much as 75%, with the average for all shows running around 42.5%.

Dramatic proof that summer TV can really sell goods and services is found in the last series of charts on these pages. Their source, the NBC "Summer Television" study, is much more an industry basic job than a boost for that network. They show that brands staying on TV during the summer picked up 3.2 extra customers for every 100 viewers, as against matched samples of non-viewers. That's a relative customer difference of 23.5%. Among all brands, the stay-on variety and new summer business, on TV last summer, the actual sales results in a similar comparison is as much as 28% greater among TV viewers. ★ ★ ★

## Nielsen sets-in-use for July and December 1951 plus July '52 estimates

Time	July 1951	Dec. 1951	Estimated Homes (000) July 1952	Estimated Homes (000) Dec. 1951	Time	July 1951	Dec. 1951	Estimated Homes (000) July 1952	Estimated Homes (000) Dec. 1951
8-9 a.m.	0.5	13.0	87	1,973	4-5 p.m.	17.2	27.6	2,993	4,173
9-10	1.4	14.9	244	2,261	5-6	21.6	39.0	3,758	5,919
10-11	2.9	18.1	505	2,747	6-7	24.6	43.9	4,280	6,662
11-12 noon	5.7	17.4	992	2,641	7-8	26.1	50.9	4,541	7,725
12-1 p.m.	8.8	18.2	1,531	2,762	8-9	37.2	66.0	6,473	10,016
1-2	12.8	18.4	2,227	2,792	9-10	46.7	67.3	8,126	10,214
2-3	16.8	20.0	2,923	3,035	10-11	48.9	61.1	8,509	9,273
3-4	15.5	20.8	2,697	3,157	11-12 mid.	35.8	39.0	6,229	5,919

## 2. How do sets-in-use fare—summer vs. winter?

Constantly climbing number of TV homes in the U.S. is greatly adding to the value of 1952 summertime TV, according to July '52 estimates in Nielsen chart above. With

number of TV homes expected to hit 17.4 million in July the number of homes tuned to TV during almost any hour of day and night is sizable amount of December's level.

### How 52-week shows compare with replaced shows

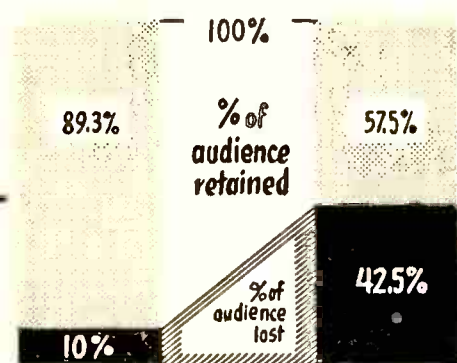
#### I. Program continues during summer

Program	Homes Viewing		Change	% Loss in Audience
	Winter	Summer		
GARRY MOORE	20.3%	14.1%	— 6.2%	30.5%
TOAST OF THE TOWN	79.6%	72.2%	— 7.4%	9.3%
KRAFT THEATRE	72.3%	67.4%	— 4.9%	6.8%
AVERAGE % LOSS IN AUDIENCE				10.7%

#### II. Program replaced during summer

Program	Homes Viewing		Change	% Loss in Audience
	Winter	Summer		
KATE SMITH—STRAW-HAT MATINEE	22.8%	5.1%	— 17.2%	75.6%
STUDIO ONE—SUMMER THEATRE	56.4%	44.2%	— 12.2%	21.6%
BERLE—MEET PRESS, JUVENILE JURY	82.5%	43.7%	— 38.8%	47.0%
AVERAGE % LOSS IN AUDIENCE				42.5%

### Summer continuation vs. summer replacement



Program continues into summer

Program replaced during summer

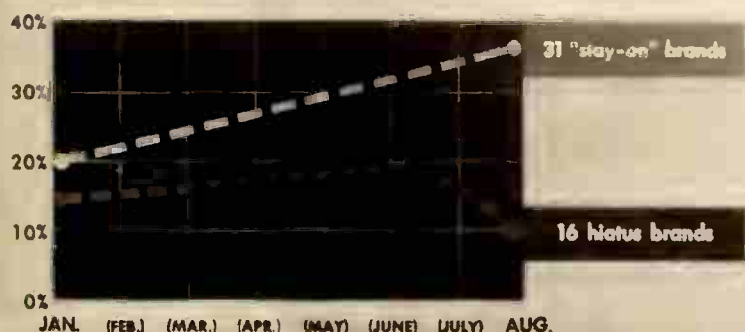
## 3. What happens when you replace your show?

Most summer TV replacements are lucky if they hold enough audience to balance the reduced summer TV budgets. That's verdict of Advertest study of 1951 replace-

ments vs. shows that continued. Sponsors who continued through summer last year attracted nearly 90%, on the average, of regular-sized audience the show could expect.

### SUMMER vs WINTER

Sales Differences Between TV Owners and Non-Owners



### TV SALES RESULTS

all 52 Summer brands studied

Percent buying in past month

NON-VIEWERS

11.4%

PROGRAM VIEWERS

14.6%

Sales Difference 28%



## 4. Does summer television more goods?

In the sales charts above, prepared by NBC Research, it's shown that brands which stay on TV for summer increase the spread (from 20 to 37%) between purchases by TV

owners and non-owners. Brands going off for summer narrow the spread (from 14 to 10%) between purchases by TV owners and non-owners—weakening their product rank.

## Average month by month ratings by TV program types

1951 Nielsen rating periods	Children's shows		Evening programs—excluding children's										
	Western	Others	General Drama	Mystery Drama	Situation Comedy	Variety Comedy	Variety Music	Quiz & Aud. Par.	Sports	Music	All Eve. Programs	Day Progs. (ex child.)	
1 JAN	33.2	4 17.6	14 26.6	20 28.7	12 27.6	8 27.6	19 20.0	22 21.1	16 22.5	8 21.9	5 24.0	117 10.4	
2	36.3	4 17.8	15 28.6	18 28.4	12 29.0	8 29.3	19 19.9	24 21.9	16 23.1	7 23.1	5 24.4	118 11.7	
1 FEB	35.5	4 20.4	14 28.7	18 26.6	12 29.4	8 29.8	18 20.1	23 20.9	16 20.9	8 21.9	5 24.1	117 12.0	
2	33.3	4 17.3	16 28.2	17 27.4	14 29.7	8 27.9	19 20.3	24 21.7	16 23.6	8 20.3	5 24.1	120 11.2	
1 MAR	34.4	4 17.2	16 27.2	18 27.1	13 28.3	8 27.6	19 20.0	25 21.8	16 21.9	9 19.0	5 23.4	122 9.4	
2	36.3	4 16.1	18 26.1	18 26.4	14 29.3	8 27.4	20 18.9	24 19.7	17 19.7	9 19.7	5 22.7	124 10.5	
1 APR	32.7	4 15.7	18 26.6	19 26.6	15 27.4	8 27.5	19 18.5	23 20.3	17 19.4	8 17.5	5 22.6	123 10.1	
2	30.8	4 15.5	18 28.4	18 27.9	15 30.1	7 30.6	18 18.9	22 20.7	17 21.7	7 20.2	5 24.1	118 9.6	
1 MAY	23.1	4 11.1	18 24.8	16 25.2	14 24.4	7 25.1	17 15.1	23 17.3	17 21.8	7 15.8	5 20.2	115 6.4	
2	21.1	4 11.1	16 23.9	15 25.3	14 21.4	7 24.5	19 14.2	23 16.5	16 21.0	7 14.3	5 19.4	116 5.8	
1 JUNE	19.8	4 11.5	15 24.0	16 25.5	14 22.7	7 22.8	18 15.2	23 17.5	15 23.5	6 14.1	5 19.7	114 6.7	
2	19.6	4 10.6	15 22.7	16 26.1	14 21.2	7 23.4	15 14.6	21 17.5	15 16.0	6 14.5	4 18.8	111 6.8	
1 JULY	17.9	4 10.2	14 21.6	17 23.3	17 21.3	7 20.3	14 15.0	17 16.7	19 15.3	6 13.6	4 17.9	115 5.6	
2	19.9	3 9.6	12 21.2	12 22.6	15 19.8	6 18.4	8 16.2	13 15.5	18 13.3	6 9.8	2 16.9	94 5.6	
1 AUG	19.3	3 9.9	13 20.9	13 21.1	15 19.4	4 16.0	8 14.9	15 14.9	19 13.6	6 11.1	2 16.2	95 5.9	
2	19.8	3 9.6	14 20.7	12 22.5	15 21.9	4 17.2	8 15.9	15 16.0	19 15.1	6 9.4	2 17.0	94 6.0	
1 SEP	18.8	4 10.0	17 21.9	15 22.2	16 24.4	7 20.4	11 15.5	17 16.8	18 20.6	6 14.1	5 18.3	108 5.8	
2	16.4	5 10.1	14 26.6	14 23.6	16 24.8	8 24.8	13 16.4	24 18.3	18 22.6	5 14.6	5 20.1	116 6.0	
1 OCT	24.8	5 12.6	14 25.1	17 22.1	20 29.9	9 27.0	14 17.2	23 19.8	15 19.9	6 13.6	6 21.0	121 7.2	
2	23.8	5 12.7	13 25.7	17 20.9	21 30.2	10 27.4	15 15.8	22 19.8	15 21.9	6 12.9	6 20.6	124 7.4	
1 NOV	28.0	5 15.5	13 25.6	17 21.4	22 32.8	10 29.2	16 16.4	21 21.9	14 21.1	6 13.3	8 21.6	126 9.2	
2	26.1	5 17.4	13 27.0	17 22.1	21 31.7	10 27.5	15 17.7	20 22.1	14 22.1	6 14.9	6 22.0	122 9.2	
1 DEC	26.5	5 16.4	13 26.1	18 21.5	21 32.7	10 27.3	16 18.1	20 22.5	15 24.9	6 15.4	5 22.3	123 8.3	
2	26.7	5 17.2	14 24.4	20 22.1	20 30.7	9 31.2	19 18.6	16 22.3	14 25.4	6 15.2	5 23.0	123 9.7	
July-Aug. Average for '51	<b>19.2</b>	<b>9.8</b>	<b>21.1</b>	<b>22.4</b>	<b>20.6</b>	<b>18.0</b>	<b>15.5</b>	<b>15.8</b>	<b>14.3</b>	<b>11.0</b>	<b>17.0</b>	<b>5.8</b>	
Estimated July-Aug. Average for '52	<b>17.1</b>	<b>9.7</b>	<b>20.8</b>	<b>19.7</b>	<b>23.7</b>	<b>20.9</b>	<b>16.0</b>	<b>18.3</b>	<b>13.3</b>	<b>9.0</b>	<b>17.2</b>	<b>5.5</b>	

SOURCE: A. C. Nielsen TV ratings, 1951

### 5. How do show types fare—winter vs. summer?

Like a "form chart," the above table, based on data from Nielsen TV ratings, gives advertisers a chance to evaluate the summertime rating chances of specific TV program types on the basis of their year-round performance.

They are also part of the process of calculating cost-per-1,000 TV homes by program types, when an advertiser is seeking further information relative to his cost outlook for summer-vs.-winter TV. (For further details, see "Is cost-per-1,000 being misused?", SPONSOR, 10 March, 1952.)

It's interesting to note that mystery dramas, as a type and by number, were more numerous during the summer of last year than they were in the previous winter and spring. As many as 17 were on the air during one point of

the summer, compared to a winter level of 12. Ratings, too, held up well, with the lowest by-type rating for mystery shows being about 75% of the winter (January) level.

On the other hand, variety-comedy shows slid down from a total of 19 in January to a total of eight in July. Ratings also fell, with the low-point being about 58% of the January rating level for variety-comedy.

Of interest, too, is the projected 1952 July-August averages by program type, based on last year's performance, when measured against the growing number of TV homes. This summer it's likely that a particular program type may have a lower rating, but reach more homes because of the considerable expansion in set sales.

1951	DANGER			TOAST OF THE TOWN			TALENT SCOUTS		
	Homes (000)	Nielsen Rating	Share	Homes (000)	Nielsen Rating	Share	Homes (000)	Nielsen Rating	Share
JAN	1,519	22.1	33.7	3,405	36.6	50.1	3,283	42.4	61.4
	1,501	22.1	34.4	3,962	42.5	57.0	3,321	42.9	58.9
FEB	1,561	19.6	31.1	3,756	38.3	50.6	3,198	39.4	55.2
	1,545	19.4	31.3	3,876	39.4	56.8	3,332	41.0	57.2
MAR	1,909	23.4	36.6	3,282	31.7	44.2	3,435	40.3	56.4
	1,545	19.0	30.6	3,384	32.9	43.5	3,991	47.1	59.9
APR	1,876	23.9	41.9	2,727	25.6	40.4	3,789	45.1	60.8
	2,131	27.5	43.7	2,952	28.4	41.3	4,401	50.1	65.7
MAY	1,760	24.1	42.6	2,597	24.3	38.1	3,359	37.4	58.1
	1,858	23.3	43.4	2,452	22.9	41.1	3,055	34.4	57.0
JUNE	2,248	27.7	47.6	2,250	21.1	35.8	3,358	37.4	61.3
	2,139	28.4	52.6	2,588	24.0	43.7	3,516	38.5	67.7
JULY	2,018	26.5	45.5	2,781	22.6	47.3	2,587	28.3	58.7
	2,131	27.1	50.1	2,853	25.2	67.0	2,468	25.9	62.4
AUG	2,027	26.2	52.2	2,870	28.6	76.5	2,292	24.1	51.8
	1,893	25.3	49.9	3,017	31.2	70.6	2,584	25.8	55.3
SEPT	1,963	25.6	46.4	2,592	26.8	58.9	2,796	29.0	53.7
	1,960	23.6	41.7	2,768	28.2	48.0	3,505	35.5	58.8
OCT	1,959	23.4	42.4	2,874	29.2	45.7	4,608	46.3	71.5
	1,869	21.8	39.7	3,002	29.9	46.6	5,195	50.8	75.3
NOV	2,097	23.5	39.5	2,539	25.6	36.7	4,852	47.3	73.3
	2,303	23.4	38.8	3,080	28.9	43.5	5,158	48.5	74.4
DEC	2,070	20.8	35.2	2,760	26.3	38.3	5,308	50.4	73.4
	2,444	23.8	38.0	3,409	30.0	42.4	5,615	51.2	76.0

## 6. How do typical shows fare by months?

### 52-week sponsors retain or up station lineups

These are some advertisers who increased their live-station lineups by three or more stations:

ADVERTISER	SHOW	LIVE MARKETS 30 JUNE 1951	LIVE MARKETS 30 SEPT. 1951	GAIN
Lincoln-Mercury Dirs.	Toast of the Town	22	25	3
General Electric	Fred Waring	27	33	6
B. F. Goodrich	Celebrity Time	32	36	4
Lever Bros.	Talent Scouts	18	24	6
Westinghouse	Studio One	32	35	3
Electric Autolite	Suspense	19	22	3
Block Drug	Danger	16	20	4
Toni & Pillsbury	Godfrey & Friends	29	32	3
Liggett & Myers	Godfrey & Friends	32	36	4

### Cost per-M down for 52-week sponsors

SAME SHOWS DURING SUMMER:	REGULAR SEASON OCT 1950-APR 1951 Cost-per-M, Viewers	SUMMER SEASON JUL-AUG 1951 Cost-per-M Viewers
Toast of the Town	\$3.00	\$1.92
Big Town	2.98	2.77
Man Against Crime	2.22	2.41
REPLACEMENTS DURING SUMMER		
Studio One (Westinghouse Theater)	4.47	2.32
This Is Show Business (Go Lucky)	2.24	1.91
Ken Murray (Summer Theater)	4.02	2.39

## 7. What happens to station lineups, cost-per-M?



POLITICAL CONVENTION ACTIVITIES PROMISE TO SHORE UP TELEVISION BILLINGS AND STIMULATE A WIDE VIEWER INTEREST

# Big summer ahead for TV networks

**Research proof that audience is there will help keep billings high**

**TV** Taking time out only to ponder, "Will Doodles Weaver be back?" industry attention is focused on what promises to be the best commercial summer for TV yet. Expectations for sales at all the networks are way ahead of last year, and the keynote for '52 is definitely prosperity.

There are many reasons for optimism on the part of top TV execs, although it's true that there are only a handful of signed contracts to date. More and more sponsors are indicating their interest in TV and their desire to "stay with it" during the hot months.

This isn't an altruistic gesture on the part of the money men. There's lots of cash spent on consumer products in

the summer, and these top advertisers want to get their share of it.

TV has research findings to back up the value of summer radio—research facts that were never available in radio's infancy. Leaders in summer selling are CBS (with its presentation "It Takes Four Quarters To Make A Dollar") and NBC ("Hotter Than July—Summer TV").

Key facts compiled by the nets in the '52 presentations center on three points:

1. During any average summer week, 24 out of 25 families are at home not vacationing.

2. TV summer ratings stand up—TV holds onto its audience better than any other advertising medium.

3. In addition to the seasonal products, a substantial number of year-round advertised products hit their

*Many major programs of vari*



ABC Pulitzer drama stays; vehicle being built for Natch

sales peaks during the summer months.

Armed with this ammunition at the outset, TV sales forces have been working overtime to make sure that TV does not go the way of radio. From vice presidents down to promotion men, video networks are fighting the hiatus habit at the beginning of their history.

Of course their job is made somewhat easier by the physical factors involved in TV. The thinking of the sponsors and admen follows a different course here. For in no other medium have sponsors been faced with the market and clearance problems characteristic of TV today.

You don't have to tell a sponsor today how valuable his TV line-up is. His ad manager and agency rep have told him many times. They've also had to tell why they couldn't do better in lining up markets.

For this reason it's deemed not only unprofitable to undo the work of three selling seasons just to save a little dough for the summer. The answer to the question "How much money does a hiatus save?" is often "very little."

With an average bigtime sponsor, the pattern goes somewhat along these lines: There's a barrelful of money poured into his TV production each week for about 39 weeks. Similarly, the cost for time in each of his markets, both live and kine, is high.

The best way a sponsor has to amortize this money is to get a large station line-up. This way more people see his show and advertising messages, and the cost-per-1,000 decreases. Since the talent and production costs are fixed, the only way to start the cost-per-1,000 figure spiraling down, is to increase the audience at reduced cost. More markets is the answer here. Time costs go up relatively, but cost-per-impression comes down appreciably.

It figures, then, that a station line-up represents money. And the smart advertiser is not one who lets money slip through his fingers. If a sponsor takes a "hiatus," even before he can start to count his savings, he's got a problem. What stations will keep the time open for him in the fall? Maybe Berle, Godfrey, and Skelton will be welcomed with open arms. But can you count many more?

The difficulty magnifies as you get to the single-station markets. Local sponsorship is plentiful and leaves more money in the station's cash box. Markets with one or two TV outlets have stations hitched up with more than one network.

In addition to re-clearing programs with affiliates during net time, there's the old problem of shows slotted in periods which are not part of network option time. How're you gonna get 'em back to the fold after they've had local TV? And once the fall comes with its problems of competition, you have to start building a show—which should be established—all over again.

Is it worth it?

Several timebuyers asked this question by SPONSOR gave an emphatic "No!" They point out that audience research on TV shows summer viewing is hot. Rating histories indicate that TV doesn't lose as much audience as radio did over the years.

Hal Gruber, chief timebuyer at Cecil & Prosbrey, bases his client suggestions for summer on this basis: "Because more sets are being sold during the summer months, the cost-per-1,000 doesn't drop much. What a program may lose in regular viewers, it is likely to make up in new set owners." Gruber also added that C & P analyzed one of the programs it had on TV last summer to see the effect of night baseball.

## INCENTIVES

*nets offer summer sponsors*

**ABC**

*At press time not ready to announce any special summer incentive plans.*

**CBS**

*A 25% rebate on program costs in addition to the regular 10% additional time discount is the offer made to Class A sponsors. A contribution to program costs will be made to new sponsors coming on just for summer.*

**DTN**

*No special incentive.*

**NBC**

*Only bargain plan is regular 10% over-all discount for staying on 52 weeks. Sponsors can carry summer shows by this plan for 42% of current rates.*

They studied Cleveland, Boston, and Philadelphia and found that the sport did not cut the show's ratings.

Accordingly, Gruber and other timebuyers are recommending that clients stay with TV for these reasons:

1. *Retain stations for the fall.* Sponsors are sure of continuing their heavy fall advertising on a strong line-up if they hold onto what they have.

2. *Retain present spots.* Keep your show in its regular program notch and stay with the viewing habits already established with the audience.

3. *Ratings will be stronger in the fall.* If you have unbroken viewing continuity, your show is established with a rating, and as viewing gets back to fall heights, your rating climbs too.

The big news this summer is the extra-viewing anticipated due to politi-

*(Please turn to page 102)*

**es to stay on this year at all four nets**



Amos 'n' Andy" antics on film won't take holiday. DTN "Captain Video" one of kid shows to stay on NBC "Martin Kane" joins radio version in no-hiatus policy

# No mothballs for TV soap operas

Fact summertime share of audience hardly fluctuates inspires sponsor

**TV** Even though the Madison Avenue sages continue to refer to it as something still in "swaddling clothes," the television soap opera is proving itself as stable and reliable as its radio progenitor.

One vote of assurance in that direction is already in; all of the five daytime serials now sponsored on network TV will stay put through the coming summer. Ad agency specialists in the suds opera hail the development as an almost surefire sign that, just as happened in radio, sponsors of the serial-pitch will look on the summer-mothballing routine as contrary to the dictates of good business.

For something that's still in swaddling clothes, the TV soaper can boast of some grown-up attributes. The TV suds serial, as attested to by Nielsen, packs as powerful a "habit" punch as its radio prototype. The Nielsen figures also disclose that, regardless of the time of year, the average rating of TV soapers runs higher than the average rating for all daytime programs. Added to all this is the Nielsen finding that during last summer the share of

audience for TV suds serials held up strongly even though their ratings declined.

Said a Benton & Bowles executive: "Even without last summer's track performance, the soap opera's background offers enough advantages in both ratings and sales to induce an advertiser with an all-season seller to think in terms of 52 weeks."

Despite the fact that the TV suds drama is giving every indication of paralleling the listener behaviorism of the radio soaper, the drift toward that form of daytime fare among sponsors has been surprisingly slow. Pluggers for the sudsers in ad agencies point out that the thing that seems to be holding up the parade mainly is the price edge the audience and other participation programs hold at the moment over serial drama.

An advertiser can buy into a participation show for less money and get as good a rating as he would with a soap opera, which now averages \$10,000 a week. But these pro-sudsers aren't discouraged. They argue that though the participation show may be

expedient economically, right now the soaper will prove, from a long range point of view, a much better buy. The soap opera in TV, say these agency men, can't help but make itself ultimately felt as a daytime power because of its greater (1) emotional impact, (2) identification with the product, and (3) loyalty-habit.

As one pioneer in TV soapers recalled, the big problems that the trade has expected to encounter didn't turn out anything as big when the agencies got down to actual production. The matter of memorizing has been satisfactorily worked out, and the scripting chore imposes paltry concern.

With the price and rating competition it has had to face, the TV sudser has more than held its own. The cost-per-1,000 viewers has steadily been reduced. The pioneer of the field, *The First Hundred Years* (Procter & Gamble), has since its inception in December of 1952 fluctuated from a low of \$6.89 to a high of \$16.49. The first figure is the show's latest, while the latter quotient accrues from last year's September-October period, when wea-

On the set with Procter & Gamble's "The First Hundred Years," TV's oldest soaper. Here are two scenes ready to follow each other. People in the picture represent but a small portion of the production

personnel involved in this five-a-weeker. An idea of the staff required for a TV daytime serial as compared to its radio s'ister can be obtained from the program cost breakdowns in the adjoining page





ther, the televised World Series games, and other seasonal factors sliced into the program's normal expectancy.

In addition to the *First Hundred Years*, which clears over 56 stations five times weekly, the soap roster consists of *Love of Life* (American Home Products), *Search for Tomorrow* (P & G), *The Egg and I* (P & G) and *Hawkins Falls* (Lever Bros.). All but the last, incidentally, are carried over CBS. *Hawkins Falls* going over NBC. Obviously missing from this sponsor alignment are such oldtime supporters of radio daytime dramas as Colgate and General Foods.

Colgate's nine-month flier with *Miss Susan* (starring Susan Peters) folded last December, despite its respectable rating of 9.5. The William Esty agency, producer of the show, urged its continuance, but the client, according to reports at the time, showed a sliderule preference for the audience participation type of daytime entertainment.

A scanning of the soaper lineup for the 11-22 February period discloses the following ratings: *Love of Life*, 14.8; *Search for Tomorrow*, 12.9; and *Hawkins Falls*, 14.7. *The Egg and I* went commercial 26 February.

The complications of soap opera production, it was freely predicted on Madison Avenue only a year ago, were bound to push this TV item into the arms of the film. The expected romance doesn't seem to be making much headway. The many headaches that bedeviled the creators of the live suds drama at the outset have been brought pretty much under control. And the

**TV soap opera ratings vs. all TV daytime shows**

Nielsen rating period	Homes in thousands	Average rating all shows	Average rating soap operas	Soapers' average audience share
April, 1951	895	9.8	10.6	47.8
June, July, Aug., 1951	730	6.1	7.0	47.2
Nov., Dec., 1951	1,254	9.1	10.1	47.6

problem of studio space in New York, particularly, is nothing as formidable as had been anticipated.

Compared to the early days of *The First Hundred Years*, when "organized disorder was the rule," well-routined work schedules prevail. This better routining, plus the application of more planning and imagination, is expected to keep production costs within a favorable cost-per-1,000 bracket.

Whereas in radio an hour suffices for an episodic rehearsal, the average workday of a TV soap opera actor is close to eight hours. The performer's schedule includes dry rehearsals, makeup, camera and dress rehearsals, broadcast and, finally, a run-through of the following day's script. Worry about actors' forgetting lines has been dissipated by the Tele Prompter, a mechanical device which follows the continuity of the script.

The answer to the slow trend toward the TV suds play becomes obvious from the following arithmetic. A radio 15 minutes across-the-board can

still be produced for as low as \$2,500. A similar type show in TV ranges from \$8,500 to \$14,000, or say, an average of \$10,000. The recognized queen of the radio soaps, *The Romance of Helen Trent*, reaches in the course of a month 9,200,000 homes, through a weekly rating of 6.4. Considering the number of TV homes as compared to radio homes, it will be many years before TV soapers will approach that home count, nor the radio serial's ability to deliver at \$1.87 per 1,000 homes.

Approximately 25 soapers are being sponsored on network radio, as compared to the quintet on television. According to Nielsen, daytime TV hasn't made any inroads on the ratings of the AM suds dramas. Only top-rung advertisers can afford at the present the "luxury" of an across-the-board daytime serial on TV, but a Biow authority feels that once the budget problem is checked, TV soap operas will no longer be classed as luxuries, and become even more potent salesmen than they ever were in radio. ★ ★ ★

**Sample breakdowns of production budgets for five-time weekly soap operas**

**Radio**

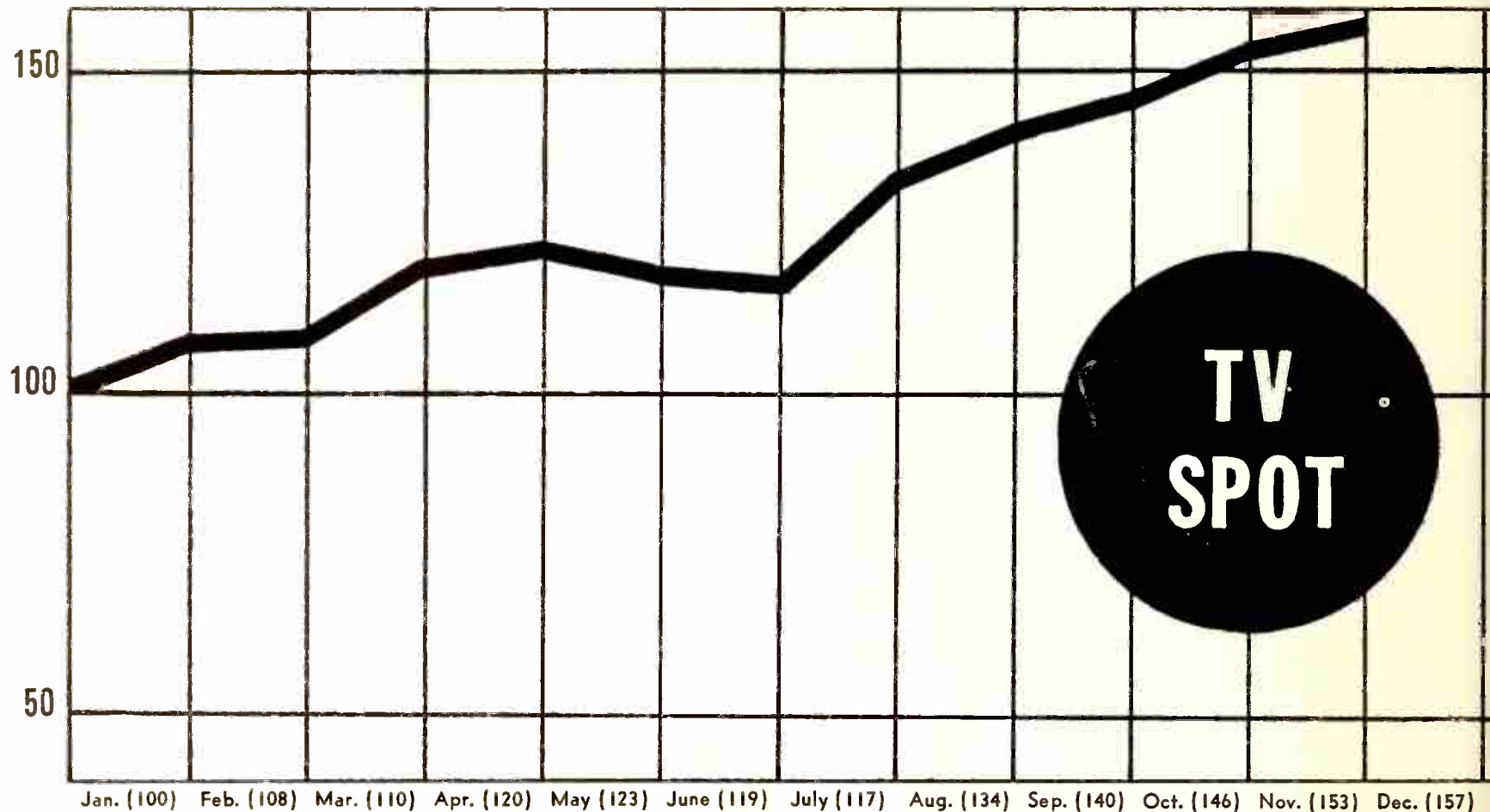
1. Cast (5)	\$775.00
2. Producer	400.00
3. Director	300.00
4. Announcer	152.50
5. Organist	177.50
6. Script	380.00
7. Sound	65.00
8. Taxes, insurance	100.00
9. Miscellaneous	50.00
<b>Total</b>	<b>\$2,400.00</b>

**Television**

1. Cast	\$2,850	15. Lighting	100
2. Director	500	16. Costumes	150
3. Production superv.	300	17. Costume maintenance, dresser	135
4. Production asst.	125	18. Makeup	90
5. Scripts	750	19. Dry rehearsal	150
6. Script editor	300	20. Camera facilities	2,400
7. Script royalty	250	21. Music (recorded)	75
8. Sets (amortized)	500	22. Graphic arts (balops, etc.)	50
9. Set dressing	250	23. Film inserts	25
10. Special effects	50	24. Miscellaneous	150
11. Props	100	25. Taxes, insurance	175
12. Setup and strike	300	<b>Total</b>	<b>\$10,000</b>
13. Carting and storing	75		
14. Sound	150		

# Spot TV keeps going up... and up

**Business level booms even in summer in Rorabaugh TV findings**



*The level of activity of all national-regional spot TV advertisers during 1951 is analyzed in the above chart, based on figures supplied by the N. C. Rorabaugh Report on Television Advertising.*

*January activity has been taken as a "base" index of 100, making it directly comparable to the Rorabaugh spot radio chart to be found on page 40.*

**TV** Since 1948, spot TV has been on a steady upward spiral which has hardly leveled off, even during the hot weather months. For the most part, summertime spot TV at the national-regional level has seen most of the regular winter-spring advertisers "sitting tight," and new ones coming in each fall.

That's the summation, by N. C. "Duke" Rorabaugh, publisher of statistics on both spot radio and spot TV, of the spot TV situation last summer. As Rorabaugh sees it, the summer of 1952 is likely to bring even less in the way of sponsors exiting the medium during July and August for a "breather."

"Aside from the normal seasonal cut-backs in the spot TV advertising of new cars, there are few changes in sight for the summer of 1952," Rorabaugh told SPONSOR.

"Much of this, it's true," he added, "is caused by the continuing scarcity of good spot TV time slots. Once a TV advertiser gets his hands on a choice franchise, he's naturally loathe to give it up, as his chance of getting it back in the fall is none too good.

"About the only advertisers who are likely to take this

chance this summer are those whose products or services are definitely seasonal," Rorabaugh concluded.

From SPONSOR's own findings, the same conclusion can be drawn. In a representative group of large spot TV advertisers about 96% indicated that they were going to continue, and in a few cases increase, their spot video spendings during the summer of 1952. The sponsors included both "durable" (appliances, auto parts, jewelry, watches, etc.) and "non-durable" (clothing, drugs, foods, cigarettes).

Also adding to the upward zoom in spot TV billings are many advertisers who are using their custom-made film programs, or who are buying TV film shows on a single or multi-market basis. With station reps (such as the Katz Agency) and leading TV stations making a "save money" pitch these days to sponsors whose "live" network TV costs may have increased 500% since the 1949 levels, there's likely to be more of this film program activity when the fall TV season starts. (For details, see Film Section, SPONSOR, 10 March 1952). Some of it is even likely to start this summer, as sponsors snap up the more choice "vacated" slots of hibernating TV advertisers. ★ ★ ★

*You get **MORE** for your money  
when you buy the*



*Buy **KSD***

*with the **LARGEST** daytime  
half-millivolt coverage area of  
any radio station in **ST. LOUIS**...  
5000 watts on 550 kc day and night!*

• **KSD** •

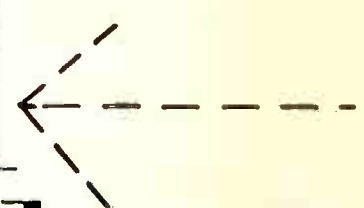
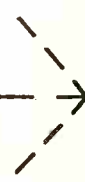
**THE ST. LOUIS POST DISPATCH RADIO STATION**

National Advertising Representative: **FREE & PETERS, Inc.**

**NBC NETWORK • AP NEWS • TELEVISION AFFILIATE: KSD-TV**

**Your**  
*sales in*  
*Michigan*  
*can be*  
*bigger*  
*this*  
*summer!*





Send  for this  
 important  
 booklet  
 today!

GET THE FACTS  
 CONTAINED IN THIS BOOKLET  
 —THEY MEAN MONEY  
 IN YOUR POCKET

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

**W**  
**J**  
**R**

RADIO STATION WJR—Dept. 30  
 Fisher Building  
 Detroit 2, Michigan

Please send me a copy of your Michigan Vacationland booklet.

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



**MICHIGAN—ALWAYS GOOD  
IS TWICE AS GOOD IN THE SUMMER**

**BECAUSE MICHIGAN IS THE MIDWEST'S**

**NUMBER ONE  
VACATIONLAND!**

**WJR**

**THE GREAT VOICE OF THE  
GREAT LAKES**



# Mr. Sponsor asks...

**Do advertisers get the maximum values out of their summer air campaigns through merchandising tie-ins and other promotional devices?**

Edwin E. Bobrow | Advertising, Sales Promotion Manager  
Dr. A. Posner Shoes, Inc.  
New York

## The picked panel answers Mr. Bobrow



Mr. Morris

There are many variables implicit in the question, including among the most important, the type of product, its normal seasonal pattern, and the type of air campaign. The difference between an air

campaign in the summer and one at any other season of the year can be greatly exaggerated. The available data indicates that there is relatively little difference between most summer radio and TV programs and similar programs at any other time of the year, in terms of getting an advertising message across to a certain number of prospects. There are, of course, some times of the clock which are more affected by summertime than others.

Summertime is particularly appropriate for the advertising of certain types of products. Beer consumption, for example, is at its peak, and merchandising tie-ins are thus particularly effective.

When the *Amos 'n' Andy* television program was introduced in the late spring and summer of 1951, the timing was considered particularly appropriate for Blatz beer.

Merchandising of the *Amos 'n' Andy* program at the retail level, particularly through point of sale material, was of prime importance in getting the program off to a good start, and tying up

its effects at the point of sale.

Merchandising and promotional tie-ins are often no more important for summer air campaigns than for any other. The maximum tie-in at the point of sale through all types of merchandising and promotional activities is a vital prerequisite to the development of *maximum* sales results from *most* air efforts.

JOHN B. MORRIS  
Vice President  
William H. Weintraub & Co.  
New York



Mr. Fair

It seems to me that the fact this question was raised at all highlights a tendency to overlook great possibilities during the so-called off months of summer. "Summer radio" is a misleading cliché,

and has resulted in an attitude of disinterest and at times downright carelessness in summer campaigns. Certainly, summer activities which take listeners out of doors more frequently and for longer periods of time do make a dent in the audience.

But offsetting this condition is the staggering fact that more than 20% of the radio sets now in use (23,500,000) are in automobiles; and these plus another 10-15,000,000 portables are making radio service available to just about anybody who wants to hear it. Which is by way of getting around to a second, and more important point.

I believe that the long established practice of the "summer hiatus" with

the resulting summer replacement shows of low budget and lower quality has lost more audience than all the golf games, fishing trips, vacations and other summer activities combined. Winter or summer, it takes a good show to get an audience. But it has become pretty easy to confuse summer listening habits with careless programing. But, the summer hiatus practice leaves the field open for a well planned campaign. Better time slots are available; and, because of the character of much summer programing, competition for audience is greatly reduced.

But in answer to the question asked, I feel that most summer campaigns miss the boat through failure to provide a good, solid show, and to follow through with strong promotion and merchandising. And I'm inclined to think that most of this is the result of just bad habit.

HAROLD FAIR  
Director of Radio-TV  
Bozell & Jacobs, Inc.  
New York



Mr. Temple

There's no reason at all why a client shouldn't get the maximum values out of his summer campaigns. Our West Coast accounts (White King Soap Co.; Planters Nut & Chocolate Co.; Folger Coffee Co.; Thoro Fed dog and cat food) advertise all year 'round, day in and day out. In California we go after things 52 weeks a year. Summertime

is just another time for us. We do reach an extra audience, vacationers, and we make a lot of friends for our products that way. We keep up our merchandising and our thinking and our clients' thinking is to sell like hell all the time.

ROBERT C. TEMPLE  
Executive Vice President  
Raymond R. Morgan Co.  
Hollywood



Mr. Welch

Time and again research has proved that seasonal fluctuations in most businesses are not as great as we originally were lead to believe. One result of these findings has been that many advertisers

now have continuity of advertising throughout the year. Obviously, this does not apply to sun-tan lotions, skis, and certain product classifications which can only be used, or worn, at specific times of the year. On the other hand, ice cream, ready-to-eat cereals, beer, flour, house furnishings are sold steadily during the whole year with only minor seasonal peaks.

Why is it then that manufacturers who have been convinced that continuity of advertising is important, don't apply these same findings to continuity of promotion? From fall through spring, manufacturers will do good jobs using top names such as Godfrey, Skelton, or Charlie McCarthy as spearheads of promotions. But, when the program goes into summer replacements, they seem to forget that the integration of merchandising with advertising has always produced the better sales result.

Certainly advertisers, who do have real seasonal peaks like "sun protection" products and "picnic" products, do make lavish use of display material, incentive programs, sales drives, and all the paraphernalia of promotion to support their advertising in the summer time.

On the other hand, some soap makers, appliance people, jewelry firms, and many drug manufacturers continue to plan their three or four promotions, beginning in the fall and ending in the spring season. We believe that mer-

(Please turn to page 120)

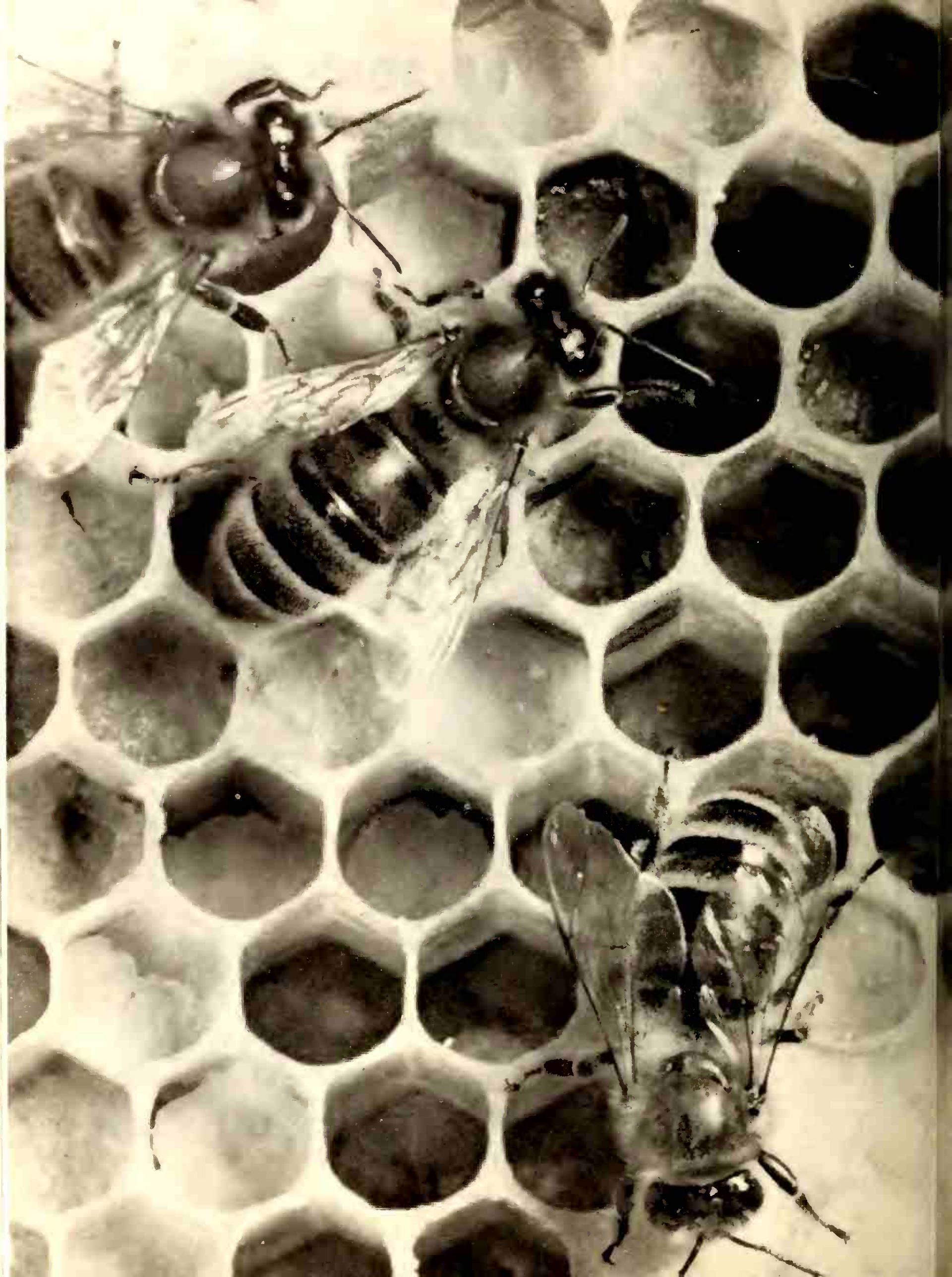
# YOU DON'T NEED CLOWNS TO SELL A CIRCUS!



- Step right this way ladies and gentlemen . . . and sponsors too! No longer does it take clowns and calliopes to sell a circus in New Orleans. No . . . we've found a quicker, more effective way!
- Recently—a small, well coordinated local dairy bought two TV spots—totalling 80 seconds. Both spots offered viewers a miniature circus, in return for sending in 3 milk bottle caps—plus 50¢.
- "The Greatest Show On Earth" proved to be just that. The spot pulled an amazing 535 orders. And needless to say—the dairy reported a healthy increase in milk sales!
- Whatever your product may be — WDSU-TV can produce effective sales for you in "The Billion Dollar New Orleans Market"!

• Write, Wire  
or Phone  
BLAIR-TV!









## Everything's humming here!

And there's plenty in it for you. Because the *new* BEEHIVE RADIO NETWORK is busy providing advertisers with exhaustive coverage of a billion-dollar empire (annual retail sales: \$1,024,809,000) honeycombed with farms and factories. The BEEHIVE—a combination of 50,000-watt KSL plus four other busy CBS Radio affiliates in Utah and Idaho—has a potential audience of 45,740 more radio families than any competing regional network. Now, thanks to the five stations of the new BEEHIVE RADIO NETWORK, you can get *blanket coverage* of the entire Intermountain America market plus intensive *local merchandising* of your product in key population centers. To gather in the riches that are waiting for you throughout this 576,000 square-mile territory, just buzz KSL or CBS Radio Spot Sales and ask for complete information about . . .

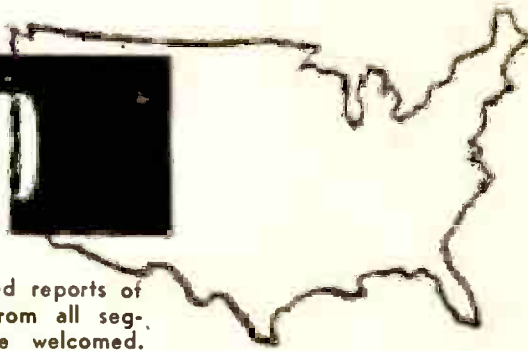
### THE BEEHIVE\* RADIO NETWORK

Frank B. McLatchy, Manager

KSL, Salt Lake City  
KSUB, Cedar City  
KEEP, Twin Falls  
KEYY, Pocatello  
KID, Idaho Falls

\*Symbol of the early territory of Deseret (Utah, Southern Idaho, Nevada, and Wyoming)

# roundup



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

## WKHM "Kids' Day" activates listening, draws sponsors

New-born (four-month-old) WKHM, Jackson, Michigan, has come up with a precocious programing idea that has upped both listening and business.

Knowing to what extent youngsters control the radio in the home, WKHM wanted to attract more kid listening to the station. Their strongest draw for the juveniles was the daily 5:00 to 6:00 p.m. Mutual kids' block of programs. But all afternoon up till 5:00 p.m. WKHM carried a d.j. show, felt that in the programing switch, they were losing a good bit of the record audience while not gaining enough kids' listening to make up for it.

They decided to take out the 5:00 to 6:00 p.m. daily kids' block, let the d.j. run through that time, and concentrate the bulk of the youngsters' listening on one day of the week—Saturday. Now Saturday—from 8:00 a.m. to 6:00 p.m.—is "Kids' Day" on



Jackson high school, college students perform

WKHM. But the youngsters don't have to miss the Mutual weekday programs (including *The Green Hornet*, *Bobby Benson*, *Sgt. Preston of the Yukon*) because the station tapes them daily, runs edited versions on Saturday along with other shows; these include baseball, Boy Scout-Girl Scout broadcasts, Mutual's *Symphonies for Youth*, local school shows, a d.j. stanza, the news.

Youth—as well as sponsor—interest is further heightened by having local kids (from seven to 17) participate in the actual broadcasting on Saturday—even to giving commercials. Local af-

ternoon newscast is done by two youthful reporters. Four children appear each hour, first identify themselves and their schools. Says WKHM managing director Walter Patterson:

"If you can imagine the general listener reaction to an eight-year-old girl discussing the merits of an electric refrigerator for the Wilk's Appliance



Youthful announcer takes over local newscast

Company, you can appreciate why present sponsors are as delighted about what amounts to 'forced listening' as they are." ★ ★ ★

## Ladies take over KROS, give business big hypo

Holidays and special occasions generally gave sponsors special opportunities to promote their wares. But when a sponsor outlet itself actively observes a given event, this can lend the occasion—and the sponsor's advertising tie-in—extra impact.

KROS in Clinton, Iowa, for instance, went all out to celebrate "Leap Year Day," and had one of the biggest commercial days in its 10-year history. Calling it Ladies Day, KROS let the ladies literally take over the station on that day—doing all the broadcasting as well as the managing.

Special Leap Year Day programs included: *Meet the Working Gals*, a tape of interviews from the main floor of a local department store; *Bachelor's Auction*, in which telephoned bids were brisk on some of Clinton's unclaimed

males (highest bid was on an undertaker); *Meet the Maids*, a round-table on the consolations of spinsterhood by local unmarried career women.

Every one of the special programs was sponsored by local shops and department stores. The idea for the whole stunt was conceived by KROS general manager, Bernard M. Jacobsen.



Staff ladies did announcing, closed day in song

Sponsors who want to keep alerted to such national celebrations and events, with which they can coordinate their ad and promotion plans, will be interested in a booklet just issued by the U. S. Department of Commerce. Titled "Special Days, Weeks and Months at 1952," it's available for 15¢ from Supt. of Documents, Gov't Printing Office, Washington 25, D. C. ★ ★ ★

## Religious group sells faith via sportscast

Beer or razor blade sponsors as "angels" for a sportscast are old stuff. But in Lexington, Ky., recently the tab for a series of sports broadcasts was picked up by a church group—to sell religious faith just as other sports sponsors have sold more tangible products.

WVLK, Lexington, station manager, Donald J. Horton, in a spirit of imaginative enterprise, approached the Elkhorn Association of Kentucky Baptists with the idea of sponsoring the State High School Basketball Championship, a four-day, 16-game series of broadcasts. It so happened that Dr. T. J. Powers, moderator of the 28,000-Baptist group, is a great believer in the power of radio—so he bought the idea. Commercial theme of the sportscasts was "It's the Church for You in '52."

Commented Dr. Powers: "If the biggest business leaders in the country use sporting events to sell their product over the radio, there is no reason why we can't sell faith in God the same way. I think we have reached a tremendous audience." ★ ★ ★

## WWCA snappy news operation sets record

Streamlined, hot-from-the-source news programming characterizes 1,000-watt WWCA, Gary, Ind.

Specifics of WWCA's news job were described in a recent Associated Press story: "Radio station WWCA, Gary, contributed a record 217 news stories to the Indiana and general news report during 1951. It never went below 10 a month, hit a peak of 33 in June."

To speed news coverage, they use such mechanical aids as a short wave unit with a 15-mile radius mounted in a station wagon, portable transmitters, tape recorders, telephone recorders, and the services of stringer correspondents. If a news source can be pinned down to a phone in Los Angeles, for instance, a WWCA newsman puts in the call, gets the story in that person's own words, plays back the tape immediately—on the air. This may make for high telephone bills, but general manager Dee O. Coe feels it pays off in heightened listener reaction and happy news sponsors. Such sponsors include: Robert Hall, Youngstown Sheet and Tube, Sears Roebuck, Ray Motors of Chicago. ★ ★ ★

## Briefly . . .

First TV station in the country to offer advertisers a rate guarantee for a period up to 52 weeks is KMTV, Omaha. Announcement was made in mid-March by Owen Saddler, KMTV general manager. The guarantee goes into effect with the start date of a



Reynolds (r) gave Saddler first protected order

schedule; if an advertiser's renewal date occurs within the six-month period from any effective date of a rate increase, he will be protected through the unexpired portion of that six-month period. The rate in effect after the six-month protected period becomes the guaranteed rate for the balance of his schedule up to 52 weeks from renewal (Please turn to page 98)

Advertisement

# HERE'S THE NEEDLE!

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

## Unanimous!

"No transcription library can approach APS." That was the unanimous verdict of broadcasters in the U.S. and Canada at both NARTB and CAB Conventions in Chicago and Toronto during past weeks.

"It sounds better" was a frequent comment. The cumulative impact of all that fine talent . . . all that specially-arranged music . . . made a sound that broadcasters liked. And sounds count in radio!

"What a talent list!" Delighted programmers revelled in that APS talent roster. Where many libraries have cut corners, APS has built well—with basic ingredient music. Yes—we saw the importance of commercial help as a part of library service long ago—long before the rest—but the big difference lies in the fact that we didn't borrow from the music (the heart of any library!) to pay for the sales gimmicks.

"You must be after a rate increase," was an oft-heard comment. Broadcasters were realizing that APS' overwhelming superiority as a station tool made it an outstanding value. Where good names and "important" music have been on the downgrade in "promotional" libraries, they keep piling up at APS stations. And a library is never any better than its talent and its music, no matter what else you use for trimming.

"The phone rings more often since we started with APS" said many friends in Toronto and Chicago. It's true there's a startling difference in APS music—because it's so different. It's a different sound, and listeners call to ask "where can I get that music?" Many APS stations proudly reply: "Sorry, you just can't get it. That's music transcribed especially for this station."

"We're always reading raves about your talent" said a flock of wide-awake broadcasters. We expect that. Where else can you find winners like Rosemary

Clooney . . . Guy Mitchell . . . Vic Damone . . . Evelyn Knight . . . Kay Armen . . . Ted Dale . . . Glenn Osser . . . Al Goodman . . . a flock of others . . . always in the headlines. Recently we've seen "four star" ratings for personal appearances like the Clooney current night-spot tour . . . Guy Mitchell's Toronto date . . . Evelyn Knight's superb singing at the swank Plaza in N.Y. . . . Glenn Osser's incomparable conducting on TV . . . etc.

"How can you keep this up?" was a frequent question. It's easy to answer. We're the music specialists of the library business. Performers like us, do their very best for us. We have the know-how, and we spend our music dollars for performances that can be used, not for musical "gimmicks" you can't even seem to find once the library arrives. A library is like any other kind of entertainment. It "plays" or it doesn't. Our does.

"It's been ten years—and we use it more than ever!" We heard that from many old friends. They chuckle with us at the "two-years-and-out" kind of library. There's only one "best performance," and once you have it, there's no sensible reason for changing to second best "just for a change." Stations never junk top-audience shows "just for a change" and our old friends have learned that when you have a flock of solid performances all in one library, it gets better and better as time goes on and new material keeps flowing in.

"How much?" We enjoy hearing that question. It's a "closer" for us. That's because there's an APS service for every broadcaster. Our Specialized libraries lease at rates like these: \$19.50, \$22.50, \$32.50, \$39.50, \$47.50 per month. The full basic APS library costs less than any other full-sized library on the market. A bargain? Nope! Just a sensibly priced service for broadcasters, produced by broadcasters who know broadcasting problems. We have nothing else to sell—this is a full-time business for us!

# Make sure you cover it all!

Take a long, panoramic look at the West Coast and you'll see at once the Coast is big... the population scattered. It won't take you long to see, too, that the only way to cover this rich, sprawling market of 14,675,000 people at one time is to use *radio*!

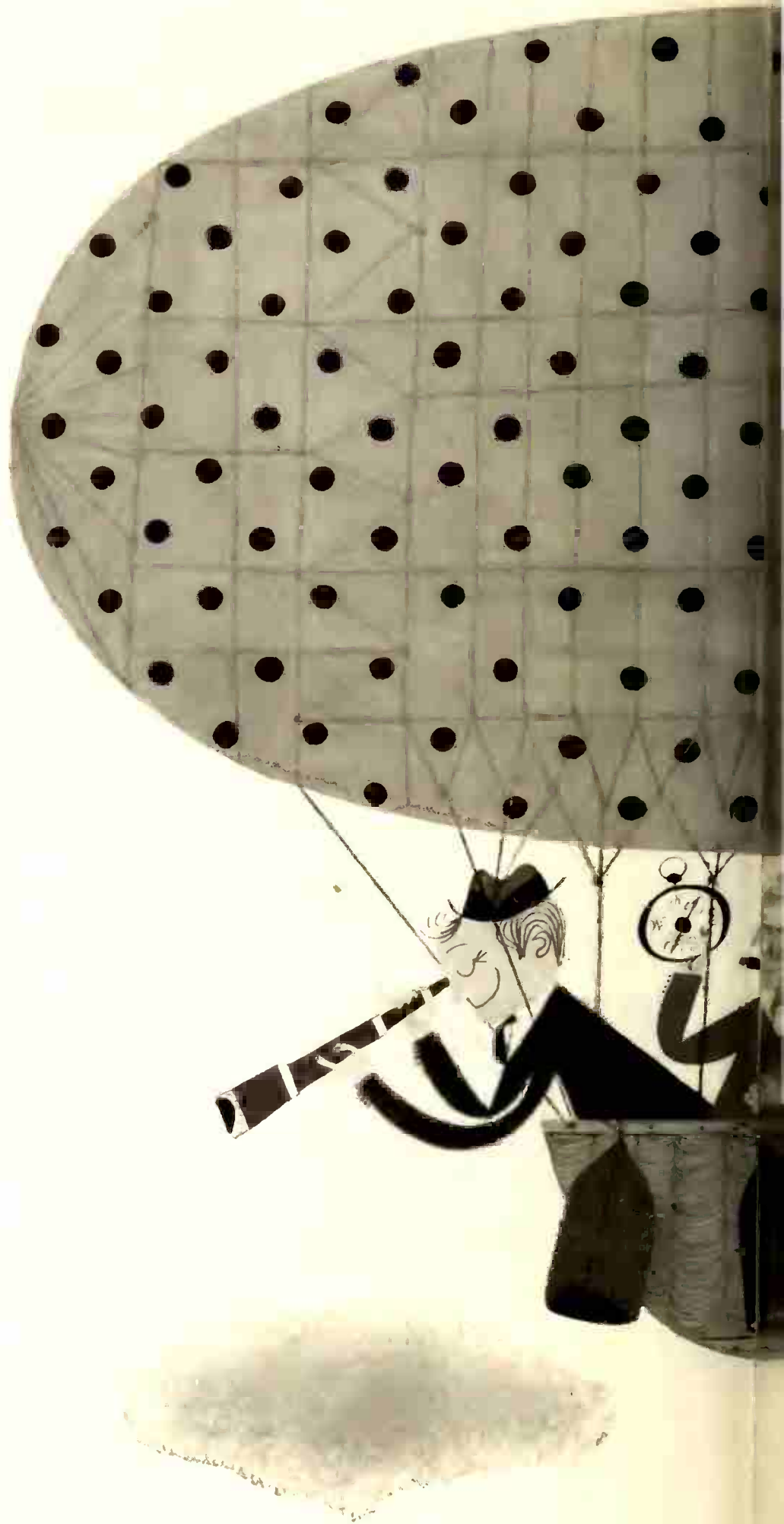
*Only radio can sell all of the Coast at one time.* Most of the Coast's customers live in the broad coastal and valley area. Outside the big cities, many of them live long distances from where they buy. And there's no better way to tell all of these customers about your product (and *sell* them) than to reach them where they live... where they *listen*.

*Only with high-powered stations can an advertiser effectively cover the Coast market. And Columbia Pacific Network has the combination of strategically located, high-powered stations needed to penetrate metropolitan and rural areas both at the same time.* Columbia Pacific covers an area where 91.9% of the Coast's people live... where 92.0% of the Coast's retail sales are made. And Columbia Pacific constantly delivers the Coast's biggest audience.

To cover the entire West Coast market at one time, look first to...

## **COLUMBIA PACIFIC NETWORK**

REPRESENTED BY CBS RADIO SPOT SALES



Sources: Sales Management, May 1951;  
BMB 1949, CBS minimal estimates, daytime;  
Pacific NRI total day Jan.-Dec. 1951

CPN



**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

Inter-office memo

DEAR HARRY:

For a guy who is so aggressive with a fly-rod or a martini in your hand, I was thoroughly disillusioned to read your proposed memo to the client on why he should stay out of television. I realize that a TV program might conceivably coincide with the trout season, and it certainly would cut into the cocktail hour in some manner, but the reasoning you advanced makes you seem like an octogenarian. (This is like a brown trout with whiskers.)

But, my friend, what's more disconcerting, you may be opening the door to another agency manned by younger folks who think TV won't just go away if we ignore it.

To refer back to your memo, I'm not in a position to argue whether magazines or television should get the bulk of your client's advertising. We can't compete within the agency for a budget. But I do feel it necessary to point out that some very hep advertisers consider TV as the backbone of their campaigns. One of these, whose sales, by the way, are now at an all-time high, has his entire \$300,000 budget in television, a decision arrived at only after exhaustive and well-controlled media tests were made in three different cities. Another has upwards of \$10,000,000 in TV. And still another has \$50,000 out of his total \$75,000 appropriation being squandered on the flicker-box.

Your suggestion that we wait for fall as a starting time if we are "forced into the medium" also leaves me a little uncomfortable. Obviously, *now* is a good time to get into television if the right show

and time-spot are put together. I'm sending you the new NBC Summer Study proving sales do increase for advertisers who continue through the summer. Summer, as you probably know, shows little drop-off in viewing, and what does occur is usually offset by new TV homes coming into the market and by sizable reductions in program costs. So, since you haven't a seasonal product, let's not call it quits and go swimming as soon as the weather gets warm. I might also add that two very good clients of ours started shows last June, both in time spots which they knew they'd have to relinquish come September. Both are still on TV, having managed to latch on to other time-slots and are doing very well in them right now.

As for your categorical statement—"One can't even think of TV unless he has at least a million dollars budgeted for it"; well, son, that's like saying to catch fish, you have to get your trout-flies from Abercrombie's. Shucks, last year a kid standing downstream from me pulled out a 3½ pound native on the rattiest looking streamer fly I ever saw. Later he told me it set him back all of 20 cents at J. J. Newberry's. Hmm!

So if the cash in the kitty is less than a million, let's see what we can come up with every other week on Saturday mornings. Or perhaps by placing some syndicated program on a spot basis in the top eight markets, it would enable you to cover a nice slice of your potential market and a big slice of the TV-coverage across the country—both at a rather modest figure. Also we might consider Class C minutes after eleven—or Station Identifications in Class A time. In

addition, it's not inconceivable that some network is now carrying a sustainer they'd be willing to give you for a limited term—if you'd pay for the time. In other words, let's talk about how we can do the job instead of how we can't.

Meanwhile don't fall into the stream or that martini glass since they're both as cold this time of year as the heart of a time-salesman representing a one-channel town.

Your pen pal,  
ROBERT.

## commercial reviews

SPONSOR: **Milani 1890 French Dressing**  
AGENCY: **Leonard Shane Agency, Los Angeles**  
PROGRAM: **60-second announcement**

For a perfect example of almost complete irrelevant video, may I point out the Milani 1890 French Dressing film. It's true that there is some semblance of relevance between French dressing and Gallic chorines, but I would say not worthy of pursuit. In addition, the cornball dance and lyric treatment at the opening of this announcement repeats the name three times and I still didn't get what the product was until the middle of the spot when I saw the bottle of dressing.

There was a rather interesting trick in which the girls in their chorus girl outfits go behind the bottle and come out dressed as chefs. In addition, there is nothing really wrong about panning across the various foods that the dressing can enhance and having a different girl apply the product with appropriate commentary; but it's the music I find fault with. Hence the expensive parts of this announcement add up to little impact and are of less sales value, in my opinion. The tune itself, I might add, is neither catchy nor lyrically clear.

SPONSOR: **Schaefer Beer**  
AGENCY: **BBDO**  
PROGRAM: **Station identifications**

I'm always reluctant to mention a BBDO-made announcement, but in this case, I take no credit for what I deem to be an excellent use of Station Identification time.

The tap spot is a simple, *continuous piece of action* minus any opticals or any

Even the most enthusiastic believer in television would hardly consider office supplies and equipment as easy items for it to sell.

However, McQuiddy Printing Company of Nashville, after watching WSM-TV

## Want to push your sales up 20%?

pile up success stories in equally difficult fields, decided to see what it could do with office supplies. A short announcement schedule followed by a once weekly half hour was started the first of January, 1952. As of February 1, 1952, sales for the office supply division were up approximately 20% over January of the year before. And the WSM-TV schedule was the only advertising done by McQuiddy Printing Company!

Just one more bit of evidence that WSM-TV can sell practically anything you put in front of its cameras. If you'd like to hear more about this or any one of the many other WSM-TV success stories, ask Irving Waugh or any Petry man. They're eye openers!



Nashville Channel 4  
**WSM-TV**

You get a  
**BIG BONUS IN SETS**

ON

**WFBM-TV**  
INDIANAPOLIS



Says **HAROLD GRITNER**, of  
**JENSEN'S APPLIANCES**  
828 Wabash Avenue,  
Terre Haute, Indiana

**"We get WFBM-TV only, here"**

● Estimating there are well over 2000 TV sets installed in Terre Haute and Vigo County, Indiana, Harold Grittner of Terre Haute's big Jensen's appliances is well worth hearing.

Multiply what he says by all the rest of the "extra" audience you get when you use Indiana's First Station for your television messages. You can count on reaching extra tens-of-thousands of potential customers, living far outside the station's 60-mile area, in addition to those watching the 216,350 television sets installed within it.

Add this to the big-employment, big-income-per-family-story in Indiana and you have the perfect combination for profitable advertising. Yes, if you're looking for *more sales*, WFBM-TV is for you!

\*Source: BROADCASTING-TELECASTING, March 31, 1952

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

Affiliated with: WEOA, Evansville, Ind.  
WFBM, Indianapolis, Ind.—WFDF, Flint, Mich.  
WOOD and WOOD-TV, Grand Rapids, Mich.

*First in Indiana*



**WFBM-TV**

*Channel 6, Indianapolis*

REPRESENTED NATIONALLY BY THE KATZ AGEN



change of field. For the first four seconds all that is established is the Schaefer tap with no background whatsoever to clutter up the picture. During the next six seconds, a hand takes a glass of sparkling Schaefer beer and places it directly in front of the tap so that the name shows through the beer, making the point of clarity and lightness.

Being one continuous motion without a cut or a dissolve, the impact of the message is tremendous, easy to follow and to understand, and the resulting product identification is most forceful. The moral, if any, in this is not to clutter up these quickie announcements with involved backgrounds, a lot of people, and several opticals. If you catch this announcement, I think you'll agree it does everything that can be asked of 10 seconds worth of visual advertising.

SPONSOR: **Kellogg**  
 AGENCY: **Kenyon and Eckhardt**  
 PROGRAM: **"Space Cadet"**

Being an earth-bound adult beset by prejudice and hamstrung by realism, I have requested no less an authority than Patricia Foreman, age 10, to discuss the strengths and weaknesses of the Kellogg messages on Tom Corbett's strip.

I quote the young lady: "Well, I'll tell you. They talk about different things every day. For instance, one day Tom Corbett himself (he's handsome!) eats Kellogg's Pep. Then the other two cadets will eat Kellogg's Corn Flakes. And then sometimes Commander Arkwright eats Corn Flakes with Tom Corbett's little brother. They also have these people singing, 'Who do you know who doesn't like Kellogg's Corn Flakes?' while Tom is eating them.

"Tom Corbett doesn't look so good with his mouth full, but the song is all right especially the part—'not a planetary soul' because that's space talk. So is 'you're off your orbit' but that's in the show.

"Right now they're having a contest. The kids make up their own advertisements. I did one, but didn't send it in. We only have the little boxes of Kellogg's Corn Flakes and you have to have the big box and anyway, Mother buys Kellogg's Rice Crispies mostly. If you win, you get a \$100 U. S. Savings Bond and the advertisement goes in a big magazine or on the air. I told Mother to buy Kellogg's like Tom Corbett says and she does."



## you can see the difference on WBNS-TV

Central Ohio's only TV station with complete art facilities, WBNS-TV offers a commercial art department equipped to do an inspired art job from beginning to end.

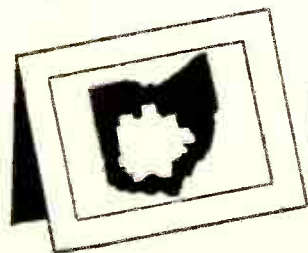
Progressive and versatile in every respect, its functions include planning and developing commercial slides, creating sets and TV effects, graphic art, brush work, silk screening, paper maches, set construction and rendering . . . thorough development of an idea from its conception to its completion.

Yes, you can undoubtedly SEE the difference in art and photography results on WBNS-TV.



Jean's Kitchen Fair . . . 10:45 daily . . . an excellent program where full facilities of art and photography are used in presenting effective commercial messages with slides, films, set arrangements, etc.

WBNS-TV's own photographic studio and laboratory guarantees uniform and exacting conversion of various forms of art work, layouts, typesetting, etc., into slides, Balops and Camera Cards; producing the utmost in production techniques.

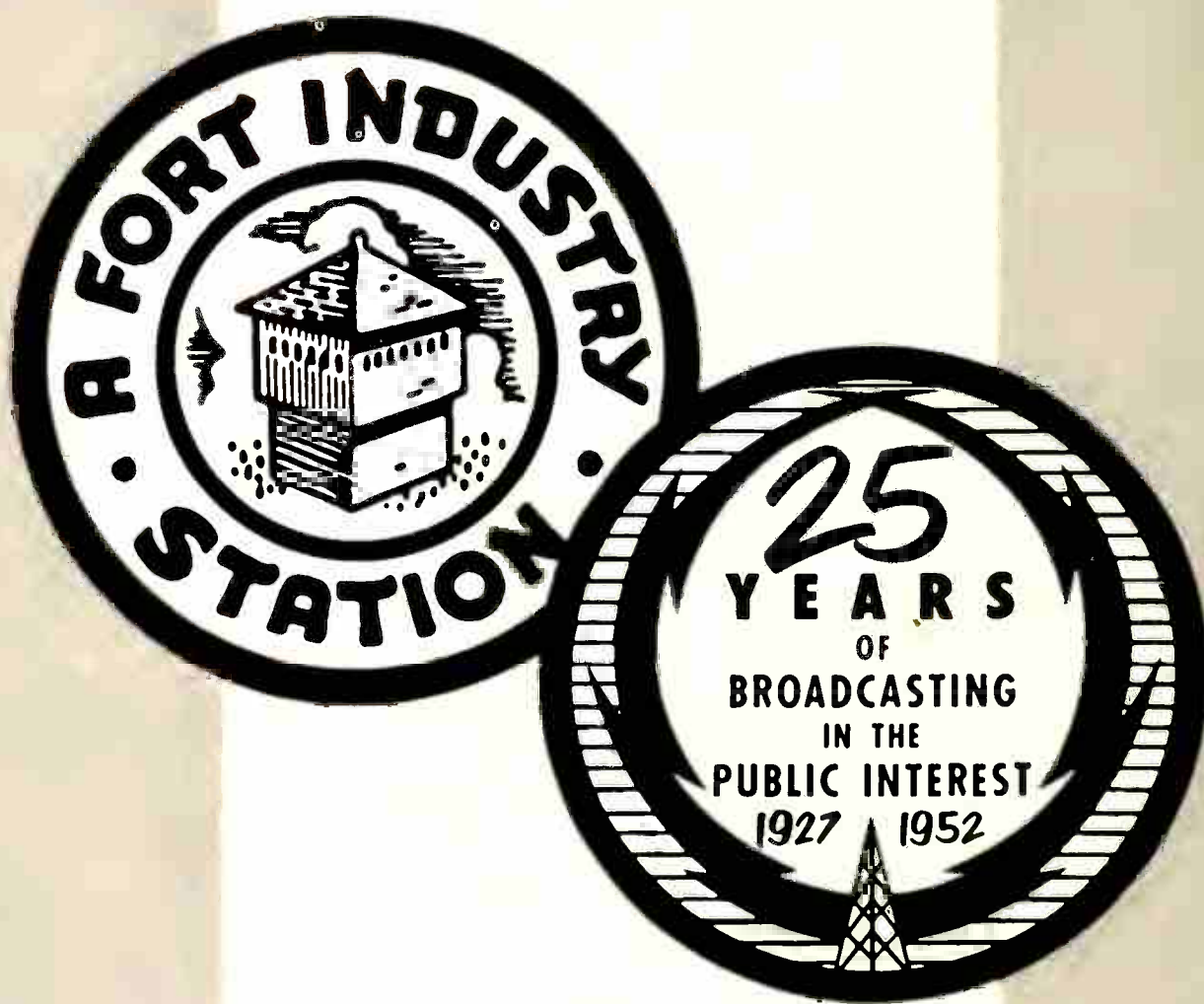


# wbns-tv

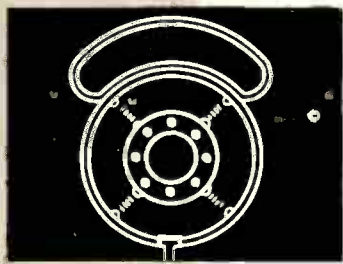
COLUMBUS, OHIO  
 CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street REPRESENTED BY BLAIR TV

**The past is but a**



# prologue to the future



The emblem at the left symbolizes a quarter-century of service . . . PUBLIC SERVICE . . . which has ever been the watchword of the FORT INDUSTRY COMPANY since its founding in 1927.

Although FORT INDUSTRY has grown in size and number of stations, the fundamental concept remains as purposeful today as 25 years ago . . . to serve the best interests of the public. This has been accomplished by plowing back nearly 75% of its earnings to improve its radio stations and develop television.

The response to and acceptance of the FORT INDUSTRY stations proves the soundness of this policy. "Broadcasting in the public interest" will always be FORT INDUSTRY'S number one responsibility and greatest asset.

## THE FORT INDUSTRY COMPANY

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

### NATIONAL SALES HEADQUARTERS:

488 Madison Ave., New York 22, ELdorado 5-2455

230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

# WHEN TELEVISION SELLS...

## IN SYRACUSE

... BECAUSE IN  
SYRACUSE THEY  
"WATCH WHEN"

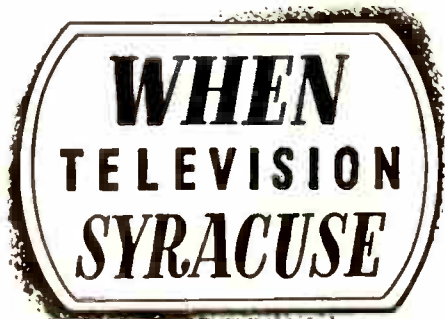
SYRACUSE TELEPULSE FEB. 1-7, 1952 MON.-FRI. AVERAGE		
HOUR	WHEN	STA. "B"
7:00	27.6	15.8
7:30	23.7	19.4
7:45	26.0	22.2
8:00	33.2	25.7
8:30	36.1	23.4
9:00	32.7	27.3
9:30	30.2	28.3
10:00	28.9	27.2
10:30	27.1	22.5
11:00	16.9	12.3
11:15	16.1	8.3
11:30	14.2	*
11:45	13.8	*

### WHEN rates

**FIRST** in every time period  
from 7:00 P.M. to Midnight,  
Monday through Friday aver-  
age.

Here's proof that WHEN is  
Central New York's most  
looked-at television station.

CBS • ABC • DUMONT  
Represented nationally  
By THE KATZ AGENCY



A MEREDITH TV STATION



### agency profile

### Ray Morgan

President, Raymond R. Morgan Company

Ask a top executive for his secret of success and, although he may have married the boss' daughter, he's likely to cite "perseverance," "diligence," "stick-to-it-ivness," or some equally stock virtue. But ask Ray Morgan of Los Angeles, San Francisco, and Paris; he'll tell you that his secret is *lagniappe*.

That's a word the Louisiana Cajun merchants dreamed up to cover the something extra they tossed into a customer's tote-sack to induce him to return. Ray Morgan has updated the technique, used radio and TV to reach a massive audience of modern sack-toters.

At the age of 16, he started a Ford car agency in Sonora, Cal., using a bank loan to supplement the \$800 he had made in a Curtis Publishing Company circulation contest. By giving customers a free trip to San Francisco and a few driving lessons, Ray was soon selling enough Fords to net himself \$2,000 a month and going to college in his spare time. He then opened a Packard agency but lost his shirt when Packard switched to war production during World War I.

Ray started at Cahill Advertising Agency as an electro-wrapper and was a vice president when he left seven years later. He made and lost a fortune manufacturing radios, then went to work for the Macmillan Petroleum Company.

In 1929 he got himself fired, went back to advertising. Then *lagniappe* really cashed in for him. He used all the blue-and-white gingham on the West Coast for detective's visor caps which he gave away on radio's first five-a-week whodunit, *Detectives Black and Blue*, for Folger's coffee.

He exhausted the nation's magic trick supply by offering a kit of tricks for five Beech-Nut gum wrappers via *Chandu the Magician*.

Later, Morgan's *lagniappe* technique was part of the format of *Breakfast in Hollywood* (earlier *Breakfast at Sardi's*), *Queen for a Day*, and *Heart's Desire*, all revolving around a form of giveaway.

Current air packages include *Rex Allen Show* (CBS Midwest net) for Phillips 66 gasoline, *Lucky U Ranch* for Planters Peanuts (ABC Western net), *Queen for a Day* (full Mutual radio net plus TV) for Old Gold and Kraft, and Frank Hemingway's newscasts over 90 Mutual stations for Folger's coffee and White King soap.

For a man who made his fortune giving things away, Ray is mighty frugal with words. Says he, "Believe the best way to get something is to give something. Believe adjectives have lost their power. Believe you gotta have a gimmick. Believe advertising should boil down to arithmetic instead of entertainment. Believe more work should go into commercials than hooper routines." ★ ★ ★





**"NO"**

**REPRESENTING  
LEADING RADIO STATIONS:**

**EAST, SOUTHEAST**

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

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

**MIDWEST, SOUTHWEST**

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

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

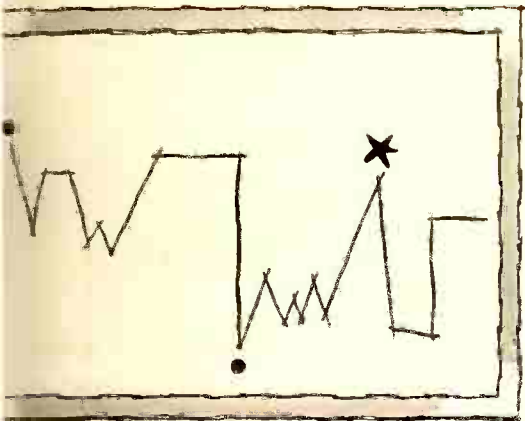
**MOUNTAIN AND WEST**

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



**F** FREE

Pioneer Radio



## MY CUSTOMERS DON'T READ 'EM!"

If you're tired of seeing your distributors and dealers yawn when you tell them about the "40,383,271 consumers who see our product in every issue", remember this:

National SPOT RADIO can carry your local dealer's name and address — can plug the merchandise he *wants* plugged, and mention the exact *local price* — can be so "tied in" that the dealer considers it his own, his very own. . . .

With National SPOT you can use one radio station or one thousand — selected from among *all* stations . . . and reach *many* more customers, *many* more times, for fewer dollars.

# PETERS, INC.

Division Station Representatives

1932

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO



**OF THE SELLING STATION  
IN INDIANAPOLIS!**

For the Fourth  
Consecutive year  
the Brewers of C.V.  
Champagne Velvet Beer  
— are sponsoring  
a complete season  
of Major League Baseball  
on the selling station  
of Indianapolis

**Proof Positive**  
that WXLW's Sales Impact  
really does the job!

Let Sales Impact  
go to work for you  
**Contact Your Nearest**  
John E. Pearson Office  
New York, Chicago  
Dallas, Minneapolis  
Los Angeles, San Francisco



**What's New in Research?**

a SPONSOR original



Is there a favorite weekday among housewives for viewing daytime TV?

**Daytime viewing habits and preferences in  
N. Y.-area TV homes**

(Respondents: 602 Female Adults in TV Homes)

View Daytime Television.....	<b>41.2%</b>
Do Not View Daytime Television.....	<b>58.8%</b>

The following questions were asked only of those women who are listed above as daytime viewers:

*Days on on which viewing is done before 12 noon*

Monday .....	<b>57.3%</b>	Thursday .....	<b>59.3%</b>
Tuesday .....	<b>58.5%</b>	Friday .....	<b>60.5%</b>
Wednesday .....	<b>61.7%</b>	None .....	<b>37.5%</b>

*Days on which viewing is done between 12 noon and 5 p.m.*

Monday .....	<b>77.8%</b>	Thursday .....	<b>77.0%</b>
Tuesday .....	<b>74.6%</b>	Friday .....	<b>78.2%</b>
Wednesday .....	<b>79.0%</b>	None .....	<b>15.3%</b>

*Favorite viewing day*

Monday .....	<b>4.0%</b>	Thursday .....	<b>1.2%</b>
Tuesday .....	<b>5.2%</b>	Friday .....	<b>3.6%</b>
Wednesday .....	<b>6.5%</b>	No Preference....	<b>79.4%</b>

Source: Advertest Research study conducted during the first two weeks of March 1952.

**Key conclusion emerging from daytime study**

Unlike the pattern which prevailed in night-time radio listening, and to some extent daytime listening, a SPONSOR original reveals that there are no markedly favorite weekdays in daytime TV viewing among a cross-section

of New York metropolitan housewives. Note, however, that of the small percentage of viewers that had favorite watching days the top favorite day was Wednesday and the least favorite, Thursday, by a wide margin.



# These Accounts Know...

and year after year, more  
national advertisers learn...

for Successful Summer Selling in Worcester  
Use Independent WNEB!

## Foods

Bond Bread  
Borden's Instant Coffee  
Chase & Sanborn Instant  
Coffee  
Chase & Sanborn Regular  
Coffee  
Crisco  
Fleischmann's Yeast  
Frostee  
G. Washington Coffee  
Hollywood Bread  
Jelke Margarine  
Jello  
Kellogg's All Bran  
Lettuce Leaf Salad Oil  
Lipton Tea  
Presto Cake Flour  
Ralston Purina  
Sterling Salt  
Tenderleaf Tea

## Drugs

Anacin  
Carter's Pills  
Ex-Lax  
Histoplus

## Soaps

Camay  
Duz  
Ivory Bar  
Ivory Flakes  
Ivory Snow  
Joy  
Spic and Span  
Surf  
Tide

## Beer

Carling's  
Narragansett  
Schaefer  
Utica Club

## Gasoline

Atlantic  
Esso

## General

Camels  
Griffin Shoe Polish  
Hughes Aircraft  
Ladies Home Journal  
Lilt Home Permanent  
Metro Goldwyn Mayer  
New York Central  
Quick Elastic Starch

You're in  
Good Company  
on WNEB!

The 45 National accounts listed  
used WNEB during June, July  
or August, 1951 . . . a 36%  
increase over 1950!

Some of the above accounts have  
been with WNEB for 5 consecu-  
tive summers!

Yes, there's a trend to WNEB  
—for reasons why—for ratings  
and rates—call in our represen-  
tative today.



# WNEB

WORCESTER  
MASSACHUSETTS

Represented by: THE BOLLING COMPANY, INC.

## RAILROADS DON'T STOP

(Continued from page 31)

"free-enterprise," but feel they're winning the battle.

In the most recent study of people's reactions, 87% of those queried on nationalization said they definitely oppose it. And the remaining 13% included the answers of "Don't know" and "Only in time of national emergency" as well as the affirmative "yes."

This public awareness of the need for railroads to be business-managed is due in large part to the success of

the *Railroad Hour*. The listening audience of the A.A.R. program has the problem of the railroad industry put before it. These problems don't concern the cash-box for passenger tickets or freight traffic because that is left up to the individual railroads. They concern the work of the railroads as a part of everyday living. They tell of physical properties; improved plants and facilities; rising costs and inadequate earnings; contributions to national production and defense efforts; and current problems confronting the industry.

Even though this is done in a spirit of public relations, there is nothing starry-eyed about the A.A.R. messages on the *Railroad Hour*. The A.A.R. sells railroads—as a commercial organization would sell its product. Although the program is light, the thinking behind it is heavy.

That the program has a good audience despite TV shows up in increased share-of-audience. The October-March averages up to the present time show this pattern of growth in Nielsen share of audience figures:

1948-1949, 16.6; 1949-1950, 21.0; 1950-51, 24.4; 1951-1952 (to February), 26.2.

Since the *Railroad Hour* is sponsored by railroads from coast to coast, all of whom contribute to its cost, it is important that the A.A.R. get results. In the public service vein, these results are measured in goodwill and completion of objectives. This is why the A.A.R. engages in so much research.

In order that the railroads may know what the public is thinking and saying about the industry, the A.A.R. makes frequent surveys to cover both air and print media. They have discovered

**We Pay the  
Difference!**

### *G-L Enterprises Inc.* **WILL PRODUCE YOUR TV SHOW ON FILM**

**AT YOUR PRESENT LIVE COST!**

- We pay the difference between live and film costs
- You share in profits!

Produced in

**HOLLYWOOD - NEW YORK - ITALY**

by Marion Gering, formerly with Paramount and Columbia Pictures.

**INDUSTRIAL FILMS  
IN PRODUCTION**

Wings Over Finland  
Pan American World Airways  
Art and Industry  
Waertsila Corporation

**TELEVISION COMMERCIALS  
IN PRODUCTION**

Bulova Watch Company.  
General Electric  
Pan American World Airways  
and others

William J. Lyons,  
Director of Sales

**G-L ENTERPRISES, INC.**

270 PARK AVENUE  
PLAZA 5-9473

**ask**

**JOHN BLAIR & Co.**

**about the**

**HAVENS & MARTIN**

**STATIONS**

**IN**

**RICHMOND**

**WMBG-AM**

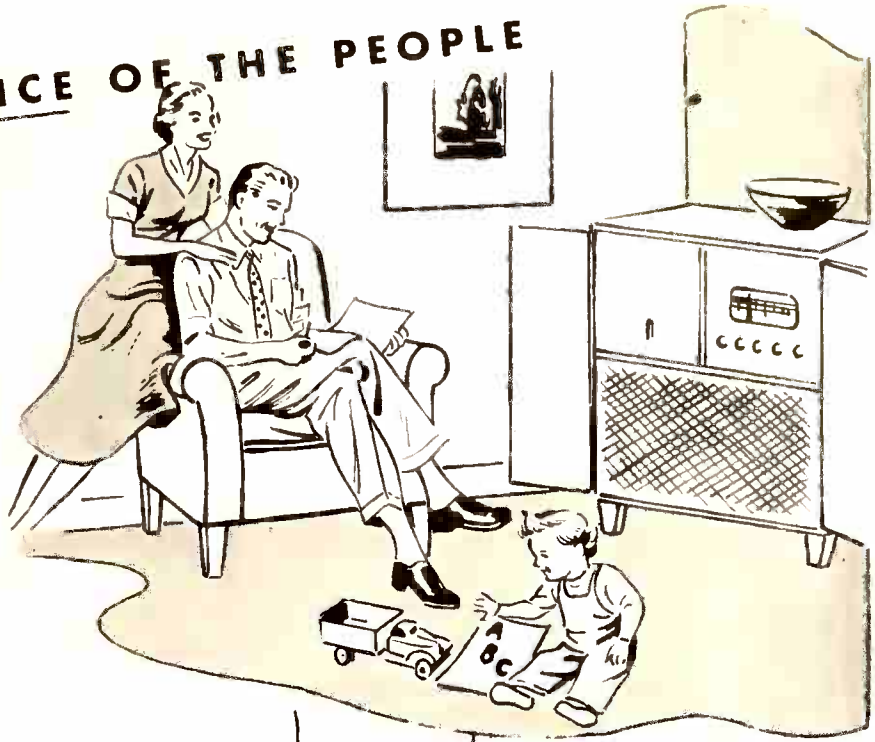
**WCOD-FM**

**WTVR-TV**

**First Stations in Virginia**

# FIRST

IN THE CHOICE OF THE PEOPLE



# FIRST

IN COVERAGE OF THE HUGE MEMPHIS MARKET



## WREC

COSTS ARE DOWN

RESULTS ARE UP

WREC rates per thousand listeners have declined 10.1% since 1946. You get more in every way from WREC.

*WREC Hooper Ratings average higher than on any other Memphis Station*



### MEMPHIS NO. 1 STATION

REPRESENTED BY THE KATZ AGENCY

AFFILIATED WITH CBS, 600 KC, 5000 WATTS

that there is a friendly atmosphere created by the *Railroad Hour* on behalf of railroads.

They also know that listeners include an impressive total of influential members of all communities. There are government officials, business and professional men—in higher income groups—who are influential in molding the opinions of others.

To this cross-section the commercials on the *Railroad Hour* constantly point up these facts: "Since World War II, when the railroads carried more than 90% of all military freight and 97% of all organized military travel, they have spent more than six billion dollars to expand and improve every part of their facilities and service. But today, at a time when this expansion and improvement program assumes truly vital importance to the national defense, the railroads find themselves seriously handicapped by inadequate earnings."

This typical message, plus associated factors, make up the main commercial. But more often than not, the closing commercial is tied up in a national defense public service function. It can be a plug for nurses in the armed

forces. Or a brief report on the activities of the railroads at crisis. During a recent broadcast A.A.R. President Faricy spoke on the striking railroad unions.

It is this flexibility that makes the program so suitable a vehicle for the A.A.R. And it is the national scope of radio that permits the association to reach all the corners of the country. An average estimate based on Nielsen and A.R.B. gives the *Railroad Hour* approximately 8,000,000 listeners each week. Taking the weekly cost, the commercials are reaching listeners at an average cost of less than one-half cent per person.

During the summer the format of the program changes slightly, as a "Summer Show Train" is prepared. These programs are devoted to a series of original dramatic stories by the writing team of Lawrence and Lee. They are based on tales of literature and folklore, with appropriate songs and music of the periods. This same writing team, with occasional scripts from another top-notch writer, Jean Holloway, also turns out the regular winter series of opera and operetta adaptations.

The commercial messages in the summer are kept institutional, with two exceptions. At the end of May, and beginning of October the A.A.R. allows the commercials to slant at the advantages of rail travel. Using the theme, "See America by Rail," these are the only times in the year when the *Railroad Hour* punches rail travel across.

A typical summer commercial:

Marvin Miller (announcer): No matter what the weather is outside, it's cool and comfortable inside your air-conditioned train—with meals as you like them and a chance to rest and sleep—so that when the trip is over, you arrive fresh and relaxed—ready to have the time of your life in the exciting vacationland of your choice.

MacRae: Yes, vacation is a magic word that brings pleasant anticipation. So this summer, as you look forward to that well-earned vacation . . . remember that the best way to relax, see new things . . . new parts of the country . . . is to travel to your vacation spot by train.

Apart from these seasonal pitches, the "Summer Show Train" might well

**"AT HOME WITH KAY WEST"**



*presents*

the Northwest's outstanding women's radio program

# KAY'S KITCHEN KOUNSELORS

## A new service for Kay West Advertisers!

850 HOUSEWIVES responded to Kay West's appeal for volunteers to promote, test, and sample the products advertised on her "At Home With Kay West" program—broadcast Monday through Friday from 1 to 2 p.m. Representing a large part of Oregon and Washington, these women form an important cross section of the RICH northwest market. Kay West advertisers are invited to make use of this panel for market surveys, studies of buying habits, checking distribution and displays, or for gathering other vital merchandising information. These services are available to Kay West advertisers at no extra cost.



Kay's Kitchen Kounselors are represented in this vast 500-mile area.

# KEX

Oregon's *Only* 50,000 Watt Station

ABC AFFILIATE IN PORTLAND



WESTINGHOUSE RADIO STATIONS Inc

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

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

Consult KEX Sales or Free & Peters for complete details.



*That's right...*

*30 candles...one for every year of radio history*

Back on April 13, 1922, a few hundred persons in Chicago heard a new voice in their ear-phones. It was a new radio station, destined to become the leader in Midwest radio . . . destined to pioneer in programming and sales techniques which have become standards of the industry.

Those first few hundred persons in a single area of Chicago have grown to a family of millions in five states—the hub of the thriving Middle West. These millions long ago learned to rely on WMAQ for the newest and the best in home entertainment.

Advertisers, too, long ago learned that products and services find a host of willing buyers when advertised by Station WMAQ and its crew of favorite personalities.

These 30 years of know-how and listener acceptance are ready to work for YOU and your product or service. Ask your WMAQ or NBC Spot salesman for the complete story.

Now  
Celebrating  
30 Years  
of Service

**NBC RADIO IN CHICAGO**



be called the strawhat circuit of radio. For this series (when vacations and other distractions will cut the audience somewhat) a lower-priced star is contracted for the entire summer. This, plus the profits of the 52-week network discount, makes it especially attractive for the A.A.R. to stay on the air year 'round from a cost standpoint.

The million and a quarter dollars that the A.A.R. spends for the *Railroad Hour* each year represents close to 50% of the entire A.A.R. public relations budget. The remainder of this budget is spent on such things as print-

ed matter and advertising in magazines including the most popular national family publications, plus educational, trade, and farm magazines.

This year the railroads go into their greatest year. Gross 1951 revenue exceeded \$10 billion dollars for the first time in railroad history and 1952 is expected to surpass this. Yet in spite of this whopping figure, net income has decreased due to rising costs. The railroads currently have a request pending before the Interstate Commerce Commission to allow them to increase freight rates. Statements filed

with the ICC indicate that railroads are faced with the dilemma of constantly declining earnings while carrying record traffic loads.

Citizens and their government, railroads feel, must be made more aware of such problems, if the railroads are to continue their vital work under private management. This is the story which the *Railroad Hour* pushes across each Monday night on radio—summer and winter. ★★★

## STATION ROUNDUP

(Continued from page 33)

summer doesn't mean a lot to us, except as a daytimer, we have more available time to sell."

Percentage-wise, summer months are as good or better than winter. This has been influenced by the fact that there has almost always been some sort of local political campaign during the summer months, the station told SPONSOR.

"Hooper indicates that daytime listening in summer in San Antonio does not decrease materially," the station reports. This is in-home listening only,

sponsors  
 ... "Love that film"  
 when it's  
 PEERLESS-TREATED

The sponsor wants his message perfectly projected. He wants no long unsightly scratches, or long stretches with the look of "rain" all over them. He wants no smudges, smears or "Screeches". The sponsor is right, because these defects distract audience attention and interest — they result in irritation which is the opposite of what he's paying for.

He's entitled to ask for and get maximum results. To have a happy sponsor, to keep him happy — specify Peerless-Treated film. Peerless-Treated prints screen better and last longer.



**PEERLESS**  
 FILM PROCESSING CORPORATION  
 165 WEST 46TH STREET, NEW YORK 36, NEW YORK  
 959 SEWARD STREET, HOLLYWOOD 38, CALIFORNIA

**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

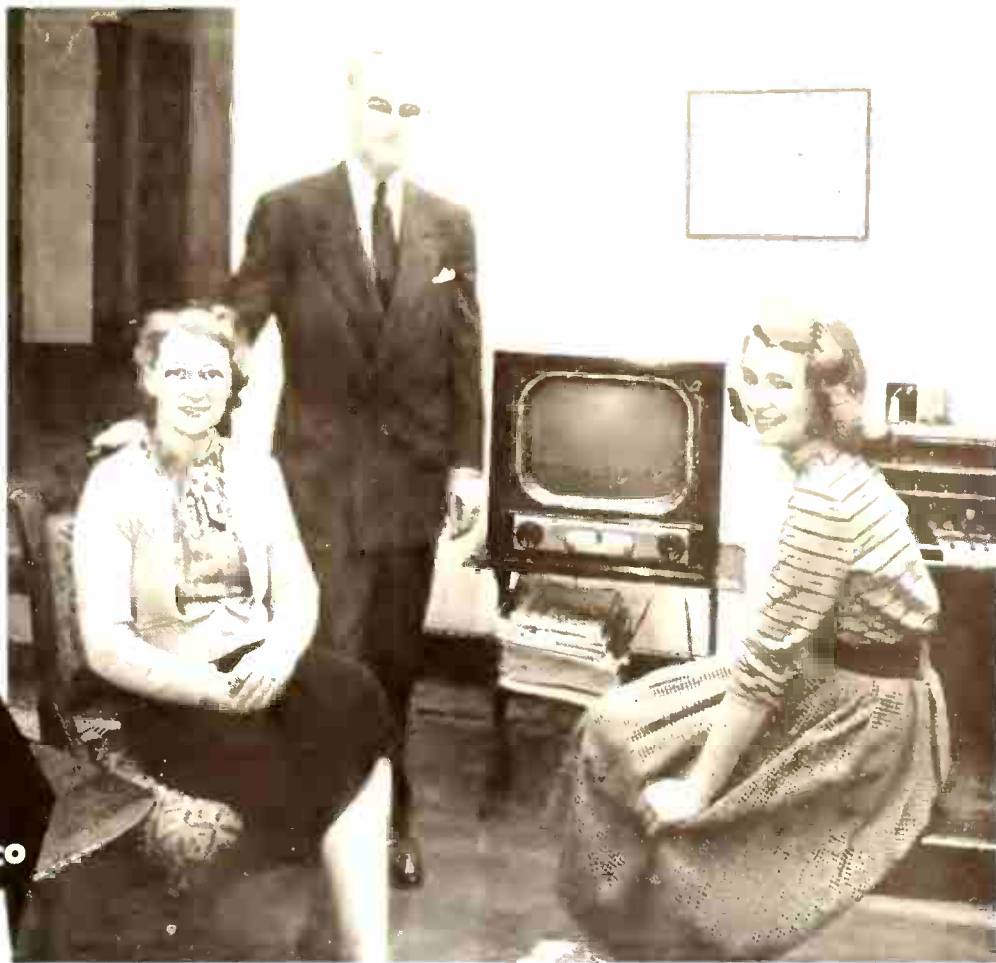
**PRESENT TOTAL OVER 119,000 SETS**

**LOW-COST HIGH-RATED PARTICIPATIONS NOW AVAILABLE**

**WOW-TV CHANNEL 6**  
 A MARRIOTT STATION  
 FOR AVAILABILITIES CALL ANY BLAU-TV OFFICE OR WANTED 3000  
 OMAHA, NEBRASKA

from the  
**VIEWER'S  
VIEWPOINT**

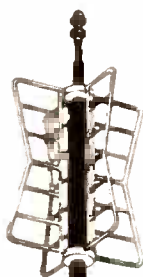
**Dr. Herbert C. Clish,  
Superintendent of Schools,  
City and County of San Francisco**



**"My family and I respect KPIX for its alertness in recognizing the vast potential of television in education . . . and enjoy it for its splendid entertainment."**

One of the nation's most distinguished and younger educators, Dr. Clish has worked closely with San Francisco television in the development of educational programs on the local level.

It is gratifying, therefore, to have Dr. Clish's friendly words for KPIX, San Francisco's pioneer TV outlet, not only for its interest in community welfare, but for its zeal in developing a sound program structure for family appeal . . . for all of the nearly 350,000 television homes in the Northern California area.



**KPIX CHANNEL 5**  
Van Ness Avenue at Greenwich  
SAN FRANCISCO

**CBS and DUMONT NETWORKS • Represented by The Katz Agency**

and does not include unmeasured out-of-home listening.

#### **KGNC, Amarillo**

In the summer, says the station, the makers of fruit jars, sun tan oil, white shoe polish, and other hot-weather items replace the cough drop, nose drop, and other cold-remedy business of winter.

KGNC adds: "We think that good programming is the key to every sales problem, summer, winter and always. You can't sell what you don't have. Radio is still the entertainment business. When you have good entertainment programs, you have listeners. When you have listeners, selling them is no problem."

#### **KHQ, Spokane**

In the Northwest, KHQ has increased its summer business over winter revenue. KHQ compiled gross volume data for local and national spot sales, year by year, from 1947 to 1951. For summer months they used June, July, and August. For winter months, they used December, January, and February. Here are the figures:

In 1947, local sales for the winter months exceeded summer sales by 5%, while national spot sales for winter exceeded summer sales by 17%.

In 1948, local summer sales were up over winter by 3.1%, and national spot summer sales exceeded winter by 2.2%.

In 1949, local summer sales exceeded winter by 4.7% and national spot summer exceeded winter by 4.2%.

In 1950, local summer sales exceeded winter by 17.2% and national spot summer exceeded winter by 8.7%.

In 1951, local summer sales exceeded winter by 17.6% but national spot winter sales exceeded summer by 4%.

#### **WCAU, Philadelphia**

Following the successful pattern established last year, promotions will tie-in with 13 of the largest resorts in the station's 53-county, five-state coverage area. Included are the New Jersey, Delaware, and Maryland shores; Pocono mountains; Upper Chesapeake Bay area, and the New Jersey and Pennsylvania lake resorts.

Based on the fact that 90% of the 3,500,000 residents in WCAU territory

never leave the area when they go on vacation, all promotion material points out, "At home or away, they never leave WCAUSA."

Built around special summer programming, the campaign has already been set with several of the vacation spots. Each resort will be highlighted during the summer on a special WCAU daily program, *Vacation Express*. Shows consist of on-the-spot recordings, interviews, baby parades and special event coverage. In return for the publicity, resorts place ads with the time and date of the show in local papers, billboards, posters and table tents in hotels, and post pictures of WCAU talent on boardwalks.

Last year, the summer promotion campaign netted WCAU a total of 18,620 lines of free advertising in media with a cumulative circulation of 447,000 readers, in addition to thousands of summer audience impressions registered by billboard tie-ins. Even greater response is expected this year due to the enthusiasm with which each resort has accepted the campaign.

According to Pulse, summer ratings averaged 4.1 as compared to an average of 4.5 for the rest of the year.

# YANKEES

*(Mel Allen)*

# GIANTS

*(Russ Hodges)*

# TRIPLETS

*(Ed. Crawford)*

## All the baseball in Binghamton

# is on WKOP

THIS SUMMER, THE AUDIENCE  
IN THE BIG TRI-CITY AREA

WILL BE TUNED TO WKOP

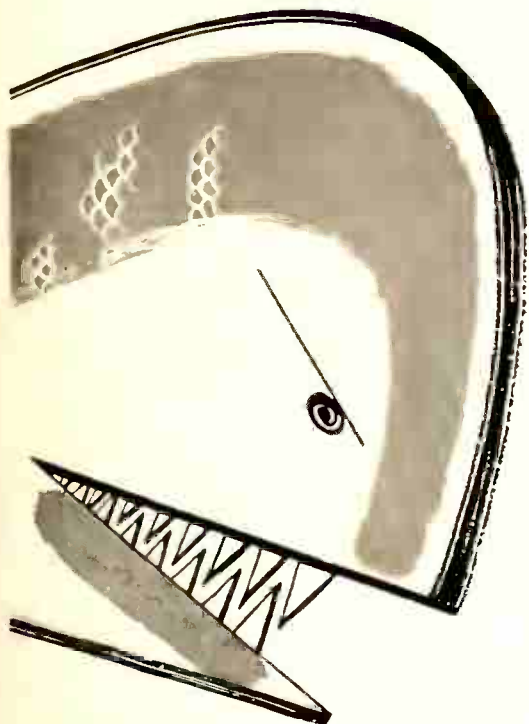
Mutual Network  
1000 Watts on 1360

BURN-SMITH  
National Rep.

ROBERT KELLER  
Nat'l. Sales Promotion



*In Western Washington*



NOT TOO SMALL ...



NOT TOO BIG ...

**BUT JUST RIGHT\***



**\*JUST RIGHT** means no-waste, low-cost coverage of the concentrated "hook" market of Western Washington, home for 86.9% of the people, though only 7% of the land area.

Some stations are too small to do a "market" job.

Some stations are too big — go far beyond the market into non-productive areas — at high cost.

Buy KJR for *just right*, low-cost, no-waste circulation!

*KJR's 5000 watts is all you need for the rich, concentrated Sound market. Our "hook" coverage means low-cost selling.*

A MARSHALL FIELD STATION — AN ABC AFFILIATE  
REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.



*Catches the Sound Market*

Further research, to be incorporated in this year's campaign, revealed that in the eight-county, Greater Philadelphia area alone, consumer sales totaled \$986,644,000 in June, July, August period—more than any other season.

### **KNX, Los Angeles**

With 27.1% of the year's total retail sales made in the summer time in Southern California, and with radio listening at almost exactly the same level in summer as the other seasons of the year, KNX opens its summer campaign with the slogan, "Sell the most

where the most is sold."

The All Year Club of Southern California, as enthusiastic a group of figure-producers as can be found anywhere, has determined that 39.2% of the 3,068,612 out-of-state tourists who visited Southern California last year came during the summer months. These tourists spent over \$470,000,000 during their visits.

One of the reasons radio listening in Southern California differs so slightly in summer from any other time of year is that 60% of Southern Californians stay at home during their vacations.

according to the All Year Club statistics. Pulse sets-in-use figures show 20.8 for July-August against a 21.7 for November-December, a comparatively negligible drop.

In addition to heavy on-the-air promotion to be heard on KNX, the summer campaign will get added force from full page ads in the Hollywood Stars Baseball program, program trailers in Pacific Drive-In theaters throughout Southern California, mailing pieces, and trade paper ads.

### **CKX, Brandon, Manitoba**

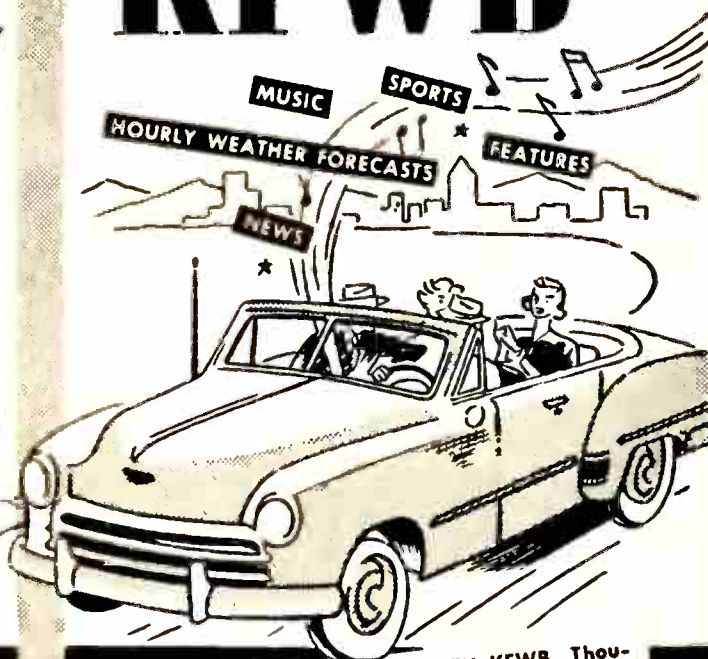
Last summer this alert station picked up a nice chunk of business by being alert to local conditions and interests. In cooperation with Brandon Fruit Distributors, CKX launched a "Fruit Pre-Sale" campaign reminding housewives that canning fruits would soon be arriving in the Central and Western Manitoba market. Campaign kicked off 10 days before the fruit was due.

The fruit companies wanted to follow up the free pre-sale campaign with a paid spot campaign informing housewives when the apricots and various other fruits would be arriving at groc-

# Thousands OF SOUTHERN CALIFORNIANS

*Drive Safely...  
Drive with Pleasure..*  
while Tuned to the Easy Listening Station

## KFWB



Represented  
Nationally by  
**BRANHAM  
COMPANY**

For Easy  
Listening...it's

**YOU GET A BIG BONUS WITH KFWB.** Thousands of \*Southern California motorists set their radio dial to 980 for enjoyable easy listening which has made KFWB a leader in the second largest Market in the nation.  
\*There are more automobiles than homes in Southern California.

# KFWB

980 on the dial  
—THE HEART OF HOLLYWOOD

Mr. A. R. Brooks  
Brooks Advertising Agency  
Los Angeles, California

Dear Brooksie:

Folks back east is agittin' mighty  
ust ter lissenin' all night ter WCHS!  
Yessir, th' 5000  
watts on 580  
shore covers a  
lotta terrytory!  
Why, arr new  
Nightowl pro-  
gram is apullin'  
letters from all  
over, an' I do  
mean all over!  
Y'know, Brook-  
sie, WCHS has  
allus been th'  
best buy yuh kin  
'magine, an' now  
hit's better'n  
ever! With 24  
arrs uv operation  
right 'round th'  
clock hit's shore  
nuff West Vir-  
ginny's Greatest  
Advertizin' Me-  
dium! So, effen  
yuh has a mes-  
sage ter git over in arr part uv th'  
country, keep WCHS in mind!  
Yuh'll be glad yuh did!



Yrs.  
Algy  
**W C H S**  
Charleston, W. Va.

# Merchandising Magic in Baltimore!

## Kitchen Carnival

The show that promotes  
at point-of-sale!



BRENT GUNTS



JOE CROGHAN



DON REDDING



BILL MASON



JIM MARKIEWICZ

### BRENT GUNTS

Baltimore's top M.C., a favorite with the ladies who pay \$1.00 to see him or for the lunch (we don't know which).

### JOE CROGHAN

Announcer and right hand man to Brent Gunts, has a quick sense of humor and a winning touch with commercials.

### DON REDDING

WBAL's Sales Service Manager, whose primary function is to correlate the terrific power and effect of "K. K." with the effort of the manufacturers' own local broker or representative.

### BILL MASON

Merchandising Manager, carefully plans the campaign and promotions for sponsors. He sets up luncheons, shows and displays, and personally visits dozens of chain and independent stores weekly.

### JIM MARKIEWICZ

Another experienced grocery detail man. Full-time on the street, achieving distribution, stimulating sales, setting up displays, obtaining bonafide orders for "K. K." products. Weekly written reports to sponsors on activities.

Kitchen Carnival, WBAL's outstanding daily half-hour festival of fun, offers participating sponsors guaranteed, concentrated merchandising for their products in the Baltimore area food stores. Your product is exposed to thousands of customers. For instance: Your product is mass displayed at luncheon broadcasts and at church and civic broadcasts in and around Baltimore; it is sampled by luncheon guests and audiences numbering over 500 each week; it is given as prizes at every broadcast; it gets special point of sale display and active in-store promotion from full-time merchandising men.

# WBAL

50,000 Watts • NBC in Maryland  
Nationally Represented by EDWARD PETRY & Co.

ery stores. They ran five and six announcements a day on CKX. Letters from grocers, housewives, and fruit distributors confirmed the success of the campaign and assured repetition in future years.

### **WWDC, Washington, D. C.**

Some station promotion men have to reach out into left field to tie in with a picture of a bathing beauty. Not so with WWDC; they have a natural. The annual "Miss Washington" beauty-talent search is going into its 10th year and promises to be bigger, both commercial- and prestige-wise, than any previous year. The contest lasts three months (June through August) and has everybody in the sales, programming, and publicity departments in a sweat before it comes to a close.

Local merchants who are already sponsors on WWDC put up a jackpot of prizes totalling at least \$5,000. Naturally, they tie-in their radio copy with the "Miss Washington" search.

Eliminations are held at four different theaters which permit a display of the sponsors' products. The grand finale is held in the Capitol Theater, the largest in Washington, and never fails to draw a full house. Again, the sponsors get a "bonus" lobby display.

"Miss Washington," prior to leaving for the Miss America Pageant in Atlantic City, becomes a walking delegate for WWDC and its sponsors. The city, the press, and the people recognize the contest as a legitimate enterprise and give due credit to WWDC for conducting this "public service."

Throughout the season, WWDC goes all-out on baseball, airing the entire schedule of the Washington Senators major league ball games. The sponsor here is the Christian Heurich Brew-

ing Company (Old Georgetown Beer) and all Old Georgetown trucks have WWDC ball game signs on them. As an affiliate of Mutual, WWDC airs the World Series. For the Senators' games, pre-game interview sports shows and post-game roundups are sold. If there is a double-header, WWDC sells an intermission show accenting sports.

The results speak for themselves. The station has never had a let-down in business during the summer since going on the air in 1941.

### **WJMO, Cleveland**

Here's another one of the many daytime stations around the country that reports its business coincides with the sun's activities. When the sun gets hotter, so does business.

As in the case of many daytime stations, WJMO's billings are heavily local so that the tendency of many national advertisers to cut down in the summertime does not affect the daytime operator too substantially.

As the day's length increases, so does the list of clients snared by many independents. WJMO reports that their pick-up starts in March and by 1 May they have reached a fairly substantial business level. From there on through August business maintains at about the same pace, and then after September the fall-off begins.

The increase in operating time usually contributes to a slight increase in listening audience. This, in turn, supplies an added argument to the salesmen's selling pitch.

### **WBBM, Chicago**

"Chicago's Showmanship Station" has overcome the summer slump and their sales figures show how well this

can be done. WBBM has 88.3% of all local sponsors and 85.3% of all sponsors (local and national spot) holding onto their schedules this summer. In making up for the small number who are taking the hiatus, the sales staff has picked up enough new sponsors coming on this summer to equal 160% of those taking the hiatus. That adds up to getting three new sponsors for every two who are passing up the chance to tell their story this summer.

### **WCCO, Minneapolis**

One of the forerunners in the field of summer selling, WCCO is out to make their fifth summer promotion the most successful of all.

The vacation business is big business in WCCO territory. More than 2,000,000 Northwest vacationists add more than \$200,000,000 in "good time money" to the regular spending of year-round residents.

More than 1,900,000 fishing licenses were issued in Minnesota and Wisconsin last year and WCCO dangles some highly attractive bait before its listeners. Special features emphasizing fishing and other summer sports activities lure a host of listeners.

Extensive cooperative campaigns with Minnesota and Wisconsin resort operators, as well as with the Automobile Club of Minneapolis, have been vastly successful in the past and will be further strengthened this year.

Local radio dealers participate in a portable radio sale promotion, plugging the theme of "Take your WCCO favorites with you—take a portable radio along this summer."

Finally, an extensive newspaper campaign is designed to accomplish two purposes: win listeners to WCCO, and sell these listeners to advertisers.



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

Summer time  
an' the list'ning  
is easy ---

*Fish are jumpin', an' the  
cotton is high!"\**

All up and down the Gulf  
Coast of Texas and Louisiana  
millions (the '50 census says four  
millions) of folks take to the out-  
of-doors for their work or play.  
On the highways and byways  
millions of cars and trucks travel  
all hours of the day for business  
or pleasure—big boats and little  
boats ply the bays and the bayous  
—parties gather on the beaches  
and in the ranch cabins—AND  
**EVERYWHERE YOU GO  
THERE'S RADIO.**

Yes, the list'ning is easy  
and they all have money to  
spend. Let KTRH Radio sell your  
products or services in this big  
market. Just call a John Blair  
man unless you live in Houston,  
in which case we'd be delighted  
to visit with you in person.

\*with apologies and thanks to Gershwin's  
"Porgy and Bess"

Represented Nationally by John Blair & Co.



**KTRH**

740 KC                      the only                      CBS  
**50,000 WATT RADIO STATION**  
in the South's largest city  
**HOUSTON, TEXAS**  
the 14th market in the nation

**WSB, Atlanta**

A year-round program to stimulate interest in radio hits fever pitch just in time for WSB to promote a sizzling summer selling campaign. Convinced "people like people," this station has originated 18 new local shows in the past two months.

Backing up the development of local radio personalities and shows is a selling campaign using the slogan "Radio's Never Out of Season." The effort is paying off with one of the heftiest list of clients in WSB's history.

**KMA, Shenandoah, Iowa**

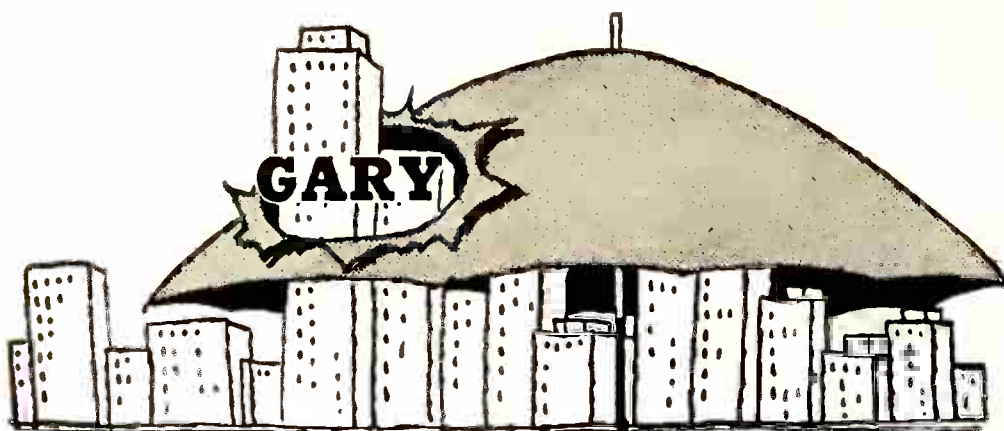
This station has come up with a novel hot-weather interest-stimulator. For the past couple of years KMA has sponsored tours to dream-come-true-type vacation lands such as Mexico and Alaska. While the tour is in progress, dozens of tape recordings are made by the travellers and airmailed back to the station to be used on special programs. In that way, all of KMA's listeners can get some of the excitement or the tour at home over their radios.

This station also disproves the "sum-

mer is a poor commercial month" theory by means of a compilation of the commercial mail response. Last year's mail count showed that July was actually the best month of the year, drawing more commercial mail than either January or October—both considered good winter selling months. As a matter of fact, the poorest month for the commercial mail was not a summer month at all, but April.

**WTAX, Springfield, Ill.**

Another example of a 250-watter that is overcoming "slumpitus" is WTAX. By arming their sales staff with listening statistics, retail sales figures for the area, and powerful selling arguments, this station has gradually whittled down the effect of old-fashioned thinking on the subject. Using April and October as typifying spring and fall business against July and August for summer, the results of the summer selling campaign have narrowed down the difference in billings between the summer months and the peak months to \$162. ★ ★ ★



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

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

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

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

Call us without obligation.

*Dee O. Coe*  
Gen. Mgr.—WWCA

**WWCA**

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

**Chicago's  
Radio  
Monster**

**50 kw**

**10 kw**

**5 kw**

**We don't suffer  
from sunstroke!**

**THERE'S NO  
"TIME OUT"  
FROM RADIO**

**among summer  
sun-worshippers!**

**THIS TIME**

*Check*  
**KFVD**

**LOS ANGELES**  
*Represented by*  
**Joseph Hershey McGillvra, Inc.**

# YOU CAN KNOW *Everything* ABOUT YOUR AUDIENCE IN IOWA!



Probably the first axiom in advertising is that to do an optimum job, you must know exactly to *whom* you are talking, at what *time*, under what *circumstances*.

Many advertisers have told us that the only precise data they have on most newspapers and magazines is "rates and circulation"—and that this doesn't provide the information needed for smart selling. For fourteen years, the annual Iowa Radio Audience Survey has presented a complete, accurate and detailed picture of the radio audience in Iowa. Using these Surveys, you know exactly *who* is listening to the radio at any time of day or night—men, women, children—urban, small town and farm—their economic and educational status—their preferences for various types of program materials—and dozens of other facts to help you plan your strategy.

The 1951 Iowa Radio Audience Survey is now available. It is the result of personal interviews with 9,180 families—all scientifically selected from Iowa cities, towns, villages and farms to present a true picture of the radio audience in Iowa. It is a *must* for anyone who wants to get the ultimate value from his advertising dollars, in Iowa. Write direct for your copy, or ask Free & Peters.

**WHO**

**+ for Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

## WESTINGHOUSE

(Continued from page 47)

(for nearly three months) to cover time an talent, before the discounts. Even taking a big chunk off the top, the cost to Westinghouse would still be \$500,000 or so for the 12 weeks. Despite today's astronomical TV budgets, even Westinghouse thinks twice before spending a half-million chunk like that.

What was bothering Westinghouse most was the poser: Would the \$500,000 be tossed away on a non-existent audience?

McCann-Erickson was detailed, early in 1951, to figure out an answer. McE's researchers promptly went to work with slide rules and rating charts. They looked over 1950 summer TV rating declines and audience projections (such as those reported on in SPONSOR's last Summer Selling issue). Then, McCann-Erickson reported back to Westinghouse: "Sure, you'll lose part of your audience. Maybe as much as 20%. But enough will still be there to make it quite worthwhile on the basis of cost-per 1,000 TV homes."

That was all Westinghouse needed.

It was also enough to justify, in the eyes of Westinghouse advertising brass, the above summertime TV costs.

Accordingly, Westinghouse went shopping in the spring of 1951 for a summertime TV vehicle, deciding that prestige-laden *Studio One* was a bit too heavy for summertime viewing. Choosing the right show wasn't easy. It had to be: (1) important enough to follow *Studio One*, (2) attractive to TV audiences in the summer, and (3) easy on the budget.

TV-wise McCann-Erickson (whose list of TV clients is one of the largest) and CBS-TV soon hatched the idea which ultimately became known as *Westinghouse Summer Theatre*. The idea that Tom Losee, radio-TV account man at McCann-Erickson, presented to Westinghouse was disarmingly simple. Basically, it consisted of "repeat" shows, both from *Studio One* and from other network hour-long shows in CBS-TV and other networks.

The advantages of such an arrangement appealed to Westinghouse. For one thing, costs could be cut in using the same sets over again that were used in the original TV presentations. For another, vehicles with a "proved re-

sponse" could be selected for maximum audiences.

"We felt that summer TV drama should have a wider appeal than even the winter-season telecasts of *Studio One*," Losee told SPONSOR. "Therefore, we concentrated on such sure-fire appeals as comedy, mystery, and the lighter kind of love story. We tried to steer away from 'heavy' drama and social documents and literally put a straw hat on the camera."

With the target date set for 18 June 1951, Westinghouse lost no time in letting its dealers in on the summer TV plans, which were to run through 10 September.

A typical mailing piece to dealers whooped joyfully:

"Make 'Opening Night' of the *Westinghouse Summer Theatre* an event in your neighborhood! Tell your friends the Westinghouse show is going on the 'summer circuit' Monday June 18! First play is *Screwball*, story of a garage mechanic who is baseball-mad. A star pitcher for the home town 10 years ago, he keeps quitting his job to try out for the Dodgers . . . until his wife, who loves him so much, dreams

# We Do This Every Day!

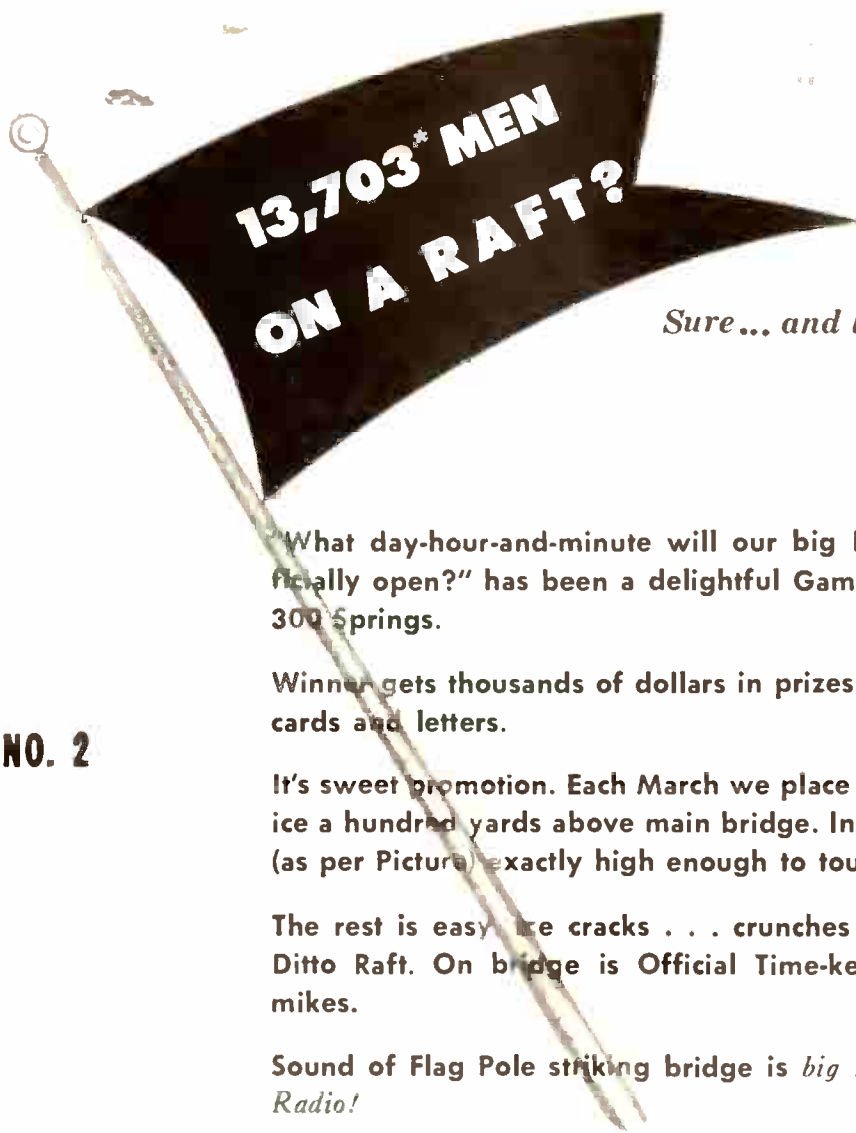


AT KQV, it's a 24-hour-a-day job aggressively promoting in the right places for its advertisers. Carefully planned promotion — newspaper, dealer contests and special theater tie-ins — is one reason why our rating and our local and national billing are consistently high. Spot revenue-wise, KQV is among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

# KQV

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





\* Number of cards and letters received in five days last year.

*Sure... and look at the flimsy thing!*

*Here's the story...*

## SMART IDEA NO. 2

"What day-hour-and-minute will our big Fox River be declared officially open?" has been a delightful Game of Skill around here for 300 Springs.

Winner gets thousands of dollars in prizes. WBAY gets thousands of cards and letters.

It's sweet promotion. Each March we place our WBAY Raft out on the ice a hundred yards above main bridge. In center of Raft is Flag Pole (as per Picture) exactly high enough to touch bridge structure.

The rest is easy. Ice cracks . . . crunches . . . cruises downstream. Ditto Raft. On bridge is Official Time-keeper, Judges and WBAY mikes.

Sound of Flag Pole striking bridge is *big moment*. And we feel, *big Radio!*

*This is the 2nd in series of our original Ideas. Glad to send you others.*

wisconsin's most show-full station

5000 WATTS

IN  
G r e e n B a y

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



© W B A Y

up the perfect solution. Whether you're a baseball fan or not, you'll enjoy this truly warm and human story. It gets the *Summer Theatre* off to a wonderful start!"

Just to make sure the dealers got into the act, in this same promotional mailing (and in all the later ones) Westinghouse spelled-out for dealers the products (17-inch TV set, refrigerator, 150-watt bulbs) that were to be pushed by Betty Furness on the first "summer selling" night of Westinghouse TV.

Incidentally, Westinghouse has long since learned the value of promoting their ace TV saleswoman to dealers. She's always referred-to chummily as "Betty," and her commercials are treated in dealer promotions—and rightfully—as a star attraction of the show. Result: dealers soon fall into thinking of the comely Betty Furness as a kind of extra salesman on their staffs, do all they can to boost her.

Throughout the 12 weeks of Westinghouse's summer season, last year, the same big push continued. Westinghouse featured appliance products which dealers could promote with summer store displays, then backed up the TV campaign with extensive magazine, newspaper and dealer co-op campaigns including spot radio and TV.

"The dealers loved it," said Westinghouse appliance executive J. G. Baird. "It showed them that we had a real 'strength of purpose' and were anxious to help them sell."

By such indications, you'd think that Westinghouse's summer sales were sky-high. Oddly enough, this was far from true most of the time. For one thing, there's quite a lag always between dealer and distributor orders at the factory and over-the-counter sales.

For another, although Westinghouse could tell by "feel" that the *Summer Theatre* was moving Westinghouse appliances off store shelves, the results weren't quickly apparent. Here's why.

Most Westinghouse dealers also stock a wide line of other appliances, and last summer was a generally slow season. When a store sold-out on a Westinghouse appliance item, instead of a fast re-order, the dealer often pushed another brand to clear shelves.

★ ★ ★ ★ ★ ★ ★ ★

"The stimulus of television to radio is one whereby competition has resulted in a steady improvement in the calibre of radio programming."

ROBERT W. GALVIN  
Executive v.p., Motorola, Inc.

★ ★ ★ ★ ★ ★ ★ ★

"We wondered whether we were laying a TV egg," a Westinghouse official recalled for SPONSOR. "But, after our salesmen began to get calls from dealers to help them sell *other* brands, we discovered the real truth. Our summer TV was selling all right, despite slowness in dealer orders. We had to become merchandising consultants in moving our opposition's product before they'd re-order Westinghouse."

Still, as Westinghouse recently admitted, both the cost situation and the sales results of their TV summer were "beyond expectations." In addition, Westinghouse now has the intangible gain of a great deal of goodwill on the part of the retailers who could feel the direct pull of Betty Furness' summer TV commercials. These dealers *know* that Westinghouse backed them thoroughly *last* summer; it's likely to be reflected *this* summer in the support they give the 1952 *Summer Theatre*.

As for the audience—they were there all right, as Westinghouse has since learned to its satisfaction.

An Advertest study, for instance, made in the New York-New Jersey area last August, showed how a metropolitan panel of summertime viewers behaved toward the three-month summer replacement.

Of the base panel (767 homes) who were quizzed in the report, it was found that some 56.4% had been watching *Studio One* fairly regularly during the winter. Then, 33.1% of the base panel continued to watch *Summer Theatre*. In addition, as expected *Summer Theatre* drew many *new* viewers who hadn't seen the regular show, amounting to 11.1% of the base panel. As far as Westinghouse is concerned, the audience drop-off was only some 12.2% for the period, as compared to the winter.

If regarded as roughly typical of big-city viewing habits, and measured against the nearly-30% less that Westinghouse was paying for the *Summer Theatre* as opposed to its regular show, Westinghouse made out just fine.

When it's actually reduced to a dollars-and-cents basis, just how well Westinghouse did is quite clear. The cost-per-M viewers for *Studio One* in the winter was \$4.47; for the summer of 1951 it was down to \$2.32 for *Summer Theatre*.

The big appliance firm now is looking forward to another summer selling TV season, in which it hopes to do even better than last year. Sure, the annual fall-off in all appliance sales will probably show up in the Department of Commerce's appliance industry and retail sales graphs. But Westinghouse is confident that its big-time TV and its radio-TV political coverage will—at least for Westinghouse—do a lot to put a solid prop under them.

★ ★ ★



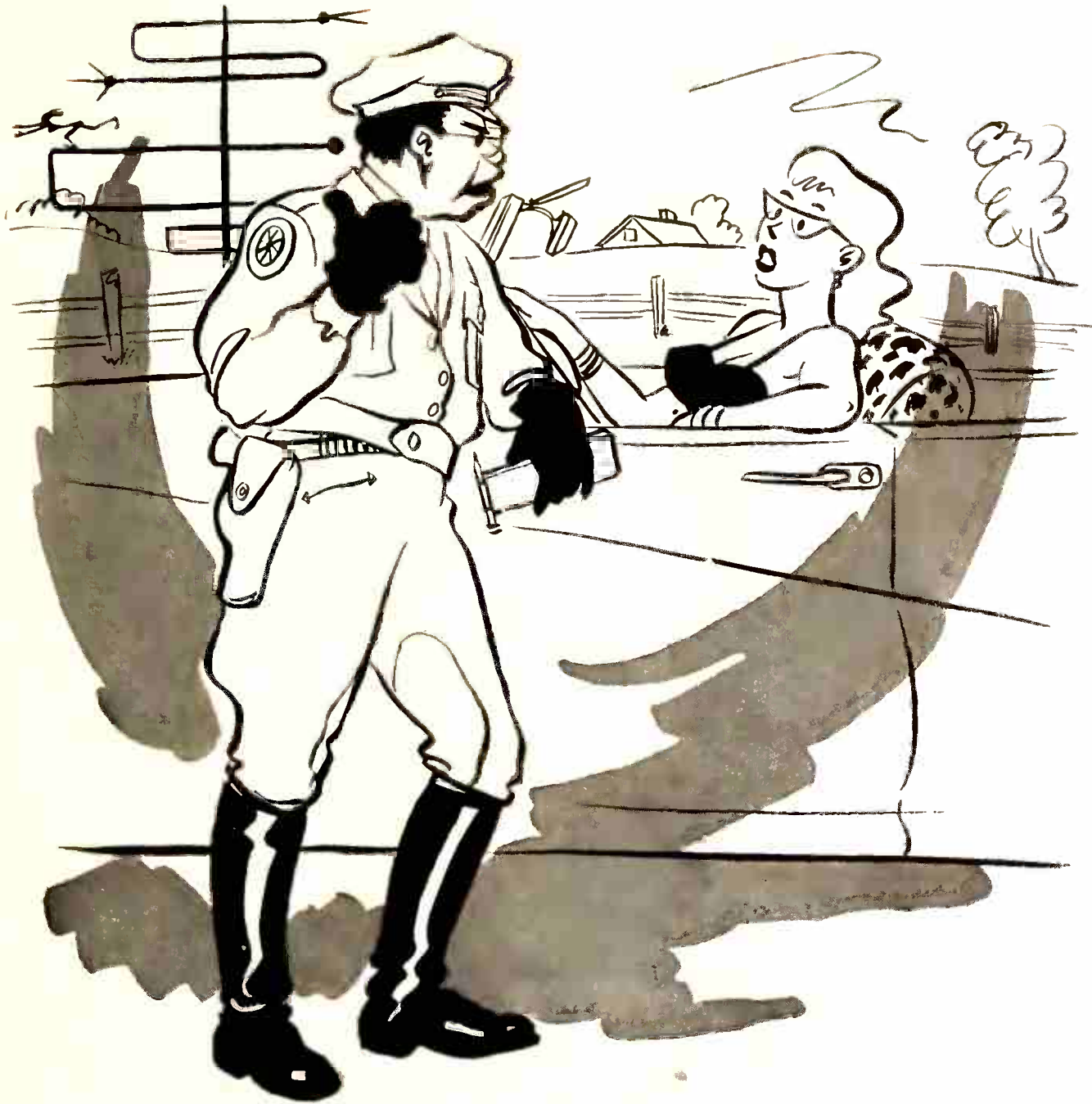
Write for copy of "Largest Out-of-Home Area Survey"

## 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



**"Yes, and if that's a TV antenna,  
you'll get a year in jail!"**

Obviously neither television nor newspapers can deliver any "impact" in the 213,316 privately owned cars and trucks within 60 miles of Louisville.

But radio is at work regularly in 128,303 of them.

That's another reason why WAVE radio can deliver 1000 impressions for you, for only 37¢!

Ask Free & Peters for all the facts!

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

**5000 WATTS**



**NBC**



**WAVE  
LOUISVILLE**



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

## ROUNDUP

(Continued from page 65)

date. First advertiser to take advantage of the KMTV offer was the P. F. Pedersen Baking Company, represented by Allen & Reynolds, Omaha. Milt Reynolds, agency partner, scheduled 52 weeks of CBS' *Range Rider* on KMTV. He commented: "It is a definite step forward in TV buying because it enables agencies to make a more realistic budget approach."

\* \* \*

Roy Battles, WLW farm program director, has been named "Outstanding Radio Farm Director of 1951" by the Ohio Farmers Home Administration Employees Association; he was honored at a luncheon in Columbus on 29 March.

\* \* \*

Promotion staff of WORC, Worcester, is staging a campaign designed to build listening to Dick Smith, station's early morning personality. Nightly, two WORC staffers are visiting Worcester restaurants, bars, and diners. The station men pass out nickels to occupants of booths and tables along

with a card saying: "Use this nickel to select your favorite juke box tune; and, to hear your favorite music all day long, keep listening to WORC." Card is signed "Sincerely, Dick Smith!"

\* \* \*

March was "FM Month" in the capital. A manufacturer-distributor-dealer-station promotion to encourage FM



set sales and listening was tested in Washington, D. C., metropolitan area. Industry leaders celebrated the occasion at the capital's Advertising Club. In photo above (back, l. to r.) James Secrest, gen'l mgr., RTMA; John Smith, NARTB; Ed Wheeler, pres.,

WEAW, Evanston; Hal Fellows, pres., NARTB; Tom Griffin, gen'l ad mgr., *Washington Daily News*, pres., Ad Club; M. R. Rogers, gen'l mgr., WGMS; E. Dillard, owner, WASH-FM; W. G. Hills, mng. dir., Electric Institute of Washington; (front, l. to r.) Jack Mehr, radio/TV sales mgr., Simon Distr. Corp.; Ben Strouse, v.p., WWDC; Art Aikin, G. E. Supply Co.

\* \* \*

Latin must really be dead. When WTTM, Trenton, N. J., ran a "Quo Vadis" contest, in which listeners who formed the most English words using the letters in the film title could win several prizes, one entry came in addressed to "The Cold Bodice Contest."

\* \* \*

This fall will see the start of broadcast operations at two new television centers in California. Currently under construction, they will be the West Coast TV centers of NBC and CBS. The first unit on NBC's 48-acre site in Burbank will be ready by fall, consists of two gigantic studios seating 500 people each, plus carpentry, wardrobe, paint shops. Additional expansion is planned at a later date. In Los Angeles, CBS is constructing a "Televi-

## IN SYRACUSE . . .

# TELEVISION SUPPLEMENTS RADIO

## ... Does NOT Replace it as a Source of Entertainment and Information

Syracuse is a two-TV-station city. According to Niagara Mohawk Power Company monthly surveys, 71% of the homes in the Syracuse area have TV sets. According to the calamity howlers, radio in Syracuse should be a dead duck. But two separate *surveys of television homes* show that radio is alive and vigorously kicking. (Details, including methods of sampling, free on request). Here are the results:

Survey	Date	Number of Homes Colled	Number of TV Homes	TV Homes Only, Average Hours per Day	
				Radio	Television
No. 1	Oct. 51	763	493	2.90	4.50
No. 2	Dec. '51	704	493	3.24	4.76
Combined		1467	986	3.07	4.52

# WSYR ACUSE

570 KC

NBC Affillate. WSYR-AM-FM-TV... the Only Complete Broadcast Institution in Central New York. Headley-Reed, National Representative.

### The Survey Also Showed:

1. An average of 2.4 radios per TV home.
  2. 61 radios purchased *after* the homes had television.
  3. Average of 4.4 hours per day of radio listening in non-TV homes.
  4. Comparative loss of radio listening time in TV homes—only 30%.
- The combined radio-listening and TV-viewing time of 7.59 hours per day proves that TV has *not* replaced radio—merely supplements it as a source of information and entertainment.

Another Significant Fact . . .  
**WSYR BLANKETS RICH  
 CENTRAL NEW YORK**



## TOMORROW'S NEIGHBORS

Making friends with the coming generation is essential to good community relations. Radio is an effective aid.

Take another look at the kids in the picture.

Today they're schoolchildren, but tomorrow they'll be employees, customers, suppliers.. neighbors that any company should cultivate.

What's the best way to make friends with them? The most efficient and economical way is *radio*. No other medium gets into so many homes, at hours when children are accessible. No other local medium reaches so much of the areas that companies want to influence.

Moreover, radio is superbly flexible. You can tell your story in terms that appeal to the special audience you seek.. at any time from early morning to late night!

In six important industrial areas.. Boston, Springfield, Philadelphia, Pittsburgh, Fort Wayne and Portland, Oregon.. you can get the benefit of 32 years' experience in helping industry make friends with its neighbors. You can get this benefit from any one of the Westinghouse radio stations.. whose skill and facilities are at the call of company management, advertising agencies, and public relations counselors.



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

sion City" which it describes as "an entire community designed especially for TV." In addition to broadcast studios, it will have space and complete facilities for writers, directors, producers, performers, as well as all production activities.

\* \* \*

To introduce the latest DeSoto model to the public, the Baltimore DeSoto Dealers conducted a one-station saturation radio campaign for the second consecutive year. The station: WBAL,

Baltimore. Dealers contracted for every available announcement and program on WBAL the day before debuting the 1952 DeSoto Firedome 8 in their salons. Success of the 1951 campaign led to the repeat, with 65% of advertising entrusted to radio, the remainder to WBAL-TV.

\* \* \*

When KMA homemaker-broadcaster Bernice Currier celebrated her 25th year on radio on 15 March, the eight members of KMA's staff present at the



event had an accumulative 180 years in the medium. At the anniversary affair at Mrs. Currier's home were (photo, l. to r.) Tony Koelker, ass't mgr. (16 years in radio); Edward May, son of KMA's founder, who practically used the KMA mike for a teething ring; Gretta Bellamy (27 years); Mrs. Currier; Frank Field (26 years); Adella Shoemaker (nine years); Doris Murphy (23 years); Mrs. Earl May, widow of KMA's founder.

\* \* \*

Solely for the purpose of recruiting specialized labor and technicians to work for the organization, the Sun Shipbuilding and Drydock Company, Chester, Pa., is sponsoring *Sunday Baseball Scores* on WPTZ, Philadel-

**17 OUT OF 18  
PREFER WDAY, FARGO!**



An independent survey of radio listening habits in the Red River Valley was recently made by students at North Dakota Agricultural College. The Survey covered 3,969 farm families in 22 counties within about 90 miles of Fargo. In answer to the question, "To what radio station does your family listen most?" 78.6% of the families said WDAY, 4.4% Station "B", 2.3% Station "C", 2.1% Station "D", etc. WDAY was a 17-to-1 choice over the next station . . . a 3½-to-1 favorite over all competition combined!\*

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

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

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



**WDAY • NBC • 970 KILOCYCLES • 5000 WATTS**

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

**KFMB  
TV  
Channel - 8**

**SAN DIEGO'S  
1<sup>ST</sup> and only  
TV STATION  
blankets CALIF'S.  
THIRD MARKET**

San Diego Yearly  
Packs  
**60 MILLION  
DOLLARS**  
Worth of TUNA!

*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.

Move  
more merchandise  
in  
Northern Ohio . . .



Six sure-fire selling forces now combine to move merchandise for advertisers using the effective, new WGAR MerCHAINdising Plan.

- 1 Powerful 50,000-watt WGAR tells and sells more than four million listeners . . .
- 2 Two leading national grocery chains swing into action . . .
- 3 Exclusive point-of-purchase displays go up for one full week in 197 stores . . .
- 4 WGAR personalities appear at sales meetings and store promotions . . .
- 5 Product stories, pictures and news of sponsor activities are featured in WGAR's widely circulated merchandising publication . . .
- 6 WGAR promotes the plan continuously through "on-the-air" and newspaper publicity

*in Northern Ohio..*

**WGAR**  
the SPOT for SPOT RADIO

Ask today for the WGAR MerCHAINdising Plan booklet that tells the complete story of six selling factors in one sales-building program that really *moves merchandise!*

RADIO . . . AMERICA'S GREATEST  
ADVERTISING MEDIUM



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



Represented Nationally by  
Edward Petry & Company

phia. through the 1952 season. This marks the first time in that area that a major industry has used a TV program for this purpose. The firm has been sponsoring shared station identifications on WPTZ, reported excellent results. *Baseball Scores* represents a step-up in their help recruitment drive. was placed through the Benjamin Eshleman Company, Philadelphia.

\* \* \*

CKAC, Montreal, newscaster Albert Duquesne recently announced his own car had been stolen via his daily program, 6:45 to 7:00 p.m. Within five minutes after the announcement, a phone call from a listener reported the exact location of the abandoned automobile. Half an hour later, Duquesne had repossessed his stolen auto.

\* \* \*

A Brotherhood Award in recognition of community service to groups and individuals of all faiths was presented posthumously to Elias I. Godofsky, president and general manager of WHLI and WHLI-FM, Hempstead,



L. I., from the stations' inception until his death 27 November 1950. Joseph A. Lenn, v.p. of WHLI (photo, right), received the award on behalf

of Godofsky from Charles G. Ritter (left), chairman of Hempstead Brotherhood Committee, at the annual Brotherhood dinner recently.

\* \* \*

During WFIL's (Philadelphia) 30th anniversary celebration in mid-March, three veteran staffers of that station



visited Philadelphia's Franklin Institute for a nostalgic look-back at the early days of radio. While leaning on a snappy, streamlined new-model TV set, Harold Simonds (photo, right), local radio sales manager, tuned in an early crystal set complete with earphones. Philadelphia's oldest radio man in point of service, Simonds began his career 30 years back in crystal-set days. Max E. Solomon (l.), WFIL-TV salesman has served the station 20 years; Jack Schantz (m.), WFIL engineering supervisor, 25 years.

\* \* \*

The March of Dimes drive is really spreading. Mac McGuire, WPI early morning man who also beams a daily musical show around the world through the Armed Forces Radio Net, received the following from a civilian listener in Japan:

Nakano-ku, Tokyo

Dear Mac:

I often hear you people say "Join the March of Dimes." I didn't know what was meant by this, but now I know that it is to help the unfortunate people. As I am a Japanese and haven't got any dollars or dimes, I would like to make my contribution in yen. It is only 200 yen but I do hope you can use the money.

With best wishes.

J. I. K.

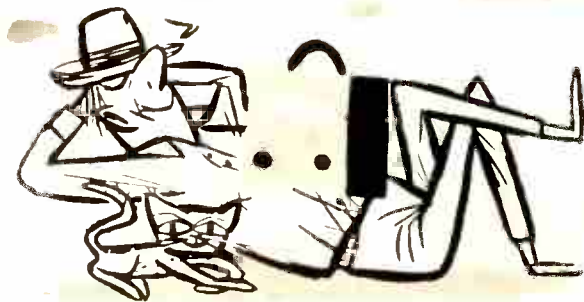
Now McGuire's problem is how to exchange the 200 yen into U. S. money, since Japanese currency has no exchange value on the U. S. market. P.S. If exchangeable, it would be worth about 56 cents. ★ ★ ★

## BIG TV SUMMER

(Continued from page 53)

cal fever in the country. News coverage will be at its peak, and extended TV coverage for the Presidential conventions have been planned. Sponsors picking up the tabs for this radio-TV political reporting include Westinghouse, with over a \$3,000,000 budget for the conventions plus a 13-week get-out-the-vote campaign and election returns over CBS-TV, CBS-Radio and four DuMont TV outlets; Philco, buying a similar operation on NBC-TV and NBC-Radio; and Admiral, footing the bills for ABC-TV and radio coverage of elections and returns.

"The coverage of the 1952 Presidential conventions will be available to a TV audience of some 60 million persons. That's approximately 40% of the total U. S. population," according to Sig Mickelson, CBS-TV Director of News and Public Affairs.



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!

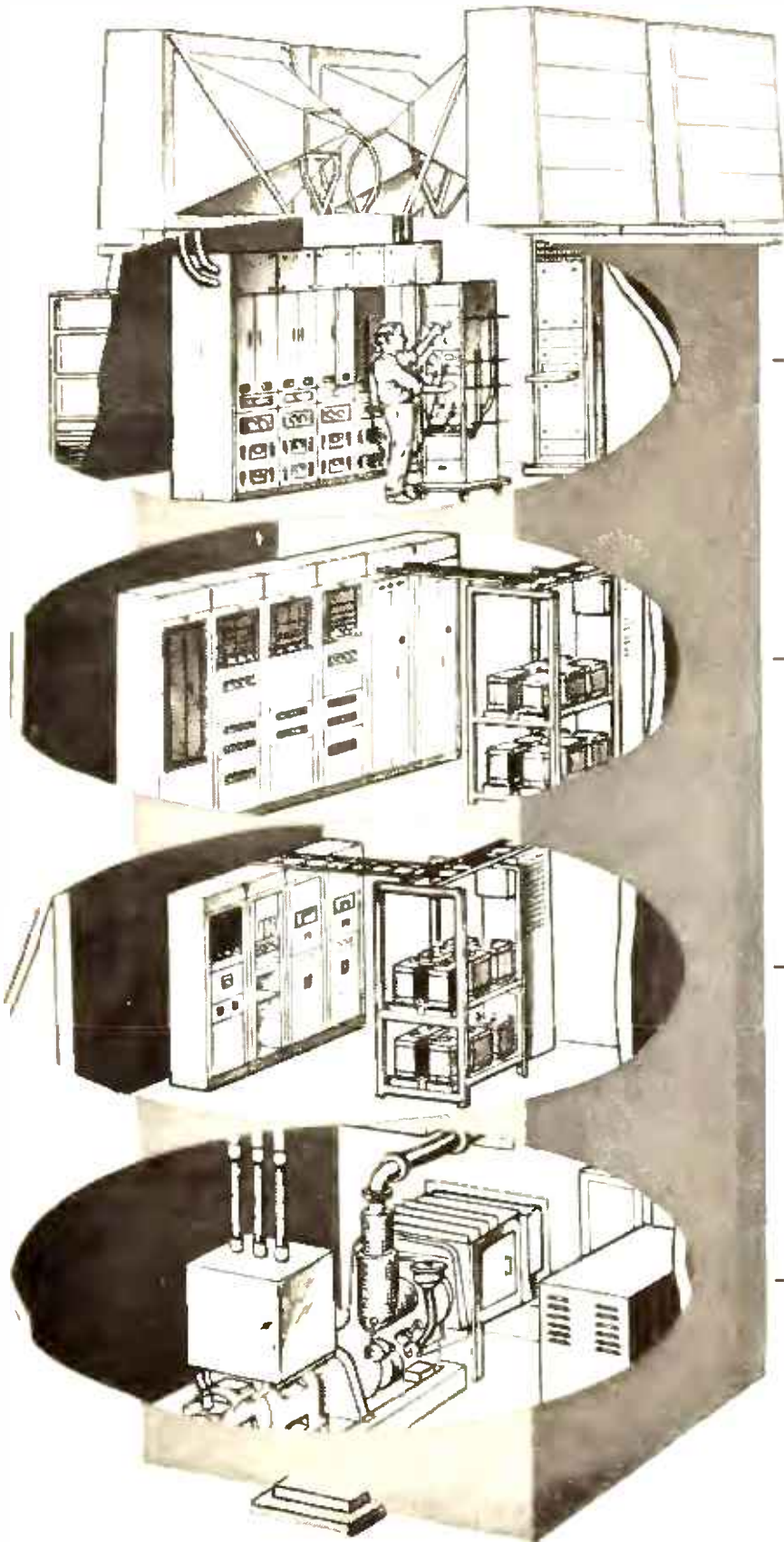
**WHDH** BOSTON  
50,000  
WATTS

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



# WHAT'S INSIDE A RADIO- RELAY STATION?

Sending television signals across the country is a complicated job requiring 123 radio-relay stations between Boston and Los Angeles. This view of a typical unattended station shows the arrangement of the apparatus which amplifies the signal and sends it on.



## ON THE ROOF

are the lens antennas, each with its horn tapering into a waveguide which leads down to equipment in the building.

## ON THE TOP FLOOR

the signal is amplified and sent back to another antenna on the roof. Normally unattended, the station is visited periodically for maintenance.

## ON THE THIRD FLOOR

are power supplies for several score electron tubes.

## ON THE SECOND FLOOR

are power supplies for additional electron tubes. Storage batteries on both floors will operate the station in an emergency for several hours, but

## ON THE GROUND FLOOR

is an engine-driven generator which starts automatically after anything more than a brief power failure.

Anything that happens—even an opened door—is reported to the nearest attended station instantly by an automatic alarm system.

Most of this equipment is complex, and expensive. The present value of the nationwide network, provided by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is nearly \$85,000,000. Yet the charges for the use of this network are low—averaging about 10 cents a mile for a half-hour program.



Providing transmission channels for the radio and television industries today and tomorrow

## BELL TELEPHONE SYSTEM

This is a strong contrast to the 1948 conventions, TV's first, which had a potential audience of about a million and a quarter persons. Although Mickelson didn't predict the TV effect on the voter's ballot, he did point out three changes that TV has forced upon the customary convention pattern.

The primary concern in selecting the site of the conventions this year centered on TV. Party leaders selected Chicago's International Amphitheatre instead of the Chicago Stadium because the Amphitheatre included working space for the TV crews. The second

change comes with the arrangement committees, who are trying to schedule many of their major sessions at night to reach the greatest possible audience.

Top network TV newscasters set for summer sponsorship include Drew Pearson at ABC-TV; Doug Edwards at CBS-TV; John Cameron Swayze at NBC-TV.

To keep the schedule "sponsored" all around, there are several net incentive plans for this summer. Here's the network round-up of selling plans and programs:

**CBS-TV** The summer pitch here

applies only to Class A sponsors and only for eight consecutive weeks during July and August. Sponsors will get a 25% rebate on net program costs in addition to the regular 10% additional time discount. There are two provisions in this plan, however. Advertisers must stay on for a full 13-week cycle before the summer and must agree to remain on for 13 weeks after the bargain period.

Sponsors at CBS-TV have till 1 May approximately to keep their summer plans under their hats. And from all indications they're studying the rebate plan and waiting for the last minute to see if any new concessions are on the way. The pitches have been made, nevertheless, and based on last year's performances and this year's high TV summer fever, the summer program calendar at CBS-TV will probably include these major shows: *Break the Bank* (Bristol Myers); *Celebrity Time* (B. F. Goodrich); *Toast of the Town* (Lincoln-Mercury); *Lux Video Theatre* (Lever Brothers); *What's My Line* (Jules Montenier); *Amos 'n' Andy* (Blatz); *Beat The Clock* (Sylvania).

Since beer sales soar in the summer, Pabst, sponsors of the Wednesday night *Blue Ribbon Bouts*, are expected to

**B M I**

**Television Sketch Book**

AN INDISPENSABLE COLLECTION OF PRE-TESTED MUSICAL SKETCHES FOR THE PRODUCER, DIRECTOR AND ARTIST.

BMI's new "Television Sketch Book" contains hundreds of practical suggestions and ideas—mostly simple, some elaborate—for the presentation of songs in dramatic, comic and pictorial fashion.

Here are 44 standard songs of every variety, from ballads to waltzes, with accompanying scripts or sketches in complete form.

The sketches will give you a series of complete musical shows or can be used in the production of variety programs or for scene setting segments.

There are dozens of ways in which you can adapt the Sketch Book to advantage.

As an added service BMI has arranged to publish monthly "Sketchbook Supplements" which will include sketches for currently popular songs. The March supplement, now in the mails, features 11 timely tunes for TV programming.

**B M I**

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD

for **OMAHA** plus  
USE

**W**  
590 K C

5000 WATTS  
Established 1923

**W**  
N B C

OVER **28 Years of Service**  
A MEREDITH STATION

Room 280 • Insurance Building • Omaha  
JOHN BLAIR & CO., REPRESENTATIVES

# REPRINTS AVAILABLE

of following  
**Sponsor**  
stories

- Radio Basics
- What Radio Should Know About Selling Retailers
- Why Sponsors Are Returning to Radio
- How to "Sell" a Candidate
- How to Win With Juan (Spanish language markets)
- New Network Merchandising Era Here
- How Sponsors Profit With Premiums
- Hofstra Study #2
- How to Blend Film Commercial Techniques

**Cost:** 25c each; 15c in quantities of twenty-five or more;

10c each in quantities of 100 or more.

Please check quantities of reprints desired in box next to reprint titles. Fill in coupon and mail complete announcement. Do not clip coupon only.

**SPONSOR**

510 Madison Ave., New York 22, N. Y.

Please send me reprints checked above and bill me later.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

..... FOLLOW THE LEAD OF  
**YOUNGSTOWN, OHIO  
MERCHANTS**  
Who Get Results  
**SUMMER and WINTER  
OVER**

# WFMJ

The NBC Station  
Serving America's **30TH** Population  
Area  
CALL HEADLEY-REED CO.

Peabody Citation 1951  
Originating Station  
Johns Hopkins  
Science Review

**around  
Baltimore  
they always  
keep an  
eye on**

# WAAM

## TELEVISION

CHANNEL 13  
ABC-Dumont Affiliate  
Represented Nationally by  
Harrington, Righter & Parsons

THREE \$200 WRIST WATCHES  
FOR THE BEST ANSWERS:

## How Many Square Miles Will KBIG Cover?

Simple, quick and easy! Fill in below, and mail to KBIG, your estimate of how many square miles of land KBIG will cover within its half-millivolt area. Here's some information to help you make the most accurate estimate:

KBIG will focus 10,000 watts of sealed-beam power on 740 kilocycles daytime, directing it across the great salt water route to Southern California from a triple-tower antenna atop Catalina Island.

We have three beautiful \$200 Chronograph wrist watches (or if you prefer, 17-jewel ladies' wrist watches)—one for each of those whose estimates come closest to the actual coverage, as determined by an independent FCC-approved consulting engineer.

Any principal or employee of advertising agencies (save our own) and advertisers may enter. Entries must be postmarked no later than May 1. Judges decision final. Winner announced within two weeks after start of broadcasting in early May. If ties, duplicate prizes awarded.

**MAIL ENTRY NOW**

KBIG  
6540 Sunset Blvd.  
Hollywood 28, Calif.

My Estimate is \_\_\_\_\_ Sq. Mi.

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



# One million

is the number of radio families in the area now covered by Radio Station WMC throughout the Memphis and the Mid-South area.\*

\*Estimate based on 1949 BMB Survey projected through 1951.



# Two billion

dollars represents the buying power of those families covered by Radio Station WMC in the Memphis and Mid-South area.\*

\*SURVEY OF BUYING POWER, 1951-1952.

and you can bet a

# trillion

that your best radio buy in Memphis\* is

**WMMC** NBC — 5000  
**MEMPHIS** WATTS — 790  
National Representatives, The Branham Company

**WMC** 260 KW Simultaneously Duplicating AM Schedule  
**WMCT** First TV Station in Memphis and the Mid-South

**Owned and Operated by The Commercial Appeal**

\*Source: WMC's many satisfied advertisers

come up with a summer fight series. Mystery dramas are holding up well, and these seven shows look set: *Big Town* (Lever Brothers); *Crime Photographer* (Carter and Toni alternating); *Crime Syndicated* (Schick); *Danger* (Block Drug); *Racket Squad* (Philip Morris); *The Web* (P. Lorillard).

Pioneers in TV soap operas, CBS now has four on the air for 52 weeks. These are *Egg & I*, *Love of Life*, *Search For Tomorrow*, and *First Hundred Years* (TV's first soap opera). These programs are following radio's year-round soap opera trend. (See TV soap opera story page 54). Also, in the daytime class, Colgate's *Strike It Rich* will most likely be around next July.

Major sponsors with the bigtime shows and name stars are protecting their time franchises once again with summer replacements. Two have been named at press time: *Westinghouse Summer Theatre* for *Studio One* and *Information Please* for *Fred Waring* (General Electric). Arthur Godfrey's morning TV shows plus his nighttime programs will be on the air with guest m.c.'s when Godfrey vacations as in the past, and most of his sponsors are

Washington's

# BEST



# BUY

Ask your John Blair man for the whole WWDC story

expected to stay with the shows.

Replacements have not yet been selected for *This Is Show Business* (American Tobacco); *Burns and Allen* (Carnation); *Star Of The Family* (Ronson) alternating shows; *My Friend Irma* and *Man Against Crime* (both R. J. Reynolds); *Ken Murray* (Budweiser); *Playhouse of Stars* (Schlitz). Among daily strip shows, both *Garry Moore* and *Perry Como* will have replacements.

The CBS rebate and discount plan will effect almost all of the shows mentioned, and will no doubt be an important factor in keeping many of them on the air. CBS-TV is making no moves, however, to cut rates for new advertisers who want to come in for just the summer months.

**NBC-TV** The incentive plan for summer TV here is the regular 10% over-all discount advertisers get for staying on 52 weeks. This is over and above the 39-week network discount, and works out this way: when the 52-week discount is applied to the eight summer weeks, NBC-TV advertisers can carry these weeks at only 42% of current expenditures.

Twenty-three summer sponsors have



**91,563 TV SETS**  
IN THE QUAD-CITY AREA

EACH month this TV set total is ascertained by Quad-City wholesalers serving this area. Actually, the total of TV homes reached by WHBF-TV is considerably larger as our TV signals are received over an extensive area beyond the Quad-Cities.

Increased power has doubled WHBF-TV radiated strength; the staff and facilities have recently moved into enlarged quarters.

True to a 25 year tradition of service in radio broadcasting, WHBF-TV now also serves Quad-Citians well — and advertisers profitably.

Les Johnson, V.P. and Gen. Mgr.

*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

# Summer in Maine is Radio Bonus Time!

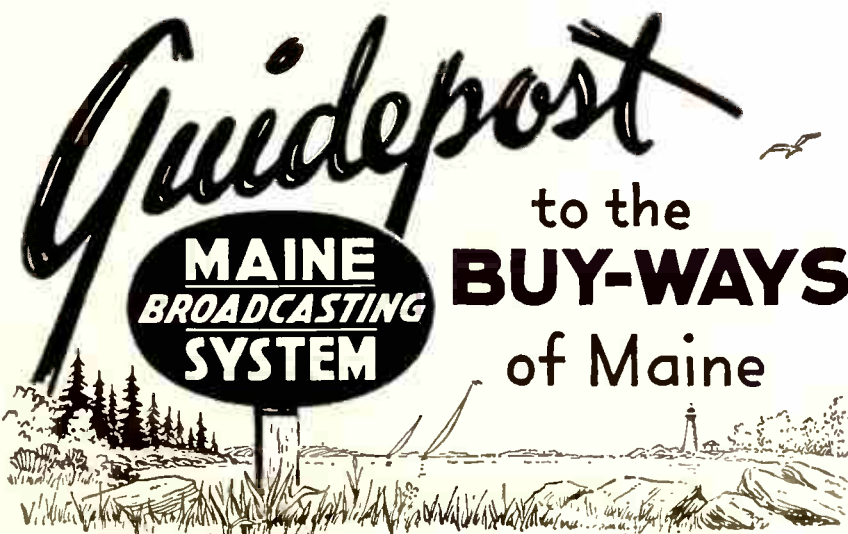
People take vacations. Radio goes along.

A million people come to Maine for vacations annually. Conservative Maine Publicity Bureau studies show they spend, in round numbers, \$150,000,000.

Thousands of these tourists each year inquire of official information bureaus what radio stations in Maine will supply them with news, sports and their favorite network shows.

The MAINE BROADCASTING SYSTEM leaves little to chance dialing. We early inform the vacation traveler that on his dial . . . 970—1400—620 mean WCSH—WRDO—WLBZ . . . that our three MeBS stations, depending where in Maine our guest is traveling, are instantly available for Maine's top radio news service, for sports summaries and for his NBC network program preferences.

That way, too, our vacation visitor hears our clients' advertising, because the MeBS stations provide all-Maine service . . . and at lower cost than any similar radio package you can buy in the Pine Tree State.



**WCSH**  
Portland

**WRDO**  
Augusta

**WLBZ**  
Bangor

Weed & Company  
Nationally

Bertha Bannan  
New England

# WROW

590 on your dial Albany, N.Y.

## CUTS

## ADVERTISING

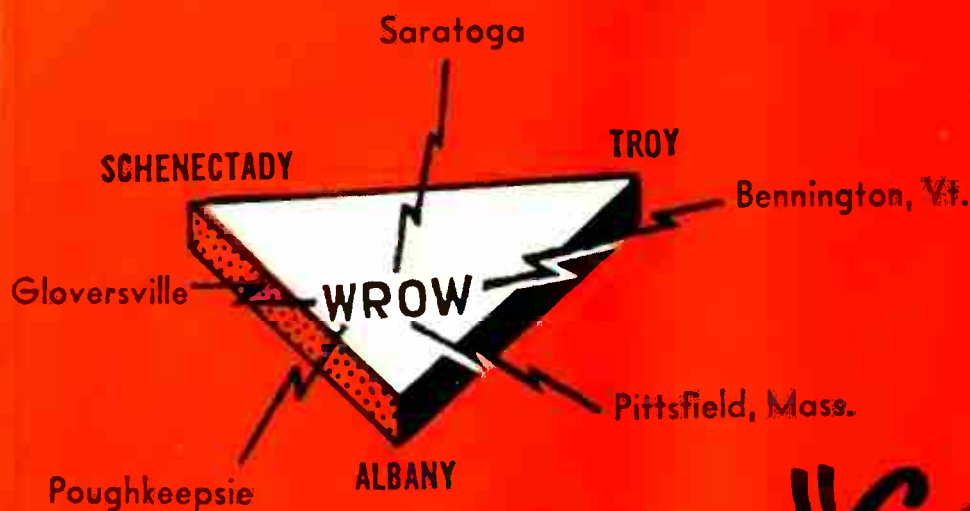
## COSTS

and

## SELLS

the

# "Golden Triangle"



### MORE AUDIENCE

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

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

### LOWER COST

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

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

### PROMOTION

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

For the complete story, contact:

**The Bolling Company**

FIRST on your dial with MUSIC, NEWS and SPORTS

590 on your dial

5,000 watts  
exclusive

MUTUAL

outlet for the  
Capital District

# WROW

already announced their intentions to share NBC's "Hotter Than July" summer prosperity. They are American Tobacco, Benrus, Camel, Campbell Soup, Chesebrough, Crosley, De Soto, Firestone, Ford, General Foods, Gillette, Goodyear, Gulf, Kraft, Liggett-Meyers, Old Gold, Pall Mall, P & G, RCA, Revere Copper, S. C. Johnson, Speidel, and U. S. Tobacco.

The only shows announced to date for these sponsors are *Voice of Firestone* and *Martin Kane*. *Voice of Firestone* is a simulcast, keeping its radio show on NBC also on the Monday night music block.

U.S.T.'s *Martin Kane* will be a new face on the video screens this summer. Handled by the Kudner Agency, *Kane* has been on year-round radio since its inception in 1949. Now, for the first time it goes uninterrupted on TV. U.S.T.'s v.p. and ad manager Lou Bantle reasons it briefly: "TV offers a substantial audience in the summer, and timewise, you protect your spots."

NBC's single entry in TV soap operas, *Hawkins Falls*, is set for 52-week sponsorship also. Summer replacements are expected for: *You Bet Your Life* (DeSoto-Plymouth), *Hit Parade* (Lucky Strike), *Kate Smith* afternoon show.

On the other hand, TV sales execs anticipate that these shows will stay firm on the program schedule: *Kraft Television Theatre*, *Meet The Press* (Revere Copper), *Philco TV Playhouse*, *Robert Montgomery Presents* (American Tobacco and Johnson Wax alternating), *Roy Rogers* (General Foods) *Those Two*, three times weekly with a guest summer star, (P & G).

Two Saturday night replacements have been announced by NBC-TV, but as yet no sponsors have been signed. For *Show of Shows* the summer program will be *Saturday Night Dance*

*Party*, featuring a top dance band and personality host each week. Half-hour costs are \$11,670 net, and \$3,890 net for 10-minute participations. The *Summer All Star Revue* will replace the regular *Revue* and be programed along similar lines, but with lower-priced stars. Net costs for the hour are set

★ ★ ★ ★ ★ ★ ★ ★

"Each medium has its place in the great essential task of cementing the economy of America. But we cannot accomplish this major assignment if we are to expend our energies in alley fights. There is a place where competition stops and cooperation begins."

HAROLD E. FELLOWS  
President, NARTB

★ ★ ★ ★ ★ ★ ★ ★

at \$25,000, and NBC hopes to induce some of the current participating bank-rollers to stay on.

**DuMont** There are no special summer buying incentives at DuMont. But Ted Bergmann, director of sales, states that the majority of the net's advertisers have indicated their desire to stay with their shows all summer. Many of these sponsors have already signed contracts. Renewals including summer have been set by: Larus & Brother (Holiday Tobacco and cigarettes, and Edgeworth) for *The Plainclothesman*; the Mennen Company for *Twenty Questions*; American Chicle (Clorox) for *Rocky King, Detective*; General Foods (Post's cereals) for *Captain Video*; and Drug Stores TV Products for *Cavalcade of Stars*.

Jim Caddigan, DuMont program topper, has several new shows in the planning stage for summer. Two shows now scheduled for summer and currently on the air are *Life Begins At Eighty* (formerly ABC-TV) and *It's*

*A Business*, musical comedy program.

These shows will be worked on for fall sales. DuMont also points out that with its new studios, it can now offer some top live shows at reasonable prices. Half-hour live mysteries are being readied for sponsors at costs well under \$5,000.

One of the best examples of DuMont's summer successes was the *Cavalcade Of Stars*, which went on the air as a summer show 4 June 1949. It's been there ever since. In addition to holding its sponsor, the show has created three stars who have gone into the top TV entertainment brackets: Jack Carter, Jerry Lester, and Jackie Gleason. Gleason finishes up on 30 June, moving to NBC, and will be replaced with another comedian not yet selected.

**ABC-TV** There are no announced summer incentive plans for ABC-TV and no pyramid plans either in the video operation. As at other networks, it's still too early for most ABC sponsors to announce their summer plans. But this much seems certain: *Celanese Theatre* will take a four-show hiatus (eight weeks), while *Super Circus* (Canada Dry Ginger Ale) and *Pulitzer Prize Playhouse* (Frigidaire) will stay.

New program plans are not yet completed, although it's known that a show is in the works for actor Thomas Mitchell, recently signed to an exclusive ABC radio-TV pact.

Charles Underhill, ABC-TV's program head, anticipates many of the sponsors staying on. But he also adds that any good shows that are dropped commercially will be kept on sustaining to build fall audiences and maintain stations. Underhill expresses the underlying philosophy of a great many in his profession when he says, "The change of programing in summertime



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

# CKLW

at 50,000 watts  
gives advertisers the

# GREATEST COVERAGE

at the

# LOWEST RATE

of any Major Station in the

# DETROIT AREA

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

# CKLW

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

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



J. E. Campeau  
President

MUTUAL

has been dictated to save money. People's tastes in programing don't change just because it's summer. Give them a good show and you'll have an audience in July as well as January."

That's the TV network picture today. Hopes are high for halting the hiatus. Sponsors are becoming more and more inclined to stay with the buying public all year round. And if the current sales efforts are maintained, gross billings and program ratings should hit an all-time high for '52.

★ ★ ★

## MEN, MONEY, MOTIVES

(Continued from page 6)

engineer-salesman and hitting back country that was back-breaking. Some of his sales were made on burro pack trips over wilderness trails. He went by dugout upstream into halfcharted rain forests. It was a rugged existence far removed from the conveniences of his earlier life in European capitals

\* \* \*

Otto was clearly one of the victims of the brother-can-you-spare-a-dime era. During early depression years he



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .

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





spent so much time sunning himself in Central Park that afterwards he had a phobia against ever entering that public preserve. Remember that the admitted humiliations of apple-selling and house-to-house canvassing on straight commission had given "salesmanship" a bad name. The notion had taken root that if you were really hard put for a buck then, in harsh destiny, you were "reduced" to selling. The misery is not denied of those frantic fathers of starving broods who turned to a way of livelihood for which they had neither the training nor—that word again—the guts.

\* \* \*

Even today certain American writers, expatriate and otherwise, scoff at our "Coca-Cola civilization" and call America "an air-conditioned nightmare."

\* \* \*

We do not deny the realities, but spotlight them. Salesmen often have a tough row. Discipline is strict. Quotas are high. Margins of failure are small. Slave-driving bosses glibly mastermind from swivel chairs while the guys on the sales firing line must stand up against everything from lack of advertising support to more brains and better product with the opposition.

\* \* \*

For these, and other cogent reasons, we toast the character-traits of patience, persistence and guts so handsomely exemplified by our well-remembered pal Otto Freitag and manifest in many another creative salesman—be it summer, fall, winter or spring.

Otto's kind of plugging is no where more a necessity than in selling summer radio. To many a time salesman, breaking sponsors of the hiatus habit shapes up as a harder job than depriving Mexicans of their afternoon's siesta. ★ ★ ★



Advertising is one of the few enterprises where the boss can walk into your office, find you reading a magazine, and not get apoplexy. But the working day isn't long enough, so you go home with a bundle under your arm and read magazines. Man (or lady), we're for you, and we'll reward you with some intelligence about our favorite topic, Iowa:

1. Annual cash farm income, \$2.125 billion
2. Total industrial income, \$3.737 billion
3. Radio families listening to WMT every week, 338,480
4. Spot check: Last month 189 spot advertisers used WMT; 138 of them are on a 52-week basis.

Wanna make it 190? *Whisper Katz Agency into your telephone* (or try our open transom).

**WMT**  
DOTHAN, ALABAMA  
5000/560  
NON-DIRECTIONAL

National Representative: Sears and Ayer  
Southeast: Dora-Clayton Agency



**CEDAR RAPIDS**

BASIC CBS RADIO NETWORK • 5,000 WATTS • 600 KC

**REPRESENTED NATIONALLY BY THE KATZ AGENCY**



**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.**

## POLITICS BUILDS AUDIENCE

(Continued from page 39)

ning several shows for the summer, and keeping his top sustainers on.

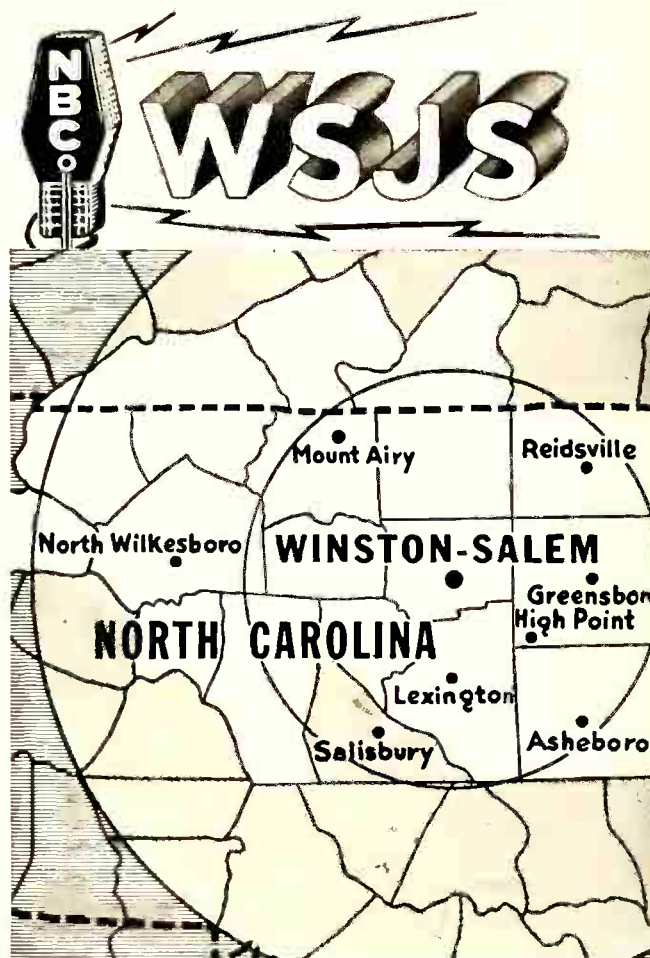
Gottlieb will keep these sustainers on the air to build for sale in the fall: *F.B.I. In Peace And War*, *The Line-Up*, *Meet Millie*, *Broadway Is My Beat*, *The Big Time*, *Operation Underground*, and *Musicland, U.S.A.* In addition to these shows, CBS is offering tapes of the 13 best *People Are Funny* programs of the year on a reduced-cost basis.

His programing strategy for these moves is this: "You seldom sell a show

today on an audition platter. So you have to take the shows you have faith in and try to build and establish them with an audience."

"The shows must get circulation," Gottlieb reasons. "Even at an investment, you can't be impulsive and lose your nerve. There's no sense putting a show on for two weeks and taking it off just because it doesn't sell immediately."

The new shows being prepared and auditioned at CBS include a series called *That Hammer Guy*, based on the Mickey Spillane pocket books; comedy series starring Frank Fontaine,



**Only ONE Station DOMINATES**

THIS RICH, GROWING MARKET  
WITH

**1951 BANK DEPOSITS of \$343,753, 852.90**

A 10-year gain of 134%

**WSJS**

*The Journal Sentinel Station*

AM-FM  
WINSTON-SALEM

NBC Affiliate

Represented by:  
HEADLEY-REED CO.

and four situation comedies: *Professional Father*, *Autumn Bride*, *Call Me Coach*, and *That's My Boy* (radio version of Cy Howard's motion picture).

The *Doris Day Show*, which recently went on the air sustaining, is a good example of Gottlieb's thinking. The program, a showcase for prospective sponsors, is being carried on a moderate budget, and is available for sale on the same or an expanded budget.

As for regular sponsors, Lever Brothers for *Lux Radio Theatre* is ready for its traditional hiatus. This program and sponsor is recognized by

★ ★ ★ ★ ★ ★ ★ ★

"The most conscientious broadcaster may from time to time be confronted with real difficulties in determining questions of taste. That is one of the reasons why the FCC is expected to exercise care in selecting qualified applicants for TV licenses."

WAYNE COY  
Ex-chairman, FCC

★ ★ ★ ★ ★ ★ ★ ★

many admen as the hiatus originator back about 1933. However, this year, there is a slight program change in addition to the regular hiatus.

The *Lux Radio Theatre* will go off the air the end of May instead of June. The sponsor will drop about 50 stations from the network line-up. During June it will sponsor, back to back, two CBS sustainers: *Broadway Is My Beat* and *Romance*. In this way Lever Brothers is keeping its time, exercising an economy measure, and saving considerably on talent costs.

All of the daytime serials will be on the air, plus the strips *Grand Slam* (Continental Baking), *Beulah* (P & G) and the *Arthur Godfrey Show*. As with Godfrey's evening radio and TV programs, there will be a personality replacement as host on each program while Godfrey vacations.

Summer replacements are expected for these shows: *Jack Benny* (American Tobacco) and *My Friend Irma* (Pearson Pharmacal). Drama-mysteries expected to be sponsored during the summer include: *Mr. and Mrs. North* (Colgate-Palmolive-Peet), *Dr. Christian* (Chesebrough), *Armstrong Theatre of Today*, *Big Town* (Lever Bros.), *Mr. Chameleon* (General Foods), *Gangbusters* (General Foods), and the *Philip Morris Playhouse*.

**NBC** There are several sales plans for participating sponsors, but Bud Barry has also made provision for sponsors who want complete identifica-



## 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

# Summer

## Boom-State'



The tremendous impact of Station WGY on an enlarged summer-time audience is ably demonstrated by one of WGY's sponsors—the Catskill Game Farm. In 1951, this organization abandoned its advertising schedule in newspapers and other radio stations to use WGY exclusively. Through spot announcements in the morning and night-time stations breaks, the result was a 250 percent increase in attendance.

Reaching all the summer resorts in the Adirondack, Catskill and Berkshire Mountains and Vermont, sales messages carried by WGY also reach the many tourists and vacationers in Saratoga Springs, Lake George, Lake Champlain and Cooperstown, New York. The WGY area is surely one of America's foremost vacation areas.

Motorists visiting "WGY-Land" learn the station's location on the dial through seven striking, colorful 8' x 24' Scotchlite billboards which are located on the major traffic arteries leading into the "17th State."

You can realize outstanding results by doing your summer selling on Station WGY.

**-810** on your dial  
50,000 **Powerful** watts  
affiliated with **NBC**

# WGY

A GENERAL ELECTRIC STATION

The Capital of the  
17th State

The WGY area is so  
named because its  
population exceeds  
that of 32 states.

Represented by  
NBC Spot Sales

tion with one program. The *Pimpernel* show, mentioned earlier, will be transcribed in England and produced by Dee Englebach, producer of the *Big Show*. Among summer packages will be the revival of the *First Nighter*, one of radio's oldest programs. *First Nighter* will be an inexpensive program, which it is hoped will build audience quickly based on its past popularity.

Another NBC series scheduled for summer is *Bob and Ray*. This pair got one of the best network send-offs ever given to newcomers last summer. Now the boys have a Saturday night show, two quarter-hour TV slots, and a morning strip on the network. Colgate recently picked up the tab for the strip.

Barry is working on other plans for new NBC shows. "There's been a tendency to sluff-off summer programing by reducing expenditures," he says. "It takes money to make a good show, and we're engaged in major spending now to create top shows which will attract audience and sponsors."

Saleswise, the net is pointing out that most nighttime advertisers can stay on for the summer months at only 47% of what they are currently spending per week. In addition to this discount, NBC has three participation-package plans.

First is the Summer Tandem. Three participating shows are available to three non-competitive sponsors. The cost is \$13,500 per week including time and talent for all three shows.

The shows are *Sixty-Four Dollar Question* with Jack Paar; *Mr. Keen, Tracer of Lost Persons*, and *Screen Director's Playhouse*. According to research estimates, each sponsor will reach more than 13 million listeners and deliver more than 40 million advertising impressions each week at a cost of 32¢ per thousand. The net rea-

Doctors say: "Don't give  
up the advertising busi-  
ness. Soothe your ulcer  
by making your spots at  
Telepix!"

# TELEPIX

6233 Hollywood Blvd., Hollywood  
1515 N. Western Ave., Hollywood  
155 E. Ohio Street, Chicago

sons out-of-home listeners add a considerable bonus for sponsors, but does not include them in its figures.

The second package is the Market Basket plan. This is directed at women, and is available to three non-competitive food sponsors. The NBC merchandising department has already tied in more than 19,000 retail food outlets across the country for Market Basket cooperation. These stores are given one-minute cut-in announcements on a rotation basis at the end of each program to mention that the Market Basket products are on special display. The stores follow-through with merchandising displays.

The shows included in this group are *The Man Called X* with Herbert Marshall, *Screen Director's Playhouse*, and *My Secret Story*. A weekly \$15,200 covers all costs. NBC estimates each advertiser will deliver over 41 million advertising impressions each week at a cost of 37¢ per thousand.

The third plan is new. It's called "Tonnage Advertising." This is the sponsorship of three or five 15-minute program segments a week for either eight or 13 weeks. It's another form of saturation broadcasting, and Nielsen

estimates a weekly audience of 9,500,000 for the three-a-weeker and more than 11,500,000 for the daily strip.

Many regular sponsors are expected to stay on the NBC air this summer. The four shows making up the "Monday Night of Music" block, *Railroad Hour*, *Voice of Firestone*, *Telephone*

★ ★ ★ ★ ★ ★ ★ ★  
 "Television, though it has an unlimited horizon in the field of programing, is faced with producing the best in entertainment at a relatively low operating cost so that the efficiency of the medium may constantly increase while costs steadily decrease."

CHARLES LUCKMAN  
 Pereira & Luckman, Architects  
 CBS Television City, H'yd.

★ ★ ★ ★ ★ ★ ★ ★  
*Hour*, *Band of America*, are broadcast on a 52-week basis.

Five mystery-dramas look set, including: *Barrie Craig* (Lewis-Howe Co.), *Counterspy* (Gulf), *Dragnet* (Liggett & Meyers), *Front Page Farrell* (Whitehall Pharmacal) and *Martin Kane* (U. S. Tobacco).

All of the daily serials will be on the air as in past years, plus the strips *Strike It Rich* and *Welcome Travelers*, and *Double or Nothing*. Summer replacements are expected for *Fibber Mc-*

*Gee and Molly* (Pet Milk), *Great Gildersleeve* (Kraft), and *Theatre Guild* (U. S. Steel).

**MBS** The most important factor in summer programing at Mutual is baseball. Its *Game of the Day* got a head-start with exhibition games beginning 8 March. Broadcasting a top major league baseball game every day up to the Series, the *Game of the Day* will be a daily occurrence on better than 300 MBS affiliates, except those in the major league hometowns.

Since the first day of the series, the Fallstaff Brewing Company has been sponsoring the first half of each game. Falstaff, which sponsored a similar series on Liberty last season, has signed for almost six months of major league baseball, including exhibition games.

Robert Schmid, Mutual's v.p. of advertising, public relations and promotion, is very proud of this arrangement. It represents added effort at Mutual for this year the net had to sign each of its 10 participating teams on an individual basis.

(Last year broadcasters signed with the heads of the American and National Leagues to establish their sports



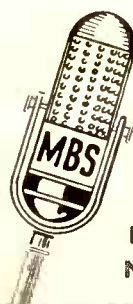
## "Here's Cherry"

5:00 to 8:30 a.m.

Cherry is sweet news to advertisers . . . an outstanding disc jockey who's picked ripe profits for **Florida Citrus** . . . **Taystee Bread** . . . **Robert Hall** . . . **Shadow Wave** . . . **Clorets** . . . and many others. Billboard says he's tops . . . Hooper agrees . . . and your cash register will speak for your listeners when Hugh Cherry speaks for you.

# WMAK

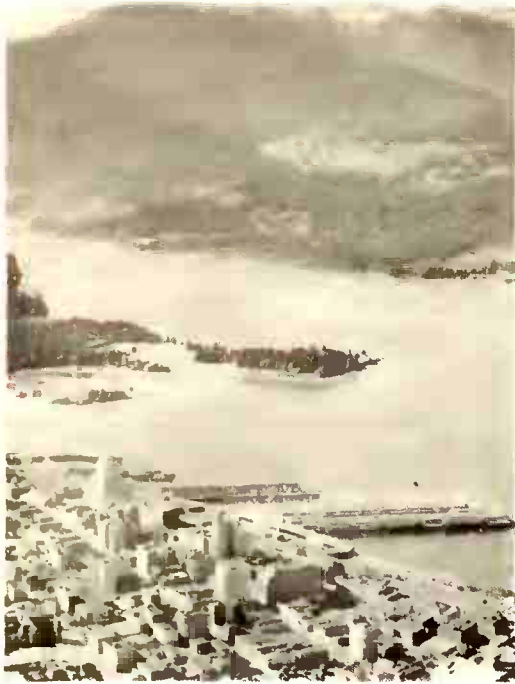
George Faulder  
 General Manager



# NASHVILLE 5,000 WATTS

RADIO REPRESENTATIVES, INC.  
 New York • Chicago • Los Angeles

this is VANCOUVER



in British Columbia over half  
the population live in the  
Vancouver Market

. . . Vancouver reflects in  
bank clearings — payrolls  
and purchases of every kind,  
the tremendous impact of a  
billion dollar production  
from B.C.'s four basic in-  
dustries and another billion  
dollars NOW being spent in  
industrial development.

CKWX Coverage in B.C.  
Day and Night exceeds

Station "B" (5KW) by 6.7% xx  
Station "C" (5KW) by 23.1% xx  
Station "D" (1KW) by 39.7% xx  
Station "E" (1KW) by 71.7% xx

xx Combined day and night  
coverage 6 - 7 days per  
week. BBM Study No. 4.

MOST PEOPLE

**DIAL 980**

in BRITISH COLUMBIA

**IT'S CKWX**

schedules, but at the end of the season  
the clubs voted in a rule whereby each  
was to carry on its own negotiations.)

Mutual's successful negotiations suc-  
ceeded in bringing these 10 clubs into  
the fold, getting a key position in net-  
work sports. Covered in the American  
league are: Cleveland Indians, Detroit  
Tigers, St. Louis Browns, Washington  
Senators, and Chicago White Sox; in  
the National league: Brooklyn Dodg-  
ers, Boston Braves, Cincinnati Reds,  
Philadelphia Phillies, and Chicago  
Cubs.

A similar series last season was spon-  
sored entirely by 3,200 local and re-  
gional sponsors on a co-op basis. This  
year 200 co-op sponsors have signed to  
date for the second-half of the series,  
and the remaining availabilities are  
dwindling.

"This summer we expect to be in our  
best position both in audience and bill-  
ings," says Schmid. As proof of this,  
he points to the sales record. Before  
each *Game of the Day* there's a five-  
minute period called *Warm Up Time*.  
This is sponsored seven times a week  
by Gillette for its Gillette and Toni  
products. Following the games, Mon-  
day through Saturday, there's the  
*Camel Scoreboard*. General Mills picks  
up the tab for the show on Sundays,  
calling it the *Wheaties Scoreboard*.

Some of the reasons for Mutual's  
great expectations this summer are  
voiced by sales v.p. Adolph N. Hult.  
"Mutual is powerful on the news front,  
and this is a convention year. Second-  
ly, we have the best network sports,  
and lastly, out-of-home listening is ex-  
pected to hit a new peak."

Mutual's anticipated summer spon-  
sors and shows include: *Rod and Gun*  
(Pal Blade), *The Shadow* (Wildroot),  
*Queen for a Day* (P. Lorrillard), *Ladies  
Fair* (Sterling Drug), *True Detective  
Mysteries* (Williamson Candy), *Curt  
Massey Time* (Miles Labs), and the  
S. C. Johnson Company with 25 min-

**KLIX** IS...  
*Klickin'*  
!

in the  
FIRST FARM MARKET  
in the Intermountain West  
ABC-MBS Twin Falls, Idaho

**PROOF** ✓  
**POSITIVE**  
that K-NUZ brings results

**STALCO**  
**STATE LUMBER**  
**& SUPPLY CO.**  
**Speaks Out**  
**for K-NUZ**  
**Pulling Power**

Here is a letter K-NUZ received  
from L. H. Coleman, General  
Manager of STALCO, Houston,  
Distributors of T.V. Sets and  
Sewing Machines.

Gentlemen:

I thought it might be of interest to  
you and your station to know of the  
results we have enjoyed through the  
use of K-NUZ. STALCO (State  
Lumber and Supply) is located on  
Telephone Road, quite a way off the  
beaten track, yet the company has  
grown to huge proportions in little  
less than one year, and a great deal  
of the credit goes to K-NUZ.

We started from scratch with our  
appliance department, using three ¼  
hours weekly over K-NUZ. We are  
now running eight ¼ hours and five  
5-minute newscasts weekly—and have  
one of the largest television and sew-  
ing machine businesses in Houston.  
Thanks to K-NUZ we are able to  
keep some twenty-three salesmen busy  
following up leads from our programs  
over your station.

Besides the pulling power of  
K-NUZ I would like to thank the  
station for the excellent cooperation  
it has given us in following through  
with our advertising, and servicing us  
each week.

Looking forward to even greater  
sales during 1952 for STALCO and  
K-NUZ.

Very truly yours,  
L. H. Coleman  
General Manager

**TIME BUYERS' INFORMATION**  
STALCO Sponsors the  
Following Programs:  
"Collie's Corral"—  
12:30-12:45 P.M. Mon.,  
Wed. & Fri.  
11:30-11:45 A.M. Tues.  
11:30-12:00 A.M. Thurs.  
"Spinner Sanctum"—  
2:30-2:45 P.M.—Tues. &  
Thurs.  
6:55 P.M. Edition of the  
News—Mon. thru. Fri.

Call FORJOE, National Representative  
Or DAVE MORRIS, General Manager  
Keystone—2581  
TWX-HO 414

**K-NUZ**

HOUSTON'S LEADING INDEPENDENT

SPONSOR

Are you reaching the "MOO-LA" MARKET?



Here's HOW with \*WKOW

\*WKOW not only saturates the "cream counties" of Wisconsin's rich "Moola" market in Central and Southern Wisconsin, but covers parts of adjoining states as well. 10,000 watts, it's the most powerful radio station in Wisconsin—and it is by all odds, Wisconsin's best radio advertising buy.

MADISON • WISCONSIN  
Represented by  
HEADLEY-REED COMPANY

**W  
K  
O  
W  
CBS**

1070  
ON YOUR  
DIAL

**WISCONSIN'S  
MOST POWERFUL  
RADIO STATION**

utes of news Monday through Friday, and 20 minutes on Saturday.

**ABC** The sales philosophy at ABC this year is "Sell summer radio—the same as winter radio—as a good buy." That's ABC's radio v.p. Ernest (Lee) Jahncke talking. He's optimistic about summer sales, and expects most of the net's daytime shows and Pyramid operation to continue.

Taking the hiatus problem by the horns, Jahncke hits out at inadequate ratings. "Ratings are the problems, not sponsors. We don't have a worry about getting more listeners—what we need is to find a method for showing how many more listeners we have than summer surveys show. The seasonal dip is greatly exaggerated," protests Jahncke. "Radio is mobile. It goes with people."

And going along with this theory, ABC program v.p. Leonard Reeg plans to experiment with out-of-home programming. He is planning to broadcast music during the late afternoon on weekdays, especially slanted to out-of-home audiences.

Reeg is also planning to continue four sustaining shows, currently on the air, during the summer. He wants to set them up as mystery blocks and shake them down for fall sales prospects. The shows are: *The Big Hand*, *Newsstand Theatre*, *Escape With Me*, and *The Great Adventure*.

The Pyramid Plan, with *Stop the Music*, *Defense Attorney* (Mercedes McCambridge), and *Top Guy* (Jack Smart) will continue with General Mills (Kix) and American Chicle (Clorets and Dentyne) participating. There's one availability left here for sponsors. The morning ABC schedule with variety programs and soap operas is presently sold out, and expected to continue during the summer.

Replacements are expected for *Ozzie*

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

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

**730!** Charleston's most far reaching station

1000 WATTS

**WPAL** says



"An account\* whose purchase of radio time depends wholly on mail-pull results, purchased time on three Charleston radio stations—WPAL being included, naturally.

That was three months ago. The other stations were cancelled recently, but WPAL's time contract was increased to the point where now said account is purchasing (at national rate—no package discount) a total of four hours per week!

Remember, this is based on tangible results—namely, a daily mail count!

That oughta be enough proof for anybody—proof that WPAL reaches and sells the buying audience!

But, if you want more proof, see John Pearson's offices, or Dora-Clayton Agency. Or contact Bob Chrystie here at the station.

\* Name on request.

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

John F. Pearson Co.  
Dora Clayton Agency



## SANDWICH YOUR SPOTS!

**CBS-WBNS Combination Is Tops On Listeners' Menu!**

From sign-on to sign-off, WBNS whips up a steady diet of good listening entertainment. By combining CBS programming and local personalities with tremendous Ohio appeal, WBNS gives Central-Ohio listeners the 20 top-rated programs. Your spot announcements sandwiched between these top-rated shows are heard on WBNS because your audience stays tuned program after program.

ASK JOHN BLAIR

**WBNS RADIO**  
PLUS WELD-FM

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

CENTRAL OHIO'S ONLY



OUTLET

& Harriet (H. J. Heinz), Richard Diamond (R. J. Reynolds), and Walter Winchell (Warner-Hudnut), while *This Is Your F.B.I.* (Equitable Life), and *Mr. District Attorney* (Bristol Myers) will continue straight into September.

The ABC sales staff is currently pitching a saturation campaign to Blatz Beer, similar to the one the firm bought last year. This included four five-minute strips across the board for 13 weeks. At press time there was no news on the progress of the negotiations.

**LBS** Baseball, the bread and butter factor which led to the growth of Liberty, may now lead to its downfall. The net is currently pushing a suit filed against 13 major league teams. The only teams missing from the legal roster are the Cincinnati Reds, Brooklyn Dodgers, and Chicago White Sox. (Each of these teams, incidentally, have signed with Mutual this year.)

The suit is for lost revenue suffered by LBS when the major leagues cracked down and decreed that Liberty could neither broadcast direct nor recreate by telegraph any baseball games in areas within 50 miles of minor league cities.

Nevertheless, when the program department in Dallas was questioned for SPONSOR, the answer for summer programming was, "The emphasis is on sports. We shall continue to broadcast the *Game of the Day* both live and by telegraphic recreation. And we'll have a two-hour program, *Major League Scoreboard*, on hand as a rain check program when games are cancelled or not scheduled." ★ ★ ★

### ALLEN SCRIPT

(Continued from page 39)

smells back into your kitchen. You can take the lff out of Sniff—if you use "Odor-Back" today.

I was trying to decide what sort of a program to put with my commercials when the telephone rang . . .

SOUND: PHONE RINGING

ALLEN: Hello?

BARRY: (Filter) Hello, Fred—how are you?

**WE** Write, Produce, Ship  
TV film spots, complete.

**TELEFILM, Inc.**

HOLLYWOOD (28) CALIFORNIA



ALLEN: Hello, is this Portland?  
 BARRY: (Filter) This isn't Portland—this is Bud Barry.

ALLEN: Oh, pardon me, Sir—your voice sounded a little high. (Aside) I wonder why all NBC executives talk much higher in the morning. I guess they start the day raising their voices and hope their salary will get the idea.

BARRY: Never mind that, Allen. Call up the unemployment insurance office and tell them you won't be around this week. I have a job for you. Come over immediately.

ALLEN: A Job! Maybe they're going to let me hold the pail on the Milkman's Matinee. That's better than being a sponsor, I thought, as I sped across town via special transportation provided for NBC stars. In less time than it takes to spell Batten, Barton, Durstine and Osborn backwards (and if you've ever tried you know it comes out Sullivan, Stauffer, Colwell and Bayles) I was in Mr. Barry's inner sanctum.

BARRY: (Stern) Allen, in all the years you've been on radio, you've always taken a summer vacation. It's high time you learned that most people work 50 weeks a year!

ALLEN: But Sir, I . . .

BARRY: (Cuts Him) Therefore, we have made you a vice president.

ALLEN: A vice president? First you tell me people work 50 weeks a year—then you give me a job with no work at all.

BARRY: Allen, do you know what a vice president is?

ALLEN: Yes, Sir. A vice president is a man who can take three hours for lunch without affecting production.

BARRY: Exactly. You are now Vice President in charge of Summer. We want you to bring the facts and the value of summer radio to NBC advertisers and agencies. Just get the job done—and don't call me—I'll call you.

\*\*\*

Night and Day . . .

ABC  
**WENE**  
 BINGHAMTON, N.Y. MARKET  
**NOW 5000**  
 WATTS

CALL RADIO REPRESENTATIVES, INC.

7 APRIL 1952



*proof of performance*

"My advertising agency represents Shreveport's largest grocery chain.

"Advertising for this client on KTBS includes two half-hour shows, six quarter-hour programs and a heavy spot schedule weekly.

"Over 90% of this grocery chain's advertising budget is placed on KTBS . . . certainly proof that KTBS is doing a job for us."

CONNI SVOLOS, Manager  
 Svolos Advertising Service  
 Shreveport

10,000 watts — day  
 5,000 watts — night  
 710 kilocycles

**KTBS**  
**SHREVEPORT**

National Representative: Edward Petry & Co., Inc.

# THE BIG PUSH IS ON!

A few years ago, in the "Sales Management Retail Sales Forecasts" of leading cities in the Southeastern states... Miami was lucky to rate Fifth.

But now... get this! During January, February and March of 1952, Miami ranked *Third* each month...and in February, was just edged out of *Second* place!

No doubt about it! The fastest growing market in the South is — Miami, (Sunshine) Florida! Get in... get yours... and get it solid with WIOD — the Miami station that's been doing a bang-up selling job for the last 26 years!



James M. LeGate  
 General Manager

**5,000 WATTS • 610 KC • NBC**

# WERD'S

## \* JOB MART

Rated High By Hooper

Rated High By Atlantans

Rated High By Time Buyers

When Negro Atlantans  
Want Jobs

When White Atlantans  
Want Domestic Help



WERD's superb public service program JOB MART brings all Atlantans, black and white, to their collective telephones.

JOB MART renders a service unique in community broadcasting ..... Builds a tailored bonus audience ..... Provides efficient test radio media for advertisers who want to influence the purchasing agents in metropolitan Atlanta.

**WERD IS THE ONLY NEGRO OWNED AND OPERATED RADIO STATION IN THE UNITED STATES.**

**WRITE for Proof of Performance.**

Represented Nationally by

**JOE WOOTTON**

**INTERSTATE UNITED  
NEWSPAPERS, INC.**

**NEW YORK, N. Y.**

J. B. BLAYTON, JR.  
General Manager

**WERD**

*\*Hooper Rated Program*

## MR. SPONSOR ASKS

*(Continued from page 61)*

chandising and promotion can be integrated with advertising to produce a better sales result, regardless of the time of the year. And that more advertisers should plan to use their summer radio and TV programs as the basis for sales drives and retail activity—regardless of whether or not they are replacement shows.

RICHARD W. WELCH  
*Director of Merchandising  
McCann-Erickson  
New York*

## 510 MADISON

*(Continued from page 13)*

ing if the attached breakdown has enough general interest to make anything out of?

Notable is the fact in connection with the mail-phone offer by Perfume Sales Co., New York, that the 45 minutes used after midnight pulled 20 orders per quarter hour on Saturday night as compared with an average of 33 for all classes of time throughout

the more popular segments of the day and that a majority of the orders, in almost every case, came from married women, presumably housewives. We were likewise amazed to find Sunday produced 60 per cent of our orders with only 36 per cent of our time charge making the average cost per order comparison, Saturday 67 cents; Sunday 26 cents.

T. S. MARSHALL  
*President, WOLF  
Civic Broadcasting Corp.  
Syracuse, N. Y.*

## SUBURBAN STRATEGY

We certainly enjoyed reading your story on KVOE. The answer to the question "Can a suburban station buck the big boys?" is definitely YES. But there is only one way to do it and that is as KVOE says . . . build your programs with local people for local people.

We are in a better position than KVOE for we carry this local programming all the way through our schedule. We have Hope College here with an enrollment of over 800 students. The fac-

## Looking for an outstanding BROADCASTING SALES EXECUTIVE ?

One of broadcasting's most successful sales builders—with ten years of hard hitting competitive selling, promotion and sales management experience in a top ten market—plus a national station representative background—is interested in a new and larger TV opportunity. His unequalled billing record clearly illustrates his ability and success.

For details contact **SPONSOR**

**BOX AA**

510 Madison Ave.  
N. Y. 22

ulty at Hope has several outstanding music teachers. From there we broadcast Concert Orchestra programs. They also have a fine women's chorus, and a male chorus which makes up a few more programs. The college is a member of the M.I.A.A. league in Michigan and we broadcast all their football and basketball games.

Then we have the two high schools and from them we get another schedule of football and basketball games. In addition, they have the usual choruses which we broadcast plus other school activities. From the 15 city and rural schools we get our PTA programs and the good old spelling bees.

We broadcast all school, church and other organizations' promotional material. This feature has been so successful that when we have a storm, schools from a radius of 20 miles call and ask us to broadcast the fact that the school is closed.

With this type of programing no timebuyer should need a chart to tell him that we TOP ANY NETWORK programs coming into this area. And we *positively* do. Even topping the Great King Arthur 2 to 1. And not many stations can make that statement these days.

We have 50% or more of the people listening in at any time day or night in this area. We have these listeners because we deal with people—not figures. We make program surveys—not incidental calls. We find out what our listeners want and we give it to them.

Sure, it keeps us all busy—but when you get the whole community behind you—you enjoy the work. I certainly

do and I keep busier now than I have ever been in my 29½ years in radio.

Business is very good locally—1951 was an increase of 35% over 1950. We have over 90% of the local merchants on the air.

I know most of the time buyers are extremely busy people but I am sure they will find it to their advantage to check some of the lucrative though smaller markets which would give their clients really *complete coverage* and not add very much to the budget.

Thanks for what you are doing toward getting recognition for the smaller station.

SANDY MEEK  
Manager, WHTC  
Holland, Mich.

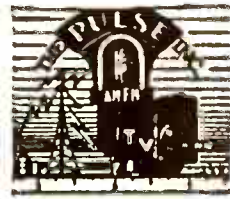
#### NEGRO TALENT ALBUM

We are publishing the Rhythm and Blues Scrapbook which will feature the top Negro recording and radio stars and all the Negro disk jockeys in the country.

The book will be distributed through radio on those programs of the d.j.s we feature. Date for publication will be around mid-April. The book will contain pictures and biographies of about 200 stars, will consist of 48 pages and cover, 8½ x 11" in size.

Any inquiries about the Scrapbook can be addressed to me at the below-listed organization, 229 East Sixth St., Cincinnati.

THURSTON MOORE, *Editor*  
*Artist Publications*  
Cincinnati



Have you written for your copy of "An 'On the Spot' Report of Pulse in Action"?

Find out what happens during a Pulse interview by reading this report. And, you will agree with the conclusion:

"... that this type of survey is more nearly accurate than the coincidental method."

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

The **BIGGEST**  
rural and small town  
**AUDIENCE**  
in Mid-America

More rural and small-town homes are tuned in to KCMO than to any other station in the area—according to the newly-completed Conlan "Study of Listening Habits" in Mid-America. Your message on KCMO reaches them through programming planned to fit their needs. It's a big, prosperous, loyal audience—and you can reach it *best* with KCMO.



**KCMO**

50,000 WATTS • 810 KC.  
125 E. 31st St., Kansas City, Mo.  
or THE KATZ AGENCY



### Summer time is spending time

As SPONSOR's editorial staff went about the business of preparing the present Summer Selling Issue two things became strikingly evident: (1) never before were networks and stations so keyed up in strategy and determination for knocking the summer slump into a loop and (2) the amount of promotional and research material on the subject of summer audiences was certainly without precedent.

With these hard-hitting facts and imaginative devices to cull from, SPONSOR's fourth annual issue on Summer Selling couldn't help but have quite an edge on its predecessors. For the first time the issue is separated into radio and TV sections, and the mass of material available did much to make that an easy departmentalized documentation. The job was a highly inspirational one and we hope that our contribution to chasing away the summer blues will show itself in your dollar-and-cents application of the material in

this issue—and "hot" results therefrom.

Today's sponsors, confronted by a growing complexity of radio-TV "basic" data, can, by all indications, use such a departmentalized documentation.

As one timebuyer of a major agency expressed it to us last week: "The longer you're in the business, the more you become convinced that radio fell heir to a summer slump psychology mostly because it did very little to dissipate it. Anything in advertising can be licked with the facts and as the facts of out-of-home listening in the summer accumulate you're bound to see advertiser reluctance about the summertime diminish in proportion."

The drive to prove selling goods is a 52-week job and that summertime makes a great time to get your fall sales campaign started is in high gear. The prospects are that when SPONSOR starts collecting data for the 1953 issue of Summer Selling it will find that the promotional job done by the industry this season set a mighty precedent.

### Person to person

Ruth West, copy supervisor at Compton, told advertisers an important thing or two when she spoke before the ANA at Hot Springs, Va., last month.

Miss West's theme was that many national advertisers waste barrels of money on messages that read like they were intended for public meetings. Advertising, she says, should be a person-to-person proposition or you're talking to thin air.

The most person-to-person media of all are radio and television. Why? Because they're peopled by people—live people who get ideas across in natural

fashion. This summer the effect of people talking to people and people looking at people will infuse the political arena. We remember that in the pre-Roosevelt days radio wasn't considered any great shucks in electing people to public office and keeping them there. But the politicians learned better. Today the candidates figure that they rise or fall with their air techniques and make no bones about it.

There's no reason why a brand needs less personal treatment than a candidate. Whatever you're advertising, the big idea is to get your point across and make the sale. If advertisers fully realized how effective air advertising truly is (we know it's still impossible to measure effectiveness of individual media when multiple ones are used), radio and TV would get the national advertiser vote in a landslide.

### Shiny pants are passé

Bob Landry's reminiscences about a hard-plugging salesman friend of his (page 6) bear a strong air of current relevance. Though the economic climate today is tremendously different from the one Landry's protagonist had to work in, we're fullflush in an era where tough competition again becomes the byword. Back in the saddle is the fellow with *aggressive* sales ideas, promotion devices, and merchandising gimmicks; the fellow who can take those shiny pants out of his office seat and go across the street with a campaign pretailored for a specific account. The manufacturer's, the distributor's, the retailer's and the consumer's buck is still there, but they're not standing in line waiting just for service. They each want to be sold.

## Applause

### Solid pitching by the networks

NBC-Radio and CBS-TV have come up with distinguished examples of summer selling presentations. Each has a different way of telling the story, but each delivers an equally telling wallop at the same bogeyman, the summer slump.

CBS reels off a sprightly documented collection of charts, tabulations and whatnot which prove that there's no logical basis for a television advertiser

to bow out for July and August, all under the clever title, "It Takes Four Quarters To Make a Dollar." The parade of figures leaves no doubt that the CBS sponsors who held on to their network spots last summer wound up with a profitable operation.

NBC's technique couldn't have been any more palatable. The presentation is a combination of recorded dialogue and film slides (see page 39) with Fred Allen as the chief protagonist of a narrative that ingratiatingly blends humor

and fact. The thing sounds so entertaining as to raise the question as to why it wouldn't be a good idea to give the platter a one-time shot over, at least, NBC's owned and operated stations. The networks buy space in New York newspapers to sell radio. Patently, advertisers and their personnel are listeners. Hence, why not use radio to sell radio, especially when you've got something that is as entertainingly different as this script, and with Fred Allen, in the bargain?

"IN THE HEART OF AMERICA . . .

*It's The*

**KMBC  
KFRM**

*Team and It's*

*Wholehearted"*



**7½ MILLION "HANDS HIGH" . . .**

Measurement, in equestrian vernacular, is expressed in "hands." By these standards the KMBC-KFRM Team is well on its way to 7½ million "hands high." Why 7½ million? Because that is the number of hands on the 3¾ million people living within the half millivolt contour of The Team — and those are the hands which daily take the measure of The KMBC-KFRM Team and which have applauded and lifted The Team to the number one spot in the Heart of America!

The tremendous lead of The Team is now being increased by the affiliation of KFRM with the CBS Radio Network. That means the addition of CBS

service to the outstanding local programming of KFRM by KMBC of Kansas City that has made KFRM the favorite of the people of Kansas. It means a host of new listeners are joining the thousands who daily ride the wagon drawn by The KMBC-KFRM Team. In this step, The KMBC-KFRM Team becomes "CBS for the Heart of America" and in doing so brings about a greater sales potential for KMBC-KFRM advertisers, for those same measuring "hands" also hold the purse strings in the Heart of America! Write, wire or phone KMBC-KFRM, Kansas City, Missouri, or your nearest Free & Peters Colonel!



**TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S**



*The* **KMBC-KFRM** *Team*

**CBS RADIO FOR THE HEART OF AMERICA**

**OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY**

# WTAG

is  
for  
**Talent**

top-notch personalities  
with the local touch—

one of the reasons  
for WTAG'S  
consistent  
number 1 rating  
in the great  
Central  
New England  
market

They add individuality  
and neighborliness  
to your  
sales message



"Julie 'n' Johnny"  
Drop in for Coffee



Shirley Matson  
"Open House"



"Wake-up-Man"  
John Woods



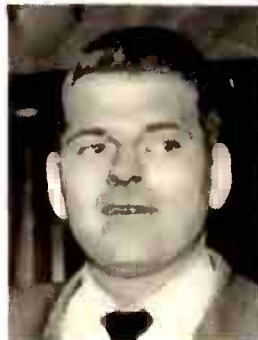
Lyda Flanders  
"Modern Kitchen"



Johnny Ambrose  
"Speaking of Sports"



Weathermen  
Bill Ostberg  
Paul Dean



Pen Brown  
"Sports Roundup"



Clyde Hess  
News Analyst

News Editors  
Chris Condon  
Jim Little  
Bill Porter



# WTAG

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BASIC CBS

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*See Raymer for Details*