

SP 10-37 1222  
MIS FRANCES SPRATIE  
NATIONAL BROADCAST  
20 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

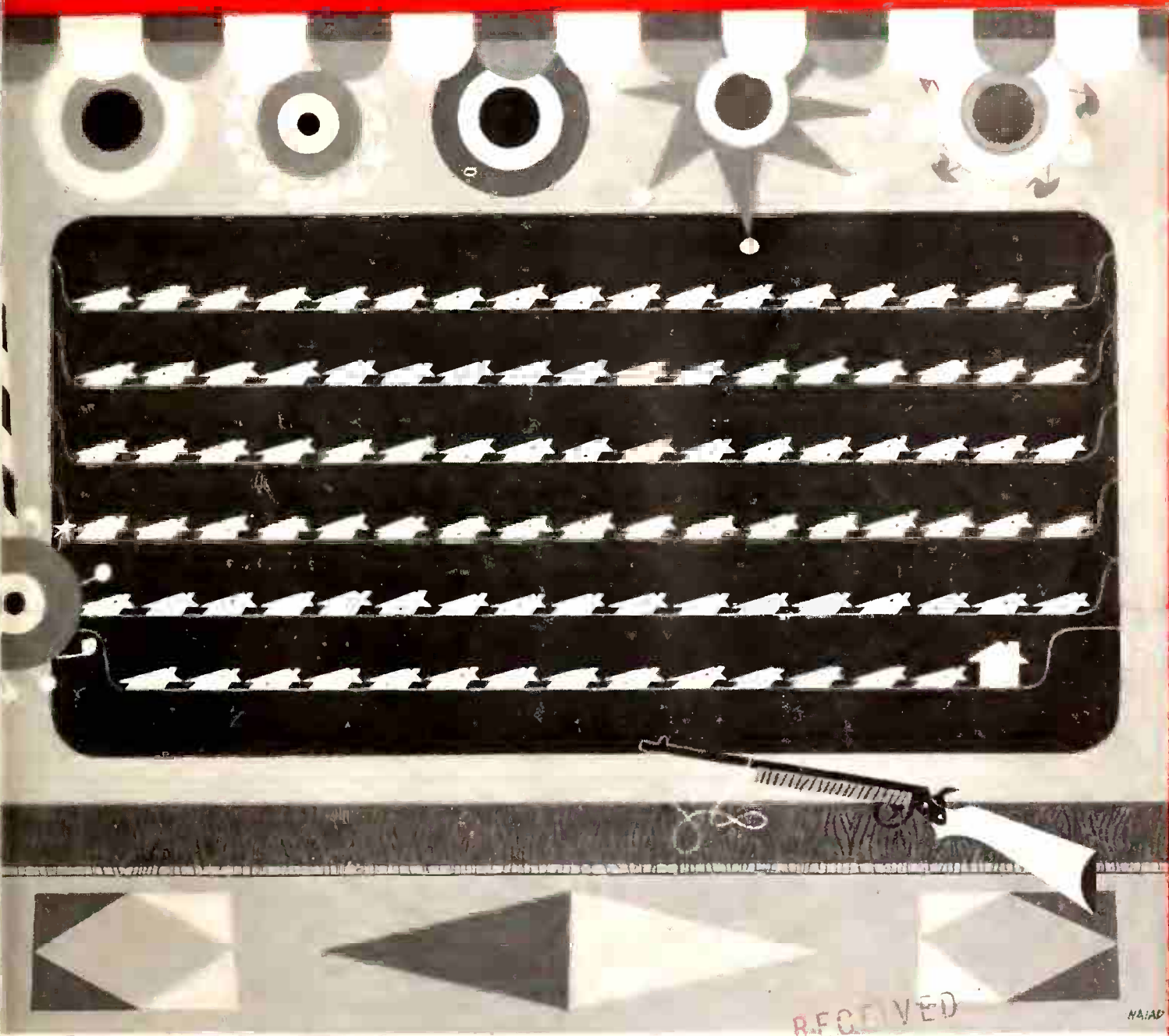
# SPONSOR

UNITED  
NEW YORK  
N. Y.  
2

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

28 JULY 1952

50c per copy • \$8 per year



## SHOULD YOU FILM YOUR TV SHOW ?

page 19

## A SPONSOR roundup: Stocks on the air

page 23

## Advertisers learned plenty at the conventions

page 24

## How WFAA's Anniversary "Fair" boosted advertisers

page 26

## NEGRO RADIO SECTION

starts on page 29

## Tips on selling to the Negro market via radio

page 36

## Negro radio success stories

page 38

In Los Angeles . . .

### RADIO REACHES JUST 1% LESS THAN EVERYBODY!

Shooting for bigger sales in Los Angeles? Radio is your most effective weapon. *Because 99% of all homes in metropolitan Los Angeles are radio homes.* And of all Los Angeles radio stations, KNX scores highest, winning 41% more 1/4-hour firsts than all other Los Angeles stations combined. (At night, when TV viewing is at its peak, KNX

delivers 14.2% more families than the average TV station, too . . . *at less than half the cost.\*\*) You're sure to hit your sales target 99 times out of 100 when you use 50,000-watt KNX. For details, call us or CBS Radio Spot Sales.*

**KNX**

Los Angeles • CBS Owned  
Represented by CBS Radio Spot Sales

**"COST TOO MUCH", they said . . . until**



# people started asking for them!

A certain manufacturer makes a tractor brake requiring original factory installation on new tractors. It can *not* be used for replacement.

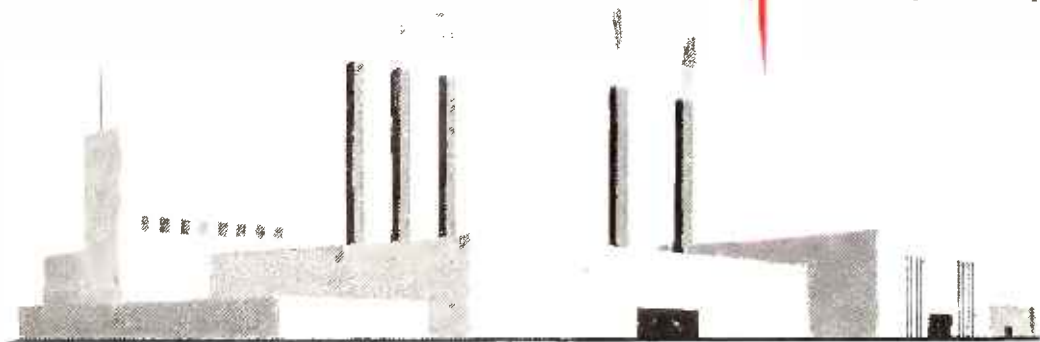
This brake is exceptionally high quality . . . and has an unusual safety factor . . . but is somewhat more costly, so most tractor manufacturers hesitated to use it. Their costs had already sky-rocketed . . . and they didn't think farmers would pay more for tractors with these better brakes. As a result, these brakes were available on only twenty-three 1950 models.

An intensive advertising campaign on WLS "sold" the idea and advantages of these better brakes to farmers . . . and the demand thus created readily convinced leading tractor manufacturers. As a result, these brakes were offered on forty-eight 1952 models . . . and the brake manufacturer had \$3,000,000 in orders.

If you have a product or service of merit . . . you'll find the vast WLS audience equally receptive and responsive to sound reason and sincere appeal. Better see your John Blair man or contact us today . . . and add yours to the growing list of success stories being developed for WLS advertisers the nation over.

**WLS GETS RESULTS**

*for the*  
**AUTOMOTIVE  
SUPPLY INDUSTRY**



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

CHICAGO 7

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

**REPORT  
TO SPONSORS  
28 JULY 1952**

RECEIVED  
JUL 29 1952  
150

**Vick's new cold  
syrup headed for  
spot radio-TV**

Vick Chemical will use heavy radio and TV spot campaign this fall for its new cough syrup, Cetamin. Schedule of one-minute radio announcements will take in major and secondary markets. TV lineup provides for about 20 markets. Use of both media will be coast to coast.

-SR-

**Cigarettes spend  
only 2/5 cent per  
pack for advertising**

O. Parker McComas, Philip Morris president, disclosed at stockholders' meeting cigarette industry's average for advertising, is but two-fifths of cent per package. He cited this fact in relating industry's efforts to get tax relief and "a Congressman's" rejoinder industry could absorb tax increases by dropping advertising. McComas stated Federal Government gets \$1,500,000 annually from cigarettes; states and cities, \$500,000,000.

-SR-

**Ennds air budget  
now \$3,000,000**

Pearson Drug spending over \$3,000,000 in radio-TV for Ennds during next 12 months, concentrating on network shows. Includes Inner Sanctum, My Friend Irma, Police Story, all CBS, and Lights Out, NBC.

-SR-

**Multiple sponsors  
better for  
conventions?**

Radio-TV experts of Democratic National Committee believe networks erred in selling Chicago Convention sponsorship to single classification of advertiser (appliances) and each network to single sponsor. They thought each network should have had multiple sponsorship for variety in commercials. (Cross-section of trade opinion on commercial treatment during convention broadcasts appears on page 24.)

-SR-

**Longines may  
be looking**

Trade buzzing with report Longines-Wittnauer Watch open to agency switch. Account now with Victor A. Bennett Co.

-SR-

**Film trend spurs  
executive transfers**

Increased transfer of executive personnel from New York to Hollywood by ad agencies, syndicators and others to meet stepped-up trend toward film shows. Among syndicators latest switch is Herbert Gordon, Ziv vice president in charge production, who will make Hollywood his base of operations indefinitely. (See article covering economics of trend toward film programs on page 19.)

-SR-

**Telemeter points  
to Telethon  
as fee-TV success**

International Telemeter Corp. is citing as proof of boxoffice soundness for its fee-TV system—which is pay-as-you-see—experience of recent Bob Hope-Bing Crosby fund-raising Telethon. (Over \$1,000,000 pledged but relatively small portion redeemed.) Comments Telemeter: "The Q.E.D. seems to be that entertainment, no matter where it is sold, must be sold for cash."

-SR-

**Survey holds  
stations  
responsible  
for TV morals**

Woodbury College, in California survey dealing with TV's impact on viewers' daily habits, found 55% set owners polled thought stations should be responsible for moral standards TV programs; 28% said it was up to advertiser. On query whether they would pay \$1 to see telecast of major sports event in theater, 73% voted "no", but 55% answered they would pay that sum if sports telecast were in home.

**REPORT TO SPONSORS for 28 July 1952**

**Radio specialists head key spots in NBC merger** Nature realignment NBC organizational setup proving somewhat of puz- zler to trade. Especially with regard assignment direction of radio-TV merged top key departments—sales and programing—to two radio specialists, John K. Herbert and Charles C. Barry, sales and program vice presidents, respectively. Under merger all NBC TV and radio operations both report to still another radio man, Frank White, general manager. Only explanation trade observers seem able conjure up for this concentration of authority in radio specialists is it could represent gesture of assurance to NBC radio affiliates. Chain of command has White reporting to Sylvester L. Weaver, Jr., who in turn reports to Joseph H. McConnell, NBC president.

-SR-

**KFEL-TV on air within 10 days of permit grant** KFEL-TV, Denver, went on air (21 July) 10 days after it got construc- tion permit, setting record among TV Stations. Station had purchased equipment many months before, and, after CP grant came through for channel 2, it prevailed upon FCC to give it special temporary author- ization. This may be beginning of series quick starts from among latest CP grantees.

-SR-

**TNT sets up division for meetings telecast** Theater Network Television has created a new division, Theater Tele- Sessions, to handle closed circuit live broadcasts of dealer, stock- holder and institutional meetings. Division will be directed by Vic- tor L. Ratner, former CBS advertising-promotion head and lately Macy's ad director.

-SR-

**BAB, Pulse offer data on out-of-home listening** Broadcast Advertising Bureau, in brochure on auto sets, estimates count now around 24,500,000. This is 63% of nation's 37,000,000 auto- mobiles. Pulse survey of "going to work habits" (conducted in May 1952) found that 842,750 persons in Los Angeles area, 74% of them traveling by auto, listen to radio while going to work. New York area study by Pulse gave this type of listening count as 907,960, with por- tion who travel by auto given as only 26%.

-SR-

**Negro radio wins strong listener loyalty** Increasing numbers of sponsors are beaming messages to Negroes via radio stations which set aside all or part of programing for Negro listeners. Stations have developed standing in Negro communities by deft combination of entertainment and public service programing. WEAS, Decatur, Ga., for example, has programed for Negroes since going on air in July 1947. Station won citation for show which was credited with bringing about 38% decrease in juvenile delinquency. By such community-minded actions, Negro-appeal stations win listening and buy- ing loyalty. (Section covering Negro radio starts on page 29.)

-SR-

**Bing Crosby selling TV film through CBS** CBS-TV Film Sales has taken over the sales representation of Bing Crosby Enterprises' TV film Productions. Properties include Crown Theatre, The Hank McCune Show, Rebound and The Chair on the Boulevard.

-SR-

**C & W survey shows viewing grows with length of set ownership** Cunningham & Walsh's Fifth Annual Videotown Survey just completed discounts theory that longer family has TV set the less time it spends watching it. According to survey, older sets are in use for average 5 hours daily and viewers in general are staying up half hour later than last year to watch TV.

THROUGHOUT THE WCCO AREA...  
6 A.M. TO MIDNIGHT...7 DAYS A WEEK...

# WCCO

-delivers, on the average,  
a 32% bigger audience

-delivers a bigger audience  
during 3 out of  
every 4 quarter-hours

-than the total audience  
of the next 30 stations in  
the area combined-

at one-sixth the cost!

Source: WCCO Listener Diary, conducted by Benson and Benson, Inc.  
throughout WCCO's 50-100% BMB Day-Night Area, Spring 1952



## WCCO AREAS

AITKEN  
ANOKA  
ASHLANO  
BARREN  
BAYFIELD  
BEAOLE  
BELTRAMI  
BENTON  
BIG STONE  
BLUE EARTH  
BROOKINGS

BROWN  
BUFFALO  
BURNETT  
CARVER  
CASS  
CHIPPEWA (M.)  
CHIPPEWA (W.)  
CHISAGO  
CLARK (S.O.)  
CLARK (W.)  
CLEARWATER  
COOINGTON  
COTTONWOOD  
CROW WING  
OAKOTA

OAY  
OEUEL  
OICKINSON  
OOOGE  
OOUGLAS  
OUNN  
EAU CLAIRE  
EMMET  
FARIBAULT  
FILLMORE  
FREEBORN  
GOOHHUE  
GRANT (M.)  
GRANT (S.O.)  
HAMLIN

HENNEPIN  
HOUSTON  
HUBBARO  
IRON  
ISANTI  
ITASKA  
JACKSON (M.)  
JACKSON (W.)  
KANABEC  
KANDIYOHI  
KINGSBURY  
KOOCHICHING  
KOSSUTH  
LAC  
QUI PARLE

LAKE  
LAKE OF THE  
WOODS  
LE SUEUR  
LINCOLN (M.)  
LINCOLN (W.)  
LYON  
MARATHON  
MARTIN  
MC LEOO  
MEEKER  
MILLE LACS  
MINER  
MOODY  
MORRISON

MOWER  
MURRAY  
NICOLLET  
NOBLES  
OLMSTEO  
OTTER TAIL  
PEPIN  
PIERCE  
PINE  
PIPESTONE  
POLK  
POPE  
PRICE  
RAMSEY  
REOWOOD

RENVILLE  
RICE  
ROBERTS  
ROCK  
RUSK  
ST. CROIX  
ST. LOUIS  
(NORTH)  
SAWYER  
SCOTT  
SHERBURNE  
SIBLEY  
STEARNS  
STEELE  
STEVENS

SWIFT  
TAYLOR  
TOOO  
TRAVERSE  
TREMPEALEAU  
WABASHA  
WAOENA  
WASECA  
WASHBURN  
WASHINGTON  
WATONWAN  
WINONA  
WRIGHT  
YELLOW  
MEDICINE

WCCO  
Minneapolis  
-St. Paul  
50,000  
watts  
Represented  
by CBS  
Radio Spot  
Sales

# SPONSOR

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

28 July 1952 • Volume 6 Number 15

## ARTICLES

### ***Is the rush to film shows economically sound?***

Some say film's high quality with the opportunity for amortizing costs through reruns make it a sponsor's best bet. Others are skeptical. Here are both sides

19

### ***Stocks on the air***

Something's happening to Wall Street—the Market is going middle class. Part of the credit for broadening the securities market must go to increased use of radio by brokers who are now finding radio produces leads at low cost

22

### ***What sponsors learned at the conventions***

SPONSOR queried a cross-section of advertisers and agency executives to get opinions about convention commercials and their effectiveness. Most provocative were the comments of radio-TV consultants to the Democratic Party

24

### ***WFAA's Anniversary "Fair" boosted sponsors***

Station made its anniversary the occasion for merchandising sponsors' products

26

## NEGRO RADIO SECTION

### ***The Negro market: \$15,000,000,000 to spend***

Recent strides, social and economic, of the American Negro have made him a first-class target for air advertising by sponsors in practically all categories

30

### ***Negro radio: 200-plus specialist stations***

Outlets for programing pinpointed at the Negro market are on the increase. So is the amount and quality of research they supply to advertisers

32

### ***Negro radio: a picture summary of its strength***

Popping out of these picture pages is a visual explanation of Negro radio's vitality as a medium

34

### ***Selling to Negroes: don't talk down***

Using "Uncle Tom" approach wins an advertiser nothing but scorn. Tying in with established local personalities is the key to successful selling

36

### ***Negro results stories: rich yield for all clients***

Local advertisers proved that the trick could be done, now the national "blue chips" are cashing in on pinpointed sales approaches

38

## COMING

### **COMPLETE REPORT ON CANADIAN RADIO 11 August**

An entire section devoted to facts about Canada as a market, its radio advertising opportunities in detail, for the guidance of U.S. sponsors

### ***A TV station's first year of operation***

SPONSOR commissioned independent consultant Peter R. Levin to chart the cost of a TV station from application to first anniversary

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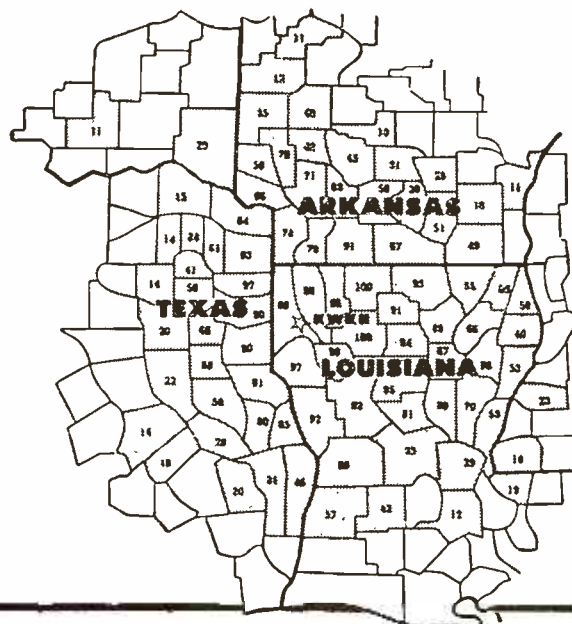
# “KWKH produces phenomenal returns”



**Says R. W. HODGE**

Vice-President, National Automotive Maintenance Ass'n

As a successful automotive maintenance operator, and a top official in the NAMA, Mr. R. W. Hodge is doubly qualified to discuss KWKH's advertising value for member garages in the Louisiana-Arkansas-Texas area. Here's what he recently wrote us:



**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's *Louisiana Hayride* produced \$140,000 in financed business for the members of the Shreveport Chapter NAMA during the year ended Feb. 1, 1952. This was directly traceable to the *Hayride* since our finance plan was not advertised in any other way. We cannot say, definitely, how much cash business the show influenced, but all agree it was considerable.

“This phenomenal return was in addition to the prestige value of the advertising. I sincerely believe that KWKH's *Louisiana Hayride* is the most productive advertising we could possibly have bought.

(Signed) R. W. Hodge”

# KWKH

A Shreveport Times Station

**SHREVEPORT**

**Texas**

**LOUISIANA**

**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS Radio •



*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**

### **The myth of the barefoot boy**

In the year 1802 Eleuthere Irenee du Pont, from France, set up a small plant near Wilmington, Del., for the manufacture of black powder, an explosive for which there existed a booming demand in a new land of hunters, Indian-fighters and land-clearers. The black powder was to be used in 1805 against Barbary Pirates. Until 1832 it was the sole product of the company. Then du Pont expanded into refined saltpeter, charcoal, acids and creosotes. By 1880, with the American Far West rapidly opening to settlers, du Pont added dynamite and nitroglycerine, invaluable aids to mining, quarrying, building and railroading. Today the gamut of products is dizzying but definitely no longer limited to work-aids for brawny males. Today du Pont is as close to the gals as their stockings, bras and girdles.

\* \* \*

The fact that du Pont currently celebrates 150 years of operation stands out, firstly, because of the fabulous saga itself, and, secondly, because singularly few American corporations can boast so long a span. A college professor sampling the manufacturers of western Pennsylvania recently established how very few companies were 75 years old. But, interestingly, many were, or soon would be, 50 years of age. Probably a dozen big companies, most conspicuously the Ford Motor Company, are commemorating the half-century mark this very year, 1952.

\* \* \*

When a big company clicks off 50 years and is still going strong, that fact assumes importance not alone as a case-study in the principles (and personalities) of management but as part of the over-all case for the so-called "American Way of Life." Instinctively, management sees this. If not, trust public relations counsels or advertising agencies to point it out. Typically, the 50th anniversary is celebrated by plenty of special spending—all the way from special movies to special business biographies to expanded advertising.

\* \* \*

Put this down as one part of "institutional advertising," itself a fairly new phenomenon. For a long time, during and after the first "Hundred Days" of the New Deal and the NRA, businessmen took a terrific emotional shellacking. For ordinarily opinionated chaps, many of them were strangely meek. Recovery of self-confidence and dislike for having themselves used as whipping boys finally produced tentative answers in the form of paid advertisements. In this sense, institutional advertising may be described as an uncertificated offspring of the first two Roosevelt administrations. The utilities took the leadership in advertising their arguments, and it was the utilities, remember, that President Truman had in mind when he rapped "non-selling" advertising by corporations this spring.

\* \* \*

Not all the copy used has been good. Some institutionals have been  
*(Please turn to page 57)*



Headley-Reed Company  
Represented by

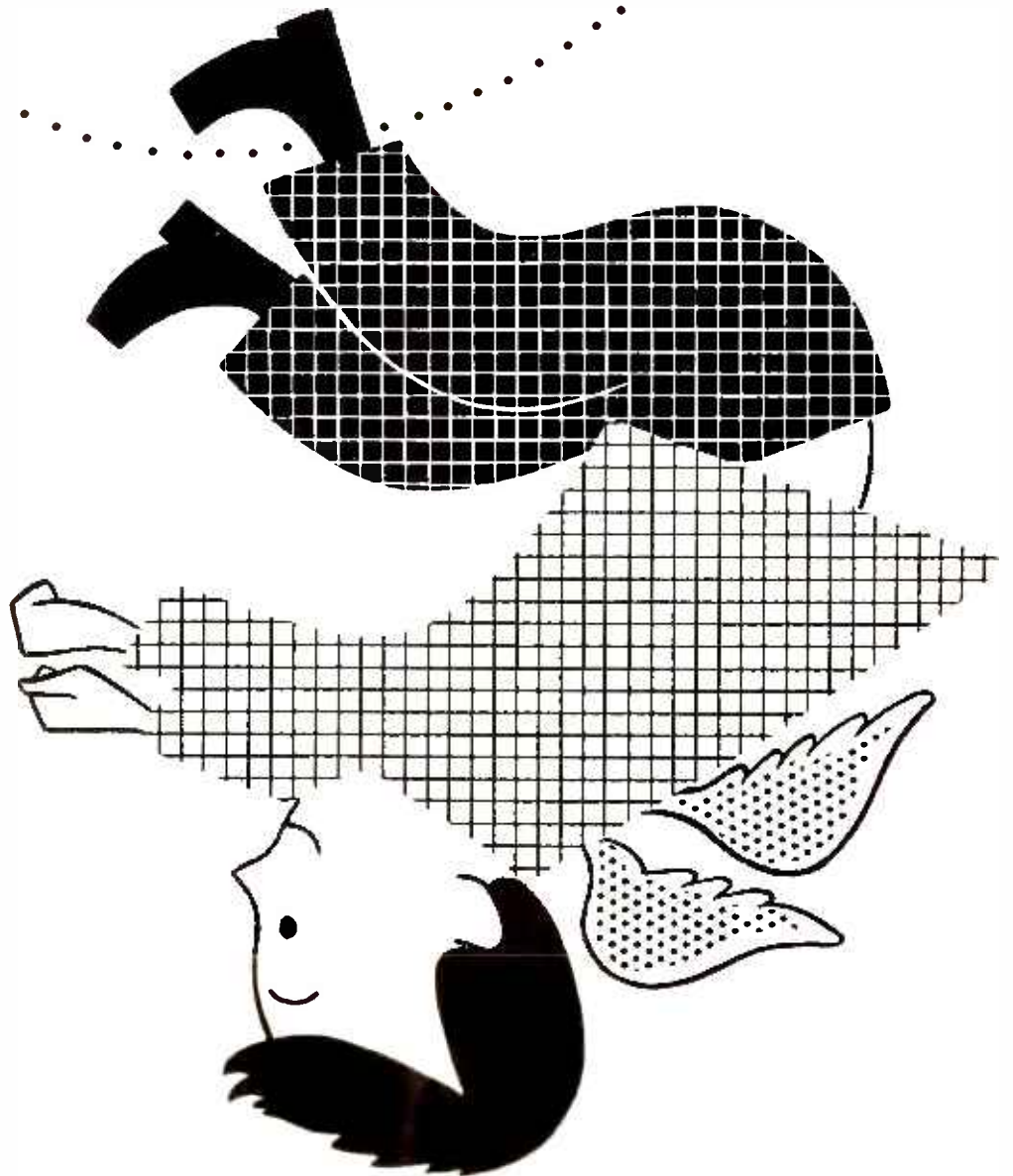
CLEVELAND

**WHK**

In Cleveland . . . Aeroways Flying School  
bought spots on a WHK participation  
show . . . to encourage new enrollments. TWO  
spot announcements brought in FIFTEEN  
leads that resulted in THIRTEEN flying contracts.  
Aeroways Flying School did \$6,000.00  
worth of NEW business for \$64.20 !  
Jump to WHK for high-flying results !



*how to make  
radio  
"JACK"  
be nimble  
...and quick!*



Did you say  
1,000,000?

yes—  
1,000,000 letters  
in one month!

This figure isn't fantasy  
it's fact! Recently this year  
—in one single month—CKAC's  
"Casino de la Chanson"  
pulled in 1,060,000 replies,  
almost all containing proof of  
purchase. This fabulous  
quiz show has worked won-  
ders since it hit the air-  
waves—it can work wonders  
for your product, too.  
Ask us for details.

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

### DOUBLE-BILLING

Double billing was some years ago a pretty vicious racket here as elsewhere. We at this station deplored it and it was hurting us because the innocent were tarred with the same brush as the guilty.

We approached every appliance distributor in the city, including Philco's Radio Specialty Company. We told them that there was a very simple way of eliminating the evil and of saving, by so doing, vast sums of money. Let the distributor buy the time—pay us the very much lower rate he would earn than any dealer could possibly enjoy. Then, let the distributor bill the dealer; if the dealer was playing it straight, he'd save money too because he would earn the advantage of the distributor's low earned rate. And double-billing would be a dead duck.

Result, but for Admiral's factory branch: zero! But they all said they'd O.K. dealer's use of our station—which meant that the failure of our effort did not indicate non-acceptance of our station.

Frankly, I think the writer of your article is a little naive. In the first place, appliance manufacturers do not consider co-op advertising as "advertising." They consider it a sales lever. By approving an advertising budget for a dealer, they stock the dealer. So it's simply sales expense and not advertising expense.

In the second place, the kind of institutional generalized copy that distributors send out would never sell a nationally advertised appliance for any one dealer who spends his money, even if his money is only 50% of the total. It might advertise "X Brand Washer" but "X Brand Washer" is on sale at thousands of stores, all at the same price.

In the third place, most of these distributors O.K. 75-25 for newspapers, sometimes 100% for TV and, at the most, 50-50 for radio. So radio could be a poor buy, competitively, for an honest dealer.

In the fourth place, I have never yet heard of an appliance distributor paying talent costs (unless it is for syndicated shows which he supplies).

Sure, double-billing is a vicious racket. It should be eliminated or it will hurt radio even more badly.

In our case, we have become so disgusted with appliance dealers demanding it that our salesmen are prohibited from soliciting appliance accounts.

But if the distributor means what he says, why doesn't he buy the time himself—on the basis of the lowest cost-per-1,000 he can get—and make his own deals with his retailers?

He won't in radio but he will in newspaper.

JEROME SILL, *General Manager*  
WMIL, Milwaukee

• On the point of the writer being a "little naive," Mr. Sill appears to be indulging in semantics. Granted that an appliance company's sales department uses co-op advertising as a sales lever, the source of the money spent on co-op does not come from the sales manager's fund but rather from the company's national advertising appropriation. The manufacturer prepares the copy for such co-op advertising and the arrangement with the dealer stemmed originally from the fact that the national advertiser would thereby be able to pay less than the national rate for newspapers.

In your current issue there is an article on the evils of double billing.

As a member of the Co-operative Advertising Committee of the Association of National Advertisers, as well as being administrator of large sums for co-operative advertising, I am appreciative of any help in discouraging this nefarious practice. I know that it is widespread among radio stations, particularly with those that do not have network affiliations, and also among the small newspapers and some not so small. It is wasting millions of dollars that would otherwise be spent for business producing advertising.

R. H. HARRINGTON, *Adv. Mgr.*  
*The General Tire & Rubber Co.*

### AGENCIES AND TV

We were all very flattered here in the office over the very nice things you said about our agency in your editorial. It was certainly a good way to prove some of the readership of SPONSOR to us, because we have received many, many comments from many different sources. In fact, your editorial couldn't have been better timed. It so happened I was making a call on a large Midwest advertiser the week this particular issue came out. The top brass in the advertising department had already read your article and complimented us  
(Please turn to page 67)

A hand is shown touching the top of a radio tower antenna. The hand is rendered in a simple line drawing style, with the index finger pointing towards the antenna. The antenna is a vertical lattice structure. The background behind the hand and antenna is a textured, stippled grey area.

# The Magic Touch.....

WREC prestige doesn't come out of thin air... Audience preference comes *first* to create listener-confidence in Memphis No. 1 Station. This "Magic Touch" in programming is the result of keeping in close touch with the people of this great and growing area. (That WREC has the highest Hooper rating of any Memphis station is the *proof!*) Keeping programming quality high and costs **LOW** works like magic for advertisers, too! WREC gives top coverage in this market of over \$2,000,000,000 at 10.1¢ lower rates per thousand listeners than in 1946!

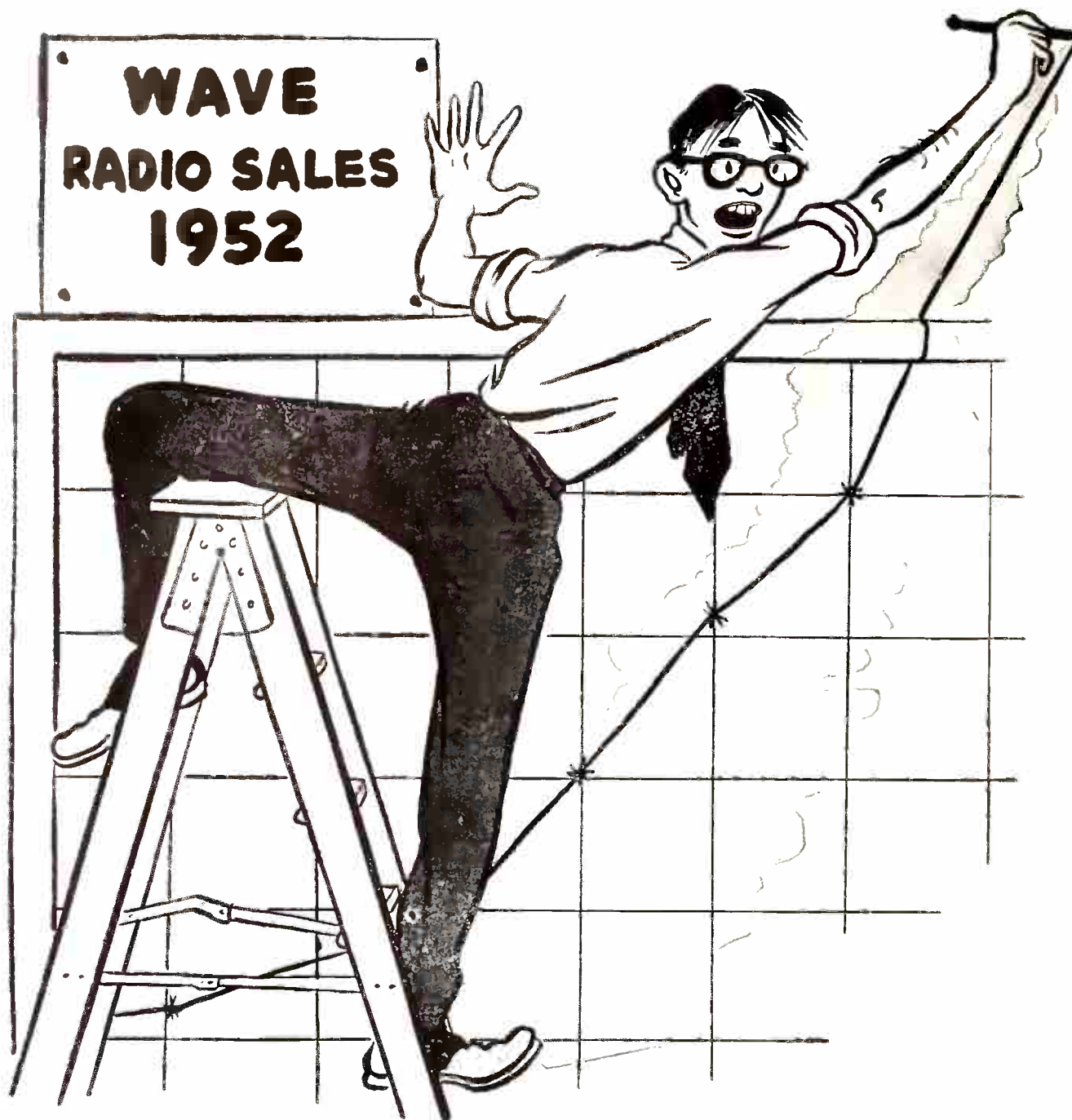
Let WREC put a touch of **SALES** magic in your advertising program.

REPRESENTED BY THE KATZ AGENCY

**WREC**

AFFILIATED WITH CBS. 600 KC. 5000 WATTS

**MEMPHIS NO. 1 STATION**



**"Should I chop a hole  
in the ceiling, boss?"**

WAVE'S national *radio* sales in the first five months of 1952 are up 41.68% over 1951—and 1951 itself was an excellent year for WAVE radio!

It's cause and effect, gentlemen. WAVE radio delivers an extremely high percentage of the 698,148 radio sets within 60 miles of Louisville—*can deliver 1,000 impressions for only 37¢!*

Get all the facts from Free & Peters!

**WAVE  
LOUISVILLE**

**5000 WATTS**

**NBC**



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

## New and renew

### 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Ford Motor Co (Ford div)	J. Walter Thompson	CBS 119	Bob Trout & the News; M 10:30-35 pm; T, W 10-10:05 pm; 30 Jun; 27 wks
General Foods Corp	Foote, Cone & Belding	CBS 152	Bob Trout & the News, Th, Sun 10-10:05 pm; 3 Jul; 26 wks
General Foods Corp	Benton & Bowles	CBS 151	Bob Trout & the News; F 10-10:05 pm; 4 Jul; 26 wks
General Mills Inc	Knox Reeves	ABC 172	Bill Ring Show; M-F 12:30-45 pm; 30 Jun; 52 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC 274	Cal Tinney; M-F 4-4:30 pm; 30 Jun; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	NBC 190	Dean Martin & Jerry Lewis; T 9-9:30 pm; 14 Sep; 52 wks
P. Lorillard Co	Lennen & Mitchell	NBC 190	Two for the Money; T 10-10:30 pm; 30 Sep; 52 wks
Naumkeag Steam Cotton Co	Jackson	MBS 514	Paula Stone Show; T, Th 10:15-30 am; 22 Jul; 52 wks
Owen-Corning Fiberglas Corp	Fuller & Smith & Ross	CBS 186	Arthur Godfrey; alt days M-F 10:15-30 am; 2 Sep; 52 wks
Philco Corp	Hutchins	ABC 350	Edwin C. Hill & the Human Side of the News; M-F 10:30-35 pm; 1 Sep; 52 wks
R. J. Reynolds Tobacco Co	William Esty	NBC 179	Vaughan Monroe; W 8-8:30 pm; 3 Sep; 52 wks
Toni Co	Tatham-Laird	ABC 275	It Happens Every Day T, Th 2:30-35 pm, 10:30-35 pm; 1 Jul; 52 wks
United States Steel Corp	BBDO	NBC 187	Theatre Guild on the Air; Sun 8:30-9:30 pm; 14 Sep; 52 wks



### 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle Co	Dancer-Fitzgerald-Sample	ABC 275	Defense Attorney; Th 8:30-9 pm; 3 Jul; 52 wks
American Chicle Co	Dancer-Fitzgerald-Sample	ABC 260	Top Guy; F 8-8:30 pm; 4 Jul 52 wks
American Oil Co	Joseph Katz	CBS 81	Edward R. Murrow M-F 7:45-8 pm; 30 Jun; 52 wks
Campbell Soup Co	Ward Wheelock	CBS 167	Club 15; M, W, F 7:30-45 pm; 25 Aug; 52 wks
Chesebrough Mfg Co	McCann-Erickson	CBS 183	Dr. Christian W 8:30-9 pm; 15 Oct; 52 wks
Colgate-Palmolive-Peet Inc	Ted Bates	CBS 192	Our Miss Brooks Sun 6:30-7 pm; 5 Oct; 52 wks
Electric Auto-Lite Co	Cecil & Presbrey	CBS 184	Suspense; M 8-8:30 pm; 29 Sep; 52 wks
Theo Hamm Brewing Co	Campbell-Mithun	CBS 20	Edward R. Murrow; M-F 7:45-8 pm; 30 Jun; 52 wks
Kraft Foods Co	Needham, Louis & Broby	NBC 169	Great Gildersleeve; W 8:30-9 pm; 24 Jul; 59 wks
National Biscuit Co	McCann-Erickson	CBS 193	Arthur Godfrey; M-F 11-11:15 am; 1 Sep; 52 wks
Pabst Sales Co	Warwick & Legler	CBS 192	Pabst Blue Ribbon Bouts; W 10 pm to conclusion; 1 Oct; 52 wks
Procter & Gamble Co	Compton	CBS 128	Lowell Thomas; M-F 6:45-7 pm; 30 Jun; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	CBS 135	Beulah; M-F 7-7:15 pm; 30 Jun; 52 wks
Procter & Gamble Co	Benton & Bowles	CBS 153	Jack Smith; M-F 7:15-30 pm; 30 Jun; 52 wks
Rexall Drug Co	BBDO	CBS 190	Amos & Andy; Sun 7:30-8 pm; 28 Sep; 52 wks
Whitehall Pharmacal Co	John F. Murray	NBC 141	Just Plain Bill; M-F 5-5:15 pm; 27 Jun; 52 wks
Whitehall Pharmacal Co	John F. Murray	NBC 129	Front Page Farrell; M-F 5:15-30 pm; 27 Jun; 52 wks



### 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Cyanamid Co	Tobacco plant spray	Hazard (N.Y.)	Ky., N. C.	Annmts; Oct; 13 wks

### 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert M. Adams	WOL, Wash., prom mgr	WRC, WNBW, Wash., prom dir
Joseph C. Beal	WDSU-TV, New Orleans, tv prog consultant	Same, tv prod mgr



Numbers after names refer to New and Renew category

- S. L. Weaver (4)
- Frank White (4)
- Robt. M. Adams (4)
- Carroll Foster (4)
- H. R. Krelstein (4)

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

**New and renew**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Lambert B. Beeuwkes O. R. Bellamy Ford Billings	WDAS, Phila., gen mgr WLW, Cinc., exec Greer Radio Stations, W. Va., O., gen mgr (WAJR, Morgantown & WDNE, Elkins, W. Va., WJER, Dover, O.)	WLAW, Boston, gen mgr WPTR, Albany, gen mgr Robert S. Keller, N.Y., exec
Robert F. Blair Edward V. Cheviot	Eastern sls rep San Antonio Light, San Antonio, gen adv mgr	Guild Films, Cleve., sls mgr (1900 Euclid Ave) WOAI-TV, San Antonio, comml mgr
Joseph N. Curl Richard de Rochemont Robert DeVinny Edward R. Eadeh George Ellis Henry Flynn Carroll Foster Mahlon A. Glascock Rodney F. Johnson Charles L. Kelly Robert Klaeger Harold R. Krelstein Charles H. Larson Phil Lewis Howard W. Maschmeier William F. Miller Walter S. Newhouse Jr Abe Plough William B. Rudner Richard S. Salant	ABC, N.Y., tv spot sls acct exec March of Time, N.Y., exec prod Midwestern sls ABC, N.Y., dir coverage, market research Ziv, N.Y., sls mgr CBS, N.Y., asst sls mgr radio spot KiRO, Seattle, dir public affairs Kal, Ehrlich & Merrick, Wash., acct exec Broadcast exec WMAL-AM-FM-TV, Wash., prog dir Transfilm, N.Y., head motion picture prod WMPS, Memphis, vp-gen mgr Broadcast exec WCCO, Mnpls., sls staff WPTR, Albany, prog dir KMOX, St. L., N.Y. sls rep WQXR, N.Y., acct exec WMPS, Memphis, pres WMPS, Memphis, stn dir Rosenman, Goldmark, Colin & Kaye, N.Y., gen counsel NBC, N.Y., vp KOIL, Omaha, comml mgr KNX Radio-CPN, L. A., sls prom mgr WSPA, Spartanburg, S. C., sls mgr NBC, N.Y., tv net vp NBC, N.Y., exec	WOV, N.Y., sls mgr Transfilm, N.Y., prod-consultant Guild Films, Chi., sls mgr (20 East Jackson Bldv.) DuMont, N.Y., research dept mgr Jerry Fairbanks, N.Y., sls mgr Same, eastern sls mgr Same, asst to pres WMAL-AM-FM-TV, Wash., dir radio-tv sls KWJJ, Portland, Ore., pres-gen mgr Same, asst gen mgr Same, prod vp Same, pres-gen mgr KWJJ, Portland, Ore., exec asst Same, sls mgr Same, asst to gen mgr WCBS, N.Y., gen sls mgr Katz, N.Y., radio sls staff Same, exec committee chairman Same, vp-stn dir CBS, N.Y., vp, gen exec  Same, also head film div Same, gen mgr Same, sls prom, adv, exploitation dir WIST, WIST-FM, Charlotte, N. C., managing dir Same, radio-tv net vp Same, radio-tv net vp-gen mgr
Robert W. Sarnoff Arden Swisher Sherril Taylor Guy Vaughan Jr Sylvester L. Weaver Jr Frank White		



**5. Sponsor Personnel Changes**

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roland P. Campbell	General Foods, Battle Creek, prod mgr (Post Cereals div)	Andrew Jergens, Cincinnati, adv vp
Harry W. Chesley Jr Jack R. Green J. Harvey Howells William Kalan William H. Scully	Pepsi-Cola, N.Y., vp Leo Burnett, Chi., media research analyst Lever, N.Y., adv mgr (Good Luck prod div) Schwerin Research, N.Y., client relations vp Lever, N.Y., adv brand mgr (Lever div)	Philip Morris, N.Y., vp Toni, Chi., assoc adv mgr Same, adv mgr (Lever div) Toni, Chi., assoc adv mgr Same, adv mgr (Good Luck prod div)



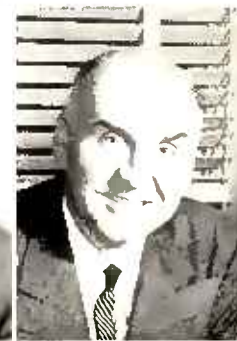
**6. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Balm Barr Inc, Chi. Bonide Chemical Co, Utica Bostwick Laboratories, Bridgeport Byrne Products Inc, N.Y. California Marine Curing & Packing Co, Terminal Island, Cal. Candyland Inc, Sioux City, Ia.	Balm Barr lotion Household products Moth proofing product Proprietary preparations Tuna, sardines	H. W. Kastor, Chi Farquhar, Utica Marfree, N.Y. Admiral, N.Y. Mogge-Privett, L. A.
Cocilana Inc, Bklyn. Delaware Valley Dairy, Trenton, N. J. Dr. Shor's Products Inc, Phila. Globe Pharmaceutical Distributing Co, Chi.	Marshmallows  Cloro-Nips cough drops Dairy products Chlorophyll toothpaste Burn-Aid medicated bandage, ointment	Hilton & Riggio, N.Y., Atlas, Sioux City Al Paul Lefton, N.Y. N. W. Ayer, Phila. Herbert B. Shor, Phila. Schwimmer & Scott, Chi.
Harris Chemical Co, Cortland, N.Y. Hudson Dealers of Southern California, L. A. Ideal Bakery, Batesville, Ark. Imperial Knife Associated Companies, N.Y. J-A Corp, Chi.	Fly-Ban fly killer Automobile dealers Baked goods Household cutlery Lemon Quick powdered lemon concentrate Nu-Wrinkl lawn edging	Marfree, N.Y. Erwin, Wasey, L. A. Action, Memphis Wilson, Haight & Welch, N.Y. Buchanan, Chi.
Keelor Steel Inc, Mnpls. Kellogg Co, Battle Creek Lewis Brothers Bakeries, Anna, Ill. Lux Co, Elkhart, Ind. Pervo Paint Co, L. A.	All products Baked goods Household products Paints	Graves, Mnpls. Leo Burnett Co, Chi. (eff 1 Oct) Action, Memphis Marfree, N.Y. Hixson & Jorgensen, L. A.

Numbers after names refer to New and Renew category

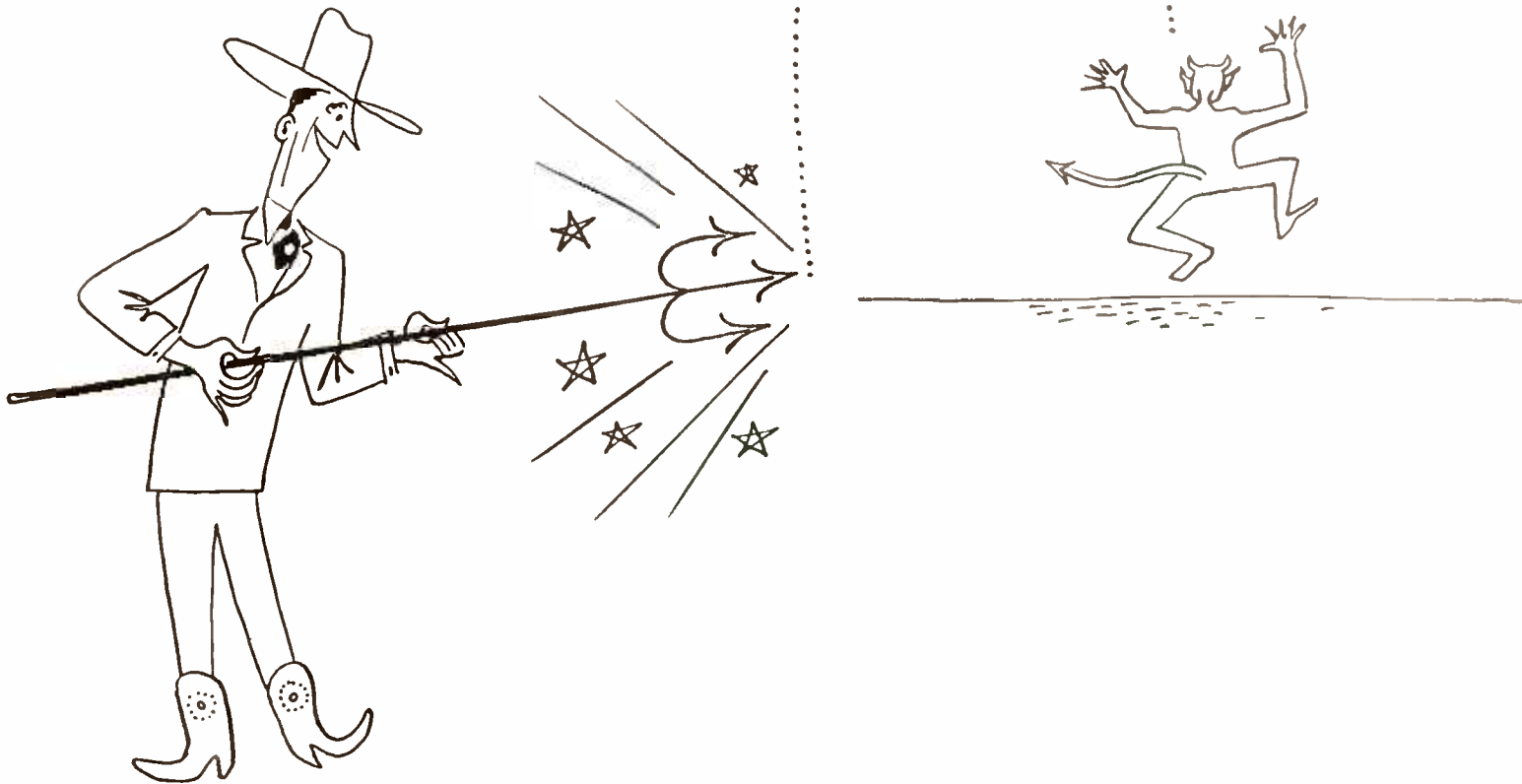
- M. A. Glascock (1)
- R. de Rochemont (1)
- Joseph C. Beal (1)
- Phil Lewis (1)
- E. R. Eadeh (1)

- R. W. Sarnoff (4)
- Joseph N. Curl (1)
- W. S. Newhouse (4)
- L. B. Beeuwkes (4)
- H. W. Chesley (5)



# OUT OF THE FRYING PAN

... into the Panhandle



**A** Nineteenth Century booster, writing to a New England friend, described some of the Texas Panhandle's paradoxes. "Ranch houses are ten miles from the front gate. We have more cows and less milk, more preachers and less religion, more climate and less rain, more rivers and less water, more hot days and more cold nights, than any place in the world. We also have some characters who ought to be roped and hung. All we need is more water and a better class of people."

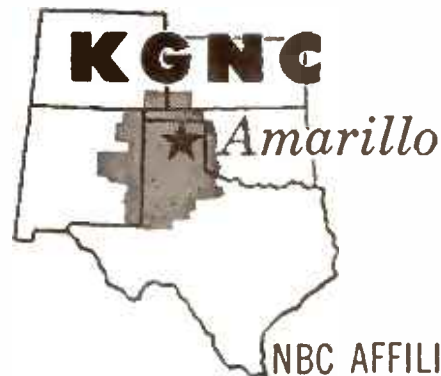
The friend replied, "That's all hell needs."

\* \* \*

We're happy to report progress on practically all counts. Justice, no longer dispensed with a rope, flourishes in a flourishing countryside. Amarillo, scene of the world's largest cattle auctions (1951 volume in excess of \$53 million), is

surrounded by oil fields, wheatlands, cattle ranches and prospering farms. The days are still hot, the nights are still cold, but there's no better class of people anywhere.

With the highest retail sales in the Nation (\$1728 per capita, \$5490 per family—*Sales Management*), Amarillo owes much to its vast trading area. Shopping center for two million persons in 78 counties, Amarillo is also the home of KGNC, the one (and only) ad medium which covers the entire trade territory.



710 KC • 10,000 WATTS • REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

28 JULY 1952

13



ONE OF  
*America's Greatest*  
**INDEPENDENT**  
**RADIO STATIONS!**  
 IN MARKETS OVER 500,000



Source: Hooper Radio Audience Indexes  
 Unaffiliated Radio Stations Mar.-  
 Apr., 1952.

**and in milwaukee...**

For \$100 per week or more, WEMP  
 delivers 2 times the audience of  
 network station No. 1 and 2½  
 times the audience of network  
 station No. 2\*.

\*All Hooperatings based on Oct.-Feb.  
 1952 Comprehensive, using highest indi-  
 vidual 15-minute strip rating 8:00 a. m.

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



**Mr. Sponsor**

**Norman P. Hutson**

President  
 Frank H. Flee Corporation, Philadelphia

Fifty-year-old Norman P. Hutson is a genial executive playing a dual role. In Philadelphia, after business hours, he works actively as vice president and director of the Philadelphia Society for Crippled Children. The kids, for the most part, don't know about this humanitarian work. They do know, however, about Hutson's favorite product, Flee's Dubble Bubble gum.

Part of Flee's success can be attributed to its willingness to gamble or experiment with media. Thus, by 1940, when Hutson joined the company as executive assistant to the president, it was ready to go into radio. Flee's bought *Don Winslow of the Navy* on nine stations. The cost was about \$150-200,000.

Hutson, in the agency business during the late 20's and early 30's, was able to look at this venture analytically. Behind him were many years with such top-notchers as Frank Finney and Sturges Dorrance, and much activity in management, sales and advertising counseling.

About the Don Winslow campaign Hutson says: "The sales increase was very noticeable but nevertheless not sufficient on our 1¢ product to warrant its continuance."

But war finished further media speculation. A vital ingredient used to make bubble gum comes from the East Indies. With this supply cut off Dubble Bubble production stopped. When it came back in 1945 demand was so heavy that little advertising seemed necessary. That is, on the surface. Then Hutson thought of Flee's 10-12,000 jobbers and 500,000 dealers all banking on repeat sales. It was this that paved the way for Flee's newest air entry, an ABC TV network show called *Pud's Prize Party* (through Lewis & Gilman).

Hutson thinks this Saturday morning effort featuring charades and games enacted by kids as well as viewer contests will bring repeat sales. "Every additional sale costs some kid a penny," explains Hutson. "of which we get about half. We must get repeat sales if our advertising is to pay off." With about \$200,000 invested in the show Hutson is sure the venture of "the only penny confection in television" will have almost every kid viewer in the country blowing bubbles in front of his TV set.

Hutson's interests, besides from keeping the kids entertained, include a non-gum chewing Dalmatian and a rare game of tennis. ★ ★ ★



# Here's one for the book(s),

## Mr. Advertiser!



## BOOK ORDERS TRIPLED

by publishers advertising on

# WBZ

- One form of advertising that *must* show results, quickly and unquestionably, is advertising for mail-order purchase of books.

Two of the outstanding leaders in this field... Doubleday & Co. and the Grolier Society... have again proved that WBZ stands in a class by itself for consistent results in the New England market.

Writes Joe Gans of Thwing & Altman, agency for both publishers: "This year we more than doubled our previous best season in total number of broadcasts on WBZ. We more than tripled the number of orders received—at a substantially lower cost per order. To put it another way, we carried a larger schedule over a longer period of time, and accomplished one of our greatest success

### BOSTON • 50,000 Watts

stories. WBZ seems to be getting more powerful each year!"

Are you taking advantage of WBZ's unique and widespread influence in all six New England states? If you're looking for record-making results in this responsive market, get in touch now with WBZ or Free & Peters.



Westinghouse Radio Stations Inc KDKA • WOWO • KEX • KYW • WBZ • WBZA • WBZ-TV

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

RADIO — AMERICA'S GREAT ADVERTISING MEDIUM

TIME

*Plus*

EXPLOITATION

PROMOTION

PUBLICITY

EQUALS

**KFWB**

LOS ANGELES

**ENTERPRISE!**

THE MOST SATISFIED time buyers are those who have discovered that in selecting KFWB in Los Angeles they consistently secure the most—in terms of extra promotion, exploitation and advertising—for their clients.

**KFWB** in the first six months of 1952 used more 24 sheets and newspaper space to exploit its advertisers' programs than any other station in America's second largest market.

IN THESE DAYS you want *MORE* than time . . . *MORE* for your dollar . . . *KFWB* gives it to you in **PROMOTION AND SHOWMANSHIP.**

CALL BRANHAM . . . Let them show you what KFWB can do for your clients in Los Angeles!

**THE BRANHAM COMPANY**

*27 YEARS*  
of service in  
America's  
THIRD LARGEST  
MARKET

**KFWB**  
LOS ANGELES

HARRY MAIZLISH  
President - General Manager

NEW YORK  
CHICAGO  
SAN FRANCISCO  
LOS ANGELES  
CHARLOTTE  
DETROIT  
ATLANTA  
MEMPHIS  
ST. LOUIS  
DALLAS

***New developments on SPONSOR stories***



**See:** "Why KGW merchandising went on the road"

**Issue:** 16 June 1952, p. 43

**Subject:** Radio station builds audience impact by taking show on the road

A big factor in stepped-up merchandising by radio stations, is the "get out and meet the people" approach. Stations like WNAX, Yankton, S. D., with its touring *Missouri Valley Barn Dance*, have long realized the value to sponsors of personal appearances of shows or talent. And recently SPONSOR told of the sales promotional success KGW, Portland enjoyed when it brought live talent to entertainment-hungry small communities.

Still another adherent of personal appearances is WIP, Philadelphia, with its *Kitchen Kapers*, a quiz show aired 10:30 to 11:00 a.m. daily. The program appears weekly in various communities in and around Philadelphia and nearby New Jersey. WIP cites these advantages of touring the show: (1) it gives a different local sponsor an opportunity to sponsor the show each week; (2) it affords heavy local merchandising impact for the sponsor among chain and independent store operators in the area where the show is playing and (3) it attracts completely different audiences at each showing, thus building listener-following. (Road appearances take place in the evening, consist of three half-hour programs which are recorded on the spot. These programs are broadcast the following week.)

When an advertiser contracts to sponsor a *Kitchen Kapers* road appearance, about six weeks in advance WIP sends him a kit with complete instructions on how to give the show the strongest possible promotion. The kit includes, among other material, pre-printed posters and tickets, both carrying the sponsor's name, sample press release, suggested newspaper ad layout and complete publicity plan. To assure prominent counter displays of sponsor products and adequate stocking, a WIP merchandising man covers all major stores in the area one to two weeks in advance of the show's appearance.

Among sponsors using the show are The Dracket Company; G. F. Heublein & Bro.; LaFrance (General Foods; Nestea; Southern Fruit Distributors; Milani's 1890 French Dressing; Krey Packing.)



**See:** "TV's hottest problem: public relations"

**Issue:** 16 June 1952, p. 27

**Subject:** TV, attacked most by the nation's highbrows, wins over a prominent intellectual

Television's most persistent critics have been among the nation's intellectual elite—writers, journalists, professors. But recently, one previously-anti-TV highbrow confessed that he has discovered certain good things about video which have won him over. This "convert" is author Louis Bromfield. He was recently quoted in the *Cleveland Plain Dealer* as saying:

"It seems to me that television excels in the field of plays and vaudeville. The level of good plays and productions which interest, entertain, hold the attention and rank very high in the field of quality, is far higher than the record of Broadway, and infinitely higher than the abysmal record of Hollywood during the past few years.

"I think there are a lot of reasons for this: (1) There is a definite time limit; movement and form must be brisk and the performer must be on his toes; (2) there are limits of time and space and money which prevent great "productions" of rotten banana lushness which try to make up for the poverty of material and talent; (3) there can't be any retakes to patch up the lack of talent in a performer."

# Salesmaker for the Nation's Smokers

For twelve years Prince Albert's Grand Ole Opry via NBC has played a dominant role in keeping the tidy red pocket tin out in front as the favorite tobacco for smokers of pipes and "makin's" cigarettes.

Prince Albert's Grand Ole Opry originates at WSM, employs WSM talent exclusively, is an integral part of that 26 year old, four hour long Grand Ole Opry which has, virtually single handedly shifted the musical center of gravity to Nashville... Music City, USA!

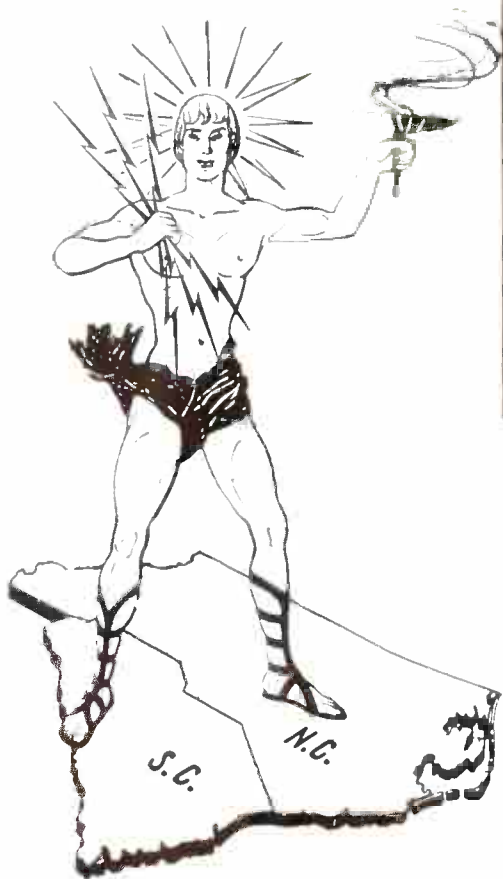
**WSM** Nashville 650

CLEAR CHANNEL — 50,000 WATTS

IRVING WAUGH, *Commercial Manager*  
EDWARD PETRY, *National Representative*



**on  
the  
ball  
for  
16  
years**



Speak of sports in the Carolinas and 3,000,000 listeners think of WBT's Lee Kirby. His 15-year record as play-by-play artist for Atlantic Refining Company ranks him with the nation's best. His WBT sportscast currently draws a 15.1 Pulse rating for a 59% share-of-audience. Two more significant examples of the pre-eminent power of WBT local personalities—and WBT itself.

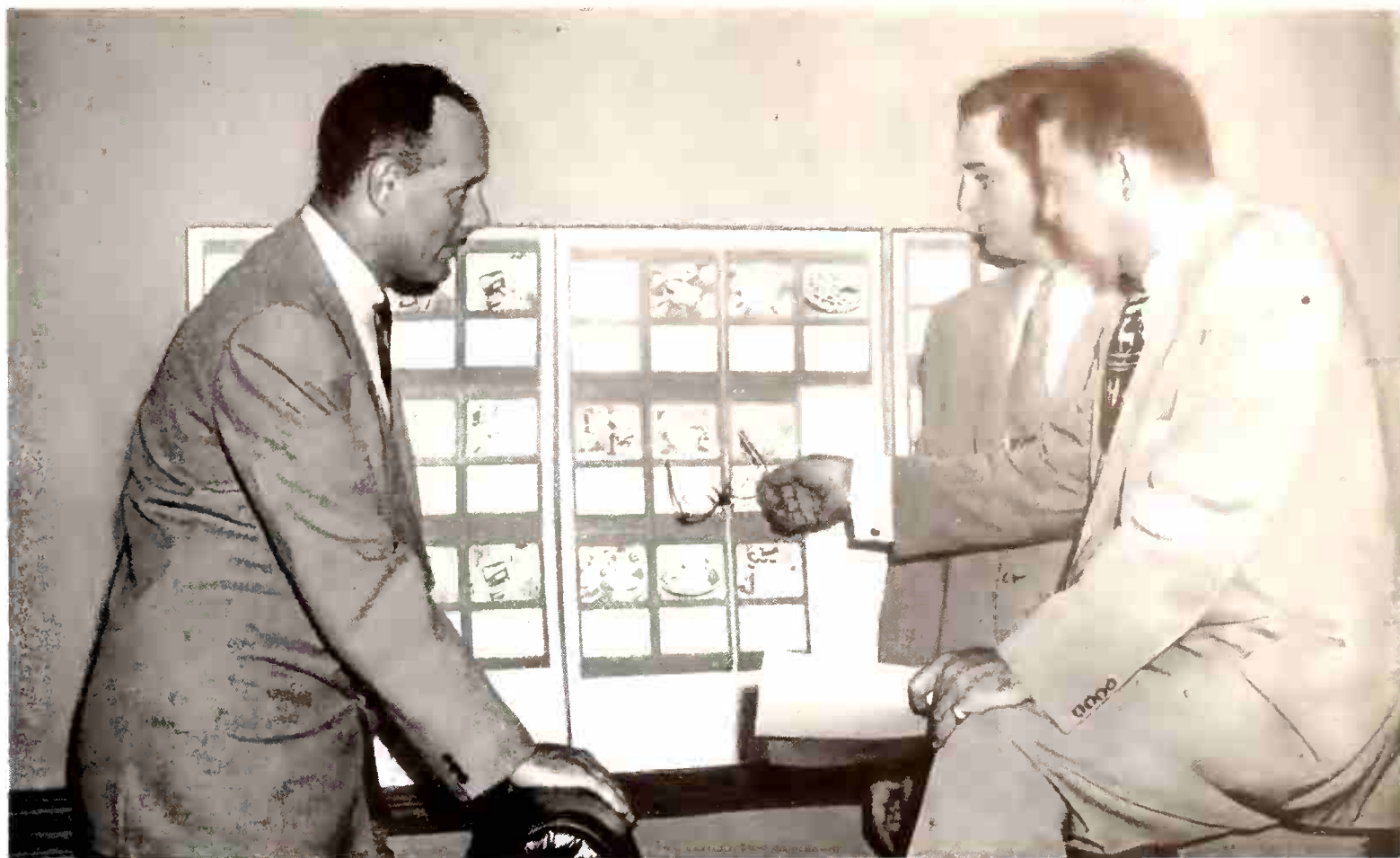
COLOSSUS OF THE CAROLINAS

**WBT**

CHARLOTTE, NORTH CAROLINA

JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Radio Spot Sales*



Ruthrauff & Ryan group plotting details of "Big Town" film series which is Hollywood produced. L. to r. Sidney Sloan, executive producer; Frederick B. Ryan, Jr., R & R president; and Norman Matthews, production supervisor

# Is the rush to film shows economically sound?

**Complex factors make this hot controversial issue among admen**

**TV** Agency men were not so long ago asking among themselves: Is TV destined to become an electronic Hollywood?

In light of what's happening right now some of them are convinced that the question—with respect to dramatic shows—has already been answered in the affirmative. Others of the ad fraternity admit they are perplexed by the upsurge of TV film but they don't think film is going to prove the solution to the problem of high TV costs.

Here's what's happening. Network sponsors of half-hour dramatic programs are rushing pell mell to film.

This fall the ratio of live to film among programs of this type will probably be well over two to one in film's favor. At the present rate, 70% of straight drama and situation comedy shows may be on film by the end of the 1952-53 network cycle. Underscoring the significance of the trend is the fact that 30-minute dramatic programs dominate network nighttime schedules.

The sharp surge toward film has produced a controversy of no small proportions among advertiser and agency ranks. Heated debates on the topic are common across conference tables in the Madison-Park-Lexington-Avenue belt.

A frequent line of argument runs something like this: If going into film production with their own capital is good enough for such top-rated advertisers as Procter & Gamble, Lever Bros., R. J. Reynolds and DuPont, it's good enough for us to recommend similar procedure to our clients. And, if the idea of repeating a certain number of film programs each season has been accepted by as shrewd an operator as General Foods, then it's solid enough to pitch to our clients for their consideration.

The skeptics among the agency brethren counter this enthusiasm with

**Over half of all network half-hour dramatic shows are on film (as of mid-July)**

<b>ABC</b>		Luigi <i>(live)</i>
Lone Ranger <i>(film)</i>		Police Story <i>(live)</i>
Beulah <i>(film)</i>		Four Star Playhouse <i>(film)</i>
The Erwins <i>(film)</i>		
Ellery Queen <i>(live)</i>		<b>NBC</b>
Date with Judy <i>(live)</i>		Hall of Fame <i>(live)</i>
Tales of Tomorrow <i>(live)</i>		Sky King <i>(film)</i>
		Roy Rogers <i>(film)</i>
		Lights Out <i>(live)</i>
		Fireside Theatre <i>(film)</i>
<b>CBS</b>		Circle Theatre <i>(live)</i>
Gene Autry <i>(film)</i>		T-Men in Action <i>(live)</i>
Lux Theatre <i>(live)</i>		Dragnet <i>(film)</i>
I Love Lucy <i>(film)</i>		Gangbusters <i>(film)</i>
Our Miss Brooks <i>(film)</i>		The Doctor <i>(film)</i>
Crime Syndicate <i>(live)</i>		Ford Theatre <i>(film)</i>
City Hospital <i>(live)</i>		*Martin Kane <i>(live)</i>
Suspense <i>(live)</i>		*Big Story <i>(live)</i>
Danger <i>(live)</i>		Aldrich Family <i>(live)</i>
The Hunter <i>(film)</i>		One Man's Family <i>(live)</i>
Burns & Allen <i>(film)</i>		
Amos 'n' Andy <i>(film)</i>		<b>Shopping for network</b>
Big Town <i>(film)</i>		Cavalcade of America <i>(film)</i>
Racket Squad <i>(film)</i>		Mr. and Mrs. North <i>(film)</i>
Mama <i>(live)</i>		
My Friend Irma <i>(live)</i>		*Considering going film
Schlitz Playhouse <i>(film)</i>		

**SUMMARY**

Network	Film	Live
<b>ABC</b>	<b>3</b>	<b>3</b>
<b>CBS</b>	<b>10</b>	<b>9</b>
<b>NBC</b>	<b>7</b>	<b>7</b>
Network not set	<b>2</b>	<b>0</b>
<b>Total</b>	<b>22</b>	<b>19</b>

the reminder that the rush to film still spells so much "blue sky": nobody knows yet, they say, what the economic pitfalls are of owning your own film. Some of these "aginnners" argue furiously that live production has advantages film can never duplicate; others predict that there's bound to be a reaction from the rush to film which will prove not only bitterly disillusioning but quite costly. In other words, conflicting viewpoints have created two camps whose viewpoints may be summarized as follows: one asks, why not anticipate the inevitable now, and the other, points the finger with alarm.

Unlike the argument provoked by the swing to originating radio shows in Hollywood late in the '30's, this controversy, while also involving Hollywood, brings up economic issues of unprecedented complexity. In going film an advertiser is basically motivated by the urge to reduce his TV cost, whereas in the latter '30's he switched to Hollywood for glamor and, beyond that, better ratings. The switch to film today is a question of capital investment in

programming with expectation of obtaining the final return on the investment through sales of the film product to other advertisers. It also involves the extension of the advertiser's periphery of operations into an alien field, namely, film producing. This kind of branching out is something he is not inclined to do in his own manufacturing operation (for example doing his own lithography, making his own premiums).

Many sponsors with network interests are faced with a dilemma. The question is—which is cheaper and easier for the advertiser—film or live?

With a view to clarifying the problem, SPONSOR polled the opinions of advertisers, agency men, network executives and film producing experts. Special cognizance was given in these interviews to the economic issues: (1) the kind of capital investment by advertisers in film programs; (2) the theory and practical application of repeat programs, or reruns; (3) the various use formulas written into contracts for network film programs; and (4)

the looming role of Hollywood unions in the rerun picture.

*Here's how the proponents of film shape their arguments:*

1. No better case for the acceptance of film by the viewer can be made than the fact that it took a film program, *I Love Lucy*, to get the top rating and establish a record in ratings for the medium during the past season.

2. A quality film has an advantage in competing with a kinescope for prime time in a one or two-station market. Stations will take a print of the film where they might have refused to clear time for a kine.

3. Film offers the closest approach to perfection in production, and, because it can be edited in advance, it minimizes the possibility of public relations problems—a safety factor of no mean value to many sponsors.

4. Film has the great advantage of mobility over live; limiting the production to indoor scenes can make viewing monotonous.

5. Economically, film is the advertiser's best bet. (Please turn to page 69)

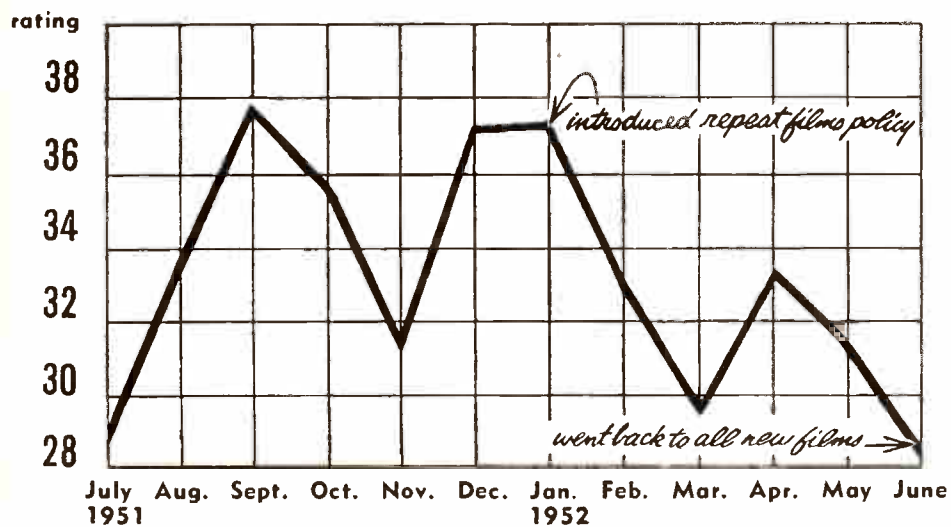


**Sponsors count on reruns  
to make film economical. Here's  
General Foods formula for number of  
"Our Miss Brooks" reruns over three years**

Con- tract year	No. new films	Cost per new film	No. repeat films	Cost per repeat film	Cost new and repeat films	Average cost per use for 39 weeks
1st	35	\$30,000	4	\$14,000	\$1,106,000	\$28,360
2nd	28	\$33,000	11	\$14,000	\$1,078,000	\$27,640
3rd	20	\$37,000	19	\$14,000	\$1,006,000	\$25,795

Theory of selling and buying film for network airing is based on the premise that cost per program is reduced by mixing new and repeat films during the course of a network sponsor's seasonal schedule. The formula in the "Our Miss Brooks" deal calls for gradual increase of the number of repeat shows each year, with individual cost of programs declining accordingly. Formula is from contract between GF and CBS.

**Blatz tried reruns for "Amos 'n' Andy," is  
now dropping policy. Ratings for reruns  
were good but dealers, viewers protested**



SOURCE: ARB, 1952

From a rating and cost-per-1,000 viewpoint the repeat policy of the "Amos 'n' Andy" film series proved gratifying to Blatz Beer. Though the rerun idea contained a sound economic base, the sponsor took into consideration some dealer objection and complaints against the practice (as reflected in about 1,000 letters received from viewers) and elected to discard the repeat practice altogether. New "A & A" policy is all new films on an alternate-week basis scheduled to run for two years.





## A SPONSOR roundup

# Stocks on the air

**Wall Streeters are turning to radio to broaden their market, teach people finance basics**

**over-all** There is a new merchandising philosophy among the nation's salesmen of stocks and bonds. Just as free enterprise has brought the automobile within the budget of the common man, Wall Street is learning to expand its securities market to everyday Americans. In this broadening of the market, radio advertising has played a large role.

The fact that brokers are using radio at all in increasing numbers is indicative of how far the trend to mass selling has already come. Traditionally, their means of reaching the public was through word-of-mouth recommendation, personal solicitation and dignified small-space ads on the financial

pages of newspapers.

But since the war as many as two dozen brokers operating from Wall Street and points west have sought to broaden their clientele with radio advertising. There has been scattered use of TV as well.

Radio advertising for stocks and bonds has not departed radically from the conventional tone of broker advertising. Much of it is institutional and comes under the heading of public service. Sales pressure is kept low until the air salesman reaches the right psychological point for turning on the heat.

Ira Haupt & Co. gave a good demonstration of the technique last year.

The company bought two quarter hours a week over WHLI, Hempstead, L. I., for a show called *News and Views*. One program each week was devoted to announcements about local club activities. The other permitted a local club member to give a talk over the air about his group.

Ira Haupt kept its plug down to mentioning at the opening and close that the program was a public service by Ira Haupt & Co., investment brokers. But, in return for letting a speaker use the air, each club agreed to permit an Ira Haupt representative time to speak at one of their meetings.

Either Tony Reinach or Charles E. Bacon, partner in charge and manager,

## 1951 Brookings Institution figures show broadening of securities market

### Educational levels of adult share owners

TOTAL POPULATION		
Last year of school completed	Percent	Number
8th grade or less	39.6	39,300,000
1 to 3 years high school	19.6	19,140,000
4 years high school	23.9	23,790,000
1 to 3 years college	8.9	8,820,000
4 or more years college	7.3	7,210,000
Current students	0.7	720,000
Total*	100.0	99,280,000



HOUSEWIFE



CAREER WOMAN

### INDIVIDUAL SHAREHOLDERS

Last year of school completed	Percent incidence in group pop.	Est. no. in the group	Percent distribution
8th grade or less	3.1	1,230,000	19.4
1 to 3 years high school	3.2	630,000	9.9
4 years high school	7.7	1,840,000	29.0
1 to 3 years college	15.1	1,330,000	20.9
4 or more years college	18.0	1,300,000	20.5
Current students	2.8	20,000	0.3
Total*	6.4	6,350,000	100.0



PROFESSIONAL



BUSINESSMAN

\*Excludes 140,000 shareholders under 21 years of age.

### Share owners by income groups

TOTAL INDIVIDUAL POPULATION		
Reported combined family income*	Percent	Number
Members of families reporting incomes of:		
Less than \$2,000	16.5	26,660,000
\$2,000 to \$2,999	15.7	24,460,000
\$3,000 to \$3,999	23.1	35,900,000
\$4,000 to \$4,999	17.6	27,370,000
\$5,000 to 9,999	23.0	35,820,000
\$10,000 or more	4.1	6,310,000
Total individuals	100.0	155,520,000



FARMER

### INDIVIDUAL STOCKHOLDERS

Reported combined family income*	Percent incidence in group pop.	Est. no. in the group	Percent distribution
Members of families reporting incomes of:			
Less than \$2,000	1.1	280,000	4.3
\$2,000 to \$2,999	1.4	350,000	5.4
\$3,000 to \$3,999	1.6	590,000	9.1
\$4,000 to \$4,999	3.0	830,000	12.8
\$5,000 to \$9,999	8.0	2,880,000	44.4
\$10,000 or more	24.7	1,560,000	24.0
Total individuals	4.2	6,490,000	100.0



WORKER

\*Based on anticipated 1952 income before taxes, as reported by a representative family member, usually the head.





Stock talks attract prospects at lower cost than newspaper "tombstone" ads. Agencyman Ed Rooney (l.) timechecks Kidder, Peabody's Milt Martin.



That air is potent medium for brokers was shown by Walter Tellier. He sold \$300,000 in stocks but station cancelled

respectively, of the mutual funds department talked to the club about mutual funds. They also covered insurance, savings accounts, home buying, mortgages, government bonds. Booklets were distributed and membership lists obtained. Mailings quickly determined which of the members were "live" prospects and personal solicitation followed.

It is tactics such as this which have brought new investors into the stock market. Ira Haupt & Co. had three salesmen in the mutual funds department in January 1950, sold a total of \$1,241,000 in that year (over \$900,000 of it during the last three months). Today there are 75 salesmen in the department, with business running at the rate of \$500,000 a month.

The broadening of the market for stocks is clearly shown in a report released a few weeks ago by the Brookings Institution. It revealed the total of share holders in the U. S. at the end of 1951 was 6,490,000. Of these, one-quarter—or more than 1,600,000—made their investments within the past three years. Six percent—or nearly 390,000 people—became shareholders in 1951 or acquired shares again that year.

This broadening of participation in corporate activities is largely the result of three factors: (1) educational campaigns by brokers and the New York Stock Exchange; (2) efforts of the "blue chip" corporations to keep their stock priced within reach of the general public by means of stock splits whenever the market price exceeds \$100; (3) the variety of mutual funds that have become available and which permit the "little guy" to get into the

market via small, periodic investment.

Though the customers are there to be sold, investment advertising has its obstacles. It is policed by at least three groups: the Securities Exchange Commission, the New York Stock Exchange and the National Association of Security Dealers. Although none of these agencies admits having power to "approve" or "disapprove" advertising, each insists on seeing copy and quickly points out any discrepancies, cracks down on offenders in various ways. If the letter of SEC laws was followed, some feel there would be nothing but "tombstone" ads listing the name of the security, number of shares and the broker from whom a prospectus is available.

Brokers, because of SEC restrictions, seldom plug individual stocks in printed or broadcast advertising. A class of investment such as common stocks or mutual funds, *per se*, will be explained but a particular stock or fund is not usually singled out, like a brand of cigarettes, and pitched as "less risky, more profit inducing, held by the most doctors, or recommended by men who know investments best."

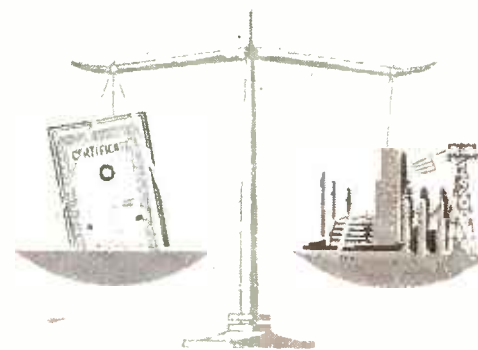
The air campaign recently staged by Kidder, Peabody & Co. through their agency Doremus & Co. illustrates the amount of care taken in investment advertising. Says Ed Rooney, radio-TV director of the agency: "Those scripts had to be checked by the S.E.C., N.Y. S.E., our attorneys, the guest speaker, special counsel, and three or four company executives."

But the results showed it was worth it. The format of the show was to be a 15-minute discussion between Milton Fox-Martin, manager of the mutual

funds department of Kidder, Peabody, and the management head of a different mutual fund each week. WOR, New York, carried the show on Sunday mornings at 10:15. This time was picked so as not to interfere with the listeners' church habits or compete with TV or other Sunday activities.

The program, entitled *Your Money at Work*, offered a booklet on mutual funds and a "confidential" Income Planning Guide which enabled Kidder, Peabody to recommend mutual fund investment programs designed to meet

(Please turn to page 59)



### How mutual funds broaden market for securities

During the past decade mutual fund assets have risen from \$500,000,000 to more than \$3,000,000,000. It is estimated that over a million people have entered the stock market via this route. Balanced investments within each fund gives stockholder feeling of security which is not possible when holdings are concentrated in only one or a few types of common stocks.

# Advertisers learned plenty at the conventions

Here are flaws and strongpoints in convention air selling as admen see them



**over-all** No members of the audience were glued more closely to their TV and radio sets during the recent nominating conventions than men and women of the advertising fraternity—and for good reason. There were important lessons to be learned.

Here was the biggest radio-TV selling effort in the history of U. S. business and very little was available in the way of landmarks to guide advertising policy and tactics.

Here was probably the biggest cumulative audience to see and hear any single radio-TV offering.

Here were three large appliance manufacturers, and nobody else, spending more than \$7 million for two weeks of advertising. (In addition, the three radio-TV networks went into the hole for about \$3 million on the theory that it was their duty to present to the American people a key mechanism in the democratic process.)

What was learned out of all this and what kind of selling job was done by the advertisers? To get some educated opinions, SPONSOR talked to a number of advertising people in the agency, network and electrical appliance field, including those directly concerned with the selling side of the convention presentation.

Although opinions were far from unanimous, here is what the survey brought out:

- The biggest headache is the spotting of commercials. The sponsors—Admiral on ABC, Philco on NBC and Westinghouse on CBS and DuMont—were well aware of their responsibilities in sponsoring a program of this type. They also knew how touchy a radio-TV audience can be about a commercial interruption at the wrong



Most admen interviewed by SPONSOR liked Betty Furness sell for Westinghouse



Both radio and TV gave audience close-ups with portable equipment like above



Long debates caught sponsors with relatively too few commercials. Interviews like this with Warren were used as programing fillers

time. Despite this, there was enough criticism from those admen queried to indicate that the spotting problem was not completely solved, at least from their point of view as members of the audience.

- In general those interviewed thought the radio and TV commercials were sound as far as selling principles go and workmanlike in detail. However, in noting that the commercials were often similar to those used by the advertisers on their other programs, many admen voiced a vague dissatisfaction with the lack of "imagination" and "creativity." Tailor-made commercials should have been used, many felt.

- Most of those interviewed felt that there was not enough variety in the commercials, especially during the Republican conclave. It was pointed out by the sponsors, however, that they were prepared for only 30 hours of Republican programing and ended up with twice that much. Steps were taken to have a greater number of commercials on tap during the Democratic Convention.

- The consensus was that the commercials were not too frequent or too long, although a minority disagreed, pointing to Westinghouse as a user of too much time. A Westinghouse spokesman said that during the Republican Convention a total of 138 minutes of commercial TV time was consumed, which averages out to two and one-quarter minutes per hour—well under the norm. (Philco gave their Republican Convention TV average as under one and one-half minutes per hour.)

- Concerning Philco's relatively institutional approach, the general attitude was this: an institutional type of commercial is effective when the sales

situation calls for it, and Philco must have had good reasons for a low-key ad theme. However, there is no reason for an advertiser to feel that he must use this kind of commercial because he is sponsoring a public service type of program. The public is used to straight salesmanship. Furthermore, it was said, considering the amount of money spent, it would have been wasteful for

an advertiser to buy convention sponsorship and not unlimber the best sales artillery in his arsenal.

- Most of the sources liked Betty Furness and her Westinghouse spiel, and agreed that by this time she is as well known as any of the candidates. A few said that since male interest in a political convention would normally

*(Please turn to page 63)*

## 10 tips on convention air advertising

Below are listed 10 conclusions drawn by four Democratic Party radio-TV consultants who monitored the Republican Convention

1. Advertisers who use commercials of one minute or longer risk cutting into vital convention proceedings, annoying the audience
2. Appliance manufacturers do not make best convention sponsors because their sales pitches have to be too long and complicated
3. Networks and political parties should get together and agree on the scheduling of commercials so they can be evenly spaced
4. Commercials should be eased into by introducing them with remarks about what is happening on the floor of the convention
5. Cartoon film commercials are a natural for convention sponsors because they offer chance to combine entertainment with pitch
6. Exclusive sponsorship of conventions is of doubtful value and is not necessary in order to get effective sales coverage
7. Commercials should be varied as the audience can tire quickly of the same sales message and the face of the same pitchman
8. Network sponsors of national events need protection against local stations using station breaks to pack in commercials
9. Visual identification of sponsorship can be overdone. When the product name appears everywhere, the viewer gets irritated
10. Networks should sell the convention to sponsors for limited high-spot coverage, rather than make a gavel-to-gavel commitment



WFAA STARTED OUT IN TENT-ENCLOSED LIBRARY OF NEWSPAPER OFFICE, HAS GROWN TO 50,000-WATT POWERHOUSE. STATEMENT BY FOUND

# How WFAA's Anniversary "Fair" boosted

**Product displays, newspaper ad tie-ins, made visitors to station's open house**

**over-all** Stations are becoming so merchandising-conscious nowadays that they even put advertisers in the spotlight when holding special celebrations to mark their own anniversaries. When WFAA, Dallas, observed its 30th anniversary with a week-long open house for listeners (from 23 to 29 June), every sponsor on the station—network, local or national spot—was boosted in attractive displays; the corridors and studios of the station were literally turned into a showroom for WFAA's clients.

Gay 20's display intrigues (l. to r.) Martin Campbell, supervisor of WFAA radio and TV; Alex Keese, manager; Ted Dealey, pres., "Dallas News"; J. M. Moroney, "Dallas News" air v.p.



The Radio Fair—as the event was called—attracted 30,320 visitors. The station reminded these listeners that sponsors were part and parcel of the hosting by:

- The above-mentioned displays
- Using sponsor-contributed products as prizes in three daily door prize drawings, plus big "jackpot" awards at the end of the week.
- Supporting the event with an intensive newspaper advertising and publicity campaign, mentioning the name and product of every advertiser who contributed to the door prizes in each ad run during the anniversary week. This meant that over 65 advertisers received daily credit in large newspaper ads inviting the public to attend the open house and its festivities.

In addition, WFAA had its air talent, many of them linked with specific advertisers, personally meet the public by shaking hands in corridors, giving autographs and providing entertainment.

That advertiser and agency reaction to WFAA's efforts on their behalf was

highly favorable can be seen by the several comments from admen which appear on page 28.

The thinking behind the event and its advertiser-boosting emphasis is explained by Martin B. Campbell, supervisor of WFAA and WFAA-TV, and Alex Keese, station manager. Campbell told SPONSOR:

"Merchandising, properly handled and controlled, is in reality a sales tool for the station and the advertiser. It should be designed to accomplish something for the advertiser—not treated as *lagniappe*.

"You can't do merchandising with local firms and local sales people without advertising your station.

"In merchandising, station salesmen are able to effect change of pace—doing something for the sponsor for a change. This creates the impression that you are thinking and working for his business. It provides an entree into firms that you have not been able to break into before. Good merchandising as a job will get a lot of local people interested in what your station is

OUTHWEST

J. F. Dunlop 1922



IN 1922 (INSCRIPTION ABOVE) REMAINS ITS MOTTO

# its advertisers

## feel sponsors were hosts, too

doing. It will move goods off the dealers' shelves and result in a lot of valuable promotion for the station."

Giving the "reason-why" for the celebration, Keese said: "We wanted to give a party to honor the listeners who patronize our advertisers and have made possible our growth and development. Of course, our advertisers were represented; every single one of them—network, spot announcement or program—had an attractive display of their product or service."

On-the-air promotion for Radio Fair started on 1 June, three weeks in advance. During the air campaign, every WFAA personality extended a personal invitation to listeners to attend the celebration. Copy ran along these lines:

"Next week, WFAA will be celebrating its 30th anniversary. We're having open house up here for all our WFAA listeners . . . and I want to extend my personal invitation to each of you to stop by and visit with us. You'll meet your favorite WFAA stars . . . you'll see your favorite WFAA programs.

*(Please turn to page 63)*

28 JULY 1952



**Hospitality:** Stars, many of them identified with sponsor shows, personally greeted visitors, assured future listening loyalty



**Autographs:** Talent willingly gave autographs to all comers. Baritone Johnny Nolton signed pictures for admiring females



**Entertainment:** Stars like Reuben Bradford did their shows to big visiting audiences. Entertainment was continuous



**Prizes:** Housewives won products of sponsors when they entered award-giving participation shows, or hit jackpot in daily door prize



SPONSORS GOT WALL DISPLAY TO REMIND VISITORS THEY MAKE STATION'S ENTERTAINMENT POSSIBLE. ABOVE, SPOT CLIENTS

**Admen compliment WFAA for putting "elbow grease" into merchandising at celebration**

"On behalf of our client, Earl Hayes Chevrolet Company, Dallas, may we thank you for the excellent display of the firm's facilities during WFAA's 30th anniversary celebration.

"We feel the celebration afforded excellent promotional possibilities for our client. As you know, advertisers are eager for the opportunity to display their wares to a vast number of people . . . especially at no cost!

"Not only did your visitors meet and see many WFAA stars; they experienced a personal contact that tends to create a more faithful listening audience, as the listener feels he 'knows' the personality. As we use WFAA to help sell Earl Hayes Chevrolet Company, we are convinced that we now get a more attentive ear for our sales messages since the listener has been exposed to the live personality.

"The newspaper ads were also a help, and we've used the giveaway in which Earl Hayes participated as an additional merchandising device for his product—service.

"Thank you again for making possible our participation in your celebration. One visit to WFAA during celebration week was proof of its success."

**M. O. Rike, Jr.**  
V.P. and Manager  
Bozell & Jacobs

"We were very pleased with the emphasis WFAA put on merchandising at their 30th anniversary. WFAA has always done a wonderful merchandising job, but the way in which you handled product identification, displays, giveaways, newspaper tie-ins and other promotional media was exceptionally good. On behalf of our client, the Ireland Chili Company, we want you to know how much we appreciate it."

**W. C. Woody, Jr.**  
V.P., Radio & TV Advertising  
Grant Advertising

"This promotion differed from the run-of-the-kilo job like a well-constructed building differs from a set of blueprints. Media—particularly radio—often devise sound plans, wrap them in a beautiful package, and place them carefully on a shelf where they will not bother anybody.

"Instead of paying lip-service to the job of merchandising, WFAA took an old weather-beaten idea—open house—and shot the works around it. Their elbow-grease paid off. As long as there are stations around with such vision, energy, determination, there'll be radio.

"If all those obits are true, radio is having the doggonedest wake you ever saw—and it could go on forever."

**Robert H. Nash**  
Account Executive  
Ira E. Dejernett

"Your 30th anniversary celebration was tremendous. It proved the public's interest in radio is wide and intense.

"From an angle man's tangent viewpoint, I was most amazed by the clever, artful inclusion and handling of your advertisers' products displays. The relating of each advertiser, his product and program in a vivid, dramatic, individual display . . . the hearing and seeing of program broadcasts . . . how could anyone forget?

"We are pleased to have had an account participating in this jackpot bonus."

**James W. E. Randall**  
Partner  
Randall-Perry

"A big pat on the back to WFAA for the big-time showmanship in connection with its 30th anniversary. The thousands on thousands who came pouring into WFAA's studios, demanding to meet in person, for example, such personalities as Lynn Bigler, who is the voice of Gladiola Flour, make a lot of pall-bearers for radio's highly-advertised funeral! What funeral?

"It was a good—and perhaps much-needed—hypo for radio in these parts. The business community will have to believe that radio is a very live critter."

**Albert Couchman**  
Owner  
Couchman Agency



"OKEY DOKEY" SMITH, NEW ORLEANS D.J., SYMBOLIZES PERSONAL SALESMANSHIP OF NEGRO-APPEAL RADIO

# The forgotten 15,000,000 ... three years later

*When SPONSOR first reported on Negro-appeal radio in its pioneering 10 October 1949 article "The forgotten 15,000,000," the development of this segment of American air advertising was just beginning. Today, a recent SPONSOR survey showed more than 200 radio stations in all parts of the country are programming partially or entirely to the Negro radio listener, offering him everything from music and news to contests and community events that are tailored to Negro tastes. In fact, the Negro audience is now as recognizable a segment as, say, sports or classical music fans when it comes to measuring over-all U. S. listening. A gilt-edged list of leading advertisers are already aware that one of the best ways to reach this \$15,000,000,000 market is via Negro-appeal radio. More are being added each week. SPONSOR has therefore reexamined this growing radio opportunity. This magazine is proud of its record as the first publication to spotlight Negro radio.*

# The Negro market:

## \$15,000,000,000 to spend



NEGRO AMERICANS PREFER TO BUY TOP-QUALITY CONSUMER PRODUCTS, EXPLODING MYTH OF A "SECOND-RATE" MARKET

**Q. Is there really such a thing as "the Negro market"?**

**A.** Yes, indeed. Despite the fact that Negroes eat the same food, hear the same radio shows, wear the same clothes and speak the same language as U. S. whites, the American Negro population—now estimated at 15,000,000—can be considered a "market" from several angles.

This is how Joseph Wootton, head of the Interstate United Newspapers' radio division and himself a Negro, put it to SPONSOR:

"There are a few Negroes in this country, mostly in the upper income brackets, who try to lose any of their identification with the Negro group. They avoid reading the newspapers and magazines that appeal to the Negro audience; they don't listen to stations that program for Negroes. They live, for the most part, like whites.

"But, the great mass of U. S. Negroes will continue as an 'identifiable group' for a long, long time to come. As long as there is racial segregation

or racial prejudice in this country, Negroes will continue to turn to their own news and entertainment media for everything from the interpretation of new legislation to the enjoyment of performing artists of their own race.

"Naturally, all Negro parents hope that their children will have a better break in life and a better place in society than they did. But changes come slowly, when you're dealing with millions of people. Advertisers must realize that an improved economic picture for the U. S. Negro market hasn't meant the decline of Negro-appeal media. With more money to spend, Negroes have tended to increase all of their leisure-time activities, but the rise has been sharper among activities and media that's slanted directly to Negroes.

"Often, the Negro with an improved income is cautious, relying on the advertising that's aimed squarely at him in his own media to help him decide how he's going to spend that money. Generally, you can say that as long as

there is a distinction between 'white' and 'non-white,' there will be a Negro market."

**Q. What is the scope of the U. S. Negro market?**

**A.** Here, in highlight form, are the six key facts concerning "the forgotten 15 million," as gathered by SPONSOR:

1. *Population*—The Negro population in the United States, some 99% of the "non-white" Americans, now stands at close to 15,000,000 persons. This is a 16% increase from 1940 levels. At the same time, the number of white people in the U. S. increased, by comparison, some 14.5%. In other words, about one out of 10 Americans today is a Negro, and as a race within the U. S. they are increasing more rapidly than whites.

2. *Income*—Although U. S. Negro income totals \$15,000,000,000 annually, the median income of the individual Negro still doesn't match that of his  
(Please turn to page 72)



# 1. How has Negro population grown in the United States, 1940-1950?

	1940	1950	% INCREASE
<b>Negro population</b>	<b>12,866,000</b>	<b>14,894,000</b>	<b>15.8%</b>

SOURCE: Bureau of the Census, 1950

One out of every 10 Americans is a Negro, and the percentage of the total population that is Negro is increasing faster than the white. Contrast the figures at left with the percentage of increase of American whites, 1940-1950, which stands at 14.4%. As a racial group Negroes represent a market as large as all of Canada.

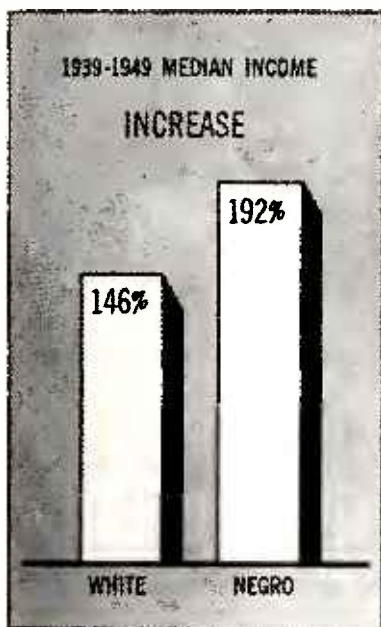
# 2. What was the increase in Negro urban population, 1940-1950?



SOURCE: Bureau of the Census, 1950

Figures in the last U. S. Census revealed the startling changes that have taken place in the location of Negro population. The trend, due to steady migrations, has been away from rural areas and toward urban centers. Today, about six out of 10 Negroes live in urban areas, and about one out of three in cities of over 100,000 population. Migration trends have been away from the South.

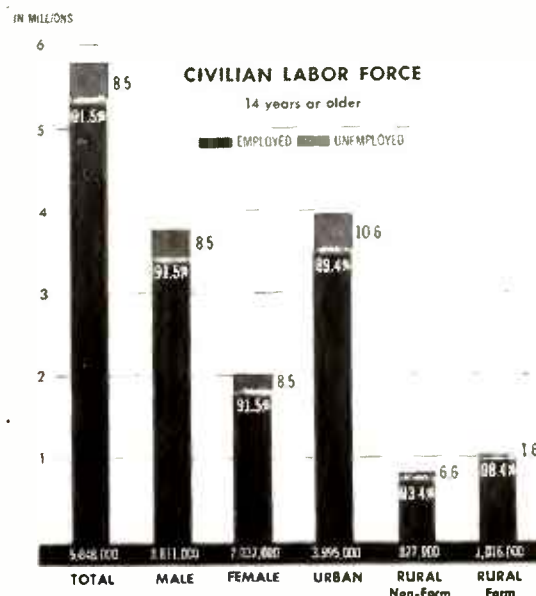
# 3. Is Negro income rising?



Negro median income is still below that of U. S. whites, but the gap is now starting to close. As the figures at left show, the 10-year rise in income levels of Negro families has been notably faster than for whites, and the trend continues.

SOURCE: Bureau of the Census, 1950

# 4. How many Negroes are employed?



In the past decade, Negro employment has risen, and job opportunities for the Negro have broadened. As chart shows, nine out of 10 Negroes in the civilian labor force (91.5%) are employed. Figure for white workers is about 95%.

SOURCE: Bureau of the Census, 1950

NOTE: Bar charts this page courtesy of Associated Publishers Inc., representatives of leading Negro newspapers

# 5. What are the top 24 markets by Negro population?

CITY	POPULATION	% OF CITY TOTAL	CITY	POPULATION	% OF CITY TOTAL
New York, N. Y.	800,000	9.8	St. Louis, Missouri	180,000	13.3
Chicago, Illinois	420,000	11.5	New Orleans, Louisiana	175,000	30.1
Detroit, Michigan	350,000	18.7	San Francisco, Calif.	170,000	7.8
Philadelphia, Penna.	350,000	16.2	Houston, Texas	160,000	22.4
Washington, D. C.	280,000	31.8	Indianapolis, Indiana	130,000	13.2
Greater Los Angeles	220,000	8.7	Pittsburgh, Penna.	119,000	10.2
Birmingham, Alabama	205,000	48.8	Kansas City, Missouri	118,000	22.0
Cleveland, Ohio	195,000	9.6	Charlotte, North Carolina	115,000	35.0
Memphis, Tennessee	195,000	46.3	Cincinnati, Ohio	115,000	15.0
Atlanta, Georgia	190,000	34.6	Greater Durham, N. C.	110,000	38.0
Greater Newark, N. J.	190,000	12.0	Greater Wilmington, N. C.	108,000	31.0
Baltimore, Maryland	190,000	19.3	Greater Jacksonville, Fla.	106,000	35.2

SOURCE: Bureau of the Census, 1950, other local sources, as prepared by Interstate United Newspapers, Inc.



ENTERTAINMENT: WLOU'S "LOUISVILLE LOU" AND KOWL'S "JOE ADAMS" D.J. SHOWS; WHAT'S "BREAKFAST AT CLUB ZEL-MAR," WGIV

# Negro radio: 200-plus specialist

**Q. How many U. S. radio stations program directly to Negro audiences?**

**A.** It would seem that there'd be a simple numerical answer to such a question. But, it just isn't so. No one can state with complete accuracy the exact number of stations that are beaming programming, either as a specialty or as an occasional thing, at the Negro, because of two factors:

1. *Rapid growth*—Negro-appeal radio programming has been in a boom period for the past five years. This boom has been confined to independent stations for the most part, and it is continuing in this direction. Many of them came on the air in the first post-war rush of new radio outlets, found that the going was pretty tough when they tried to use a "shotgun" programming approach, and then switched in whole or in part to Negro programming.

This revamping of station program structures is still going on. With no network involved, it's hard to keep track of it on a market-by-market basis. However, the consensus of admen who are media experts on the subject of the Negro market is that there are "from 200 to 250" radio stations who spend all, or a good part, of their time programming to Negroes. These stations cover at least 90% of the country's to-

tal Negro population, and practically all of the urban Negroes.

2. *Extent of programming*—Stations programming to Negroes often vary widely in the percentage of their total programming that is beamed to this market. This fact alone makes it hard to draw the dividing line between stations that are Negro-appeal and those that are not.

Some big stations, like Detroit's WJR for instance, might air one or two programs a week, with an intensely loyal Negro following. Most Negro-appeal outlets, such as New Orleans' WBOK, straddle the fence, devoting anything from 25% to 60% of their programming in this direction, with the rest aimed at such specialized white audiences as language groups, hillbilly fans, or news listeners. A few stations, like Atlanta's WERD, are designed from the ground up to be almost 100% Negro-appeal stations.

Adding these two factors together—the increase in Negro-appeal stations, and the variations in the extent of the programming—causes a certain normal confusion. However, the firms that represent these stations, and the stations themselves, are stepping up their research activities and the flow of marketing data. It won't be long before sponsors will know the complete story

on just where Negro programming is being aired, and how much.

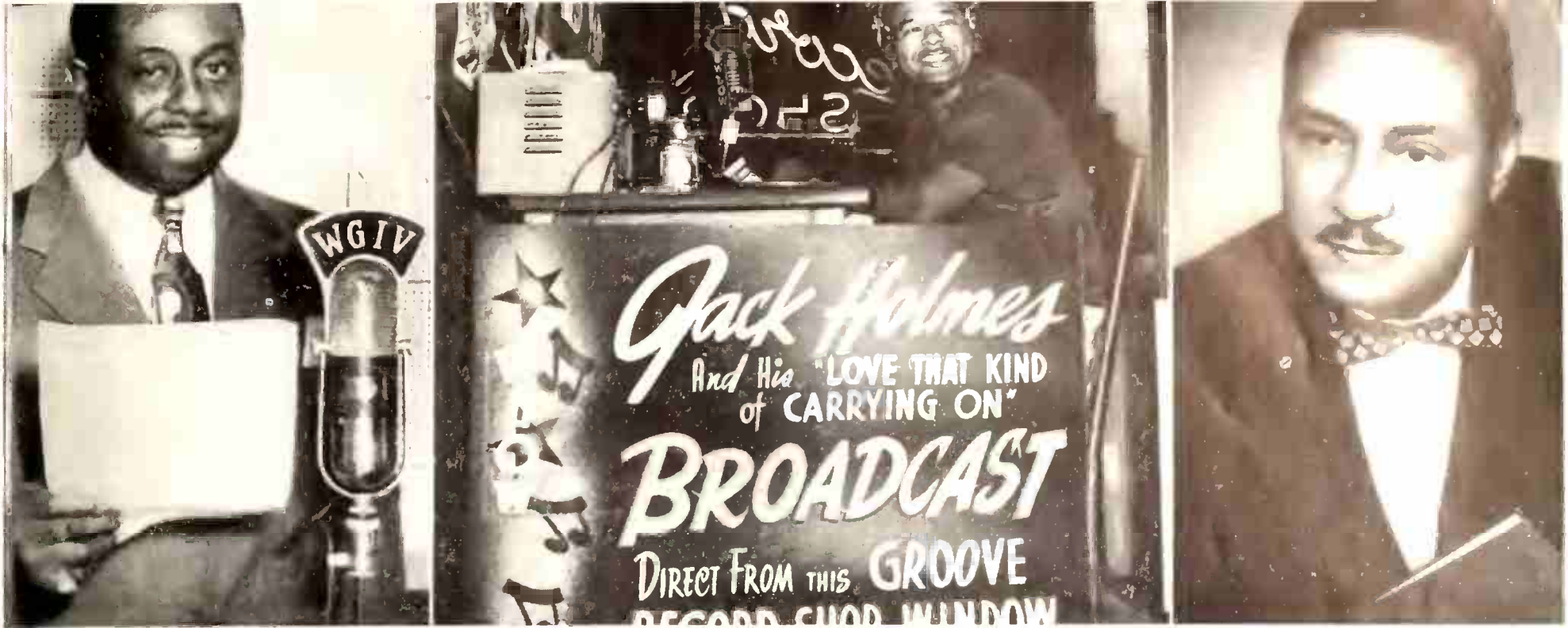
**Q. What's the total potential audience among U. S. Negroes that can be reached by Negro-appeal spot radio?**

**A.** On the basis of average set saturations, measured against the total number of Negro homes in areas serviced by stations known to do a sizable amount of Negro-appeal programming, these are the figures:

Spot radio that's designed specifically for Negroes and aired on stations that concentrate on this audience segment is aiming at a total potential au-

COMMUNITY SERVICE: COVERAGE OF LOCAL





"GENIAL GENE," WLOW'S D.J. REMOTE FROM RECORD SHOP, WPAL'S POETIC "IN THE GARDEN" TYPIFY POPULAR-APPEAL NEGRO AIR SHOWS

# stations—more coming

dience of some 3,150,000 Negro homes, according to a SPONSOR estimate.

**Q. What are the facts of radio set ownership among Negro families?**

**A.** No nationwide set "census," in the style of the recent Joint Radio Network Committee count of U. S. sets, has ever been made exclusively in Negro homes. Also, major independent research firms have not investigated this problem on a nationwide basis, although Pulse has checked listening among Negro families in many markets.

However, since Negro-appeal radio

is primarily spot radio and bought on a market-by-market basis, many stations programing to Negro ears have made their own studies of radio penetration in their own areas, and have reported to SPONSOR.

Here is a cross-section of these studies, giving the radio set picture in Negro homes in cities located in both the North and the South, including large cities and small towns:

*New York City*—According to WWRL, a station which has increased its Negro-appeal programing from six hours weekly in 1942 to a well-rated 44 hours weekly today, set ownership among Negroes in the New York area is "above 98%, with many homes hav-

ing more than one set." There are over 1,000,000 Negroes in New York City.

*Washington, D. C.*—The nation's capital has a high percentage of Negroes in its population, nearly 35% of a total population of about 1,500,000. A station with a sharp eye for merchandising and programing opportunities, WWDC estimates that there is "near-saturation" of radio in Washington's Negro-family homes.

*Philadelphia*—The Negro population of Philadelphia, like many a Northern city, has swung up sharply since 1940. A decade or so ago, Negroes accounted for about 8% of the population of the City of Brotherly Love. Today, that figure is nearly 12.5%, amounting to some 450,000 people. Radio saturation, as measured by WDAS, is "over 94%" in Negro families in this area.

*Charleston, S. C.*—WPAL, which started its independent Negro programing less than four years ago with a  
(Please turn to page 78)

EVENTS, LIKE BLOOD DONATIONS, LODGE GROUP ACTIVITIES, CHRISTMAS AND RELIGIOUS OBSERVANCES HELP CEMENT NEGRO LOYALTIES



# Negro radio: you have to see it to understand it

The spirit of youth and enthusiasm glowing in the pictures on these pages provides your best indication of what Negro radio is really all about. Like the dancers in the picture at right, it is just getting into swing. Three years ago when SPONSOR did its epochal article on Negro radio—The forgotten 15,000,000—there were only a few stations with programing beamed at Negroes. Today's 200-plus such stations may turn out to be only the beginning.

The picture of the jitterbugs is representative of more than just the youth of Negro radio. It is actually a visual summation of all that makes this specialized branch of spot radio strong. The dancers are participating in a jive contest held weekly by WWCA, Gary, Ind. They are evidently enjoying themselves as are their onlooking friends. Thus the station has provided them with a healthful, community-minded service—performing the dual role of showman and social servant.

It is by such programing on two planes that Negro radio has gained listener loyalty known to few other specialized media. The teen-agers shown at right, as well as their grateful parents, are as responsive to the selling over Negro radio stations as they are to programing. They buy with enthusiasm—provided you keep your selling in harmony with the entire operation. Let the same talent who have earned respect with their programs sell for you and you're making sales sense. Jar the atmosphere with some off-beat notes of canned selling and you've wasted an opportunity.

As the pictures along the bottom of these pages plainly show, it isn't just youths who give Negro radio its vitality. The d.j. at lower left reading a request letter, the blues singer next to him giving it her all, the WERD news-caster interpreting news of interest to Negroes—all show you the kind of enthusiasm that goes to make up Negro radio in 1952.



LOCAL JIVE CONTEST IS BROUGHT TO NEGRO

NEGRO TALENT LIKE D.J. WALTER ANGLIN, SINGER ROSETTA THORPE AND DISKMEN MASSEY AND ALEXANDER ARE POWERFUL VOICES IN





LISTENERS BY WWCA'S JESSE COOPWOOD, SEEN LEANING AGAINST PIANO. SUCH COVERAGE PAYS OFF FOR NEGRO-APPEAL OUTLETS

THEIR COMMUNITIES AS ARE WERD'S ACE NEWS COMMENTATOR DR. WILLIAM BOYD AND D.J. PAT PATRICK; WJIV'S WHITE "JACK THE BELLBOY"





1. Let talent sell in their own style. Like most Negro d.j.'s, WWCA, Gary, Ind., performer above is most effective as salesman when he phrases own sales pitch from client's outline. Show is from store



IT'S MORE BOUNCE  
TO THE OUNCE  
WITH  
AND IT'S MORE BOUNCE  
TO YOUR SALES

STOCK O.K? ORDER TODAY!



Advertised On The Station With The Most Daytime Listeners

WPIA

OFFICIAL ENTRY BLANK

1st Annual  
Miss Sweet Peach  
Snuff for 1952

CONTEST  
for the selection of  
MISS SWEET PEACH SNUFF FOR 1952

Conducted Officially by  
RADIO STATION WLOW

Contact Director  
Mrs. Daisy Holmes

ENTRIES CLOSE JULY 4, 1952

2. Take advantage of merchandising opportunities. Negro appeal stations go all out to help as shown in WWRL, New York, mailing of autographed picture to dealers; WPIA, Memphis, card; WLOW, Norfolk, Va., contest

# Selling to Negroes: don't talk down

Several years ago, one of the leading cigarette firms decided that a good way to boost sales was to aim a special advertising campaign at Negroes. The tobacco company quickly mapped out its plans, picked what it felt was a sure-fire selling angle, and charged ahead. Then, executives of the big firm sat back contentedly to await results. They never came. In fact, the whole campaign was viewed by the average Negro smoker with the cold indifference reserved for a saloon keeper who has blundered into a temperance wienie roast.

Advertising men were soon called on the carpet by top brass, who loudly demanded an explanation. Nobody had a good one. Finally, many months later, the cigarette firm learned why its well-meant campaign had laid an egg.

Instead of featuring its premium brand, the tobacco firm had chosen as its star performer in the Negro market its 10-cent brand. And, since the firm's admen had held the notion that the Negro was an impoverished, ignorant

minority, the pitch had been a racially stereotyped one, centering on an appeal of "Get more for your money."

Today, with Negro-appeal radio adding an ever-growing dimension to the means of selling to the Negro market, advertisers still fall into the same kind of blunders when they buy time on Negro-appeal outlets. They start off with a prejudiced concept of the Negro market, and then proceed to do themselves more harm than good with a campaign that offends Negro listeners, or makes them feel that they are being ridiculed or talked down to.

SPONSOR, realizing that selling to Negroes (or any other minority group) via radio is a nicely-balanced blend of tact and good advertising tactics, has therefore prepared the following report covering many of the basic problems in this field. Information for it was gathered by SPONSOR editors in a nationwide survey of stations who air Negro programs, as well as through discussions with media representatives, agency men and several clients who

have used Negro-appeal broadcast advertising with success.

A few readers may find some of the information that follows to be "old stuff" to them, having learned it the hard way by trial and error. But, for those advertisers who are eyeing the nation's \$15,000,000,000 Negro market for the first time as a distinct economic unit, and who now realize that one of the best ways to reach and sell this market is through the use of Negro-appeal radio, these tips could prove invaluable:

\* \* \*

1. Negroes, despite lower-than-white income levels, prefer the best of brand-name merchandise and respond well to air advertising for such products.

As Philadelphia's WHAT, an independent station that airs its programming exclusively for that city's 450,000 Negroes, put it to SPONSOR:

"Through experience, we have found that Negroes have a sensitive preference for quality merchandise, and many of them will buy higher-priced



Ruth Ellington James

of WLIB says:

"I like shopping at



"I like shopping at Sachs - Quality," says Ruth Ellington James. "for three reasons! First, I like getting my money's worth. Second, I like shopping in a friendly store that appreciates my patronage. And third, I like Sachs - Quality's fight against intolerance, and its program of community service."

Come join the WLIB (1190 on your dial) broadcast of "The Minsky Bazaar Show" from the stage of Sachs - Quality's Auditorium, 721 1/2 St. on 3rd Ave., Thursday, April 10th, from 10 A. M. to 12 A. M. Come early to best seats. Admission Free! Everybody Welcome!

SACHS QUALITY STORES

1190 E. AT 38TH ST. • 121ST ST. ON 2ND AVE. • 150TH ST. ON 3RD AVE. • 173RD ST. ON 3RD AVE.

FURNITURE • HOME FURNISHINGS • CARPETS • RUGS • FASHIONS • MEN'S SHOPS • TELEVISION • JEWELRY • OPTICAL SERVICE



**B. Tie into radio with your newspaper ads.** Sachs furniture stores builds large-space ads in Negro press around WLIB, New York, personality, Ruth Ellington James

goods even if it means cutting down somewhere else."

This is a hard fact for some advertisers to grasp, but to ignore this precept is to invite disaster. To use it properly can bring results out of all proportion to expenditures.

WLIB—a New York independent station that has managed to attract a huge and loyal Negro audience—explains it this way:

"The most important factor in approaching the Negro through air advertising is considering the Negro consumer a human being of dignity and self-respect—one who does not want to be talked down to, or catered to blatantly.

"The Negro buys the best, whether it is clothes, automobiles, food, liquor, houses or furniture. High-priced staples and luxuries are bought by Negroes in greater quantities than by any other comparable population group.

"It is an accepted psychological fact that a minority people seek to attain more of the good things in life and articles of better quality than would ordinarily be expected of the general populace in comparable income levels. This understandable desire for recognition makes the Negro far more



**J. Follow up at point-of-sale.** Strong p-o-s follow-through is always good but makes more sense than usual with Negro radio where loyalty of audience to stations is unusually strong. Above, Negro magazine Ebony, a WBOK, New Orleans, advertiser, uses cards on magazine rack

brand-conscious than the average consumer."

These comments are typical of the advice Negro-appeal stations are quick to give new advertisers who feel that the Negro market is a golden opportunity for second-rate or left-over brands. So many advertisers have made this mistake in the past that Negroes are today apt to become instantly suspicious, and close their purses accordingly, to anything that sounds like an inferior buy.

On the other hand, the advertiser who throws away his notions about Negroes "not being able to afford my best products" when he is deciding what he's going to sell is headed in the right direction.

2. Negroes are proud and sensitive Americans, and can spot a chauvinistic advertising approach every time.

In selling to Negroes on the air, one of the surest ways to bring the Negro sale of even the best brand of merchandise sliding downward instead of upward is to use an approach in commercials that is patronizing.

Few advertisers, of course, would dream of being as obvious as the drug firm which once planned to advertise a hair product on Negro-appeal radio stations with a transcribed pitch of

"Attention Negro women! Now you can have hair that's just as attractive as that of white ladies!" (The stations to whom this campaign was offered refused it, knowing that Negro women would not only steer clear of the product, but of the station as well.)

However, many a well-meaning advertiser who doesn't want to leave the selling up to the individual performers on Negro-appeal outlets and who insists on having agency written copy read verbatim on the air can make other and more subtle mistakes.

As WDIA, Memphis, stated to SPONSOR:

"What sells a white person will sell the Negro listener in almost every instance. He needs and buys a home, food, clothing and little luxuries. He needs respect in the community, recreation, a good job, just as white people do. Our commercial policy is never to high-pressure the Negro listener. They have been high-pressured too long."

Attempts by advertisers to create a "friendly" commercial impression usually turn out to be a resounding flop when a radio client goes off the deep end in trying overly hard to be a real pal to Negro listeners. Even if colored talent is being used, when the an-

(Please turn to page 86)



# Negro results:

From Memphis to Santa Monica, radio station operators have leaped at the opportunity to tell SPONSOR the story of advertisers, national and local, who have aimed their pitch at the Negro market with resounding success. The stations which have delivered the best results for sponsors are those which have most successfully integrated themselves with their communities.

From the replies received to a SPONSOR questionnaire it is evident that the station managers, salesmen and disk jockeys of stations with Negro programming are the greatest collection of "joiners" in the country. It is not unusual to find station personalities who belong to as many as 40 clubs.

The sales results of sponsors who use these personalities to plug their products attest to the soundness of this philosophy of boundless associations. In each case listed below, the air selling was done by a station personality whose recommendations have a high degree of acceptance in his locale. Some of the outstanding performers are pictured elsewhere in this section, but here are some examples of the effectiveness of their work:

## WDIA, Memphis

*Washing machines*—When the General Home Service Co. opened its doors in 1949, it received a co-op appropriation from the Memphis branch of the General Electric Sales Corp. A 13-week test was scheduled using a quarter-hour participation on one of the WDIA Negro disk jockey shows. At the end of this period the store added up sales of the item. A total of 546

## Remote shots build store traffic

WHOM, Homestead, Pa., keeps star attraction Mary Dee busy making personal pitches

New product he is plugging is explained to clerk by WWDC's Jon Massey in D.C. market

In Gary, Ind., d.j. Jesse Coopwood does a weekly show from market, adds zing to plugs

Thom McAn shoes "sell like crazy" when Winston-Salem's WAAA sends its ace to stores

SPONSOR



# rich yield for all types of clients

washers had been sold—more than any other dealer had disposed of and almost as many as all the G.E. dealers in Memphis together had sold. This account has never been off the station since and in certain seasons has increased its amount of time on the air from five to 10 or 12 quarter-hours weekly.

**Patent medicine** — Calotabs went about its test with exactitude. An exact stock count of both 15¢ and 25¢ sizes was made in eight of Memphis' volume drug stores (seven independent, one chain), all having a high percentage of Negro business. A second stock check was made two weeks later, one day before the air campaign.

Four announcements a day were used, Monday through Saturday, and to make the test even tougher the advertiser used e.t.'s rather than the live voices of WDIA personalities.

Seven weeks after the announcement schedule began, the same eight stores were checked and sales recorded for the two-week period just past. Results were: Dollar volume increase for both sizes of Calotabs was 571% ; 383% for the 15¢ size and 906% for the 25¢ size. The sponsor snapped up a 52-week renewal.

## **WERD, Atlanta, Ga.**

**Margarine**—Quickly noting that Nucoa margarine had started an announcement campaign over WERD, Danneman's Supermarket decided to tie in with an announcement of their own, offering the product at a bargain price. On the following day, after one announcement, the store reported sales of over 3,000 pounds of margarine.

**Auto tires**—After Prior Tire Company started a saturation announcement schedule, one of its salesmen reported that his sales alone were up by \$5,000 or more per week.

**Barbecued chicken**—Ben Reid, a local cafe owner, told the station that he sold approximately 300 barbecued chicken dinners as the result of one announcement on WERD.

## **WLJB, New York City**

**TV sales leads** — Over 500 replies were received in response to an offer  
(Please turn to page 84)

28 JULY 1952

## **National advertisers using Negro radio**

### APPLIANCES

*Admiral*  
*Easy Washer*  
*General Electric*  
*Hotpoint*  
*Maytag*  
*Norge*  
*Philco*  
*RCA*  
*Singer*

### AUTO SUPPLIES

*Goodyear*

### BAKERIES

*Continental Baking*  
*Purity Bakeries*  
*Ward Baking*

### BEER & WINES

*Atlantic*  
*Ballantine*  
*Blatz*  
*Champagne Velvet*  
*Carlings*  
*Griesedieck*  
*Jax*  
*Knickerbocker*  
*Manischewitz (wine)*  
*National High Life*  
*National Bohemian*  
*Red Top*  
*Regal*  
*Stag*  
*Twenty Grand*  
*Virginia Dare (wine)*  
*Welch's (wine)*

### APPAREL

*Adam Hat*  
*Robert Hall*  
*Thom McAn*

### GROCERS

*A & P*  
*Kroger*

### GROCERY PRODUCTS

*Armour*  
*Aunt Jemima*

*Ballard & Ballard*  
*Best Foods*  
*Borden*  
*Calumet (baking powder)*  
*Carnation (milk)*  
*Carolina (rice)*  
*Cloverleaf (dry milk)*  
*Dad's (root beer)*  
*Diamond (tissues & wax paper)*  
*Durkee's*  
*Fab*  
*Florida Citrus Fruits*  
*Folger's (coffee)*  
*General Foods*  
*General Mills*  
*Gold Medal (flour)*  
*Griffin (shoe polish)*  
*Ideal (dog food)*  
*Kellogg*  
*McCormick (spices)*  
*Maxwell House (coffee)*  
*Nucoa (margarine)*  
*Lipton's (tea)*  
*Pet (milk)*  
*Purex*  
*Royal Hawaiian (tuna fish)*  
*Shinola*  
*Silver Dust*  
*Standard Brands*  
*Super Suds*  
*Swansdown (flour)*  
*Taystee Bread*  
*Tide*  
*Wilson & Co.*

### INSURANCE

*Service Life*  
*Universal Life*

### DRUG PRODUCTS

*Anacin*  
*Arriad*  
*Bayer Aspirin*  
*B. C. Headache Remedy*

*Black Draught*  
*Calotabs*  
*Charles Antell Formula No. 9*  
*Chlorodent*  
*Clorets*  
*Colgate (dental cream)*  
*Dr. Pierce's Favorite Prescription*  
*Dr. Pierce's Golden Medical Discovery*  
*Ex-Lax*  
*Father John's (medicine)*  
*Fennamint*  
*Formula X*  
*Gem Blades*  
*Grove Laboratories*  
*Hodacol*  
*Miles Laboratories*  
*Murine*  
*Nursterole*  
*Pepto-Bismol*  
*Pepto-Magnin*  
*Pertussin*  
*Royal Crown (hair dressing)*  
*Rybutol*  
*Scott's (emulsion)*  
*SSS Tonic*  
*Stanback*  
*Sulfur-8*  
*Sunkist Frozen Orange Juice*  
*Wildroot Creme Oil*  
*4-Way Cold Tablets*  
*666 Cold Tablets*

### ELECTRICAL SUPPLIES

*General Electric (lamps)*

### FINANCE COMPANIES

*Family Finance Corp.*  
*Seaboard Finance Corp.*

Personal delivery of prize wins good will



Mary Dee's personal appearance plugs Fort Pitt



## AUTOMOBILES

SPONSOR: McCaa Chevrolet

AGENCY: Direct

CAPSULE CASE HISTORY: *This auto dealer in West Memphis, Ark., started with five one-minute participations daily to promote used car sales. Sales picked up perceptibly. Then McCaa shifted to two announcements daily for two months at about \$9 per announcement. During this period McCaa Chevrolet reported the sale of an average of six cars a day directly attributable to the announcements: \$10,000 worth of used cars for a \$600 expenditure.*

WDIA, Memphis

PROGRAM: Announcements

## MEN'S HOSE

SPONSOR: Joy Hosiery Mill

AGENCY: Maxwell Sackheim

CAPSULE CASE HISTORY: *Over a three-month period, Joy Hosiery employed 30 participations on the Mrs. Page program on the Tuesday, Thursday, and Saturday, 9:30 to 9:45 a.m. shows. They offered five pairs of men's nylon hose for \$2.98 plus C.O.D. and postage. The announcements, costing \$3,300, produced \$11,210.66 in sales. This from 2,817 pieces of mail containing 3,762 unit orders. The cost per order was 83¢.*

WJR, Detroit

PROGRAM: Mrs. Page



## CATTLE

SPONSOR: Meadowbrook Farms

AGENCY: Gilbert Sandler

CAPSULE CASE HISTORY: *On his first venture into radio J. C. Lewis, Meadowbrook Farms owner, contracted for a series of 13 five-minute stockyard reports scheduled at noon. After the first program, which contained two 100-word commercials, Lewis sold 10 heifers and one bull. For Lewis that meant a sale of \$7,000 worth of cattle at a total cost of five minutes of station time, or less than \$75.*

WBAL, Baltimore

PROGRAM: Stock Yard Reports

## INSECTICIDE

SPONSOR: Harris Chemical Corp.

AGENCY: Marfree

CAPSULE CASE HISTORY: *Harris Chemical introduced WGY listeners to their Fly-Ban through participations on The Chanticleer, an early-morning program. The insecticide was offered to listeners on a mail order basis for \$2.98. Results were immediate and for 13 weeks Harris averaged 155 orders weekly on an expenditure of \$450 each week. Average sales tally for every \$450 spent: \$1,355.90.*

WGY, Schenectady

PROGRAM: The Chanticleer

## STRAWBERRIES

SPONSOR: Tradewell Stores

AGENCY: Direct

CAPSULE CASE HISTORY: *Tradewell Stores had to move 800 cases of fresh strawberries before they spoiled. They scheduled 15 run-of-the-air announcements for a Tuesday afternoon, evening, and all day Wednesday. By Wednesday morning, however, remaining announcements were cancelled. Eleven announcements for \$63.14 sold all 800 cases of strawberries.*

KRSC, Seattle

PROGRAM: Announcements

## DOUGHNUTS

SPONSOR: Donut Bar

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor used air copy based on The Dunkers Handbook, published by the Dounyflake Doughnut Company. Three one-minute announcements during a single baseball game was the starter. After these three commercials, Donut Bar reported sales of 171 dozen doughnuts or over \$90 worth at an advertising cost of \$7.50—a radio-spurred sale of 2,052 doughnuts.*

KRXL, Roseburg, Ore.

PROGRAM: Announcements

## PORTRAIT STUDIO

SPONSOR: Varden Studio

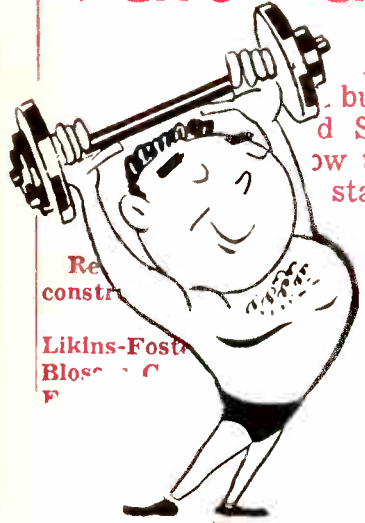
AGENCY: Direct

CAPSULE CASE HISTORY: *This local studio sought to attract customers with disk jockey Beecher Frank and folk singer Jimmie Osborne. Commercials were integrated in a daily five-minute show. After 12 shows, Varden pulled 1,350 inquiries from interested potential customers. Cost-per-inquiry amounted to 12.6 cents for the 60 minutes of air time. Two-week cost: \$171—to build up a sales potential of several thousand dollars.*

WKLO, Louisville

PROGRAM: Beecher Frank-Jimmie Osborne

# Topeka's Biggest Building Boom On, Valued 45 Million



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E. LEWIS  
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of units  
es 730

## Wheat Crop 275 Million Bushels Latest Estimate

### Santa Fe Predicts '52 Harvest Second Highest on Record

The 1952 Kansas wheat crop may reach 275 million bushels—the second highest in the state's history—the Santa Fe predicts.



NEW BELL TELEPHONE BUILDING



NEW GARLINGHOUSE BLDG.

# MIGHTY HUSKY MARKET

Perhaps you've read about Topeka's rapid increase in retail sales — the nation's leader in increase for many weeks running, in fact. Perhaps you know too that big and reliable industries give Topeka one of the highest employment ratings in the nation. You may also know about the record wheat crop we're enjoying . . . or the record 45-million dollar construction program just underway. Knowing these facts, you may need one more for your fall-buying file: Topeka's trade territory population of nearly 500,000 is sold on WREN.

*\* More Listeners.. More Hours.. Than Any Other Station in Topeka*

\*ASK US FOR ANY RECOGNIZED SURVEY OF THE LAST 4 YEARS

**5,000 Watts**



**ABC**

GET THE FACTS FROM YOUR WEED & COMPANY REPRESENTATIVE



# Mr. Sponsor asks...

**Why is it worthwhile for a national advertiser to plan a special radio campaign geared to the Negro market?**

Charles D. Kasher | President  
Charles Antell, Incorporated  
Baltimore, Maryland

## The picked panel answers Mr. Kasher



Mr. Ferguson

Because a smart national advertiser could very conceivably get 20% of his sales volume from the 10% Negro population of the United States. And, he should get it at a lower-cost-per-1,000,

making it produce even more than 20% of his net profit. Sound like a pipe dream? There are more than 15,000,000 Negroes in America. Geographically they can be located, frequently making up half the population of a city. They are a sincere, responsive radio audience. They are a vivacious, fun-loving, warm-hearted people and they love to be entertained. In this part of the country, radio, beyond the shadow of a doubt, is the only medium that penetrates the suburb and subdivision, the town and farm, and goes through educational, racial and social barriers to reach the mass of the Negro people.

To a great degree, their speech is idiomatic to the extent that nobody sells a Negro like another Negro *who knows how to sell*. For long term results an advertiser should invest his money in a Negro personality of proven ability. Many sales messages intended for the ears of the Negro have fallen far short of their goal. But, once that sales message is phrased in his kind of talk and voiced by a friend

of his in whom he has confidence and pride, he'll buy more quickly and he'll buy *more*.

They are an intensely proud and loyal people. To a degree, they buy what our WDIA personalities sell because they are proud of them as symbols of progress. They are eager to cooperate with them for the good of all Negroes.

What of that remark about lower cost-per-1,000? In a station like ours you have one of America's most efficient advertising tools. A good Negro-audience station puts your message directly into the ears of the people you are trying to convince with very little seeding of barren ground. And even when a station has a considerable white audience as well, as ours has, this bonus is a part of the market on which advertisers have long depended for sales.

From their cold, aloof ivory towers, some advertising men have been striving desperately to dream up the one idea that might squeeze the last drop of blood from an already mutilated white turnip. And yet, within his grasp, hangs plump and juicy, the succulent plum of a \$15,000,000,000 Negro market.

The sooner he wakes up and reaches out for this plum, the sooner he may join the ranks of those scores of national advertisers who are already quietly going about the business of making money, hoping fervently that not too much of the competition will catch up on to the fact that here, literally, is the sales opportunity of the decade.

BERT FERGUSON  
Manager  
WDIA  
Memphis



Miss Allison

After all the enthusiastic articles and impressive statistics with which advertisers and agencies have been barraged, I doubt whether anyone today questions the value of the Negro market. Our experience certainly

proves it. Through many years of advertising package goods products to the "general" market, we have never seen results such as have been achieved in a relatively short time in the Negro market—results far beyond the optimistic predictions in those articles and statistics.

However, if the campaign to the Negro market is to be truly worthwhile it must be really "special." We have found that it is impossible to produce an amazingly high volume of sales at a dramatically low advertising cost. But only by applying *special* effort along *special* lines.

The timebuyer approaching the Negro market often does not have the well developed yardsticks and working tools which serve so effectively in the general market. The three R's—reps, rate cards and ratings—which are so important to the timebuyer's other activities are too often lacking here. And so, special knowledge must be developed painstakingly and special procedures must be improvised for making subtle decisions which often can mean the difference between sensational success and discouraging failure.

Copy, too, must be different. You can't always use the ente jingle or minute transcription which has done

so well on the larger, general market stations. In fact you can't always use the same copy in all parts of the country, nor equally well on gospel and jive programs.

Our actual experience has proved beyond question that the Negro market is definitely worthwhile — responsive, loyal and very profitable. But only if, of course, it is approached in a "special" way.

MADELEINE ALLISON  
Media Director  
Herschel Z. Deutsch  
New York



Mr. Donneson

While some astute advertisers have discovered the Negro market, the bulk of national advertisers has not. The first national advertiser in any particular industry that beams specific advertising

to the Negro market immediately gains the *undivided* product loyalty of large segments of this market.

The cost-per-1,000 listeners is usually many times less than on the larger radio stations. Negro-audience programs are usually found on smaller independents ranging in size from 250 watts to 5,000 watts, but all with signals that come into the Negro communities like a ton of bricks. However, their rates are low enough to make the cost-per-1,000 very low.—At WWRL the cost-per-1,000 on Negro audience shows is as low as 11¢. Very few media can deliver at such low cost.

Negro people do listen to Negro audience shows all over the country. A study made by Pulse in New York two months ago, showed that more Negro people in greater New York (Negro pop.: 1,001,371) listened to 5,000-watt WWRL than *any other radio station*, network or independent. This is typical of listener studies made by unbiased rating organizations in a dozen or more Negro markets.

The Negro market is large enough to require special attention. Most advertisers in planning a national campaign would not omit cities like Boston (pop. 801,000) St. Louis (pop. 356,000) or Pittsburgh (pop. 676,000). Yet in the New York area alone there  
(Please turn to page 49)

28 JULY 1952



## ROOFS ARE BARE BUT SCREENS ARE GLOWING

Estimating TV sets—available audience—in an area usually means "counting noses"—counting the TV aerials that dot the rooftops. In Toledo it's different—here you won't see many rooftop aerials—yet 7 out of 10 homes have TV sets tuned to WSPD-TV. A recent survey by Toledo University proved conclusively that Northwestern Ohio's a ONE STATION - CAPTIVE AUDIENCE market . . . by preference . . . 90% of the 185,000 set owners prefer WSPD-TV. Here's an audience that stays tuned—no hop scotching the dial so your commercial is missed. Rabbit ears, built in aerials—actually a ONE CHANNEL dial—gives you the big TV audience in this BILLION DOLLAR MARKET when you buy WSPD-TV—the "Speedy" way to sales in Toledo and Northwestern Ohio.

# WSPD

AM-TV

Storer Broadcasting Company

Represented Nationally  
by KATZ

ZIV'S NEW ELECTION YEAR SHOW THAT'S

ENTERTAINMENT  
DYNAMITE!

154,000,000

WANT

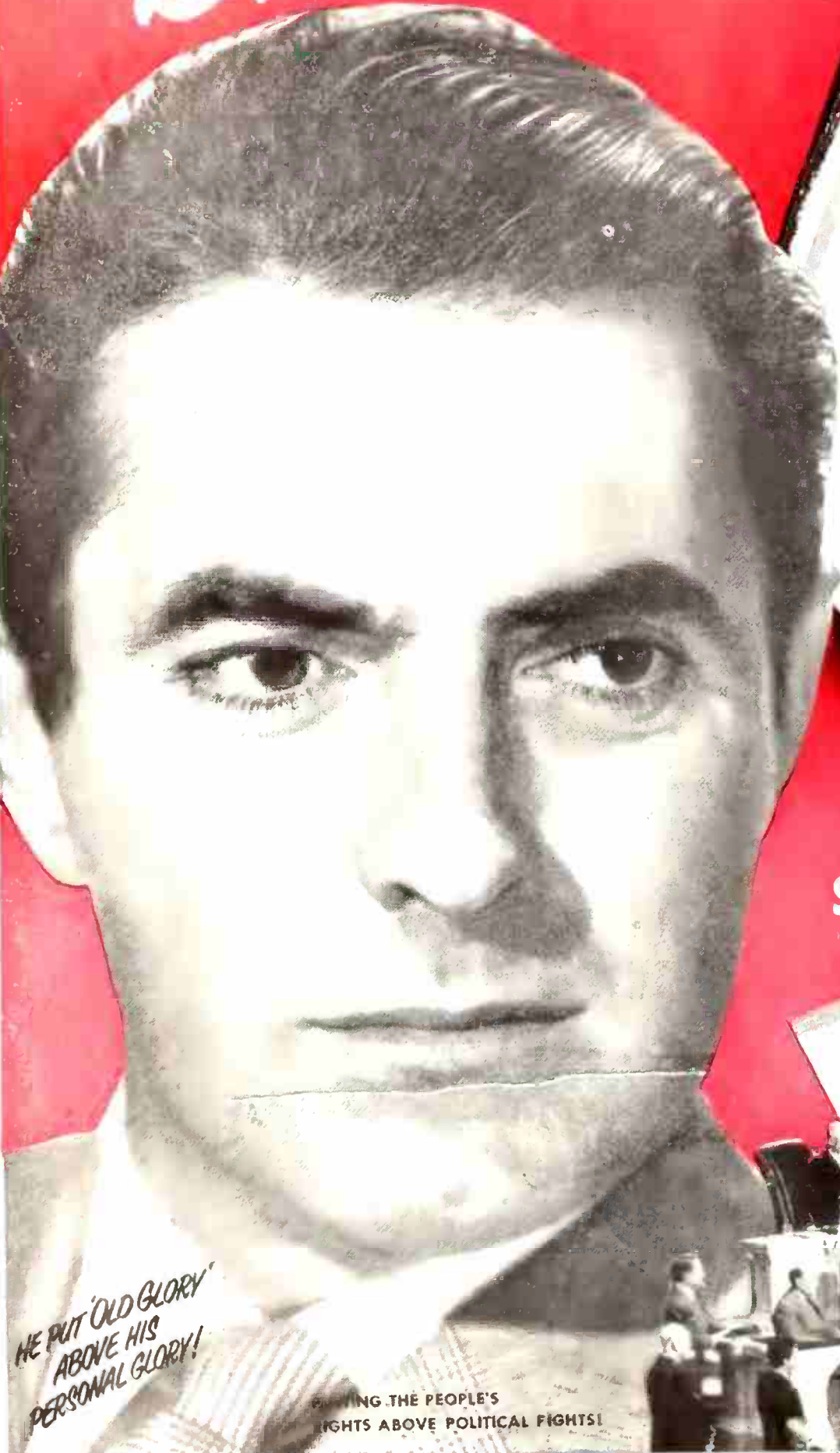
"FREE  
U.S.

Transcribed  
for Local  
and Regional  
Sponsors!

THE NON-PARTISAN INSIDE

Starring in the vital role of a

**Tyrone**  
HIS FAITH IN AMERICA



HE PUT 'OLD GLORY'  
ABOVE HIS  
PERSONAL GLORY!

SHOWING THE PEOPLE'S  
RIGHTS ABOVE POLITICAL FIGHTS!



CAPTURING THE DRAMA THE SPIRIT, AND THE EXCITEMENT OF THE U. S. SENATE AT WORK!

PERFORMING a great public service!

Show

**AMERICANS**

TO HEAR!

**EDWARD**

**"A"**

with  
Jimmy Wallington  
David Rose  
And an All-Star  
Supporting Cast!

RY OF WASHINGTON, D. C.

S. Senator ...

**Power**

AMERICA FAITH IN HIM!

BEFORE SUCH A FEVER-PITCH OF EXCITEMENT  
ABOUT "WHAT GOES ON IN WASHINGTON?"

**Edwin C. Hill**

TAKING LISTENERS BEHIND THE SCENES OF THE U. S. SENATE!

FREDERIC W.

**ZIV** COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD

**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

As the fall roster of shows went off the air, some amazement was registered at the fact that the situation comedy type of program had climbed to a position of dominance. Exemplified by *I Love Lucy*, which is way out front in anybody's rating system, shows of this type ended up leaps and bounds (or should I say sprocket-holes) ahead of, say Mr. Berle who, according to A.R.B., just made the first 10.

*My Friend Irma* had also closed fast and looks like it will be in the money for a long while next season, too. The only amazing thing to me is, why the amazement?

The human embryo passes through the entire history of man's development and television, too, is doing just that—almost before being born. So there should be little, if any, wonderment at what is happening right now. For example, look back a scant five years, and you'll recall, I'm sure, how the soothsayers were stating flatly that TV was only for play-by-play sports broadcasting. (Remember when they said that about radio?)

Then the boys with the ouija boards went on record stating that you needed an hour-long program to get impact out of the new medium. (Radio took 20 years to

live down that fallacy; remember?)

Next came the swamis with towels on their heads, and these gave forth the revelation that no one could possibly watch daytime television because the housewives of America wouldn't have time with all their dusting and diapering chores. (Once they had also said there was no market for daytime radio because women were too busy!)

And now we find that the loosely formatted, 60-minute TV variety show has burned up more acres of gags and comics than are available, so each week there is considerable fizzling and sputtering, and shows of this type have more and more trouble getting off the ground. Then, at this crucial moment, in waltzes the first really funny situation comedy (unfortunately, the Erwins and Beulah missed). The newcomer was half an hour in length, a barrel of fun.

(Please turn to page 43)

### **Ben Duffy on film show reruns**

As a follow-up to Bob Foreman's comments on reruns in the 14 July issue, here's a viewpoint from Ben Duffy, president, BBDO:

1. If the public is expected to buy a product as a result of advertising, it is important that nothing be done to discredit the product or company making the product. It should always be "in character." A rerun or second showing would reach some new people, but those who viewed it before may get upset and this would reflect on their attitude towards the client's product. Why go looking for trouble by being "penny wise and pound foolish?"

2. Experience has indicated that reruns can secure an audience, but research on the effect of reruns on the TV public (those who have viewed before) is lacking. Not audience measurement, but audience attitude.

3. Reruns are okay at certain times under certain conditions (summer replacements, etc.) but at the height of the season, for high ranking, high cost shows in key time spots and sponsored by top ranking advertisers, they are out of place.

4. The quoted costs for second showings for many shows are too high.

5. A lot depends upon the type of sponsor. For example, advertisers with selected dealers selling high priced products may be criticized by the dealers for "palming off" second showings.

6. You can get away with second showings on children. Perhaps here it is an advantage because children like to anticipate what is going to happen. (*Hopalong Cassidy* is a good example.) Further, you can get away with second showings in non-competitive time spots better than you can in the competitive time periods. "The show's the thing." A person may read a good book twice instead of reading a poor book. But if you had the selection of two good books on your reading table, you would be more likely to read them both than to read one twice.

### **commercial reviews**

(See also Conventions story page 24)

#### **TELEVISION**

SPONSOR: Westinghouse  
AGENCY: McCann-Erickson, N. Y.  
PROGRAM: Republican Convention

The Westinghouse commercial format of the Republican Convention, at least for the first two days of the extravaganza, was, I'd say, a model of restraint, good taste, and held to a minimum of intrusion. Having transported the first lady of commercialism, Betty Furness, to Chicago, the advertiser offered copy that was informative, interesting and well presented. The first glimpse I caught of Miss Furness (I think it was her premiere—on the day before the circus began) she explained, by way of preface and apology, that she would break in from time to time during the proceedings to tell us about Westinghouse and its products. Tactfully she pointed out that her remarks would never obscure any important convention news, and she showed how a buzzer would interrupt her

(Please turn to page 56)



# T. V. story board

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

## SARRA

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



How to present a new product to TV viewers is ably illustrated in a series of program commercials for *Finesse*—the new cream shampoo of Jules Montenier, Inc. For this highly competitive market, these SARRA-produced messages sell—and sell hard—on the product's colloidal cleansing, utilizing live action and illustrative animation sequences. As an added note, Dr. Jules Montenier himself appears in the SARRA VIDE-O-RIGINAL commercials. Earle Ludgin & Company is the agency.

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



In an aura of dignity, introduced by the distinctive twin medallions to mark its 60th anniversary, *Philco* showed its entire line of products to the TV audience in a commercial opening produced by Sarra especially for presentation of the Republican and Democratic national conventions. The quality of reproduction and reception is another evidence of the excellence of the SARRA VIDE-O-RIGINAL print. Produced for the Philco Corporation through the Hutchins Advertising Co., Inc.

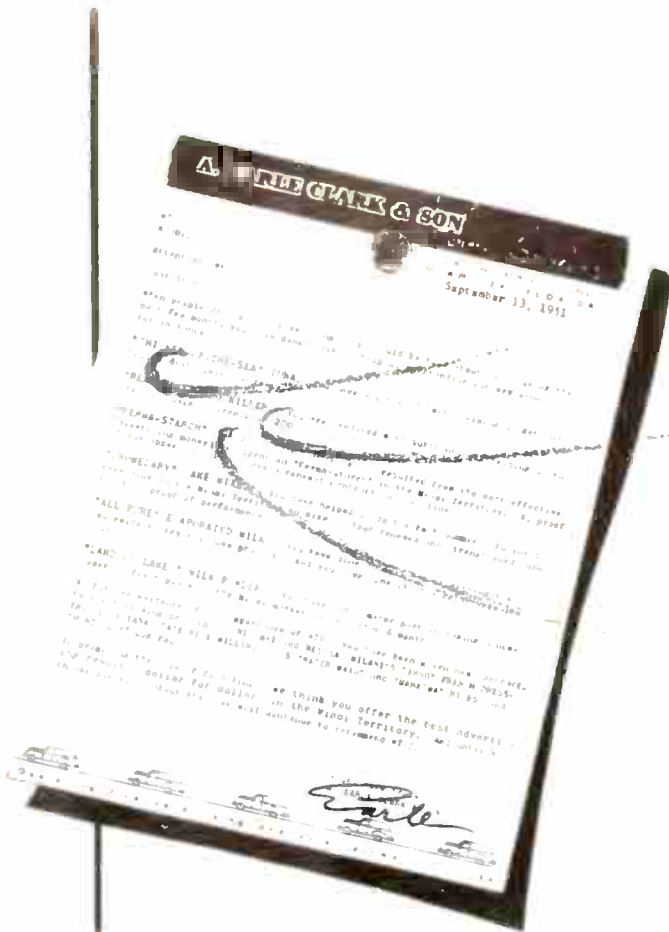
SARRA, Inc.  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



This sprightly group of TV commercials produced by SARRA for *Lone Star Beer* bounce right into viewers' consciousness and hold their attention from jingle introduction through a series of product-enjoyment action scenes interpolated with appetite-appealing still-lives to the ending jingle fadeout. The sparkle of Lone Star Beer is shown to best advantage in the crystal-clarity of the SARRA VIDE-O-RIGINAL prints. Made for the Lone Star Brewing Company under the supervision of Thomas F. Conroy, Inc.

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

# When percentages COUNT...



**400%**

sales increase  
'CHICKEN-OF-THE-SEA' TUNA

**220%**

sales increase  
'REAL-KILL' BUG KILLER

**200%**

sales increase  
'PERMA STARCH'

A. Earle Clark, food broker, has found that **WTVJ** television has brought him sales increases up to 400%... this from the 825,000 year 'round residents who spend over one billion dollars annually in the great south Florida market.

Learn more about this amazing **WTVJ** sales story!  
CALL YOUR FREE & PETERS' COLONEL TODAY!

*Florida's First TV Station*

# WTVJ

**CHANNEL 4**

**MIAMI**

## COMMERCIAL REVIEWS

(Continued from page 46)

and presented two different, yet sympathetic people. What happens? We're amazed that it wins friends and influences rating services. But why?

Since Lucey's success, it's safe to assume that scores of other situation shows are already underway, both live and on film. Some have already been aired as summer replacements. Others are in the cutting rooms being processed into pilot films, and still others are only in typewritten form, bound with equal parts of Bristol board and hope.

One of the smartest ways to develop shows of this type and of the right caliber has been devised by several producers who are currently engaged in the making of television films. These outfits are now in production with a series of unrelated dramatic programs, which are already spoken for by sponsors either on a network or as local buys. In each 13 of the series, the producers expend a little extra money and a lot of extra effort trying to come up with a plot or a cast or a combination of both which looks like it would be a good bet expanded into a series on its own. This singleton film paid for by the original sponsor (and run by him or by "them" if it is syndicated) becomes the pilot film from which the contemplated situation series is peddled. I know of one case in which this technique has already worked and another near-miss.

Whatever does emerge next year, it is obvious that more and more situation comedies will find their way onto rosters of networks, local stations, and advertisers next fall... for the simple reason that such ventures are pleasant to view, comparatively low in cost (up against the hour variety show, that is) and far easier to put together from a scripting, casting, and production standpoint.

A good thing, I'd say, for audiences and advertisers alike!

**MR. SPONSOR ASKS**  
(Continued from page 43)

are more Negro people than the entire population of any of these three cities.

A national advertiser will receive a great deal of extra merchandising because these stations are anxious to make the campaign a success. At WWRL we set up product displays in supermarkets; send out many promotion pieces to grocers, druggists; call on wholesalers; attend company sales meetings; continually advertise and promote shows through newspapers, posters, etc.

Breads, rice, sugar, flour, canned milk, canned meats, coffee are more in daily demand than luxury type foods. Any advertiser in each of the above industries that beams ads to the Negro market will gain thousands of regular customers who buy this type of product.

However, when money is available Negro people will buy the best quality product regardless of price. With more people working today than ever before, the Negro market is ready for higher priced items in all food and drug, as well as soft and hard goods lines. One supermarket chain sells more quality cuts of steaks in low income Bedford-Stuyvesant in Brooklyn (predominantly Negro) than in their high income, predominantly white Manhasset, L. I., supermarkets.

A national advertiser will be reaching domestic workers who not only buy for their own family, but in many instances for the family they work for.

SELVIN DONNISON  
Sales Manager  
WWRL  
New York



Mr. Wootton

When a national advertiser knows that he has substantial distribution in a Negro market he shouldn't be content to sit back. Instead he should do something specific to keep up with competition

through the utilization of special campaigns rather than a general campaign.

If, for example, the product up for promotion, is food the advertiser knows the Negro population represents a substantial percentage of the total popu-

lation. He then has some idea of the potential dollar volume they represent.

Since the per capita spendable Negro consumer dollar, for food, estimated at 27.9 cents, approximates the national average, the interested national food advertiser's targets can be pinpointed, market-by market, just so long as they have information which fully establishes such a potential.

These advertisers must be willing to grapple with the definition of "markets," generally, and the so-called Negro market, in particular. They must establish the market ratio between white and non-whites, and be governed accordingly.

This is one of the measurements devised to provide the evidence of Negro market worth, as related to any contemplated over-all campaign.

Many so-called "sure fire" national radio campaigns actually promote "discrimination," against the advertiser's own dealerships. Dealerships whose investments in property, by grace of location, happens to be, in what, some uninformed advertisers and/or their agencies prefer to call "C" and "D" markets.

One of several possible formulae for some national advertisers designed to enable them to determine the worthiness, in Negro radio usage, is to re-assay the sales pattern their products now reveal, to find out, whether or not such products have a common affinity with Negroes and/or Southerners as consumers.

Under this requisite, the advertiser may get to know the sympathetic relationship between market groups, presumed to be different, in social and economic backgrounds.

When appealed to, through both Hillbilly and Spiritual programs over the same station, the impact can be measured separately.

Local and/or regional sales managers inherit a greater control over the processes for merchandising tie-in, related to the media and the product.

Coverage of a market is not the only desirable element to be achieved by the national advertiser interested in Negro markets. Through the employment of Negro market radio, penetration is then possible, as well.

JOE WOOTTON  
Director  
Radio Division  
Interstate United Newspapers  
New York

OKLAHOMA'S MOST POPULAR DAYTIME STATION



*Time*  
**KNOW HOW  
"SELL-UM"**

ANNOUNCEMENT  
OF NEW  
NATIONAL REP!

Takeum ad in SPONSOR . . .  
Tellum many Paleface  
about new brother—  
"Brave-Who-Cover-Country"

WILLIAM G.  
**RAMBEAU**  
National Representatives

Sellum OKLAHOMAN  
same way . . .  
Cover Market plenty  
MUSIC • NEWS • SPORTS  
Keepum Sponsors happy!

REX M.  
"CHIEF" LESTER  
Vice President  
General Manager

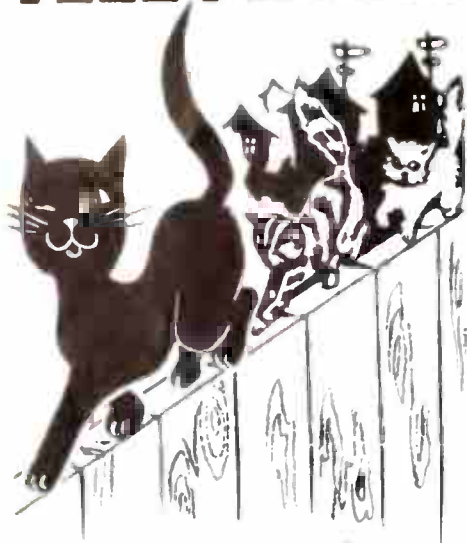
**KTOW**

**800**

IT'S THE  
FREQUENCY  
THAT COUNTS

OKLAHOMA CITY, OKLAHOMA

# WHEN TELEVISION



# GETS RESULTS

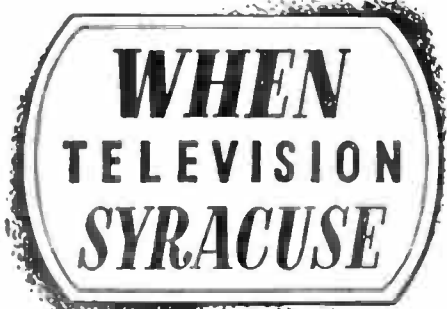
Here's a rich market . . . and here's Central New York's most looked at television station — ready to present your story to a "buying" audience. More top shows . . . more local advertisers . . . greater results.

## say "WHEN"

CENTRAL NEW YORK'S MOST  
LOOKED AT TELEVISION STATION

Represented Nationally  
By the KATZ AGENCY

CBS • ABC • DUMONT



A MEREDITH TV STATION



### agency profile

### Chester MacCracken

V.p. & dir. radio-TV prod.  
Doherty, Clifford & Shenfield

It isn't very often that an agency radio-TV director gets his name mentioned on a coast-to-coast TV show, so that an incident on *Break the Bank* last year was something of a precedent shatterer. In the middle of this show Bert Parks was delivering an Ipana commercial when it suddenly dawned on him that there had been a script change just before the show and that he was delivering the unrevised version. Throwing out his arms in a supplicating gesture, Parks cried into the camera, "Chester, Chester, forgive me, I really didn't mean it."

Although this is not a typical incident, it is indicative of the sort of camaraderie that Chester MacCracken generates among his associates. He is the antithesis of the "Von Stroheim type" of radio-TV director described in a recent SPONSOR article. In the score of years that he has been in the air media end of the agency business, no one recalls an instance of temperament or lost temper.

Born in Chicago, Mac moved out to the quieter environs of Oregon at an early age, eventually took his degree at Oregon State. After seven years with Skelly Oil Co., during which he switched from being a sales student to the advertising department, he worked for Scott Paper Co., J. Walter Thompson, Benton & Bowles and Pedlar & Ryan before hitching up with his present employer.

Mac looks forward to the expansion of TV facilities for a number of reasons, one of which is the desire to avoid the loss of quality which results from the use of kinescopes. "It's not too much of a problem with Bristol-Myers' *Break the Bank* because bright lighting is used throughout the show," he says. "But Borden's *Treasury Men in Action* often uses low-key effects which transmit poorly on kine."

"Another advantage of TV's expansion is the fact that the only added cost to the sponsor will be time charges. Talent costs remain the same whether you use 10 stations or 1,500."

"But, frankly, I don't see how it's possible, from a business economy point of view, to support 1,500 TV stations. Even with the limited number of stations, we have today, some of them are still losing money."

From his office on the 52nd floor of the Empire State Building, Mac commutes to his home in Bronxville, N. Y. One of the few men in his line who doesn't see any sense in flogging a little white ball around the fairways, he gets his relaxation reading and puttering with photography. ★ ★ ★

# We've sorted out the facts

---

Don't let the 240 pages scare you. Once you've cracked the 1952 Fall Facts Issue, you'll discover that we've kept your reading interests uppermost. We've indexed, sectionalized, charted our thousands of facts. We've handled text in question-and-answer style.

By all odds, this is the most factual and important of the six Fall Facts Issues published by SPONSOR. Naturally we're prejudiced. But unbiased readers are writing, wiring, and phoning that each of the eight sections is a honey—and we're doing any reader a service by selling him on the extraordinary value of using its contents.

The highlights of the book are Radio Basics, TV Basics, International Basics, and the detailed TV Map. Each of these four sections is being made available in reprint form. Last year only the Radio Basics reprints were available; 30,000 were sold.

If this ad sells you on the Fall Facts Issue (that's its aim) and you don't have a copy write to SPONSOR, 510 Madison Avenue, New York 22.

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**SPONSOR** the **USE** magazine for radio and TV advertisers

# roundup



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

## Oakland pitches its industrial advantages via TV

Oakland, Cal., fed up with being regarded as San Francisco's "kid brother," started a drive to promote itself back in 1936. This year, when Oakland added TV to its promotional efforts, it became probably the first advertiser to use TV for the purpose of pitching the industrial advantages of an area.



To lure industry, films dramatized area pluses

The Metropolitan Oakland Area (Alameda County) has a \$70,000 annual advertising budget, financed entirely by city and county funds, in order to attract new industry to the area. This year Ryder & Ingram Ltd., Oakland ad agency, which handles the MOA account, decided to allocate \$10,000 of the budget to TV (the rest goes largely for ads in business mags and newspapers, direct mail, follow-up activities). The thinking which led to the decision ran something like this: The best way to sell a prospect was to have him visit Oakland for a personal look. The next best was to make a full-length feature film and show it to him. Both of these were ruled out due to high cost and other factors. TV offered a means of showing off Oakland at comparatively low-cost providing it was used smartly.

The agency had three five-minute sound films built (by the W. A. Palmer Company, San Francisco) on the general theme "Why they chose MOA." Each featured a testimonial from an executive of a national firm telling why his firm selected this area for a branch plant and how it worked out in actual

operation. The three firms chosen were General Foods, Maxwell House Division; St. Regis Paper Company and Detroit Steel Products Company.

These films were run between March and June on stations WPIX and WNBT, New York; WEWS and KNBK, Cleveland; WENR and WBKB, Chicago. To make sure that the right audience saw the films, MOA used mail, phone and wire to notify all industrial prospects in each viewing area.

From the standpoint of volume and quality of returns, according to Ryder & Ingram president, Ross H. Ryder, TV compared favorably with any of the other media being used (at the end of each film, they invited write-ins for a free book "Why they chose MOA of California"). But more important than the number, volume or quality of returns, said Ryder, were the scores of letters from business counsel, site-finding firms complimenting the area.

Photo at left shows the key men involved in the campaign: (l. to r.): Walter Eggert, pres., Oakland Chamber of Commerce; Maurice G. Read, chairman, Exec. Committee, MOA; Ross H. Ryder; Harry Bartell, chairman, Alameda County Board of Supervisors. ★ ★ ★



## WSYR plays weekend host to timebuyers at sporting event

More than 59 timebuyers from leading ad agencies were weekend guests of WSYR and WSYR-TV (Syracuse) at the Intercollegiate Rowing Regatta

## WLW-TV spurs activity with "Operation Sunburst"

To dissipate hot-weather inertia about TV, both audience- and advertiser-wise, and to prove to sponsors that they can get as good results from TV in the summer as at any other time, WLW-TV (WLW-C, Columbus, WLW-D, Dayton, WLW-T, Cincinnati) is running its all-out summertime promotion plan "Operation Sunburst" for the second year.

This year, in addition to a lineup of top-caliber summer shows backed to the hilt with continuous promotion, merchandising and exploitation, the drive is spearheaded by a special interest-provoking feature: a contest for viewers offering \$50,000 in prizes. The contest centers on the theme "If I were President," capitalizes on the heightened interest in politics this year. Strong viewing incentive is provided by the clues that the three WLW-TV stations flash on the screen daily—to irregular times—to help contestants answer 90 questions pertaining to the presidency. Each entrant must also write a short essay on what he would do if he were the chief executive.

Launched on 17 June, the contest will run throughout the three-month "Sunburst" schedule. It is being extensively promoted via newspaper ads, cab covers, car cards, 3,000 newsstand posters, truck posters, hundreds of counter cards, plus on-the-air promotions, day and night. Some 500,000 entry blanks are being distributed throughout the area.

Because of the "Sunburst" effort, WLW-TV reports a 35% gross billing increase for June 1952 over June 1951;



late in June. They are shown in the photo above at Hancock Field, Syracuse, about to board one of the two planes chartered for them by WSYR.

as of mid-July. 102 new accounts have been acquired.

Advertisers tying in with "Sunburst" this summer include Clorets, Red Top Beer, B. C. Remedies, Tide, B. F. Goodrich, Sinclair Oil, French's Mustard, Palm Beach Suits, Albers Supermarkets, Kroger Grocery Company.

Among advertisers using "Sunburst" resultfully last year, according to WLW-TV, were Ford Dealers, Raleigh Cigarettes, International Harvester, Minnesota Mining, American Vitamins, U. S. Tobacco, Arthur Murray, Pontiac Dealers. ★ ★ ★

### **Briefly . . .**

Jane Todd, woman commentator on KCBS, San Francisco, was the grand prize winner in the 1952 *Wendy Warren and the News* (CBS Radio, Monday through Friday, 12:00 to 12:15 p.m.) Women's Commentator Contest. Her story of a Chinese-American housewife whose shrimp-fishing business will send three youngsters to college this fall won Jane Todd a stay in New York City, complete with a tour of high spots, as guest of General Foods and Benton & Bowles.



KCBS commentator Todd won a whirl in N. Y.

At a party held by Wendy Warren in Miss Todd's honor at the Savoy-Plaza Hotel, guests included (photo, l. to r.) Henry Flynn, Eastern sales manager, CBS Radio Spot Sales; Jane Todd; Fred Hitchcock, product manager, Maxwell House Coffee Div., General Foods; Wendy Warren; Harry Warren, Maxwell House account executive, Benton & Bowles.

\* \* \*

Following the House of Commons approval of a plan for making British television commercials, a slurring statement was made concerning American "Good taste" in TV commercials. Officials of the Telepix Corporation, Hollywood TV producer, rushed to the de-

(Please turn to page 58)

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



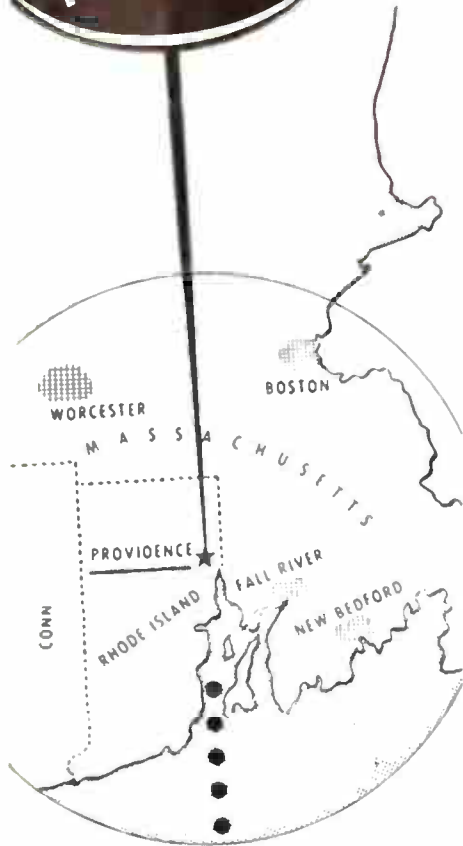
- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

**"It's The DETROIT Area's Greater Buy!"**

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

**PINPOINT  
YOUR  
PERSISTENT  
SALESMAN**



SELLING  
PROSPEROUS  
SOUTHERN  
NEW  
ENGLAND  
with  
UNDUPLICATED COVERAGE  
in  
220,000  
HOMES!

Represented Nationally by  
**Weed Television**

In New England — Bertha Bannan

## What's New in Research?

*Comparison of program types shows boxing topped by comedy variety*

1-7 JUNE 1952

1-7 JUNE 1951

PROGRAM TYPE	RANK	AVG. RATING	RANK	AVG. RATING
<i>Comedy variety</i>	<b>1</b>	<b>25.6</b>	<b>6</b>	<b>12.3</b>
<i>Boxing</i>	<b>2</b>	<b>25.5</b>	<b>1</b>	<b>22.5</b>
<i>Westerns</i>	<b>3</b>	<b>19.9</b>	<b>4</b>	<b>14.3</b>
<i>Comedy situation</i>	<b>4</b>	<b>19.3</b>	<b>5</b>	<b>12.5</b>
<i>Drama &amp; Mysteries</i>	<b>5</b>	<b>17.8</b>	<b>2</b>	<b>16.7</b>
<i>Talent competition</i>	<b>6</b>	<b>15.0</b>	<b>3</b>	<b>15.3</b>
<i>Horse racing</i>	<b>7</b>	<b>12.0</b>	<b>18</b>	<b>4.5</b>
<i>Musical variety</i>	<b>8</b>	<b>11.5</b>	<b>8</b>	<b>10.7</b>
<i>Quiz-Aud. Partic.</i>	<b>9</b>	<b>11.4</b>	<b>9</b>	<b>10.2</b>
<i>Wrestling</i>	<b>10</b>	<b>10.7</b>	<b>14</b>	<b>7.2</b>

No. Quarter-Hours: **682**      No. Quarter-Hours: **647**

(Source: Multi-Market Telepulse)

**Comment:** Despite the rapid rise of comedy variety as the most popular TV program type, boxing still manages to stick close on the heels of the leader. It will also be noted that the only standard program type that underwent a marked shift over the year was Drama & Mysteries. In June of last year it was the second most popular type. This year it ranks fifth.

### National Ratings top 10 programs

(Percentage of homes reached in program station areas)

TRENDEX TV				NIELSEN RADIO		
1-7 July 1952				8-14 June 1952		
Rank	Program	Rating	Network	Rank	Program	Rating
1	<i>Talent Scouts</i>	29.9	CBS	1	<i>You Bet Your Life</i>	7.6
2	<i>Godfrey's Friends</i>	26.2	CBS	2	<i>Broadway Is My Beat</i>	7.2
3	<i>Racket Squad</i>	22.1	CBS	3	<i>Romance</i>	6.7
4	<i>Pabst Fights</i>	21.4	CBS	4	<i>Fibber McGee</i>	6.6
5	<i>The Web</i>	20.7	CBS	5	<i>Dr. Christian</i>	6.2
6	<i>Summer Theatre</i>	19.6	NBC	6	<i>Big Story</i>	6.0
7	<i>Big Town</i>	19.1	NBC	7	<i>Walk a Mile</i>	5.9
8	<i>Dragnet</i>	18.3	NBC	8	<i>The Lineup</i>	5.3
9	<i>Little Margie</i>	18.2	CBS	9	<i>Great Gildersleeve</i>	5.3
10	<i>Danger</i>	17.6	CBS	10	<i>Bob Hope</i>	5.3

Trendex Note: Republican convention July all network — 41.0 rating



*Now available in reprint form*

# 4 BASIC TOOLS FOR SPONSORS

## **Radio Basics** (revised, 1952)

16-page supplement reprinted from 1952 Fall Facts issue. Includes 31 charts and tables statistically outlining the vital facts of radio distribution, listening, cost-per-thousand, out-of-home listening, comparative media costs, hour-by-hour listening, effects of TV, etc.

SPONSOR • 510 MADISON AVE. • NEW YORK 22  
Please send me \_\_\_\_\_ copies of

## **RADIO BASICS** and Bill me later.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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

10c. each in quantities of 100 or more; 15c. each for 25 or more; 25c. for single copy.

## **TV Basics** (a SPONSOR first)

16-page reprint of supplement appearing in SPONSOR's Fall Facts issue. Statistical data on TV homes, viewing habits, cost-per-thousand, comparative media costs. 22 charts presenting the case for TV as gathered from the best available research sources.

SPONSOR • 510 MADISON AVE. • NEW YORK 22  
Please send me \_\_\_\_\_ copies of

## **TV BASICS** and Bill me later.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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

10c. each in quantities of 100 or more; 15c. each for 25 or more; 25c. for single copy.

## **TV Map** (showing TV locations and network links)

Shows every TV market and stations; lists number of sets in market, net affiliation of stations; representative for each station with New York phone number.

SPONSOR • 510 MADISON AVE. • NEW YORK 22  
Please send me \_\_\_\_\_ copies of

## **TV MAP** and Bill me later.

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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

10c. each, 50 or more; 20c. each, 10 or more; single map free to subscribers; additional copy, 25c.

## **International Basics** (Radio & TV Abroad)

Basic data on stations in the 50 countries outside U.S.A. that permit commercial broadcasting. Charts of international market and radio coverage; comparison with newspapers; U. S. imports; U. S. advertisers and moneys spent; agencies doing business abroad, etc.

SPONSOR • 510 MADISON AVE. • NEW YORK 22  
Please send me \_\_\_\_\_ copies of

## **INTERNATIONAL BASICS**

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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

10c. each for 50 or more copies; 20c. per single copy.

**SPONSOR** The **USE** magazine for radio and TV advertisers

**COMMERCIAL REVIEWS**

*(Continued from page 46)*

whenever the convention itself warranted a flash cut-in. A good gimmick and excellent public relations.

Also—this was the first time in history, I believe, that a program was enabled to interrupt a commercial and may very well start a trend in the industry, though I doubt it.

The brief and fairly infrequent commercial chats with Betty covered a variety of subjects such as dehumidifiers, ranges and

the propulsion equipment (whatever that is) on the new liner, *United States*. The copy was fairly colloquial and, as usual, well delivered.

SPONSOR: **Philco**  
 AGENCY: **Hutchins Adv. Co., N. Y.**  
 PROGRAM: **Republican Convention**

Having witnessed but a fraction of the convention sponsored by the above advertiser, I'm not in a position to make any sweeping statements. But I would like to point out one basic difference between Philco copy and what I saw (and described

above) for Westinghouse. I'm referring to the use of a voice-over treatment to depict the virtues of a piece of equipment versus the straightforward presentation of a Betty Furness talking-as-she-demonstrates.

Here is a fair comparison of the two techniques and, of course, the more direct (Furness) method beats the voice-over hands down. I say "of course" because a person talking as product features are pointed out by the speaker is far closer to the direct type of selling done on the retail sales floor, and since TV is at its best when it's closest to retail selling, voice-over is obviously the weaker of the two.

In fact, I often wonder why so much voice-over is used for demonstration copy. It seems silly to have one voice talk while another person in pantomime points to the features being described. This puts an insurmountable acting-burden on the thespian doing the mute demonstration as well as dissipating the greatest value of television, namely, its ability to combine *integrated* sight, sound and motion. Philco's pretty little girl gesturing at the refrigerator while a man's voice extolled same was inane—but not her fault.

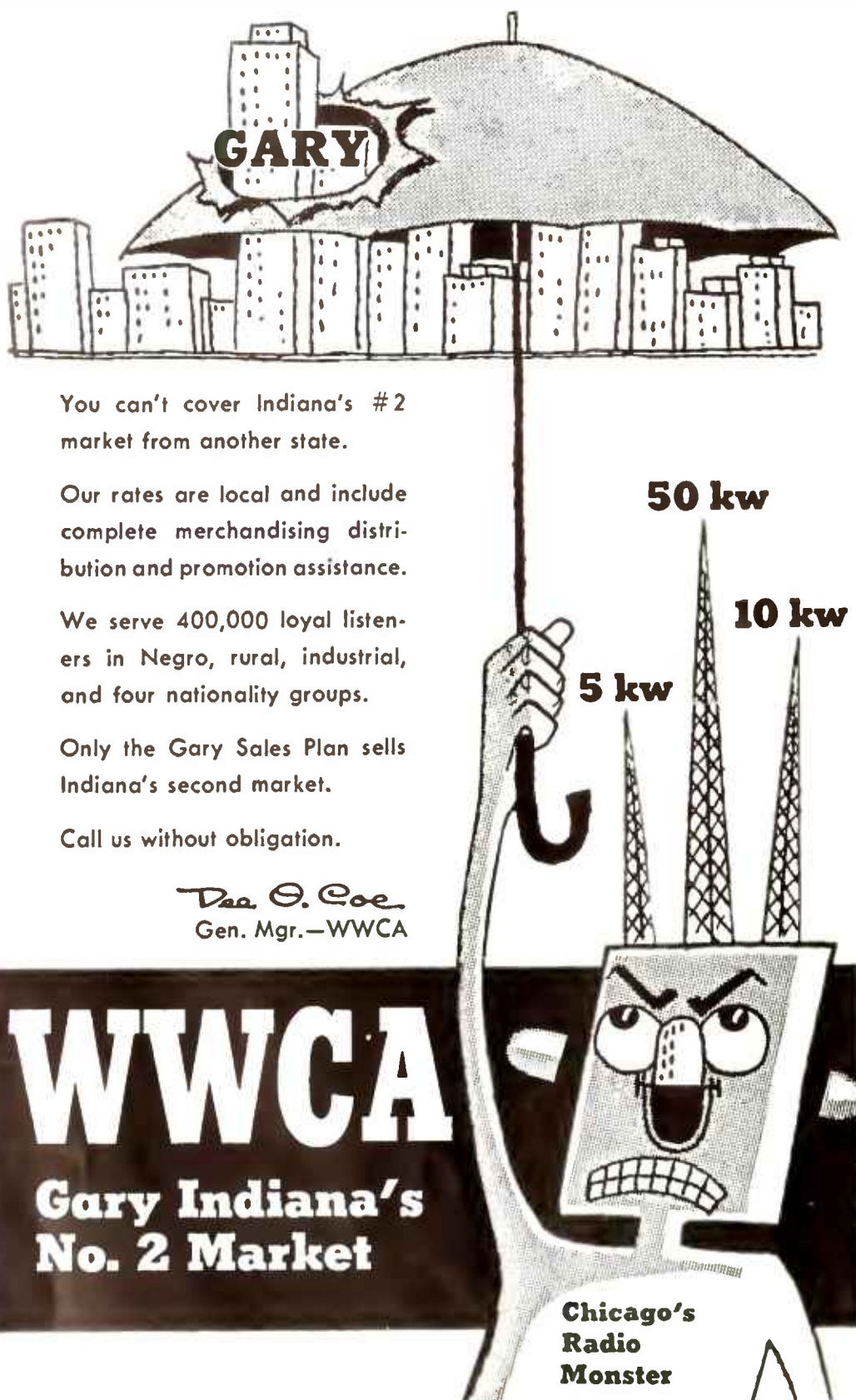
SPONSOR: **Wheaties**  
 AGENCY: **Dancer-Fitzgerald-Sample, Inc., N. Y.**  
 PROGRAM: **Stu Erwin Show**

Wheaties copy on the Erwin show as evidenced by the middle break on 7 July is an example of well rounded salesmanship. This effort delivered Mike Fitzmaurice as a sportscaster, Stan Musial as a home run hitter, a giant size kernel of wheat as a demonstrator, and some slick optical work as package-identifier.

Within the span of a single commercial, we thus covered a number of very sound and diverse, but well-related copy points. The sports insert which progresses from crowd-scene to the sportscaster in his booth and then to the field is well shot and edited so that it appears to be a continuous piece of filmed action (which I'm sure it isn't), and the part played by Fitzmaurice is thoroughly convincing.

I'm not sure that the giant wheat kernel as it is taken apart to point out its energy-supply, etc., is a very tasty thought but it certainly is a graphic one.

As for the gimmick at the end—pop-ons of the various letters which go to spell the



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**

name Wheaties on the box—here is a fine bit of attention-holding art and lab-work. It is replete with action, since each letter also brings with it a line-drawing of someone engaged in a sport-endeavor—it is relevant because of the way the visual treatment is achieved, and it is dramatic since the motion really holds the eye and fixes the product name in one's mind.

AGENCY: | **Schick Electric Shavers**  
PROGRAM: | **Kudner Agency, Inc., N. Y.**  
SPONSOR: | **Crime Syndicated**

I have only one bone to pick with the copy used for this electric shaver—and it's simply this. Every woman (not the market, I realize) and most men who see this copy in which the salesman uses the shaver and then hands it to the prospective customer to use is horrified, disgusted, and repelled. I daresay even the most masculine male feels that there is something unsanitary and downright vulgar about this—almost as bad as using someone else's toothbrush.

Hence no matter how good the product and how sound the demonstration of it on this footage, a repulsive thought such as perpetrated here, as graphically as TV can do it, serves to unsell Schick shavers.

---

### **MEN, MONEY, MOTIVES**

*(Continued from page 6)*

tricky, not candid, loaded with selective statistics. Worse, copy has been written on occasion more to appeal to the known prejudices of the men okaying the appropriation than to appeal to John Q. Public. This was the sort of self-deception by Boards of Directors against which *Fortune* sounded off.

\* \* \*

A symbol, it seems, of the hoked-up kind of institutional advertising which has drawn unfavorable comment is the barefoot boy with fishing pole. Just why this barefoot boy, out of James Whitecomb Riley, is supposed to be so nostalgic, so beguiling, so perfect an argument for rugged individualism is never explained. But the folklore seems uncritically accepted among advertising copy writers that almost any Board of Directors is sure to purr with delight if they are shown some variation of Huckleberry Finn.

\* \* \*

*Fortune* has called the roll of non-

## **The General Electric Company Announces**

### **The Appointment of THE HENRY I. CRISTAL CO. New York, Chicago**

as

### **National Sales Representative for Radio Station WGY**

**Effective August 1, 1952**

sense in institutional advertising. But none of the valid objections to copy hokum invalidates the usefulness of "institutional" advertising itself. What is needed is better use, not abandonment.

\* \* \*

Fairfax Cone, president of Foote, Cone & Belding, emphasized anew recently before the National Industrial Advertisers Association in Chicago the vast need of getting business more favorably impressed upon the people. It was too widely accepted, he argued.

that success in business was equivalent to failure in morals. Great numbers of Americans still bought the concept that "bigness is bad and that business is sharpie, wholly materialistic and predatory, and profoundly unscrupulous."

\* \* \*

Cone spoke of institutional advertising as building-in a third-dimensional factor in the public's picture of business. This is a good analogy. Plainly the public often lacks understanding in depth of business. But it goes the other way round, too. Often enough business

managements exhibit a lack of understanding in depth of the way ordinary Joes react. No barefoot boys with fishing poles, they. ★ ★ ★

## ROUNDUP

(Continued from page 53)

fense: they immediately sent a demonstration reel of typical American TV commercials to the House of Commons to disprove the statement. Ad agencies handling products which had TV pitches on the reel included Roy S. Durstine, Calkins & Holden, Tim Morrow, Hixson-Jorgensen, Ringer and Associates, Richard B. Atchison, Leonard Shane.

\* \* \*

The newest Frederick W. Ziv Company radio production, *Freedom, U. S. A.*—a dramatic, informative series about the American scene starring Tyrone Power—will be released for broadcast early in September. This is the first Ziv radio program since *I Was A Communist for the FBI* was introduced last year. *Freedom, U. S. A.* combines showmanship with the realities of the American scene today, according to John L. Sinn, executive v.p. of Ziv; was created by Ziv in response to requests by many radio stations that they produce another new program.

\* \* \*

KFWB, Los Angeles, points with pride to the results achieved in a one-day announcement campaign for Wilshire Beverages. Sponsor used 23 half-minute announcements. Bob Kaufman, KFWB account executive, reports a total of 5,798 cards and letters in response; this, he stresses, in a market which has 23 radio stations and seven TV stations.

\* \* \*

The 150th anniversary of the DuPont Company on 18 July was marked by ceremonies at the site of the company's first mill on Brandywine Creek, Wilmington, Del. Included was a one-hour program on NBC Radio. In connection with the anniversary, DuPont has published a book, "DuPont—The Autobiography of an American Enterprise"—tracing the company's role in the growth and development of the nation. DuPont currently sponsors *Cavalcade of America* (Tuesdays, 8:00 to 8:30 p.m.) on NBC radio, through BBDO; may extend show to NBC TV this fall.

# 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

The 15 local chapters of the American Association of Advertising Agencies report that the recently-elected chairmen of the Boards of Governors of each chapter are as follows: Chesapeake Chapter: Joseph Katz, Joseph Katz Company, Baltimore; Cleveland: S. L. Abrams, Ohio Advertising Agency; Dayton: Hugo Wagenseil, Hugo Wagenseil & Associates; Northern California: John J. Wiley, Kenyon & Eckhardt, San Francisco; Oregon: Wayne R. Leland, House and Leland; Philadelphia: Wesley M. Ecoff, Ecoff & James, Inc.; Pittsburgh: Harry P. Vieth, BBDO; Puget Sound: J. F. Crollard, Ruthrauff & Ryan, Seattle; Rocky Mountain: Carl A. Salstrand, Ball & Davidson; St. Louis: E. E. Kromnacker, Arthur R. Mogge, Inc.; Southern California: Lee Ringer, Ringer & Associates, L.A.; Southeast Chapter: W. W. Neal, Liller, Neal & Battle, Atlanta; Southwest: Wilson W. Crook, Crook Adv. Agency, Dallas; Spokane: Harvey A. Brassard, Devine & Brassard, Inc.; Twin City: Harold C. Walker, Harold C. Walker Advertising.

## STOCKS ON THE AIR

(Continued from page 23)

various needs.

Despite the fact that the campaign was basically institutional, with relatively minor stress placed on obtaining leads, it produced more leads at less cost than was previously obtained from printed media. The quality of the leads, in terms of conversion to sales, matched those which had been drawn by the financial section of *The New York Times*—but at substantially lower cost-per-lead.

In the matter of actual sales, which is what really counts, the show has cost the sponsor about 4¢ for each dollar of sales. Each program pulls from 200-300 leads (about 85 per week, from as far away as Philadelphia) which are followed up by three weekly letters and a personal solicitation if the prospect seems "hot." Now taking a summer hiatus, the program will be on the air again in the fall.

So successful has the WOR show been that recordings of it are used by Kidder, Peabody over WHDH, Boston, and WGN, Chicago. Transcriptions have been used by other dealers for sales meetings and a Wichita dealer, Small-Milburn Co., started broadcast-

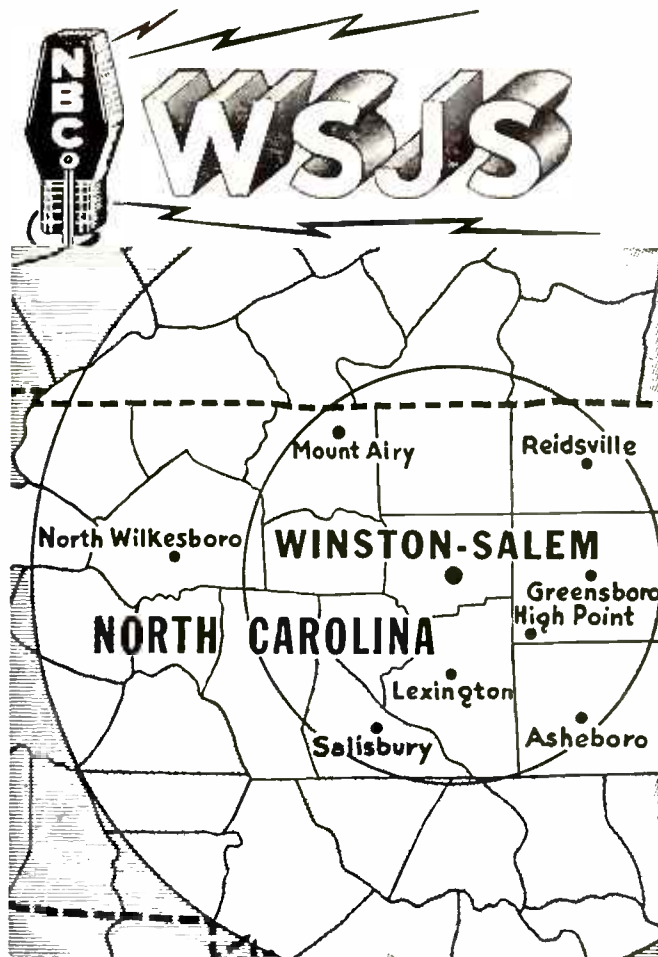
ing a recording a short time ago.

Kidder, Peabody also tried eight- and 20-second breaks on NBC TV's *Today* but found the time insufficient to get their story across. They plan to try five-minute segments of the morning TV show soon.

Another broker who has made successful use of the air to promote mutual funds is Bache & Co., New York (via Albert Frank-Gunther Law). Bache tried a number of program types before settling on thrice-a-week sponsorship of *Today's Business*, a 7:15 to

7:20 p.m. WOR show conducted nightly by Henry Gladstone. This show, currently on the air, features a general roundup of business and financial news, important stock market quotations and trends. The commercial consists of a pitch for mutual funds in general, stresses the reliability and services of Bache & Co. in particular.

That a mass market for mutual funds exists is indicated by the Brookings Institution study. It found that more than 1,220,000 individual shareholders in the U. S. are members of fam-



## Only ONE Station DOMINATES

THIS RICH, GROWING 15-COUNTY MARKET

WITH

## HOME FURNISHINGS SALES OF \$38,324,000\*

\*Sales Management 1952 Survey of Buying Power

# WSJS

*The Journal-Sentinel Station*

AM-FM  
WINSTON-SALEM

NBC Affiliate

Represented by:  
HEADLEY-REED CO.

ily groups with annual incomes of less than \$4,000; 2,880,000 stockholders are in the \$5-10,000 bracket.

The brokers' big problem is one of educating his market and developing trust in investment brokers. As a result of the 1929 market crash persons of moderate means have been quite cautious about investing their limited finances in a particular common stock. In other words, they have hesitated to put all their cash eggs in one basket. Their limited means (and knowledge) also prohibited them from purchasing a diversified portfolio of stocks so that if one stock dropped abruptly the others could take up the slack.

Along came the mutual funds. Despite the fact that various investment funds have been available for over 25 years, it has only been during the past

decade that their assets have increased from \$500,000,000 to more than \$3,000,000,000. The more people who got to know about this form of investment, the more who diverted surplus capital to it.

Oversimplified, the principle of mutual funds is that an investor can purchase a piece, however small, of a large pool of diversified stocks (and sometimes bonds). These pools, or portfolios, are set up with specific investment purposes.

An investor, for example, could purchase stock in a pool whose purpose is to guarantee (as much as anything can be guaranteed these days) a dividend yield which, while comparatively safe, is in excess of what he can get from a savings bank or government bond. Or he can get into a fund whose specula-

tive nature is such that a good possibility exists of increasing his capital investment. Or he may want a hedge against inflation on the theory that common stock values more closely mirror current prices than does government currency.

Bache & Co. manages to get one or more of these points across on each show and finish the job on the follow-up.

This is not the first Bache experience with air media. A trial period on the *Tex and Jinx Show* (NBC) pulled a load of inquiries but resulted in few sales. A CBS news show late at night had similar results. The trick seems to be to pick a show that draws a particular type of audience.

Says Albert Frank-Gunther Law's radio-TV director, Robert Day: "We have found that radio, properly used,

## In HANNIBALAND\* THEY have money to spend!

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



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

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

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

# KHMO

Representative  
John E. Pearson Company

Mutual Network  
Hannibal, Missouri

5000 watts day • 1000 watts at night

★ ★ ★ ★ ★ ★ ★ ★  
"Radio advertising is not as 'big a business' as it should be—nowhere big enough. Annual radio advertising volume is roughly equivalent to the dollar volume of tires sold each year by only one of the leading tire companies. It is about the same as the sales at candy stands in theater lobbies. Is radio advertising less important than the candy and popcorn sold in theaters?"

CHARLES C. CALEY  
Chairman of Board, BAB

★ ★ ★ ★ ★ ★ ★ ★

not only gets us prospects at a much lower cost-per-lead than printed media, but that we can convert a higher proportion of leads into substantial sales."

Bache & Co. are currently sponsoring the *Paul Gibson Show* over WBBM, Chicago, after a year's use of John Harrington's newscasts. In Philadelphia, they tried classical music over WCAU, have now switched to 6:00 p.m. newscasts once a week. They plan to try some a.m. participations over KYW in the fall.

The importance of program selection is exemplified by the experience of Merrill Lynch, Pierce, Fenner & Beane. As far back as 1948 this firm tried a number of radio formats and finally took a hefty plunge into TV. It signed for a nine-week sponsorship of a show called *America Speaks*, featuring Dr. George Gallup. Coming during the election season, the NBC TV network program built a large audience and pulled a fair number of leads. The show came to an abrupt halt after Gallup's flat prediction of a win for Dewey proved wrong. Nobody wants to talk about the show now, but it is obvious

that the reasoning behind the cancellation was simple: how do you expect to build confidence in your selections in the highly complicated financial market when you can't pick which of two men will win an election?

Since that debacle MLPFB's air activities have been limited to supplying radio stations with quotations from the New York Stock Exchange in return for a plug. At present 14 stations carry stock prices, nine broadcast commodity quotations, and 20 carry both.

Another stock selling advertiser is no longer on TV for an altogether different reason. His success was apparently too great.

This story needs a bit of background. The cancelled sponsor, Tellier & Co., is an investment house—not a member of the New York Stock Exchange—which specializes in speculative stock issues. These stocks rarely sell for more than 35¢ a share (often as low as 15¢)—commonly referred to by the big brokers as “cats and dogs.”

Walter Tellier, president of the brokerage house, operates on the theory that the little fellow is just as entitled to a little “action” in the market as the big boys. He makes no bones about the speculative nature of his offerings.

Working with his agency man, Bob Day (Albert Frank-Gunther Law), he cooked up a format for a TV pitch. They then bought a participation on WPIX's 7:15 Show, a movie program m.c.'d by one time child star Freddie Bartholomew.

The stock selected was that of the Trad Cabinet Corp. of Asbury Park, N. J., a firm organized for the purpose of building cabinets for TV sets. The plan was to offer just under \$300,000 worth of stock at 25¢ per share.

Bob Day learned just before the first show went on the air that Tellier had held 20 of his salesmen at the office to take phone calls, and gloomily pictured them playing cards all night long.

Then came the show. After an introduction from Bartholomew, Walter Tellier stood up with a long pointer, aimed it at a blown-up stock prospectus that dominated the screen. “Ladies and gentlemen,” he said, “my name is Walter Tellier and I'm a stock broker with offices at 42 Broadway. I'm here this evening to tell you a little something about a purely speculative stock that we are offering in a new company.”

After making his pitch and warning

## “The Television Audience of Today”

In answer to a number of requests, we are publishing below a complete list of studies covered to date through “The Television Audience of Today.” All of these studies are still available and many be purchased from the TV section of Advertest Research.

NO. 1	March, 1949	Daytime Television
NO. 2	April, 1949	Children's Programs
NO. 3	May, 1949	Radio vs. Television
NO. 4	June, 1949	Night-time Television
NO. 5	July, 1949	Advertising Effectiveness
NO. 6	August, 1949	Summertime Television
NO. 7	Sept., 1949	Sports and Television
NO. 8	Oct., 1949	Television Drama
NO. 9	Nov., 1949	Advertising Effectiveness
NO. 10	Dec., 1949	Television News
NO. 11	Jan., 1950	Television Movies
NO. 12	Feb., 1950	Radio vs. Television
NO. 13	March, 1950	Advertising Effectiveness
NO. 14	April, 1950	TV's Effect on Reading Habits
NO. 15	May, 1950	Television Variety Programs
NO. 16	June, 1950	Daytime Television
NO. 17	July, 1950	TV Index of Product Usage
NO. 18	Aug., 1950	Purchases of Durable Goods
NO. 19	Sept., 1950	Television Commercials
NO. 20	Oct., 1950	Children's Televiewing
NO. 21	Nov., 1950	TV vs. Radio—18 Month Comparison
NO. 22	Dec., 1950	Televiewing After 11 PM
NO. 23	Jan., 1951	Advertising Effectiveness
NO. 24	Feb., 1951	Week-end TV Habits
NO. 25	March, 1951	TV Mystery Programs
NO. 26	April, 1951	TV Western Programs
NO. 27	May, 1951	Daytime Television
NO. 28	June, 1951	Weekly vs. Alternate Week Program
NO. 29	July, 1951	Study of Non-Owners
NO. 30	August, 1951	Summertime Television
NO. 31	Sept., 1951	TV News and Educational Programs
NO. 32	Oct., 1951	Television Commercials
NO. 33	Nov., 1951	TV vs. Radio—30 Month Comparison
NO. 34	Dec., 1951	Sports and TV
NO. 35	Jan., 1952	Movies and Television
NO. 36	Feb., 1952	Early Evening Televiewing
NO. 37	March, 1952	Television Drama
NO. 38	April, 1952	Product Usage
NO. 39	May, 1952	Daytime Television
NO. 40	June, 1952	TV Spot Commercials

## Advertest Research

90 BAYARD STREET

NEW BRUNSWICK • NEW JERSEY • CHarter 7-1564



# HEARING IS BELIEVING

Central Ohioans buy brand names associated with favorite radio personalities. Loyal, yet ever-ready to try something new, Central Ohioans, 1 1/4 million strong, make up a billion-dollar market for old and new products.

Reach this 24-county market area through WBNS Radio—Central Ohio's only CBS outlet. The top 20-rated programs round out a balanced schedule which attracts loyal listeners who *hear . . . believe . . . and buy!*

**WBNS RADIO** ASK JOHN BLAIR  
 POWER  
 WBNS — 5,000  
 WELD-FM—53,000  
 COLUMBUS, OHIO  
 CENTRAL OHIO'S ONLY **CBS RADIO** OUTLET

Albert A. Clarke, Jr.  
 Lever Bros. Co.  
 Big New Office Bldg.  
 New York, N. Y.  
 Dere Al:

I here you got a new job with Mr. Lever. I wanna tell you about th' new brand of baseball here we got with th' Senators in th' Amurican Assn. Charleston iz now in big company with Mihwakey, Minnevapulus, Louiseville and thim other big cities. Rite now we're drawin' bigger crowds than thim. Charleston is sure full of bizness. Wall, maybe it ain't gist Chas. but th' hole Kanawha Vallie. Lux end Pepsodent haz

found sales hear kin be boosted with WCHS with 5,000 at 580. Th' boss sez we got more W.Va. lisseners then any other stushun in th' state.

Yrs.,  
 Aigy.

**WCHS**  
 Charleston, W. Va.

Key to a  
 \$6 Billion Market

**WRNL**

560 kc.

The Philadelphia  
 Inquirer Station

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

Represented by THE KATZ AGENCY

viewers that the company wouldn't start to pay off for three or four years, if then, he invited phone calls to his office for further details. He gave the phone number, urged them to "do it now."

The office switchboard lit up like a Christmas tree. Salesmen had time only to take names and addresses before breaking off to answer another call. Literature was mailed out the same night and a follow-up made three days later. Between 500 and 600 calls were received after each telecast with a high mark of 800 being hit one night.

Relates Tellier: "Those telecasts really produced for us. We got leads at a cost of about 18¢ apiece. Newspaper ads had supplied leads at about \$2-2.50 each. You can see why we were enthusiastic about continuing the WPIX series. But when renewal time came around the station made all kinds of excuses for refusing our business."

(A WPIX spokesman told SPONSOR that the reason the contract was not extended was that "the product offered was too speculative.")

Following up leads produced by the telecasts, Tellier salesmen were able to convert better than 50% of the prospects into stockholders, with orders averaging about \$100 per sale. But Tellier has been unable to buy TV time since then.

Among the other investment firms which have used the air is the Wellington Fund of Philadelphia which has tried eight-second spots, turned to giving away about \$1,000 worth of shares in return for plugs on *Stop the Music* (ABC TV). A TV ticker tape idea didn't pan out and was dropped by WOR-TV.

The use of radio by investment houses and financial magazines in general is on the upsurge. Currently Shields & Co. in Buffalo, Dempsey, Tegeler in Los Angeles, Esterbrook & Co. in Boston and Small-Milburn in Wichita are additional firms using radio successfully.

As more brokers and their agencies learn to use the medium a definite trend is developing. Says Marty Monroe, WOR sales executive, "We now have seven business and financial shows per week going. As a result of their success, we expect to have at least four more programs of this type on the air next fall. There's a rich market here for advertisers." ★ ★ ★



## WFAA FAIR

(Continued from page 27)

There'll be souvenirs . . . prizes . . . pictures . . . and a special contest for amateur camera fans. Any day next week from 5:30 in the morning until 10:00 at night. This will be the largest anniversary celebration WFAA has ever had . . . and it's all for you. Plan to be with us sometime next week. Save a day for WFAA. I'll be looking for you."

Backing this up was the newspaper advertising campaign which ran from 15 to 30 June in the *Dallas Morning News* (owner of the station) plus the plentiful editorial coverage which that and other papers gave the event.

Visitors arrived at WFAA's penthouse studios in its building on Jackson Street in Dallas via a "sky bridge" which connected that building with the next one. On the bridge were historical exhibits telling the story of the station's growth from the tent-enclosed studio area in the library of the former Dallas News building in 1922, to the 50,000-watt NBC and Texas Quality Network and 5,000-watt ABC affiliate it is today. (The station operates half-time at 820 kc on the 50,000-watt national channel, and half-time at 570 kc on the 5,000-watt regional channel.)

All visitors registered for sponsor-contributed door prizes, with the drawings coming three times a day: at 10:30 a.m., 3:00 p.m. and 8:30 p.m. Among the 65-odd advertisers donating daily door prizes were General Foods, Standard Brands, Procter & Gamble, Kraft Foods, Manhattan Soap Company, Charles Antell, Gulf Oil, Brown & Williamson, Cudahy Packing, The Mennen Company, Cook Chemical Company, Mercantile National Bank, R. C. A., Earl Hayes Chevrolet Com-

pany, Pacific Citrus Products Company. At the end of the anniversary week came the drawing for the grand prizes: a Philco refrigerator; two diamond and gold Bulova watches; a Slumberton Mattress; a course at Patricia Stevens School of Modeling; a Magnavox radio-phonograph combination.

Two of the station's studios were turned into exhibit halls of colorful displays of sponsors' products and star pictures. Network sponsors-shows-and-stars displays lined the walls of one studio in free-standing display units. Among products represented were Coca-Cola, Alka-Seltzer, Dreyfus, Kix, Wheaties, Old Gold cigarettes, Philip Morris, Kellogg's dry cereals, Allsweet Oleomargarine, Mutual of Omaha, U. S. Steel, Ex-Lax, Anacin, Schlitz beer.

"Growing with WFAA" was the theme of the display featuring spot advertisers, including Bulova Watches, Tender Leaf Tea, Wonder Bread, Brylcreem, Neuhoff's Frankfurters, Dallas Power & Light Company, Pillsbury's Best Flour, Pepsodent.

All local programs were given half-way shadow-box display space, combining show, talent and sponsor's product in eye-arresting units. Among programs featured were the 23-year-old *Early Birds*, sponsored by Aunt Jemima Flour, The Mennen Company and Morton's Foods among others, and the *Saturday Night Shindig*, now in its ninth year and sponsored by the Fant Milling Company.

Local news advertisers had a corner in one of the studios all to themselves; among them were *Time* and *Life* Magazines, Griffin A-B-C Shoe Polish, Dallas Railway & Terminal Company, Nutrena Egg Mash, Slumberton Mattresses, Admiral TV.

With its anniversary, WFAA demon-

strated that any event which a station runs in order to build good will for itself among listeners can also be used to boost its advertisers with benefit to all. ★ ★ ★

## CONVENTIONS

(Continued from page 25)

be higher than female interest, Westinghouse should have inserted some commercials that would appeal more to a man. Miss Furness was on 77 TV commercials during the Republican Convention and spoke for about 114 minutes of the total 138. One-third of Westinghouse's radio commercials were done by Miss Furness in transcriptions tailored especially for the audio medium.

While agency people and those in the appliance trade in general were complimentary about convention air advertising, a sharp critical note was injected in exclusive statements to SPONSOR by a group of consultants to the Democratic National Committee. These consultants, who monitored the Republican convention on TV from beginning to end, were led by J. Leonard Reinsch, managing director of the five radio and TV stations owned by James Cox (Democratic Presidential candidate in 1920). Reinsch, now on leave, has been President Truman's radio-TV adviser since the beginning of his administration.

Some of the criticism laid bare basic questions also bothering radio and TV clients SPONSOR interviewed.

Kenneth D. Fry, Democratic National Committee radio-TV director, said: "Complete sponsorship of convention coverage by one advertiser is of questionable value. Although sponsor identification runs high, increasing au-

**In Boston**

Sets are tuned

**24 Hours a Day**

to

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.



**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.**

tagonism is generated by repeatedly hammering away for the same sponsor. Many viewers consider a national political convention as a public property and harbor some resentment against commercialism of it. . . . 'Irritant value' may be considered desirable by some advertisers but certainly not by all successful sponsors."

This view was seconded by Elmo Ellis, Reinsch's assistant, and program director of WSB, Cox station in Atlanta. Ellis felt that exclusive sponsorship was a waste of money. He explained: "Since a considerable percentage of the audience stays put for hours at a time during convention proceedings, one advertiser does not need exclusive sponsorship to obtain effective coverage."

The benefits of participating sponsorship are twofold, Ellis went on. The sponsor saves money and the viewer gets more variety in the commercials.

Reinsch raised the question of whether it was advisable to telecast the entire convention. He said: "A commitment to cover virtually everything from opening to closing gavel ties up the network and its affiliates so completely that serious revenue losses from cancelled programs are inevitable, even though some portions of the proceeding offer little of interest to the listener and could just as well be skipped." He recommended "limited, high-spot coverage rather than (the sale of) a certain number of hours of the convention."

The 60-hour G.O.P. convention nicked the networks for a handsome sum, everyone agrees. At least 36 hours of sponsored TV network time alone was cancelled by the four webs. The breakdown was, CBS, 16¼; NBC, 15; DTN, 3¼, and ABC, 1½. The radio network and local station tab, together with additional operating costs due to the unexpected additional time, probably made the Republican convention alone one of the most expensive broadcast undertakings of all time.

The Mutual radio network was also hit financially because of preemptions of commercial time, but not as badly as the other networks. Mutual sold its coverage of the conventions locally on a co-op basis. However, the publisher of the *Farm Journal* and *Pathfinder* magazines picked up the tab (about \$15,000 to \$20,000 a week) for nine daily network public service announcements during both of the conventions.

Oregon's Most Powerful  
Independent Station

**KWJJ**

Does a BIG Job  
with a small Budget

KWJJ's rate card tells the story. Despite this station's tremendous popularity, variety and sales ability our rates are surprisingly low—representing Portland's best buy in impressions per dollar.

**Merchandising Tieup**

A complete product Merchandising Service is one of the extras for every KWJJ advertiser. Send for this sales producing plan today



**Studio & Office**

1011 S. W. 6TH AVE.  
PORTLAND 4, OREGON  
Phone ATwater 4393

National Representatives  
**WEED & COMPANY**  
New York, Chicago, Detroit,  
Boston, Atlanta, Hollywood,  
San Francisco

**BMI**

**SIMPLE ARITHMETIC  
IN  
MUSIC LICENSING**

BMI LICENSEES	
Networks	23
AM	2,343
FM	343
TV	106
Short-Wave	4
Canada	150

**TOTAL BMI  
LICENSEES 2969\***

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

\*As of July 18, 1952

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

Of the four networks, only CBS had a contract providing for additional payments beyond a certain number of hours of convention coverage. DuMont, which like CBS signed up Westinghouse, got no such clause. Neither did NBC or ABC. The latter three promised the sponsors that if they didn't provide a certain amount of convention time, the sponsors would get rebates, but the contracts didn't work the other way.

To recoup some of the lost money for stations, the networks hoped to provide radio station breaks every half-hour, at least one station break an hour on TV. Because of the unpredictability of the convention proceedings this was not always possible, but it was noted that when station breaks did occur some stations tried to make up for lost time with double-spotting of commercials.

This prompted another one of the Democratic observers to warn against the practice. Bob Swan, vice president in charge of radio and TV, Joseph Katz Co. (Democratic National Committee ad agency) declared:

"Network sponsors of national events need protection on the local station. Not all stations were guilty of this practice, but some outlets carried—in addition to network commercials—gobs of local commercials, which they packed, pushed and sandwiched in at every station break. It is doubtful that such practice does any good for either the network sponsor or the local advertisers under such conditions, since it causes so much ill will on the part of listeners and viewers."

Another crucial question about convention sponsorship was brought up by Ellis, who doubted whether appliance manufacturers are the ideal convention sponsors. "The person who is

seriously interested in the convention," he said, "will not sit patiently through an appliance demonstration or an involved sales pitch. He will accept, however, brief commercials that sell brand names or make a public relations pitch." Among the products which he thought lend themselves to convention commercials, Ellis listed cigarettes, chewing gum and soft drinks.

Fry also urged short commercials, preferably from 10 to 20 seconds. Anything over a minute, he said, risks cutting into vital convention proceedings and creating audience resentment.

The seemingly overwhelming problem of audience irritation bothered the sponsors from the beginning. According to Ed Sherwood, who coordinated Admiral's convention advertising, commercials as short as five seconds were available for situations where important convention goings-on made longer pitches impractical. Westinghouse brought along 18 flip cards for use in 30-second commercials (the average Westinghouse commercial was less than 90 seconds). On the first day of the G.O.P. gathering, a Philco official ordered a cut in the length of the commercials. Transparencies of the Philco name were often used against a shot of the convention to avoid interruption with a commercial when it was obvious the viewer would want to watch what was going on.

All three sponsors made it a point of policy to insert a commercial only when nothing important was going on. Westinghouse appliance division's J. G. Baird, who was in charge of airing Westinghouse commercials at the convention, told SPONSOR: "We would sometimes go for an hour and a half without a single commercial. Then when things got dull, we might put on a few within a short time. That prob-

ably explains why some people felt that Westinghouse was crowding on too many commercials or complained that they weren't evenly spaced." (The latter complaint was voiced by one of the Democratic monitors.)

The sponsors made few changes in their commercials between the G.O.P. and Democratic conventions. All felt that, except for minor technical details, they were on the right track. Philco armed themselves with additional commercials so they could be prepared in the event that the Democratic convention dragged. Westinghouse was ready with new introduction gimmicks for Miss Furness but made no changes in the body of her commercials.

Baird explained that the new introductions for the Furness sales talks were used primarily to avoid an abrupt switch from convention to commercial since a sudden appliance pitch might jar and annoy the listener. There were some introductions used during the G.O.P. convention but not enough, it was felt. The new introductions usually made some friendly reference to the weather or included a remark or two about what was happening on the convention floor. The lack of transition from convention to commercial was noted by the Democratic monitors as well as a number of admen.

The problem of providing flexibility in the length of commercials (so as to avoid an unwanted sales harangue when something important was going on) was fortuitously solved by Admiral, due to the following circumstances: The appliance firm, which has a reputation for being fast on its feet, approached the convention with its merchandising plans in a state of flux. It was decided to school the announcers in the whys and wherefores of Admiral and then let them ad lib.

*In Boston*

**DORMINS**

through

DOWD, REDFIELD & JOHNSTONE, INC.

*Buys*

**WHDH**

50,000 WATTS

through

John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

# WSYR's Local Radio Sales UP 39%

For the period ending April 30, WSYR's local radio sales were 39% ahead of 1951. The local advertisers responsible for this increase are in the best position to test the effectiveness of all media. They know which advertising keeps the cash registers ringing.

## One Important Reason ... In Syracuse TV Supplements Radio

### —Has Not Replaced It

Even though Syracuse is a two-TV-station city — even though 71% of the homes in the Syracuse area have TV sets—radio in Syracuse is very much alive and kicking. Two separate surveys of television homes show 2.4 radios per TV home, with 61 radio receivers purchased *after* the homes had TV. Combined radio-listening and TV-viewing in these homes total an average of 7.59 hours a day. Compared with non-TV homes—

#### Radio Listening

Average Hours per Day

In TV homes . . . . . 3.07 hours  
In non-TV homes . . . . . 4.52 hours

#### National Spot Advertisers

### TAKE NOTE!

Write, Wire, Phone  
or Ask Headley-Reed

**WSYR ACUSE**  
570 KC

NBC Affiliate  
WSYR—AM—FM—TV

The Only Complete Broadcast  
Institution in Central New York

The announcers were immersed in the Admiral story for three days, by which time they could rattle off a commercial at the drop of a hat. More important, they could give a sales talk ranging from five seconds to five minutes. This meant, for example, that if a short commercial was called for because of convention doings, it could be turned out without making any complicated plans beforehand. All of Admiral's live commercials (half of the total number of commercials) went out over TV ad lib.

Many of the convention commercials were thrown into the breach during gavel-rapping, the theory being that it was a tough problem to call to order the boisterous conventioners. This theory didn't always work out too well, however, because the delegates would sometimes quiet down suddenly and the chairman would make an important announcement while the commercial was still going on. The sponsors had methods of cutting short a commercial but they didn't always work smoothly.

In defending themselves against some of the criticism relating to badly-spotted commercials, unevenly spaced commercials, etc. the sponsors often pleaded inexperience. "After all," one of the appliance spokesmen said, "we were working with something new and untried and we were also faced with the problem that we couldn't always predict what was going to happen. It was no easy job and I'm sure glad that it's over. We learned a lot and we can do better now."

One of the more common criticisms by admen was that the convention called for something special in the way of commercials. It was intimated, even among those who said the commercials were effective, that advertising was on trial during the convention, that the audience expected the commercial to reflect the importance of what was going on in Chicago. This was by no means a universal feeling, but it cropped up in the SPONSOR survey often enough to suggest that some opportunities were missed and that a creative flavor was lacking in the advertising.

To give an idea of how admen felt about the over-all convention advertising picture, here are some quoted opinions:

The president of a top-10 advertising agency: "I think the impact of the convention advertising was terrific be-


# TOP HOOPER

Biff Collie on "Collie's Corral"  
12:45-1:00 PM Segment —  
Mon.-Sat.

KNUZ	2.5
Net. "A"	1.5
Net. "B"	1.0
Net. "C"	2.0
Net. "D"	0.2
Ind. "A"	0.7
Ind. "B"	1.2
Ind. "C"	0.7


April, 1952 Hooper

**COST PER WEEK**  
(Talent & Time—52-Wk. Basis)  
Mon.-Sat.—\$162.00  
Mon.-Fri.—\$135.00



TOP  
BUY

Call **FORJOE**  
or **Dave Morris**  
General Manager  
at **KE-2581**



K-NUZ

HOUSTON'S LEADING INDEPENDENT

SPONSOR

cause of the size of the audience, the long period of listening and the frequency of the commercials. However, I thought the commercials were ordinary and even monotonous at times. A little variety would have helped an awful lot. It looked like there wasn't too much planning, although there actually had been. There should have been more of an institutional approach. The appliance people could have tied in their advertising with history and the development of American technology."

*The advertising manager of a large appliance manufacturing firm (not one of the sponsors):* "I thought the sponsors did a pretty good job. I didn't find the commercials intruded in any way. Betty Furness was O.K. but it was the standard *Studio One* stuff. One of the important questions to me is whether the average viewer or listener remained up late. I took a private poll and found out that most people did."

*An account executive with an agency that has a large appliance account:* "The commercials didn't take the mood of the listener or viewer into account. The radio-TV audience was excited by the convention and the commercials should reflect this in some way. I was a little too conscious of that rotating Philco chassis, although I think that the Philco idea of making one sales point and mentioning the name—and no more—was sound. I doubt that Betty Furness commercials appeal to a man, but I believe she had a tremendous impact all in all. I didn't feel she was on too much and I certainly didn't find the commercials offensive. Commercials don't take away from the dignity of a convention because a convention has no dignity."

*An agency research executive who*

*has been close to the problem of making an effective commercial:* "The commercials were standard stuff but then again I believe they should have been standard stuff. The sponsors bought time to sell appliances and they were right in sticking to a straight selling job. I found that many of the commercials were badly spotted. The sponsors should have been more careful. I think a lot of listeners and viewers ducked the commercials by switching to another network. There should be some liaison between the sponsors so they can all put on commercials at the same time."

*The president of another well-known advertising agency:* "The commercials were a little boring and I resented the way some of them were spotted. If I was a sponsor I wouldn't sink \$3 million into two weeks of advertising. That's a lot of money to get back. It would pay off more if the money were spread over a number of months."

*A well-known advertising agency timebuyer:* "I think the commercials were the same old stuff. Something special was called for with all the excitement of the convention coming across so powerfully. I didn't find that the commercials were too frequent."

To sum it up, the majority of those questioned by SPONSOR were favorably impressed by the commercial approach used by appliance advertisers at the first sponsored conventions in radio-TV history. It was recognized that agency and advertiser personnel were operating under tremendous pressure—almost as if they were attempting to insert commercials into a combined World Series game and three-ring circus. The wonder was, most felt, that there weren't more boners and poor ad breaks. ★ ★ ★

## 510 MADISON

(Continued from page 8)

very highly on the nice things you said about us. It was certainly swell of you to include us among the more alert TV agencies in the country.

LOWE RUNKLE  
*Lowe Runkle Company*  
*Oklahoma City*

## RADIO'S GAS WAR

Congratulations on your excellent article, "Radio's Gasoline War." The article and the accompanying editorial certainly represent exactly the type of frank, straight thinking which this situation demands.

ROBERT D. SWEZEY  
*WDSU, New Orleans*

My compliments on your article about price wars in the broadcast media. It couldn't come at a better time and I hope you mailed tear sheets to every advertiser, agency, station manager, station representative and program packager in the industry—that is to those few who don't happen to be subscribers to SPONSOR!

DON KEARNEY  
*ABC, N. Y.*

## ANOTHER WRIGLEY

Upon reading your article on page 21 of your June 2nd issue entitled "The Chlorophyll Revolution," we feel sure you must be confused by the name Wrigley on a toothpaste made by a company other than ours, and inasmuch as we are deeply interested in maintaining both the quality reputation

*In Boston*

Sets are tuned  
**24 Hours a Day**

to  
**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

*John Blair & Co.*



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  
LEEF, O'CONNELL CO., Los Angeles, San Francisco



*The Only*

COMPLETE BROADCASTING  
INSTITUTION IN

*Richmond*

**WMBG**—AM

**WCOD**—FM

**WTVR**—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

of our product and the distinctiveness of the name with which it has long been associated throughout the world, we would appreciate your sending us any information you have which led to the reference, apparently, to our company in the article.

We want to say here and now that the Wm. Wrigley Jr. Company doesn't manufacture or sell toothpaste, and has never made or sold such a product. Our only product is Chewing Gum.

H. L. WEBSTER  
Wm. Wrigley Jr. Company

• It was not made clear in the article that the "Wrigley's Spearmint Chlorophyll Green Toothpaste" referred to is manufactured and distributed by Wrigley Sales Corp., of New York, which has no connection with the William Wrigley Jr. Company.

### RADIO RESULTS

I am compiling a brochure for sales presentations and find that you 1952 Radio Results has some wonderful success stories which I would like to clip-mount and include in my booklet.

However, our station has but one copy and I would like to order two more copies for my own use. Would you kindly send me two copies and the charges as soon as convenient.

SID COLLINS, Sales Dept.  
WIBC, Indianapolis

• The above is one of the many uses SPONSOR readers are making of RADIO RESULTS. Copies of RADIO RESULTS 1952, and TV RESULTS 1952, are included with every subscription to SPONSOR. Additional copies are available at low quantity rates. Write to SPONSOR SERVICES, 510 Madison Ave., New York 22, for full details on costs.

### WILSON COMMERCIALS

On page 42 of your 2 June issue you have referred to some Wilson & Co. Hickory Smoked Mor television spots as having been prepared under the supervision of Davis and Co. Advertising Agency, Los Angeles.

These spots were developed by this company and John Sutherland Productions, Inc.

A. J. ENGELHARDT  
Ewell & Thurber Associates  
Chicago

• Our apologies to reader Engelhardt for incorrectly crediting the TV spots developed by his agency and John Sutherland Productions. We are happy to have this opportunity to make such corrections. Letters commenting on articles or suggesting corrections are welcomed by the editors.

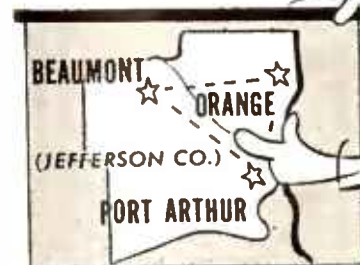
MACK from



recommends

## TEXAS' 5<sup>th</sup> MARKET

the rich, industrial  
tri-city area



KPAC serves a population of 236,100 in the rich Beaumont—Port Arthur—Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.



MUTUAL

JOHN E. PEARSON CO.  
National Representatives

## NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM  
stays on 'top' of the NEWS!



And there is no greater value today than radio news!

KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.



... 6th oldest CBS Affiliate ...

## FILM VS. LIVE

(Continued from page 20)

tiser's white-haired boy. If he owns the shows or has a financial interest in it, he assures himself of a program stockpile that's like money in the bank in many ways. His ability to repeat his shows on the air automatically reduces the long-range cost of his programming. He amortizes his program cost with each additional broadcast of the same film so that he keeps reducing the cost factor the longer he's on the air. Then again the investor stands to make a profit with the film after he's through with it by selling the subsequent runs to other advertisers. If the advertiser is just leasing the show from the producer and he's not interested in reruns, he's still at an advantage with a film series since the price to him is as a rule much less than he would have to pay for a live show of equal quality.

6. A show in the can frees the advertiser and the agency from the fear of an "act of God" befalling an important member of the cast.

7. TV, when reduced to its essentials, is after all a combination of pictures and sound; so why discriminate against a product (film) which made Hollywood one of the world's largest and most successful industries?

*Following are some of the points advanced by those who look on the film trend with either concern, disdain or skepticism:*

1. The broadcast quality of live shows is superior.

2. The film show cannot match the feeling of immediacy which the live show gives the audience. Also the fact that there's an audience watching them at the moment creates an air of spontaneity among the cast of a live show

that cannot be duplicated on film.

3. A live show can cash in on a topical subject with several days' preparation while the sponsor of a filmed series is shackled by what he has in the can.

4. The advertisers who are making capital investments in their film could be harboring exaggerated ideas of the future value of their product. The hundreds of stations that are expected to come into the medium in the next few years may be pictured at the moment as maws hungry for any sort of programming. But what assurance have these advertisers that quality levels and available product won't be increased to the point where competition will make it tough to recoup the balance of their investments?

6. As for the rerun angle, this could prove the biggest delusion and snare of them all. Didn't Blatz Beer, despite good ratings and a gratifying cost-per-1,000, drop its rerun policy after 13 weeks because it found that it was antagonizing viewers, not to mention dealers? Then again, the cost of reruns may not turn out to be as attractive as anticipated now that the Hollywood unions have already started to move in for their share of the rerun take.

7. Advertisers are going film too fast to set at rest the suspicion that the decisions lack the sober analysis and long-range treatment that the same advertisers accord to the debut of a new product. There's a good prospect of lots of burned fingers.

Regardless of the strength of the anti-film position, the experiences of the business and the dominant thinking among important advertisers indicate that film is assured of an important role in TV. P & G, for instance, came

out generously well with its flier into film production via *Fireside Theatre*. It is now so deeply committed to film that its production tab for three on-film shows, *Beulah*, *Fireside Theatre* and *The Doctor*, will add up to around \$2,225,000 for the 1952-53 season. Lever Bros. is also in heavily. It financed *Big Town's* conversion to film and the sale of the series to advertisers outside the Lever-selected markets has so far been quite satisfying.

Here's how the sponsor-investment facet of the business operates.

In the case of P & G, the negatives of *Beulah*, *Fireside* and *Doctor* are owned outright by the soap manufacturer, which pays a royalty only for the use of the *Beulah* title. P & G farms out making of the films to Hollywood producers but the latter do not share in the subsequent-run proceeds. That's left to a separate deal worked out with a syndicator.

Under the Lever Bros. type of investment deal, the advertiser goes a step beyond putting up a major portion of the wherewithal for the production. The client here makes the producer of the film a participating partner in the residual, or rerun, rights. To be specific, *Big Town's* film production is budgeted at \$24,000. Jack Gross and Phil Krasna are the producers.

There are several contract formulas between network advertisers and producers who own dramatic shows outright, but the formula mostly in vogue is the one contained in the deal between General Foods and CBS for *Our Miss Brooks* (see chart on page 21). Under this formula the sponsor agrees to use an increasing number of repeat show with each successive year of the contract. What producers consider the best deal for them is that calling for

**In Boston**

**RAY DOREY**  
sells for you  
6 A. M. to 9 A. M.

at

**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

John Blair & Co.

52 uses a year, with 39 of them new productions and 13 of the schedule repeats.

Blatz Beer entered into such a formula via its contract with CBS for *Amos 'n' Andy* but abandoned the repeat idea after 13 weeks of it. Blatz's retreat from reruns (which will be dealt with in detail in subsequent paragraphs) didn't meet with huzzahs from the network's film investment quarter.

Under the original arrangement, CBS was barred from selling *A & A* for third runs until Blatz terminated its association with the series. With second runs completely out and Blatz content to use but 26 new pictures a year on an every-other-week basis for the next two years, CBS finds itself deeper in the hole than ever on the *Amos 'n' Andy* film venture.

With this and other film properties CBS, it is estimated, has already about \$3,000,000 tied up in film investments. Its other financing ventures in that field involved *I Love Lucy*, *Our Miss Brooks*, *Gene Autry* and *Burns and Allen*. In each instance the network anticipates a very long wait for the full return of its capital outlay, since all deals are exclusive with the sponsor and the residual rights remain frozen while the show is on the network.

NBC's film financing operations at the moment are nothing as extended as CBS'. It is expected that with Robert Sarnoff heading up NBC's film division there will be more activity in that direction. NBC has a co-financing ar-

angement on the film version of *Drag- net* and somewhat similar participation in *Dangerous Assignment*. ABC would become part of the underwriting setup for *Ozzie & Harriet* when the series finds a buyer.

Of the program transitions from radio to TV-film DuPont's *Cavalcade of America* appears headed for the designation of "most expensive." The job of putting this one on film will be split up between Screen Gems (Columbia Pictures Corp.) and Jack Shertock, a Hollywood pioneer in TV film, with the budget per show expected to exceed \$40,000. There will be no reruns on this series.

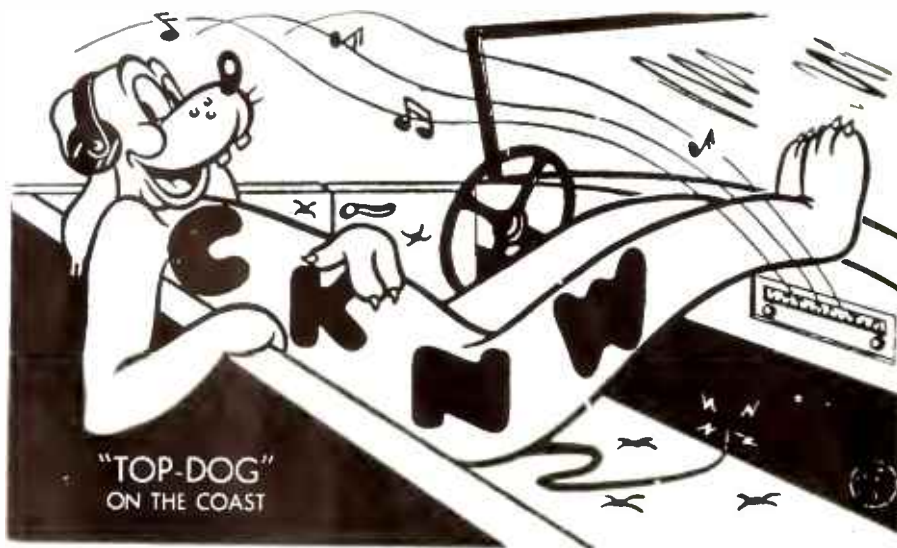
In the controversy over whether the rush to film is economically sound, the topic that gets the greatest play from contenders has to do with repeats by the network advertiser. The opposition will invariably cite in support of the argument against the repeat idea the experience of Blatz Beer with the *Amos 'n' Andy* show. To the anti-film camp this has taken on the aura of a classic case.

What are the facts of this experience? In terms of ratings (see chart on page 21) and cost-per-1,000 the repeat idea proved quite rewarding, but from the viewpoint of "audience attitude" (which, incidentally, Ben Duffy, BBDO president, points up in a comment about reruns on page 46) the results were not so happy. During the first three months of reruns *Amos 'n' Andy* garnered, according to ARB,

a composite rating and share-of-audience that compared very favorably with the composite rating and share-of-audience of the preceding months of new films. Nielsen ratings for the "repeat" month of February gave the show a record 38.8 and a share-of-audience which was but 1.7 below the peak (55.3).

Blatz had no complaints about the way that the repeats were faring on the audience-collecting level, but it didn't like the flow of complaints about repeats from letter-writing viewers, dealers and salesman. Faced with something it could weigh—ratings—and an intangible it couldn't weigh—the extent of annoyance among potential consumers—the sponsor elected to shelve his repeat policy altogether. The letters of complaint amounted to about 1,000. Another factor that disturbed the sponsor was the refusal of about 10 stations, practically all of them in one-station markets, to run the repeats. Among them was the brewer's sole hometown outlet, WTMJ-TV, Milwaukee.

At the William H. Weintraub agency, which handles the Blatz account, the feeling prevails that on the dollars-and-cents side the repeat idea proved



CKNW leads all day says ELLIOTT-HAYNES latest car radio survey in high-speeding Greater Vancouver.

# OOF

DOTHAN, ALABAMA

## 5000/560

NON-DIRECTIONAL

National Representative  
Sears and Ayer
Southeast  
Dura-Clayton Agency

Going to Hollywood?  
Want to see television  
production facilities that  
you have been dreaming  
about?

... Just drop in on the  
new Telepix building ...

# Telepix

1515 N. Western Ave., Hollywood  
155 E. Ohio Street, Chicago



even stronger than had been anticipated. It was a risk and it succeeded. But the agency probably never anticipated that the opposition from stations would be just as marked as from viewers. In these days of limited outlets it is easy to make up for disgruntled viewers, but, as the agency found out, making up for lost stations is a frustrating task.

Here's the Hollywood union complication which is cited by the anti-film element in the ad fraternity as a looming threat to what they term the "rerun fallacy":

1. James C. Petrillo, AFM president, has repeatedly rejected all pleas from TV film producers that he modify his rule imposing a 5% fee for the union on the gross production cost of a program.

2. The Screen Actors Guild has just issued to Hollywood producers the terms of compensation for its members who appear in TV films that are repeated. The terms are: 50% of minimum salary from one to three reruns; 25% of minimum for the fifth run and another 25% of minimum for the sixth run.

3. The Screen Directors Guild is reported favoring a straight formula of 50% of salary, which would cover all subsequent uses.

4. Nothing has been heard as yet

by producers on rerun compensation from the Screen Writers Guild, but the anticipation is keen.

5. Service factions, such as the stagehands union, are expected in due time to take a leaf out of Petrillo's handbook and have something to say about a similar "royalty" arrangement.

As sharp as is the swing toward film, the networks this fall will still have a sturdy representation of live half-hour dramatic shows. (A list of live vs. film dramatic fare, plus a boxscore is carried on page 20). Even the most ardent advocate of film will admit that the current rush can't be construed as foreshadowing the death knell of the live dramatic program.

Live dramatic programs still make up almost half of the total of network shows of the type. It is conceivable that before the fall season opens unforeseen complications may delay plans of some clients to go film and the total of live shows will regain its edge over film. Moreover, as the season progresses some clients may move back to a live basis if expected film advantages turn sour.

Some of the staunchest advocates of live programming maintain that ratings will be the deciding factor. They point out that the current trend to film represents, in large part, follow-the-leader thinking based on the success of *I Love Lucy*. Therefore, they argue, should film shows fail to maintain rating supremacy over comparable groups of live shows, the trend may reverse itself quickly.

Others among the anti-film faction regard the lengthening shadow of unions over the film rerun picture as the factor most likely to reverse the trend to film. As detailed above, the unions have taken the attitude that extra use of film shows demands extra compensation. In such a situation there is always the fear that initial demands of the unions will turn out to be but the beginning.

A subject which a few astute agency-men brought up was the future of the networks if film becomes the backbone of programming. These students of the business wondered whether the networks weren't treading on dangerous ground in backing film. They felt stations might tend to feel networks were no longer vital to them if the source of programming was a film can. ★ ★ ★



#### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

#### Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"

HENRY GREENFIELD  
Managing Director

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

**KFMB**  
**TV**  
Channel - 8

**SAN DIEGO'S**  
*1st and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

In 1951,  
125 Companies  
established new  
wholesale outlets  
in SAN DIEGO!

*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 550 K. C.  
KFMB - 5th and Ash, San Diego I, Calif.  
John A. Kennedy, Board Chairman  
Howard L. Chernoff, Gen. Mgr.

wisconsin's  
most ...

*Show-*  
*Full*  
STATION

**IN THE LAND**  
**OF**  
**MILK and HONEY**

5000 WATTS  
*GREEN*  
**WBAY**  
Rep. WEED & CO.

CBS

## NEGRO MARKET

(Continued from page 30)

white counterpart. The 1950 U. S. Census lists \$3,135 as the median income for white families and individuals; for Negroes, the figure is \$1,569. However, three major trends are at work here. First, the median increase for white incomes, 1940-1950, was 146%; for Negroes it was 192%. Secondly, the fact that nearly 6,000,000 Negroes are still "rural" population tended to pull down the over-all averages for Negro income. Thirdly, the population shift is strongly away from rural communities to urban centers. To advertisers, this means that the country's Negro population is gradually acquiring better disposable incomes, and is spending it more and more in urban areas.

3. *Employment*—The general level of Negro employment, and job opportunities for him, are growing better.

★ ★ ★ ★ ★ ★ ★ ★  
"Let's accept the fact that daytime radio is a hearty, lusty, solid advertising medium. The national bills for daytime radio are being paid by some of the sharpest national advertisers in the country."  
10

J. S. STOLZOFF  
Account Executive  
Foote, Cone & Belding

★ ★ ★ ★ ★ ★ ★ ★

Of the total civilian labor force of some 6,000,000 Negroes, better than 91.5% are employed. This compares closely with the figure for whites, which runs around 94.7%. Negroes hold all kinds of jobs, from laborers on up the line to top professionals. And, between 1940 and 1950, there was a significant decline in the proportion of Negro workers engaged in farming and domestic service (41% and 29% less, respectively) with a corresponding increase in the proportion of Negroes employed in professional, skilled, clerical and other more profitable occupations.

4. *Education*—Schooling is a key factor in raising incomes and the general standard of living, and the Negro gets a better educational opportunity today than he did a decade ago. In the past 10 years, school enrollment in the U. S. as a whole has gone up some 6.1%; for non-whites the rise has been some 17.2%. By age groups, the sharpest increase has been in the 18-24-year-old category, which for Negroes has increased nearly 60% while the U. S.

(Please turn to page 76)

# HERE THEY ARE

# SSA

\* SOUTHERN SALES APPEAL

+ SOUTHERN SALES APPROACH

In the deep South, the Negro market CAN NOT be overlooked. Negroes have a tremendous buying power which is steadily increasing. Many areas in the South have a Negro population far in excess of the white population. Skillful programming to this vital group keeps 'em tuned to their favorite—  
The Family Station!

Southern farmers are in clover these days, enjoying greatly increased incomes and they are eager to spend them! Radio is the farmer's chief entertainment, and we beam selected blocks of musical and informative programs to him. The mail response proves that The Family Station is first in farmland!

In the heart of the Bible Belt there's a great and influential segment of honest, hard-working, God-fearing Southerners who prefer religious programs ANY day in the week. The Family Station fills their need for inspirational messages by scheduling program after program of local preachers, religious groups and religious music.

THE FAMILY FOUR, in addition to their rich concentrated primary markets in Georgia, Arkansas and Tennessee, deliver tremendous bonus audiences in the states of South and North Carolina, Florida and Mississippi. With THE FAMILY FOUR your SSA\*\* is positively assured.

CALL YOUR NEAREST FORJOE AGENCY

OR

STARS INC. ATLANTA, GEORGIA



THESE STARS  
SHINE IN DIXIE



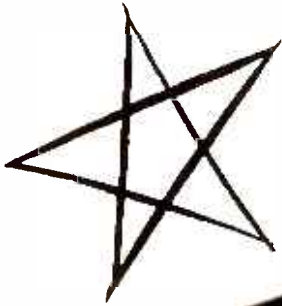
**WJIV**

1000 WATTS-SAVANNAH, GA.



**WEAS**

10,000 WATTS-ATLANTA-DECATUR, GA.



**KWEM**

000 WATTS-W. MEMPHIS, ARK-MEMPHIS, TENN.



**WGOV**

1000 WATTS-VALDOSTA, GA.

THE FAMILY FOUR  
SELL MORE BECAUSE  
THEY GO HOME TO MORE  
THAN 5 MILLION SOUTHERNERS

# Cross-section of stations which have programming beamed at Negroes

This is by no means a complete listing. More stations join the total monthly

Proportion of Negro programming on stations below designated by code:

1 all Negro programming 2 about half Negro programming 3 substantial Negro programming

## Alabama

WBCO  
WJLD  
WEDR  
WLBS  
WHOS  
WMFT  
WKAB  
WMGY

Bessemer<sup>2</sup>  
Bessemer<sup>1</sup>  
Birmingham<sup>2</sup>  
Birmingham<sup>3</sup>  
Decatur<sup>3</sup>  
Florence<sup>3</sup>  
Mobile<sup>3</sup>  
Montgomery<sup>2</sup>

## Arizona

KGPH

Flagstaff<sup>3</sup>

## Arkansas

KVLC  
KXLR

Little Rock<sup>3</sup>  
Little Rock<sup>2</sup>

## California

KGST  
KWBR  
KWKW  
KCSB  
KWBR  
KOWL

Fresno<sup>3</sup>  
Oakland<sup>2</sup>  
Pasadena<sup>3</sup>  
San Bernardino<sup>3</sup>  
Oakland<sup>2</sup>  
Santo Monica<sup>3</sup>

## Colorado

KTLN  
KMYR

Denver<sup>3</sup>  
Denver<sup>2</sup>

## Delaware

WTUX

Wilmington<sup>3</sup>

## Florida

WNDB  
WROD  
WINX  
WIVY  
WOBS  
WFEC  
WINZ  
WMIE  
WTNT  
WALT  
WEBC

Daytona Beach<sup>3</sup>  
Daytona Beach<sup>3</sup>  
Hollywood<sup>3</sup>  
Jacksonville<sup>2</sup>  
Jacksonville<sup>2</sup>  
Miami<sup>2</sup>  
Miami<sup>3</sup>  
Miami<sup>3</sup>  
Tallahassee<sup>3</sup>  
Tampa<sup>3</sup>  
Tampa<sup>3</sup>

## Georgia

WRFC  
WERD  
WBBQ  
WGBA  
WEAS  
WIBB  
WROM  
WCCP  
WJIV  
WGOV

Athens<sup>3</sup>  
Atlanta<sup>1</sup>  
Augusta<sup>3</sup>  
Columbus<sup>3</sup>  
Decatur<sup>2</sup>  
Macon<sup>2</sup>  
Rome<sup>2</sup>  
Savannah<sup>3</sup>  
Savannah<sup>2</sup>  
Valdosta<sup>3</sup>

## Illinois

WEDC  
WGES  
WSBC  
WTMV

Chicago<sup>2</sup>  
Chicago<sup>3</sup>  
Chicago<sup>3</sup>  
East St. Louis<sup>3</sup>

## Indiana

WWCA

Gary<sup>2</sup>

## Kansas

KJAY  
KWBB

Topeka<sup>3</sup>  
Wichita<sup>2</sup>

## Kentucky

WKLY  
WLEX  
WLOU

Lexington<sup>3</sup>  
Lexington<sup>3</sup>  
Louisville<sup>1</sup>

## Louisiana

WIBR  
KAOK  
KWSL  
WBOK  
WJMR  
WNOE  
WWEZ  
KCIJ  
KENT

Baton Rouge<sup>3</sup>  
Lake Charles<sup>2</sup>  
Lake Charles<sup>2</sup>  
New Orleans<sup>2</sup>  
New Orleans<sup>3</sup>  
New Orleans<sup>3</sup>  
New Orleans<sup>3</sup>  
Shreveport<sup>3</sup>  
Shreveport<sup>3</sup>

## Maryland

WITH  
WSID  
WWIN

Baltimore<sup>3</sup>  
Baltimore<sup>3</sup>  
Baltimore<sup>3</sup>

## Massachusetts

WBMS

Boston<sup>3</sup>

## Michigan

WJLB

Detroit<sup>3</sup>

## Mississippi

WGVM  
WJXN

Greenville<sup>3</sup>  
Jackson<sup>2</sup>

## Missouri

KIMO  
KSTL  
KXLW

Independence<sup>3</sup>  
St. Louis<sup>3</sup>  
St. Louis<sup>3</sup>

## New Jersey

WMID  
WAAT

Atlantic City<sup>3</sup>  
Newark<sup>3</sup>

## New York

WHOM  
WLIB  
WWRL

New York<sup>3</sup>  
New York<sup>2</sup>  
New York<sup>2</sup>

## North Carolina

WSKY  
WGIV  
WGTC  
WGBG  
WTK  
WFNC  
WJNC  
WHIT  
WRAL  
WCEC  
WCPS  
WGNI

Asheville<sup>3</sup>  
Charlotte<sup>2</sup>  
Greenville<sup>3</sup>  
Greensboro<sup>3</sup>  
Durham<sup>3</sup>  
Fayetteville<sup>3</sup>  
Jacksonville<sup>3</sup>  
New Bern<sup>3</sup>  
Raleigh<sup>3</sup>  
Rocky Mount<sup>3</sup>  
Tarboro<sup>3</sup>  
Wilmington<sup>3</sup>

WGTM  
WAAA

Wilson<sup>3</sup>  
Winston-Salem<sup>1</sup>

## Ohio

WNOP  
WSAI  
WDOK  
WSBS  
WVKO  
WBBW

Cincinnati<sup>3</sup>  
Cincinnati<sup>2</sup>  
Cleveland<sup>2</sup>  
Cleveland<sup>3</sup>  
Columbus<sup>3</sup>  
Youngstown<sup>3</sup>

## Oklahoma

KBYE  
KTOW  
KFMJ

Oklohomo City<sup>2</sup>  
Oklohomo City<sup>3</sup>  
Tulsa<sup>3</sup>

## Pennsylvania

WDAS  
WHAT  
WHOD  
WPIT

Philadelphia<sup>3</sup>  
Philadelphia<sup>3</sup>  
Pittsburgh<sup>3</sup>  
Pittsburgh<sup>3</sup>

## South Carolina

WAIM  
WACA  
WPAL  
WNOK  
WJMX  
WESC  
WAKE

Anderson<sup>3</sup>  
Camden<sup>3</sup>  
Charleston<sup>2</sup>  
Columbia<sup>3</sup>  
Florence<sup>3</sup>  
Greenville<sup>2</sup>  
Greenville<sup>2</sup>

## Tennessee

WDXB  
WMFS  
WOBS  
WIBK  
WKGK  
WDIA  
WHBQ  
WHHM  
WSOK

Chattanooga<sup>3</sup>  
Chattanooga<sup>2</sup>  
Chattanooga<sup>2</sup>  
Knoxville<sup>3</sup>  
Knoxville<sup>3</sup>  
Memphis<sup>1</sup>  
Memphis<sup>3</sup>  
Memphis<sup>3</sup>  
Nashville<sup>1</sup>

## Texas

KVET  
KPBX  
KTRM  
KSKY  
KXOL  
KGBC  
KNUZ  
KONO

Austin<sup>3</sup>  
Beaumont<sup>3</sup>  
Beaumont<sup>3</sup>  
Dallas<sup>2</sup>  
Fort Worth<sup>2</sup>  
Galveston<sup>2</sup>  
Houston<sup>3</sup>  
San Antonio<sup>3</sup>

## Virginia

WDVA  
WLOW  
WANT  
WLEE  
WXGI

Danville<sup>3</sup>  
Norfolk<sup>2</sup>  
Richmond<sup>1</sup>  
Richmond<sup>3</sup>  
Richmond<sup>3</sup>

## Washington, D. C.

WOOK  
WUST  
WWDC

Washington<sup>1</sup>  
Washington<sup>1</sup>  
Washington<sup>3</sup>

## West Virginia

WTIP

Charleston<sup>3</sup>

# You've found it!

## What? —

Your luckiest "find" in radio — WERD, Atlanta! It's your "direct wire" to Atlanta's great Negro audience, and to its vast — but scarcely tapped — buying power.

# Pick it up!

## Good Luck — and Good buying action

will be yours with this four leaf clover in your broadcast schedule. WERD stimulates sales. And it's the most economical radio buy in Atlanta. Remember, there's a lucrative market to be tapped. It's yours through WERD!

## Why? —

WERD listeners have confidence in what they hear on their station — the only Negro owned and operated radio station in the U.S. Their confidence shows where it counts most — at the sales counter, where they buy the products they hear about on WERD. Write for WERD's "Proof of Performance."

RADIO DIVISION  
Interstate United Newspapers, Inc.

Represented nationally by

**JOE WOOTTON**

# WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

**J. B. Blayton, Jr.**, Gen. Mgr.

## NEGRO MARKET

(Continued from page 72)

increase has been about 33%. Since the end of the last war, the number of Negro youths who have received a high school or college education has jumped sharply.

5. *Migration* The American Negro population, many years ago, was largely confined to the South, where it represented a poorly-paid agricultural labor force. Today, huge changes have been made that are of great importance to advertisers. Some two-thirds of American Negroes still live in the South, but the Negro population below the Mason-Dixon line is declining in relation to whites. In the Northeast, Midwest, and Western U. S., this ratio is running just the reverse; it's rising. Negroes are migrating, in a steady stream from rural areas to urban areas, where 61% of them now live. From farms in the South, they are seeking better-paying jobs in the big cities of the South; and, from cities below the Mason-Dixon line, they are moving northward to cities like New York, Philadelphia, Detroit and Los Angeles. In the Northeast U. S., with the exception of a few areas, Negro population is growing twice as fast as white population.

6. *Home ownership* The home owner, as any adman knows, is one of the prime targets for advertising. He is in effect a "purchasing agent," both for his family consumption needs and for the maintenance and improvement of his home. Today, in urban areas, one Negro family out of every three owns its own home, despite the overcrowded "slum" conditions for Negroes in some cities. Urban Negro home ownership has increased 129% since 1940, while white home ownership in urban areas has increased 81%, according to the Bureau of Census.

**Q. Does the Negro have a standard of living (and a product consumption) that compares with the standard of living of U. S. whites?**

**A.** According to all the market research available on the subject, he does

and he doesn't. It's in the variations from the all-U. S. patterns that advertisers have found a gold mine, or have wasted their sales efforts.

An expert on Negro media, who has an extensive background in sociology, told SPONSOR:

"The American Negro is immediately resentful of anything or anyone who doesn't treat him as an individual or who treats him unfairly. At the same time—despite the fact that his average income is often lower than that of the average white man—there runs a strong current feeling that he's just as good as the average white. But, since the white man discriminates against the Negro, the result is a form of 'insecurity neurosis' in which the Negro tries to prove his equality.

"That sounds pretty fancy, but it isn't. In terms of what happens in retail stores and dealers, this 'insecurity neurosis' is pretty important. For instance, Negroes are denied many recreations in many parts of the country that whites take for granted. I mean access to theatres, restaurants, night-clubs, beaches, vacation resorts, travel facilities and the like.

"As a result, Southern Negroes can be considered largely as having that much more money to spend on non-recreational items. Even in Northern, Midwestern and Pacific areas where the discrimination is much less than in the South, this is true to quite an extent.

"The Negro, therefore, will spend much more money on food, clothing, appliances, automobiles and other items in order to help overcome his 'insecurity neurosis.' The results has been that Negro standards of living, in many categories of goods, are a match for white standards. When matched on an income level, the Negro standards are often higher, particularly where it concerns something he can wear, use himself or consume personally."

**Q. What does the desire on the part of U. S. Negroes to prove that they are "just as good as anyone else" mean to an advertiser?**

**A.** Simply this. The Negro market is often underrated by advertisers, who steer their course by Census figures which show Negro median incomes to be about half that of white families, and by a feeling that they reach the Negro market completely with their normal advertising expenditures.

But, despite the fact that the Negro is generally considered as belonging to a low-income or middle-income group, his expenditures do not rank as "typical" of this class. He has had so much shoddy merchandise and second-rate stuff passed off on him in the past that

he demands only the best of nationally-advertised and Negro-media-advertised brands today. Frequently, he will do without certain "white" luxuries (travel, nightclubbing, etc.) in order to acquire other more practical luxuries that make him feel "equal."

For instance, take the case of the cars made by the Buick division of General Motors. Buicks are, generally speaking, a car that is bought by middle-income and upper-middle class families. But, a survey among 31 Buick dealers not long ago revealed these results. Some \$3,092,460 worth of Buicks—at an average retail price of \$2,600—were sold to Negroes, representing 11.4% of the total new-car sales of these 31 dealers during a five-month period. (Negroes are about 10% of the total U. S. population.) This is one of many clear-cut indications that Negroes buy expensive durable-goods items out of proportion to their overall income status, and in a pattern which closely resembles the consumer spending of whites earning higher incomes.

Incidentally, in Negro families whose incomes are \$5,000 a year and over recently some 27% of all Negro auto purchases were made. But, in Negro families in the \$2,000-\$3,000 bracket, some 22% of the purchases were made, indicating a considerable "holding up" of purchasing power even in the lower groups, according to Bureau of Census figures.

**Q. Why should advertisers make a special effort to reach the Negro market through Negro-appeal media?**

**A.** Just as advertisers have many misconceptions surrounding the buying power of 15,000,000 U. S. Negroes, they are often deluded by what seem to be "normal" results in this market with the non-Negro advertising media.

Since Negroes often buy anything from baby food to Buicks out of all proportion to their apparent economic levels, many advertisers often feel they are getting full coverage in the Negro market with non-Negro media just because the results are comparative with those of low-income and middle-income white families.

What's actually happening in most cases is that Negroes are being reached to a lesser degree than the advertiser thinks, through his regular media advertising. But, those who *are* reached

# Buying in Pittsburgh? STRENGTHEN

your sales penetration with **WHOD**  
the station of nations!

**WHOD**—250w—860 on every Pittsburgh dial—beams programs to  
Negro\*—Slovak—Jewish—Italian—Greek—Arabic—Croatian—  
Polish—Hungarian—Lithuanian

You've a surprise in store, if you haven't yet sold your product  
through **WHOD**. The Pittsburgh market is a most lucrative one, and  
the topography of the area is such that radio continues to be the  
major and most powerful selling medium. **WHOD** delivers beyond expectations!

Write for **WHOD** Sales Case Histories and latest Pulse report.  
Here's the basic story on **WHOD** Negro programming—



"Mary Dee and  
Mal Goode  
doing their  
wake-up show"

# WHOD

Radio Center, Homestead, Pa.  
Leonard Walk, Program Director  
Roy Ferree, General Manager

Represented nationally by  
**JOE WOOTTON**  
Radio Division  
Interstate United Newspapers, Inc.

Pittsburgh's only station with a considerable block  
of time devoted to Negro programming—four  
hours daily. An all-Negro staff, including talent,  
sales and office personnel, handles the Negro  
programming.

penetrates and sells the rich Pittsburgh Negro  
Market—60,000 spending families. Their buying  
income—\$86,894,350. 1952 marks the fourth  
anniversary of **WHOD**'s public service activity.  
Listeners show their appreciation for these "com-  
munity" announcements at sales counters.

its sales promotion activity is so great that station  
personalities spend as much time in stores, making  
personal appearances, as in the studio. Listeners  
accept their product recommendations as "gospel."



buy proportionately more, thus balancing the picture.

But, advertisers who have taken the extra step into Negro-appeal media can tell a different story. Results of air advertising designed specifically for Negro cars, and in the 150-odd Negro newspapers and publications which reach over 3,000,000 Negro readers each week, have shown that the intense loyalty to these media pays off in sales.

If an advertiser is wise and skillful in his use of Negro-appeal media, particularly air advertising, he is likely to reap a reward that is entirely out of proportion to what he might expect. He is no longer merely adding a sort of "supplemental" coverage to his regular advertising. He is reaching a market which, more and more, looks to its own media for news and entertainment, and to the advertising in this media for goods on which to spend a \$15,000,000,000 annually income. ★ ★ ★

## RADIO FACTS

(Continued from page 33)

half-hour weekly disk jockey show and has since boosted the total to 22 hours per week, reported as follows to SPONSOR: "There are approximately 65,000 Negroes in Charleston County, and with our clear-channel coverage (1,000 watts on 730 k.c.) we figure about 300,000 in our primary area, with about 85% having radios."

*Montgomery, Ala.* — Tom Sewell, general manager of Montgomery's WMGY, made his own checkup recently on his Negro audience, stating: "Montgomery County is about 43% Negro, with a population of 140,000. In the Negro homes I have visited, both urban and rural, 75% or more have radios in their homes, and are loyal listeners to the programs beamed at them."

*Louisville, Ky.*— According to U. S. Census figures, there are about 30,000 Negroes in the metropolitan area of Louisville, with a buying power of some \$70,000,000. Some 37% of the 30,000 Negro families own their own homes. Station WLOU reported to SPONSOR that radio saturation here was about 73.5%.

*Atlanta, Ga.*— In a special study conducted for WERD, a pioneer station in Negro programming, Atlanta University reported that "there are 1.3 radios per Negro home in the Atlanta area." Ac-

ording to U. S. Census figures, there are nearly 175,000 Negroes and some 50,000 Negro families in Atlanta, with a total annual purchasing power of over \$100,000,000.

*New Orleans*—Independent station WBOK estimates that there are 208,000 Negroes in New Orleans, and some 500,000 in its listening area. The station was the 10th station to come on the air in New Orleans when it bowed in February 1951. Since then, it has made a marked success as an "integrated" (i.e., part Negro, part white programming) station, estimates that today some 86.4% of New Orleans families own radios.

### Q. Is there any "rule of thumb" in determining how many Negro homes in an area serviced by a Negro-appeal station have radios?

A. On the basis of the individual station surveys listed above, and in discussions with station reps, agency men, media representatives and others, SPONSOR suggests the following as a rough guide to estimating Negro radio ownership:

1. In cities above the Mason-Dixon line, and in the Midwest and Pacific regions, radio set saturation will be between 90% and 98% of the Negro homes in the area. It's best, however, to check further with stations and representatives for individual market statistics and for the exact percentages for specific areas.

2. In cities below the Mason-Dixon line, throughout the South and Southeast, radio set saturation is less, running around 75% to 85% as an average, with jumps into the high 90's for the principal metropolitan areas. Again, check closely for individual markets, as the figures may vary.

### Q. Are stations with Negro programming network affiliates, or independent outlets?

A. Station reps estimate that more than nine out of 10 Negro-appeal stations are independents, with a good percentage of them having come on the air since the end of World War II.

Networks, and network outlets, have not bothered to any great extent with the Negro market, preferring to develop a "general family" pattern of listening. Independent stations, on the other hand, have often built their successes

on programming to fractional audiences with foreign language, music-and-news, sports, and other "specialized appeal" types of programming.

The independent station, therefore, that airs a sizable amount of Negro-appeal programming is just another example of the non-network station that is building its listening by programming directly at a fraction of the total listening audience.

### Q. Is television a factor in reaching the Negro market?

A. It goes without saying that Negro families own and enjoy TV sets, particularly since the trend in the U. S. Negro population has been toward metropolitan centers, where 61% of them now live.

Due to the large amount of in-home entertaining that is done in urban Negro families, there is a corresponding interest in TV as one of the forms of home entertainment, primarily during evening hours.

Purchases of TV sets by Negroes varies with income, but there has been considerable activity in set sales to Negroes in the low and middle-income brackets. Even in 1949, when a 10-inch table model set would bring \$295 at retail, some 56% of the TV sets bought by Negroes went into homes where the family income was in the \$2,000-\$5,000 a year bracket, according to a survey made by the Federal Reserve System. Today, with set prices considerably below the 1949 levels, even the below-\$2,000-a-year homes are beginning to fill up with TV. A SPONSOR estimate of TV-equipped Negro homes would be about 850,000 in the U. S.

However, no major TV outlet has, at the time SPONSOR went to press, decided that the time has arrived to start programming to the Negro as a "fractional audience." Some of the TV stations in the largest video areas, such as New York, Chicago and Los Angeles, are talking about it, but nothing much has happened.

Until there's a real competition for TV audiences, and until more independent, non-network-affiliated TV stations emerge, there's not likely to be much in the way of special Negro-appeal video fare.

### Q. Does the major appeal of Ne-



**gro-programed stations lie in using Negro talent?**

**A.** Not necessarily, although the majority of Negro-appeal performers who have found radio success are themselves Negroes. Several stations programming to the Negro market, like Decatur's WEAS and Savannah's WJIV, use white d.j.'s on their Negro disk shows with good results.

The secret of success lies in something else entirely. As Bert Ferguson, manager of WDIA, Memphis, put it to SPONSOR:

"First of all, we have entertainers on the air who are showmen. Secondly, we have put ourselves at the disposal of the Negro community in every way we could think of. The lack of this approach will cause the weakness or failure of many an operator who thinks that the key to the mint in the Negro market is a few blues and gospel records, and a Negro face at the mike."

**Q. How does the amount of radio listening done in a Negro family compare with the amount done on an over-all basis?**

**A.** Since many avenues of entertainment are restricted or closed to Negroes, much more in-home entertaining is done, and the Negro home is usually a greater center of leisure time activities than the over-all U. S. average.

A typical clue to the effect of this on radio was furnished to SPONSOR by WDIA, Memphis, in whose coverage area 42.2% of the people are Negroes. Reported the station:

"In a special survey just completed, the results show that 93% of the Negro homes in Memphis have a radio. And, 30% of these families owning radio have two or more sets.

"Radio listening is an important part of the Negro family's day, twice as high as the over-all average shown by Hooper. The December 1951 through April 1952 Hooper shows average tune-ins to be 14.9%, whereas Negro listening averages 32%."

Just what this means to an advertiser in terms of dollars and cents can perhaps be judged by a few economic facts which relate to the following case. In Memphis, and in the 20 counties of the WDIA area, there are some 439,266 Negroes, according to the last census. They have, says the station, a total effective buying income in excess of \$300,000,000 annually. And, although

**MIDDLE TENNESSEE'S RADIO VOICE**



**100% NEGRO PROGRAMMING!  
100% NEGRO PERSONALITIES!**

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

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

NEGRO RADIO in Middle Tennessee is WSOK!

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

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

Over 110,000 NEGROES live and buy in the WSOK 0.1 MV listening area.

Forjoe men have fact sheets on this top station and market!

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

1000 WATTS

**WSOK**

1470 KC

**NASHVILLE, TENNESSEE**

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

# HITCH YOUR BRAGGIN' TO STARS



## TOP RATED NEGRO DISC JOCKEYS ON WBOK

These two Negro disc jockeys, each with a style of his own, have captured the listeners in New Orleans. They are the most listened to according to Hooper, according to personal survey and according to results.

## HIGHEST RATED

For 16 consecutive quarter hours these Negro disc jockeys lead the field in New Orleans over all other disc jockeys. Consistently for 18 months "Okey Dokey" has wowed the radio listeners with his jazz, jive and knocked out race music. "Honeyboy" has done likewise with his spiritual programs.

## ON HIGHEST RATED STATION

WBOK is the leader. It carries more national advertising than all other six independents combined. It carries more local advertising than any two other independent stations. For results, WBOK is first in New Orleans among all independents.

Write for information and proof. Represented by Forjoe and Company 29 West 57th Street, New York



NEW ORLEANS, LOUISIANA

they represent 42.2% of the total population in the WDIA area, they account for some 39% of the department store sales and over 50% of the food and drug purchases.

The relationship between the high listening and extreme loyalty of Negro families to Negro-appeal stations, and the excellent sales results of advertisers who have used this growing medium is far from accidental. And, with the amount of Negro-appeal programming on the increase advertisers can no longer overlook it in their air advertising plans.

**Q. From the standpoint of the spot advertiser who may be thinking of building a series of Negro-appeal programs, either live or custom-transcribed, what are the main Negro talent and program preferences?**

**A.** Learning what Negro listeners want has largely been a matter of trial and error for most stations. However, based on the findings of SPONSOR's study of Negro-appeal stations, the following pattern has emerged:

1. Negro listeners tune to a particular station primarily for entertainment they feel is slanted at them. For the most part, this will consist of a disk jockey with a strong sense of showmanship, and a loyal Negro following, who spins platters that feature Negro artists most of the time, and white artists some of the time. This may be 50% or more of the total Negro-appeal programming.

2. A deeply religious race, Negroes look to radio stations for broadcasts of a spiritual nature. Most often these consist of live pickups from churches (often, 70% of the Negroes in a city will be church-goers) or special programs (live or transcribed) of religious music.

3. Since few stations with a "general" program formula go out of their way to air news of special interest to Negroes, much of the success of Negro-appeal stations is based on their coverage of news, special events, community events, sports events, charity drives and so forth that concern the Negro community. Such programming is nearly always local in origin, although there is room for a certain amount of such programming that tries to be "national" in scope.

4. In general, Negro listeners seem to prefer local personalities and record-

ed artists of their own race, although there are notable exceptions here and there. As Norman Stewart, commercial manager of Nashville's WSOK, stated recently to SPONSOR:

"The only difference in the operation of WSOK and a predominantly white station is in the programming and the personalities. The Nashville Negro audience is aware of the fact that every voice they hear on this station is that of a Negro. This makes them have confidence in the commercials they hear, and is a tremendous influencing factor in the sale of products and services advertised on this station."

**Q. Are there any specific studies of local Negro programming preferences?**

**A.** As mentioned above, most stations have discovered their own program formula largely by "feel."

However, a few stations have made their own special studies of local Negro programming preferences. One of the more interesting reports in this field came to SPONSOR from Chattanooga's WMFS, a Negro-appeal station that has done a top job of integrating itself with the local Negro community.

WMFS commissioned Howard High School, a Negro school, to make a listening study in January of this year. A total of 1,369 personal interviews were made among the 70,000 Negroes in Chattanooga. This was how they listed their program preferences:

Of the total, 36% indicated as their first choice "Negro artists," which covered both music and news; 24% chose "religious music"; 22% voted for "popular music regardless of the race of the artists"; 10% chose "religious programs"; 6% indicated "classical music"; 1% voted for "hillbilly music"; and the remaining 1% for "other programs."

Although this study represents program preferences in only one Southern area, SPONSOR believes, on the basis of what both Northern and Southern Negro-appeal stations have found successful, that this is a rough index of overall preferences.

**Q. What can an advertiser using Negro-appeal radio expect in the way of radio research?**

**A.** Since Negro-appeal radio exists side-by-side with the older forms of spot radio, an advertiser aiming some

of his air advertising directly at the Negro market will find that part of it is measured in the regular rating services.

For a specific city, he can find out how his program rates on a "general" basis in all homes (white and Negro) simply by looking at local Pulse or Hooper figures. Often, stations with Negro-appeal programs stack up well in the broad picture of broadcasting. WERD, for example, proudly states that it has "consistently ranked with the top 50% of Atlanta stations in Hooper-rated audience." WBOK, thanks to the blend of Negro and white programming it serves up to its New Orleans audience, states that "for months WBOK has been the number-one station in the morning and afternoon among all six other independents. In the April audience index (Hooper) WBOK is fourth in the morning and third in the afternoon among all 11 stations."

How an advertiser who uses Negro-appeal programming is doing in Negro homes only is something else. Although radio saturation is relatively high among Negroes in the South, telephones are scarce, and are in only 25 to 35% of Negro homes, making Hooper checks difficult. Some stations do their own checkups, with such surprising results as the WNOP, Newport, Ky., survey which showed that "over 85% of the Negroes in this area listen to our station as often as they can."

More specific research in this field is being done, however. Pulse and Advertest have checked Negro listening in Negro homes, and Pulse expects to step up its activities. Many stations, particularly those in large metropolitan areas like New York and Chicago that have large Negro populations, are commissioning their own listening studies through the regular research services, or through Negro schools and colleges in the area.

Advertisers can get a lot of answers to their normal research questions today; in the near future, they'll get even more.

**Q. Is station merchandising a major factor in Negro-appeal radio?**

**A.** Yes. Thanks to the fact that the average Negro-appeal outlet participates actively and intensively in all phases of social, charitable, business and religious life in the Negro community, merchandising is easy and obvious for most of them.

Stations like WHOD, Homestead; WERD, Atlanta; WEAS, Decatur; WDIA, Memphis; WWRL and WLIB, New York; WBOK, New Orleans, and many others do an outstanding job of merchandising which—relatively speaking—often runs rings around general stations, and draws comparable sales results for advertisers.

Stores in Negro areas, particularly the drug and food chains, have long been neglected in lining up merchandising stunts and displays, and most of them react eagerly to it, especially

since it's a proven business-getter. Advertisers frequently find that Negro-appeal stations have arranged special featuring, displays, window set-ups and the like when a campaign begins to roll.

In addition, the merchandising by Negro-appeal outlets has a very personal touch. Part of the standard merchandising routines of such stations include visits by Negro disk jockeys and performers to retail stores (well-plugged on the air) where nationally-advertised products are given the "per-

**75% of the  
First Year  
Advertisers  
Are Still Using**

**WEDR 1000  
Watts**

**America's First All-Negro Station  
To Sell**

**250,000 Negroes  
Spending \$150,000,000  
Annually in Birmingham**

There's no doubt about it—WEDR is your *best buy* to sell the vast Negro market of Birmingham, Ala. All-Negro staff and talent! 100% Negro programming! Aggressive merchandising!

**JOSEPH HERSHEY MCGILLVRA, INC. - NATIONAL REPRESENTATIVES**

to sell Kentucky's  
NEGRO audience,  
just ask for  
LOUISVILLE

**LOU!**



**WLOU**  
LOUISVILLE, KY.  
1,000 WATTS • 1350 KC

the only station with  
**ALL-NEGRO**  
programming in the  
state of Kentucky!

\* LOU belongs to Louisville's 160,000 (plus) Negroes, for it's the only station programming exclusively to them with top Negro personalities.

\* LOU's audience buys! Louisville's average Negro family income is almost \$2400 yearly . . . a virtually untapped market for smart advertisers.

\* ASK FOR LOU! It's a strong and welcome entré to Louisville's \$52 million dollar Negro market. Ask for LOU . . . today!

2549 SOUTH THIRD STREET  
LOUISVILLE, KY. CA. 3680

National Representative:  
Forjoe & Co.  
Southern Representative:  
Dora Clayton Agency

sonal endorsement" treatment by the performer. Often, the station personality turns salesman, and stages public demonstrations of the product. So well has this worked that many Negro radio performers are featured in the local-level printed media advertising of sponsors who are selling to the Negro market.

Negro-appeal stations carry their merchandising activities right through with an advertiser's campaign. Before it starts most of them are busy informing grocers and druggists and retailers that the campaign is coming. When it's rolling, they try every means possible — from personal appearances to bathing beauty contests, and from window displays to the opening of new outlets — to carry through the air advertising to point-of-purchase.

**Q. Is the amount of Negro-appeal radio on the increase?**

**A.** Definitely. In a study conducted by SPONSOR among those U. S. stations who aim part or all of their programming at the Negro market, this fact was established clearly. Replies came from nearly 30% of all such stations in the country.

No station reported that it was doing less in the way of Negro-appeal programming than it had been doing in the past couple of years. All of them reported either the same amount, or an increased amount. Most marked upswing was among those stations in major metropolitan centers, both in the South and in the North, that aim part of their programming at Negroes, and part at white listeners.

It's interesting to note that in at least 70% of the markets from which Negro-appeal stations reported, there are one or more TV stations. Oddly enough, video seems to have little effect on the growing amount and growing loyalty to programming designed for Negro listeners—one good reason why there is a general upbeat in this field.

A few years ago, very little was known of the techniques and results of programming to Negroes. Today, due to everything from word-of-mouth to articles in SPONSOR, many independent stations who are not now airing Negro-appeal programming are considering adding it to their program fare. Therefore you're likely to see a steady growth in the number of outlets aiming at the Negro until every major Negro market in the U. S. is covered by radio.



## *promo-gram station of Charlotte*

WGIV . . . is the **FIRST** and **ONLY** Charlotte Station with Negro air personalities.

WGIV . . . only five years old . . . has consistently led with new ideas.

WGIV . . . reaches over 206,000 Negroes, 46,000 of which live in Charlotte's City limits.

WGIV . . . has three top-drawer Negro personalities **GENIAL GENE**, **CHATTY HATTY**, and **GOLDEN BOY GORDON**.

WGIV . . . adds the tremendous bonus of promo-programming with its white personalities . . . **Minuteman Dehlin**, **Fido Myers**, **Cousin Hank Grad**, **Johnny Surratt**, **Patricia Phoenix**, and **Moosie-man Friar** . . . to bring you Charlotte's **ONLY THREE-THIRDS** station.

WGIV . . . is **PULSE**-ating. Ask Forjoe to show you latest **PULSE!**

For availabilities call 5-4829, Charlotte, N. C., or ask your Forjoe Man.

*“Charlotte's  
choice is the  
musical voice”*

**Q. Will there ever be a "Negro-appeal network?"**

**A.** It's not beyond possibility. In the near future, there may well be special regional hookups of Negro-appeal independent stations formed to handle Negro sports events, entertainment programs, news events and the like. This, however, is still very much in the crystal ball stage.

**Q. What station rep firms make a specialty of representing Negro-appeal outlets?**

**A.** The list of station reps who allocate all or part of their time in lining up advertisers for Negro-appeal radio outlets is growing, since many a "general programing" independent station is adding Negro programing.

The following firms are generally felt to be outstanding for their work in developing Negro-appeal programs, or in representing the stations who air them. Altogether, the Negro-appeal stations represented by this group reach potentially about 75% of the nation's Negro homes. The order in which they are here listed is alphabetical.

1. *Dora-Clayton Agency*, 405 Mortgage Guarantee Bldg., Atlanta 3, Ga. Telephone is Alpine 1241. Operated by Dora C. Cosse and Clayton J. Cosse. Primarily represents stations in the Southeastern U.S., both white and Negro-appeal. Works in conjunction with Forjoe & Company, Inc., as that firm's Southeast office.

2. *Forjoe & Company, Inc.*, 29 West 57th St., New York City. Telephone is Plaza 5-8501. President is Joseph Bloom. Primarily a general rep. Forjoe also handles many Negro-appeal and part-Negro-appeal outlets throughout the U.S. Has offices in Chicago, San Francisco, Los Angeles. Atlanta.


3. *Interstate United Newspapers*, 545 Fifth Avenue, New York City. Telephone is Murray Hill 2-5452. Director of the Radio Division is Joe Wootton. Firm also represents 152 Negro newspapers in about 40 major markets. Radio outlets represented total about 25, and either are entirely Negro-appeal or largely Negro-appeal. Maintains offices in Chicago, Detroit, Los Angeles.

4. *John E. Pearson Company*, 250 Park Avenue, New York City. Telephone is Plaza 8-2255. Firm is primarily a general rep, but handles a few

**1000 WATTS**

**730!** Charleston's most far reaching station

**PAL** says



"Many thanks to SPONSOR for this informative and instructive edition on the negro market and radio.

"We are proud and happy that we are one of the stations in the country which very early recognized the tremendous importance of our negro citizens, and that we have been serving them with listenable programs for over three years now.

"Bob Nichols' "Blues 'n' Boogie", "Jive Parade", and "Harlemoods", and Emmett Lampkin's "In the Garden" and "In the Garden Vespers" are living, working proof that there is a strong demand—yes, in the south, too—for intelligent, entertaining programming to the negro audience.

"The Hooper figures bear this out. Emmett Lampkin's programs are the highest-rated local personality shows in the market. *Results bear this out, too!* Satisfied sponsors who have been on these programs for years and years.

"You can experience the same quick results, and happy business association, by reaching the southern east coast negro market (some 300,000 in our coverage area) by advertising on WPAL."

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

John E. Pearson Co.  
Dora-Clayton Agency

*Reach—Sell*

**300,000 NEGROES**

*in Los Angeles and Southern California*

**USE JOE ADAMS,** *the West's first and foremost*

**NEGRO D. J. on**

**KOWL**

**5000 WATTS**

**CLEAR CHANNEL**

SANTA MONICA, CALIFORNIA

*Represented by*

**GEORGE W. CLARK**  
CHICAGO — NEW YORK

**DORA CLAYTON**  
ATLANTA, GA.

# WWRL

**New York's No. 1  
Station for America's  
No. 1 Negro Market**



*Dr. Jive  
One of WWRL's  
sales-producing  
personalities*

WWRL has a larger audience in the 1,001,371 New York Negro Market than any other station—network or independent—according to Pulse Reports.

WWRL moves merchandise FAST . . . that's why more and more national advertisers are using WWRL's 8 great Negro audience shows to outsell all competition

They include:

Camel Cigarettes  
Quaker Corn Meal  
Aunt Jemima Flour  
Scott's Emulsion  
Knickerbocker Beer  
BC Headache Powders  
Carolina Rice  
Feenamint  
Lydia Pinkham  
Manischewitz Wine

Discover today how WWRL's specially designed programs plus sales-creating station merchandising can produce greater sales for you in New York's one million Negro market—at a cost of 12c per thousand listeners.

Remember, New York's Negro population exceeds the entire population of Pittsburgh, Boston, St. Louis or San Francisco.

Pulse Reports on request.

**NEwtown 9-3300  
in New York City  
at 5,000 Watts**

# WWRL

Negro-appeal stations, notably WDIA. Offices in five cities besides New York, including Chicago, Dallas, Minneapolis, Los Angeles and San Francisco.

5. *Preferred Negro Markets*, 29 W. 57th St., New York City. Telephone is Plaza 3-1378. A relative newcomer to the field, this firm makes a specialty of representing Negro-appeal stations, many of which also program for white audiences. Expansion, more offices are planned. ★ ★ ★

## NEGRO RESULTS

(Continued from page 39)

of a gift certificate for identifying a mystery tune. Many of the names received were later converted by a Raytheon TV dealer into sales.

*Supermarket*—An unsolicited letter from Safeway Stores says: "Since using WLIB we have enjoyed such splendid sales increases in our locations catering to the Negro sections, we wanted to express our thanks for service well done. On occasion we have requested that we wanted stores to be given emphasis by means of address mention. In each instance sales in these locations have reflected the emphasis by virtue of high volume of sales on the items mentioned on your station. Then, too, when we have used WLIB to promote a new opening we have needed police protection to direct the heavy traffic."

*WHOD, Homestead, Pa.*

*Tailor shop*—For 22 years J. Edward Trower operated a single cleaning shop in Pittsburgh's Hill District. Then, in 1948, he picked up the sponsorship of *Today's Calendar*, a five-minute daily roundup of club, social and church news narrated by Mary Dee. This account of the activities of the Negro community soon had hundreds of listeners sending in announcements and news items. Negro organizations were offered their first opportunity to use a program designed exclusively for them.

The response, in terms of sales, were significant. In order to show their appreciation, whole clubs and church groups "took their clothes to Trowers." A second store was opened in 1949, a third in 1950 and this June WHOD did a remote broadcast from the fourth Trower Tailoring store to celebrate its opening. Trower's sole sustained advertising during this period was this one radio program.

## Station Managers!

**Can You Pick A Winner?  
(And Do You Need A Salesman?)**

Most of us are in the dark when it comes to picking a winning horse, including the touters who make the track their business. To a certain extent you depend on performance from past races or by jockey statistics, but the odds are still in favor of the pari-mutuel windows. Picking a winner in salesmanship isn't as ambiguous. While you still rely on past performance, the statistics are greater. You can judge ambition, integrity, character, and the know how of delivery plus the creative ability of your lifeline to the buyer. With all these extra advantages though, how many times do you lose? If you could put all these facts on a horse's nose, and it would help put him across the finish line, the racing commission wouldn't exist until another sunrise.

Here is an offer to radio and television managers who would like to have a winner on their sales staff. He is capable of winning all handicaps, but he needs a bettor. He is chock full of confidence that selling is his forte. If your message needs the most effective selling you can find as a vehicle, won't you please arrange for an appointment.

**BOX 7A, SPONSOR**

**510 MADISON AVENUE  
NEW YORK 22, N. Y.**

### **WBOK, New Orleans**

**Automobiles**—"Ten new Studebakers sold in five days from a spot campaign." (Westbank Auto Sales)

**Photo studio**—"2,000 replies by phone and mail in one week, with a complete sell-out of our facilities." (Lincoln Photo Studio)

**Sewing machines**—"100,000 worth of sewing machine sales during my first year for an expenditure of \$3,500 on WBOK." (Dixie Sewing Dealers)

### **WEAS, Decatur, Ga.**

**Mail pull**—Station reports an average of 350 mail requests per day for records on their morning Negro block, almost 225 a day for their afternoon session. This is purely request mail, and not a hoked-up gimmick deal to increase mail-pull figures.

### **WLOU, Louisville**

**Beer**—Oertels beer started a campaign the day this station went on the air. They report that their sales have steadily increased until they now have 65% of the Negro market in the area despite competition from two other prominent local beers.

**Men's clothing**—Moskins Clothiers gives complete credit to the station for a 40% sales increase.

### **WSOK, Nashville**

**Refrigerators**—An appliance dealer reports selling 42 used electric refrigerators in one day as a result of nine half-minute announcements.

**Electrical repair shop**—This store showed a 66% increase in volume as a result of a month's campaign of one announcement daily.

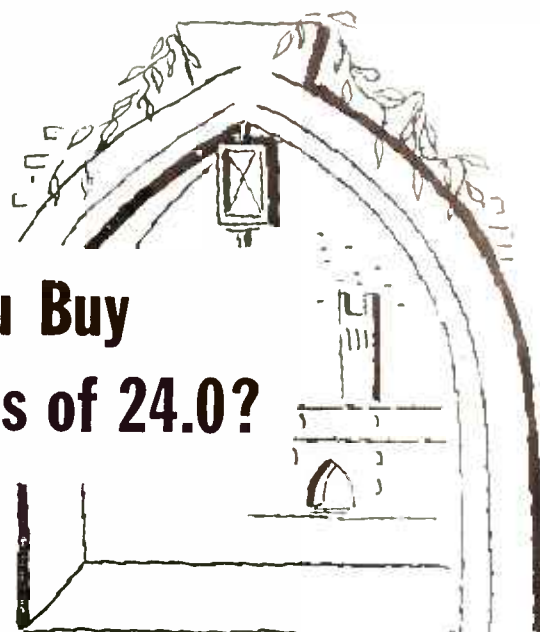
**Cosmetics**—This manufacturer increased his volume of sales 600% in April of this year over April of last year as a result of a heavy spot and program campaign over WSOK.

### **WEDR, Birmingham**

**Laundry starch**—A local company claims to have gone from 1% of the total starch sales in this area to 11% within a year's time on this station.

**Electrical appliances**—A Birmingham dealer phoned the station to say that he traced over \$5,000 in appliance sales during one weekend to WEDR spot campaign.

**Piano course**—In spite of a four-week steel strike which had a telling effect on the community's buying power, a disk jockey on this station took orders for piano courses from 250 customers.



## **Where Can You Buy Average Ratings of 24.0?**

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

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

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

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

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

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

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



## **Intercollegiate Broadcasting System**

**The Thomas F. Clark Co., Inc.**

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

THEY'RE ALL ON

WMRY . . .



NEW ORLEANS TOP  
INDEPENDENT STATION\*

\* SEE PULSE OF NEW ORLEANS  
Programmed for Negroes,  
by Negroes



Mort Silverman — Gen. Mgr.  
John E. Pearson Co. — Nat'l. Rep.

NOW HEARD BY MORE PEOPLE  
IN THE COMMUNITY THAN  
ANY OTHER STATION\*

**WLIB**

1190 KC • 1000 Watts

THE ONLY STATION WITH  
STUDIOS IN HARLEM  
Most complete coverage in New York

57 HOURS OF  
SPECIAL PROGRAMS

featuring an outstanding  
roster of Negro talent

JOE BOSTIC      PHIL GORDON  
LARRY FULIER    NIPSEY RUSSELL  
RUTH ELLINGTON JAMES

NEW: Walter White Show starring  
Exec. Sec'y of NAACP now  
syndicated in major cities.

Circle 14 on Page 1732

**WLIB**

207 East 30 Street, N. Y. 16, N. Y.

**WJIV, Savannah, Ga.**

*Mail orders*—This station has a continuing test of its strength via mail order items, averages 15,000 pieces of mail per month. During a 60-day period it pulled orders for 2,476 religious motif plastic tablecloths at \$2.95 each; 515 Charm Cards at \$1.50 each; 833 Bible Answer Books; 450 replicas of Rudolph The Red Nosed Reindeer.

**WMRY, New Orleans**

*Real Estate*—“The Sepia Station” got the nod for selling 40 homes via 16 announcements.

*Drug store*—Prescription business up 300% in month as result of an announcement campaign.

**WWCA, Gary**

*Home equipment*—Local concern reports 500 direct leads per week as aftermath of two quarter-hour sessions daily on this station.

*Chicken farm*—Realtor sold a \$7,000 farm on the basis of three 100-word announcements.

**WPAL, Charleston**

*Varied advertisers*—Highly significant is this station's record: 97% of the accounts which started out with this station four years ago are still with it, and all Negro programs are sold out.

**KOWL, Santa Monica**

*Beer*—Maier Brew moved from seventh place in beer sales in the Los Angeles area to first position with Negroes within a period of 18 months during which they used the Joe Adams show on KOWL.

*Talent contest*—Station received reassurance of high listenership during a recent talent contest. Over 7,000 telephone calls voting for talent contestants were registered in one afternoon.

These are only a sampling of the success stories which Negro-programming stations throughout the country have to tell.

National advertisers listed on page 39 are, for the most part, stepping up their efforts to tap this \$15,000,000,000 market via the potent sales pull of the community-minded radio stations which aim their entertainment, services and sales pitches at the American Negro. ★ ★ ★

**SELLING TO NEGROES**

(Continued from page 37)

nouncer or personality has to read a piece of copy that makes him sound like something from *Uncle Tom's Cabin* the average Negro listener will react adversely, if the appeal doesn't ring true.

Admen and media men who are familiar with Negro-appeal radio were quick to point out to SPONSOR that the most successful air advertisers in Negro programming avoid the use of any kind of “canned” advertising, whether it be live copy or transcriptions. Instead, they use simple copy or copy outlines, and let the individual performer present it in his own style.

One station manager told SPONSOR: “What an advertiser may lack in ‘uniformity’ by this method, he'll more than make up for by cashing in on the intense loyalty to favorite local personalities in Negro radio. His commercial, in effect, receives a personal endorsement.”

Of course, this applies primarily to advertisers who are using program segments, or participations in local Negro-appeal shows. The same thing does not apply quite as much to brief station breaks, time signals and the like, where there is little room for “style.”

However, it's wise for advertisers to remember that even in a series of 20-second announcements that are being transcribed for a widespread use in Negro markets, nationally-known Negro performers can often be used in place of the usual white talent.

3. Negroes have some specialized quirks concerning radio commercials and radio offers.

While Negroes respond to the same arguments as any cross-section of listeners, not all the techniques in the broadcast adman's bag of tricks apply. Here are a few of the more important taboos, as gathered by SPONSOR in its national survey of Negro radio:

A. Negroes do not go for sight-unseen premiums of jewelry, and other “gimmick” inducements to product buying often used as part of radio campaigns. Commented WDIA, Memphis: “We have always supposed this is a reaction from the days when people associated cheap jewelry with the Negro people.”

B. Negroes in general do not like to send in cash in advance for mail-order items, nor do they usually like to write



in for samples or trial offers. As John H. Johnson, publisher of *Ebony*, *Jet* and *Tan*, stated recently: "If Negroes are sold on the product through advertising, they will buy the brand immediately."

C. Negroes often respond more readily, on the other hand, to merchandising gimmicks. Retailers in Negro areas, and Negro-owned stores have long been passed by in most network and big-station merchandising tie-ups, and give eager support to good merchandising plans. Station performers are very cooperative about making personal appearances at stores, and in making product demonstrations. This can be a real "plus" to an advertiser who makes full use of the merchandising facilities offered him by Negro-appeal stations, since the average Negro performer has been built into a local celebrity by his participation in community activities, and by the station's active promotional backing.

D. Negroes resent any kind of advertising stunt that makes a differentiation between white and colored listeners, either directly or by implication. Contests, for instance, which offer

prizes such as a vacation at a resort that does not welcome Negroes will get the brush-off from colored listeners.

E. Negroes are very cautious about "bargains." An air advertising campaign that stresses low price may be a big success with price-conscious white housewives, for example, but will arouse Negro suspicions that perhaps something inferior is being passed off on them just because they are Negroes. This does not mean that a good, low-priced item cannot be sold to Negroes on the air. It does mean that it must be done with tact, and without using the price as too much of a come-on. Quality is often more important to a Negro consumer than a low price tag.

4. Negroes make a startling amount of luxury purchases, with relation to median income, but it's best to aim air advertising at their basic needs.

Luxury spending of a "conspicuous consumption" variety is widely done by Negroes, largely due to psychological pressures. As *Ebony's* John H. Johnson wrote recently in the trade press:

"To a Negro, indulgence in luxury is a vindication of his belief in his ability to match the best of white men. He expresses this desire in his purchase of Cadillac automobiles, \$200 suits, imported Scotch at \$9 a bottle or a pair of \$20 Florsheim shoes.

"Advertisers of luxury lines have a responsive audience in the Negro market for other reasons. One is that many Negroes have become acquainted with expensive merchandise through working with wealthy white people—as butlers, valets, maids housekeepers. Thus, just as soon as they have the money, they immediately purchase the items they know through their employment."


However, it's wise for an advertiser not to overestimate this luxury market. The Negro is not simply a market for all sorts of luxury items, of every variety. He will buy first rate foods, but he'll steer clear of luxury he doesn't understand, like smoked pheasant, plover's eggs, elk steaks and the like. He will spend as much as possible on his home and his family, but he avoids buying real estate in areas where he feels he will meet discrimination. He stays away from luxury stores that give a frosty welcome to colored customers. ★ ★ ★

# THE BEST WAY TO SELL 10 MILLION NEGROES!

→ CONTACT



\* **PNM** NEGRO MARKET RADIO SPECIALISTS  
 \*PREFERRED NEGRO MARKETS Inc.  
 29 WEST 57th ST., NEW YORK 19  
 PLAZA 3-1378



**Nat D. Williams**

One of  
 WDIA's  
 many famous  
 personalities

**Kroger Stores**  
**Do A Big Selling Job**  
**With WDIA, Memphis**

Since Fall of '51 Kroger has used a substantial spot schedule on WDIA for its large chain of Memphis food stores to sell the great Negro segment of the Memphis market—further proof of WDIA's complete dominance in selling to the 439,266 Negroes in WDIA BMB counties for all types of accounts . . . local, regional and a great list of national accounts including Wilson & Co., Maxwell House Coffee, Tide, Blue Plate Foods and many others. WDIA can do a big job for you, too! Get the full story today.

HOOPER RADIO AUDIENCE INDEX							
City: Memphis, Tenn.				Months: April-May '52			
Time	Sets	WDIA	B	C	D	E	F G
MF 8AM-6PM	13.1	23.0	25.5	16.2	10.3	7.4	7.2 7.1

**MEMPHIS WDIA TENN.**  
 John E. Pearson Co., Representative

# WHAT

Philadelphia's Leading Station for Negro Programs

★ ★

SERVING OVER 450,000 PEOPLE

★ ★

46 HOURS OF PROGRAMS WEEKLY

★ ★

FIRST WITH TOP TALENT & VOLUME OF COMMUNITY PROGRAMS

★ ★

TO REACH AND SELL NEGRO PHILADELPHIA WHAT IS A MUST . . .

250 Watts—Unlimited Time—18½ HRS. DAILY—AM—1340 k.c.—FM—105.3 meg.

Represented by Interstate United Newspapers



### Negro radio mushrooming

As a footnote to the Negro Radio section (which begins on page 29) it might be mete to recall that it was SPONSOR which three years previously first put the spotlight on this rich field through a similar study. It was while that original study was in preparation that the phrase, "The forgotten 15,000,000," got its origin at a SPONSOR editorial meeting.

Much has happened in the development of the Negro market for radio since then and the results of experiments among some 200-plus stations are given broad and graphic documentation in the current issue. The thinking and experimenting that continues certainly reflects a singularly creative change in social vision. American advertisers have been alerted to it and they have gained much from participating in this specialized market.

SPONSOR thinks that there is still much in the way of research, programming ideas, merchandising, promotion and whatnot that could be of help to

many of these 200 stations if there were some setup or association through which this constantly growing wealth of material could be channelized. For instance clinics could be held periodically which would also serve to raise standards and expand types of programming and public services within this particular community. Perhaps the time is ripe for the innovation of something along the lines of the BAB, which would chart the scope of the market and process the exchange of research and ideas.

### Case for TV film

The live vs. film debate you hear around the ad agencies these days is beginning to sound like so much windmilling after the fact. It's quite apparent that an influential segment of national advertisers has already read the handwriting on the wall and ardently embraced film-making. P&G, as an example, is in to the tune of several millions of dollars. (See: Is the rush to film shows economically sound?, page 19.)

It will be recalled that it was virtually the same sponsor contingent that spurred the trek toward Hollywood in the latter '30's. The prime intent then was to borrow for radio some of the film industry's name glamor, all of which resulted in appreciably expanded program budgets. Economy is primarily the motive for the heavy trend to Hollywood and its studio facilities today. The bellwethers of air advertising are patently convinced that the one way to keep their TV costs under control is to put their programs on film.

The rerun factor may have some weak sides to it but the basic economics

of the thing is pretty much weighted in its favor. Quality programing whether live or on film, will always have a ready market and as TV expands there will be, obviously, myriad periods of time to be filled and sold. Film product, if priced on an equitable level, offers, like good radio transcriptions, the soundest article, both from the viewpoint of saleability and audience attraction.

As for viewer attitude toward repeat films, there is a question that lends itself to some rewarding research. At the moment it looks doubtful whether this quirk will tend to put a crimp in the filmward march.

### Freeze is really lifted

The pace with which the FCC has begun to issue construction permits for TV stations is meeting with much gratification among advertisers and agencies, especially where it has concerned major and important secondary markets. By presstime the commission had passed out 18 CP's. Several of these stations should be on the air this fall, and some agencies report that they have already spotted the more important markets in an "if and when" column in their budget recommendations to clients.

Most advertisers and agencies were surprised — and delighted — with the speed with which KFEL-TV, Denver, got on the air (see Sponsor Report, page 2).

Pleased as they are with the unanticipated quickness of the unfreezing, agency executives are inclined to air this thought: They would be still more pleased if permits were distributed with equal alacrity in some one and two-station markets.

## Applause

### Greater truth in advertising

The Fort Wayne Advertising Club, following through on an idea suggested by the Dallas Advertising Club, has rendered a valuable service to all advertisers with its recently adopted resolution for "truth in advertising." Here are some quotes from the resolution which should appeal to all air advertisers:

1. "Advertising is universally recognized today as a primary sales distribution and communications force of American business and industry, and

its effectiveness as a basic element of the American economy rests upon the faith, confidence and acceptance of the American people."

2. "The current wave of criticism (of advertising) reveals that advertising's critics no longer confine their ranks only to its perennial enemies but more and more include its long-time friends, whose loyalty and support advertising now seems in danger of losing."

3. "The Fort Wayne Advertising Club looks with disfavor upon adver-

tising which, directly or indirectly, imputes dishonesty to all advertisers or . . . disparages the integrity of . . . advertising. . . ."

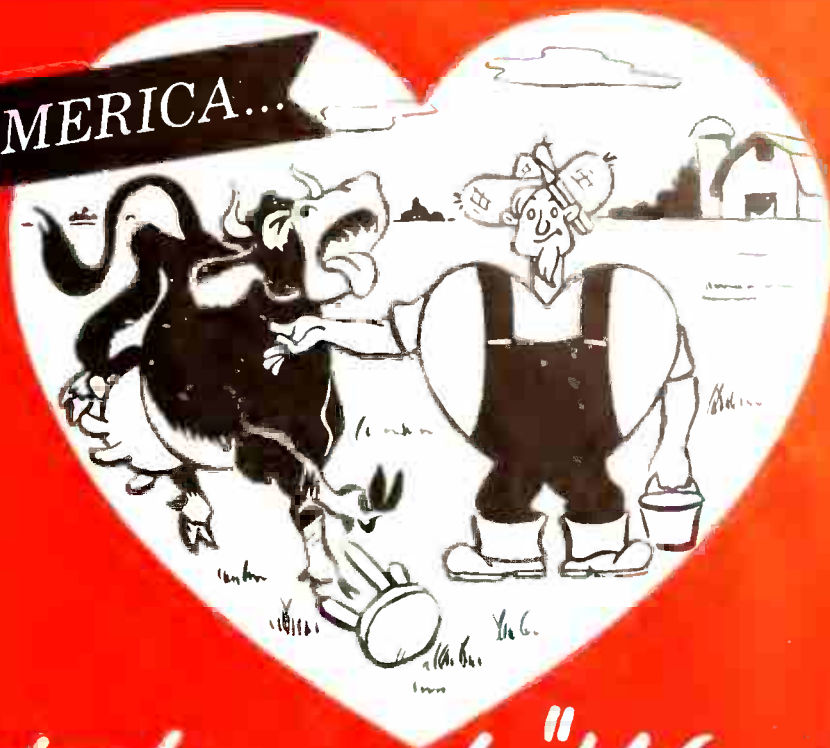
4. "The Fort Wayne Advertising Club call upon all segments of American advertising . . . to join in an appeal to all advertisers and those engaged in the preparation and dissemination of advertising copy to eliminate or avoid practices, statements or copy stratagems which tends to impair the faith and confidence of the American people in the spoken word of business and industry. . . ."

IN THE HEART OF AMERICA...

It's The  
**KMBC  
KFRM**

Team and It's

*Wholehearted and "Wise"*



*"Program-Wise"...* \*

Does the farmer stop milking his cows during the summer? Ridiculous! No more than the KMBC-KFRM Service Farms stop farming during the summer—or no more than Phil Evans, Bob Riley or Jim Leathers stop passing out that vital farm information to the Heart of America farmer who turns on the radio in his barn to catch KMBC-KFRM farm programs while he gets his milking done. Or no more than the Team's News Department stops disseminating the latest news in eleven daily newscasts. Yes indeed, KMBC-KFRM is "program-wise." Summer time—wintertime, the Team is on-the-air with the kind of programming that it knows from thirty years of broadcasting experience the largest share of the audience will return to, and listen for, day after day.

It is this program wisdom which has long since placed The KMBC-KFRM Team in top spot in The Heart of America—and continues to keep The Team in that spot by a comfortable margin.

\* This is the first of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.



Call KMBC-KFRM or your nearest Free & Peters Colonel for the KMBC-KFRM program story. BE WISE--REALIZE . . . 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

**weed**

and company

CONFIDENTIAL  
1950

RADIO STATION REPRESENTATIVES

NEW YORK  
BOSTON  
CHICAGO  
DETROIT  
SAN FRANCISCO  
ATLANTA  
HOLLYWOOD