

**SPONSOR**  
*For buyers of broadcast advertising*  
GENERAL L... COMPANY, INC.  
10 ROCKEFELLER PLAZA, NEW YORK, N. Y.

# FALL FACTS ISSUE: 1951

## TV Map

Four foldout pages including stations by cities, sets, reps, nets, etc.  
pages 131-134

## Spot radio

Best buys, costs, trends, programing of booming market-by-market medium  
pages 65-105

## Network radio

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## Radio basics

14 pages of vital charts and data on the world's biggest mass medium  
pages 107-128



McCann-Erickson New York timebuyers go into a huddle on fall plans: l. to r. Percival, Gemtzel, Reuschle, Kelly, Fesler



Ruth Lyons, WLW-TV star, is NBC-TV model of morning participation trend that looms important this fall

## Spot TV

Costs, trends, commercials, availabilities on stations in 62 markets  
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## Network TV

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## What 24 sponsors will do this fall

Campaigns previously reported categorized and brought up-to-date  
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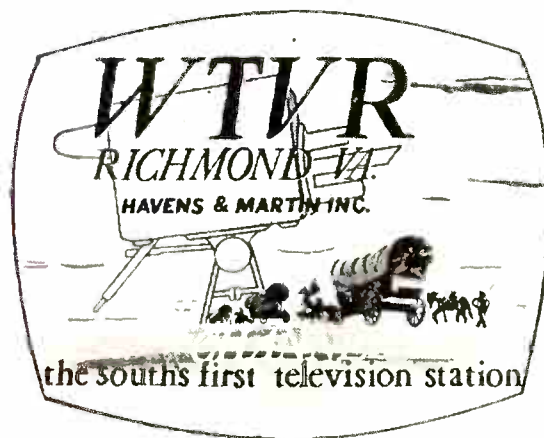
**“I would rather be right than president”**



Statue of Henry Clay

Virginia-born Henry Clay, thrice nominated to be president, was willing to forego the highest honor in America for his convictions. Independence of thought and loyalty to principle has long been characteristic of the Virginian. The First Stations of Virginia (WMBG, WCOD-FM and WTVR-TV) profit by these qualities. The friendship and loyalty of listeners and viewers in the Old Dominion go all out for Havens and Martin sponsors.

**WMBG AM WCOD FM**



**WTVR TV**

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

**FIRST STATIONS OF VIRGINIA**





**SPOT RADIO BOOM ACCELERATING THIS FALL**—You can expect new sponsors, expanded budgets for already booming spot radio this fall. Wildroot, which recently dropped "Charlie Wild" detective drama on CBS-TV, will return to spot radio in heavy national campaign in addition to "FBI In Peace and War" on CBS radio. Bromo-Seltzer is also planning an extensive spot radio campaign. Cold remedies will be big fall-winter users, with reps noting earlier-than-ever placement of business by buyers anxious to insure prime availabilities.

**WHAT'S HOTTEST TIME PERIOD?**—Early morning, once regarded as "marginal time," is now rated most in demand by many reps. In particular, 7:00 to 8:00 a.m. period enjoys high popularity among advertisers anxious to harness appeal of "morning men" (SPONSOR, 2 July). There's much interest, too, in late-evening hours, SPONSOR survey indicates. (For details, see page 70 of spot radio section.)

**SITUATION COMEDY ON UPSWING IN TV PROGRAMING**—Fall will see more situation-comedy programing on TV, including several TV versions of long-time radio favorites (details, page 152). Explaining its own addition of several situation stanzas in recent months, KMTV, Omaha, told SPONSOR: "It appears easier to maintain a high level of comedy on this type of program than on other types of comedy shows. Television just burns up too much material on the rapid-fire gag type of comedy shows."

**LOOK FOR NEW NAMES AMONG NET RADIO SPONSORS**—With business giants, long mainstay of net radio, dropping prime shows to concentrate dollars in TV, net sales departments will be gunning for firms which could never previously get into web radio because of costs and/or lack of availabilities. Problem nets face is to lick feeling that radio is old hat and show advertisers opportunities which still exist in medium. "My Friend Irma" (CBS), "Judy Canova" (NBC) are typical of top packages now available which most medium-sized firms couldn't even dream of sponsoring in previous years. (For outlook on new network sponsors, see page 63 of Network Radio section.)

**AM STATIONS "TV-PROOFING" THEIR PROGRAMING**—Advertisers studying fall lineups of shows on stations in TV markets will note changes designed to make stations less vulnerable to loss of audience to TV. Example: Kevin Sweeney, KFI, Los Angeles, general sales manager, told SPONSOR station has been "building series of TV-proof programs." Theory is to give listeners something they can't get from TV. All-talk programs have been emphasized, following discovery that station's late-afternoon Burritt Wheeler commentary showed continuing rise in ratings from '49 through '51. Another innovation is "This Is Our Town," taped show by station's farm reporter which covers communities 100 miles away on fringe of TV area. (Other spot radio programing trends, page 72.)

## **REPORT TO SPONSORS for 16 July 1951**

**HOW FLEXIBLE CAN NET RADIO GET?**—Net radio salesmen will be stressing medium's flexibility as webs continue their adjustment to TV inroads. Shorter time periods, tandem-style buys, will be continuing trend. Actually, nets have long had device for giving sponsors flexibility in way their markets are covered via local cut-ins beaming separate sales messages to different territories. Recent example of technique on grand scale is P & G use of "Welcome Travellers" (NBC) to push as many as 6 different products in separate areas of U. S. (see page 55).

**MARGARINE WAGES FIGHT FOR ACCEPTANCE VIA RADIO**—With lifting of Illinois restrictions on yellow margarine, Good Luck margarine (Lever Bros.) has bought program over WBBM, Chicago, designed to introduce product. Show originates in super markets, is quiz with grocery prizes for shopper participants. Program, called "Good Luck to You," will also invite listeners to compete in \$16,000 Good Luck jingle contest for Illinois residents only. As more states abolish restrictions against yellow margarine, you'll be hearing about similar local program buys by Good Luck and other margarines.

**DAYTIME TV EXPANDING THIS FALL**—American Home Products will buy program in 12:15 to 12:30 p.m. slot on CBS-TV for show yet to be chosen. In following quarter hour will be P & G, also yet to set show at press time. Move by two firms is part of trend to stake out franchises in daytime TV which began in late 1950, will accelerate this fall.

**ROSS SURVEY FINDS THERE'S MORE TV PROGRAMING, LOWER RATINGS FOR ALL SHOW TYPES**—Ross Reports survey of TV programing in New York found number of quarter hours programed jumped from 1,694 in May 1950 to 2,067 in 1951. Ratings, meanwhile dropped. In January-June 1950, average Pulse rating of all shows in New York was 7.69. By same period this year, ratings had dropped 2.32 to 5.37. Says Ross: "No program category has as high a rating today as enjoyed last year. Current high is 15.4% for Drama and Mystery (19.3% in '50) as opposed to peak of 21.4% averaged by Comedy-Variety in Jan.-June '50 (this year—12.8%)."

**RTMA SPENDING \$100,000 TO DISCOVER SET-BUYING PATTERN**—Estimating TV sets in markets is made difficult, among other reasons, because no one really knows what happens to set once it leaves retailer's floor. Same applies to AM and FM sets. To simplify tallying problem and gain valuable marketing guidance, Radio and TV Manufacturers' Association will spend \$100,000 on survey covering AM, FM, TV set distribution. When completed, it should indicate from how far away consumers come to buy sets.

**RCA JOINS COLOR BATTLE IN EARNEST**—With start of public demonstrations of RCA compatible color, battle between rival electronic-broadcast empires is on in earnest. Consumers will get barrages from both sides in increasing number. For signs of who's winning keep your eye on reports of CBS color set orders. That's real test.





# Wilbert Robinson In Hits Per Game\*

## WHEC In Rochester Radio

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:

\* In 1892 Robinson went to bat seven times during one game, — made seven hits. This major league "hits in one game" record of Robinson's has never been topped.

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have never been topped since!

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	41.8	25.5	6.8	7.9	13.3	4.0
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	43.9	31.9	6.8	11.8	2.8	1.7
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	34.6	29.6	10.2	10.2	12.8	Station Broadcasts till Sunset Only

MARCH—APRIL 1951  
LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING: —**



# WHEC



*of Rochester*

N. Y.

5,000 WATTS

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

**It's Your  
BEST Move**



# The MIGHTY MONTGOMERY MARKET

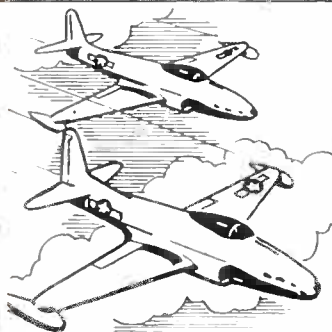
## 95TH MARKET IN THE U. S.

- Mighty Montgomery is the hub of one of the nation's top agricultural and industrial markets.



## \$134,000,000 CITY RETAIL SALES

- Mighty Montgomery had 1950 city retail sales alone that were \$5,000,000 above those of the previous year.



## OVER 600,000 IN TRADING AREA

- Mighty Montgomery dominates the rich surrounding trade area of 11 progressive and expanding counties.



## GIANT AIRFORCE MILITARY BASE

- Mighty Montgomery home of Maxwell Field, one of the largest Air Force centers in the entire nation.



## CAPITOL OF ALABAMA

- Mighty Montgomery is a focal point of industrial development both in Alabama and in the new South.

Write, Wire or Phone for Availabilities!

**MUTUAL  
WJJJ**

Represented by  
Weed & Co.

**ABC  
WAPX**

Represented by  
The Walker Co.

**NBC  
WSFA**

Represented by  
Headley-Reed Co.

**MONTGOMERY  
NETWORK  
STATIONS  
ASSOCIATION**

**CBS  
WCOV**

Represented by  
The Taylor Co.

VOL. 5 NO. 15

16 JULY 1951

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**SPONSOR**

Published biweekly by SPONSOR PUBLICATIONS INC., connected with TV. Executive, Editorial, Circulation and Advertising Offices: 510 Madison Ave., New York 22, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 161 E. Grand Ave., Suite 205. Telephone: SUperior 7-9863. West Coast Office: 6087 Sunset Boulevard, Los Angeles. Telephone: HIlhside 8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$8 a year, Canada and foreign \$9. Single copies 50c. Printed in U. S. A. Address all correspondence to 510 Madison Avenue, New York 22, N. Y. Copyright 1951. SPONSOR PUBLICATIONS INC.

Editor & President: Norman R. Glenn. Secretary-Treasurer: Elaine Couper Glenn. Managing Editor: Miles David. Senior Editors: Erik H. Arctander, Frank Rasky, Charles Sinclair. Assistant Editors: Fred Birnbaum, Lila Lederman, Richard A. Jackson. Art Director: Howard Wechsler. Vice-President - Advertising: Norman Knight. Advertising Department: Edwin D. Cooper (Western Manager), George Weiss (Traveling Representative, Chicago Office), John A. Kovechok (Production Manager), Edna Yergin, John McCormack. Vice-President Business Manager: Bernard Platt. Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutlilo, Josephine Villantl. Secretary to Publisher: Augusta Sheiman. Office Manager: Olive Sherban.



# 510 *Madison*

## AD-MANN NOW GOTTESMANN

When our copy of SPONSOR arrives, I hungrily read page after page, paragraph after paragraph, sentence after sentence . . . even ad after ad. I thought that there was nothing in any copy that I could have missed. But lo and behold when our 4 June issue arrived I noted that there was something I have been missing issue after issue. That is our address. It must have been by some oversight that you were not notified of our change of name. It is now the "Adolf F. Gottesmann Advertising Agency" instead of "Ad-Mann Advertising Agency" . . . we are still incorporated.

Oh yes. I would appreciate your sending, as quickly as available, "TV Dictionary/Handbook for Sponsors."

Keep up the good work on your exceptionally fine publication.

LEONARD BLAKE  
*Director of Radio & Television  
Adolf F. Gottesmann Advertising  
Newark*

## EXCUSE, PLEASE, MR. FOREMAN!

I hope the misprint in the last paragraph of my pot pourri in which the word "underground" got in instead of "undersigned" doesn't make me sound subversive.

ROBERT L. FOREMAN  
*Vice President  
BBDO  
New York*

• Honest, we didn't intend to get Mr. Foreman in trouble with a Congressional investigation committee. What he really wrote was: "P.S. Anyone—film producer, agency or otherwise—who would like current TV copy reviewed by the undersigned, see that I get a 16mm. print and we'll try to get around to it with dispatch."

## MORE "SPANISH" COMMENTS

It is most unfortunate that credit for Procter & Gamble's success with Tide in the Lower Rio Grande Valley was credited to a Spanish hour on a Brownsville, Tex., station. Procter & Gamble's Tide has been using NEO, Matamoros-Brownsville, with a spot schedule since June, 1950, and recently took a similar schedule for Cheer.

SPONSOR (and Lever Brothers)

should look into the Rio Grande Valley situation more closely to determine where successful results are obtained in Spanish. Procter & Gamble already knows.

ROBERT N. PINKERTON  
*Manager  
XEO-XEOR  
Brownsville, Tex.*

I would appreciate receiving a copy of the list indicating the location of Spanish radio stations in this country. It was mentioned in the 4 June issue of SPONSOR.

ROBERT H. RAINS  
*Radio-TV Promotion Manager  
Universal-International Pictures  
Universal City, Cal.*

• A list of 165 Southwest stations carrying Spanish language programs is available to subscribers on request.

I want you to know that I thought it was a swell article on the Spanish markets in the 4 June issue of your fine publication.

Unquestionably, this article will benefit our station as well as all stations carrying Spanish programs, and will be most helpful to time buyers and media departments in properly evaluating this most worthwhile segment audience.

Your publication has done more than any other in the field in highlighting the importance of specialized and segment groups and stations specializing in same.

ARTHUR H. CROGHAN  
*President  
KOWL  
Santa Monica, Cal.*

## WHAT PULLS 'EM IN?

We are making an analysis of different media in several markets in which our clients are interested.

Have you published any articles in recent months on cost per listener to television and radio and cost per reader on newspapers? If you have, I will appreciate your sending me the dates of issues in which these articles appeared.

ARTHUR C. BECK JR.  
*Account Executive  
Lindsey and Co., Inc.  
Richmond*

• Reader Beck is referred to the ARBI studies (26 March SPONSOR) which show how radio compares with newspapers in sales pull at point-of-sale. Future tests will include TV, also.

# ONLY ONE Station-KMA Delivers the **BIG**

## Rural Midwest Market

# 2,377,600

prosperous midwesterners in 140 of America's most productive agricultural counties.

### A BIG Market Greater than the city

Populations of

- PHILADELPHIA or
- DETROIT or
- LOS ANGELES



# KMA

SHENANDOAH, IOWA

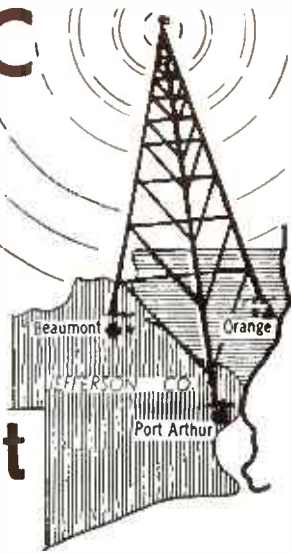
Represented by  
Avery-Knodel, Inc.

## TONY KOELKER

formerly with ABC in Chicago is now associated with KMA. Tony comes to us with a wealth of radio experience. He'd like to hear from his many long-time personal friends. Drop Tony a line at KMA, Shenandoah, Iowa.

Under Management of  
**MAY BROADCASTING CO.**  
Shenandoah, Iowa

# KPAC Sells Texas' 5th Market



... The Rich Beaumont-Port Arthur-Orange Metropolitan Tri-City Area

**234,200 Population**  
**\$242,903,000 RETAIL SALES**

(Source: 1950-51 Consumer Markets)

Here is Texas' 5th Market, one of the wealthiest in the world . . . the concentrated Beaumont-Port Arthur-Orange metropolitan areas.

- the No. 1 oil refining area in the world
- producing 1 out of every 10 barrels of oil
- 2nd only to New York City in shipping tonnage.

KPAC listeners earn big, better-than-average incomes. KPAC can sell this concentrated buying power for you with intensive, productive KPAC coverage . . . Plus KPAC's huge 1,353,200 populated Regional Market . . . more thousands of KPAC listeners and more big sales volumes for you.

**HIGH HOOPERS** . . . 17 years of Listener Loyalty prove KPAC's salesability in a highly competitive radio market:

Week-day morning, Monday thru Friday	21.8
Week-day afternoon, Monday thru Friday	19.9
Evening, Sunday thru Saturday	12.3
Sunday afternoon	35.4

(Share of audience, latest Hooper.)

## Follow the Local Advertisers

Local sponsors with first-hand knowledge of area choose KPAC. August Miller Hardware Co., sponsor of 7:45 a.m. News, with Joel Swanson reporting, gave just one mention of Chris-Craft Boat Kits to arrive soon, and was flooded with inquiries. Within 2 days, had sales of \$451.50. Estimates future sales of approximately \$2,000 when stock arrives. Cost just \$10.50 for 3 announcements on 7:45 News, only one of which mentioned boat kits.

CHECK TODAY, and select KPAC availabilities that can get your product really moving in Texas' 5th Market.



**5000 WATTS • MUTUAL**

John E. Pearson Co., National Representatives

## TOOT À TOOT

May I toot your horn and extend our sincere gratitude for the wonderful magazine you circulate. And may I also state that of *all* the broadcasting magazines, SPONSOR ranks on top of our list!

May I also toot our horn in the way of offering a promotion suggestion for any stations interested. Annually, KAYL, in conjunction with a photographer, launches a child personality contest. And to judge the contest, we ask Capitol Records in Hollywood to line up a judge, who this year was Tex Ritter. . .

The contest proved (again) that radio is a wonderful medium. We used *ONLY* radio promotion. No more than two announcements per day; no more than two programs per day.

During a three-week period, we received 262 entries—quite a record. The first year, we received 154 entries; the second year, 203.

PAUL R. BENSON  
Promotion Manager  
KAYL  
Storm Lake, Ia.

## "CRABS" AND COMPLIMENTS

Do you know what's "wrong" with SPONSOR? You make writers out of readers! Your stuff hits so close to home, digs so deep, that with every issue I want to sit right down and write you either compliments or crabs. Mostly the former. This note is both.

The "crab" is a minor one. In your excellent Mueller Macaroni story in a recent issue, you apparently didn't have the latest Worcester rating. Actually, the 1950 Oct.-Nov. Pulse breakdown gives WTAG at 12.9 at 3:00 a.m.—making us second in the list of Mueller stations rather than eighth.

The real thing you are to be complimented on, though, is the terrific job you did on "How *not* to buy radio time" in that same issue. You brought out an important point when you warned against improper evaluation of BMB. But one very important point which was not brought out was ignoring the physical size of a county in relation to the distribution of its population.

The conclusion that all 3,070 U.S. counties are the same size is as ridiculous as saying that all 48 states are alike. For instance, WTAG is located

in Worcester County—a single county which is one-and-one-half times the size of the entire state of Rhode Island, with its five counties.

Nearly two-thirds of Worcester County's population lives in 60 cities and towns outside of Worcester City. BMB divides our county into North and South County. Yet here is what happens when approximately 50% BMB coverage is used without consideration of physical size in relation to the population distribution.

In the South County (which includes Worcester City) *all* Worcester stations are given about 50% or more. So the conclusion is that *any* of those stations serves the South County, and its 111,640 radio families.

Here's what happens when you break down the actual situation:

BMB, City of Worcester <i>only</i>	
Daytime:	56,450 radio families
Station A	93%
Station B	71%
Station C	78%
Station D	83%

But look at South County, outside of Worcester City, where the other half of the audience is:

BMB, South County, City of Worcester <i>excluded</i>	
Daytime:	55,190 radio families
Station A	82%
Station B	25%
Station C	27%
Station D	13%

From these figures, it is obvious that only one of those stations covers the audience in that BMB unit (South County including Worcester City)—even though all stations show about 50% or more, BMB.

Anyhow, "How *not* to buy radio time" was a good story. Keep them coming.

ROBERT J. BROWN  
Commercial Manager  
WTAG  
Worcester

## ON AGENCY RADIO PERSONNEL

The existing pattern for hiring personnel in advertising agencies was established long before the advent of radio and television. Since newspapers, magazines, and billboards comprised the chief media, advertising agency employers developed a hiring orientation dependent on them. In the main, the new employee's worth to the agency was regarded in terms wholly relative to the aforementioned advertising vehicles. Though, with the development of radio and television, agencies continue to evaluate (miscalculate, really) prospective employees on the basis of pre-radio criteria.



The advertising employee who is responsible for the sales appeal of a newspaper or magazine ad is in no way accountable for the content of the rest of the page on which the ad appears. The agency considered a journalist or the writer of fiction a breed apart from a commercial copy writer, with separate and distinguishable talents. Logically, the agency does not ordinarily expect to recruit its "creative" advertising specialists from the writing staffs of newspapers and magazines. Advertising experience, not journalistic or fiction-writing experience, is demanded.

However, such a guiding parallel is not to be found in radio and television advertising. Wherein a newspaper ad adorns a sheet of newsprint quite independently of whatever else happens to be on the same page, the familiar opening, middle, and closing radio commercials serve in a vastly different relationship to its proximate program material. In placing commercial copy, the agency cannot be responsible for the quality of the entire page. But in broadcasting, the entire program, including commercials, is the agency's responsibility.

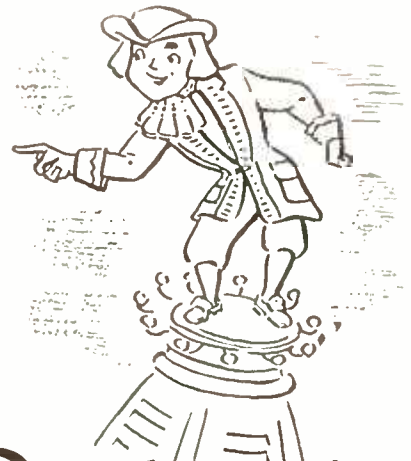
Now, who knows radio better than a radio man? There may be no room for a good newspaperman on the staff of an advertising agency, but a good radio man obviously represents a desirable asset. A member of the program department, in particular, always considers himself an advertiser; is developed and nurtured in an advertising climate. He is constantly aware of the advertising appeal; sensitive to the tastes, desires, and habits of the listening audience.

Agencies would do well to staff their radio/TV departments with men and women who have matured in the broadcasting station. *The larger national advertising agencies already have made this discovery.* Smaller establishments need not look to other advertising agencies for radio/TV staffers, but to the trained ranks in broadcasting stations. For some 20 years now, timebuying has become institutionalized into the ad agency, so it seems time that agencies stop hiring staffers under principles adopted from the all-space buying age.

HERMAN GORDON  
Philadelphia

• The writer is continuity supervisor of a Philadelphia broadcast firm.

# THE FEELING IS MUTUAL IN PHILLY!



that **WIP** Produces!

Here's why—WIP's advertisers through the years have found that dollar for dollar, Philadelphia's Pioneer Voice is their best radio buy . . .

because **WIP** Produces!

and listen to this . . . in spite of a hot television market, WIP has increased its new business more than 18% for the first half of 1951 . . .

because **WIP** Produces!

If you have a food or a household account that needs a hypo in sales or distribution, we offer a complete merchandising set-up . . . in fact whatever your problem may be to stimulate sales, we know we can do the job . . . and prove to you that

WIP PRODUCES

**WIP**  
PHILADELPHIA  
**BASIC MUTUAL**

Represented Nationally  
by  
Edward Petry & Co.

**5000 WATTS  
610 KC**



# SELL THE HEART OF ARIZONA OVER KOY PHOENIX, ARIZONA

Advertisers with no time or money to waste have found KOY the *direct* route to the rich Arizona market whose hub is fast-growing Phoenix and the Salt River Valley.

As exclusive representatives of KOY for the past twelve years, John Blair & Company knows *how* KOY can sell and *why*. Here is a station that makes wide-spread coverage count with a proven record of unusual acceptance. Arizona's pioneer radio outlet, KOY has been building its reputation for public service over 29 years. It is home-owned, home-operated, and an integral part of the community and all its affairs. It is the only Arizona radio station that owns all of its facilities, including studio, office and transmitter properties. KOY gives non-directional coverage of 85% of the state's population with 5000 watts on 550 KC.

Wise-minded management has converted KOY's listener loyalty into big profit radio business that has paid off for one advertiser after another. Our John Blair man has all the facts on merchandising and selling *surprisingly low cost* over KOY. It will pay you to call him today.



KOY studio building with recent \$100,000 addition. Studios and control equipment are the most modern in the State of Arizona and include three high-fidelity vacuum mounted Stancil-Hoffman tape recorders. All equipment exceeds F.C.C. standards for high-fidelity reproduction.

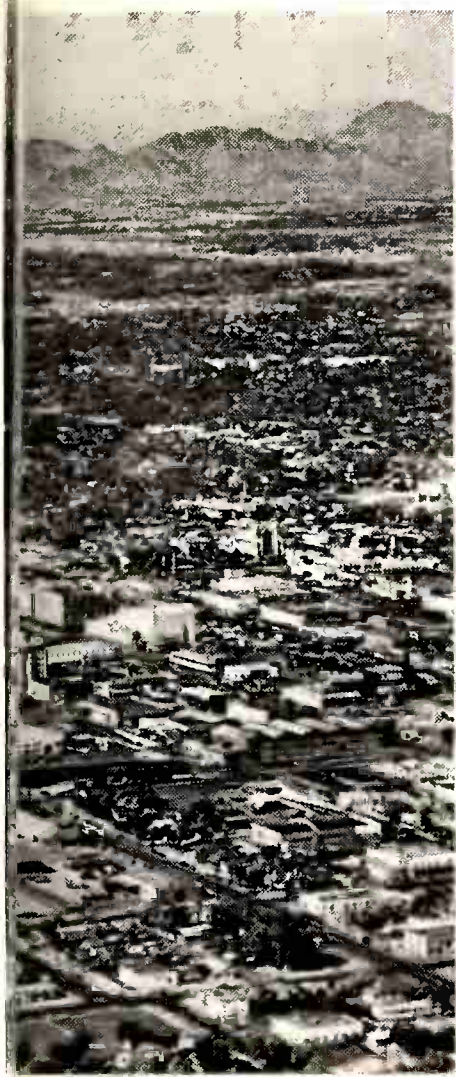
KOY transmitter property and single tower, giving non-directional coverage over 85% of Arizona's population with 5000 watts on 550 KC. A 5 KW main transmitter and 1 KW standby, with auxiliary power plant, are both Western Electric equipment of the latest design.





# THE JOHN BLAIR WAY

## TOP SELLING RADIO STATION



THE RAPIDLY-EXPANDING city of Phoenix, Capital of Arizona, is surrounded by prosperous residential communities and rich agricultural land.



KOY'S management team, experts in three fields: left to right, John L. Hogg, President, Commercial Manager and a salesman of twenty-five year's experience. Albert Johnson, Vice President, General Manager and the man behind KOY's splendid record of public service. Jack Williams, Director and Secretary with twenty-three years at KOY behind his reputation as one of the outstanding program men in the radio industry.



GEORGE GRAHAM, popular master of ceremonies for KOY audience shows and his morning "Disc Show", a hard-selling program and housewives' favorite.



BILL LESTER'S afternoon "Record Matinee" has a consistently loyal following of listeners and commercial sponsors.

JOHN BLAIR & COMPANY specializes in radio representation exclusively. Since we are entirely removed from any other operation or function, we are able to give the stations we represent our full time and our full efforts... as *specialists* in selling via spot radio.

**JOHN  
BLAIR  
& COMPANY**

REPRESENTING LEADING RADIO STATIONS



PAUL GRIBBEN, KOY News Editor and radio veteran, keeps KOY ahead of the field in news. His coverage of the Legislature has won him widespread recognition in high circles in the State.



## BETWEEN COMMERCIALS

BY  
KAY  
MULVIHILL

"Watch and Win"—KPIX's telephone quiz game—is still drawing top mail response, which numbers about 12,000 monthly; and sponsor, Acme Breweries, reports that sales for their new Gold Label Beer are moving at a fast rate.



Ben Alexander

Starring Ben Alexander, voted outstanding TV personality by Academy of Television Arts and Sciences, and his lovely wife, Lesley, "Watch and Win" is a unique telequiz, in which viewers' write-in cards are selected by Ben and Lesley for telephone calls . . . questions . . . and prizes!

### BASEBALL

Biggest news to baseball fans is the fact that KPIX is now lensing the San Francisco Seals' Saturday afternoon home games. The diamond battles, which include a series of eight games, are under the direction of Sandy Spillman and Dave Kees, with Don Klein at mike side. KPIX's Saturday games are simulcast over KSFO!

### NARCOTIC SERIES

The three week series on narcotics, recently featured on KPIX's "KMA 438", has been loudly acclaimed as an outstanding service to the community.

Handled by Inspector John Kane and Lt. Alvin Nicolini, the programs, which were presented in cooperation with the San Francisco Police Department, covered the entire subject of narcotics as a police problem and an ever-increasing menace to society.

### ADD AIRINGS:

KSFO now features Robert Montgomery in "Freedom Is Our Business" for the S. F. School of Nursing three mornings a week. . . The Ethyl Corporation is sponsoring "Sportscholar" on KPIX Wednesdays at 11:00 P.M. . .

**KPIX** CHANNEL  
5

Represented by The Katz Agency, Inc.

560  
KC

**KSFO**

Represented by Wm. G. Rembeau Co.

SAN FRANCISCO

# Men, Money and Motives

by  
Robert J. Landry

Man is, or is supposed to be, a foresighted animal. Hence your foresighted adman at this mid-July turns from contemplation of sunburn, sand fleas, golf, mosquito bites, lastex hips, mint juleps, picnics, ponies, Gussie Moran's scalloped panties, and other fascinations of deepest summer to a calculated looking ahead to the "fall facts" relative to making a buck. The weighing in of the facts of any given fall grows in importance from July to July for a simple reason: there are more, always more, facts to consider.

\* \* \*

Count back 10 years. That's approximately one-third the life-span of radio advertising. But it's counting back from the complexity of 1951 to the simplicity of 1941. Then the industry was much more than will ever again be the case an industry of neighbors. One sponsor knew another sponsor, one station operator knew his contemporaries, the typical timebuyer called off most of the station sales directors by their first names.

\* \* \*

Against advice but on the principle that there couldn't be too much competition in the country which invented anti-trust legislation, the FCC began granting licenses like crazy. The radio station population of the U.S.A. grew from around 930 in 1941 to 2,400 in 1951. In that fact alone, revolution was implicit.

\* \* \*

The influx of new station operators, detached from and unfamiliar with radio history, would have changed things anyhow. But the war years were soft years, weakening the sales guts of sellers and buyers alike. Who may estimate the net enfeebling of drive and sales strategy induced by those easy war years when business came over the transom, when excess profit tax dollars were mistaken for genius and almost any time (or space) peddler cleaned his teeth in champagne?

\* \* \*

One more obvious observation. In 1941, television was more promise than threat. Allen B. DuMont had hardly moved out of his basement lab. Milton Berle was just a fresh comic who used his mother as an audience plant at Loew's State.

\* \* \*

By June of last year, before Korea, something like "normal" competition had been restored in all advertising. Tough-mindedness was back in the saddle with consequences frequently unpleasant to the long-sleep wartime sales executives who still expected to solve all their problems each morning by opening mail and banking checks.

\* \* \*

There were those who hoped the new military appropriation billions would bring back three-hour luncheons in advertising. This has not worked out. A Garrison Economy, half at war, half at peace, has uncertainties absent in all-out war. Nor is the present excess profits tax situation so favorable as the former one. The military appropriations did give the national economy a big hypo.

(Please turn to page 63)



# COMING TO YOUR STATE THE BMI PROGRAM CLINIC



## PLAN NOW TO ATTEND

Watch for the date and announcements  
from your State Broadcasters Association

A TIMELY AND VALUABLE  
EXCHANGE OF THOUGHTS AND IDEAS  
ON EVERY IMPORTANT PHASE  
OF PROGRAMMING BY SPECIALISTS  
BASED UPON SUCCESSFUL OPERATIONS  
AND PRACTICAL EXPERIENCE

Station Owners and  
Managers Themselves Say:  
"These Clinics are of importance to  
everybody holding a key position in  
broadcasting."

- MANAGERS
- PROGRAM DIRECTORS
- MUSIC DIRECTORS
- MUSIC LIBRARIANS
- ANNOUNCERS
- SALES MANAGERS
- SALESMEN
- PROMOTION DIRECTORS
- PUBLICITY DIRECTORS
- DISC JOCKEYS

Each Clinic comes loaded with shirt-sleeve talks by recognized experts in their field; down-to-earth discussions of programming problems; and such phases of broadcasting as modern uses of news and music; Station public relations; how to make the most of the tools of your trade; what management expects from its program department; handling of rural and farm programs; importance of the disc jockey; small station operations; your music library; copyright matters and many other pertinent topics.

"Better Programming Requires More Thought Not More Dollars"

**BROADCAST MUSIC, Inc.**

580 FIFTH AVENUE • NEW YORK 19, N. Y.

CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



There's no problem for Bill Joyce of the Katz Chicago office when it comes to boosting WGBS. He points to the record—that shows the WGBS morning audience 40% ahead, afternoon audience 48% ahead of the nearest competition. That means more for your money on WGBS than any other Miami area station.

*From the desk of BILL JOYCE:*

You're seeing double when you look at the Miami market today. For in the last five years, total radio homes have doubled. So has the WGBS share of audience. For your share of this big market, put your money (and your message) where most people listen.

**MIAMI FLORIDA**

# Fall Trends in Radio/TV Commercials

by **BOB FOREMAN**

For this special issue, I have been asked to write about commercial trends in radio and television for the fall season. I think I'll play it cagey by admitting that judging a trend in television when you're immersed in the medium is akin to looking for a birthmark on the engineer's nose when the locomotive is bearing down on you. Radio is somewhat easier in that its trends are gentler—except, of course, those caused by the violence of TV.

In the latter category, I'd say there is a definite trend in radio toward commercial simplicity. This is the result of several definite television influences. The first is the bare fact that there is a thing called television. Psychologically, no one who works in TV is going to kill himself to come up with a great new *radio* technique. If his television innovation (i.e. Be Happy—Go Lucky) works in radio, swell! But I can't believe that a radio copy theme or gimmick which couldn't be televised would arouse much of a ripple in the pool.

Second, as I mentioned last month, television has taught us the power of the human personality; it has re-emphasized the persuasiveness of the skilled salesman. So we shall see (hear, that is) more straightforward selling in radio, and rightly so.

Third, there is the fact that television is stealing audiences from radio. Although radio prices for both time and talent have come down, further economy is ahead. Hence fewer people are going to use the Boston Symphony for their jingle or even an octet . . . another reason for the trend to simplicity.

Now lest the aforementioned leads you to the conclusion I'm convinced that the radio copy of tomorrow is going to suffer a lot and thus become less

effective, let me state that I believe the contrary is true.

I think radio selling is going to get smarter! More effective! More advertisers will turn to the disk jockeys and participating charmers and those personalities ("stars") who aren't above delivering their sponsor's commercials. This can only lead to stronger copy—whether it's placed in a fringe time-



Kefauver probe showed power of personality

spot on an independent station or in a fat network slot. In other words, there'll be more grassroots radio on the immediate horizon which is sure to mean more sales. Radio *still* is a fabulously effective mass medium.

As to copy trends in television, well—I've got a lot of beliefs. In the first place I think there might well be a great deal less animation—for two reasons. Cost is the obvious one—but, more important, the great rush to be funny is about over. In other words, I think there may be less *mis-use* of animation. Where a product wants memory value, intrigue, impact of a sort where lack of reality and believability won't impair the sales story—there you'll get your clever animation. But not everybody will whip into whimsy before analysing what impression he should be trying to make.

I think there will be more live copy on live television shows. Film has improved tremendously. But its cost, its



time-factor and its inflexibility coupled with the development of more good television announcers will lead us to do more *live* show commercials.

A year ago I wrote an article stating that Dick Stark was just about the only real top-notch TV announcer I'd run into. Today I know a dozen fine ones—and I'm sure most of the folks in television feel the same way (thank goodness!).

I think camera work will be more direct in the presentation of this copy. That is there will be less button-pushing, fewer unnecessary dollies, pans, dissolves. We've seen a Senator Kefauver fascinate us without a change of shot for five full minutes and a Mr. Costello's hands hold us spellbound for just as long. Yes, we're learning to leave things alone.

As for film, its quality is already a thousand per cent better, and it will continue to improve. Everybody—the film makers, agencies, and advertisers alike have learned volumes about film-making for television. Lighting is better, acting has improved, sets are sounder and writing is way up. Then, too, television receivers have bigger screens so the monotony of the close-ups we were forced into at first can now be relieved. Details can be seen to be appreciated. And, of course, depth will add interest.

Every day will see fewer shaking announcers and vacant-eyed actresses whether on film or live. We'll see more poise and assurance. And, as in live copy, fewer camera effects. The barn door and flip-wipes will be reserved for the places where they actually advance and enhance the thought. The cut and the dissolve will be our most-used transitions.

And finally I believe (here, I'm highly prejudiced, to be sure) we will see the best advertising that has yet been devised in any medium. We've gotten wise to this new thing that gives us both sight and sound: at least a lot wiser than we were. So I think we're going to set the ad-business on its ear. Despite what are said to be prohibitive costs, I believe selling via television is well on its way to proving itself a bonanza. Even poor commercial copy works. Good copy will do the impossible. Which is why I think we'll be seeing a great deal of really good commercializing on television in the season ahead. ★ ★ ★

THIS IS NO JEREMIAD, BUT . . .

## What's the Matter With Radio?

First, we don't agree that it's television. TV isn't going to stop newspapers, magazines, books—and certainly not radio.

Next, nothing much that radio itself cannot remedy.

Third, the nation needs the vast communications, entertainment and information system which has been woven into the fabric of our lives.

BUT the things that are hurting radio are numerous and varied, and every segment of the industry that has been built up on it needs to do some soul-searching.

We have over-commercialized radio, with hitch-hikers, cow-catchers, spots and double spots and maybe snow-plows, and cabooses. Instead of giving it a chance to do the selling job it can do, aren't we treating the audience like a crowd at a side show, and yelling louder and longer?

If that's good advertising, which we doubt, it isn't good radio. Of course such methods build sales resistance.

So, to get their money's worth, one segment of the industry forces rate reductions, which are uneconomical and unsound for a medium which still is as good a buy, if not better than any, at the price. Compare the stability of radio rates and returns with the increased costs of every other medium of advertising.

Understand that we are not talking exclusively about network operations; we refer, also, to the slipping that has been going on in individual stations—a case of the industry slipping on something more than a banana peel.

And what are receiver manufacturers doing to help radio? Recognizing that there are exceptions to generalizations, it nevertheless is a fact that the industry as a whole is making it harder for the average listener to tune in his favorite station or stations than ever before.

With the over-crowded condition of the AM broadcast band, stations are jammed closer together than ever before. At the same time radio dials are pushed together so that you can tune only by guess and by gosh.

We used to have electronic and other aids to tuning. Whither have they gone? Haven't we, in a suicidal price-war, cut the quality of the receivers in these respects to the point where they no longer deliver the convenience to which the listeners are entitled?

If these same conditions prevail, as efforts are made to establish FM, that medium never will get out of swaddling clothes. If the automobile manufacturers followed the same kind of policy we today would have poorer cars instead of better; rather, by raising the quality and standards, the auto industry has earned and commanded higher prices.

This is not a one-man nor a one-station program to reform the industry; we scarcely have time enough to run our own business in a manner to minimize some of the conditions we call to your attention. We don't pretend to be blameless, but we are taking a sharp look to see that this self-criticism is put to work in our own back yard.

And we hope that some or many of those having a great interest—and the advertisers surely do by reason of their vast investment in the medium over the years—will do some real skull practice. We hope all will decide to do something about it individually and so far as conditions permit collectively.

There is no benefit to anyone, least of all the advertiser, in down-grading a medium of advertising which he needs and which in our judgment will be used by many for long years to come.

A. H. KIRCHHOFFER, Vice President  
WBEN, Inc.

*P.S.—And isn't this the time to stop similar practices in TV?*

# WBEN

NBC BASIC • BUFFALO

**Penetrate ALL of America's**

**WFIL**

*... shopping center*



**WFIL BLANKETS  
PHILADELPHIA...**

For blanket coverage in Philadelphia—city of two million—schedule WFIL. WFIL regularly reaches four-fifths of all the city's radio families . . . 451,260 homes where WFIL is a family buying guide. And WFIL is still growing. It's the only Philadelphia network station to show both day and night audience gains in BMB's latest survey . . . 18.5% more families (day) and 16.1% more families (night). You can't pass up Philadelphia, capital of America's 3rd Market . . . you can't pass up WFIL, first on the dial in Philadelphia.

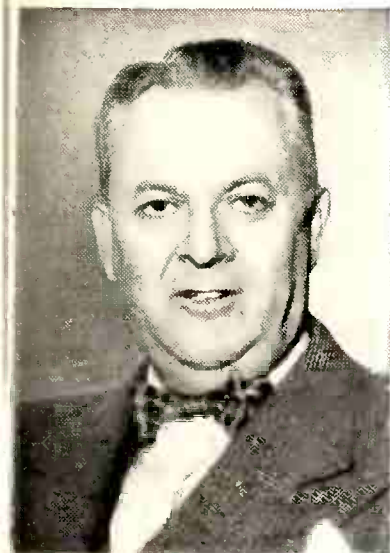
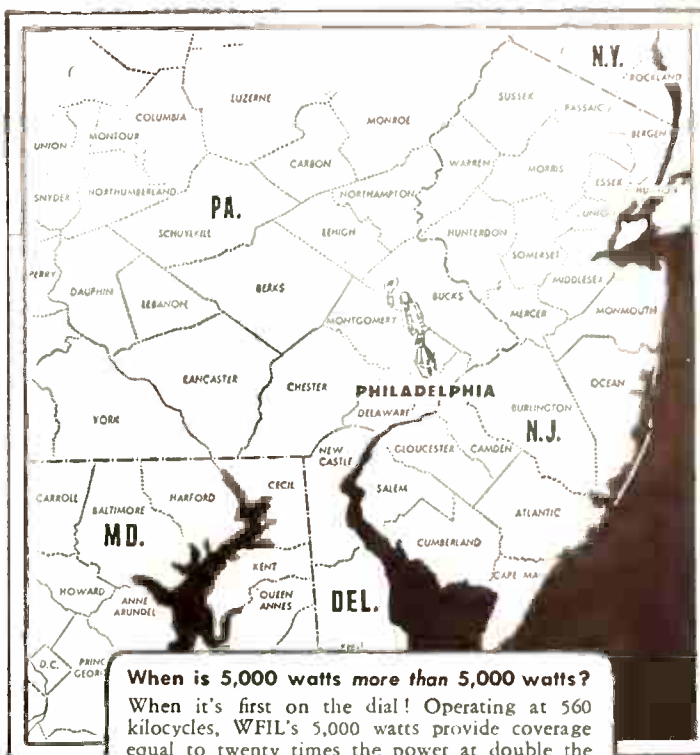
**...BLANKETS THE WHOLE  
14-COUNTY MARKET**

Don't ignore any of the 14-County Philadelphia Retail Trading Area. Here is a zone of more than 4,400,000 people. Here, in more than two-thirds of the radio homes, 769,550 families consistently tune WFIL. In this rich market area WFIL's signal penetration is strongest . . . you reach *all* of the 147 "home markets" outside city limits where a majority of the area's prosperous population lives and buys. And WFIL takes you to a huge bonus area beyond the 14 counties. Total coverage: 6,800,000 people. To reach these customers schedule WFIL.

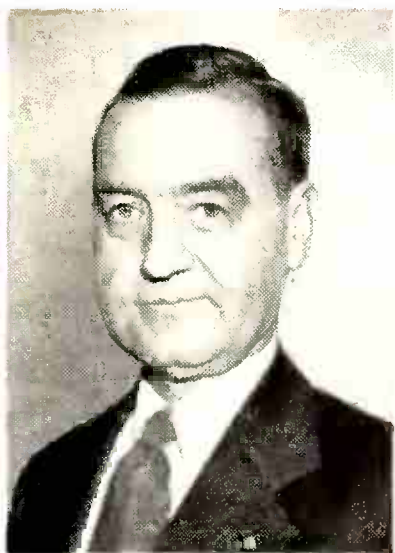


# rd Market Philadelphia

For millions!



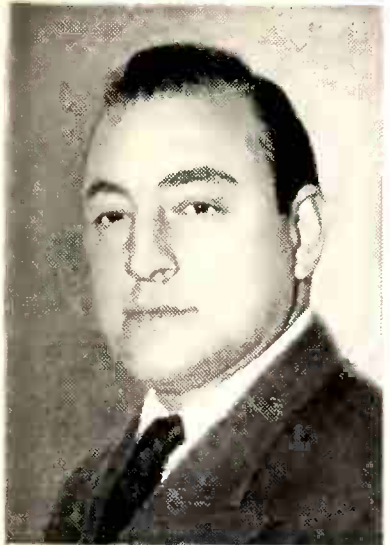
**ELMER H. WENE**, Vineland poultryman—The head of Wene Chicks and his family typify WFIL-adelphia's 32,567 farm households with buying power 98 per cent above average. He is a WFIL fan.



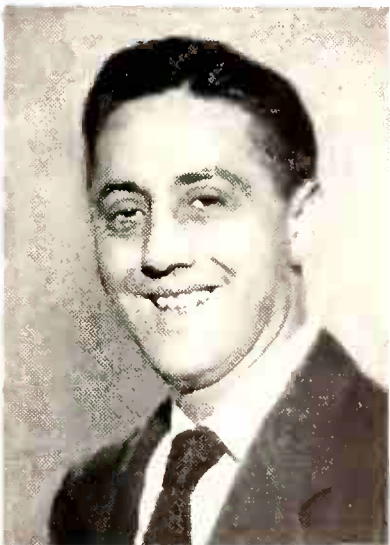
**A. O. SCHAEFER**, Philadelphia steel maker—As Vice-President of The Midvale Company, he helps pay wages and salaries totaling \$1,812,770,000 to workers in WFIL-adelphia's 8,566 industrial plants.



**KATHRYN L. BATCHLER**, Glassboro housewife—Like so many of the 2½ million women over 21 in WFIL-adelphia, Mrs. Batchler listens long and hard before she buys . . . and she listens regularly to WFIL.



**SIDNEY THAL**, Chester grocer—4,400,000 people in this hungry 14-County market eat groceries worth more than \$1 billion a year. Mr. Thal's Edgemont Beef Company is one of 460 food stores in Chester.



**RAYMOND R. BEHRMAN**, Phoenixville appliance dealer—Dealers like Behrman and Wiess sell \$198,872,000 worth of household goods a year in WFIL-adelphia. He is a regular WFIL listener.

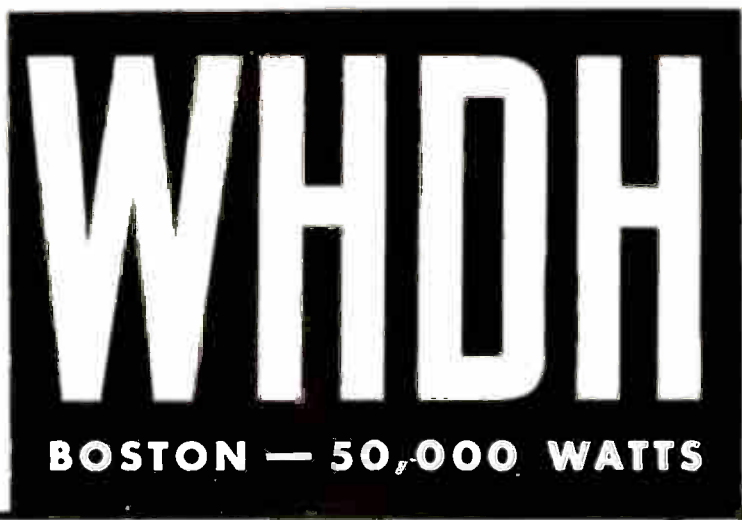


**JAMES WORK**, Doylestown educator—Mr. Work is President of the National Agricultural College, one of 39 colleges and universities in WFIL-adelphia. His students are among 65,000 collegians in the area.

**WFIL**  
560 kc.  
**The Philadelphia Inquirer Station**  
An ABC Affiliate.  
First on the Dial  
In America's Third Market  
Represented by THE KATZ AGENCY

more dials are turning to . . .

more dollars are turning to . . .



We're not going into a long song and dance on "why WHDH is Boston's most productive radio station" . . . figures don't lie, and here are some honeys!

PULSE OF BOSTON RATINGS January through April, 1947 vs. 1951*								
YEAR	7:00-9:35	9:35-10:00	10:00-12:00	12:00-4:00	4:00-6:00	6:00-8:00	8:00-10:30	10:30-12Md
1947	1.75	2.07	2.83	2.74	2.44	2.25	1.77	1.07
1951	3.43	5.17	4.60	4.03	5.41	4.53	2.78	1.99
COST PER THOUSAND PER ONE-MINUTE SPOT*								
1947	\$1.14	\$ .97	\$ .99	\$ .73	\$ .82	\$1.11	\$1.41	\$1.87
1951	\$ .59	\$ .45	\$ .59	\$ .50	\$ .56	\$ .60	\$ .79	\$ .74

PERCENTAGE INCREASE IN NATIONAL SPOT BILLING, 1947 vs. 1950

**304.8%**

\*FOR FURTHER DETAILS SEE YOUR JOHN BLAIR MAN



*the Boston station with the "winning personalities"*  
**50,000 WATTS • 850 ON THE DIAL**



REPRESENTED NATIONALLY BY JOHN BLAIR & CO.



# New and renew

# SPONSOR

16 JULY 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Home Products Hazel Bishop Inc	Blow Raymond Spector	CBS-TV 47 NBC-TV 55	Unnamed; M-F 12:15-30 pm; 24 Sep; 52 wks Freddy Martin and his Orchestra; Th 10-10:30 pm; 12 Jul; 7 wks
Cluett, Peabody & Co	Young & Rubicam	ABC-TV 39	Don Ameche's Musical Playhouse; alt Th 9-10 pm; 5 Jul; 26 wks
Colgate-Palmolive-Peet Co Congoleum-Nairn Inc	Sherman & Marquette McCann-Erickson	CBS-TV 32 NBC-TV	Unnamed; W 9-9:30 pm; 4 Jul; 52 wks Kate Smith; alt half hour W 8-9 pm; 19 Sep; 52 wks
Cory Corp	Dancer-Fitzgerald-Sample	ABC-TV 39	Don Ameche's Musical Playhouse; T, Th 12:15-1 pm; 2 Oct; 52 wks
General Electric Co	Young & Rubicam	CBS-TV 25	Garry Moore Show; M, W, F 1:30-15 pm; 17 Sep; 52 wks
General Electric Co	Young & Rubicam	CBS-TV 49	General Electric Guest House; Sun 9-10 pm; 1 Jul; 9 wks
General Foods Corp	Young & Rubicam	NBC-TV	Young Mr. Buttons; Sun 7:30-8 pm; 26 Aug; 52 wks
Jacques Kreisler Mfg Corp	Hirshon-Garfield	ABC-TV 17	Tales of Tomorrow; alt F 9:30-10 pm; 3 Aug; 52 wks
Lambert Pharmacal Co	Lambert & Feasley	CBS-TV 15	So You Want To Lead a Band; Sat 7-7:30 pm; 28 Jul; 26 wks
Mennen Co National Products Corp	Duane Jones Marfree	DuMont 25 DuMont	Twenty Questions; F 8-8:30 pm; 6 Jul; 52 wks What Makes TV Tick?; T 11-11:15 pm; 3 Jul; 52 wks
Packard Motor Car Co	Young & Rubicam	ABC-TV 39	Don Ameche's Musical Playhouse; alt Th 9-10 pm; 5 Jul; 26 wks
Pearson Pharmacal Co Procter & Gamble Co Procter & Gamble Co	Harry B. Cohen Blow Benton & Bowles	CBS-TV 35 CBS-TV 61 NBC-TV 50	Unnamed; F 10:30-11 pm; 20 Sep; 52 wks Unnamed; M-F 12:30-15 pm; 3 Sep; 43 wks Red Skelton; Sun 10-10:30 pm; 30 Sep; 52 wks
Ronson Art Metal Works Inc	Grey	CBS-TV 20	Unnamed; Sun 6:30-7 pm; 29 Jul; 52 wks
Schick Inc	Kudner	CBS-TV 38	Unnamed; T 9-9:30 pm; 4 Sep; 52 wks



## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Chesebrough Mfg Co	Cayton	NBC-TV 32	Greatest Fights of the Century; F 10:45-11 pm; 6 Jul; 52 wks
Colgate-Palmolive-Peet Co	Sherman & Marquette	NBC-TV 60	Colgate Comedy Hour; Sun 8-9 pm; 2 Sep; 44 wks
Pabst Sales Co	Warwick & Legler	CBS-TV 59	Boxing Routs; W 10 pm-conclusion; 26 Sep; 52 wks
Pillsbury Mills Inc	Leo Burnett	CBS-TV 58	Arthur Godfrey & His Friends; alt W 8-8:30 pm; 4 Jul; 52 wks
Radio Corporation of America	J. Walter Thompson	NBC-TV 57	Kukla, Fran & Ollie; M 7-7:30 pm; 27 Aug; 13 wks
Speidel Corp	SSCB	NBC-TV 46	Speidel Show; M 8-8:30 pm; 17 Sep; 15 wks
United States Tobacco Co	Kudner	NBC-TV 61	Martin Kane Private Eye; Th 10-10:30 pm; 30 Aug; 52 wks



## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KOAT, Albuquerque, N. M.	Independent	Adam J. Young Jr, N.Y.
KOTV, Tulsa	ABC, NBC, CBS, DuMont	Edward Petry & Co, N.Y.
KRSN, Los Alamos, N. M.	Independent	Adam J. Young Jr, N.Y.
KTRC, Santa Fe, N. M.	Independent	Adam J. Young Jr, N.Y.
WKAT, Miami Beach	MBS	Ra-Tel Representatives, N.Y.
WMAL, Washington, D. C.	ABC	Katz Agency, N.Y.
WMAL-TV, Washington, D. C.	ABC	Katz Agency, N. Y.
WMIE, Miami	Independent	Adam J. Young Jr, N.Y.

## 4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Cigarette & Cigar Co	SSCB	WBZ-TV, Boston	1-min annent; 2 Jul; 13 wks (r)
American Cigarette & Cigar Co	SSCB	WNBW, Wash.	1-min annent; 3 Jul; 13 wks (r)
American Home Foods Inc	Ted Bates	WBZ-TV, Boston	20-sec stn break; 6 Jul; 13 wks (r)
American Maize Products Co	Kenyon & Eckhardt	WNBT, N. Y.	1-min annent; 6 Jul; 13 wks (r)



Numbers after names refer to category in New and Renew:

- S. Armstrong (5)
- C. F. Bell (5)
- E. C. Bradley (5)
- Harry W. Frier (5)
- C. F. Gannon (5)

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

4. New and Renewed Spot Television (Continued)



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Atlantis Sales Corp	J. Walter Thompson	WCAU-TV, Phila.	20-sec annemt; 1-min partie; 3 Jul; 13 wks (n)
Benrus Watch Co	J. D. Tarcher	WRGB, Schen.	20-sec stn break; 2 Jul; 52 wks (r)
Best Foods Inc	Benton & Bowles	WNBT, N. Y., and 1 other stn	1-min partie; 2 Jul; 13 wks (r)
Borden Co	Young & Rubicam	WNBW, Wash.	20-sec stn break; 1 Jul; 52 wks (r)
Borden Co	Young & Rubicam	WNBT, N. Y.	20-sec stn break; 2 Jul; 52 wks (r)
Borden Co	Doherty, Clifford & Shenfield	KTSL, Hlywd.	20-sec annemt; 6 Jul; 52 wks (r)
Brown & Williamson Tobacco Corp	Ted Bates	WTOP-TV, Wash.	20-sec, 8 sec annemt; 1 Jul; 52 wks (r)
Bulova Watch Co Inc	Biow	WBTV, Charlotte	20-sec annemt; 21 Jul; 52 wks (r)
Continental Oil Co	Geyer, Newell & Ganger	KSL-TV, Salt Lake	1-min annemt; 4 Jul; 29 wks (n)
Eversharp Inc	Biow	WTOP-TV, Wash.	1-min annemt; 4 Jul; 52 wks (r)
John F. Jelke Co	BBDO	WNBK, Cleve.	20-sec stn break; 8 Jul; 13 wks (r)
Kellogg Co	Kenyon & Eckhardt	WCAU-TV, Phila.	1-min partie; 23 Jul; 26 wks (n)
Minute Maid Corp	Ted Bates	WCBS-TV, N. Y.	20-sec annemt; 11 Jul; 13 wks (n)
New York Telephone Co	BBDO	WCBS-TV, N. Y.	1-min partie; 3 Jul; 13 wks (n)
Norwich Pharmaceutical Co	Benton & Bowles	WNBQ, Chi.	20-sec stn break; 2 Jul; 3 wks (r)
Pearson Pharmaceutical Co	Harry B. Cohen	WTOP-TV, Wash.	20-sec annemt; 1 Jul; 52 wks (n)
Procter & Gamble Co	Biow	WCBS-TV, N. Y.	1-min partie; Jul; 52 wks (r)
Procter & Gamble Co	Compton	WPTZ, Phila.	20-sec stn break; 19 Jul; 52 wks (r)
Ronson Art Metal Works Inc	Grey	WBZ-TV, Boston	20-sec stn break; 7 Jul; 26 wks (r)
Standard Brands Inc	Compton	WPTZ, Phila.	20-sec stn break; 7 Jul; 52 wks (r)
Sunshine Biscuits Inc	Cunningham & Walsh	WNBT, N. Y.	20-sec stn break; 2 Jul; 13 wks (r)
United Air Lines	N. W. Ayer	WNBQ, Chi.	20-sec stn break; 3 Jul; 13 wks (r)

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Spencer Armstrong	Opinion Leaders of America, N.Y., dir	Armstrong, Gannon & Assoc, N.Y., partner (new firm, 280 Madison Ave)
John H. Battison	Tele-Tech Magazine, N.Y., assoc editor	Dancer-Fitzgerald-Sample, N.Y., head of tv comml prod
C. Frederick Bell	Duane Jones, N.Y., vp	Lennon & Mitchell, N.Y., vp
Leona Bowman	Sterling, N. Y., acct exec	Same, exec vp
Everett C. Bradley	Biow, N.Y., vp	Benton & Bowles, N.Y., vp
B. E. Burrell	Sutherland-Abbott, Boston, acct exec	Ketchum, Macleod & Grove, Pittsb., acct exec
M. S. Claire	WMCA, N.Y.	Raven, N.Y., radio dir
David J. Cook	McCann-Erickson, S.F., acct exec	Dancer-Fitzgerald-MacDougall, S.F., gen mgr
Hal Falvey	Fuller & Smith & Ross, Chi., acct exec	Tim Morrow, Chi., first vp
Richard B. Fansler	WMDN, Midland, Mich., prog dir	Meldrum & Fewsmith, Cleve., acct exec
Harry W. Frier	Foote, Cone & Belding, N.Y., acct exec	Same, vp
Charles F. Gannon	Benton & Bowles, N.Y., vp, dir pub rel	Armstrong, Gannon & Assoc, N.Y., partner (new firm, 280 Madison Ave)
John C. Gillis	H. W. Kastor & Sons, Chi., exec	Same, dir research, marketing
Lawrence Boles Hicks	Lawrence Boles Hicks, N.Y., pres	Same, board chairman
Glenn Holder	McCann-Erickson, N.Y., marketing, research dir	J. D. Tarcher, N.Y., marketing, research dir
William G. Jorgenson	C.I.T. Corp, N.Y., industrial div adv mgr	Rea, Fuller & Co, N.Y., acct exec
Monty Mann	Glenn, Dallas, vp	Lowe Runkle, Oklahoma City, vp
James K. Martindale	William Esty, N.Y., vp	Dancer-Fitzgerald-Sample, N.Y., vp, copy exec
Donald McVickar	Anderson, Smith & Cairns, Montreal, acct exec	Same, vp (McVickar in N.Y. office)
W. Robert Mitchell	Lawrence Boles Hicks, N.Y., vp	Same, exec vp, board dir
Hal E. Moore	WKOX, Framingham, Mass., prog dir	Dickerman, N.Y., acct exec
Edward W. Murtfeldt	Benton & Bowles, N.Y., acct exec	Same, vp
Holcombe Parkes	Apex Film Corp., N.Y., exec vp	Benton & Bowles, N.Y., vp, dir pub rel
John A. Pierce	Tea Association, N.Y., gen mgr	Kenyon & Eckhardt, N.Y., merchandising exec
Lester H. Ploetz	Wallace-Ferry-Hanly, Chi., acct exec	Same, vp
Terry Quinby	Lawrence Boles Hicks, N.Y., copy chief	Same, vp
Raymond F. Ruffley	Kenyon & Eckhardt, N.Y., acct research dir	Dancer-Fitzgerald-Sample, N.Y., research dept project dir
Howard G. Sawyer	James Thomas Chirurg, N.Y., copy dir	Same, plans, marketing vp
Robert Sawyer	TV adv film work	Kenyon & Eckhardt, N.Y., radio-tv supervisor
Sachiko Tasaka	Lawrence Boles Hicks, N.Y., timebuyer	Same, board dir
Heber G. Wolsey	KSL, Salt Lake, script writer	Gillham, Salt Lake, radio-tv exec

6. New Stations on Air

STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
WGSM, Huntington, I. I.	740 kc	1,000	1 Aug	E. J. Fitzgerald

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KATY, San Luis Obispo, Cal.	Independent	ABC
WNXT, Portsmouth, O.	Independent	ABC
WBOV, WROV-FM, Roanoke	MBS	MBS-ABC

Numbers after names refer to category in New and Renew:

- H. G. Wolsey (5)
- John C. Gillis (5)
- D. McVickar (5)
- J. K. Martindale (5)
- H. G. Sawyer (5)



# No. 5

IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

## Educational Programs

### IN IOWA, WHO IS THE PREFERRED EDUCATIONAL PROGRAM STATION

One of the twentieth century's most dramatic developments is the sudden emergence of the *modern farmer* and the *modern farm family*. Freed from impassable roads and stifling isolation, the average Iowa farm household is now more progressive and more prosperous than the average *American* household.

Radio has played an enormous part in this transformation. It has helped teach and "sell" our people new ideas of every sort — economic, cultural, social. In 1950, Iowa listeners were asked to appraise the jobs being done by *radio* and by *schools*. The following chart (from the 1950 Iowa Radio Audience Survey) tells the story:

In this area they are doing:	ADULT APPRAISAL OF SCHOOLS AND RADIO (An Iowa Radio Audience Survey Study) Figures are weighted percentages of all questioned in radio-equipped homes*			
	WOMEN		MEN	
	Schools	Radio	Schools	Radio
An excellent job.....	11.4%	13.2%	10.7%	12.2%
A good job.....	59.5	69.2	60.1	70.9
Only a fair job.....	12.3	13.2	15.0	13.0
A poor job.....	1.2	1.0	1.3	1.5
Don't know.....	15.6	3.4	12.9	2.4
	100.0	100.0	100.0	100.0

\*Figures have been weighted to give correct influence to women and to men in urban, village and farm homes.

Year in, year out, Station WHO devotes a very sizable part of all its programming to *Educational Programs*. In 1946, WHO conceived and pioneered the Plowing Matches and Soil Conservation Days which have swept the nation ever since, and have taught millions of farmers "how to do" the kind of terracing, draining, plowing, etc. that improves farm lands, produces record crops.

In 1941 WHO inaugurated the annual Master Swine Producer Project which has helped ever since to make Iowa the nation's top hog-producing state (20% of the U. S. total).

In 1946, '47, '48 and '49, WHO won National Safety Council Awards for promoting Farm Safety. In recent years we have won two Distinguished Service Awards from the National Board of Fire Underwriters for our spectacular promotion of Fire Safety. In 1940, we inaugurated the Annual National Radio Corn Festival, which has unquestionably contributed to the nation's vastly-increased corn production. *All these and many other Public Education projects are sponsored . . . by WHO alone!*

This is Point Five in the Five Point System of Programming Evaluation, which helps explain WHO's outstanding position as a public facility and as an advertising medium, in Iowa Plus. We suggest your consideration of this and the other four points as vital factors in time-buying.

# WHO

✦ for Iowa PLUS ✦

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

From Border to Border and Coast to Coast

# WORLD S

## BUILDING AND LOAN ASSOCIATIONS

- FORWARD AMERICA Home Builders & Loan Assoc. & Globe Homestead, New Orleans, La. **WDSU**
- LYN MURRAY SHOW Hazleton Savinza & Loan Company, Hazleton, Pa. **WAZL**
- RAY BLOCH SHOW Zanesville Federal Savings & Loan, Zanesville, Ohio **WHIZ**
- FORWARD AMERICA Bartlett Mortgage Co., St. Joseph, Mo. **KFEQ**
- ... and hundreds more!

## AUTOMOBILE DEALERS

- STEAMBOAT JAMBOREE Trevelyan Dutch Company, St. Louis, Mo. **KSD**
- FORWARD AMERICA Keystone Motor Company, Wilkes Barre, Pa. **WBRE**
- FREEDOM IS OUR BUSINESS Earl Hayes Chevrolet Co., Dallas, Texas. **KIXL**
- EDDY HOWARD SHOW Olinmore Chevrolet Sales, Havre de Grace, Md. **WASA**
- ... and hundreds more!

## SHOE STORES

- DAVID ROSE SHOW Esmonds Shoes, Connersville, Ind. **WCNB**
- HOMEMAKER HARMONIES—Bakers Shoe Stores, Ontario, Oregon. **KSRV**
- RAY BLOCH PRESENTS—Johnson Shoe Mfg. Co., Manchester, N. H. **WMUR**
- LYN MURRAY SHOW Ritchies Shoe Store, Regina, Sask., Canada. **CKCK**
- WEATHER JINGLES Weatherbird Shoe Dealer, Cedar City, Utah. **KSUB**
- ... and hundreds more!

## FARM EQUIPMENT and PRODUCT

- DICK HAYMES SHOW Harvester Co., Lawrence, Mass.
- STEAMBOAT JAMBOREE Dixon Eyans, Ltd., Nanaimo, B.C., Can.
- FARM PROGRAM SIGNATURE Farm Equipment, Statesville, N. C.
- FORWARD AMERICA North Dakota Elevator Co., Grand Fork, N. D.
- ... and hundreds more!

## DRUG STORES

- GIFT OCCASION CAMPAIGN O'Connor Drug Co., North Platte, Nebr. **KODY**
- STEAMBOAT JAMBOREE—Henry Levinger Retail Drug Store, Baker, Oregon. **KBKR**
- THREE SUNS Badgers Drug Store, Sarasota, Fla. **WSPB**
- CHAPEL BY THE SIDE OF THE ROAD Richard's Drug Company, Pampa, Texas. **KPDN**
- ... and hundreds more!

## APPAREL STORES

- FATHER'S DAY CAMPAIGN Deering Co., Chattanooga, Tenn. **W**
- SONGS OF OUR TIMES Morse Shop, Eugene, Oregon. **KORE**
- STEAMBOAT JAMBOREE Harlow Shop, Waterbury, Vermont. **WD**
- MEN'S CLOTHING Stanley's Clothings, Ramonito, Calif. **KCR**
- ... and hundreds more!

# Sell Every

## DEPARTMENT STORES

- DICK HAYMES SHOW Bear's Dept. Store, York, Pa. **WSPA**
- FREEDOM IS OUR BUSINESS—Collins Bros. Dept. Store, Marlon, Va. **WMEV**
- FORWARD AMERICA—Lane-Bryan Dept. Store, Pittsburgh, Pa. **KQV**
- HOMEMAKER HARMONIES—Leas Roebuck & Co., New Brunswick, N. J. **WCTC**
- GIFT OCCASION JINGLES—Millers Dept. Store, Olympia, Washington. **KGY**
- ... and hundreds more!

## APPLIANCE DEALERS

- HOME IMPROVEMENT CAMPAIGN—Reid Hardware & Electric Co., Wkadelphia, Ark. **KVRC**
- HOMEMAKER HARMONIES—Wheland Appliance Store, Meadville, Pa. **WMGW**
- FORWARD AMERICA—Belk-Jones Co. Telarkana, Texas. **KTFB**
- ... and hundreds more!

## FURNITURE STORES

- HOMEMAKER HARMONIES—Furniture Co., Storm Lake, Iowa.
- FREEDOM IS OUR BUSINESS—Brooks, Albany, N. Y. **WROW**
- FURNITURE JINGLES—White Co., Lincoln, Nebraska. **KOLN**
- LEAN BACK & LISTEN—Wane Co., Sarasota, Fla. **WSPB**
- ... and hundreds more!

## BANKS

- FORWARD AMERICA—Citizens State Bank, Houston, Texas. **KCOM**
- FREEDOM IS OUR BUSINESS—Ulster County Savings Institution, Kingston, N. Y. **WKNY**
- WEATHER JINGLES—American Bank & Trust Co., Monroe, N. C. **WMAP**
- TIME SIGNAL JINGLES—Tradesmen's Bank & Trust Co., Yonkers, N. Y. **WWBZ**
- ... and hundreds more!

## FLORISTS

- FLORIST JINGLES—LaBarge Flower Store, Burlington, Vt. **WCAX**
- MUSIC IN THE MORGAN MANNER—Florist Association, Binghamton, N. Y. **WKOP**
- GIFT OCCASION CAMPAIGN—Frank W. Page, Inc., Florists, Springfield, Mass. **WTXL**
- STEAMBOAT JAMBOREE—Kimmerling Bros., Roanoke, Va. **WDBJ**
- FORWARD AMERICA—Esboro Floral Shop, Statesboro, Ga. **WWNS**
- ... and hundreds more!

## ORGANIZATION and INDUSTRIES

- FREEDOM IS OUR BUSINESS—City Union of Plumbers, Okla. City. **KTOK**
- FORWARD AMERICA—American Invent Medical & Health Association, Otego, Calif. **KFSD**
- STEAMBOAT JAMBOREE—Jackson Co., Jackson, Miss. **WSLI**
- HOME IMPROVEMENT CAMPAIGN—Glass & Paint Co., Fargo, N. D. head, Mike. **KVOX**
- ... and hundreds more!



# tions

## UBLIC UTILITIES

AREA HARMONIES Canadian  
Co., Ltd., Grande Prairie, Alberta,  
CFGP  
D AMERICA Florida Power Corp.,  
Tallahassee, Florida, WTSP  
D AMERICA Columbus Southern  
Electric Co., Columbus, Ohio WCOL  
OW IS OUR BUSINESS Gulf States  
Co., Baton Rouge, La. WJBO  
and hundreds more!

## JEWELERS

BOAT JAMBOREE James Allen &  
Sons, Charleston, S. C. WCSC  
OW IS OUR BUSINESS H. E. Gerd  
Co., Mason, Ga., WBML  
BAL TIME JINGLES Grant Jewelers,  
Nashville, Ky. WVJS  
LRY JINGLES J. J. Haynes Jewelry,  
Utah KOVO  
and hundreds more!

## DAIRIES

DICK HAYMES SHOW Baton  
Rouge, La. WJBO  
HOMEMAKER HARMONIES Borden's  
Modesto, Calif. KMOD  
FORWARD AMERICA Best Ever Dairy  
New Castle, Indiana. WCTW  
MUSICAL WEATHER JINGLES Beebe's  
Dairy, Norwich, Conn. WICH  
STEAMBOAT JAMBOREE Calgary Milk  
Foundation, Calgary, Alberta, Can. CFAC  
... and hundreds more!

## FURRIERS

FUR JINGLES L. Chlason Furs, Edmunds-  
ton, New Brunswick, Canada CJEM  
DICK HAYMES SHOW Niche Furs, La  
Crosse, Wisconsin. WKBH  
FUR STORAGE CAMPAIGN Poinselté Furs  
& Greenblatt's Furs, Fort Wayne, Ind.  
WKJG  
LYN MURRAY SHOW Wermuth Furs, Sioux  
Falls, S. D. KIMO  
... and hundreds more!

# body!

## BEVERAGE DISTRIBUTORS

HAYMES SHOW Coca Cola Bottling  
Rocky Mount, N. C. WEED  
HAYMES SHOW George Wiedemann  
Brewing Co., Vincennes, Ind. WAOV  
KEY HOUR Falstaff Brewing Co.,  
Orleans, La. WWL  
IC IN THE MORGAN MANNER Allan-  
Beer, Columbia, S. C. WCOS  
ICAL TIME SIGNALS 1869 Corlee &  
Inc., Waco, Texas. KWTX  
BALL PROGRAM SIGNATURE Miller's  
Lite Beer, Bradford, Pa. WESB  
and hundreds more!

## INSURANCE

WARD AMERICA Wooden's Accident  
Insurance Co., Kansas City, Mo. KMBC  
D ROSE SHOW Dr. H. P. McCord &  
Ins., Baker, Oregon. KBKR  
MOAT JAMBOREE W. G. Barmore  
Wattleid, Calif. KERN  
EL BY THE SIDE OF THE ROAD  
& Co. Inc., Doxington, Va. WKEY  
OW IS OUR BUSINESS Local  
& Protection Co., Glen Falls,  
WWSC  
and hundreds more!

## Time-Buyers! Account Executives!

Your WORLD-Affiliate station is  
your best for top quality shows  
locally. Check your WORLD station  
for the new Robert Montgomery  
show, "FREEDOM IS OUR BUSI-  
NESS," Steamboat Jamboree, the  
"Dick Haymes Show," "Forward  
America" and the "Lyn Murray  
Show." WORLD Commercial Jin-  
gles, another WBS special feature,  
include time and weather attention-  
getters and all manner of attract-  
ing sponsorship identification for jew-  
elers, furriers, automobile dealers,  
furniture stores, apparel shops and  
many more.

World Stations Have the  
Shows, the Ratings, the  
Know-How!

Week After Week  
World-Affiliates  
Report Long-Term  
Money-Making  
Contracts With  
WORLD's  
Ever-Growing  
Features and  
Over 42 Special  
Campaigns...  
Backed by Powerful  
World-Planned  
Sales Helps!

# WORLD

## PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.  
488 Madison Avenue, New York 22, New York

The chant of the  
Tobacco Auctioneer  
will soon be heard  
throughout  
agriculturally Rich  
Eastern Carolina

... which means  
**MILLIONS** of  
**DOLLARS**  
in the pockets of  
**WGTM**  
LISTENERS

**CASH IN** on this,  
one of the Nation's  
Richest Harvests  
by *Selling* with

**WGTM**

5,000 Watts • CBS Aff.

**WILSON, N. C.**

The World's Largest Tobacco Market

*'Phone, write or wire*

**ALLEN WANNAMAKER**

Gen. Mgr. WGTM, Wilson, N. C.



**Mr. Sponsor**

**Harold L. Schafer**

President

Gold Seal Company, Bismarck, N. D.

Gold Seal sells over 50,000 cans of Glass Wax daily; its total share of business at the retail level for all products amounting to almost \$20,000,000 yearly. But it hasn't always been this way.

For the graphic rise of Gold Seal is a high-gloss tribute to the limitless vitality of 39-year-old Harold Schafer who built his business from a \$902 gross in 1942 to where it is now—one of the top 10 in the floor wax industry.

Key factors in this expansion are Schafer's confidence in broadcast advertising, his know-how, and quick thinking opportunism. Typical Schafer sagacity: (1) he dramatically tied in the anti-slip quality of Gold Seal floor wax with his sponsorship of state high school basketball tourneys in Minnesota; (2) told of an availability on Arthur Godfrey's network show via long distance phone, he OK'd its purchase before he hung up; (3) purchased the Kefauver investigation telecasts in Chicago to advertise his clean-up products.

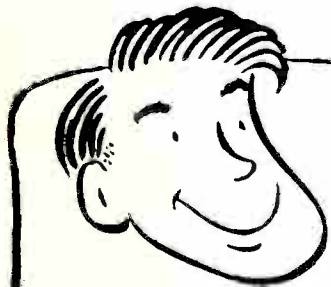
Gold Seal's broadcast history started modestly with announcements written and sometimes personally broadcast by Schafer in his home state, North Dakota. But bigger plans for Glass Wax were being formulated by Schafer, an ex-hardware supply salesman and 230-pound human dynamo. After pre-testing in Duluth, Schafer gambled everything in Chicago. He moved in with all media, utilizing radio heavily. Within six weeks, 44% of all Chicago housewives were using Glass Wax.

From there product sales burgeoned. Currently Gold Seal runs announcements on 53 radio and TV stations including several of the North Dakota stations Schafer utilized before he went "national" (KFYR, Bismarck, KLPM, Minot).

Present broadcast strategy for Gold Seal and their agency, Campbell-Mithun: to hit hard on key stations during the spring and fall when the sales story for Glass Wax is likely to find a most sympathetic audience. From the fall of 1948, when Gold Seal bought a 15-minute segment of Arthur Godfrey, over 50% of ad expenditures have been in radio and TV. The peak was reached in 1950 with broadcast advertising representing 70% of total time and space budgets—or well over a million dollars a year.



# MR. SPONSOR:



## WJBK sells Black Raspberry A NEW DRINK

TO 1 OUT OF EVERY 4 DETROIT HOMES  
... WITHIN 5 WEEKS!

June 22, 1951

Jack the Bellboy  
Station WJBK  
Masonic Temple  
Detroit 1, Michigan

Dear Jack:

Though there's talk that radio has slipped badly in TV markets, the outstanding exception to these reports is your "Jack the Bellboy" program in Detroit. We consider it stronger and more effective than ever!

You will recall that our client, Faygo Beverage Co., cautiously tried a few spot announcements on your show in 1947. It got us results. That's why, in December 1948, we stepped up to half-hour segments. The results were—to put it mildly—sensational! That's why we've been with you so consistently.

When we broke the new Faygo True Fruit Black Raspberry Contest on your program in April of this year, you helped pull nearly 50,000 entry blanks in the 8-week campaign . . . enabled us to get placement in 1 out of every 4 homes in this area within 5 weeks. Nothing like it has ever happened before in the beverage trade in this market.

Thanks for a job well done. Keep up the good work.

Cordially yours,

*Julian A. Grace*

Julian A. Grace,  
Treasurer  
W. B. DONER & CO.

JAG:bjr



Think of it! 25% of Detroit homes bought a brand new drink in only 5 weeks. Whatever your selling problem in busy Detroit, whether contest promotions, sales of beverages or dancing lessons, WJBK's high Hoopers and tremendous listener-response make WJBK the best advertising buy for greatest sales results. Call your Katz man today.



# WJBK — AM — FM — TV DETROIT

The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.

**NEW**  
**IN OLD MOBILE**

... it's  
**WKRG**

with

- Listenership gain of 59.5%
- Every Top CBS Program
- Audience compelling local programming

"I am a Belle of Old Mobile  
They say that I'm Old Fashioned.  
While other girls  
Win their pearls  
In shows like South Pacific  
I go my way,  
Busy every day,  
Making the South Terrific!"

\*Since 1940  
New Homes 30,221  
New Commercial  
Buildings 1216

National  
Representative,  
Sam J. Young, Jr.

F. E. Busby,  
General Manager

**first ON THE DIAL 710**  
**WKRG**  
CBS

## New developments on SPONSOR stories



**See:** "What pulls 'em in?"  
**Issue:** 19 June 1950, p. 24  
**Subject:** Dollar-for-dollar comparison of newspaper vs. radio selling impact

In four recent Washington ARBI studies conducted for WRC, NBC-owned station in the capital, radio advertising produced more traffic and a greater percentage of dollar volume than did equal dollar expenditures for newspaper advertising. Stores taking part in the test were Woodward and Lothrop (department store) and Jelleff's Inc. (women's specialty store), with general arrangements handled by Mahlon Glascock, WRC sales manager.

ARBI's key findings: radio brought in large numbers of customers who hadn't seen newspaper advertising, proving radio offered advertisers a separate market not reached by newspapers. Radio advertising also had a higher cumulative effect than newspapers; in the three-day study, radio-induced traffic built up steadily but newspaper traffic dropped off on the third day.

In Los Angeles recently, Barker Brothers, Eastern-Columbia, Harris and Frank, Sears Roebuck & Company all participated in ARBI tests with L. A. newspapers. There, according to Kevin Sweeney, KFI general sales manager, radio is winning conclusive victories.

In Oakland, Cal., KROW sold Sears Roebuck a year-long schedule consisting of 10 announcements daily, six days a week on the basis of evidence about radio uncovered in an ARBI test. The store spent \$340 for an ad in the *Oakland Tribune*, made a careful tally of the results. Then, 10 days later Sears spent the same money with KROW for 50 announcements over three and a half days. The newspaper sold 141 changes of oil; 427 rose bushes; 22 table model radios. Radio's tally: 257 oil changes; 1,161 bushes; 47 radios.

Norman Neubert, NBC's merchandising manager, gave department stores additional insight into radio's effectiveness recently. In a speech before the National Retail Dry Goods Association—"Making Radio Pay Its Way in Sales"—Neubert pointed out that radio listenership averages four hours and four minutes daily per listener; newspaper reading time per person, 58 minutes.



**See:** "Bakers on the air"  
**Issue:** 25 September 1950, p. 23  
**Subject:** Air promotion by national, regional and local baking firms builds store bread sales

The Quality Bakers of America Co-Operative Inc., is a longtime user of announcements and singing commercials via spot radio. But last month the co-operative group of local bakers tried a one-shot network radio show, a 30-minute semi-documentary called *Key of Glass* and starring Frederic March and Deborah Kerr on 75 ABC stations. Theme: a story marking the 10th anniversary of the addition of thiamin to bread. The cost was a bit over \$20,000, with the reaction from the baking industry and radio people enthusiastic.

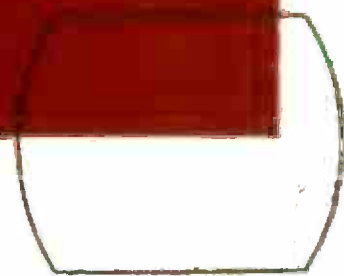
So much so, that Quality Bakers have surveyed their group as to the possibility of doing six network shows this fall. These plans are rumored: the programs will have "name" leads; three of them will take the semi-documentary tack of the initial venture by heralding different discoveries of vital importance to the baking industry. The other three shows will have themes based on holidays like Easter, Thanksgiving, Christmas. Entertainment will be the keynote.





# WEED

AND TELEVISION



## **RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

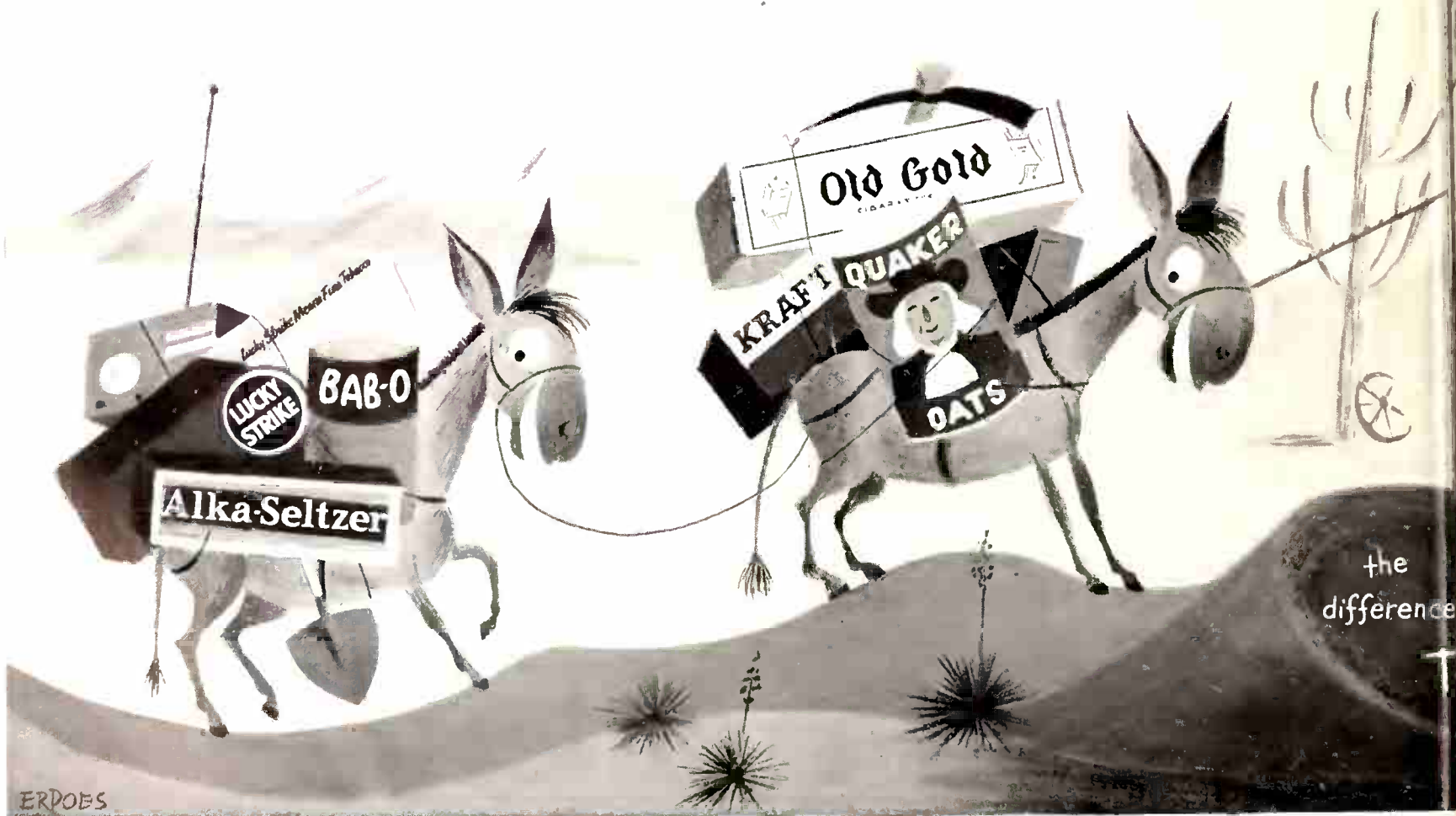
# good morning!

How is your sales-prospecting these

Over here on the Mutual range, so  
the smartest oldtimers in the busine  
making new discoveries every day.

listeners ... at lowest costs ... all  
the clock ... all week long ...

This simply confirms what Mister PL



ERDOES

the  
difference

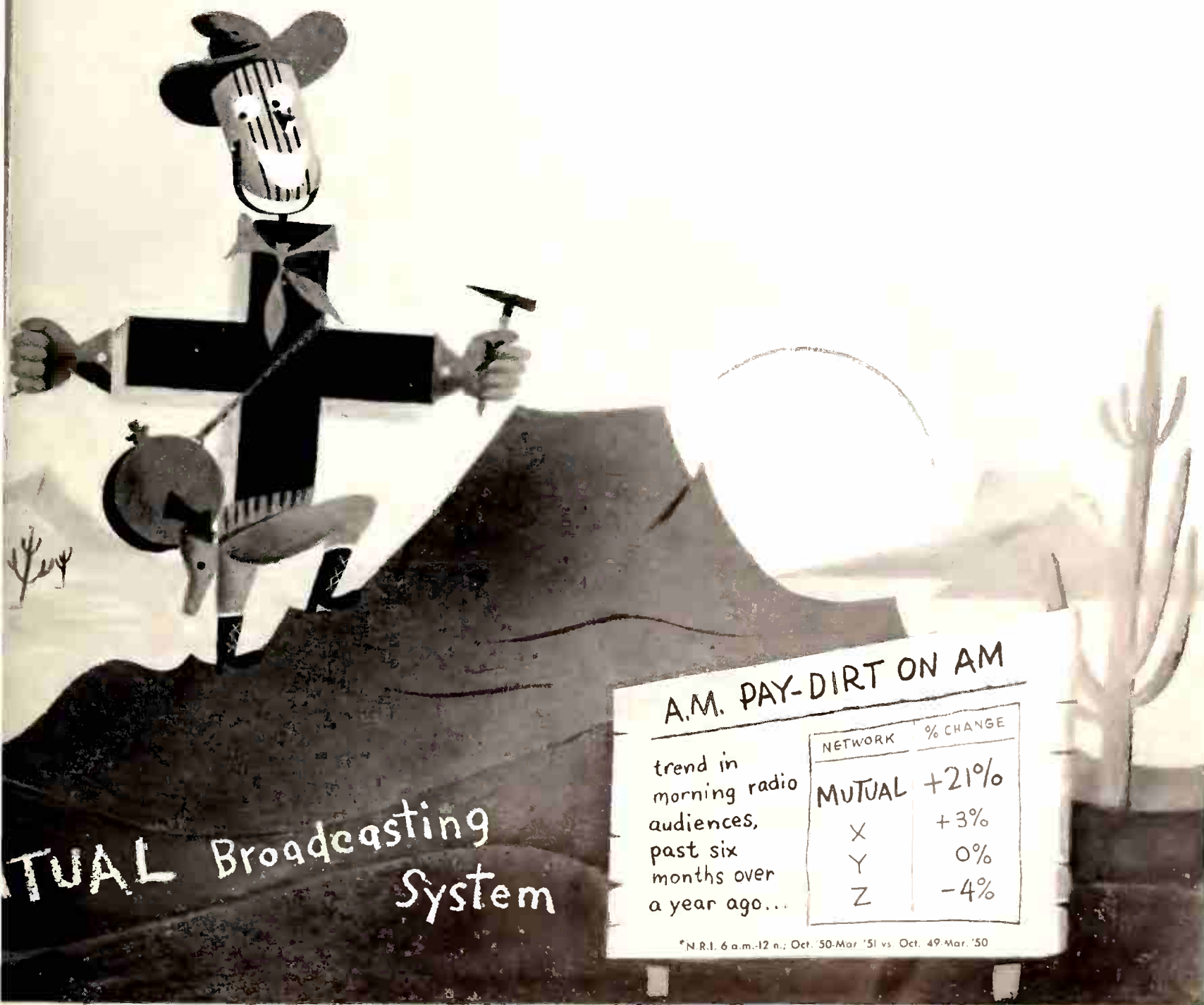


saying right along: network radio (on  
al, the one network concentrating 100%  
adio) is second to none as an efficient,  
cost tool for mass sales.

now Mutual morning time, one of the  
st customer-deposits of all, is cinching  
proof of these values, as sure as sunrise.

Alka-Seltzer, Bab-O, Kraft, Lucky Strike, Old  
Gold, Quaker Oats . . . this is the company  
of advertisers whose programs are now  
reaching bigger audiences than ever—in  
the forenoon on the PLUS Network.

The signpost below can point an immediate  
route to better sales prospects for you!



# WPAT

announces a  
**Rate Increase\***  
effective Sept. 10, 1951

**Radio's 3 R's PROVE WPAT The PREFERRED STATION in Rich North Jersey**

## RATINGS

The 1951 Bergen-Passaic County PULSE (223,000 Radio Homes\*\*) PROVES WPAT greatly increased its 1950 LEAD OVER ALL NEW YORK & NEW JERSEY Independents and gained strongly on all Network stations.

*we're up 20%*

WPAT'S Greater New York-New Jersey TOTAL AUDIENCE (Pulse—Jan-Feb-Mar 1950-51) shows another hefty increase.

*we're up 25%*

## RESPONSE

Commercial mail total of 20,104 for January 1951 PROVES WPAT'S STRONG POSITION IN ESSEX COUNTY (250,000 Radio Homes\*\*) and parallels the 1951 Pulse Report for Bergen-Passaic Counties.

(SEVENTY-FOUR PERCENT of the N. J. mail was received from ESSEX, BERGEN & PASSAIC counties—representing nearly 1½ MILLION RADIO HOMES!!)

*These are but a few QUANTITATIVE facts related to WPAT'S audience—in the rich North Jersey market.*

**AND REMEMBER—every measurement continually proves—NEARLY 2/3's OF OUR TOTAL AUDIENCE IS IN NEW YORK CITY.**

**QUALITATIVELY—and most important of all—**

## RESULTS!

Agency for a current national drug account writes: "You are the TOP STATION IN THE UNITED STATES FOR RESULTS and we are USING OVER 700 STATIONS on a selected list. We think your RATE INCREASE ABSOLUTELY JUSTIFIED".

A leading North Jersey department store reports the largest out-of-town business in its history following a series of two-day spot campaigns on WPAT.

A major TV manufacturer just renewed for the THIRD CONSECUTIVE YEAR as a result of, we quote: "WPAT continues to sell home demonstrations at one of the lowest costs of ANY radio station in the New York-New Jersey market".

A nationally known dry cleaning chain with almost 200 stores in the New York-New Jersey area reports: "After only two weeks we are enjoying big increases in business in many localities directly traceable to WPAT advertising."

---

WPAT — NORTH JERSEY BROADCASTING, INC. — PATERSON, N. J. — 5000 watts — 930 k.c.

6 months protection. Approx. 10% announcement increase—program segments variable...

\*\*1949 BMB Fig. res.



## White Rock and K & E executives mull over their fall plans

Q. What kind of TV should we buy?

Q. How much should go for radio as against TV in TV areas?

Q. Should we build our own local shows?

Q. Should we buy film or live?

Q. What can we do about a distribution problem which makes network sponsorship almost ridiculous?

Q. Suppose we can't get good spot availabilities?

Q. Isn't a live commercial better than filmed spots?

Q. The dealers don't like the show—does that make any difference?

Q. How can we merchandise the show?

Q. Will this featured personality work on promotions or can't he be bothered?

SPONSOR



S. Van Die, K. & E. A. E.; A. Y. Morgan, Pres. White Rock; T. Prosser, Ad. & Sls. Dir.; H. Davis, K. & E. V.P.; E. Scoville, K. & E. AM-TV Mgr.

# Fall 1951: Much money, many problems

**While profit potential is rich, economic dangers abound. Here's a quick look at SPONSOR's Fall Facts issue, designed to aid decision makers**

**over-all** Stalin's gamble in Korea may yet pay off if peace prospects create business-as-usual reaction in U. S. commercial and government circles; prices tumble rapidly; if present high inventories in many categories of goods are disposed of at a sacrifice.

It is in the face of dangers like these that advertisers make their fall plans.

They must gear themselves not only to outsell the competition, but to keep the country's system of distribution itself from bogging down.

The opportunities are rich. Average weekly earnings in manufacturing industries, for example, were at \$64.35 weekly in May of this year compared with \$57.54 last May, according to the U. S. Department of Commerce. De-

partment store sales were slightly higher in mid-June 1951 than the same period last year. Defense contracts will begin pouring money into the economy in an ever-increasing stream until at year's end an expected spending level of \$50 billions annually is reached (present level: \$30 billions).

Summed up, the fall situation for business is: *much money, many prob-*



"Big Show" will be back as symbol of NBC faith in AM though ratings were disappointment

lems for sponsors.

To help businessmen plan effectively for fall campaigns, SPONSOR has surveyed all aspects of radio and television in this, its fifth annual Fall Facts Issue. Recognizing that the role of radio and television has never been more important, that the problems of making wise advertising decisions have never been more difficult, the editors have attempted to sum up in a series of questions and answers facts and factors most important to sponsors for this fall.

SPONSOR's report to advertisers is broken down into six major sections: Spot Radio; Network Radio; Radio

Basics; Spot TV, Network TV, and Over-all (embracing subjects which are industry wide). But there can be no real separation of subjects in the advertiser's mind. What's happening in television affects radio plans; the effect of television on radio in sharpening its efforts and improving the medium must, in turn, affect the advertiser's attitude toward radio.

The television freeze situation is an important example. SPONSOR's editors found that, instead of clearing the way for more TV stations soon, the FCC allocation plan had opened up a new Pandora's box (see Network TV section). This means that the emergence of television as a truly national medium must, at earliest, await the fall of 1952 or '53; that radio's role as the one low-cost, truly national advertising medium must be underscored this fall. In a situation where hard selling everywhere in the nation looms as a necessity to business, advertisers won't have TV as an ally except in those major markets where its already over-loaded facilities are now at work.

So it goes throughout all phases of radio and television— one factor intertwining with another in dizzying spirals: Television's effect on the box office frightening sports promoters who in turn experiment by granting rights to theatre TV; this, in turn, stirring

consumer reaction which may hurt already weakened set sales. Or, network radio rate cuts spurring a sell-radio-build-radio attitude among affiliates which in turn has a constructive effect on network radio activities and morale.

In the paragraphs that follow, industry problems are summarized, including net radio, spot radio, spot TV, and net TV. Network radio, particularly, is on the roller coaster. Fall, 1951, will mark many network adjustments. With fall, 1951 reduced rates for most net advertisers (10 to 15% down) will begin. It will be the first season when low-cost shows completely dominate the night scene. It's a season which will see network radio continue its evolution toward flexibility—in time slot and split-network offerings; in local cut-ins designed to beam varied messages to different markets via the same show; in availability of several shows on a rotating, tandem basis.

Network radio's season of change is also a time of opportunity for advertisers. With sponsors letting go of show franchises to shift over to heavy TV spending, tested programs are



News is strong point in net programing lineups



Theatre TV adds to complexity of Fall picture

available for the snapping up. *My Friend Irma* (CBS), for example, is on tap at \$7,500 (including transcribed repeat broadcast). Its last season 14.7 Nielsen placed it sixth among all radio programs and gave it a low cost-per-thousand-families of \$3.57. Juicy buys galore can be found on all nets, many of them well-tested sales producers dropped by advertisers in this era of flux.

Though prophets have calamity-howled network radio off center stage, there are opportunities for a comeback this fall. The need of business





Red Skelton will be among new faces on net TV

for hard selling, as cited above, is one factor. Another is the steadying influence improved morale will have on network sales planners. Already, they are beginning to feel that advertisers are not completely down on network radio, informal SPONSOR surveys indicate. This spirit may stimulate more creative sales activity, with the networks going to new advertisers or existing ones hearing ideas for new use of radio—rather than attempting to lure the business of other nets. Many advertisers themselves are hoping for such a renaissance (see statement by Jeff Wade, owner of Wade Advertising, Chicago, page 176).

One interesting sidelight on the question of morale is NBC's *The Big Show*. It was a financial flop last season, bringing meagre returns in billings and ratings. But NBC is apparently determined to return with *The Big Show*, still the keystone of its Sunday night lineup. The net has hopes that audience will build and feels, as well, that newspaper and magazine publicity garnered by the show for network radio are almost worth the loss involved. The program reflects radio's determination to hold its own in the TV era—though its huge talent budget is atypical. (Even after leaving the air for the summer, the show's publicity harvest continued with the recent *Life* titillation-copy-and-picture biography of Tallulah Bankhead headlined on the cover.)

More typically, news will continue building strength on the networks, racking up sales despite any cessation of fighting in Korea, most observers believe. Also strong are soap operas, with few shows likely to lose sponsors and new specimens being developed (particularly by ABC).

The vitality of spot radio is one of the factors helping to stave off hysteria and defeatism within network ranks. Advertisers reading the radio trade press have been struck by the number of ads appearing signed by single stations and frequently addressed to the networks as well as advertisers. These ads (by WOAI, WNOX, KVOO, WBT, WFAA, KFYZ, WSM, Petry and WTAR among others) are testimony to the success stations continue to enjoy on a spot basis. Business has never been better for many; a number are raising their rates.

With spot's development have come a number of opportunities for sponsors. Stations are now gunning for more national business by developing new shows of interest to the national advertiser; the medium (many advertisers are discovering) is far more than a vehicle for one-minute announcements.

In searching out programing at miniscule cost, but with big-league quality, alert advertisers are studying the work of the various library services. Formerly known as music libraries, these firms prepare indexed sets of musical transcriptions which they sell along with expertly-prepared material containing: complete scripts; recordings making up the show; instructions on producing entire show as a professional package. While the music services sell directly to the stations, advertisers can take advantage of the low-cost job they do by requesting such programing from stations in markets where they are campaigning.

Spot television, while parallel to spot radio in its functions, has developed earlier in the game as an impor-

tant programing medium than was true of AM spot. The continuing bottle-neck in availabilities on network TV has created a trend toward purchase of time for national program on spot basis—with the shows being filmed. Snow Crop and Bigelow are among the big boys using this strategy. Its advantages include lower cost; increased number of markets easily obtainable; better attention paid to promotion and allied services by the local station because it gains more revenue from the spot buy than it would if the same show were on network (see Network TV section).

yes

but

WBT Charlotte, N.C. has built a reputation for excellence in radio and television. This chart shows that it has the highest ratings in the South and from new stations.

WBT CHARLOTTE, N.C. - Jefferson Standard Broadcasting Company  
Equipment furnished by RABBIT

Ads by stations help build morale of nets

The tight availabilities situation on the networks will not change this fall because the freeze remains in effect. Because of the braking action the freeze exerts on TV progress, network TV programing will undergo little change for fall. There will be some new faces (Red Skelton, for example) but little innovation. ★ ★ ★



"Pepper Young's Family" (left) rounds out 15th successful year, while "Women In My House" has just gone on air, demonstrating continued strength of radio's tried and true soap operas

# What 24 national advertisers will do this fall

**SPONSOR has updated two dozen of its advertising case histories to bring you a capsuled picture of how varied firms will use the air next season**

## TOBACCO

### **Status:**

Americans are buying about 5% more cigarettes than they smoked last year. The leaders continue to be Camels, Lucky Strike, Chesterfield. Following them are Philip Morris, Pall Mall, and Old Gold. In terms of total cigarette output by companies, Brown & Williamson with Kools, Raleigh, Viceroy, Avalon and Wings ranks fifth.

### **Examples:**

Philip Morris spends about \$7,000,000 out of its \$10,000,000 advertising

budget for the broadcast media through two agencies. Biow for nighttime shows and Cecil & Presbrey for the daytime program. Outlays like this have helped Philip Morris crash the charmed circle of the Big Six; only two have succeeded of over a hundred cigarette brands during the last 10 years—Philip Morris and Pall Mall. Philip Morris, which uses *Raquet Squad*, *The Bickersons*, *Horace Heidt*, *Philip Morris Playhouse*, and a number of other radio and TV programs, pushed up sales 20%. The figure recorded for the fiscal year ending 31 March was \$305,804,331. Philip Morris plays up its unusual symbol—the bantam-sized bellboy, Johnny. Copy is built around the theme of “believe in yourself.” Fall plans are expected to include same strong lineup and an in-

crease in spot radio.

Liggett & Myers are pushing Chesterfields and Fatima via highly effective radio and TV coverage. Perry Como (TV), Arthur Godfrey (TV), Bing Crosby, and Bob Hope have all been renewed for the coming season. Godfrey and Como are only on an eight-week hiatus instead of usual 13. Peggy Lee and Mel Torme are holding down the Como spot, and Robert Q. Lewis is substituting for Godfrey on AM while Frank Parker and name comedians fill in for the big redhead on TV show.

Radio-wise, the “no unpleasant after-taste” slogan is plugged on disk jockey shows and sports coverage as well as on the network programs. Chesterfield picks up the tab for play-by-play coverage of the Chicago Cubs over about



45 midwestern stations; the N. Y. Giants are followed around the circuit by WMCA, New York, and all Giant home games are televised over WPIX. "Stork Club" and "Dragnet" continue to increase Fatima sales.

## AUTOMOBILES

### Status:

The automobile boys shifted gears too soon in their promotion drives. They slowed up their advertising early in the spring in anticipation of material shortages. There are and will be shortages so that production will be cut from last year's 6,300,000 units to about 5,400,000 units this year. But that still leaves a lot of cars which have to move from dealers' floors. Regulation W, combined with a general tightening of cash, brought a slump that hit the independents near the end of March and the big boys in April. You can expect accelerated advertising in the auto field to get back some of those lost sales.

### Examples:

Two firms in an excellent position because of the know-how gained with extensive use of radio and TV are Oldsmobile and De Soto. DeSoto-Plymouth, through BBDO, has been airing the Groucho Marx show *You Bet Your Life* over both radio and TV (NBC). Talent and production costs for the radio show are about \$10,000 weekly plus another \$6,000 for filming the AM version for TV. Groucho's quips have kept the country laughing and DeSoto-Plymouth dealers happy. The show has been renewed for another year and *It Pays To Be Ignorant* is filling the time slots during the summer. Spot announcements by local dealers supplement the national campaign.

Oldsmobile, through D. P. Brother, Detroit, has integrated radio and TV into its advertising by sponsoring the CBS-TV news show across the board 7:30 to 7:45 p.m. The well-known Merry Oldsmobile melody has been carefully exploited in a heavy radio and TV announcement campaign. Fall



K. H. Bronson, dir. ad & sales prom., DeSoto: "You Bet Your Life" renewed on AM, TV (NBC), "It Pays to Be Ignorant" on for summer

will probably see renewal of Oldsmobile's spot campaign.

## SOAPS & CLEANSERS

### Status:

Detergents are continuing their dominance of the soap field with the bar soaps suffering. In the so-called synthetic detergent field, Proctor & Gamble's Tide is way ahead of the field. But in the granulated soap race, Lever Bros. Rinso is ahead of P & G's Oxydol and Duz. Like other grocery products, the soap items were caught up in the swollen inventory problem during the spring but by now the overstocking has been largely eliminated.

### Examples:

Rinso, through Ruthrauff & Ryan, puts about half of its total ad budget, or about \$1,500,000, into radio and TV. "Broadcast advertising packs a wallop," says Howard Bloomquist, advertising manager for this product. "Radio, especially daytime radio, reaches a large audience at lower cost-per-thousand than any other medium," he says. Rinso uses a daily portion of the *Arthur Godfrey* show, segments of *Big Town* both on radio and TV, and radio announcements and participations in 70 cities on about 210 stations. Stress on daytime radio and nighttime TV is the likely pattern of Rinso's fu-



P. H. Gorman, advertising v.p., Philip Morris: With \$7,000,000 air budget, fall plans include present shows plus AM AM spot increase

ture air activity.

In the cleanser field, Bab-O, made by B. T. Babbitt Company, relies on radio to fight back against Ajax which has been threatening Bab-O dominance. Bab-O scrapped two soap operas in December 1950 for a new strategy which includes news reports five to six times daily on Mutual plus *Two Girls Named Smith* on ABC-TV, a half-hour Saturday daytime drama. William Weintraub is the agency. Robert Brenner, Bab-O's ad chief says, "We have found the broadcast media our best bet for advertising." Approximately 80% of the company's \$2,500,000 ad budget goes into the broadcast media.

## DRUG PRODUCTS

### Status:

Drug firms had a good first half with sales generally ahead of last year. But there is still no unabated joy among the large drug advertisers. The Supreme Court decision upsetting fair trade laws has these firms concerned. They don't want to see the millions they pour into advertising exploited for loss-leader purposes by the large chains and department stores.

Drug firms like Bristol-Myers, Whitehall, Sterling, and Miles have long been among the leading purchasers of airtime. The airways have helped make them giants in their field



C. F. Mueller, exec. v.p., C. F. Mueller Co.: AM news schedule which is firm's advertising mainstay to continue. Spot TV may be upped



R. S. Boyd, cereals, dog foods ad mgr., Nat'l. Biscuit Co.: Sticking with Godfrey, other AM net shows, adding "Kukla, Fran and Ollie"

### Examples:

Charles S. Beardsley, chairman of the board, Miles Laboratories says, "Alka-Seltzer and radio have dovetailed into one of those perfect unions. We knew we had a good product but we never could have told America about it so quickly and effectively without radio." From a small beginning in 1932 the Miles budget has grown to a point where it now totals about \$8,000,000 annually on radio and TV or about 85% of its total ad budget. Its present schedule includes four across-the-board features: *News of the World*, *Curt Massey*, *One Man's Family*, *Hill-top House*; plus *Quiz Kids*, a half-hour weekly TV show. *Curt Massey* time coverage has been expanded. In addition to a live broadcast over CBS, it is heard recorded one week later over Mutual. Miles will probably stick with its present fall program lineup and add radio/TV spot as well.

Bristol-Myers spends about \$8,000,000 per year to push a wide variety of products, including Ipana, Vitalis, Sal Hepatica, Mum, and Ingram's Shaving Cream. The lion's share of the budget goes into radio and TV through a multi-agency setup that includes Doherty, Clifford & Shenfield and Young & Rubicam. B-M uses *Break the Bank* and *Mr. District Attorney* on radio and *Break the Bank* and *Lucky Pup* on TV in a carefully balanced combination of nighttime and daytime AM and nighttime TV plus radio and TV spot schedules.

Schedule this fall will probably stand pat, though plans had not been solidified at presstime. Reflecting the

general trend toward increased use of spot radio among products of every description, Ipana will probably get heavy spot radio coverage. Only programming change on the horizon is a possible modification of the *Lucky Pup* TV show.

## SOFT DRINKS

### Status:

Despite price increases, the soft drink firms were able to chalk up sales increases over last year. Most significant was the record made by Coca-Cola, which does from 50% to 53% of the total soft drink business, in making the first quarter of 1951 the largest in its 65-year history.

### Examples:

A large part of its success story can be credited to the estimated \$3,000,000 that Coca-Cola poured into radio and TV through D'Arcy Advertising. "The Pause That Refreshes" advertised on the *Edgar Bergen and Charlie McCarthy* show and *Songs by Morton Downey*, plus spot radio and TV. Mario Lanza is being used as a summer replacement for Bergen who will be back in the fall. The Coca-Cola budget may well hit the \$4,000,000 mark, with an additional program to begin in the fall.

Another drink that has made great

strides is Canada Dry through J. M. Mathes. Canada Dry was able to climb from \$45,100,000 in 1948 to \$54,403,983 in 1950 putting them second to Coca-Cola. The firm spends about \$650,000 per year on broadcast advertising which includes *Super Circus* on ABC-TV and spot radio. Firm's strategy will probably remain unchanged this fall, with the amount going to spot radio dependent on sales this summer.

## PETROLEUM

### Status:

More cars on the road, more homes with oil burners, plus the requirements by the military are among the factors that keep the petroleum industry straining to keep up with demand. The Iranian situation might cause a heavy drain on our resources. No important shortages are anticipated, but the 20% increase in over-all demand which the oil companies are enjoying means an unusually good year.

### Examples:

Competition is still hot as each company strives to keep its brand before the public. Shell Oil Company spends about a third of its budget, estimated at about \$4,500,000, for radio through J. Walter Thompson. Shell uses spot radio in the form of news shows on



H. Schachte, national ad mgr., Borden Co.: Standing pat with spot radio/TV strategy, with shift from local shows to announcements



about 56 AM stations (plus two experimental news TV efforts on WNBT, New York and KTLA, Los Angeles). This company finds that its radio strategy pays off in terms of increased sales and closer dealer identification with the company's advertising effort. There's not much sense in modifying a strategy that works as well as the Shell program. No changes are likely for the fall.

Another strong petroleum advertiser on the air is Atlantic Refining Company. It devotes most of its budget through N. W. Ayer to sport broadcasts in the East to match its distribution. This year baseball is being broadcast over a total of 80 stations for the games of five major league teams and one minor league club. In the fall 10 to 12 football games are carried on an average of 10 to 15 stations. These sports broadcast programs were a key factor in the way Atlantic gross operating income rose from \$131,000,000 in 1937 (first year for Atlantic sports-casts) to \$477,982,169 for 1950. Fall plans for football coverage this year are tied up in knots because of the uncertainty over TV clearances. If TV is restricted, it is likely that Atlantic will be increasing its radio budget.

## BREWERIES

### Status:

The brewers once again are watching the sales curve for their industry



R. Brenner, dir. of adv., B. T. Babbitt: 80% of firm's \$2,500,000 budget in air media; Mutual news, ABC-TV drama to continue this fall

rise after a steady decline for the last few years. One factor that might keep that curve from going as high as beer advertisers would like is the shortage of beer cans. Although bottled beer outsells the canned brew, the trend is toward the metal containers. Some brewers fear they may not be able to buy enough bottles to make up for the shortage in cans. Radio is the miracle medium for brewers.

### Examples:

Among the brewers riding the increased sales trend is Ruppert Brewery. Working with its agency, Biow, Ruppert came up with a Father Knickerbocker (mythical father of Manhattan) campaign. The campaign received stress in all media with the major portion going to air advertising out of a budget of about \$2,000,000. The broadcast advertising included a heavy



H. Bloomquist, ad mgr., Rinso: daytime radio, nighttime TV to be stressed via announcements, programs; cost Lever \$750,000 annually

announcement schedule and the *Broadway Open House* on TV. Ruppert's plans for the fall will feature a continuation of the announcements and the TV program.

Pabst is sufficiently pleased with its Blue Ribbon boxing programs to have renewed its contract with International Boxing Club for its CBS radio and TV show every Wednesday night. Fights will come from New York, Chicago, St. Louis and Detroit. The Pabst people discount theater TV for a couple of reasons: (1) With the limited number of theaters participating, Pabst is confident they can outbid the "real estate operators"; (2) They think people would rather drink Blue Ribbon and watch the fights in their living room or favorite bar than plunk down a buck or more to go to a theater and munch popcorn during the brawl.

Piel's beer is strengthening its spot schedule. Piel's uses 60-second announcements on AM and TV; CBS news; and TV in New Haven. Bill Beresch, associate account executive at Kenyon and Eckhardt, says "The pattern has been found to be very effective." Radio and TV get about 50% of the ad budget.

## FOOD FIRMS

### Status:

Prospects are bright in the food industry after a sales setback in March and April. Scare buying by consum-



D. C. Marschner, ad manager, Shell Oil: won't change spot radio news strategy on 56 AM stations, continuing TV on KTLA and WNBT



Phil Kalech, sales mgr., Tintair: bulk of \$4,500,000 ad budget continuing in air media for varied schedule, including drama, music



W. S. Brown, ad mgr., Canada Dry: spot radio and "Super Circus" ABC-TV show remain part of fall strategy for No. 2 U.S. soft drink

ers and dealers last fall brought an accumulation of inventories that was slow in liquidating. Frozen foods are mushrooming, with much air advertising to help them climb.

#### Examples:

Two firms in this field that do a standout job of radio advertising, C. F. Mueller Company and National Biscuit Company, have no complaints about the demand for their products. The Mueller spaghetti and macaroni firm finds sales mounting as more consumers turn to this low-cost food as a substitute for high-priced meat. Thanks to skilled use of spot radio, mostly news show, through Duane Jones, Inc., Mueller was able to double its sales in nine years. Radio and TV takes the bulk of Mueller's ad budget. A few TV announcements are used and these may be expanded in the fall.

National Biscuit Company allocates about 40% of its total budget, or about \$2,000,000, to radio and TV. Nabisco uses *Arthur Godfrey*, *Straight Arrow*, a children's show, a spot radio that includes news and Housewives' Protective League participations and some TV announcements. Typical of the company's enthusiasm for the broadcast medium is the statement by R. Stewart Boyd, Nabisco advertising chief for cereals and dog food products. Speaking of the kid's *Straight Arrow* show, he said, "We are very fortunate in having a good selling medium directed to children on which we may offer premiums." Edward A. Gumpert, the advertising official responsible for the

cracker division, speaks of Godfrey as one of the company's star salesmen. National Biscuit will be using the same schedule next fall and adding *Kukla, Fran and Ollie*, NBC-TV.

## COSMETICS

#### Status:

Probably no industry is more brand conscious than the toiletry and cosmetic industry. That means that they were among the loudest mourners when the Supreme Court upset fair trade. On the sales side, business has been good and generally ahead of last year. One production problem that might cut down sales in the lipstick field is a shortage of castor oil, an important ingredient for this product now required for military needs.

#### Examples:

This field usually bubbles with new promotions, and two products that made the most promotion news during the year were Tintair and the Hazel Bishop No-Smear Lipstick. Both shot to the top through heavy radio and TV advertising. Tintair was able to chalk up a sales gross of \$5,000,000 during the first six months. Tintair, through Cecil & Presbry spends about \$4,500,000 for advertising, most of it going into radio and TV. Programs include the *Somerset Maugham Theater* on radio and TV, the *Sam Levenson* show on TV and participations on the *Cavalcade of Stars* and the *Cavalcade of Bands*, both DuMont TV shows. Tintair will drop Levenson, has not yet completed plans for another show.

After being launched with a series of radio announcements the Hazel Bishop lipstick sales climbed to \$4,500,000 in 10 months. In the meantime the advertising budget placed through Raymond Spector rose to \$2,000,000. During the spring, the broadcast schedule included Kate Smith (TV), *Cavalcade of Bands* and *Cavalcade of Stars*. The *Freddy Martin* show over 62 NBC-TV stations will cost \$1,500,000 this summer. H. Sondheim, account executive, says "Without a

doubt, TV has done a terrific job for us and radio has been very effective in specific markets."

## BAKERIES

#### Status:

The baking industry is another field that shared in the general sales slump during the early part of the year. The sales curve began to rise again at the end of spring. Competition is unusually strong in this field, making brand identification one of the most potent ways of selling bread.

#### Examples:

Among the top advertisers on the air among the bakeries is Continental Baking Company, the largest bakery in the world. It spends about \$2,000,000 through Ted Bates, and the bulk of its budget goes for radio and TV. Network radio carries its *Grand Slam* show, while *Hopalong Cassidy* on TV keeps the kids entertained in about six of its markets. TV and radio announcements are also used. One reason for the giant bakery's stress on radio was explained by Lee Mack Marshall, Continental's ad chief, "It's the only medium that hits women directly. Other media gives us too much waste circulation."

Another baking outfit that knows how to use the airways is the Quality



Lee Mack Marshall, ad mgr., Continental Baking: still aiming for women audience; bulk of \$2,000,000 budget stays in radio-television





V. H. Gies, advertising v.p., Mars: Biggest air user among candies has tricks up its sleeve, including alternate-week radio sponsorship



J. M. Allen, public relations v.p., Bristol-Myers: upping spot radio for Ipana, probably standing pat with the present programs

Bakers of America, a cooperative group of about 104 manufacturing bakeries located throughout the country. It devotes a substantial part of its \$5,000,000 budget to radio and TV (placed direct).

"We are trying to reach the housewife," says Jack Coffee, Quality's director of radio and TV, "and radio affords us the best means to do this; we get her at her place of work." Quality prepares AM program transcriptions, film recordings for TV, musical jingles for both media, plus local shows. This sponsor's plans for fall include a number of half-hour AM dramas with big name talent.

## CONFECTIONS

### Status:

High costs that cannot be easily passed on to the consumer are making the candy boys unhappy although sales are holding up well after the temporary inventory pileup. Prices have risen somewhat, but not enough candy people say. More promotion is expected on the dime bars in an attempt to lick this problem.

### Example:

Biggest user of the air media among the candy firms is Mars, through Leo Burnett, Chicago. Mars spends about \$3,000,000 in radio and TV. Last sea-

son it used a half-hour segment of *Stop the Music*, *Inner Sanctum*, *Can You Top This*, and *Bob Barkley*, *American Agent*, all ABC shows. On TV it carries *Howdy Doody* two nights a week. So far Mars has set only two shows for its fall air campaign. It has (1) renewed *Howdy Doody* and (2) picked up *People Are Funny* for the Tuesday night at 8:00 slot on CBS. *People* starts 9 October and will be carried over 125 or more CBS stations. The program, starring Art Linkletter, was sponsored on NBC until recently by Brown & Williamson (for Raleigh cigarettes).

Unique part of the Mars deal is that it is for every other week only. The alternate week remains sustaining and CBS will make every effort to sell it. This may very well be the first alternate-week deal in AM history, reflecting the influence of what has become a common practice in TV.

In television, sponsors make alternate-week deal to bring high costs of full-length programing down to within their means. But the Mars deal is probably less a reflection of the firm's desire to save money than an indication that it is striving for program diversification.

It's probable Mars will put money it saves on the alternate-week arrangement into another show of a different type—in order to reach another audience. Last season's Mars line-up consisted of two shows each of contrasting quiz and mystery-drama types.

(Advertiser Research recently completed a survey of alternate-week sponsorship in TV. It may be valuable as well to AM sponsors; see page 159.)

## DAIRY PRODUCTS

### Status:

Sales in the dairy field are good and the only complication that could disturb the outlook here is the rising price of meat. When meat prices go up there is an inducement for farmers to slaughter their marginal milkers so there may be a cut in milk supply.

### Examples:

Carnation Company, largest of the evaporated milk firms, devotes the bulk of its advertising to radio and TV at the rate of about \$2,400,000 a year.

The fall schedule will see *Burns and Allen* back on TV and Tony Martin and Jo Stafford continuing on the *Contented Hour*.

Another advertiser who will be continuing his same strategy is the Borden Company, through Young & Rubican. Decentralization of advertising so that the local dealer can reap the maximum benefits is further complicated by the fact that the company uses 156 ad budgets to cover a wide variety of products. National advertising manager Henry Schachte says, "Our fall '51 plans for All-Borden radio and TV are essentially a continuation of what we are currently doing—local radio (both programs and spots) and television spots (both daytime and evening). In most cases, any shifts we are making are from AM programs to announcements. In only one market—out of more than 100—are we shifting to TV."



L. Nolte, ad mgr., Carnation Milk: "Burns & Allen" TV show will be back, "Contented Hour" with Tony Martin, Jo Stafford continues on AM



there  
is no  
substitute  
for  
results

memo from *Witch*

Last fall we told our subscribers how we planned to make APS "the library that pays for itself".

- ▶ We promised that we'd make it the best musical library on the market.
- ▶ We promised to help them train better sales staffs—using radio's own technique—the spoken word.
- ▶ We promised to keep them abreast of important sales, program and management developments.
- ▶ We promised to give broadcasters a sensible price scale—and long-term price protection.

Did we succeed? Here—in the words of broadcasters themselves—is the testimony that makes us the proudest library group in the industry! Why not join us ... and learn why ....

There is no substitute for RESULTS!

## "THE NEEDLE!"



This timely newsletter goes to APS subscribers each month, bringing them up-to-the-minute information and suggestions which station managers, programming and sales personnel can use productively in building more business. Written by a sales expert, it offers a wealth of ideas and facts unobtainable elsewhere.

We received the copies of "THE NEEDLE!" and they will be put to good use. I have every reason to believe they will result in additional business for us.  
**PAUL ELLIOTT, KRNT, Des Moines**

Our sales organization consider "THE NEEDLE!" one of the most helpful instruments that has been put in their hands for a long time.  
**GRANT POLLOCK, KXOB, Stockton, Cal.**

Thanks for my first copy of "THE NEEDLE!" and very smart piece of work ... and a mighty valuable one for my department. I can see many, many sales campaigns coming up in '51.  
**NORM WILLIAMS, CJOB, Winnipeg, Can.**

I certainly am delighted at each copy of "THE NEEDLE!" There is so much meat in this that one copy is simply not enough. While I realize you can't supply unlimited numbers to stations, and whatever charge you need to make, we will be glad to pay it.  
**L. S. MITCHELL, GM, WDAE, Tampa, Fla.**

I would appreciate it very much if you could put us on the mailing list for three copies of "THE NEEDLE!" It is very helpful and I would like to have a copy for each salesman.  
**EDWARD A. WHEELER, PRES., WEAU-FM, Evanston, Ill.**

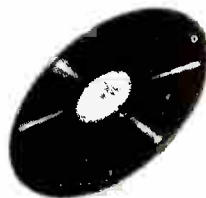
Volume I, No. 1 is a great success. Very pleased with the content of "THE NEEDLE!" and the sales help which you have included.  
**GEORGE VOLGER, KWPC, Muscatine, Iowa**

If it is permissible to have more than one copy of "THE NEEDLE!", will you please send them to us? We think this new Associated Service will be of tremendous help in our sales approach. Thank you very much.  
**IRVING ZEIDMAN, PD, KNOE, Monroe, La.**

"THE NEEDLE!" improves all the time. So much so in fact that we are examining them for better usage by our folks. If possible, we would like to request that copies be mailed directly to each of our salesmen here so that they may take a more personal interest in reading it.  
**STEVE RYDER, MGR., WENE, Endicott, N. Y.**

I got your copy of "THE NEEDLE!" and it's darn good stuff. As a matter of fact, if it isn't presumptuous of me, I would like to have instead of one copy, three or four copies so that I can equip each salesman with one. I find that's much better than trying to pass one copy around.  
**SI GOLDMAN, MGR., WJTN, Jamestown, N. Y.**

## TRANSCRIBED SALES MEETINGS



These 30-minute, informal sales meetings on discs (six of them already in use) have been prepared for presentation direct to the station's sales staff. Each is conducted by Maurice B. Mitchell, APS vice president and general manager. The series also features well-known guest speakers discussing various phases of more productive radio selling.

We had our third APS transcribed sales meeting and listened to "THE DEPARTMENT STORE AND RADIO ADVERTISING." We felt the comment contained in this particular program to be basically very sound and applicable to almost every kind of retail outlet even though you keyed it for department store only. Keep up the good work. We'll be looking for #4 in the near future.

**K. RICHARD CREITZ, WEEU, Reading, Pa.**

I am very well pleased with the results of our first transcribed sales meeting and am congratulating myself on my sagacity in signing up for Associated Service.

**FRANK ROBISCHON, KBMY, Billings, Mont.**



**IN-PERSON SALES AND PROGRAM CLINICS**



Regional conferences, held throughout the country for APS subscribers, now provide on-the-spot aid and counsel on programming and selling.

Four successful sessions have already been staged and others are scheduled for every region. Besides this, APS representatives regularly visit subscriber stations and often accompany station salesmen on their local selling calls.

This has been the most practical programming and sales meeting I've attended . . . practical for present day radio, that is.  
**DEANE FLETT, KTBS, Shreveport, La.**

For the first time, one of the firms with which we do business is doing something helpful for their clients. Your service to radio stations in these meetings as well as the transcribed sales meetings is a real service and should be continued. Nothing like it has ever happened before.  
**C. L. BELFI, KTSA, San Antonio, Tex.**

I have attended a lot of meetings, but never have I enjoyed and gotten so much out of one before.  
**ROBERT MEACHAM, KTBC, Austin**

This meeting was the best I have ever attended (including NAB meetings). As a salesman I say do it again soon. I not only enjoy, but also learned much from the afternoon meeting.  
**ROBERT F. TRUITT, WGPC**

I appreciate your having this meeting in Atlanta. We had our sales manager and all radio salesmen here from our station. I hope you will continue to hold these meetings. I WOULD BE WILLING TO PAY MY SHARE OF THE COST OF SUCH MEETINGS.  
**JIM BAILEY, WAGA**

Constructive for all segments of station staff. Wish more could attend. Gives overall picture of radio which some lose sight of in day-to-day routine. Particularly appreciate amusing, yet pointed, needles shot at salesmen . . . wakes sleepers up, hypos hustlers. Many points of tremendous value which merit return engagement, no less than annually, with some station sales stories as result of meetings and et series.  
**JIM WOODRUFF, JR., WRBC**

Your clinic that I attended in New York was all too brief. All of us need to be reminded of the fundamentals of good selling practice—your coverage of these known factors of good selling procedure, can be helpful to anyone in our business.  
**DICK GRAVEL, WTAG**

This was the beginning of a new phase in library 'merchandising' which has certainly been inspiring and refreshing. Once-a-year meetings like this should be planned. Working out the elementary questions in advance could help save time in the meetings.  
**FRED L. CORSTAPHNEY, WSLs, Roanoke, Va.**

This has been a most worthwhile meeting and you are to be congratulated on another first in the industry.  
**WALLACE WOHS, Shelby, N. C.**

It was a wonderful meeting. The only trouble was that it was too short. We could have asked a thousand more questions.  
**JIM RYER, WMUU, Greenville, S. C.**

I feel that this meeting was exceptionally interesting, informative, and certainly aided (I believe) in making the relationships between the program department and commercial department a good deal closer than it usually is. As you know, it is not unusual for a clash to exist between these departments. Emphasis on a closely-knit unit to make a radio station a success is always of prime importance. Thoroughly enjoyed the get-together.  
**PETER EDMAN, WVEC, Hampton, Virginia**

This has been a most informative and a well-spent afternoon and I want to say that I certainly do appreciate the time you have spent and the trouble you have gone to to better equip us for more efficient station management and commercial sales.  
**MARV STEFFINS, WMUU, Greenville, S. C.**

I was most impressed with the meeting. I believe it will bring about a more valuable use of our library. On the next meeting you might try and do a little missionary work on cooperation between program and sales departments. We have had it both ways at WTMA and now that the two departments work together, it is much more effective. It is a problem that exists in most stations.  
**R. J. SHADE, WTMA, Charleston, S. C.**

**APS**  
**Associated Program Service**

151 West 46th Street, New York 19, N. Y.

*"the library that pays for itself"*

I have noticed an increase in enthusiasm for the art of selling and I hear more of the "facts and figures" type of sales talk being practiced around the office.

Incidentally, I have now heard the "talk" four times and have yet to be bored by it. In fact, I think I enjoy it more each time I hear it. We have dubbed it on the wire recorder and each time one of our boys comes in dejected over a refusal, he gets out the wire and plays it again!

Thanks a lot for the cooperation, and we'd like you to know that we are still enthusiastic about the library after using it almost 5 years.

**GEORGE W. YAZELL, WCFC, Beckley, West Virginia**

Congratulations on your excellent work titled "Some Fundamentals for Radio Salesman."

The manner in which you approached the problem and your prescriptions could not have been more impressive and could not have more suited us if you had made it exclusively for WDNC.

**WOODY WOODHOUSE, WDNC, Durham, N. C.**

"The Cold Call" program—in my opinion—the best to date. Following through on all suggestions outlined. My 3 salesmen also think this your best program to date. You're doing a fine job, Mitch, keep these programs coming. Regards.

**HARRY B. SHAW, WSJS, Winston-Salem, N. C.**

**Maurice B. Mitchell, General Manager**  
**Associated Program Service**  
**151 West 46th Street, New York 19, N. Y.**

I'm interested in knowing more about the APS library for my station. Will you send the facts right away?

Name .....

Title .....

Station .....

Street .....

City..... Zone..... State.....

# Sponsor check list

## how to use broadcast advertising†

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

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



*serving the greater South Central  
Pennsylvania area day and night . . .*

**5000 WATTS  
580 K.C.**

Known as Mr. 580 in every radio home in Harrisburg and in the many rich, new areas added to its beat, WHP now delivers more sales potential than ever before. Let the station that made Mr. 580 a household word help you sell your product in the highest per-capita retail sales center in the Keystone State.

Call the Bolling Company today.

*the key station of the keystone  
state . . . Harrisburg, Penna.*



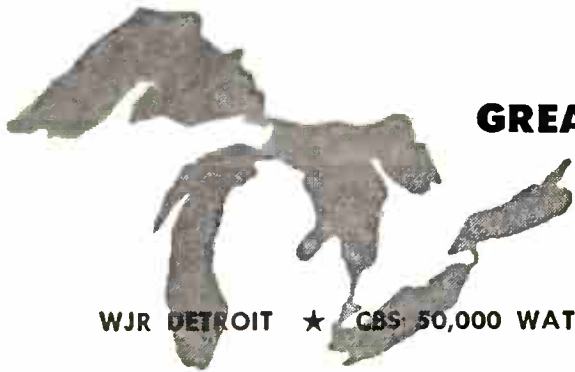


MRS. PAGE, Women's Editor of WJR, attracts millions of interested listeners among Great Lakes housewives.

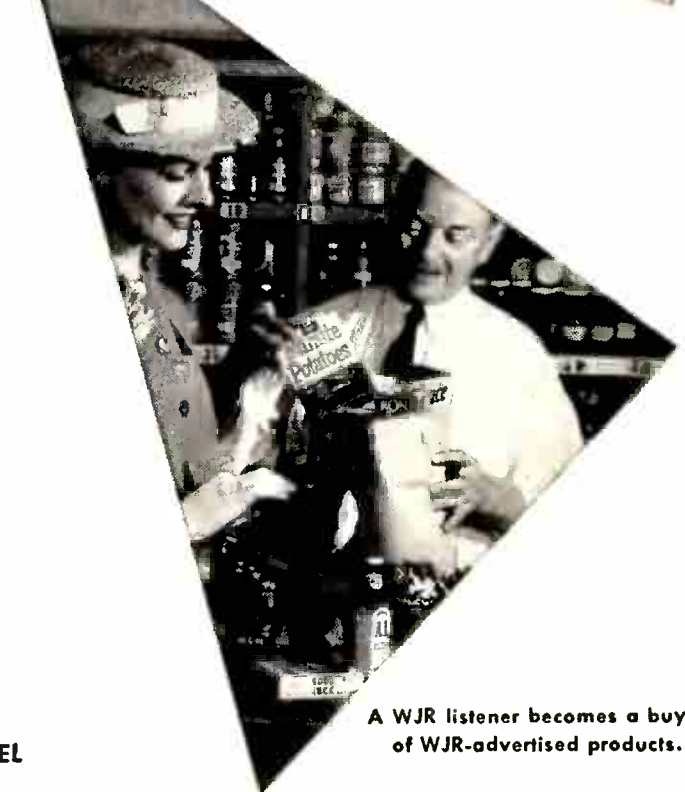
*shoppers listen...  
shoppers buy...*

# W J R

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



WJR DETROIT ★ CBS 50,000 WATTS CLEAR CHANNEL



A WJR listener becomes a buyer of WJR-advised products.

That All-American Shopper—the housewife, bless her—is also the All-American radio listener. And throughout the Great Lakes area, WJR's Women's Editor, Mrs. Page, exerts a tremendous influence on this active part of the buying public. Every day, Monday through Saturday, her show for women makes shoppers out of listeners . . . buyers out of shoppers! For thorough coverage and penetration in the rich Great Lakes area, your best bet is WJR—the Great Voice of the Great Lakes. Remember . . . First they listen . . . then they buy!

Represented nationally by Edward Petry & Company



Radio—America's greatest advertising medium.





## They're getting more flexible

Network radio is in a state of flux. Stung by recent rate cuts and decline in revenue, the nets are planning some important innovations. The pages that follow provide a SPONSOR preview of what you may expect from the networks this fall. Experiments in programing, techniques that give advertisers some of the advantages of spot radio—are just a few of the things in store for fall sponsors.

How good a buy is fall network radio in terms of these adjustments? That question is answered comprehensively, with costs-per-thousand for net radio and competing media. Some of the background for the rate cuts can be seen in the gross billings of the four leading nets. They're listed for the past three years. Other trend information covered: Sponsor leaders in billings; top ad agencies in network billings; new advertisers slated to use radio in the fall; the changing program pattern noted for fall.

Altogether, the Network Radio section spells out the scope of network radio and fills in the most recent trends. Index at right is for your convenience in picking out various topics. Some you'll want to read right now, all of it will make good reference reading for future use.

<b>Dimensions of net radio</b>	<b>44</b>
<b>Circulation</b>	<b>44</b>
<b>Net radio business</b>	<b>48</b>
<b>Net radio costs</b>	<b>50</b>
<b>Net radio programs</b>	<b>50</b>
<b>Top advertisers</b>	<b>52</b>
<b>Flexibility of nets</b>	<b>55</b>
<b>Available net packages</b>	<b>51, 58, 62</b>
<b>Top agencies</b>	<b>61</b>
<b>New sponsors</b>	<b>63</b>



Map shows six P&G products pushed simultaneously in different territories by one network show ("Welcome Travelers," NBC, pictured at right). This use of national show to do regional job illustrates increasing flexibility of net radio

## Dimensions of network radio

### Q. What's the over-all outlook for advertisers in network radio?

A. The four networks—CBS, NBC, ABC and MBS—described in last year's SPONSOR Fall Facts issue as the "fat cats of the radio industry," this fall will have assumed a leaner and a hungrier look. The 10% to 15% rate cuts, the economy moves, and, above all, the evacuation of some sponsors to TV, have pared some of the excess flesh off the webs. But now that they're trimmed down fine, only a calamity-howler of the most unvisionary order would claim that the networks have also been stripped of their nine

lives, and are now ready to lie down and die.

The fact is that network radio offers the astute advertiser a better buy than ever before. A sponsor, taking advantage of the current transitional stage through which the industry is passing, will get more value from his advertising dollar. He will derive benefit from keener competition among the radio webs; from their driving necessity to use more imagination in programing; from their cut-to-the-bone time and talent cost reductions; from their heightened promotional efforts.

More than that, network radio this fall will, astonishingly enough, offer the advertiser bonus values relative to TV. While the sale of TV sets is now suffering a serious slump, the sale of

radio sets (as detailed below) keeps increasing phenomenally. While the cost of TV time and talent will zoom to as high as \$100,000 for an hour-program this fall, radio costs have never been so attractive. Finally, some signs point to the fact that the novelty effect of TV ownership is wearing off while veteran viewers return to the radio habit, especially using secondary sets.

## Network radio circulation

### Q. What is the potential audience a sponsor will be able to reach on each of the four networks this fall?

A. Americans this fall will own 71,900,000 radio sets (exclusive of 19,000,000 auto radios and 5,000,000 sets in public places) and about 13,500,000 TV sets. Not counting 13,500,000 TV homes—even though this short-changes radio substantially—the NBC research department updated the 1949 Broadcast Measurement Bureau figures to show this enormous potential audience among radio-only homes this fall:

NBC, say NBC researchers, will reach a total of 22,921,000 radio-only homes: CBS—20,656,000; ABC—16,673,000; MBS—14,080,000.

### Average ratings and cost/M of network radio programs

Type	March 1950			March 1951		
	No. of Programs	Nielsen Rating	Cost/M	No. of Programs	Nielsen Rating	Cost/M
Concert Music	6	6.7	\$8.23	10	5.4	\$7.91
Popular Music	12	7.4	4.56	11	6.0	5.15
All Drama	97	10.2	3.19	84	8.4	3.64
Daytime Serial	31	7.2	1.43	25	7.0	1.44
Mystery	23	12.1	3.54	25	8.7	3.98
General Drama	23	10.2	4.45	17	8.5	4.67
Children's	7	7.1	2.71	8	6.6	2.89
Situation Comedy	20	12.5	4.34	17	10.3	5.33
Comedy-Variety	6	15.0	6.13	7	10.3	7.44
Musical-Variety	19	9.4	3.63	20	6.9	4.01
Quiz & Participation	29	7.9	3.52	23	6.2	4.50
News & Commentary	19	5.7	2.99	25	4.2	3.27

Source: A. Nielsen





**Q. Counting the 13,500,000 TV homes, what is the potential circulation of the four networks?**

**A.** Updating the BMB figures, a Nielsen study for CBS shows this breakdown of daytime and nighttime circulation:

Nighttime: CBS—30,972,700; NBC — 30,077,300; ABC — 26,007,300; MBS—23,972,300.

Daytime: CBS — 30,443,600; NBC — 28,774,900; ABC — 26,007,300; MBS—26,048,000.

**Q. What's the average audience you can reach on the four networks?**

**A.** This fall, according to NBC research, the average network half-hour evening program will reach 8,200,000 people. To match this delivered circulation, you would have to buy a 500-line ad in every daily newspaper in every city of the U. S. of 100,000 or over population. This advertisement in 222 newspapers in 92 cities would produce 8,200,000 noters.

A more precise network breakdown

was made by Nielsen for CBS:

Average nighttime audiences: CBS—4,442,000 families; NBC—3,478,000 families; ABC—2,388,000; MBS—1,928,000.

Average daytime audiences: CBS—2,556,000 families; NBC—2,011,000 families; ABC—1,341,000; MBS—1,592,000.

**Q. How many stations on each full network will be able to carry your program this fall?**

**A.** NBC has now 168 stations on its full U. S. network; CBS—180 (197 counting those outside the U. S.); ABC—249; MBS—545.

**Q. How does the radio network delivered audience stack up against other media?**

**A.** Radio, with its 96% coverage of the United States, is still the Goliath towering over other media. Thus, a half-hour average program on a network, October to December 1951, would deliver you an audience of 8-

200,000 homes; the same average program on TV 6,003,000 people; *Saturday Evening Post* will deliver 4,415,000; *Life* 5,509,000; and *This Week* 7,149,000.

**Q. How does the acquisition of a TV set affect listenership to network radio?**

**A.** As pointed out in the Spot Radio section of this issue, people who buy TV sets actually listen more to daytime radio programs than those who own only radio sets. A study made by Pulse detailed in the Radio Basics section of this issue also shows a 47% increase in radio listening as the length of TV ownership grows through two years.

**Q. What extra bonuses will network circulation offer you this fall?**

**A.** Network radio will hand out to the advertiser the bonanza of 19,000,000 auto radio and 5,000,000 in public

4. 5. 20. 0

# TELEVISION'S BIG







**BROTHER**

Television's a wonder-child, no question about it. Precocious as anything, and big for its age. Almost makes you forget that television's got a big brother that can still lick anybody on the block.

Or in the county, or in the country. For network radio is still the only medium that combines *all* advertising essentials: *nation-wide* coverage, thumping impact... and minimum cost.

That's why the biggest producers of strongly competitive products (like drugs, foods and cigarettes) choose radio above *all* other media, and invest more money there than anywhere. And go on doing it, year after year... last year a 2.5% greater investment than the year before.

They do this because they know that radio effectively reaches America's *total* market, through 96 million radio sets. And because in spite of all competition, radio continues to grow. (Last year alone there were more *new* radio sets manufactured—over 14½ million—than television's total accumulation of some 12½ million.)

Just as consistently as these big advertisers turn to radio, they turn to CBS, investing last year 14.8% more than ever before; 17.3% more than on any other network.

The reasons...

15 OF THE 20 MOST POPULAR PROGRAMS ARE ON CBS — *the bellwethers of radio, that bring more listeners to all programs.*

MORE PEOPLE LISTEN TO CBS: *nighttime audiences average 25% larger than the second network; daytime audience 27% larger.*

THEY LISTEN MORE OF THE TIME TO CBS: *37% of all nighttime network listening is to CBS (29% to the second-place network).*

*(And in rural areas and small towns the CBS habit is even stronger: 41%—to 30% for the second-place network.)*

THEY REACH PEOPLE AT LOWER COST ON CBS: *\$1.18 per thousand, best buy of all the networks. (And to buy that thousand in leading magazines would cost \$2.72. And in newspapers, \$4.03.)*

The big advertisers know better than anybody that you don't send a boy to do a man's work. When there's a big job to be done, you'll want radio... and CBS.

## **THE CBS RADIO NETWORK**

*Nielsen Family and Cost data, Oct. 1950-Feb. 1951; Hooper Audience Composition.*

places—neither considered in the Nielsen count. Network radio will also offer coverage in the 37% of American homes out of reach of TV stations. Still another consideration is the continuing growth of the radio audience. In 1950, Americans bought 14,000,000 new radio sets—or 40% more than in 1949. In other words, in a year of TV's greatest expansion, radio outsold TV sets two to one—and almost equal to the entire number of TV sets that

will be in use this fall, namely 13,500,000 total video sets.

### Network radio business

**Q. What's the business outlook on the four networks for this fall?**

**A.** If trends continue as they now are, business for CBS and Mutual will be on the increase, while that for NBC

and ABC will be down compared to last fall's trade. Here's how network gross time billings for the first five months of 1951 stack up:

Network	Billing	+ or - 1950
CBS	\$33,060,678	+9.9%
NBC	\$25,260,893	-8.8%
ABC	\$14,582,390	-12.0%
MBS	\$7,668,217	+3.2%

(Source of above figures: Publishers Information Bureau gross billings.)

# HOW ON EARTH DO YOU DO IT?

How can an independent AM radio station pull such a huge audience against all major network competition? That's a familiar question to WIRC, but always a good one . . . because our 42.6% average share-of-audience delivers more listeners per dollar than any other competing station. In fact, WIRC delivers this multitude of loyal, responsive, money-spending Carolina Tar Heels at costs as low as 24.6 cents per thousand.

Unbelievable? No . . . not when you see our 1950 audience survey report and accompanying cost-per-thousand listeners breakdown, the latest data available on our \$267.5 million market . . . with 114,866 radio homes.

But, HOW do we do it? Well, it's simple, though not easy. It's with PROGRAMMING — the kind of tailor-made, sparkling, imaginative programming that requires hard work from everyone on WIRC's smart staff. Major ingredients: on-the-spot area news coverage thrice daily to supplement the AP; the music most Tar Heels want to hear WHEN they want it, and such fascinating live shows as "Swap Shop," "Woman's World," "Stork Club" and "Lillie Anne," which features a picturesque girl hillbilly disc jockey.

We do it with coverage, too. A combination of frequency (630)

and power (1,000) gives us the strongest station between Charlotte and Winston-Salem on one side, and Asheville on the other. After you've bought those three markets, you still have a hole between them. But, WIRC can fill the gap, and fill it completely and effectively. Completely with our dominating signal strength . . . and effectively with our commonsense programming, which results in proven audience.

When you're buying a schedule in North Carolina, you might not even consider Hickory as a market in itself. Hickory, however, is just a "jumping off place" for WIRC. Our primary signal blankets 9 counties, a large part of which cannot be effectively covered by any other station. Asheville, Winston-Salem and Charlotte are all within our 0.1 mv/m contour, plus healthy segments of Virginia, Tennessee and South Carolina. So, we suggest you buy good stations in Charlotte, Winston-Salem and Asheville; then add WIRC for a small additional amount of money. Thus, your coverage picture of Piedmont and Western North Carolina is absolutely, geographically complete, without any holes in your primary, intense coverage picture.

Our Representative, Joseph Hershey McGillyra, Inc., will be glad to tell you more about WIRC, serving North Carolina's Piedmont from strategically-located Hickory.

**Q. How does network business compare with that in past years?**

**A.** Except for CBS, business has definitely been on the downgrade. In 1950, network net time sales were \$121,600,000—more than \$7,000,000 below the level of 1949. In terms of gross time billings, the total for all four networks in 1950 was \$183,400,000—\$4,400,000 less than that for 1949. The downward trend is reflected in this listing of the gross time billings of the four webs since 1947:

Year	CBS	NBC
1950	\$70,744,669	\$61,397,650
1949	63,403,583	64,013,296
1948	62,265,105	69,697,590
1947	59,250,964	65,756,517

Year	ABC	MBS
1950	\$35,124,624	\$16,091,977
1949	42,342,854	18,040,596
1948	44,304,245	22,728,802
1947	43,550,144	22,372,711

(The above figures are from the Publishers Information Bureau.)

**Q. How many sponsors are scheduled to be on the radio networks this fall and how many programs will they sponsor?**

**A.** According to an estimate made for SPONSOR by James M. Boerst, editor of *The Factuary*, based on new fall business announced and network scheduling as of 25 June, there will be 125 sponsors this fall. They will sponsor 205 programs, and the business will be placed through a total of 78 advertising agencies.

**Q. How does this stack up with "The Factuary" records of sponsorship in past years?**

**A.** It shows a continuing decline, according to *The Factuary* records. In the fall of 1950, 129 advertisers sponsored 207 programs via 80 ad agencies. And in the fall of 1949, 132 advertisers sponsored 226 programs via 82 ad agencies.



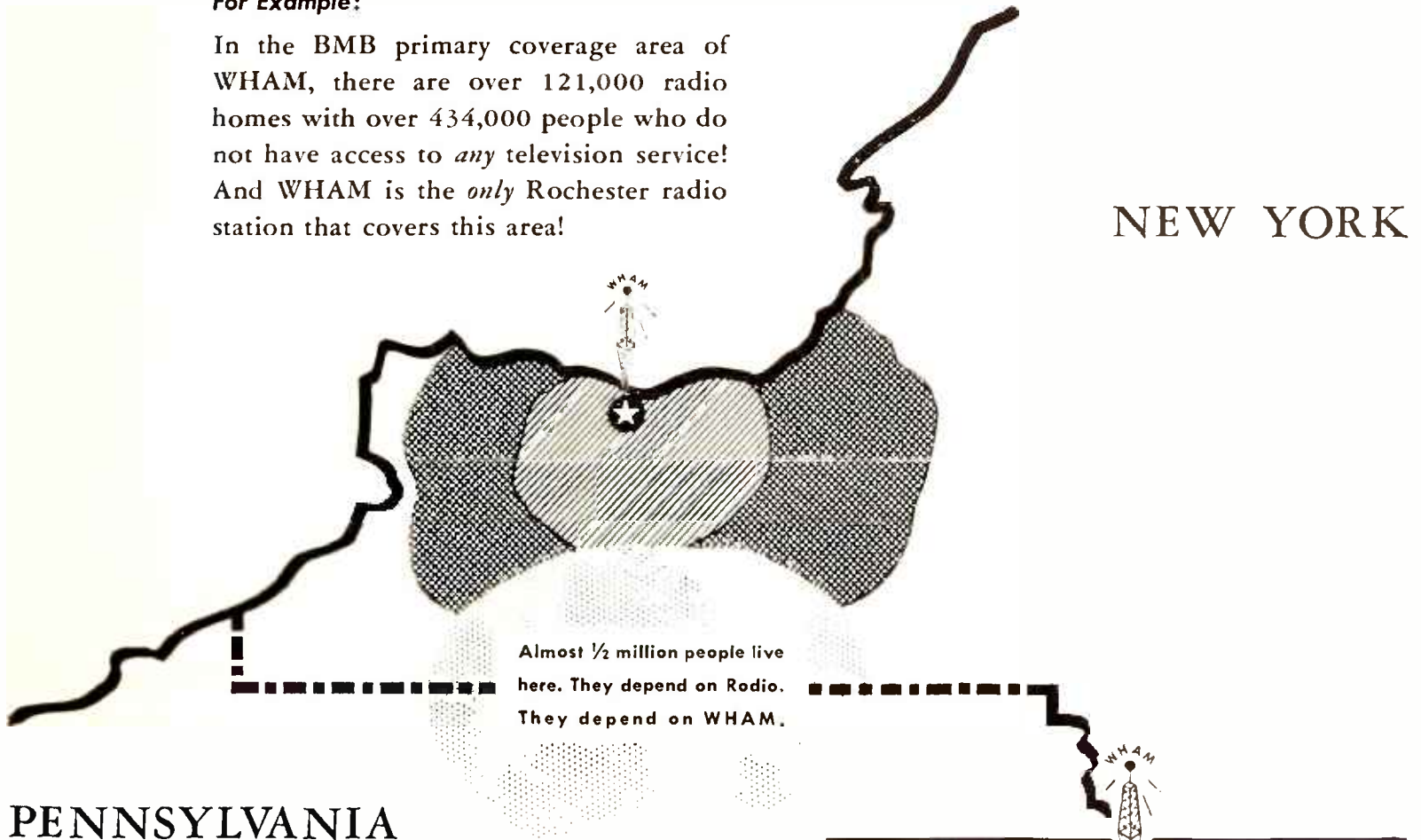
# Mr. Time-Buyer:

**WOULD YOU IGNORE 500,000 CUSTOMERS?**

(In Western New York, don't forget the "forgotten" fringe areas!)

*For Example:*




In the BMB primary coverage area of WHAM, there are over 121,000 radio homes with over 434,000 people who do not have access to *any* television service! And WHAM is the *only* Rochester radio station that covers this area!



## PENNSYLVANIA

When you're selling by radio and TV in Western New York, don't forget the "forgotten" fringe area that has over 434,000 people. Clear Channel, 50,000-watt WHAM is *the* station throughout this area—and there is *no* television service available to these people as yet! To reach them, use *radio*, use *WHAM!*

**LEGEND**

	Covered by WHAM and WHAM-TV
	Covered by WHAM and by Syracuse or Buffalo television
	Covered by WHAM radio but not covered adequately (if at all!) by any television and not reached by any other Rochester radio station!

# WHAM

The Stromberg-Carlson  
Station  
ROCHESTER 3, N. Y.



50,000 WATTS • CLEAR CHANNEL

GEORGE P. HOLLINGBERY COMPANY, NATIONAL REPRESENTATIVE

# KECK

Dial "920"



FIRST in Permian Basin  
in Coverage  
in Listeners-Conlan  
survey year in and year  
out in Local Sports  
in Nation's Richest Market

Fastest Growing Market in the  
U. S. Supply center for over  
25,000 Producing Oil Wells in  
Permian Basin

HOME of the World's Largest  
Carbon Black Plant

HOME of the Second largest  
Trucking Center in the State

Effective Buying Power — \$1,470  
per capita

Blankets — 18 Counties in West  
Texas — 3 in New Mexico

Radio Homes—63,610 in the half  
millivolt area in West Texas

"It costs less than .07 to reach  
1,000 homes in KECK's primary  
area.

Auto registry — first 6 months —  
60,856

Population—234,500

Total Sales—232,675,000

Total General Food Sales —  
\$49,622,000

Sources — Standard Rate and Data 1950-  
1951 Consumers' Market

**MEMBER N. A. B.**

**1000 Watts-D  
Nondirectional**

**500 Watts-N-Directional**

**Ben Nedow,**

Owner and General Manager

National Representative

**FORJOE AND COMPANY, INC.**

19 West 44th Street, New York 18, N. Y.

# KECK

**ODESSA, TEXAS**

**Your Best Buy in Radio**

## Network radio costs

**Q. What's the main outlook for network radio costs this fall?**

**A.** So far as national advertisers are concerned, the outlook has never looked so attractive. While newspaper, magazine and TV rates have continued to soar, radio rates on all the four webs will be reduced by 10% to 15% this fall.

**Q. What will be some typical gross network rates this fall?**

**A.** Here are some typical random rates: After 2 August, the gross for a full evening hour on 168 stations of NBC will be \$25,115; this compares with the \$27,785 you would have had to pay for a full-hour evening last fall. The rate for a 30-minute evening program on NBC on the full network would be 60% of an evening hour—or \$15,000. The current gross network rates for ABC, based on evening hour class A time on a network of 282 stations are: for 15 minutes, \$11,863; for 30 minutes, \$17,800; for a full hour, \$29,670.

**Q. How will network radio's cost-per-thousand circulation stack up against other media this fall?**

**A.** Network radio will still give you the lowest cost-per-thousand audience. This fall, according to NBC, the average network radio evening sponsor will be buying listeners at the rate of four for one cent—\$2.33 per thousand to be exact. *Life's* cost-per-thousand on a comparable basis will be 34% higher; *Saturday's Evening Post's* 23% higher; *This Week's* 40%; and TV's 54% higher. In other words, *Life's* cost-per-thousand will be \$3.18; *Saturday Evening Post's*, \$2.93; *This Week's*, \$3.34; TV's, \$3.67.

**Q. How has network radio's cost-per-thousand in terms of dollars risen over the years relative to other media?**

**A.** In the face of steeply rising costs, according to CBS, network radio has increased its cost-per-thousand least of all media. Since 1946, United States wholesale prices have increased by 65%; the cost-per-thousand for eight big magazines by 47%; for 94 big city newspapers by 24%; nighttime radio's cost-per-thousand only by 10%.

**Q. What's the cost-per-thousand families for each of the four networks?**

**A.** According to a study made by Nielsen for CBS from October, 1950 to January 1951, they stack up this way: CBS—\$2.48 per 1,000 families; Mutual—\$2.90; NBC—\$3.16; ABC—\$3.85.

**Q. Are any future rate cuts looming for the four webs?**

**A.** It's hard to predict this one, of course: but spokesmen for the radio webs say definitely not. Typical was the response SPONSOR received from an ABC executive: "It is the opinion at ABC that radio rates definitely are not going down, and that as interest is renewed in the medium, it will be possible to restore them to former levels." Advertisers themselves canvassed by SPONSOR say they would not like to see network radio reduced to a cheap bargain-basement medium. With rates stabilized following the recent rate reductions, the chances are that sponsors will renew their confidence in the radio network medium. In the long-range view, some veteran broadcasters continue to insist that the time will come when there will only be two great networks in business offering substantially reduced rates.

## Network radio programs

**Q. What will be the newest developments in network radio this fall?**

**A.** You can expect broadcasters to expend more originality in devising shows with a fresh twist. Quizzes and mammoth give-aways will be on the downgrade (as witness Ralph Edwards' *Truth or Consequences*, which Philip Morris recently cancelled on both AM and TV).

Experimentation will be the order of the day. CBS is reported to be inaugurating a series of six evening half-hour programs. *The Nation's Nightmare*, dealing with crime in America. ABC is said to be preparing a new type of daytime serial to bolster slipping soap opera—Westerns for women, on the order of *The Virginian*, starring Bruce Cabot. NBC is inaugurating a traveling hillbilly radio show, *Uncle Tom*, designed to showcase ama-



# WGN is your *Bonus Buy* in Chicago!

If you're buying any other station in Chicago you are losing a great bonus audience.



WGN reaches 260,100 more homes one or more times a week than the next station in the daytime.\*



WGN reaches 302,750 more homes one or more times a week than the next station in the nighttime.\*



*Figure it out...* in 13 weeks WGN delivers a Bonus Audience the size of the city of Chicago.

\*1949 BMB

*A Clear Channel Station...  
Serving the Middle West*

MBS

**WGN**

Chicago 11  
Illinois  
50,000 Watts  
720  
On Your Dial



Eastern Sales Office: 220 East 42nd Street, New York 17, N. Y.  
West Coast Representatives: Keenan and Eickelberg  
235 Montgomery St., San Francisco 4 • 638 So. Van Ness Ave., Los Angeles 5  
710 Lewis Bldg., 333 SW Oak St., Portland 4

teur folk talent from various parts of the country. NBC will be offering *Dimension X*, a half-hour science fiction drama.

**Q. What type of programs will be most sought after this fall?**

**A.** For a complete list of radio network availabilities, see page 54. By and large, the accent this fall will be on those type of programs that radio can do best—news, drama (especially mysteries) and music. Also, the programs will be tailored for the shortest possi-

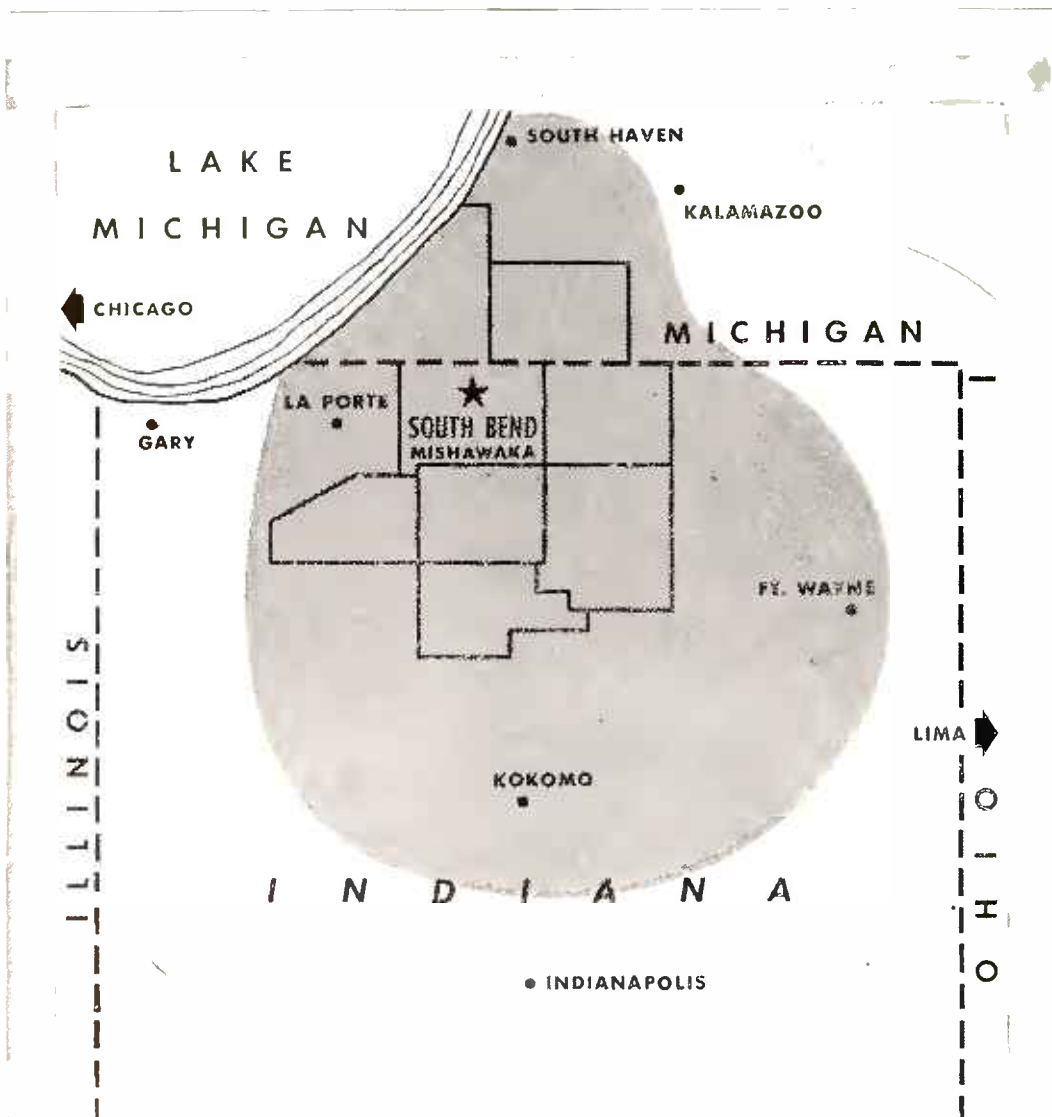
ble time slots—half hour or five minutes. Except for *The Big Show* (which is really three pyramided half-hour programs), programs of an hour or more will be on the decline. As matters now stand, *The Big Show* will be back.

Sharply reflecting the trend toward news programs was the comment SPONSOR received from a Mutual spokesman: "Since June, 1950, we've practically doubled our news coverage. *The Bab-O Reporter* has entered our network to saturate the nation with daytime news for housewives; Lucky

Strike has just bought two news shows; Mutual State Farm Insurance has bought into news. The demand has so increased that we've recently added H. R. Baukhage to our stable of news commentators."

In the same vein was the announcement of Henry Cassidy, NBC's news and special events director, that the web had sold five additional news programs to sponsors since the first of the year. Latest sponsored program is the five-minute, five-times a week series of Kenneth Banghart for Lucky Strike. Other news sponsors entering NBC are Mutual of Omaha with Bob Considine; Raytheon Manufacturing with John Cameron Swayze; Norwich Pharmacal with Robert Trout; American Dairy Association with David Lawrence. You can also expect a stronger sponsor interest in news-magazines-of-the-air, of the order of CBS's *Hear It Now* and NBC's *Voices and Events*.

The trend toward shorter programs is emphasized by several recent sponsorships. General Mills recently contracted to sponsor a five-minute ABC program—*Storyteller*, starring Edward Arnold. On MBS, American Tobacco Company is sponsoring a new program of the same length—*Talk Back*, with the comedian, Happy Felton.



**WSBT SELLS A MARKET THAT'S UP**

The South Bend-Mishawaka trading area, always a rich and responsive market, is UP. This is the heart of the primary area that WSBT saturates—with listener ratings above network averages. The primary area is up in population from 1,577,900 to 1,798,000. Up in annual retail sales from \$1,435,547,000 to \$1,597,850,000 . . . In this important sales area, WSBT is the best loved voice—and the ONLY voice that covers the entire market. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!



PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**Advertising billings**

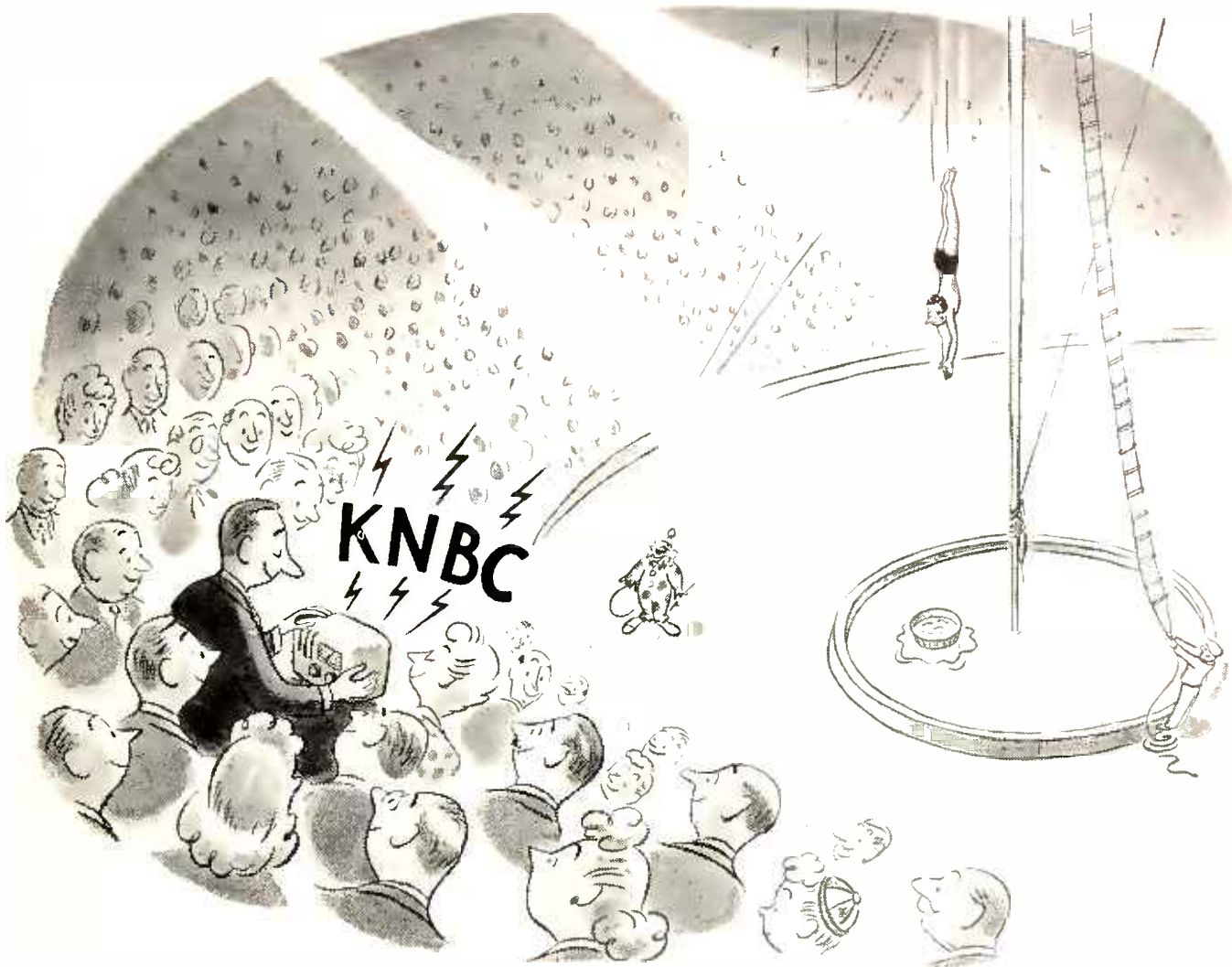
**Q. Who are the top 10 radio network advertisers?**

**A.** The top 10 network advertisers from January to December 1950 were as follows, according to rank order with their total billings: (1) Procter & Gamble, \$15,551,752; (2) Miles Laboratories, \$7,892,701; (3) General Mills, \$7,820,752; (4) General Foods, \$7,596,216; (5) Sterling Drugs, \$7,591,040; (6) Lever Brothers, \$6,826,149; (7) Campbell Soup Company, \$5,733,819; (8) Liggett & Myers Tobacco Company, \$5,217,562; (9) American Home Products, \$5,150,884; (10) Philip Morris Company, \$4,629,105.

**Q. What product groups will be the heaviest advertisers on network radio this fall?**

**A.** The pattern is reflected in the gross network time bought from January to (Please turn to page 55)





In Northern California  
**MORE PEOPLE LISTEN – more often – to KNBC**  
 than to any other radio station

KNBC's 50,000 watt *Non-Directional* transmitter reaches *all the markets* of Northern California...

KNBC has the *biggest and most loyal* audience in the San Francisco-Oakland Metropolitan Market — the *seventh largest, fastest-growing* major market in America.

And as a plus, KNBC penetrates all the rich, fast-growing markets *throughout* Northern California. PLUS MARKETS like Stockton-Modesto, Ukiah-Mendocino, Napa-Santa Rosa, Santa Cruz-Monterey, Sacramento, San Jose-Santa Clara, and Eureka-Humboldt County.

ONLY KNBC can reach *all* these markets — in *one, big economical package*. KNBC sales reps will show you how...

KNBC delivers **MORE PEOPLE** (in one package!) — at **LESS COST** per thousand — than any other advertising medium in Northern California.

**PLUS-Market Case History**  
 Eureka-Humboldt County

- Population — 68,548, an increase of 49.6% from 1940-1950
- Effective Buying Income\* — \$96,950,000, an increase of 155.6%
- Retail Sales\* — \$76,790,000, up 215.5%
- KNBC Audience — Week after week, over half of the radio families listen regularly to KNBC

\*Sales Management's 1951 Survey of Buying Power

**KNBC**

Northern California's **NO. 1** Advertising Medium

50,000 Watts — 680 K.C.

San Francisco

Represented by NBC Spot Sales

## Available network package programs (radio)

TITLE	TYPE	APPEAL	NET	TIME	PRICE	TESTED	EXPLANATION
AFFAIRS OF PETER SALEM	Mystery	Family	MBS	30 min. 1/wk	\$1,750	yes	Private Eye
AMAZING MR. MALDNE	Mystery	Family	NBC	30 min. 1/wk	\$2,941	yes	Quick-thinking lawyer solves murders
AMERICAN FORUM OF THE AIR	Discussion	Adult	NBC	30 min. 1/wk	\$2,352	yes	Issues of the day discussed by experts
ARCHIE ANDREWS	Situation Comedy	Family	NBC	30 min. 1/wk	\$2,941	yes	Teen age hi-jinx
BIG JON & SPARKIE	Drama	Children	ABC	30 min. 5/wk	\$2,250	yes	Trials & tribulations of "Sparkie"
THE BIG SHDW	Variety	Family	NBC	90 min. 1/wk	\$8,820 per 1/2 hr.	yes	T. Bankhead and top show biz names
BOBBY BENSON	Adventure	Juvenile	MBS	5 min. 2/wk	\$300 each	yes	Western—music
BOBBY BENSON & B-BAR-B RIDERS	Adventure	Juvenile	MBS	30 min. 2/wk	\$1,250 each	yes	Western adventures of 12 yr. old boy
BREAK THE BANK	Quiz	Family	NBC	30 min. 5/wk	\$1,735	yes	Quiz with cash awards
BROADWAY'S MY BEAT	Drama	Family	CBS	30 min. 1/wk	\$4,125	yes	Detective tales with Broadway background
CECIL BROWN	News	Family	MBS	15 min. 5/wk	\$650 each	yes	Commentator
CALIFORNIA CARAVAN	Drama	Drama	MBS	30 min. 1/wk	\$1,700	yes	Historical dramatization
CAPITOL CLOAKROOM	News	Adult	CBS	30 min. 1/wk	\$1,275	yes	Prominent statesman interviewed on current subject
MINDY CARSON SHDW	Music	Family	NBC	15 min. 2/wk 15 min. 3/wk	\$2,940 \$4,117	yes	Mindy sings in her informal style
CBS FARM NEWS	News	Rural	CBS	15 min. 1/wk	\$950	yes	Agricultural news items of interest
CBS SPORTS ROUNDUP	Sports	Family	CBS	15 min. 1/wk	\$925	yes	Sports events of the week and human interest items
CHANCE OF A LIFETIME	Audience Partic.	Family	ABC	30 min. 1/wk	\$2,500	yes	Alphabet game
COMEDY OF ERRORS	Quiz	Family	MBS	30 min. 1/wk	\$2,000	yes	Audience participation
COUNT OF MONTE CRISTO	Adventure	Family	MBS	30 min. 1/wk	\$1,500	yes	Cloak and dagger
CRIME FIGHTERS	Mystery	Family	MBS	25 min. 1/wk	\$1,500	yes	Salute to law enforcers
CRIME PHOTOGRAPHER	Drama	Adult	CBS	30 min. 1/wk	open	yes	Newspaper cameraman tales
DANCING PARTY	Music	Family	ABC	2 hrs. 1/wk	\$8,000	yes	2 hours of music with 5 different orchs.
DANGEROUS ASSIGNMENT	Adventure	Family	NBC	30 min. 1/wk	\$4,117	yes	Brian Donlevy as world-wide adventurer
DIMENSION X	Science Fiction	Family	NBC	30 min. 1/wk	\$2,971	yes	Suspenseful adventures in time and space
DIXIELAND BREAKFAST CLUB	Variety	Family	MBS	30 min. 5/wk	\$300	yes	Dixieland music by instrumental quintet
EARN YOUR VACATION	Quiz	Family	CBS	30 min. 1/wk	\$3,950	yes	Vacation trips for prizes
ENCHANTED HOUR	Music	Family	MBS	30 min. 1/wk	\$1,200	yes	Concert music with 35-piece orch.
ESCAPE	Drama	Family	CBS	30 min. 1/wk	\$4,000	yes	Adventure stories by top writers
FAMILY CIRCLE	Audience Partic.	Family	ABC	60 min. 1/wk	\$6,000	yes	Walter Klernan, M.C.
THE FAT MAN	Drama	Family	ABC	30 min. 1/wk	\$3,785	yes	Mystery-detective
FOREIGN REPORTER	News	Family	ABC	15 min. 1/wk	\$450	yes	Top news story of the week
THE FOUR	Drama	Adult	CBS	30 min. 1/wk	\$7,800	no	Stories of mystery and intrigue with top-rank movie stars

(Please turn to page 58)

# WDBO YOUR GREATEST SELLING POWER ... in Central Florida

Orlando's Pioneer Radio Station Est. 1924

ORLANDO, FLORIDA

580 K. C. 5000 WATTS

WDBO-FM 92 MCS 35000 WATTS

Columbia Broadcasting System

NATIONAL REPRESENTATIVES: BLAIR, CUMMINGS

1950 Retail Sales in the 21 WDBO counties totaled \$582,687,000\*.

WDBO has approximately 19,000 more daytime families and 17,000 more nighttime families who listen regularly (6 or 7 days or nights a week) than the other 3 Orlando stations combined\*\*.

The same report shows WDBO's gain over the previous report is 20%—and rates have not been increased!

\*1951 Sales Management

\*\*Current BMB Report





# DON LEE delivers more than

Nielsen's figures show that Don Lee

\*daytime audiences are up 16%

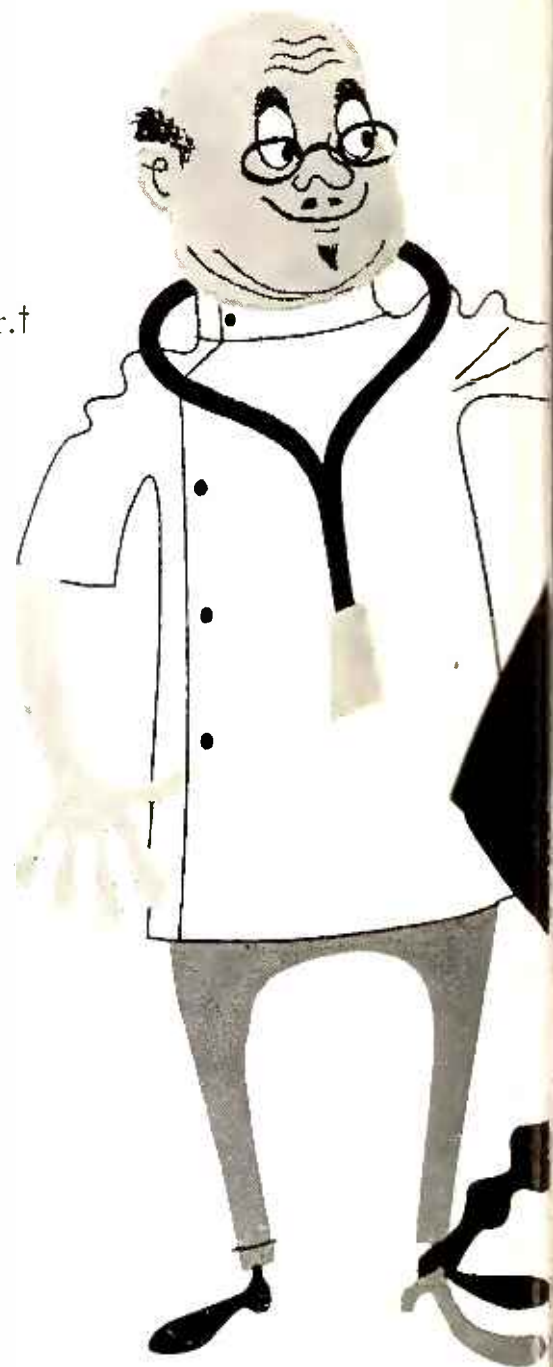
\*nighttime audiences are up 17%

*\*(first quarter of 1951 vs. first quarter of 1949, full network average audience)*

Don Lee is a *bigger, better* advertising medium today than ever.†  
No other advertising medium of *any* kind can deliver your sales message to as many people as often from their own local major selling medium (with all the local influence and prestige) at as low a cost per sales impression as Don Lee.

The above is a *BIG* statement, but Don Lee is a *BIG* selling medium with 45 stations in 45 important Pacific Coast markets. Only Don Lee was especially designed to consistently sell *all* the Pacific Coast. That's why Don Lee consistently broadcasts more regionally sponsored advertising than any other network on the Pacific Coast. Don Lee delivers *MORE* and the advertisers who sell the Pacific Coast know it.

†*11 Don Lee affiliates have increased power and/or improved frequency during the past year and a half.*



WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA · *Represented Nationally by JOHN BLAIR & COMPANY*



# Anyone else on the Pacific Coast



*The Nation's Greatest Regional Network*

*Mutual*  
**DON LEE**  
BROADCASTING SYSTEM

Available network package programs (radio)

(Continued from page 54)

TITLE	TYPE	APPEAL	NET	TIME	PRICE	TESTED	EXPLANATION
GIRL FROM PARIS	Music	Family	NBC	15 min. 1/wk	\$1.738	yes	Jane Morgan sings French songs
GIVE AND TAKE	Quiz	Family	CBS	30 min. 1/wk	\$2.700	yes	John Reed King asks the questions (daytime)
GRANBY'S GREEN ACRES	Comedy	Family	CBS	30 min. 1/wk	\$6.200	yes	Inexperienced farmer's comic adventures
HELEN HALL'S FEMME FAIR	News	Female	MBS	15 min. 1/wk	\$200	yes	Feminine viewpoint
HASHKNIFE HARTLEY	Adventure	Family	MBS	30 min. 1/wk	\$1.800	yes	Western justice
HAWAII CALLS	Music	Family	MBS	30 min. 1/wk	\$1.400	yes	Hawaiian music
GABRIEL HEATTER	News	Family	MBS	15 min. 5/wk when avail.	\$1.500 per show plus news charge and anncr.	yes	Commentator
AL HELFER'S SPORTS DIGEST	Sports	Male	MBS	15 min. 1/wk	\$500	yes	Inside news of sports
HERE'S FRANK SINATRA	Variety	Family	CBS	1 hr. 1/wk	\$1.500 per qtr	yes	"The Voice" sings, plays records and chats
HERMAN HICKMAN	Sports	Family	NBC	15 min. 1/wk	\$1.294	yes	Sports anecdotes by Yale coach
HIDDEN TRUTH	Mystery	Family	MBS	30 min. 1/wk	\$2.085	yes	Lie detector solves crimes
HOLLYWOOD STAR PLAYHOUSE	Drama	Family	ABC	30 min. 1/wk	\$5.000	yes	Top Hollywood stars in suspense dramas
HOW TO	Aud. Partic.	Family	CBS	30 min. 1/wk	\$3.925	yes	Audience participation
ROBERT HURLEIGH	News	Family	MBS	15 min. 5/wk	\$650 each	yes	Commentator
I LOVE A MYSTERY	Adventure	Family	MBS	15 min. 5/wk	\$2.500 (for 5) \$750 each	yes	Modern buccaneers
INTERNATIONAL AIRPORT	Adventure	Family	MBS	25 min. 1/wk	\$1.750	yes	Drama—experiences of airline passengers
IT'S HIGGINS, SIR	Situation Comedy	Family	NBC	30 min. 1/wk	\$4.175	yes	Harry McNaughton as English butler
PETE KELLY'S BLUES	Music & Adventure	Family	NBC	30 min. 1/wk	\$5.500	yes	Adventure and jazz of the roaring 20's
LADIES FAIR	Variety	Female	MBS	25 min. 5/wk	\$2.500 for 5	yes	Audience participation quiz
HAWK LARRABEE	Drama	Family	CBS	30 min. 1/wk	\$3.650	no	Western adventure
LARRY LESUEUR	News	Family	CBS	15 min. 1/wk	\$950	yes	Analysis of week's news events
THE LINEUP	Drama	Adult	CBS	30 min. 1/wk	\$5.000	yes	Original mysteries
LDUISA	Situation Comedy	Family	NBC	30 min. 1/wk	\$6.470	no	Edmund Gwenn & Spring Byington
TED MACK FAMILY HOUR	Variety	Family	ABC	30 min. 1/wk	\$3.750	yes	Walter Klernan M.C.
MAGNIFICENT MONTAGUE	Situation Comedy	Family	NBC	30 min. 1/wk	\$6.209	yes	Monty Woolley as ex-Shakespearean actor
MAKE BELIEVE TOWN	Drama	Family	CBS	30 min. 1/wk	\$3.400	yes	Stories with Hollywood background
MAN CALLED X	Mystery	Family	NBC	30 min. 1/wk	\$5.294	yes	Herbert Marshall in international dramas
MEET MILLIE	Comedy	Family	CBS	30 min. 1/wk	\$5.200	yes	Audrey Totter in star role
MEET THE BOYS	Quiz	Family	CBS	30 min. 1/wk	\$5.425	yes	Quiz from Armed Forces bases
MR. & MRS. BLANDINGS	Situation Comedy	Family	NBC	30 min. 1/wk	\$3.529 split net	yes	Cary Grant & Betsy Drake
MR. MOTO	Mystery	Family	NBC	30 min. 1/wk	\$3.529	yes	J. P. Marquand's famous Japanese detective
MUCH ABOUT DOOLITTLE	Comedy	Family	CBS	30 min. 1/wk	\$6.350	yes	Situation comedy
MURDER BY EXPERTS	Mystery	Family	MBS	30 min. 1/wk	\$1.500	yes	Prize-winning crime stories
MUTUAL NEWSREEL	News	Family	MBS	15 min. 5/wk	\$3.500 for 5	yes	On the spot news
MYSTERIOUS TRAVELER	Mystery	Family	MBS	30 min. 1/wk	\$1.650	yes	Eerie tales
NEWSSTAND THEATER	Drama	Family	ABC	30 min. 1/wk	\$2.500	yes	Stories from top magazines
THE NEW THEATER	Drama	Family	NBC	60 min. 1/wk	\$3.529	yes	Eva LeGallienne hostess
NIGHTBEAT	Adventure	Family	NBC	30 min. 1/wk	\$3.500	yes	Frank Lovejoy as demon reporter
NO SCHOOL TODAY	Variety	Children	ABC	2 hrs. 1/wk	\$1.200	yes	Stories and entertainment for children
OFFICIAL DETECTIVE	Mystery	Family	MBS	25 min. 1/wk	\$1.500	yes	Documentaries from magazine files
THE OLD ARMY GAME	Quiz	Family	CBS	30 min. 1/wk	\$7.000	no	Comedy-quiz with Harvey Stone and musicians
JANE PICKENS PARTY	Music	Family	NBC	15 min. 5/wk	\$2.882	yes	Jane Pickens with songs and interviews
PDOLE'S PARADISE	Variety	Family	MBS	55 min. 5/wk	\$1.000 5 qtr-hrs	yes	Music and views
PURSUIT	Drama	Adult	CBS	30 min. 1/wk	\$4.400	yes	Tales of Scotland Yard
Q E D	Panel	Family	ABC	30 min. 1/wk	\$2.500	yes	Literary panel solves hidden mysteries
QUEEN FOR A DAY	Variety	Family	MBS	30 min. 5/wk	\$1.800 for 3	yes	Audience participation
RADIO REPORTER'S SCRATCHPAD	News	Family	CBS	15 min. 1/wk	\$975	yes	Tape recordings of news background material
RATE YOUR MATE	Quiz	Family	CBS	30 min. 1/wk	\$4.900	yes	Joey Adams and coupled contestants
REPORT FROM OVERSEAS	News	Family	CBS	15 min. 1/wk	\$450	yes	News direct from various world centers
ROCKY JORDAN	Drama	Adult	CBS	30 min. 1/wk	\$4.500	yes	Adventure with George Raft
ROMANCE	Drama	Adult	CBS	30 min. 1/wk	\$3.850	yes	Dramatizes world's outstanding love stories
LANNY ROSS	Variety	Family	MBS	10 min. 5/wk	\$1.250 for 5 w organ	yes	Vocalist—songs and patter
THE SAINT	Mystery	Family	NBC	30 min. 1/wk	\$3.235	yes	Tom Conway as famous crook/detective
FRANCES SCULLY SHOW	Movies	Women	ABC	15 min. 5/wk	\$850	yes	News from Hollywood
THE SEA HOUND	Drama	Family	ABC	30 min. 1/wk	\$2.000	yes	Sea adventures
THE SHADOW	Mystery	Family	MBS	30 min. 1/wk	\$4.000	yes	Invisible avenger

(Please turn to page 62)



## FOR LOCAL LEVEL IMPACT

Less than half of the nation lives in the metropolitan areas. In Small Town and Rural America, you will find more than half of the nation living—with more than half of the nation's purchasing power! The Keystone Broadcasting System has 450 stations with LOCAL LEVEL IMPACT to sell these people who need and buy the same necessities of life as those in metropolitan areas.



## BEYOND EFFECTIVE TELEVISION

There are very few television sets in Small Town and Rural America—with little and unsatisfactory reception. These people still depend upon their local radio station—and these stations, according to BMB studies enjoy higher listener-loyalty than distant metropolitan stations. National blue chip advertisers have already discovered that Keystone's 450 stations effectively and economically move their merchandise!



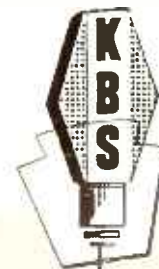
## IN SMALL TOWN AND RURAL AMERICA

For LOCAL LEVEL IMPACT, Keystone is the only national transcription network reaching Small Town and Rural America. These 450 stations can be purchased in one, low cost and attractive package—with only one order, one check and one performance affidavit! Or buy only the number of stations needed to cover a selected area.



**NEW YORK: 580 FIFTH AVE.**

**CHICAGO: 134 N. LaSALLE ST.**



**KEYSTONE  
BROADCASTING  
SYSTEM INC.**



Let's  
Look At The  
**VITAL  
STATISTICS**



**This cutie's a smarty — she trusts in her ears,**

**And buys only products about which she hears.**

**The place that she turns to for this advice on Good buys is "The Voice of Toledo" and here are the "why's?"**

**For Thirty Years WSPD has served her both daytime and night**

**With Good Programs, Good sponsors — we've done the job right.**

**Buy Toledo's WSPD where a majority audience is always assured.**

**So, if it's sales you are seeking, want your spots to be heard**

**WSPD TOLEDO, OHIO**  
A Fort Industry Station  
800 WATTS - M.B.C.

**WSPD-TV  
CHANNEL - 13**

Represented Nationally by KATZ

ABC, which offered P&G one-minute participation announcements in *Stop The Music*, in *The Sheriff* on Friday, and in certain evening five-minute news periods in sustaining ABC shows. Also expect an increasing number of network station affiliates and station representatives to attack the webs for indulging in this practice; perhaps even withdrawing from the webs if they don't stop it. A typical blast was that made by Edward Petry, president of Edward Petry & Company, in a recent speech before station operators. "The networks are jeopardizing some 50% of your national spot volume for their own purposes," he warned. "They are robbing Peter to pay Paul. You're Peter. Guess who Paul is?"

**Q. What's the outlook in tandem-style network advertising?**

**A.** A spokesman for NBC told SPONSOR that this fall definitely will see the continuation of its "Operation Tandem." This type of multiple sponsorship, of course, involves a number of advertisers sharing in the sponsorship of a series of web programs. Sponsors using it this past year include: Cannon Mills, Chesterfield, Whitehall Pharmacal, RCA. The tandem programs have included: *The Big Show*, *The Boston Pop Orchestra*, *Screen Directors Playhouse*, *Duffy's Tavern*, *The Magnificent Montague*. The same NBC spokesman said there will be some changes in the Tandem program lineup this fall, but he is fairly certain *The Big Show* will continue, largely because of the way it has hyped interest in network radio.

**Q. Are all national networks linked by wires?**

**A.** No. The Keystone Broadcasting System is a transcription network of 155 affiliated stations; 350 of them located in small town and rural America and generally outside TV areas.

Advertisers can pinpoint their radio advertising with the utmost selectivity. By choosing a minimum of 80 stations, or more if he desires, the national advertiser can select his market to supplement his TV coverage; or, even if he has a network radio show, he can add to his net coverage by means of Keystone, a transcription net not bound by wire tie-ups between stations.

**ONE OF  
AMERICA'S  
FINER  
STATIONS**

**WBOC**  
RADIO PARK-SALISBURY, MD.

Crossley Survey:  
SHARE OF AUDIENCE

**77.1%**

10:00 AM — 10:00 PM  
Monday thru Friday

**RADIO HOMES  
81,698**

**RETAIL SALES  
\$324,136,000**

**WBOC**  
RADIO PARK-SALISBURY, MD.

**MUTUAL NETWORK**

Representatives:  
Burn-Smith Co., Inc.



Merchandising by the stations is also adding to Keystone's advertiser appeal.

Some 30 national advertisers are expected to be using Keystone facilities this fall. Sidney J. Wolf, Keystone president, reports the net's growth: "Ten new major national accounts have been added since 1 January with the volume of business for the first half of the current year more than three times the billing for the first half of last year."

**Q. What is the status of the newest national network?**

**A.** Liberty Broadcasting System, newest of the nation's coast-to-coast webs, is growing. With a one station start in Dallas three years ago (KLIF) it grew to 60 to 70 stations last year; now claims affiliations with 411 outlets.

Gordon McLendon, president of Liberty, started with re-creations of big league games. Now, sports, news and music highlight the programming available to advertisers. Sportswise, the net offers live and recreated games; a sports show featuring Mickey Rooney. News-wise, names like William L. Shirer, Joseph Harsch, and John W. Vandercook provide audience-building commentaries. *Music in the Morgan Manner* brings Liberty listeners danceable tunes. With this balanced fare, Liberty is attracting a host of national (General Mills, Lever Brothers, Fallstaff Brewing, U. S. Army Recruiting) and regional accounts. The outlook this fall: business up all along the line.

There is no standard rate card. Instead, population of the station city and retail sales in the station market are the index.

**Top agencies placing network business**

**Q. What ad agencies place the most accounts in network radio?**

**A.** According to a study made for SPONSOR by *Factuary*, published by the Executives' Radio-TV Service, Larchmont, N. Y., these are among the 20 ad agencies that placed the largest number of accounts in network radio this past year (not in order of ranking): Ted Bates; Batten, Barton, Dur-

# Personality Sells!

## RAHALL STATIONS HAVE "IT"!

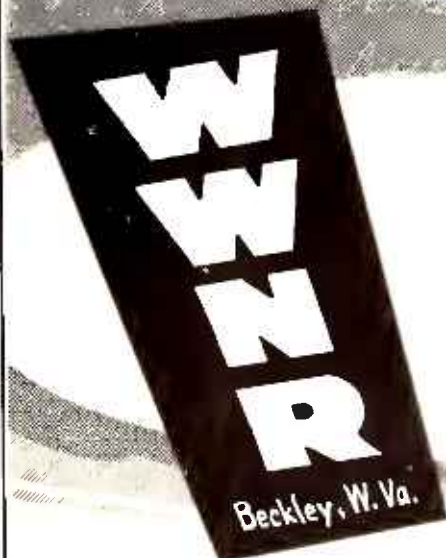
Every Rahall Station is a definite personality in its community. By reason of their understanding of civic problems and listener preference, Rahall Stations deliver maximum advertising effectiveness. The people who listen to these stations live healthy lives in rich, industrial, farming and mining areas. Talk to them profitably through their favorite station for music, news and sports.



1320 kc 1000 watts. Now broadcasting full time in Pennsylvania's fabulous Lehigh Valley — the home of the big tri-cities — Allentown, Bethlehem, Easton. **FIRST** in daytime pm listening. One of America's outstanding independent stations.



1110 kc 500 watts. Serving you where the buying dollars are. Covering Montgomery county's large farming and industrial area . . . and Philadelphia's rich suburban market.



620 kc 1000 watts. The friendly personality voice of folks in West Virginia. "One Station" coverage in the heart of the rich coal regions and industrialized areas of Southern West Virginia.

WKAP, Allentown, Pa. — Oggie Davies, Manager  
 WNAR, Narristown, Pa. — Joe Pace, Manager  
 WWNR, Beckley, W. Va. — Tom Dowds, Manager

WEED & CO.  
 WALKER & CO.  
 WALKER & CO.

RAHALL STATIONS — JOE RAHALL, President

TITLE	TYPE	APPEAL	NET	TIME	PRICE	TESTED	EXPLANATION
SHORT STORY	Drama	Family	NBC	30 min. 1/wk	\$2,941	yes	Dramatizations of best short stories
SINGING MARSHAL	Adventure	Family	MBS	30 min. 1/wk	\$1,250	yes	Western—adventure and song
HOWARD K. SMITH	News	Family	CBS	15 min. 1/wk	\$950	yes	International news broadcast from London
SONGS FOR SALE	Variety	Family	CBS	1 hr. 1/wk	\$9,675	yes	Steve Allen and unpublished composers
SPACE PATROL	Drama	Children	ABC	60 min. 1/wk	\$1,200	yes	Futuristic drama for children
SAM SPADE	Mystery	Family	NBC	30 min. 1/wk	\$5,294	yes	Private eye adventure
SPORTS PARADE	Sports	Male	MBS	30 min. 1/wk	\$1,500 incl. orch.	yes	Guests for all sports-orchestra
JOHN STEELE, ADVENTURER	Adventure	Family	MBS	30 min. 1/wk	\$1,500	yes	Human conflict
SUNDAY WORLD NEWS ROUNDUP	News	Family	CBS	15 min. 1/wk	\$1,225	yes	Worldwide on-the-spot news coverage
564 QUESTION	Quiz	Family	NBC	30 min. 1/wk	\$4,117	yes	Phil Baker poses puzzlers
TAKE A NUMBER	Quiz	Family	MBS	30 min. 1/wk	\$1,500	yes	Audience participation
TALES OF THE TEXAS RANGERS	Western	Family	NBC	30 min. 1/wk	\$5,294	yes	True adventures of famous police force
THE THREE OF US	Comedy	Family	CBS	30 min. 1/wk	\$7,300	no	Brother-in-law trouble
TROPICAL TRIP WITH OESI ARNAZ	Quiz	Family	CBS	30 min. 1/wk	\$4,250	yes	Latin American music and quiz
TRUE OR FALSE	Quiz	Family	MBS	30 min. 1/wk	\$1,500	yes	Audience participation
TWIN VIEWS OF THE NEWS	News	Family	MBS	15 min. 1/wk	\$650	yes	Human Interest
2000 PLUS	Adventure	Family	MBS	30 min. 1/wk	\$1,750	yes	Science—fiction
UNDER ARREST	Mystery	Family	MBS	30 min. 1/wk	\$1,550	yes	Authentic case histories from police files
UP FDR PARDLE	Drama	Adult	CBS	30 min. 1/wk	\$4,200	yes	Based on actual parole case
VOICES AND EVENTS	News	Family	NBC	30 min. 1/wk	\$4,117	yes	Living record of week's news
VANITY AND MRS. FAIR	Comedy	Family	CBS	30 min. 1/wk	\$7,000	no	Woman executive in situation comedy
WAR FRONT—HOME FRONT	News	Family	MBS	30 min. 1/wk	\$2,000	yes	Round-the-world news interviews
WAR REVIEW	News	Family	MBS	15 min. 1/wk	\$650	yes	Review of news by George Fielding Eliot
WINNER TAKE ALL	Quiz	Family	CBS	30 min. 5/wk	\$3,750	yes	Bill Cullen, M.C. daytime
YOU CAN'T TAKE IT WITH YOU	Situation Comedy	Family	NBC	30 min. 1/wk	\$5,294	yes	Whimsical show starring Walter Brennan
YOURS TRULY—JOHNNY DOLLAR	Drama	Adult	CBS	30 min. 1/wk	\$5,350	yes	Adventures of Insurance Investigator

KARK covers a broader area, with the largest audience, morning, afternoon and evening, at a lower cost per thousand families than any other Little Rock station!

No Other Station In Arkansas—Only

# ARK

Delivers  
At 50-100% Level, Daytime BMB\*

42 ARKANSAS COUNTIES  
whose 1950  
RETAIL SALES  
totaled over  
**\$625 MILLION**

That's MORE than the 1950 combined total retail sales in VERMONT and NEVADA!

\*BMB Spring 1949

All sales figures copr. 1951 SALES MANAGEMENT Survey of Buying Power.

Furthermore — In these 42 counties

## FOOD STORE SALES

totaled over

# \$128 MILLION

That's MORE than the combined total food store sales in Albany, N. Y., Salt Lake City, Utah, and Lansing, Michigan.

and

## DRUG STORE SALES

totaled over

# \$16 MILLION

That's MORE than the combined total drug store sales in Trenton, N. J., Glendale, Calif., Tacoma, Wash., and Racine, Wisc.!

plus

KARK also delivers a BIG BONUS of 24 Arkansas counties and 3 Louisiana parishes at a 10-49% BMB level!

Write us or phone your nearest Petry man for full details!

TO SELL THE BEST PART OF ARKANSAS . . .

BUY—

ARK 920  
5000 WATTS  
Arkansas' Preferred Station

T. K. BARTON, Gen'l Mgr.  
JULIAN F. HAAS, Comm'l Mgr.  
National Representative  
EDWARD PETRY AND CO., INC.

LITTLE ROCK, ARKANSAS



stine & Osborn; Benton & Bowles; Biow; Leo Burnett, Chicago; Cecil & Presbrey; Cunningham & Walsh; Compton; Dancer-Fitzgerald-Sample; William Esty; Foote, Cone & Belding; Kudner; John R. Murray; Sullivan; Stauffer, Colwell & Bayles; J. Walter Thompson; Young & Rubicam.

## New web sponsors

### Q. What's the outlook in terms of new advertisers entering the radio webs?

A. This will depend entirely on how creative the salesmanship and promotional efforts of the webs turns out. During the past season, some new advertisers have wet their feet in web advertising, largely institutional type sponsors, and on a short-term scale. One example is the American Trucking Association, which bankrolled *American Farm of the Air* for a period of Sundays on NBC. Another is TWA, which made its debut into network radio with sponsorship of NBC's *Mr. and Mrs. Blandings*. This fall, Sylvania Electric Products, Inc., in an attempt to sell TV sets to the radio audience, will launch Sammy Kaye's *Sunday Serenade* on ABC, and Grantland Rice's *Sports Commentary* on CBS. (Sylvania made its debut in broadcast advertising in the fall of 1950, squiring *Game of the Week* on ABC radio, now cancelled, and *Beat the Clock* on CBS-TV, still going strong.)

Undoubtedly, the webs' best hope is to lure in advertisers who are introducing new products to the public. The most striking illustration is Tintair, which plunged into network radio last year with the \$7,500-a-week *Frank Sinatra Show* and the \$3,000-a-week *Somerset Maugham Radio Theatre* (also sponsor during this season of *Somerset Maugham TV Theatre* and *Sammy Levenson Show* both CBS-TV, and the *Cavalcade of Bands, Cavalcade of Stars* on DuMont).

Some of the webs, reeling momentarily after a flock of pre-summer cancellations, are heartened by recent new sales. CBS, for example, is encouraged by the way Kingan & Company has signed for the *Godfrey Digest*, and Wildroot for *FBI in Peace and War*. Also, although Lever Brothers cancelled out *My Friend Irma*, Tums is reported to be dickering for this CBS comedy old-timer.

## MEN, MONEY, MOTIVES

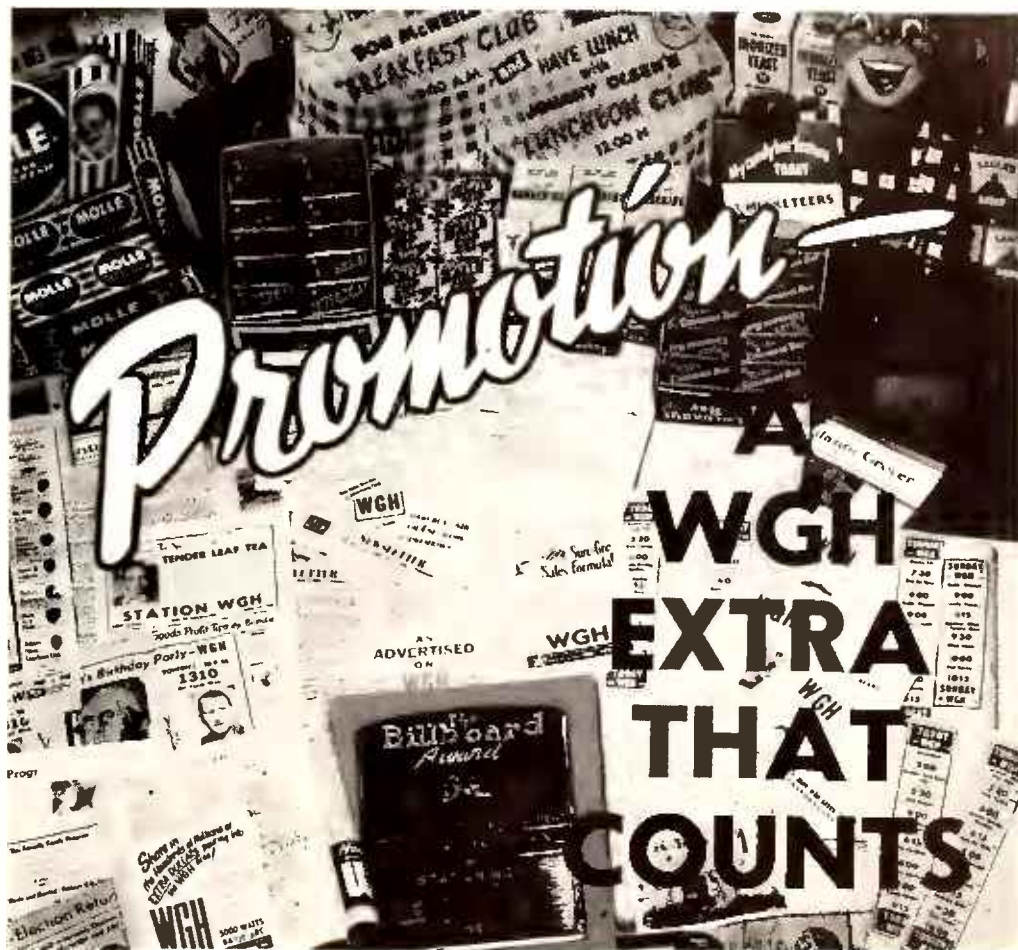
(Continued from page 10)

Probably it is true that there can be no slowdown in employment (the key index always) for three years to come. But paradise is not at hand.

\* \* \*

Nor will, this time, soft psychology and lazy ways be protected. That's one reason why the "fall facts" for 1951 are peculiarly significant. More competition for the advertiser's dollar.

and higher-all-along-the-line media costs are "something new, something blue." Nor will any realistic, well-informed seller of time (or space) fail to understand that in the 10 years since Pearl Harbor, the advertiser himself has become very much more hard-boiled. It isn't that he has lost faith in advertising. To the contrary. The moral is that he buys more intelligently, more critically, not only on quantity (circulation) but quality (management and policy). ★ ★ ★



WGH adds punch to campaigns with: Dealer and jobber newsletters, counter cards, window displays, billboards, newspaper and tradepaper ads, newsletters, in-person calls, spot announcements, audience direct mail, plus complete publicity and news release service.

Advertisers know that PROMOTION IS A WGH EXTRA THAT COUNTS!

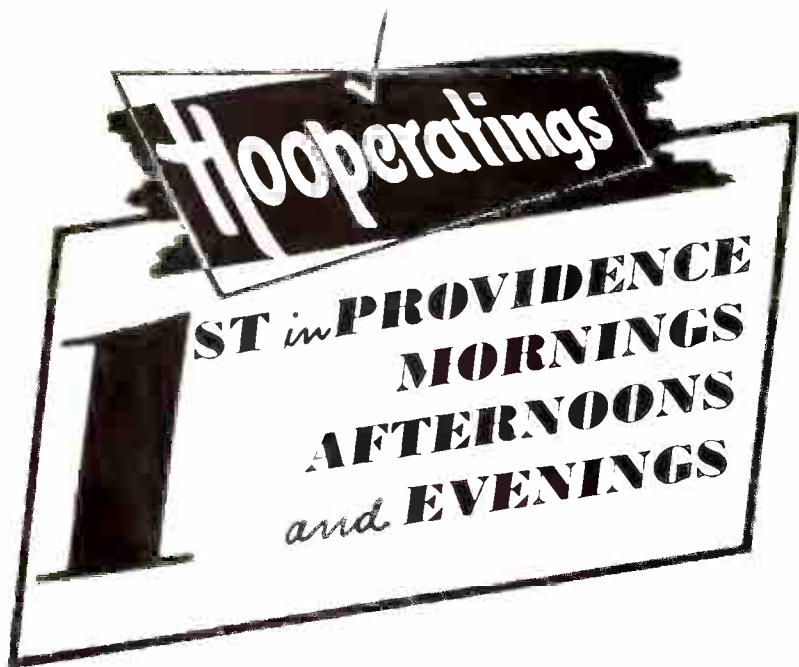


5,000 WATTS - BASIC ABC  
NORFOLK - PORTSMOUTH - NEWPORT NEWS  
THE DAILY PRESS - TIMES HERALD STATION  
FREE AND PETERS, INC. NATIONAL REPRESENTATIVES

more New Englanders  
listen to

# WPRO

than any other  
Rhode Island station



Season after season, Hooper's Share of Radio Audience Reports show a dominant audience leadership for WPRO in the Providence-Pawtucket area—the nucleus of New England's **SECOND LARGEST MARKET** . . . the 19th largest market in the United States.

**but, that's only HALF the story**

Another of America's major marketing areas, Fall River-New Bedford, Mass., relies on WPRO for its popular CBS and local programs. WPRO's powerful *5000 watts on 630 kilocycles* cover this eighth largest New England market with a signal greater than 2 millivolts.

**and, as a TEST MARKET\***

. . . PROVIDENCE ranks **FIRST** in the New England-Middle Atlantic States area and **FIFTH** in the United States for cities of 250,000 to 500,000 population.

\*Copr. Sales Management Nov. 10th issue, 1950.

**TO REACH THE  
MOST BUYERS,**

**BUY BASIC...**



**WPRO** AM  
& FM

**PROVIDENCE · 630 KC · 5000 W**

**R E P R E S E N T E D B Y R A Y M E R**





# spot radio

## In tune with the times

Spot radio billings continue to climb to new heights, despite scattered rate cuts and the influence of TV in some markets. Still the most flexible advertising medium available to the national sponsor, spot radio is busy.

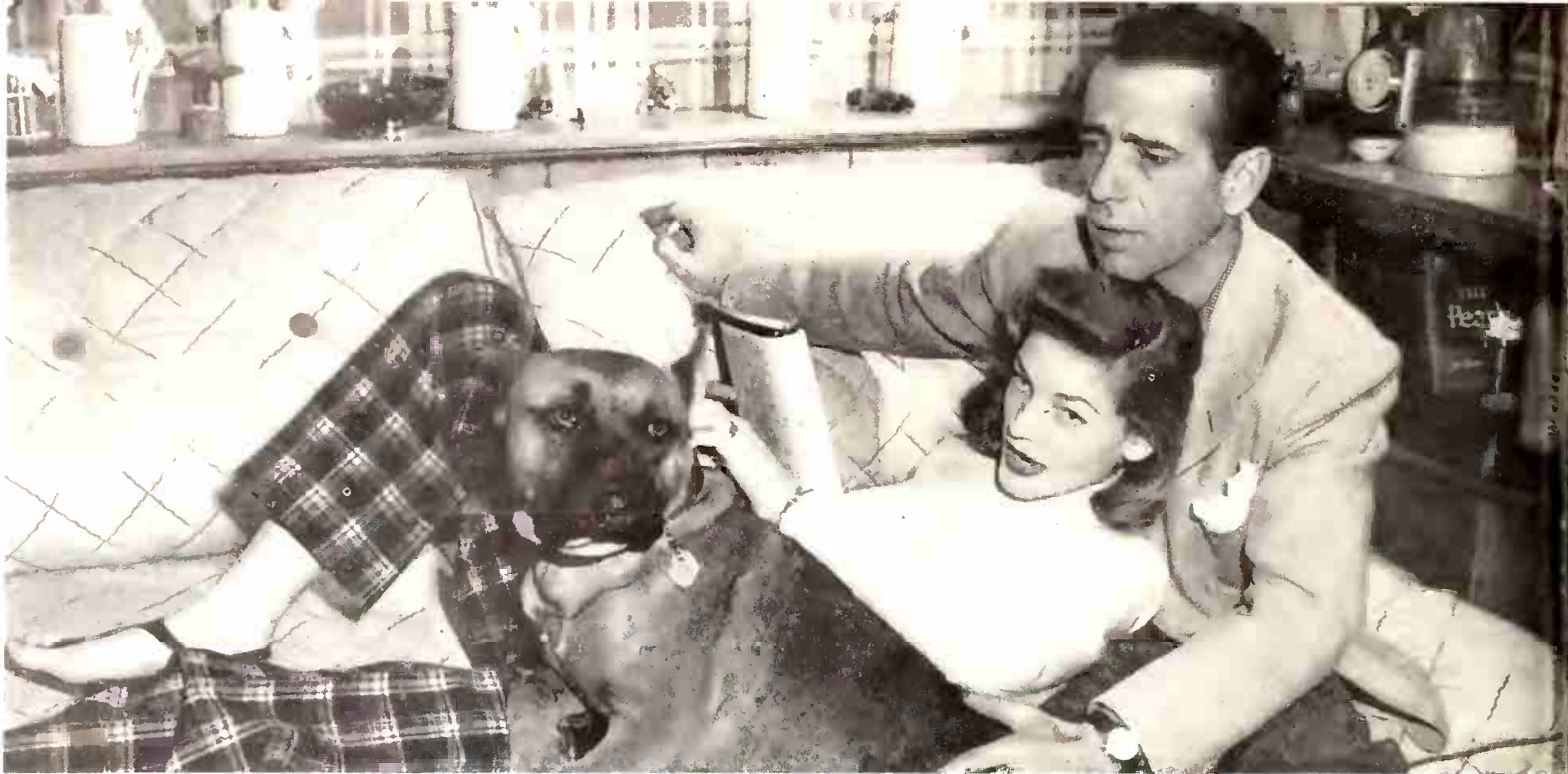
Program offerings continue to change. The availability picture needs constant revision, and rate structures are still somewhat unsettled by the recent network maneuvers. . . . SPONSOR's Spot Radio section tells how these shifts will affect advertiser's fall plans.

Comprehensive in scope, the section covers developments in a wide variety of subjects allied with spot radio. Top spot ad agencies are given; singing commercials; transit radio; storecasting; transcriptions; music libraries; regional networks; and minority audiences.

Every trend which SPONSOR's industry-wide survey has been able to spot is outlined for fall planning use. One extra "bonus" is a group of tips on how to buy spot radio effectively.

To get an idea of the thoroughness with which spot radio is covered, look over index at right. It will serve to select needed topics for immediate use.

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"BOLD VENTURE," ZIV E.T. SERIES STARRING BOGARTS, IS HIT. BUT NEW SHOWS ARE FEW IN ERA OF TV UNCERTAINTIES

## Spot radio basics

### Q. What precisely is spot radio?

A. According to a working definition offered to SPONSOR by N. C. (Duke) Rorabaugh, compiler of the *Rorabaugh Reports*, "Spot radio is the use of radio by national or regional advertisers in two or more markets not involving the line facilities of one of the four major networks."

Essentially, it is a form of radio advertising involving the purchase of either announcements, or station breaks, or programs, on a local market-by-market, station-by-station basis.

### Q. What advantages does spot radio have for an advertiser this fall?

A. This fall, or any other time of year, spot radio's greatest advantage is its flexibility. In the words of Mary McKenna, media director and timebuyer at Benton & Bowles, New York, who handles Best Foods' broadcast advertising for Hellmann's Mayonnaise and Nueoa Margarine: "I love spot radio because its pinpoint coverage is versatile enough to fit the sponsor's complex marketing pattern."

### Q. What are the particular virtues of spot radio announcements and chain breaks?

A. A SPONSOR survey of advertisers, agency account executives, and timebuyers discloses that the majority fa-

vored these brief commercial messages because of their versatility and low cost. Here are their benefits as summarized succinctly by Robert Brenner, radio/TV director of Lewin, Williams & Saylor, Inc., New York:

1. Spot radio announcements allow an advertiser to move in and out of schedules. Perhaps, shall we say, put the pressure on one market and remove it from another.

2. You are able to buy a "ready made" audience. An announcement placed next to a top-rated program naturally will catch the best possible audience.

3. An advertiser can take advantage of unusual market opportunities, resulting from local developments or seasonal conditions. He can be on the air in less than 24 hours and cancel in two weeks.

4. The buying of announcements offers the advertiser maximum advertising mentions at lowest cost.

### Q. What are the particular virtues of buying spot programs?

A. Brenner also listed these benefits for SPONSOR:

1. Radio listening in most cases becomes a fixed habit. Therefore, a good program can become a part of the daily routine, and assures the advertiser continuous listening.

2. Having selected the right time for a program, the sponsor secures a franchise on this time.

3. When a sponsor has a program,

he can use the talent to help push the product with local distributors and retailers.

4. An advertiser can combine both a selling and institutional job by sponsoring a program. In addition, you are able to get across your full selling message.

## Spot radio scope

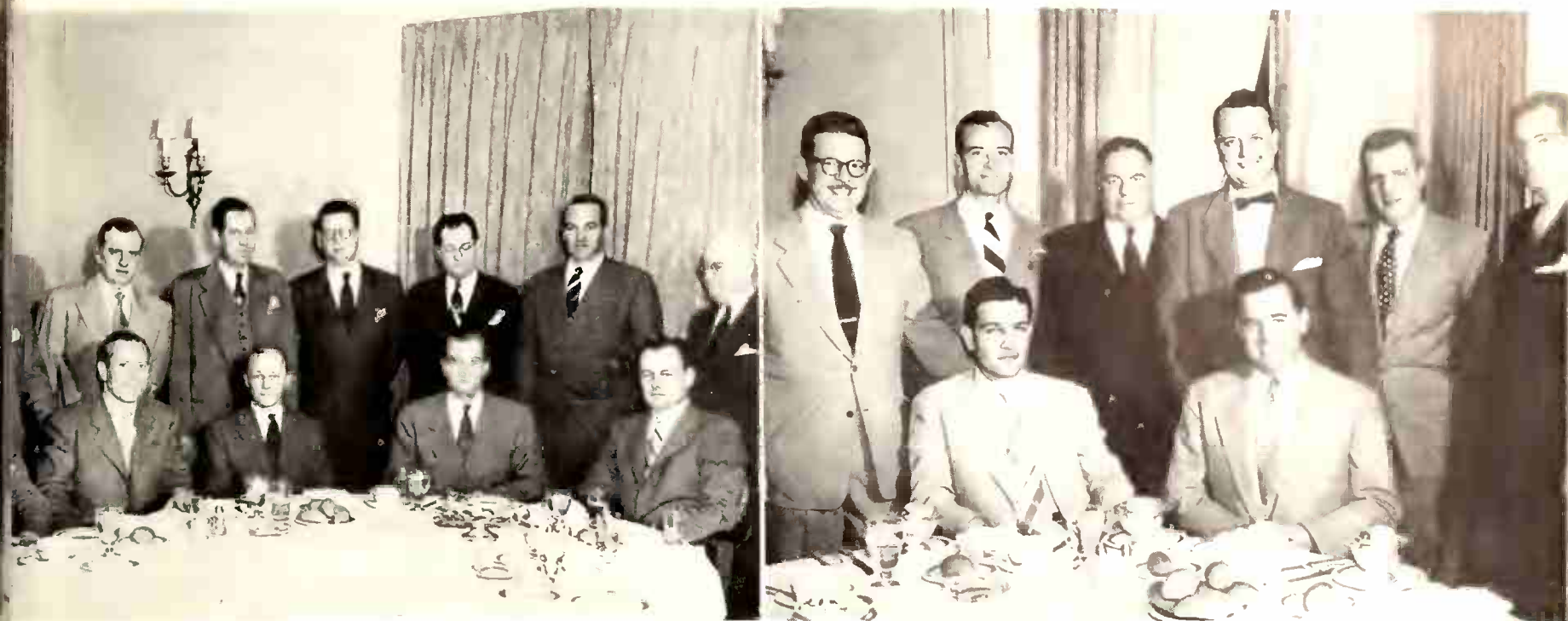
### Q. What potential audience can a national spot advertiser reach this fall?

A. If an advertiser were to stage a mass spot campaign, he could reach, potentially, 96% of the United States. There will be a total of 71,900,000 radio sets in homes this fall, not to forget the 19,100,000 in automobiles (an increasingly important factor in all radio advertising) and 5,000,000 in public places.

### Q. What number of radio-only homes can a sponsor reach?

A. According to an NBC estimate, radio-only homes will number six out of every 10 in the United States. They break down this way: three of them are *inside* TV areas and three of them are *outside* TV areas. In round figures, the radio-only homes number 27,900,000—including 63% of the population. To this, of course, must be added the residual radio listening





SPOT RADIO CLINICS HELP REPS, SPONSORS UNDERSTAND ONE ANOTHER. LEFT, DOUGLAS BALLIN, WHITEHALL, GEORGE CASTLEMAN, FORMERLY B.C.&P. NOW CBS, ARE HONOR GUESTS. RIGHT, LEONARD COLSON, MENNEN; H. M. SCHACHTE, BORDEN; REPS

that occurs within TV homes, which is greater than you might think.

In fact, according to a recent study by A. C. Nielsen Company, radio listening before noontime is *even greater* in video homes than it is in radio-only homes. Between 9:00 and 10:00 a.m., the report shows, radio-only homes have an average of 17.9 per minutes of listening. In video homes during the same hour, average radio listening is 22.0 minutes. Between 10:00 and 11:00 a.m., the figure is 18.6 in radio homes, as compared with 28.0 minutes in TV homes. Between 11:00 a.m. and noon, the radio-only figure is 20.1 as against 28.3 minutes in TV homes.

**Q. How will spot radio circulation this fall stack up against other media?**

**A.** Very well indeed. Radio will still give you the biggest circulation. As already pointed out, total radio circulation is 42,900,000, reaching 96% of the United States, and radio-only circulation is 27,900,000, reaching 63% of the U. S. Now compare these with TV, with an estimated circulation of 13,500,000 this October, reaching 33% of the U. S.; *Saturday Evening Post*, circulation 4,036,246, reaching 9%; *Life*, circulation 5,351,630, reaching 12%; *This Week*, circulation 10,006,564, reaching 22%.

**Q. How do radio outlets stack up against TV outlets numerically?**

**A.** Radio broadcasting outlets still dwarf TV by a vast measure. Most recent figures show there were 2,173 AM radio stations in the United States in 1950—75 more than the 2,098 in 1949. The FCC has frozen the number of TV stations at 107 and the freeze may continue for a year or more (see freeze discussion, page 142).

### Spot radio business outlook

**Q. How is spot radio buying shaping up for this fall?**

**A.** Over-all, you can expect spot business to be heavy, with stations in non-TV areas reaping boom sales, and those in TV areas either holding their own nicely, or showing a moderate increase over last fall's trade. Stations showing the least increase in sales will be those in the highly competitive, huge TV metropolitan markets, like New York City, Chicago, and Los Angeles.

The upsurge of spot radio buying is following a continuous pattern. Spot broke all records in 1950 with an all-time high of \$121,000,000 in total billings—nearly \$12,000,000 more than

#### Industries which spend the most in spot radio

\$20,000,000 Foods	\$11,500,000 Drugs Soaps	\$8,000,000 Automotive
\$7,000,000 Gasoline	\$6,000,000 Beer	\$5,000,000 Toiletries Household Equipment
\$4,000,000 Tobacco	\$3,500,000 Clothing Candy & Soft Drinks Jewelry Radio & TV Sets	\$3,000,000 Insurance & Banks Agricultural Products

Source: SPONSOR estimate for 1950

spot sales in 1949. In 1951, according to estimates of station representatives, all signs point to an even bigger gross of about \$132,000,000.

**Q. Why are more sponsors buying into spot this fall?**

**A.** Primarily, it's because many national sponsors are decreasing their network radio efforts to advertise in TV. But, since TV only covers 60% of the population in 63 markets, advertisers are buying into spot radio to reach the non-TV markets. There are other good reasons, too. One is pointed out by Joseph Weed, president of Weed & Company, station representatives. "Our business in spot radio is now up 11%," he told SPONSOR. "Why? Because there's currently more consumer money in circulation, and advertisers are going all out to get it."

Another factor to consider is that in one TV-station cities, like Pittsburgh, Richmond and Buffalo, where the prime TV time is sold out, both new and habitual broadcast advertisers are diverting money instead into spot radio—in some cases to keep up with competitors who are on TV. A final reason is that the broadcasters themselves are expending full efforts to promote spot radio to the hilt; exactly how is answered in the question below.

**Q. What efforts are broadcasters making to attract advertisers to spot radio?**

**A.** The numerous inducements broadcasters are offering to advertisers seeking spot radio are too many to be completely covered here. There's no doubt, though, that sponsors will benefit from these "lures." The palmy days when broadcasters could sit back on their watts and wait for customers to crowd in are over. Sponsors will gain from the increased promotional efforts, the heightened use of imagination in programming as broadcasters wake from their lethargy to battle the inroads of TV.

Here are just a few typical promotional efforts that broadcasters are employing to draw sponsors into spot radio this fall:

1. WGAR, Cleveland, has just released an attractive booklet, entitled "Radio Rides the Streets and Highways." To show sponsors one of the bonuses radio offers, the study reveals the findings of a survey of 6,378 auto-

mobile operators in 64 locations. Survey showed that 81 out of every 100 autos in Cuyahoga County (the home county) contain a radio; people with car radios keep their sets turned on 74% of the time they are driving.

2. WCAU, Philadelphia, has begun a concentrated program to house-build local programs for specific classes of clients. Joseph T. Connolly, vice president, says it "represents the opening gun in a drive to sell radio next fall as it never has been sold in Philadelphia." An example of this new concept is WCAU's 15-minute *She's Engaged*, in which a staffer selects newly engaged young women from the society columns of Philadelphia's newspapers, tape records interviews in a humorous or romantic vein. The program, naturally, would be tailored for food or household appliance firms.

3. To show that spot radio is still doing a potent job in a TV market, WBT, Charlotte, has put out an effective pamphlet that begins: "YES, television is growing sensationally in the Carolinas—with sets quintupled in the last 12 months, *BUT* WBT is growing, too. Take Sunday night for instance. In the eight half-hour periods between 6:00 and 10:00 p.m., WBT ratings are up six, even in one, slightly down in one. Where is the TV audience coming from? This chart shows it comes from competitive stations and from *new* listener-viewers. . . ."

**Spot radio time rates**

**Q. What's the outlook in spot radio rates this fall?**

**A.** Generally, you can expect rates in several non-TV areas to be up this September, while those in TV areas will hold to the status quo. A straw in the wind came recently from S. A. Cisler, of WKYW, Louisville, Ky., secretary of the Association of Independent Metropolitan Stations. At a June meeting in which about 20 station operators participated, he said, "more than 55% of the station membership present indicated their local rates were to be *increased* this fall, or had already been boosted."

Cisler went on to report: "A number of independents were shifting to the single rate card policy for both national and local accounts, and some were announcing a single rate for all hours."

**Q. Are under-the-counter rate-reducing deals on the station level still continuing this fall?**

**A.** Yes, but a concerted drive is being made to stamp out this bargain-basement type of selling. A dozen station representatives polled by SPONSOR agreed, ruefully and quite unofficially, that well over 40% of the radio stations in the United States indulged in covert deals. A major reason for this secret thimble-rigging of rates is the keen competition among the stations for immediate cash business. According to the FCC, there were 2,098 AM radio stations in the United States which in 1949 grossed \$307,000,000. In 1950, thanks largely to booming national spot, business zoomed to a gross \$338,000,000, but it had to be divided among the nation's increasing number of AM stations, grown from 2,098 to 2,173. To take one example offered by Wells Barnett, sales development manager for John Blair & Company: "Peoria, before the war, had one radio station. After the war, it had six counting Pekin. Naturally, all five are continuing to compete sharply for business."

**Q. Who is trying to eliminate these station rate deals, and why?**

**A.** Most state and regional broadcaster associations and the reps are urging stations to stick to rate card rates. Perhaps the most unified effort is being made by the recently formed Affiliates Committee, headed by the highly respected industry leader, Paul W. (Fritz) Morency, general manager of WVIC, Hartford, Conn. In their letter to network affiliates last April, the Committee urged station operators to "have no hesitancy whatsoever in increasing rates." Also implicit in the letter was the between-the-lines message: Stop slashing national spot radio rates.

The reasoning of the stations is clear. They believe radio rates are already below their true value.

**Q. How do sponsors feel about the unstable spot rate situation?**

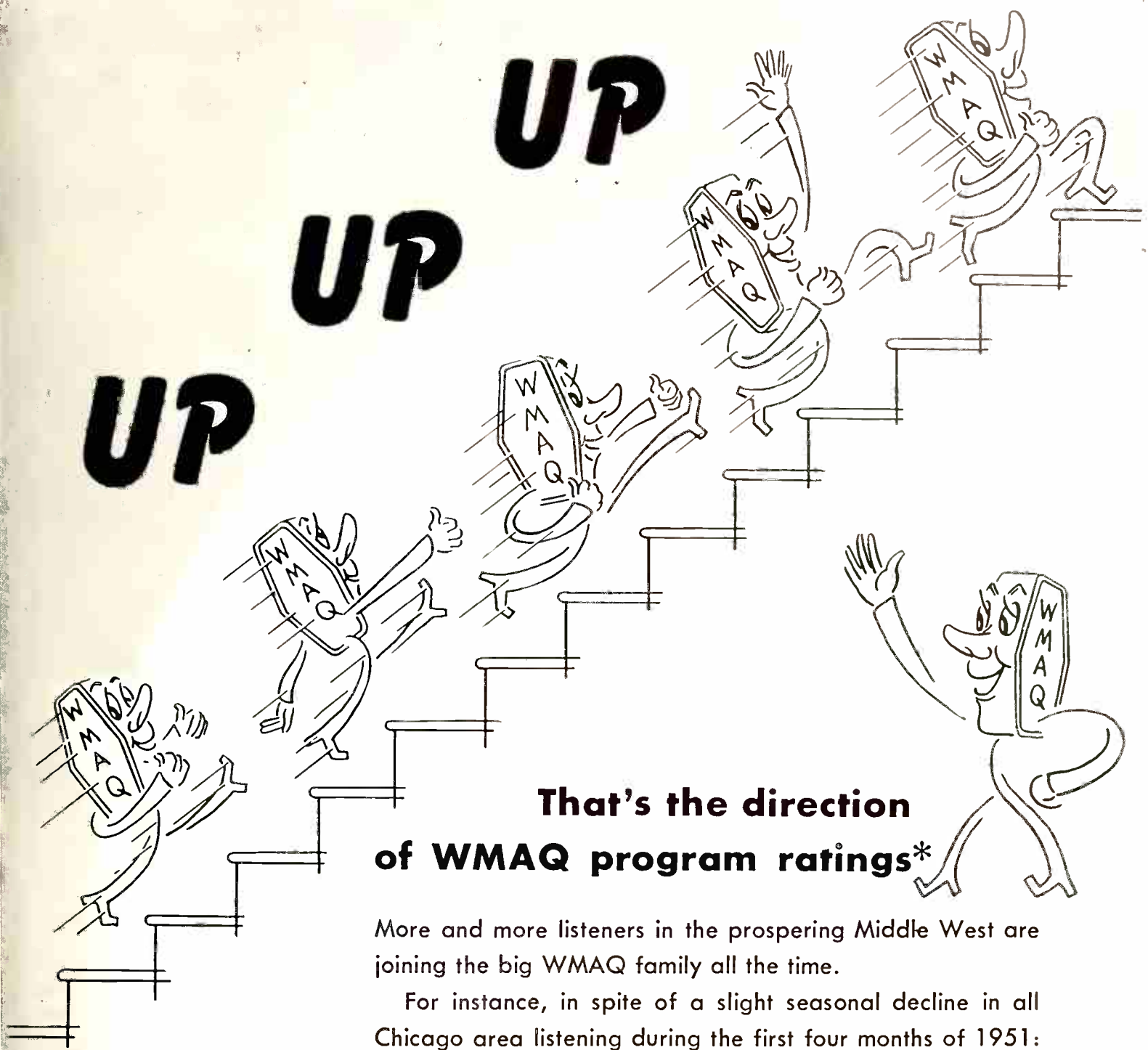
**A.** A few of them, thinking in terms of the recent network radio rate slash, would like spot radio to follow suit. Marschalk & Pratt, agency for Esso, is reported to be canvassing stations about the possibility of reducing rates.



**UP**

**UP**

**UP**



**That's the direction  
of WMAQ program ratings\***

More and more listeners in the prospering Middle West are joining the big WMAQ family all the time.

For instance, in spite of a slight seasonal decline in all Chicago area listening during the first four months of 1951:

**53%** of rated WMAQ quarter-hours showed increased ratings.

**66%** of rated WMAQ quarter-hours either increased or remained constant.

Contact WMAQ, Merchandise Mart, Chicago, or your nearest NBC Spot Sales office NOW for assistance in placing your sales messages before this ever-growing audience.

\*Pulse of Chicago

NATIONAL BROADCASTING COMPANY



Dudley Leblanc, the Hadacol tycoon (currently off radio temporarily while he gains breath), is notorious for under-the-counter deals.

The great majority of ad agencies and advertisers, though, would like to see under-the-counter deals ended and station rates stabilized at a reasonable level. Those surveyed by SPONSOR agreed they would not like to see the medium degenerate into a cloak-and-suit business. If rates were to become too cheap, they feel, the medium itself would become suspect. (See statement

by Jeff Wade in Mr. Sponsor Asks, page 176.)

### Spot radio availabilities

**Q. How easy or difficult will it be to find spot radio availabilities this fall?**

**A.** Generally, sponsors will be able to find spot availabilities easily in TV areas; not so easily in non-TV areas. By and large, you'll find the greatest

rush will be for the prime "family listening" periods—7:00 to 9:00 a.m. breakfast time; 12:00 noon to 1:00 p.m. lunch time; 5:30 to 7:00 p.m. supper time. In TV areas, daytime slots will be most sought after, rather than evening periods, when radio will be competing against the video audience.

Most ad agencies, now mapping their fall spot radio campaigns, are already contending with the rush for daytime spot radio availabilities. Typical was the comment SPONSOR received from Paul Gumbinner, timebuyer at the Gumbinner Agency for Chap Stick and Chap-ans, which buys fall spot radio over some 35 stations. "Business is so good at most of the top radio stations," he says, "that one of my biggest problems is getting availabilities. That's why I'm mapping out our autumn campaign well in advance this summer. A good station like WFAA, Dallas, is usually sold out, and it's only as a special favor that they wangle an opening for me."

**Q. What factors are making it easier for a national spot advertiser to buy availabilities this fall?**

**A.** Two key trends are opening up the number of availabilities a national advertiser can acquire. First, the networks are releasing so-called "fringe time" to their affiliates which, in some cases, is excellent. The stations are selling this additional time to national and local spot buyers. The reason the nets are releasing this sustainer time is, of course, to cut costs. Stations are pressing to get such time because they can sell it on their own.

### Sponsor usage of spot

**Q. What product categories will be most active in spot this fall?**

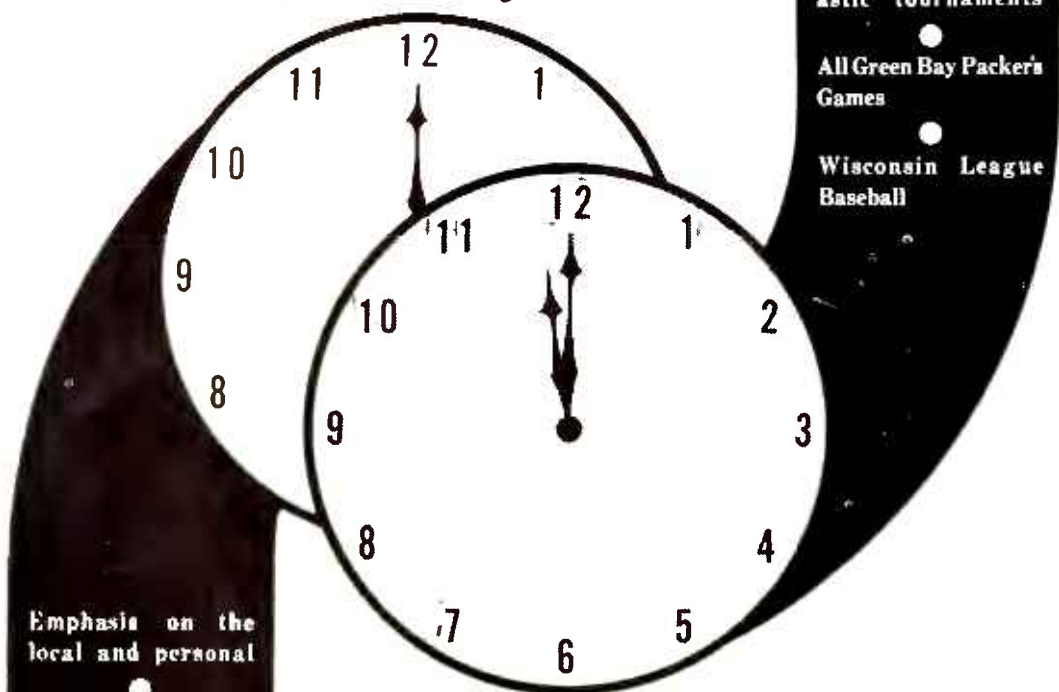
**A.** Soaps, foods, and drugs will be heaviest; but station representatives report that brewers of beer will make their strongest national spot efforts in years. In the soap category, some stations are worried about P & G's re-

## LISTENERS KNOW

**THEY** May Be Missing Something if They Don't Stay Tuned to This On-its-toes Newspaper Station

## WE KNOW

**YOU** May Be Missing Something if You Don't Investigate



Emphasis on the local and personal

Intense interest in scores of prosperous cities, towns rich rural area

More people are interested in a big home town fire than a big Florida tornado

Mass audience appeal! and the mass is concentrated in this multi-million dollar market

Independent, Unaffiliated, Indispensable in this multi-million dollar market

Most listeners tune WJPG sometime every day. We make it attractive to them to stay tuned longer



INTERESTING AVAILABILITIES NOW!  
Because We Are NOW—and Recently!—Full Time

PHONE US ABOUT AVAILABILITIES

Phone Joseph Hershey McGillvra, Inc., Our National Rep.  
1440 on the dial • 1,000 watts daytime • 500 watts night

**IS YOUR SLIP  
SHOWING?**

**see page 188**



**DOUBLE SELLING  
DOUBLES VALUE!**

**Enjoy Yourself →**

**LISTEN TO WNOX**

Big double outdoor advertising sign on one of Knoxville's most heavily traveled streets—another unique promotion aid\*\* used by WNOX to sell itself, its programs and its advertisers.

AND LISTENERS IN THE VAST WNOXVILLE MARKET ARE DOING JUST THIS—ENJOYING THEMSELVES MORE THAN EVER BY LISTENING MORE THAN EVER TO THIS GREAT SCRIPPS-HOWARD RADIO STATION.

**WNOX IS A BETTER BUY TODAY THAN EVER  
AND IS GETTING BETTER ALL THE TIME WITH**

- ★ **MORE LISTENERS THAN EVER—**  
(Knoxville Sets-in-use at all-time high—no television competition)
- ★ **BETTER SERVICE AND PROGRAMS THAN EVER—**  
(More for your money in every way)
- ★ **HIGHER HOOPERS THAN EVER—**  
(Among the highest in the country)
- ★ **BIGGER MARKET THAN EVER—**  
(WNOXVILLE area is booming)
- ★ **MORE ADVERTISERS THAN EVER—**  
(With many waiting for vacancies)

**WNOX**

**CBS - 10,000 WATTS - 990KC - KNOXVILLE, TENN.**

**SCRIPPS-HOWARD RADIO, INC.**

\*\*Others are movie trailers in all leading theaters, many outdoor advertising signs strategically located, bus cards on both sides of busses, taxicab cards, window displays on busiest street in town, big posters on express company trucks, letters to dealers, a monthly mailing piece to hundreds of grocers and druggists, courtesy announcements plugging programs, and anything else it takes to sell—to get listeners—and keep them.

Representatives: THE BRANHAM COMPANY

*It's an indisputable fact —*

# KLIX

**is KCLICKIN'**

*in Idaho's Fabulous Agriculture Empire*

## MAGIC VALLEY

**1st** *Farm Market in Idaho*

**1st** *Farm Market in the Intermountain West*

**56th** *Farm Market in the Nation*

# KLIX

**is KCLICKIN'**

*and George Hollingbery can prove it!*

*1000 watts  
on 1310  
Twin Falls,  
Idaho*

*American Broadcasting Company*

*Rocky Mountain  
Broadcasting System*

*Frank C. McIntyre  
V. P. & Gen. Mgr.*

cent cancellations of spring spot drives for Spic & Span and Tide, and easing up of those for Joy, Lilt, Drene, and other P & G products. P & G spokesmen, though, report the curtailment was merely timed to end with the P & G fiscal year on 30 June. Colgate, Palmolive, Peet has also curtailed its spot scheduling recently; and some representatives believe it is in the process of withdrawing its announcements from TV areas and concentrating them in non-TV areas. In the food category, frozen foods and breakfast cereals will get a heavy play this fall; and in the drug group, deodorants and cosmetics will be pushed. Wildroot is returning heavily to spot; so is Bromo Seltzer.

Patent drugs, like Lydia E. Pinkham's vegetable compound and Musterole and Pertussin, will be promoted hard on spot radio, but largely in the Southern markets. The anti-histamines, trying to regain waning public curiosity in their cold cures, will probably step up their national spot coverage.

The hard goods spot picture is uncertain, dependent on surpluses piled up in retail outlets on the one hand (like TV sets), and wartime shortages of vital metal parts on the other hand (like electrical appliances). By and large, you can expect automobiles, like Dodge, Austin, and Kaiser-Frazer, to be advertised on a regional or local spot sales basis; razor blades, like Gillette and Silver Star, to be pushed on a mass national basis; and agricultural goods to be promoted on a particular locale basis, near points of distribution.

Miscellaneous products, like shoes, airlines, and telephone service, will increase their usage of spot radio a great deal. The same applies to book publishers, movies and magazines, who will make extra-strong efforts to lure the public away from their video sets. Institutions, on the order of the Florida Citrus Commission and the Bituminous Coal Institute, will stand pat with their present spot radio efforts. However, large corporations who have not been in spot radio before, will probably enter the field (using institutional advertising). In an attempt to reach the No. 1 sales throne, aggressive cigarette companies, like P. Lorillard and Philip Morris, will undoubtedly step up their spot radio coverage.

**Q. Who are among the top users of spot radio?**

**A.** For a dollars-and-cents breakdown of spot radio revenue by product groups, see chart (page 67). According to a SPONSOR survey of station representatives, these will be among the top 20 buyers of spot radio this Fall (not in rank order): P. & G.; Lever; Peter Paul Candy; Brock Candy Company; Coca-Cola; Continental Oil Company; Best Foods; Esso; General Foods; Philip Morris; Borden; Atlantic Gas & Oil; Robert Hall; d-Con; Wildroot.

### Agencies using spot radio most

**Q. Which advertising agencies place most national spot advertising?**

**A.** According to N. C. Rorabaugh, the following are included among the top 15 spot placing agencies (not in order of ranking): BBDO; Young & Rubicam; Ruthrauff & Ryan; Biow; N. W. Ayer & Son; Benton & Bowles; Ted Bates; William Esty; William Weintraub; J. Walter Thompson; Dancer-Fitzgerald & Sample.

### Spot radio programs

**Q. What are the main trends this fall in local-level programing?**

**A.** Over-all, you can expect news and disk jockey programs to be the most sought-after bidders for the public ear. An increased interest has been shown, too, in religious shows, participation

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

52.8

AVERAGE WINTER 1951

**ABC STATION**

# WBTM

**HOLLINGBERRY**



THE CHICAGO WHITE SOX STATION

**WJJD**

*Chicago's* BEST  
50,000 Watt BUY

---

A MARSHALL FIELD STATION  
REPRESENTED  
NATIONALLY BY  
AVERY-KNODEL

# Ever hear about the little package that went to Fort Wayne (with \$750,000 in it)?

**WOWO's real-life, "sell-out" drama with a happy ending and a **MORAL** for everybody**



What happened in Fort Wayne might just as easily have happened in Houston or in Sacramento or in Richmond, Va. Point is: *it happened*. Seems WOWO in Fort Wayne arranged a modest little marriage between the Gladieux Heating Company and THESAURUS' *Music by Roth* show.

Just one-quarter hour at one o'clock every Sunday—but with enough people in 49 counties listening for the show to boost Gladieux' business 600%, to sell \$750,000 worth of oil burners in one year . . . to set up such a clamor for heaters that shortages began to develop, orders had to be back-ordered, the heating company had to sign off, catch its breath, and embark on a reluctant separation from the Roth Show.

What about this Allen Roth, piper who piped in too many customers too quick, and led Station WOWO and its sponsors into this unusual "sell-out" predicament?



**"Music by ROTH"**  
piped piper of  
Fort Wayne and  
points E, S, N and W

Roth is the man with the bow tie who conducts on the famous Milton Berle program, familiar to millions. One of radio's most versatile wizards, he whirls you through his musical "style show," out-

specializing the specialists in any musical mood you could mention. All this with a hypnotic quality which seems to surround a sales message with *urge and compulsion*.

After Roth delivered his friendly knockout to Sponsor Gladieux, WOWO unwrapped this dynamite property on the desk of Fort Wayne's toughest prospect. With a hard-hitting, fact-filled brochure to show, with a snappy, smooth audition disc to play, WOWO made an immediate re-sale. Soon, requests for the new sponsor's leaflet were flowing in from 49 counties at a rate regarded by station and sponsor as "bordering on the phenomenal." So WOWO's little drama had a happy

ending, after all. And Roth's new sponsor won't be sold into shortages. This time, it's a bank.

*Thesaurus*  
**romps all over the clock  
in Fort Wayne**

"Music by Roth" is just *one* THESAURUS show earning talent fees and time charges for WOWO. Recently released "Hour of Charm" and "Wayne King Serenade" are two others. Altogether, *nineteen* THESAURUS shows are running in Fort Wayne every week; most of them stand right around the top in audience surveys . . . *three* with more listeners than any other show running at the same time.

**MORAL** for everybody

Since Fort Wayne is about as close to typical as any community ever is, this THESAURUS success story calls for a closer look by stations, agencies and sponsors in other areas. Some of the things selling-minded people everywhere like about THESAURUS:

**for station**

Station can pay the whole cost of THESAURUS with the first 2 or 3 sales—have a talent-packed reservoir all ready and waiting as new sales opportunities



Every Gladieux heater dealer within 75 miles of Fort Wayne felt the sales impact of "Music by Roth." Theme: "You're paying for an oil burner NOW—why not have one installed!"



come up. Every possible production aid to give local radio professional pace and polish . . . voice, music and *sound effects* to short-cut production expense.

**for agency**

Agency can easily and effectively launch clients on radio with THESAURUS' keen, hard-hitting presentation material. THESAURUS offers the agency established big-name shows . . . with a talent-plus-economy story no other service can match.

**for sponsor**

Sponsor can choose the exact THESAURUS show to fit his audience, audition it, check its results in other markets. Sponsor with a small budget can buy "big time" talent. He can take to the air at unbelievably low cost and get *proved* performance.

\* \* \*

Complete audience-building promotion kits packed with material to merchandise THESAURUS shows locally: biographies, announcement and feature press releases, photos, photo and ad mats, exploitation campaigns.

Your THESAURUS shows get the nation's hits *before* they're hits—52 or more selections every month—providing new tunes well ahead of their

popularity peak. Basic library of over 5,000 selections with weekly continuity for 28 program series—55 individual shows. Recorded tie-ins, cross-plugs, pre-broadcast announcements, mood music, vocal cues, voice tracks, sound effects, time and weather jingles, commercial jingles, special Holiday Shows, etc.

*Thesaurus*  
**talent-roster grows!**

New big-name shows are piling into the big economy package all the time! Spitalny's famous "Hour of Charm," "The Wayne King Serenade," "Sons of the Pioneers" and "Hank Snow and His Rainbow Ranch Boys" are four recent newcomers to the THESAURUS family—all with ready-made audiences in the millions.



**"The WAYNE KING Serenade"**

whose famous, honey-toned tempo has become a familiar and beloved nation-wide institution. One of the most amazing examples of continuous audience popularity and commercial success in the history of radio.



**PHIL SPITALNY'S "Hour of Charm"**

has won one of America's most faithful and devoted followings—built during a continuous decade of coast-to-coast sponsorship by one of the great U. S. brand names. A powerful selling influence on "Mrs. America"!

**Among the many other THESAURUS shows:**

- SONS OF THE PIONEERS
- THE SINGING AMERICANS (Dr. Frank Black's Male Chorus)
- CLAUDE THORNHILL AND HIS ORCHESTRA
- LAWRENCE DUCHOW AND HIS RED RAVEN ORCHESTRA
- VINCENT LOPEZ AND HIS ORCHESTRA
- CHURCH IN THE WILDWOOD
- HERE'S JUNE CHRISTY with the Johnny Guarnieri Quintet
- RAY MCKINLEY AND HIS ORCHESTRA
- OLD NEW ORLEANS (Jimmy Lytell and the "Delta Eight")
- NORMAN CLOUTIER AND HIS MEMORABLE MUSIC
- A FESTIVAL OF WALTZES
- MUSIC HALL VARIETIES
- SLIM BRYANT AND HIS WILDCATS
- I HEAR THE SOUTHLAND SINGING (Golden Gate Quartet)
- DOWN HARMONY LANE
- RIDIN' THE RANGE
- ORGANAIRES
- LISTEN TO LEIBERT
- MUSIC IN MARCH TIME

Send for THESAURUS' comprehensive brochure today!

"Swing and Sway with SAMMY KAYE"



"FRAN WARREN SINGS"



EDDIE FISHER, now featured on "Music by Rath"



"HANK SNOW and His Rainbow Ranch Boys"

"THE TEX BENEKE SHOW"



JOHNNY DESMOND on "The Music of Manhattan"

ARTHUR FIEDLER conducts "Concert Hall of the Air"

THE NEW ERA IN

recorded  
program  
services



RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION

630 Fifth Avenue, New York 20, N.Y.

Chicago Hollywood Atlanta Dallas

*Thesaurus*

programs, homemaker programs, and musical programs slanted for bilingual markets. Reason for the popularity of these programs, is that they give national advertisers intimate contact with the special tastes of local audiences.

In TV areas, sponsors are buying into daytime programs and specialized shows such as sports, foreign language and marginal time. Many stations are running 20 hours around the clock, in order to increase prime after-midnight time. One example is WOV, New York, which has a brewery sponsor advertising at 3 a.m. at regular rates. A

Pulse survey for WNEW projected to 3,492,000 radio homes in 12 counties of metropolitan New York-New Jersey found 38.4% of the homes tuned to radio between midnight and 6:00 a.m.

A more detailed breakdown of spot radio program trends is found in answers to questions below, based on a national AM station survey conducted by SPONSOR.

**Q. What's the outlook in news programs?**

**A. The boom in news programing**

since the Korean war broke continues unabated. Even following in the wake of the Korean fighting, advertisers are banking on the fact that audiences will still be interested in the post-war mop-up and a jittery Asia and Europe.

A typical response from SPONSOR's survey came from William J. Adams, program director of WHEC, Rochester: "In increases or decreases, spot news seems to be the program that pulls the greatest audience, as well as the one to which sponsors remain loyal."

From Vern Lindblade, commercial manager of KFVD, Los Angeles: "We have noticed no substantial increases or decreases in any particular type program, with the exception of a greater news popularity (by our audiences) since the Korean war. . . ."

And from Joyce M. Chapman, advertising and publicity director for WJBK, Detroit, 24-hour station which presents news every hour-on-the-hour in co-operation with the *Detroit Times*: "The audience for news broadcasts has been steadily increasing over the months. Nighttime Hooper ratings are greater than ever before."

**Q. What's the outlook in disk jockey programs?**

**A. Disk jockey shows are running neck-and-neck with news in increased public and sponsor popularity. Here are typical replies from SPONSOR's survey, explaining this trend toward the heavy usage of platter-spinners:**

Bill Roche, promotion director for WFBR, Baltimore, says: "I believe there has been a definite trend at WFBR toward more disk jockey programs. This has also been advised by our national rep. The reason for this is to build inexpensive participating announcement shows that will have attractive ratings. It is the opinion of some people that this is the only reply to TV competition."

Morton S. Cohn, program director, WCHS, Charleston, W. Va., reports: "According to the latest Hooper survey, which was conducted in Charleston from November, 1950, through March, 1951, the disk jockey programs seem to be doing best."

Claire Himmel, research director of WNEW, New York, whose *Art Ford Milkman's Matinee* totals up a weekly audience of 1,025,000: "Our latest survey proves conclusively that the post-midnight audience is not limited to night-owls and such late-night work-

# WHHM

## MEMPHIS

"independent--but not aloof"

is

happy to announce

the reappointment of

# FORJOE & COMPANY

as exclusive

national representatives

effective

July 16, 1951



# WCBS ANNOUNCES THE NEWEST IDEA IN ALL STATION-BREAK ADVERTISING!



WCBS has always been the best station-break buy in New York. Now it's better than ever. Now WCBS offers advertisers a new plan. *Now* you can have your commercials delivered by your choice of WCBS local stars:

**Margaret Arlen, Jack Sterling, Phil Cook, Bill Leonard, Tommy Riggs and Betty Lou, John Reed King, or Harry Marble.**

Their familiar voices—heard at unexpected times—mean *extra* attention to your recorded announcements. And extra sales.

Their entree into New York homes is your entree . . . their success can be your success. For complete information about star-studded station breaks custom-cut to your product, just get in touch with . . . **WCBS**

New York's #1 Station • Columbia Owned • Represented by Radio Sales

# SELL!

... over Western North Carolina's Most Powerful Radio Combination:



## ASHEVILLE, N. C.

The sure way, the economical way, the effective way, to reach this big, wealthy market. AM and FM!

### WLOS Promotion:

NEWSPAPER Space  
Strategic BILLBOARDS  
WINDOW DISPLAYS  
DIRECT MAIL

### WLOS Personalities:

UNCLE BING—Hillbilly  
DR. BOP—Western North Carolina's Only Colored Disc Jockey  
FRED BROWN—Sports  
SUNNY DAYE—Women's Shows

### WLOS POWER:

5,000 Watts Day—1,000 Watts Night—1380 kc  
9200 Watts 104.3 mc

### Asheville's Only FM Station

Proved results for local advertisers and for the great names among American products. Let us give you detailed facts!

### Ask The

### O. L. TAYLOR COMPANY

New York Chicago Dallas  
Los Angeles San Francisco

or Call or Write

**WLOS, WLOS-FM**  
ASHEVILLE, N. C.

Affiliated with  
The American Broadcasting Company

ers as taxi drivers and short-order cooks. A lot of people are returning home late from such ordinary activities as visiting or attending the theatre, ball games, club meetings—all of which make for a very substantial amount of disk jockey radio listening after midnight, both while driving home and at-home before retiring."

### Q. What's the outlook in women's home economic programs?

A. Most stations report that an increasing number of sponsors are buying into these daytime chit-chat shows for the hausfrau. Their reasoning runs this way: "TV women's programs have the admittedly potent virtue of being able to display products visually. But the housewife, busy housecleaning, would rather have her domestic advice offered in easy, aural doses."

One woman's program director who gets a big hearing on both AM and TV is Fay Stewart. Her woman's program has been aired daily for seven years on KSFO, San Francisco; now she's also heard five times weekly on *KPIX Kitchen*, on KPIX-TV, San Francisco. WFBR, Maryland, reports strong sponsor interest for this fall in *Shoppin' Fun, It's Fun to Cook*, and *Every Woman's Hour*; as does KFVD, Los Angeles, in its *Shopping Hilites*.

### Q. What's the outlook in Housewives' Protective League programs?

A. Sponsor participation in HPL's programs—*Sunrise Salute, Starlight Salute* and the afternoon *Housewives' Protective League* show—is shaping up strong in most of its 10 markets. Ed Wood, General manager for the HPL programs at CBS Radio Sales, told SPONSOR: "Our business this fall looks as though it'll be ahead of last year's—even in TV areas, like Washington, D. C. and Hollywood. In some TV markets, though, it may be down somewhat. All in all, business will be very good. Why? Because HPL programs, with their boards of housewife testers, have proved over the last 16 years that they can sell merchandise."

### Q. What's the outlook in religious programs?

A. Extremely promising. A concise summary of the trend is wrapped up in the report made to SPONSOR by John Cleghorn, general manager of WHBQ,

Memphis: "You will find among a great many stations in the South a notable increase in the number of religious programs. Most of these are commercial programs, bought and paid for by independent evangelists and evangelistic preachers supported by congregations on a regional basis."

### Q. What's the outlook in public service programs?

A. Sponsors this fall can make a very shrewd buy in public service programs—they often have a strong local impact. The most profitable sponsorship will be on those stations which have used imagination in developing original shows, rather than depending on the yat-ta-ta of local speech-makers in an effort to fill the time slot. Here are just three random samples of intelligent public service programs:

N. L. Bentson, commercial manager of WMIN, St. Paul, Minn., reports: "When the Minnesota 47th Viking Division was called to active service, WMIN's special events department sent a unit to Camp Rucker, Ala., to 'follow the boys.' A WMIN staff announcer, producer and engineer flew to Camp Rucker; taped a series of one-hour shows, *Camp Rucker Report*, which were air expressed back to the Twin Cities and released on successive Sunday afternoons. Listener response? Thousands of congratulatory letters. Sponsor response? One hundred sponsors went begging for just a mention of their names on the series."

WHO, Des Moines, Iowa, has built a reputation for itself as a public service station. Outstanding among its spark-plugs of local attention are its *European Relief Project* program, which has enlisted listeners to send tons of food, 54,000 parcels to needy Europeans; *Veterans' Forum*, in which local vets' problems are discussed and solved; *News and Views About Relig-*

**RESULTS PROVE**  
**500,000**  
**MEXICANS IN GREATER**  
**LOS ANGELES**  
**LISTEN TO 6 HOURS OF**  
**SPANISH**  
**PROGRAMMING DAILY ON**  
**KWKW AND KWKW-FM**  
**ASK FOR JOE**



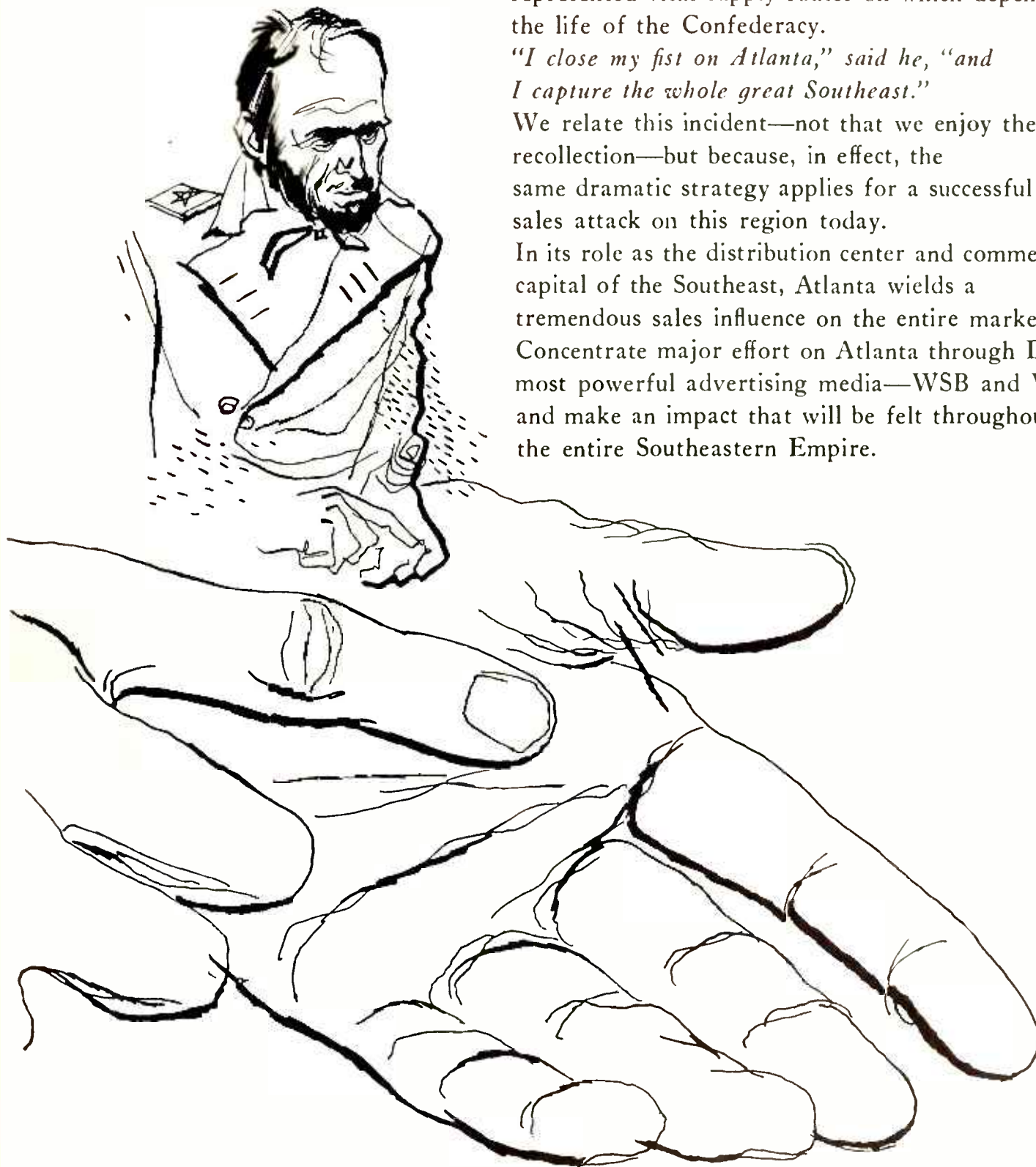
## Sherman was right!

In describing the strategic importance of Atlanta, General Sherman likened the city to a point in the palm of his hand. Outstretched fingers represented vital supply routes on which depended the life of the Confederacy.

*"I close my fist on Atlanta," said he, "and I capture the whole great Southeast."*

We relate this incident—not that we enjoy the recollection—but because, in effect, the same dramatic strategy applies for a successful sales attack on this region today.

In its role as the distribution center and commercial capital of the Southeast, Atlanta wields a tremendous sales influence on the entire market. Concentrate major effort on Atlanta through Dixie's most powerful advertising media—WSB and WSB-TV—and make an impact that will be felt throughout the entire Southeastern Empire.



**wsb**

THE VOICE OF THE SOUTH

**wsb-tv**

ON PEACHTREE STREET

*Affiliated with The Atlanta Journal and The Atlanta Constitution  
Represented by Edward Petry & Company, Inc.*

ion: and *Country Home*, a public service program slanted toward farm women.

Finally, WGAR, Cleveland, has developed a neat gimmick in its *Ask City Hall*, in which special events director Donald C. Hyde poses questions of civic interest to city hall officials.

**Q. What's the outlook in rural music programs?**

**A.** A strictly local trend was reported to SPONSOR by WHBQ, Memphis: "There is a decline here in audience

preference for the so-called hill-billy, folk or Western music. We have a staff band which at one time played hillbilly music almost exclusively. However, the boys switched to a rather sophisticated type of hillbilly tune and a good deal of straight dance music, bordering on the Dixie Land style. We objected to this for a time, but we are convinced that is what the listener wants."

This tendency toward sophistication seems spotted only in certain areas, because many stations elsewhere reported a continuing interest in genuine,

blown-in-the-bottle hoosier music. Bob Atcher, "Top Hand of the Cowhands," still gets a heavy listener acceptance, with no modernistic folderol in music allowed, when his barn dance musicians play on *Bob Atcher Presents* on WLS, Chicago. And *Honeyboy Hardy*, WBOK, New Orleans, continues to fare well with "spirituals and sweet-talk music."

### **Program improvements**

**Q. What's being done to improve spot programing?**

**A.** Some of the most dynamic efforts are being made in clinics conducted by Associated Program Service and Broadcast Music, Inc.

The BMI clinics throughout the nation have been sparked by Carl Harevlin, BMI president, and Glenn Dolberg, BMI director of station relations. (For programing tips gleaned from BMI's broadcaster clinics, see below.) An interesting phase of BMI's music licensing efforts is the report underlining the trend toward music in radio. BMI handles the broadcast music performing rights of 900 publishing firms with virtually 100% of the nation's radio/TV outlets. A BMI spokesman told SPONSOR that "since we started in 1940, the use of our copyright music by broadcasters has continued to increase."

The APS clinics are sparked by Maurice ("Mitch") Mitchell, v.p. and general sales manager. At a typical APS clinic for 50 station operators, for example, the suggestion was made that disk jockeys emphasize "mood block programing" rather than just play favorite records. It was further suggested that all transcriptions be coded, on the basis of research done by Muzak: "A" for early-morning peppy music; "B" for later-in-the-morning modified bounce; "C" for early afternoon relaxation.

### **Tips for sponsors**

**Q. What practical advice is available to advertisers sponsoring spot programs?**

**A.** These tips, gleaned from BMI clinics, should be helpful:

1. Watch out for disk jockeys who waste time with over-long chatter.

# THE FASTEST GROWING MARKET IN AMERICA IS BATON ROUGE

WITH A

257% INCREASE IN POPULATION, 1950 OVER 1940

321% INCREASE IN RETAIL SALES, 1949 OVER 1940

(1949 SALES \$154,000,000)

*Every survey made in the last 4 years shows WLCS as the NO. 1 STATION 8 A.M. to 6 P.M.*

\* \* \*

# WLCS

## BATON ROUGE

-- ABC --

REPRESENTED BY RAMBEAU



# PREFERRED NEGRO MARKETS PAY BIG DIVIDENDS

Negro radio has solidly established its effectiveness to national advertisers. Any advertiser aware of the Negro Market potential can capture it forcefully and effectively by using Negro radio—the direct route to Negro sales.

Some outstanding examples of the use of this media can be found among the following successes:

A beer advertiser, fourth in sales in certain Negro areas, used every medium but Negro radio. After the advertiser decided to purchase this type of advertising, he jumped to second place in less than one year. Other beer advertisers followed suit.

A national magazine decided that the only effective medium to increase their circulation was the use of Negro radio. After a one week campaign, circulation increased by 40%.

Two bread accounts bought Negro radio and increased to additional areas after sales showed a sharp rise.

A cigarette advertiser had a general 15% increase.

A toothpaste advertiser, after a short test, increased his Negro radio schedule to almost every Negro area.

There are many more examples, but these firms are typical. Their verdict: Negro Radio delivers very profitable and at low cost.

## National Advertisers Flocking to Negro Radio

The value of low-cost, high-return advertising through Negro radio can be attested to by such prominent national advertisers as: Bristol Meyers (Ipana); Colgate-Palmolive-Peet Company (Vel and Fab); Ebony Magazine; B. C. Remedy Company; American Safety Razor Company; Best Foods (Nucoa Margarine); General Foods (Sure-Jell); Griffin Shoe Polish; Falstaff Brewing Company; Monarch Wine; Lever Bros. (Jelke Margarine); Champale; Welch's Wine; Sulphur 8; Royal Crown Hairdressing; Murray's Pomade; Thom McAn Shoe Stores; Champagne Velvet; Gordon Baking Company; S S S Tonic; Hadacol.

## New Media Market Approach With Unique Programming

The medium serving most Negroes, directly and specifically, is Negro radio. To use this medium properly, contact Preferred Negro Markets, Inc., covering approximately 8,000,000 Negroes with a purchasing power of over \$6,000,000,000 in 45 important areas.

Negro programs are specifically designed for and directed to the entertainment preferences of the Negro population. Programs featured are musical entertainment, Negro guest celebrities, and Negro news and community items. Each program acts as a public radio medium promoting the interest of the Negro in his community and is built around key personalities or Emcee's who over a period of time have established themselves solidly with the Negro population. These experienced personality salesmen enjoy the confidence and respect of their Negro following. They know how to talk the language of their Negro audience and put the sales message across with maximum impact.



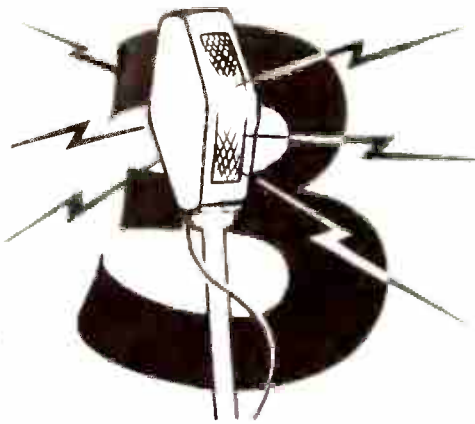
THE NEGRO MARKETS LISTED ON THIS MAP INCLUDE 8,000,000 LOYAL LISTENERS

**REPRESENTED BY FORJUE & COMPANY**

# WKAB

Mobile, Alabama

## BEAMED TO THE



### BIG AUDIENCES Who Are RADIO'S STEADY Year-round LISTENERS

- hillbilly
- sports
- colored

WKAB is the ONLY station in this area with a Merchandise Department to bolster distribution.

# WKAB

Mobile, Alabama

Representatives:  
THE FORJOE COMPANY

2. It is unwise to buck several d.j. shows competing simultaneously with yours.

3. Don't neglect local names and events in news shows.

4. Audience participation should highlight guests, not the interviewer.

5. Never talk down to guests on audience participation shows.

**Q. What advice would help in the timebuying of either programs or announcements?**

**A.** A SPONSOR survey of timebuyers brought forth this list of cautions:

1. Don't compare ratings without considering the percentage-of-error factor. That may be the sole basis for one show besting another.

2. Don't use BMB figures blindly. They are a valuable yardstick but must be applied against knowledge of the local scene.

3. Don't fail to consider a station's standing in its own community. A reputation for integrity carries over to the advertised products.

4. Don't overlook local live programs. Frequently, they have enthusiastic, sales-active followings.

5. Don't waste talent of local personalities. Give them the chance to do commercials in their own style.

6. Don't fail to supervise local shows carefully. Over-enthusiastic talent can go beyond copy claims you authorize, causes FTC trouble.

7. Don't buy on the basis of power or affiliation alone. These important characteristics of stations shouldn't blind buyers to other factors.

8. Don't buy, as a matter of fact, on the basis of any one or two factors. Good buys are based on a study of all the facts.

9. Don't fail to supply the timebuyer (if you're an advertiser or account executive) with all the marketing and other strategic information available.

10. Don't tie the timebuyer's hands (if you're a client), by insisting on approval of each buy. In the interim, good buys may be snapped up.

### Type of spot time sponsors are buying most

**Q. What's the outlook for one-minute announcements?**

**A.** Station representatives and timebuyers report this form of spot radio is currently most sought after. The

low-cost factor, relative ease with which timebuyers can book them (compared to programs), and fact that a lot of "sell" can be squeezed into that 60 seconds of precious time, all contribute to their popularity.

**Q. How are station-breaks faring?**

**A.** People in the trade say there is a "considerable" trend away from purchase of station-breaks, with the play going to one-minute announcements. Why? Typical of those surveyed was the comment of Wells Barnett, John Blair & Company: "Because more sponsors are favoring the greater amount of 'sell' you can pack into one-minute announcements."

**Q. What's the outlook for three-minute periods?**

**A.** Virtually non-existent. A few sponsors, like Chevrolet, once used extended commercial periods. But, having achieved uniformity of time slotting, stations now don't particularly encourage the use of these periods.

**Q. What's new in double and triple spotting?**

**A.** By and large, station representatives and timebuyers are urging more stations to dispense with this type of squeeze play. They reason, it's bad for the station and certainly bad for the sponsor. A listener hearing too many commercials, one after the other, is apt to turn off his radio set in disgust.

### Saturation buys

**Q. What's the trend in spot saturation buys?**

**A.** The infiltration of TV notwithstanding, you can expect sponsors to  
(Please turn to page 85)

## KLIX

IS KLICKIN'

In one of the west's

### RICHEST MARKETS

Idaho's Fabulous Magic Valley

Ask Hollingbery  
ABC at  
Twin Falls, Idaho

Frank C. McIntyre  
V. P. and Gen. Mgr.





# "THE BARE" FACTS

## about the FAMILY Stations

Tremendous negro, rural and religious audiences—These three sections of Georgia population form the basis of Georgia's two "Three R" stations. WEAS in Atlanta and WJIV in Savannah, the first two markets in Georgia. These three elements constitute the overwhelming majority of the population. Only WEAS and WJIV give you a complete coverage of Georgia's "buyingest" audience.



### *It's a Honey of a Set-Up*

WEAS and its 10,000 watts blanket the heavily populated Atlanta area and environs. WJIV (Savannah) and its 1,000 watt coverage brings in the rich costal plains population. Advertisers need not look further when they seek the most important part of the South's biggest market—the three R's. The Family Stations pay off in results!

# WEAS WJIV

10,000 W • 1010 KC

1,000 W • 900 KC

*Atlanta*



*Savannah*

## THE FAMILY STATIONS

## Network programs available on local stations (radio)

TITLE	TYPE	APPEAL	NET	TIME	TESTED	EXPLANATION
MARTIN AGRONSKY	News	General	ABC	15 min. 6/wk	yes	Early morning commentary from Washington
AMERICA'S TOWN MEETING	Forum	General	ABC	45 min. 1/wk	yes	George V. Denny Jr. and guest speakers
BERT ANDREWS	News	General	ABC	15 min. 1/wk	yes	News and Interviews
CECIL BROWN	News	Family	MBS	15 min. 5/wk	yes	Commentator
ELMER DAVIS	News	General	ABC	15 min. 5/wk	yes	News interpretation
PAULINE FREDERICK	News	General	ABC	10 min. 5/wk	yes	Woman news analyst
PAUL HARVEY	News	General	ABC	15 min. 5/wk	yes	News analyst from Chicago
HEADLINE EDITION	News	General	ABC	10 min. 5/wk	yes	Narrated by Taylor Grant
AL HELFER'S SPORTS DIGEST	Sports	Male	MBS	15 min. 1/wk	yes	Inside news of sports
ROBERT HURLEIGH	News	Family	MBS	15 min. 5/wk	yes	Commentator
LADIES FAIR	Variety	Female	MBS	25 min. 5/wk	yes	Audience participation quiz
TED MALONE	News	General	ABC	15 min. 5/wk	yes	Human interest news
MR. PRESIDENT	Drama	Family	ABC	30 min. 1/wk	yes	Incidents in lives of U. S. presidents with Edward Arnold
MUTUAL NEWSREEL	News	Family	MBS	15 min. 5/wk	yes	On-the-spot news
MARY MARGARET McBRIDE	Interviews	General	ABC	30 min. 5/wk	yes	Unusual Interviews
NO SCHOOL TODAY	Children's Show	Juvenile	ABC	60 min. 1/wk	yes	Sat. morning funfest
PERFECT HUSBAND	Aud. Partic.	General	ABC	30 min. 5/wk	yes	George Renneman, M.C.
PIANO PLAYHOUSE	Music	General	ABC	30 min. 1/wk	yes	Piano music
POOLE'S PARADISE	Variety	Family	MBS	55 min. 5/wk	yes	Music and views
ROGUE'S GALLERY	Drama	Family	ABC	30 min. 1/wk	yes	Private-eye drama
GEORGE SOKOLSKY	News	General	ABC	15 min. 1/wk	yes	Weekly commentary
HARRY WISMER	Sports	General	ABC	15 min. 1/wk	yes	Weekly sports round-up

## NO. 1 RETAIL SALES OPPORTUNITY . . . .

### IN INDIANA!

# Only WWCA Gary, Indiana

### WWCA

Programmed locally to over 400,000 responsive listeners . . . 50,000 rural people, 30,000 Negroes, 100,000 industrial workers and four nationality groups. Polish-Greek-Croatian-Serbian.

### WWCA

The only radio station serving and selling all the rich Lake-Porter County market.

### WWCA

1000 WATTS FULLTIME  
1270 KC

*Dee O. Coe*

President-General Manager

Hotel Gary—Phone 9171



launch heavy radio saturation campaigns this fall in both TV and non-TV markets. The reasons: (1) to exploit seasonal sales demands; (2) to promote products at a special period of the week; (3) to sell mass-demand goods ahead of competitors; (4) to launch new products. Falling into category 1 are advertisers like Robert Hall Clothes, who will be using spot radio in markets throughout the nation to win the back-to-school trade, to sell goods designed particularly for autumn, to woo pre-Christmas buyers.

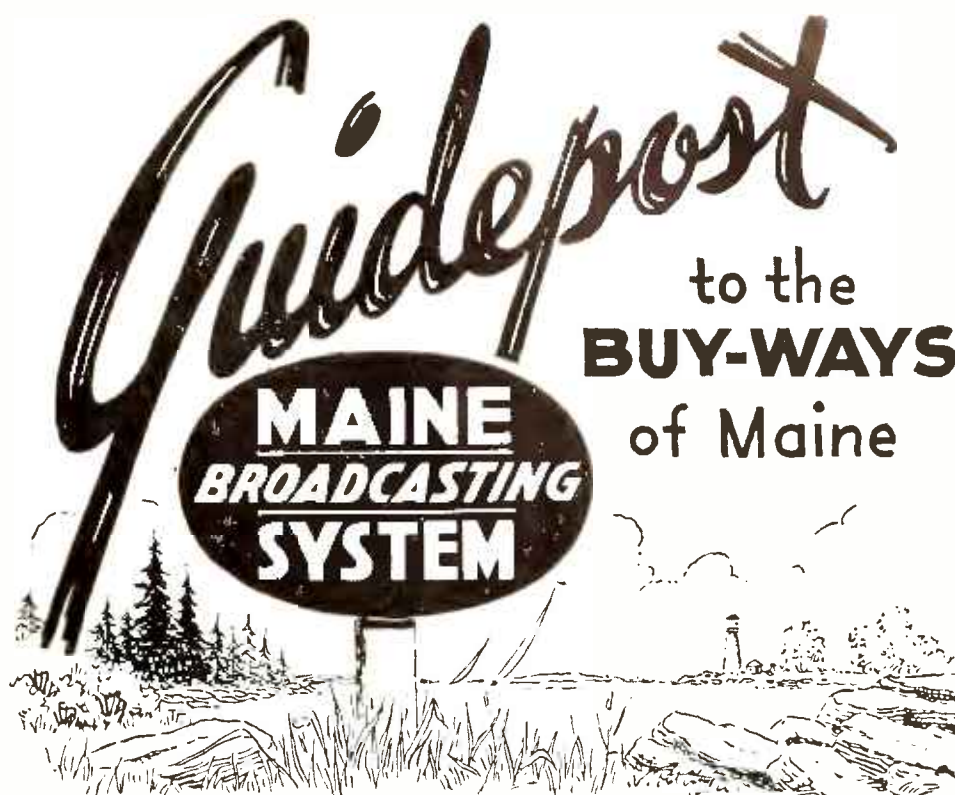
In category 2 are advertisers like *Life*, which is launching an announcement campaign in 70 markets scheduled for Thursdays, Fridays, and Saturdays, as copies of the magazine hit newsstands in the various markets. In category 3 are advertisers like Lever Brothers, stepping up its spot radio for Rinso in 70 markets, for Spry in 75 markets, in order to battle hard against stiff competition from P&G and Colgate. (In the same category is Blatz Brewing Company, which hopes to gain suds supremacy with the aid of saturation spot radio come fall.) Typical of category 4 is Protam, a nutritional supplement for people who diet, which is currently launching a spot radio campaign over 200 stations to familiarize the public with the brand name.

### Singing commercials

**Q. Do singing commercials still have a potent sales punch?**

**A.** The answer from agency people, researchers, and singing commercial writers is an unqualified "yes." Jerry Bess, vice president of the Frank B. Sawdon agency (which handles the Robert Hall commercials), says: "Jingles and singing commercials are as popular as ever. Brighter jingles are what everyone is seeking and to maintain singing commercial popularity the main idea is to 'keep your commercials fresh'."

Lanny Grey of the famous Lanny and Ginger Grey commercial writing duo adds some background. "There was a decline in the use of singing commercials in 1949 when everyone was sitting back and waiting to see what would happen in TV. But, in 1950, when advertisers with limited budgets realized TV was for big pocketbooks and that radio was here to



## HOW TO COVER A THRIFTY STATE

Few states have more diversified industries than has Maine with 1363, not including agriculture and commercial fishing.

People prosper better when their dollars and their labors are invested in many enterprises.

The Maine Broadcasting System stations serve more of the homes of Maine's employed men and women than any other radio group.\* They speak regularly to these thrifty people who know values, buy wisely and enjoy the good life.

\*BMB Study #2.



Represented by

WEED & COMPANY  
Nationally

BERTHA BANNAN  
New England

# renewals...

**"National, Regional, Local — Sponsors  
Renew for AP Newscasts"**

"Sponsors stay with WAVE newscasts. For instance, Mid-Continent Oil is now in its fourth year. Commonwealth Life of Kentucky is now in its fifth. Bon Clothes and Studebaker are both completing the sixth year.

"WAVE uses Associated Press exclusively for wire news. But WAVE has its own newsgathering staff of four trained, full-time reporters for Louisville news. In one year AP used more than 100 stories phoned in by WAVE newsmen. AP news partnership pays both ways.

**Jim Caldwell, News Editor  
WAVE, Louisville, Ky**



**"As Necessary to Us  
As Our Transmitter"**

"Sponsors want prestige and listener appeal. Associated Press news gives them both — plus a mass of listeners who are conscious of the product advertised. Also, AP news gives our 'casts high ratings."

**Charles C. Smith, General Manager,  
WDEC, Americus, Ga.**

# ...ratings

**"160 AP Newscasts  
Sponsored Weekly"**

"Since WITH was established 10 years ago, we have used Associated Press news continuously, most of the time exclusively. Our AP membership has been a great satisfaction to us. Our AP service has produced two important results . . . satisfied sponsors . . . and a great deal of station revenue."

**Thomas Tinsley, President  
WITH, Baltimore, Md**

# revenue...

# AP NEWS gets results.

Renewals, ratings and revenue all attest the selling power of AP news. Hundreds of the country's finest stations announce with pride

**"THIS STATION IS A MEMBER OF"**





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

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in U.S. alone!
- exclusive state-by-state news circuits!
- offices throughout the world!
- 100 news bureaus in the U.S.!
- staff of 7200 augmented by member stations and newspapers... more than 100,000 men and women contributing daily!



Accuracy, truth and live-wire reporting have established The Associated Press as the world's greatest news service. Alert broadcasting of AP news builds peak listenership for stations and sponsors. Faithful audiences have confidence in AP news... and they have confidence, too, in the products linked with AP's reputation for dependability.

And... AP's accurate, live-wire coverage is available to broadcasters on a cost-of-service basis.

For full information on how you can get the benefits of AP news service... **WRITE TODAY.**

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

**ASSOCIATED PRESS."**

*Now...*

**MORE POWER**

on

**WGTC**

5000 W Day

1000 W Night

Directional

★

**MORE LISTENERS**

on

**WGTC**

New, clear signal tremendously increases coverage, attracts greater audience and more listeners, sells more buyers.

★

**SAME LOW RATES**

on

**WGTC**

Greater power, broader coverage, more sales, at practically same low rates for former local coverage.

★

**MORE FOR YOUR MONEY**

on

**WGTC**

GREENVILLE, N. C.

Full Time—1590 Kc

Mutual Affiliate

Nationally Represented By

John E. Pearson Company

stay, they turned to singing commercials and they're as popular as ever."

Len Kudisch reports listeners tested by Schwerin Research Corporation definitely have no prejudice against singing commercials. When Schwerin recently analyzed singing commercials for several big name clients, audience reaction was favorable. One of the favorites: a Campbell Soup Company commercial heard on *Club 15*, CBS musical show.

**Q. What types of singing commercials are popular?**

**A.** Commercials will continue to stress waltz, samba, or polka backgrounds. Occasional hillbilly or march tunes back up vocal renditions.

Robert Hall Clothes Inc. presently has a woman's commercial played to the tune of "Strolling Through the Park One Day"; men's sales pitch to "When the Value Goes Up-Up-Up." Roy Ross of WNEW informs that the famous Miles Shoe commercials originally featuring a male Negro quartet and rhythm section now use five voices (two girls, three men) with a two piccolo-one trombone accompaniment. The George R. Nelson agency of Schenectady, advertising specialists for such famous advertiser names as Pepsi-Cola; General Electric (Syracuse); National Dairy; Fedders-Quigan; Mohawk Carpet and Blue Coal, employs as many as 11 people in some of their commercial renditions (trio, girl soloist, guitar, piano, bass drums, trombone, trumpet, and violinist).

**Q. What does a singing commercial cost?**

**A.** Lanny and Ginger Grey offer a complete recorded jingle series for six months local use for as little as \$850. This includes: creation and writing of jingle and six months usage; all production and recording costs; finished master and pressing; one or two voices; instrumental trio background. The subsequent local usage rate is only \$385 for each successive six months period.

There's no limit to costs. Production costs, musicians paid at AFRA scale, type of talent used, and whether advertiser is local, regional or national, all add to the price tag. But an effective singing commercial can be made to fit any size budget.

**Q. Who are some of the advertisers using singing commercials?**

**A.** The list reads like a Who's Who of American Industry with names like Shell Oil; Sonotone; Mohawk Carpet; Barney's; Pabst; St. Joseph's Aspirin; Cresta Blanca Wines; Twentieth Century Fox; Minute Maid and a host of local advertisers. In fact, it is these small local advertisers who are sponsoring jingles covering Mother's Day; Valentine's Day, Easter, Graduation Day and other such occasions. World Broadcasting System reports its member stations selling these special occasion musical rhymings to advertisers in these categories: credit jewelers; confectionery stores; drug stores; department stores and other merchants who run three or four week campaigns prior to the special occasion itself.

### Transcriptions

**Q. Are national advertisers increasing their purchase of transcribed syndicated programs?**

**A.** Yes. National advertisers are placing more and more money into local and regional markets in order to augment their network TV coverage. In the trend toward spot and low-budgeted night shows, transcribed syndicated programs such as those sold by Ziv, MGM Radio Attractions, RCA Recording, and Goodman are finding an ever-increasing market.

The Frederic W. Ziv Company, which had a one-program beginning in 1937, today produces 24 syndicated programs for which sponsors annually pay \$12,000,000, heard over more than 1,000 stations. From 12 national advertisers in 1946, they now boast well over 120, many on a co-op basis. Among them are Coca Cola, RCA, Lever Brothers, Westinghouse, Ford, Kaiser-Frazer, Chrysler, Pontiac, Borden, Motorola and P&G.

Autumn business is definitely on the upgrade for the program transcribers. A. B. Sambrook, manager of RCA Recorded Program Services, told SPON-

**IDAHO'S  
MOST POWERFUL  
10,000 WATTS  
K G E M  
BOISE, 185,000 CUSTOMERS**





"We're from Milwaukee and we want you to see  
that your \$ \$ \$ go farthest on **WEMP**"  
**HIGH HOOPERS! LOWER RATE!**



**PROBLEM:** How to budget \$125.00 per week in Milwaukee?  
**ANSWER:** On **WEMP**:\*

\$108 per week buys 14 - 1 Min. or 100-word Announcements for 52 weeks

5 ti. weekly in the "Coffee Club", 3.5 Hooperating  
5 ti. weekly in the "1340 Club", 4.6 Hooperating  
4 ti. weekly in the "Old Timers Party", 4.2 Hooperating

Total Daily—12.3 Hooperating\*  
Total Weekly—57.3 Hooperating



**ON NET STATION #1\***

\$122.50 Buys 5 - 100-word Announcements for 52 weeks  
5 ti. weekly in the Early Morning Show, 6.6 Hooperating

Total Daily—6.6 Hooperating\*  
Total Weekly—33.0 Hooperating

Note: Computation is for 100 words on Network Station #1. For 1 Min. cost would be \$203.75 per week.

**ON NET STATION #2\***

\$116.20 Buys 5 - 1-Min. or 100-word Announcements for 52 weeks  
5 ti. weekly in the Noonday Program, 4.8 Hooperating

Total Daily—4.8 Hooperating\*  
Total Weekly—24.0 Hooperating

\*All Hooperatings based on Oct-Feb, 1951 Comprehensive using highest individual 15-minute strip rating, 8:00 A.M.-6:00 P.M.

**For \$50, \$75, \$100, \$150 or more, you can buy**

- 2** times the audience of Network Station #1
- 2½** times the audience of Network Station #2

Join other shrewd national advertisers using high-rated, low-cost saturation schedules on one of the nation's strongest independent stations!

**WEMP**

24 HOURS OF MUSIC, NEWS AND SPORTS  
HUGH BOICE, General Mgr. • HEADLEY REED, National Rep.

SOR: "If all present indications materialize, this fall will be the biggest year in RCA Syndicated Program sales." RCA Syndicated Programs began in 1937 with three program series; now has 26 programs being carried over 255 stations. Fifteen national advertisers are among its current clients, including Frigidaire, General Electric, Philco, P&G, Lever Brothers, RCA Victor (mostly on a co-op basis).

Harry S. Goodman Radio Productions tallies hundreds of advertisers, national and local, buying over 18

shows. Pepsi Cola, Lever Brothers, Lambert Pharmacal (Listerine), Sterling Drugs, Dolcin, General Foods, Swift & Company, American Home Products are numbered among its national clients, present and past.

Charles Michelson, Inc., whose more than 20 programs are heard on numerous stations, reports program sales to such sponsors as Eno's Fruit Salts, Blackstone Washing Machine Corporation, and the Kentucky Utilities Company.

Jo Ransom, publicity director for

MGM Radio Attractions, whose programs are heard over more than 200 stations from coast to coast, reported: "We have had constant renewals, and a wide variety of advertisers, local as well as national."

Teleways, Los Angeles, features such programs as *Barney and Betty* and *John Charles Thomas*. Morton Productions, Chicago, have done well with *The Westerners* and *This Is the Story*.

**Q. Are top-notch transcribed shows available to national advertisers?**

**A.** Although transcription firms offer a variety of programs (mystery, musical, soap opera) the national advertiser faces the problem of availabilities in all the markets he may be interested in. Few new transcribed shows are being produced. Those on the market are already well tied up in many areas. But an advertiser can do one of several things: He might pick a new show, selecting all the markets he's interested in covering before local or regional clients have bought many of them. He might have a show produced exclusively for his use. He might have a program tailor-made to his specifications. The problem of long-term shows, 52 episodes or more, has eased considerably with production of fewer shows and more episodes done by responsible producers. The advertiser need no longer sign off for want of continuing episodes.

**Q. Does a transcribed program cost the advertiser more now than before?**

**A.** No. Increase in talent fees by something like 100%, processing increases and other factors contributing to higher cost of the finished product are felt very little by the advertiser. Basic reason is volume sales. Where a transcribed show once was considered a great success if sponsored in some 200 markets, moderately successful shows now have 300-400 regional and/or local sponsors. An advertiser can get a transcribed show for from \$3 to \$350 and higher per episode, depending upon market and station.

**Q. How popular are transcribed programs in comparison to network offerings and live local shows?**

# WHOD...

is proud to announce  
it is  
Movin' around with Smilin' Mary Dee  
WHOD's Sellin'est Female D.J.



Smilin' Mary Dee  
Pittsburgh's Super Female D.J.

This year marks the 3rd anniversary in WHOD's public service activity. The Mary Dee Program started with the birth of the station.

## WHOD . . .

is also proud to announce the opening of its new Mary Dee Studios at Centre and Herron Avenues, in the heart of Pittsburgh's well heeled Hill district, August 1st.

## WHOD . . . The station of nations

200 watts on every Pittsburgh dial

Beams programs to Polish — Slovak — Jewish — Italian — Greek — Arabic — Croatian — Hungarian — Negro — Lithuanian.

— WRITE FOR SALES CASE HISTORIES

Represented Nationally By  
**JOE WOOTON**

**INTERSTATE UNITED NEWSPAPERS, INC.**

545 Fifth Ave.  
NEW YORK 17, N. Y.





**FALL  
AFTER  
FALL**

**... WINTER  
AFTER WINTER**

**HIGH RATINGS and LOW RATES make  
Independent WNEB**

**YOUR BEST BUY  
IN WORCESTER!!**

**... ONE OF THE RICHEST MARKETS IN THE UNITED STATES!**

**When You Plan Your Fall and Winter Selling, Remember This ...**

**IN COMPETITION WITH FOUR NETWORK  
STATIONS, FROM 8 A. M. TO 6 P. M.,  
INDEPENDENT WNEB HAS MORE LISTENERS  
THAN THREE OF THESE STATIONS COMBINED! \***

**These Are Top Ratings You Can Get Your Hands On,  
In Time Periods That Are Available To You.**

**THIS YEAR BUY WNEB, THE WORCESTER STATION THAT SELLS!**

\*Hooper Reports Oct. 1949-Feb. 1950  
Oct. 1950-Feb. 1951



**WNEB**

**WORCESTER  
MASSACHUSETTS**

**NEW ENGLAND'S LEADING INDEPENDENT IN NEW ENGLAND'S THIRD LARGEST MARKET**

Represented by: The Bolling Company, Inc. and Kettell-Carter, Inc.

“Separate  
But  
Equal”

# WERD

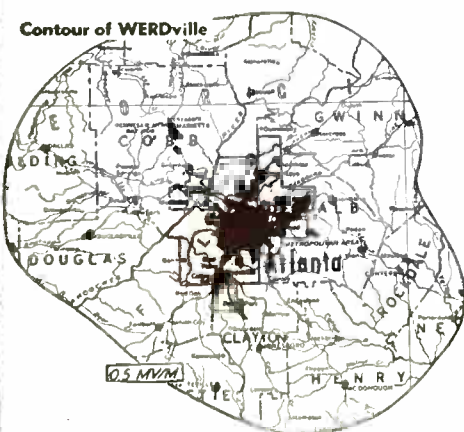
Proves A Moot  
Southern Point in Atlanta

\*“Separate but equal”,—  
that famous phrase heard  
but seldom seen, came true,  
Hooper-wise for WERD in  
May, 8:00 AM to 12 noon—  
Monday through Friday.

WERD'S Hooper Audience share  
equals the best station in Atlanta  
today. Here are the Hoopered  
facts:

WERD	—23.2
Station A	—23.2
Station B	—19.7
Station C	—10.6
Other AM and FM	—23.2

WERD is the most economical  
radio buy in Atlanta. 860 on  
every Atlanta dial covers the  
area shown below . . . . . 1000  
watts.



Write for proof of performance  
Represented nationally by  
**JOE WOOTTON**  
Interstate United Newspapers,  
Inc.  
545 Fifth Avenue  
New York 17, N. Y.

©WERD is Negro owned and operated.

A. Transcribed programs, with their big-name stars and big-budgeted, smooth productions, are today more popular than ever. Standout of the past year has been Ziv's *Bold Venture*, starring Humphrey Bogart and Lauren Bacall, heard on 500 stations. A breakdown of its varied types of sponsors reveals: brewers 35%; auto dealers, 10%; food products, 9%; furniture stores, 8%; laundries, 7%; appliance dealers, 4%. In Shreveport, La., *Bold Venture* had a 20.2 rating—twice as high as competing shows at the same period, whether net or locally originated, also double the rating of the shows that preceded it. Another Ziv program, the *Guy Lombardo Show*, had an 11.2 rating in Omaha Sunday afternoon—topping all its competitors combined, and almost three times the rating of both the preceding and following shows on the same time schedule.

According to Bennett S. Rosner, advertising manager for RCA Recordings: “Our programs normally do as well, often better, from a rating standpoint than network offerings. For example, *A House in the Country* got a higher rating in Portland, Ore., than the network *Jack Benney Show* which played against it.” Other high-rated RCA shows: *Aunt Mary*, 11.4 in Omaha, Neb.; *The Haunting Hour*, 8.5 in San Francisco.

MGM shows, like *The Story of Dr. Kildare*, *The Adventures of Maisie*, *The Hardy Family*, *Crime Does Not Pay*, *At Home With Lionel Barrymore*, nab uniformly high ratings. MGM is particularly proud of the honors awarded to its shows; *MGM Theatre of the Air* recently won a citation at the Ohio State University Education by Radio Institute.

One of the Goodman shows, *Let George Do It*, featuring private eye George Valentine, has consistently ranked among the top 5 on the Pacific Coast and for 20 out of 27 months led all Pacific Networks in ratings. Popularity of Goodman shows is also hypoed by promotional stunts. Recently when its *Red Ryder*, sponsored by the R. L. Zeigler Packing Company, was heard on WTBC, Tuscaloosa, Ala., the station leased two movie theatres for the exhibition of *Red Ryder* movies. For admission, each youngster had to submit one wrapping for a Zeigler product. Over 1,700 kids packed the two theatres.

Included in the variety of popular

offerings available to national, local and regional advertisers is the *Beatrice Kay Show*. A Richard H. Ullman, Inc. (Buffalo) program, it features songstress Beatrice Kay, vocalist Artie Malvin, large male chorus and guest stars. Available: 156 quarter-hour programs. A complete promotion kit with a tested kick-off promotion gimmick goes with the show. Teleways Radio Productions Inc., Hollywood, offers comedy with *Tom, Dick and Harry* plus a variety of other transcribed availabilities including: *Riders of the Purple Sage*; *John Charles Thomas*, and *Strange Wills*.

**Q. What type of program seems most popular?**

A. Mystery-adventure shows on the order of *Five Minute Mysteries* (RCA) and *Mystery House* (Goodman) seem to be to the fore currently. But there's also a heavy demand for juveniles, like *Dick Cole at Far Military Academy* (Michelson), folk music like *Burl Ives Show* (Goodman), and Westerns like *Cisco Kid* (Ziv).

**Q. How costly will transcribed programs be this fall?**

A. They will vary, depending on the size of the market, and, in some cases, the station. *Bold Venture*, for example, could cost \$15 per half-hour program in a rural market, but \$750 in New York City. An RCA program will range from \$4 to over \$200.

## Network co-op shows

**Q. What is the fall outlook for network co-op programs?**

A. Here's one segment of radio that's picking up billings left and right. Bert Hauser, co-op director of Mutual Broadcasting System, reports sales are up 66% over last year. Summer billings are well ahead of spring, and the fall promises to be the top season in

**JOE ADAMS**  
REACHES ALL  
**NEGROES**  
IN LOS ANGELES  
5000 WATTS  
**KOWL** CLEAR CHANNEL  
LOS ANGELES - SANTA MONICA, CALIF.



MBS history. News programs are definitely generating the greatest interest with between six and seven hundred sponsors picking up the tab for Fulton Lewis, Jr. on 376 stations. Word from ABC is that bills are now going out to 788 sponsors, against 587 using this medium a year ago. On a dollar basis, ABC billings are up 43% over last year. National advertisers who are snapping up these availabilities include Socony-Vacuum, Sinclair Oil, International Harvester, and American Viscose Corp. The Amalgamated Clothing Workers of America (CIO) sponsor "American Forum of the Air in New York City, Washington, and Detroit. Further indications of the war-nerve of the country may be seen in the number of sponsors who have signed up for ABC co-op news programs: Paul Harvey (95), Headline Edition (93), Elmer Davis (84), and Martin Agronsky (131). Pauline Frederick, woman analyst available only in Eastern and Central time zones, has more than half a hundred sponsors, including department stores, household appliance outlets, cleaners, and laundries.

One reason for greater interest in co-op programming is that sponsors who have tossed a bundle into TV shows in metropolitan areas are using co-op as a form of insurance. Cost-conscious advertisers are endeavoring to pinpoint their efforts through spot and co-op programs. NBC and CBS, each of whom have a couple of news shows available on co-op basis, are rumored to be getting ready to jump in with both feet.

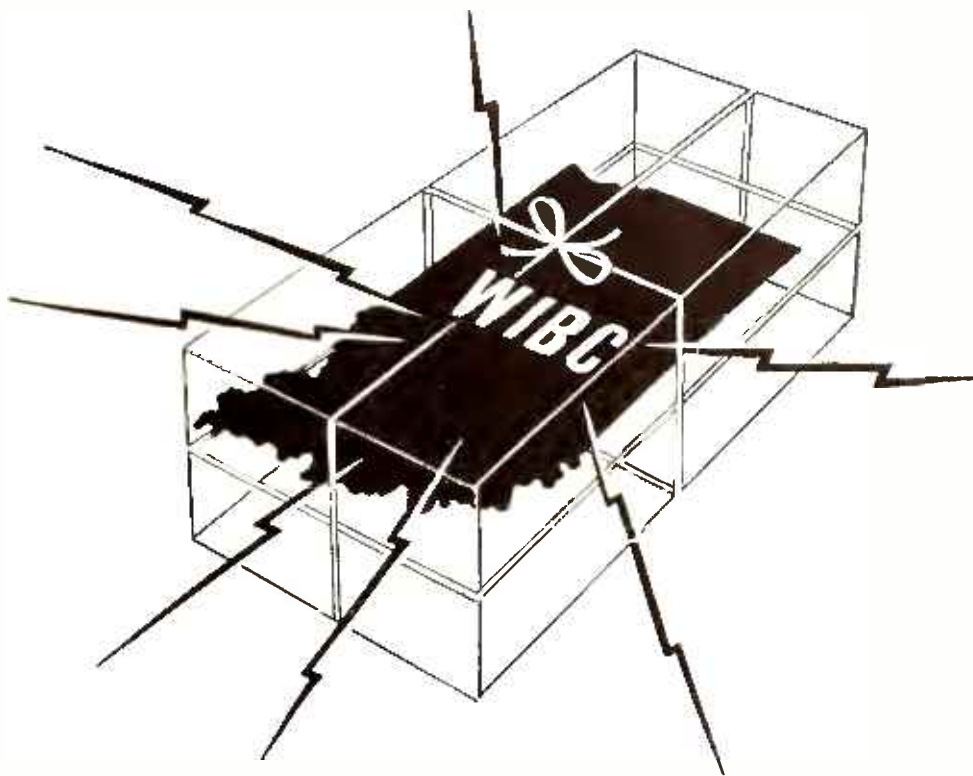
### Library services

**Q. What's the fall outlook for advertisers in sponsorship of programs already prepared and scripted by library services (available via radio stations)?**

**A.** With a sharp trend toward music and news, more advertisers are buying these top talent music shows, expertly built and scripted, and easily adapted to selling on the local radio station level. A library service today is more than an indexed collection of records. It consists of a series of open-end high-fidelity radio transcriptions along with professionally written scripts offering local announcers record cues, continuity, and other program aids.

When an advertiser buys a series

# WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state "bonus" coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families\* . . . with total buying power of \$4,985,952,850.00.\*\*

\*1949 BMB

\*\*1950 Sales Management Survey of Buying Power

Ask your John Blair man about valuable time, big coverage, low rates at...



R. M. FAIRBANKS, PRESIDENT • KENNETH W. CHURCH, GENERAL MANAGER

INDIANA'S FIRST AND ONLY 50,000 WATT STATION  
1070 KC — BASIC MUTUAL

30 WEST WASHINGTON STREET • INDIANAPOLIS 6, IND.

# YOU SELL

Jacksonville, Fla.'s

# MAMMOTH

## Hillbilly audience

when you buy . . .

# WOBS

*The Station They All Listen To*



# WSRS

## CLEVELAND

... "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. . . . covering 336 square miles.

... Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up ... WSRS cost per thousand lowest in town, thus the best buy in . . .

## CLEVELAND

# WSRS

# KXLA

with

## 10,000 watts

on 1110 kc

covers

## The Big

## 5,000,000

## Los Angeles

## Market

and

## BUSINESS

## IS

## WONDERFUL

from a station, he gets nationally known talent at low cost, plus a continuing, integrated series of programs of network music show calibre. Nine leading library companies service stations with these programs: Associated Program Service, New York; Capitol Records, Hollywood; Lang-Worth Feature Programs, New York; C. P. MacGregor, Los Angeles; RCA Recorded Program Services (Thesaurus Shows), New York; Sesac, New York; Standard Radio Transcription Services, New York; World Broadcasting System, New York.

**Q. What sponsors are buying library service programs?**

**A.** Regional and local advertisers are the heaviest users, but an increasing number of national advertisers are using them, too. World, which services 300 subscriber stations, lists among its typical sponsors Philip's "66" Oil Company, Kaiser-Frazer, Borden Ice Cream, and Bendix TV. RCA Thesaurus, which services over 500 subscriber stations, boasts of 18 national advertisers (largely on a dealer co-op basis), including Dodge, Ford, Coca Cola, Philco, Borden, Lang-Worth Feature Programs lists Robert Hall, Sears Roebuck, Kelvinator. Associated Program Service lists Westinghouse Dealers, Household Finance Corp., Thyvals Vitamins, Todd's Appliances. Standard and others have comparable lists of national sponsors.

**Q. What sort of shows can a sponsor buy?**

**A.** A vast variety, be it religious music, Spanish music, Dixie Land jazz, or what have you. World, which also offers gift-occasion and seasonal jingles, has headliners like *Dick Haymes* and *Russ Morgan*, patriotic music and readings, like *Forward America*, riverboat music, like *Steamboat Jamboree*. RCA is proud of *Wayne King Serenade* which got a 34.5 rating in Mankato, Minn.; *Church in the Wildwood*, with a 28.1 rating in Fort Wayne, Ind. Associated Program Service has dinner music, like *Candlelight and Silver*; show tunes, like *Curtain Calls*. Capitol has a neat Western serenade, *Andy Parker and the Plainsmen*; a *King Cole* Dixieland combo. Lang-Worth has classical music, *The Concert Hour*, as well as folk, *Riders of the Purple Sage*. MacGregor has *Americana* and a *BMI*



*Showcase of Music.* Sesac offers late evening dreamy music. *Starlight Sonata* and a *Mister Muggins Rabbit* for the small fry. Standard provides a *Sports Parade* and *Hollywood Calling*—narrative mingled with music. Bruce Eells & Associates, of Hollywood, offer a range from *Pinto Peter in Arizona* to *Thrills From Great Operas*. These are only samples. Each library has many more—representing an exceptional low-cost programing opportunity for the economy-minded sponsor.

## FM radio

**Q. What's the fall outlook for frequency modulation radio?**

**A.** Frequency modulation radio, with its emphasis on fine music, fidelity in reproduction and freedom from static, is a real boon to discriminating listeners. But from a commercial and audience viewpoint, only a handful of FM stations have anything to chirp about. Recently, General Electric Appliances, Inc., signed a 26-week sponsorship of *Symphony Hall* each Friday night over the AM and FM stations of WQXR, New York. At the same time, other General Electric distributors contracted for the same program on the 13 FM stations of the Rural Radio Network in New York State. Powerful WMIT, near Charlotte, N. C., finds business so promising it is on the air more than 16 hours daily and covers portions of six states. Paul R. Benson, production manager of KAYL-FM, Storm Lake, Iowa, reports that 28.8% of the homes in Buena Vista County are FM-equipped, and that the station received 452 phone calls requesting tunes on a musical party it conducted. While some FM stations have folded, other stations, like WASH and WGMS-FM, Washington, D. C., WFLN, Philadelphia, and KOCY-FM, Oklahoma City, are thriving. So is energetic WFMA in Rocky Mount, N. C. And some sections report a minor boom in the sale of kits for quality FM tuners and amplifiers. However, FM is still suffering from advertising malnutrition due to lack of circulation.

**Q. What sort of circulation can a sponsor get on FM radio?**

**A.** Industry spokesmen say that 71½% of the home sets in the United States—or roughly 9,000,000—are capable of tuning to FM. Receivers are usually

FM-only table models; FM-AM phonographs; and TV-FM. The chief difficulty is, though, that not enough FM-AM receivers are being distributed in areas where the demand is heaviest. Between April and May, 1951, the FM Department of the National Association of Radio and Television Broadcasters surveyed 123 wholesale radio distributors in 41 cities of 18 states. Thirty-six of the 41 distribution areas queried—or 38%—reported manufacturers' shipments inadequate. Nearly half of those queried (60) reported

that the demand for FM-AM models exceeded the supply. Coincidentally, as a sign of FM's market potential, 70% of the 123 distributors believed that the demand for FM reception is greater in rural than in metropolitan areas—especially in small towns 40 miles beyond the range of major network reception.

**Q. What's being done to improve FM's circulation?**

**A.** An encouraging sign forecasting

# NOW...



**Exclusive...**



## NBC Affiliates in ALASKA!

Proof once again that the powerful KFAR-KENI combination is the most potent sales force in all Alaska!

Now exclusive Alaska Affiliates for:  
NBC-ABC-MUTUAL DON LEE

### MIDNIGHT SUN BROADCASTING CO.

<b>KFAR, FAIRBANKS</b> 10,000 Watts, 660 KC	<b>KENI, ANCHORAGE</b> 5,000 Watts, 550 KC
(Sold separately—or in Combination at 20% Discount)	
GILBERT A. WELLINGTON, Nat'l Adv. Mgr. 5546 White-Henry-Stuart Bldg., Seattle	ADAM J. YOUNG, Jr., Inc., East. Rep. New York • Chicago

# Back in the Saddle Again!



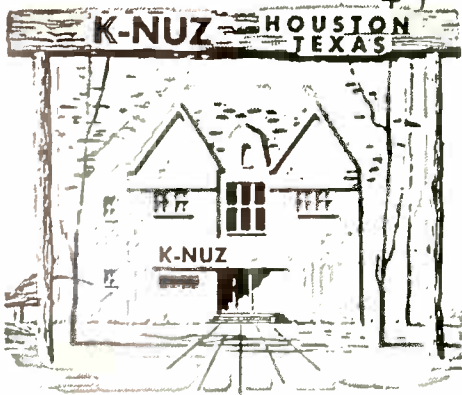
Yes, the "Bellowing Bow-legged Boy," **Biff Collie**, comes back to K-NUZ July 1st. Biff, one of K-NUZ's top stars, returns with "*Collie's Corral*," 11:00 AM to 1:00 PM daily, and "*Houston Hoedown*," 7:00 to 10:00 PM nightly.

Step up your sales with a proven air salesman who has made record-breaking sales and Hooper history on K-NUZ —**Biff Collie!**

For Information Call  
FORJOE  
National Representative  
or DAVE MORRIS  
General Manager  
at KEystone 2581

## "RADIO RANCH"

P. O. BOX 2135  
TWX HO 414



future amity and promotional co-operation between FM broadcasters and manufacturers was a meeting representatives of both parties held in late June in Washington, D. C.

At first, there was some disagreement on reports of distribution, a manufacturers' survey showing there were at least 145,059 FM-AM radios in distributors' inventories and an additional 42,872 in factory inventories. However, in going through the manufacturers' tallies such oddities were noted as 150 FM sets distributed to Hawaii—although Hawaii has no FM station. As a result of the session, broadcasters will report future shortages in their respective areas to manufacturers. When shortages exist, broadcasters will forward this information to NARTB; it will then be given to the RTMA; which, in turn, will transmit the data weekly to manufacturers involved. FM broadcasters were extremely pleased with this meeting of minds, one commenting to SPONSOR: "At last, the settling of FM's circulation problems is out of the hot-air stage." In another big development, radio and TV set manufacturers are conducting a \$100,000 study to check movement of sets from the retailer to the home.

### Q. What's the outlook for FM "functional music?"

A. Very grim. "Functional music," with its "beeping out" or obliteration of commercials, has been a mainstay of a handful of FM stations, along with Transit Radio and Storecasting (covered elsewhere in this issue). When the FCC last May ordered FM stations to discontinue "functional music" broadcasting, 13 of them filed a hotly phrased petition urging the Commission to reconsider its decision. The stations protested they were already caught between AM and TV.

Moreover, WWDC-FM, Washington, filed a separate blast against the FCC's fiat. It claimed that the Commission was "impelled by the cramped, tortured and myopic views of the law and the Commission's function thereunder that the monopolistic competitors of 'functional music' propound." This last crack seemed like a direct reference to Muzak Corporation, which allegedly initiated the FCC's ban on "functional music." If the FCC does not reverse its decision, it is certain that FMers will carry their fight for survival to the Supreme Court.

## Transit Radio

### Q. What's the fall outlook for transit radio (FM radio programing and advertising directed to bus and trolley riders)?

A. Business as usual pending a high court decision on its legality. Transit Radio Company, with headquarters in the Union Trust Building, Cincinnati, unsuccessfully petitioned the U.S. Court of Appeals, asking it to reconsider its earlier decision that Transit Radio commercials are "unconstitutional, because they destroy "freedom of attention." Meanwhile, Frank Pellegrin, sales manager of H-R Representatives, which handles Transit Radio sales, told SPONSOR: "We are determined to win in this fight for Transit Radio's life. The Court of Appeals having turned down our petition, we'll take it to the Supreme Court this fall."

### Q. What's the current status of Transit Radio's sponsors?

A. Business is still flowing into Transit Radio; selling continues. Only one advertiser, Miles Laboratories for Nervine, cancelled, under the impression that continued use might be construed as contempt of court. But after Transit Radio explained the legal situation, the account was reinstated. Transit Radio now has more than 100 sponsors using its services in 13 cities, among them Continental Baking, Brown & Williamson Tobacco, Fanny Farmer Candy, Whitehall Pharmacal, Stag Beer, Bell Telephone.

### Q. What does Transit Radio cost?

A. The rate is based on this rule-of-thumb formula: \$1.00 per 1,000 customers. The many success stories Transit Radio boasts can be summed up in this typical report by David G. Taft, manager, WCTS-FM, Cincinnati:

"Miss Giese, the local manager of Fanny Farmer candies, informed us that sales in the Cincinnati stores were averaging between 6% and 7% below last year prior to the Transit Radio

**IS YOUR SLIP  
SHOWING?**

**see page 188**

SPONSOR



---

# What's up at **WCFL**?

---

## Everything! (EXCEPT RATES!)

**LISTENERSHIP**—Highest ratings\* in the station's history, day and night (TV notwithstanding).

**RETURNS**—14 different sponsors using WCFL exclusively report steadily increasing effectiveness. Other advertisers are defying the "summer slump" and staying on as never before.

A loan company says, "We're doubling our time purchases, and we're using **ONLY WCFL!**"

A used car dealer says, "Our advertising is keyed to direct results—and we're buying a second (additional) 15-minute strip over **WCFL.**"

A TV dealer adds a second strip across the board.

**BUSINESS**—More local *and* more national advertisers are now represented on WCFL than ever before.

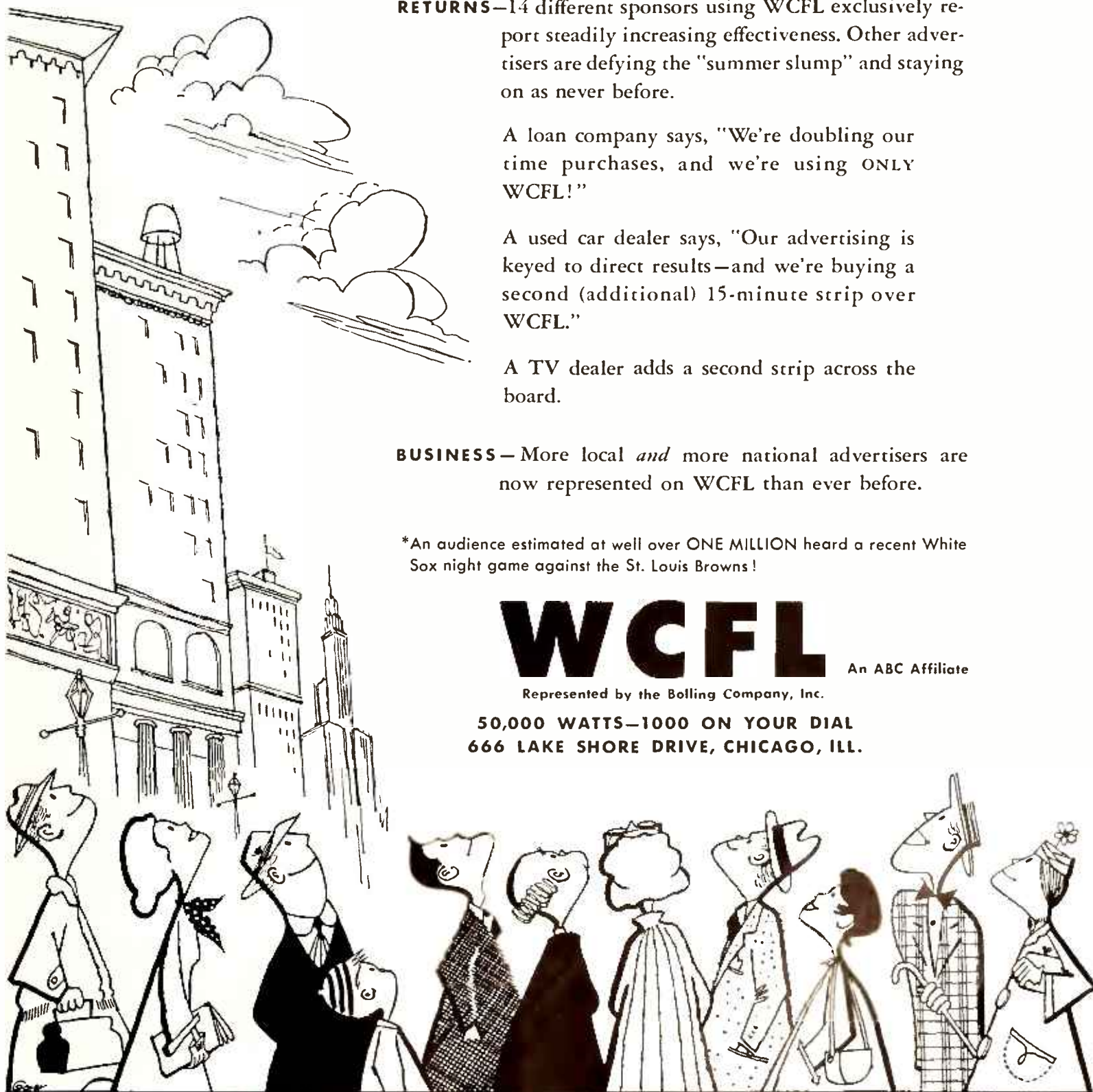
\*An audience estimated at well over **ONE MILLION** heard a recent White Sox night game against the St. Louis Browns!

# WCFL

An ABC Affiliate

Represented by the Bolling Company, Inc.

**50,000 WATTS—1000 ON YOUR DIAL  
666 LAKE SHORE DRIVE, CHICAGO, ILL.**



# *the* ALLAN JONES

Presenting the handsome Hollywood singing personality, Allan Jones, plus England's 60-voice Luton Girls Choir and 40-piece concert orchestra directed by Sidney Torch—30 minutes, every week for 52 weeks.

The name "Allan Jones" conjures up numerous moments from Hollywood's silver screen: remember "A Night at the Opera"... "The Boys from Syracuse"... "The Firefly"... "The Great Victor Herbert"? They were all starring vehicles for Allan Jones.

Star-studded entertainment—a brilliant 30-minute musical presentation of show tunes, standards and outstanding novelties—complete with voice tracks by Allan Jones opening and closing the show and introducing many of the featured numbers.

"The Allan Jones Show" is big-time! The listener appeal is universal. Available in September over all Lang-Worth affiliated stations—30 minutes, every week for 52 weeks. Send for your illustrated brochure now.

## LANG-WORTH FEATURE PROGRAMS, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

WESTERN OFFICE  
LANG-WORTH Feature Prog. Inc.  
14579 Benefit St., Sherman Oaks, Cal.

CANADIAN OFFICE  
S. W. CALDWELL Ltd.  
80 Richmond Street West, Toronto



All music in "The Allan Jones Show" is under the able direction of England's internationally popular composer-conductor,

*Sidney Torch*



*Show*



The fresh, youthful voices of 60 girls from 10 to 16 years old, blended and molded into professional precision and excellence—England's famous

*Luton Girls Choir*

# You Can't Sell Durham Without Station WDNC

DURHAM,  
North Carolina  
5,000 WATTS  
620 K.C.

PAUL H. RAYMER, REP.



campaign. After 12 weeks of Transit Radio, the sales in these stores are now averaging 7% above last year."

#### **Q. Is there any change pending in Transit Radio programing?**

**A.** No. The basic ingredient will still continue to be listenable popular tunes. Other elements are capsuled news, with accent on local items; time signals; weather reports; sports scores. Commercials are spotted at least five minutes apart. Although newspapers like the *St. Louis Post Dispatch* and *Washington Post* have blasted away at Transit Radio commercials, contending they capitalize on a "captured audience," a survey that Public Transit Companies made in eight cities showed over 95% passenger approval.

#### **Storecasting**

#### **Q. Just what is Storecasting?**

**A.** Storecasting is an exclusive service offered by Storecast Corporation of America (100 Fifth Avenue, New York 11, N. Y.) which offers manufacturers a valuable coordinating tool in their merchandising. FM radio is used to funnel programs consisting of music, homemaking talks, and commercials into 630 super markets, giving sponsors (more than 250 grocery and drug sundry manufacturers) an opportunity to hit potential customers at the point of sale. Of equal importance to the sponsor is the fact that more than 400 personal service calls are made to subscribing stores every week. These calls are made by merchandising experts who encourage retailers to maintain adequate stock levels and display sponsored products in prominent positions on the shelves. These frequent contacts assure the retailer of receiving the best results of promotions such as "Breakfast Banquet" and "Royal Family." Newspaper ads and colorful posters at point of sale are used to supplement the broadcasts and focus attention on the products featured in the promotion.

#### **Q. Are sponsors satisfied with Storecasting results?**

**A.** Storecasting, now in its sixth year, has a renewal rate of better than 70%. Sponsors such as General Foods, Swift

& Company, Libby, McNeill & Libby have been using this medium since its inception. Since the first of the year, 77 new advertisers have signed up including Jell-O; Kraft; Beech-Nut Baby Foods; Yes Tissues; Hormel Chili Con Carne; Minute Maid Lemonade Mix. Val S. Bauman, sales manager of National Tea Company, says, "We know that our Storecast advertising produces an increase in product sales of from 25% to 150%."

#### **Q. What new developments are anticipated in Storecasting?**

**A.** Recently, drug and drug sundry manufacturers have begun to aggressively merchandise and promote the sales of their products in super markets. The problem of coordination here promises to be a terrific one and Storecast has been counselling both manufacturers and retailers as to the development of basic formulas for merchandising the line. A number of drug producers have signed up for the Storecasting service, and it is expected that drugs and drug sundries will add a substantial sum to the annual super market "take."

#### **Role of reps**

#### **Q. What do the station reps do besides selling time?**

**A.** Reps are more important in the structure of spot radio than ever before. From "pavement pounders" they have evolved into consultants for their stations on every phase of operation. Edward Petry, for example, exercised leadership by making a study of spot radio effectiveness in St. Louis. The Katz Agency goes in heavily for research (both AM and TV), supplies stations and timebuyers with valuable data. John Blair has taken an active role in suggesting programing improvements to its stations. Free & Peters makes an important informational contribution with its shirt-sleeve clinics. Forjoe has organized a group of Negro stations into a coalition.

All of the reps are increasingly active in recommending improvements, setting of rate structure, in fact, any aspect of station policy. The stations have turned to them for guidance because they are faced now with greater difficulty in selling time than was usual





in pre-war, pre-TV days. Advertisers benefit, in the long run, from the new role of the reps because what they are doing serves to make spot radio an increasingly effective medium.

### Foreign-language market

**Q. How can this market be reached with a minimum of waste?**

**A.** Foreign-language groups tend to

congregate in the metropolitan areas, making it easy for the advertiser to pin-point his message. New York, New Jersey and Connecticut, with a total population of slightly less than 19 and a half million, have 1,800,000 Italian-speaking people; 2,200,000 Yiddish; over 500,000 Polish; 700,000 German; 400,000 Spanish. In the Southwest area of the U. S., between 3,000,000 and 3,500,000 Spanish-speaking folks (mostly Mexicans) are located.

The Foreign Language Quality Network has collected data showing over four million Italian-speaking people in

14 markets and more than 1,500,000 Polish listeners in 11 market areas. Surprisingly, few advertisers have taken advantage of the availability of this valuable data assembled by FLQN, according to Ralph Weil, President of the organization.

**Q. What about the Italian-speaking market?**

**A.** A recent Pulse survey for WOV, New York, revealed that in WOV's area this market includes 515,000 radio-homes. The average family consists of 4.11 persons as against a city-wide average of 3.30 persons. Two-thirds of the Italian-market households are foreign-born (justifying heavy daytime programming). Within this group, the station has a 17% greater tune-in than competitive English-language stations. Proof of the pulling power of this type of programming was demonstrated to the Uddo-Taromina Company, manufacturers of Progresso Foods. This sponsor booked a quarter-hour musical show (six days weekly) and offered to broadcast a recording of a message from any specified relative in Italy in return for a \$2.00 proof of sale. Within two weeks he was so swamped that he upped the ante to a \$12.00 proof of sale. In the past eight months so many people snapped up this offer that the sponsor has had to double his airtime in order to broadcast playbacks of the messages from Italy.

An Advertest study made for WHOM, New York, showed the average sets-in-use figures during Italian program periods never fell below 25% for any 15-minute period, even during the early morning, and reached as high as 60% sets-in-use during the evening periods. This Italian-speaking market, says Advertest, ranks as the sixth largest market in the U. S.

**Q. How can a sponsor cash in on the Yiddish market.**

**A.** During the week stations WEVD and WLIB beam at 2,200,000 people in New York with a wide variety of programming. WLIB is currently broadcasting 12 hours of Yiddish programs and 24 hours of Anglo-Jewish material every week for sponsors as diversified as Safeway Stores, Crawford Clothes, Procter & Gamble, and Hotel Diplomat. WMGM, New York, garners a fat slice of this market with its

## SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*What Station, please?*


\*HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950 through FEBRUARY, 1951  
 SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

TIME	RADIO SETS IN USE	WDBJ	B	C	Other
Monday thru Friday 8:00 AM - 12:00 Noon	23.3	50.8	25.3	23.8	0.1
Monday thru Friday 12:00 Noon - 6:00 PM	23.3	64.9	19.1	15.7	0.3
Sunday thru Friday 6:00 PM - 8:00 PM	38.1	74.4	13.1	11.9	0.6
Sunday thru Saturday 8:00 PM - 10:00 PM	40.8	67.5	9.1	20.4	3.1

\*C. E. HOOPER, Inc.

Get the entire story from FREE & PETERS

**WDBJ** CBS • 5000 WATTS • 960 KC  
 Owned and Operated by the  
 TIMES-WORLD CORPORATION  
 ROANOKE, VA.  
 FREE & PETERS, INC., National Representatives





**DETROIT...**

# WKMH

LEADS ALL OTHER INDEPENDENT STATIONS

**43** OUT OF **58** QUARTER HOURS\*

\* Detroit Conlan Report— April 15 Through 21, 1951

**and... IN THE AFTERNOON... (12:00 N-6:00 P.M.)**

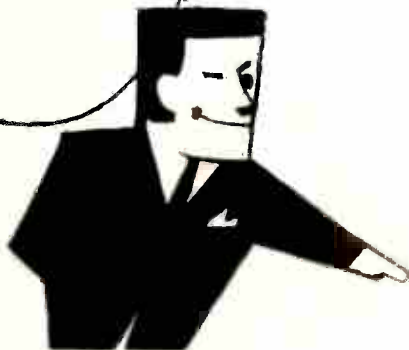
# WKMH IS

## THE NUMBER THREE STATION IN DETROIT

SHARE OF AUDIENCE\*

Network "A" .....	24.1
Network "B" .....	20.9
WKMH .....	13.6
Network "C" .....	13.3
Network "D" .....	11.9
Independent .....	9.8
Non-Rated Independents (And other)....	6.4

**ASK  
HEADLEY-  
REED**



**BETTER BUY**

# WKMH IN DETROIT

"American-Jewish Caravan of Stars" every Sunday from 12:30 to 1:30 p.m. Broadcast in English, the program features top stars of the American-Jewish entertainment world such as Henny Youngman, Molly Picon, Moishe Oysher, and Harry Hershfield. Present sponsors of the program are White Rock Sparkling Beverages, Barricini Candy, and I. Rokeach Food Products.

**Q. Although the Negro market is a large one, isn't it a low-income one?**

**A.** A recent Daniel Starch survey for *Ebony* magazine revealed that the 15,000,000 Negroes in this country constitute a \$15 billion market. Radio is being recognized as the medium that reaches areas not touched by Negro slick magazines. This, coupled with a growing awareness of the hefty income of the Negro market, is drawing advertisers to the Negro market.

Preferred Negro Markets, Inc., a new combination of Negro program stations represented by Forjoe & Co., New York, reports a remarkable interest by national advertisers.



**Think this over!**  
**When you use WIBW,**  
**our listeners have confidence in YOU, too!**

Last year, **WIBW** listeners sent us almost a *quarter-million dollars\** in cold, hard cash.

This money came direct to **WIBW** because our listeners have absolute confidence in the merchandise we talk about on the air.

When our listeners hear *any* product advertised on **WIBW**, that's all the recommendation they need. *They buy.*

\*\$204,800.93 to be exact.

# WIBW

Serving and Selling  
**"THE MAGIC CIRCLE"**

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN

**CBS**  
TOPEKA, KANSAS

Throughout the nation, and especially in the South, radio stations have emerged for the prime purpose of capturing this rich market. Many of these stations use sub-standard programing and literally insult their listeners with cut-rate quality discs, too much emphasis on blues numbers, and "talking down" to the audience. Joseph L. Wooton of Interstate United Newspapers, Inc. (radio division) has hopes of getting together with top-notch Negro programers and setting up a code designed to raise the level of program content on these stations.

As in the case of other minority groups, the Negro has a strong sense of brand loyalty. Because he has always felt discriminated against, the very fact that a station removes some of that feeling by "talking" directly to him is almost enough to guarantee that he will spend his money on the products and services advertised on that station.

**Q. What radio advertising possibilities exist outside of the continental U. S.?**

**A.** Here's some data on good markets:

American representatives for stations in the 15,000,000-population Canadian market (Weed & Company, Adam J. Young, Jr., Inc., Donald Cooke, and Joseph Hershey McGillvra) say that an increasing number of American advertisers are waking up to the vast sales potential and good brand of radio available in Canada. (SPONSOR's second issue in August will contain a special section dedicated to Canadian broadcast advertising.)

Puerto Ricans spend about \$340,000,000 for mainland products annually, and personal income levels are increasing. Although there's only about 150,000 radio sets on the island, authorities seem to be under the impression that about three families listen to each set. Almost all programing is in Spanish.

Hawaii has more than 100,000 radio homes. The 466,000 islands racked up an income of more than \$480 million last year. Almost 58,000 tourists dropped \$35 million in this year-round vacationland. Bulk of programing is in English, remainder in Japanese and Ilocano. All of the top networks have local outlets and national advertisers have gobbled up many time slots. The CBS outlet in Honolulu, KGMB, carries everything from "Arthur Godfrey



and His Friends" and "Strike It Rich" to "Perry Mason" and "Brighter Day."

The 10 radio stations in Alaska can thank Uncle Sam for the recently increased defense appropriations which have sent a host of free-spending construction workers up to "Seward's folly." Many sponsors, such as Blatz Beer, Philip Morris, Kolynos, and Bi-CoDol, are spending money to get their share of the market. Programing ranges from disk jockeys and soap operas to news programs and live major league baseball games.

## Regional nets

### Q. What are the advantages of regional network sponsorship?

A. The national advertiser can select big sections where his product sales are weak; where he wants to increase distribution. Regional nets offer him a selectivity not available with net sponsorship, a range not available generally via a single station. Anthony C. DePierro, Geyer, Newell & Granger vice president, cites this example of radio's regional situation today: "An advertiser with distribution in approximately 20 states long wanted regional net radio but never seemed to be able to swing prime time periods. Present conditions in the radio field have changed this. Now he can get what he wants with plenty of station cooperation."

### Q. What's the fall outlook for regional network sponsorship?

A. A spokesman for the huge Don Lee network, which has 45 stations along the Pacific Coast, told SPONSOR: "Our business will be at an all-time high this fall." Among its many current national and regional advertisers are Borden, Dolcin, Viking Soap (Los Angeles), Hubinger Starch Company, Studebaker, and Wildroot.

The only cloud on the horizon, according to Wythe Walker of The Walker Company: "The networks are cutting rates and undervaluing the medium." The Walker Company represents Pacific Northwest Broadcasters; Z-Bar Network (Montana); and Oklahoma Group Broadcasters.

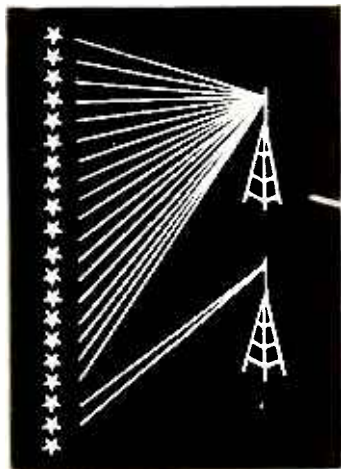
A Paul H. Raymer Company spokesman says the regional networks they represent show business increases over

a like period last year. The McClatchy Beeline stations in California are substantially ahead of last year's business including the summer months; the Arizona Broadcasting System and the New England Major Market group report similar billing increases.

Good business for three regional net accounts (Lone Star Chain; Oklahoma Network and the Southwest Network) are reported by the O. L. Taylor Company. The same holds true for the Intermountain network represented by Avery-Knodel. The outlook for the New England regional net, according

to Weed & Company is most favorable from an AM point of view.

At the same time that regional business is on the upswing, the newest regional system announces the affiliation of a 27th station to its group. The Fidelity Broadcasting System Inc., a group of hometown stations in Florida which began operation last February, is programing 18 hours a day. The net reports many national and regional advertisers. The programing fare: sports, locally produced shows, and transcribed programs from the major transcription firms.



**18 of the 20 top-rated  
programs are on CBS  
... and in Buffalo  
CBS is WGR**



*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry



# WOAI

is a **BETTER THAN EVER BUY!**

## **DOMINANT BY NIGHT**

WOAI has almost 5 times the NIGHTTIME coverage of any other San Antonio station (BMB).

## **DOMINANT BY DAY**

WOAI has almost 2½ times the DAYTIME coverage of any other San Antonio station (BMB).

## **DOMINANT BY NIGHT and DAY**

WOAI leads in Hooper ratings morning, afternoon and night. (Hooper's continuing study; San Antonio Metropolitan Area).

## **DELIVERS MORE AUDIENCE**

WOAI, since 1942, has increased its radio family audience 108% — this after erroneously eliminating all TV families in area as per ANA.

## **FOR LESS MONEY!**

WOAI has increased its basic hour rates only 13% since 1942. Radio families have increased 84%. On this basis WOAI might logically increase its rate from \$340 to \$624 an hour.

Still the **MOST POWERFUL** advertising influence in **THE SOUTHWEST!**



Represented Nationally by  
EDWARD PETRY & COMPANY, INC.  
New York, Chicago, Los Angeles, St. Louis  
Dallas, San Francisco, Detroit





# RADIO BASICS

Radio Basics, you'll quickly discover is something special.

Packed into easily-read, attractive charts and tables is what we believe to be the most extensive compendium of basic information about radio ever put together in one place.

A careful and extensive survey of the entire research field brought to light a variety of valuable information. Here are facts that even industry experts forget in the press of everyday operation. Some of the sources from which SPONSOR made its selection: A. C. Nielsen Co., The Biow Co., Pulse, BBDO Television Survey, Trendex, C. E. Hooper, CBS, NBC research, Audit Bureau of Circulations, PIB.

In detailing the broad scope of radio's coverage, comparable figures are given for other principal media. The same goes for costs. Just how much does radio cost to reach a given number of listeners; which types of programs do the most efficient job; and how does the spoken medium compare with printed media and TV? These are only a few of the questions answered.

Radio Basics is more than a primer of elementary lore, it brings up-to-date many changing factors—number of radio sets sold last year, car-radio population, radio and TV homes. An index at the right tells where to locate each subject.

<b>I</b>	<b>Audience dimensions</b>	<b>108</b>
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# The dimensions of radio's audience

## 1. How many U. S. homes have radio?

Source: Radio & Television Research Section, The Biow Co., 1951

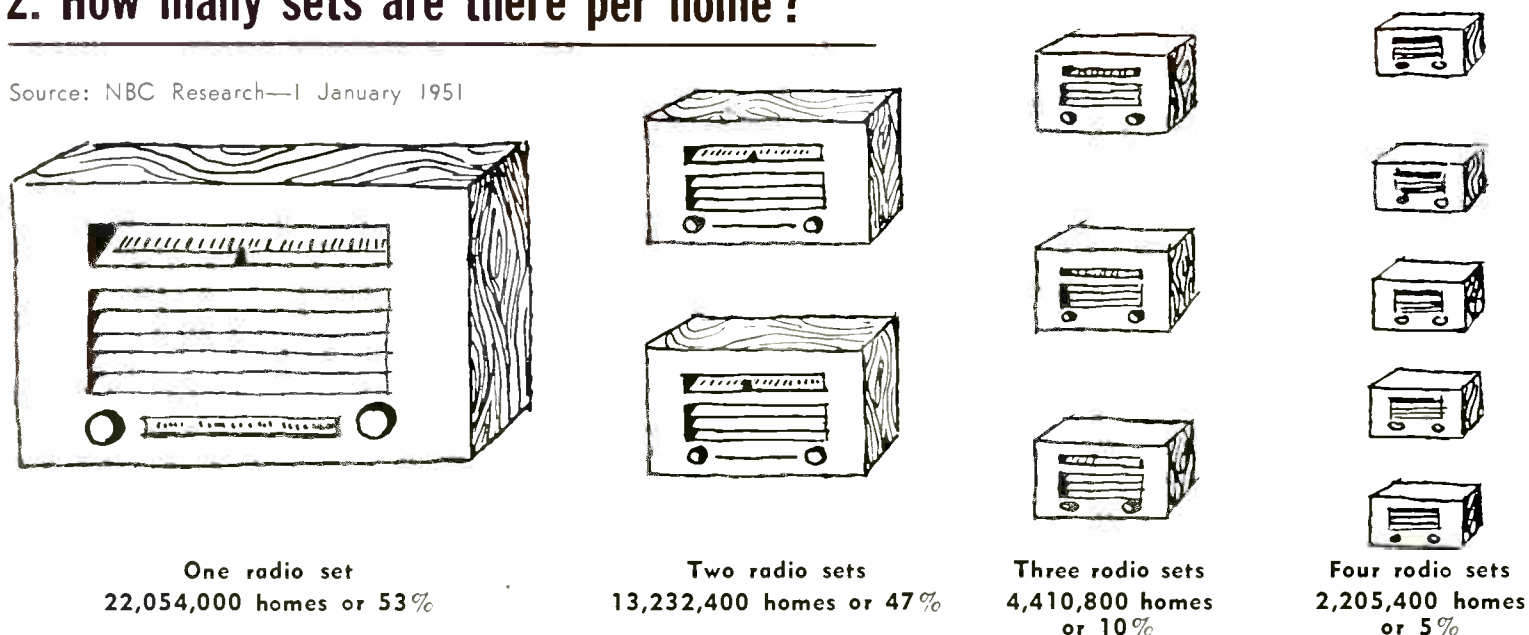


### How Radio compares with TV

Radio's 96% saturation compares with a national TV saturation of 26%. Physically, 37% of America's homes are presently outside television's coverage area; all of the country, with negligible exceptions, is reached by radio.

## 2. How many sets are there per home?

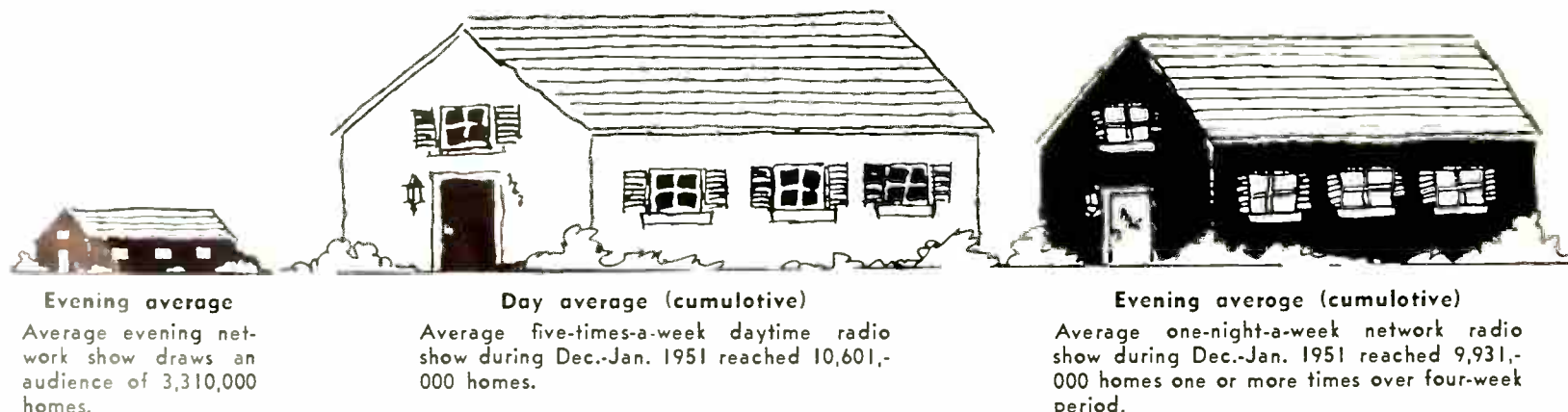
Source: NBC Research—1 January 1951



Altogether, this adds up to 71,900,000 home radio sets now in use. During 1949 about 10,000,000 new radios were sold; during 1950 14,000,000 were sold. Source: O. H. Caldwell, editor of "Tele-Tech" magazine.

## 3. How many homes listen to the average program?

Source: A. C. Nielsen





## 4. How does radio's circulation compare with other media?

Sources: Audit Bureau of Circulations, NBC Research\*

Medium	Circulation	% of U.S.
Radio (estimated Oct.-Dec., 1951) .....	42,900,000	96%
TV (estimated Oct.-Dec., 1951) .....	15,000,000	33%
Radio-Only Homes (estimated Oct.-Dec. 1951)	27,900,000	63%
Saturday Evening Post* .....	4,036,246	9%
Life* .....	5,351,630	12%
This Week* .....	10,006,564	22%

\*Most recent ABC reports. Life & Saturday Evening Post, 9 months ending 30 September 1950. This Week, 6 months ending 30 September 1950.

## 5. How does radio compare with other media in delivered audience?

Sources: Various, see below

Radio (½ hr. once a week average evening program; Oct.-Dec. 1951) .....	8,190,000 people
TV (½ hr. once a week average evening program; Oct.-Dec. 1951) .....	6,003,000 people
Saturday Evening Post (1949 to 1950) .....	4,415,000 people
Life (continuing Politz Study) .....	5,509,000 people
This Week (July 1949-June 1950) .....	7,149,000 people

### SOURCES FOR FIGURES ABOVE

#### RADIO:

Average ½ hour Nielsen rating 8.3; average homes reached on basis of 41,700,000 radio homes—3,561,000. Multiplied by 2.3 listeners per home to give 8,190,000 people.

#### TV:

Average ½ hour evening ARB rating 18.6, adjusted to projectable rating of 13.8. Average homes reached on basis of 15,000,000 TV families—2,070,000. Multiplied by listeners per home to give 6,003,000.

#### SATEVEPOST:

Sources—Continuing Study of Magazine Audiences, 1949. Noting data from Daniel Starch Consumer Magazine Report July 1949 to June

1950. Gross audience 16,982,000 multiplied by average percent of noting, 26%, gives 4,415,000 readers. Pages were black & white.

#### LIFE:

Sources—Politz Study. Noting data from Daniel Starch Consumer Magazine Report July 1949 to June 1950. Gross audience 23,950,000 multiplied by average percent of noting, 23%, gives 5,509,000 readers. Pages black & white.

#### THIS WEEK:

Sources—Daniel Starch Consumer Magazine Report July 1949 to June 1950. Noting data, same. Gross audience 23,829,000 multiplied by average percent of noting (black & white page), 30%, gives 7,149,000 readers.

**EASIER  
SALES**

**MORE  
RENEWALS**

**HIGHER  
RATINGS**

**You'll chalk up**

**America's Most S  
Adventure-Detect**

**BLAC**

**"BOSS**

**WI**



V'S  
NOW  
THE"  
ful  
ow!



## HIGHER RATINGS

In BIG Towns	In SMALL Towns
San Francisco . . . 16.0	Hattiesburg . . . 29.6
Louisville . . . 21.7	Zanesville . . . 26.0
Minneapolis . . . 16.5	Youngstown . . . 21.3

*He'll chalk up high ratings for you, too!*

## MORE RENEWALS!

- 6th YEAR . . . Minneapolis, consistently outrating important network shows.
- 5th YEAR . . . New Orleans, consistently delivering a large and loyal audience.
- 4th YEAR . . . Raleigh, consistently selling for Carolina Power and Light Company.

*He'll chalk up more renewals for you, too!*

## EASIER SALES

- "Boston Blackie's 191, the highest rated show on Sunday afternoon in Kansas City." James Coy—Rogers & Smith Advertising Agency
- "Boston Blackie has the most loyal listening audience of any show we've ever had on the air and is Lake Charles most outstanding mystery show." James H. Jesse, Pgm. Dir., Station KLOU, Lake Charles, La.
- "Today marks the 91st broadcast of Boston Blackie for Falls City Beer—Louisville. Our latest Hooper taps all network and local competitive programs." Roy D. Williams—Proter Advertising Agency
- "We are having tremendous success with Boston Blackie. Once it was necessary to re-schedule 'Blockie' for play-by-play sport commitments. It would be difficult for you to appreciate the deluge of calls we received at the station." John T. Rutledge, Ass't. Gen. Mgr., Station WVJS, Owensboro, Ky.

*He'll chalk up easier sales for you, too!*

# Now, on TV!

## AM + TV = TOP RESULTS!

Boston Blackie on TV is already proving the fastest seller ever.  
Sponsored by big-name advertisers on top TV stations in:

NEW YORK CITY, CHICAGO, LOS ANGELES, WASHINGTON, D. C.,  
DETROIT, CINCINNATI, DAYTON, COLUMBUS, PITTSBURGH, CLEVELAND,  
LANCASTER, TOLEDO, MINNEAPOLIS, RICHMOND, NORFOLK, ATLANTA

**HURRY—YOUR MARKET MAY STILL BE AVAILABLE!**  
**WRITE, WIRE OR PHONE.**



## 6. What's the size of the out-of-home audience?



Source: Pulse "Out-of-Home" listening survey, February 1951

City	Average quarter-hour sets-in-use of "in-home" radio listening	Average quarter-hour sets-in-use of "out-of-home" radio listening	Percent of additional listening added by "out-of-home" sets
Philadelphia	19.8	3.4	17.2%
Boston	23.1	3.4	14.7%
New York	24.1	3.5	14.5%
Cincinnati	20.5	2.7	13.2%
St. Louis	21.9	2.4	11.0%
Minn.-St. Paul	25.0	2.7	10.8%
Chicago	20.8	2.2	10.6%

Listening from 6 a.m. to midnight every day of the week; by average quarter-hour sets-in-use.

## 7. How many car radios are there?



Source: The Pulse, Inc., 1951

Metropolitan Area	Car Radios	Metropolitan Area	Car Radios
Atlanta	71,100	Minneapolis-St. Paul	171,800
Birmingham	66,700	New Orleans	81,300
Boston	288,200	New York	770,000
Buffalo	138,400	Philadelphia	301,600
Chicago	716,700	Richmond	43,600
Cincinnati	130,900	St. Louis	234,800
Detroit	501,900	San Francisco	350,100
Los Angeles	857,900	Washington, D. C.	151,200

Auto radios installed, U. S.	19,100,000
Percentage of cars equipped with radio	46.9%
Radios in public places	5,000,000

Source of figures immediately above: NBC Research, January 1951

## 8. How long do they listen daily out-of-home?

Source: BBDO report on TV, 1951\*

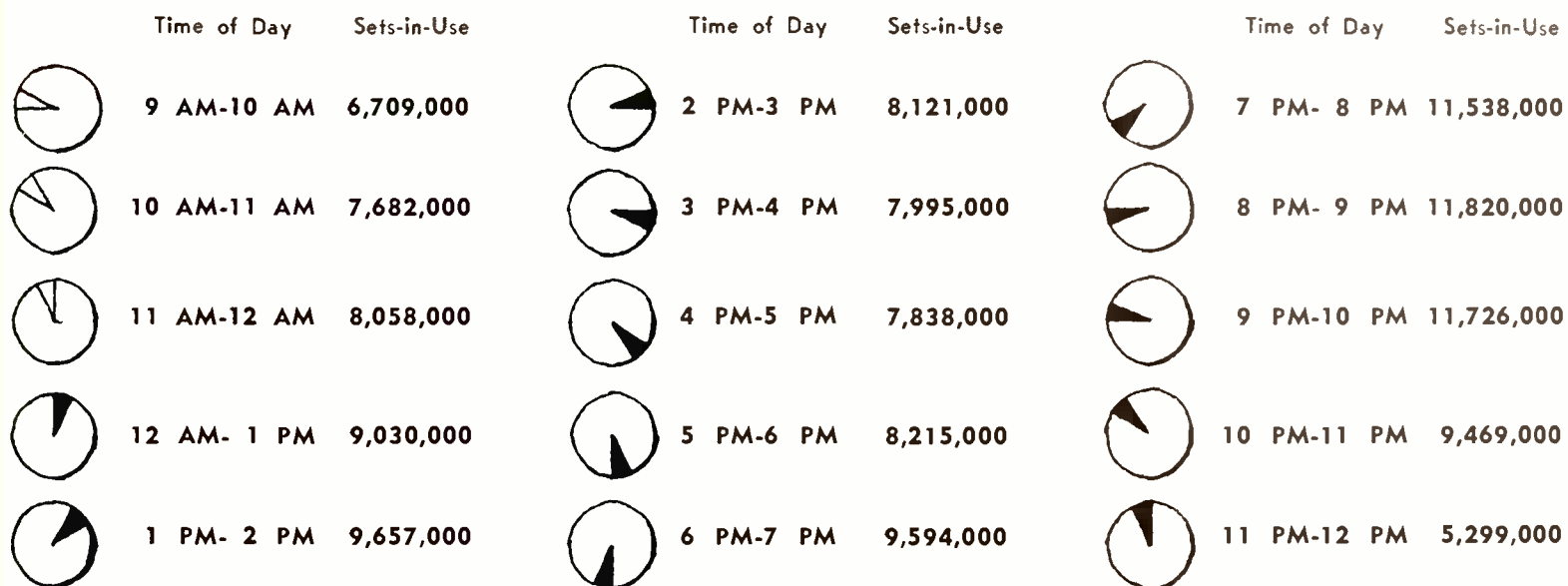
	Non-TV Homes	TV Homes
<b>AVERAGE LISTENER</b>	1 hr. 23 min.	1 hr. 20 min.
<b>HOUSEWIFE</b>	1 hr. 10 min.	1 hr. 03 min.
<b>MALE HEAD OF FAMILY</b>	1 hr. 26 min.	1 hr. 22 min.
<b>"OTHER" MEMBER</b>	1 hr. 29 min.	1 hr. 32 min.

\*Note: Away from home listening was largely automobile radio listening. The BBDO panel showed 51% of its members auto-radio equipped.



## 9. How does listening differ hour by hour? (by number of homes)

Source: A. C. Nielsen, January 1951



## 10. How does listening differ hour by hour? (by % of homes)

Source: A. C. Nielsen

	% Tuning in Homes with Radio Only	% Tuning in Homes with Radio plus TV	All Homes*
9-10 AM	21.4	16.6	20.6
10-11 AM	24.5	22.5	24.0
11-12 NOON	25.7	25.7	25.7
12- 1 PM	28.8	24.1	27.4
1- 2 PM	30.8	18.4	27.7
2- 3 PM	25.9	16.0	23.6
3- 4 PM	25.5	16.3	23.3
4- 5 PM	25.0	14.3	22.3
5- 6 PM	26.2	13.6	22.8
6- 7 PM	30.6	11.4	25.7
7- 8 PM	36.8	10.9	30.6
8- 9 PM	37.7	8.6	31.0
9-10 PM	37.4	8.5	30.6
10-11 PM	30.2	7.5	24.3
11-12 MID.	16.9	5.4	13.8

\*Except homes having no radio.

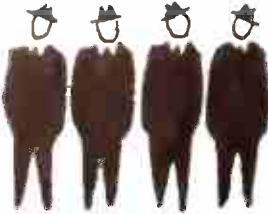


## 11. How many homes are reached by the top 10 radio shows?

Source: A. C. Nielsen. Total number of homes reached, average of second and third weeks of May, 1951—Average Audience Basis

	No. of homes
1. Lux Radio Theater	4,274,000
2. Jack Benny	3,855,000
3. Charlie McCarthy	3,771,000
4. My Friend Irma	3,771,000
5. Talent Scouts	3,646,000
6. Walter Winchell	3,520,000
7. Mystery Theater	3,436,000
8. You Bet Your Life	3,394,000
9. Mr. Keen	3,394,000
10. Mr. Chameleon	3,143,000

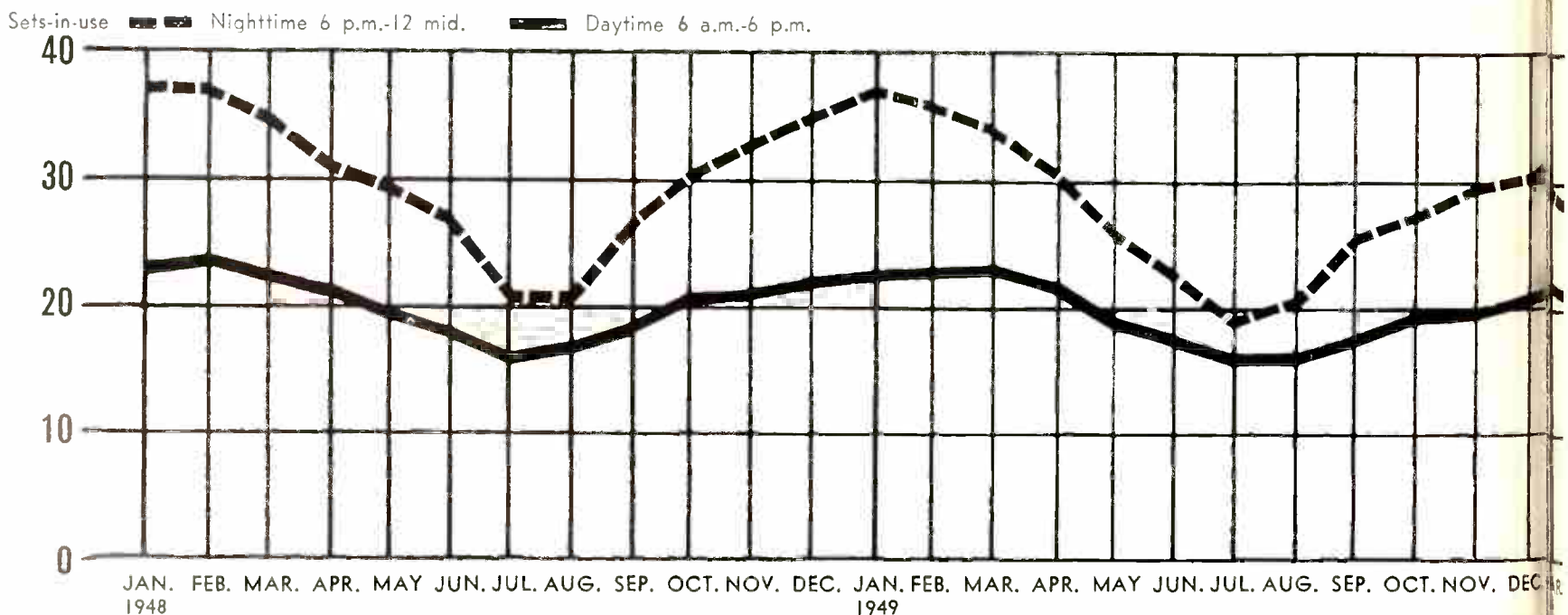
## 12. How many listeners per set?

Source: C. E. Hooper, Mid-winter 1949-50

	N. Y. Time	Radio Audience	TV Audience
MEN 	6:00- 7:00 p.m.	0.71	0.83
	7:00- 8:00 p.m.	0.77	1.07
	8:00- 9:00 p.m.	0.76	1.21
	9:00-10:00 p.m.	0.78	0.78
WOMEN 	6:00- 7:00 p.m.	1.02	0.94
	7:00- 8:00 p.m.	1.06	1.17
	8:00- 9:00 p.m.	1.07	1.43
	9:00-10:00 p.m.	1.12	1.12
CHILDREN 	6:00- 7:00 p.m.	0.54	1.46
	7:00- 8:00 p.m.	0.54	1.17
	8:00- 9:00 p.m.	0.49	0.87
	9:00-10:00 p.m.	0.41	0.41
TOTAL	6:00- 7:00 p.m.	2.27	3.23
	7:00- 8:00 p.m.	2.37	3.41
	8:00- 9:00 p.m.	2.32	3.51
	9:00-10:00 p.m.	2.31	2.31

## 13. How does listening vary with the season?

Source: A. C. Nielsen





## 14. How many stations are there?

Sources: Networks and TV Digest

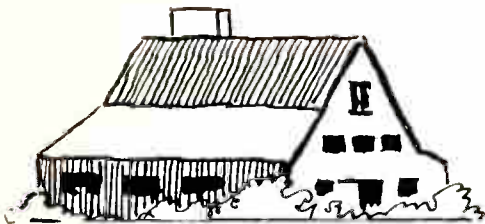
	ABC	CBS	MBS	NBC	TOTAL WITH INDEPENDENTS
RADIO	249	180	545	168	2,251
TV	61	62	DUMONT 60	65	107*

\*TV stations have multiple affiliations, particularly in one-station markets.

FM Stations—672

## 15. How does listening vary by city size?

Source: A. C. Nielsen (Average audience by city size)



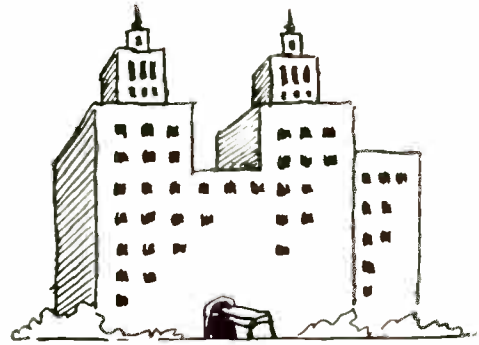
**Small & Rural**  
1,223,000 listeners

Total listeners—3,227,000

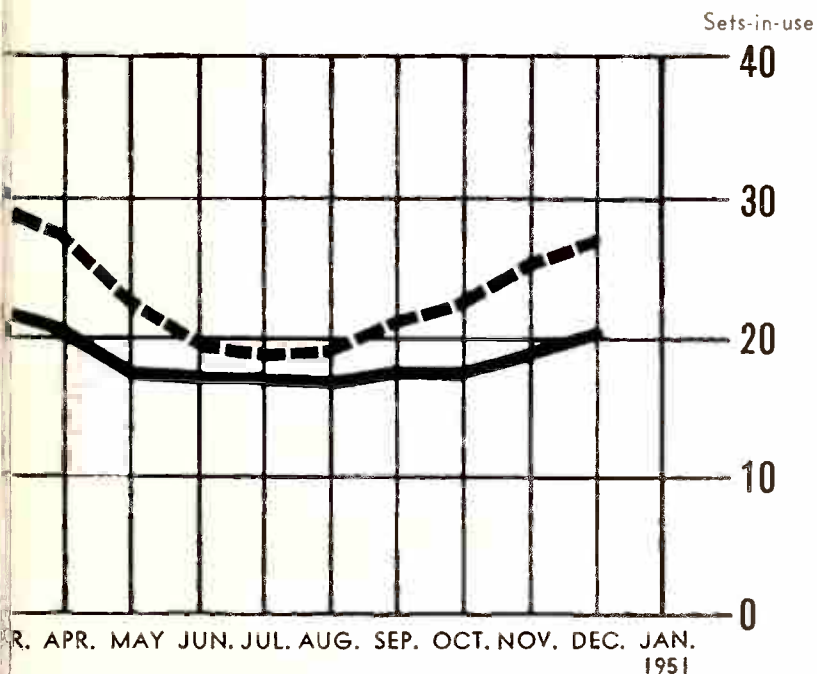


**Medium-sized**  
1,023,000 listeners

Number of programs averaged here—105



**Metropolitan**  
981,000 listeners



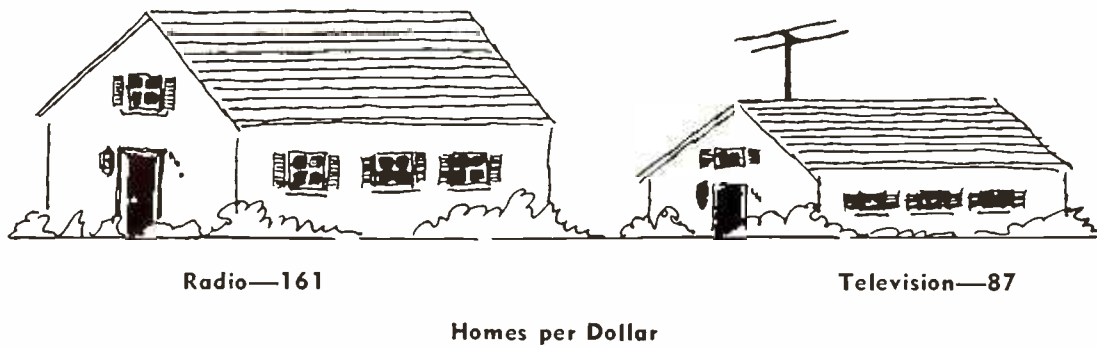
### Seasonal variations in listening

Chart, left, traces the seasonal pattern in radio listening. As advertisers have long been aware, January marks the peak of audience size, while July represents the trough. Summer dip of the listening curve has caused many sponsors to regard summer radio as a poor buy, audience-wise. But as one agency radio research expert pointed out to SPONSOR, if the averages of three months near peak and trough are compared, difference is not nearly as marked as it appears. Both high and low points are extremes which last only a short time, and consequently should not be regarded as significant in themselves.

## II. Cost of broadcast advertising

### 1. How many radio and how many TV homes can be reached for a dollar?

Source: The Biow Co., Fa 1950



Persons per Dollar

Radio—  
371

Television—  
226

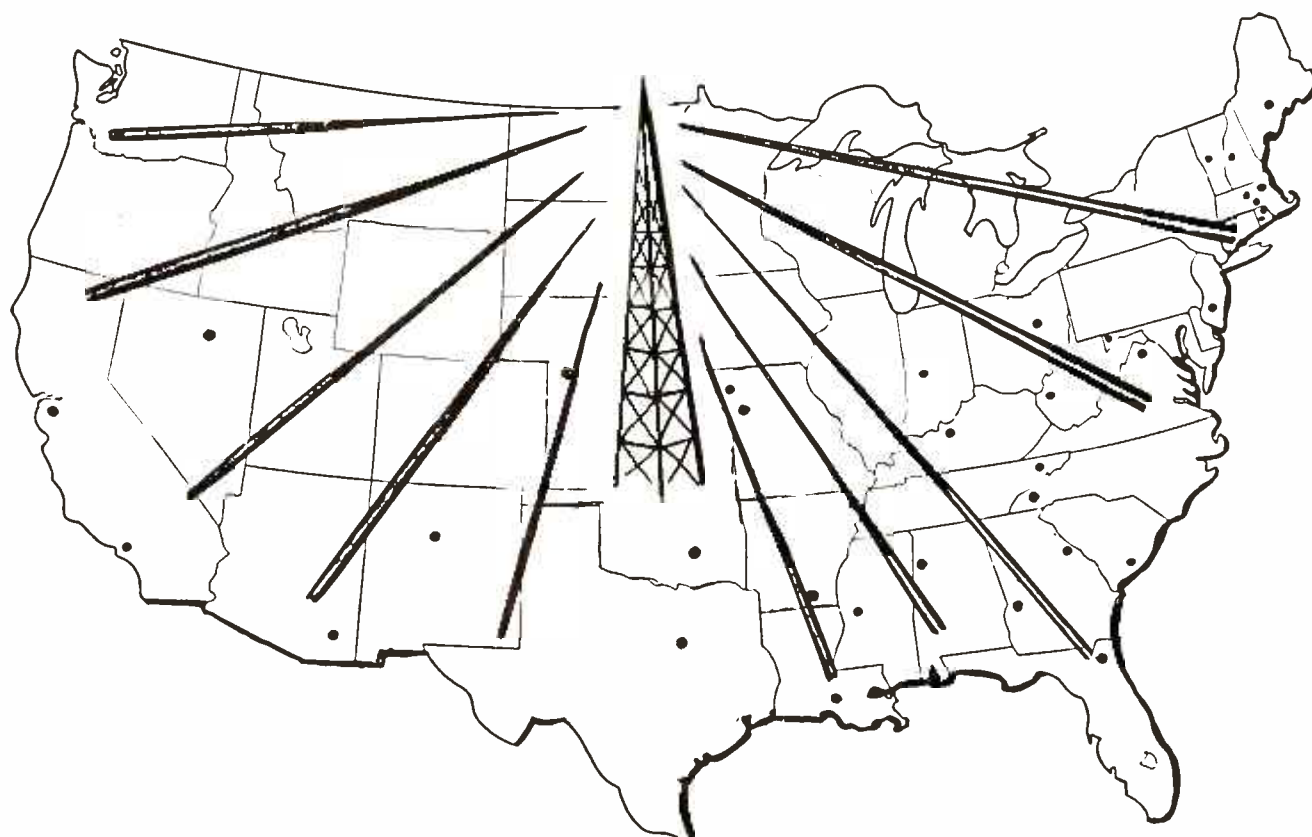
### 2. How does network radio compare with other media in cost?

	Cost-per-thousand	Audience
Net Radio (a) Average sponsored evening half-hour	2.23	8,289,000
Life (b) Average black-and-white page	3.18	5,509,000
This Week (c) Average page	3.34	7,149,000
Net TV (d) Average sponsored evening half-hour	4.23	5,889,000

Sources: (a) Nielsen average audience rating Oct.-Dec. 1950; (b) Starch, July 1949-June 1950; gross audience Politz Study 1950; (c) Starch, July 1949-June 1950; (d) American Research Bureau, Oct.-Dec. 1950.

### 3. What would be the cost of one announcement on enough stations to cover the U. S.?

Source: The Biow Co.



Evening—  
\$3,500

Day—  
\$1,750





at 50,000 watts  
gives advertisers the

**GREATEST  
COVERAGES**

at the

**LOWEST  
RATE**

of any Major Station in the

**DETROIT  
AREA**

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records for advertisers daily. Plan your schedules NOW. Put this powerful 50,000 Watt voice to work for you.

---

# CKLW

---

**50,000 WATTS at 800 KC  
GUARDIAN BLDG. • DETROIT**

Adam J. Young, Jr., Inc.  
National Representative

J. E. Campeau  
President

*Mutual Broadcasting System*

## 4. What's the talent cost, rating, and homes per dollar for various types of radio and TV programs?

Sources: A. C. Nielsen, The Biow Co., January 1951

Program Type	TV					RADIO						
	Average Talent Cost	Number Programs	Average Rating	Number Programs	Aver. No. Homes per \$	Number Programs	Average Talent Cost	Number Programs	Average Rating	Number Programs	Aver. No. Homes per \$	Number Programs
Situation Comedy	\$11,000	8	28.9	8	135	8	\$10,700	16	9.6	16	16	181
Variety Comedy	\$11,700	19	28.0	19	126	19	\$19,500	6	10.2	7	142	7
General Drama	\$ 7,500	14	26.7	11	116	11	\$ 8,000	5	8.2	5	184	5
Mystery Drama	\$13,500	15	28.0	14	145	14	\$ 5,400	20	8.6	21	211	21
Concert Music	\$15,800	1	20.1	1	82	1	\$ 7,800	6	5.4	8	119	8
Popular Music	\$ 9,800	2	36.8	1	73	1	\$ 7,000	5	5.1	5	123	5
Variety Music	\$ 6,500	17	19.6	14	94	14	\$10,700	6	8.7	6	158	6
Quiz & Aud. Partic.	\$11,600	17	22.1	17	127	17	\$ 5,900	10	7.3	10	188	10

## 5. What are some typical talent costs for radio shows? (compared with TV)

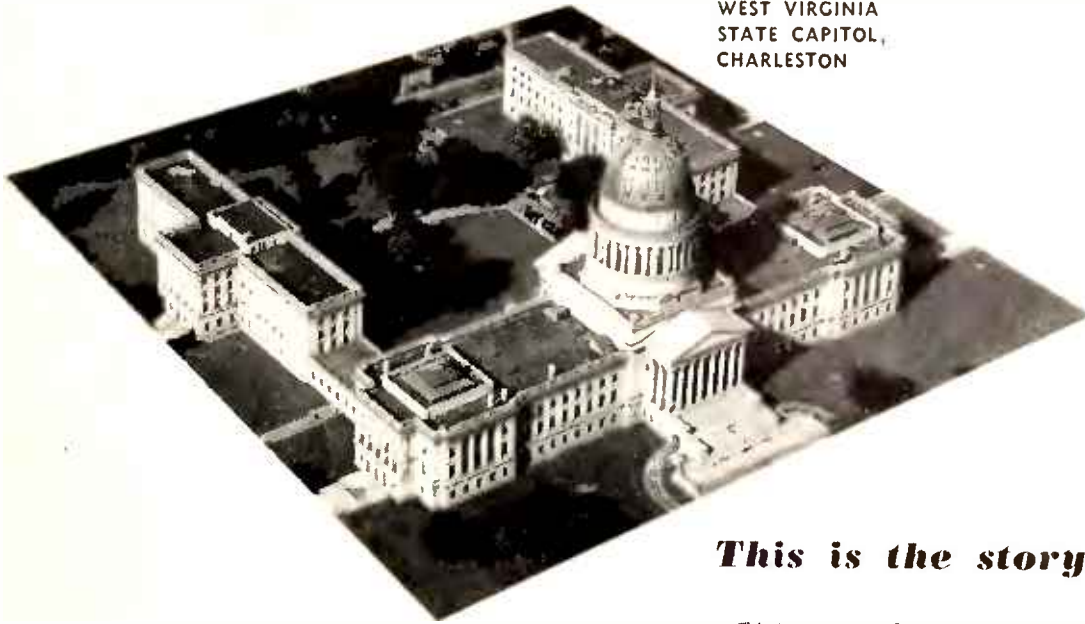
Source: The Biow Co., January 1951 estimates

All shows are 30 minutes unless otherwise noted.

RADIO		TV		RADIO		TV		
<b>Situation Comedy</b>				<b>Quiz Panel</b>				
Aldrich Family	\$10,000	One Man's Family	\$8,500	20 Questions	\$3,700	Goodrich Celebrity Time	\$7,500	
Life of Riley	\$10,000	The Goldbergs	\$8,750			Leave it to the Years	\$3,750	
		Stu Erwin	\$12,750	<b>Concert Music</b>				
<b>General Drama</b>				Voice of Firestone				\$8,000
Dr. Christian	\$6,000	Hollywood Screen Test	\$3,000	Telephone Hour	\$13,200	Voice of Firestone	\$13,500	
Hallmark Playhouse	\$6,000	Kraft Theatre (60 min.)	\$13,600	Railroad Hour	\$10,500			
Cavalcade of America	\$13,200	Studio One (60 min.)	\$16,500	<b>Popular Music</b>				
<b>Mystery Drama</b>				Vaughn Monroe				\$10,000
Nick Carter	\$2,300	The Web	\$8,500	Contented Hour	\$7,500	Your Hit Parade	\$28,000	
Mystery Theatre	\$5,200	Lights Out	\$8,500	<b>Variety Comedy</b>				
Mr. and Mrs. North	\$7,500	Plainclothesman	\$3,750	Red Skelton	\$20,100	Allen Young	\$13,500	
<b>Audience Participation</b>				Judy Canova	\$9,800	Ken Murray (60 min.)	\$20,000	
People Are Funny	\$8,500	Paul Winchell	\$12,800	Jack Benny	\$28,800	Colgate Comedy Hour (60 min.)	\$50,000	
<b>Quiz Giveaway</b>				<b>Variety Music</b>				
\$64 Question	\$4,000	Chance of a Lifetime	\$3,750	Bing Crosby	\$25,000	Godfrey's Talent Scouts	\$4,500	
Bob Hawk	\$7,500	Stop the Music (30 min. segment)	\$8,750	Grand 'ol Apry	\$5,200	Showtime USA	\$21,000	
				Gene Autry	\$7,500	Original Amateur Hour	\$10,000	



WEST VIRGINIA  
STATE CAPITOL,  
CHARLESTON



***This is the story of radio in  
Charleston,  
West Virginia...***

## **the wchs story**

**WCHS** is the station with the highest overall Hooperating! With five stations in town, WCHS has 43.1% of the total audience—more than twice the share of the next ranking station! This establishes WCHS as *tops* in the Charleston city area!

**WCHS** runs away with the score in the hinterland as shown by the latest BMB figures! They show that the total picture discloses that WCHS gives you more than *all* the other four in terms of total listening audience!

**WCHS** leads overwhelmingly in top rated shows! The Hooper survey shows that WCHS leads the field in 84.1% of all rated quarter hours!

**WCHS** advertisers have the lion's share of the audience both in and out of the city area—and your chances are *6 out of 7* that you will be in the highest rated spot in Charleston radio at the times you're on the air!





***The Charleston, W. Va., Radio Story is the Story of***

**WCHS • 580 ON YOUR DIAL • 5000 WATTS DAY AND NIGHT**

# III. Radio's Billings

## 1. How much money, in gross figures, has been spent to buy network time in recent years?

Source: Publishers Information Bureau

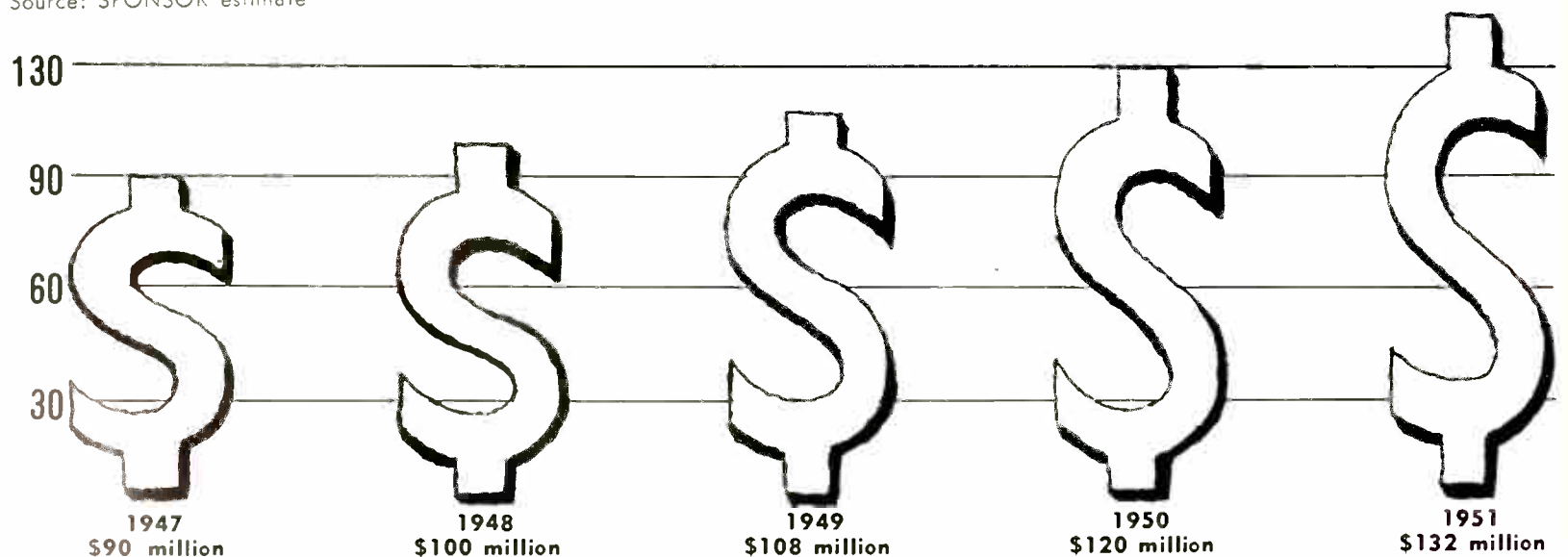
	1951 First 5 Months	+ or - from 1950	1950	+ or - from 1949	1949	1948	1947
	\$33,060,678	+ 9.9%	\$70,744,669	+11.6%	\$63,403,583	\$62,265,105	\$59,250,964
	\$25,260,893	- 8.8	61,397,650	- 4.1	64,013,296	69,697,590	65,756,517
	\$14,582,390	-12.0	35,124,624	-17.1	42,342,854	44,304,245	43,550,144
	\$ 7,668,217	+ 5.2	16,091,977	-10.8	18,040,596	22,728,802	22,372,711

### TOTAL NETWORK GROSS TIME BILLING

<b>1949</b>	\$187,800,329
<b>1950</b>	\$183,400,000
<b>1951</b>	\$ 80,572,178 (first 5 months)

## 2. How much money was spent to buy spot radio time?

Source: SPONSOR estimate





# FOR **COVERAGE** WITH A **+**

## REGIONALLY

WGY and only WGY with its powerful 50,000 watts serves 53 counties in 5 northeastern states. Included in this tremendous coverage picture are 21 major metropolitan markets each with 25,000 or more people within its retail trading area.

**HOOPER SHOWED IT . . . BMB PROVED IT**  
HERE THEY ARE

### NEW YORK

ALBANY	HUDSON	NORWICH	SARATOGA
AMSTERDAM	JOHNSTOWN	ONEONTA	SCHENECTADY
GLENS FALLS	KINGSTON	ROME	TROY
GLOVERSVILLE			UTICA

### MASSACHUSETTS

ADAMS	PITTSFIELD
NORTH ADAMS	

### VERMONT

BARRE	RUTLAND
BENNINGTON	BURLINGTON

. . . add to this the home counties in which these 21 cities are located and you have a richly concentrated market of 2,980,000 people with spendable incomes in excess of 3 billion dollars

## LOCALLY

In the 11 county area recognized by the Commerce Department of the State of New York as "The Capital District", the actual BMB county by county breakdown showing the percentage of radio families comprising a station's weekly nighttime audience is as follows:

COUNTY	WGY	STATION A	STATION B	STATION C
ALBANY	90%	82%	63%	67%
COLUMBIA	84%	32%	25%	35%
FULTON	87%	22%	14%	22%
GREENE	87%	19%	29%	36%
MONTGOMERY	96%	31%	16%	21%
RENSSELAER	88%	88%	53%	55%
SARATOGA	96%	57%	45%	45%
SCHENECTADY	91%	77%	54%	52%
SCHOHARIE	97%	43%	—	16%
WARREN	91%	—	19%	18%
WASHINGTON	93%	32%	30%	29%

With a BMB average of 90% WGY leads its closest competitor by more than 45% for the combined 11 counties of New York State's Capital District. In no instance does any area radio station surpass WGY in the number of nighttime listeners—even in home counties. In daytime listening one station enjoys a slight margin in only one county. Here is the actual station by station comparison

	TOTAL WEEKLY AUDIENCE	
	DAY	NIGHT
STATION WGY (50,000 W)	428,160	451,230
STATION A (5,000 W)	163,910	171,940
STATION B (10,000 W)	107,910	113,360
STATION C (1-5,000 W)	115,510	121,220

So remember, for complete coverage of a vast 53 county area plus concentrated coverage of New York State's 3rd market, the Capital District, your best radio buy is WGY.

**-810** on your dial  
50,000 Powerful watts  
affiliated with **NBC**

**WGY**  
A GENERAL ELECTRIC STATION

Represented Nationally by NBC Spot Sales

# ***IV. Time spent with radio compared with other media***

## **1. Percentages of population spending time with radio and other media during a typical day**

Source: BBDO Survey, November 1950

Read SUNDAY NEWSPAPERS .....	93%
Read DAILY NEWSPAPERS .....	93%
Read MAGAZINES .....	66%
Listen to HOME RADIO .....	82%
Listen to RADIO AWAY FROM HOME .....	25%
View TELEVISION IN HOME .....	23%
View TELEVISION AWAY FROM HOME .....	10%

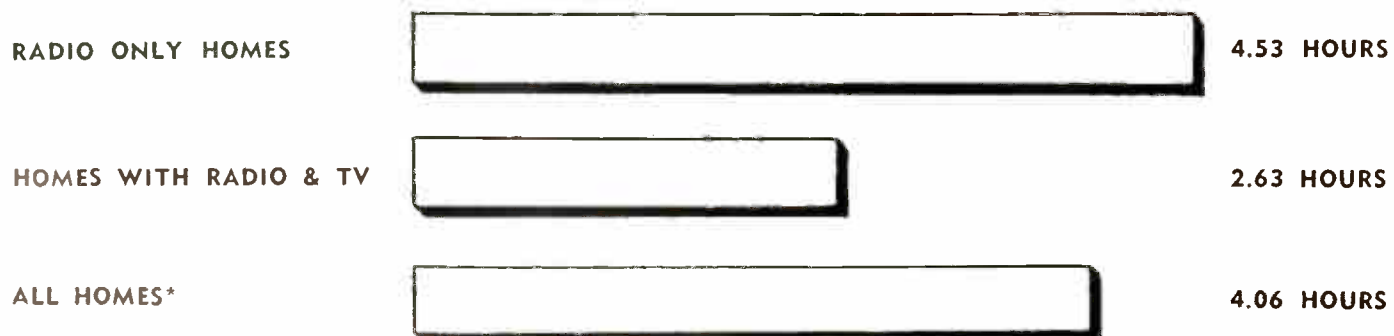
## **2. How do TV set owners and non-owners differ in their media activities during a typical day?**

Source: BBDO Survey, November 1950

	NON-TV HOMES	TV HOMES
Read SUNDAY NEWSPAPERS .....	94%	93%
Read DAILY NEWSPAPERS .....	93%	92%
Read MAGAZINES .....	69%	60%
Listen to HOME RADIO .....	87%	67%
Listen to RADIO AWAY FROM HOME .....	24%	26%
View TELEVISION IN HOME .....	—	87%
View TELEVISION AWAY FROM HOME .....	11%	9%

## **3. How much do people listen each day per home?**

Source: A. C. Nielsen, Jan.-Feb. 1951



\*Except homes with no radio



EVERYBODY LOVES A "MYSTERY"...

# KTUL "Launches" One With Glamor

EVERYBODY loves a mystery—and they like 'em better rapped up in pretty pack-

...s how KTUL, the "Show-ly" station down Tulsa way, p with a "natural" to hypo interest in the Tulsa Char-se Show, May 29 thru June

...typical KTUL promotion it launched another poten- ebrity on the stardust trail "big time"—a trail traversed tly by former KTUL'ers.

...time it was Peggy Fowler— ster of Tulsa's famous Patti who now is recognized as r's most popular woman

...recently featured in Life ne as the disk jockey's darl- ose record sales during the months totaled 5,000,000, t' start at KTUL, too. For ars—before she hit the "big she was KTUL's star vocal-

...y, who closely resembles her sister and sings with simi- ling, was the sensation of lsa Horse Show—billed as ystery Singer."

...Hopalong Cassidy was on the last two nights of w, ticket sales zoomed from ment KTUL and the press



KTUL's Peggy Fowler, right, "Mystery Singer" of the Tulsa Charity Horse Show, shared spotlight honors with CBS' Hopalong Cassidy. Left, above, Hopalong is welcomed by Mayor George Stoner, right; John Esau, vice president general manager of KTUL, and Promotor Manager George Ketcham. Below, Peggy sings "Tennessee Waltz" with Sammy Kaye's band.

began needling folks to guess the "Mystery Singer's" identity.

For the first time, the "SRO" sign was hung out for such an event in the Tulsa fairgrounds pavillon. The show was completely

sold out for the last three perform- ances.

Masked and lovely Peggy made four brief appearances in the arena with Sammy Kaye's band—singing "Mocking Bird Hill" and "Tennessee Waltz."

With a 1951 Ford convertible contributed by the Oklahoma Dis- trict Ford dealers as the prize, nearly 20,000 spectators tried their luck at guessing her true name.

The result was amazing. Eighty five per cent of the official entry blanks bore the name "Patti Page." Another 10 per cent guessed a variety of such famous names as Peggy Lee, Dorothy Shay, Margaret Whiting, Mary Ford, Martha Tilton, Jo Stafford, Doris Day, etc.

The comparative few who guessed "Peggy Fowler" shared in a drawing for the new automobile to climax the final performance, when Peggy was unmasked.

Peggy is featured as "Mrs. Mel- ody" on the "Mr. and Mrs. Melody" show over KTUL Friday nights at 7:00, with male vocalist Johnny Kirk.

Youngest of eight musical daugh- ters of Tulsa's Mr. and Mrs. Ben- jamin Fowler, Peggy may soon join the ranks of other "big time" artists and radio personalities who have KTUL showmanship as their background.

ously since his return from service in World War II.

"We don't need a Hooper," says Viola Noble, advertising manager of Clarke's, "to determine what this program does for us. We test it very carefully—and very periodi- cally."

Harry Clarke, store owner, ap- pears personally from time to time on the newscast and does the com- mercial on some outstanding style or value item. Not only does the merchandise sell -- but literally hundreds of people mention having heard him on the air. Clarke's was using its own version of "beamed technique" long before the famous Joske survey.

**KTUL** TULSA'S EXCLUSIVE RADIO CENTER  
 AVERY-KNODEL, INC.  
 Radio Station Representatives  
 JOHN ESAU, Vice Pres. & Gen. Mgr.

SPONSOR NEWSCAST 13 YEARS

Clarke's Good Clothes in Tulsa recently signed renewal for "To- morrow's News Tonight" over KTUL, marking 13 years' sponsor- ship of the 10:00 p.m. nightly news- cast without a break. Ed Neibling, ace newscaster of KTUL has served at the "Mike" for Clarke's continu-

**NOW  
 CBS**  
 IN THE RICH  
 FORT SMITH TRADE  
 AREA OF WESTERN  
 ARKANSAS—

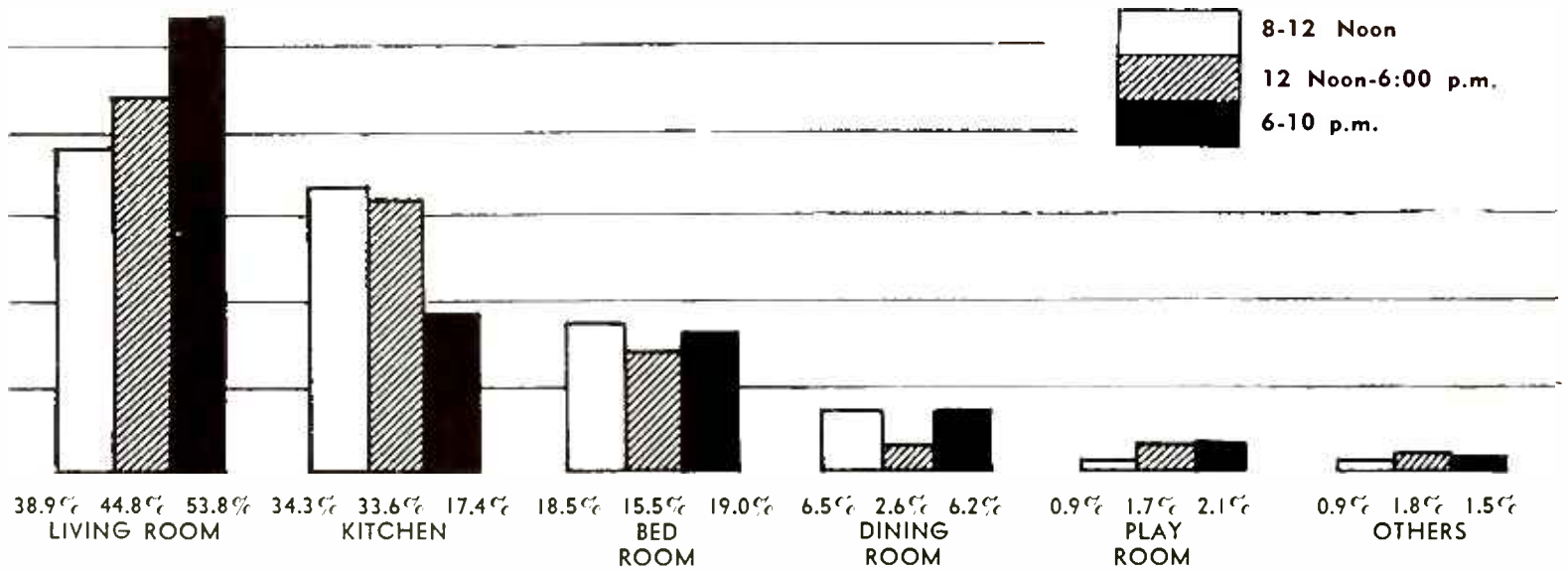
**KFPW**  
 FORT SMITH, ARKANSAS

Owned and Operated  
 By **KTUL**  
 JOHN ESAU—Vice President  
 General Manager  
 AVERY-KNODEL, Inc.  
 National Representative

# V. Where listening takes place in the home

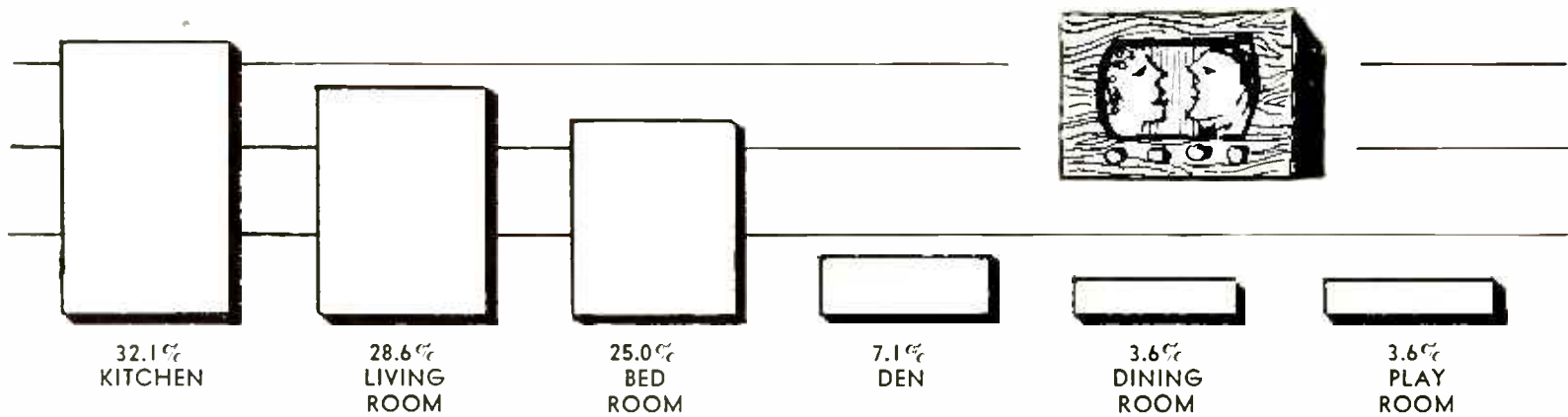
## 1. Where do they listen in radio homes-only?

Source: Trendex Survey X (Week of Jan. 16-22, 1951)

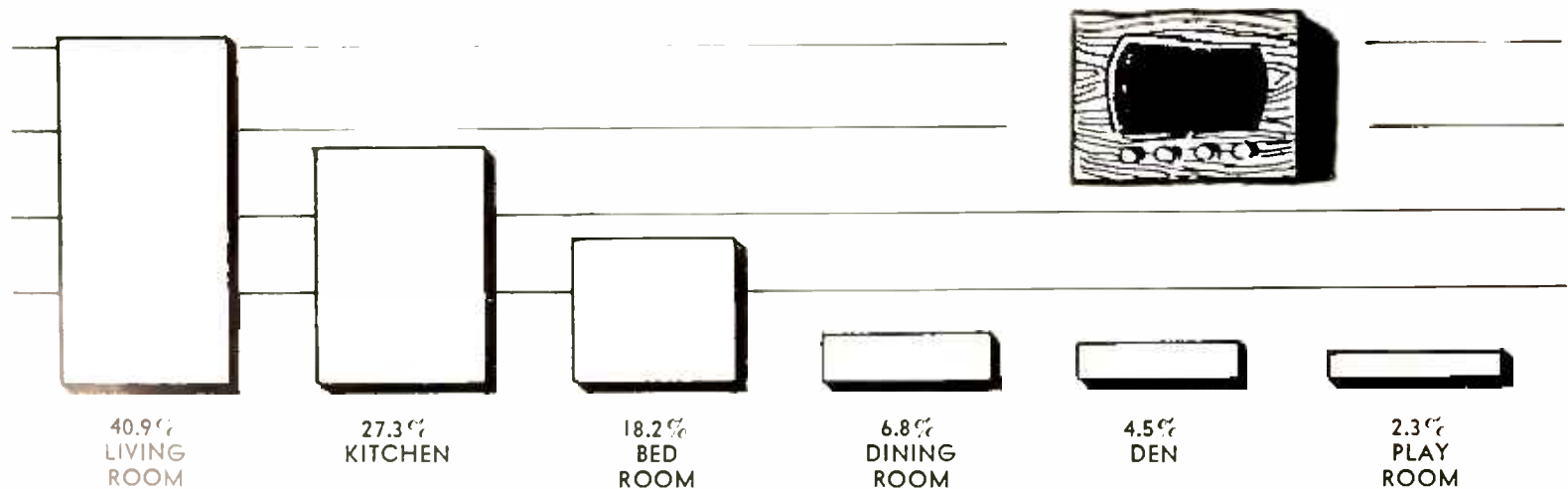


## 2. In TV homes, where do they listen to radio when TV is on?

Source: Trendex Survey X (Week of Jan. 16-22, 1951)



## 3. Where do TV set owners listen to radio when TV is off?

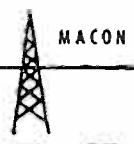




**THE GEORGIA PURCHASE**

ONLY A  
COMBINATION  
OF STATIONS  
CAN COVER  
GEORGIA'S  
MAJOR  
MARKETS

*the Georgia Trio*



SAVANNAH

**WAGA**  
ATLANTA  
5,000w • 590kc

**WMAZ**  
MACON  
10,000w • 940kc

**WTOC**  
SAVANNAH  
5,000w • 1,290kc

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS  
AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

— in three major markets.

Represented individually and as a group by **THE KATZ AGENCY, INC.**  
NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

# VI. Radio listening in TV homes

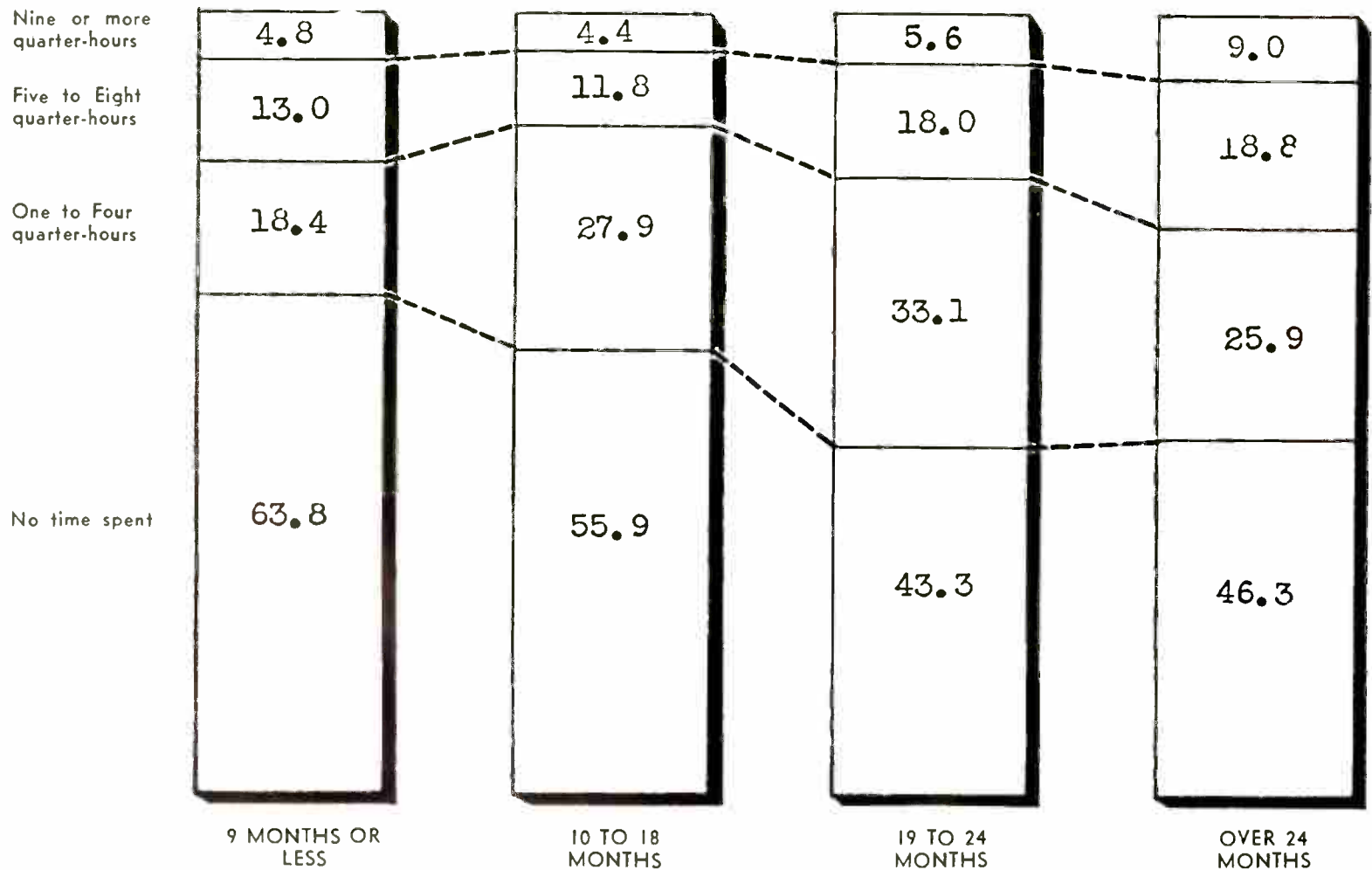
## 1. How does radio set use vary with length of TV ownership?

Source: Trendex Survey X (Week of Jan. 16-22, 1951)

TV Homes	TV Sets in Use	One or More Radios in Use	One Radio in Use	Two Radios in Use	Three Radios in Use	Both TV and Radio	Radio But Not TV in Use
<sup>A</sup> LESS THAN 1 YR.	61.7%	11.0%	7.0%	3.1%	0.9%	4.4%	6.6%
<sup>B</sup> BETWEEN 1 AND 2 YRS.	60.5%	10.9%	6.8%	2.7%	1.4%	4.8%	6.1%
<sup>C</sup> OVER 2 YRS.	54.9%	13.2%	7.8%	3.9%	1.5%	4.8%	8.4%

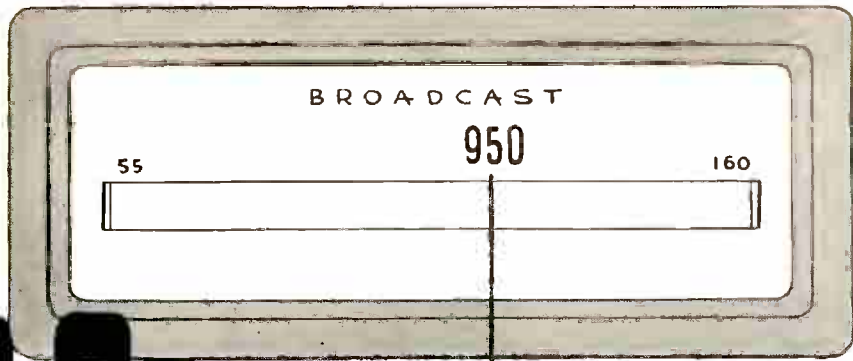
## 2. How does radio listening vary (in New York homes) with length of ownership?

Source: Trendex Survey X (Week of Jan. 16-22, 1951)



Radio Listening between 7:00 p.m. and 12:00 midnight

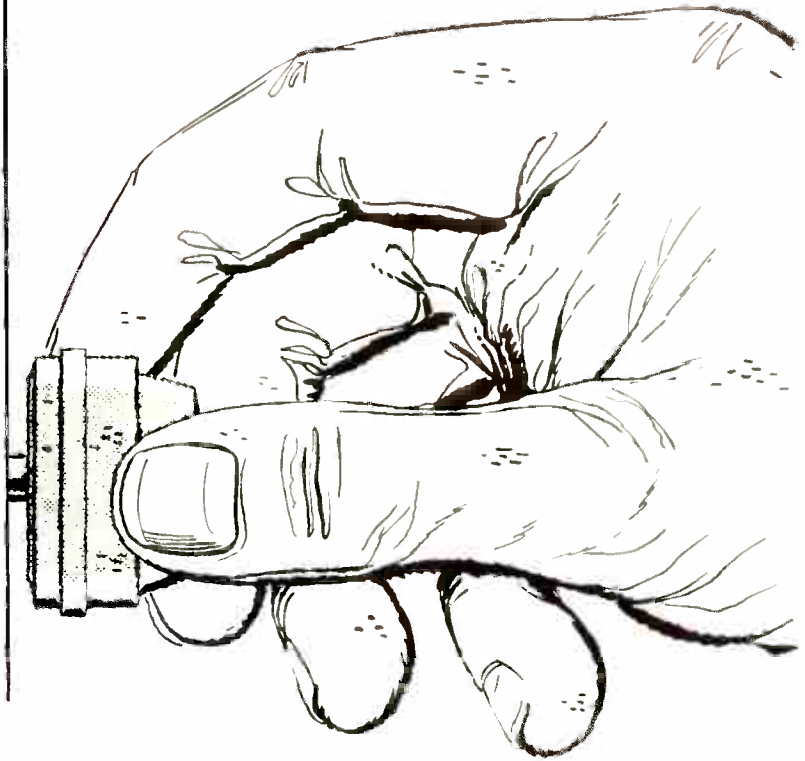




# KPRC

## FIRST AGAIN

in the Big  
Houston  
Market!



**February-May Hooper Report:**

14 of the *FIRST* 15 Daytime Shows

14 of the *FIRST* 25 Nighttime Shows

5 of the *FIRST* 7 News Broadcasts

Are Heard on KPRC

***KPRC leads by 31% over the second station***

**in Total Rated Time Periods**



A-3-51

5000 WATTS

NBC and TQN on the Gulf Coast

JACK HARRIS, General Manager

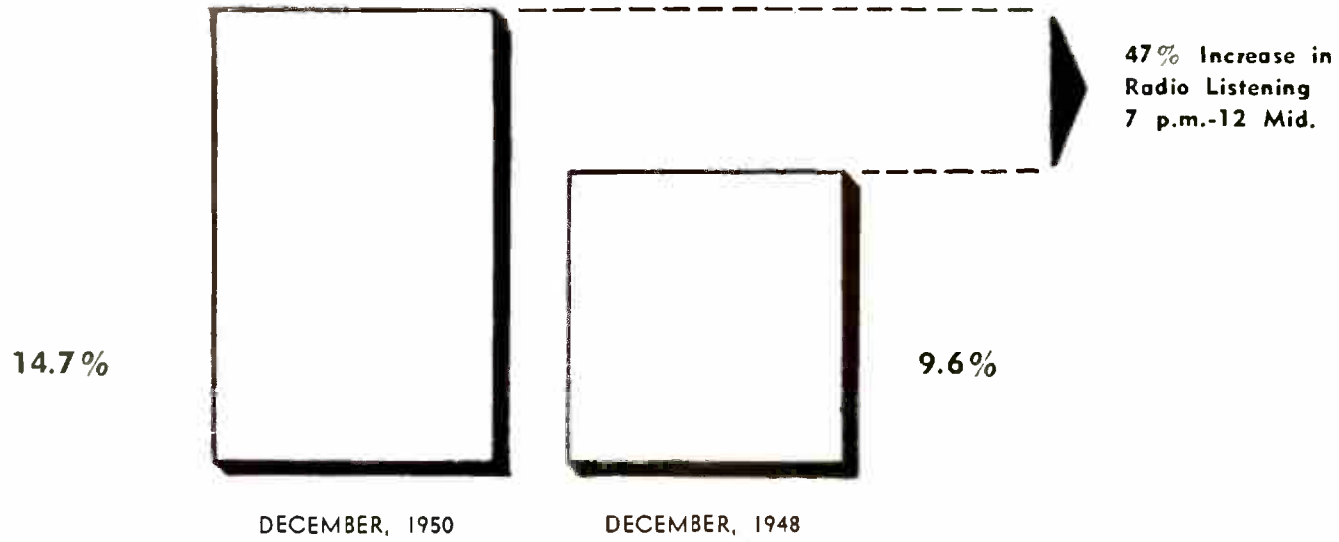
Represented Nationally by

EDWARD PETRY & CO.



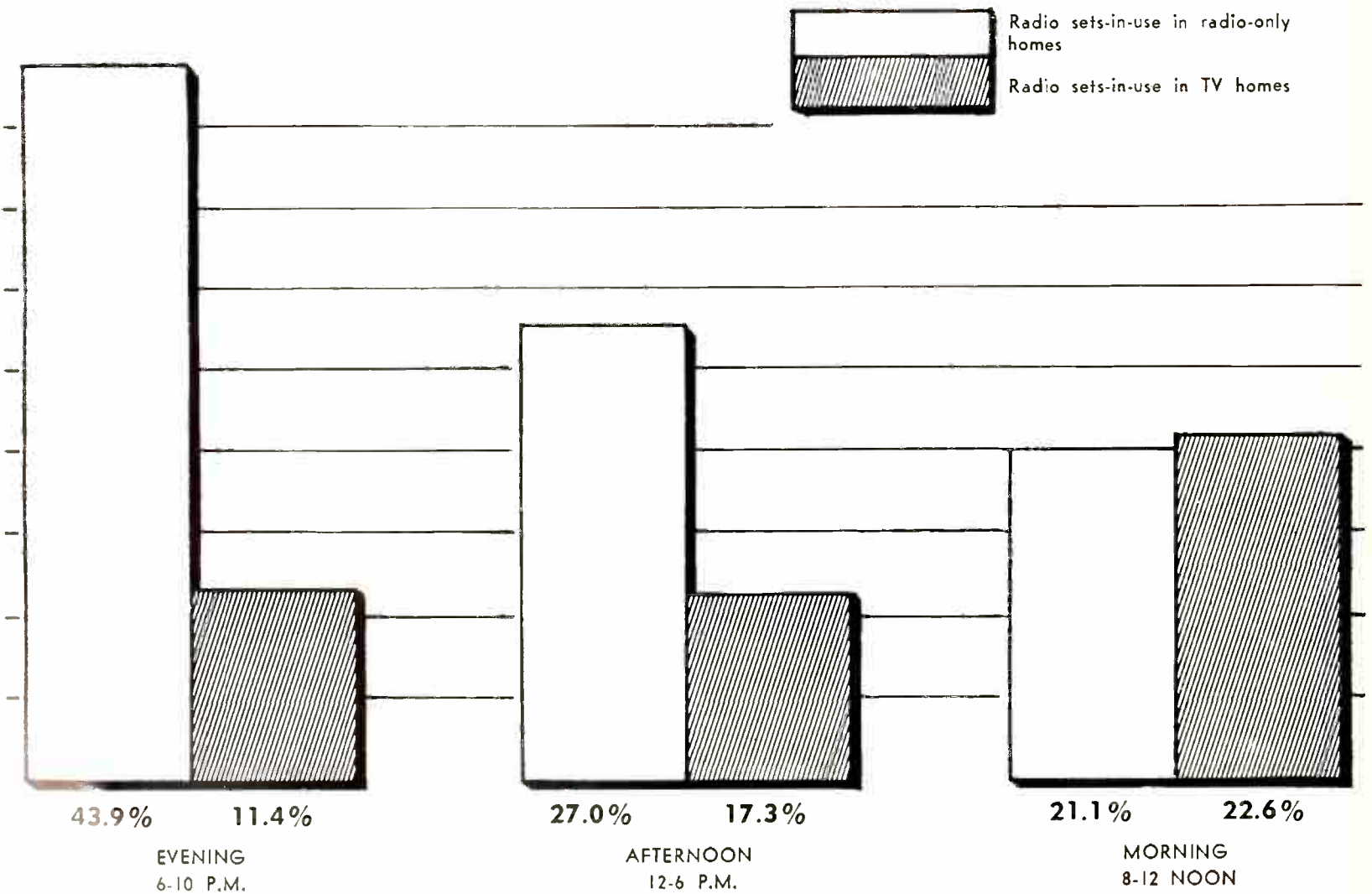
### 3. How does radio listening vary with length of set ownership?

Source: Pulse, Inc. study for WOR, December, 1950



### 4. What's the difference between radio listening in radio-only homes and radio-plus-TV homes, by time of day?

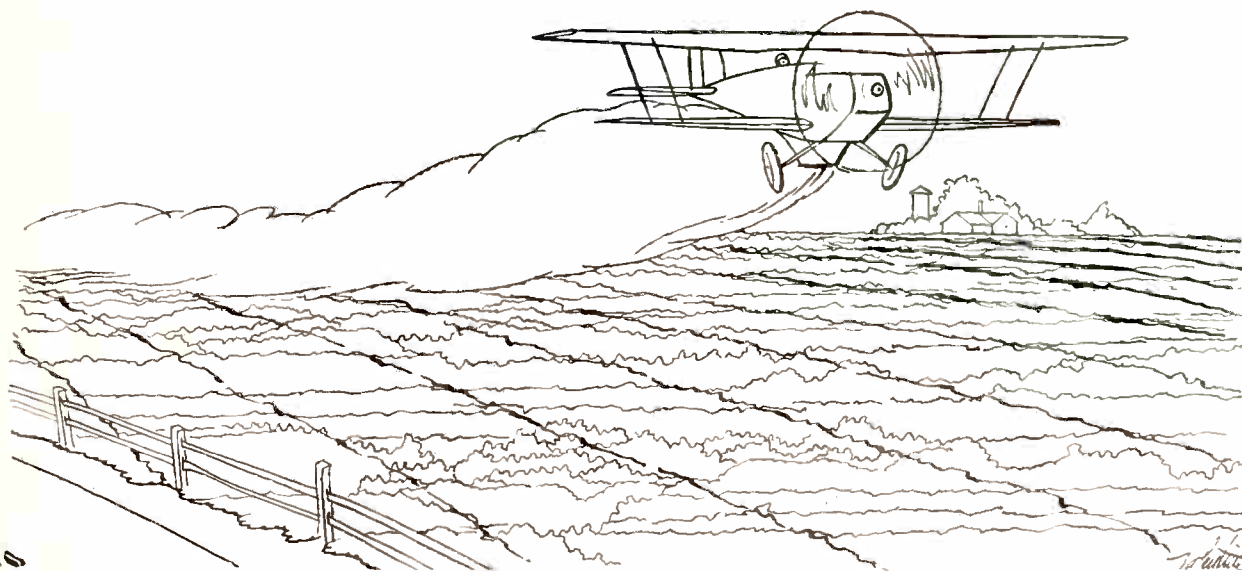
Source: Trendex Survey X (Week of January 16-22, 1951)







There is always a most efficient way to do a job . . .



For your SELLING job in this top U. S. market use WTIC . . .

*because*

**WTIC** DOMINATES  
THE PROSPEROUS SOUTHERN  
NEW ENGLAND MARKET

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

*how to*  
*save money*  
*in television...by watching*  
*the ball games*

Comes the baseball season, and some people in advertising suddenly discover there's more to television than network programs. What they "discover" is something as old as broadcasting: *Spot program* advertising.

For those ball games you see on your screen are *Spot programs*. So is that homemaker show your wife watched yesterday. And that Western that had your kids digging spurs in the sofa. And that half-hour mystery show, and that feature-length film, etc.

Yes, *Spot programs* cover practically every form of television entertainment. They may be live or film . . . day or night . . . long or short . . . directed to the entire family, or to one specific member. They can be all these things – and much more. *Spot programs* can be your highway into successful television advertising.

For *Spot program* advertising saves you money. Compared to network rates, it saves you up to 19% for the same period . . . over the same stations. Saves you more than enough to take care of the extra film prints involved and their distribution to stations.

*Spot program* advertising saves you money in another way. You're never saddled with "must" stations, or minimum station requirements.

And you get more for your money with Spot. You're a more profitable customer to the stations. So stations clear time more readily . . . cooperate wholeheartedly.

If you'd like to know more about *Spot program* television advertising, just call any Katz representative. You, too, may find that in television . . .

*you can do better with Spot. Much better.*

**THE KATZ AGENCY, INC.** *Station Representatives*

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY



# TV MAP FOR SPO



## SEE OTHER SIDE

*This map and its supplements include:*

- *TV cities*
- *TV stations*
- *existing and planned interconnections*
- *TV homes by markets*
- *TV national representatives by stations*
- *TV network affiliations by stations*

NBC, ABC, DTN	Yes	Pearson
NBC, ABC, DTN	Yes	H., R. & P.
NBC, ABC, DTN	No (relay due late '52)	Petry
NBC, ABC, DTN	Yes	Katz
NBC, ABC, DTN	Yes	Katz
NBC, ABC, DTN	Yes	Avery-Knodel
NBC, ABC, DTN	Yes	Headley-Reed
NBC, ABC, DTN	Yes	Avery-Knodel
NBC, ABC, DTN	Yes	H., R. & P.
NBC, ABC, DTN	Yes	Meeker
NBC, ABC, DTN	Yes	Headley-Reed
endent endent endent	No (relay by late '51)	ABC Spot Sales Petry Katz NBC Spot Sales Raymer Radio Sales Blair-TV
ABC, DTN	Yes Yes	Free & Peters Petry
NBC, ABC, DTN	Yes	Branham
NBC, ABC, DTN	Yes	Free & Peters
NBC, ABC, DTN	Yes	H., R. & P.
ABC, DTN	Yes Yes	Petry Free & Peters
NBC, ABC, DTN	Yes	Petry
NBC, ABC, DTN	Yes	Katz
NBC, ABC, DTN	No	Blair-TV
endent	Yes Yes Yes Yes Yes	Offices N. Y., Chi., Pitts., San Fran. Weed Radio Sales ABC Spot Sales NBC Spot Sales
endent	Yes	Offices N. Y., Chi., Bost., San Fran., L. A., Portland
endent	Yes	Free & Peters
NBC, ABC, DTN	Yes	Petry

**Oklahoma City (Okla.)**

**90,200 TV sets**

WKY-TV	4	CBS, NBC, ABC, DTN	No	Katz
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**Omaha (Nebr.)**

**78,800 TV sets**

KMTV	3	CBS, ABC	Yes	Katz
WOW-TV	6	NBC, DTN	Yes	Blair-TV

**Philadelphia (Pa.)**

**858,000 TV sets**

WCAU-TV	10	CBS	Yes	Radio Sales
WFIL-TV	6	ABC, DTN	Yes	Katz
WPTZ	3	NBC	Yes	NBC Spot Sale

**Phoenix (Ariz.)**

**38,200 TV sets**

KPHO-TV	5	CBS, NBC, ABC, DTN	No	Petry
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**Pittsburgh (Pa.)**

**265,000 TV sets**

WDTV	3	CBS, NBC, ABC, DTN	Yes	Same as WA
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**Providence (R. I.)**

**152,000 TV sets**

WJAR-TV	11	CBS, NBC, ABC, DTN	Yes	Weed (Boston—Bertha Bann
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**Richmond (Va.)**

**82,000 TV sets**

WTVR	6	NBC	Yes	Blair-TV
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**Rochester (N. Y.)**

**83,100 TV sets**

WHAM-TV	6	CBS, NBC, ABC, DTN	Yes	Hollingberry
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**Salt Lake City (Utah)**

**46,600 TV sets**

KDYL-TV	4	NBC	No (relay by late '51)	Blair-TV
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KSL-TV

5	CBS, ABC, DTN		Radio Sales
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**San Antonio (Tex.)**

**46,100 TV sets**

KEYL	5	ABC, DTN	No (relay by late '52)	Blair-TV
WOAI-TV	4	NBC, ABC, CBS		Petry

**San Diego (Calif.)**

**100,000 TV sets**

KFMB-TV	8	CBS, NBC, ABC	No	Branham
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**San Francisco (Calif.)**

**197,000 TV sets**

KGO-TV	7	ABC	No (relay by late '51)	ABC Spot Sale
KPIX	5	CBS, DTN		Katz
KRON-TV	4	NBC		Free & Peters

**Schenectady (N. Y.)**

**158,000 TV sets**

WRGB	4	CBS, NBC, ABC, DTN	Yes	NBC Spot Sale
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**Seattle (Wash.)**

**85,000 TV sets**

KING-TV	5	CBS, NBC, ABC, DTN	No (relay by late '51)	Blair-TV
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**St. Louis (Mo.)**

**293,000 TV sets**

KSD-TV	5	NBC, CBS, ABC, DTN	Yes	Free & Peters
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**Syracuse (N. Y.)**

**122,000 TV sets**

WHEN	8	CBS, ABC, DTN	Yes	Katz
WSYR-TV	5	NBC	Yes	Headley-Reed (Boston—Kette Carter)

**Toledo (Ohio)**

**93,000 TV sets**

WSPD-TV	13	CBS, NBC, ABC, DTN	Yes	Katz
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**Tulsa (Okla.)**

**74,200 TV sets**

KOTV	6	CBS, NBC, ABC, DTN	No (relay by late '52)	Petry
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**Utica (N. Y.)**

**43,500 TV sets**

WKTV	13	CBS, NBC, ABC, DTN	Yes	Cooke
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**Washington (D. C.)**

**265,000 TV sets**

WMAL-TV	7	ABC	Yes	Katz
WNBW	4	NBC	Yes	NBC Spot Sale
WTOP-TV	9	CBS	Yes	Radio Sales
WTTG	5	DTN	Yes	N. Y. & Chi.— West Coast—R ard Railton

**Wilmington (Del.)**

**69,000 TV sets**

WDEL-TV	7	NBC, DTN	Yes	Meeker
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TV Set Total (NBC estimate 1 June, 1951)

12,769,

Estimated Sets by 1 September (NBC)

13,500,

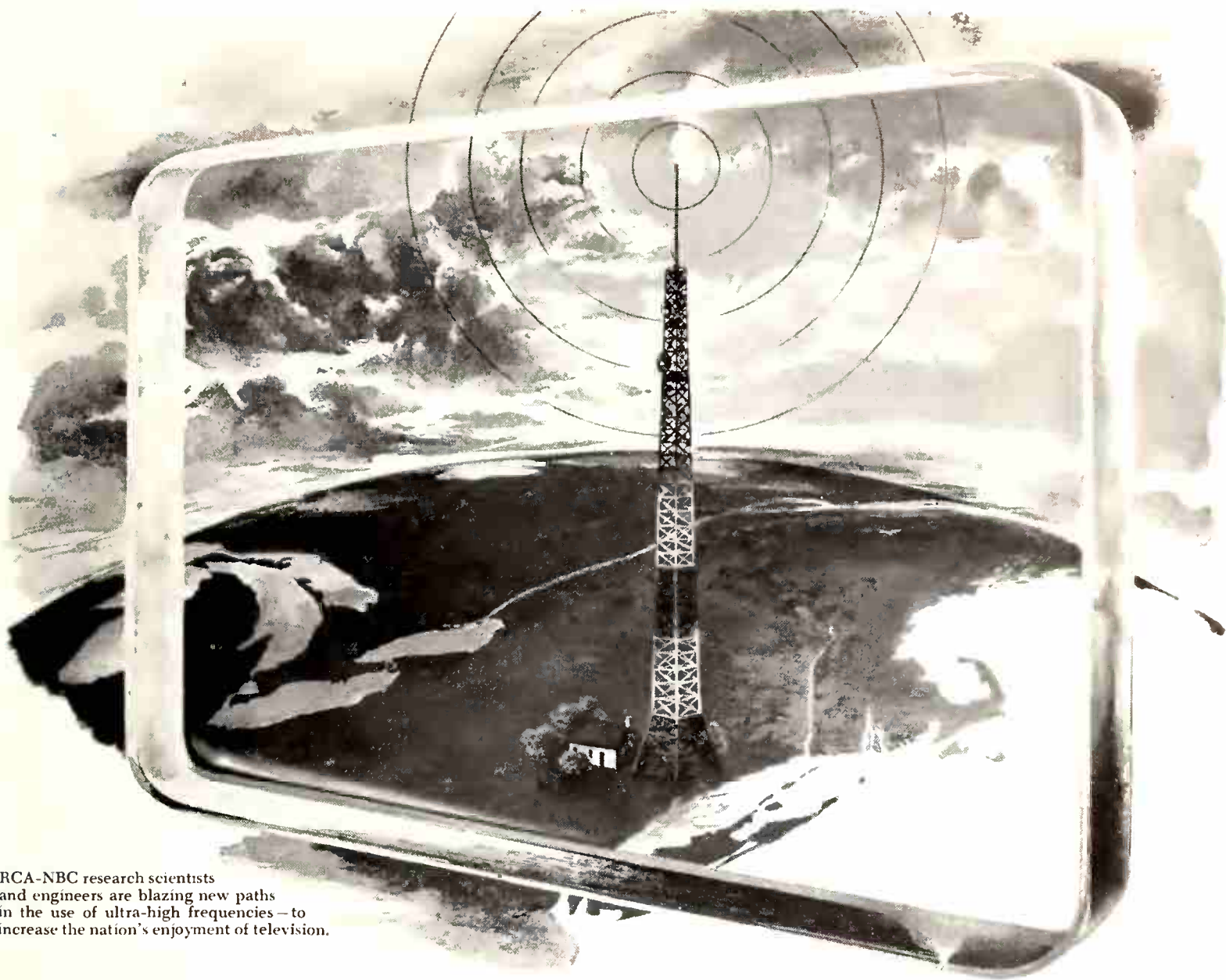


Market and stations Number of sets	Channel	Affiliation	Inter- connected?	Representative
<b>Albuquerque (N. M.)</b> 800 TV sets				
KJL-TV	4	CBS, NBC, ABC, DTN	No	Branham
<b>Ames (Iowa)</b> 5400 TV sets				
WHL-TV	4	CBS, NBC, ABC, DTN	Yes	Weed
<b>Atlanta (Ga.)</b> 15,000 TV sets				
WAGA-TV	5	CBS, DTN	Yes	Katz
WATL-TV	8	ABC, NBC	Yes	Petry
<b>Baltimore (Md.)</b> 31,000 TV sets				
WAM-TV	13	ABC, DTN	Yes	H., R. & P.
WAL-TV	11	NBC	Yes	Petry
WJAR-TV	2	CBS	Yes	Katz
<b>Binghamton (N. Y.)</b> 4,100 TV sets				
WIBF-TV	12	CBS, NBC, ABC, DTN	Yes	Bolling
<b>Birmingham (Ala.)</b> 5,900 TV sets				
WFM-TV	13	CBS, ABC	Yes	Radio Sales
WRC-TV	4	NBC, DTN	Yes	Raymer
<b>Bloomington (Ind.)</b> 1,500 TV sets				
WTV	10	CBS, NBC, ABC, DTN	Yes	Meeker
<b>Boston (Mass.)</b> 71,000 TV sets				
WZ-TV	4	NBC	Yes	NBC Spot Sales
WJAC-TV	7	ABC, CBS, DTN	Yes	Petry
<b>Buffalo (N. Y.)</b> 25,000 TV sets				
WEN-TV	4	CBS, NBC, ABC, DTN	Yes	H., R. & P.
<b>Charlotte (N. C.)</b> 7,900 TV sets				
WBT-TV	3	CBS, NBC, ABC, DTN	Yes	Radio Sales
<b>Chicago (Ill.)</b> 50,000 TV sets				
WKB-TV	4	CBS	Yes	Weed
WENR-TV	7	ABC	Yes	ABC Spot Sales
WGN-TV	9	DTN	Yes	N.Y.—Ben Berentson
WNBQ	5	NBC	Yes	West—Keenan & Eickelberg
				NBC Spot Sales
<b>Cincinnati (Ohio)</b> 18,000 TV sets				
WCPO-TV	7	ABC, DTN	Yes	Branham
WKRC-TV	11	CBS	Yes	Katz
WLWT	4	NBC	Yes	Offices N.Y. Chi. L.A. Columbus, Dayton
<b>Cleveland (Ohio)</b> 17,000 TV sets				
WEWS	5	ABC, CBS	Yes	Branham
WBK-TV	4	NBC	Yes	NBC Spot Sales
WXEL	9	ABC, DTN	Yes	Katz
<b>Columbus (Ohio)</b> 19,000 TV sets				
WBNS-TV	10	CBS	Yes	Blair-TV
WLW-C	8	NBC	Yes	H. Stovin (Canada)
TVN	6	ABC, DTN	Yes	Same as WLW-T
				Headley-Reed
<b>Dallas-Ft. Worth (Tex.)</b> 21,000 TV sets				
WRLD-TV	4	CBS	No (relay due late '52)	Branham
WFAA-TV	8	NBC, ABC, DTN		Petry
WBAP-TV	5	NBC, ABC		Free & Peters
<b>Davenport-Rock Island (Iowa) (Ill.)</b> 7,600 TV sets				
WHBF-TV (Rock Island)	4	CBS, ABC, DTN	Yes	Avery-Knodel
WOC-TV (Davenport)	5	NBC	Yes	Free & Peters
<b>Dayton (Ohio)</b> 30,000 TV sets				
WHIO-TV	13	CBS, ABC, DTN	Yes	Hollingberry
WLW-D	5	NBC	Yes	Same as WLW-T
<b>Detroit (Mich.)</b> 91,000 TV sets				
WJBL-TV	2	CBS, DTN	Yes	Katz
WJW-TV	4	NBC	Yes	Hollingberry
WXYZ-TV	7	ABC	Yes	ABC Spot Sales
<b>Harrisburg (Pa.)</b> 18,000 TV sets				
WICU	12	CBS, NBC, ABC, DTN	Yes	Headley-Reed

<b>Grand Rapids (Mich.)</b> 79,000 TV sets				
WLAV-TV	7			CBS
<b>Greensboro (N. C.)</b> 69,600 TV sets				
WFMY-TV	2			CBS
<b>Houston (Tex.)</b> 80,100 TV sets				
KPRC-TV	2			CBS
<b>Huntington (W. Va.)</b> 44,000 TV sets				
WSAZ-TV	5			CBS
<b>Indianapolis (Ind.)</b> 138,000 TV sets				
WFBM-TV	6			CBS
<b>Jacksonville (Fla.)</b> 32,200 TV sets				
WMBR-TV	4			CBS
<b>Johnstown (Pa.)</b> 93,100 TV sets				
WJAC-TV	13			CBS
<b>Kalamazoo (Mich.)</b> 38,000 TV sets				
WKZO-TV	3			CBS
<b>Kansas City (Mo.)</b> 122,000 TV sets				
WDAF-TV	4			CBS
<b>Lancaster (Pa.)</b> 101,000 TV sets				
WGAL-TV	4			CBS
<b>Lansing (Mich.)</b> 53,000 TV sets				
WJIM-TV	6			CBS
<b>Los Angeles (Calif.)</b> 933,000 TV sets				
KECA-TV	7			ABC
KFI-TV	9			Inc
KLAC-TV	13			Inc
KNBH	4			NE
KTLA	5			Inc
KTSL	2			CE
KTTV	11			DT
<b>Louisville (Ky.)</b> 92,000 TV sets				
WAVE-TV	5			NI
WHAS-TV	9			CI
<b>Memphis (Tenn.)</b> 86,500 TV sets				
WMCT	4			CE
<b>Miami (Fla.)</b> 70,000 TV sets				
WTVJ	4			C
<b>Milwaukee (Wisc.)</b> 243,000 TV sets				
WTMJ-TV	3			CI
<b>Minneapolis-St. Paul (Minn.)</b> 265,000 TV sets				
KSTP-TV	5			N
WTCN-TV	4			CI
<b>Nashville (Tenn.)</b> 31,700 TV sets				
WSM-TV	4			C
<b>New Haven (Conn.)</b> 158,000 TV sets				
WNHC-TV	6			C
<b>New Orleans (La.)</b> 57,500 TV sets				
WDSU-TV	6			C
<b>New York (N. Y.)</b> 2,390,000 TV sets				
WABD	5			D
WATV (Newark)	13			In
WCBS-TV	2			C
WJZ-TV	7			A
WNBT	4			N
WOR-TV	9			In
WPIX	11			Ir
<b>Norfolk (Va.)</b> 69,100 TV sets				
WTAR-TV	4			C







RCA-NBC research scientists and engineers are blazing new paths in the use of ultra-high frequencies—to increase the nation's enjoyment of television.

## *World's first custom-built UHF station* *—points the way to more TV for more people*

Although television now reaches 45 million people in more than 12 million homes, thousands of communities are still too far from existing stations to be reached by *any* programs. Moreover, under present conditions, many cities with limited program service want, but can't have, additional TV stations.

In preparation for the establishment of a country-wide television service, RCA has pioneered for many years in ultra-high-frequency (UHF) research.

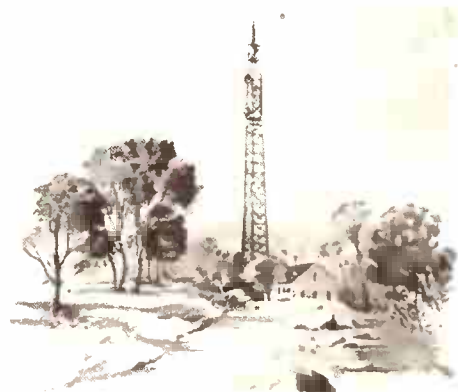
Today—an experimental station built by RCA at Bridgeport, Conn., is supplying the practical experience and engineer-

ing facts needed to design the best UHF equipment—including transmitters, receivers, and converters. NBC programs on the air during the full broadcast day are used by RCA—and other manufacturers, too—for large-scale field tests.

From results of this pioneering, RCA engineers have determined that practical UHF equipment can be built to serve the public, and that present RCA Victor television sets can be readily adapted to give equally fine performance on both UHF and VHF.

\* \* \*

See the latest in radio, television, and electronics at RCA Exhibition Hall, 36 W. 49th St., N. Y. Admission is free. Radio Corp. of America, RCA Building, Radio City, N. Y. 20, N. Y.



Built by RCA at Bridgeport, Conn.—first UHF transmitter to operate on a regular schedule.



**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*



# FALL in line . . .

*Coming up! These desirable availabilities—*

## SPOT-WISE . . .

Fall racing from Laurel and Pimlico. Maryland's top tracks, two races every afternoon during meet. 20 second or 1 minute spots, \$62.50; 8 second time signals, \$25.

"THE WOMAN'S ANGLE" starring Polly Drummond and Ann Marr. 2:45-3:30 p.m. Monday thru Friday. 20 second or 1 minute spots, \$62.50; 8 second time signals, \$25.

"HOLLYWOOD SERIAL THEATRE", top stars in screen classics. 3:30 p.m.-4:00 p.m. Monday thru Friday. 20 second or 1 minute spots, \$62.50; 8 second time signals, \$25.

"SUNPAPERS TELEVISION NEWS", live and film roundup of important events. 7:00-7:15 and again at end of days programming. 20 second or 1 minute spot (early and late repeat) \$100; 8 second time signal, \$40.

"ADVENTURE AND ACTION" theatres, features films for action fans 11:00 p.m. Thursday and Friday evenings respectively. 20 second or 1 minute spots, \$62.50; 8 second time signals, \$25.

"HOLLYWOOD GUEST BOOK", your favorites via Snader Telescription. Sunday afternoons before and after Film Theatre of the Air. 20 second or 1 minute spots, \$100; 8 second time signals, \$40.

"BOOTS & SADDLES", full-length western for the young in heart. 6:00-6:55 p.m. Monday thru Friday. 20 second or 1 minute spots, \$100; 8 second time signals, \$40.

"BOOTS & SADDLES", Western stars and Western action 10:00 to 11:00 a.m. Saturdays. 20 second or 1 minute spots, \$50; 8 second time signals, \$20.

## PROGRAM-WISE . . .

"WEATHER PERMITTING", (weather forecast) or "STAR FOR TONIGHT" (Snader Telescription), 6:55-7:00 p.m. program strip. Monday thru Friday. 1 time rate, \$130 and \$20 talent fee.

"THE COLLEGIANS" teen talent. 1:00-2:00 p.m. Saturdays. 1 time rate, \$550 and \$100 talent fee.

*Frequency discounts allowed—*

**WMAR-TV**  
CHANNEL 2 ★ BALTIMORE, MD.

Represented by THE KATZ AGENCY, INC. NEW YORK • DETROIT • KANSAS CITY • SAN FRANCISCO  
CHICAGO • ATLANTA • DALLAS • LOS ANGELES ★ TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM





## Daytime is the best bet

The TV advertiser using spot video is generally wading in unfamiliar waters. He needs the answers to everything from "What precisely is spot television?" to "What kind of rate protection can I get?"

These answers are here, in SPONSOR's Fall Facts section on spot television. The careful reader will learn the latest about spot video rates and costs, new developments in spot TV programs, valuable tips on how to cut costs in spot TV.

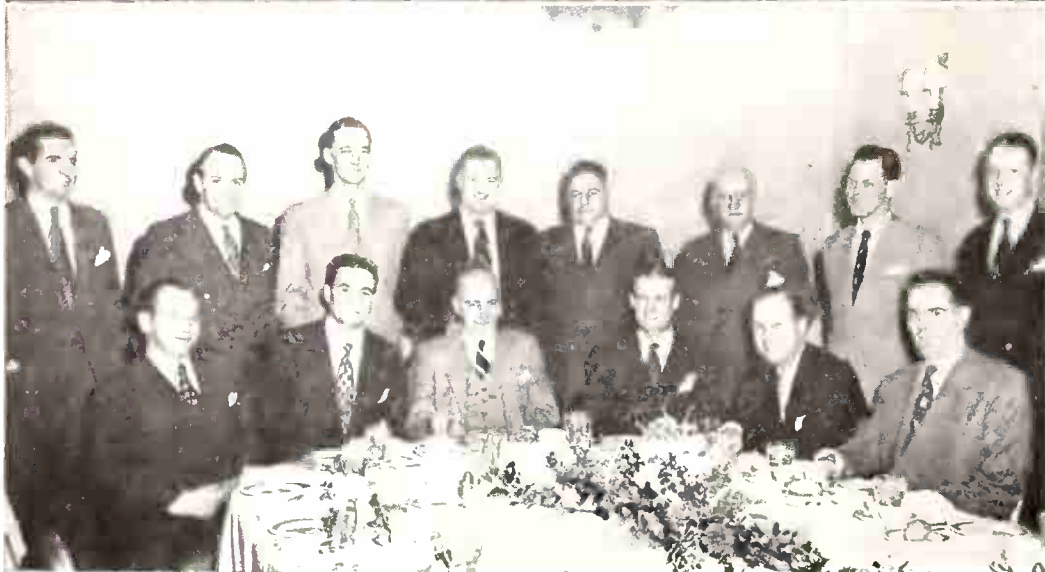
With sponsors tearing their hair over TV availabilities in the spot medium, and timebuyers wondering where to look next for a good spot TV buy, SPONSOR's look-see into the confused situation on spot TV availabilities will help many advertisers get their bearings.

Other important topics—such as the programing trends in spot TV (the result of a nationwide survey of TV stations on just this question)—are brought into the limelight. What types of shows are on the increase, as well as the decline, at TV's local level are outlined for the TV sponsor and his agency, with special emphasis on daytime video. Which leading advertisers, and product groups, will be heavily in spot TV this fall?—this comes in for treatment.

Where do you go from here? The index at the right will show you.

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Snow Crop's H. T. Hamilton (center), Maxon's Pumphrey meet reps at spot TV clinics. Below (4th from left), Glenn Gundell, ad and sales mgr, National Dairy Products, is guest of honor



### Spot television basics

**Q. What precisely is spot television?**

**A.** In the words of one station representative firm, The Katz Agency, Inc.: "Spot advertising is not a program type . . . it's not a time segment. Spot

advertising is a distinct advertising medium with many important and exclusive advantages. Spot is the medium which gives you complete freedom of selection among 107 television stations, regardless of network affiliation. Spot makes possible the utmost flexibility in adapting your TV campaign to time-zone variations, seasonal variations—to all the special requirements

of your own product and merchandising plans."

Basically, spot TV can be considered as market-by-market buying of TV time or programs, announcements, participations, and station breaks that does not involve network facilities, and which operates at local market level.

**Q. When is it wise to use spot TV?**

**A.** The main virtues of spot TV are the same as those of spot radio buying (see section on spot radio, p. 65). However, there are other factors that are peculiar to TV alone, i.e.:

1. Network radio time-and-talent costs have gone up, but at a fairly predictable rate. Network television time-and-talent costs, on the other hand, have been building faster, and nobody will predict where they will level off.

It may be wise to consider spot TV if you find that network TV is pricing itself out of your budget. A good example of this is the announced decision of the Florida Citrus Commission to use spot TV in conjunction with other media this fall. The Commission reasoned that, if it were to buy a net show, as much as \$1,500,000 of its two-million-dollar budget would be taken up by TV network programming. This would leave little room for anything else. Thus, the fruit growers turned to spot radio and TV.

2. The squeeze play is still operating when it comes to good network TV availabilities, and clearing TV network time. The situation for fall doesn't look much better. Spot TV may be an advertiser's answer, under certain conditions, if he can't clear the kind of network time he wants for a television

**NET CO-OP'S PROVIDE FLEXIBILITY: WHEN CLEARING NETWORK TIME PROVED TOO DIFFICULT, PURE OIL BOUGHT "WHO SAID THAT"**





program campaign. (For details, see section on network TV availabilities, p. 152.)

**Q. How many people can you reach with spot TV?**

**A.** Station reps figure that you can reach just as many people with spot TV as you can with any other form. That means that the potential spot TV audience is 61.8% of the families in the U. S., via some 13,500,000 TV sets.

**Q. What is the cost-per-thousand in spot TV?**

**A.** Nobody yet has been able to figure this out accurately. Specific spot shows and spot announcements can be calculated when the market, time costs, ratings, and talent and production charges are known. A few timebuyers at agencies have figures that they use privately. Biow Company figures show that the average TV cost-per-thousand is: \$1.25, Chicago; \$.97, Cleveland; \$1.95, Columbus; \$1.35, New York; \$1.00, Philadelphia. (Figures are derived from NBC-CBS average ratings reported by Telepulse for December 1950 projected against estimated costs.)

**Q. Is spot TV still a good testing ground for network TV program methods?**

**A.** The costs would be great for nighttime testing. But for an advertiser who wants to get his foot wet in TV, daytime spot TV shows or film shows are a good pilot operation for possible future network TV, night or day.

Participating shows in daytime TV are big spot trend. "3 To Get Ready" is WPTZ hit



**Spot TV time rates and costs**

**Q. What will the rate situation be this fall in spot TV?**

**A.** By the end of July 1951, about half the TV stations in the country will have boosted their rate cards over spring 1951. This is not the end. Before October, there will be additional raises in local spot rates. Sample: Effective 1 July, the class "A" spot rates for one-minute announcements on NBC's KNBH, Los Angeles, was jumped from \$165 to \$200, up about 22%.

Over-all, if a sponsor wants to have the same nationwide spot campaign this fall he had last year in video, using the same time slots on the same stations, it will cost him about 20% more.

**Q. Will local spot rate increases stop any time soon?**

**A.** No one can answer that. Probably not. You can expect to see local spot increases for quite some time, following closely on the pattern of network TV rate increases.

**Q. What can a sponsor do in TV in the face of constantly-rising rates?**

**A.** Basically, he can re-evaluate his spot campaigns frequently, as rates rise. Since the cost-per-thousand view-

ers, on whatever time slot or program he wants to buy next, may be going down even if rates go up, he can spend more money—and still get his money's worth.

Or, if there's no more money forthcoming in the budget, he can do the following: by some judicious timebuying, and careful examination of availabilities, an advertiser can shift his money into lower-priced time periods, marginal time slots, and lesser-priced programs. Daytime programming will be a big trend this fall.

**Q. What kind of rate protection can a sponsor get in spot TV?**

**A.** Stations are generally offering the usual rate protection. This amounts to six months' protection against a rate hike, if he renews or buys before the new rate goes into effect.

**Q. What is the fall outlook for program costs in spot TV?**

**A.** Local TV stations are up against the same situation as the networks. It will cost the stations more to sign up rights for sports packages, more for feature films, more for union labor, more for talent fees than it did last fall.

Since the situation changes according to the market, and what the sponsor buys in the market, there is no accurate, over-all percentage figure. Just don't expect your spot program dollar

STATIONS WHICH FITTED ITS SALES TERRITORY



(apart from time costs) to go as far as it did a year ago.

**Q. How can an advertiser keep down his costs for spot TV?**

**A.** It all depends on what you're using. These are some of the more frequently-offered suggestions by ad agencies and reps:

*If you're an announcement user—* Shop carefully for availabilities. Don't buy on the basis of ratings alone. Try to find, with your film producer, cheaper ways of getting the same effectiveness out of a film announcement or station break. Investigate marginal time periods, and daytime TV possibilities.

*If you're a program user —* Stay away from pretentious overhauling of successful local TV programs; they're usually being done on a tight budget and your costs may go up without added effectiveness. Examine new programs, and new program types carefully; you can sometimes turn up a real buy. Don't just play it safe and use only what everybody else uses. Remember that there's a law of supply and demand and that TV offers unusual rewards to the creative sponsor.

## STATION MANAGER AVAILABLE

(due station sale)

- Civic minded
- Family man
- Excellent record
- Finest references

*Prefer East*

**Replies confidential**

Box 47  
SPONSOR

## Spot TV availabilities

**Q. What will the availability situation be this fall?**

**A.** It will be at least as tight as last year, and in the major TV markets even tighter. However, the turnover in availabilities will be greater.

In other words, if you or your agency are shopping for local TV time or programs, you may find the immediate situation this fall extremely tight. Then, if you stay on the chase, you'll find that good openings will be showing up periodically. This is due to rate hikes, which have started a kind of TV musical chairs, causing many advertisers to move into less expensive time, marginal hours, and cheaper programs. Many advertisers will also stay on in their premium times, but cut down the frequency.

All this means that an advertiser shouldn't be frightened away from spot TV this fall by the seeming lack of availabilities. Stick around. They'll probably show up if you're persistent.

**Q. Where is it best to start looking for good spot TV availabilities?**

**A.** Chances are they'll occur most frequently in locally-built participation programs, especially in daytime hours. A sizable number of TV stations are concentrating much of their program efforts on this type of show in an effort to catch some more of the spot business that is going begging for lack of time. Some agencies and advertisers, conditioned to thinking of spot TV in terms of station breaks and announcements, will have to overhaul their thinking and timebuying methods as a result.

**Q. Will it be easier to clear spot TV program time than network?**

**A.** The outlook for fall, based on a SPONSOR checkup of leading reps and stations, is "yes." It's not that stations will have the extra time kicking around. But, the station's "take-home pay" on a network program buy is an average of 30 cents in every network dollar charged in the base time rate. On a spot TV buy, the station's "take-home pay" is an estimated 54 cents in the base spot time rate. In other words, stations make more money on spot, and are more inclined to clear difficult time for sponsors.

## Spot TV programing

**Q. What are the main fall trends in local-level programing?**

**A.** From a special SPONSOR survey of TV stations on this question, this pattern emerged:

**ON THE INCREASE—**News shows are gaining steadily in popularity with local video viewers, and are picking up plenty of local and national sponsorships. This is due, in part, to the high interest in war news and the fact that TV news techniques are now becoming more accomplished. WTCN, Minneapolis, for example, pointed out that "a very healthy increase" had appeared both in their total of news shows and advertisers.

Good local participating programs, usually live musical-variety shows, are on the upbeat; are very popular with local sponsors giving them a big play. Notes WAAM, Baltimore: "The bulk of WAAM's business on participating shows is from the local advertisers, with the national sponsors heavy on station breaks and nationally-known adjacencies." Reports WBKB, Chicago: "WBKB has increased in number of clients on participating shows." WTVJ, Miami, reports: "With an average of 200 different local sponsors using WTVJ each month, we have found it necessary to open up a lot of participating programs. Advertising-wise, the trend is to participating shows."

Also due to be around this fall will be more feature film programs, more local sports packages, more audience-participation shows.

**ON THE DECREASE—**Except in random cases, the audience is wearing a bit thin on TV wrestling, one of the pioneer program types. Commercial educational programs that are based primarily on "talk" rather than visual appeal are lessening.

**Q. Are there any noticeable trends in daytime spot TV programing?**

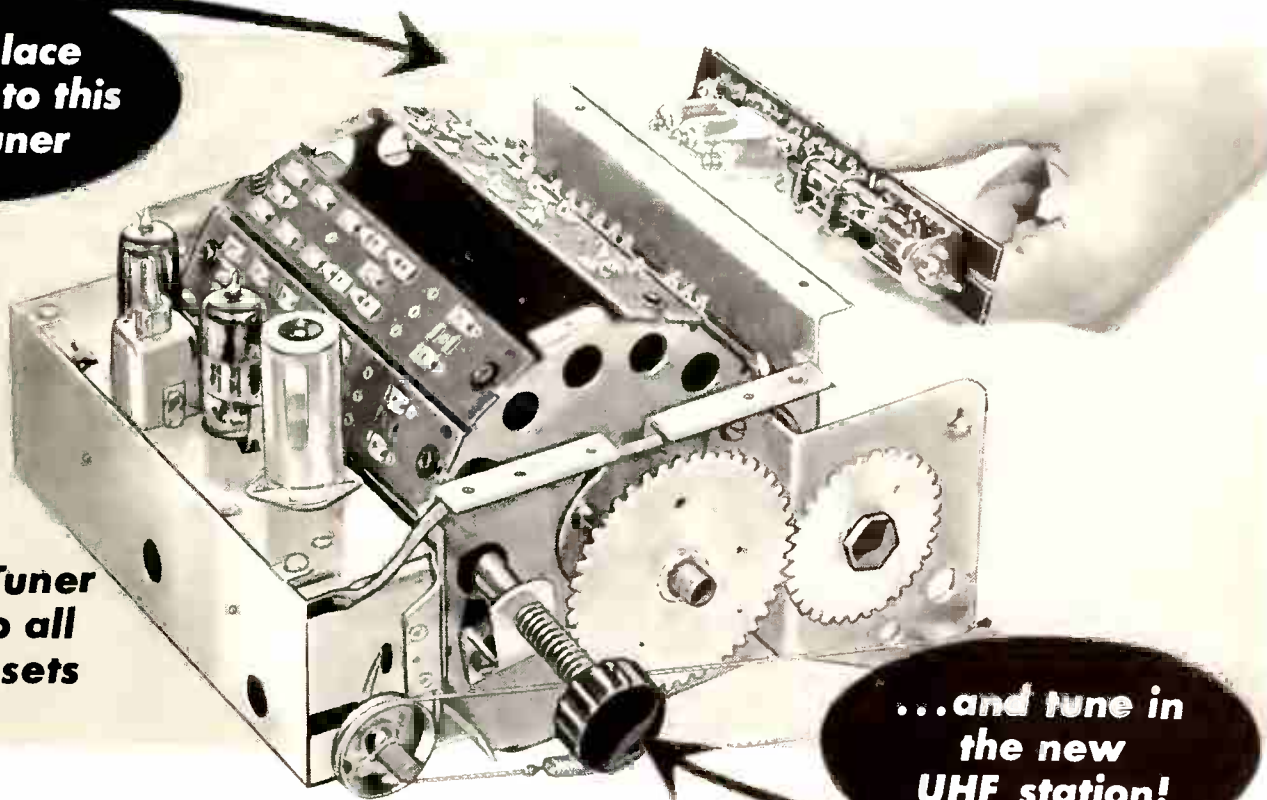
**A.** Yes. There's a trend toward building local TV programs that is very similar to the daytime trend in network programing. TV stations have not hit upon the same kind of easy formula that the local disk jockey represents for radio stations. But, the participating program, often a showcase built around a popular local personality akin to radio's "morning man," is be-



# THERE'S NOTHING WRONG WITH TV SALES that *UHF* won't cure—and Zenith has provision for it!

Simply place this strip into this Turret Tuner

This Turret Tuner is built into all Zenith TV sets



...and tune in the new UHF station!

**remember...**

with UHF on the way, the goodwill of your customers is at stake.

The sets you sell today, they'll expect to use tomorrow.

More TV stations... more TV programs... and better-than-ever television entertainment! With all this on the way—and TV inventories at an all-time high—you've plenty of reason to put UHF to work making sales for you.

And Zenith alone guarantees that every television set it has ever built and sold to the public has built-in provision for tuner strips to receive the new UHF channels without a converter.

Tie-in with this sales-making bonus! And start boosting this coming new era of television entertainment today... using Zenith's provision for UHF to build more sales, greater profits for you—now, and in the days ahead!

Learn the facts on UHF by writing today, *now*, for your free copy of Zenith's easy-to-read booklet titled "UHF Television—What It Is—What It Means To You." Mail this coupon now!

**ZENITH**  
SEE US PUT OFF  
"LONG DISTANCE" RADIO  
and TELEVISION



**UHF**

What it is  
What it means to you

ZENITH RADIO CORPORATION  
6001 West Dickens Avenue, Chicago 39, Illinois

Please send your free booklet "UHF Television... What It Is... What It Means To You."

Name of Dealer.....

Address.....

City & State.....

Your Name.....

ZL

coming a big factor in program building by local TV stations. This fall many a daytime program will be constructed around local personalities, often radio-recruited.

With networks beginning to program daytime dramas in TV, there is a growing tendency for local TV stations to program film packages in the daylight hours. These films are usually selected so that they are a light, "matinee" type to appeal to the distaff viewers.

Otherwise, the program situation in spot TV is pretty much the same as it was last fall as regards balance of types. The over-all number of spot programs on almost every station has, however, been stepped up.

**Q. Are there any special programming trends in nighttime spot TV?**

**A.** Yes. More stations are going in for the type of late-hour film show that was pioneered by WPIX, New York, with its *Night Owl Theatre*. These are being scheduled in marginal time, around midnight usually, and are picking up a lot of national spot TV business. More nighttime spot TV newscasts will be around this fall (most big TV stations have increased their news staffs since last year). Many big nighttime sports packages of all types will be around, an increase over last year.

Actually, trends in nighttime TV, due to lack of time slots in which stations can build programs, are less predictable than daytime. Most big advertisers are looking for good adjacencies for announcements and breaks when they go shopping in nighttime spot TV.

**Q. Are independent TV stations emerging with definite program formulas?**

**A.** There are only six, all in New York and Los Angeles (WPIX, WATV, WOR-TV, New York; KFI-TV, KTLA, KLAC-TV, Los Angeles). Nearly all of them are still working out their own program formulas. None of them has emerged with the kind of clean-cut "independent station" formula that was

made famous by New York's WNEW and others in radio.

Programming on independent stations consists mainly of a few low-cost live shows (variety, cooking, quiz, etc.), and quite a number of feature film shows, Western film shows, sports programming, and newscasts. Programming is generally set up on a somewhat hit-or-miss basis, with no real attempts at block programming or programming in counterpoint to networks, except in the case of sports packages and adjacent sports programs. One of these stations, at least (KTLA), has achieved standout popularity with viewers.

Eventually, when the freeze is off, new stations are on the air, and the chaotic current situation settles down a bit, definite program formulas will emerge at independent TV stations.

## TV freeze

**Q. Will possible lifting of the television "freeze" affect my fall plans?**

**A.** It may affect your fall 1952 plans, but fall 1951 is status quo. FCC's recent announcement of 2,000 proposed TV allocations for new stations in the very high and ultra high frequencies was like opening the lid to a Pandora's box. Far from settling the question of new stations, it provides grist for additional argument.

On 23 July, hearings on these allocations are scheduled to open before the Commission. It's estimated that between 800 and 900 persons are seeking to be heard—including educators who are out to earmark channels for their own exclusive use. An unofficial estimate, based on normal hearing procedure, figures it would take about a year to hear that many people. Naturally, the hearings will be speeded up considerably, perhaps by substitution of written for oral testimony.

Even assuming that everyone agrees on allocations and no one sics the Supreme Court on FCC, as has been threatened by opponents of the allocation plan who question FCC's right to set aside channels for education, there is still a very practical engineering problem. There's no shortage of transmitting equipment right now, despite tightening materials controls; in fact every large manufacturer is shipping transmitters out of the country to

cash-on-the-line foreign customers. But there *will* be a problem with TV receivers built to pick up today's very high frequency channels. Most of the new crop of stations will have to broadcast in the higher uhf channels.

Sounds straightforward enough. If channels get crowded on one part of the spectrum, open up new ones where there's more room. But one difficulty with ultra-high-frequency operation is that the effective transmitting radius is only 30 miles, or half of that on vhf. And just how good reception will be no one knows for sure; it will vary drastically according to terrain, since electronic waves of this length behave much like light waves and can only travel in straight lines.

Further, television set makers will need heavy persuading to build a new breed of TV set capable of pulling in uhf stations. They could, of course, make converters. But an extra box hooked up to the fancy living room receiver has never gone over well in the past, either from an engineering or an aesthetic point of view. Witness the failure of FM converters.

No, any reservations which may have been nourished by the idea of a rash of new TV stations—soon—may as well be forgotten. It will continue to be an increasingly frantic rat-race for availabilities on 107 television stations for most of another year and possibly longer.

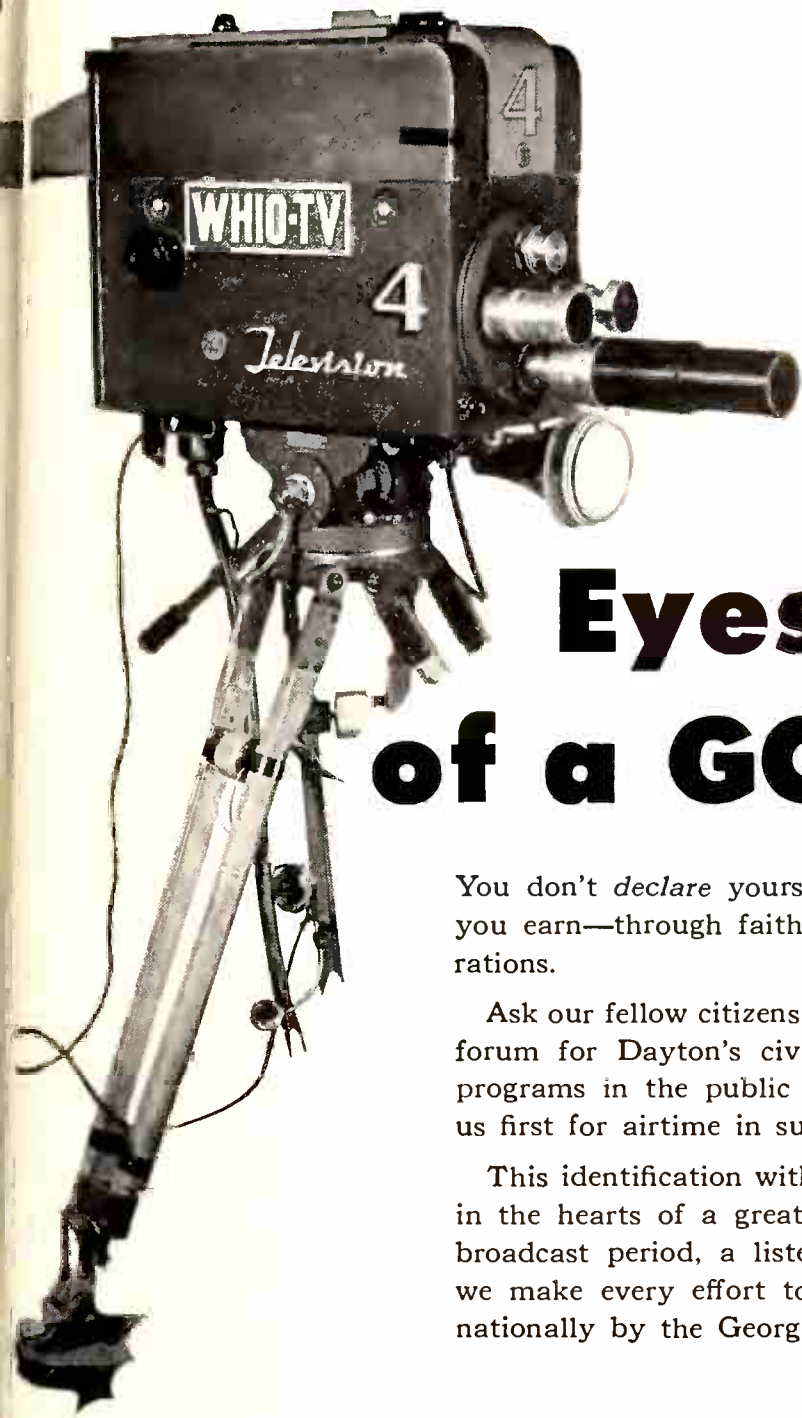
## Network co-op shows (TV)

**Q. Are national advertisers using more co-op shows as spot programs?**

**A.** Yes. Some national advertisers and a few big regional advertisers are beginning to show up, here and there, using co-op programs where they can't (1) get network clearance on a station for a program, and (2) where they can't find a local show that suits their advertising purposes. Pure Oil is using *Who Said That?* as a co-op (via Lee Burnett) on some 17 NBC-TV affiliates, mostly in the East, buying it through station reps rather than through network sales. The Campbell Soup Company (via Ward Wheelock, Philadelphia) is using an ABC-TV family comedy co-op, *The Ruggles*, on KSD-TV, St. Louis as a pilot spot operation, and Fort Pitt Brewing Com-

**A COMPLETE TV film studio.**  
In Hollywood (28) since 1938...  
**TELEFILM Inc. Live & cartoon.**





# Eyes and Ears of a GOOD CITIZEN

You don't *declare* yourself a good citizen. That distinction is something you earn—through faithful service to your community's needs and aspirations.

Ask our fellow citizens in Dayton! WHIO-TV has become the recognized forum for Dayton's civic efforts. Dayton turns first to WHIO-TV for programs in the public interest—just as Dayton's civic leaders come to us first for airtime in support of their most important causes.

This identification with civic causes has won WHIO-TV a unique place in the hearts of a great community. It has established, throughout our broadcast period, a listening preference and an audience loyalty which we make every effort to continue to deserve. WHIO-TV is represented nationally by the George P. Hollingbery Co.

## WHIO-TV

### is currently supporting these worthy organizations

- |                                  |                            |
|----------------------------------|----------------------------|
| Armed Forces enlistment          | Cancer Drive               |
| U. S. Savings Bonds              | Cerebral Palsy Campaign    |
| Red Cross                        | Save-A-Life Campaign       |
| Civil Defense                    | YMCA                       |
| Green Cross Safety Campaign      | YWCA                       |
| Community Chest                  | Dayton Division of Health  |
| Social Security                  | St. Joseph Orphanage       |
| Montgomery Co. Ministerial Assn. | Boy Scouts                 |
| Dayton Council on World Affairs  | Girl Scouts                |
| U. S. Air Forces                 | Public School Activities   |
| St. Elizabeth Hospital Fund      | Paint-Up and Clean-Up Week |



**WHIO-TV** also schedules regular public service features such as the weather and market reports; and scheduled public services included regularly in participating programs throughout the day.

## Network programs available on local stations (TV)

TITLE	TYPE	APPEAL	NET	TIME	TESTED	EXPLANATION
AMERICAN FORUM OF THE AIR	Forum	Family	NBC	30 min. 1/wk	yes	Issues of day discussed by experts
CACTUS JIM	West. Adventure	Juvenile	NBC	30 min. 5/wk	yes	Cactus Jim relates tall tales to youngsters
COURT OF CURRENT ISSUES	Drama	Adult	DuM	30 min. 1/wk	yes	Discussion of current issues
DOWN YOU GO	Quiz	Family	DuM	30 min. 1/wk	yes	Parlor game with prizes for viewers
LIFE BEGINS AT 80	Panel Discussion	Adult	ABC	30 min. 1/wk	yes	Humorous panel of 5 octogenarians
MAGIC COTTAGE	Drama	Children	DuM	30 min. 5/wk	yes	Rendition of fairy tales
MONDAY NIGHT WRESTLING	Sports	Family	DuM	3 hrs. 1/wk	yes	Wrestling from Columbia Park, N. J.
NOT FOR PUBLICATION	Drama	Family	DuM	15 min. 2/wk	yes	Short short story with newspaper background
ROLLER DERBY	Sports	General	ABC	90 min. 1/wk	yes	Madhouse of skates, thrills and spills (resume in fall)
THE RUGGLES	Family Comedy	General	ABC	30 min. 1/wk	yes	Family comedy situation with Charlie Ruggles
SATURDAY NIGHT WRESTLING	Sports	Family	DuM	3 hrs. 1/wk	yes	Wrestling from Chicago
SHADOW OF THE CLOAK	Suspense Drama	Family	DuM	30 min. 1/wk	yes	Helmut Dantine in counter-espionage dramas
STUDS' PLACE	Dramatic	General	ABC	30 min. 1/wk	yes	Informal program portraying human relationships
THEY STAND ACCUSED	Drama	Family	DuM	60 min. 1/wk	yes	Authentically reproduced courtroom dramas
WASHINGTON REPORT	Discussion	Family	DuM	15 min. 2/wk	yes	Tris Coffin moderates panel discussion
WHO SAID THAT?	News Quiz	Family	NBC	30 min. 1/wk	yes	Bob Trout, J. C. Swayze and guest panel
WRESTLING FROM CHICAGO	Sports	General	ABC	2½ hrs. 1/wk	yes	Popular wrestling bouts

pany is sponsoring ABC-TV's *Wrestling from Chicago* on WEWS, Cleveland, and three Pennsylvania ABC-TV affiliates. More may go co-op soon.

**Q. What networks carry co-ops?**

**A.** Video co-ops, you'll find, follow

very much the same pattern they do at radio networks. The senior networks don't go in for them much, but the other networks find them valuable in rounding out their schedules, and in providing stations with network-calibre programs available for sale at the local level. SPONSOR's latest checkup shows (see above) that DuMont has 53% of them, ABC-TV slightly more than 29%, and NBC the rest.

**Q. What's the outlook for fall in TV co-ops?**

**A.** This depends to a large extent on the possible lifting of the "freeze" on new TV stations. As things stand now, networks are sometimes leery of starting up a co-op series, because it's hard to recapture the time for a national advertiser, many of whom are pressing TV networks for availabilities they haven't got. If the freeze should come off, look for more co-op shows to develop in morning and afternoon hours. According to network co-op sources, these would probably be mostly daytime drama, homemaking, news and sports shows. Costs would be in line with local TV shows.

### Spot TV's big sponsors

**Q. Who will be among the big users of spot TV this fall?**

**A.** A checkup by SPONSOR of station reps and timebuyers shows that these

clients (not necessarily in order of billings) will be among the leaders when it comes to spot TV time purchases this fall. Procter & Gamble, Colgate-Palmolive-Peet, Lever Brothers, R. J. Reynolds, Liggett & Myers, Rhodes Pharmacal, Rival Packing Co., Ronson, Schwinn bicycles, Standard Brands, General Foods, Time Inc., Ward Baking, Trico Products, Wildroot, and the various auto divisions of Chrysler, Ford and General Motors.

**Q. What product categories will be active in spot TV this fall?**

**A.** As in spot radio, the expectation for fall is that the leading food, drug and soap manufacturers will be at the top of the heap in spot TV spending. Auto advertising, plus the advertising for auto accessories, has been lighter the early part of this year than last, but is expected to bounce back strongly if the squeeze comes off scarce materials and credit controls ease a bit. Much the same thing holds true for appliances and radio-TV sets, since dealer inventories are riding high and most dealers are eyeing the Christmas season as a good one for them.

Beer and wine sponsors will be back heavily in spot TV this fall, since evidences of local successes for this product category are good. There will be some activity on the part of leading gas and oil firms in spot TV, but most of the leading air advertisers in this category are spending large amounts in network TV.

**FOR QUICK, EASY  
REFERENCE TO  
YOUR COPIES OF  
SPONSOR**

get the  
beautiful  
**SPONSOR**  
binder

at only  
**\$4**

BINDER ORDER FORM

SPONSOR  
510 Madison Ave.  
New York 22

Please send me Binder holding 13 issues and bill me later.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

\$4 one binder     \$7 two binders

IMPORTANT: Binders come in two sizes (1) to fit your 1950 issues of SPONSOR & (2) the somewhat larger 1951 issues. Please write numbers 1 or 2 in boxes to indicate size of binder desired.





University of Michigan (B.A.)  
 Two years, U. S. Navy  
 Three years, General Electric Co.  
 Five years, WWJ-TV, Detroit  
 Free & Peters (Detroit Office)  
 since February, 1951

t. 3,  
 s all TV—

## KEITH T. MCKENNEY!

When Keith McKenney decided to “get in on the ground floor of television”, he really went all out—spent three years as camera man, stage manager, program supervisor, production manager and script-writer, and then added three more years in television sales, before joining F & P. Today, Keith obviously qualifies as a true Television Specialist, and is anxious and ready to serve you.

“Serving you” is the main reason our TV department has grown so tremendously in the past few years, even

though these years have of course been ones of enormous growth for television in general. New men, new accounts, new highs in billing—they’re all a reflection of F & P’s basic philosophy that our biggest job is to help you get the greatest possible value for your TV dollars.

We think a visit with any one of our “Colonels” will convince you that we really work at that job—and that we do it *well*, here in this pioneer group of radio and television station representatives.

### EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

<b>DAVENPORT</b> (Central Broadcasting Co.— WHO-WOC)	<b>WOC-TV*</b>
<b>FORT WORTH-DALLAS</b> (STAR-TELEGRAM)	<b>WBAP-TV*</b>
<b>LOUISVILLE</b> (WAVE, Inc.)	<b>WAVE-TV*</b>
<b>MIAMI</b> (Wometco Theatres)	<b>WTVJ</b>
<b>MINNEAPOLIS-ST. PAUL</b> (DISPATCH-PIONEER PRESS)	<b>WTCN-TV</b>
<b>NEW YORK</b> (THE NEWS)	<b>WPIX</b>
<b>ST. LOUIS</b> (POST-DISPATCH)	<b>KSD-TV*</b>
<b>SAN FRANCISCO</b> (THE CHRONICLE)	<b>KRON-TV*</b>

\*Primary NBC Affiliates



# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives Since 1932*

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

## AMUSEMENT PARK

SPONSOR: Coney Island      AGENCY: Chester C. Moreland  
CAPSULE CASE HISTORY: *This Cincinnati park called attention to its 1951 opening day with a TV expenditure of a few hundred dollars. The promotion: TV Rangers sponsorship and other participations announcing the opening of all park facilities. A tabulation of opening day attendance figures showed 14,521 persons flocked to Coney Island compared to 8,500 on the same day a year before without TV; weather conditions were the same.*

WLW-TV, Cincinnati      PROGRAM: TV Rangers; Participations

## SERVICE STATIONS

SPONSOR: Shell Oil Co.      AGENCY: J. Walter Thompson  
CAPSULE CASE HISTORY: *Shell inaugurated a 15-minute, Monday to Friday newscast featuring Al Constant. After the first show, Constant interviewed two Shell dealers. One reported 27 new customers the day after the first newscast; the second dealer had two new customers waiting for service early that same day. Other Shell stations in the area find gas-oil sales climbing steadily upward since the TV show started. Cost: \$360 per program.*

KRON-TV, San Francisco      PROGRAM: Shell News



## POTATO CHIPS

SPONSOR: H. W. Lay & Co.      AGENCY: Liller, Neal & Battle  
CAPSULE CASE HISTORY: *Oscar's Prize Party features on-camera phone calls to children interspersed with Western songs. Each child called wins a prize for answering a question correctly; gets a chance to win a bicycle. The slant: youngsters must send in a picture of Oscar cut from a bag of Lay's potato chips—along with name, address, age, and phone number. Results: 58,238 pieces of mail in five months denoting a sales gross of \$8,734.70 at the very minimum. Once-weekly program cost: \$90.*

WSM-TV, Nashville      PROGRAM: Oscar's Prize Party

## HAIR PREPARATION

SPONSOR: Charles Antell Co.      AGENCY: Hare  
CAPSULE CASE HISTORY: *The sponsor ran a half-hour film program, one-time, offering hair care advice and selling a lanolin hair preparation and a combination comb-brush. Viewers were asked to phone in their orders or write to WAAM for the offer. From this single half-hour costing \$390, Antell reported a total of 612 cash orders or a gross return of some \$1,500 on their TV film venture. This Baltimore hair preparations firm is now sold on TV.*

WAAM, Baltimore      PROGRAM: Film Feature

## ICE CREAM

SPONSOR: Costa's Ice Cream Co.      AGENCY: A. W. Lewin  
CAPSULE CASE HISTORY: *Ice cream sales were off more than 12% in Costa's area when they started TV sponsorship. But, in spite of this, Costa sales after 19 shows (\$450 per program) went way up; distribution-wise they tripled dealer outlets; and the sales department found dealer resistance virtually eliminated. One new dealer informed Costa that his ice cream sales doubled in the first two weeks of his Costa franchise.*

WATV, Newark      PROGRAM: Junior Frolics

## FOOD SLICERS

SPONSOR: Feemster & Co.      AGENCY: Direct  
CAPSULE CASE HISTORY: *Five-minute afternoon and evening participations on a three-a-week basis called attention to the company's food slicer. The pitch: a direct mail order deal on the Pat 'n Johnny show. Over a period of three months, Feemster reported sales of 20,000 units at a dollar apiece with an advertising expenditure of approximately \$1,000. And the sponsor adds TV was the only medium "selling" for them.*

WXYZ-TV, Detroit      PROGRAM: Pat 'n Johnny

## BOOKLETS

SPONSOR: Luick Dairy Co.      AGENCY: Al Herr  
CAPSULE CASE HISTORY: *This firm wanted to acquaint viewers with three different types of recipe booklets. Their purpose: to increase usage of milk and milk products in cooking. Three \$75 participations heralded the free offers. And mail response to these TV commercials amounted to 327 requests for egg booklets; 1,347 mail returns for milk booklets; 1,742 responses for meat booklets—total of 3,416 requests from three participations.*

WTMJ-TV, Milwaukee      PROGRAM: What's New





*"Unlocking words..."*

The most modern method of teaching small children to read—the method by which new teachers are trained at Millersville State Teachers' College—was recently featured on "MSTC Presents" on WGAL-TV. Every other Sunday afternoon at three o'clock, living rooms in the WGAL-TV area become schoolrooms for one-half hour. Hundreds of adults learn broadening, worthwhile facts about today's living, are taught new, helpful, skills. Professor George Anderson of Millersville State Teachers' College is the moderator on these educational telecourses which have covered such subjects as: a series

on the use of the slide rule; a program on leatherworking; a demonstration and instruction period in carving; a program on linoleum cuts. Wide public interest, in this one of many community service programs carried on WGAL-TV, is evidenced in the fact that after each show the station receives an average of 180 requests for a copy of the complete program proceedings.

**WGAL-TV**  
**LANCASTER, PENNA.**  
 A STEINMAN STATION • Clair R. McCollough, Pres.



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



PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW



### BELL TELEPHONE SYSTEM

Yet the cost of this service is relatively low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels. This averages less than 5 per cent of the total cost of a typical drama, comedy or variety program.

#### COST KEPT LOW

Television purposes. This includes radio relay systems, coaxial cable and associated equipment—18,000 miles of television channels.

are now used by the Bell System for facilities valued at \$73,000,000 and plain.

Then the costly construction begins. Relay stations—some over 200 feet high—span forest, mountain

#### 200-FOOT STATIONS

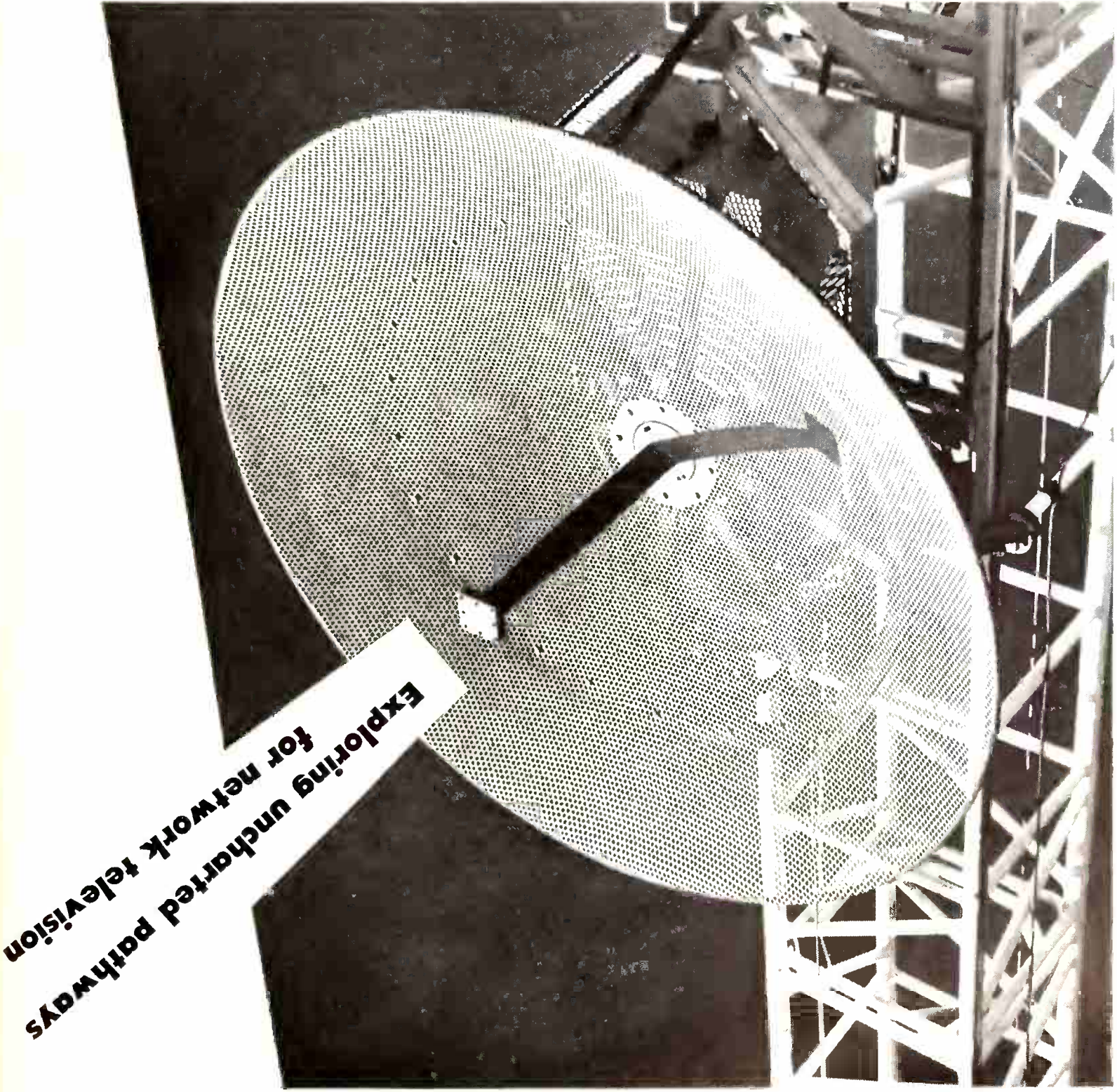
Then scouting parties take over. They cross the country step by step testing the most likely routes. Like rays from gigantic searchlights, microwaves are shot from point to point to determine which of the proposed paths are most suitable.

But which are the best locations for the radio relay stations? No charts exist for microwave routes. So Bell System engineers pioneer—pore over maps and aerial photographs to plot possible station locations.

#### BEST ROUTES FOUND

Network television rides microwave in the Bell System's new radio relay systems and travels underground in coaxial cables. About half of the total television channel mileage is now provided by radio relay.

Portable microwave reflector—used in locating best radio relay routes



**Exploring for uncharted pathways for network television**





## Standing room only

What's happening in network television these days? What's going to happen this fall? What about network rates and availabilities, program trends, color television, daytime television, nighttime television?

Here's where you're going to find many of the answers regarding network television that you've been seeking this summer. Here are facts compiled from top network executives, producers, film men, color experts, manufacturers, time-buyers, agency executives and leading research organizations.

SPONSOR'S Fall Facts section on network TV gives you network-by-network facts on fall rate increases, how the fall situation on availabilities shape up, what to do when you can't clear network time.

Programing, too, is thoroughly examined. The new trends in shows—the general trends, as well as daytime and nighttime—are discussed. Included are new developments in TV talent, the growing "star system" in TV, how nighttime program types stack up against daytime counterparts, on the basis of popularity.

You'll find the latest facts here regarding color TV—the still uncertain subject which has created more talk in the industry than anything in recent years.

The index at the right shows the location of these TV topics.

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<b>Time and program costs</b>	<b>150</b>
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**BIG COMEDY:** RESULTS ARE GOOD, RATINGS ARE HIGH. BUT, WEEKLY BUDGETS ARE RAPIDLY NEARING THE \$100,000 MARK

### Network TV circulation

**Q. What will the circulation of network TV be this fall?**

**A.** By network estimates, the 107 operating television stations in 63 markets (61 by CBS's estimate, which figures that there is some overlap) will be reaching 13,500,000 TV sets and 61.8% of the families in the nation. There are no more TV stations today than one year ago; there won't be any more by fall. With set sales moving slowly, due to the normal summer slump in appliance sales, uncertainty over color in the public's mind, near-saturation in some markets (like New York, Chicago, Baltimore, etc.), and tighter consumer credit controls, the number of sets in markets will be about the same, too.

### Network TV time and program costs

**Q. What is the rate situation going to be this fall on the TV networks?**

**A.** Over-all, network TV rates will be up an average of some 15% by 1 October as compared with June 1951. This includes all raises in all time classifications on all networks.

Network increases are not necessarily proceeding on a flat network basis between now and fall. Rather, they are constantly affected by station-by-station upward adjustments in rate cards.

Most rate increases seem to be falling into this pattern:

1. Rates are holding fairly steady in most large TV markets where three or more stations are now operating and

the set market is fairly well saturated. A few NBC-TV and CBS-TV owned-and-operated stations are making upward adjustments, but the raises are mostly at affiliated stations.

2. Rates are climbing (including special raises in between those generally announced by the networks) at affiliated stations, particularly those in non-interconnected areas or where TV is still novel and sets are selling strong.

**Q. What specific raises can you look for this fall at networks?**

**A.** At CBS-TV, there was a rate hike that went into effect 1 July amounting to 12.8% average increase. This will vary somewhat in specific time segments, it is well to note. There will be



**Serials:** A costly daytime trend. "Miss Susan" for C-P-P

**Daytime Glitter:** "Kate Smith" success proves the ladies want variety





Situation Comedy: Growing trend, "Amos 'n' Andy" among hopefuls

Mysteries: Still strong. More will have documentary approach

other raises coming in periodically from various stations in August, September and October, so that by fall the over-all rate increase for CBS-TV will be about 20% as compared to June 1951.

NBC-TV hiked its rates approximately 23.5% on 1 July, and does not expect to have any more raises between that date and the fall. However, individual stations affiliated with NBC-TV may do some rate adjusting upwards between now and fall.

ABC-TV expects to follow the NBC-TV pattern to some extent between now and fall. As of 1 August, there will be rate increases on the ABC-TV owned-and-operated stations in New York, Chicago, Detroit, Los Angeles, and San Francisco. These rate increases will average 23%, and up to 41.5% for the basic Class "A" time rate on KGO-TV, San Francisco. ABC-TV does not anticipate any rate increases on its affiliated stations between July and fall (the network had not received any of the usual 30-day notices of increases from TV affiliates as SPONSOR went to press), but it is likely that there will be increases by individual outlets.

DuMont does not anticipate rate increases by its owned-and-operated stations between now and fall. The affiliates may be another story, although DuMont has not been notified of any affiliate rate hikes as of 1 July.

**Q. Are rate increases predictable, as far as an advertiser is concerned?**

**A.** No. Stations hike their rates, and networks boost the rates on owned-and-

operated stations, when they feel that the number of sets in a market justify the increase. Nearly all of the TV broadcasters in the country are trying to recoup their losses and investments, get into the black. Generally speaking, the cost-per-thousand viewers is less even after rate hikes than a year ago.

**Q. Do rate increases usually hit hardest in a particular time classification?**

**A.** To some degree, rate hikes usually hit hardest on "Class A" nighttime network rates. This is a case of supply and demand, since this time classification is usually most sought after. However, network rates—when there is an increase—go up in all classifications. A sponsor can sometimes pick up a bargain in a "lower" time classification when rates are rising, provided he investigates carefully the audience composition of other time slots.

**Q. What kind of rate protection does a sponsor get these days in network TV?**

**A.** The usual—six months from the time the new rates go into effect, if he renews or buys before the effective date of increase.

**Q. When will rate increases slow or stop entirely at TV networks?**

**A.** Nobody knows. The relatively-steady situation in radio network operation (as compared to TV) was reached only after many years, and after a near-complete saturation of the entire U. S. with radios and stations.

Magazines have recently been jacking up rates on the basis of increased operating costs.

**Q. What about program costs on TV networks this fall?**

**A.** Here, too, costs are continuing upward. They are the result of increased prices for materials, costumes, sets.



Color: New commercial power on TV's horizon



Home Show: Trend away from fact stanzas

etc., plus higher prices for talent, union labor, literary rights, rehearsals, and so forth. How costs today compare with three years ago was pointed out recently in *Time* magazine, in writing about Ed Sullivan and the Lincoln-Mercury variety program *Toast of the Town* on CBS-TV. According to *Time*, the talent on the first show, which included the fabulous team of Rodgers & Hammerstein, cost a mere \$270—practically a donation of services. Today, Ed Sullivan admitted candidly, he “couldn’t get the same people . . . for less than \$12,000.”

Pointed out Hubbell Robinson, Jr., CBS V.P. in Charge of Network Programs, to SPONSOR: “Certainly costs will continue upward, sometimes at a rapid rate, on network TV shows. However, the over-all average rise in show costs is lagging behind the increases in the nationwide cost-of-living.”

CBS’s Robinson also added that it still costs “a minimum of \$5,000 a week on top of almost any type of major program’s costs” to put the show on film.

## Network time availabilities

**Q. What will the situation be this fall on clearing TV network time?**

**A.** Good network time availabilities will be impossible for you to clear this fall, and will continue to be a difficult problem until such time as the lifting of the television freeze brings in new stations. With 40 (63.5%) of the nation’s 63 video markets still being served by only one station, any new network advertisers coming in this fall, will only complicate the clearance problem further.

**Q. Will it be easier to clear time on one TV network than on another?**

**A.** Not really but you’ll find, according to some preliminary checks by agency timebuyers, that the networks which have the most 52-week TV business will in some few cases be easier to clear time with. This is because these networks (NBC-TV and CBS-TV) have relinquished less time to the stations, to be sold locally or cleared for another network, due to hiatus of advertisers. No networks, incidentally, will now guarantee to recap-

ture TV time for you after a hiatus, although they will do it in radio.

**Q. What can an advertiser do if he can’t clear network time in the amount that he wants for a live-origination show?**

**A.** He can do one of three things: (1) he can take what live time he can get in interconnected cities, and use kinescopes of his show on other “network” stations; (2) he can put his program on film, at added cost, and place it through his agency as a spot operation; or (3) he can shift over to a large-scale timebuying operation of spot programs and announcement availabilities; he can go into the day or night participation programs now being set up by all networks to meet the crisis and accommodate more advertisers who would otherwise be frozen out of television.

**Q. Who are some of the leading advertisers who have made a change from straight TV network programing to spot programing?**

**A.** One of the outstanding examples is Bigelow-Sanford Carpet Company, which could not clear premium “live” network time for its *Bigelow Theatre*. At last report, Bigelow-Sanford, through Y&R, is using its filmed show on some 34 stations on a spot basis, reaching the markets it wants with a span of a few days at most between airings of a single film. Others include: Snow Crop Marketers (through Maxon) with the *Snow Crop Matinee Theatre*; Pepsi-Cola (through Biow) with the *Faye Emerson Show*; Rosefield Packing (through Guild, Baseom and Bonfigli) with *Skippy Hollywood Theatre* (as in radio); and Kellogg Company (through Leo Burnett) with *Wild Bill Hickok*.

**Q. What are some of the advantages in shifting from the use of network kinescopes to straight spot buying for filmed programs?**

**A.** As the result of a recent study of the situation on network availabilities, the Katz Agency (station reps) points out that “for the *same* time, on the *same* stations, you pay up to 19% less when you buy the period on spot than when you buy it on a network.” This, of course, is because spot rates are lower than network rates. The Katz point of view is that network kinescopes,

widely used because of lack of station availabilities, make networks virtually a spot operation. Also, Katz adds, the spot method avoids waste circulation, assures the advertiser of promptness in airing his film, avoids the relatively poor quality of kinescope films, does not add to program costs appreciably if the program is already on film; and, since the revenue is more for a station by this method, stations will be more inclined to do a good promotion job.

**Q. Are there any disadvantages to this method?**

**A.** For some advertisers, there are. Spot buying takes the campaign out from under network rates, but also out from under the networks’ services, like national publicity, co-ordinated audience promotion, network routing and handling of film shipments, and “sales service” (which may run from giving technical advice to a program assistance). If an advertiser feels he needs these services on a national basis, part of his spot savings may be swallowed up in hiring free-lance firms or in paying agency overtime.

**Q. Would lifting the freeze remove the advantages of spot program buying?**

**A.** No. It *would* take a lot of the pressure off advertisers who have been forced into spot buying by the lack of live network time slots. But, the basic advantages (cost, flexibility) remain the same.

## Program trends in network TV

**Q. What will be the main programing trends this fall in network TV?**

**A.** After three big seasons of network TV shows, networks, package producers, clients, and agencies have a lot of experience to draw upon. Generally, the main programing trends shape up like this:

**PROGRAMS:** Most of the big, super-duper comedy-variety shows that were around earlier this year, such as *Colgate Comedy Hour*, *Texaco Star Theatre*, *Show of Shows*, will be back—but there will be few new ones, since costs for this type of show have skyrocketed.

(Please turn to page 154)



## available network package programs (TV)

TITLE	TYPE	APPEAL	NET	TIME	PRICE	TESTED	EXPLANATION
VE ALLEN SHOW	Variety	Family	CBS	30 min. 1/wk	\$12,500	yes	Variety show with new comic
VE ALLEN SHOW	Variety	Family	CBS	15 min. 5/wk	\$8,500 (5) \$1,750 (1)	yes	Hour long daytime show available in 1/4 hr. segs
STAR REVIEW	Variety	Family	NBC	60 min. 1/wk	\$60,000	yes	Top comics on rotating weekly basis w guests
MAZING MR. MALDNE	Drama	Family	ABC	30 min. 1/wk	\$7,500	yes	Murder-packed Craig Rice detective stories
PHDR. AUTHDR	Drama	Family	ABC	30 min. 1/wk	\$7,000	yes	Dramatizations and discussions of new plays
BARBER'S CLUBHOUSE	Sports	Family	CBS	30 min. 1/wk	\$3,850	yes	Sports quiz show with 9-14 yr. old contestants
ND DATE	Variety	Family	ABC	30 min. 1/wk	\$7,000	yes	College boys and Gi's vie for glamour dates
N BLUE SHDW	Comedy	Family	NBC	1 hr. 2/wk	\$6,075	yes	Ben Blue and variety acts
SS LADY	Drama	Family	NBC	30 min. 1/wk	open	no	
IDE AND GROOM	Interview	Family	CBS	15 min. 2/wk	\$3,215 (1)	yes	Boy and girl marry on program, receive gifts
ED THEATER	Drama	Family	NBC	30 min. 1/wk	\$5,925	yes	Outstanding drama in arena technique
NDY & BILL	Serial	Family	NBC	15 min. 5/wk	\$1,900	yes	Daytime serial
PITOL CLDAKRODM	Panel	Family	CBS	30 min. 1/wk	\$1,975	yes	Interviews with top statesmen
IN CARRDLL SHOW	Variety	Family	CBS	30 min. 1/wk	\$16,500	yes	New comedienne and guests
E CATBIRD SEAT	Sports	Male	CBS	15 min. 1/wk	\$2,750	yes	Red Barber, guests, sport highlights of week
ILDREN'S HOUR	Variety	Children	NBC	30 min. 1/wk	\$3,750	yes	Ed Hurlihy M.C., and talented children
IDERELLA STDRY	Serial	Family	NBC	15 min. 5/wk	\$1,900	yes	On film
E CLOCK	Drama	Family	NBC	30 min. 1/wk	\$11,878 (AM & TV)	yes	Dramas of Impact of time on human lives
E CLUE	Drama	Family	ABC	30 min. 1/wk	\$11,000	no	Based on experience of Luko S. May, criminologist
IME IN AMERICA	Drama	Family	ABC	30 min. 1/wk	\$11,000	no	Documentaries on crime investigations
IME PHOTOGRAPHER	Drama	Family	CBS	30 min. 2/mo	\$12,500	yes	Richard Carlyle as Casey
RAINE DAY SHOW	Interview	Family	ABC	30 min. 1/wk	\$2,500 per 1/4 hr.	yes	Celebrity Interviews and hit tunes
AN DAVIS SHOW	Comedy	Family	CBS	30 min. 2/mo	\$23,500	yes	Comedy in a hat shop
CTDR NEXT DOOR	Serial	Family	NBC	15 min. 5/wk	\$1,700	yes	Daytime serial
OWN YDU GD	Quiz	Family	DuM	30 min. 1/wk	\$4,152	yes	Parlor game with prizes
JUG EDWARDS	News	Family	CBS	15 min. 1/wk	\$1,850	yes	Available Sat. night
IE FACTS WE FACE	Panel	Family	CBS	30 min. 1/wk	\$2,500	yes	CBS newsmen and guests on current topics
IE FALCON	Drama	Family	ABC	30 min. 1/wk	\$8,500	no	Mystery series featuring suave amateur sleuth
ARLESS FOSDICK	Adventure	Juvenile	NBC	30 min. 1/wk	\$5,850	yes	Filmed adventure serial
ACKIE GAIGEN	Drama	Family	NBC	30 min. 1/wk	open	no	Dramatic adventure written by Ben Hecht
AND CHANCE ROUNDUP	Variety	Family	CBS	30 min. 1/wk	\$4,750	yes	Kid performers and orchestra
OGAR GUEST	Interview	Family	NBC	15 min. 5/wk	\$1,370 (1) \$6,250 (5)	yes	Poetry, philosophy, and guests
ANDS OF DESTINY	Drama	Family	DuM	30 min. 1/wk	\$3,668	yes	Suspenseful mystery
D'CLCK HEADLINES	News	Family	DuM	15 min. 5/wk	\$2,089	yes	Newsroom setting; Bill Brennan as newscaster
MEMMAKERS' EXCHANGE	Kitchen	Female	CBS	30 min. 5/wk	\$1,914 Partic. split net	yes	Top homemakers' program with Louise Leslie
S FUN TD KNDW	Panel	Family	CBS	30 min. 5/wk	\$7,200 (5) \$1,600 (1)	yes	Experts and a panel of children
ESSIE'S TV NDTEBDDK	Audience Partic.	Women	ABC	30 min. 1/wk	\$2,000 per partic.	yes	Household hints, etc., by Jessie DeBoth
JUNIOR FAIR	Variety	Juvenile	ABC	30 min. 1/wk	\$4,000	yes	A county fair show for kids
ALTENBORN IN THE NEWS	News	Family	NBC	15 min. 1/wk	open	yes	News interpretation
ID GLOVES	Sports	Family	CBS	30 min. 1/wk	\$4,050	yes	Kids 3-12 in boxing bouts
RANKIE LAINE SHOW	Variety	Family	CBS	30 min. 1/wk	\$15,150	yes	"Mr. Rhythm" goes to town
AND OF OZ	Fantasy	Juvenile	NBC	30 min. 1/wk	open	yes	Filmed puppets
ANGFORD-AMECHE SHOW	Variety	Family	ABC	60 min. 5/wk	\$2,500 per 1/4 hr.	yes	Feature-packed variety show
EAVE IT TD THE MEN	Panel	Family	ABC	30 min. 1/wk	\$4,000	yes	Questions on love, money and marriage
UTH LYONS	Audience Partic.	Family	NBC	30 min. 5/wk	\$650 per 1/4 hr. \$1,300 per 1/2 hr.	yes	Guests from audience
ED MACK FAMILY HDUR	Variety	Family	ABC	60 min. 1/wk	\$7,500 (1/2)	yes	Major Bowes graduates
MAGIC ISLAND	Juvenile	Family	CBS	60 min. 1/wk	\$6,250 (1) \$3,500 (1/2)	yes	Big, zippy kid program featuring kid games
MEET YOUR COVER GIRL	Variety	Family	CBS	30 min. 3/wk	\$2,800 (1)	yes	Robin Chandler introduces familiar cover girls
IONIGHT NEWS	News	Adult	NBC	5 min. 2/wk	\$3,925 (2)	yes	Late news summary

(Continued on next page)

Available network package programs (TV)

(Continued from previous page)

TITLE	TYPE	APPEAL	NET	TIME		TESTED	EXPLANATION
GARRY MOORE SHOW	Variety	Family	CBS	15 min. 5/wk	\$8,375 (5) \$1,875 (1)	yes	Daytime: ¼ hr on full hour show open
AL MORGAN SHOW	Musical	Family	DuM	30 min. 1/wk	\$4,152	yes	Unique piano styling, vocalists, guests
MR. OMM	Drama	Family	NBC	30 min. 1/wk	\$13,000	yes	Charles Korvin in dramatic vignettes
MR. WIZARD	Science	Family	NBC	30 min. 1/wk	\$3,000	yes	Interesting explanation of basic science
MY TRUE STORY	Drama	Women	ABC	30 min. 1/wk	\$7,500	yes	In cooperation with True Story Magazine
NATURE OF THINGS	Science	Family	NBC	15 min. 1/wk	\$1,206	yes	Dr. Roy Marshall explains basic science
NBC OPERA	Opera	Family	NBC	1 hr. 1/wk	open	yes	Seasonal
NEWS STRIP	News	Family	CBS	15 min. 5/wk	\$5,625 (5) \$1,125 (1)	yes	Straight news show
NEWS STRIP	News	Family	CBS	5 min. 5/wk	\$3,590 (5)	yes	Only in conjunction with Steve Allen Show at noon
NEWS STRIP	News	Family	CBS	15 min. 5/wk	\$6,750 (5) \$1,500 (1)	yes	Mid-day news strip
NOT FOR PUBLICATION	Drama	Family	DuM	15 min. 2/wk	\$1,412	yes	Short short story involving reporter
PANHANDLE PETE	Drama	Children	NBC	15 min. 2/wk	\$1,350 for 2	yes	Children's stories of Wild West
Q E D	Quiz	Adult	ABC	30 min. 1/wk	\$4,100	yes	Panel of amateur sleuths
REMEMBER THIS DATE	Quiz	Family	NBC	30 min. 2/wk	\$1,800 (¼) \$3,500 (½)	yes	Quiz about historical dates
BUCK ROGERS	Drama	Juvenile	ABC	30 min. 1/wk	\$7,500	yes	Interplanetary science fiction series
MRS. ROOSEVELT MEETS PUBLIC	Forum	Family	NBC	30 min. 1/wk	\$5,440	yes	Mrs. R. and outstanding guests
DAMON RUNYON'S BROADWAY	Comedy	Family	NBC	30 min. 1/wk	open	yes	Filmed adventures of immortal characters
SATURDAY NIGHT WRESTLING	Sports	Family	DuM	3 hrs. 1/wk	\$3,287	yes	Wrestling from Chicago: Jack Brickhouse, announcer.
SHADOW OF THE CLOAK	Drama	Family	DuM	30 min. 1/wk	\$3,911	yes	Helmut Dantine as counter-espionage agent
SHOWTIME USA	Drama-Variety	Adult	ABC	30 min. 1/wk	\$17,000	yes	Variety acts and drama presented by ANTA
SINCERELY, KATY RANDALL	Serial	Family	NBC	15 min. 5/wk	\$1,790	yes	Daytime serial
SING IT AGAIN	Quiz	Family	CBS	15 min. 1/wk	\$7,050	yes	Famous musical quiz
KATE SMITH REVUE	Variety	Family	NBC	60 min. 1/wk	\$52,000 \$26,000 (½)	yes	Kate and big time guests and variety acts
SONGS FOR SALE	Music	Family	CBS	30 min. 1/wk	\$12,025	yes	Steve Allen and amateur songwriters
STAGE ENTRANCE	Interview	Family	DuM	15 min. 1/wk	\$900	yes	Earl Wilson takes you backstage
SURE AS FATE	Drama	Family	CBS	60 min. 1/wk	\$17,350	yes	Expert production has won high critical acclaim
GLORIA SWANSON SHOW	Variety	Family	ABC	60 min. 1/wk	\$2,500 per ¼ hr.	yes	Entertainment, news & fashion
THEY STAND ACCUSED	Drama	Family	DuM	60 min. 1/wk	\$4,014	yes	Authentically reproduced courtroom dramas
TIME FOR ERNIE	Variety	Family	NBC	15 min. 5/wk	\$550	yes	Comedian Ernie Kovacs with music and songs
TODAY'S WOMAN	News	Female	NBC	30 min. 5/wk	open	no	News of and for women and 10 min. drama
RUDY VALLEE SHOW	Variety	Family	NBC	60 min. 5/wk	\$2,000 per ¼ hr.		Rudy as emcee of variety show
VANITY FAIR	Variety	Family	CBS	30 min. 2/wk 45 min. 3/wk	\$2,344.67 partic. split net	yes	Dorothy Doan and Robin Chandler alternate as M.C.
WASHINGTON REPORT	Discussion	Family	DuM	15 min. 2/wk	\$622	yes	Tris Coffin moderates panel discussion
WATCH THE WORLD	Educational	Children	NBC	30 min. 1/wk	\$5,855	yes	Films of educational and new interest
WE TAKE YOUR WORD	Panel	Family	CBS	30 min. 1/wk	\$5,650	yes	Amusing and educational tracing of word derivatives
WHAT IN THE WORLD	Panel		CBS	30 min. 5/wk	\$2,850 (1)	yes	Leading authorities discuss various topics

Situation comedy shows, which have proved very successful on a cost-per-thousand basis and are somewhat easier to produce than the Berle-type TV show, will be on the upbeat. CBS-TV, for instance, is planning to air situation comedies on its network that are TV versions of radio favorites including *My Friend Irma*, *My Favorite Husband*, and *Corliss Archer*.

Mystery shows are beginning to taper off in number, although they will be back this fall as a strong programming element. There will be more sponsored one-shots this fall, like *Time's* sponsorship of the Kefauver hearings on ABC-TV, and seasonal one-shots,

like Frigidaire's fancy Bob Hope shows.

Sports will play about the same role in network TV as last season, although their position is being threatened somewhat by collegiate bans and opposition of sports promoters to telecasts because of alleged box-office effects; also theatre TV may sign up many major sports events exclusively for theatrical showing.

Broadly speaking, network TV shows this fall will be tending more toward the "entertainment" type, and away from artistic ventures on one hand and the "nuts-and-bolts" type show (example: a cooking program) on the other.

TALENT: You can watch for a real "star system" to start this fall in TV network programming (as well as in TV films). Networks and producers have signed big-name talent in the past, of course, but usually for a specific program built around the star. Now, in addition to this, a definite trend is growing at networks to sign high-bracketed talent to a general contract (à la Hollywood's major studios), and then use their services for a whole list of shows within the network's program structure. The recent pacting of Mary Sinclair to a contract of this sort by CBS, and the resultant publicity buildup, is a good example.



# Today's news tonight!

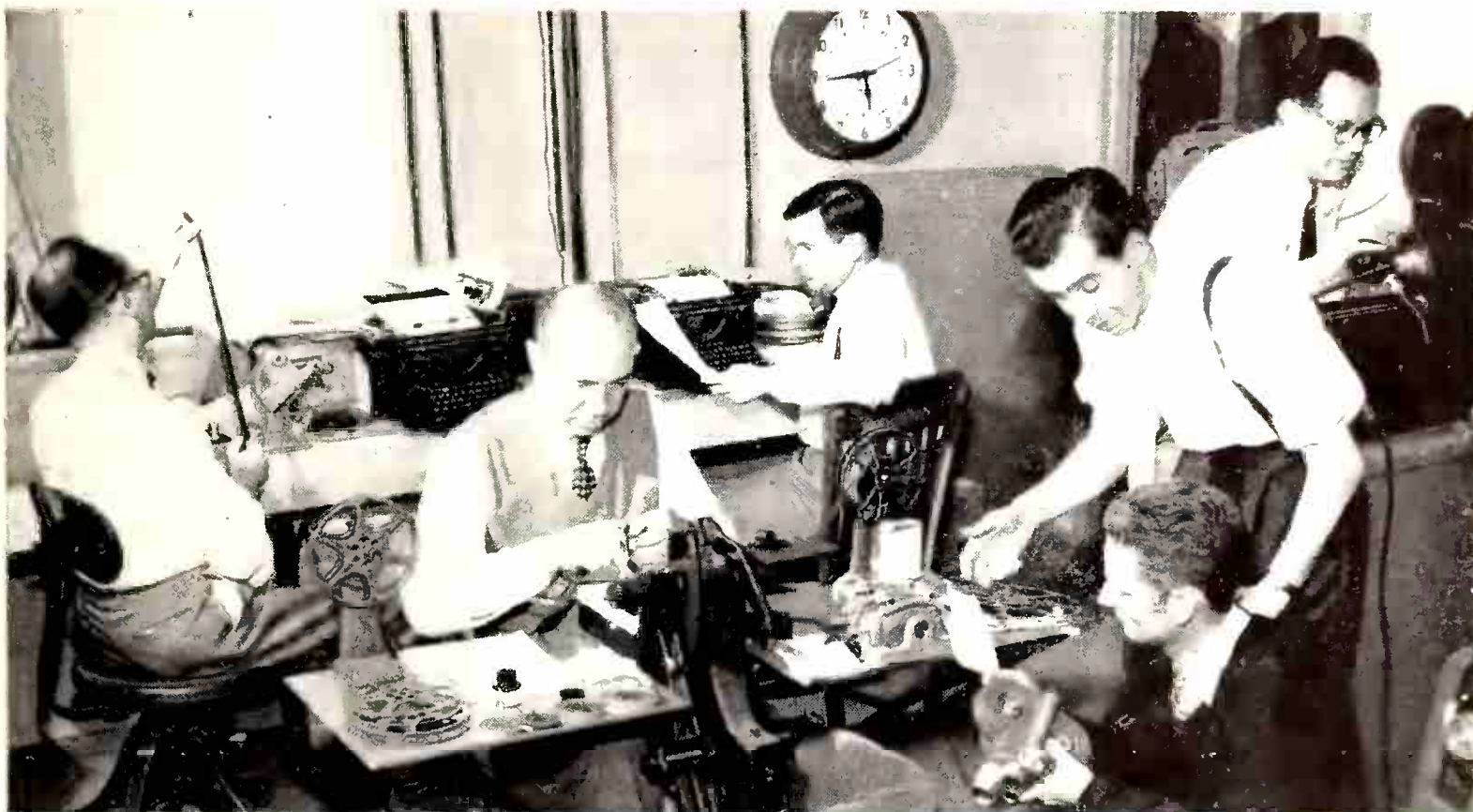
## KTTV Staff Uses B&H Equipment To Make Deadlines

Station KTTV is attracting Los Angeles viewers with a daily "live" news reel. The popularity of this feature depends on getting on-the-spot movies of local events . . . editing and preparing them for showing the same evening . . . and making that showing a *finished* production.

To do this successfully, day in and day out, requires highly competent staff teamwork, plus the finest equipment. The staff at KTTV who work with Bell & Howell camera, projector and editing equipment have found it perfect for the job!



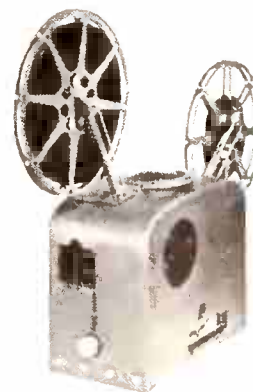
Shooting a street scene with a Bell & Howell 16mm "70" Camera



KTTV News Unit of work in the Film Editing Room. Man in center splices film of B&H Film Editor



**Single-Case Filmsound Projector.** First choice of TV experts for previewing film before broadcasting . . . and for showing film to clients. Projects 16mm film—sound or silent. Complete film protection permits running originals or work prints without fear of damage. Change from forward to reverse or vice versa at flick of a switch—no rethreading necessary. Light, compact, easy to operate.



### ← Matched For Your TV Needs →

**16mm 70-DL Camera.** This newest member of the famous B&H 70 series is built with precision . . . versatile enough for most any TV job. The 70 DL operates at 7 precise, governor-controlled film speeds—the 204° open segment shutter giving 1/40 of a second exposure at exact sound speed (24 frames). Can be adapted to take film to which sound is to be added. Three-lens turret assures you of the right lens for any shot . . . instantly. Also has positive viewfinder with matching objectives and parallax correction, critical focuser, and hand crank.

**Guaranteed for life.** During life of the product, any defects in workmanship or materials will be remedied free (except transportation).

**BELL & HOWELL COMPANY**  
7112 McCormick Rd., Chicago 45, Illinois

Please send me your booklet on TV equipment and how to use it to improve my TV services.

Name \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

You buy for life when you buy . . .

# Bell & Howell

This type of talent operation is expected to grow, as new TV faces and talents are turned up, to include more television writers, directors, producers on a general contract basis. When the situation becomes really competitive, as it is on the West Coast, there may even be a group of network "TV talent scouts" to scan the talent possibilities in all phases of entertainment.

People signed under this system will either be assigned to various existing shows, or if they warrant it, will be used as the keystone of a new show series or both.

**CREATIVE ACTIVITY:** The present balance of creative program planning and follow-through will remain about the same this fall as last fall, although there will be some interesting backstage struggles for control. Networks are determined to remain a big factor in TV program creation (they lost much ground in radio, have only recently gained some of it back). Equally determined to become bigger, as TV grows more important as a talent outlet, are important package producers and agencies with big TV clients. A good general guide will be to watch networks, agencies, and package producers, noting where *most* new creative talent is being hired and new shows packaged. The balance may then be swinging in that direction.

**Q. What special programing trends will there be in daytime network television?**

**A.** You'll see a definite swing this fall to more "light" shows in the daytime. These will be personality showcases, along the lines of the *Kate Smith Show* on NBC-TV, and probably sponsored in segments by several advertisers, rather than just one. (Example: the new ABC-TV show starring Don Ameche.) Their function will be to entertain, rather than instruct. In fact, a program v.p. at one leading network has predicted the eventual "disappearance" of the "household hints" type of network TV shows in a year or so.

At the same time, there will be much more attention paid to daytime dramatic shows of a serial nature. This type, long a mainstay of daytime radio, is beginning to come into its own on the visual air. CBS-TV will have its P&G soap, *First Hundred Years*, this fall in the 2:30 to 2:45 p.m. slot; plans for more shows of this type are in the works.

NBC-TV will have *Miss Susan*, for Colgate-Palmolive-Peet, in a 3:00 to 3:15 p.m. period. Neither ABC-TV nor DuMont has any formalized plans for shows of this type, but interest in them is high. Lever Bros. is said to be perfecting film versions of some of its serial dramas now running in daytime radio, and Whitehall Pharmacal is reported shopping for a TV serial for fall network use.

Watch, too, for some network testing of daytime TV block programing. This is relatively unexplored territory, but if tests show that building a series of similar-appeal daytime TV shows into a block is successful, the daytime TV structure may take on many of the same aspects of daytime radio.

**Q. Why do viewers watch daytime TV?**

**A.** According to a recent study made by Advertest Research in the New York area, 58.3% of the respondents listed "entertaining" as the reason why they watched daytime video. About 20% indicated that it was "relaxing," and only 12.6% included "interesting" (i.e., gave useful information).

**Q. What special programing trends will there be in nighttime network television?**

**A.** Unlike daytime TV, which will see a real development this fall, there are few new special trends expected for nighttime network TV. All of the big, successful nighttime TV shows should be back this fall. Some of them may be revamped a bit to make them more "entertaining." A few of the mystery shows, like *Suspense*, are planning to break away from the fixed routine of "private eye" stories, whodunits or horror, and are going in more for documentary exposés (communism, narcotics, gambling, etc.).

**Q. How do average nighttime TV ratings stack up against daytime ratings?**

**A.** Comparison rating figures of A. C. Nielsen for a typical month shows that daytime averages are moving up, nighttime averages slightly down. Here are the figures:

Type	April, 1950	April, 1951
All Evening Programs	29.7	23.3
All Day Programs (except kid shows)	7.4	9.9

**Q. How do nighttime program types stack up again daytime program types in popularity comparisons?**

**A.** Generally, the show types that are most popular at night carry their popularity with them to their daytime counterparts. This includes variety shows, musical-variety types, audience participation shows, and dramas. The reverse is not true. Daytime "service shows," that are instructive (cooking, shopping, beauty hint programs) do not go over at night.

Here are the figures from the recent *Study of Daytime Television No. 3* made by Advertest Research in New York last May:

RELATIVE POPULARITY OF TV PROGRAM TYPES COMPARING DAYTIME AND NIGHTTIME\*

Type	Like daytime	Like nighttime
Variety shows	76.5%	94.0%
Musicals (variety type)	67.2%	93.0%
Quiz programs	55.0%	78.8%
Feature movies	40.4%	67.9%
Cooking programs	36.4%	6.0%
Beauty hints	35.4%	27.5%
Shopping programs	31.5%	13.9%
Serials	28.5%	42.1%
Western Films	22.8%	19.5%
Sewing programs	15.6%	3.3%

\*Source: Advertest Research

It's interesting to note that the period covered was Monday-through-Friday, only adult females were interviewed with a roster technique, and that the viewers responding above (302 out of a sample of 765) were consistent viewers of both daytime and nighttime TV. The study was made 4-15 May 1951, in TV homes in the New York area.

**Leading TV network clients**

**Q. Who will be the leading clients on TV networks this fall?**

**A.** It's hard to say. Even at this late date, several big television clients are said to be holding back on their fall plans, generally settling budget problems. The nearest thing you can get to an answer on this is to study what has been happening, and draw your own conclusions.

During January and February of this year, food advertisers spent nearly \$3,500,000 for gross network time. Tobacco firms, during this period, spent some \$2,200,000, and toiletry advertisers spent about \$1,750,000. Automotive advertisers spent about \$1,650,000 and the makers of household equipment, supplies paid \$1,184,000.



It's interesting to note that, during this time, network TV time sales were running *five times* over what they were for the corresponding two-month period of 1950. (Based on NBC, CBS and ABC reports to P.I.B. DuMont not reporting.)

The largest single spender was Procter & Gamble. Others follow in approximately this order: Reynolds Tobacco; General Foods; Ford Motor Co.; Anchor-Hocking Glass.

Now, let's take a quick look back at 1950.

For last year, based on Publishers Information Bureau figures, these were the top TV network advertisers in gross TV network time sales on NBC, CBS and ABC.

*Leading Network Advertisers—1950*

1. Ford Motor Co. ....	\$1,837,057
2. R. J. Reynolds .....	1,642,425
3. P. Lorillard .....	1,458,125
4. National Dairy Products.....	1,356,652
5. General Foods Corp. ....	1,128,606

Comparing the two will show you why predictions are difficult. Leading advertisers changed their positions drastically in some cases, but all did some moving between their full-year standing for 1950 and early 1951.

What will happen this fall is truly anybody's guess. You can look, however, for most of last year's big clients to be at least very active in TV network advertising, with the general average of money-spending for time going up.

**Leading ad agencies in network TV**

**Q. What agencies are tops in TV network business placement?**

**A.** Again, there is no clear-cut pattern for fall. A SPONSOR estimate of last year's agency standings, based on P.I.B. figures, shows this approximate order, with estimated gross TV billings placed by the agency:

*Leading Ad Agencies in Net TV—1950*

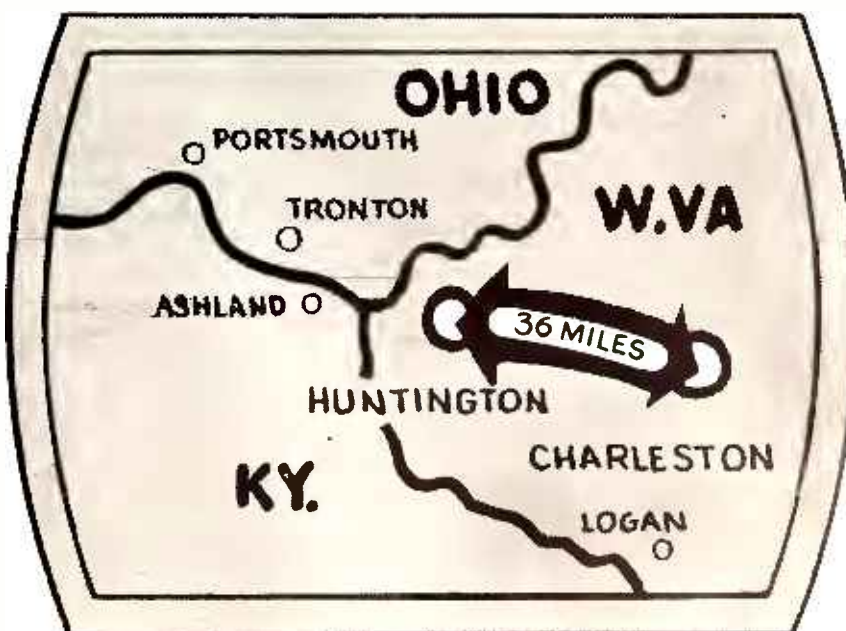
1. J. Walter Thompson .....	\$4,000,000
2. Young & Rubicam .....	3,000,000
3. William Esty .....	1,886,000
4. McCann-Erickson .....	1,823,000
5. BBDO .....	1,768,000
6. Kudner .....	1,739,500
7. Wintraub .....	1,369,000
8. Maxon .....	1,303,000
9. Lennen & Mitchell .....	1,275,500
10. Kenyon & Eckhardt .....	1,246,000

Since the TV clients of the above agencies are expected to be back this fall (although with some expenditure shifting within agencies), the rank order of agencies in TV network business placement should be roughly similar to these ten.



West Virginia's **ONLY** television station delivers **EXCLUSIVE** coverage of the rich

**HUNTINGTON - CHARLESTON** market



**ABC—CBS—DTN—NBC**

Represented Nationally by **THE KATZ AGENCY**

## Color television

**Q. Should an advertiser get into color TV now in order to gain experience and good time franchises?**

**A.** So far as experience goes, the knowledge gained from working with color film announcements (which can be televised in black and white, and can be used in theaters) is excellent background for any potential color advertiser. But since there won't be any regular network color this fall during choice evening hours you won't be able to stake out a franchise for some potentially valuable time slot.

**Q. How can advertisers "hedge" against the day when there will be color TV on a large scale?**

**A.** For an additional 30-40%, according to a recent SPONSOR checkup on film producers (such as Archer Productions, Hal Roach, Apex, etc.), you can have your film commercials, or even TV film programs, produced in color film. Many of the basic lessons of visual air color presentation can be learned this way. The resulting films can be used in black and white, and can then be used later when color gets an audience. Some advertisers, like P&G with its *Red Skelton Show*, are reported making plans to shoot their film shows in color. Independent producers, like Gene Autry, are already rolling color film in anticipation of widespread color TV, and using the films on black and white TV. Remember, color film can be shown on *any* system of colorcasting, CBS or any other which might come out of the laboratory.

**Q. When will color TV start rolling in earnest?**

**A.** You'll find that the pattern of growth will shape up something like this. By this fall, CBS will be feeding some 20 hours of color TV programs each week. (This compares to CBS's 90 hours weekly of black and white this fall, and the 350 hours or more weekly on all four TV webs.) This will be about all CBS color TV staffs can turn out without disturbing normal black and white schedules. Meanwhile, CBS will be doing a mammoth job of publicity and promotion on its color TV, to (1) make the public color-conscious, and create a demand for

sets and more programs, and (2) to persuade all the leading set manufacturers to turn out sets capable of picking up CBS's color. If the publicity drive sets the imagination of the public afire, you may see quicker growth for color than any one now predicts.

**Q. How soon will new color converters and/or sets be on the market?**

**A.** A SPONSOR checkup on leading set manufacturers shows that a dozen or so (CBS-Columbia, Arvin, Stewart-Warner, Tele-Tone, Celomat, Muntz, Monarch-Saphin, Color-Video Inc., and a few others) will be making converters or sets. But none of them are industry giants. RCA, Emerson, Admiral, Motorola and others won't re-tool until the public demand is really strong. Set deliveries will probably start between September and December of this year, by industry estimates. Mass production is not expected to come for at least two or three years.

**Q. What is advertiser and agency reaction to color?**

**A.** The initial reaction seems to be enthusiastic, but most agencies are warning their clients to proceed with caution, since the limited circulation of color TV this fall still marks it as a semi-experimental ad medium. Nearly two dozen advertisers have been airing participations and announcements on CBS-TV color network and affiliated stations, but budgetwise it doesn't add up to much.

## Coast-to-coast video

**Q. When will live coast-to-coast television start?**

**A.** Not even officials of the American Telephone & Telegraph Company, which installs the nation's TV cables, are sure. Television's "Golden Spike" won't be driven, by all estimates, before the end of this year, perhaps not before next spring. Switchboards, TV equipment and relay installations are the big stumbling blocks.

**Q. What will coast-to-coast TV mean to sponsors?**

**A.** There will be two major effects of an East-West TV hookup:

1. *Kinescopes*—With no live link between East and West Coast TV stations this fall, TV sponsors will be shipping kinescopes of their programs to the West Coast as the only alternative. In many ways, this is a stop-gap measure. A cable connection means the end to much of this problem, and will assure sponsors of first-rate live transmission of their shows and probably higher ratings—when shows are in the proper time slot for simultaneous peak viewing on both coasts. It won't make the situation on availabilities much easier until there are more TV stations on the West Coast.

2. *West Coast Programs*—The reverse of East-to-West programing will start emerging. Hollywood's talent pool, so far as Hollywood-originated TV shows is concerned, has barely been touched. With the completion of the trans-continental cable, watch for a strong upsurge in live shows bearing the "produced-in-Hollywood" tag. More sponsors will start using Hollywood talent on their shows, since it will probably cost them less, being right next door to TV studios and eliminating the need of an expensive trek East. Look for more TV equivalents of programs like *Lux Radio Theatre*.

## Kinescopes

**Q. What about the quality of kinescope recordings?**

**A.** All the networks report a decided improvement in the quality of kines. One network film director claims a 100% increase in quality during the past year, due to special film emulsions and improved processing methods. He expects the improvement to continue.

**Q. How much does it cost a sponsor to have kinescope recordings made?**

**A.** The number of kinescopes made for showing on network stations vary with the advertiser's contract. Some arrangements between advertisers and networks provide for one kinescope for every two stations on the kine schedule with "bicycling" of each print to two stations. Other arrangements call for one print for each station, and so on.

If an advertiser wants a kine of his show for private use—as an air check



or audition, for example—the charges run as follows:

	ABC	CBS	DuM	NBC
Recording charge	\$150	\$250	\$270	\$285
Cost per print	150	70	75	65

**Q. Are there any new developments planned for recording TV shows?**

**A.** Yes. A joint RCA-NBC project has been underway for several months, will get its first engineering test about 30 July. It's an arrangement whereby movie cameras are hooked up to the television cameras so as to capture the action on film at the same time as it's telecast. This film is then edited into a single, integrated record of the program. Having been made directly, the resulting film is much clearer than kinescopes which are taken off a TV tube.

If the RCA-NBC technique works it will be licensed for general use, according to a network spokesman. Cost may be higher, at first, than kines: but the improved quality will make these recordings much more effective.

**Q. What's the trend in the amount of kinescope recording being done by the television networks?**

**A.** One major net estimates that the amount of film earmarked for kines has about doubled in the past year. To give some idea of what a big operation kinescoping has become: NBC kinescopes an average of 48 hours of programming per week. CBS ships out an average of 1,200 reels of film weekly. One program has 40 kines made up for each performance.

Even when the cable reaches the West Coast, demand for kines will remain substantial. Network spokesmen point out that stations now on the cable use kinescopes because it allows them to schedule the network programs at a time other than the original live telecast.

### **“Alternate week” programs**

**Q. What is the “alternate week” TV program theory, and when is it used?**

**A.** As the title implies, these are programs which appear every-other-week on a regular schedule. Usually, they are two evenly-matched shows (pre-



## **Your Key To Central Ohio's Thousands of TV Kitchens**



## **Jean's KITCHEN FAIR** with Jean Phair

Jean's Kitchen Fair is a perfect setup for more sales in America's fastest growing TV market. Under the contagious enthusiasm of Mrs. Jean Phair, this popular new participation program is fast becoming a "must see" TV show for more and more homemakers in the big WBNS-TV area.

At home in any kitchen, Jean Phair combines complete menus with kitchen talk close to the heart of every homemaker. She draws from a wide and varied background in the food field—plus extended TV and radio experience, with a "top drawer" record as a home economist, to demonstrate foods, appliances and other homemakers' items.

*For program resume and complete details  
phone Blair TV, Inc., or write direct.*



**WBNS-TV** COLUMBUS, OHIO  
Channel 10

CBS-TV Network • Affiliated with Columbus Dispatch  
and WBNS-AM • Sales Office: 33 North High Street

sented one per week, which alternate as a tandem).

The reason for using such a programming approach is equally simple. With TV time and talent costs constantly rising, putting on a show every-other-week costs less, gives the talent a "breather," and allows more time for finished production.

Two recent examples of "alternate week" shows: *Robert Montgomery Presents* and *Somerset Maugham Theatre* on NBC-TV, and *Starlight Theatre* and *Burns & Allen* on CBS-TV.

**Q. Do viewers have difficulty in following schedules for these shows?**

**A.** Yes, there is some confusion. Last month, Advertest Research conducted a survey in 770 TV homes throughout the New York area, interviewing male and female viewers on this topic.

Some of the highlight findings: (1) Only 42% could name, without help, one alternating week program. (2) Only 40% know in advance of performance which alternate of a pair will be presented. (3) Only 16% could

name the program scheduled for the evening of the day of questioning.

Some 37% of viewers miss seeing some alternating programs because they do not know that they are on. However, some 41% of the respondents said that they felt they were getting "better programs" by this method.

**Q. Do viewers seem to prefer weekly TV shows over alternating week programs?**

**A.** Yes. Advertest figures show that 68% of the sample preferred weekly shows. Main reason: the ease of following programs.

**Q. What effect does the alternate-week show have on viewing patterns?**

**A.** According to Advertest: "In some cases, a large audience is shared by both programs. In others, a joint audience is small. In some instances, it appears that the weaker of a pair of alternating programs benefits from the fact that it alternates with a more popular program. More than one-third of all respondents do not watch any pairs of programs. However, 64% watch at least one pair of alternate week programs."

**Q. Does putting a show on an alternate week basis lower its sponsor identification?**

**A.** To some extent, yes. But, there is a counterbalancing saving in costs. The Advertest study shows that the average sponsor identification figures for the current alternating programs ranges from a high of 87% to a low of 6%, with an average identification for the six pairs of alternating programs at 38%.

S.I. for 12 comparative weekly programs (selected on the basis of time, type and relative popularity) ranged from a high of 74% to a low of 15%, with the median running for the 12 shows around 44%.

**Q. Is it wise for a sponsor to think of putting his show on an alternate basis?**

**A.** Says Advertest: "the alternate week television program can be, and in many cases already is, a strong audience builder and effective advertising vehicle."

*The producers of transcribed musical radio and/or television announcements for such leaders of American industry as General Electric, Pepsi-Cola, Sealtest, Benrus Watch, Block Drug, Mohawk Carpet Mills, St. Joseph Aspirin, Blue Coal, Shell Oil and, literally, a host of others, are ready to go to work for YOU.*

**NELSON IDEAS, INC.**  
Schenectady and New York City



# What's Louisville Got-

## **BESIDE**

# The Kentucky Derby?!?

The Louisville Metropolitan Area ranks 28th in America.

WAVE has a Daytime BMB Audience of 238,490 families. Its BMB Area has an Effective Buying Income of more than one-and-a-half billion dollars\*—or 66.4% as much as the entire State of Kentucky!

WAVE-TV was first in Kentucky by more than a year . . . is now a third-year veteran, preferred by the majority of the 90,526 TV set-owners in and around Louisville. WAVE-TV is Channel 5 . . . features outstanding local programming as well as NBC, ABC and Dumont.

Ask Free & Peters for the whole WAVE story, today!

*\*Sales Management Survey of Buying Power, May 10, 1950*

# WAVE **AM** **TV**

WAVE\* has a Daytime BMB Audience of 238,490 families in Kentucky and Southern Indiana. This area has an Effective Buying Income of \$1.67 billion, as against \$2.51 billion for the entire State. The Effective Buying Income within WAVE's Daytime BMB counties is 151% of the Income in those Kentucky counties in which WAVE does NOT have a BMB audience!

\*The WAVE-TV Coverage Area contains 256,400 families.



# LOUISVILLE



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



here's the most  
complete study of  
**AUTO RADIO LISTENING**  
in Northern Ohio!

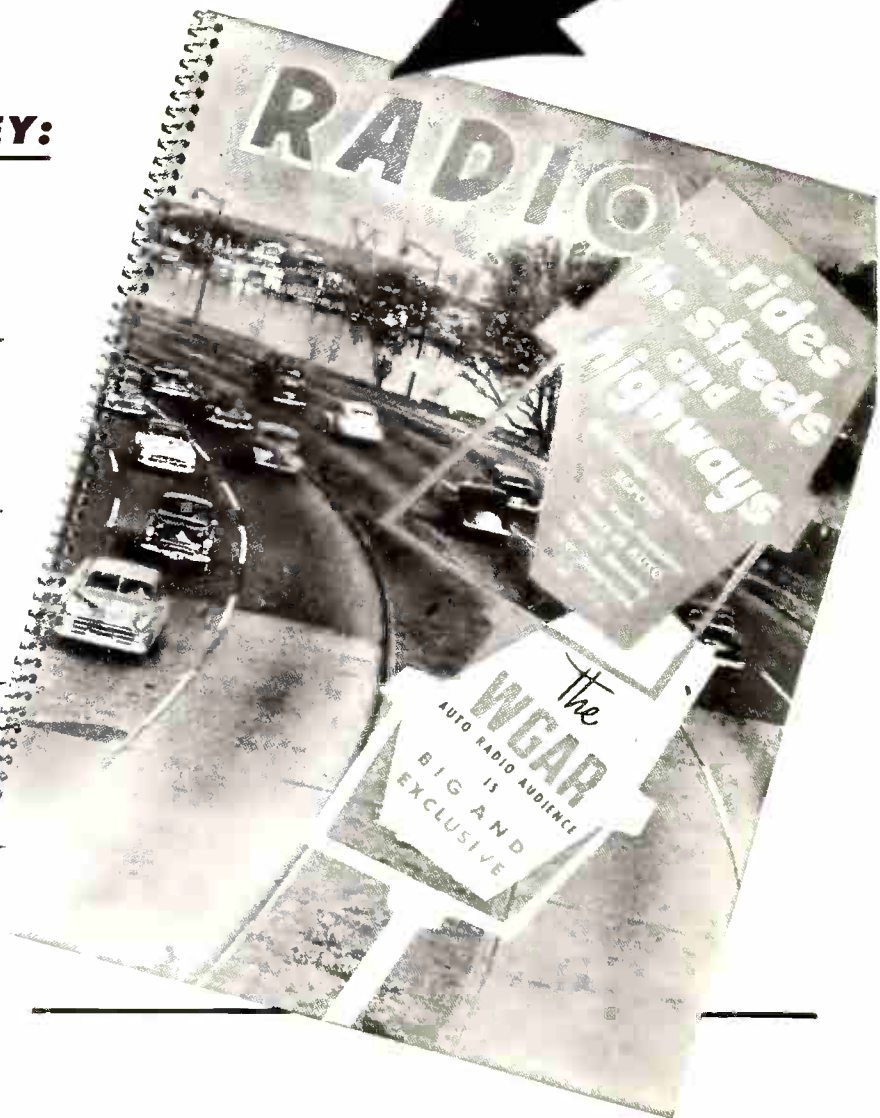
**STOPPERS FROM THIS SURVEY:**

**STOP** 81% of the 418,185 autos in Cuyahoga County have auto radios.

**STOP** Average auto has 1.6 passengers. 49% of auto radios are on one or more hours.

**STOP** Auto radios are turned on 74% of the time autos are in use.

**STOP** Auto radio listeners in Cuyahoga County are tuned to WGAR a total of 411,708 half-hours daily (7 AM to 7 PM).



**GET ALL THE FACTS!  
WRITE FOR YOUR COPY**

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

**WGAR** Cleveland  
50,000 WATTS ... **CBS**



RADIO ... AMERICA'S GREATEST ADVERTISING MEDIUM



Represented Nationally by  
Edward Petry & Company





## Premiums, unions, TV film ...

Radio and television are loaded with matters of industry-wide interest on which no "Network" or "Spot" label can be pinned. In SPONSOR's Over-all section, advertisers will find the latest merchandising trends rubbing shoulders with tips on what's doing in the premium and contest field. Wrapping up the quickly-moving television picture are four key topics: Hollywood's film plans for TV; what non-Hollywood independent producers are up to; how theatre and subscription television are doing; how agencies and advertisers are whittling down the cost of TV film commercials.

A concise rundown of the latest union activities spotlights the jurisdictional squabble between rival technician's unions, tells how unions are reacting to the problem of weeding out "subservives."

With radio fighting back against calamity howlers, and TV still incompletely charted, research organizations have added new services, sharpened up some old ones. SPONSOR gives a detailed outline of just what each research outfit turns out—including qualitative firms like Daniel Starch, Horace Schwerin, Advertest.

Index at right gives the exact location of each Over-all topic.

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COST-CUTTING TRICKS (SEE P. 182) SAVE SPONSOR FILM MONEY. ABOVE, SUBWAY ILLUSION IS CREATED FOR ALKA-SELTZER



*"We like Wheaties because..."*

... Because we think that right now Wheaties are doing as much as anybody to tell America about common stocks and the value of owning them.

... Because Wheaties are dramatizing that story—on television, on radio, in the press—in a nation-wide contest, offering the winners \$50,000 worth of common stocks as prizes.

... Because Wheaties asked our help in running that contest ... in providing investment guidance for the prize winners—or anyone else for that matter—without charge or obligation.

Of course, we were glad to do anything we could, because we've always felt that a lot more people should own common stocks and earn a return of 5% or 6% on their extra dollars. Then too, dollars invested in common stocks are more likely to keep their purchasing power than dollars that are simply set aside, for over the years, as prices for food, clothing, and other necessities have gone up, so have the prices of common stocks.

Apparently General Mills feels much the same way, feels that spreading an ownership interest in American enterprise is the best possible way to preserve it.

So if you'd like a chance to win the top prize \$25,000 worth of common stock—just ask your grocer for an entry blank in the Wheaties contest today.

And if you'd like to know more about common stocks—what they are, how you buy them, why it might be good for you to own some—just ask us for a copy of our pamphlet "What Everybody Ought to Know ... About This Stock and Bond Business."

You'll find it answers your questions in words anyone can understand. There's no charge, no obligation. Just ask for the "pamphlet on stocks" and send request to

Department AD-30

**MERRILL LYNCH, PIERCE, FENNER & BEANE**

6 PINE STREET NEW YORK 5, N. Y.  
Telephone: W1tchell 4-1212  
575 MADISON AVE. (57th St.) 1407 BROADWAY (38th St.)  
Tel. MUrray Hill 8-6161 Tel. LOnghacre 4-3553



Newark 744 Broad St.—Tel. MARKET 3-8900  
Stamford 80 West Park Place—Tel. 4-7555

Radio-promoted contest offered stocks as prize

## Research

**Q. Are there any new trends in radio research?**

**A..** Yes. With radio out to spotlight its claim as number one low-cost medium, media research outfits have expanded their radio services. Here are some examples of recent additions, as well as one which will be starting this fall.

This June C. E. Hooper announced release of the first "Area Hooperatings." A survey commissioned by Cleveland's WTAM established the ratio between "inside" city audience size and "outside" area audience size. Once established, by a diary study of some 600 "inside" and "outside" listeners, this ratio was used to project regular Cleveland Hooperatings to the entire primary area of the station.

Station WTAM, and others reported dickering with Hooper for a similar survey and service, will thus be able to claim credit for a larger share of their listeners. Agency timebuyers should be on the lookout for an increasing number of "Area Hooperatings" from 50,000 watters, who have the most to gain

from this new rating technique.

Dr. Sydney Roslow's organization, The Pulse, has been kept busy with special studies of out-of-home radio listening. A recent survey in 15 cities indicated that 45.5% of the people in these areas owned radio-equipped autos. Examples: 716,700 auto-radios in Chicago, 857,900 in Los Angeles, 301,600 in Philadelphia.

Still in the talking stage is the most ambitious application so far of Advertising Research Bureau, Inc.'s (ARBI's) unique point-of-sale tests of radio versus newspapers. Following the lead of Marshall Field and other huge department stores, Macy's is seriously planning a test. As previously reported in SPONSOR, ARBI tallies the actual sales resulting from a series of ads in a newspaper and a series of radio announcements. Money spent on printed advertising exactly equals that spent on radio. A year of such tests by ARBI throughout the U.S. show radio the top salesman in over 95% of the tests.

Radox, the low-cost electronic technique, which functioned in Philadelphia before closing down last year, may be revived.



**Q. What about trends in television research?**

**A.** As the "cable" snakes its way further westward and the advertiser stake in TV increases, research services have increased to keep pace. For example:

Videodex has just added a Part Two to its national report. This includes an audience breakdown for network programs, listener reaction to program and to commercial on an "excellent," "good," "fair" scale. Videodex has also been doing audience turnover and audience flow studies, as well as product purchase studies, on a special basis.

Trendex reports that, come fall, it will report on more inter-connected TV cities than the 20 now covered. Total number of cities to be added has not been decided on yet, but they will include either new western markets just added to the cable or some already connected and not included in Trendex reports. Another projected plus service from Trendex: a quarterly report on sponsor-identification for network-advertised products.

American Research Bureau is considering addition of Boston and Detroit to its list of TV markets. At the

same time, three cities now reported on quarterly may be covered on a monthly basis instead, come fall.

**Q. Which research organizations give quantitative information about radio and television and what does the data consist of?**

**A.** In outline form, here's what eight principal firms provide in the way of Broadcast media research.

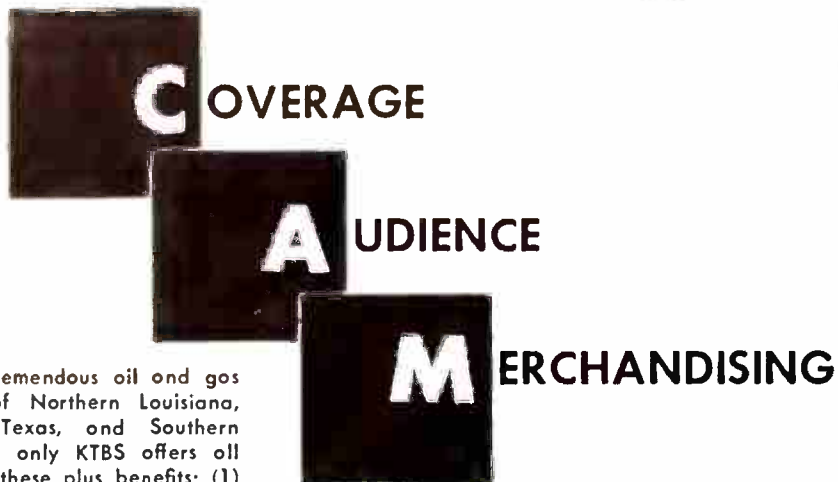
*American Research Bureau, National Press Building, Washington, D. C.*

(a) Monthly TV "City Reports" for

**Four basic research techniques and their weaknesses**

TECHNIQUE	SERVICE	AUDIENCE AND RATINGS INFORMATION	SAMPLE	WEAKNESSES
<b>1. Meter</b> Nielsen, Chicago	National radio ratings; national TV ratings—both projectable to total radio/TV homes in U.S.	Share, average, total audience; "Nielsen Rating" (measures audience for six minutes or more of program); cumulative, minute-by-minute, flow of audience	Fixed; electronic meters on about 1,500 radio, 350 TV sets (TV sample now being enlarged in proportion to growth of TV); samples selected according to socio-economic relation to rest of U.S.	Lack of speed; high cost; measures whole family listening, rather than individual members of family
<b>2. Phone coincidental</b> (a) Hooper, New York	Radio audience for 102 cities; TV audience for 25 cities; radio/TV comparisons for 64 cities	Share of audience; average audience	In radio, random; at least 600 phone calls per city during show. In TV, fixed home base; at least 600 phone calls per city	Does not sample before 8:00 a.m. or after 11:00 p.m.; restricted to phone owners; does not reach rural listenership; does not reach all listening within home or out of home
(b) Trendex, New York	National radio audience ratings based on 20 cities in which TV penetration equal to TV penetration nationally; TV ratings in 20 of largest interconnected cities	Average audience; share of audience; audience composition; sponsor identification	In radio, random, with at least 1,000 homes in each city phoned. In TV, home base, 500 homes phoned	
(c) Conlan, Kansas City	Radio and TV audience ratings in any area upon request	Share of audience; average audience	Random	
<b>3. Diary</b> (a) Videodex, Chicago, New York	Quantitative and qualitative TV audience ratings representative of all TV areas (63 cities included in surveys)	Total audience; audience composition; qualitative reactions to programs and commercials; description of socio-economic characteristics of each home	Tabulation of 9,200 homes, rotated four times a year; diaries kept for one week of each month	Measurement restricted to seven days' listening per month; presence of diary claimed to affect listening habits; human falterings of memory when recording
(b) American Research Bureau, Washington, D. C.	Radio ratings for Washington, D. C.; TV ratings representative of all TV areas and for six individual cities	Total audience; audience composition	Random; new sample group each month; diaries kept one week each month	
(c) Tele-Que, Los Angeles	Television audience ratings in Los Angeles	Total audience; audience composition	Random; new sample group each month; diaries kept one week each month	
<b>4. Aided recall interview</b> Pulse, New York	Radio and TV audience ratings in 18 cities coast to coast; radio/TV comparisons in 13 cities	Total audience; share of audience; audience composition	Modified area: personal interviews in which respondent is asked to recall his listening during a span of four or five hours	Human faltering of memory; claimed tendency of respondent to exaggerate listening according to how question is asked; fails to reach listeners in rural areas

make the *Louisiana Purchase*  
and get **ALL THREE**



In this tremendous oil and gas capital of Northern Louisiana, Eastern Texas, and Southern Arkansas, only KTBS offers all three of these plus benefits: (1) extra merchandising, (2) over 300,000 Radio families and (3) wide coverage where purchasing power is higher than average

**KTBS**

SHREVEPORT

10,000  
WATTS—DAY  
5,000 WATTS  
NIGHT

710  
KILOCYCLES  
**NBC**

National Representative: Edward Petry & Co., Inc.

## IT'S HOTTER than you think!



Miami is *hot* this Summer -- hot with sales -- hot with the greatest Summer Tourist Trade in its history! Thousands more every year learn that Miami is a great Summer Resort...clear, sunny days, blue skies, cool breezes and reasonable prices.

Yeah man! Ask The Bolling Company about the Miami Market in the Summertime. Ask 'em too, to tell you why WIOD keeps cash registers hotter than hot...*all year!*



JAMES M. LeGATE, General Manager  
5,000 WATTS • 610 KC • NBC

New York, Philadelphia, Chicago.

(b) Quarterly TV "City Reports" for Cleveland, Washington, Baltimore.

(c) Monthly "National Reports" on 63 television markets, showing audience size for each program, audience composition, viewers per set, viewing by length of set ownership, radio vs. TV activities.

Samples of about 500 are used for city reports; national reports are based on 2,200 TV homes. The diary method is standard ARB technique.

Robert S. Conlan & Associates, 1703 Wyandotte St., Kansas City.

(a) Special individual city reports by arrangement. Radio ratings collected by concentrated one-week telephone coincidental survey.

(b) Special "Area Surveys" by arrangement. Radio ratings for a station's complete market area, including outside the home city. Omaha and Kansas City market areas surveyed to date. Widespread telephone coincidental technique used.

C. E. Hooper, Inc., 10 E. 40 St., N.Y.C.

(a) Radio Hooperatings Reports for about 100 cities varying in frequency from once a month to once a year, average bimonthly.

(b) City-by-city ratings of network radio programs -- published annually in the summer. This is a compilation of radio audience ratings published the previous winter.

(c) TV-Home Hooperatings, published monthly for New York, Los Angeles, Detroit. Other major TV cities covered bimonthly on the average.

(d) Monthly, city-by-city rating trends on day and night TV. Daytime ratings by 15 or 30-minute intervals; evening TV rating trends by 30 or 60-minute intervals for the following cities: Atlanta, Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dallas-Ft. Worth, Los Angeles, Louisville, Milwaukee, Minneapolis-St. Paul, New York, Philadelphia, Pittsburgh, Providence, Salt Lake City, San Antonio, San Diego, San Francisco-Oakland, St. Louis, Syracuse, Toledo, Washington.

(e) Three times yearly, TV Hooperatings for individual days and evenings over a three-month period. Station ratings are given by 15-minute intervals for Monday thru Friday daytime telecasts, by half-hours for evening programs. Comparable with Radio Hooperatings, and published for same cities as listed in (d) above, ex-



cept for Los Angeles, New York, and San Diego.

(f) Monthly city-by-city broadcast audience report. A single volume with two sections: the first in graphic form, second in tabular form showing breakdown of sets-in-use and share-of-audience by time of day and by individual stations.

Telephone coincidental method still used.

A. C. Nielsen Company Main office: 2101 Howard St., Chicago; New York office: 500 Fifth Avenue.

(a) National Radio Index, giving radio program ratings, sets-in-use, average audience, minute-by-minute audience, total homes, cumulative audience, and other data. Based on Audimeter recordings in 1,500 homes.

(b) National Television index. Same monthly reports for TV as given for radio in (a) above.

(c) Regional & Local Reports. Same monthly reports as in (a) and (b) above: Pacific Coast (radio), New York (radio & TV), Chicago (radio), Los Angeles (radio).

(d) Program-Market Ratings. Showing the extent to which buying of radio and TV-advertised goods is affected by ownership of radio or television sets. Compiled from Audimeter data plus a product check of actual buying. Matches program preferences against the types of products used by people who listen to specific programs.

(e) Regular reports of the sales and movement of food and drug products in retail stores. Consists of the Nielsen Food Index and Nielsen Drug Index.

The Pulse, Inc., 15 W. 46th St., N.Y.C.

(a) Monthly radio reports for New York.

(b) Bimonthly radio reports for Philadelphia. Boston. Chicago, Cincinnati, Washington, Los Angeles, St. Louis, San Francisco, Richmond, Birmingham, Buffalo, New Orleans, Minnesota-St. Paul, Detroit, Atlanta.

(c) Monthly TV reports for New York, Chicago, Philadelphia. Cincinnati. Los Angeles, Boston, Cleveland, Dayton, St. Louis, Columbus, San Francisco, Washington. Birmingham, Buffalo, Detroit, New Orleans, Minnesota-St. Paul, Atlanta.

(d) TV reports bimonthly for Syracuse, three times yearly for New Haven, four times yearly for Omaha.

(e) Monthly reports on network radio programs in over two markets.

**NORTH CAROLINA**  
**THE SOUTH'S NO. 1 STATE**  
**WPTF-**  
**NORTH CAROLINA'S NO. 1 SALESMAN**

North Carolina Rates More Firsts  
In Sales Management Survey  
Than Any Other Southern State.

More North Carolinians Listen to  
WPTF Than Any Other Station.

**WPTF**

**NBC** AFFILIATE for RALEIGH, DURHAM 50,000 WATTS  
and Eastern North Carolina 680 KC.

NATIONAL REPRESENTATIVE FREE & PETERS, INC.

**WDXB**

CHATTANOOGA,  
TENNESSEE

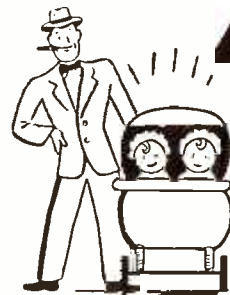
*The Nation's*  
**No. 1**  
*Independent*  
(8 A.M. to 12 Noon)

*according to*  
**HOOPER**

*March—April 1951*

*represented by*  
**FORJOE**

**YES, I SAID 2**



THE **2** MAJOR MARKETS  
In Nebraska

ON **2** HOMETOWN STATIONS  
In Omaha and Lincoln

AT **1** COMBINED  
LOW RATE

*Write For Sales Details*

**KBON** Omaha  
**KOLN** Lincoln

Paul R. Fry, Pres. & Gen'l. Mgr.  
World Insurance Bldg., Omaha  
Nat'l Rep.: John E. Pearson Co.

# You Can Cover the Rich Central New York Market

with

# One

Radio Station



## BMB Nighttime Audience Families

**WSYR — 214,960**

**Station A — 164,720**

**Station B — 148,340**

**Station C — 76,920**

**Station D — 68,970**

# WSYR ACUSE

570 KC

WSYR — AM-FM-TV — The Only Complete  
Broadcast Institution in Central New York

NBC Affiliate • Headley-Reed, National Representatives

(f) Monthly reports on network TV programs carried in over two markets. Ratings and sets-in-use are collected by aided recall interviews.

*Tele-Que* P.O. Box 6934, Los Angeles, Calif.; 260 Kearny St., San Francisco, Calif.

(a) Monthly TV program ratings for Los Angeles and San Francisco. Total audience and audience composition included.

(b) Occasional special surveys of TV commercials on a popularity basis. *Trendex*, 347 Madison Ave., N.Y.C.

(a) Monthly radio report on 20 cities which have a TV penetration equal to the national television penetration. Cities vary occasionally to maintain this equivalence.

(b) Monthly report of evening TV show ratings for cities on the inter-connected network.

Special ratings can be gotten for radio or TV shows on short notice. Telephone coincidental method is used to collect data.

*Videodex*, 342 Madison Ave., N.Y.C.

(a) Monthly, individual city reports on TV for Atlanta, Baltimore, Boston, Buffalo, Cincinnati, Dayton, Cleveland, Columbus, Chicago, Detroit, Dallas, Los Angeles, Milwaukee, New York, Philadelphia, Pittsburgh, St. Louis, Toledo, Washington. Includes sets-in-use, share-of-audience, rating, viewers-per-set by 15-minute segments for each day of the first week during the month. Full coverage, sign-on to sign-off.

(b) Monthly network TV reports for all 63 television markets. Gives day of broadcast, whether sponsored or sustaining, number of cities, number of homes reach, rating, etc.

(c) Second part of (b) above lists time of all net TV programs, audience composition, opinion of program, opinion of commercial on "Excellent, Good, Fair" scale.

**Q. Which research organizations give qualitative information about radio and TV and what does it consist of?**

**A.** Four research outfits look into the more involved questions which plague radio and television sponsors. In capsule form, here's what they do.

*Advertest Research*, 133 Albany Street, New Brunswick, N. J.

(a) Monthly reports titled "The Television Audience of Today" on a subscription basis. Covers "important



television problems of the day" by personally interviewing 750 New York area viewers.

(b) Special qualitative and quantitative TV studies of programming, advertising, commercials, etc.

(c) Special qualitative and quantitative radio research studies.

(d) Special qualitative and quantitative market research studies.

*Advertising Research Bureau, Inc., 705 Central Bldg., Seattle, Washington.*

Irregular, by - arrangement studies comparing the sales effectiveness of radio and newspaper advertising at the retail level. Retail store spends equal amounts in radio and newspaper to sell same item, ARBI finds out which medium brought sales that result.

*Schwerin Research Corp., 2 West 46th St., N.Y.C.*

(a) Audience tests of radio programs and commercials to discover "liked" and "disliked" parts, and why.

(b) Same as (a) above, for television programs and commercials.

(c) Separate tests of sponsor-identification, product-acceptance; and related marketing problems.

(d) Audience tests of films.

*Daniel Starch & Staff, 420 Lexington Ave., N.Y.C.; 101 E. Ontario St., Chicago.*

(a) Monthly report on TV commercials, showing audience reaction, brand acceptance.

(b) Special pre-analyses of TV commercial storyboards.

## Contests and premiums

**Q. What is the fall trend in contests?**

**A.** Contests have been a heavy favorite of advertisers lately and ad agency experts in the field predict even more contests come fall. They point out, however, that more contests mean fewer responses to each individual one. Spotting contests to avoid a crowded field is the key to successful returns.

**Q. What is the fall trend in premiums?**

**A.** Premiums have been on the up-trend over the past few years. W. P. Lillard, president of the Premium Advertising Association of America, reports a 30% increase in such offers over the past year-and-a-half. But there will not be an increase in next

# POWER HOUSE

**CLUB 1300, WFBR's great daytime audience show, has the highest Hooper of any radio show in Baltimore one hour or more in length.\***

This is it! The show that does everything, that always plays to a full house, that has broken records year after year, that attracts visitors in such droves that tickets are gone months in advance! This is the #1 radio buy in Baltimore — far and away the leader in its time bracket — or practically any other bracket! CLUB 1300 is a *must* in Baltimore!

Other WFBR-built shows are making history, too! Ask about *Morning in Maryland*, *Shoppin' Fun*, *Melody Ballroom*, *Every Woman's Hour*, and others!

\*May, 1951, Hooper report.

## FABULOUS RESULTS:

### VEGETABLES

*A spot advertiser on CLUB 1300 tried a coupon write-in offer. Three announcements brought 9,000 replies!*

### TICKETS

*CLUB 1300's m.c. made one announcement that there were a few tickets available for Monday broadcasts. Three days later, he dug out from under requests for 125,000 tickets!*

### CANCER DRIVE

*We took CLUB 1300 to a local theatre for one broadcast. Ticket holders — (no big donations) paid over \$1600.00 to American Cancer Society to see the regular show! (No big names, either!)*

### FOOD SHOW

*Biggest crowd in Baltimore Food Show history came to see one broadcast of CLUB 1300.*

*... and others too numerous to mention.*

MARYLAND'S PIONEER  
BROADCAST  
STATION!

# WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE MD.  
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



## We Do This Every Day!

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

W&D 2503

**KQV** PITTSBURGH'S AGGRESSIVE RADIO STATION  
Basic Mutual Network • Natl. Reprs. WEED & CO.

### A value . . . PLUS in "BRUSH CREEK FOLLIES"



with  
**HIRAM HIGSBY**  
on  
**KMBC KFRM**

**PLUS ONE**—"Brush Creek Follies" is in its fourteenth successful season!  
**PLUS TWO**—Playing again to a live audience from the stage of the huge new KMBC studio playhouse!  
**PLUS THREE**—A great new arrangement on commercials for advertisers!  
**PLUS FOUR**—An outstanding new promotion and merchandising plan!  
**PLUS A DOZEN**—Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!

**KMBC**  
of Kansas City  
**KFRM**  
for Rural Kansas

••• 6th oldest CBS Affiliate •••



WILLA MONROE

### "A GREAT BUY", SAYS OUR COMPETITION!

The five Memphis stations that split up the Memphis white audience will admit that WDIA completely dominates in selling the 44% Negro segment of Memphis' 394,000 total population. And, with a total BMB county-count of 489,000 Negroes, WDIA thus offers you a truly great market that cannot be as effectively sold any other way!

Hoopers' prove the listenership, and the case histories of such QUALITY advertisers as Camels Cigarettes, Super Suds, Frostee, Arrid, Lipton Tea, Purex and Old Judge Coffee prove results. Write for full details.

#### \*HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn. Months: April-May 1951  
Time Sets WDIA B C D E F G

MF 8AM-6PM 14.5 24.1 25.4 19.9 11.6 9.2 6.7 2.5

Radio Station WDIA, Memphis, Tenn.

John E. Pearson Co., Representative

fall's crop of premium offers. Availability of desirable, reasonably-priced items for premium use is the limiting factor. Practically all premium offers are self-liquidating, stimulate bargain-hunting by sponsors to keep cost down.

#### Q. What is the tally on the number of contests and premium offers run recently?

A. Here's a breakdown of recent contests and offers by networks. All except Mutual combine both AM and TV.

1951	ABC	CBS	Mutual	NBC
January	1	9	16	17
February	8	10	22	10
March	6	10	20	6
April	8	8	24	4
May	10	8	25	8

#### Q. What kind of advertiser is using contests and premiums?

A. Although users of contests and premiums run the gamut of manufacturers, most come from the small-item, big turn-over category. For example, 65% of the 10,000 firms who promoted premium offers last year were food producers and processors.

Just a few examples of the kinds of firms who used these promotion gimmicks recently: Beltone, Colgate-Palmolive-Peet, Noxzema, General Foods, General Mills, Hudson Paper Napkins, Lever Bros., Lipton Tea, Procter & Gamble, Philip Morris, Longines-Wittnauer, Chesebrough Manufacturing, Pillsbury Mills, Sterling Drug.

#### Q. Is there any difference in the handling of contests and premiums on TV and on radio?

A. Yes. TV's demonstrating power permits the sponsor to show off his premium or picture the prizes in his contest. Agencymen who've tried premium offers on both AM and TV report that TV brings in "satisfactory" returns, but not necessarily spectacular ones, as compared with radio. Picturing a premium or prize can conceivably boomerang, too, if goods are not up to expectations. Most premiums present no demonstration problem on TV, others are handled better on radio. Example: needle threader, which "gets lost between the lines" of a TV receiver.

#### Q. What are the outstanding contests and premium offers made recently?



A. One contest, notable for its publicity and public relations by-products, is the link-up between General Mills and Merrill Lynch, Pierce, Fenner & Beane. The food firm and stock broker outfits joined to put on an "I like Wheaties because . . ." contest, with \$25,000 in common stocks as first prize. Total outlay for prizes: \$50,000. Winner can use expert advice of Merrill Lynch to buy his portfolio. Unique offer promotes Wheaties—and the idea that "just plain folks" can buy stock in U. S. business.

Another very successful promotion, a recent offer by the Hudson Pulp & Paper Company, cost the company about \$250,000. Hudson uses both radio and TV, wanted to get some measure of their respective sales pull; the napkin-making firm was also after a broad sample of customers and potential customers for later market surveys.

The quarter-of-a-million dollar tab was run up by filling some 500,000 requests for free napkins. Offer was made over WGN, Chicago; WBZ, Boston; WBZA, Springfield, Mass.; KDKA, Pittsburgh; CKLW, Detroit; WFIL, Philadelphia; and WOR, New York. John B. Gambling, WOR morning man, pulled a remarkable 181,000 inquiries. Television coverage came from 30 CBS-TV outlets carrying Hudson's *Bride & Groom* show. Company is reportedly pleased, may repeat the offer despite the considerable expense—which they figure has already come back in form of increased sales and valuable publicity.

### TV film trends

Q. What is the trend in use of film for programming on TV?

A. A recent survey by Paul White, vice president of the National Television Film Council, indicates that an average of 17 to 19 hours of film per week is used on the average TV station. This amounts to about 20% of the total time available on stations with 12-hour-a-day operations. White predicts that by December 1951 film usage will have risen to 30%. He points out that at least two big network TV shows will return in the fall on film, instead of live as before.

Q. Are there any significant trends in TV film commercials?

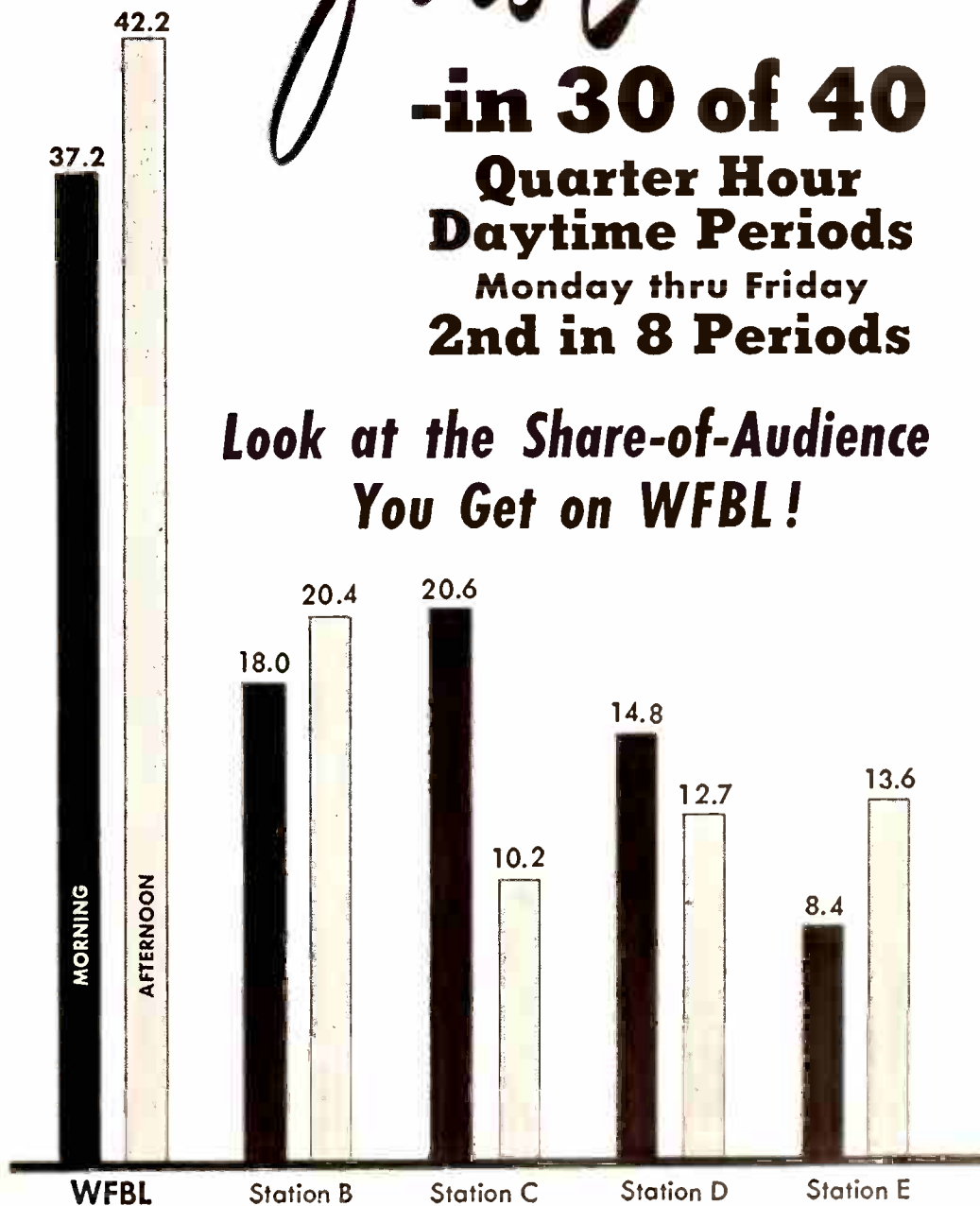
# WFBL

SYRACUSE, NEW YORK

*first*

**-in 30 of 40  
Quarter Hour  
Daytime Periods  
Monday thru Friday  
2nd in 8 Periods**

**Look at the Share-of-Audience  
You Get on WFBL!**



All ratings from Hooper Winter-Spring Report — December, 1950 thru April, 1951

Compare and you'll buy . . .

# WFBL

• Syracuse, N. Y.



FREE & PETERS, INC. Exclusive National Representatives



**To an Account Executive**  
**with radio**  
**budget**  
**problems**  
**and an**  
**ulcer**



Perhaps you have never smelled the fragrance of new-mown hay tedding on rolling acres, or watched the clean steel of a plow slipping through the fertile black soil of Iowa. Antonin Dvorak made powerful music for the *New World Symphony* from such ingredients. We, more interested in powerful buying power, prefer to hear the music made by the seasonal *finale*—the clunk of hard ears of corn hitting a backboard — the hiss of a thresher spewing kernels of wheat for tomorrow's bread. *Iowa's 34.8 million acres of tillable soil produce, among an abundance of other things, 10% of the nation's food supply and contribute to the high per capita wealth of Iowans, currently 61% above the national average.*

The half-acre in the country to which you repair week-ends—or aspire to—is about 1/320th the size of an average Iowa farm. If you feel that you ought to have a gold mine in the back yard just to meet your country living costs, compare your situation with an Iowan's. *Iowa's rockless soil produces more wealth each year than all the gold mines in the world.*

Before you dash out for a harried lunch of soft-boiled eggs and a glass of milk (while many an Iowan is tuning his radio to WMT and sitting down—at home—to a leisurely noon-day meal of sizzling steak, golden roasting corn dripping with freshly churned butter, tender garden peas, strawberries and cream . . .) please consider this:

A Class C station break on WMT has a potential audience (within the 2.5 mv contour) of more than 1.1 million people—and it budgets at \$12 (260-time rate). It's a market worth reaching—and in Eastern Iowa WMT reaches.

*Please ask the Katz man for additional data.*

5000 WATTS

Day & Night

600 KC



BASIC COLUMBIA NETWORK

**A.** Advertisers are balancing increased production costs with cost-cutting methods to keep the price of TV film commercials about the same, on the average, as they have been. Specifically, the cost of film stock has taken two price jumps in the past 18 months. While labor has remained relatively stable, other production costs have risen as well.

To balance the upward spiral, agencies and sponsors are looking more closely at fancy camera work and ambitious settings. Several large agencies report an increasing number of straight, demonstration-type commercials—live-action, without stop-motion or animation. As in the past, stop-motion is the most expensive technique, animation next.

Another trend is the inevitable thinning out which is taking place among the ranks of TV commercial film producers. The smaller operators are finding it tough to get a steady enough flow of work to keep going. As one producer explained it: "If we could just get an order a week, even a small one, we could keep going. But the feast and famine type of operation is what puts us smaller fellows out of business."

Result of this contraction in film outfits will not be felt for a while yet—possibly a year—but when it is, look for higher prices. Many firms have been working almost for nothing, just to build a reputation; they've got to make up for some of the lean years. Competition will keep quality up and prices moderate, however. An expanding Hollywood interest in TV film commercials will ensure that. Look for more "Made in Hollywood" labels on film commercials when the mechanics of East Coast-West Coast liaison are straightened out.

### **Hollywood and TV**

**Q.** What can sponsors expect from Hollywood in the way of films for TV this fall?

**A.** Hollywood, after giving TV cold looks for years, is beginning to realize that its future may well depend upon a good working relationship with television. You'll find more and more film producers this fall, including some of the major studios as well as the independents, opening their film vaults and releasing films made only a few years



ago. Others will be making more films on a "to-order" basis for leading TV clients and networks. Two recent examples of this trend: Robert L. Lipert, one of the film capital's ace independent producers, has re-scored (in a special deal with the American Federation of Musicians) some 20 of his products, and has been selling them to TV stations as a package, with another package of 20 films expected for the fall. Columbia Pictures subsidiary, Screen Gems, has shot two trial-run half-hour versions on film of du Pont's *Cavalcade of America*, at a reported cost of \$22,500 each, using the extensive Columbia studios in Hollywood.

**Q. Will the ABC-United Paramount deal mean that more Hollywood films will be available for TV?**

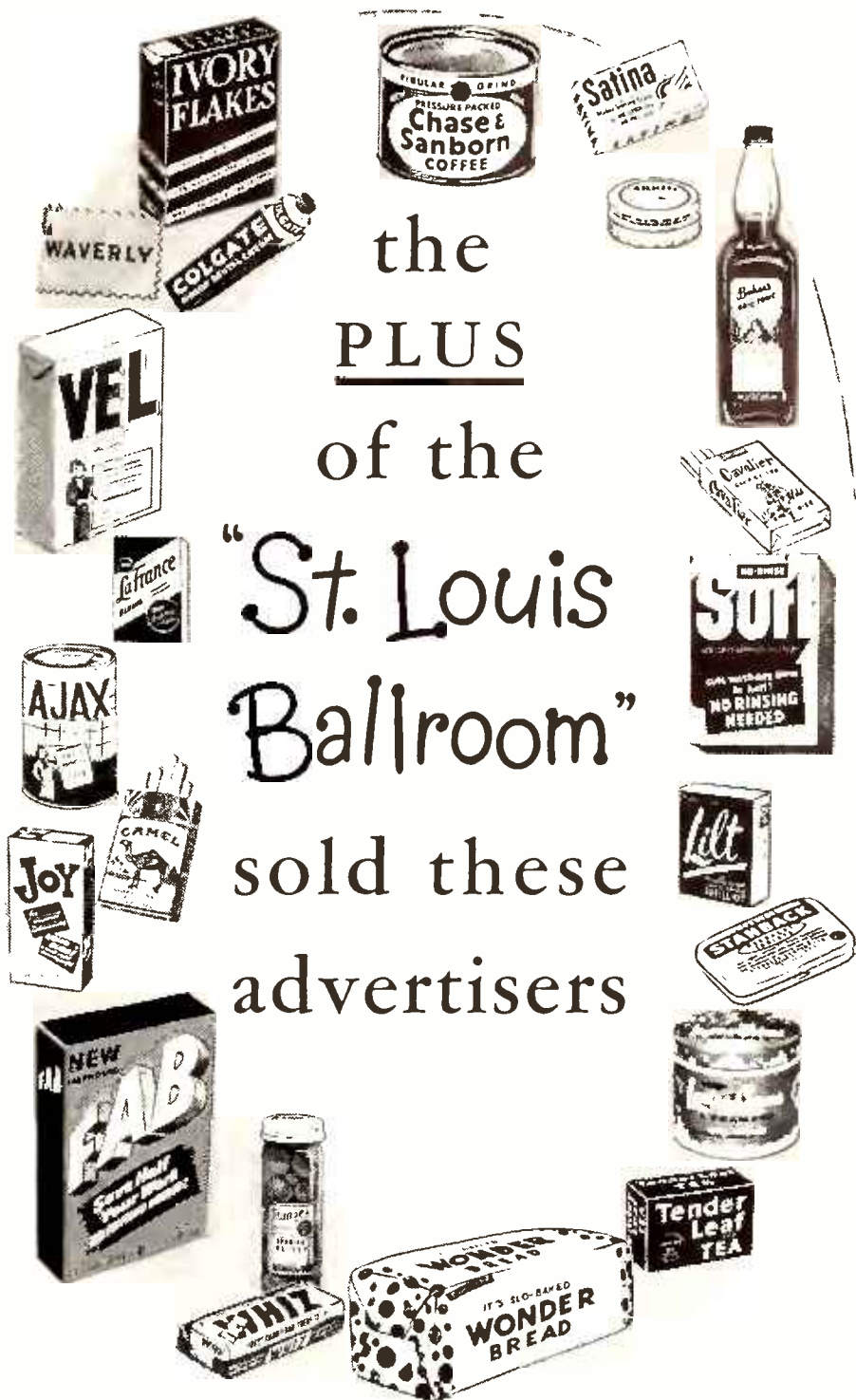
**A.** United Paramount Theatres does not make films. But since UPT is the largest movie exhibitor in the country, its merger with ABC has caused a tremendous amount of talk in Hollywood. This alone may be enough to prod some of the major studios, like Metro and Warners, who are anti-TV, into becoming more active in video, or into releasing some of their old films to television. Also, since UPT is an old hand at building expensive stage shows with name stars, it may mean that more name talent may flock this fall to TV, and perhaps to TV films.

**Q. What are the main advantages Hollywood has in making TV program films?**

**A.** With Hollywood, film-making is an established business. The best technical brains, and the best-known talent, are there. The weather is usually excellent for outdoor location shots. Laboratory work, for films and recording, is the world's finest, and can often be turned out faster than similar work in the East. With an increasing list of big studios and independent producers engaged in TV film activities of all sorts, the Hollywood firms are building a big backlog of experience.

**Q. What are the disadvantages facing Hollywood film men?**

**A.** Hollywood's "sponsor," until TV came along, was the box-office. All film men were concerned with was turning out pictures that would appeal to the public. Now, Hollywood is hav-



the  
PLUS  
of the  
"St. Louis  
Ballroom"  
sold these  
advertisers

The "St. Louis Ballroom" *plus* is *promotion!* Bigger, better than ever! 24 sheets, exterior bus and streetcar cards, interior bus and streetcar announcements on Transit Radio, newspaper display ads, special mail promotions and personal appearances, promotion announcements on KXOK are scoring a wide plus for "St. Louis Ballroom" advertisers. Get details from your John Blair man or from KXOK today.



ST. LOUIS' ABC STATION  
12th & DELMAR • CHESTNUT 3700  
630KC • 5000 WATTS • FULL TIME

Represented by John Blair & Co.





amount Pictures-Hal Roach negotiations. Importance of film as a program source is pointed up by Isaac D. Levy's resignation from CBS board of directors to devote full time to Official Films, Inc. (of which he's chairman). Official just took over Jerry Fairbanks, Inc., Hollywood-based TV film producer. The combine has close to a million dollars capital, and it looks like an ambitious program of film packages for television is getting under way, with Fairbanks turning out the films (with a bigger budget) and Official doing the marketing on a wide scale. It looked for a while as though a similar deal might go through between Paramount Pictures and Hal Roach Studios. Paramount, which owns a piece of DuMont, had plans for producing film to be used over the DuMont TV network. Price of \$4,500,000 for Roach facilities was rumored to be acceptable, but the board of Paramount failed to approve the purchase. Latest is that NBC, through TV head Pat Weaver, has negotiated a deal that brings Roach facilities into NBC orbit. of Western half-hour films regularly scheduled on TV — Lone Ranger (Apex), Cisco Kid (Ziv), Gene Autry (Flying A), and Range Rider (Flying A)—are the other four. Dozens of other regular TV film packages are being sold on long-term contracts by such firms as United Artists, Consolidated Television Productions, Harry S. Goodman Productions and others.

## Theatre and subscriber TV

**Q. Will theatre television and subscriber TV affect you as an advertiser?**

**A.** Yes, in three ways. First, you'll have to buck both systems in buying rights for top entertainment—principally sports. Theatre television, already a thriving, though still small enterprise, may be counted on to get a preferential nod from sports promoters with box-office jitters. Many promoters like the theatre arrangement, where out-of-town showings don't cut into the gate. Subscriber TV still trying its wings experimentally, could quickly build itself into a multi-million dollar business. One system envisions an initial subscriber list of 100,000.  
(Please turn to page 179)

# YOU MIGHT CLEAR 15' 7-3/4" \* —

## BUT ... YOU NEED WKZO-WJEF AND WKZO-TV TO GO OVER THE TOP IN WESTERN MICHIGAN!



WKZO, Kalamazoo, and WJEF, Grand Rapids, have been radio leaders in their home cities for so long that time buyers automatically recognize them as first choices "in town". BMB Study No. 2 proves that WKZO-WJEF are an exceptional buy for rural Western Michigan, too. Since 1946, WKZO-WJEF have increased their unduplicated Audiences by 46.7% in the daytime . . . by 52.9% at night! But here's the frosting on the cake: WKZO-WJEF not only deliver about 57% more listeners than the next-best two-station choice in Kalamazoo and Grand Rapids—they also cost 20% less than the next-best combination!

WKZO-TV, Channel 3, is the official Basic CBS Outlet for Kalamazoo-Grand Rapids. It is a multiple-market station, serving five Western Michigan and Northern Indiana cities, with a total buying income of more than one and a half billion dollars! WKZO-TV's coverage area embraces 133,122 sets, making this America's 23rd television market—*ahead of such metropolitan cities as Seattle, Memphis or Miami!*

Better get the whole Fetzer story today! Write direct or ask your Avery-Knodel representative.

\*Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.

<b>WJEF</b> <i>top 4</i> IN GRAND RAPIDS AND KENT COUNTY (CBS)	<b>WKZO-TV</b> <i>top 4</i> IN WESTERN MICHIGAN AND NORTHERN INDIANA	<b>WKZO</b> <i>top 4</i> IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)
---	--	--

ALL THREE OWNED AND OPERATED BY  
FETZER BROADCASTING COMPANY

Avery-Knodel, Inc., Exclusive National Representatives



# Mr. Sponsor asks...

**What can radio do to sell itself more effectively to advertisers?**

Douglas Ballin, Jr. | Advertising Manager  
Whitehall Pharmacal Co.  
New York

## The picked panel answers Mr. Ballin



Mr. McAndrews

Organize — organize — organize! Stop trying to carry the whole load as individuals and start sharing the burden as an industry. Support to the limit Broadcast Advertising Bureau for

national promotion. Support to the limit the state association for regional promotion. Support to the limit the city or district association for local promotion. If there isn't such an association, start one.

Every dime a broadcaster spends on concerted association sales activity, every hour he contributes to its work, carries double reward. First, his station benefits from the resultant sale of radio as a medium. Then his salesmen and his promotion staff are freed from much of the necessity of selling *radio* and can work on selling a *specific station, time, and program*. If they need ammunition to help sell the medium first, the association they support supplies it.

In our area, broadcasters who have tried organized promotion, like it. Two years ago the Southern California Broadcasters Association had 34 members. Today it has 58, paying their dues, their special campaign assessments, and their levies of time for general meetings and committee activities uncomplainingly. The 250-watters in

small markets work and pay side by side with metropolitan 50,000-watters.

"Tough" advertisers of the old printed media school, who wouldn't even grant a time salesman an interview, have given audiences to sales committees representing the entire industry. They have been impressed with the neutrality of research presentations on behalf of radio made up by the Association, without so much as the name of a single station mentioned. They have been first puzzled, then gratified with the refreshing novelty of competitive station sales managers cooperating instead of attacking, working together to help the advertiser first test, then use radio profitably. And they have bought where they have never bought before.

Other media long ago learned the value of joint promotion. It's radio's turn.

ROBERT J. McANDREWS  
Managing Director  
Southern California  
Broadcasters' Association  
Hollywood



Mr. Wade

Radio needs to regain confidence in itself. From order taking to selling is going to be a long, hard road for most of radio to follow. It will take some good, honest pricing, and a lot of hard work.

In the honest thinking department, radio's touch is no longer magic for the average advertiser — this touch has theoretically gone to television. Few

radio people actually know how or why advertisers and their agencies are using radio, even though they have used it steadily over many years. Presentations of radio time for spot or network miss the point by a mile, and advertisers who do not turn to some other media have to work out their own campaign and then buy it. Radio could well turn to its successful advertisers and find out why they are still there, and what it will require to keep them there.

Honest pricing in radio will be of utmost importance in the future. Radio must base its rates closer to its actual circulation than to its potential circulation on a given station. The plus audience in radio started to go before television entered the picture with the greatly increased number of stations, but radio did not advertise the fact that there are six or seven radio stations in a city or area today where there were only three or four preceding 1945. Industry spokesmen who are speaking against rate reductions outside of TV areas have ignored this factor as though it didn't exist, but it does, and the result finds the advertiser with less selling power via radio than he had before, at the same price, and despite the increase in radio homes.

Television, of course, is pretty definite in its contribution to radio's circulation loss, and as far as radio is concerned, a television home should be considered by radio in the same manner radio considers listening in automobiles—a definite plus. To my mind, you can no longer count the TV homes as radio homes as well.

If the thinking is right and the pricing is right, then radio can get down to the hard task of setting its house



in order. Radio needs a rate card that sticks. Advertisers and their agencies don't like deals. Deals are too much like quick sand and one never knows where the bottom is. It's too easy to look at other media where everybody keeps on the same basis. As an agency, we think we understand radio and we still use it successfully for our clients. Radio has been making it tougher for us to do that for some time. We would welcome a change.

JEFF WADE  
Partner  
Geoffrey Wade Advertising  
Chicago



Mr. Bland

Now, that's a good question. And the answer is very simple. All radio has to do is to help sell more of the advertiser's products. And keep on doing it. And prove it. That answer might

sound like an over-simplification, and the way to accomplish it may be devious and difficult, but that's what it boils down to.

Other media have had hard times in the past. Outdoor posting was chaotic and very messy until it organized itself and began to prove its worth to advertisers with case histories that couldn't be ignored. Newspapers took a severe licking when every advertiser rushed to radio in the good old days, and bounced back to a level higher than they ever enjoyed in the past.

Radio has a merchandising job to do, if it wants to restore its position. The advertising manager has no convictions about one medium or another—just so long as it sells his merchandise in the market. For years, magazines and newspapers have given strong point-of-sale merchandising support and steady direct mail support to its clients, to insure that advertising dollars multiplied into sales dollars. Yet radio is only now beginning to bestir itself in that direction, and has much to learn before it achieves the experience and success of its competition.

There's nothing wrong with radio that good programming won't cure. My  
(Please turn to page 188)

WDSU SPONSORS GET  
"PROMOTION PLUS"\*  
ON  
WDSU

TRAVELING  
DISPLAYS

\* Colorful Truck Posters  
Promote WDSU Programs  
Throughout New Orleans!

Start the day right!  
COFFEE CLUB  
6-8 AM DAILY  
WDSU  
DIAL 1280



- Everyday—Railway Express trucks travel all over New Orleans, carrying WDSU's posters that spotlight top programs. These posters are seen—by the people who do the listening—and who then do the buying. Another powerful "Promotion Plus" for our sponsors.

NO OTHER NEW ORLEANS STATION OFFERS SUCH  
CONTINUOUS "PROMOTION PLUS" TO SPONSORS!

- Write, Wire  
or Phone Your  
JOHN BLAIR Man!

AM TV FM  
WDSU  
NEW ORLEANS

**when you**

• **appoint a new rep**

• **increase your power**

• **change networks**

**tell the**  
**world\***

**about it in**  
**SPONSOR**

---

*\* We mean the advertising world, including timebuyers, account executives, radio/TV directors, advertising managers, media directors, presidents of agencies and sponsor firms. SPONSOR is their market place.*

**SPONSOR**

The **use** magazine of radio/TV



000 set-owners; at \$2.00 per week that provides a formidable budget for buying rights.

Second, theatre-viewers and subscriber-viewers (principally the latter) will draw off part of the audience now tied up exclusively by commercially sponsored television. Partially offsetting this loss in audience is the chance that subscriber TV will set off another wave of set buying, thereby increasing total audience for all programs.

Third, subscriber television shapes up as a possible competitor for broadcast time. Theatre TV operates on closed circuit (NBC handled the recent Louis-Savold bout as an aside to its regular network telecasts), therefore doesn't infringe on any air-time which an advertiser could buy. Subscriber television, however, must either buy time on the established stations or build some of their own. It's unlikely that any of the subscriber systems would build a station just to put on 10 hours of entertainment a week, and the freeze situation makes station-building even more unlikely. Conclusion: subscriber TV will be in there scrambling for availabilities.

**Q. How soon will theatre TV begin to compete for entertainment and audience?**

**A.** It's already begun. Both the Louis-Savold fight and the LaMotta-Murphy battle were piped directly to TV-equipped theatres. The eight theatres hooked up for the first bout reached 22,000 customers, while the second was viewed by some 27,000 enthusiasts in 11 theatres with many more turned away. Promoters were happy, for theatre TV had added \$28,650 to the gross of \$116,690 taken in the gate of the LaMotta-Murphy tilt.

RCA is the principal supplier of television installations for theatres which, incidentally, cost at least \$25,000 all told. The company, SPONSOR learned, recently booked orders for over 50 such units—which can project images picked up by wire or over the air. Half of these, or 25, were ordered by Warner Theatres. One industry seer predicts 100 TV-equipped movie houses by the end of 1951. Distributed among several cities, the combined patrons of even 100 theatres would mean a minor audience loss. But programwise, theatre television is an active competitor.

**Q. When will subscriber television get underway full-scale?**

**A.** Best-informed opinion—from directors of subscriber TV themselves—is that at least six months and probably closer to a year will go by before anything like a regular operation can get going. *Phonevision* just recently wound-up a highly successful 90-day test in Chicago, while *Subscriber-Vision* and *Telemeter* are planning tests for this summer and early fall.

It looks like late fall will come before the FCC will be able to hold hearings on the three systems. Prospect is for a drawn-out hearing at that, since the FCC will probably still have the TV allocation problem on its hands. Once a decision has been reached on the systems, it may well be another six months before sets can be wired for subscriber use. Look for subscriber TV to get underway commercially not earlier than next spring.

**Q. What are the differences between the three systems of subscriber television presently being experimented with?**

## FIRST in Georgia's third market...

Georgia's 3rd market is a buying market. 1950 retail sales exceeded \$110 million. 1951 will be greater because of the new \$600 million AEC Hydrogen Bomb Facilities Plant, the Clark's Hill Dam and Camp Gardan operating at full capacity.



## FIRST (power) 5000 W

WRDW's powerful 5kw signal dominates the Augusta market, day and night. We have figures to prove it. Or ask Headley-Reed for complete information.

## FIRST in selling power...

## FIRST in the market (oldest station)

## FIRST Hooper-Wise

According to the latest Hooper Survey (Dec. '50-Jan. '51), WRDW is First in the morning with 34.9%; First in the afternoon with 36.5%; First at night with 37.3%. WRDW has a 35.5% in total rated periods.

# WRDW

CBS for Augusta, Ga.



## His Sponsors Alone Make a Sizable Audience

Fulton Lewis, Jr. is sponsored locally on more than 340 Mutual stations by 572 advertisers. The roster of businesses represented is too long to detail here, but this brief summary shows their scope:

- 93 automotive agencies
- 19 auto supply and repair companies
- 6 bakers
- 51 banks and savings institutions
- 26 brewers and bottlers
- 58 building materials firms
- 29 coal, ice and oil companies
- 14 dairies
- 30 department stores
- 23 drug stores
- 16 food companies
- 43 furniture or appliance stores
- 17 hardware stores
- 14 jewelers
- 14 laundries
- 25 real estate and insurance agencies
- 94 miscellaneous

His program is the original news co-op. It offers local advertisers network prestige, a ready-made and faithful audience, a nationally known commentator—all at local time cost with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

**A. Phonevision**, the best-known system, is owned by Zenith Radio Corp. of Chicago. Its method is to send out over the air a garbled image of the telecast being sold. This garbled image makes no sense on the subscriber's screen unless he calls the telephone company, asks to receive the "unscrambling" signal over his telephone wire. Through a connection between telephone and TV set, an operator sends through the unscrambling signal. At the same time, customer has a specified charge added to his bill.

*Phonevision* did nicely in its 90-day Chicago test. Take was \$6,694.00 from 300 test families who paid "admission" to televised movies. One uncertainty remaining is the phone company's willingness to cooperate with *Phonevision* on a big scale. It would mean more equipment and servicing, adding a complete bookkeeping operation to an already over-loaded telephone system.

*Subscriber-Vision* is a self-contained attachment to the TV set, designed by Skiatron Electronics & Television Corp. of New York. Here, too, a scrambled signal comes over the air. The unscrambling is done by inserting a perforated punch-card into the small decoder which has been hooked up to the TV set. These punch-cards (similar to the IBM cards used in mechanized arithmetic) would be sold by mail from the company's office, might be broadly distributed through chain stores and newsstands. Each card would be good for a single performance, or could be used for a week's subscription depending on firm's policy.

With F.C.C. approval, *Subscriber-Vision* will launch a test of its system over WOR-TV, New York in the middle of September or beginning of October. According to Skiatron's president, Arthur Levey, one or more college football games will be broadcast this fall over the system. He's also planning to approach non-profit organizations like the Red Cross and Cancer Fund on the possibility of raising money for them via special charity performances. Levey sees rates eventually falling to as little as 10 or 15 cents an hour when the subscribers total 500,000.

*Telemeter* is the newest wrinkle in pay-as-you-go TV. Developed by a group of Hollywood film executives, it recently got backing from Paramount Pictures which bought a 50% interest. *Telemeter* works much like *Subscriber-Vision*, but uses a coin-box attachment



for unscrambling over-the-air images, rather than a punch card. Backers of the system consider the coin box a significant parallel to the theatre box office, point out the savings in bookkeeping and labor. According to Paul Raimourne, president of International Telemeter Corp. and v.p. for TV of Paramount Pictures, the coin box measures three inches by two inches by six inches and will cost \$25 plus a \$50 installation cost.

Tests this summer in the Los Angeles fringe area will answer such questions as whether all kinds of sets can use the *Telemeter* box and whether reception will be affected by them.

## TV and sports

**Q. Will sport events be televised this fall?**

**A.** From the advertiser's viewpoint, the situation regarding TV sports for fall has never looked worse. In no other branch of TV programming are there so many hurdles for a sponsor to clear, more cards stacked against him.

The National Collegiate Athletic Association has been the leader in the organized opposition against general telecasting of college sports this fall. The NCAA a few weeks ago slapped a moratorium on TV pickups of football games played by its member schools—which include the majority of the nation's top colleges and universities. The University of Pennsylvania, seeking a show-down test case, has signified it will go its own merry way, and allow TVing of all its ball games. But, the NCAA is sticking to its guns, may stop other NCAA schools from playing football with Pennsylvania.

The NCAA's stand: television pickups are proving so harmful to the football box office that they will permit the televising of only one game by any of its members during the season. Let's keep TV out this year and see what happens. They may make this decision stick.

If you're shopping, or planning to shop, for TV sports this fall, you'll find the situation will be one of tough sledding, high costs, and much argument.

**Q. What is being done about the threats to sponsored TV sports?**

**A.** Probably not enough. There is

## An Amazing Vote of Confidence in WOW!

### ● Here's the Story

WOW's "Fourth Annual Farm Study Tour" was announced on June 1 on the "Farm Service Reporter" Program, (6:30 to 7 a.m. weekdays).\*

Farm Director Mal Hansen simply said that the tour would be to the East Coast; would last 15 days, and would cost about \$500.00 per person.

On that information ALONE, *within one week* 125 farmers responded—WITH CASH! 206 others in the same period wrote for information and application blanks.

Reservations made in one week represent a \$72,500 vote of confidence in WOW's service to farmers.

So large and instant a response PROVES that the great WOW-LAND farm market is solidly behind WOW—and WOW's farm listeners are today the WORLD'S FINEST CUSTOMERS for any goods or services.

For availabilities call the nearest John Blair Office.

#### \*CO-SPONSORED BY:

Garst & Thomas, Coon Rapids, Iowa, Pioneer Hybrid Corn; Handled by the Compton Agency; and the Walnut Grove Products Company of Atlantic, Iowa; Allen & Reynolds Agency.

WOW's "Farm Service Reporter" observed its 5th Birthday June 19th on the air.

Radio  
Station

590 KC  
NBC  
5000 WATTS

# WOW

## OMAHA, NEBRASKA

FRANK P. FOGARTY, General Manager ★ JOHN BLAIR & COMPANY, Representatives

# WWRL

NEW YORK CITY'S

Sales Specialist

... Moves Merchandise FAST, because on WWRL your sales story "gets through" to:

1. Millions of Foreign-Language Listeners

\*2. America's No. 1 Negro Market

\*Pulse Report on request.

Nothing matches WWRL's potent selling power of addressing foreign-language groups in their native tongues... each group is a big market, worth "going after" with a special campaign... or, to add those extra, profitable sales to your over-all campaign in New York City. WWRL's Foreign-Language listeners are:

Spanish	Polish	Syrian
German	Russian	Lithuanian
Czechoslovak	French	Ukrainian
Hungarian	Swiss	Greek

... And WWRL's 5,000 watt signal is beamed with specially designed and specially produced programs in all 11 languages over the entire New York City area.

## WWRL Sells America's No. 1 Negro Market

Nobody, but... NOBODY matches WWRL's potent selling power of addressing New York City's Negro Market of 850,000 with "their own" favorite programs... they are loyal listeners to such WWRL shows as:

Dr. Jive Show	Morning Spirituals
Sports Digest	Songs by Billy Eckstine
Spiritual Time	Saturday Night Spirituals
Cinderella	Chas. Watkins Spirituals

... specially produced with them in mind—SELLING YOUR PRODUCT DAY AND NIGHT.

Only WWRL can so effectively sell these big markets in New York City. Don't just scratch the surface, but get your products really moving with WWRL's sure-fire penetration of these Foreign-Language and Negro Markets. Check today and select WWRL availabilities that can sell for you.

IN NEW YORK CITY  
AT 5,000 WATTS  
and 1600 KC.

# WWRL

1926 — 1951

25th Anniversary Year

some fighting going on against these pressures from outside the industry, but it's sporadic. This is how it has been shaping up:

*Sponsors*—Not all schools and colleges are involved, or intimidated, by pressure from the NCAA. Loyola University in California, for instance, has signed up with the Chevrolet dealer group in Los Angeles for a season of six grid contests. Reported price is a \$200,000 guarantee by the Chevrolet group against any box office losses, plus time charges on KNBH and costs of the camera pickup.

In New York, a businessmen's group has set up the "Fair TV Practices Committee," and now intend to petition the FCC for a license suspension for any broadcaster (network or station) who starts playing footsie with theatre TV. Sports sponsors represented by N. W. Ayer (Atlantic Refining, Webster Cigars) have been putting pressure on sports promoters through the agency, and have been trying to work out compromise proposals.

*Research*—To hit back at claims that TV is murdering the sports b.o., telecasters and advertisers have been doing some researching of the situation. A recent example is the survey made by WPIX, New York, and reported on in the 21 May issue of SPONSOR. This survey showed that sports attendance at Madison Square Garden was definitely stimulated—in the long run—by television. About eight out of 10 of the New York viewers quizzed

said they had seen a new sport for the first time on TV. Of these, 37% had actually gone to see the sport in action.

When faced with these figures, Madison Square Garden's Ned Irish told SPONSOR: "The actual televising of the events was not nearly as damaging as the great improvement in the overall quality of TV entertainment this past winter."

Other surveys (those made by Jerry Jordan, and Woodbury College) show the same thing over and over again. TV makes more viewers sports conscious.

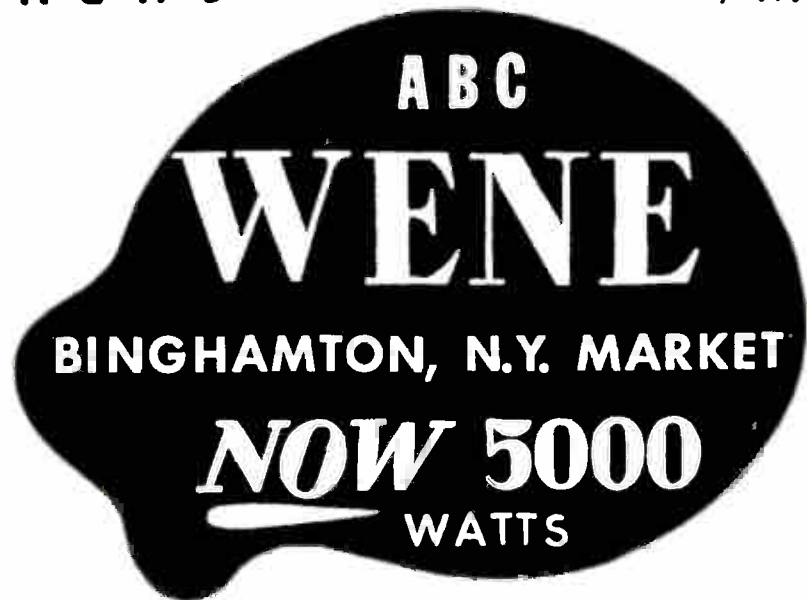
## Cutting TV costs

**Q. What can the advertiser and agency do to keep the cost of live television programs down?**

**A.** There are certain costs over which a sponsor has little or no control. These include station or network charges for studio rental during rehearsals, cost of physical labor put in on the show's sets by station technicians, wages of both acting and non-acting program talent (whose minimum salaries are fixed almost entirely by union agreement).

It might seem from this that there isn't much chance for economy. But there is economizing going on all the time, among imaginative writers, directors, and producers who've acquired

NEWS—from BINGHAMTON, N.Y.



CALL RADIO REPRESENTATIVES, INC.



cost-consciousness. This bears repeating: the original script and its pre-production planning is the place to save most money. Keeping the cast small is an obvious, though not always desirable, first step.

Settings, props, and visual/sound effects are the best places to look for unnecessary expense. Even before it's finalized in the working script, every setting, prop, and effect should be painstakingly examined. Is it absolutely necessary for an authentic performance—or could some less expensive substitute be found? Ingenuity is the answer.

To help expense-burdened sponsors, several products of TV ingenuity have come along in the past year; undoubtedly more will be found as experience piles up. One of these is the Tele-Prompter first tried out on the marathon TV "soap opera," *The First Hundred Years*. Actors, pressed for rehearsal time, can read their lines from the large "running" script turned on rollers off-stage—much like the music roll in a player piano.

A more recent aid is Telemension, which virtually eliminates sets and makes striking illusions possible. Telemension projects pictures of whole sets "around" an actor, turning a bare stage into a three-dimensional appearing scene. It can even appear to put an actor right into a scene which has been previously filmed without him. For example, the live actor stands in the middle of a studio and is apparently run over by a car—except that the car is entirely on film! The possibilities of this device are only now being explored.

New and dramatic inventions like Tele-Prompter and Telemension should

not blind an advertiser to the value of using older, but equally effective, TV techniques. Rear projection of scenes on a translucent screen serving as background remains highly effective. Super-imposition of one camera image on another is another standard gimmick. All the illusions in a magician's bag of tricks can be used in TV to heighten effect and lower cost: mirrors, "invisible" threads to move objects, special lighting, to mention the principal ones.

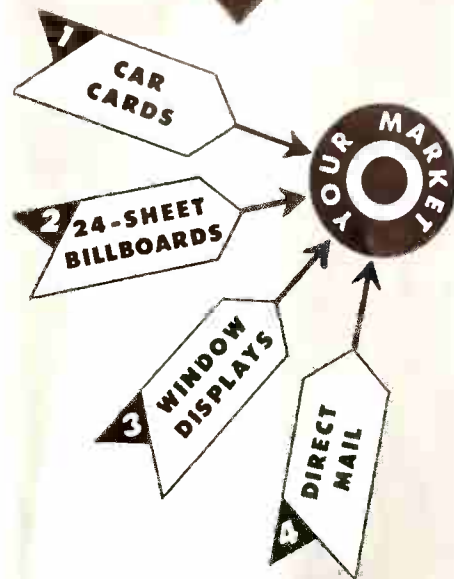
**Q. What cost-cutting methods can be used to reduce the price of TV film commercials?**

**A.** As in live television, pre-production planning is the most important single factor. This should include some very heavy thinking about the type of film technique(s) to be used. "Live-action" film with sound added later is the cheapest, averaging about \$1,500 for a one-minute commercial. By contrast, full animation runs to \$3,000 or more for a minute; while stop-motion (where real objects appear to move by themselves) costs the most at \$4-6,000 for a single one-minute commercial.

Once the type or combination of techniques is carefully decided on, from a sales-effectiveness angle, every last detail of the commercial should be thoroughly thrashed out and set down on paper. Where there's any question of technical problems the producer should be asked to sit in and give his advice. The more a producer knows about his client's purpose and concept of the commercial the better job he can do. And when every detail is worked out beforehand, there's much less chance of later hassles between ad-

**PROMOTION BONUS FOR SPONSORS...**

**FOUR EXTRA SHOTS FOR EXTRA SALES!**



**CAR CARDS** with sponsor credit appear throughout the year and cover the entire city.

**24-SHEET BILLBOARDS** blanket the complete Philadelphia Market area, promoting WIBG programs.

**WINDOW DISPLAYS** of sponsor's products face directly on Walnut Street—downtown—the only such display on this busy thoroughfare.

**DIRECT MAIL** goes out regularly to selected dealer lists. Hard-hitting broadsides promote sponsor's campaign and urge store cooperation.

**WBIR**  
*the Big Buy in Knoxville!*



Not the biggest station, but the **BIG BUY** in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

**AM...FM**

**The Bolling Company**

**10,000 Watts  
Philadelphia's  
Most  
Powerful  
Independent**

REPRESENTED BY  
Radio  
Representatives  
Inc.



**TWO TOP  
CBS STATIONS**

**TWO BIG  
SOUTHWEST  
MARKETS**

**ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

**National Representatives  
JOHN BLAIR & CO.**

vertiser and film producer. It's obviously less expensive to change or discard a scene which has never been shot, than to scrap one after sets, actors, cameramen, props, and all the accessories have been paid for.

Here are some more general, and very pertinent, ways to keep down the cost of a film commercial:

1. Try to schedule a whole set of two, and preferably more, all at the same time. They're cheaper to make and individual cost is less than when a commercial is made individually.

2. Frills are nice looking, but should be avoided if not absolutely necessary for "sell." These include special optical effects (which have to be farmed out to a specialist and cost considerable time and money), write-ons, pop-ons, fancy title work. Find out beforehand how much it will cost and how much extra time must be allowed, if any.

3. Have an agency representative either on the set at all times or at least easily available to the producer. He often needs to ask minor, but nevertheless important, questions on details as the commercial progresses. A producer feels better when he can put the burdens of decision on the agencyman's shoulder—presumably the agency knows its client's needs better than the producer.

4. Once the basic plan for the commercial has been decided on, stick to it. No single commercial can ever put over everything an advertiser would like to say about his product. And there are a thousand ways to say them. But a well-thought-out commercial, carefully produced will do a good job: much better than a commercial that seems to be a hybrid compromise between three different ideas advanced by three people. This goes too for over-attention to detail. Changing an innocuous little detail after all the filming is done has cost hundreds of dollars. Be reasonable.

#### **Mail order and P.I.**

**Q. Is mail order advertising common on radio and TV today?**

**A.** On radio, mail order continues to be an important type of advertising. Stations with good listener-reputations, like WCKY, Cincinnati, WWVA, Wheeling, and others who've built a

name for honest offers, continue to do well.

The story is different on television. Shysters and fly-by-nights who moved in on TV and sold viewers millions of substandard items have killed TV mail order. They've given this potential advertising bonanza a black eye that will probably take years to heal. As usual, everyone in this end of TV advertising has been tarred with the same brush and the legitimate advertiser put out of business along with the fly-by-night.

Just one indication of how low the TV mail order ebb: New York's Harold Kaye, last year a top mail-order advertiser via TV, has moved into program packaging and ad agency activity.

**Q. What is the trend in per-inquiry deals?**

**A.** There have been determined efforts to discourage per-inquiry, mainly by



**. . . in Rochester  
it's WVET**

- WVET has more local accounts than any other Rochester station. (Many sponsors spend ALL their advertising budget with WVET!)
- WVET has more programs that will win and hold Summertime listeners . . . at or away from home!
- WVET offers YOUR clients BETTER results per dollar invested.

**1280  
KC**

**5000  
WATTS**



**IN ROCHESTER, N. Y**

**Represented Nationally by  
THE BOLLING COMPANY**



station representatives. In most cases, they feel, P.I. is simply a subterfuge to get on the air at a cheaper rate than a station's rate card permits. It shows a lack of confidence in the station's ability to pull business and undermines the entire rate structure.

Recently The Katz Agency published a comprehensive memorandum on the whole mail order subject. Point number one: No. P.I. deals accepted—or submitted. Robert Meeker Associates agree: "We do not accept any P.I. orders and place only legitimate mail-order accounts that have established credit ratings and good acceptance on mail-order stations." Many other reps are similarly opposed to P.I. business.

One station, WAJR, Morgantown, W. Va., sends this post card to enquirers about per-inquiry advertising:

"Re your inquiry, our Standard Contract guarantees you as low a rate as any other advertiser. If your product is dependable and priced right, your cost on a per-inquiry basis will be MORE than card rate." Station then points out that its listeners trust it; invites the enquirer to place a four week order at card rate.

## Merchandising

**Q. What are the prospects for merchandising help from radio and TV networks?**

**A.** Network advertisers, both AM and TV, will continue to get very little di-

rect merchandising aid from the nets. Reason for this is that merchandising is a local proposition which can be handled best by local stations. The networks (especially radio) do, however, provide aids to their stations, encourage merchandising support at the local level. CBS, for example, puts out a regular merchandising promotion sheet for those stations which subscribe and also gives monthly prizes for the best store displays of an advertiser's product. Radio network efforts will expand in the fall; could be a strong talking point in boosting time sales.

**Q. How about merchandising aid for advertisers on National Spot radio and TV?**

**A.** TV stations, except where they share a common merchandising department with a companion radio station, are not likely to do any more merchandising than they do now. Many TV stations, those in Los Angeles particularly, are heavily involved, especially for certain participation shows. In general, competition spurs more merchandising aid.

On spot radio, national advertisers have shown an increasing interest in the merchandising help they can expect from local stations. And, faced with a harder selling job, AM stations are getting more active merchandise-wise—some for the first time.

To the ranks of traditionally strong merchandising stations like WLW, Cincinnati; WWL, New Orleans; WING, Dayton; WIBW, Topeka; KFI,

Los Angeles; KSTP, St. Paul; and others have been added such stations as WNBC, New York; WLS, Chicago, and KSL, Salt Lake City. KSL has always given merchandising support, but stepped it up heavily at the beginning of this year.

WNBC, for example, has its "Operation Chain-lightning" by which 632 stores of the Bohack, Ralston, Grand Union, Food Fair, King Supermarket, and Shopwell chains in metropolitan New York cooperate with WNBC advertisers. Advertisers who buy a 26-week contract on NBC's flagship station get at least a week, and often two weeks in a preferred store position. Executives of the six chains pass on orders about which product is to get preferred position, thereby eliminating any hassles between station and grocery store employees. In return, WNBC promotes new-store openings on the air and by loaning talent. WLS' summer merchandising plan involves over 2,000 chain stores; has already brought the Prairie Farmer station many new national accounts.

## Unions

**Q. Is anything happening on the TV union front that will affect advertisers?**

**A.** Yes, but it's not wages this time. Television Authority's two-year contract doesn't expire until December 1952; but a new one can be negotiated

## E-H Consolidated Ratings Show CKNW 33 $\frac{1}{3}$ % ahead of second station "X"!



"Canada's TOP DOG on the Pacific Coast"

April 1st, 1951	POPULATION	RADIO HOMES	RATINGS
<b>Vancouver City</b>	398,000	117,110	CKNW 5.3
			"X" 6.6
<b>New Westminster Area</b>	88,000	24,000	CKNW 1.68
			"X" 2.4
<b>100-Mile Radius</b>	344,000	113,700	CKNW 9.9
			"X" 6.9
<b>Consolidated TOTALS</b>	<b>830,000</b>	<b>254,810</b>	CKNW 8.4 "X" 6.3

(Ratings are averaged for all periods, night and day, for the entire week, using the latest reports of Elliott-Haynes Ltd., for New Westminster, Vancouver and the 100-mile radius.)

**THEY'RE FROM  
MILWAUKEE  
and  
THEY OUGHT  
TO KNOW...**

*Blatz*

**Renewed Six One-Half  
Hours Weekly for Another  
Year with Ernie "The Whip"  
... Another Proof that  
WMRY Sells Goods in  
New Orleans' Vast  
Negro Market.**

THE SEPIA STATION  
**WMRY**  
NEW ORLEANS, LA.  
600 KC John E. Pearson, Nat'l Rep.

**DOG TIRED?**



**DOG DAYS ARE NO DAYS  
FOR A TIME-BUYER**

There's absolutely no point in running yourself dizzy looking for the best radio buy in one of the nation's largest markets. Any time of the year,

dog days, holidays and even Mondays sponsors confirm that radio is your best advertising buy. And in Los Angeles, KFVD consistently offers greater return per dollar spent. No test or campaign in the four million plus Southern California market can be considered complete without

5000 WATTS **KFVD** 1020 KC  
THE CENTER OF YOUR RADIO DIAL

if the cost of living rises by 10% in a fiscal year. It hasn't done that yet.

There may be problems in jurisdictional battles which are being fought. These can lead to jurisdictional strikes which hold up production on TV shows, frequently run up costs, and upset schedules.

A minor skirmish is going on between the Television Authority and the Screen Actors Guild. TVA claims it should represent all actors involved in TV—both live and on film. Screen Actors Guild, on the other hand, now represents all organized motion picture actors. sees no reason to make an exception in the case of actors making films for television. To settle this squabble. NLRB has been holding elections at the principal producers of TV films.

So far the victory has gone to Screen Actors Guild. Elections at Apex Films, Bing Crosby Enterprises, Cisco Kid Pictures, Hal Roach Studios, Jerry Fairbanks Pictures, and Flying A Pictures showed SAG out in front by a count of 439 to 48.

A much more violent contest is on between the National Association of Broadcast Engineers & Technicians and the International Brotherhood of Electrical Workers.

NABET, once independent, is now affiliated with the CIO, has contracts covering engineers and technicians at both ABC and NBC. The rival union, IBEW, is an AFL affiliate whose contract with CBS just recently expired. Following the expiration of the CBS contract with IBEW, NABET filed with the National Labor Relations Board, asked to represent the CBS engineers and technicians.

To further complicate the jurisdictional dispute between the AFL and CIO unions, the International Association of Theatre & Stage Employees—which represents all DuMont workers—is keeping an eye on the proceedings. IATSE claims the right to represent certain specialized technicians such as film editors and rear projectionists.

Results of the NLRB hearings and any elections which may be held will set the framework for future moves. Chances are that NABET, if rebuffed in its attempt to take CBS engineers and technicians away from IBEW, will lie low, at least for a while. Success for the CIO union would probably mean further jurisdictional battles with other non-NABET stations, like New York's WOR.

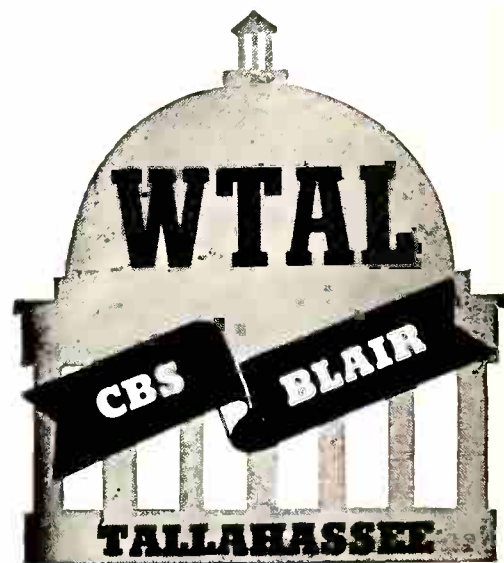
Although these struggles between

unions don't directly affect advertisers, the repercussions of a stiff jurisdictional battle can often cause unpleasant side results.

**Q. What about the question of subversives in broadcasting — is there anything you as a sponsor should do about it?**

**A.** The problem of what, if anything, to do about Communists in radio and TV constitutes a ticklish proposition. On the one hand is an advertiser's desire to avoid unfavorable public reaction to his product or company through accusation of hiring a known subversive. On the other hand is a desire to make sure a person is actually subversive before depriving him of a living and a reputation.

Unions have found themselves right in the middle of the subversive problem. The American Federation of Radio Artists, for example, took the initiative in proposing a system which would permit actors a chance to answer public charges against them. Since this machinery was set up, Television Authority has joined the "Industry-wide Conference" which includes the ANA



**5,000 Watts Full Time**

**John H. Phipps, Owner  
L. Herschel Graves, Gen'l Mgr.**

**FLORIDA GROUP  
Columbia  
Broadcasting  
System**

National Representative  
**JOHN BLAIR AND COMPANY**

Southeastern Representative  
**HARRY E. CUMMINGS**



and the four A's.

It works like this. A sponsor who has indications that one of his actors is or was subversive can ask the president of the 4's for a statement by the individual involved. If one is on file, the four A's president forwards it to the advertiser. If none is on file, the actor involved is invited, through his union, to submit one. The advertiser then makes up his mind after reading the actor's statement.

Actually this arrangement is not ideal, although it is at least a logical step. Other unions are welcome to join the Conference if they desire.

One union which does not intend to join the Conference has just launched its own move to protect its members. The Radio Writer's Guild of the Author's League of America has asked the Federal Communications Commission to hold a hearing on whether certain networks have established a blacklist of alleged subversives. The RWG thinks that such blacklists exist and wants the matter brought out into the open. If such a situation were proved, RWG would ask the FCC to end the practice by exercising its license renewal rights.

## New broadcast codes and censorship

**Q. Is government censorship of radio and TV an increasing possibility?**

**A.** Probably not. Some extremists (a handful of educators, publications, etc.) have asked for it from time to time, but it's not likely to happen, unless the industry can't handle its own problems.

But radio-TV broadcasters are taking no chances. In Washington recently, at an NARTB huddle of 103 telecasters, FCC Chairman Wayne Coy and Senator Edwin C. Johnson gave a "soft" warning. Coy told the group that he had been getting complaints from viewers at the rate of some 13 a day on the average. These complaints had stressed "alcoholic advertising," "indecent, obscenity or profanity," and "misleading advertising."

Senator Johnson, who once proposed licensing movie stars (at the time of the Bergman-Rossellini headlines), admitted that "I like television" . . . but warned the broadcasters against "program excesses."

NARTB president Harold Fellows has started the machinery rolling to form a committee to look into the matter. This group will make "an immediate and thorough investigation of all the aspects of promulgating standards for TV . . . in consultation with representatives of government, public, civic and other special groups."

By fall, the NARTB will begin drafting a new proposed code of industry practices for TV, and probably for radio. If stations and networks go along with it, you'll have to be that much more careful about the "good taste" of your radio and TV shows.

But . . . it won't be government censorship. It will be self-regulation.

**Q. What changes will be made by the new NBC Radio and Television Broadcast Standards?**

**A.** Without waiting for an over-all industry code to be drawn up, NBC has come out with a new 39-page booklet of radio-TV broadcast standards. Joseph H. McConnell, president of NBC, stated: "This is not a negative code, nor are the rules restrictive. Our NBC code of standards provides a set of practical programing guideposts which will make it possible to improve both

# Radio's Finest

IN

## TRANSCRIBED SHOWS

### THIS IS THE STORY

260—15 minute episodes

Sinclair Refining Co.—68 markets  
Westinghouse Electric—18 Canada Markets!

Borden Co., dept. stores, banks, insurance companies, auto dealers, beer—all products

### SO THE STORY GOES

260—15 minute episodes

Dept. stores, banks, insurance companies, beer, etc.—all products

### THE WESTERNERS—

starring *Curt Massey*

156—15 minute episodes

Coffee, flour, beer, dept. stores, etc.  
—repeats through 1,400th successive broadcast!

### JOE EMERSON'S HYMN TIME

156—15 minute episodes

Flour, coffee, undertakers, etc.

### THE HOMETOWNERS

156—15 minute episodes

Appliances, dept. stores, paints, tractors—all products

*Also—Newest TV Hit!*

### WHAT'S WRONG WITH THIS PICTURE?

15 minute TV Quizzer

Prizes—Jackpot!

5-a-week frequency

# Morton

## RADIO PRODUCTIONS

360 N. Michigan Avenue  
Chicago 1, Illinois

Central 6-4144

# KXOL

**FORT WORTH'S**

leading independent

**JOHN E. PEARSON COMPANY**

To Cover  
the Greater  
Wheeling (W.Va.)  
Metropolitan  
Market  
you need...

**WTRF**  
AM-FM

High Hoopers (Avg. 24.5)  
Low Cost  
The ECONOMICAL way to  
SELL  
The Wheeling Market  
Check  
THE WALKER CO.



**IS YOUR  
SLIP  
SHOWING?**

There are 700,000 men, women and children within normal hearing distance of our transmitter. Do you have something to tell them? If your competitor is getting business that you should have—then you have slipped and . . . . .  
**YOUR SLIP IS SHOWING!**

**WMBM**  
BISCAYNE BROADCASTING CO., INC.  
MIAMI BEACH, FLORIDA



**1000 watts at 800**

our programs and their advertising messages."

The new NBC standards, combining radio and video for the first time in a network code, make some specific changes, which will affect advertisers planning to be on NBC radio or TV this fall.

*Program Content*—Tighter controls on the good taste, moral values, and techniques of children's programs, mystery programs, newscasts and other show types will be in force. Regulation of program content is more explicit than in the 1948 NBC code, which the new one replaces. The regulations in NBC's new book of standards, incidentally, apply also to pre-broadcast warm-ups. You can't crack a dirty joke, get a big laugh, and then go on the air in the middle of it. However, time regulations on mystery shows have been lifted.

*Advertising content*—More stringent regulations will be in force covering product acceptability. All the usual NBC taboos will be in force, plus a few new ones, such as checking ad claims based on surveys, tighter regulations on the use of "cow catcher" and "trailer" announcements.

In the matter of "length of advertising message," NBC has taken a bold step in combining the permitted lengths of plugs in both radio and TV shows in one table. However, NBC has given itself an "out." States the new NBC code: "Since television is a developing medium . . . NBC . . . may permit experimentation in television presentations which departs from the stated requirements, subject to approval on a program-by-program basis. Here are the basic limitations:

AD MESSAGE LENGTH ON NBC  
(minutes and seconds)

Program (Minutes)	News Programs (Day & Night)	All Other Programs	
		Before 6 P.M.	After 6 P.M.
5	1:00	1:15	1:00
10	1:45	2:10	2:00
15	2:15	3:00	2:30
20		3:30	2:40
25		4:00	2:50
30		4:15	3:00
40		5:00	3:15
45		5:45	4:30
60		7:00	6:00

*Operating Procedures*—Here are some of the highlights from this section of the new NBC code, covering the handling and clearance of broadcast material in radio and TV.

Material must be submitted at least 48 hours in advance, including scripts and advertising, when "live" shows are involved. Tape recordings and films must be in a week before broadcast.

NBC reserves the right to do a "fade" on a radio or TV show, when there is any serious question of a portion of it being objectionable in "many American homes."

Serial dramatic programs must keep down their opening synopsis of preceding installments. You can't let listeners hang in the air, either, when a series is over. Says NBC: "When such a program ends its series of broadcasts over NBC's facilities, the storyline of the program must be satisfactorily concluded."

You can't make cross-plugs for another network's show (your own or a guest star's) in such a way that it will "divert the audience from NBC at the time such program is presented over competing facilities."

### MR. SPONSOR ASKS

(Continued from page 177)

family, for instance, forgot about television entirely on Sunday nights when Tallulah Bankhead came on. She had such an outstanding program nothing could compete with it for audience—TV, or the corner movie, or gin rummy. And there are other good programs, too, that can capture audiences. TV certainly has no monopoly on talent and ideas. RCA is still doing all right with records despite competition from TV and movies. When the novelty of TV has begun to wear off, as it is already doing, the best programs will get the audience—and radio should be ready and eager to accept that challenge.

Radio has plenty of research to do to prove its importance in today's era of TV. Case histories of five years ago can have no bearing on its effectiveness today. Yet there are certainly plenty of exciting stories available today of merchandising possibilities, cooperative efforts, which have yielded impressive results to advertisers. And those are the stories advertising managers want to hear. They need them to convince themselves, and their top management, that radio can still be a most desirable medium to use.

Merchandising, programing and research. It's a formula that has accomplished results for other media. It should do the same for radio.

DAVID BLAND  
Director of Advertising  
G. Krueger Brewing Co.  
Newark



# How you can sell 21 markets

with one radio station

# WGY

Station WGY is unique in the East. Its 53 county coverage area can only be compared geographically with large, isolated stations in the West. The WGY coverage area is extensive and isolated but this prosperous industrial and agricultural region is thickly populated and evenly spread with high-income families that buy big volumes... and more families listen to WGY than any other station in the area. WGY provides the only way to combine this valuable region into one coverage area.

- \* A Total of 451,230 Radio Families
- \* A 3 Billion Dollar Market

21 bustling industrial cities than the next best station in the area. With WGY you can sell these 21 major trading areas as one richly concentrated market.

**NEW YORK**  
Albany  
Amsterdam  
Catskills  
Glens Falls  
Hudson  
Johannstown  
Kingston

**MASSACHUSETTS**  
Adams  
North Adams  
Pittsfield

**VERMONT**  
Barre  
Bennington  
Burlington

Total Population—701,500  
Total Retail Sales—\$818,301,000

**WGY Gives Dominant Coverage of These 21 Major Trading Centers**

each with 25,000 or more population. When you sell WGY, your sales message will be heard by 55% more radio listeners in these

add to this the home counties in which these 21 cities are located and you have this richly concentrated "21 in one" market.

Total Population—1,247,000  
Total Retail Sales \$1,162,725,000

**WGY Gives Dominant Coverage of 36 Additional Counties**

all in the WGY Primary Coverage Area. WGY is the favorite radio station of more radio families in small towns and rural areas in 36 additional counties in the WGY Primary Coverage Area. 55% more listeners listen to WGY than to the next best station in the area. There are more radio families in these 36 counties outside the 21 larger markets than within the cities.

316,310 radio families

WGY Farm families are an important part of the WGY coverage area and audience. They own and farm 20,881,000 acres of rich farm land that produces \$438,000,000 worth of farm products each year.

In addition, WGY reaches out to 119,274 radio families beyond the WGY primary... more thousands of WGY listeners and more big sales volumes for you. This brings the total population for the entire WGY BMB area—primary and secondary—to 2,980,100, with a total SPENDABLE income of \$3,888,405,000.

**WGY Offers You**

- the most power in the area, 50,000 watts
- 29 years of radio experience in time tested localized programming designed to fit the whole family and all families throughout the area
- the exclusive NBC affiliate in the area
- top in NBC programs

Plus 36 additional counties in the WGY area

And your advertising messages on WGY will assure you of domination of the listening audiences throughout the entire area... WGY provides:

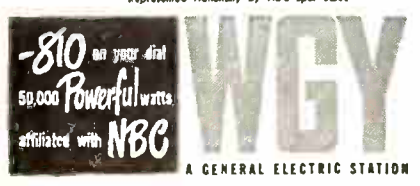
- more markets than any other Up-state New York station.
- larger audiences than any other station in the area; 55% more listeners than the next best station.
- lower cost than any other station in the area.
- a lower cost than any combination of stations in the area to reach the same markets.

WGY is a unique station covering a rich area. Here are 50,000 watts, a powerful salesman that insures... buying masses of more radio listeners than any other station in the 53 county area... the only other large station

in the area is limited by directional antennae and high broadcast frequency. That's why more national and local advertisers choose WGY to do their selling job in rich Up-state New York and New England where 1,045,717 households spend more than 3 billion dollars each year in retail stores.

**WGY Advertisers Get Results**

- 8 short announcements produced orders for 38,400 strawberry plants
  - 1,483 mail orders for a \$3.98 article cost the sponsor but 15 cents per order
  - WGY's "Chanticleer" has pulled an average of 3,000 letters per month for 18 months.
- These are but a few of the many advertisers' results that WGY will be glad to show you. These customers could be your customers in WGY coverage area with WGY.



some time buyers travel to get information like this

## But not when it's at their fingertips in RARD\*

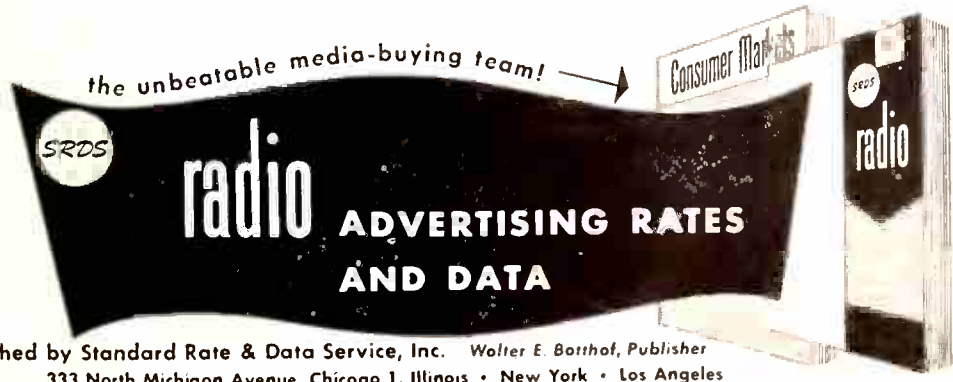
An important agency time buyer says: "The markets to be developed by radio advertising are selected jointly by agency and client. Say we start in Minnesota and the only information we have is from a small station up there. Then I have to go up there personally and talk with the stations and people to find out which are good and which are not good for us."

Such first hand field surveys take time and cost money. Only a few buyers of time find it possible to work that way.

So it's a boon to buyers everywhere when stations, like WGY, make the information they need available in the SRDS radio and television publications and in CONSUMER MARKETS. Market information. Coverage information. Audience information. Program information.

When you're comparing stations and their markets, it pays to check the Service-Ads as well as the listings in RADIO ADVERTISING RATES AND DATA,\* in TELEVISION ADVERTISING RATES AND DATA† and in CONSUMER MARKETS. They may save you much further searching for the information you want.

\* Formerly the Radio Section of SRDS.  
† Formerly the Television Section of SRDS.



**Note to Broadcasters:** In the 64-page SPOT RADIO PROMOTION HANDBOOK buyers of time tell what they want to know about stations. Here's a wealth of time-selling and promotion ideas. \$1.00.

Published by Standard Rate & Data Service, Inc. Walter E. Borthof, Publisher  
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles

**SPONSOR**

# TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

**Herbert True dictionary is designed to give  
sponsors an over-all look at television art**

A FIFTH PART WILL APPEAR NEXT ISSUE

**PART FOUR**

**TV** Most dictionaries are designed for occasional use only. Not so the 1951 "TV Dictionary/Handbook for Sponsors." It is actually an easy-to-read text book on the television art. Rather than using it to look up an occasional word, advertisers will read through its entire contents for an over-all look at the intricacies of the medium; agency men who are charged with production responsibilities will find its handbook material an invaluable technical aid; account executives will pass on the "Dictionary/Handbook" to clients who express curiosity about television.

The dictionary is so extensive that, though originally planned to appear in SPONSOR in four installments, a fifth installment will be necessary to complete the entire dictionary. (The complete dictionary will be published soon in book form; date to be announced.)

As an example of the valuable handbook data included in the dictionary, glance at the lens information starting at the bottom of this page. All principal lenses used in TV are described in technical detail. Lights, too, (see next page) get detailed description.

Detail with which the dictionary takes up TV technique and technology is all the more remarkable when you consider that its author, Herbert True, worked on the dictionary while carrying on full-time activities as a radio-TV writer and producer with Gardner Advertising Company, St. Louis. (For biographical details about True himself, see box opposite page.)

● The complete "TV Dictionary/Handbook for Sponsors" will be available to subscribers on request. Price to others: \$2.00. Bulk rates furnished on request.

**L**

(Continued)

**LEGS, RIGHT or LEFT** Curtain verticals, either stretched or on travelers, or supporting part of the permanent curtain border.

**LENS LOUSES** People who wave when TV camera pans audience.

**LENS TURRET** Revolving device on TV camera carrying two or more lenses, any one of which can quickly be turned into position for shooting.

#### LENSES

**35mm.** (wide angle) Speed: f3.3. Total

angle of view in horizontal: 51.5°. At 4 feet actual distance from object takes picture equal to being 3½ actual feet from object.

**50mm.** (two inch) Speed: f1.9. Total angle of view in horizontal field: 34°. At 4 feet actual distance from object takes picture equal to being 2½ actual feet from object.

50mm. gives you large depth of focus dollying in and out, little distortion, less difficulty to follow focus.

**90mm.** (3½ inch) Speed: f3.5. Total angle of view in horizontal field: 19°. At 4 feet from object gives picture equal to being 1¾ actual feet from object.

**135mm.** (5½ inch) Speed f3.8. Total angle of view in horizontal field: 13°.

At 4 actual feet from object gives picture equal to being 11 actual inches from object.

**8½ inch** (215mm.) Speed: f3.9. Total angle of view in horizontal field: 8°.

**13 inch** (telephoto) Speed: f3.5. Total angle of view in horizontal field: 5°. At 100 actual feet from object gives close-up.

**15 inch** (telephoto) Speed: f5.0. Total angle of view in horizontal field: 4.5°.

**17 inch** (telephoto) Speed: f5.0. Total angle of view in horizontal field: 4°.

**25 inch** (telephoto) Speed: f5.0. Total angle of view in horizontal field: 2.75°.



**Zoomar Lens** Focal lengths: 5 to 22 inches. Speed: f5.6 to f22. For use in quick and continuous variation of focal length from extreme long to very close shots and vice versa. Gives effect of camera "zooming" in on subject without moving camera or changing lens. Used outdoors and to great advantage on such shows as *Kukla, Fran & Ollie*.

**Balowstar Lens** Focal length: 7 inches. Speed: f1.3. Total angle of view in horizontal field: 10.5°. Extremely fast lens used where lighting is unfavorable or of mixed color. Sometimes at boxing and wrestling matches.

**Reflector Lens** Focal length: 40 inches. (Actual length: 16 inches.) Speed (variable): f8 to f22. Total angle of view in horizontal field: 1.9°. Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret.

**Electra-Zoom** One of the latest types of automatic focus Zoomar lenses that is particularly adapted to studio use.

**Note:** Vertical angle of view will be only three quarters of the horizontal angles given above because the aspect ratio of the television camera is three by four. For example: an 8½-inch lens which has a horizontal field angle of eight degrees will have a vertical angle of only six degrees. An easy way to remember lens sizes and comparisons is by the fact that the larger the lens is in size or number, the closer and tighter the shot.

**LEVEL, VOICE LEVEL** Test of mike position in picking up talents' voice for best qualities in relation to camera placement, picture, etc.

**LEVITATION** Flying a prop or actor.

**LIBRARY SHOT** (1) Film shots used in a show but not recorded especially for it. (2) Shot taken from a library or store of shots kept in the hope that they may at some time be useful.

**LICK** An ad lib musical phrase usually not in the score.

**LIGHTS** Definitions below provide a glossary of lights used commonly in television.

**Fill, Flat or Balancing Light** Used to provide general over-all light and in particular to control contrast by softening shadows which are too harsh, or bringing up illumination on background objects so that principal features do not stand out as much.

**Modeling Light** Used to bring out some special feature of the subject which is not properly accented by remainder of lighting. It need not be a very strong light, but is usually fairly sharply focused to ensure that only area desired is illuminated. Similar to hot light as opposed to flat lighting.

**Key Light** Used to point up the highlights of the subject, talent, or main feature of shot. Usually placed higher than camera to give better differentia-

## Herbert True

To write the 1951 TV Dictionary, Herb True toiled weekends, nights, holidays for nine months. During the day he used rather than wrote about TV's language, working at the Gardner Advertising Co., St. Louis, as a radio-TV writer-producer. Now 27, True was a partner in his own agency at 23; worked as an announcer for WKY, Oklahoma City and WNAD, Norman, Oklahoma, during the years '44-'46.



tion between upper lip and nose shadows. Lens may be determined by the requirements of the key light because it's key light which illuminates the focus of interest for scene or set.

**Rimming or Outline Light** Used behind main talent or subjects to provide means of separating them from background. If two colors are similar and there is strong risk of their failing to separate, this light is established at a very high intensity from above and behind so that the edges of all objects it is desired to emphasize are rimmed in light. Hands, for example, sparkle due to light from behind being picked up and reflected by tiny hairs as well as refraction due to skin surface channeling light rays to front. This type of light is almost always necessary unless the background is of definite pattern which contrasts with subject matter.

**Kicker or Booster** Small light used as rear crosslight which may shine upwards or downwards depending on the effect required. Used extensively on Paul Whiteman, and Wayne King shows.

**Obe Light** Also known as obie, blooper, or eye light. A small spot usually mounted on camera which adds little to over-all light, but brightens the eyes, face, etc. and causes eyes to glint and show with a brightness which is never obtained with the lighting normally used. Good for facial expressions when set with controlled rheostat.

**Broad or Broadside** (1) Floodlight used to illuminate whole set. (2) A floor stand type light with wide angle used for general fill.

**Backlighting** Lighting, usually a scoop, directed on the subject from a point behind, the front being regarded as the side facing the camera. Back lighting and key lighting should be same distance apart and same wattage, usually 1,000 KW.

**Spotlights** Baby . . . ¾ KW intensity (formerly ½ KW)  
Junior . . . 2 KW intensity  
Senior . . . 5 KW intensity

**Right Angle Lighting Pattern** Basic start for most lighting set ups.

O (Back Light)

X (Subject)



O (Key Light)

(Camera) X

O (Fill Light)

**LIGHT AND SHADE** Variations from calmness to tenseness, softness to shouting, which keep a TV production or musical numbers from being monotonous.

**LIGHT BRIDGE** Control board from which the ceiling and floor lights are remotely controlled and operated.

**LIGHT FLARE** White spot in TV picture caused by improperly used or badly located floor or spot light.

**LIGHT LEVEL** Ambient or general intensity of illumination on a subject or scene measured in foot-candles.

**LIGHT METER** Meter used to (1) measure in foot candles amount of light on the set; (2) indicate the amount of reflected light from actors and props.

**LIGHT SCRIPT** Chart used by the lighting technician to record position and intensity of the lights to be used in a given TV scene or show.

**LIMBO** Any area, not within the set area, used for cover shots, super-impositions, montage effects, flip cards and similar devices.

**LINE** A single scanning line across the picture containing highlights, shadows and halftones. 525-line definition is the U. S. standard for television.

**LINE OF SIGHT** A straight, unobstructed path between two points.

**LINEARITY** Uniformity of distribution of a regular picture or pattern on a TV picture tube.

**LIP SYNC or LIP SYNCHRONIZATION** Direct recording of sound from scene that is being filmed. This term usually pertains to film commercials where you can see actors and their lips moving.

**LIVE** "On-the-spot" televising of events and/or people in contrast to transmission of film or kinescope material.

**LIVE CAMPAIGN** A series of shows or announcements by living performers as contrasted to film or recordings.

**LIVE MIKE, HOT MIKE** A microphone that is on and transmits everything you say.

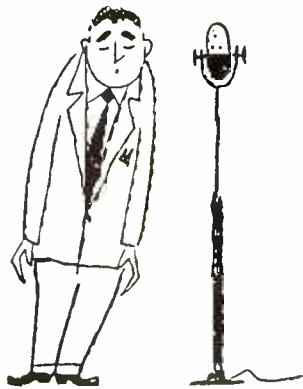
**LIVE TITLES** Titling material which is televised directly by studio camera rather than supplied from slides or film.

**LOADED** (1) A show or script having an overwhelming amount of hard work. (2) A script containing (a) excessive camera shots; (b) action; (c) difficult sound or music cues.

**LOCAL** Show originating in local station or in the town in which the station is located, as contrasted to a network program.

**LOCATION** Any location outside of TV studio where you are televising or filming action.

**LOCK JAW** (1) A tired, uninspiring,



lifeless singer. (2) Talent who speaks with little or no facial expression.

**LOG** A record kept by stations and networks of every minute of telecasting, including errors. It is required by FCC.

**LONG HAIR** A term often applied to (a) serious music; (b) the critical attitude of "art for art's sake."

**LS-LONG SHOT** Shot actually or apparently taken with the camera a considerable distance away from the subject. When people are included they are far enough away so that their features are not clearly discernible. (See camera shots.)

**LONG UNDERWEAR** Sheet music.

**LOOP** Bend of slack film left above and below the gate in threading a film camera or projector in order to prevent the intermittent action straining and tearing the film.

**LOSE THE LIGHT** Term used in directing cameramen as "move to next position when you lose the light."

**LOW PRESSURE SHOW** Typical easy-going TV approach. For example: the Chicago TV treatment.

## M

**MADAME CADENZA** A flighty female vocalist.

**MADAME LA ZONGA** Female who moves, shakes, dances nervously, especially while on camera.

**MAGNETIC RECORDER** Machine, portable or fixed, which records sound on a reel of wire or tape. Cost, \$90 up.

**MAGNISCALE** An object produced in larger scale than actual size in order to make clear details that would otherwise be ineffective or indistinguishable on TV.

**MAIN TITLE** Title at the beginning of a TV presentation which gives show's name, etc.

**MAKE GOOD** (1) Offer to sponsor of comparable facilities as substitute for a TV show or announcement cancelled because of an emergency. (2) Compensation.

**MAKE UP** Facial makeup, etc., on talent.

**MANUSCRIPT or SCRIPT** The written TV play. Usually mimeographed for direction and production.

**MARK-IN or MARK THE PARTS** (1) Outlining position of actors on studio floor with chalk or washable paint. (2) Using colored pencil to mark script to make it easier for talent to identify his lines in first run-through.

**MARRYING** Slang for the photographic combining of the sound and picture portions of a film in the printer after editing.

**MASK** (1) Shield placed before a camera lens to cut off some portion of the camera's field or view. (2) To conceal by use of scenery any portion or set, background, flies, etc.

**MASKING PIECE or WALL** Section arbitrarily used to provide a backing for sharp or definite changes in camera angles.

**MASTER CONTROL** Central point at which all studios in a TV station are linked, and from where shows are relayed for transmission.

**MASTER SHOT** Single shot occasionally taken of entire piece of dramatic action in order to facilitate assembly of component shots of which it will

finally be composed. (See camera shots).

**MATCH DISSOLVE** Perfect overlap or cross fading from one scene to another where persons, objects, or properties are in identical positions, and you create illusion of one subject.

**MBS** Mutual Broadcasting System.

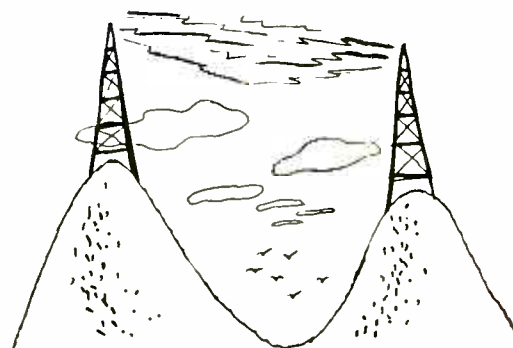
**MC** Emcee. Master of ceremonies.

**MCU-MEDIUM CLOSE UP** This term is gradually being replaced by more specific term, but means a shot that cuts off actors or talent just above the knees; also wide angle shows object and some background. (See camera shots.)

**MEDIUM SHOT or MIDDLE-DISTANCE** A shot of subject or set showing only part of each. Midway between close-up and long-shot. (See camera shots.)

**MELODRAMA** Exaggerated, romantic, exciting, and improbable type of TV drama. Characters are usually overdrawn and stress is laid on action or situation.

**MICRO-WAVE** TV relay from mobile



unit to studios or in connection with coax as Nashville to Louisville.

**MIDDLE BREAK** Station identification at about the half-way point of a program as in Philco or Kraft dramatic shows.

**MIDDLE GROUND** Refers to middle portions of playing area of studio or set as contrasted to foreground or background.

**MIKE BOOM** A mike on long telescoping arm which may be extended or retracted, swung in a wide horizontal arc, and raised or lowered. Boom is usually mounted on a mobile platform that facilitates its movement.

**MIKE HOG** Talent that manages to edge co-workers away from mike.

**MILK** (1) To exhaust or extract every possible bit of humor or pathos out of a scene, situation, or line of dialogue. (2) "Play to the live audience" as Milton Berle does so often.

**MINIATURE** Any small models of houses, cities, automobiles, etc.

**MIST SHOT** A TV shot or still photo that is taken through gauze or with lens out of focus to achieve soft or blurred effect.



**They helped build the TV Dictionary/Handbook . . .**



**WILLIAM FISHER**, Gardner Adv., St. Louis



**GENE LIGHTFOOT**, Evans & Assoc., Ft. Worth

**MIX** (1) Optical. Gradual merging of the end of one shot into beginning of the next, produced by the superimposition of a fade-out on to a fade-in of equal length. (2) Sound. To combine sounds of several sound-tracks for purpose of re-recording them on new track.

**MOB SCENE** Group of performers serving as a crowd background saying "hobble-gobble" or "no, no!" or "yes, yes!"

**MOBILE UNIT** Field television equipment mounted in trucks, and/or trailers, generally used for sports, special events, and other shows not picked up in studio.

**MOCK-UP** Facsimile photostats or replica of products or container to be displayed on TV show, usually actual size.

**MODEL** (1) Miniature cardboard replica of a scene or set made by art department, usually for purposes of experiment or discussion before the flats and set are finally constructed full-size and set up on the studio floor. (2) Miniature model made to be used in the actual telecasting of a show in such a way as to give the illusion of being a full-sized construction.

**MODEL SHOT** Shot in which models are used. For example, when small model ships floating in a studio tank are shot so as to give the illusion of real ships at sea.

**MODELING LIGHT** A light source so placed and of such intensity as to bring out the contours and volume of a subject. Opposite of flat light.

**MONITORING** (1) Technique of controlling picture shading and other factors involved in the transmission of both picture and sound; this usually occurs in the control room and/or at the transmitter. (2) To check show or spot content and transmission with on-the-air pictures.

**MONOSCOPE** TV camera tube or slide which contains a simple picture or pattern used for test purposes.

**MONTAGE** Impressionistic assembly

of short scenes or shots designed to bridge a lapse of time or forcibly develop a plot situation by briefly indicating the passage of events within it.

**MOOD MUSIC** Background music to establish or intensify the mood of dramatic action or scene.

**MOTIVATION** The reason or appropriate cause of a given event, whether inferred or in the spoken lines or action.

**MOVIOLA** Special machine used by editors for viewing film in small size.

**MR. AND MRS. SHOW** Married or non-married couple gossip or gab show.

**MST** Mountain Standard Time.

**MUGGER** (1) Person who insists on working too near camera or mike. (2) Milton Berle, Jerry Lewis type facial antics.

**MULTISCOPE** An opaque slide.

**MURAL** Photographic enlargement of set or scene used to give impression that the scene actually exists in studio.

**MUSHY** Meaning the sound is all right, but the microphone's pick-up is poor.

**MUSICAL** (1) Type of light entertainment show containing considerable portion of music and dancing. (2) TV equivalent of a musical comedy.

**MUSICAL CLOCK** Type of musical program with visual multiscope news type. Part of test pattern and clock. Music background and frequently film commercials interspersed.

**MUSICAL CURTAIN** Music used at the end of a scene skit or a play as finale or curtain.

**MUTE NEGATIVE** Picture negative of a sound film without the sound-track.

**MUTE PRINT** Positive film print of the picture part of a sound film without the sound-track.

**35 MM** Standard motion picture size film. 90 ft. to the minute. 30 ft. to chain break. (See film information.)

**16 MM** Small size film currently being used for most film commercials and kinescopes in TV. This is about one-third as expensive as 35 mm., and as reproduced on TV, video-wise, is comparable to 35 mm. However, 16 mm. suffers somewhat audio-wise. (See film information.)

## N

**NABET** National Association of Broadcast Engineers and Technicians. Usually TV cameramen, some soundmen, and light technicians belong to NABET.

**NAPA** National Association of Performing Artists.

**NARRATAGE** Technique whereby one of the characters in a set, story, or film does all the sound voice over . . . tells the story.

**NARRATOR** An off-camera or background voice known as VO or Voice Over.

**NARROW ANGLE LENS** Close-up lenses . . . 90 mm., 135 mm., etc. Picks up small portion of set or action.

**NARTB** National Association of Radio and Television Broadcasters.

**NATURAL SOUND** Sounds of action whose source is shown in picture with sight and sound simultaneous. Also called synchronous or sync sound. Opposite of non-sync or off-screen sound.

**NBC** National Broadcasting Company. NBC-TV.

**NEGATIVE** Film or kine in which the natural tone values of the picture are reversed; it constitutes a master copy from which a large number of positive prints can be made. (See positive.)

**NEMO** Term used to designate any telecast picked up by station crew which does not originate in their own local TV studios.

**NET or NETWORK** Multiple TV or radio stations linked by coaxial cables or microwave relay. (1) Coast-to-coast network—a group of stations covering the whole or greater part of the U. S. (2) Regional Network—group covering a definite segment of the country. (3) Split network—selected stations of a network used to meet specific distribution or sales efforts.

**NETWORK TIME** Telecasting time on an affiliated TV station available for network programs either off-cable, film, or via kinescopes.

**NEUTRAL** Theme or background music used under voice over announcements.

**NEWSREEL** Film report of current event.

**NICK 'EM** Direction to musicians to play number or passage staccato.

**NIGGER** Form of screen or filter used in studio lighting, usually to cover or cut down light from strong spot.

**NOODLE** (1) To play a few bars of background music usually behind titles known as noodling. (2) Tuning up of musical instruments, practice runs, etc.

**NUT** Usually the complete cost of producing a television or radio show.

## O

**OFF CAMERA or OFF MIKE** Position of a performer is a little too far from camera or mike.

**OFF SCREEN or VOICE OVER NARRATION** Any narration that is not lip sync.

**OFF SCREEN SOUND** Non-synchronized sound that originates in limbo. May be heard without seeing corresponding picture.

**OFFSIDE** Off-color skit, action or com-



edy line. Poor taste. A "blue gag." Tabu.

**OFF-THE-CUFF** Also called ad lib or vaudeville. Phrase used in connection with productions which are televised without script or preliminary camera preparation or rehearsal where the producer calls for camera switches and takes as action occurs. Most on-the-scene events and many small station studio shows are produced off-the-cuff.

**O. HENRY** The tag line or climax speech of a dramatic sequence consisting of a surprise or twist ending.

**OLD COW HAND** Experienced personnel or staff member called upon to escort important guests, clients, etc. about the studios.

**OLEO** Any roll curtain or backdrop.

**ON CAMERA** Talent or object is on the air . . . being televised . . . either or both sight and sound-wise.

**ON THE AIR** Program in process of telecasting.

**ON THE BEACH** Not employed or working steadily at the moment.

**ON THE BOARD** The engineer or personnel on the control board or assigned to control room at that time.

**ON THE HEAD** Show which starts exactly on scheduled time.

**ON THE LINE** Meaning acceptable picture is leaving here on way to the transmitter for telecasting.

**ON THE LOG** Has been entered in the studio record or log required by FCC.

**ON THE NOSE or ON THE BUTTON** Term denoting perfection in timing, focus, etc.

**ONE AND ONE** Instructions to an orchestra to play one verse and one chorus of a musical number.

**ONE AND TWO** Instructions to orchestra or soloists to play or sing one verse and two choruses of a number.

**ONE-SHOT** (1) Picture of single subject, person or object, filling picture screen. (2) A script complete in one installment. (3) A single show not part of a regularly telecast series, as *The March of Dimes*, *Red Cross*, *National Safety Week*, etc.

**OPAQUE** A complete slide as distinguished from a transparency.

**OPEN COLD** To open a show without (a) theme; (b) musical introduction; (c) rehearsal.

**OPEN END** A TV kine, film, or show that leaves the commercial spots blank for them to be filled in at the point of broadcast.

**OPEN LEFT or RIGHT** Command to place subject to extreme left or right of planned picture or camera pickup.

**OPTICAL** A trick effect done mechanically, permitting the combining of two or more pictures or film frames in one, creating wipes, montages, dissolves, some fades and other effects.

**OPTICAL PRINTER** (1) Device for enabling images from one film to be photographed on to another film by means of a lens. (2) Used in making reduction prints and for special effects and trick work.

**OPTICAL LENS** Lens focusing image of scene to be televised on the light-sensitive plate of camera tube.

**OPTICAL VIEW FINDER** Device on TV camera used by cameraman to accurately frame and focus scene or object to be televised.

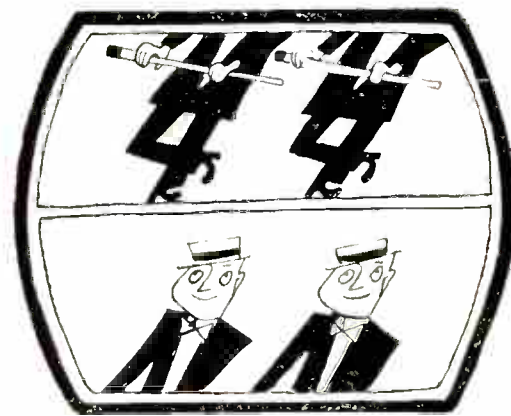
**ORIGINATE** (1) To issue a show from a particular location. (2) To have been the first to conceive and record a basic TV idea, plan, or technique.

**ORTHICON** Very light-sensitive RCA camera tube used in field cameras for most outdoor pickups.

**OSCILLOSCOPE** Electronic tube for viewing the picture output of a camera chain. Usually used to evaluate and control shading operators.

**OUT IN THE ALLEY** Obstructed or out of the range of the camera or mike.

**OUT OF SYNC** (1) When the TV image on a receiver screen is seen to roll vertically or horizontally. It is usually the result of the receiver circuits being out



of synchronization with the transmitted signal. (2) When sound and action are not reproducing correctly or in synchronization.

**OUTLINE** Also synopsis or sometimes scenario. The first briefly written account of a show or film in general terms. The writer need not be a TV expert.

**OVERBOARD** (1) Too much of anything. (2) TV show which exceeds its allotted time. (3) An excessive or overacted characterization. (4) Overcut, over-portrayed, or, in music, over-intensified.

**OVERLAP** Also known as dissolve or optical. Trick shot in which view from camera is combined with another.

## P

**P.A.** Public Address. Loudspeaker wire system used in TV studios, usually for directions to people who are not wearing cans (earphones).

**PACE** Rate of over-all show, music, skits, or delivery of lines. A variation of pace is used to express a variation of thought.

**PACKAGE** A special show or series of shows bought by an advertiser (usually for a lump sum), which includes all components ready to telecast.

**PAD** To add action, sound, any material to fill the required on-the-air time.

**PAN or PANNING** Gradual swinging of camera to right or left across a scene to see segments of the scene as camera moves.

**PANEL** Master TV or radio control board. Usually in master control room.

**PAPIER-MACHE** Substance made by combining paper, glue and water, and usually cooked. From it are molded, usually over a wooden or wire-netting base, three-dimensional, irregular shapes such as statues, friezes, rocks, plaster decorations, or wood carving effects used in TV sets, etc.



**PARABOLA or DISH PAN** (1) Special direction microphone mounting, usually circular in shape used to pick up crowd noise, band music, etc. (2) Circular object used in picking up or throwing out TV microwave.

**PARALLEL** Base of a platform which is hinged so that it folds together for easier striking and storage when the flat top of the platform is removed.

**PARALLEL DEVELOPMENT** Device of narrative construction in which the development of two pieces of action are represented simultaneously by showing first a fragment of one, then a fragment of the other, and so on alternately. Frequently used in *Martin Kane* and *Famous Jury Trials*.

**PARTICIPATING PROGRAM** A single TV show sponsored by more than one advertiser.

**PATCH IN** To tie together electrically, camera chain, mikes, lights, etc. to form a circuit.

**PAY OFF or PAY OFFS** (1) Solution to plot of a drama. (2) Tag line of comedy gag. (3) Final music selection to conclude scene or act.

**PEAKS** High points in the technical variation of visual or audio portion of TV show which may or may not be adjusted in the control room before transmission.

**PEDAL PUSHER** The organist who plays background or incidental music.

**PEDESTAL** (1) Least expensive type of camera mount or dolly in general use at most stations. Does not have boom arm. (2) Indication of picture voltage on "C.R.O." (oscilloscope) associated with each TV camera chain.

**PENCIL TEST** Photographing or filming rough drawings in animation to check the smoothness of the movement.

**PERSPECTIVE** (1) Audio: Relation of volume of speech-sound to the size of a speaker in TV picture. (2) Video: The depth of the image.

**PESTS** Unwanted TV fans or hangers-



on who frequent studios for autographs, jobs, etc.

**PHASE or IN PHASE** (1) When the shutter of camera or projector is moving in correct relationship to the inter-

mittent movement of the film so that it intercepts the light at precisely the moment that the film begins to move, and allows the light to pass again at precisely the moment the film reaches its next stationary position. (2) When the above is not the case, shutter and film are said to be out of phase.

**PHOTOGENIC or TELEGENIC** Subject matter or talent which lends itself to the making of a good TV picture or photograph.

**PHOTOTYPES** Stylized appearance, as Victorian, Gay Nineties, English, etc.

**PHYSICAL PUNCH** TV scenes or situations dominated by forceful physical action.

**PICKUP** (1) Origination point of a telecast. (2) The quality of picture, sound, lighting, or acoustical values of a given sequence, action, or talent in a TV show. (3) Electrical device or arm which picks up sound from a transcription. (4) To pick up action and sound by a television camera and mike and transmit them.

**PICK IT UP or PICK UP CUES** (1) Instruction to talent, sound, or music to respond more quickly when their cue comes. (2) To perform when a specific cue is given, perhaps by stage manager or cameraman.

**PICTURE** The image telecast or appearing on monitor.

**PICTURE GATE** Opening in front of projector or camera lens across which the scene or film passes as it is exposed or telecast.

**PICTURE LINE STANDARD** Number of horizontal lines scanned per second for each image or frame. Present U. S. television standard is 525 lines per image.

**PIERCED** TV lettering cut through an opaque or solid surface, backed up with translucent material and illuminated from the rear.

**PINRAIL** Beams at sides of the TV studio to which wooden or metal pins are attached and to which the lines from the flies or lights are tied off.

**PIPE** Slang for telephone. "Get me a pipe in here."

**P.L.** Private telephone line to facilitate more rapid camera set-ups and checking.

**PLANT** To establish idea or something in the beginning of scene, situation, or story to be referred to later.

**PLASTIC** (1) Plastic pieces: TV or stage scenery which are built in three-dimensional form to show and emphasize their quality of mass. (2) Plastic light: light which brings out the three-dimensional qualities of set, scenery or talent.

**PLATTER** A recording or transcription frequently used as the audio portion of a silent film commercial.

**PLAY-BACK** (1) Reproduction of a sound-track in studio during film shooting to enable action or additional sound or both to be synchronized with action. (2) Playing or recording for audition or reference purposes immediately after it is made.

**PLAY OFF** "Exit" music, background, or otherwise used at end of comedy or dramatic scenes.

**PLAY ON** Music used to bring TV performers "onstage," usually when they are playing to live audience also.

**PLAYING AREA** Physical space in a studio occupied by set and talent in which scene is picked up by cameras.

**PLOPS** Over-accented pronunciation of letters "B" and "P" resulting in distortion of sound.

**PLOT** Planned action of "what happens" in a TV or radio dramatic or situation show.

**PLUG** (1) Mention of a name, show, or advertised product. (2) Loosely speaking, the commercial announcement.

**POCKET SHOT** Picture to fill the gap between MCU and BCU. Usually covers upward from the "handkerchief" pocket of a man. Extremely good for "character searching" effect of panning with actor while he or she moves around set. It's possible to follow like this with a "pocket shot," whereby BCU might bring difficulty in keeping subject framed, and MCU might lose the intimate effect.

**POINTED WIPE** Optical where a wedge



shaped area of one picture moves into or out of the area of another picture.

**POINTILLAGE** A painting technique whereby a plane surface is built up.

**PORTABLE UNIT** Field TV equipment which can be installed where needed.

**POSITIVE** (1) Film in which the tone value of the picture corresponds to those of actual scene which it represents, the dark parts of the scene appearing dark in picture, and the light parts appearing light. (2) A projection print from negative film.

**POST-SYNCHRONIZATION** Recording and adding sound to a film or kine after it has been shot.

**POT** Slang word for any volume-con-

trol dial or fader; may be calibrated in decibels.

**PRACTICABLE** Real. Actually to be used, in contrast to something fake, or that is installed for aesthetic purposes.

**PRACTICAL** Constructed TV scenery that can be used in a normal way; as a door or window that may be opened and closed.

**PREEMPTION** Recapture by the station or network of an advertiser's time in order to substitute a special program of universal value. For example, when the President speaks he pre-empted the show regularly scheduled at that time.

**PRE-SCORE** (1) To compose and/or record for a film before the picture has been shot. (2) Recording any sound before TV film is shot.

**PREVIEW** (1) The show or program rehearsed before it is televised; also, a dress rehearsal or warm-up session for studio audience. (2) To give a sample of a TV show.

**PRINT** Positive copy of film from original film negative. The true picture.

**PROCESS** To develop and fix exposed film.

**PROCESS SHOT or OPTICAL** (1) Film combining real photography with projected backgrounds, or model sets, or drawings. (2) Shot in which special process is used such as Dunning or Schufftan process, as when a scene is projected from slide or film on the rear of a translucent process screen while the camera picks up live action in front of the screen. (For new TV process shots see Schufftan and Vistascope.)

**PRODUCER** Guiding figure in charge of all the work involved in the telecasting of a show, announcement, or film, and who bears the ultimate responsibility for its entertainment value and commercial success or failure.

**PRODUCT-USE STUDY** A statistical measurement of the use of a TV sponsor's products among viewers and non-viewers of his show.

**PRODUCTION** Another generic term, usually refers to the building, organizing, and telecasting of a TV show.

**PRODUCTION FACILITIES or FAX** All the physical and material requirements of a television program; including scenic design, construction, and execution, painting, art work, wardrobe, make-up, properties, tilling, and special effects, both visual and sound.

**PRODUCTION MANAGER** Also called production director. Individual responsible for supervising and co-ordinating of efforts of various specialists, station, and agency engaged in the creation of a show.

**PROGRAM** (1) Commercial program—one paid for by the advertiser. (2) Sus-

taining program—one supported wholly by the network or station and offered gratuitously in the public service by the station or network.

**PROGRAM BALANCE** Proper arrangement and effective planning of musical, dramatic, and other elements in a TV show.

**PROGRAM EFFECTIVENESS** Degree to which a TV program meets viewing expectations and achieves sales results anticipated by sponsor.

**PROJECTALL** An opaque slide, usually 3 x 4 for projectall machine.

**PROJECTION TYPE RECEIVER** A TV receiver using optical projection from a kinescope tube on to a large screen.

**PROJECTING** To increase the volume of the voice so as to be more clearly heard at a distance. Talent off mike projects in order to be heard.

**PROJECTORS** Used in TV for still material. They include:

**Balop:** takes cards or opaques (not transparent) only. Size of cards, also called Balop cards, usually 3" x 4" or 6" x 8".

**Projectall:** gray telop and multiscope usually take both opaque cards and transparencies or slides. Size of cards usually 3" x 4"; size of slides or transparencies 2" x 2." Slides may be made on 35 mm. film, on 3 1/4" x 4" glass, or on film cards and come in double frame, meaning 2 - 35 mm. films on edge; and single frame, meaning 1 - 35 mm. film on side.

**PROP TRUCK** Portable cabinet in which smaller props, hand props, etc. and/or sound effects are wheeled to and from a studio.

**PROPERTY MANAGER** Individual responsible for obtaining, and who usually looks after, the properties of a show, station, agency, etc.

**PROPERTY PLOT** Detailed list of "props" required for any given show and usually drawn up by prop man.

**PROPS or PROPERTIES** All physical materials used in a scene, i.e., furnishings, decorations, or articles utilized by actors in portraying their respective roles..

**PROSCENIUM ARCH** Low wall which usually divides studio stage or sets from studio audience.

**PROTECTIVE FLAT** Set flat addition to prevent camera from accidentally shooting off or over set.

**PROVISIONAL CUT** Cut in a show planned before telecasting in case of possible need.

**PST** Pacific Standard Time.

**PUFF** (1) Exaggerated praise written for publicity purposes. (2) Highly favorable constructive criticism of a TV show.

**PUNCH IT or POINT IT UP** To accent

or emphasize an action, sound effect, music, or line of dialogue in order to make it more meaningful.

**PUT A BUTTON ON IT** Direction usually to musical director to give a clean decisive ending.

**PUT A WATCH ON IT** To take an actual timing of a show or scene.

**PUTTY BLOWER** Trombone player.



## Q

**QUICK STUDY** Person who has the faculty of rapidly grasping essentials of a situation, story line, action, or changes in script. The successful director, cameraman, or soundman is usually quick study.

**QUICK CUTTING** Cutting camera shots so short that they follow each other in rapid succession on the tube. Unless used for special effect, very poor TV technique.

**QUICKIE** Type of film made quickly and cheaply.

**QUONKING** Distracting conversation or actions by individuals who are not connected with show, but are within camera or mike range.

## R

**RACKED UP** TV or radio apparatus that is situated fairly permanently.

**RAIN** Fine scratches on kine or film which become filled with dirt and disfigure the image. Usually acquired from repeated use and age.

**RAKE** Used in connection with scenery. To rake a set or flat means to shift its position or angle of alignment for more suitable placement, lighting, or camera pickup.

**RATES** (1) TV time charges only estimated by station. (2) Net gross rate (prediscount). (3) Net rate (postdiscount).

**RATING** Percentage of a statistical sample of TV viewers interviewed personally, checked by telephone, or noted in viewing diary, who reported viewing a specific TV show.



**RAW STOCK** Sensitized film which has not been exposed or processed.

**RDG** Radio Directors Guild.

**REACH** When a writer or creator gives an obviously contrived solution to a plot.

**READ FOR STORY** Meaning to get the general idea of the action, talent, etc. Hasty examination of script.

**READ THROUGH** Usually the first reading of the script by the cast before the dry run. (See cut below.)

**READER** Derogatory term given to talent who sounds and looks as though he is reading or reciting his lines rather than giving them life through interpretation.

**READING HIGH HAT** Reading or portraying a script in an aloof, unbelievable, lofty manner.

**READ-Y** Pronounced reedy. Quality of unnaturalness by talent giving viewer the feeling that he is reciting rather than talking.

**READY** Signal by director to TD and/or cameraman as warning of intention to use an existing shot, previously planned shot, technique or combination of shots.

**REC** Radio Executives Club.

**RECALL** A method of measurement of the number of people who remember viewing a TV show *after* the telecast.

**RECONSTRUCTION** Real or true to life reproduction of actual scene or event for the purpose of more believable telecasting or filming.

**RECORDING** Means of recording visual and/or audio action and sound on film, kine or phonograph discs.

**REDUCTION PRINT** (1) To produce a 16 mm. print of a 35 mm. film by mechanical reduction. (2) Substandard film printed from a standard negative.

**REEL** The spools with flanges on which film is wound. "One reel" is 1,000' in 35 mm. and 400' in 16 mm.

**REFLECTAR LENS** Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret. Focal length: 40" (actual length: 16"). (See lenses.)

**RELATIONAL EDITING** Editing of shots to suggest associations of plan, sequence, or idea.

**RELAY STATIONS** A series of low power, highly directional, micro-wave relay stations separated by approximately 30 miles, connecting two widely separated points, used to pass a television program to distant stations that are not or cannot be connected by coaxial cable.

**RELEASE PRINT** Final print of commercial, film, or kinescope to be delivered to TV station, client, or agency.

**RELEASE STUDIO** Expression used by director or producer to talent and studio personnel indicating end of rehearsal or broadcast.

**RELIEF** Elevated to a third dimension. TV displays or material as opposed to an element in two dimensions, or flat.

**REPEAT** Show that is repeated by film kine or re-telecast.

**REPLACEMENT** TV show or talent that substitutes for a regular show or personality who is on a vacation or summer hiatus.

**REPRISE** Repeat of a jingle theme after straight delivery of a TV commercial.

**RESEARCH** The checking by writers, producers, directors, musicians, camera, or soundmen through source material to authenticate or improve their efforts on a show.

**RESOLUTION or DEFINITION** Degree of reproduction of detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

**RESOLVE CHORD** Musical ending . . . last note or sometimes passage at end of scene or show.

**RETROSPECT** Show sequence which fades back and pictures something out of the past.

**RETURN FLATS** (1) Narrow scenery flats added to the sides of a set to extend or confine the background so that cameras shooting at angles will not over-shoot or get off set background in the picture. (2) Used to add depth to some architectural features of sets, such as a window return or a mantel breast return. These return flats are placed in back of the window or mantel. (3) Used to finish off sets for shows which may have studio audience.

**RETURNS** (1) Amount of mail received as the result of premium or other stimulus on TV or radio shows. (2) See return flats.

**REVERSAL or REVERSE POLARITY** (1) Film process that results in change of film from positive to negative or vice versa. (2) Positive print without the use of a negative. Usually restricted to home movie 16 mm. production; however, upon occasion reversal prints are used in 35 mm.

**REVERSE SHOT or REVERSE ANGLE SHOT**

Worked in conjunction with existing shot. Same subject or object seen from exactly opposing angle by means of cutting back and forth between two or more cameras. Used for emphasis and changed viewpoint.

**REVIEW** Comments or remarks made by a critic about a particular TV show or TV personality.

**RE-WIND** To re-wind a reel of film or kine following projection so that it is again ready for telecasting.

**RHEOSTAT** A variable resistor. Pots, faders, shaders, lights, even camera dissolves and opticals are frequently made possible through use of rheostats.

**RHYTHM** (1) Periodic, regular, harmonious beat, or cadence. (2) The opposite of rhythm is time which usually has an irregular beat or cadence.

**RIDE GAIN** To keep the picture quality and volume of sound constantly adjusted for proper transmission.

**RIDE IT** Instruction to swing instruments to ad lib.

**RIG** (1) Device used to hold, move, or control object televised. (2) Setting overhead lights on a scene.

**RIGHT** A camera or talent direction meaning to the person's own right as he stands or faces at that moment.

**RIM LIGHT, RIM LIGHTING** (1) Around the edges of the subject. (2) Spotlighting from the back, designed to bring individual, talent or subjects out of background by virtue of their brightness.

**RING MIKE** Microphone installed over boxing, wrestling, or such events to pick up audio or sound portion of TV picture.

**RISER** Small platforms used to elevate camera, talent, or sections of an orchestra so as to secure a better picture, lights, or balance.

**RTMA** Radio and Television Manufacturers Association.

**ROLL 'EM, ROLL IT** Order given by the TV director when he wants a projectionist to start film portion of TV show. Also known as roll film.

**ROLL UP** Trick effect used to change from one scene to another wherein first picture begins to roll from bottom, revealing second picture.

**ROSTER STUDY** A TV viewers survey which helps the interviewed set owner recollect his viewing habits by showing him a list of TV shows or stills from those shows he could have seen at a particular time. Similar to Starch Study of TV Commercials.

**ROTATING WIPE** Optical technique where a line moves over the screen in clockwise or counterclockwise direction, seeming to uncover another scene as it travels.

*(To be continued)*



# SPONSOR SPEAKS



SPONSOR's editors are convinced, after weeks of intensive research for the Fall Facts Issue, that never before were sponsorship opportunities as promising as fall 1951. The bargains are many; the sales impact of radio and TV is often overwhelming. But a word of caution: every advertising medium is beset with pitfalls for the unwary. There's no substitute for knowing what you're doing when you undertake an advertising campaign.

Out of the heavy assortment of "tips to sponsors" that SPONSOR's editors uncovered we highlight a handful.

1. *Check participations in early morning programs*—Station reps say that 7:00 to 8:00 a.m., not long ago strictly marginal spot time, is the hottest slot on the market. Practically every radio station has a morning man program; the audiences are large, loyal, and responsive. Morning men participations extend anywhere from 6:00 to 9:00, depending on the station and market. Just about anything sold over the air fits into "morning men" participations (see 2 July SPONSOR, pages 19-23).

2. *Ask networks about high-rated, low-cost sustainers* With the upsurge of TV, many an advertiser has relinquished his effective network radio program. You'll be amazed at some of the popular low-cost packages that the networks can offer for fall sponsorship. In many cases what might have been wrong for one advertiser may be exactly right for you.

3. *Investigate special types of broadcasting* Did you know that some large advertisers have found Spanish-language radio in the Southwest and West so resultful that they've maintained a hush-hush policy for years? Did you know that the responsive Negro audi-

ence can be reached via an increasing number of stations? Did you know that foreign-language programs pay out unusually well. These, and other special types of broadcasting such as transit radio, storecast, classical music programs, often are tailor-made for your problems.

4. *Check low-cost library service programs*—One of the real secrets of the trade is the job that is being done for a few national and regional advertisers (plus a great many local advertisers) with the expertly scripted and programed packages currently being put out by leading library services (formerly called music libraries). These shows are available to all stations subscribing to each library: can be picked up for a song because they represent extra revenue to the station. Yet many get top ratings in their community; provide name talent and local

## TIPS ON FALL BUYING

In the five question-and-answer sections of this 198 page Fall Facts Issue, SPONSOR's 5th, are set forth numerous tips on what's available for radio and TV sponsorship this fall, which are the best buys, what to know when buying.

Even more than heretofore, air advertising (and especially radio) offers big rewards to the wise. Radio's sales, promotion, and research flabbiness has cost it heavily in prestige this year—but the medium has hidden depths, even in the TV markets. The trick is to plumb these depths and draw out the rich rewards.

On this page SPONSOR focusses on a handful of the buying opportunities elucidated in this Fall Facts Issue.

announcements. Have your timebuyer check reps and library services for highest-rating programs, then get list of stations and markets where they're available.

5. *Look into TV homemakers' programs* If you have a product bought by women, you're well advised to investigate the women's participation programs to be found on nearly every station. Ranging anywhere from 10 a.m. to 3 p.m., they afford an advertiser demonstration and display galore.

6. *Watch morning TV for opportunities*—It looks as though morning TV will be as fruitful as the networks allow it to be. Programs like *Ruth Lyons' 50 Club* (WLW and NBC-TV) and *Strike It Rich* (CBS) will help the late morning along and may be worth

checking for program sponsorship, announcements, chain-breaks.

7. *Check available top-notch transcriptions*—*Boston Blackie, Cisco Kid, Golden Gate Quartet, Lone Ranger, Bold Venture, Hollywood Theater of Stars, Box 13, John Charles Thomas Show, Let George Do It* are examples of superb programing available to regional and national advertisers via transcriptions. Yet their number is meagre; often the markets you need most are unavailable. Best advice is to check firms like Ziv, MGM Radio Attractions, Goodman, TSI, Ullman, Michelson, MacGregor and learn what recent offerings are available where. Be careful that program has enough episodes to keep running a long time: production isn't heavy these days. In the TV field firms like United Television Programs, Radio Sales, Katz have such film offerings as *Fireside Theater* and the *Gene Autry Show*. They're worth auditioning.

8. *Look into nighttime radio station breaks*—In recent months there's been a marked shift from 40 to 50-word station breaks in the direction of one-minute announcements. As a result, some choice slots on choice stations are open for the first time in recent years. It's admittedly hard to do a real sell in 50 words, but it can be done. Check reps.

9. *Analyze the possibilities of marginal time*—Not many years ago 10 p.m. was unsalable time. It's different today, with many stations selling right through the night. Beers, night-driving glasses, drugs are a few categories who have joined the after midnight parade. Six a.m. isn't as marginal as it used to be: years ago stations like WHO, WLS, and WDAY proved that this is choice time. More advertisers know it today.

10. *Work with a TV station-clearance expert*—With desirable TV time a mighty scarce commodity, thought should be given by advertisers and agencies to logical time-clearance techniques. Station expert Fritz Snyder will help CBS-TV and its advertisers with that chore. Many a timebuyer is ideal for the job. Besides getting station management to say "yes" he learns that WHAS-TV has a sensational newsreel that's open for announcements; that WSM-TV's *Tennessee Jamboree* is money in the bank; that WMPs has a morning man who's panicking the Memphis area. Try traveling your timebuyers.



bigger than you think

**ZANESVILLE, OHIO** has a metropolitan population  
of **50,000**

**ZANESVILLE, OHIO** has **750** retail establishments  
doing almost **65 million** in retail sales in 1950.

**ZANESVILLE, OHIO** has **73** wholesale establishments  
doing over **42 million** in wholesale sales in 1950.

Only **ONE** radio station — **WHIZ** — serves this  
prosperous Southeastern Ohio area.

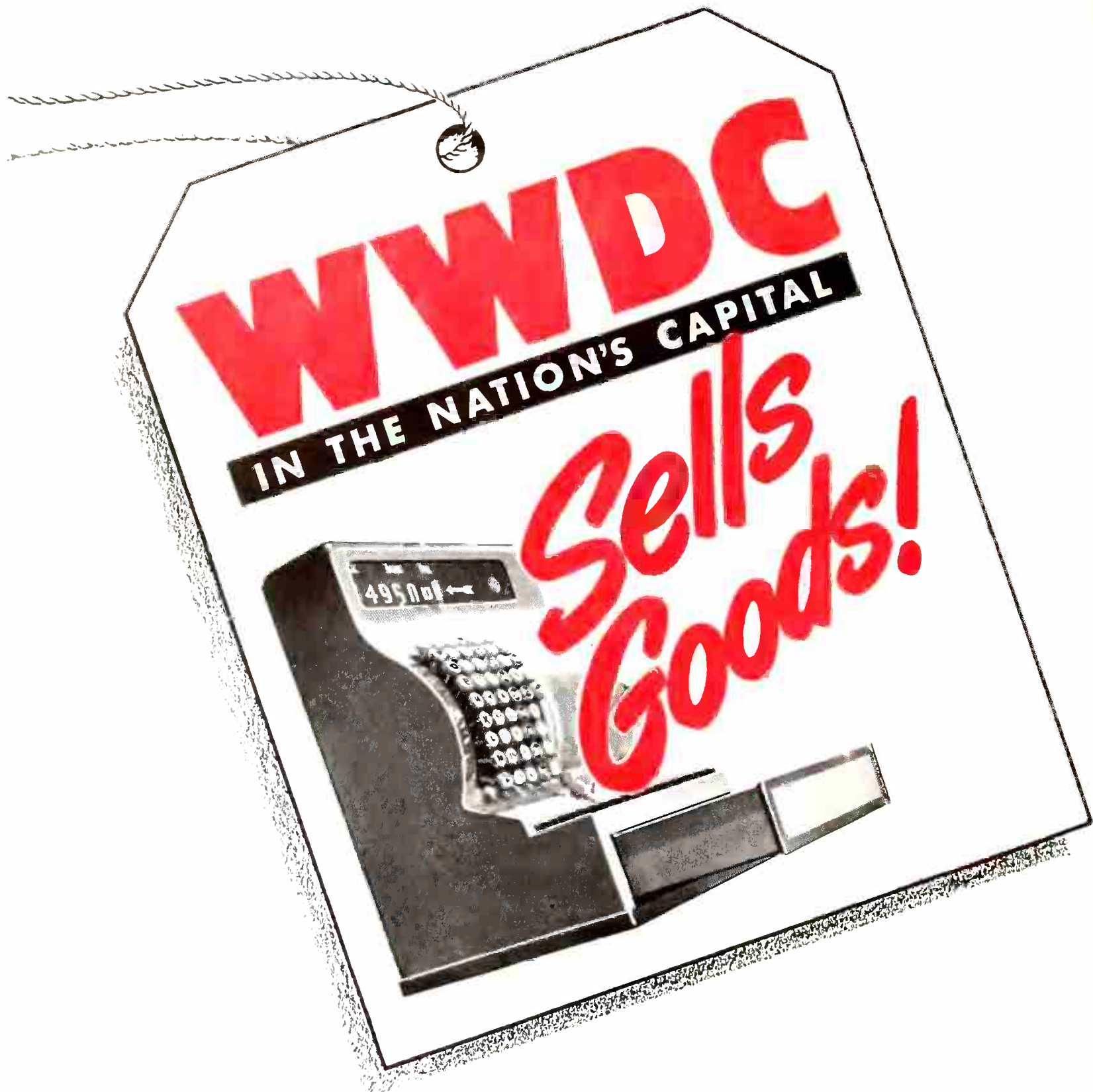
**WHIZ** has a daytime **BMB of 27,280** and an average  
share-of-audience of **61.8 per cent.** (1950 Conlan)

SEE John E. Pearson. He can tell you how **WHIZ** in Zanesville is

bigger than you think

Affiliated with  
**NBC**

**WHIZ**



Radio salesmen in Washington lead tough lives. It's root hog or die for them. A dozen other guys are breathing down their necks every day for that advertising buck.

The reason: The Washington area has no less than 17 radio stations! And in addition, 4 daily newspapers, 4 television stations.

But WWDC salesmen thrive on this competition. For just one reason . . . *WWDC sells goods!* . . . at low, low cost.

We always knew this fact. Now we've proved it with a series of tests as tough as the Advertising Research Bureau could make them.

We stacked WWDC up against big daily papers in direct competition to see which pulled best. We had our fingers crossed, but we're happy with the results.

We'd like you to see the figures . . . just ask your Blair man, or drop us a line.

**5000 WATTS—24 HOURS A DAY**

**WASHINGTON, D. C. WWDC**