

# U.S. RADIO



JUNE

1960

35 CENTS

## WINTER RADIO

Which Points to Peak  
Weather Listening

page 27

## SELLING

Group Plan's Effort  
in New Radio Dollars

page 34

## BRAND™ RADIO

Radio Effort Aims  
at Building Brand Loyalty

page 38

## COMMERCIAL TREND

Entertainment in  
Commercials Evaluated

page 42



Richard Kudner

Champion Spark Plug  
Radio to Generate  
Immediate Sales Action

page 30

# W K B W

IS

## FIRST IN BUFFALO

  
**HOOPER RADIO AUDIENCE INDEX**  
 DATES: APRIL 2-8 and 9-15, 1960  
 CITY: BUFFALO, N. Y.

TIME	RADIO SETS - IN-USE	SHARE OF RADIO AUDIENCE							OTHER A.M. & P.M.	SAMPLE SIZE	
		STA. "B"	STA. "C"	STA. "D"	STA. "E"	WKBW	STA. "F"	STA. "G"			STA. "H"
MONDAY THRU FRIDAY 7:00 A. M. - 12:00 NOON	16.1	27.7	5.3	12.8	9.0	<b>33.0</b>	3.8	1.0	5.9	1.4	5,981
MONDAY THRU FRIDAY 12:00 NOON - 6:00 P. M.	14.2	19.4	8.4	10.5	8.0	<b>37.2</b>	4.8	1.1	8.9	1.7	7,079
SUNDAY DAYTIME 10:00 A. M. - 6:00 P. M.	16.6	9.1	6.7	14.2	12.6	<b>31.9</b>	3.5	5.9	8.7	7.5	1,855
SATURDAY DAYTIME 8:00 A. M. - 6:00 P. M.	18.1	17.0	14.3	11.0	6.3	<b>35.4</b>	6.8	3.3	3.9	2.1	2,276

and PULSE AGREES

# WKBW is No. 1

**28%** AVERAGE SHARE OF THE AUDIENCE

February 1960 PULSE (Buffalo) Mon-Sun 6:00 A. M. - 12:00 MIDNIGHT

WKBW — BUFFALO — 1520

50,000 WATTS - Clear Channel

Represented by

**EVERY-KNODEL**

# A NEW *FIGURE* in radio . . . delighting millions in an **EXCITING** new manner

**FIGURE** new low cost per thousand

**FIGURE** new coverage

**FIGURE** new sales

**FIGURE** new ratings

**FIGURE** new merchandising

**KXOL**

FT. WORTH

**KBOX**

DALLAS

**KONO**

SAN ANTONIO

**K-NUZ**

HOUSTON

**FIGURE** the **TEXAS QUADRANGLE** as your **BEST BUY!**  
See your **KATZ Agency** man effective **June 1**

*George! Make a note that this new buy for Texas now makes it possible to buy the 4th ranked market in the U.S. in population, retail sales and 2nd in automotive sales. Better see our Katz man for more detail—*



## OR CLEAR?



Does she filter you out or hear you through? It depends on whether her radio is tuned in—or just turned on. Listeners to the CBS Owned Radio Stations are tuned in and alert, because C-O programming demands it. It is radio for the active attention of the adult mind—not just a substitute for silence. Locally-produced C-O shows include live music, comedy, opinion forums, education, special events, regional news, documentaries, interviews, sports, farm shows, business reports—everything that interests people. And added to all this is the unique strength of the CBS Radio Network, with its schedule of star personalities, drama, comedy, complete news coverage and analysis, public affairs and great live music programs. This is responsible broadcasting. It gets a responsive audience. And gets response to your advertising, too!

**CBS OWNED RADIO STATIONS** **CO** KCBS SAN FRANCISCO KMOX ST. LOUIS  
KNX LOS ANGELES WBBM CHICAGO WCAU  
PHILADELPHIA WCBS NEW YORK WEEI BOSTON

MEREDITH WOW, INC.

is pleased  
to announce

*the Appointments*

of

WILLIAM O. WISEMAN

as Station Manager of  
RADIO WOW – Omaha

and of

C. ALFRED LARSON\*

as Station Manager of  
WOW-TV – Omaha

*Frank P. Fogarty*

Executive Vice President  
Meredith Broadcasting Company  
Vice President & General Manager  
Meredith WOW, Inc.



W. O. "BILL" WISEMAN is a broadcasting rarity in that his personal initials duplicate those of his station—"W.O.W." Bill is a 23-year veteran of RADIO WOW, coming to the station in 1937. He has served as Promotion Manager and since 1951 as Sales Manager. He will continue as RADIO WOW Sales Manager. Bill has become widely known in broadcast advertising circles the country over through his RADIO WOW presentations to agencies and clients.



C. ALFRED "AL" LARSON joined RADIO WOW as a book-keeper in 1938. He successively served RADIO WOW as Office Manager and salesman and WOW-TV as Local Sales Manager. In 1953 he was appointed Commercial Manager of Station KPHO-TV, Phoenix, where he remained for three years. Al then moved to Des Moines and a four-year stint as Assistant Director of Meredith Radio and TV Stations.

MEREDITH  
STATIONS

WOW Radio  
WOW-TV  
Omaha

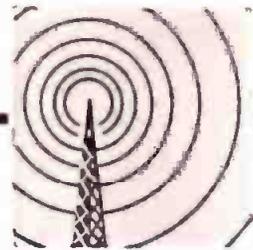
KCMO Radio  
KCMO-TV  
Kansas City, Mo.

WHEN Radio  
WHEN-TV  
Syracuse, N. Y.

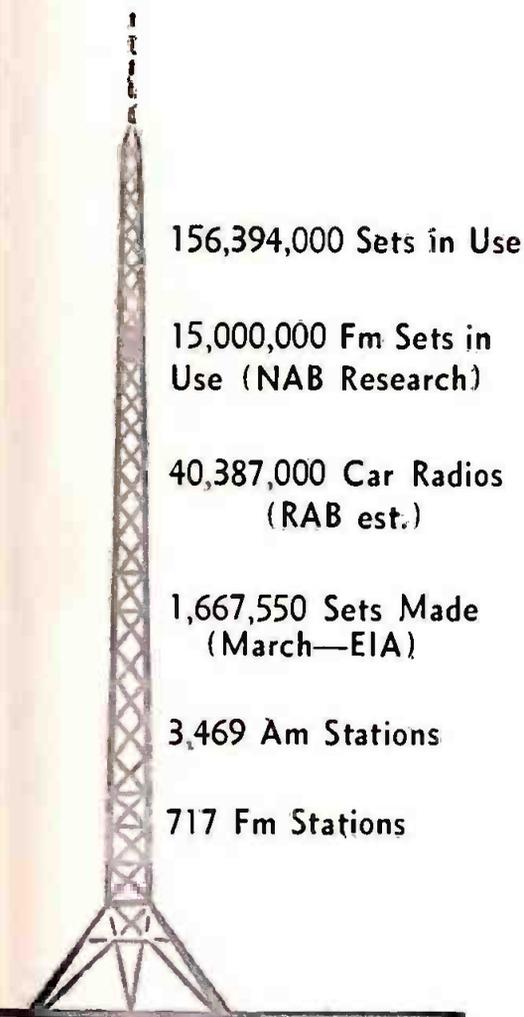
KPHO Radio  
KPHO-TV  
Phoenix, Ariz.

KRMG Radio  
Tulsa, Okla.

Meredith Stations are affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines



## Radio's Barometer



**Spot:** National spot radio billings for the Intermountain Network for the first quarter of 1960 showed an increase of 13.2 percent over the first quarter of 1959, it was announced by Lynn L. Meyer, president of the regional network.

**Network:** Net sales totaling \$6.5 million have been made by NBC Radio since February, it has been announced by William K. McDaniel, vice president in charge of the network. It is also pointed out that total sales since the first of the year are \$12.5 million. Over \$500,000 in sales for the month of April is reported by ABC Radio. Robert R. Pauley, vice president in charge of the network, says that the business resulted from 13 new orders and four renewals. (See *Report from Networks*, p. 71.) The Frito Co. (see *Coast to Coast Radio Recipe*, April, p. 22) recently moved into the number one position as a network advertiser in terms of total home broadcasts delivered, according to the monthly A. C. Nielsen Co.'s index for the period ending April 3. Using 478 broadcasts, the corn chip company totaled 200,973,000 home broadcasts delivered. Network leader in commercial minutes delivered is Time, Inc., the Nielsen index shows, with a total of 96,858,000.

**Local:** Increases in billings have been reported by three stations—KXOA Sacramento, Calif.; KFI Los Angeles, and WDMV Pocomoke City, Md. KXOA wrote business in April representing an increase of 41 percent, according to Riley R. Gibson, president. He also says that business for the year, through April, is 37 percent ahead of last year. Figures for the first quarter at KFI show an increase of 33 percent over the same period in 1959, states Elmer O. Wayne, general sales manager. April billings at WDMV were up 25 percent over March business, and 10 percent ahead of last April, according to Erny Tannen, station president.

**Stations:** The number of am and fm stations on the air at the end of April totaled 4,186, an increase of 15 (four am and 11 fm) over the previous month.

	Commercial AM	Commercial FM
Stations on the air	3,469	717
Applications pending	617	77
Under construction	84	161

**Sets:** Total radio production in March was 1,667,550, including 633,761 auto receivers, according to the Electronic Industries Association. Total radio output for the first three months of the year came to 4,465,706, including 1,863,094 auto sets. This represents an increase of almost one million units over the same period in 1959. Total radio sales, excluding car radios, was 664,441; three-month total was 2,079,308. Number of fm sets produced in March was 83,127. The three-month cumulative fm production was 167,906. Totals for the same period in 1959 were 92,374.

EQUIPPING A RADIO STATION ?



A favorite is back!  
—in the improved BK-11A

## VELOCITY MICROPHONE

only \$125<sup>00</sup>

All the advantages of the famous 44BX and Junior Velocity Microphones are here combined with the latest developments in ribbon microphone design for full fidelity performance. Wide-range frequency response makes it ideal for music pickup. Bidirectional figure-eight pattern permits placing of performers on both sides of the microphone.

*Order your BK-11A now!  
Write to RCA, Dept. 11-337  
Building 15-1 Camden, N. J.  
Whatever your broadcast  
equipment needs, we RCA  
FIRST!*

**RADIO CORPORATION  
of AMERICA**

Tmk(s) ©



for buyers and sellers of radio advertising

# U.S. RADIO

JUNE - 1960

VOL. 4 - NO. 6

## ... IN THIS ISSUE ...

<b>Summer Radio</b>	27
Agencies Confronted with Barrage of Statistics Confirming Peak Summer Listening	
<b>Radio Sparks Sales</b>	30
Champion Spark Plug Uses Network-Spot Combination to Get Direct Sales Action	
<b>Industry Idea Selling</b>	34
Blair Group Plan Goes All Out To Win New National Dollars for Radio	
<b>Radio "Brands" A Paper Plate</b>	38
Concentrated Summer Campaigns Help Fongla Container Establish Product Identification	
<b>Commercials Go Show 'Biz'</b>	42
Advertiser and Agency Report on Expanding Use of Entertainment in Radio Messages	
<b>Can Sight Drafts Cut Costs, Effort</b>	47
Two Agency Executives Analyze Merits of Draft System for Spot Radio Billing	
<b>U.S. RADIO's Editorial Index</b>	51
Cross-Indexed Compilation of Use Articles, Industry Developments, Reports and Trends	

## ... DEPARTMENTS ...

Airwaves	3	Report from Agencies	68
BPA Memo	62	Report from Canada	72
Commercial Clinic	60	Report on Fin	70
Editorial	76	Report from Networks	71
Focus on Radio	48	Report from RAB	64
Hometown U.S.A.	57	Report from Representatives	66
Letters to Editor	22	Silver Mike	20
Names and Faces	74	Soundings	5
Radio Registers	63	Station Log	67
Radio Research	73	Time Buys	9
		Washington	15

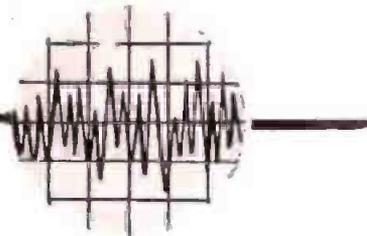
Arnold Alpert *Publisher*  
Jonah Gitlitz *Editor*  
Arnold Farber *Managing Editor*  
Rollie DeVendurff *Art Editor*  
Patty Kirsch *Assistant Editor*  
Barbara Saypol *Assistant Editor*  
Blanche Sfein  
*Administration-Production*  
Seymour Weber *Office Manager*  
Jo Ganci *Secretary to Publisher*  
*Advertising:*  
Shell Alpert *V.P.-Adv. Dir.*

*West Coast*  
Whaley-Simpson Co.  
700 Montgomery Building  
San Francisco 11, SUtter 1-4583  
% Edith K. Whaley  
3493 Cahuenga Blvd.  
Los Angeles 28, HOLLYWOOD 3-2215

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Audit of Circulations Inc.



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## PGW Salesmen Enthused Over 'Phone-A-Check' Service

The "Phone-a-Check" service, enabling agencies to dial a phone number and listen to the taped sound of stations represented by Peters, Griffin, Woodward Inc., New York, has met with admiring and salesmen acceptance since it started at the end of April, according to the representative firm. The service receives about 15 to 20 calls a day, with each caller listening for an *average* of five to seven minutes. The tapes, which run between 15 and 20 minutes, are specially prepared by the stations to present a composite sound of their programming (music, personalities, news and news policy). At present, 21 of the 32 represented stations have tapes at the separate "Phone-A-Check" office maintained by PGW.

## What Globe Dept. Store Looks for in Radio Use

One of the major department store radio users, Scranton's Globe store, believes that one of the things radio sales presentations should emphasize are the facts and figures that show how broadcast coverage reaches beyond the newspaper area. William Davis, Globe vice president, addressing the annual meeting of the Pennsylvania Association of Broadcasters last month, stated that he thinks it is wrong for sales approaches to stress "how much better one station is over another." He believes that intelligent use of radio "requires that we keep on top of copy, working closely with the station copywriter." Globe backs up its radio advertising—as it does with all media—with store displays. Mr. Davis states that in sales presentations he likes to see reasons why a medium is good for Globe 52 weeks of the year, and *not* when a "good spot has just opened up."

## New Radio Services Key To RAB's Five-Year Plan

Radio Advertising Bureau's plan to double its annual operating budget from \$1.1 million a year to \$2.2 million by 1965 is keyed to new and expanded services to the industry. Additional income at the rate of \$650,000 a year is expected to come from such new services as a school for radio salesmen. A \$500,000 annual increase is anticipated from new dues, with membership expected to grow from the present 1,200 plus to 1,900 in five years.

## Research Council Considers Code of Ethics Proposal

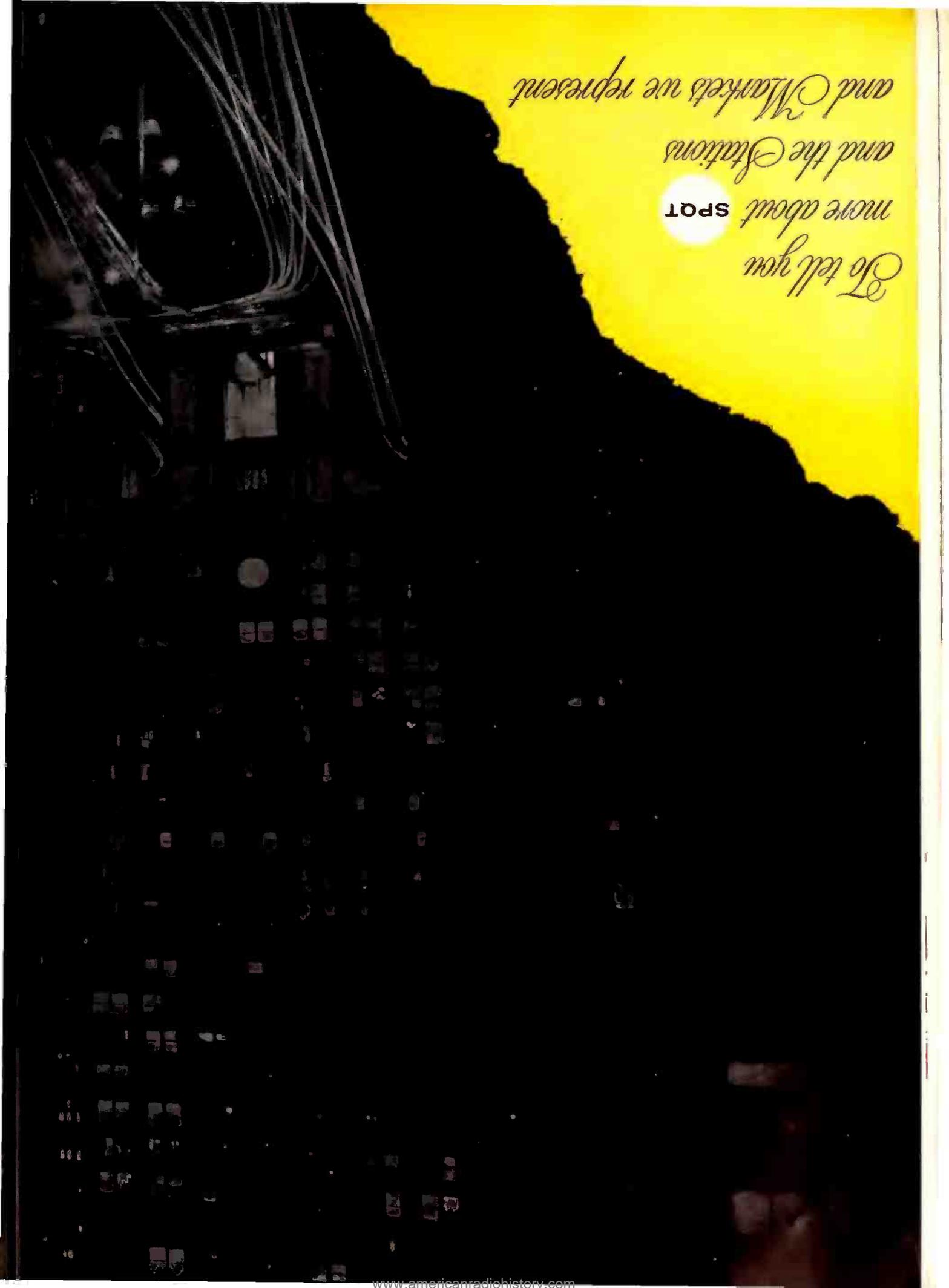
Serious consideration is being given by the Radio-TV Research Council to a proposal that would establish a Research Code of Ethics. Expressing his views in a speech before the council, Michael Santangelo, director of public relations, Westinghouse Broadcasting Co., said he believes the RTSC should afford guideposts for the use of research data by establishing ethical standards. Such a code, he maintains, should be "drafted against a . . . background and experience of the misuse and abuse of research results, particularly in advertising."

## Charges of Rate-Cutting Are Leveled at Ad Agencies

In the past month, the radio industry has aimed charges of either condoning or practicing rate cutting at two agencies that are major users of broadcast advertising. What puzzles most radio men is that such tactics actually undermine the very economic structure of agencies themselves.

## Programming Switch Emphasizes The Mass of Three Special Groups

This month Bartell Family Radio's WADO New York changes its entire format to reach three cultural groups—Negro, Italian and Spanish-language. Previously, the station was broad-appeal music and news during the day and Italian-language at night. WADO (formerly WOV) says it plans to bring modern production techniques to the programming aimed at these cultural groups.

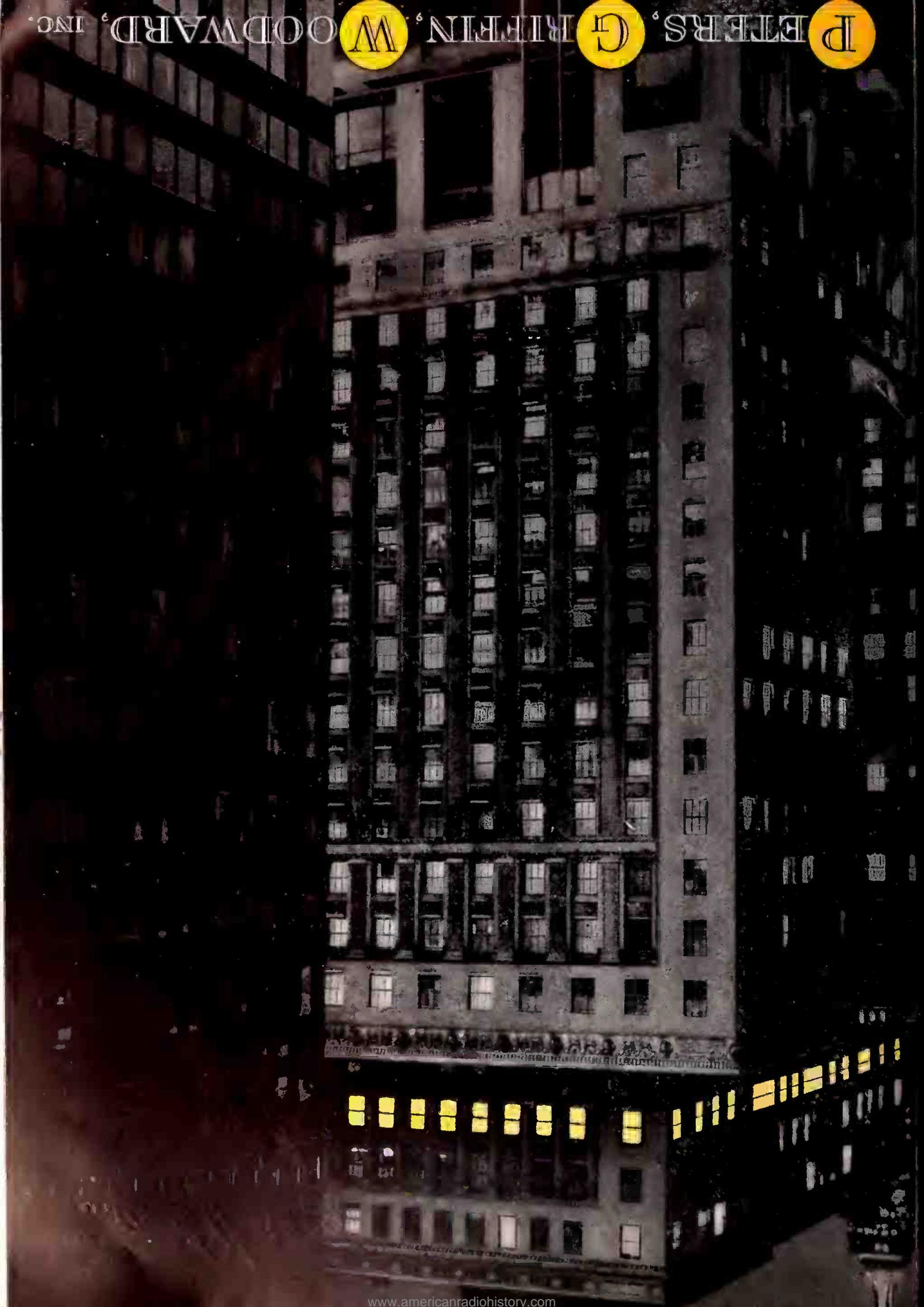


*and Markets we represent*

*and the Stations*

*more about SPOT*

*To tell you*



*...and these are the fine Radio Stations  
and Markets we represent:*

**EAST, SOUTHEAST**

		FREQUENCY	WATTS
WCBM	Baltimore	680	10,000
WWJ	Detroit	950	5,000
WDRC	Hartford	1360	5,000
WHIM	Providence	1110	1,000
WLOS	Asheville, N. C.	1380	5,000
WCHS	Charleston-	580	5,000
WPLH	Huntington, W. Va.	1470	5,000
WCSC	Charleston, S. C.	1390	5,000
WIST	Charlotte	930	5,000
WIS	Columbia, S. C.	560	5,000
WSIX	Nashville	980	5,000
WPTF	Raleigh-Durham	680	50,000
WRVA	Richmond	1140	50,000
WDBJ	Roanoke	960	5,000

**MIDWEST, SOUTHWEST**

WHO	Des Moines	1040	50,000
WOC	Davenport	1420	5,000
WDZ	Decatur	1050	1,000
WDSM	Duluth-Superior	710	5,000
WDAY	Fargo	970	5,000
WIRE	Indianapolis	1430	5,000
KMBC	Kansas City	980	5,000
KFRM		550	5,000
WMBD	Peoria	1470	5,000
KFDM	Beaumont	560	5,000
KRYS	Corpus Christi	1360	1,000
WBAP	Ft. Worth-Dallas	820	50,000
WBAP		570	5,000
KTRH	Houston	740	50,000
KENS	San Antonio	680	50,000

**MOUNTAIN AND WEST**

KBOI	Boise	950	5,000
KHOW	Denver	630	5,000
KGMB		590	5,000
KHBC	Honolulu-Hilo	970	1,000
KPOP	Los Angeles	1020	5,000
XEAK	San Diego	690	50,000
KIRO	Seattle	710	50,000

*Pioneer Station Representatives Since 1932*

**PETERS, GRIFFIN, WOODWARD, INC.**

NEW YORK  
ATLANTA

CHICAGO  
DALLAS

DETROIT  
FT. WORTH

HOLLYWOOD  
SAN FRANCISCO

BOSTON  
ST. LOUIS



## **Bache & Co.**

Agency: *Albert Frank-Guenther Law Inc., New York*

Product: INVESTMENTS

Another addition to Bache's radio schedule takes place July 5 when Washington, D. C., will be added. There are now about a dozen markets that Bache covers by radio. All are using five-minute programs. There is a possibility that more markets will be added to the schedule during the summer. Timebuyer is Larry Butyer.

## **Continental Wax Corp.**

Agency: *Product Services Inc., New York*

Product: SIX MONTH FLOOR WAX

Summer is when floors need the most care and, according to the company's research, waxing is important during the warm weather. Though the plans have not yet been completed, the wax company will definitely use spot radio this summer. Present schedule calls for a July start. Timebuyer is Doris Gould.

## **Charles E. Hires Co.**

Agency: *Maxon Inc., New York*

Product: HIRES AND ICE CREAM PROMOTION

The virtues of root beer and ice cream on a hot summer day will be promoted in Hires largest warm weather campaign to date. Radio will be used on about 350 stations across the country in the campaign scheduled to begin at the end of July. Daytime minutes, 20's will be used.

Supported by local franchised bottlers, the campaign will seek tie-in support from supermarkets, dairy companies, chain store fountain operations, groceries and confectionery outlets.

## **Ford Motor Co.**

Agency: *J. Walter Thompson Co., New York*

Product: PARTS AND SERVICES

To find out if radio can service Ford, the company is undertaking a four-week test this month in Los Angeles for its Parts & Services Division. About six or seven stations will be using minute-long musical commercials at the rate of close to 100 a week. The company recently finished a similar month-long test in San Antonio to see what radio can do. Timebuyer is Bob Gorby.

## **Jaka Ham Co.**

Agency: *Kastor Hilton Chesley Clifford & Atherton, Inc., New York*

Product: HAMS

Seeking to continue its sales progress, which has seen an increase of more than 300 percent in three years in the United States, the Danish co-operative firm is currently running an advertising campaign that will run through July 9. Radio will be used in major markets throughout the country as part of the overall campaign. Timebuyer is Beryl Seldenberg.

## **John Hancock Mutual Life Insurance Co.**

Agency: *McCann-Erickson Advertising, U.S.A., New York*

Product: INSURANCE

Another first time radio user begins a schedule in early June in 13

top markets. The campaign, set for 22 weeks, calls for prime daytime minutes at the rate of 10 to 12 a week. Timebuyer is Phil Stumbo.

## **P. Lorillard & Co.**

Agency: *Lennen & Newell Inc., New York*

Product: NEWPORT CIGARETTES

Summer activity is underway among the cigarette companies, traditionally big spenders in radio all year round. Campaign for Newports is scheduled for a June start in major markets. Schedule calls for mainly minute announcements. Timebuyer is Manny Klein.

## **Mennen Co.**

Agency: *Warwick & Legler Inc., New York*

Product: TOILETRIES

Plans for a summer spree for all Mennen products handled by the agency include radio in about 60 to 70 markets. The campaign is scheduled for a mid-June start, set to last 17 weeks. Minute spots will be used. Timebuyer is Joe Hudack.

## **Merck & Co., Inc.**

Agency: *Charles W. Hoyt Co., New York*

Product: FRUIT-FREEZE

Ripening of the fruit crop means time for radio for this fruit preservative. From now until the early fall, the company will be advertising in about 30 to 40 markets, depending on when the fruit crops ripen. Advice of local brokers on crop situation will help determine starting dates in various markets. Mostly minutes, some 20's will be used at frequencies up to 10 and 20 a week. Timebuying is being handled by Doug Humm.

(Cont'd on p. 13)



# WGN WINS AGAIN!

For two years in a row, radio station WGN, Chicago, has won the coveted Alfred P. Sloan Award for distinguished public service in highway safety. The citation reads as follows:

“WGN Radio in 1959 virtually doubled the traffic safety programming that earned the station a Sloan Award last year.

“Notable were its Signal 10 program which imaginatively attacked the problem of traffic law enforcement in a two-state area; a safety slogan contest that drew more than 10,000 entries; its frequent Trafficopter reports, daily providing helpful services to motorists and effectively tied in with instructive safety facts; and, in addition, a heavy volume of safety spots and announcements.

“WGN’s Safety Crusade doubtless has been an important factor in the recent improvement of Chicago’s traffic accident record.”

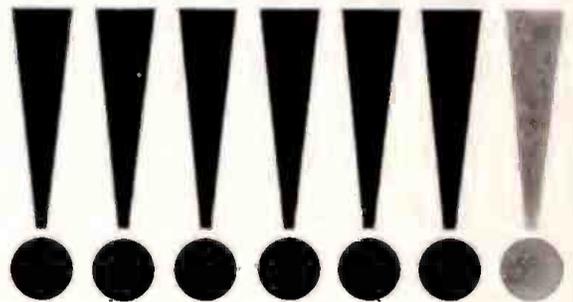


## WGN RADIO CHICAGO

*First in Service*

THIS IS

# DOM!NANCE WIL ST. LOUIS



- ! WIL has the highest share of the big
- St. Louis audience. More than the next two independents combined.
- ! WIL has nearly twice as much audience as both
- network stations combined. (83%).
- ! WIL has 32% more audience than the number
- two station in St. Louis (network).
- ! WIL has 64% more audience than the number
- three station in St. Louis (independent).
- ! WIL is DOMINANT in ST. LOUIS.

! C. E. Hooper—May, 1960

• **WIL RADIO . . .**  
outstanding in St. Louis

### THE BALABAN STATIONS

**WIL**                      **WRIT**  
ST. LOUIS              MILWAUKEE  
Sold Nationally by  
Robert E. Eastman & Co., Inc.

**KBOX**  
DALLAS  
Sold Nationally by  
The Katz Agency

The Nation's most experienced Flagship Stations.

**JOHN F. BOX, JR.,**  
**MANAGING DIRECTOR**



(Cont'd from p. 9)

**National Biscuit Co.**

Agency: *McCann-Erickson Advertising, U.S.A., New York*

Product: MILBROOK BREAD

Success story for Nabisco's new product is a success story for radio. The bread has been on the sound waves since it was introduced last fall and will be taking its first fling into summer radio starting June 27 in 14 markets. Most are in the Northeast, though cities in Ohio and Texas are included.

Scheduled to last 12 weeks, the campaign calls for 15 spots a week per station. All are minute announcements. Timebuyer is Phil Stumbo.

**Nestle Co.**

Agency: *McCann-Erickson Advertising, U.S.A., New York*

Product: NESTEA

Summer schedule includes a radio promotion to supplement the product's tv advertising. Now underway, the radio campaign will last 10 weeks at frequencies ranging from 40 to 60 per week per market. All minute announcements will be aired in the seven markets using the sound waves. Timebuyer is Jean Podester.

**Noxzema Chemical Co.**

Agency: *Sullivan, Stauffer, Colwell & Bayles Inc., New York*

Product: HIGH NOON  
SUNTAN LOTION

Appeal to the sun worshippers is now underway in an 11-week campaign covering 51 markets. Weekend concentration calls for spots from Wednesday evening through Sunday. Frequencies will be 10 to 20 a week, depending on the size of the market. All minutes. Timebuyer is Bob Anderson.

**Noxzema Chemical Co.**

Agency: *Sullivan, Stauffer, Colwell & Bayles Inc., New York*

Product: SKIN CREAM

Putting this product on the sound waves for the first time, Noxzema will go into 25 markets throughout the country for its skin cream for eight weeks. Campaign is already underway. Minute announcements are scheduled at frequencies of 10 to 20 a week, depending on the market. Timebuyer is Bob Anderson.

**Prince Macaroni Manufacturing Co.**

Agency: *S. E. Zubrow Co., Philadelphia*

Product: MACARONI

When Prince Macaroni says it's saturating the air waves, it means it will broadcast a total of 2,235 announcements or programs a week during its current campaign.

Scheduled on nine stations in five New England markets, the campaign began May 30 and will last seven weeks. The heavy frequency figures represent a combination of spots and newscasts. Another seven-week flight is planned for September. Timebuying is handled by media director Don McCarty.

**Rolley Co.**

Agency: *Foote, Cone & Belding Inc., San Francisco*

Product: TANFASTIC SUNTAN  
LOTION

Upping its schedule from 26 markets last year to 62 markets this, the suntan lotion is now on a summer campaign that will last eight weeks. Also increased is the frequency which has doubled in each market. Lengths are 60's and 15's this year. Last year they used minutes and station breaks.

**F. & M. Schaefer Brewing Co.**

Agency: *BBDO, New York*

Product: BEER

Listeners to the Johansson-Patterson fight June 20 will find advertisers taking advantage of the occasion. One of them is Schaefer beer, which has bought time that night in 12 northeastern markets. Ad agencies have been bought before and after the fight on a spot basis on stations broadcasting the event. Buy is in addition to the company's summer radio schedule. Timebuyer is John Neilin.

**Sinclair Refining Co.**

Agency: *Geyer, Morey, Madden & Ballard Inc., New York*

Product: GASOLINE AND OIL

Catching the motorists out in the summer air, Sinclair goes on-the-air for six weeks with an NBC *Monitor* buy starting June 1. On its heels will come another six-week schedule of daytime spots on the Mutual network. With the exception of one or two spot buys in such cities as Austin, Tex., the gas firm will be staying with the networks during the summer months.

**Sun Oil Co.**

Agency: *William Esty Co., New York*

Product: SUNOCO GAS AND  
OILS

After a three-week hiatus, the oil company begins its summer schedule June 19 in 70 markets. The summer activity will last through Labor Day. Plan calls for weekend traffic time, with minute and 30-second announcements. In all markets multiple station buys have been made. Timebuyer is Jim Scanlon.

**Tuborg Breweries Ltd.**

Agency: *Erwin Wasey, Ruthrauff & Ryan Inc., New York*

Product: BEER

An ideal vacation spot is a good place to advertise. On this assumption, Tuborg is running a 17-week campaign, now underway, in Denver. Minute spots are being used about 10 times a week. Radio activity in other cities for the beer company include a campaign in Houston, Tex., and fm in New York. Timebuyer is Dick Bunberry.

*nothing  
does it like  
7-Up spots*

The Kingston Trio figures very heavily in the national spot picture both on television and radio. Their clever and musically bright spots for 7-Up is further proof that the spot medium has gone big time—another case of a successful advertiser using top talent on a market-to-market basis. The Kingston Trio performs custom commercials for a specific job—and with salesmaking showmanship. With 7-Up spot is a basic buy because they reach the prospective customers they must reach with the maximum exposure, high return and moderate investment. Spot.



**HR**

*Television, Inc.  
Representatives*



There are spot advertising specialists  
in your nearest  office.



## Small-Market Broadcasters Seek Relief from Overtime Provisions

Small-market broadcasters are continuing in their efforts to get congressional relief from the overtime provisions of the Fair Labor Standards Act. A strong case for exempting small radio and tv stations from the overtime provisions was made recently by the National Association of Broadcasters' Charles H. Tower, formerly manager of broadcast personnel and economics and now vice president for television. In a statement presented to the House Subcommittee on Labor Standards, Mr. Tower said, "Legislative relief is needed because the unusual and unique operating conditions in small-station broadcasting make strict adherence to the overtime provisions of the law, at best, awkward and, at worst, impossible.

## Operating Need, Fair Treatment Are Cited as Two Main Reasons

"Such relief is justified because most employers in the small-market broadcasters' business environment are not now subject to the law; nor will most of them be covered by those proposals for extended coverage which are being given consideration. Both operating need and equitable treatment, therefore, support the association's plea for legislative attention. . . . Small-station, small-market broadcasting is a local product market business, that is, a business set up to serve a restricted market. It is the type of business that was by and large excluded from the coverage of the Fair Labor Standard Act passed in 1938," Mr. Tower pointed out.

## Sponsorship Identification and Payola Two Problems, says NAB

In a review of the legislative problems confronting broadcasters, an NAB official restated the association's position that the problem of "payola involved commercial bribery and should be regarded entirely separately from the question of sponsorship identification on the air." Speaking at the University of Missouri, Columbus, Mo., Vincent T. Wasilewski, NAB director of governmental affairs, pointed to the danger of treating these two matters as one problem.

## See Possible Stew Created By Putting Two Ills in One Pot

"What this adds up to," Mr. Wasilewski said, "is that you could have compliance, even with the FCC's interpretation of Section 317, and still have payola being practiced. For example, it would be possible to make an announcement that recordings were supplied by manufacturer X and still have the substantive evil should manufacturer X be paying over-and-above in order to get preferential treatment for his recordings over others." He believes that the answer to current problems involving sponsorship identification requirements can be found by "Either an administrative interpretation by the commission as to what constitutes valuable consideration in the context of the intent of Section 317, giving the commission specific authority, or, failing that, an amendment to Section 317 specifically defining valuable consideration."

## RAB Head Suggests Government Look Before It Regulates

Industry leaders continue to caution the government against being too hasty in the way it regulates broadcasting. Speaking before the Washington Advertising Club, Kevin B. Sweeney, president of the Radio Advertising Bureau, said, "Radio's growth pattern for the 60's . . . can be accelerated or retarded by . . . how government decides to regulate and actually regulates radio broadcasting." The RAB executive made six specific suggestions to government that he said ". . . would allow radio to realize its potential."

(Cont'd on p. 18)

# THANKS...FOR HELPING US

Yes... thanks to you...  
our advertisers... for the  
tremendous progress  
of U. S. RADIO.

Today, U. S. RADIO carries more radio advertising in an average issue than that of any other similar magazine in the field, with figures mounting all the time.

This has a two-fold significance. One, it goes without saying that revenue is a mandatory factor in the growth of any enterprise. We're no exception. Two, and just as important, is the total impact this radio advertising has enabled us to create for the whole field of radio. When a man picks up a magazine, he looks at two things, editorial content *and* advertising. Both together create the impact for the field; in our case, for radio.

We pegged our future on the basic concept that radio is separate, distinct and competitive. One ad dollar cannot go to radio and TV or any other medium. Radio must stand alone and fight for its share. And U. S. RADIO now penetrates into every nook and cranny of the industry.

Predictions for radio in the months ahead are most optimistic. The future of radio looks mighty bright; and you can rest assured U. S. RADIO will continue to give *radio* unprecedented trade magazine support.

## NETWORKS & GROUPS

ABC	McLendon Stations
Balaban Stations	Meredith Group
Bartell Stations	MBS
Cy N. Bahakel Stations	NBC
CBC	OK Group
CBS	Piough
Colorado Net	QXR Network
Concert Net	Star Stations
Corinthian Stations	Steinman Stations
Crosley Broadcasting	Storer Broadcasting
Crowell-Collier	Storz Stations
Farm & Home Radio	Telebroadcasters
Georgia Negro Group	Texas Quadrangle
Good Music Broadcasters	Transcontinent
Intermountain	Triangle Stations
Keystone Broadcasting	Westinghouse Broadcasting
McLendon Ebony	Yankee Network

## STATION REPRESENTATIVES

All Canada	Daren McGavren
Avery-Knodel	NBC Spot
Chas. Bernard	Edward Petry
John Blair	Peters, Griffin, Woodward
CBS Spot	Radio-TV Reps
Robert E. Eastman	Weed & Co.
H-R	Western FM Broadcasting
Katz Agency	Adam Young

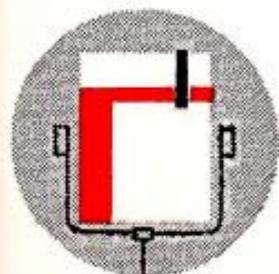
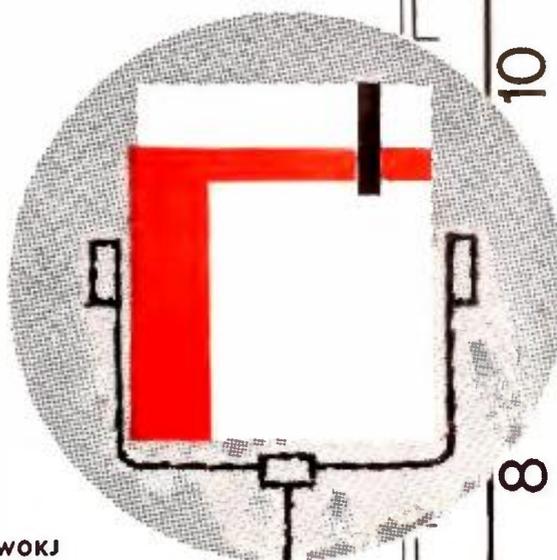
## EQUIPMENT & SERVICES

Ampex	Magnetronics
Blackburn & Co.	Pulse
BMI	Programatic
Collins	Radio Press
Commercial Recording Corp.	Radio Recorders
Community Club	RCA Equipment
Futursonic Prod.	RCA Thesaurus
Gates Radio	Sande & Greene
Harry Goodman	SESAC
Robert Hall	Standard Electronics
Housewives Protective League	SRDS
Hughey & Phillips	Standard Radio Transcripts
Kahn Research Labs	Richard H. Ullman Inc.
Lang-Worth	

# MEASURE UP

## RADIO STATIONS

- |      |      |      |      |      |
|------|------|------|------|------|
| CKLW | KOBY | WCAU | WHO  | WOKJ |
| KAKC | KOCY | WCCO | WIBB | WOR  |
| KANB | KOKE | WCFL | WIBG | WOW  |
| KBHS | KONO | WCHB | WIBW | WOWO |
| KBIG | KOSI | WCLS | WICC | WPAT |
| KCBS | KPOA | WCOL | WICE | WPBC |
| KCMO | KPRC | WCUE | WIL  | WPDQ |
| KDKA | KPRS | WDAK | WIND | WPTF |
| KDWB | KQV  | WDAS | WING | WPTR |
| KDUO | KREX | WDAY | WINN | WRBL |
| KEWB | KRMG | WDBJ | WINS | WRC  |
| KEX  | KSAN | WDIA | WIP  | WRCV |
| KFAC | KSD  | WDSU | WIS  | WREN |
| KFAL | KSDO | WEBB | WISN | WRFD |
| KFMB | KSO  | WEBC | WIST | WRFM |
| KFWB | KSON | WEEI | WITH | WRIT |
| KGB  | KTOK | WEPP | WJAG | WRVA |
| KGFB | KTRE | WEJL | WJBK | WSAI |
| KGNC | KTRH | WERE | WJDJ | WSB  |
| KHFI | KWBB | WFAA | WKJF | WSBT |
| KHOW | KWFT | WFBM | WKBW | WSGN |
| KIMN | KWKH | WFHR | WKLO | WSM  |
| KIOA | KWK  | WFIL | WKMI | WSPD |
| KISN | KXOK | WFMF | WKNX | WSUN |
| KITT | KXOL | WGAR | WKY  | WTAC |
| KIXZ | KYW  | WGBF | WLIB | WTIC |
| KJOE | WAAB | WGBS | WLS  | WTOP |
| KLIF | WALT | WGH  | WLW  | WTXL |
| KLZ  | WAMO | WGN  | WMAQ | WVET |
| KMA  | WANN | WGR  | WMAY | WVNJ |
| KMBC | WBAL | WGY  | WMAZ | WVOK |
| KMHT | WBAP | WHAT | WMBD | WWDC |
| KMMJ | WBML | WHBF | WMBR | WWJ  |
| KMOX | WBNS | WHBQ | WMIL | WWRL |
| KMPC | WBNY | WHDH | WMOZ | WXLW |
| KNOK | WBT  | WHIO | WMP5 | WXYZ |
| KNUZ | WBZ  | WHK  | WNAX | WZOK |
| KOA  | WCAR | WHLI | WNEW |      |



## **U. S. RADIO**

*the monthly magazine devoted 100% to radio advertising*

50 West 57th Street • New York 19, New York

# test this perfect combination

# Open

## the Southern California Market

More and better radio penetration . . . and for less money, too!

The John Poole Broadcasting Company combines two powerful facilities, KBIG and KBIQ (FM) . . . separately programmed to increase sales impact, at a special combination discount!

Ask your KBIG, KBIQ or Weed Representative for details.

740 KC  
**KBIG**

104.3 MC  
**KBIQ**  
(FM)



John Poole  
Broadcasting Company, Inc.  
6540 Sunset Boulevard  
Los Angeles 28, California  
HOllYwood 3-3205

National Representative: Weed Radio Corp.

### Six Steps to Help Industry Set Its House In Order

The government was asked by Mr. Sweeney to "recognize our differences. Radio stations are basically small enterprises. . . . Our job—the one assigned us by the government serve the public interest. Let us serve when our licenses are granted—is to that interest better by setting up new administrative standards to judge how well we serve the public. . . .

"Continue to encourage radio stations to express an opinion about their community . . . Keep in mind that radio stations—while on the whole small enterprises—are becoming increasingly valuable. (A license) should be awarded only to those who will use it to capacity . . . Please don't be subjective about radio programming. . . . Americans are amply served by different types of programming. . . . It's time to examine some of the administrative guides to regulating radio," Mr. Sweeney said in concluding his list of suggestions to the government.

### Group of Broadcasters Joins Ivy League Set for Two Weeks

A group of 65 broadcasters expects to come back with some valuable new ideas about operating their stations after attending NAB's Executive Development Seminar at the Harvard Graduate School of Business Administration which will be conducted next month.

The broadcasters, from 29 states, were selected from among station or network applicants occupying positions of president, executive vice president, general manager, station manager or positions of equivalent responsibility.

During the two week stay at Harvard, the broadcasters will study such subjects as analysis of the executive function; formulation and execution of competitive strategy; organization and delegation of work; planning, budgeting and controlling costs; management of human resources, and review and appraisal of management performance. • • •

# YOUNG PRESENTATION

*goes to work for  
four of America's best-selling  
radio stations*

Effective June 1, 1960

## **ADAM YOUNG INC.**

*becomes exclusive national representative for*

# **RAHALL**

## **RADIO GROUP**

community-wise radio, now in

ST. PETERSBURG/TAMPA: WLCY

BECKLEY, WEST VIRGINIA: WWNR

ALLENTOWN/LEHIGH VALLEY: WKAP

NORRISTOWN/PHILADELPHIA: WNAR



## **ADAM YOUNG INC.**

*Representing all that's effective in radio today*

**NEW YORK**  
3 East 54th St.  
New York 22, N. Y.  
PL 1-4848

**CHICAGO**  
Prudential Plaza  
Chicago 1, Ill.  
Michigan 2-6190

**ST. LOUIS**  
915 Olive St.  
St. Louis, Mo.  
MAin 1-5020

**LOS ANGELES**  
6331 Hollywood Blvd.,  
Los Angeles 28, Calif.  
HOLlywood 2-2289

**SAN FRANCISCO**  
155 Montgomery St.  
Room 1410  
San Francisco 6, Calif.  
YUkon 6-5366

**DETROIT**  
2940 Book Bldg.  
Detroit 25, Mich.  
WOodward 3-6919

**ATLANTA**  
1182 W. Peachtree  
Atlanta, Ga.  
TRinity 3-2564

**NEW ORLEANS**  
1205 Saint Charles Ave.  
New Orleans 13, La.  
TUlone 5611

on the go  
with Tony Moe



## WHAT I'M SAYING IS THIS . . .

For a week I've been pounding New York City's pavement and time buyers' desks with the KSO story. It's important and it goes something like this:

Three Radio stations in the Des Moines Market garner 80% of the listeners. KSO is one of them—BUT each of the other two costs almost THREE TIMES AS MUCH as we do. It's simple: YOU GET MORE FOR YOUR DOUGH ON KSO. Greater frequency. More impact! That's why our May billing is up 300% since KSO Radio came under the Joe Floyd, Larry Bentson and Tony Moe aegis.

More for your dough? Use KSO.

*Tony Moe*

DES MOINES and CENTRAL IOWA

# KSO

RADIO ON THE GO!

PHONE TONY MOE AT KSO  
or contact H-R REPS

LARRY BENTSON President    TONY MOE Vice-Pres.-Gen. Mgr.    JOE FLOYD Vice-Pres.

Associated with WLOL, Minneapolis-St. Paul;  
KELO-Land TV (KELO-tv, KDLO-tv, KPLO-tv);  
KELO Radio, Sioux Falls, S. D.

the

# Silver Mike



THIS MONTH:

**HERBERT D. MANELOVEG**

Media Director,  
BBDO, New York

**Major Radio Agency**

**Has New Media Director**

For mass penetration of the consumer market through radio, Herbert D. Maneloveg, new media director of BBDO Inc., New York, believes strongly that multi-station buys in major markets are most effective.

He feels that since impact increases with frequency, the efficiency of the medium is greatest for the advertiser with the *largest* budget.

"I see radio as an efficient prime medium for the large advertiser," he states.

In evaluating the roles of major media, Mr. Maneloveg stresses that you cannot generalize as to the appropriateness or effectiveness of any one medium. He says that the nature of the product, the size of the budget and the type of audience you want to reach are all factors that have to be considered in determining the best medium or media for the product.

In looking ahead to the future of radio, the BBDO executive sees a place for fm because of its selective audience. "We still don't know enough about the medium, however," he declares.

In an era that has seen the media department assume greater suzerainty over radio than in the past, Mr. Maneloveg's career reflects an important brush with radio. One of his first jobs with a station in research,

He has been with BBDO since 1951, serving most recently as an associate media director. Previously, he had spent three years in the media department of Benton & Bowles as a media buyer.

But before his agency career started, Mr. Maneloveg served in research capacities with Parade Publications Inc., from June 1950 to January 1952, and with WOR, New York, from 1948 to 1950.

Mr. Maneloveg, a native of Alliquippa, Pa., is a graduate of the University of Pittsburgh. He also has done graduate work at Columbia University and Pennsylvania State University. During World War II, he saw service in France with the U. S. Army and holds a Purple Heart.

He is married and lives in White Plains, N. Y., with his wife and two children. • • •

# "THE SWINGING GENTLEMEN"



ELLIOT FIELD

BILL BALLANCE

BRUCE HAYES

B. MITCHEL REED

TED QUILLIN

JOE YOCAM

JIM HAWTHORNE

GENE WEED

## The "Swinging Gentlemen"

of Channel 98, KFWB, Los Angeles put the meat on the bones of the Southern California rating skeleton.

They provide challenging company to nine million radios in KFWB's primary area. These 8 top radio entertainers unfold a glittering swirl of uninhibited radio programs ranging from a dead serious attitude about public service issues to being joyously amusing in a light, warm way. The "Swinging Gentlemen" have great influence on the spending of \$24,000,000 a day in retail sales in Southern California. Consider, if you will, that KFWB registers almost double the audience of the second station. Give the credit to the "Swinging Gentlemen" of KFWB and their daily effort to provide a collation of contemporary listeners with a slick sound that pleases the most people.

Look 'em over. Listen to 'em. You'll love 'em.

Robert M. Purcell, General Manager  
James F. Simons, General Sales Manager  
Represented nationally by John Blair & Co.



A SERVICE OF CROWELL-COLLIER BROADCAST DIVISION

Robert M. Purcell, Director

**KFWB** channel 98

6419 Hollywood Boulevard, Hollywood 28, California, HOLLYWOOD 3-5151

# LETTERS TO THE EDITOR

## Public Service Issue

My heartiest congratulations to U. S. RADIO on the depth and comprehensiveness of the survey of the public interest record of present-day radio which has been so graphically presented in the May issue. I believe you will find general agreement with the point you make that all too often radio's role in the public interest is taken for granted. In light of this, U. S. RADIO has performed a valuable service to the industry in setting forth in detail the complete record of radio's public service in all its breadth and diversity.

**Robert E. Kintner**  
President  
National Broadcasting Co.  
New York

Your tribute to radio is a fine issue—but, then, what's so unusual about that?

**E. L. Deckinger**  
Vice President  
Grey Advertising Inc.  
New York

Your public service issue is great.

**Ben Strouse**  
President  
WWDC Washington, D.C.

Congratulations on the May issue of U. S. RADIO featuring "Radio . . . In the Public Interest." It should be *must* reading for all industry critics.

Each radio station, in its own way, is an unsung hero of community service. Broadcasting is peopled with conscientious and dedicated individuals whose operations are dictated by more than the Communications Act.

**Robert H. Teter**  
Vice President-Radio  
Peters, Griffin, Woodward, Inc.

Congratulations on a fine issue.

**Tim Elliot**  
President  
WICE Providence, R.I.

I really mean this, the latest issue is one of the finest wrapups I have ever seen.

**Cecil Woodland**  
General Manager  
WEJL Scranton, Pa.

On behalf of Tony Provost and myself, permit me to extend our

heartiest congratulations on the May issue of U. S. RADIO. We feel very strongly that you have presented a tremendously powerful case in behalf of radio in general, and have successfully proved that the majority of radio stations throughout the country honor and respect the privileges extended them as FCC licensees in the public trust.

**Thomas S. Carr**  
Vice President  
WBAL Baltimore

Your May issue outlining radio in the public interest . . . is an exceedingly well done job and I enjoyed reading it thoroughly.

**Johnston F. Northrop**  
Administrative Vice President  
Corinthian Broadcasting Corp.  
New York

I'm enjoying (the May issue) and finding it very informative. You are all to be congratulated for doing such a splendid job on this much-needed and timely report.

**Russell George**  
General Manager  
WOIC Columbia, S.C.

In most radio operations public service time exists in greater quantity today than under the old "program" format. . . . The service format provides the listener with the information and entertainment he or she desires, seconds after tuning in. However, the transition to the "service" concept of broadcasting was fast. Too fast in some instances for the industry.

. . . In the commercial broadcast industry—which is less than 50 years old—we have barely scratched the surface of listener needs, and how these needs may be integrated into the day-to-day schedule of a community-oriented radio station.

**John Barrett**  
Program Director  
WKBW Buffalo, N.Y.

A good magazine. I salute you for radio.

**Dan Hydrick**  
General Manager  
WGH Newport News, Va.

You certainly should be proud of the presentation which you have made on radio's dynamic "other side of the coin." I think it will prove most helpful in making our advertising clients and listeners aware of the importance of public service broadcasting.

**Paul G. O'Friel**  
General Manager  
WBZ Boston

Congratulations on the swell May U. S. RADIO.

**Ben Ludy**  
President and General Manager  
KWFT Wichita Falls, Tex.

We read our copy of U. S. RADIO with a great deal of interest. It certainly was a comprehensive report of radio's contribution to community and public welfare, and will, I'm sure, draw well-deserved plaudits from the radio industry.

**Duncan J. Ross**  
Radio and Tv Director  
Harold Walter Clark, Inc.  
Advertising  
Denver

YOUR RADIO IN THE PUBLIC INTEREST ISSUE TERRIFIC. KEEP UP THE GOOD WORK.

**Dick Evans**  
Station Manager  
KCMO Kansas City, Mo.

I certainly endorse forceful and candid reporting on this aspect of broadcasting; our industry needs it if station images are to be properly drawn and delineated, since already promotion and publicity tend to emphasize the one-time shot, the gimmick, the plus dreamed up as a commercial plus.

Just as agencies and advertisers have come to view station rating ads with a jaundiced eye (everybody is No. 1), they are anxious to know the real story of a broadcaster's performance of his license commitment: Is it constant and continuing, is it sincere or a smokescreen because of the Washington "climate," is it doing the public interest some real good or actually drawing upon a sensationalism that could mean ratings?

(Cont'd on p. 28)

# Swingin' Musical Images\*



**BY SANDE & GREENE**



Agencies, Advertisers and Broadcasters...they have all been served by the Sande & Greene organization. Highly creative ideas...decidedly original lyrics...definitely rememberable swinging musical images by Sande & Greene can musically promote your products...or your station.

Write or phone for audition tape or TV demo film reel.

\*some folks call 'em "jingles"

NEW YORK  
25 W. 54th St.  
JUdson 6-2388



HOLLYWOOD  
8400 Sunset Blvd.  
OLdfield 6-0300

*Current "Musical Images"*

WNEW, New York  
KFWB, Los Angeles  
WXYZ, Detroit  
KXOK, St. Louis  
WIP, Philadelphia  
Canadian Propane Gas

KDWB, Minneapolis/St. Paul  
KEWB, San Francisco  
Merita Bread & Cakes  
Creomulsion Cough Medicine  
Flame Rose Wine  
Robert Hall Clothes, Inc.

Southern Bell Telephone  
Yellow Pages  
Sealtest Ice Cream & Milk  
Schick Safety Razor  
7-Up  
Nu-Grape



# The Big WLW Radio World!

**...with audience among top 10 in America!...and first in Cincinnati!**

For 38 years now, WLW has been one of the Radio leaders of the Country.

WLW consistently rates among the top 10 largest audiences of the more than 3500 Radio Stations in America. And WLW also has the largest audience of any Cincinnati Radio Station.

These WLW spectacular audience ratings are due to two important factors:

1. The WLW World's Highest Fidelity AM transmission—developed exclusively by Crosley Broadcasting engineer E.
2. The WLW programming—a concept of programming with broad audience appeal, especially in music, information and news.

So when buying Radio time, call your WLW representative. You'll be glad you did!

## WLW AUDIENCE SUMMARY DATA

MARKET COVERAGE	No. of Counties	Total Homes in Area	Radio Homes in Area
Monthly coverage area	334	3,116,800	2,987,910
Homes reached	Total	% of Total Homes	% of Radio Homes
Monthly	1,221,160	39	41
Weekly	1,067,110	34	36

NCS DAY-PART CIRCULATION.....	Per Week.....			
	Once	3 or more	6 or 7	Daily Avg.
Daytime Listener Homes	961,000	692,400	402,380	593,640
Nighttime Listener Homes	624,360	378,050	204,180	338,020

(Source: 1956 Nielsen Coverage Service)

In addition, WLW delivers more than 174,000 homes outside of these areas on a daily basis.

WLW Radio—one of the dynamic WLW Stations!



Crosley Broadcasting Corporation, a division of **Arco**

(Cont'd from p. 22)

WNEW is, and always has been, fully aware of the importance of ratings. I don't sneer at them or the honest effort to build them. But, I deplore public service being booted around like a formula station gimmick. This doesn't do anyone any good.

All of the foregoing indicates . . . our concern that radio be honestly appraised for what it is and does. I bristle regularly at radio-tv columnists in New York newspapers who devote valuable space to reruns and repeats of television half-hours—and haven't even a word for outstanding performance by a radio station. . . .

. . . Thousands of announcements, imaginatively presented, add up to a staggering total not only of dollar values but listener impressions as well. . . . Qualitatively, radio can and does perform with equally dramatic effectiveness.

. . . Hold up the mirror again and again! Round-ups of station public service activity are good—but I think a detailed analysis of one station, large or small, is also called for. Not only what it does in this vein, but why; its audience characteristics, its civic peculiarities, its local stresses, strains and other factors.

Once again, many thanks.

John V. B. Sullivan  
Vice President-General Manager  
WNEW New York

You are to be complimented on an excellent publication. . . . It is heartening to know that radio has such a stalwart supporter. . . . More people should remember that over 156 million radio sets in homes throughout the nation are being used for entertainment and information, and not for doorstops.

William S. Hedges  
Vice President  
National Broadcasting Co.  
New York

. . . The "Radio in the Public Interest" number of U. S. RADIO . . . is a dandy.

Frank P. Fogarty  
Vice President-General Manager  
Meridith WOW Inc., Omaha



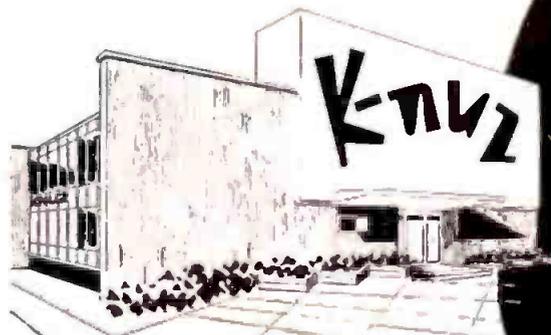
The Moneylender and His Wife  
Quentin Matsys (1465?-1530) Flemish School

To reach the **BUYING ADULT AUDIENCE** in Houston

It's **K-NUZ** — the NO. 1\* BUY in HOUSTON

. . . at the lowest cost per thousand!

\*See Latest Surveys for Houston



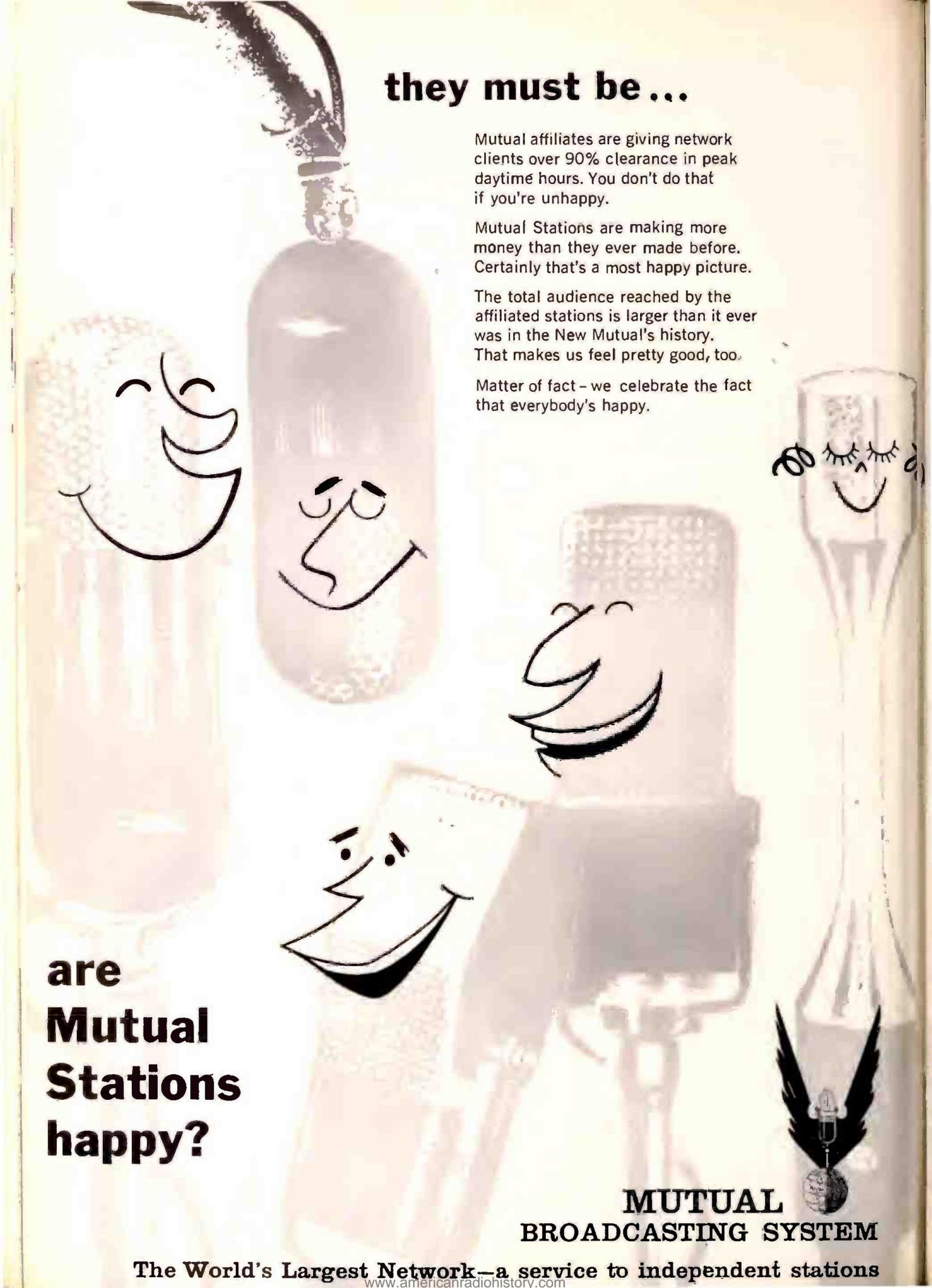
24 HOUR MUSIC and NEWS



National Reps.:  
THE KATZ AGENCY,  
INC.

- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,  
CALL DAVE MORRIS  
JACKSON 3-2581



**they must be ...**

Mutual affiliates are giving network clients over 90% clearance in peak daytime hours. You don't do that if you're unhappy.

Mutual Stations are making more money than they ever made before. Certainly that's a most happy picture.

The total audience reached by the affiliated stations is larger than it ever was in the New Mutual's history. That makes us feel pretty good, too.

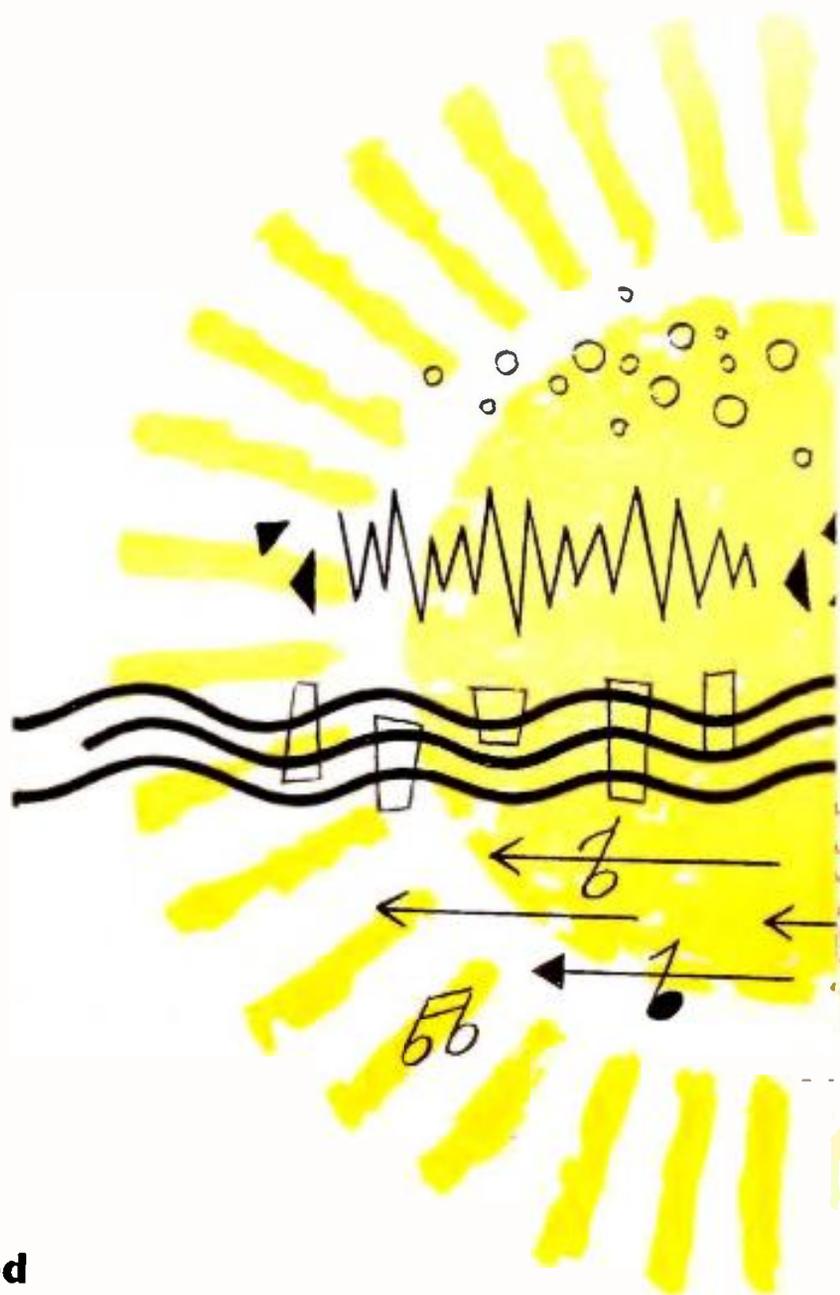
Matter of fact - we celebrate the fact that everybody's happy.

**are  
Mutual  
Stations  
happy?**

**MUTUAL  
BROADCASTING SYSTEM**

**The World's Largest Network—a service to independent stations**

# The Hot Sound Of Summer Selling



**Peak summer listening predicted  
as agencies and clients are confronted  
with barrage of research supporting  
hot weather radio employment**

 The glare of the hot summer sun reveals the changed — and changing — face of radio better than any other single element.

A decade or more ago, summer was vacation time for more than school kids—advertisers and agencies, too, placed their regular radio schedules on an eight-week holiday. Today, while the moppets may be still playfully splashing in the salted waves, radio sponsors are back at

their desks betting a heavy chunk of dough that the heat of summer sound can add fire to their sales.

Warm-weather weeks have a way of bringing everything out in the open—listeners, cars, regular radio advertisers and even those who turn to the airwaves for sales punch in the summer, while employing other media the remainder of the year.

This year, as never before, agencies and advertisers are being led into the values of summer radio

use by a barrage of statistics that confirm hot weather radio dominance. These facts include:

- The Sindlinger & Co. report showing that for eight weeks last summer hours of radio listening outstripped tv for the first time in two years.
- The coveted out-of-home audience of America-on-the-go is radio's "glass of iced tea." The Pulse Inc. shows that last summer out-of-home listening added 30.5

# summer radio

to in-home listening.

- And A. C. Nielsen Co. believes that auto listening adds between 26 percent and 42 percent to the in-home.
- The Radio Advertising Bureau has commissioned research that shows that the "everywhere-you-go-there's-radio" theme applies to boats and beaches, parks and picnics.
- And while the out-of-home is rising, it is not done at the expense of in-home, which remains relatively stable from winter to summer with but a slight drop in some markets when the mercury rises.
- Linked closely with this radio phenomenon is the fact that, contrary to some beliefs, retail sales for the months of June, July and August actually represent between 25 and 30 percent of annual sales in many important categories.

These are some of the fundamental facts underlying the radio story from June to September.

## Prime Period?

It is significant to note that with the large out-of-home audience during the summer coupled with the stability of in-home, hot weather is actually turning out to be the prime period of the year for radio listening.

Kevin B. Sweeney, president of RAB, predicts that this summer the average U. S. family will spend nearly an hour more per day with its radio sets than it spent during the average winter day. He believes that listening in summertime 1960 will set a record, with at least 300 million hours of additional weekly radio listening in July than in February.

"While radio's winter listening is increasing each year, summer listening is increasing even faster," states Mr. Sweeney. "In 1958, July exceeded February in total radio listening by nearly 100 million hours weekly; in 1959, July radio listening topped February's by nearly 200 million hours weekly. At the very mini-

mum—with over 18 million more radio sets operating in summer of 1960 than in summer of 1959—we should add another 100 million hours additional listening this year making the lead 300 million hours weekly."

The weekly Sindlinger reports of last summer were among the most talked-about pieces of research of recent memory. It showed that for the weeks from July 2 to August 27 radio outdistanced tv for the first time since July 1957.

## Radio Wins

During the week ending July 23, for example, a Sindlinger projection showed that 79.3 million persons—62.3 percent of those interviewed—listened to the radio daily, while 77.1 million people watched tv daily—60.6 percent of interviewees. And so on throughout the summer.

Albert E. Sindlinger, president, declared that auto listening was responsible for 30 percent of the total daily listenership, and that the portable audience accounted for 12.5 percent of the total.

In summarizing the factors attributable to the results of the reports, Mr. Sindlinger stated, "... other studies by our organization indicate more people are outdoors this summer, more are turning from tv to radio and the volume of auto traffic has risen. These factors, plus the run-off of pre-1948 films which supported tv last summer (1958), are causing the rise in radio listenership."

In analyzing the Sindlinger results, RAB looked at the summer *versus* winter performance of radio compared with other media.

Comparing the hours spent with each medium for the week of July 16, 1959, with the week of March 12, 1959, RAB reported these findings:

- Radio goes *up* 154,980,000 hours.
- Tv goes *down* 628,460,000 hours.
- Newspapers go *down* 7,980,000 hours.
- Magazines go *down* 7,700,000.

Pulse has been charting the growth

of summer listening for many years. In its analysis of radio's audience last summer, Pulse reported that the out-of-home listening level was at an all-time high, adding 30.5 percent to in-home listening. This out-of-home "plus" was 28.3 percent in summer 1958 and 25.7 percent in summer 1957.

The growing importance of out-of-home listening both to the advertiser and radio alike can be seen in the fact that the "plus" factor in 1951 was only 17.3 percent.

As to the actual size of the out-of-home radio audience last summer—measured in terms of *radio families*—five percent of all such families reported listening in automobiles, at work or in other away-from-home places during the average quarter hour between 6 a.m. and midnight, according to Pulse. "If these results are projected nationally," Dr. Sydney Roslow, director, pointed out, "the out-of-home audience during the past summer (1959) added 2,524,000 families to the listening audience during the average quarter hour, with the figure considerably higher during many periods of the day. What's more, with the continued development and popularity of small transistor radios, there is every reason to believe that listening away from home will continue on the upgrade in the future."

## No Vacation Time

Summertime, as most advertisers are aware, is no vacation time for retail sales. Peters, Griffin, Woodward Inc., in a summer radio presentation for agency use, "Summer's Sunniest Spot," quotes U. S. Department of Commerce figures, which show that on the average the summer months account for between 25 and 30 percent of total retail sales. Some of the specific categories are auto dealers, 25.7 percent; soft drinks, 41.2 percent; beer, 39.9 percent; grocery stores, 25.3 percent.

RAB has strengthened the out-of-home radio story through research on some of the specialized aspects of summer listening. RAB commissioned the Pulse to survey listening at beaches, parks and picnic grounds. The study showed that among

groups (each averaging more than four people), 40.8 percent had portables with them and 75.3 percent of these radios were in use at the time of the survey.

Similarly, RAB had Fact Finders survey the listening potential of the booming pleasure-boat market. The study shows that 70.1 percent of boats have standard radios aboard. The bureau estimates that with approximately 37 million American boaters taking to the water this summer, 52.4 percent will be listening to radio from six to 10 hours weekly.

### Sales Presentations

Capitalizing on the opportunities for national spot radio, many representatives have prepared special presentations for agencies and clients.

The Katz Agency Inc., for example, has prepared a 13-page brochure called "Spot Radio Is Your Best Summer Buy." It details the many highlights of summertime listening, documented with available research.

Among the facts Katz brings to light is that in the top 50 tv markets, daytime radio can offer "14 times more frequency than nighttime tv."

Based on Katz cost estimators for radio and tv, the firm shows that an expenditure of \$1,219,263.50 for daytime radio (9 a.m. to 4 p.m.) will deliver 910 announcements per market per week or 45,500 announcements for 50 markets in a 13-week campaign, compared with an outlay \$1,243,775 for nighttime tv (7 p.m. to 10 p.m.) which will deliver 65 announcements per market per week or 3,250 for 50 markets for the same period of time. The number of minute announcements per week per market are 70 for radio and five for tv.

As far as summer programming is concerned, George Skinner, director of program services for Katz, says there is a shift in emphasis by most stations during the hot weather months. "The shift encompasses, for the most part, the service features of radio—more weather and traffic reports, advice on fishing, boating and recreational opportunities," he says.

"The radio listener during the summer relies to an even greater

## Summer Radio Dominance

Agencies and clients are being bombarded with a wealth of statistics supporting the use of summer radio this year. Among the most salient figures are these:

- An analysis of Sindlinger figures by Radio Advertising Bureau compares the hours spent with each medium for a typical week during summer and winter (the week of July 16, 1959, with March 12, 1959). These are the RAB findings:

**Radio goes up 154,980,000 hours.**

**Tv goes down 628,460,000 hours.**

**Newspapers go down 7,980,000 hours.**

**Magazines go down 7,700,000 hours.**

- Pulse has been charting the growth of out-of-home listening for years and reports that this audience is continually setting records. The following is the out-of-home "plus" that has been added to in-home summer listening:

**Summer 1959—30.5 percent.**

**Summer 1958—28.3 percent.**

**Summer 1957—25.7 percent.**

**Summer 1951—17.3 percent.**

extent on last-minute and up-to-date information that only radio can provide to guide decisions regarding away-from-home activity."

CBS Radio Spot Sales, in a comprehensive presentation called "It Takes Four Quarters to Make a Dollar," points out that the average American family spends the equivalent of ten and a half full working weeks in the car each year.

Basing this figure on the U.S. Bureau of Roads facts, the presentation states that the average American family drives more than 10,500 miles per year at an average speed of 25 miles per hour.

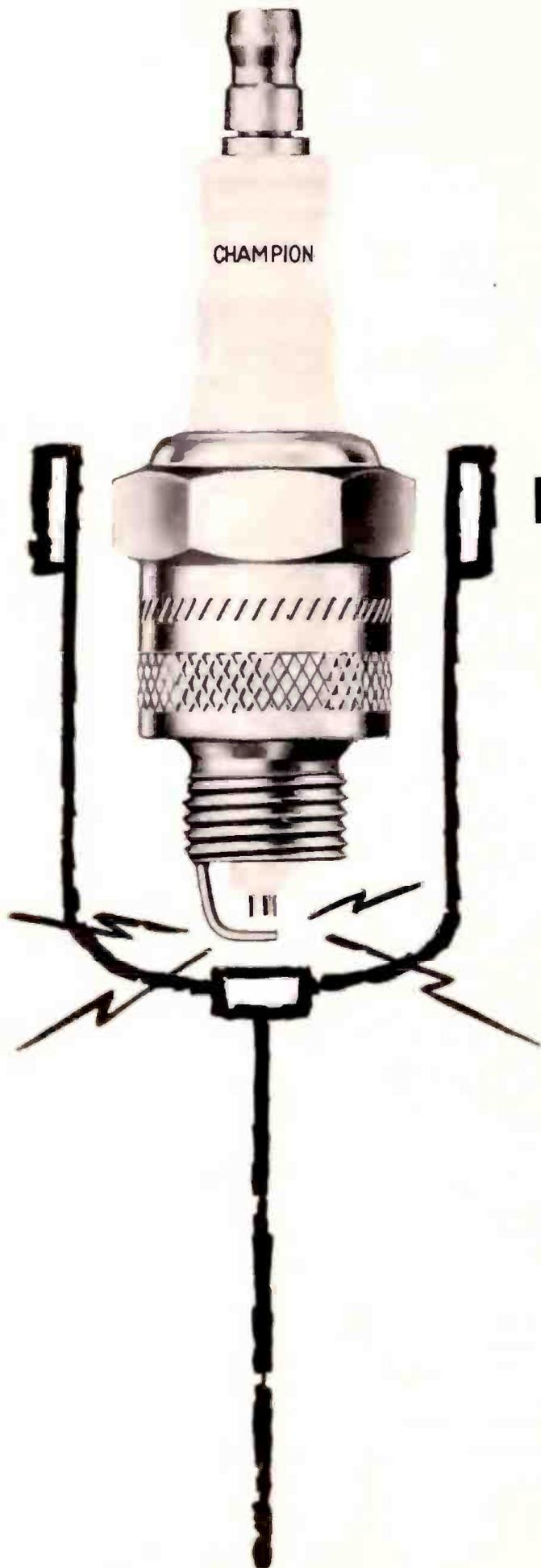
The CBS Radio Spot report de-

clares that with the summer quarter accounting for 37.4 percent of all trips and with automobiles accounting for 90.2 percent of summer trips, summer radio and its heavy out-of-home listening is a natural opportunity for advertisers.

The adjustments in summer programming figure prominently in the presentation prepared by Edward Petry & Co. titled "Make This the Hottest Summer in History." The first part of the 20-page report contains the statistical support for the summertime radio story and is aimed at the advertising decision-maker.

The second part contains brief de-

(Cont'd on p. 63)



## Radio Sparks

 Radio is the spark that sets off buying action for the Champion Spark Plug Company. At the peak selling seasons, when it's time to turn advertising into sales, the company takes aim at the automotive market and hits the buyer right in his car. This year it will spend in excess of \$100,000 in the sound medium, advising car owners to replace their worn spark plugs with Champions.

The radio schedule consists of two flights, totaling 13 weeks for the year. Each is of six to seven weeks duration, beginning in the early spring and fall, the two peak sales periods. The spot schedule covers some 130 stations in about 40 markets across the country.

In addition, 25 percent of the radio budget is allocated to network buys on NBC and MBS. This includes Monitor news and sports on the National Broadcasting Co. and five-minute sportscasts, mostly on weekends, and news on Mutual.

**Spark plug company on a \$400,000 budget  
combines spot and network to make full use of radio**



"Champion has two objectives in its overall advertising effort," explains Richard Kudner, account representative at J. Walter Thompson, Detroit, agency for the spark plug company. "The first is to build the image of the Champion product and name to the public. Our extensive magazine program, carried on throughout the year, is intended to serve this purpose. The other objective is to spur car owners to action. For this we use radio tied in with point-of-sale, and supplemented by special magazine advertising."

Champion began using spot radio three years ago, according to associate media director Warren Kruger. "During this period," he says, "the use to which the radio budget has been put has varied, in order to take full advantage of the medium's flexibility. In 1958, the company used radio for 39 weeks in about 37 markets. In 1959, the number of markets was increased to 49 and the campaign was scheduled in two flights,

one in the spring and one in the fall, for a total of 17 weeks.

"The new element in our radio mix this year is the networks," says Mr. Kruger. "In addition to adapting our schedule to the sales curve, which permits us to advertise on radio when it does the most good, we have combined the flexibility of spot with the broad coverage and prestige of network radio."

#### **Distribution Pattern**

"The reasoning behind the spot-network combination is based on Champion's distribution pattern," Mr. Kruger explains. "There are actually two markets toward which the radio advertising must be geared. One is the car owners, whom we reach through the more than 40 million radio-equipped automobiles now in operation.

"The other is made up of the 350,000 outlets that sell spark plugs to motorists. These are the service

station operators, car dealers and repair mechanics who stock Champion products. Our consumer advertising serves to keep the image of our product before them and to enhance its prestige in their eyes."

Robert Gorby, Champion time-buyer in the agency's New York office, explains how the radio mix works. "Spot radio alone does not seem to convey the impression to our dealers that they are being supported by a national advertising campaign. On the other hand, when we can say we are advertising on two national networks, it impresses the dealers with the knowledge that a national advertising expenditure is supporting them in their local sales effort.

"But even more important, besides the prestige that goes with a network buy, we are able to insure national coverage for the campaign. The two networks on which we advertise cover at least 95 percent of the country.

# champion

"As to the spot schedule, in addition to giving us added weight in the major markets, it provides flexibility in both time and markets. For example, we prefer most of our commercials to be aired during traffic time. Because of the time differentials and because of local options, we can't always arrange this through the networks. We can pick the time we want with a spot schedule and be assured that we will be on the air when it does us the most good.

## Flexibility

"Spot also gives us the freedom to choose the station we want in any market," Mr. Gorby continues. "Our objective, of course, is to find the station which will give us our most efficient buy. In some markets we have purchased spot announcements on stations already covered by our network schedule because those stations also do the strongest local sell-

ing jobs.

"To provide greater efficiency, the company also buys some weekly package plans," Mr. Gorby adds. "The advantage of these packages," he says, "is that they reduce the cost per announcement. Among the packages bought for this year are helicopter reports in traffic times and sports capsules in a few cities."

The commercials combine music with a straight sell that emphasizes economy. "The theme of our copy," Mr. Kudner explains, "is that worn spark plugs waste gasoline. The copy itself is designed to provoke action on the part of the driver. While in his car, he is most aware of its performance. If we can persuade him to drive into a service station to have the spark plugs checked—or at least make him aware of the gas he can save by making sure that his spark plugs are in good condition—we are increasing the prospects of a sale.

"The radio copy is one way to tell motorists something they're not likely to read," he says. "We can tell them facts about spark plugs that are vital to continued good car performance. The 10,000 mile check commercial," he says, "is a good example of how the copy stresses economy and spark plug awareness:

If you haven't changed your spark plugs in over 10,000 miles, the chances are you're wasting lots of gas! You see, worn spark plugs cause misfiring. This means some gas isn't even ignited. It's just wasted. Yes, worn spark plugs waste lots of gas. That's why it pays to get your plugs checked at least every 5,000 miles... more often if you do most of your driving in traffic. So see your service man today! Get new Champions — and get every bit of performance out of every drop of gas!

## Catchy Jingle

"The jingle is based on the music from *Ten Little Indians*. Though we usually use a jingle in our radio commercials, on the theory that catchy music will be remembered, we are particularly pleased by the apparent distinctiveness of the *Eight Little Spark Plugs*.

"It has prompted far more comment than any other commercial we've used. We feel it also gives us better sponsor identification. Awareness studies of our previous commercials indicated we needed more identification. The constant repetition of the Champion name in a very familiar jingle seems to have solved that problem." The jingle precedes and follows the straight copy:

One little, two little,  
three little spark plugs  
Four little, five little,  
six little spark plugs  
Seven little, eight  
little worn out spark

The **CHAMPION** Spark Plug Company  
PRESENTS

# "A Program for Profit"



YOUR COMPLIMENTARY RECORDING OF THE BEST SELLER

"Music to Sell More Spark Plugs By" with Mitch Miller and his Orchestra

A SHORT PLAYING RECORD WITH LONG PLAYING PROFIT POSSIBILITIES FOR YOU

CHAMPION

Inside this folder you'll find—

- All the display material you'll need to urge your customers to have their spark plugs checked!
- Proven and helpful ideas on how you can get the most out of this program!
- Your complimentary recording of Champion's "best-seller"—"Music to Sell More Spark Plugs By!"

OPEN UP THIS FOLDER— AND YOU'LL OPEN UP NEW POSSIBILITIES FOR MORE PROFIT!

SPARKING ENTHUSIASM among Champion distributors, the company sends out these kits to support national campaign. Folder contains display material which describes how to tell if a spark plug is worn. Mitch Miller record includes Champion jingle currently on-the-air.



AGENCY PLANNERS confer on media schedule at J. Walter Thompson, Detroit. L. to r.: Richard Kudner, account executive; Warren Kruger, associate media director, and Walter Meads, account supervisor. Timebuying is handled from agency's New York office by Robert Gorby.

plugs

Wasting gas and pow'r!

Check those, check those

worn out spark plugs

Check and change to

Champion spark plugs

Champion, Champion, Cham-

pion spark plugs

They'll save gas and

pow'r!

"As you can see, the copy in the jingle includes three basic copy points: one, a warning that you're wasting gasoline by driving with worn out spark plugs; two, an admonition to check the spark plugs in your car; three, an appeal to the economy of new Champion spark plugs," Mr. Kudner explains.

"Since the dealers play so important a role in the sale of spark plugs to motorists, the merchandising efforts that tie the national campaign to the sales efforts of the service station operator are a vital part of Champion's advertising plans. The radio strategy is an integral part of the merchandising plan," according

to Mr. Kruger.

"A good share of spark plug sales are made through oil companies and their outlets," he says. "We work closely with the oil companies to reach our sales goals, and our special spring and fall promotions, backed by considerable national advertising support, help both the oil companies and ourselves to reach these goals. With radio reinforcing the impact of our point-of-purchase material, we can provide an excellent link between Champion's leadership image at the national level and the Champion spark plugs stocked and sold at the local service station level. And our national advertising helps in getting dealers to display our point-of-purchase material."

The spring merchandising kit which was sent out to dealers is called "A Program for Profit." Its purpose is stated on the folder which advises dealers that by using the kit they have the opportunity "to make extra profit simply by tying in with

Champion's current, nationwide advertising campaign."

Included are posters on how to tell if a spark plug is worn and ways of approaching customers to sell new spark plugs. The kit explains how the dealers can make extra profits by checking the spark plugs of their customers. It advises them that "checking spark plugs can really open the door for increased sales. It's a real service to your customer, too. And they'll thank you for helping them keep their cars at peak performance."

The package also includes a Mitch Miller record entitled *Music to Sell More Spark Plugs By*. The recording includes one of Champion's *Eight Little Spark Plugs* commercials, as it sounds on-the-air. The commercials are working for the dealer all across the nation, it explains. "Broadcast during peak spark plug selling seasons, it will remind your customers that worn spark plugs waste lots of gas," says the record. • • •

**In an effort to stimulate the flow of new national dollars into radio, John Blair & Co.'s creative and marketing services division offers prospective radio users a media plan and fresh copy ideas to create excitement**

## **BLAIR GROUP PLAN . . .**

# **Industry Idea**

 Radio's boom in local billings has proved to be both a bonanza and a burden to sellers of national spot radio. A bonanza in the sense that increasing local use of radio must mean hard-won hometown acceptance. A burden in that if local business is skyrocketing, why not national volume?

What can be done about it?

Many representatives are wrestling with the problem in an effort to correct a situation that finds national radio lagging behind other media in total gains.

An example of the very positive efforts being made by national salesmen is John Blair & Co.'s creative and marketing services division, a campaign to create more dollars for all radio.

The Blair Group Plan offers (1) a media proposal that is related to a company's marketing objectives and (2) a creative service which develops commercial ideas and strategy that

are keyed to product characteristics and usage.

Does it work?

Needless to say, any sales effort of this nature requires time, patience and manpower. But an advertiser's willingness to listen to new ideas about radio use eventually pays off. Advertiser use of these plans represents a multi-million dollar investment, with business on the books for the first quarter of 1960 about double the amount on the books a year ago.

About 60 percent of all plans sold include national business for non-Blair stations. The non-Blair portion of a new sale usually accounts for between 10 and 20 percent of a given order.

According to Arthur McCoy, executive vice president, "Through the Blair Group Plan, we are trying to interest national advertisers who are not radio buyers into substantial uses of the medium. We offer them a

media plan and a creative approach and try to stimulate their excitement for a radio campaign.

"There has been advertiser acceptance for this group buying concept, which has brought business for all radio. In fact, we encourage other representatives to embark on a similar course. There is a need for it. Efforts in this direction by other companies would widen the national sales horizon for everybody.

"We are trying to develop a national image for this group selling—or magazine-type selling, if you prefer," states Mr. McCoy. "The term we have applied to our national coverage pattern is Blaircasting—broad umbrella coverage nationally combined with local penetration."

Head of the creative and marketing services division is Clifford Borka, vice president. In the division, are specialists in media planning, marketing, sales development and creative production.



Preparing a creative theme for a proposed radio campaign is a basic part of the Blair Group Plan. Helping tape a commercial approach at the firm's broadcasting studio in its New York offices are (l to r): Herb Oscar Anderson, radio personality; Clifford Barborka, vice president, creative and marketing services division, and Jim Richards, Blair account executive, who is lending a hand as talent. At the studio controls in the background are Wells Barnett, Blair station operations director, and Esther Rauch, member of the creative and marketing services division.

# Selling

In each case, the suggested radio campaign is aimed at winning new national dollars for the industry. Prospective accounts are those that have never used radio, those that have been out of it for years or those whose present radio expenditures are minimal compared with their total advertising outlays. Each proposal is individual and moulded to meet specific advertiser needs.

"The Blair Group Plan is essentially sales development," declares Mr. Barborka. "But it goes far beyond that, too. It offers an advertiser a national spot radio buy that it can make with one order, one bill and a highly promotable campaign theme that is intended to stimulate the sales force and excite local dealers."

In the process of idea selling, the creative division has developed a lexicon all its own. Common terminology is "radio spectacular," "dramatic use of the medium," "creative radio."



Taking a semi-annual poll of effective radio commercials is part of firm's way of building a library of potent announcements that are played for new radio prospects. Tom Harrison (l), vice president and manager of Blair, Chicago, and Bob Walton (c), Blair account executive, present transistor radio as prize award to Myron Chon, vice president, Arthur Meyerhoff & Associates, agency for Doublemint gum, one of five co-winners in the most recent radio commercial poll.

# industry idea selling

One of the major points Mr. Barboroka makes in all presentations is that radio should be "creatively considered instead of overly researched."

In developing ideas for prospective radio users, the Blair radio organization has at its disposal a complete broadcasting studio as part of its new (nine-month-old) home in New York. These facilities are used to create a "different" commercial approach—from jingles to limericks to straight copy delivery. It is an everyday occurrence to see members of the Blair organization assume the roles of copywriter and talent to record on tape a suggested campaign. Sometimes they also recruit professional talent. Blair stations are also called on to contribute ideas.

But Mr. Barboroka is quick to point out that "We are first professional salesmen. The creative service we offer is to stimulate adver-

tiser thinking and show that radio can be as exciting and dramatic as a tv spectacular, newspaper color, a two-page spread in a leading consumer magazine.

"Although many of our commercial and copy ideas have been accepted and used, we are amateurs in this field."

To date, the Blair Group Plan has attracted advertisers who are considered blue chip accounts as well as medium-sized and smaller firms. The list includes Memmen, Tea Council of the U.S.A., Quaker Oats' Flako division, Fantastic, Marlboro, Philip Morris, Odoroni, Dodge trucks, Scott's Cut-Rite wax paper and many others.

The structure of the plan is built around the stations Blair represents (48 stations in 35 primary markets). With this national pattern (Blair-casting), the company claims it

reaches a potential of 80.4 percent of the United States.

Actual markets of critical interest to an advertiser determine the exact buy. When more than one station per city is bought or where a market is used in which Blair does not handle a station, other stations come into the buy. In every proposal additional non-Blair markets are included to suit marketing needs, while at the same time, Blair presses hard for its complete group plan.

In fact, in major markets Blair recommends more than one station, states Mr. McCoy.

"One of the chief reasons for the involvement of the Blair Plan to its present state," Mr. Barboroka explains, "is that there is a need for constructive media planning. Most agencies budget a radio buy around the most expensive station in a market. As a result, they are usually about 20 to 80 percent higher on their original estimate than what radio can actually be bought for.

"We have, therefore, tried to create a group buy concept whereby

## Commercial Is Half the Battle



Arthur McCoy, executive vice president

"Experience has shown," states Arthur McCoy, executive vice president, John Blair & Co., "that successful use of the tremendous selling power of spot radio involves two factors: (1) A good commercial and (2) decisive frequency or satura-

tion."

As part of Blair's efforts to win new national dollars for radio, the company keeps an extensive library of top radio commercials. These are used to show prospective radio users the techniques of effective commercials.

For the past three years, Mr. McCoy has released the results of a special semi-annual survey taken for Blair by Pulse, one in the winter and one in the summer. The survey includes over 1,500 consumer interviews in five major markets—New York, Chicago, Los Angeles, Philadelphia and Detroit. Only one question is asked: "Which radio commercial heard during the past week impressed you most favorably?"

"Commercials that cut through the constant barrage of advertising in these major cities have to be

sharp to be remembered," states Mr. McCoy.

The results of the sixth semi-annual survey, released last month, had five commercials in the winner's circle. Commercials representing over 200 products were mentioned by consumers.

The top five, in alphabetical order, and their agencies are:

- Clark Gasoline (Tatham-Laird Inc., Chicago).
- Doublemint Gum (Arthur Meyerhoff, Chicago).
- Kaiser Foil (Young & Rubicam Inc., San Francisco).
- L&M Cigarettes (Dancer-Fitzgerald-Sample Inc., New York).
- Nescale (William Esty Co., New York).

Mr. McCoy observes that heavy frequency dominated these campaigns.

we can realistically show agencies and advertisers to the penny what a national purchase amounts to. In the media plan, we detail the markets to be used, the frequency and the time periods in which the various announcements will be heard. On a schedule sheet, we show exactly what length announcement will be aired and at what specific time on each station.

"The other half of our effort—the creative services—offers, in addition to proposed copy ideas and commercial techniques, help to an advertiser who wants to merchandise the campaign to get his dealers enthused."

### 'It's Tanfastic'

An example of a recent Blair Group Plan success story was the introduction of Rolley Co.'s Tanfastic suntan lotion last year. A year ago, a plan was developed to use minutes and station breaks from 3 to 9 p.m. towards the end of the week in 26 markets (17 Blair, nine non-Blair).

The objective of the campaign was to reach high school and college students and young marrieds. The commercial consisted of these spoken words: Time it! It's Tanfastic. For the world's fastest natural tan."

The results? Byron Mayo, vice president, Foote, Cone & Belding Inc., San Francisco, agency for Tanfastic, states:

"In its first year on the market, Tanfastic gained third place in the national market. 1959 was a tremendous success story in itself, but already sales are running ahead of last year."

### Renewal Increase

The account has renewed for 1960, with a 150 percent increase in the budget. It is doubling the frequency and is incorporating the 11" length in its campaign, along with 60's. The markets have been increased to 62 (34 Blair, 28 non-Blair).

In trying to create excitement over the use of radio, the creative and marketing services division helps an advertiser develop sales force enthusiasm after making the radio buy.

One idea that is used is what Mr. Barborka calls a "taped closed-circuit" broadcast. "We provide each station in the campaign with a



Working on a media plan for a new radio user are (l to r): Ed Whitley, Blair account executive; Mr. Barborka, and Miss Rauch. Markets, frequency and time periods must be selected.

copy of a tape that includes the basic details on the campaign, the copy theme, why the advertiser is undertaking the radio push and any instructions explaining the kickoff of the drive. We also include the sales manager, the advertising manager or the agency account executive who attempts to further enlist the support of the local sales team.

"Each station is expected to play the tape simultaneously, with local representatives of the company present in order to have the effect of a live closed-circuit meeting."

In selling the multi-faceted Blair Plan, both agency and advertiser hear the presentation, although perhaps not at the same time. Mr. Barborka has scrapped the widely used flip card or visual slide forms of presentation in favor of a straight delivery that "tries to draw a picture" of the proposed radio campaign. He also uses tapes of commercials and programming from the Blair library.

The basic idea of group creative selling has been a part of the Blair organization for many years.

However, it was not until a year and a half ago that all Blair offices

started to pioneer in this type of selling. Mr. McCoy states that the plan as it exists today really developed full grown about six months ago.

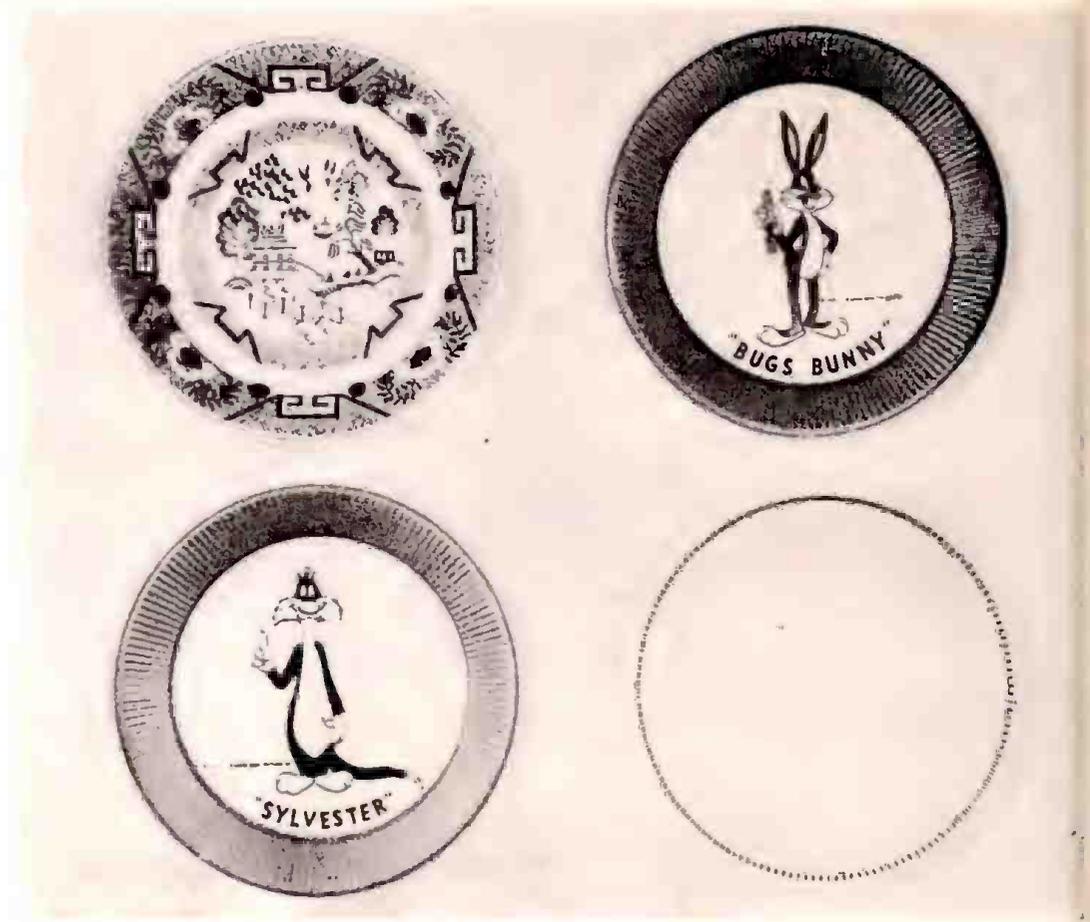
### Selecting Advertisers

In selecting prospective advertisers to go after, Mr. McCoy states that "we first go after the blue-chip account in each category because we generally can handle only one product in each classification."

"The record speaks for itself. Every advertiser who has bought a plan has renewed with the exception of one, Marlboro."

Mr. Barborka last summer moved to New York from Chicago where he was vice president in charge of that office. Upon his move to New York, Blair expanded the sales development function into the creative and marketing services division.

In looking ahead to future use of radio, Mr. Barborka feels strongly that "Advertisers are ripe for creative ideas on radio strategy. We find that as we expose companies to imaginative uses of the medium they begin to match up radio with their marketing needs." • • •



## How To Brand A

**Fonda Container Corp. uses  
hard-hitting campaigns to  
establish brand identification**



Ever since her family made a beeline for the barbecue pit, mother has been looking for ways to cut down on kitchen work so she can join in the family fun. One of her biggest boons was the paper plate. It ended the after-dinner drudgery of dish washing, and freed her from the kitchen sink.

You might think that the lady of the house would know the name of a friend so good as her paper plate. But when the Standard Packaging Corp. surveyed the field for its Fonda Container Division last year, it discovered that the housewives interviewed were not completely familiar with the brand names of the paper plates they bought.

As a result, Smith, Hagel & Knæ-

## CONCENTRATED SUMMER SELLING

**58** stations

**42** markets

**12** days

**35%** of total budget in radio

# Paper Plate

sen Inc., New York, agency for Standard Packaging and all its divisions, undertook a campaign to encourage the housewife to buy the Fonda name. One of the big parts in building the brand name is being played by radio.

For a total of 12 days of radio advertising, Fonda will invest about 35 percent of its total advertising budget. The schedule calls for three-day-a-week flights during the two weeks before Memorial Day and the two weeks before the Fourth of July.

To spread the Fonda name, 58 stations in 42 markets across the country will be used. Frequencies will vary with the city. About 12 to 15 minute announcements a week have been scheduled in the single

station markets. In the largest cities, time has been bought on several stations so that the frequency increases to 40 spots a week in New York and to as much as 60 a week in Los Angeles.

### Advertising Strategy

"Our advertising strategy depends on our distribution, our sales curve and our budget," says Edward Van Horn, vice president at the agency. "This is the first year that Fonda is using spot radio. Last year, when radio was used for the first time, we were on a network schedule. Since Fonda's distribution pattern does not fit the coverage of the network, however, we decided this year to

support with spot buys the markets in which our distribution is strongest.

"We chose the 50 top markets for retail food sales, compared this to the distribution of our paper plates and cups, and selected our radio markets with these two factors as a basis."

As for the sales curve, Mr. Van Horn points out that about 65 to 70 percent of Fonda sales are made between Memorial Day and Labor Day. "All our advertising, which includes consumer magazines, is done during the summer," he says. "The radio campaign is designed to give a boost to the sales curve as it begins to go up for the summer. The Fonda radio schedule begins just as the

housewife starts to think of paper plates for the Memorial Day weekend. After a three-week separation between flights, we are again going into radio to make a second strong impression on the buying public. We hope that the impact at the beginning of our strong selling season will carry the name in the housewife's mind through the summer."

Fonda advertising is aimed at the housewife, says Eric Ainsworth, Smith, Hagel & Knudsen's media director. The best time to reach her is when she is thinking about her

shopping list, he says. "For this reason the schedule is concentrated on Wednesday, Thursday and Friday. Thursday and Friday are the big shopping days of the week, while the Wednesday schedule allows us to implant the Fonda name in the mind of the housewife when she is beginning to plan her shopping list.

"The announcements are scheduled between 9 a.m. and 1 p.m. on the assumption that this is housework time," Mr. Ainsworth explains. "In summer, during the fine weather, the lady of the house tries to finish

her household duties as soon as possible in order to be outside in the afternoon. Therefore, as many spots as possible are on-the-air during the morning period.

## Selecting Stations

"In selecting the stations, we have relied on the station's popularity rather than on any specific programming format. We have bought some popular music stations, some housewife shows and some better music stations, on the assumption that the



**IMAGE BUILDING** campaign gets check from agency executives at Smith, Hagel & Knudsen, New York. L. to r.: copy chief Ed Mandell, v.p. Ed Van Horn and media director Eric Ainsworth. Media plans are designed to give a boost to Fonda's sales curve at the beginning of peak summer selling season.

local stations are in the best position to determine what their listeners want to hear."

Mr. Van Horn points out that there are three considerations that were made in choosing the stations. First, the housewife listening figures. Second, the availabilities that presented themselves when it came time to buy. Third, the merchandising support offered by the stations. "For Fonda's purposes, a company with a small sales force and no detail men covering the outlets, the help a station could offer in setting up Fonda displays and sparking enthusiasm among distributors was an important consideration," he says.

Mr. Van Horn knows that the marketing strategy is necessary to the successful exploitation of a product. "In addition," he points out, "the creativity of the advertising approach is an essential ingredient in the campaign. Especially for a product that does not hold an inherent attraction for the consumer, the sales message must have the added inspiration that will move the listener to action."

### Team Effort

For this reason, the combined efforts of the company, the agency and a musical production firm went into the creation of the commercial. The result is a musical jingle and copy produced by the Music Makers Inc. and Edward Mandell, copy chief at the agency.

"This is a product which should evoke a happy, lively response in listeners," says Mr. Mandell. "Cook-outs and barbecues are fun. We wanted the spirit of fun to spill over into the commercial message.

"Our first consideration was, in line with the overall advertising objectives, to build the Fonda name. Our copy points and the name are blended into both the jingle and the announcement, each of which takes up 30 seconds of the transcription.

"We have stressed five selling points for the Fonda plates. One, there is no dishwashing. Two, they are strong and so won't buckle

when an abundance of food is placed on them. Three, they will not absorb water. Four, there is no paper taste because of the plastic coating. Five, the attractive patterns add to the festivities."

### Jingle and Copy

An example of both the jingle and the straight copy of one current commercial shows how each of the points are covered:

**Jingle: Fun time is time  
for Fonda  
Fonda paper plates and  
cups  
Plastic coated, stronger,  
too  
Great for party, picnic  
or barbecue:  
More attractive, more  
convenient  
Fonda paper plates and  
cups**

**Annrcr: Fonda believes a  
picnic is to have fun!  
But washing dishes is no  
picnic. So start every  
outdoor menu with Fonda  
— F-O-N-D-A... Fonda  
plastic-coated paper  
plates serve everything.  
Even hot sauces won't  
absorb or soak through  
Fonda's plastic coating  
— and there's no paper  
taste. In fact, Fonda is  
the paper plate that  
doesn't know it's paper!  
Comes in lovely dinner-  
ware patterns — such as  
classic "Blue Willow" and  
smart "Monogram." So,  
put Fonda plastic-coated  
paper plates on your  
shopping list.**

**Jingle: Fun time is time  
for Fonda  
Fonda paper plates and  
cups.**

"The production gives the feel of fun to the Fonda name," says Mitch Lee, creative director and president of the Music Makers. "We wanted a jingle that would evoke a happy, light reaction among listeners. In establishing this relation between

Fonda and fun, we tried to create a complete design of emotional experience. What we were aiming for is what we call emotional memorability, as opposed to intellectual memorability. Rather than remembering the words of the jingle, we want the listener to think of a good time, or experience a happy feeling when he hears the name Fonda."

The jingle is based on a cha-cha-cha rhythm, according to Mr. Lee. "This is a popular dance form which, with the Latin instruments in the orchestra, adds to the festive spirit. When the announcer is heard, the flute solo underneath is played to a double cha-cha-cha beat. This, we feel, adds excitement to the commercial message in line with the theme of fun."

"The singer, Darlene Zito, was chosen because of her particular abilities to convey what was wanted. There are two qualities that were particularly helpful. First is the ability to enunciate clearly. This is always a necessary requisite for an advertising message and is even more important when one of the big tasks is to impress the brand name on the audience.

"Secondly is her ability to feel the part. The emotional impact that she puts into the message is, I believe, the virtue of an outstanding salesman. She, like the copy, is selling an emotional experience as well as a paper plate."

### Campaign Formula

By combining marketing common sense with a fresh creative effort, the agency has developed a campaign that it hopes will build Fonda's brand image. The strategy includes:

- summer advertising when most Fonda sales are made
- radio advertising at the beginning of peak selling time
- radio markets based on retail food sales figures
- announcements scheduled on big shopping days
- creative approach combining music, hard sell and a light touch • • •



## Commercials Going

**SCENE:** An office. The desk near the window is cluttered with papers, manuscripts, a coffee mug full of pencils and an oversized ash tray filled to the top with cigarette butts. Seated behind the desk is a harried young man. He leans back and stares at the piece of yellow copy paper in his typewriter.

HE: Let's see. Maybe we can use a switch on the "who was that lady" bit. It's been around so long it might even sound like a fresh approach. Hmmm, that reminds me.

(Picks up the telephone and dials an inter-office number.)

HE: Charley? Pete. Say, how you doing with the original music? I just came up with an idea for the opening number that might have some possibilities. Look, why don't you come over to my . . .

The above scene could have taken place in connection with the creation of a Broadway show, a new night club act, a tv show or almost any other branch of show business. But, in this case, it was taking place in an advertising agency copy department, and a new series of radio

commercials was the "show business vehicle" being put together.

In proportions that are by now impressive enough to be considered more than just a trend, radio commercials are being aired every day that contain material that would do justice to any comic, singer or pop band. A study of how and why show business and entertainment are currently wearing gray flannel business suits brings out some interesting facts.

A clue to why radio commercials are undergoing major changes can be found in the remarks made by Richard J. Mercer, vice president and a radio and tv copy head at BBDO Inc., New York, at a recent advertising clinic conducted by the Radio Advertising Bureau.

Mr. Mercer said that "American taste in advertising art has grown up. American taste in advertising copy has certainly become more sophisticated. Because a group of advertising men got together and said let's all raise America's taste? Not at all. Simply because with so much advertising being broadcast, and telecast, and printed, and paint-

ed, and mailed, and sky-written and theatre-screened at the public every waking minute, competition for adult attention is tougher than it has ever been in history. Advertising has had to improve to get noticed. You can no longer get adults to waste their time. You must give them something worthwhile in return for their attention."

### High Priority

Expanding on the points made in his speech, Mr. Mercer says that while specific devices, such as humor, might be in and out of favor at various times, commercials will continue to reflect the higher priority that people put on their listening time. "I doubt," he says, "if we will ever return to the days when two announcers shout at each other."

As an example of radio announcements that have a high degree of interest and entertainment built into them, Mr. Mercer points to the series BBDO has produced for the New York Times. Using the campaign's theme of, "The New York Times. It's much more interesting . . . and you will be too!" as the springboard,

**Widespread use of humor, music  
and other entertainment techniques  
indicates trend in radio messages**

# Show 'Biz'

the 60-second spots are made up of copy prepared for and read by "interesting and well-known personalities." Some of the people already heard include Carl Sandburg, Julie Harris, Gertrude Berg and others. Here is one done by Andy Griffith:

I'm happy and honored to have this opportunity to speak to you fine folks today about The New York Times. I mean boy this is a real newspaper and on a par with my hometown paper, the Mount Airy, North Carolina Times. To look at The New York Times is so satisfying. Them pretty headlines. And all that handsome punctuation that the boys worked so hard to learn. I tell you The Times can do more with a semicolon than any other paper I know. And when you see a man studying The Times you know he's doing something good for himself. Boy, I'm telling you this Times is a real stomper. Now let me wind up by pointing out

what I think is the clinching argument in favor of this paper. The Times is published--would you believe it? seven days a week. Read The New York Times, friends. It's much more interesting. And if you can't read, git it anyhow. It'll make you look important.

### Variety of Approaches

One of the most active advocates of entertainment in commercials is the D'Arcy Advertising Co., St. Louis. The agency's treatment of announcements for three of its clients demonstrates the variety of approaches that can be taken.

"The younger generation today," a spokesman for the agency says, "probably has committed more radio commercials to memory than nursery rhymes because the theme music of advertisers' jingles has become a part of the pattern of daily living.

"No one would have believed a few years ago that advertising mes-

## show 'biz'

sages would win such great popularity, but their creators have since added a new ingredient to their campaign—entertainment. Not only do they create a mood to hold the listener, but entertain them while a low pressure selling message is aired."

One of the most successful music and jingle campaigns is the one developed for Anheuser-Busch's Budweiser Beer. Created by Bob Johnson, vice president and creative radio-television director of D'Arcy, the "where there's life . . ." commercials have won wide acceptance. Currently, there are nearly 90 radio versions of the campaign, including variations for Glenn Miller fans, Dixieland enthusiasts, country folks, and waltz devotees.

As an indication of the wide acceptance of the spots, the agency reports that "The theme music has been recorded as a 'pop' tune by several artists. And now RCA Victor has built a stereo LP album around the song from the Budweiser radio commercials." Proof of the caliber of the performers used on these transcriptions can be found in the fact that the RCA album was made by 15 musicians and five singers who have appeared on the beer spots.

The agency believes that its staff has ". . . succeeded in making the radio campaign enjoyable through the use of good music with good lyrics sung by good singers. They also have succeeded in translating into sound the prestige and quality of the product."

A different approach to entertainment radio spots is found in the campaign D'Arcy has prepared for the Milnot Co., Litchfield, Ill.,

maker of a canned milk product marketed in Illinois, Indiana, Missouri and Oklahoma.

The commercials employ a technique familiar to the ear, the agency states, although the usual "voice over music" is replaced with "voice over voice, with the voice in the background providing a somewhat unusual but musical pattern."

Allan E. Clark, D'Arcy vice president and copy director, got the idea for the campaign from the simultaneous translation technique used at the United Nations. "There are four versions," Mr. Clark explains, "French, German, Italian and Spanish, in which people from abroad tell about their discovery of Milnot and its uses, and express their regret that the product is not available in their countries."

Here is part of 60-second Milnot commercial in French:

MADAME: Merci bien. Je suis contente que les Américains aient tant de compliment pour la cuisine française.

ANNCR: Madame DuVaal has said that Americans are so complimentary about French cooking.

MADAME: Aussi bien qu'elle est, la cuisine française je suis sûr qu'elle serait encore mieux avec Milnot.

ANNCR: But good as French cooking is, I'm sure it could be even better with Milnot.

Some of the happiest blends of comedy and music appear in the material prepared by Stan Freberg for various D'Arcy campaigns for Butter-Nut coffee. Mr. Freberg was brought into the situation early in

1958, when the coffee company was getting ready to market its Instant Butter-Nut.

"The other major brands of instant coffee already had achieved saturation," the agency says, "and consumer brand preference was pretty well established. . . . Something was needed to create an instant awareness of Instant Butter-Nut. . . . Freberg suggested that the advertiser lead from weakness . . . make a big point of being late, and then tell everyone about this new type of instant coffee. He created a series of 60-second commercials, including the 'Magic Crystal' spot which dramatized the immediate solubility of Instant Butter-Nut.

"The six-spot introductory campaign for the Midwest . . . created an instant awareness . . . After six weeks on the air, the product had achieved 85 percent distribution in key markets of the firm's 13-state sales area, and an eight percent share of the market."

### Show Business Techniques

"The commercials were not only entertaining, it was pointed out, but employed many show business techniques as well. "Soon everyone was singing 'Five Years Isn't Exactly Instant, but That's How Long it Took to Make Instant Butter-Nut.' It was a long title, but apparently one listener remembered."

When Butter-Nut moved into the Southern California market, Freberg again was called upon to spark sales. To fulfill his assignment, he created his by now famed musical comedy about Omaha—"Omaha With the Original Cast." It was beamed to midwesterners in Southern California. It was also what is considered to be the longest commercial ever aired—six-and-one-half minutes. Success of the approach was spelled out in sales, which showed that after the radio campaign Butter-Nut's share of the market increased from 2.6 to five percent.

The D'Arcy people feel that "There is little question that the use of entertainment and show business techniques . . . helped Butter-Nut turn negatives to positives in launching their instant coffee."

Humor is also being put to effective use by Young and Rubicam Inc. in Chicago for the Borden Co.'s Chicago Milk Division. "The problem

*" . . . Competition for adult attention is tougher than it has ever been in history. You must give (adults) something worthwhile in return for their attention."*

**BBDO Inc.**  
**New York**

we faced," says Karl Vollmer, vice president and Chicago manager, Y&R, "was to attract a larger market for Borden's vegetable salad cottage cheese. Although the product is a good one, there are many similar products available. We wanted to come up with a different approach for our radio campaign which, naturally, was aimed primarily at women. Tom Rogers of our copy department came up with a somewhat off-beat humorous approach. The idea was encouraged by A. C. Fisher, Borden's advertising manager.

"Our initial effort," Mr. Vollmer continues, "consisted of three spots for the vegetable salad cottage cheese. After several weeks, Mr. Fischer informed us that the results were good and that he wanted additional spots of this type featuring other Borden products. This series seems to indicate that perhaps the approach to messages to women has been more somber than necessary. Apparently the housewife enjoys a laugh as much as anyone else."

This is one of the spots used for Borden:

SFX: KNOCKING ON DOOR,

SINGING VERY, VERY FAINT  
IN B.G.

MAN: Marylou...?

SFX: DOOR OPENS. SINGING  
CONTINUES, DETAILS STILL  
INDISTINGUISHABLE.

MAN: Marylou, it's four  
a.m.!

GIRL: Yes, dad?

MAN: What about that fellow  
out on the lawn?

GIRL: He's serenading me.

MAN: With a piano?

GIRL: He can't play guitar.  
(A sales message for  
Borden's sour cream dip  
is then inserted using  
the same humorous ap-  
proach. The spot ends  
as follows:)

MAN: Who is that idiot?

GIRL: His daddy owns the  
supermarket.

MAN: Owns?

GIRL: Uh huh. The whole  
chain, in fact.

MAN: Ask him to come in.  
It's cold out there.

Another Y & R client who has had considerable success with entertainment in radio commercials is American Bakeries for its Taystee and Cook Book breads. In discussing the

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*... (Advertisers) have added a new ingredient to their campaign—entertainment. Not only do they create a mood to hold the listener, but entertain them while a low pressure selling message is being aired."*

*D'Arcy Advertising Co.  
St. Louis, Mo.*

---

campaign at an RAB advertising clinic, Robert Llewellyn, advertising manager of American Bakeries, stated that the decision was made to produce commercials "... that are in themselves entertainment.

"We commissioned six 'hit tunes' with the name of the product woven in. One was a waltz, one the blues, one a cha-cha-cha and so on. A 17-piece orchestra was used for some of the recordings... The songs were so popular that they were made into an album which was given to key grocers and interested listeners... In St. Louis alone, more than 1,000 albums were given out in response to phone calls and letters thanking either American Bakeries or the station for putting on such entertaining commercials."

Discussing its approach to entertainment in radio announcements, Guild, Bascom and Bonfigli, San Francisco, says "If a product story is exciting all by itself, you don't want to obscure that story... On the other hand, when you have nothing startling to say about your product, the listener's attention must be attracted and held by telling the product story in an entertaining fashion.

### Stir Up Interest

"We faced the latter situation in making a radio spot for Ry-Krisp crackers," the agency spokesman said. "We chose to stir up interest by means of a musical spot because our Ry-Krisp product story was simple and fit well into lyrics. The agency looked for a singing group to perform the jingle. What we looked for, mainly, was entertainment value. Our eventual choice was the Kingston Trio."

Two reasons were given for the choice of the singing group. One, the fact that the trio had started to build a big name in show business.

It was felt that when the spot opened with, "Here's the Kingston Trio," that it would immediately attract attention. Second, "a group like the Kingston Trio has such strong entertainment value that the listener's attention is held throughout the spot. It's never enough to merely catch the ear of the listener; you've got to hang onto it or the whole point of the commercial—selling the product—is lost."

One of the oldest campaigns making use of show business personalities and parodies of popular songs is the Rheingold Beer commercials prepared by its agency, Foote, Cone and Belding, New York.

Radio and television supervisor Thomas McDonald, says that the agency launched the campaign in 1951, using Les Paul and Mary Ford with new lyrics to their hit recording of "How High the Moon." Since then, performers such as Nat 'King' Cole, Louis Armstrong, Ella Fitzgerald, Guy Lombardo and Rosemary Clooney have been heard on Rheingold spot announcements. "Usually, we get the rights to well-known standard songs such as 'I Want A Girl,' 'Whispering,' 'Why' and 'Wonderbar.'

"In selecting the performers," Mr. McDonald continues, "we look for stars who have a strong following, but just as important, who also have a distinctive style that is easily recognized. We feel that this combination of well-known talent doing parodies of well-established, pre-sold songs, makes for a very successful Rheingold commercial."

Whether or not the approach is off-beat humor, parodies of hit songs, interesting dramatizations or original music, there is every indication that radio commercials are more and more becoming a blend of Broadway and Madison Avenue. • • •



## *The Mail pull Hot*



### **65,429 entries in WSB Radio birthday car contest!**

How far will a 1960 Renault Dauphine go on a gallon of gas? As a fun-feature of WSB Radio's 38th Birthday celebration in March, listeners were invited to send in their guess — nearest accurate to get the Renault! Contest was in cooperation with Joy Motor Company, Atlanta; test run supervised by the Georgia Motor Club, AAA affiliate.

The 3-week radio promotion produced a record pull of over 65,000 entries. This performance leads to the natural observation: How far can you go on radio? Far, friend, far! . . . *when you're on WSB Radio in Atlanta!*

## **WSB Radio**

*The Voice of the South / Atlanta*



Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.

# question and answers



## THE QUESTION:

### *How Can the Sight Draft System Save Effort and Money for National Clients?*

**WILLIAM L. WERNICKE,  
VICE PRESIDENT, RADIO-TV,  
GEYER, MOREY, MADDEN &  
BALLARD INC., NEW YORK:**

During our three years of experience with the bank sight draft system developed by William Carmody, our agency's secretary and assistant treasurer, we have found it remarkably effective.

As a substitute for the usual standard payment procedure, the sight draft can save an agency considerable effort and money. And it is accurate.

During all of 1959, when Sinclair Refining Co. spent about \$1.5 million in spot radio on about 450 stations, the number of errors was ex-



*"Remarkably effective"*

tremely negligible. After the first six months of that year, only \$38 could not be validated.

Under existing circumstances, the use of the sight draft is best applied to buys of 52-week or 26-week dura-

tions because of the educational effort involved in first explaining the use of the draft to stations. However, if this system were in constant use by the industry, then it could be used for even short-term campaigns.

It can also be used to handle many products from the same company. A separate draft could be made out for each product.

We have handled monthly sight draft bills of as little as \$30 a month and as large as \$4,000 a month. So you see the system can be extremely flexible.

The one thing that is needed to make the system work for any agency is cooperation from the client. He has to understand the savings involved in the use of the sight draft.

**WILLIAM G. CARMODY,  
SECRETARY AND ASSISTANT  
TREASURER, GMM&B:**

The sight draft system is a great saver of effort and money. In handling the expenditures of Sinclair's largest outlays for spot radio, one clerk could control the paper work and perform other jobs as well. (See *Sinclair Trims Spot Paper Work*, April 1959.)

Under the standard payment procedure, four people would be needed to take care of the paper work.

Essentially, the sight draft works very simply and has been used in other industries for years. In the case of radio, the station executive makes out a sight draft for his station at the end of each month in accordance with the contract. He signs it and takes it to his local bank. The bank credits the money to the station account and sends the draft through normal bank clearinghouse channels until it reaches our bank,



*"Great saver of effort and money"*

the First National City Bank in New York.

The bank sends a messenger once a day with the drafts received and he waits while we fill out a check for the total amount for that day.

In this way, we write about 15 checks a month, instead of 450 checks for the stations in Sinclair's previous line-up.

The two advantages are obvious.

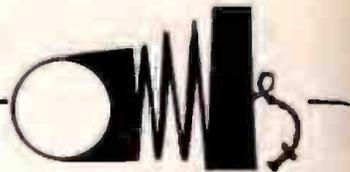
The stations get paid immediately. And the agency has the whole month to check the affidavit of performance (tucked inside each sight draft envelope) with the station contract. Cash discounts to the client are automatic because of the prompt payment.

Under the standard billing set-up, some agencies are known to fall three or four months behind in payment.

If there is a billing mistake, stations are authorized to schedule the make-goods within the framework of the contract. We believe there is nothing more wasteful than lengthy correspondence over a make-good that may involve only a few dollars.

Applying the sight draft to spot radio buying occurred to me from my earlier experience in the 1930's with the Sinclair company itself. At that time, we employed the sight draft with great effect for exchange of foreign currency. • • •

# focus on radio



*A Quick Glance At People, Places  
And Events Around Radio-Land*



AIR FORCE interview is carried on by newsman Bruce Neal of KXOL Fort Worth with Maj. Harold Confer. The station recently aired a total of 26 out-of-state news reports during the period a B-58 from Carswell Air Force Base was missing. (Official U. S. Air Force photo)



TEAMWORK FOR underprivileged children is shown by "Texas" Glover of All-American Red-heads and "Scooter" Seagraves of KAKC Tulsa team. They both played in double-header benefit.



OUT OF THE PAST came old models when WKZO Kalamazoo ran an "old radio" contest as part of radio month celebration. Examining a few of the sets sent in are (back) Eydie Keiley, record librarian (holding new transistor), Chief Engineer Art Covell and (front) deejays Lee Dersham (l.) and Jim Beasley, "operating" old set.



REACHING FOR the high notes makes Skippy, age 3, winner of the singing dog contest conducted by WINS New York. His mistress, Mrs. Stella Guiliano, helps him to win a year's supply of Hunt Club Burgerbits. She won motion picture camera on table.



STAR OF LUNCHEON hosted by KQV Pittsburgh and Adam Young Inc. is Pie Trainor, baseball great, shown exhibiting his predictions for this year's final standings. Al Schacht's, New York, was setting for affair attended by 30 baseball-minded media people.



WARY PERHAPS, but anxious to please is John Stewart of KDKA Pittsburgh, shown feeding bread to appreciative rhinoceros. Mr. Stewart hosts station's Zoo's Who summer series, directly from Highland Park Zoo grounds.



DEEJAYS AT WORK: Member of KFWB Hollywood staff dons overalls to work on billboard poster. Eight station personalities competed in KFWB-Foster & Kleiser promotion. Listeners voted on posters, seen at billboard locations. Winners got Hawaiian trip.

"WOTS OF WIBBAGE WABBITS" were sent in by youngsters wanting an Easter corsage for their Moms. WIBG Philadelphia offered 35 bouquets for best drawings and had to choose from 1,100 entries. Secretary Marguerite Capriotti stands with sample entries.



SOME 92,000 persons attended the San Antonio Home Show, from which KENS San Antonio broadcast daily. Booth set up by the station was visited by hundreds of women wanting to register clubs and groups for station's current Community Club Award campaign.





The media analysis team of Brooke, Smith, French & Dorrance, Inc. in a "do not disturb," "right-through-lunch" emergency session. L. James Schneider, Vice President and Account Executive; George Johnston, Vice President and Director of Media; John S. Pingel, Executive Vice President; Hal E. Rumble, Vice President and Manager of Media Department; Charles V. Hicks, Vice President and Creative Supervisor.

## DOUBLE OR NOTHING

This decision calls for *competent* media information

*Situation:* . . . sudden change in client plans.

*Requirement:* *more space per ad; more time per commercial...with the same budget!*

*Need:* . . . . . immediate access to capsuled reviews of the relative virtues of the media that had been painstakingly worked into the schedule before the change-order came through...and of others that may *now* be considered.

*Solution:* . . . . check SRDS media listings, market data and whatever good, pertinent information can be found in files, desk drawers and—*they hope*—in your Service-Ads in SRDS.

*Question:* . . . all of *your selling actions* have made their impressions on some or all of these decision makers—so have your competitors'—but right now, how well are you serving *their buying actions*?

*Opportunity:* with *competent* strategically positioned Service-Ads in SRDS

**YOU ARE THERE** selling by helping people buy

**SRDS** Standard Rate & Data Service, Inc.  
the national authority serving the media-buying function

C. Laury Botthof, President and Publisher

5201 OLD ORCHARD RD., SKOKIE, ILL., ORCHARD 5-8500  
SALES OFFICES—SKOKIE, NEW YORK, ATLANTA, LOS ANGELES



# U. S. RADIO

## EDITORIAL INDEX

OCTOBER 1958 — JANUARY 1959

### ADVERTISERS

	Mo. Yr. Pg.
*A. Brioschi & Co.	Dec. 58 24
*Chap Stick Double- Radio Budget	Oct. 58 38
*Homelite Div. of Textron	Jan. 59 36
*Nestle Co.	Oct. 58 30
*Rayco Manufacturing	Dec. 58 32
*Shell Oil Co.	Nov. 58 26

### AGENCIES

*Bryan Houston's Instant Nescafe Coffee Success	Oct. 58 30
Bryan Houston Uses IBM System	Nov. 58 60
*Ellington's Brioschi Success	Dec. 58 24
*Gumbinner's Chap Stick Success	Oct. 58 38
*Emil Mogul's Rayco Success	Dec. 58 32
*Sutherland-Abbott's Homelite Success	Jan. 59 36
*JWT's Shell Oil Success	Nov. 58 26

### ASSOCIATIONS

BPA Convention Highlights	Dec. 58 49
EIA's Monthly FM Set Count	Oct. 58 72
RAB Auto Dealer Report	Oct. 58 46

### CANADA

BAB's 13-year Study	Oct. 58 78
BBM Conducts Daily Clinics	Dec. 58 57
Developing Station's Personality	Nov. 58 64
Private Networks	Jan. 59 61

### COMMERCIALS

Allen Swift the Voice Man	Nov. 58 52
*A Sound for Every Image	Nov. 58 30,
	Dec. 58 36
Balancing Words and Music	Jan. 59 51
Compton's Schick Razor Copy Theme	Oct. 58 56
*Hard Sell With Velvet Touch	Jan. 59 40

Station Accepts Liquor Commercial	Dec. 58 47
--------------------------------------	------------

### FM RADIO

EIA FM Set Count	Oct. 58 72
FM Network Plan	Dec. 58 56
FM Scores Growth Year in '58	Jan. 59 60
Package Plan for FM Buys	Dec. 58 9
Stereo Broadcasting Increasing	Nov. 58 63

### GOVERNMENT

Daytime Broadcasters	Nov. 58 15
Eighty-Sixth Congress Equal Time Issue	Dec. 58 15
	Aug. 59 17
FCC Adds Program Classifications	Jan. 59 17
FCC and Political Broadcasting	Nov. 58 16
FCC On FM Multiplexing	Oct. 58 15
FCC Programming Rule Questioned	Oct. 58 15
FCC Steps Up Monitoring	Jan. 59 18
FTC On Phony Pricing	Nov. 58 15
Proposed FCC License Renewal Changes	Jan. 59 17

### BYLINES/SILVER MIKES

John F. Ambrose	Dec. 58 17
Robert L. Foreman	Nov. 58 18
John F. Meagher	Oct. 58 20
H. Preston Peters	Jan. 59 20

### NETWORKS

*ABC's DeGray on Flexibility	Oct. 58 34
*CBS on Regional Networks	Oct. 58 34
CBS "Protective Listening"	Dec. 58 36
CBS Radio Alignment	Dec. 58 55
Canadian Private Networks	Jan. 59 61
Keystone's Affiliates	Oct. 58 71
MBS Management Team Remains	Oct. 58 7
*MBS On Split Network	Oct. 58 34
NBC Adds Audio Documentaries	Dec. 58 55
NBC's Culligan on "use" Commercials	Nov. 58 62

Mo. Yr. Pg.

*NBC's "Memory-Vision" Presentation	Dec. 58 36
*NBC on Saturation Coverage	Oct. 58 34
NBC's Sarnoff on Network Enthusiasm	Dec. 58 9
Network Advertisers—1958	Jan. 59 32
*Networks Stress Flexibility	Oct. 58 34
*Outlook for 1959	Jan. 59 25

Mo. Yr. Pg

### PRODUCT CATEGORIES

#### ◊ AUTOMOBILES AND ACCESSORIES

*Appliance Dealers Use of Radio	Oct. 58 42
*New Model Campaigns	Nov. 58 38
*Rayco	Dec. 58 32

#### ◊ AUTOMOBILE DEALERS

*How Dealers Can Use Radio	Oct. 58 46
Automobile Dealer	Jan. 59 54,

#### ◊ BOTTLERS

Local Bottler	Dec. 58 50
---------------	------------

#### ◊ BUILDING AND CONSTRUCTION

Home Builder	Oct. 58 62
--------------	------------

#### ◊ CLOTHING

Ladies' Clothing	Oct. 58 53,
------------------	-------------

#### ◊ DEPARTMENT STORES

Globe Uses Radio to Sell Store	Oct. 58 53
*Woodward & Lothrop	Nov. 58 34

#### ◊ DRY GOODS

Dry Goods Store	Oct. 58 62
-----------------	------------

\* Indicates feature length article, ◊ Use story

	Mo.	Yr.	Pg.
<b>o FOOD AND BEVERAGES</b>			
*Housewives Shopping and Listening Habits	Jan.	59	44
Liquor Store	Nov.	58	56
*Nescafe Instant Coffee	Oct.	58	30

### o FOOD (RETAIL)

Food Market	Dec.	58	50
Fish Market	Nov.	58	56.
Supermarket	Nov.	58	56

### o FURNITURE/FURNISHINGS

Furniture Store	Jan.	59	54.
Home Furnishings	Nov.	58	56

### o GASOLINE AND OIL

*Shell Oil Co.	Nov.	58	26
----------------	------	----	----

### o HARDWARE AND APPLIANCES

*Appliance Dealers Use Radio	Oct.	58	42
------------------------------	------	----	----

### o HOME TRAILERS

Trailer Dealer	Jan.	59	54
----------------	------	----	----

### o REAL ESTATE

Real Estate Broker	Oct.	58	62
--------------------	------	----	----

### o TOILETRIES

*Brioschi	Dec.	58	24
*Chap Stick	Oct.	58	38

### o MISCELLANEOUS PRODUCTS

Flour Mill	Dec.	58	50
Paint Co.	Jan.	59	49
Restaurant	Oct.	58	62

### PROGRAMMING

*CBS's "Protective Listening"	Dec.	58	36
-------------------------------	------	----	----

	Mo.	Yr.	Pg.
Election Coverage	Dec.	58	48
Football Broadcasts Boost Sales	Nov.	58	49
*Media Buyers Roundtable	Jan.	59	34
*Radio Syndication	Dec.	58	28
Syndicated News Service Formed	Dec.	58	45
Views On "Modern" Programming	Nov.	58	59

### PROMOTION, SALES TECHNIQUES, MERCHANDISING

*Media Buyers Roundtable	Jan.	59	34
*RAB's National Radio Advertising Clinic	Dec.	58	40

### PUBLIC SERVICE

Election Coverage	Dec.	58	48
Hurricane Warnings	Oct.	58	71
Review of Public Service Activities	Jan.	59	52

### RADIO EQUIPMENT

All-Transistor Clock-Radio	Dec.	58	9
New RAB Set Count	Nov.	58	9
Set Count			

See AIRWAVES every month

### RADIO RATES AND EXPENDITURES

Canadian Rate Survey	Oct.	58	78
*1959 Outlook	Jan.	59	25
*PGW's Teter on Spot Sales	Oct.	58	29
Spot Expenditures Recorded For First Time	Jan.	59	56

### RADIO RESEARCH

BAB Rate Survey	Oct.	58	78
Blair Study	Nov.	58	65
*Blanketing the Market	Dec.	58	21
*Fact Finders Surveys Auto Dealers	Oct.	58	46
FM Research Increases	Oct.	58	72
Four-State Farm Radio Study	Dec.	58	60
Nighttime Radio Studies	Oct.	58	84
*Pulse Housewife Study	Jan.	59	44
*Pulse: Listening Habit Surveys	Oct.	58	46
Pulse Studies Smokers	Nov.	58	9

	Mo.	Yr.	Pg.
Special Qualitative Survey	Jan.	59	62
Station Count every month	See	AIRWAVES	
*Stations Time Buying Questions	Jan.	59	34
"Videotown" Shows Radio Gains	Dec.	58	54.
	Jan.	59	44

### RADIO SERVICES

*Radio's "Man" Service	Dec.	58	28
Radio Press Organized	Dec.	58	45

### REPRESENTATIVES

Blair's McCoy off News Sponsorship	Oct.	58	7
Blair Study	Nov.	58	65
H-R's O'Dea Stresses Station Cooperation	Nov.	58	59
Meeker Stresses More Market Data	Oct.	58	66
NBC Spot Sales Survey	Dec.	58	52
*Representatives View Non-Traffic Time	Oct.	58	27

### SPECIALIZED RADIO FARM RADIO

Farm Radio Study	Dec.	58	60
*Homelite's Success with Farm Radio	Jan.	59	36

### NEGRO RADIO

*Growth of Negro Market	Nov.	58	23
-------------------------	------	----	----

### SPOT RADIO

CBS Spot Radio Sales Session	Nov.	58	9
Dollar Expenditures Recorded for First Time	Jan.	59	56
Multi-Station Strategy	Dec.	58	21
NBC Spot Sales Study	Dec.	58	52
Spot News Sponsorship Growing	Oct.	58	7
*Outlook for 1959	Jan.	59	25
Review of 1958 Spot Advertisers (Listing)	Jan.	59	30
*Spot Breaching Non-Driving Hours?	Oct.	58	27
SRA's Webb Estimates Spot Radio	Oct.	58	68

\* Indicates feature length article, o Use story

# U. S. RADIO

## EDITORIAL INDEX

FEBRUARY 1959 — DECEMBER 1959

### ADVERTISERS

	Mo.	Yr.	Pg.
*AMF Pinspotters Inc.	Dec.	59	49
*American Airlines	July	59	36
*Benrus Watch	Aug.	59	30
BOAC Fm Show	Oct.	59	67
*Butter-Nut Coffee	Oct.	59	52
*Cities Service Co.	Nov.	59	30
*Dro Inc.	July	59	40
*Eastern Airlines	July	59	36
*Esso Standard Oil Co.	Mar.	59	34
*Good Humor Corp.	Aug.	59	34
*Iron City Beer	Feb.	59	34
*JFD Electronics Corp.	May	59	37
*Kiplinger Wins Subscribers	Nov.	59	26
Mail Pouch Tobacco Co.	June	59	70
Maola Milk & Ice Cream Co.	Sept.	59	45
*Merck & Co.	June	59	40
*Milady's Blintzes	Sept.	59	30
*Mother's Cake and Cookie Co.	Sept.	59	26
*Pan American Coffee Bureau	May	59	28
*Chas. Pfizer & Co.	June	59	32
*Roman Party Pizza	Sept.	59	30
*Seabrook Prepared Vegetables	Sept.	59	30
*Sinclair Refining Co.	Apr.	59	24
*Tea Council	Apr.	59	28
*Thrivo Co.	Feb.	59	26
*Trans World Airlines	July	59	36
*United Fruit Co.	Mar.	59	26
*Valiant Films Corp.	Dec.	59	35
*What Do Advertisers Think of Radio?	Oct.	59	41
*J. B. Williams Co. (Conti)	Oct.	59	44

### AGENCIES

*Are Agencies Underselling Radio?	Nov.	59	23
BBDO's Kruh on In-Store Displays	Nov.	59	54
*BBDO's Pan American Coffee Bureau Success	May	59	28
*BBDO's United Fruit Co. Success	Mar.	59	26
Bryan Houston on Saturation Radio	Feb.	59	58
*Leo Burnett's Tea Council Success	Apr.	59	28
Richard Carr's Copy Chief on Local Commercials	Aug.	59	54
*Clements Co.'s Thrivo Success	Feb.	59	26
Co-Ordinated Marketing Radio Food Ads	July	59	77
Curtis Advertising Hard Sell Advocate	Aug.	59	63
*D'Arcy's Butter Nut Coffee			

	Mo.	Yr.	Pg.
Success	Oct.	59	52
D'Arcy Sees Need for Close Radio Ties	Sept.	59	53
Delphi's JFD Electronics Success	May	59	37
Eldridge Uses Radio for Agency Classroom	Oct.	59	80
*Ellington's Cities Service Success	Nov.	59	30
*Albert Frank-Guenther Laws' Kiplinger Success-Ginaris on Small Budget Radio	Sept.	59	45
*GMMB's Sinclair Success	Apr.	59	24
*Grey's Benrus Success	Aug.	59	30
*Guild, Bascom & Bonfigli's Mother's Cookies Success	Sept.	59	26
*How Agencies Buy Time	Mar.	59	23
*How Agencies Produce Commercials, Jingles	Apr.	59	21
Hoyt's Kentucky Club Success	June	59	70
*C. J. La Roche's Merck Success	June	59	40
*MacManus, John & Adams' Good Humor Success	Aug.	59	34
*McCann-Erickson's Esso Success	Mar.	59	34
*Kenneth Rader's Dro Success	July	59	40
*Smith/Greenland on Food Advertisers	Sept.	59	30
*Smith, Taylor & Jenkins' Iron City Beer Success	Feb.	59	34
JWT's Stone on Live, Local Commercials	July	59	70
Time Buyers Ask For Standard Pricing Pattern	Mar.	59	101
Wright, Campbell & Suit's Martin Oil Success	May	59	21

### ASSOCIATIONS

AIMS Fall Meeting	Oct.	59	7
BPA Officers Start Term of Office	Nov.	59	7
BPA Promotion Beat	Dec.	59	41
BPA Shirt Sleeve Sessions	Aug.	59	58
NAB Expects 1959 Increases	June	59	20
*History of NAB Conventions	Mar.	59	58
*NAB 1959 Convention	Feb.	59	38.
	Mar.	59	53
NAB On Broadcast Manpower Needs	Aug.	59	17
*NAB Radio Drive	Feb.	59	41
*NAB On National Radio Month	May	59	21
NAB On Radio Editorials	Sept.	59	15

### Mo. Yr. Pg.

New NAB Rating Standards	Apr.	59	15
NAB's Revenue Study	Nov.	59	15
NAB Votes Record Budget	Mar.	59	18
National A-soc. of Fm Broadcasters	Oct.	59	7
NATFRD On Farm Radio	July	59	76
RAB-A Bridge to Sales	Sept.	59	34
RAB Auto Dealer Report	Sept.	59	50
*RAB Briefs Regional Advertisers	Feb.	59	30
RAB Compiling Co-op Plans	Aug.	59	7
RAB On Radio's Dimension	Dec.	59	61
RAB Finds Lots of Listeners	July	59	7
RAB's National Radio Month Plans	May	59	62
*RAB's National Sales Effort	Mar.	59	38
RAB On Out-of-Home Audience	Aug.	59	61
RAB On Spot Announcement Lengths	Dec.	59	9
RAB's "On-Target" Sales Approach	July	59	75
RAB Study of Farm Radio	June	59	68
RAB Studies Tecnage Market	Oct.	59	7
RAB On Visiting Agency Offices	Nov.	59	52
RTES Seminars	Sept.	59	7
SCBA On Sunny Radio	Sept.	59	43

### CANADA

Advertising to Women	June	59	73
BBC Chairman Urges Image Building Campaign	Apr.	59	60
Canadian Radio Week	May	59	67
Elliott-Haynes' Radio Study	July	59	80
Fenton Cities Value of Radio	Sept.	59	58
First Nielsen Canadian Coverage Study	Nov.	59	60
Programming of Great Concern	Dec.	59	67
Radio Editorials	Oct.	59	88
Radio Households Increase	Mar.	59	104
Sales of Radio Sets Booming	Aug.	59	71
Spot Sales Show Increase	Feb.	59	61

### CO-OP ADVERTISING

RAB Compiles Advertiser's Co-Op Plans	Aug.	59	7
---------------------------------------	------	----	---

\* Indicates feature length article, ϕ Use story

## COMMERCIALS

	Mo.	Yr.	Pg.
BOAC Predisposes Listeners to Soft Commercials	Oct.	59	67
Chiquita Banana Jingle Copy For "Good Music" Stations	Mar.	59	26
*How Agencies Produce Commercials, Jingles	Apr.	59	48
Lag in Quality of Local Commercials Seen	Apr.	59	21
Listeners Remember Music and Humor	Aug.	59	54
Music in Commercials Makes the Difference	Nov.	59	18
Plan Music at the Start	Dec.	59	57
Pleasant Hard Sell	June	59	64
Radio Commercials Give Small-Budget Client Big Equity	Feb.	59	53
60-Second Spots Still Most Popular	Sept.	59	15
See Lag In Quality of Local Commercials	Dec.	59	9
Sources for Creation of Musical Messages	Aug.	59	54
Tv Programs Get Radio Promotion	Dec.	59	64
Use of "Name" Stars in Commercials Growing	Aug.	59	7
Use of Sound Effects	May	59	55
Value of Live, Local Commercial Overlooked	Mar.	59	95
What Makes A Commercial Effective?	July	59	70
	Aug.	59	12

## FM RADIO

AAAN Pmts Spotlight on Fm	July	59	79
BOAC's Fm Show Uses 'Soft' Commercials	Oct.	59	67
Concert Network	Feb.	59	60
Demand For Fm Equipment Increases	Aug.	59	70
Detroit and Minneapolis Fm Market Studies	Nov.	59	59
Growing Fm Audience	Mar.	59	103
Fm Advertiser Plan to Raise War Chest	Oct.	59	7
Fm Manufacturers Wait for Word from Detroit	July	59	7
Fm Station Key (Listing)	July	59	31
*Is Stereo for Real?	June	59	36
*Outlook for Commercial Fm	Apr.	59	34
Pulse Analyzes Chicago Fm Stations to Fill Gap in Audience	Apr.	59	59
Research	Dec.	59	66
*Style Guide for Fm	July	59	32
Texas Fm Stations Study Problems, Practices	Sept.	59	56
Triangle Starts Fm Expansion	June	59	72
*Will Cash Register Ring for Fm	July	59	29
WQXR Network Study	May	59	66

## GOVERNMENT

Ask Clear Channel Elimination	Feb.	59	16
Congress to Study Ratings	Apr.	59	15
Congressional Investigations	Feb.	59	15
	Dec.	59	17
Daytime Broadcasters	Feb.	59	16
*FCC Economist Views Radio in 1970	Apr.	59	35

	Mo.	Yr.	Pg.
FCC Limitations	Oct.	59	15
FCC Problems in 1959	Feb.	59	15
*FCC Views Expanding Number of Radio Stations	May	59	44
Government Controlled Radio	Nov.	59	16
Liquor Ad Ban Accepted	Feb.	59	5
News Broadcasting Hampered by Legislation	June	59	19
Proxmire's FCC Plan	Mar.	59	17
Sec. 315 Revisions	July	59	19
*Russian Radio Report	Feb.	59	42
Technical Problems Noted	Feb.	59	15
Trial Coverage by Broadcast	July	59	22

## BYLINES SILVER MIKES

Peter M. Bardach	Sept.	59	38
John R. Bowers	Oct.	59	33
Phil Branch	Mar.	59	42
William Campbell	May	59	48
John K. Churchill	Apr.	59	33
Charles Cole	May	59	48
R. H. Crooker Jr.	Oct.	59	58
Edward J. DeGray	July	59	24
Joe Gans	Nov.	59	18
Hal Graves	Oct.	59	58
Robert G. Grier	May	59	48
George H. Gribbin	Mar.	59	20
Ted Harbert	May	59	48
John F. Hardesty	Apr.	59	17
Dixon Harper	May	59	48
William Hoffman Jr.	May	59	16
Robert F. Hurleigh	Aug.	59	20
Evelyn Jones	May	59	48
Dan Kane	June	59	44
Philip C. Kenney	July	59	45
R. David Kimble	Dec.	59	19
Al Lantz	May	59	18
Donald Leonard	Nov.	59	40
Ethel Lewis	Aug.	59	46
Grayson Lothrop	May	59	48
Enil Mogul	June	59	44
William Murphy	Aug.	59	46
Henry O'Neil	Sept.	59	18
James Orgill	May	59	48
Bernard Rasmussen	May	59	48
Richard Romanelli	May	59	48
Gene F. Sechafer	Apr.	59	38
Eric Sevaroid	Feb.	59	18
William Sheehan	May	59	48
Bruce Sherman	May	59	48
Maynard Speece	June	59	21
Jeremy D. Sprague	Sept.	59	38
Walter Tibbals	Nov.	59	40
Richard Tyler	Mar.	59	43
Elwyn R. Walshe	Apr.	59	39
Dr. Norman Young	Dec.	59	45
Isabel Ziegler	July	59	45

## NETWORKS

ABC Closed-Circuit Service	June	59	71
	Aug.	59	64
ABC's DeGray Sees Upward Swing	July	59	24
ABC Expands News, Special Events, Public Service	Apr.	59	57
ABC's 1958 Earnings Up	Feb.	59	59
ABC's 1959 Prospects	Feb.	59	59

Mo. Yr. Pg.

Mo. Yr. Pg.

ABC's Special Summer Campaign	May	59	65
CBS Increases Audience	Apr.	59	57
CBS-Owned Outlets Voice Freedom of Airwaves	Nov.	59	7
CBS Program Consolidation Plan	Aug.	59	64
CBS Stations Adjust to PCP	Feb.	59	49
Keystone's Rhys on Small Town Listening	May	59	68
MBS's Game of the Day	Mar.	59	7
MBS Local-to-National Business Ratio	June	59	71
MBS's New Sales Presentation	Mar.	59	102
MBS Regional News Feeding Service	Feb.	59	55
NBC "Salesvertising" Plan	May	59	23
Nielsen Charts 20 Network Advertisers	June	59	74
Selective Network Plan Shown to Radio Execs.	Sept.	59	7

## PRODUCT CATEGORIES

### o AUTOMOBILES AND ACCESSORIES

Introducing Fall Line	Oct.	59	33
-----------------------	------	----	----

### o AUTOMOBILE DEALERS

Automobile Dealer	Aug.	59	60
	Oct.	59	74
	Nov.	59	51

### o BANKS/SAVINGS

Savings & Loan	May	59	61
	July	59	74
	Oct.	59	74

### o BOTTLERS

Local Bottler	Mar.	59	98
	June	59	67

### o BUILDING AND CONSTRUCTION

Construction Co.	Feb.	59	55
Home Builder	Mar.	59	98
	Oct.	59	74

### o CLOTHING

Clothing Store	Mar.	59	98
Ladies' Clothing	Feb.	59	55
Specialty Shop	Feb.	59	55
	June	59	67

### o DEPARTMENT STORES

Department Store	Apr.	59	53
	Dec.	59	60

\* Indicates feature length article, o Use story

**ϕ DRUGS AND CHEMICALS**

	Mo.	Yr.	Pg.
*Dro Insecticide	July	59	41
*Merck Farm Radio	June	59	40
*Pfizer Farm Radio	June	59	32

**ϕ DRY GOODS**

Dry Goods Store	Aug.	59	60
-----------------	------	----	----

**ϕ FOOD AND BEVERAGES**

*Beer Brewers	May	59	40
*Butter-Nut Coffee	Oct.	59	7
*Food Advertisers on Radio	Sept.	59	30
Frozen Foods Study	Mar.	59	99
*Good Humor and Spot Radio	Aug.	59	34
*Iron City Beer	Feb.	'59	34
*Mother's Cookies	Sept.	59	26
*Pan American Coffee Bureau	May	59	28
*Pepsi-Cola	Mar.	59	38
*Tea Council	Apr.	59	28
*United Fruit Co.	Mar.	59	26

**ϕ FOOD (RETAIL)**

Grocery Store	Dec.	59	60
Image vs. Price at Retail	July	59	77
Supermarket	Sept.	59	49,
	Nov.	59	61

**ϕ FURNITURE/FURNISHINGS**

Furniture Store	July	59	74
-----------------	------	----	----

**ϕ GASOLINE AND OIL**

*Cities Service	Nov.	59	30
*Esso	Mar.	59	34
Gasoline Study	Mar.	59	99
*Martin Oil Co.	May	59	21
*Sinclair Refining Co.	Apr.	59	24

**ϕ HARDWARE AND APPLIANCES**

Appliance Store	June	59	67,
	Aug.	59	60,
	Sept.	59	49,
	Nov.	59	51,
	Apr.	59	53,
	June	59	54
Radio Dealer	Dec.	59	60
Refrigerator Dealer	Sept.	59	49

**ϕ HOME TRAILERS**

Trailer Dealer	Sept.	59	49
----------------	-------	----	----

**ϕ JEWELRY AND WATCHES**

*Benrus Summer Radio Jewelry Store	Aug.	59	30
	Apr.	59	53

**ϕ MOTION PICTURES**

*Motion Picture Distributor	Dec.	59	35
-----------------------------	------	----	----

Mo. Yr. Pg.

Movie Theater May 59 61

**ϕ PUBLICATIONS**

\*Kiplinger Wins Subscribers Nov. 59 26

**ϕ REAL ESTATE**

Real Estate Broker Feb. 59 55.  
Apr. 59 53

**ϕ SMOKERS' REQUISITES**

Mail Pouch Kentucky Club June 59 70

**ϕ SPORTING GOODS**

\*AMF Strikes with Radio Sporting Goods Store Dec. 59 48  
Nov. 59 51

**ϕ TOILETRIES**

\*Conti Shampoo Oct. 59 44

**ϕ TRAVEL AND TRANSPORTATION**

\*Air Travel Study July 59 36

**ϕ MISCELLANEOUS PRODUCTS**

Drug Store June 59 67  
Lawn Mower Distributor Oct. 59 74  
Meat Packer Aug. 59 60  
Music Store Mar. 59 98  
Picnic Tables May 59 61  
Premiums and Prizes May 59 53  
Records May 59 61  
\*Thrivo Dog Food Feb. 59 26  
\*Tv Antenna Co. May 59 37

**PROGRAMMING**

AIMS Stations See Talk and News Show Growth June 59 7  
Baseball Attracts Clients Mar. 59 7  
Box Looks Ahead to Radio's Future Oct. 59 7  
Building Sales Aug. 59 38  
Canadian Programming Problems Dec. 59 67  
Coca-Cola's Hi-Fi Clubs Mar. 59 66  
Disc Jockey: Performer or Businessman? July 59 66  
\*Expert Views on Programming Trends Apr. 59 34  
Houston Ship Fire Dec. 59 54  
Katz Manual Oct. 59 89  
Katz Programming Check List May 59 63  
Making Programming Appealing to Advertisers Apr. 59 38  
Music-News Format Broadened May 59 7  
Pop Music Survey Nov. 59 61  
Programming Ideas at DeeJay Convention June 59 7

Mo. Yr. Pg.

Programming Local Sales-Key Sept. 59 7  
Radio Music In Single Grove? Sept. 59 23  
\*Reps. Provide Programming Counsel Feb. 59 23  
Stations Adjust to CBS Consolidation Plan Feb. 59 49  
Stations Tighten DeeJay Chatter Oct. 59 76  
Storer Quality Control To Maintain Standards Dec. 59 9  
\*25 Years of Talking to Women Sept. 59 36

**PROMOTION, SALES TECHNIQUES, MERCHANDISING**

Auto Dealers Target of New Sales Tools Sept. 59 50  
BBDO's Kruh on In-Store Displays Nov. 59 54  
Big Ticket and Health Products Promotion Sept. 59 7  
\*Bridge to Sales Sept. 59 34  
Building Sales Aug. 59 38  
\*Butter-Nut Coffee Merchandising Oct. 59 53  
CCA Realignment Sept. 59 7  
National Radio Month Theme Apr. 59 7  
National Radio Month May 59, 13, 17  
PCW's Personal Involvement Presentation Dec. 59 9  
\*Promotion Beat Dec. 59 41  
Premiums and Prizes in Radio May 59 53  
\*Pulling Power of Radio Nov. 59 45  
\*RAB's Sales Technique Mar. 59 38  
\*RAB Sells Regional Advertisers Feb. 59 30  
Radio Promotion June 59 62  
Radio Sales Trends and Problems Apr. 59 54  
SCBA's Promotion Activities Sept. 59 43

**PUBLIC SERVICE**

Agency View of Public Service Oct. 59 58  
FCC Limitations Oct. 59 15  
Khrushchev's Visit Oct. 59 63  
\*Legal Necessity or Boost for Business? Oct. 59 56  
Public Service Dollar Figures Mar. 59 96  
Radio Editorials Sept. 59 15  
Radio Editorials (Canada) Oct. 59 88  
Safe Driving Documentary Feb. 59 53

**RADIO EQUIPMENT**

\*Equipment Changes Apr. 59 45  
Equipment on Display Mar. 59 66  
\*Radio Set Production May 59 24  
\*Retail Unit Sales May 59 24  
Stereo Equipment June 59 36

**RADIO RATES AND EXPENDITURES**

Ayer Conducts Rate Card Survey Mar. 59 7

\* Indicates feature length article, ϕ Use story

*Bridge to Sales Business Side Expects '59 Increases	Sept. 59 34
Buyers Ask for Standard Pricing Pattern	June 59 20
Cross-Index of Rating Values	Mar. 59 101
NAB's Revenue Study	Aug. 59 7
*Sinclair Trims Spot Paperwork	Nov. 59 15
Single Rate Advocated	Apr. 59 24
Single Rate Cards	Mar. 59 100
Two Stations Cut Spots and Raise Rates	Feb. 59 5
	June 59 7

**RADIO RESEARCH**

Adam Young's Audience Measuring Plan	Apr. 59 30
Building Sales	Aug. 59 38
Does Radio Research Base Need Broadening?	Dec. 59 68
Elliott-Haynes' Radio Study	July 59 80
Fight Rings Rating Bell	July 59 7
First Nielsen Canadian Coverage Study	Nov. 59 60
Frozen Food Study	Mar. 59 99
Gasoline Radio Study	Mar. 59 99
H-R Special Radio Project	July 59 7
Housewife's Role in Car Buys	Dec. 59 9
*Housewives Listen, Too! Keystone's Rhys on Small Town Listening	Oct. 59 18
*Listener Loyalty	May 59 68
Listeners Rate Popular Music	Nov. 59 38
Negro Market Study	Nov. 59 61
New Face for Radio Research	Mar. 59 105
New Radio Coverage Study	Sept. 59 7
*Nielsen's View of Radio	Nov. 59 7
*Nielsen's Weekend Radio Study	Apr. 59 33
Out-of-Home Radio	Feb. 59 44
Pulse's Dr. Roslow on Measuring Audiences	Aug. 59 72
Pulse's Dr. Roslow on NAB Research Standards	Feb. 59 62
Radio a "Ladies Medium"	Apr. 59 61
*Radio Research in Evolution	Oct. 59 7
Radio's Suburban Penetration	Mar. 59 30
Set Production and Sales in Summer Triumph	Mar. 59 93
Top 20 Network Advertisers Charted by Nielsen	Sept. 59 60
*What Do Advertisers Think of Radio?	June 59 74
*What Will the Fall Winds Bring	Oct. 59 41
WQXR Network FM Audience Study	Aug. 59 27
What Research Should Radio Be Doing?	May 59 66
	Dec. 59 45

**RADIO SERVICES**

NBC Radio's Medical System	Nov. 59 7
*Radio World Wide	July 59 44
*Avery-Knodel on Fall Prospects	Aug. 59 27

**REPRESENTATIVES**

	Mo. Yr. Pg.
*John Blair on Fall Prospects	Aug. 59 27
Blair Underscores Need for Creative Selling	June 59 7
Blair on What Makes Commercials Effective	Aug. 59 42
Broadcast Time Sales on TV's Radio Promotion	Aug. 59 7
Consumer Sales Potential of Farmer	July 59 76
Eastman Advocates Single Rate Structure	Mar. 59 100
H-R's Gibson Challenges ANPA Attack	Apr. 59 55
H-R's Operation Groundswell	May 59 23
H-R's Special Radio Project Ready	July 59 7
Katz Manual Describes Programming Approach	Oct. 59 89
Katz Radio Programming Check List	May 59 63
Katz Spot Radio Budget Estimator	Feb. 59 57
Khrushchev Visit Backdrop for Radio Presentation	Oct. 59 78
*Meeker on Listener Loyalty	Nov. 59 38
McGavren Salesmen Learn Market First-Hand	Dec. 59 62
Petry New Car Study	Sept. 59 52
PGW's Latest Sell	Dec. 59 9
PGW's Summer Listening Study	June 59 69
PGW's Teter Asks Radio to Meet Challenge	Nov. 59 53
Two-Day Look in the Mirror	Aug. 59 51
*Where Representative Expenditures Go	Feb. 59 23
Young's Audience Measuring Plan	Apr. 59 30
	Aug. 59 62
Young Study on Spot Radio in '59	July 59 7

**SPECIALIZED RADIO**

**FARM RADIO**

Advertisers Hear the Real Farm Story	June 59 7
Consumer Sales Potential of Farmer	July 59 76
*Farm Radio Analysis	June 59 27
Farm Radio Outlook	June 59 21
*Merek's Farm Radio	June 59 40
*Pfizer's Farm Radio Research Behind Farm Radio	June 59 32
	Nov. 59 15
12-State Farm Radio Study	June 59 68

**NEGRO RADIO**

Negro Consumer Loyal Radio Listener	Mar. 59 105
*Negro Radio Analysis	Dec. 59 24
Negro Station Key (Listing)	Dec. 59 31
*Valiant Films Use of Negro Radio	Dec. 59 35

**NIGHTTIME RADIO**

Response from Nighttime Radio	Sept. 59 18
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**OUT-OF-HOME RADIO**

	Mo. Yr. Pg.
*Brewers' Approach	May 59 40
Pulse Study	Feb. 59 62
RAB Truck Study	July 59 7
RAB Study	Aug. 59 61

**SUMMER RADIO**

*Beer and Baseball	May 59 40
*Benrus Summer Radio	Aug. 59 30
*Good Humor Corp.	Aug. 59 34
*Pan American Coffee Bureau's Summer Radio	May 59 28
PGW Presentation	June 59 69
Radio Push Gains Momentum	May 59 7
*Tea Council's Summer Radio	Apr. 59 28

**TEENAGE RADIO**

Teenage Market's Potential	Oct. 59 7
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**WEEKEND RADIO**

*Nielsen Duplication Study	Feb. 59 44
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**SPOT RADIO**

*Adam Young's Audience Measuring Plan	Apr. 59 30
Adam Young Spot Radio Study	July 59 7
Canadian Spot Radio Up 15 Percent	Feb. 59 61
Consolidated NBC Spot Sales Form	Apr. 59 7
Contadina Has A Case For Saturation Radio	July 59 7
Katz Spot Radio Estimator	Feb. 59 57
Leading 50 Spot Clients (listing)	Sept. 59 34
Monthly Barometer	See AIRWAVES every month
*Nielsen's Duplication Survey	Feb. 59 44
*Sinclair Trims Spot Paper Work	Apr. 59 24
*Spot Radio Image	Feb. 59 23
*Spot Radio Push Outlined	Apr. 59 34
SRA's Final 1958 Spot Radio Estimate	Mar. 59 3

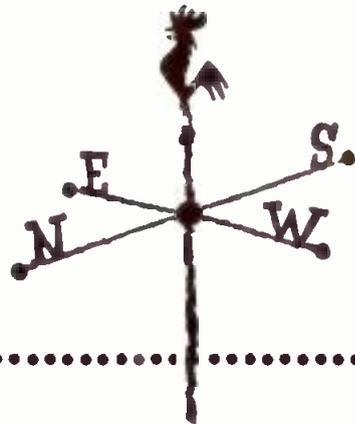
**TIMEBUYING**

Bright Fall Foreseen	Aug. 59 7
Cross-Index of Rating Values	Aug. 59 7
*Local Radio Phenomenon	May 59 21
*Mushrooming Markets	Nov. 59 34
RAB Quiz on Radio's Dimensions	Dec. 59 61
Radio's Future Development	Nov. 59 40
Radio's Place in Media Planning	Mar. 59 42
Ratings the Only Guide?	Sept. 59 38
Simplifying Rate Cards	June 59 7
Time Buys See TIMEBUYS	every month
Timebuyers Information Needs	Aug. 59 46
Timebuyers Tell How to Sell	June 59 44

\* Indicates feature length article, ♂ Use story

## hometown USA

- Commercial Clinic
- Station Log
- BPA Memo  
(Local Promotion)
- Radio Registers



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# Radio Month Spurs Local Station Activity

**Scope and range of on-and-off-air  
activities demonstrates radio's  
participation in community life**



WISN Milwaukee made a "tie-in" with National Radio Month by presenting special Radio Month ties to media executives. Station representative (l.) assists a local ad agency vice president.

 "Radio is growing faster than the population itself." The above statement was made in a special report issued by United Press International in connection with last month's observance of National Radio Month. Basing the report on material found in the kit prepared by the National Association of Broadcasters, the UPI cited some interesting statistics to support the opening remark:

"Ten years ago, there were 85 million radio sets in the United States. . . Now there are more than 155 million—an increase of 80 per cent.

"In 1950, there were 56 sets in use for every 100 Americans.

"There are 60 million homes equipped with one or more radios. . . In 1950, there were only 41 million. Out of every 100 households, 96 have radios. . ."

One of the major reasons for the growth of the sound medium, of course, has been the individual efforts of thousands of stations



throughout the country. Time and time again, local radio has proved its ability to be an important element in the civic, cultural and commercial mainstream of the community it serves. Recognition of radio's role was found in a telegram sent by President Eisenhower to John F. Meagher, NAB's vice president for radio.

In his telegram Mr. Eisenhower said:

"During National Radio Month,

I am delighted to send my congratulations to the radio broadcasters of America on their 40 years of service to the national community. I understand there are now more than 4,000 radio stations active throughout the country. Over these stations, our people can hear reports of significance on both local and national issues. By helping us to keep well informed, radio helps to keep America strong and free. . . ."

From all indications, the third an-

nual observance of Radio Month was actively supported by almost all of the radio members of NAB. According to the association, the results of a questionnaire sent to station members indicates that "98.8 percent scheduled NAB spot promotional announcement copy, and they estimated that the spots would be aired an average of 56.5 times per station each week of the campaign.

The Radio Advertising Bureau supplied its members with a complete kit of promotional material. RAB also developed eight new jingles to support its theme, "You Get More Out of Life with Radio."

### Wide Variety

Local stations developed a wide variety of projects to promote the sound medium both on-and-off-the-air. Here are reports from some of these stations:

In several states and communities, stations joined together for cooperative promotions. A statewide celebration in Kansas was kicked off with a proclamation by Gov. George Docking. Taped versions of the statement were broadcast by WIBW and WIBW-TV Topeka. The radio station aired beeper-phone interviews with mayors and Chamber of Commerce presidents from towns in the area, based on the NAB theme, "Radio . . . The Heart Beat of Main Street." It is also broadcast recorded statements about radio from farm leaders, sport personalities and broadcasters throughout the state.

Three stations in Bellingham, Wash., KVOS, KENY and KPUG, jointly sponsored a direct mail effort which was sent to local business firms throughout Northeast Washington, to Seattle and Portland brokerage houses and distributors, and to advertising agencies throughout the country.

Taking what was described as ". . . a spot approach to print," the stations ran a total of 30 almost identical two-inch ads in the local newspaper calling attention to the month-long promotion. In addition, the stations report that they shared and rotated spots and station breaks throughout the month of May. They also cooperated on civic ventures, and ". . . took advantage of every opportunity to sell radio listeners and advertisers alike."

Throughout the month, WBZ Boston reports that it conducted a

Thank you, Governor . . .



First radio station to receive a silver award from the Governor of Maryland for a continuous pedestrian safety program!

... ANOTHER REASON WHY ...

**WEBB is the leader in the Baltimore Negro Community!**

**W-E-B-B RADIO • 5,000 WATTS • 1360 KC • BALTIMORE**

Represented by Bernard Howard & Co., Inc., 20 E. 46th St., N. Y. 17 OXford 7-3750

special contest involving all nine of the station's newsmen. Listeners were asked to guess the combined total number of years the newscasters have been employed by the broadcasting industry. The contest ended May 31, and the first prize winner received a stereo hi-fi console. Four portable radios were given as runner-up prizes.

KTOK Oklahoma City reports that all stations in that city cooperated in buying a gross of red neckties, decorated with white microphones and lettered, "May is National Radio Month." The ties were worn by all station salesmen, and were also given to all agency time buyers.

As part of its Radio Month activities, KCBS San Francisco sponsored a listener contest. Called "Guess the Guest," listeners were requested to send in postcards with their name, address and phone number. During the week of May 23, a mystery guest was heard on one of the station's personality programs each day with clues to his or her identity. Listener's cards were drawn and the sender then called. Those who correctly identified the guest received a transistor radio.

On May 27, WGN Chicago sponsored a Radio Day at Wrigley Field. The occasion was also staged as a tribute to Lou Boudreau, the new manager of the Chicago Cubs baseball team, and former sportscaster for the station. Fans were invited to come to the ball park and join with WGN personalities in a special Radio Day section.

#### Additional Reports

Here are some additional reports from other stations:

WTMB Tomah, Wisc., made a tie-in with National Radio Month and the station's first anniversary with a 21-gun salute and bugle fanfare by a local Army unit. KSBW-TV Salinas-Monterey, Calif., the television affiliate of KSBW, produced a series of special video cartoon slides and used them on the air in conjunction with the May celebration.

WBTM Danville, Va., had local merchants display signs that said, "May is National Radio Month. WBTM invites you to shop here." WTRC Elkhart, Ind., let the local junior Chamber of Commerce run the station for a day. WJPF Herrin,

Ill., sponsored several "broadcast banquets" in a special Radio Month studio, and also used the studio to air spelling bees for children.

Backing up the on-air activities, many station management leaders voiced radio's story in speeches made before various groups. Typical of this type of activity was the speech made by William T. McKibben, assistant to the vice president, The Balaban Stations, before the Peoria Advertising and Selling Club.

In his remarks, Mr. McKibben said, "It (radio) is a personal local

medium that brings all of us closer to our own community, and at the same time lets us all have a significant part in the age we are going through. . . . To radio, there are no barriers of time or space. . . .

" . . . You, as citizens will benefit from the power of radio in proportion to the freedom you have to choose what you hear . . . And you, as broadcasters, who will accept your responsibility to search out the needs of your community and devote your efforts individually and as a group, to serving these needs." . . .

the nation's  
finest  
commercial  
atmosphere

A  
HIGHLY-RATED  
PRESTIGE  
BETTER MUSIC  
STATION

**WPBC**

Adult Radio

MINNEAPOLIS - ST. PAUL

William V. Stewart - President

Nationally represented by  
Daren F. McGavren Company

# commercial clinic



## How No-Cal 'Slimmericks' Keep Life in Live Copy

There is no sure way to put life into live copy. But when an advertiser decides that the local announcer should deliver his sales message, the effectiveness of his commercial will depend very much on the delivery. He is, therefore, often on the lookout for any device that promises to keep the spirit of his commercials.

For this reason, Kirsch Beverages Inc., makers of No-Cal, has come up with the idea it calls "slimmericks"—simply slimmericks with waistline appeal. For example:

A lazy young lady from Dixie  
Cried "this calorie problem  
sure licks me."

But our belle had a ball  
And so can you all

For her No-Cal break made her  
a pixie.

### Simple Device

"It's a simple device that gives us several advantages," says Maurice Umans, vice president at Gardner Advertising, New York, agency for No-Cal. "First of all, it adds a lively beat to the straight copy. Secondly, it gives us flexibility on a low-cost budget. Thirdly, it can be adapted by our franchise bottlers to serve their purposes and markets."

The market for the product is made up of people who are watching their weight, Mr. Umans explains. "Our theme is never that No-Cal will reduce you, but that it will satisfy your taste for sweets and so help you maintain your present weight.

"During the time of the year that the dieters are most conscious of their weight, we believe they also become most aware of the advan-

tages of drinking No-Cal. Our advertising, therefore, should be flexible enough to adapt to the periods when our consumers are most susceptible to our sales message.

"The periods in which we sell the most No-Cal are prior to seasons and holidays when people are on the go. The sales curve reaches its highest point in early spring, when ladies come out of their coats and begin to think about spring fashions, and in the late spring, when they begin to worry about how they will look in a bathing suit. The second peak is in November, when they are wondering how their figures will fit into the holiday fashions.

"Our copy, therefore, should be flexible enough to capture the spirit of the season. We must, in other words, be able to produce different commercials to cover a variety of occasions. We create about two or three slimmericks a month. Since the cost of producing transcriptions at this rate would be prohibitive for us, we use live copy, with slimmericks to fit the season or holiday." Mr. Umans illustrates the point with a slimmerick to be used with live copy at Thanksgiving time:

For a gal there can be no un-  
kinder reminder  
Than having her holiday eat-  
ing behind her  
But that's a problem she can  
help shake  
By giving her figure a No-  
Cal break.

"It puts over our message," says Mr. Umans, "but at the same time has the personal touch of the local announcer behind it. Also, the slimmericks are not so professional sounding that they would interfere

with the personal style of the disc jockey. Nor are they so complex as to be a hindrance to delivery."

The spring commercials have their own note of fashion:

A girl from the East—a  
pretty young thing  
Decided to get the jump on  
spring  
To fit the new fashion  
Became her one passion  
So she went on a gay No-Cal  
fling.

### Big Advantage

Another big advantage of the slimmericks, Mr. Umans points out, is the use they can be put to by the franchised bottlers. "In the first place, they can be tailored to individual markets, from the East Coast to the West Coast. Secondly, the copy can be slanted to the bottler's viewpoint, instead of to the manufacturer's. This is especially important to the bottlers who sell only one No-Cal flavor. In our copy, the variety of flavors is one of our big selling points. The franchised bottler to whom this does not apply can use his own copy line and still utilize the slimmerick.

"The slimmericks, after all, take up only a part of the entire commercial message," states the Gardner executive. "Most of our commercials are minutes, though we do have some 30-second spots that our bottlers can adapt. This gives the franchisees the leeway to adapt the message to their needs and the benefit of slimmericks to help their local announcers keep the No-Cal copy lively." • • •

# station log



► **News:**

Keeping on top of the news, two stations report how they have taken advantage of the facilities in their communities to provide more accurate, up-to-date reports on local news and traffic.

KNOK St. Louis has cited one of its cab news reporters as top cab reporter of 1959. The winner is one of over 300 drivers who supply tips to the station's news room on a 24-hour basis. The station presents five dollars for the best news tip submitted each week, and salutes the best contributor of the year. This year's winner was cited for several outstanding news tips and for the consistency of his reporting. Among the local news supplied by taxi drivers in 1959 were a holdup in progress and a follow-up on a local murder report.

WSB Atlanta has inaugurated a helicopter traffic report service with the help of the Atlanta police department. The reports are broadcast during peak traffic times, 7 to 9 a.m. and 4 to 6 p.m., Monday through Friday. A station newsman and a representative of the police department report the news to the listening audience as well as to the traffic police force. The helicopter can also be used for other police work and for emergencies, says the station.

► **Public Service:**

A series aimed at recapturing the meaning of "democracy" has been undertaken by WBZ Boston. Called *Sounds of Democracy*, the series consists of special documentaries touching on a variety of areas of democratic life. Purpose of the campaign, says the station, is to re-emphasize the original meanings of the word "democracy, a term flaunted and mis-used by many anti-democratic governments today." Promotions and spot campaigns will supplement the 55-minute program throughout the year.



GROUNDBREAKING ceremonies for new WERE Cleveland offices get assist from these young ladies. Structure will cost \$500,000.

Typical of the station's offerings is a documentary entitled *Anne Frank: The Mentory and the Meaning*, which was first broadcast in April and rebroadcast during a one-week period last month. Research in Holland, England, Canada and across America preceded the broadcast. Program highlights included an interview with Otto Frank, the father of the girl whose diary has been published throughout the world. Mr. Frank is the sole survivor of the eight who hid away for over two years to escape detection by the Nazi Gestapo.

Others interviewed included persons characterized in the diary. Francis Goodrich and Albert Hackett, who adapted the book into a Pulitzer Prize winning play, and George Stevens, who directed the movie version.

► **Programming:**

KFAX San Francisco has begun a programming format consisting solely of news, from sign-on to sign-off. Its entire schedule is assigned to news and news features, designed

specifically for the inhabitants of the Bay Area.

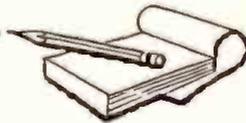
Advertising policy has also been affected by the format. The station announced that no programs or program segments will be available for sole sponsorship. Advertising will be spotted with news and feature broadcasts throughout the day, or through special time periods aimed at giving advertisers maximum exposure to a diverse audience, according to the station management.

Purpose of the format, says the station, is to provide a meaningful and powerful station image for advertisers and to attract a large audience. The station believes that more people listen to news and that they pay attention—"usually close attention"—to what they are hearing. This carries over to the commercial, in the opinion of station executives.

Programming is scheduled in one-hour units, based on a 15-minute newscast on the hour, and a five-minute news summary on the half-hour. The daily program fare will also include sports news and commentary; business news and commentary; editorials by the station; labor, agriculture, weather and entertainment news; listener opinion and comment; public service reports and features; movie-drama-tv reports; and reports from the travel, women's and food editors. • • •



WINNERS of Second Annual Aunt Jemima Self-Rising Flour Gospel Singing Contest over WWRL New York exhibit recording contract. Over 500 contestants sought audience votes.



## BPA College Course Fosters Promotion Careers

The Broadcasters' Promotion Association is starting at the college level to make sure there will be better promotion ahead. Beginning this fall, Indiana University will include radio and television promotion as an integral part of its broadcasting course. A promotion unit in the broadcast advertising course, offered by the University's department of radio and television, will be under the auspices of the BPA.

The pilot project is aimed at developing future broadcasters with academic training in promotion, and was set up by BPA's Educational and Professional Standards Committee, headed by John F. Hurlbut of WFBM Indianapolis. According to Mr. Hurlbut, "We don't expect this course to turn out expert promotion people, but at least it will fit in with our long-range goal of producing more trained young men and women suitable for the promotion field. At the least, we can acquaint more people with broadcast promotion."

### Course Outline

Dr. Elmer G. Sulzer, director of radio and television communications at Indiana University, has worked with the promotion group to establish the program. BPA will furnish the course unit outline and sample promotion pieces for classroom use. Indiana members of the BPA will be used by the course instructor, Jean C. Halterman, associate professor of marketing, as guest lecturers.

BPA hopes that by including promotion at the university level, it can help overcome the difficulties experienced in recent years in locating competent promotion managers and assistants. After the course is completed, an evaluation of the project and the outline used will be made available by BPA to other colleges and universities which would like to include broadcast promotion as part of their radio and television instruction.

## Station's Spring Speller Heralds Fall Spelling Bee

In anticipation of its fifth annual invitation spelling tourney, WDIA Memphis has sent its own speller to more than 300 schools in its listening area. Called *Words to Learn By*, the list is furnished free of cost to all elementary schools in the mid-southern area of which the station is a part.

The list contains words that have been selected as typical of those used in spelling contests. These, in addition to words chosen from standard elementary school spellers, will be used in the tourney to be held in October. The bee, which spans three days, will be held as a feature of the Negro Tri-State Fair at the Memphis Fairgrounds. Contestants representing 12 counties in three states will compete for a total of \$100 in bonds.

Any student who has not been graduated from the eighth grade is eligible to compete. The speller is issued in the spring to give aspiring contestants the entire summer in which to study.

## Photo Contest Captures Visual Jazz Impressions

Promoting two art forms by utilizing the techniques of one to express conceptions of the other, KSTP Minneapolis staged a photo contest among its jazz listeners, asking them for their visual impressions of jazz.

The contest, sponsored over the station's *Jazz Corner* program in association with the University of Minnesota Fine Arts Lounge Committee, was open to everyone. Any photographic jazz impressions, pictorial or abstract, such as artists at work or scenes portraying jazz music, were accepted. Prizes were awarded for both black and white and color photographs.

In addition, the entries were exhibited for two weeks at the University of Minnesota Creative Arts and Jazz Festival.

## Station's Street Dance Boosts Thursday Night Sales

Dancing in the streets means sales for downtown merchants, according to CFRN Edmonton, Alberta. Utilizing the theme, "Shop downtown Thursday night" (late shopping night in Edmonton), the station arranged a dance that began at 9 p.m. While the promotion department organized the dance, the sales department prepared an advertising package for downtown businesses to exploit the event.

Reaction among businessmen was such that all availabilities were sold on the second day after they were offered. Listener response was also encouraging. The station reports that an estimated 15,000 people visited the shopping district during the two and a half hour affair. The street dance says the station, was the first in Edmonton since the end of World War II.

## Contest Seeks Examples of Kindness to Animals

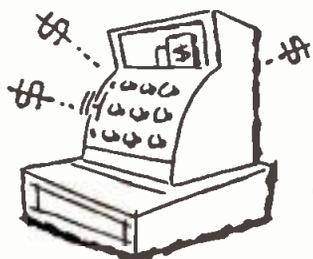
KMOX\* St. Louis and the Greater St. Louis Veterinary Medical Association undertook a campaign to discover outstanding acts of kindness to animals that had been performed in the station's listening area.

Taking the form of a two-week contest, the station requested listeners to nominate anyone who, in their opinion had performed an outstanding act of kindness to an animal in the previous year. Purpose of the contest, according to the station, was to honor those persons and, at the same time, "to inform the public of the humane work of the Greater St. Louis Veterinary Medical Association."

Three winners were selected by a panel of experts in the field of animal care. The first won a miniature French poodle puppy, complete with wardrobe. The second and third prizes were a beagle puppy and a Persian kitten. • • •

\*Denotes stations who are members of BPA (Broadcasters' Promotion Association)

# radio registers



## MILK PRODUCT

When the makers of Milnot evaporated milk put out a cookbook as a promotion, it ran a two-week spot campaign over KXEN St. Louis. Total cost of the schedule was \$300. The advertiser indicated that it expected at least 200 requests as a result of the campaign. At the end of the second week, says the station, about 725 people had responded to the spots, which was 350 percent greater than that set down as a minimum goal by the advertiser.

## CONSTRUCTION FIRM

To promote the sale of houses, the Le Mount Corp. ran a 90-day schedule over KDIA Oakland, Calif. The run-of-schedule spot campaign consisted of minute announcements and cost \$200 per week. The advertiser states that in the 90-day period, he sold 70 homes, most of which were in the \$15,000 price range.

## RESTAURANT

Van Raalte's Restaurant, which also produces for retail distribution Van Raalte's salad dressings, bought a 13-week schedule over WLAV Grand Rapids, Mich. The buy consisted of a 15-minute participation in the station's Coffee Time program, five days weekly. Total cost was \$110 per week. After six weeks participation, the advertiser reported a 50 percent increase in sales of his salad dressings. In addition, his restaurant, which is 25 miles from Grand Rapids, reported a 10 percent increase in its business, the station states.

## RUG COMPANY

The Green Rug Co. ran a one-week campaign over WABQ Cleveland to promote a special sale of broadloom carpet and room size rugs. The schedule consisted of 64 one-minute announcements and cost \$272. No other medium was used, nor was any other station included in the campaign. According to the station, a total of 3,120 square yards of carpet was sold in addition to 362 room size rugs. The advertiser, says the station, called the campaign the most successful in his 30 years in business.

scriptions of special summertime programming fare to be used by the stations it represents. Here are a few examples:

WSB Atlanta will broadcast each evening from 6:30 to 9:30 p.m., Monday through Friday, *Picnic Patrol*. It will feature live coverage of three different picnic parties or cook-outs each evening.

WGN Chicago will present a saturation schedule of *Trafficopter Reports*, featuring road information and safety tips all summer long.

For summer home buyers, KFAB Omaha will air a remote show, *Open House*, each Sunday from 12 p.m. to 2 p.m., providing details on type of home, location and other important information.

KSTP Minneapolis is also scheduling a *Picnic Party Patrol*. Each weekend station newsmen will tape five to 10 interviews at picnic areas and these will be played back during the week between 4 p.m. and 6 p.m.

## Summer Kit

The opportunities of summer radio were capitalized on by H-R Representatives Inc. as a radio month theme in May. The representative company prepared a 12-page brochure for its stations in which it supplied copy ideas for summer radio promotion spot announcements.

One of the promotional themes is, "You *can* take it with you . . . your radio, that is." The H-R kit contains a suggested station letter to local and national advertisers promoting the value of summer use. It also contains a suggested feature story for local newscasts, keyed to the founding and development of radio 40 years ago and climaxing with the undreamed of portability of the sound medium today.

With its eye on summer radio business, the promotion material includes one-liners and 20-second, 30-second and 60-second announcements of various themes, from outdoor eating to fishing. The concluding line from one of the 60-second announcements reads:

"On vacation . . . at the beach . . . in the backyard . . . radio's your good companion." • • •



**NEGRO**  
Community Programming



**SPANISH/PUERTO RICAN**  
Programming



of Whirl-Wind sales action

# WWRL

**NEW YORK DE 5-1600**

\*10:00AM-5:30PM

\*\*5:30PM-10:00AM

## Pocket Presentation Designed To Stimulate Local Radio Buys

Pressure from above . . . pressure from below.

A new RAB concept—the pocket presentation—is designed to create a groundswell of pro-radio opinion from local dealers and distributors to supplement RAB efforts on the national level.

The bureau recently started releasing many of what is described as radio's most telling arguments in a series of short, to-the-point presentations, written with a specific advertising category as a target. Each is designed to be effective in selling local radio time, in addition to functioning as a stimulus for local dealers and distributors to urge more extensive national and regional radio buys.

Presentations have already been released on radio's value as an advertising medium for tires, airlines, brewers and bread. A number of other studies are in process, and RAB expects to have at least 16 in the hands of advertisers by the end of 1960.

### Offer Reasons Why

In every case, they offer in seven or eight short paragraphs many of the major reasons why the advertiser in question—on a local, regional and national level—should invest a larger percentage of his ad budget in radio.

The tire presentation, for example, leads with the statement: "You'll get much more mileage from radio with your tire advertising dollar." Eight of the advantages radio offers tire sellers are included. Here's a sample point:

"How about women? More than half of all women questioned in a DuPont survey reported buying replacement tires at one time or another. Housewives who work outside the home are a particularly large slice of the market. These women listen to radio 1 hour and 59 minutes daily. And you can reach 94.5

percent of this important market for tires because that percent listens regularly."

The impact of auto-radio—obviously of great importance to tire sales—also is covered.

"The automobile radio gives you advertising the maximum momentum—you reach prospects when they are most conscious of the thin tread and cracked casings of their present tires. Nearly three-quarters of all automobiles are radio-equipped . . ."

The study goes on to cover individual subjects such as suburban penetration, economy, adult radio listening, and many others, and to point out how each radio selling fact is pertinent to the problems of the tire advertiser.

### Checklist Supplied

RAB also supplies a checklist showing how each presentation can be used locally to increase sales. The tire presentation, the bureau tells its members, can be used in these four ways.

(1) "Each independent tire dealer in your area should be told the radio story and a copy of the study left with him. Target: his co-op advertising.

(2) "Every chain of stores operated by the tire companies, e.g. Firestone, Goodrich, Goodyear, should be hit at the local manager level and then contacted at the district manager level.

(3) "The oil companies have TBA (tire, battery, accessory) specialists—this gives you an opening at their total budgets.

(4) "And, finally, the tire companies' district sales managers (not company-owned stores) are a target. Their recommendations can secure a national spot budget."

Any advertiser or agency interested in seeing these presentations can obtain copies of them on request. • • •

★

# WINN

★

Number "TWO" Station

IN

**LOUISVILLE, KENTUCKY**

(three others claim First)

appoints

**DAREN F. MCGAVREN**

NEW YORK    DETROIT    CHICAGO    ST. LOUIS    LOS ANGELES    SAN FRANCISCO

National Representative

effective

**JUNE 1, 1960**

Buy WINN to Sell Louisville — Glen A. Harmon, Gen. Mgr.

★

★

## Pulse Beat

**Unlisted telephone headaches:** If you have an unlisted number in New York, here is an announcement anyone using data derived in any way from telephone techniques should study, an extra headache, and a further weakening of the reliability of telephone-produced data or diary derivatives.

**The New York Telephone Company says,** in a May enclosure to subscribers with private numbers, here quoted:

"The top line of your enclosed bill includes a charge of 30 cents a month for your unlisted telephone number—a special service for you which requires extra work to make sure your number is not published or given out.

"This new charge is covered by tariffs on file with the Public Service Commission and is being applied in connection with the printing of your new directory this month.

"As we explained in our recent letters to you, there has been a sharp increase in the demand for unlisted numbers. If it continues, it confronts us with the prospect that from a fourth to a third of our residence customers might eventually refuse to be listed in the directory . . .

**"One in every nine unlisted.** In May 1959, at the time the new tariffs were filed, there were nearly 400,000 unlisted numbers in the New York metropolitan area. This was one in every nine of our 3,500,000 residence customers. The number had been increasing at the rate of one for every two residence telephones added. In two years it had gone up to 80,000. If it were to grow at this rate, it is not hard to visualize 750,000—even a million—telephone numbers unlisted."

**Pulse uses face-to-face interviewing:** no phones; simply a lot of shoe-leather, a strong thumb for pressing the doorbells of the nation—270 markets plus! Your assurance of getting the 100% full sample—the same, constant, reliable base.

730 Fifth Ave.  
New York 19

**P**ULSE, Inc.

Nothing takes the place of INTERVIEWS in the home

PULSE RINGS DOORBELLS

INTERVIEWS FAMILIES IN THEIR HOMES



# report from representatives



## Avery-Knodel Serves Its Stations Promotion Ideas

The ever-widening role of today's radio station representative encompasses a broad field of services both to clients and potential clients and to represented stations.

One example of the way a representative can service its stations is the report recently completed by Avery-Knodel called *How Radio Stations Are Building Audience and Sales*. It is a compilation of what the firm's stations are doing in audience promotion, sales promotion and community service promotion.

The information contained in the report was obtained from most of the stations Avery-Knodel represents, according to John Owen, sales promotion director. The data was compiled and a copy sent to each station so that the broadcast managers would have a source for new and successful ideas.

### Covers Three Areas

The project, which was begun in January, is divided into three parts. The first deals with audience promotion, suitable for both year-round efforts and seasonal ideas. The second contains examples of successful local sales promotions sent in by the stations. The third lists community service activities.

"We undertook the compilation at the urging of our stations," Mr. Owens says. "We sent a request to each of them to list their activities in the promotion field, with the explanation that the information, when collected, would be for their use and that they would receive copies of the final report.

"The response we have received is particularly gratifying when compared with a similar attempt we made three years ago. A total of 24 of our stations contributed to this

report. I believe both the response and the quality of the activities described is a reflection of the aggressive effort and new enthusiasm on the part of today's broadcasters."

The promotions listed in the report show once again the personality of radio. The stress is on listener participation in all of the sections. This, plus the simplicity of the themes used, seems to serve as a basis for the successful promotions.

The seasonal promotions included events that took advantage of both seasons and individual holidays. For example, a promotion in a vacation area pointed up the advantages of the country as a vacation land. The contest involved writing down phrases promoting vacationing in the area. Winner of a drawing held at the end of six such weekly slogan offerings won a summer cabin on a local lake.

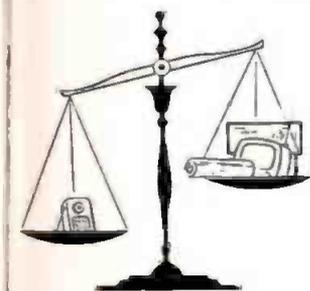
Among the local sales promotions is a tie-in with national June Dairy Month. The recipe contest which the station ran stipulated that a dairy product had to be included. The top 25 recipes were displayed at a community event, with prizes including dairy products such as a year's supply of eggs. The station noted that the contest was extremely popular with housewives, and that it provides a good tie-in with any dairy connected firm.

Object of the community service section, according to Mr. Owen, is to list public service features that can enhance the station's image. Such campaigns as army and navy recruiting, soap box derby sponsorship, lost and found features and blood bank promotions were among the services offered by Avery-Knodel stations to their communities. •••

# Great Moments



## On a Great Radio Station



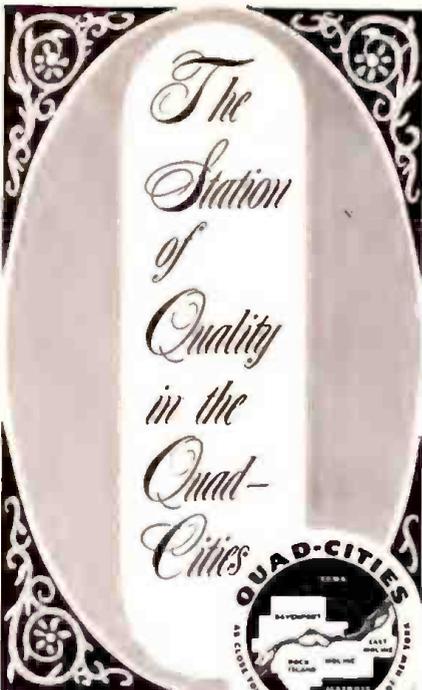
KMOX Radio outweighs  
all other St. Louis media  
in community impact!

The language was unfamiliar, but the sound was universal—the piping voice of a three-year-old singing his first song. In that moment, half a world of differences melted away. Because of young Tran-Van-Anh's song, Laos would never again be just a place on a map, nor its people nameless millions. Life among Tran-Van-Anh's people, in Communist-pressed Indochina, is brought home to KMOX Radio listeners through "Operation Medico"—a weekly report by Dr. Thomas Dooley, a St. Louis physician, on his mission to Laos. This is another example of the programming scope of the "Voice of St. Louis"—a voice that never talks down to its audience.

# KMOX RADIO

# CBS IN ST. LOUIS

50,000 WATTS, REPRESENTED BY CBS RADIO SPOT SALES



CBS

**WHBF**

**RADIO and TELEVISION**

In LOUISVILLE  
the Big Change is to  
**WKLO**

**no. 1...Nielsen**

Total four weeks—3-hour average

	6 a.m.-6 p.m. M-F		
	WKLO	Sta. B	Sta. C
July-Aug.	14.4	38.6	21.7
Nov.-Dec.	38.3	29.5	26.2

Nielsen Nov/Dec 5

And, more quarter-hours gained  
than any other station!

	quarter-hour		
	increases	decreases	no. change
WKLO	59	6	7
Sta. B	19	52	1
Sta. C	29	37	7

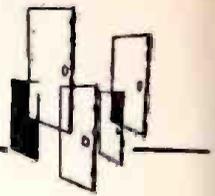
Page No. 5

For details and availabilities, see . . .



Robert E.  
Eastman & Co., Inc.

## report from agencies



### Agency Outlines Scope and Magnitude of Bridal Market

A marketing study conducted by BBDO Inc., New York, uncovered some interesting factors and facets of the bridal market in the United States. Some indication of the size of this market can be ascertained by the disclosure that in 1959, . . . about \$23 billion was spent by newlyweds. . . . Beginning in 1965," the agency report says, "the number of marriages . . . will increase rapidly, and will total close to 2,250,000 each year." Each marriage is expected to account for the expenditure of \$15,000 for housing, furniture, appliances, clothing and other items.

#### Radio Important

The importance of radio in reaching this market can be seen in the figures on set ownership reported in the study. Based on 1958 statistics, it was found that 15 percent of U.S. brides, by the time of their wedding day, had acquired a clock radio at an average retail cost of \$37.49. "This created a retail market of \$21 million which, in turn, represented 31 percent of the total retail industry sales. "It was also reported that 11.9 percent of the brides received the clock radio as a wedding or shower gift, and 27.9 percent made their own purchase.

Turning to portable radios, the BBDO study shows that 31 percent of the brides had acquired a set by the time of their wedding day, and at an average retail cost of \$40.63. This created a retail market of \$20 million, and represented 14 percent of the total retail industry sales.

The figures for table radios show that 45 percent of the newlyweds had acquired a set by the time of their wedding day, and at an average cost of \$35.71. This created a retail market of \$23 million, representing 24 percent of the total retail industry sales.

Another indication of radio's

impact with young married women is found in the fact a radio set was included among the "10 most important items to the bride-to-be." Some 47 percent of the women interviewed mentioned a radio on their list. It might be noted that radio tied with tv in the 10 items mentioned.

One of the interesting things brought out in the study for an advertiser who might want to tailor a campaign aimed at the marriage market is that "The teen-age girl in her middle teens constitutes a strong market in the hope chest, or pre-engagement period. That is the time in which she begins to select and buy items which she will use in marriage.

"The average age at which girls start their hope chest accumulation is 15.4 years." It should be noted that in all of the 11 categories included in this part of the report, teen-age girls received a vast majority of these products as gifts.

Some of the products included were tablecloths, with 18.2 percent of the teen-age girls already owning this item. Over 92 percent of them were acquired as gifts. Almost 12 percent of the girls were found to own glassware, with 86.9 percent of them receiving the item as a gift. Some 16.2 percent of all teen-age girls owned draperies, and of this number, 88.2 percent acquired them as gifts.

Although the bride receives many products as gifts, the BBDO study indicates that she has a great deal to say about the pattern, design, brand and quality of the products she receives as gifts. The following indicates the percent of brides who influenced items they received as gifts: Silver, 81 percent; sofa, 77 percent; rugs and carpets, 72 percent; refrigerator, 72 percent; sewing machine, 68 percent. . . .

# WHO RADIO'S 50,000-watt voice reaches more people than any other single medium in Iowa!

YOU may have recently read an advertisement that said Iowa is one of the top ten U. S. markets—because its “population of 2,747,300 ranks after New York, Chicago, Philadelphia, Detroit, Los Angeles and Boston.”

You may also question the propriety of comparing a state with a city. However, NCS No. 2 proved that WHO Radio's population coverage made it in fact America's 14th largest *radio* market—that sta-

tions in only thirteen other markets in America reach more people than WHO Radio. *So far as reaching people is concerned, WHO Radio belongs on any media list of 14 or more "largest U. S. markets."*

As an advertiser in the Middle West, you are concerned with *people you can reach*, rather than with population figures within city limits, within trading areas, or within state lines. WHO Radio does just that!

Ask PGW for “the numbers.”

## WHO

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company,  
which also owns and operates  
WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President  
P. A. Loyer, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., Representatives

NEW SOUND OF THE 60's  
IN COLUMBUS

THE NEW

**W  
C  
O  
L**

THE CAPITAL STATION  
COLUMBUS 15, OHIO

In Columbus, most folks listen to WCOL. In Columbus, most advertisers sell on WCOL. Family programming . . . rigidly enforced single spotting that "showcases" your sales message . . . all pre-taped production for flawless delivery. These are the factors that make the NEW WCOL your most powerful sales force in Central Ohio.

24-hours-a-day broadcasting  
1230 AM 92.3 FM

represented by:  ROBERT G. EASTMAN & CO., INC.

**3** LOCAL RADIO  
STATIONS IN **1**

That's what you get  
when you buy time on  
**BIG 5,000-WATT**

**W F H R**

**WISCONSIN RAPIDS**

with full time studios in  
**MARSHFIELD AND  
STEVENS POINT**

BIG Coverage at Lowest Cost-  
Per-Thousand . . . 20 Years of  
Local Radio Service

**W F H R**

WISCONSIN RAPIDS, WISC.

Phone HA-3-7200

Represented by Devney, Inc.

## report on



### Zakin Agency Offers An Fm Program All Its Own

There has been much talk about agency interest in fm. One of the most solid bits of evidence comes from an agency in New York, which has not only produced its own hour-long fm program, but is also sponsoring it.

The Zakin Co. is presenting *Montage* as an example of what it feels can be done in fm programming and is using the commercial time primarily to explain how advertising works.

"Our purpose in presenting *Montage*," says Al Zakin, one of the partners, "is to show that advertising has a useful contribution to make. By sponsoring the hour-long weekly show, we feel we are doing this in two ways. First, by offering what we believe to be a superior programming format to the medium. Secondly, by using our commercial time to explain some basic ideas about advertising agencies."

"*Montage* is our personal contribution both to fm programming and to the community," says Ted Eisenberg, the other Zakin partner. "You might describe it as part of our public relations program. From idea to execution, it came about in less than a month. We have a 52-week contract now running to give us a chance to develop a format and time to work on the concept.

#### Aural Montage

"Like the art form from which we took the name, the program is a montage—aural, rather than visual. It is a blend of sounds, integrated into a unified program, from which, we hope, the listener can learn something. We will cover any aspect of news or culture that we think is a contribution to today's society, about everything from art to music to politics. For example, our first program included a tape of Tosca-

mini rehearsing; the second, a recorded history of American entertainment, from vaudeville to television. Our third show included excerpts from the Andersonville Trial."

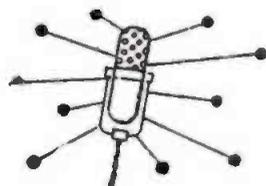
Mr. Zakin points out that the advertising is institutional—on the role of advertising today. "Our name," he says, "is mentioned twice, at the beginning and at the end of the program. This simply identifies us as sponsors of the program.

"The advertising is intended to tell people some of the basics about what agencies do. Rather than attack the abuses in the industry, which are neither greater in number nor degree than those of any other industry, we feel we are doing more of a service by explaining in simple spots some basic facts about our work." Zakin ran this message on what an agency should do for its client:

Whether a company or business is large or small, it has a special personality all its own. The role of advertising is to project this personality to the people who sell or buy the company's products or services. An advertising agency can help accomplish this end only if it knows its client as well as it knows itself—and then creates a distinctive advertising image that will always be identified with the company. Anyone who advertises in any way has a right to expect his advertising agency to make this impression for him.

"We began *Montage* to serve an audience who wants a program to which it can actively listen," concludes Mr. Zakin. "We intend this to be a service to advertising." . . .

# report from networks



## ► NBC:

Net sales of \$12,500,000 were reported by William K. McDaniel, vice president in charge of the NBC Radio Network, between January and May of this year. From February until mid-May, the total net sales figure was \$6,500,000, leading to a prediction by Mr. McDaniel that 1960 would be the most successful year for NBC radio since the early 1950's.

Mr. McDaniel also stated that the network now has from 95 to 100 percent clearances on all its programming. *News-on-the-Hour* and *Monitor* spots are completely sold for 1960, he said.

Harry Bannister, NBC vice president in charge of station relations, announced that WCAX Burlington, Vt., joins the network June 1. The station operates full time with 5,000 watts power on a frequency of 620 kilocycles.

## ► CBS:

New feature on the CBS Radio Network is a five-minute sports newscast called *Camerer on Sports*, with Dave Camerer. The show will feature up-to-the-minute sports results and bulletins, plus interviews with star athletes. Covering the entire sports field, the program will be presented five times on Saturday and Sunday by the veteran sports writer, reporter and broadcaster.

James H. Fassett, supervisor of music for the network's programs, is currently taping 14 World Music Festivals in Europe for broadcast this summer. These will include the Sibelius Festival in Helsinki, the Salzburg Festival, Bayreuth's Wagner Festival, and one at Split, Yugoslavia.

## ► ABC:

Over half a million dollars in business was reported by Robert R.

Pauley, vice president in charge of ABC Radio, as he announced a total of 13 new orders and four renewal orders for the network.

"We anticipate that ABC Radio will have one of its best sales records in recent years," said Mr. Pauley.

Among the orders placed were three new contracts and two renewals on Don McNeill's *Breakfast Club*. Union Carbide Chemicals Co., Curtis Circulation Co. and McCall Corp. were the new advertisers, while All Purpose Gelatine Products and Hudson Vitamin Products, Inc. renewed previous schedules.

The network also is busy promoting the broadcast of the Johansson-Patterson world heavyweight bout on June 20. The exclusive radio broadcasting rights were secured from TelePrompter Corp. Value of the package is \$250,000, according to Mr. Pauley.

James E. Dully, the network's national director of sales, reports that the sportcast would be co-sponsored by Bristol-Myers and the Fiat Motor Co. Mr. Pauley predicts that "this fight will reach the largest male audience in the history of advertising."

## ► MBS:

Community image does have a bearing on the advertising message, according to the recent Mutual survey of radio-tv directors in the agency field. Final conclusions of the survey were reported by MBS president, Robert F. Hurleigh, at a meeting of The Advertising Club of Washington. Mr. Hurleigh cited the following as typical of the feelings expressed by the agency personnel: "The believability of the commercial is enhanced by its surroundings." Concluded Mr. Hurleigh "... advertisers using broadcast media are keenly aware of the community service elements—just as much aware as broadcasters themselves and the networks which serve them." • • •

# KWB

## WICHITA'S

### #1 HOOPERATED

### #1 PULSERATED

### STATION

Retail Sales per household 14% above national average

LARGEST MARKET IN KANSAS AND

KWB gives your your LARGEST SHARE OF THAT MARKET

—WITH TOP TALENT in D.J.'s—Billy Dee, Lee Nichols, Dick Jones, John Campbell, Jim Curran and George Brumley. In News Too! Jim Setters, John Wagner, George Langshaw and Jay Howard.

Operating on 5,000 WATTS  
DAYTIME (1000 Watts Nights)

### KWB—IN WICHITA

DIAL 1410 — for TOPS in  
HI-FI Music • News • and Sports  
represented: George P. Hollingbery  
Southern: Clarke Brown Co.

**NOW** we can offer you

# PROVEN RESULTS\*

with these

## TELE-BROADCASTER STATIONS

IN Hartford - **WPOP**  
(CONNECTICUT)

IN Kansas City - **KUDL**

IN Los Angeles - **KALI**  
(SPANISH LANGUAGE MARKET)

IN San Francisco - **KOFY**  
(SAN MATEO)

★ TOP RATINGS IN AUDIENCE

★ MORE LISTENERS PER DOLLAR

★ SPONSOR PREFERENCE AFTER TRYING "BOTH" STATIONS

**BECAUSE WE PROGRAM TO PLEASE LISTENERS AND TO PROMOTE SALES**

For facts & figures CALL  
**A TELE-BROADCASTER STATION**

WITHIN A STONE'S THROW  
OF COMMUNICATIONS ROW!

One of New York's  
most desirable locations

MADISON AVENUE  
AT 52nd STREET



A Bigger and Better

*Berkshire*  
HOTEL

Just steps from anywhere...  
now with 500 individually decorated  
rooms and suites — and  
completely air conditioned.



The magnificent new  
**BARBERRY**

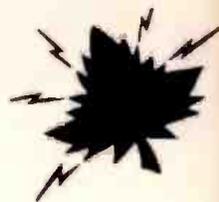
17 E. 52 St.

Your rendezvous for dining  
deliberately and well...  
open every day of the week  
for luncheon, cocktails,  
dinner, supper.

PLAZA 3-5800 • TWX: NY 1-138



## report from Canada



### Summer Radio Reaches A Public Ready to Buy

Viewing the market for consumer products during the summer, All-Canada Radio and Television Ltd., representative firm, has gathered a few figures pointing to the conclusion that summer is a good time to advertise.

For example, the company in a recent presentation cited labor statistics and retail sales to support its thesis that people do buy in the summer. During June, July and August, 1958, 96.3 percent of the labor force was employed. Retail sales for the same months accounted for 24.7 percent of all retail sales in Canada, compared with 21.7 percent for the first three months of the year.

Two gauges are used to show why radio is effective. One is radio set receiver sales. The other is car radio ownership.

Peter Harricks, manager of All-Canada, says, "It has always been my contention that in the final analysis, the most significant statistics available that pertain to listening in summer, or any other time, are the figures on radio receiver set sales." During the 12-month period ending October 1959, some 1,286,804 radio receiving sets were sold in Canada. This represented a 39 percent increase over the same period in 1958. "The fact that a tremendous number of sets are continuing to be sold every year," says Mr. Harricks, "is pretty conclusive proof that radio is being listened to on a most impressive scale..."

The automobile figures show that 1,143,000 radio-equipped automobiles were registered in Canada in 1958. This is 46.7 percent of the total automobile registration.

The presentation also stated several non-statistical facts in favor of summer radio. Summer radio, it says, keeps selling the product throughout the year. "Reactivating impeded momentum can be an ex-

pensive proposition."

Summer radio helps overcome competition. The advertiser who puts money into the medium can capitalize on an absence of competition, the firm points out. This can "generate response to put the product ahead in its field."

Also, summer radio calls attention to a product or service during a time when brand changing takes place because of the seasonal change in buying environments. "An ideal opportunity," says All-Canada, "to spark profitable new friendships between prospects and products."

### Car Radio Study

An indication of the potential of car radio can be glimpsed from a recent study undertaken by Watts Marketing Research Ltd. for CKWX Vancouver. The study consisted of six surveys taken at six different places where automobiles gather in the Greater Vancouver Area. A total of 3,958 persons were interviewed between June and October, 1959.

In all, 2,123 of the car owners interviewed had radios in their cars. This represented 53.6 percent of those questioned. The percentage of those owning radios ranged in the interviews from 48.8 percent of 724 respondents in one shopping center to 66.1 percent of 406 persons queried in a popular drive-in. This compares to the 46.7 percent figure cited by All-Canada as representing the percentage of radio-equipped automobiles registered throughout Canada.

Of those in the Watts study who owned radios, 924 persons had them on at the time of the interview. This represented 43.5 percent of those owning radios, or 23.3 percent of those who were using their cars were tuned in to the medium at the time of the interviews. • • •



## Survey Profiles Radio Listening Habits of Druggists and Grocers

Competition in the food and drug markets is, and always has been, extremely keen. Advertisers in these markets are faced with the problem of getting their message across to the general public, and also to establish brand identity, acceptance and loyalty with the thousands of retail druggists and grocers who sell these products. In addition, the large group of men and women who make up the retail food and drug field are also consumers of all types of products. This group, therefore, would be a target for advertisers in all market categories.

A study of the radio habits of these retailers in the New York metropolitan area has been conducted by Bennett-Chaikin Inc., for station WPAT Paterson, N. J. The expressed purpose of the research was to "... discover the listening patterns, habits and preferences of food and drug retailers in their stores, in their homes and in their cars." According to the research firm, a total of 2,561 retailers were personally interviewed in the tri-state metropolitan New York market. This sample was said to represent "... approximately eight percent of the food retailers and nearly 20 percent of the drug retailers who own and operate stores within this area."

### Radio Ownership

Concerning radio ownership, the study brought out the following results:

- 77 percent of all druggists and 75 percent of all grocers have radios in their stores.
- 82 percent of all druggists and 66 percent of all grocers have car radios.
- 99 percent of all druggists and 98 percent of all grocers have radios in their homes.

- 43 percent of all druggists and 35 percent of all grocers own and use portable radios.

Probing the listening habits of this group, the study shows that three out of four druggists and grocers use in-store radios for "... their own listening pleasure and are exposed to radio advertising." Breaking down listening habits more finely, it is pointed out that druggists and their staffs spend 5.6 hours each day listening to radio in the store. The grocers and their staffs devote 5.5 hours each day to in-store listening.

In addition, the study states that 7.6 hours each week are spent in added radio listening in store, in home, in cars and out weekends by both druggists and grocers. "Thirty total hours, or more, are spent by both druggists and grocers in radio listening each week ... approximately twice the number of total hours per week spent by the average audience in radio listening," according to the research report.

Turning to the question of programming, it was found that music was the first preference of 85 percent of the druggists and 75 percent of the grocers interviewed. This preference remained constant for in-home, in-car and leisure listening, as well as for in-store purposes.

### On The Job

Another recent study of radio ownership and listening in business establishments was conducted by C. E. Hooper for WIBG Philadelphia.

The survey of Philadelphia business establishments included eight different types of retailers.

According to the Hooper study, 79 percent of the places of business surveyed have radios on the premises. It also showed that 46.6 percent of these establishments have radio sets in use, with an average of 4.5 listeners per set. • • •

## WSBT SOUTH BEND, INDIANA.... Personality Gallery



### TYPE NO. 3...

#### The Lady Next Door

Eleanor Moore, WSBT's Women's Program Director, is a friend of housewives in 36 Indiana and Michigan counties. Her daily show, "Timely Topics," (10:05-10:30 A.M.) is more than an electronic over-the-fence discussion of foods, fashions and children. She interviews famous and interesting guests, and reports on civic and social events of area interest.

The show is typical of the many WSBT local programs that have gained the respect and confidence of the South Bend market area audience. It is one of many reasons why WSBT dominates every 15 minute segment of every broadcast day from South Bend.

South Bend is the buying center of a \$3.5 billion radio market area. The Metro Area alone spent \$70 million for food in 1959. See your Raymer man for availabilities on local and top CBS programs.

5000 WATTS  
960 KC



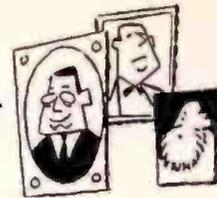
# WSBT

SOUTH BEND, INDIANA  
FIRST IN SOUND ADVERTISING

Paul H. Raymer Co., National Representative

# names and faces

Noting the Changes Among  
The People of the Industry



## AGENCIES

Jack Warren Ostrode, formerly program manager KDAY, Los Angeles, named radio-tv director at Beckman-Koblitz Inc., Los Angeles.

Herbert D. Maneloveg, associate media director, promoted to media director, BBDO New York.

Thomas F. Maschler and Lawrence G. O'Neill promoted to senior account executives and elected v.p.'s at Kenyon & Eckhardt Inc., New York.

Bernard J. Kramer, co-founder and partner in Gresh & Kramer, Philadelphia, elected president of the newly-

incorporated agency. Jack J. Dash, formerly president of WBCB Levittown, Pa., joins the agency as v.p. and executive director of client services.

Bob Reichenbach, formerly in charge of the Hollywood office of Bernard B. Schmitzer Inc., transferred to San Francisco headquarters as v.p. in charge of radio and television.

Joseph Lamneck, formerly general manager of television in the New York office of Warner Bros., named director of radio and television, commercial division, at Donaldhue & Coe Inc., New York.

## STATIONS

Morton J. Wagner appointed general manager of The Bartell Radio & Television Group and general manager, WADO New York.

James A. Jordan, formerly sales manager of WOKY Milwaukee, named assistant manager and director of sales, KYA San Francisco.

Payson Hall, director of radio and television for Meredith Publishing Co., named president of Meredith Broadcasting Co. Frank P. Fogarty, v.p. and general manager of WOW Omaha, named executive v.p.

William O. Wiseman, sales manager of WOW Omaha, promoted to station manager.

John Piral, formerly v.p. in charge of television for WXYZ Inc., Detroit, elected president of WXYZ. John Gilbert II named general manager.

Herbert Golombeck, previously manager of KMEO Omaha, appointed v.p. and general manager, WPLO Atlanta.

Al Boyd promoted from sales manager to national sales manager for WLS Chicago. Armand Belli named sales manager.

Reginald Martin, managing director of WSPD Toledo, Bernard E. Neary, managing director of WGBS Miami and Maurice E. McMurray, national sales director, elected v.p.'s, Storer Broadcasting Co.

J. C. Dowell, formerly v.p. and general manager of KIOA Inc., Des Moines promoted to v.p. and national sales director of Public Radio Corp. Larry Monroe named general manager of KIOA.

Paul B. Marion, formerly general sales manager, named managing director of WBT Charlotte, N. C.

William T. Dean, account executive, appointed sales manager for KMOX St. Louis.

William P. Dix Jr., formerly assistant manager and director of sales, named station manager of WGR-AM-FM

Bullalo, New York.

Glenn C. Jackson, general manager of WTTM Trenton, elected resident v.p.

Joseph Mikita named v.p.—financial and controller, Westinghouse Broadcasting Co.

Charles E. Trainor, formerly manager of the Atlanta office of the Adam Young Co., appointed general manager of WKRG Mobile.

## REPRESENTATIVES

Ralph F. Glazer named eastern sales manager, CBS Radio Spot Sales. He was manager of the San Francisco office. Ralph Kelley, previously sales manager of WAAF Chicago, appointed manager of The Bolling Co., Chicago. James Bowden named manager of the new Minneapolis office.

Don Waterman, general sales manager, named executive v.p., Bob Dore Associates.

Robert Maier, formerly of KWK St. Louis, becomes manager of Robert E. Eastman & Co., St. Louis.

Gregor Macafee, planning analyst, appointed to sales staff of Grant Webb & Co., San Francisco.

## NETWORKS

James E. Duffy, director of sales for the ABC Radio Network central division, appointed national director of sales for the network. Theodore M. Douglas Jr. named eastern sales manager and Edward G. Bishoff sales manager, central division.

Aaron Rubin, controller for the National Broadcasting Co., elected v.p. and treasurer.

## INDUSTRY-WIDE

Vincent T. Wasilewski named director of governmental affairs for the National Association of Broadcasters. Howard H. Bell appointed director of industry affairs. Charles H. Tower named NAB tv vice president.



Wagner



Glazer



Maneloveg



Gilbert



Hall



Fogarty



Wiseman



Dix

# total RADIO



Exclusive WWJ studio at Eastland Shopping Center

features *Driving Time Star*

## JOHN LYNKER 4:00-6:00 P. M. Weekdays

On the air when Detroit streets and expressways are jam-packed—and on many days, immediately following WWJ's Tiger Baseball broadcasts—John Lynker smoothly entertains and solidly sells the big-earning, big-spending "Bumper to Bumper Club."

Rush hour features are the WWJ Melody Parade, WWJ News, NBC News and Emphasis, Boating Tips, and other timely information. And because the program originates at the special WWJ studio at Eastland Shopping Center, attractive product displays are available to advertisers.

For a sizzling sales curve this summer, ask your PGW Colonel to include WWJ's popular John Lynker in your Detroit schedule.

**WWJ** AM and FM  
**RADIO**

Detroit's Basic Radio Station

NBC Affiliate

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS



## ... the sound of summer

### RADIO EFFECTIVENESS

The "good old summertime" may have been fine for strolls in the park and outdoor beer parties. But when it comes to advertising, the hot weather months of a decade or more ago can never equal the pervasiveness of modern-day radio.

In today's media world, the sounds of summer radio represent one of the strongest sales stories.

With in-home listening remaining relatively stable from winter to summer, the out-of-home is an expansive story.

### RESEARCH SUPPORT

The Pulse Inc. reported that last summer the out-of-home listening level was at an all-time high, adding 30.5 percent to the in-home. In summer 1958, the out-of-home plus was 28.3 percent and in summer 1957, it was 25.7 percent.

Among the strongest pillars in the summer radio structure are the Sindlinger & Co. research reports of last summer. These weekly reports showed that for eight weeks last summer radio listening outdistanced tv viewing.

In considering the out-of-home factor, the firm's president, Albert Sindlinger, estimated that auto radio accounted for 30 percent of daily listening and that the portable audience was responsible for 12.5 percent of the total.

The Radio Advertising Bureau has analyzed the Sindlinger reports. In comparing the typical performance of a summer week with a winter

week, it has found that radio goes up in the summer week 154,980,000 hours, while tv, newspapers and magazines go down.

Advertisers in greater numbers are getting accustomed to the idea of advertising throughout the year, regardless of when their peak seasons may occur. U.S. Department of Commerce figures show that the summer quarter accounts for more than 25 percent of retail sales for many of the leading business categories.

Certainly, facts like these, bolstered by the hot summertime listening story, should be turning the warm weather months into one of the most profitable periods for advertisers and radio alike.

### PUBLIC INTEREST PERFORMANCE

The response from broadcasters and agencies to the May issue of U.S. RADIO, which devoted its entire feature section to *Radio ... In The Public Interest*, was most gratifying.

It proved, for one thing, that thinking people are not fooled by the sensational headlines calling attention to malpractice on the part of a few.

The entire scope of radio today is built around the theme of service—service to the listener and to the community. It is a day-by-day, hour-by-hour, minute-by-minute occurrence.

It is significant that replies from most people concerned with the growth and development of radio felt that the timing in presenting radio's public interest record was exceedingly appropriate in light of the legislative climate.

# HORACE GREELEY

could have been "Editor in Chief" of WPTR

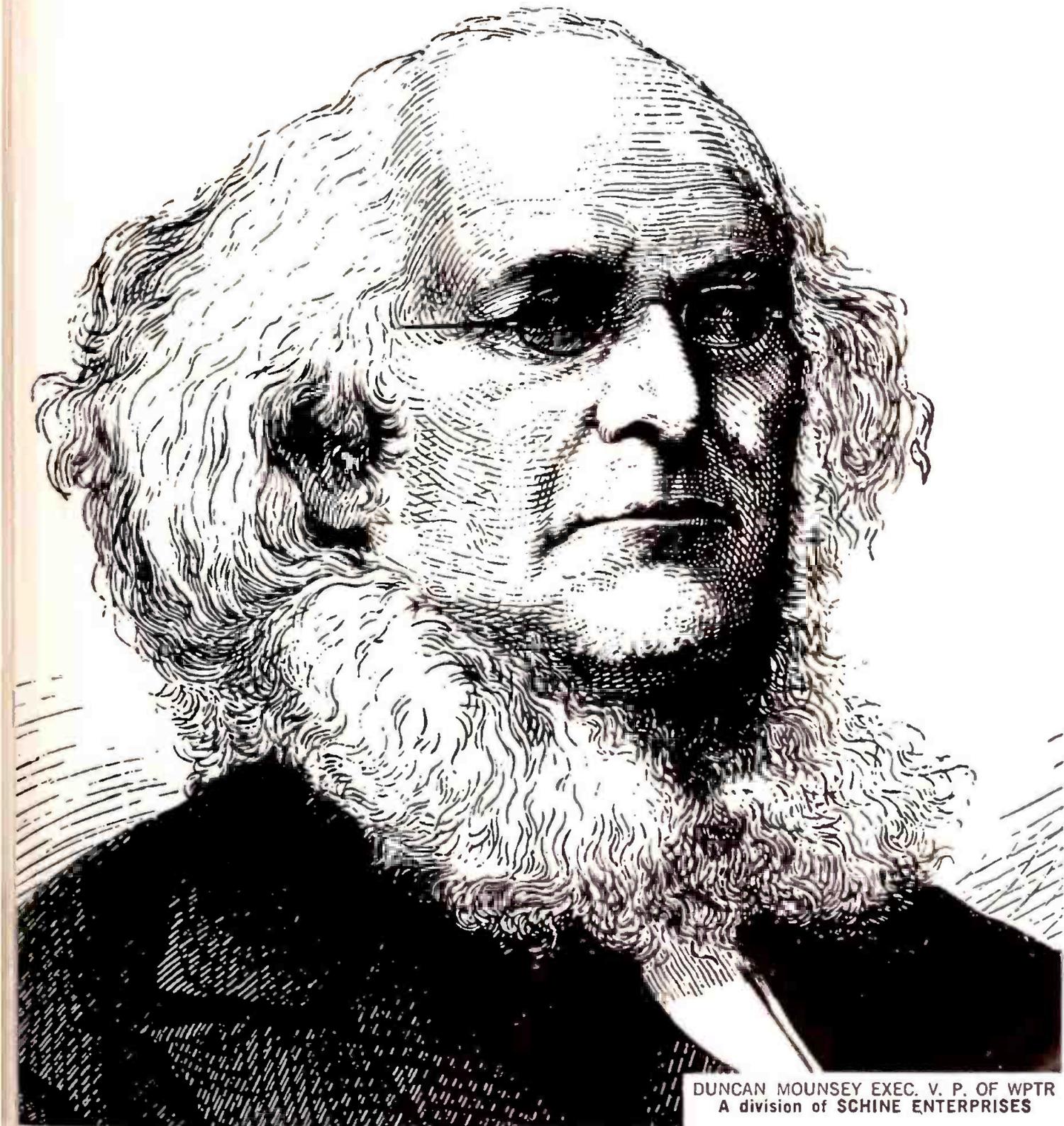
Because he, too, aimed to be a vital force in the community he served. The medium was different but the thinking was the same. As a broadcaster of news—  
itself—as a popular music station—but over and above all as a spokesman for the local populace in every worthwhile project that furthers its needs, WPTR is GRASS ROOTS RADIO AT ITS BEST.

Perhaps it's why WPTR has more local advertising than

the next 3 stations combined; more total advertising than the next 2 stations in the market put together.

**WPTR** 50,000  
PEOPLE PEOPLE WATTS  
ALBANY, TROY, SCHENECTADY

The Dominant Station in the market according to Pulse. Right up there with Hooper, too. Represented nationally by Robert E. Eastman & Co., Inc.



DUNCAN MOUNSEY EXEC. V. P. OF WPTR  
A division of SCHINE ENTERPRISES



1771 - N - S I 49  
 WASHINGTON 6 D C SUB 2  
 MAR 05 - 13 - 08 - 1276 - NOR

# BIG AGGIE IS HALE AND HARDY AT 37

**"Strongest Pulse in 84 counties,"** reported the eminent diagnostician, Dr. Sydney Roslow. He was referring to a lady friend of ours who recently consulted him on the state of her 37-year-old health.

Big Aggie (also known as WNAX-570) is not only the most hale specimen in her part of the country, she's also one of the hardest examples of mid-century radio in the entire U.S. She serves two and a quarter million people.

Consider: In an 84-county area, against competition from 66 other radio stations in five states, WNAX-570 has:

- Top rating in 360 of 360 quarter-hours
- 7.4, average rating
- 315 ratings over 6.0
- 95 after-six-pm ratings over 6.0 (and one under 4.1)

## America's 40th Radio Market

These data, the highlight findings

of an October, 1959, Area Pulse, confirm WNAX-570's standing as *the* station for a soil-oriented empire that ranks as America's 40th radio market.

WNAX-570's #2 Market Coverage Area accounts for more gross cash farm income than any single state, other than California and Iowa; 175 counties big, with over 2 million people, and more than 600,000 radio families. Big Aggie Land ranks second in dollars from livestock sold; fourth in crops sold.



# WNAX-570 CBS RADIO

**PROGRAMMING FOR ADULTS OF ALL AGES**

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa    Yankton, South Dakota  
 Represented by Katz

