

for buyers and sellers of radio advertising

VOL. 3—NO. 4

# U.S. RADIO



APRIL  
1959

35 CENTS

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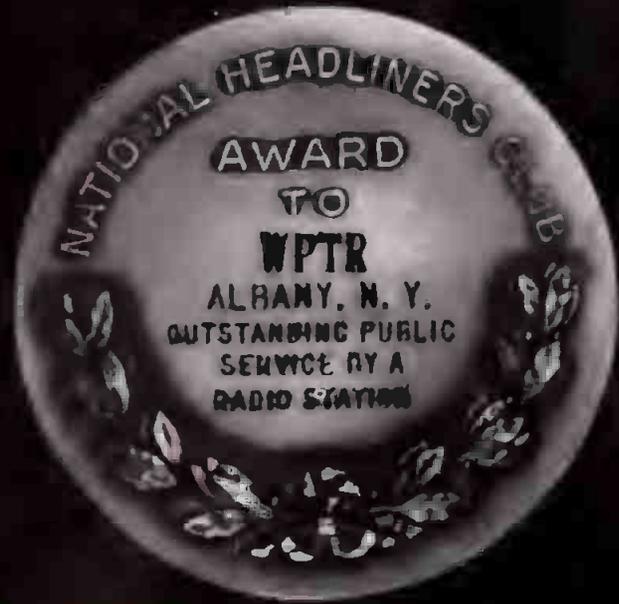
# WPTR\*

means

# PUBLIC TRUST RADIO



## This is community service...



Winner, National Headliners Club Award for public service by a radio station

\* 50,000 people watts serving Albany-Troy-Schenectady and the great Northeast.



# WLW Acclaimed....world's highest fidelity radio station...with audience among top 10 in America!

A revolutionary new WLW-AM transmission system, developed by Crosley Broadcasting Engineers, has made WLW Radio unquestionably the World's Highest Fidelity Radio Station - according to Frank H. McIntosh Laboratory, Binghamton,

N. Y., the world's largest independent radio and high-fidelity transmission experts.

So before you buy Radio time - check these figures below...and remember, WLW high fidelity transmission provides the finest in clarity for advertisers' commercials!

## WLW RADIO WORLD COVERAGE (37th year on the air!) WITH WORLD'S HIGHEST FIDELITY

| 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)

Network Affiliations: NBC, ABC • Sales Offices: New York, Cincinnati, Chicago, Cleveland • Sales Representatives: Tracy Moore & Associates - Los Angeles, San Francisco; Bomar Lowrance & Associates, Inc. - Atlanta, Dallas. Crosley Broadcasting Corporation.

# Good time for all!



**One little clock radio produces  
over 50,000 sponsor identifications by listeners  
to Atlanta's WSB Radio...**

During National Advertising Week the WSB Radio audience was invited to take part in a little game the staff cooked up.

"Send in the names of WSB advertisers whose messages you hear, Monday thru Friday," they were asked. Clock radio pictured was offered the one submitting the longest correct listing.

Now this was no great shakes of an award. And therein lies the entire significance of the event. *Over 50,000 advertiser impressions were recorded* in the mail received from participants.

Advertiser identification always has been high on WSB Radio. And this is one more reason why WSB *out-produces and out-sells* competitive media in Georgia.

*Affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.*

**WSB Radio**

The Voice of the South

ATLANTA



# FIRE THE BIG GUN

## ... ON A BILLION-DOLLAR TARGET!

WSPD Radio's across-the-board leadership in the billion-dollar Toledo market continues to give advertisers more sales ammunition for their dollar. All-time high ratings are the result of WSPD's forward march in its 38-year domination of Toledo, attained by consistently aggressive programming and promotion.

To bulls-eye Toledo's billion dollars, depend on the one station to score—and keep scoring! Ask your KATZ man for details.

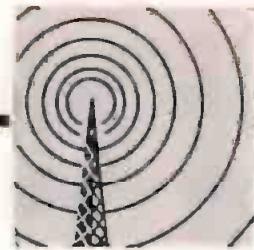
<sup>®</sup>Famous on the local scene<sup>®</sup>

**WSPD**   
NBC RADIO in TOLEDO

Storer Radio



WSPD Toledo    WJW Cleveland    WJBK Detroit    WGBS Miami    WAGA Atlanta    WWVA Wheeling    WIBG Philadelphia



# Radio's Barometer

**Spot:** Annual Adam Young Inc. estimates of spot radio billings for 134 multi-station markets places the gross figure at \$165 million for 1958, compared with the estimate of \$166,367,000 by Station Representatives Association for total spot radio. According to the representative firm, annual volume is presently running at the rate of \$143 million for these markets, based on business during the last quarter of 1958 and the first two months of this year.

**Network:** NBC has announced more than \$2,700,000 in new and renewed net business including a \$1 million, 26-week campaign ordered by General Insurance Companies. CBS had a \$375,000 week in March, signing U.S. Plywood Co. and Reddi-Wip Inc. for 13-week campaigns and Pepsi-Cola Co. for 10 weeks. MBS announced six "long-range" campaigns by national advertisers. ABC signed Dr. Pepper and Chas. Pfizer & Co. for live music shows. (See *Report from Networks*, p. 57.)

**Local:** Two stations—KOL Seattle and WAPO Chattanooga—have reported increases in billings. According to William Simpson, general manager, gross revenue in March for KOL was 30 percent above the same 1958 month, with April running about 75 percent ahead of the previous year. And WAPO reports that the year 1958 was about 65 percent ahead of 1957.

**Stations:** The number of am and fm stations on the air as of mid-March totals 3,930, an increase of 15 (five am and 10 fm) over the previous month.

\$641,000,000 '58 Radio  
(NAB est.-gross)

145,000,000 Sets in Use

15,000,000 Fm Sets in  
Use (NAB Research)

37,900,000 Car Radios

1,124,737 Sets Made  
(January EIA est.)

3,930 Stations on Air

Commercial AM      Commercial FM

|                      |       |     |
|----------------------|-------|-----|
| Stations on the air  | 3,339 | 591 |
| Applications pending | 490   | 44  |
| Under construction   | 119   | 134 |

**Sets:** Total radio set production including car radios for January was 1,124,737. Total auto radio production for January was 520,052. Total set sales for January excluding car radios were 700,490. Total transistor unit sales for January were 5,195,317 with dollar value of \$13,626,886. Fm production for January was 30,235. Also see *Report on Fm* (p. 59).



*pulls*  
**"First All Day"**  
*rating!\**

\*"Most listened to"... and hottest of any as indicated by recent audience studies!

Top personalities and best news coverage... local, plus world-wide through exclusive Washington News Bureau. Every reason to place saturation spot campaigns where you reach an even greater cumulative audience.

Check WFBM first—where every minute is a selling minute!

\*C. E. Hooper, Inc. (7 a.m.-6 p.m.) June 19, 1958

*to sell the most Hoosiers be sure your product is cooking in the hottest pot!*



Represented Nationally by  
 the KATZ Agency

for buyers and sellers of radio advertising

# U.S. RADIO

APRIL - 1959

VOL. 3 - NO. 4

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# Q uestion:

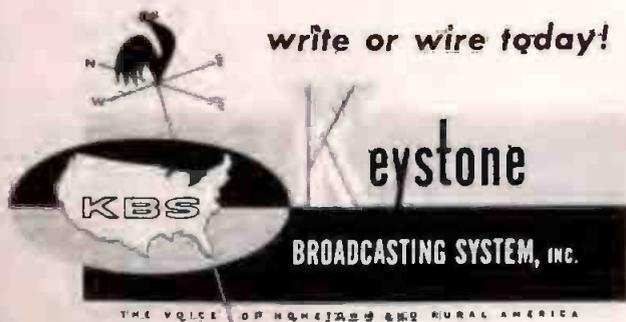
Why do 100 leading nationally advertised products use the **Keystone Broadcasting System?**

# A nswer:

Because Keystone's Hometown and Rural radio stations, locally programmed, provide the most efficient way to cover the valuable C & D markets.

We will be happy to send you the following:

- Keystone's complete station list, or
- Details on Keystone's farm market coverage



Keystone Broadcasting System, Inc. Dept. US-2  
111 West Washington St., Chicago 2, Ill.

Please send me copy of up-to-date Farm Market Analysis.  
 Keystone's entire station list.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

A good  
**SALESMAN**  
commands  
respect...

and  
so does a  
good  
STATION!



A really good salesman commands respect for himself, his product, his company. Respect means confidence — *belief* — SALES!

The same is true of radio stations. Some *do* command respect, and this *does* make a difference! People in Iowa have respected WHO for *generations*. They respect the advertising they hear on WHO because they know that WHO sees to it that *everything* we broadcast is dependable, respectable and sound—news, sports, entertainment AND COMMERCIALS.

*As a result, more Iowa people listen to WHO than listen to the next four commercial stations combined. And they BELIEVE what they hear!*

You undoubtedly evaluate the stations you select as closely as you do your salesmen. When you want a top-notch radio station in Iowa, ask PGW about WHO Radio—Iowa's greatest!

**WHO**

for Iowa **PLUS!**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

Robert H. Harter, Sales Manager



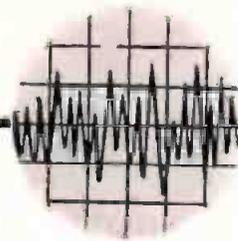
Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates

WHO-TV, Des Moines, WOC-TV, Davenport



Peters, Griffin, Woodward, Inc., National Representatives



## 90 Percent of Commercials Pre-Recorded by Budweiser

Attesting to the importance of the various aspects of production in the creation of commercials (see *Sound in the Making*, p. 21) is the disclosure that almost 90 percent of Budweiser's commercials are recorded, only 10 percent done live. A heavy radio user, the D'Arcy client normally buys more than 300 stations, with that number doubling in the hot summer months.

## "Always in Tune With You" Theme of May Radio Month

To convey the personal service radio renters in entertaining and informing people around the clock wherever they are, the National Association of Broadcasters has chosen the theme, "Radio . . . Always in Tune With You" for National Radio Month in May. Last year, the first month-long promotion featured "Radio is Close to You." Promotional kits and suggestions are already on their way from NAB to stations.

## Radio Gets the Call From 'Average' Negro Consumer

The average Negro, if he had \$25,000 to spend in advertising, would put the major share—43 percent—of it in radio. This is revealed in a motivation study of 150 Negro and 50 white families in Houston conducted by Dr. Henry Allen Bullock of Texas Southern University. The figures in dollars: Out of \$25,000, the average Negro would spend \$10,830 in radio. The study financed by the OK Group stations and the Motion Picture Advertising Service, and being shown to agencies in presentation form, is called a "revealing . . . detailed study of Negro life from birth. . . ." It deals with the different motivational factors affecting Negro consumers.

## Pulse Reports Now Based On Full-Month Periods

To avoid hyped rating-week promotion activity, The Pulse Inc. now publishes its reports on the basis of full-month, everyday interviewing instead of one survey week a month. Stations, agencies and advertisers "want this extra re-assurance," says Pulse president, Dr. Sydney Roslow. "We believe," he adds, "that it is not how many markets are covered, but how often and how qualitatively, that counts most." He says that a year and a half of "careful testing" went into the decision to conduct everyday interviewing.

## Basic Station Information On One NBC Spot Sales Form

To supply necessary market and station information to timebuyers, NBC Spot Sales has devised a new form designed to consolidate all basic station information needed to evaluate a proposed schedule of availabilities. Each station is providing NBC Spot Sales with copies of a standard four-page folder with a blank cover page, the stations program schedule on the inside pages, and the station's coverage map and basic rate card information on the back page. The cover page will be used as an availability sheet.

## "Universal Coverage" Provided By Radio in West Germany

West German radio provides almost universal coverage throughout that country, according to Robert Douglass Stuart, marketing consultant. And commercials, which are accepted, penetrate "the total audience." A late 1958 survey, he says, shows that 70 percent of the total non-cumulative weekly audience tunes in to commercial periods regularly, and 40 percent likes them.

**sold!...for**



**billion**



# dollars!

Food and drug sales in Storer markets totaled eight billion dollars\*— a substantial share of which was sold through the impact of radio and television stations owned and operated by the Storer Broadcasting Company.

**"SOLD ON A STORER STATION"**  
is more than a slogan . . . it is a reality.

*\* 7 billion food, 1 billion drugs  
as reported by 1957 Sales Management  
"Survey of Buying Power."*

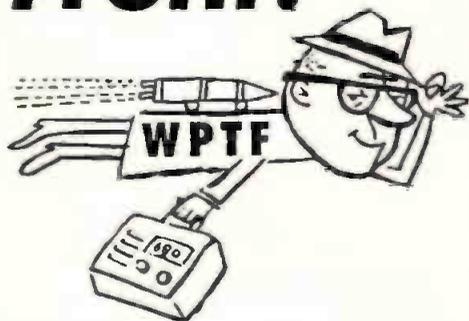


## Storer Broadcasting Company

|                           |                          |                            |                             |                             |                         |                        |
|---------------------------|--------------------------|----------------------------|-----------------------------|-----------------------------|-------------------------|------------------------|
| <b>WGBS</b><br>Miami      | <b>WAGA</b><br>Atlanta   | <b>WWVA</b><br>Wheeling    | <b>WIBG</b><br>Philadelphia | <b>WSPD</b><br>Toledo       | <b>WJW</b><br>Cleveland | <b>WJBK</b><br>Detroit |
| <b>WAGA-TV</b><br>Atlanta | <b>WSPD-TV</b><br>Toledo | <b>WJW-TV</b><br>Cleveland | <b>WJBK-TV</b><br>Detroit   | <b>WITI-TV</b><br>Milwaukee |                         |                        |

National Sales Offices: 625 Madison Ave., New York 22, PLaza 1-3940  
230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

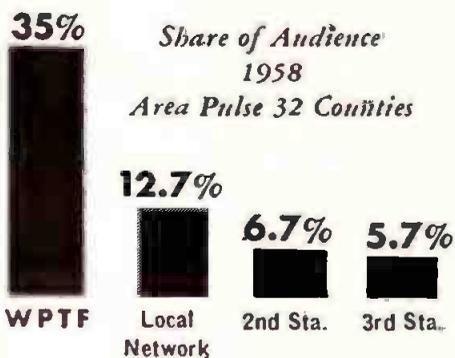
# Way out Front!



WPTF is way out front with listeners both at home (Metropolitan Raleigh) and throughout its 32-County Area Pulse. 70 out of 72 quarter hours at home . . . and every single quarter hour throughout the area! And here's the share of audience story:

Metropolitan Raleigh (Wake County)

|                             |              |
|-----------------------------|--------------|
| <b>WPTF</b> . . . . .       | <b>31.4%</b> |
| <b>"B"</b> . . . . .        | <b>24</b>    |
| <b>"C"</b> . . . . .        | <b>16.7</b>  |
| <b>"D"</b> . . . . .        | <b>9</b>     |
| <b>"E"</b> . . . . .        | <b>5.3</b>   |
| <b>All Others</b> . . . . . | <b>8</b>     |



## WPTF

**50,000 WATTS 680 KC**  
NBC Affiliate for Raleigh-Durham and Eastern North Carolina  
R. H. Mason, General Manager  
Gus Youngsteadt, Sales Manager

**PETERS, GRIFFIN, WOODWARD, INC.**  
National Representatives

## time buys



**Anheuser-Busch Inc.**

Agency: *D'Arcy Advertising Co., St. Louis*

Product: **BUDWEISER BEER**

Prospects are that the company's present aerial campaign on 300 stations will soon expand to twice that number of outlets as its summer selling intensifies. The agency recently completed another of its major recording sessions in Chicago for the account, which uses a heavy schedule of radio across the country year-around. Harry Renfro is manager of the agency's radio-tv media department.

**Best Foods Inc.**

Agency: *Dancer-Fitzgerald-Sample Inc., New York*

Product: **BEST FOODS MAYONNAISE, HELLMANN'S MAYONNAISE**

Timed for salad weather, a series of flights of varying lengths are starting this month in more than 40 markets. Announcements for Best Foods (in the West) and Hellmann's (in the East) are on a saturation schedule over multiple stations per market. Dorothy Melanic is timebuyer.

**Buitoni Foods Corp.**

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

Product: **SPAGHETTI, RAVIOLI, SAUCES**

Catching the cook's attention before hot weather sets in, this firm is using 15 stations in about 10 major markets (including Chicago; Boston; Hartford, Conn.; Washington, D. C., and New York) to broadcast a series of announcements from now till the end of June. As many as 30 one-minute spots will be used per station per week. Larry Butler is timebuyer.

**Carter Products Inc.**

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

Product: **COLONAIID**

Starting on Mutual Broadcasting System for a 26-week schedule beginning this month, the company is also continuing on a spot basis in several markets to supplement the network buy. One-minute announcements will be used in daytime and early evening periods. Timebuyer is Beryl Seidenberg.

**Champion Spark Plugs Co.**

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

Multiple stations in 45 to 50 markets are broadcasting one-minute announcements during traffic times in a current nine-week campaign. Frequencies vary with the markets. Timebuyer is Allan Sacks.

**Ford Motor Co.**

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

A heavy frequency of announcements is on the air as of April 6 in an extensive array of markets, and will continue for a two-week period in promoting all Ford company models. Timebuyer is Allan Sacks.

**The Greyhound Corp.**

Agency: *Grey Advertising Agency Inc., New York*

Product: **BUS TRANSPORTATION**

Set to go on a two-week radio drive, the company's Southwest Division is scheduling from 12 to 25 one-minute announcements a week for approximately two weeks starting the end of this month in 14 markets.

(Cont'd on p. 12)

# **BIG** things are happening in Chicago— on **WGN** radio!

- *Now broadcasting 24 hours daily,  
Tuesday through Sunday*
- *Broadcasting sixty Trafficopter  
reports per week*
- *New Popular Coca-Cola Hi-Fi Club*
- *Chicago Cubs Baseball—  
home and away*
- *Radio Press—world-wide on-the-spot  
news service added to WGN's extensive  
news department coverage*

Add to this the best in music and top personalities—  
it's no wonder **WGN-RADIO** continues to top all other  
Chicago stations!



**WGN-RADIO**  
THE GREATEST SOUND IN RADIO

441 North Michigan Avenue • Chicago 11, Illinois

HOOPER

SHARE OF  
AUDIENCE:

42.8%

Proves KONO is your  
**BEST BUY**

for Radio Coverage in  
**SAN ANTONIO**

— and KONO leads the field in PULSE, too. First in all 360 quarter-hour periods, Monday thru Friday. (Jan. 1959)

**KONO**

JACK ROTH, Manager  
P. O. Box 2338  
San Antonio 6, Texas

time buys



(Cont'd from p. 10)

Greyhound's Western Division is on the air in 32 markets on a similar frequency; the run started the end of March and continues through May. Media manager for the account is Joan Rutman.

**P. H. Hanes Knitting Co.**

Agency: *N. W. Ayer, Philadelphia*  
Product: MEN'S UNDERWEAR

In a "first time" on radio, the company will participate in NBC's weekend *Monitor* this fall. The buy entails sponsoring 10 five-minute segments by Bob and Ray each weekend from November 7 through December 13.

**Harrison Tackle Co.**

Agency: *Victor & Richards Inc., New York*

Product: VIVIF

This fish lure imported from France is nibbling at radio in anticipation of the opening of fishing seasons across the nation, and a major buy will depend on the outcome of tests about to be made in various markets. The marketers of this mail-order item plan to buy a week at a time, and renew according to results. Timebuyer is Lucille Widener.

**Lever Bros. Co.**

Agency: *Ogilvy, Benson & Mather Inc., New York*

Product: GOOD LUCK  
MARGARINE

A 52-week schedule on NBC is starting now, with 30-second participations 12 times a week on daytime programs. The buy, effective April 6, represents a change in networks by the product. Timebuyer is Bert Hopt.

**Merck & Co.**

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

Product) FRUIT FREEZE

A chemical agent utilized when fruit ripens, this product will take to the air in a number of markets across the country as the fresh fruit season opens up in various farm regions. Schedules will extend from four to eight weeks, with frequencies depending on the market, and will be spotted from early spring until fall.

**Merck & Co.**

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

Product: GIBREL

Four to six weeks of air time, principally in California and Texas, will advertise this product, designed to increase crop yield, as agricultural activity heightens. Radio schedules have already started in some areas; last starting date will be in May. Approximately 20 announcements a week will be used over selected stations.

**Northam Warren Corp.**

Agency: *Doyle Dane Bernbach Inc., New York*

Product: ODORONO

A 26-week schedule under way in 30 major markets will channel daytime minutes over 60 stations at the rate of 12 to 18 announcements per station per week for this deodorant. Otis Hutchins is timebuyer.

**Pan-American Coffee Bureau**

Agency: *Batten, Barton, Durstine & Osborn Inc., New York*

Product: ICED COFFEE

Switching from hot to cold, the bureau will launch a summertime campaign for iced coffee starting the first of June, with radio as its sole consumer medium. NBC network time will broadcast the bureau's musical message, "Pour Some More Iced Coffee," a total of 50 times a week during June and July. This is

the fourth year the coffee association has conducted a campaign, the first year it has used radio alone.

**Pepsi-Cola Co.**

Agency: *Kenyon & Eckhardt Inc., New York*

Product: PEPSI-COLA, TEEM

Adding to the buy of four networks made earlier this year, the company is now going on the air over 140 independent stations, principally in bottlers' hometowns beyond the realm of network coverage. The spot campaign, which started mid-March, will continue through Memorial Day weekend. Approximately 15 announcements per week are being used on the independent stations and an average of 13 per week on the networks, all based on Pepsi's current "Be Sociable" theme. Teem, a new lemon-lime beverage recently brought out by the company, is currently on the air in one market (St. Joseph, Mo.), but more than 50 bottlers are expected to be distributing the soft-drink by the end of the year, probably utilizing spot radio packages made available by Pepsi to promote it. Dick Trea is timebuyer.

**Plymouth Cordage Co.**

Agency: *Fuller & Smith & Ross Inc., New York*

Product: RED TOP BINDER TWINE

Springtime equipment buying in the farm belt has prompted this manufacturer of baler and binder twine to take to the air this month for approximately six weeks in a scattering of markets in the Midwest. Announcements are scheduled for farm programming times. Timebuyer is Bernie Rasmussen.

**Sinclair Refining Co.**

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

Product: GAS AND OIL

Shifting into high gear radio for the summer months, Sinclair is driving home its sales message via a spot buy of 450 stations, plus the 280 stations of MBS, 130 stations of Keystone Broadcasting System and 30 stations of Country Music Network. Traffic times are being used—three times a day five days a week on MBS, 10 spots a week on the other two chains. The company's radio outlay for 1959 is expected to exceed \$1 million. (See *Sinclair Trims Spot Paper Work*, p. 24.) Timebuyer is Kay Shanahan.

**Tea Council of the U.S.A. Inc.**

Agency: *Leo Burnett Co., Chicago*

A cool customer for the listener's medium, the council will add an aural ice cube to its favorite brew in a \$500,000 all-radio promotion to start May 15 in southern markets, then follow the sun north. The campaign will use approximately 100 stations in 29 markets, with between 65 and 115 announcements per week scheduled for afternoon hours in each market. (See *Putting Heat on Iced Tea Sales*, p. 28.)

**Warner-Lambert Pharmaceutical Co., Family Products Div.**

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

Product: BROMO-SELTZER

Seven southern markets are the target of a radio campaign starting this month for the effervescent headache preparation. The buy will continue until the end of 1959 and utilizes a variable pattern of eight-week flights and regular schedules. Frequencies vary from 11 to 40 or more announcements a week per market. Joe Hudack is timebuyer.



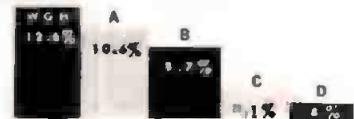
**THE RESULTS:**

November 1958  
Qualitative  
Survey of the  
22 County  
Tidewater, Va.  
Area

**Question 1:**

When you first turn on the radio, is there any particular station you try first?

Answer:



**Question 2:**

Which radio station, if any, do you prefer for music?

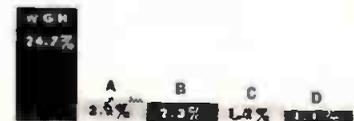
Answer:



**Question 3:**

Which radio station, if any, do you prefer for news?

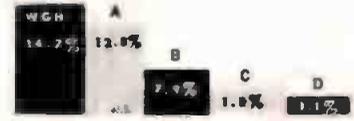
Answer:



**Question 4:**

If you heard conflicting accounts of the same story on different radio stations which station would you believe?

Answer:



**WGH RADIO**  
Color Channel 131  
Norfolk - Newport News - Portsmouth  
and Hampton, Virginia

**...ranks 1st during 155 out of 180 rated half hours...**

Represented Nationally by  
**JOHN BLAIR & COMPANY**

The Modern American Family

ONE OF THE SPECIES:

The Apron Stringed

Home Runner



A domesticated creature devoted to Bartell Family Radio for entertainment, information, shopping news. Responds quickly to attractive overtures. Sings jingles while roaming super markets, drug and department stores. She is in the 84% group of adults who comprise the dominant audience of Bartell Family Radio in five major markets.

# Bartell Family Radio Reaches More Different Kinds Of People



Bartell it . . . and sell it. Sold Nationally by ADAM YOUNG INC.



## Interest in Ratings By NAB and the Hill Grows

Is radio getting a fair shake from audience measurement and rating services? This is a question that has been debated to one degree or another in every stage through which radio has evolved since that time years ago when the industry realized that in some way—or perhaps in a combination of several ways—a yardstick had to be applied to listenership.

The most recent action to standardize radio ratings—and hence present a more factual picture of radio listening—has come from the National Association of Broadcasters in the shadow of a pending congressional inquiry on rating services sparked by Senator Mike Monroney (D-Okla.), a member of the Senate Commerce Committee and its Communications Subcommittee. Senator Monroney, who has pushed the necessity of such hearings into a prominent position on the Commerce Committee agenda, has been an ardent campaigner for complete industry agreement on the base that is utilized in ratings. He has also been severely critical of what he considers the stranglehold ratings have on any given program.

## How Radio Is Involved In Senate Legislation

Senator Monroney is specifically interested in television. According to his office, he has not indicated that he intends to look into radio ratings per se in the forthcoming—but as yet unscheduled—hearings. But the very nature of radio involves it to some extent in the investigation which Senator Monroney is about to undertake. A spokesman for the Senate Commerce Committee has pointed out that the rating services which have been asked to supply the committee with preliminary information are the same organizations that measure radio's audience as well as tv viewership. The same is true of advertising agencies which the committee has already approached for information on the reliability of rating methods that are currently in use.

Another significant factor is the similarity of approach used by the rating services in measuring both radio and television audiences. Because of such similarities and because the committee files contain complaints on radio ratings as well as television, the outcome of these hearings may have an equal effect on both media although the one—television—is more prominently involved.

## New NAB Standards Assume Added Importance

The NAB radio rating standards take on added importance in light of the Hill interest in the whys-and-wherefores of audience measurement. Basically they ask only that rating services call a spade a spade and let the subscriber know exactly what he's getting. They are minimal standards; they are brief; they are timely.

The standards have been written by the NAB Radio Research Committee at the request of the radio board of directors. The purpose is to detail the sort of information that a radio report should contain before it can be considered a valid report. Radio today cannot be measured as it was even 10 years ago, John F. Meagher, vice president for radio at NAB, emphasizes in discussing the newly released standards with U. S. RADIO.

(Cont'd on p. 16)



Now Operating  
**24  
 HOURS  
 A DAY**

The only radio station  
 between Detroit and  
 Chicago to offer this  
 around-the-clock service

Western Michigan's  
 Most Powerful  
 Independent

**MUSIC and NEWS**



A rating method must keep pace with the changes of the medium it is measuring. The complexity of measuring radio listening has been compounded over a period of time as radio listening gradually ceased to be a group activity and became a personal medium. The yardstick that was used to measure living-room in the days of the one-set household is as passe as the crystal set.

A rating service must go to the person these days, not the family, to come up with accurate and complete radio listening data. Mr. Meagher notes that each major rating service has done something toward improving its methods of measuring radio listening and that some—though not all—have already incorporated certain of the committee's recently suggested standards into their measurement methods.

The standards which concentrate on five aspects of radio ratings are:

- "1. The dimensions of the audience surveyed: State which persons in the household were interviewed. State what radio household radios were included. State whether out-of-home listening was included. If included, state what types of listening were covered (e.g. whether the survey counted in auto radio, listening in public places, etc., specifying those places included).
- "2. The area surveyed: Specific information covering location of sample households and individuals reported upon; whether by city limits, metropolitan area, county or other. Area should be clearly defined.
- "3. The method of survey: State how information was obtained, whether by telephone coincidental, recall or a combination of both. Mail ballot, diary or log. Mechanical recorder or other.
- "4. Size of sample: The number of completed interviews, diaries or logs, ballots, mechanical recordings must be reported. This information, both over-all in relation to population of universe

measured and per program or unit of time measured, should be clearly stated.

- "5. Survey dates: Date(s) the survey occurred must be reported."

In arriving at these guideposts which are intended to promote higher standards in radio ratings, the committee also has noted that it is up to the individual rating organization to keep tabs on the manner in which its information was used for promotional purposes by a subscriber. It emphasizes that it is immaterial whether a report is "a one-time survey, part of a series of reports, or a regular survey series; each report should contain this kind of information."

The new standards are the culmination of stepped-up broadcaster interest in radio rating methods which was underscored in January 1958 with the publication of a report of the NAB Radio Research Committee on radio audience measurement (see *Hometown, U.S.A.*, March 1958). That was the first formal study of the subject since the demise of NAB's Broadcast Measurement Bureau some 10 years before. Mr. Meagher points out. The report stressed objectivity. Aside from broadcasters who figured in the compilation of the data, rating services personnel and clients were interviewed. The report named no names and avoided criticism of the way any particular rating service was doing its job.

But the text did emphasize two things which a year later have been incorporated into what the NAB committee considers the minimum service a measurement organization should offer a subscriber: The necessity of out-of-home measurement which can be combined with in-home listening statistics, and the need to use the individual as the unit of measurement.

Rating services responded favorably to the suggestions for further study that were made in the 1958 report. Mr. Meagher recalls, and he is confident that the new standards will be similarly received by the audience measurement industry. • • •

# the *Silver Mike*



THIS MONTH:

## JOHN F. HARDESTY

Vice President & General Manager  
Radio Advertising Bureau Inc.

**Sees Budget Grow From  
\$142,000 to \$1.1 Million**

John F. Hardesty has personally experienced the growth of Radio Advertising Bureau from an annual budget of \$142,000 in 1951 to \$1.1 million in 1959.

With the exception of two years, Mr. Hardesty has served with RAB since its launching eight years ago. It is estimated that during this time he has traveled more than 350,000 miles as a radio goodwill ambassador, salesman and trouble shooter.

Next month, Mr. Hardesty turns in his traveling case as vice president and general manager of RAB to become a vice president and partner in the media brokerage firm of Hamilton, Stubblefield, Twining & Associates (radio, tv stations and newspapers). He will locate in San Francisco and handle media property sales in the 11 Western states, Alaska and Hawaii.

Mr. Hardesty joined the former Broadcast Advertising Bureau in November 1951 when the bureau was getting started as the sales dream come true of radio stalwarts. He served as local promotion director until 1954 when he joined Westinghouse Broadcasting Co. as eastern sales manager. Two years later, in January 1956, he returned to RAB in his present post as number two man, next to Kevin B. Sweeney, president.

Mr. Hardesty's career has been almost entirely in the field of radio. Born in Washington, D. C., in June 1922, he turned to radio in 1939 when he joined WJSV Washington (now WTOP) as a page. He actually had an earlier start in a career selling false teeth to dentists when he was 16 years old.

In early 1940, he became music librarian for the station. From 1941 to 1945, Mr. Hardesty served with the Navy, first in Naval Intelligence (Office of Censorship) and then with an Atlantic Task Force.

In 1945, he returned to WTOP as assistant to the promotion and publicity manager, Maurice Mitchell, who was later to become the first president of BAB. Mr. Hardesty became assistant sales manager in 1946 upon Mr. Mitchell's move to the sales manager's post.

Later in 1946, Mr. Hardesty became sales promotion manager of WOL Washington. In 1948, he was named special events and public relations director for WOIC-TV (now WTOP-TV). He remained there until 1950 when he joined the National Association of Broadcasters as director of station relations. When BAB was set up as a separate organization, Mr. Hardesty moved to New York to start his six-year tenure with radio's sales promotion arm. • • •

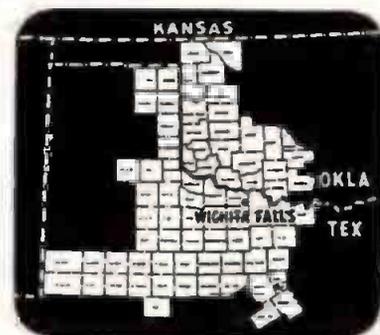
In the Big, Rich  
Southwest

# KWFT

Wichita Falls, Texas  
delivers

# BIG

NCS NO. 2  
CIRCULATION



Based on NCS #2 weekly daytime circulation (108,300 homes), KWFT delivers the 73rd market in the U.S. Includes 77 counties with over \$1 1/2 billion total retail sales (Consumer Markets, 1958).

**AT LOWEST  
COST PER 1000  
PLUS**

# BIG

**BONUS COVERAGE**

in KWFT's gigantic 1/2 m/v/m area: 1,201,407 total households; nearly \$5 billion total retail sales!



See your **H-R** representative  
or Clarke Brown man

# KWFT

*The Voice of the Rich Southwest*

WICHITA FALLS, TEXAS

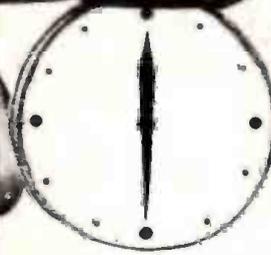
  
**BEN LUDY**  
Pres. & Gen. Mgr.

**5 K W**  
at 620  
Day & Night

**K-NUZ**

**1<sup>ST</sup>**

where it counts



**No. 1**

6:00 AM-6:00 PM  
MONDAY thru FRIDAY

\***NIELSEN—December, 1958**

**K-NUZ**

Covers

**96% OF THE ENTIRE HOUSTON**

**TRADE AREA**

★**HOUSTON**

NO. 1 6:00 AM-6:00 PM  
MONDAY thru FRIDAY  
\*NIELSEN—December, 1958

**K-NUZ**

**HIGHEST RATING  
FOR ADULT  
AUDIENCE WITH  
SPENDABLE  
INCOME!**

74% of K-NUZ Audience is Middle & Upper Income

\*Special Pulse Survey (Apr.-May, 1958)

84% of this Audience is ADULT Men and Women

\*Nielsen (June, 1958)

*Kay-News*  
**K-NUZ**  
*Radio Center*  
Houston's 24-hour  
Music and News

*Still the Lowest  
Cost Per Thousand  
Buy!*



National Reps.:  
**FORJOE & CO.—**

New York • Chicago  
Los Angeles • San Francisco  
Philadelphia • Seattle

Southern Reps.:  
**CLARKE BROWN CO.**  
Dallas • New Orleans • Atlanta  
In Houston:  
Call Dave Morris  
JA 3-2581

## LETTERS TO

### Time to Buy

Your story on buying radio (*Time to Buy*, March 1959) was an exceptionally good one. I appreciate the quality with which you reported about Y&R.

William E. Matthews  
Vice President and  
Director of Media Relations  
Young & Rubicam Inc.  
New York

### Cause of Confusion

Everything was fine up to the last sentence of your editorial (*Single or Double Rate?* March 1959) where you said, "There is approximately a 20 percent differential between the local and general rate for WPEN."

Too bad you didn't use the word "retail" instead of the word "local" because each carries a different connotation, which in reality is the basis for the present confusion.

William B. Caskey  
Executive Vice President  
WPEN Philadelphia

### Copies Available

In the March 1959 *Soundings*, there is an item on "Another in the Adam Young Inc. studies, 'The Dynamic Change in Radio.'"

We are interested in securing copies of this new study and if not available from you directly, we would appreciate your advising us where we may obtain them.

William A. Benz  
Regional Advertising Director  
Beneficial Management Corp.  
Morristown, N. J.

(ED.'S NOTE: Copies available through Adam Young Inc., New York)

### Changing Needs

Ever since U. S. RADIO started publishing, I felt that radio broadcasting had really found a true friend. With the onslaught of other media as great as it has been, the role played and to be played by your publication

takes on added significance. Ours is an industry which is constantly changing and, at times, one cannot see what is going on over the mountain when he is in the valley.

I particularly like the organization of your publication for easy reading and its objective reporting reflects honest effort to present radio broadcasting's point of view. Keep up the fine work.

**Paul Godofsky**  
President  
WHLI-AM-FM Hempstead, N. Y.

## Information

I have now had an opportunity to read your March issue. I must agree most heartily that it contains more information than I've seen in a trade publication in a long time.

We were indeed proud to be a part of this monumental issue.

**Joe Andrews**  
Coordinator, Programs  
and Public Relations  
WMAZ Macon, Ga.

## Standards Needed

Your article in the March issue on why doesn't radio get more business in spite of the proof available that radio delivers audience at an unusually low cost per thousand is very helpful.

However, I think it failed to point out the true reasons, namely: Radio programming lacks any real set of standards. . . . We have a great deal of effect on the thinking and actions of our audience. . . . Yet, how about some qualifications for broadcasters, like courses of study on how people react to music, to speech, to the human voice.

Let's have a radio station operator equivalent to the managing editor of a newspaper. Let's manufacture a good product before we go out to sell it.

**Rod Walter**  
Manager  
KPRB Redmond, Ore.

Quality radio  
in the

# WHBF



WHBF RADIO, a veteran broadcasting station of 34 years in the Quad-City area, recently put itself through a soul-searching examination to wit: "What direction should it take in programming for today's audience—toward faddism or to modern conventional?"

THE FINAL CHOICE WAS INFLUENCED considerably by the very nature of WHBF's background—stability, reliability, adult stature. Accordingly, the program policy at WHBF has been up-dated but covers fundamentally the same broadly entertaining, informative news and public service scope as before.

FULL DIMENSION RADIO is the promotion theme that WHBF uses currently in presenting its broadcasting services to the 272,600 people in the Quad-Cities . . . a typical mid-America metropolitan area, with a surrounding rural territory of unusual fertility.

FULL DIMENSION RADIO at WHBF means a wide range of programming with a change-of-pace attractive to many categories of listener. This we believe is a sound, long-lived policy. On it we base our effectiveness to advertisers who seek an adult audience in a market with above the national average buying power.

SHOULD THIS PHILOSOPHY be compatible with your own thinking, WHBF will provide the proper adjacencies to serve you effectively in the Quad-City market.

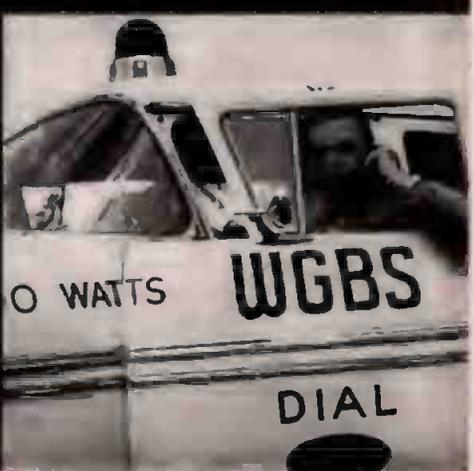
Ask Avery-Knodel or write to Maurice Corken, WHBF, Telco Bldg., Rock Island, Ill., for recommendations and availabilities.

STRONG & PRODUCTIVE FROM DEEP ROOTS



# WHBF

Covering Eastern Iowa — Western Illinois • RADIO & TELEVISION



# MORE NEWS... and Miami knows it!

The millions of south Floridians—and the millions more of their visitors — have learned to recognize this area's *authoritative news source*... Radio Miami WGBS! Consistent, dramatic news scoops have captured the interest and attention of Miami's most able-to-buy audience.

Complete local coverage, coupled with the world-wide CBS news staff, is *one* important reason why your best buy is Radio Miami WGBS, Florida's most quoted station. Represented by the KATZ Agency

"Famous on the local scene"

FLORIDA'S MOST QUOTED STATION

IN MUSIC, NEWS AND SPORTS

RADIO MIAMI • 50,000 WATTS

Storer Radio



- WGBS  
Miami
- WAGA  
Atlanta
- WWVA  
Wheeling
- WIBG  
Philadelphia
- WSPD  
Toledo
- WJW  
Cleveland
- WJBK  
Detroit



James Ellis (l), president of Plandome Productions, supervises jingle output.

# Sound In The Making

**How advertising agencies handle  
production chores in making  
clients' radio commercials and jingles**

 "You can roll a silver dollar 'cross a barroom floor . . ." But for radio purposes, you'd better drop a quarter on a glass table top.

The reason? Purely esthetic, of course. Putting aside financial considerations, a quarter *brrring* on glass sounds to the radio listener more like a silver dollar clonking to the floor than does the real article.

Capturing convincing sounds is only one of the assignments performed by an agency's production department in fashioning ear-styled commercials, according to a survey by U. S. RADIO. But it is probably the most representative task — and possibly the most trying one. Not the least part of a producer's job is, in addition, persuading client as well as creative personnel that a commer-

cial may "come through" disturbingly different over the kitchen receiving set than it does on tape in a recording studio.

Agencies across the nation — from one-man-and-a-girl offices to Madison Avenue giants — have their own special philosophies and techniques in the matter of producing radio commercials. But they're all confronted with similar problems.



One familiar to most is rising costs. Music and material for one jingle for a national spot today can add up to around \$3,500 (including all rights). A straight narration, of course, may cost a fraction of that amount, but commercials in general range in production price from \$50 in a local situation to \$5,000 or more. (A New York agency reports having made one musical announcement for under \$250, another for \$7,700.)

As a production spokesman points out, payment for a singer at the base rate has shot up within recent years from a flat \$6 per commercial to a current range of \$30 each, with stipulated repayments for every additional period that the announcement is used beyond the original schedule.

Time, too, or more specifically the lack of it, is a pressing matter in supplying the "short-order" specialties of radio. Although a commercial can be conceived, cast, recorded and shipped out to stations within 24 hours, that's cutting a disc pretty close to the producer's ulcers. More often, the man who brings a copywriter's brain child to life will have three days (on rare occasions sometimes as much as a month) to complete the assignment.

Many agencies are striving to meet the dual demands for speed and originality through an increasing inter-lacing of departmental operations. The line at which creativity stops and production starts is presently indistinct in many cases, and growing more so.

With script in hand, plus a general description of desired effects, the producer of a radio announcement may be called upon to recreate voices, inflections, nuances, timing and orchestration heretofore heard only in the mind of the copywriter. He may be asked to "picture" in sound anything from a high school band tootling on the village green in August to a medium-sized body talking off a pogo stick. To this end, he is expected to scout up the right talent, arrange for music and musi-

cians, reserve the necessary equipment and studio, haul everybody together for the recording session or sessions — and balance a ticklish timetable against budgetary limitations.

To find out how he does it, U. S. RADIO has asked eight agencies and a recording studio to describe their radio production operations. Spokesmen include Myron Mahler, senior vice president and creative director for air media, Mogul, Lewin, Williams & Saylor Inc., New York; Robert E. Johnson, head of the radio-tv creative staff, D'Arcy Advertising Co., St. Louis; Grant Merrill, radio-tv director, and Monte Solkover, account executive, Pacific National Advertising, Seattle, Wash.; John Murphy, vice president in charge of commercial production, Kenyon & Eckhardt Inc., New York; Newt Mitzman, manager of the commercial production department, Ogilvy, Benson & Mather Inc., New York; Raymond Girardin, supervisor of audio production, N. W. Ayer & Son Inc., New York; Richard Bowman, vice president and creative director, and Walter Tibbals, vice president in charge of radio-tv production, Norman, Craig & Kummel Inc., New York; Joan Ordway, copywriter, Frank M. Taylor Advertising, Birmingham, Ala., and Arthur Shaer, executive vice president, Coastal Recording Co.

### Starting Point

Starting point for the production staff may be at the initial planning stage of an air commercial, as is the case at NC&K. "Our producer got the account, along with the copywriter and account man, considers what should be done, what direction will be taken," Mr. Bowman says. "Then the copywriter goes off to his thought chamber to dream up ideas, coming back later with the written word for the producer to 'translate' into the finished product. We feel it's important, at this stage, not to burden the writer with techni-

cal aspects—he should be free to think, if he wishes, of sounds never before recorded."

Mr. Tibbals continues: "The copy person stays with the commercial to the end. We don't believe in separating creativity from production, but in fostering an interaction of the two which improves both. Without good copy, the producer can do little; without good production, the writer's best creation won't connect with the listener's ear."

A production memorandum from the radio-tv copy supervisor to the producer outlines in detail not only the aural effects to be achieved with the copy, but whom the commercial is designed to reach and what results it is trying to accomplish—factors which the agency considers vitally important to the selection of talent, delivery of lines and other "sound" aspects of a campaign.

At Ogilvy, Benson & Mather, the writing and production interrelate in a similar manner, with a preliminary discussion between creative staff and producer about the nature of the sounds to be incorporated in the proposed commercial. The tentative script, on completion, is then timed by the production department, adjudged workable and estimated for cost, then sent to the client for approval.

Handed the accepted copy, the OBM producer cuts loose with his own brand of creativity, according to Mr. Mitzman, who says, "You have to feel in your bones that you can reproduce what you see in the copy. And you must strike a note that is within your listener's recall, one that is based in reality even if caricatured."

A butter churn, according to Mr. Mitzman, doesn't sound the way most people would imagine—"How many nowadays have actually heard a butter churn in action?" But the "feel" can be conjured by an astute effects man, he says.

Most OBM sound effects assignments are handled on a freelance basis by one effects man, Jimmy Dwan. His accomplishments to date have included reproducing his "sound" concept of someone falling off a pogo stick, a bull snorting at a distance and then distressingly near at hand, a spindly old bicycle with a

**Costs to be considered in producing a radio commercial:** Total charges may range from \$50 for a one-man narration in Seattle to \$7,700 or more for a large-scale musical production.

## Music

\$2,500 (approximate) for jingle and all rights to it

\$1,000-\$3,000 for arrangements, orchestration, etc. (\$100 for rights to use canned music) (Variable rate per playing per station for copyrighted music—maybe \$2 for a Berlin tune)

## Talent

\$27 per hour per musician, who is allowed to do maximum of three announcements per hour; \$54 per hour for leader (or single musician); \$100 per jingle (for unlimited usage) as flat donation to Musicians' Fund; cartage of heavy instruments is extra

\$9.60 per hour per actor or announcer for minimum one hour rehearsal, \$2.40 per quarter-hour extra; separate rates for singers.

\$72 per one-minute announcement (\$108 for three) for soloist or duetist: rates range to \$22 per one-minute announcement (\$34 for three) per person for nine or more singers.

\$52 per one-minute announcement (\$69 for three) for actor or announcer.

## Studio

\$40 per hour (depending on size of studio and time of day in use); \$20 per tape: \$75-\$1,000 for master and pressings; \$10-\$30 editing charges; Packaging and shipping charges in addition

(Studio costs may run from a minimum of \$100 to max. of \$1,500).

worn-out bell—all for the Pepperidge Farm series on radio last year featuring the voice of Titus Moody.

Pacific National's "hear-views" have included depicting a silver dollar dropping on a hard surface. Experimentation shows, says Mr. Solkover, that a quarter dropped on the glass top of a conference table rings truer to the radio ear than the dollar itself.

"Once we needed the sound of a man drowning in a tank of fuel oil while giving a telephone number," he recalls. "We finally located an announcer who handled this chore gargling a glass of water. The client says people called to ask, half-seriously, 'Did that fellow actually drown in oil or was it all a gag?' We were tempted to say we'd finished off a number of announcers before actually getting the effect."

Many agencies, of course, find a number of their desired sounds already on record and available through the tape library of a recording studio or service. The list at Coastal Recording, for instance, includes a grimalkin, a cement mixer and a large Hindu gong.

Development of a jingle or musically-keyed commercial is generally handled in one of three basic ways—"inside" the agency, "outside" or a combination of both. The last appears to be the most popular method, although the degree of "musicality" provided by agency personnel in such cases is widely variable. Arrangers, as a rule, are hired from outside the agency regardless of who composes the basic tune.

At Mogul, Lewin, Williams & Saylor, both words and music of all jingles are written by Mr. Mahler. (He can't recall how many he's composed all told, but the current list includes one for Rayco mufflers, another for Revlon's Top Brass hair dressing, a third for Revlon's Satin Set hair spray and a fourth for Breakstone cottage cheese.) Usually an audition recording using voice and piano is made to present to the client for approval, but occasionally, Mr. Mahler admits, he presents it himself in an unpolished baritone.

"After I've worked the jingle up," he explains, "Jean Harrison, one of our executive producers, and I sit down with an arranger to develop

orchestrations and decide on the kinds of singers required.

"The type of account determines to a considerable extent the feeling I try to convey in a jingle. In the Rayco one, for example, there's a 'driving' rhythm to suggest a moving car. The masculine image of Top Brass calls for a march—with lots of brass, of course—while Satin Set is right for strings and harp."

The Breakstone jingle — "Give Your Taste a Break"—gives emphasis to the product name as well as the lyrics through unusual instrumentation: A bass fiddle and finger snapping, the only accompaniment to the singers.

OBM, says Mr. Mitzman, doesn't produce many musical commercials, but one notable example is the Tetley Tea jingle. "We supplied a specific copy platform to an 'outsider' (actually he seems like a member of the family), listing such phrases as 'Tetley Tea taster' and 'tiny little tea leaves' to be incorporated into the lyrics. The composer came back a few days later with more than half a dozen versions from which we

(Cont'd on p. 58)

# Sinclair Trims Spot Paper Work

**Two-year experiment with bank draft system has proved successful for this \$1 million-plus radio advertiser. Stations voice approval and look to other agencies for similar plan**



For a decade now, the Sherlock Holmeses of the radio and advertising fields have been focusing their magnifying glasses on an impressive array of evidence designed to prove that the sound medium is as up-to-date and modern as a trip to the moon.

These radio detectives have thoroughly scrutinized the medium's metamorphosis from nearly everyone's point of view, with, however, at least one important exception—that of the agency or station accountant whose modesty and hard work have no doubt prevented him from demanding "equal time"—and equal modernization.

While these unsung heroes have been fighting to keep their heads above a sea of red tape and paper work, the agency for Sinclair Refining Co., one of the biggest spot radio users, has developed a simplified system that has been saving time,

effort and money.

An arithmetic problem that agencies would like to have erased for them is the one dealing with the great amount of paper work in buying spot radio. This is especially true where the user is a consistent national spot advertiser.

Sinclair supplements its heavy spot use with network buys. With an outlay for 1959 of more than \$1 million, Sinclair messages will be heard on a total of 890 stations in 560 cities. This vast national blanket is being spread in the following ways:

- 450 stations in spot buys.
- 280 stations of the Mutual Broadcasting System.
- 130 stations of the Keystone Broadcasting System.
- 30 stations of the Country Music Network.

Messages on MBS are heard three times a day, five days a week adjacent to the 8:30 a.m., 5:30 p.m. and 7:30

p.m. news shows. Over Keystone and Country Music Network, 10 messages a week are played on every station between 7 and 8 a.m., and between 4:30 and 5:30 p.m.

Sinclair and its agency, Geyer, Morey, Madden & Ballard Inc., New York, believe they have found a simple way to keep tabs on the spot buys on the 450 local outlets.

Faced with this enormous load of detail work, a gentleman of agency finance managed to break his paper chains two years ago on behalf of the oil company. He has developed a streamlined billings system which has won the praise of his colleagues in stations across the country—and which he estimates has already saved his agency upwards of \$30,000.

He is William G. Carmody, former secretary and treasurer of Morey, Humm & Warwick, New York, now secretary and assistant treasurer of the newly formed Geyer, Morey.

[Cont'd on p. 26]

Time and paper work are pared to minimum by payment system GMMB instituted for Sinclair. Sight draft (top facing page) imprinted on envelope is filled out by authorized person from station, and invoice (bottom left) summarizing number of announcements, inclusive dates and total price less commission is sealed inside with affidavit. Station is paid on "sight" by local bank, which sends item through normal clearing house channels for collection from agency in New York. GMMB finds detailed listing of announcement times (bottom right) unnecessary.



# FOR IMMEDIATE PAYMENT

Notice  
Enclose Invoice  
& Performance Affidavit ONLY

NO PROTEST

No.

To GEYER, MOREY, MADDEN & BALLARD, Inc.  
595 Madison Avenue  
New York 22, New York

5

1-8  
210

Pay to the  
order of \_\_\_\_\_

Date \_\_\_\_\_

\$ \_\_\_\_\_

\_\_\_\_\_ Dollars

Payable at Par Through  
THE FIRST NATIONAL CITY BANK OF NEW YORK  
250 5TH AVENUE AT 28TH STREET  
NEW YORK, N. Y.

Radio Broadcasting Station

Authorized Signature \_\_\_\_\_

# FOR CONVENIENT CHECKING

Necessary (with affidavit)

Unnecessary

Jan 3, 1958

TO \_\_\_\_\_

FOR BROADER SERVICES RENDERED

SINGLARS

Does 1-31(110) 15¢ 275.00  
63.25  
211.75

AMERICAN RADIO BROADCASTING SYSTEM, INC.  
1100 BROADWAY, NEW YORK 10, N. Y.

NEW YORK OFFICE  
CHICAGO OFFICE

DECLARATION RECEIVING COMPLAINT

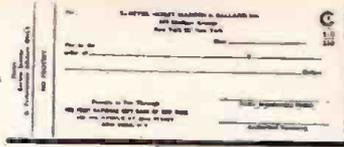
DECEMBER 57

|         |         |         |         |         |
|---------|---------|---------|---------|---------|
| 7:05 AM | 7:35 AM | 8:30 AM | 6:30 PM | 6:45 PM |
| 7:05    | 8:00    | 8:30    | 6:23    | 6:42    |
| 7:10    | 7:35    | 8:05    | 6:20    | 6:40    |
| 7:05    | 8:00    | 8:30    | 6:27    | 6:42    |
| 7:05    | 7:35    | 8:30    | 6:18    | 6:38    |
| 7:12 AM | 8:00 AM | 8:30 AM | 6:33 PM | 6:40 PM |
| 7:05    | 7:35    | 8:30    | 6:19    | 6:37    |
| 7:09    | 8:00    | 8:30    | 6:23    | 6:40    |
| 7:12    | 8:00    | 8:30    | 6:19    | 6:38    |
| 7:10    | 7:35    | 8:05    | 6:20    | 6:40    |
| 7:08 AM | 7:35 AM | 8:05 AM | 6:36 PM | 6:40 PM |
| 7:05    | 7:35    | 8:30    | 6:21    | 6:39    |
| 7:08    | 7:59    | 8:30    | 6:24    | 6:40    |
| 7:12    | 8:00    | 8:30    | 6:18    | 6:37    |
| 7:05    | 8:00    | 8:30    | 6:21    | 6:38    |
| 7:09 AM | 7:35 AM | 8:05 AM | 6:25 PM | 6:42 PM |
| 7:05    | 8:01    | 8:30    | 6:21    | 6:40    |
| 7:12    | 8:05    | 8:30    | 6:26    | 6:40    |
| 7:05    | 7:35    | 8:05    | 6:31    | 6:40    |
| 7:06    | 8:00    | 8:30    | 6:18    | 6:39    |
| 7:11 AM | 8:00 AM | 8:30 AM | 6:23 PM | 6:41 PM |
| 7:06    | 7:35    | 8:05    | 6:22    | 6:40    |

Subscribed before me this 2nd day of January 1958

Notary Public

In Witness Whereof



Madden & Ballard Inc.

Mr. Carmody, who sees no reason why his system should not be profitably adapted to the needs of other agencies, describes the problems that confronted him: "Imagine the bookkeeping nightmare that would result if the local variety store turned into a large chain overnight with no revision of the accounting system."

"This is the kind of problem we were faced with when radio went local and stations mushroomed all over the country. Where we had been set up to deal with three or four networks, we suddenly had to accommodate hundreds of individual stations. They would send their bills to us the first of the month after the last spot had been aired the previous month; we wouldn't receive them until the fourth or fifth in many cases; we would then have five or six days to check contracts, write hundreds of checks and get payment back to the stations by the tenth—an impossible job."

### Monthly Jam-Up

As a result of the paper jam at the beginning of every month, it is pointed out, the agency had to spend a lot of money in bookkeeping help. Some agencies were known to fall three or four months behind in getting payment to the stations, according to GMMB.

By contrast, the new system provides for prompt payment to stations the first of the month and eliminates the need for much expensive agency personnel. Further, it simplifies the whole accounting and filing technique.

Adapting the old principle of bank sight drafts to the needs of modern radio billing, this method enables the station to write a check on the agency, present it at the local bank and have the money deposited immediately to the station's account on the first of the month.

From the agency point of view, it reduces the number of checks written

per month from an average of 800 to 15, and spreads the bookkeeping mechanics evenly over the month. Cash discounts to the client are automatic because of the prompt payment feature.

In addition, it permits automatic make-goods by the station and eliminates complicated itemized billing of individual spots.

It has, according to GMMB, received 90 percent acceptance from stations contacted over a two-year period.

### How It Works

The sight draft system works like this: Acceptable through all usual banking channels, sight drafts are checks payable on presentation and drawn by the creditor on the agency, or other debtor. (They are in widespread use in other businesses, notably the railroad freight field.)

The radio station executive makes the draft out to his station on the agency for the amount of the contract for the month, signs it, takes it to the bank. The local bank credits the money to his account, sends the draft through normal clearing house channels until it reaches The First National City Bank (in this instance) in New York.

### Only 15 Checks

National City presents drafts to the agency once a day at which time the messenger waits until a check for the total is drawn. This saves high priced time because only 15 checks need be prepared instead of hundreds.

The sight drafts are printed off the front of envelopes (made to banking specifications) and inside these envelopes the agency finds the station's invoice to check at leisure against the contract provisions. These invoices are stapled to the sight drafts and filed, eliminating detailed record keeping on a manual basis.

(In the normal procedure, the invoice figures are transferred into the books instead of the bills being used as original entries.)

All that is posted in the books under the GMMB method is the date each draft is presented.

Besides the savings to the agency in clerical and executive time and salaries, there are considerable additional economies because the sight draft blanks—which the agency mails once a year to the stations—cost less than checks and because there are no mailing bills in sending payment to stations.

The station on its side is benefited economically not only because it receives prompt payment, but also because it does not have to spend postage to mail out invoices and because much time is saved in checking station logs and in the writing of the bills.

### Totals Only

The agency as a part of the system requests that the station *not* itemize each spot, the time it went on the air, and similar details. Instead, the station is asked merely to note the total number of spots "as per contract" less agency commission, and provide the usual notarized affidavit of performance.

"So far this method has proved extremely accurate," Mr. Carmody says. "When a rare mistake occurs we notify the station and a correction is made on the following month's statement."

"As for make-goods, the stations are authorized to schedule them at their own discretion within the framework of the contract and to notify us to that effect. Nothing, we believe, is more wasteful than lengthy correspondence over one make-good that may be worth an average of \$2 or \$3."

GMMB credits Sinclair with full cooperation in making the streamlining a reality. Sinclair deposits

funds with the agency on a monthly basis so that ready cash is available to pay the bank on presentation of the sight drafts.

### Continuing Basis

It is pointed out that this system is practical only for agencies who use radio on a continuing basis and who are able to contract for their spots in advance on a number of stations.

Mr. Carmody does not feel, however, that the system's uses need be confined to agencies with one big 52-week radio account. In his opinion, this method could be adapted to accounts using radio in flights as long as they were on the air approximately half the year in total.

Mr. Carmody also is convinced that, with modifications, the sight draft system could be revised to fit agencies that have several smaller radio accounts which taken as a whole utilize many of the same radio stations in the course of the year. In this way, the station could make out sight drafts for each account as needed, and a coding system could be worked out to distinguish between clients.

Sight drafts could also simplify life, he feels, for agencies with clients who run many newspaper ads across the country at the same time.

The Carmody method would be impractical when "one shot" or large chunks of time and big sums were involved as in network television, for example, where there are not numerous billings.

### Time to Change

In short, Mr. Carmody declares, it is time to standardize and simplify media billings in general and radio billings in particular. "Now that radio is a high volume business, accounting methods must be updated accordingly. I would like to see the American Association of Advertising Agencies and Station Representatives



William G. Carmody,  
Secretary and Assistant  
Treasurer, GMMB.

*"Imagine the bookkeeping nightmare that would result if the local variety story turned into a chain overnight with no revision of the accounting system. This is the kind of problem we were faced with when radio went local and stations mushroomed all over the country."*

Association get together to promote modernization in agency and station bookkeeping methods."

Mr. Carmody's views are warmly supported by the many letters of appreciation he has received from station people since the system went into effect. A number have asked why other agencies do not adopt the same system.

One bookkeeper for WQXR New York wrote, "Through 40 years of handling incoming and outgoing receipts I have often wondered if all bookkeepers did not dream of a more efficient way of handling payments.

"The problems of checking accounts for unpaid balances—each firm choosing a different day of the month as its special day of deadline to pay—and the ever present delinquent account with the necessary phone calls and letters are time consuming irritants.

"I was pleasantly surprised to receive a letter with drafts enclosed from [your agency] urging us to fill in the amount of the monthly billing and deposit these drafts with invoice enclosed on the first day of each month.

"This at last is the answer to how to simplify and speed payments. I do wish more business men would give it a try."

A managing director wrote: "In these days when the complexities of business seem to be continually increasing, a step such as yours is to be heartily commended."

Registering his approval, a station manager noted that "This is an excellent plan for reducing paper work in the handling of national accounts, and we hope all agencies will eventually adopt it."

### 'Missionary' Work

Another executive, the owner of a Florida station, summed up the general station reaction: "Congratulations . . . can't you do some missionary work with the other agencies for the common good so that a lot of the nonsense and time-wasting procedures can be eliminated?"

As far as Mr. Carmody knows, no other agency is using the sight draft system at the present time, a situation he hopes will soon be remedied. • • •

# Putting Heat On

**Tea Council's entire summer budget, more than \$500,000, goes to radio in its biggest advertising campaign to date**

 "Why don't you have --- more often?"

If the words "iced tea" didn't pop into your head without a second thought, the chances are they will before the end of the summer.

By that time the Tea Council of the U.S.A. Inc., New York, will have spent more than half a million dollars on the biggest iced tea campaign in its history, with radio receiving 100 percent of the budget for the third straight year.

This year, as in the two preceding ones, the Tea Council and its agency,

Leo Burnett Co. of Chicago, plan to saturate the airwaves during the summer months in 29 major markets using nearly 100 stations. The budget will be up approximately \$50,000 from last year, according to Robert Smallwood, Tea Council chairman of the board.

Starting May 15 in southern markets and moving north with the season, spots will be aired seven days a week, concentrating on the hours between 3:30 and 6:30 p.m. They will number between 65 and 115 per week depending on the market.

The campaign's keynote will be

simplicity and repetition, according to Mr. Smallwood, who anticipates a considerable carry-over effect from previous radio drives.

"Basically, our job is not to sell people on iced tea," he explains, "because there is no appreciable consumer resistance to our product. Almost everyone likes iced tea. What we have to do is simply to remind people to prepare and order it, our major target being the housewife.

"In line with this reminder policy, we have been using the same music since 1957 together with the same basic lyric—"Why don't you have iced tea more often? Why don't you have iced tea tonight?"

"This year we will continue to build on the public's familiarity with both words and music, relying for freshness and change of pace on a number of new arrangements plus variations on the same copy theme," Mr. Smallwood reveals.

Present plans, he reports, call for 14 musical versions of the iced tea song, which is an original composition by Robert Swanson of New York. These represent a much greater variety than in previous years and revolve around a global theme. The arrangements are tagged Italian, Oriental, French, Hawaiian, Boston Pops and Viennese, among others.

"We are keeping lyrics to a minimum, gambling on the assumption that the song is so familiar by now to most audiences that they can fill in the words for themselves," Mr. Smallwood declares.

The Tea Council's risk in this direction is a calculated one, however, in view of the fact that during a survey taken last year, according to the board chairman, more than 66 percent of the persons interviewed had no difficulty filling in the blanks of "Why don't you have --- more often?"

Not only did many of them recognize the commercial, but listeners liked it so well that they requested it to be played on local record shows,



**RADIO:**



**\$500,000 +  
1959**

# Iced Tea Sales

Mr. Smallwood states. Two years ago when it first appeared, for example, the iced tea song turned out to be the number one request tune on WIBC Indianapolis, he says.

Radio was originally chosen to mount the iced tea offensive, Mr. Smallwood declares, because it fulfills the following criteria for media selection: It reaches great numbers of people (particularly housewives) at a time when action can be effected and reaches them with sufficient frequency and urgency to produce that action.

More specifically, the council feels that radio beams to hordes of housewives in the afternoon at home where they can conveniently prepare iced tea for the evening meal. In addition, the council is interested in the "bonus" radio provides with its out-of-home audience—in cars and recreation areas where iced tea is easily accessible at restaurants and other eating places.

Another factor in the council's continuing selection of the sound medium is the latter's oft-touted frequency, which in iced tea's case is particularly necessary because of the reminder quality of the sell and also because of budgetary considerations, Mr. Smallwood states.

The principal problems arising from the sound medium's use, he says, include scheduling the spots during the popular drive times and timing them properly in relation to the messages of individual tea brands. The council requests stations to put at least 15 minutes between brand plugs and iced tea spots wherever possible.

Generally speaking, the Tea Council holds off on its schedules until the mercury hits 70 degrees and stays there for a while in a given area. Mr. Smallwood explains that iced tea consumption increases by one percent for every degree of temperature over 70.

As a result, the council buys over a longer period of time in warmer,

southern markets, with campaign length decreasing the farther north you go. On the average, campaigns in the warmer climates last for 13 weeks and in cooler places for 10.

Last summer John Blair & Co., New York, cited the iced tea song as the best spot radio commercial for the summer months in a national survey of its stations plus a large group of agency people

Such public and professional acceptance, the council believes, is attributable principally to the simplicity of the sales message and the entertainment value of the music.

"It is our conviction that the emphasis we place on the music in each spot has played an important role in the success of the campaign," declares Mr. Smallwood.

"Variety in musical treatment is the keynote. Our sales message is simple and direct . . . and is set to an original, memorable tune. We put in just enough copy to cover our major sales points, because iced tea commercials that say too much run the risk of saying nothing very effectively," according to Mr. Smallwood.

"There is an entertainment reward for listening, there is pleasure and the projection of a bright, happy image of the product."



Robert Smallwood, board chmn.

Mr. Smallwood credits radio for getting this image across to the public successfully and for boosting iced tea's stock as a national beverage:

"The job of Tea Council advertising for iced tea is to get people to prepare and serve it more often. We believe the way the council has used spot radio these past few years has made an important impression on the public and helped to achieve that objective."

This year present plans call for a May 15 kickoff in the following cities: Atlanta; Birmingham; Dallas-Fort Worth; Houston; San Antonio; Memphis; Miami; Greensboro, N. C.; New Orleans, and Charlotte, N. C.

On June 1, the campaign will spread to Louisville; Norfolk; Richmond; St. Louis; Baltimore; Washington, D. C.; Cincinnati; Indianapolis; New York; Philadelphia, and Pittsburgh.

Two weeks later, eight more markets will be brought into the fold: Boston; Buffalo; Chicago; Cleveland; Detroit; Los Angeles; Providence, R. I., and San Diego, Calif.

The council's radio efforts on behalf of iced tea are an important part of its over-all promotion of tea consumption in this country. The council, established in 1950 and reorganized three years later, is a non-profit association designed "to wage tea's competitive fight for increased sales and consumption.

"It is a corporation without precedent in this country—an international partnership jointly owned by the governments of India, Indonesia, Ceylon and the Tea Association of the U.S.A. Inc."

In addition to advertising, the council promotes both iced and hot tea by using the tools of research, merchandising, publicity and public relations. As can be seen, radio is the prime choice when the weather gets hot. • • •

# The Young Proposal

**In an attempt to make audience measuring areas uniform, according to client distribution areas, representative Adam Young has sent new research plan to agencies across the country**



Qualitative measurements are important, but let's straighten out the quantitative "mess" first.

With this statement, Adam Young, president of Adam Young Inc., and his chief researcher, Frank Boehm, vice president for research-promotion, have launched a new campaign—a trial experiment at first—"to set the house of radio audience measurement in order."

The goal, as explained by Mr. Boehm, is to increase the use of spot radio and radio in general. "Our principal motivation is to develop a confidence on the part of advertisers in radio. If radio is accurately measured, our stations will get their share

of the business. If radio is not accurately or fully measured, and advertisers use radio without results, they may leave the medium without ever experiencing the fantastic job it can do to sell their products."

The Young organization has long been a champion of what it terms "modern" radio. This has been defined in broad terms as independent radio. It is more closely defined by the representative firm as radio stations possessing skillful management capable of sustaining the magical key of audience participation in a radio station's programming and community activities.

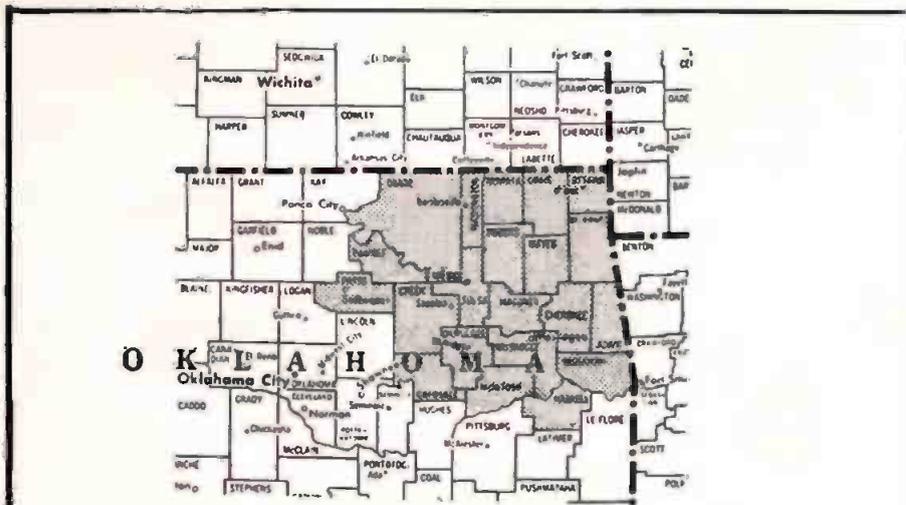
Like those who champion any cause, the Young firm has made its

friends and "non-friends."

It has in the past two years issued continuing studies on what it terms the "Dynamic Change in Radio." Stammed up, these studies have attempted to trace the growing numerical audiences of independent stations in some of the top markets.

In the field of radio measurements, there are many things the Young firm feels should be reflected to get a proper picture of today's radio:

- Out-of-home listening to be measured by stations in order to reflect the appeals of certain types of programming for the "listener on the go" as well as for the listener at home.
- The nature of today's radio is



I feel that the shaded area represents a reasonable area of prime interest for Tulsa advertisers

I feel that the addition of the following counties to the shaded area would make it a reasonable area of prime interest to Tulsa advertisers -

I feel that the deletion of the following counties from the shaded area would make it a reasonable area of prime interest to Tulsa advertisers -

Name \_\_\_\_\_ Organization \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

\*\* Please return this form to The Pulse Inc., in the enclosed stamped envelope by no later than

This is the form letter that the Adam Young organization has been sending to agencies asking them to determine an agreed-upon "advertiser area." Agencies may approve, add to or delete from the trial area.

local and community-wide.

- Changes in programming (or ownership) can mean switches in popularity.
- An agreed-on area of measurement should be determined in order to measure more equitably the popularity of stations and the homes delivered by stations in that area.

What Young proposes—and intends to try out in two markets—is a plan to have advertising agencies define "advertiser areas." Presumably, these areas would be a compromise between the smaller metro areas and the larger station coverage areas.

The idea behind the plan is to create a uniform area by which to

measure the listening and appeal of radio stations. In setting this up, Mr. Boehm has distributed to agencies a shaded-in county area map of Tulsa, the first city in the experiment. Based on trading area maps that were compiled and copyrighted by J. Walter Thompson Co., the Young questionnaire also includes surrounding counties that are not shaded in. This provides the agency with an opportunity to add in counties in order to conform with clients' distribution in that city. The agency can also suggest that certain "in" counties be eliminated.

The agencies are then requested to return the maps to Pulse. This research organization, according to the

Young plan, "will then develop reasonable compromise areas" for the markets being examined. These will be forwarded to all participating agencies and advertisers for final approval and comment. If there are no basic disagreements, Pulse will conduct an audience survey of the "advertiser area."

It is expected that the first survey will be conducted during May.

There is more to the Young plan than just establishing uniform measuring areas. Actually, there are three major reasons, the firm states, for the proposal:

- "Any measurement of radio station popularity must include the in-home listening to each

# young proposal

station as well as out-of-home listening. This data must be measured by stations since the in-home and out-of-home appeal of stations varies with programming.

- "Station ratings and/or 'homes delivered' per quarter hour should be provided based on measurements of one or more of the following areas associated with each major U.S. market:
  - a. The Census defined metro county area.
  - b. An area defined by the agencies and advertisers themselves as being an area of maximum interest to the 'average' national advertiser.
  - c. Each radio station's full signal area.

*[The Young firm claims it prefers "b" because of its value to the spot advertiser.]*

"All surveys should employ strict sampling techniques, and data so produced should indicate clearly not only the relative

size of each station's audience, but where these audiences exist,

- "Rating reports in at least one of the three areas suggested should be prepared for all major markets on a regular basis (three or more times a year) so that audience trends can be determined and evaluated."

## Considerations

Mr. Boehm flatly states that "none of the three major research organizations presently include all these considerations in their production of station audience information."

Mr. Boehm declares that "after careful checking Pulse seemed the most adaptable for the purposes of this study."

He claims that "only Pulse measures all major markets on a regular basis in the full metro county areas, both in and out of home by station." He also declares that Pulse now provides "area studies" of any area on order.

Mr. Boehm concedes that the new system will have some discrepancies that will have to be resolved, such as reaching agreement on "advertiser areas." At the same time, the Young organization contends that with all the problems in view, its new plan will be better than what now exists.

Providing the initial experiment is successful, Mr. Boehm expects the system to be expanded market by market until the top 100 spot markets are measured this way.

Underlying this proposal is a dissatisfaction the representative firm declares it has with Nielsen radio measurements, the way they are reported and the manner in which it feels some agencies use them.

The Young firm, and Mr. Boehm in particular, have in no way kept this displeasure a secret. Their criticism is based, they say, on the conviction that Nielsen is selling radio short.

## Methodology, Reporting

Mr. Boehm's quarrels with Nielsen are based in part on methodology and in part on reporting. Mr. Boehm claims that Nielsen does not measure out-of-home fully, that the "auto-plus" percentage the research firm uses is a percentage of total listening for five regions of the country—it is not a market-by-market or a station-by-station measurement.

A second major quarrel that the Young organization says it has is its assertion that the "total homes delivered" report "provides no knowledge of just where this audience lies." Mr. Boehm states, "This figure can, in the case of more powerful stations, be spread over thousands of square miles or, in the case of lower power operations, can be located within the limits of the market retail trading zone."

A final argument, according to Young, is the assertion that Nielsen is placing greater emphasis on the use of diaries than on the much-promoted Audimeter. • • •



Frank Boehm (l), Young vice president and director of research-promotion, shows the firm's new proposal to (l to r): Hal Miller, assistant media director, Benton & Bowles Inc. New York; Art Heller, media analysis supervisor, Benton & Bowles, and Don Chapman, Young account executive. Plan is being sent to all agencies.



# The Nielsen View Of Radio

The following remarks by John K. Churchill, vice president of A. C. Nielsen Co., are excerpted from a speech he made before a radio research session of the recent NAB convention in Chicago.

 It seems to me, as a researcher, a listener, and friend of radio, that we should do everything we can to get radio into clear focus. What radio needs from its friends right now is a hard-headed facing of the facts. With that as a foundation and with a clear understanding of previous errors, perhaps we can then make a solid presentation of the virtues of the medium, the real strength and effectiveness of radio as an advertising force. . . .

## 'Blind Spots'

As a researcher, I am equally concerned about present-day errors, blind spots, and false assumptions which are doing radio no good at all.

For example:

1. Do we really know how big radio is?
2. Are we sure of the size of the in-home audience?
3. And is the non-home use of radio as big as its friends contend; or as small as the detractors would make it?

Let me tackle the third question first.

In 1952, as a part of the first Nielsen Coverage Study, we thoroughly researched the whole subject of out-of-home listening. With in-home listening still at the level of three to four hours a day, out-of-home proved

to be relatively unimportant except for listening in automobiles where family aspects of the activity were somewhat comparable with the in-home potentials and where almost everyone participated at some time or other. After research on how best to measure this part of non-home listening, "Auto-Plus" has been regularly produced since 1954.

Auto listening, nationwide, is now continuously measured as a separate activity. Because of its comparability to family listening (and difficulty in reporting by station due to low activity levels), we customarily treat this as a "plus" to in-home listening, with an average value ranging from 25% to 50% or more of in-home listening depending on season. It is a valuable "plus" but costly to refine still further.

In the spring-summer season of 1956, out-of-home listening was again studied nationally and certain significant over-all findings reported with NCS No. 2. Things still hadn't changed much and we continued to publish "Auto-Plus" as the only definable measurable component of the complex of out-of-home listening.

Again in the summer of 1957, and on into 1958, one of my associates conceived and directed a special national study of out-of-home listening which was being talked of as radio's unexplored frontier.

We have elected to date to refrain from publication of any of those findings. . . .

I can best summarize what we found by saying that the other several components of non-home listening are in their aggregate some-

what less than the "Auto-Plus" we are now measuring. The largest single element of this currently unmeasured portion is the listening that occurs "at work." . . .

Let's first get the facts straight, and then see what can constructively be done about them. To do this, let's look more closely at what we know to be the solid and thoroughly measured bulk of radio listening—the listening that goes on in the home.

## Questioning

*What do we know about the use of radio in the home?*

I'm not going to spend any time documenting the fact that there are millions of receivers of all types and in all locations in the home—handy for whatever use the owners wish. Your own industry has employed the services of government experts to help document this subject. Let's merely concede that more than 9 out of 10 of the U.S. families have the facilities, and usually multiple facilities, for listening to radio.

For more than 15 years, the Nielsen company has been watching in-home set use in a true cross-section of American homes, day in and day out, 24 hours a day, 52 weeks a year. Watching isn't quite the right word, because this has been metered listening with every set reporting its offs and ons and station selections automatically. Here's what has happened:

The trend in hours of listening per home per day has steadily declined

(Cont'd on p. 44)

# Radio Brainstorming

- At present spending rate, where will radio be in 1970?
- And what will the medium and its market be like?
- Present "rate of radio spending" is cannon fodder for RAB.
- What is ahead for radio programming?
- Which way is spot headed?
- How bright is commercial fm outlook?



For those in the radio medium—either on the broadcasting or advertising side of the mike—the current time is one of thoughtful inquiry. Today's ponderables have brought forth hard questions without easy answers: "What is the outlook for radio approximately 10 years from today?" "Is radio a basic medium that is basically undersold?" "What is the commercial future for fm?" "How about spot and the radio representative?" "What course is radio programming taking?"

These and other questions are just ripe for idea brainstorming—a term that BBDO has made famous in the advertising field. At no other time in recent years has a more healthy exchange of ideas on mutual problems taken place than at the 37th annual convention of the National Association of Broadcasters which met in Chicago last month.

The radio events included:

- An economic projection that radio time sales would go from "about \$500 million now to between \$700 million and \$800 million in 1970," based on the sluggish present rate of radio spending.

- On the subject of the "present rate of radio spending," Radio Advertising Bureau had plenty to say to stir the imaginations of radio salesmen.
- The outlook for commercial fm, with its share of problems, was pictured as bright.
- In the area of programming, a radio panel brought home the need—and some of the methods—to make a station sound individual.
- The way the radio representative is fighting to make spot increasingly important in advertising plans highlighted one of the important sessions.

## RAB Gives 'Em . . .

"A good medium badly sold," This bitter pill was administered by Kevin B. Sweeney, president of RAB, accompanied by Jack Hardesty, vice president and general manager. They wasted few words in reaching their diagnosis of radio's ills. There is little solace to be gained, Mr. Sweeney emphasized, in the fact that radio was off only .6 percent in 1958

compared with a drop of five percent in newspapers and 5.5 percent in magazines. Tv was up 6.8 percent.

He estimated that radio received between 9 and 10 percent of the \$6.8 billion spent in consumer advertising last year. He stated that since 1948, newspapers and television have each added \$1.3 billion in billings; magazines have added \$250 million, and radio's annual gross revenue has increased by \$54 million. Mr. Sweeney used this statistical comparison to support his stand of "radio's poor growth in the last decade."

The blame was placed on radio's selling effort. Messrs. Sweeney and Hardesty ran through new studies and a presentation of their new "quickie" pitch called "New Facts." It covers in 12 minutes, 12 basic facts of radio life—how radio has grown, how radio set sales are more than television's, listening habits, and the bureau's famous "last word" studies.

These presentations were designed to show the strength of radio. For example, it was pointed out that radio set production in 1958, according to RAB, was 12.6 million compared with 4.9 million for tv. Other studies that were mentioned showed



The sound of radio gets a program tune-up from a panel of station and network executives. Suggesting ways to project station personality, community identity are (seated, second from l. to r.): Robert D. Enoch, WXLW Indianapolis; Frank Gaither, WSB Atlanta; Duncan Mounsey, WPTR Albany, N. Y.; Howard G. Barnes, CBS Radio, New York; Robert E. Thomas, WJAG Norfolk, Neb. Session was opened by J. Frank Jarman (standing), WDNC Durham, N. C., and presided over by John F. Meagher, (seated at left), NAB vice president for radio.

that the average Negro family spends three hours and 15 minutes with radio daily and the average farm family about three hours and 51 minutes a day.

"Well, if radio's so good," asked Mr. Sweeney, "why ain't it rich?"

He insisted that radio billings in 1959 can multiply by 10 percent provided two broad conditions are met. Stop the civil war and intensify selling efforts. To dramatize the first condition, Mr. Hardesty appeared in a full dress Confederate officer's uniform, while Mr. Sweeney played his Northern counterpart.

They stamped as "suicide selling" such slogans as "Your mother's in the numbers racket and your father is a network affiliate" or "Rock-and-roll stations go home."

Another new study testified to the anemia of radio's selling drive. Depth interviews were held with national and regional advertisers and the selling tactics of newspapers, radio and television were compared. To one question, "Who calls on you most frequently with a presentation on new facts on their medium?" the answer was: Newspapers led two to one over tv; tv stations were second

and led radio by 10 percent; radio was third.

A two-point plan for stations was suggested by Mr. Sweeney to enhance national billings: (1) Go to national advertisers with knowledge about their marketing goals and with a specific plan and (2) try to influence and sell the local manager or broker of the national advertiser.

A three-point plan was advanced to hypo local sales: (1) Call on the local advertiser direct at a high level if the agency refuses to consider radio, (2) insist that station salesmen know and use the arguments for radio on each sales call and (3) stop the civil war and tell clients that all radio is better than any other medium.

### Radio in 1970?

In the normal pressure of pursuing immediate objectives, little time is devoted to projecting what the radio business will be like in about 10 years. How will people be listening? What will the medium's revenue be like?

Industry sales efforts and RAB to

the contrary, two economists estimated that gross time sales will rise from the present rate of about \$500 million a year to between \$700 million and \$800 million. Dr. Hyman Goldin, chief economist of the Federal Communications Commission, cited what he termed internal factors that would affect the economics of radio by 1970: Increase in number of stations, competition from tv, importance of local advertising.

Dr. Goldin's comment that the number of stations would increase to about 5,500 drew immediate response from Ward L. Quaal, WGN Chicago, who declared that such an increase would result in a lessening of radio's program service. Dr. Goldin replied: "It is not up to the FCC to decide how many stations a community should have, but rather competition."

Dr. Irving Schweiger, associate professor of marketing, University of Chicago's Graduate School of Business, said the gross national product will rise from \$438 billion in 1958 to \$625 billion in 1970. An increase in disposable income, from \$312 billion in 1958 to \$456 billion in 1970, also was predicted.

Total advertising expenditures were reported as increasing from \$10.2 billion in 1958 to about \$16 billion in 1970.

Mr. Quaal also drew a picture of what radio would be like in 1970. He said that "radio will be patterned after newspapers . . . and programs will be departmentalized just like today's newspapers." He foresees the age of the "wrist" radio. "Radio has become such a personalized medium," he declared, "that by 1970 Dick Tracy wrist radios could very well become as common as wrist watches."

## Programming:

The core of the radio medium—its programming—was analyzed and speculated upon for the benefit of

your own operation as well as radio.

Robert Enoch, WXLW Indianapolis, outlined some of the things that are important in the programming of his station: (1) There is a high fidelity sound; (2) it is programmed to the adult listener—there are no contests and no noises; (3) accent on news. Mr. Enoch explained the success of WXLW's mobile news set-up that started two years ago with two Pontiac newsmobiles and now includes a mobile radio station which is, in reality, a 60-foot long trailer called "The Traveler." Equipped with a 10 kw generator, it is designed to bring the community to the listeners.

Frank Gaither, WSB Atlanta, emphasized that a radio station should

community programming." He declared that it is necessary to relate the station to community and not the community to a station. He said showmanship is needed. "Programming does not end with on-air activities." Mr. Mounsey then cited the many ways the station participates in community affairs. The importance of news and editorial comment was also made clear. In fact, in early April Mr. Mounsey collects a National Headliner Club award for an editorial campaign conducted last spring to save the Navy Supply Depot at Scotia, a nearby town, from a Federal shutdown order. In a dramatic conclusion to his remarks, Mr. Mounsey brought in a remote news report via the services of Radio Press, to which his station subscribes. News accounts were heard from Beirut, Paris and Berlin.

Robert Thomas, WJAG Norfolk, Neb., stressed the value of regular forums on programming matters. He also observed that many stations are returning to programming. "Formula or personality programming has been too rigidly applied." Mr. Thomas stated that his station's beeper phones and tape recorders are busy all day covering local news, farm meetings, among other things.

## Spot and the Representative:

The men and ammunition behind the push in spot radio were outlined by three statesmen of the spot radio field; Frank Headley, president of H-R Representatives Inc.; Art McCoy, executive vice president of John Blair & Co., and Morris Kellner, vice president in charge of radio, The Katz Agency Inc.

Mr. Headley appealed for a concerted station effort to push spot radio billings upward. He also traced the growth of spot radio billings since 1935.

Mr. McCoy termed spot radio a "new advertising medium" that is "proving to get more to the heart of the local interests than any advertising medium has ever done. . . . news departments . . . have eliminated the need for newspaper extras."

He also cited the fact that the number of newspapers in business is down, while the number of radio stations is up.

Mr. McCoy declared that there are



How the representative is selling spot radio is outlined by (l. to r.): Frank M. Headley, president, H-R Representatives; Morris S. Kellner, vice president, Katz Agency, and Arthur H. McCoy, executive vice president, John Blair & Co.

broadcasters and advertising people alike. The central message that was delivered placed emphasis on the need for today's radio station to link itself closer to community affairs and activities.

Howard Barnes, CBS Radio programming vice president, said, "Radio is suffering from not enough imagination." He outlined a five-point plan to aid broadcasters in their programming problems: (1) Research the audience, understand its characteristics and appetite for programming; (2) test new programs first to iron out rough spots; (3) "stop imitating others' successes;" (4) develop an integrated sign-on and sign-off personality—a unique image that is your own, and (5) promote

have an identifiable sound. It should be a "living, breathing thing." He declared that "service should outweigh personalities." Among the ingredients of WSB's programming fare, he cited these: Radio news cars, bulletins at any time, news on the hour and half hour; programming music as a responsibility of management and not something that should be taken off a chart of top favorites; games, promotion and fun in good taste for audience participation. Mr. Gaither stated that WSB has had favorable experience with devoting each day's broadcast to a particular theme, such as peanut day or papa's day.

Duncan Mounsey, WPTR Albany, said, "True programming is cour-

at least three different types of presentations and approaches that Blair has found successful in getting the spot story to national advertisers:

(1) Create an understanding of the product (spot). Reach the advertising manager, account executive or any other decision-maker. Play a composite of the hundreds of tapes that come to Blair's station operations department, with the emphasis on local community identification. (Such things as weather, sports, news, editorial, traffic report.) There is a de-emphasis on music in the presentation because, Mr. McCoy stated, it's "too emotional a subject." (2) Another type of presentation Blair makes is primarily research. Research material for each presentation is based upon the research organization that a particular advertiser believes in. (3) The biggest type of presentation Blair makes, Mr. McCoy declared, is called the "General Pitch."

It is a combination of everything, which is "aimed at a specific target usually, but sometimes is broad for missionary work."

Mr. Kellner showed what the representative has done to shape the "uphill contour" of spot radio's sales curve. "The representative," he declared, "created the sales apparatus through which national advertisers could readily purchase radio on a spot basis." He cited the need for, and development of, more selling information as another spur to the growth of the business.

Going beyond the ratings, Mr. Kellner stated that today's representative carries with him sales result stories, depth studies, motivation studies, audience characteristic studies. He further pointed out a function of the representative that is not often emphasized. "We not only (help) *interpret* the rating studies, but also *influence* these services to add factors beneficial to spot radio—and we're not satisfied yet." He pointed particularly to the measurement of out-of-home listening and audience composition as factors that representatives have influenced.

#### Outlook for Fm:

The number of fm stations on the air in March 1959 was 591 compared with 540 in March 1958. This was cited by John F. Meagher, NAB vice president for radio, as illustrative of



Tear-jerker by RAB [that's President Kevin B. Sweeney revealing the sad truth] brings out weep-wipers and bandages. Session diagnosed radio's ills, urged stronger sales effort.

fm's "phenomenal and explosive growth."

This is a trend, Mr. Meagher reported, that started in March 1957 when the number of fm stations on the air hit the low point of 529, compared with 539 in 1956 and 542 in 1955.

To support statistically his fm enthusiasm even further, Mr. Meagher stated that Electronics Industries Association estimates that 740,145 fm sets of all types were manufactured in the United States in 1958 compared with 252,880 in 1955. Last year, Mr. Meagher reported, about a quarter of a million fm sets were imported. NAB research department has estimated that there are about 15 million fm sets in use.

Fm penetration into major cities, according to varying research studies, was cited as follows:

Boston—49.9 percent; Chicago—41.9 percent; Los Angeles—48.7 percent; New York—57.1 percent, and San Francisco—47.3 percent.

One of the major fm developments to come out of the convention was the move by Fm Development Association to broaden its scope of activity under a new name, Fm Association of Broadcasters. Present plans call for widening research activities and engaging in a stepped-up sales effort at the national level. Present officers of FMAB are Larry Gordon, WBNY-FM Buffalo, N. Y., president; Fred Rabell, KITT (FM) San Diego, Calif., vice president, and Harold

Tanner, WLDM (FM) Detroit, secretary-treasurer.

As explained by Mr. Tanner to the fm panel, the object of FMAB is to establish a New York office with a permanent executive director.

A battle cry on behalf of fm was sounded by Mike Hanna, WHCU-FM Ithaca, N. Y., who declared that fm should replace am. He underscored his remarks with: "There is no future for fm unless we can make it a mass communications medium." He was taking issue here with the many "other" uses of commercial fm that have become popular among some broadcasters.

While most fm operators believe in the future of their high fidelity medium, they apparently feel there are different approaches to Nirvana. Ben Strouse, WWDC-FM Washington, D. C., who presided at the fm session, stated his belief in the specialized programming of fm as a class medium. On the other hand, Mr. Rabell has had success programming to what he termed "the majority of a minority."

Merrill Lindsay, WSOY-FM Decatur, Ill., stated that there is no basic difference between selling or programming am and fm. It depends on one's particular needs.

Everett Dillard, WASH-FM Washington, D. C., produced a qualitative research study on the various economic characteristics of his fm audience. He said the study was inexpensively conducted through mail response to a questionnaire. • • •

# question and answers

## THE QUESTION:

*What can radio do in a programming way to make itself more appealing to advertisers?*

## GENE F. SEEHAFFER ANSWERS:

 In contrast to the situation in radio's "Golden Years," radio's media image today is a poor one. This exists in spite of documented evidence of large radio audiences and low cost per thousand. Certainly the sameness of radio programming and the lack of personality from station to station is a contributing factor.

But a review of programming practices on forward-looking stations, whose management is more concerned with long-term success than with short-term profits, indicates that radio's leaders have already taken giant steps in structuring new and successful program patterns. Fortunately, radio is willing to experiment with new shows and different formats. Program changes are characteristic of radio networks and radio stations alike. The latter includes affiliates, as well as independents, and stations catering to specialized audiences (Negro, teens and young adults, farm, foreign language) as well as those appealing to the masses.

### Patterns for Success

In my opinion, good radio station program patterns for success in the 1960's are already on the air and well defined. Music, for example, is chosen for its melodic and pleasing values. News is carefully prepared and delivered by broadcast journalists, who also report in depth. Management editorials are presented by stations of integrity, backed by knowledge and research. Mobile (including flying) broadcast units are employed as journalism devices



Mr. Seehafer, media group supervisor, Needham, Louis & Brorby Inc., Chicago, believes radio should use its programming to build a media image. He is author of a new book, to appear this summer, "Successful Television & Radio Advertising," written in collaboration with Jack Laemmer, J., Walter Thompson.

which afford better and faster news coverage—not as gimmicks. As program tools, mobile studios enhance interest in radio and radio advertising campaigns.

With such music and service elements skillfully balanced into a schedule, radio broadcasting takes on the air of interest without sensationalism; of excitement without nerve-jangling hysteria; of valuable summations and conclusions without superficiality. On such stations, the station image is clear—often carefully researched, as well as pre-planned. Consistent program promotion helps attract optimum audiences. Certainly, such stations are worth the additional cost involved, aware that in most markets there are lower-priced competitors that can usually undersell the programming leader.

Many station operators follow the general theory of good programming,

but unfortunately fall short in its application. This occurs on carefully managed stations (whose program policy can best be summarized as "capsulized frenzy"), as well as on poorly managed stations. Inadequate balance of program elements is the primary problem. To develop a positive media image of radio all station operators should constantly re-appraise their program schedules in terms of long-term station success. Radio is too dynamic a medium for static programming and too valuable a medium to be short-circuited by inferior programming.

In summary, radio's media image needs improving. One way this can be done is by intelligent programming. This path has already been charted by leading station operators and is well worth consideration by all. Radio's total media image is only as strong as the weakest station program schedule.

**ELWYN R. WALSH ANSWERS:**

Present day radio's basically lower costs and extreme flexibility—"Going places, and doing things." to borrow *Monitor's* commercial cue—puts it in an ideal position to create programming tailored for specific advertisers.

Cases in point are the numerous pick-ups late last month of the 1959 Grand Prix on both CBS and NBC. These international sports car races drew at least 40,000 Americans to Sebring, Fla., and the interest of untold thousands of others unable to be there. What an ideal climate for commercials tastefully done by an advertiser in the broad automotive field—a program with specific interest talked about long before and after the actual event with merchandising provided by the many daily newspapers and weekly news magazines such as *Newsweek's* cover story.

The CBS Radio network got into the swim of things with their much publicized pick-up last year of the international "America Cup Races" from far out in the Atlantic. Both of these events will be remembered and discussed by enthusiasts for quite some time.

This is not to say that only special events such as those mentioned above can be tailored for special advertisers. Personalities far afield from the usual radio talents can be used with great results to create special interest programming tailored for special advertisers. Another case in point: Marlene Deitrich's appearances on week-end *Monitor* answering questions put to her by listeners of all ages on



Mr. Walsh, supervisor of program production, Bryan Houston Inc., New York, advises radio to program "specials" that would create specific audiences for specific advertisers. He believes radio should capitalize on technical advances to create excitement.

a variety of subjects—things to be remembered and discussed.

Once again, with its extreme flexibility (no half-hour formats to stick with and the ability to delay broadcasts to prime listening time) radio can on both a network and a local level create programming for specific clients not merely for presentation of his commercials but designed as a showcase for *them* and no one else.

Exciting things are happening in radio what with the many technical advances making possible smaller personal am radios, really portable sound recording devices, stereo broadcasting on either am or fm—all creating new dimensions of radio listening.

With these devices in his hands, the radio programmer is now much better equipped to tell his side of the story in search of the ad dollar. Why not use these technical advances to produce radio "specials" designed to

capture listeners with specific interests and sponsored by advertisers with specific stories to tell?

Granted that in a good number of cases such programming will appeal to relatively small groups of listeners when compared to larger rated shows (or media), but when an advertiser can be convinced that those who hear his sales message are just as interested in it as they are in the program, he has begun to spend his dollar wisely.

**Excitement**

Radio is capable of generating the excitement, word of mouth news stories and even editorials long after broadcast date—the kind of excitement that advertisers look for. For one more case in point—and forgetting the program content—hear Edward R. Murrow, • • •



...and he had a microphone." Ray Newby (right) in 1959 recalls how he, at the age of 16 and Charles D. Herrold founded a radio station in San Jose, California fifty years ago. Credit to Herrold as the originator of broadcasting is many years overdue. While other experimenters were using their wireless equipment for point-to-point communication, Herrold thought of radio as an entertainment medium for a mass audience. Mr. Newby recounts, "Folks with crystal sets in San Jose and for miles around at first were amazed to hear voices instead of code. We'd go on Wednesday evenings and broadcast voice and music for a half hour. And sometimes we could run longer if the microphone and everything didn't get too hot."

That 15-watt station which Herrold started back in 1909 has continued, through KQW, to the present 50,000 watt KCBS in San Francisco. And, Herrold's dream to "broadcast" to a mass

# "I bought a one inch coil..."



audience has become a striking reality. Today, KCBS is heard by eight out of ten Northern California families each week.

1909 The first radio broadcasting station in the world.  
1959 The Bay Area's first station in the world of entertainment.

(Historical data from "Broadcasting's Golden Anniversary" by Gordon Greb, Assistant Professor, San Jose State College and published in the Journal of Broadcasting University of Southern California, Winter Edition, 1958-59. Reprints on request.)

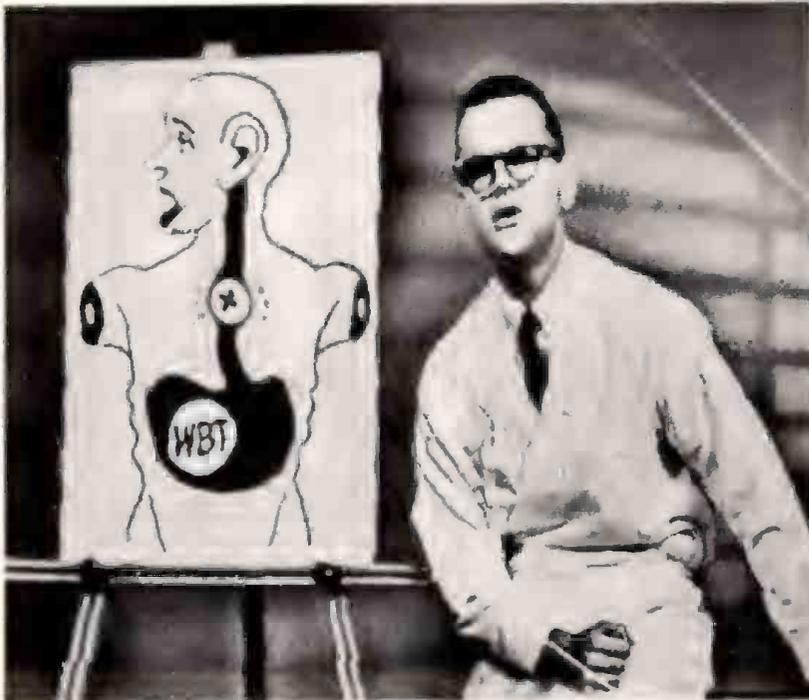


50 YEARS OF BROADCASTING

1909  
1959



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



"FAST, FAST, FAST relief" is promised to WBTV viewers in this tv commercial. The advertiser: WBT Charlotte. The product: Radio. The stations produced 20 of these promotion spots, spoofing familiar tv commercials, for a two-month radio audience promotion. Actor is Wade St. Clair, WBT program manager.



TAKING A SHINE to two WIL St. Louis employees, Harry Renfro, radio-tv director of D'Arcy Advertising Co., gets one in return. It is the first free shine in the Griffin Shoe Polish-WIL merchandising promotion which has the Balaban station's shoe shine boys at downtown corners and shopping centers. Jackets tell story.



BUG AND FRIENDS are pleased with announcement that Sam Vitt (l.) of DCS&S, and Chet Slaybaugh (r.) of Ted Bates & Co., are grand prize winners in a WOV New York contest for agency people. Mr. Vitt, who gets a trip to Rome, saved 9,299 "Wovbugs," the station's symbol, from various WOV material. Mr. Slaybaugh, who gets a West Indies cruise, found 7,518 of them.

ON-THE-SPOT news policy of KGB San Diego gets into muddy water as Jim Brown, the station's news director, reports on recent flood conditions. Mr. Brown said he did not mind his stunt as a human mobile unit, except for two conditions: His feet became very cold and wet.



D.J.s.  
 The Solid Seven of  
 Radio **KEX-1190** on your dial



**BEARDED BEAU BRUMMELS** from KEX Portland, Ore., lead a parade in Forest Grove, at start of a day of celebration that drew "thousands of visitors from all over the Northwest." Forest Grove was the site of first celebration of Oregon's centennial year, and has held annual fete ever since as a leading attraction for tourists.



WASHINGTON'S "MR. BASEBALL," Arch McDonald, celebrates his 25th anniversary of broadcasting sports for WTOP Washington, D. C., with a cake and a gathering of WTOP executives. They are (l. to r.): Laurese B. Gordon, director of promotion and advertising; Lloyd W. Dennis Jr., vice president; Robert Schellenberg, director of sales, and Patricia Searight, program director. Mr. McDonald also handles football.



ROLLING RADIO STATION now in operation for WXLW Indianapolis, "The Traveler," is a "self-sustaining" unit, according to the station. Statistics: 45 feet long, 8 feet wide, more than 12 feet high. It carries a 10,000 watt-producing gasoline generator, 250 gallons of fresh water. It has a studio, a control room, a bath, a shop area, a lounge and storage areas.

BY THE NUMBERS, KWK St. Louis announces a promotion on a jump in ratings in a four-month period. William L. Jones Jr., general manager of KWK (r.), who asked these girls to help illustrate the point, rests eyes after studying figures.



PHYSICAL FITNESS EXPERT Dixie Qualset, Ben-Gay's Miss Youth Fitness, has no trouble enlisting the aid of WNEW New York zanies Klavan and Finch (shown in reverse order). Miss Qualset, who munched on a celery stalk, visited the show as part of a nationwide tour to highlight the importance of physical fitness for health. She is a masseuse.

each year from the pre-tv peak in 1949. This covers the peak to the present. Ten or more years ago, five hours of use a day at the winter peak was about par for the course. Today it is down to two hours, and fortunately seems to have stabilized at this level with little or no change in total since 1957.

This present level of two hours per home per day means a grand total of 400,000,000 quarter-hours of family listening per day. (50,000,000 families, roughly, times eight ¼ hours each.)

### Lot of Listening

That's a whale of a lot of listening. But it has to be divided among a whale of a lot of stations. For in this same 10-year plus span, we have had a 50% increase in stations which must share this declining volume of use. . . .

Of course, it goes without saying that the facts *as reported* must be accurate. I can assure you that these are!

But—and this is a very big “but”—it's not enough that radio's measurements be accurate. They must also be adequate; that is to say, radio's full potential, the total audience being delivered by radio, must be measured and reported. And for that purpose the measurement of single quarter hours, no matter how accurate, is pitifully inadequate.

Let me use a rough analogy: The drug-store downstairs, around the corner, has a fountain with a dozen stools. Stick your head in any time and you'll find anywhere from one to a dozen customers. Does that make it a poor business? Some of those customers are there three and four times a day, some stay up to half an hour, some grab a coke and never come back. If you wanted to evaluate *that* business, you would want more facts—what is the “audience” they serve over longer periods of time?

And so it should be for radio. There may be small audiences at any one moment but there is turnover and repetition at other times and days that have a tremendous cumulative effect. Quarter hour by quarter hour you can count your momen-

tary customers, but it takes repeated measurements of a constant panel of potential customers to know how many different homes you reach and how often. It's the cumulative *reach* and the average number of impacts that give radio its true power. Very few sales are made with a single message delivered once.

Which brings me to radio's most important measurement—*cumulative reach*. I mean the total number of different homes reached—by a station with its entire daytime or evening programming; by a single time period, or a combination of time periods on a station; by a single program, or combination of programs on one or more networks; by a flight of spots on any number of stations; by any advertiser's radio buy, local, regional or national.

*What do we know, right now, about radio's cumulative reach?*

As a *medium*, we know the total patterns. However, the latest *station by station* study, showing audiences on an average day or week, takes us back to 1956. Published as NCS No. 2, this shows county by county the complete traffic patterns of stations as of that time: Those findings are still useful but getting out-dated.

### Average County

With more than 20 stations putting useful signals into the average U.S. county, radio listeners (in total) made good use of about half of them—an average of 10 stations per county used by 10% or more of the families. But each family doesn't use 10 different stations. They select an average of two or three per home for programs they like. But even this limited listening gives the average station a weekly circulation figure 15 to 20 times as large as their own quarter-hour averages. There are lots of variables—but this hypothetical typical station does serve an appreciable total audience.

Since 1954 we, at Nielsen, have been measuring *program* audiences for all stations in the top two or three dozen U.S. markets. We must *gather* the data quarter-hour by quarter-hour, but we report it in cumulative strips, blocks and long-term accumulations. We maintain that this is the way radio is used (strip programming, block programming, rotating spots) so it should be measured

for this cumulative reach and in the entire area served, locally or nationally. Which is how we measure it. For example: An early-morning quarter hour on a specific station here in Chicago gets a 5% rating. That's the old—and obsolete—way of appraising a time period—and it's still being done.

But that time period is actually reaching 20% of the Chicago Metro Area homes, in a month, and those homes are receiving an average of 10 of the quarter hours out of the possible 60.

Another example: A series of morning quarter hours, again on a Chicago station, average out to a rating of 5%. But the real reach of that particular radio buy is 42% in a month, with average “times heard” of close to 30 quarter hours per home.

Still another example: A flight of spots on ten stations in another market averaged out to 4% per spot. But that rating was no help in getting at the major fact that this schedule was reaching two thirds of the homes—different homes—in the market during the month.

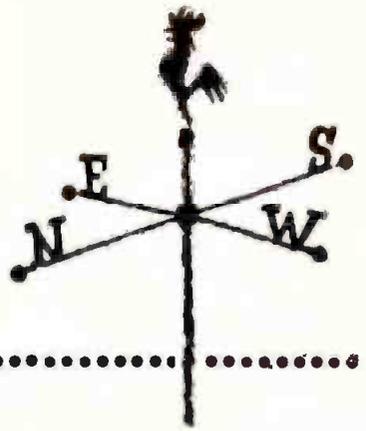
The moral is plain enough: Radio does itself a great disservice when it merely counts the drug-store customers at any one moment. The only meaningful fact is the *total* business of the drug store—and the *total* audience of radio.

In summary:

1. Radio should use more of its demonstrated effectiveness on its own behalf.
2. We know the approximate magnitude of out-of-home listening, so let's not exaggerate it on the one hand or try to ignore it on the other. Above all, let's balance the cost of measuring out-of-home against the actual worth of having more detailed facts on this “radio plus.”
3. Let's strictly avoid the temptation of wishful thinking as to the size of present-day radio audiences, in the face of demonstrable facts.
4. Let's instead insist that radio's audiences be adequately measured and reported, in terms of full reach rather than the ratings on the little bits and pieces. • • •

## hometown USA

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



# Equipment Changes Tone Up Station Sound

**Reports from five stations indicate  
trend toward operational improvements:  
Three increase power to 50,000 watts,  
one builds fixed remote studio that rotates  
and another purifies sound with hi-fi**

 Radio's "tonsils" appear to be in healthy harmony with the programming developments of the industry.

Indicative that the voice box of radio continues to grow in vigor and tonal quality are the operational developments reported by five stations which have recently expanded or otherwise improved their facilities: WLW Cincinnati; WRAL Raleigh, N.C.; KLIF Dallas; WIBG Philadelphia, and WMAZ Macon, Ga.

WLW, using the Rockwell Cathode Modulation System patented by the Crosley Broadcasting Corp., is now providing what it claims is the "highest fidelity transmission of any am radio station in the world."

WRAL, putting its "voice" on view to travelers, is broadcasting two remotes a day from a studio which rotates atop a perch located alongside U.S. Highway 1 north of Raleigh.

KLIF, going to a 50,000 watt operation, is transmitting from two locations—one during daylight, another during nighttime hours.

Both WIBG and WMAZ, joining the high-powered company of some 85 other stations throughout the country, are also now 50,000 watt operations.

The new and varied volumes of sound produced by these five stations are the outward manifestation of an inward array of cables, amplifiers, transmitters, coils and condensers to delight the soul of an engineer.

At WLW, for instance, three years and \$300,000 have been expended to achieve what the station believes is the "finest reception possible on am radio." Installation of the modulation system invented by R. J. Rockwell, vice president-engineering, Crosley Broadcasting Corp., has been a detailed process, according to sta-

tion executives. In order to realize the high fidelity potential of the new transmitter, they explain, Crosley endeavored to improve every link in the sequence of broadcasting, from studio to tower.

Following "much experimentation, testing, scrapping of some equipment and development of new equipment," WLW is now capable of transmitting an expanded spectrum of 20 to 20,000 cycles with "extreme uniformity," according to station spokesmen. The distortion rate, they add, is less than half of one percent, although the FCC allows up to seven percent; the expression range is in excess of 1,000 to 1, which allows the illusion of "live performance."

Mr. Rockwell says the improvement is apparent on any radio receiver.

WRAL, Raleigh has tackled a dif-

ferent technological problem—one with “sociological” aspects. Believing that radio should come out of the studio and meet the people face to face, the station has built a special little “house by the side of the road,” one which turns about on its pedestal to face the incoming morning traffic and outgoing evening traffic and from which corresponding morning and evening remotes are broadcast to the car-borne listener.

The station’s chief engineer drew the plans for the 8x6-foot building, which sits 10 feet above the ground.

An important facet of the “house-let” is the 10-inch steel bearing in its foundation which, powered by a small motor, rotates the building twice a day to face the traffic flow. The bearing was taken out of a Mack truck bought from a junkyard.

Inside, the revolving studio contains a four-channel, homemade composite console with two turntables, one stationary microphone and a spare microphone for occasional trips “outside” during the course of Bill Currie’s 7:05 to 9:30 a.m. *Tempus Fugit* and Bill Humble’s 4:30 to 6 p.m. *Traveling Music* shows. An inter-com system with the station is used to cue in the commercials, which are handled from WRAL’s home base.

Promoting the roadside programming, the station has started a Blink and Blow club—drivers passing by blink their lights and blow their horns, and Bill Currie waves in re-

sponse. Listeners who “blink and blow” then write to the station, and in return receive a membership card which entitles them to such weekly privileges as free coffee in a downtown restaurant, free admission to a drive-in theatre, or a free car wash or grease job.

In Dallas, KLIF is operating on the maximum allowable power—50,000 watts—during daytime hours and presently preparing its application for 10,000 watts nighttime power.

Moving from its former 5,000 watts to its present power as of February 1, the station has overcome what was considered an insurmountable problem by putting a new transmitter site into operation for the daytime signal and retaining the old site for its current 1,000 watt nighttime signal.

Protection problems as well as population blanketing made the daytime increase impossible from the station’s existing site, explains Gordon McLendon, owner. At the same time, the nighttime transmission could originate nowhere else and still meet FCC requirements. By adding a second transmitter location, KLIF becomes what its management believes is the first American station to operate from two different transmitter sites.

The new 40-acre site is located west of Dallas toward Fort Worth. (The old site is east of Dallas.) Four towers directionalize the 50,000 watt power east and west,



This is the house that WRAL built on U.S. Highway 1 from which it broadcasts to a traveling audience. Building rotates north and south to face morning, evening traffic.

KLIF was a 1,000 watt daytimer when Barton R. McLendon and his son Gordon started it in 1947. Several years later it was granted FCC permission for fulltime operation, and shortly thereafter was authorized to go to 5,000 watt daytime and 1,000 watt nighttime operation.

WIBG Philadelphia has moved into the 50,000 watt category with a complex of five 250-foot towers spaced 250 feet apart to give proper directional pattern. The ground system for each of the towers, according to the station, is composed of 120 copper wires 400 feet long buried eight inches in the ground and radiating like spokes in a wheel. The five towers, requiring approximately 27 acres of land, are located in northwestern Philadelphia to protect stations at the Canadian border, yet attempt to reach the reported 5,760,900 people in the listening area. Three transmitters—the 50,000 watt main one, a 10,000 watt auxiliary and a 5,000 watt fm—are housed in WIBG’s modern, split-level building on Ridge Pike.

WMAZ Macon joins the maximum-power stations of the nation as the third in Georgia—the other two are in Atlanta. Operating on 50,000 watts during the daytime, WMAZ reports its coverage embraces an area of 1,106,000 residents and 316,000 radio homes.

Established in 1922, the station was the second to be licensed in the state. • • •



Closing the switch that sent WIBG to 50,000 watts is James H. J. Tato, Philadelphia City Council president. Watching ceremony which took place at Independence Hall is Lionel F. Baxter, WIBG vice president and managing director.

# Articles Of Major Interest

## Reprinted From U. S. Radio

Numerous requests for articles have necessitated reprinting in quantity. . . . The following reprints are currently available:



- **RADIO: The Way to Food Shopper's Heart**
- **Tetley Leaves it to Radio**
- **Negro Radio Tells its Story**
- **Smoothing on Saturation Radio**
- **Thrivo Barks Back**
- **Teenagers are Radio's Small Fry**

For further information, write—

Reprints

U.S. RADIO

50 West 57th Street, NYC 19.

For future articles that really "dig" into the depths of sound radio advertising . . . be sure you see each monthly issue of U.S. RADIO.

**Enter Your  
Subscription  
Today  
\$3 For 1 Year  
\$5 For 2 Years**

**U.S. RADIO**

50 West 57th Street  
New York 19, N. Y.

**SUBSCRIPTION**

Please see that I receive **U.S. RADIO**

1 YEAR \$3  2 YEARS \$5

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

Company \_\_\_\_\_

Type of Business \_\_\_\_\_

Company or

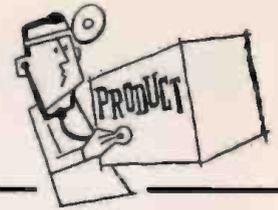
Home Address \_\_\_\_\_

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

PLEASE BILL

PAYMENT ENCLOSED

# commercial clinic



## When on 'Good Music' Stations, Soft Pedal the Sell, Says Agency Head

If you want to write effective copy for delivery on "good music" stations, there are four basic rules to remember, declares an agency president who has made a specialty of the broadcast media.

"These commercials should be kept short, simple, soft-pedalled and as a general principle should avoid the use of music," asserts Joe Gans, president, Joe Gans & Co., New York.

Mr. Gans, who formed his own agency last year, places all his billings in the broadcast media. "Good music" stations, both am and fm, claim about 40 percent of his radio expenditures at the present time.

The "good music" audience, Mr. Gans believes, is a growing and a distinctive one. "People who listen to 'good music' stations usually have a finer education, a higher income and more desirable business and social positions.

### Definite Preference

"Furthermore, they tend to tune in the 'good music' station in their area as the result of a definite preference for that type of programming," Mr. Gans believes,

Because of this conditioning, in Mr. Gans' opinion, "good music" audiences expect commercials that are integrated with the rest of the programming. "These people understand that commercials are necessary interruptions to their enjoyment of the music, but they want them to be as tasteful and unobtrusive as possible.

"If a commercial is selling a product they are interested in, they will listen and make up their minds about it. What these listeners resent, however," Mr. Gans claims, "is having the sales message try to make up their minds for them with such

high pressure tactics as staccato delivery and ding dong repetition."

Mr. Gans believes that "good music" audiences want to be appealed to on their own level which they feel involves a quiet, rational presentation of the product's advantages. In addition, commercials which might do an effective job on the faster-paced stations often sound a jarring note on "good music" stations because they break into the mood of the audience.

For this reason, Mr. Gans also would eliminate most jingle commercials which, no matter how tasteful, compete with the mood and music created by the station.

"Commercials on 'good music' outlets should take advantage of, not disrupt, the quiet, receptive condition of the listener," he declares.

If these ground rules are observed, Mr. Gans believes, "good music" audiences are a gold mine for advertisers with special-appeal products. For that reason, his own agency has been buying "good music" stations extensively for several clients.

*Time* magazine, for example, has been using these stations for two and

a half years, he says, and each year increases its buys between 25 and 30 percent. The commercials are running on approximately 88 stations in about 50 markets in the U.S. and Canada.

The effort utilizes 14 spots per week per station and concentrates on soliciting new subscriptions. Mr. Gans buys seven days a week in the evening hours between 7 and 10 p.m., when both husbands and wives are normally at home.

The commercials feature short, non-repetitive, live announcements by the local announcer, who offers listeners the chance to receive the magazine at an introductory rate.

### Definite Advantage

"I'll admit that *Time* and many other 'good music' advertisers can afford the luxury of this kind of copy," Mr. Gans says, "not only because their comparatively well-informed audience has generally heard of the product previously, but also because these clients don't have to compete with half a dozen others selling the same type of product on the same station on a saturation basis."

Perhaps it is necessary, he adds, to "jazz up" commercials in circumstances where getting listener attention is the primary consideration, but tactics of this sort will alienate the more discriminating "good music" audience.

"In 'good music,' as in any other kind of programming, the writer's job is to understand his audience and select the methods that will sell it best."

There is no magic formula that will sell all of the people all of the time, Mr. Gans remarks, for each type of audience calls for copy custom-tailored to its own requirements. • • •



Joe Gans

## THE MAN WHO SAVES TIME IS THE MAN WHO TAKES TIME

to find the best way to reach those who buy, sell, service and create advertising.

He uses the MRB INDEX to sell his market, to tell his story to those fellow time-savers who analyze creatively before spending advertising dollars.

This frankly critical potential customer is utilizing the INDEX right now. Is your message reaching him? It's a matter of timing—check yours now and reserve space...and buyers...

with the **MRB INDEX.**



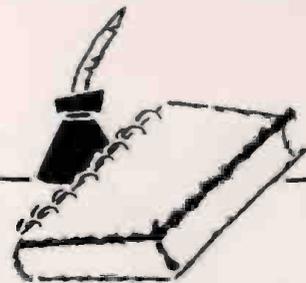
Contact:

**Marketing Reference Bureau, Inc.**

1616 Pacific Avenue  
San Francisco 9  
PRospect 5-0787

489 Fifth Avenue  
New York 17  
OXford 7-1281

# station log



► **News:**

What WHJL Medford, Mass., calls "an entirely new approach" to editorializing the news has been inaugurated by that station.

The station takes a stand on an issue, Operations Manager Gene B. Creasy reports, and then the people directly involved, pro and con, are invited to air their opinions. Views coinciding with those of the station are broadcast once each hour, all day Monday. Views in opposition are heard once each hour on Friday.

WKRC Cincinnati has begun editorializing on a five-day-a-week basis to fulfill what its president, Hulbert Taft Jr., calls "an obligation to the public to adopt an official editorial policy so that there may be a third point of view in the Greater Cincinnati area." He referred to the fact

and pushing the measure through.

The final passing of the bill, says Lyell Bremser, vice president and general manager, "was the culmination of months of effort on the part of the KFAB staff in making the Nebraska people aware of the hazards" under existing speed laws.

Radio's editorial voice has also been heard recently in the U. S. Senate. Senator Mike Mansfield (D-Mont.) entered a WTOP Washington, D. C., editorial concerning Secretary of State Dulles' leave of absence because of ill health into the *Congressional Record*. The Washington station editorializes daily in a program called *Comment*.

► **Public Service:**

More than 6,000 listeners contributed about \$35,000 to KMOX's "Operation Tornado Relief" in St. Louis. The funds were raised within 24 hours with the cooperation of the American Red Cross.

The station reports that it suspended regular programming for that period and that 20 of its personalities alternated with volunteers on mike and phone for the campaign hours. The phoned pledges came from 20 states.

WIL St. Louis reports that its 24-hour "News Watch" paid off for listeners when the tornado struck unexpectedly. Within eight minutes, the station says, it was reporting facts to St. Louisans about the storm, and within 17 minutes had a mobile unit on the scene of the greatest destruction. Radio was vitally important in the early morning hours, WIL reports, because many people did not know what kind of tragedy had struck the city.

WEBC Duluth, Minn., gives further proof of the immediacy of radio with its report of a man who drove into a gasoline station and picked up what he thought was a five gallon can of kerosene to start his furnace. Shortly thereafter, the station attendant discovered that the man had left

with a can of gasoline by mistake.

He immediately called WEBC, the station says, but could recall only the make of car that the man drove. WEBC had the story on the air "in seconds," and repeated the announcement every few minutes. In just 20 minutes, the driver had been contacted, WEBC says, thus averting tragedy.



Senator Frank Bartlett (D-Alaska) accepts the manuscript of "Alaska Sleighride," an original composition by Sam DeVincent, played for the first time over WOWO Fort Wayne on the day Alaska was voted into the Union as a state. At right is Rod MacLeish, of Westinghouse Broadcasting Co.'s Washington staff.

► **Programming:**

Trenton, N. J., examined itself over WTTM recently when the station presented a two and one-half hour program of "city-wide self evaluation" on the theme of brotherhood.

Importing NBC newscaster Leon Pearson to moderate the Sunday program, WTTM highlighted discussions on housing, employment, law enforcement, education and juvenile delinquency "in relation to better understanding between the races, nationalities and creeds that make up the city's population."

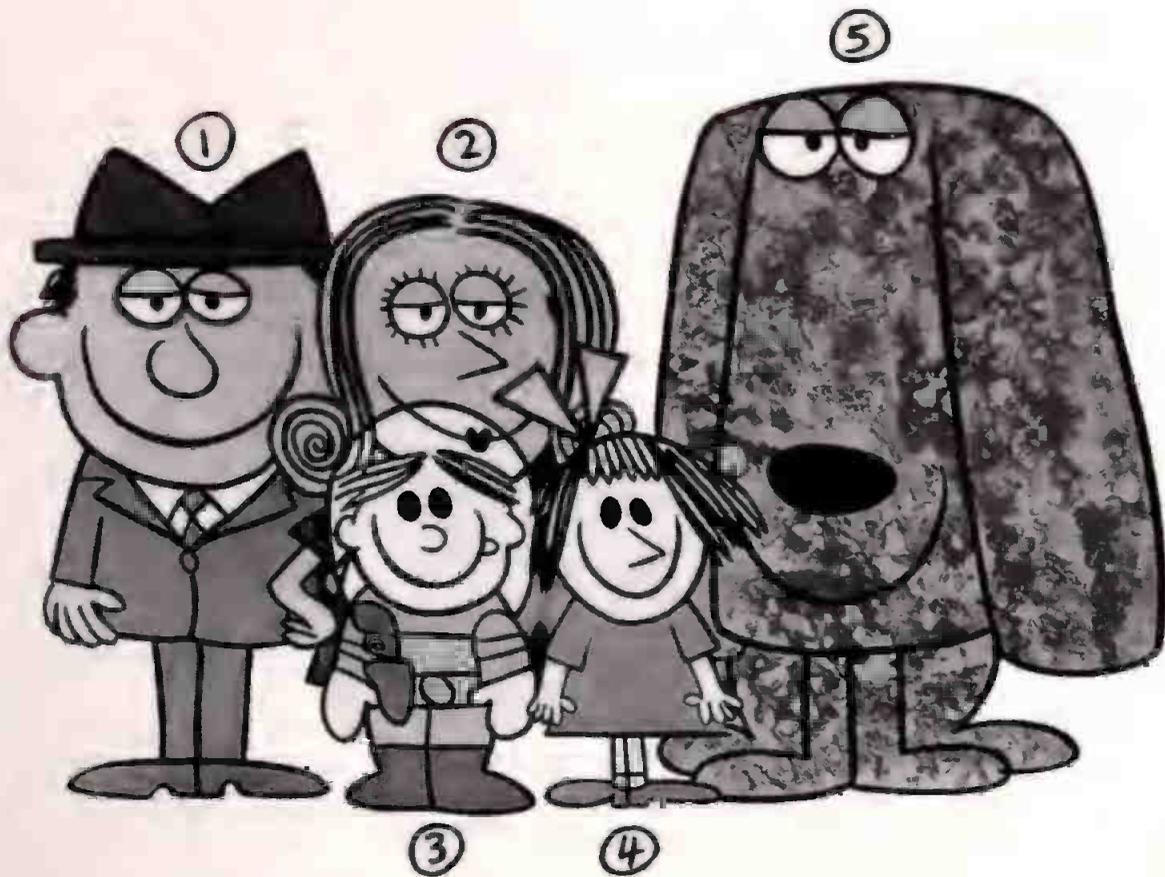
"Such topics as the recent criticism toward the police department regarding treatment of minorities" were covered. According to WTTM Vice President and General Manager Fred E. Walker, this was "no white-wash job." • • •



Helping to promote Los Angeles' newly launched Promenade Concerts, under the auspices of the Southern California Symphony Association, are (left to right): Fredd Ruegg, KNX general manager; Mrs. Thelma Kirchner, KGFJ general manager; Charles E. Hamilton, KFI assistant to the president; Lloyd Sigmon, KMPC vice president, and Mortimer Hall, president and general manager of KLAC.

that with the sale of a local newspaper, both remaining papers are owned by the same interests.

The effectiveness of radio's editorial voice was demonstrated in Nebraska recently when the state legislature passed into law a bill reducing the speed limit on secondary roads from 60 to 50 mph. KFAB Omaha, which had aired more than 52 editorials on the subject in the past year, claims credit for initiating



This is Wilmer Finchley ① average American,  
 his average wife ② his two average children ③ & ④  
 his larger than average dog ⑤

Multiplied by your latest circulation figures, they make up your ever-loyal audience. They watch you hour by hour, day by day, night after night. If they weren't there, you'd miss them terribly. So would your sponsors.

Cancer will strike 2 out of 3 of such families. But many cancers are curable if detected in time. As a matter of fact, today 1 out of 3 cancer patients is being saved. An annual health checkup is the best way to discover cancer early.

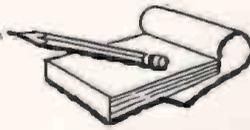
Many people are in the dark about this. You must open their eyes. You owe it to them out of simple humanity. And because of their loyalty to you and because you're the most effective *eye-opener* in your community, let us help you help them.

When the local representative of the American Cancer Society calls on you, open your door. Look at the radio and television materials—the "Finchley family" and others—he is prepared to supply. Open your hearts. Help open the eyes of your loyal viewers. Arm them with information in their fight against cancer.

*air time*  
 Give to the American Cancer Society



# BPA memo



## Up Popped 723 Winners Too-Many

The WBZ\* promotion department figured that about 100 persons in the Boston area might beat the station's experts in a contest called "Top the Pop Experts." So first prize was set at \$100 worth of perfume, with other gifts of \$15 bottles of perfume.

The contest rules stated that listeners should compile a list of things that pop, to tie-in with the WBZ slogan "Things are Popping." Winners were those who thought of more things that popped than the 58 figure WBZ employees had agreed upon.

Exactly 823 listeners beat the experts, the station reports. The top winner, a lady from Brockton, listed no less than 285 items. According to WBZ, her gift, and those sent to the other 822 persons, cost the station \$12,340.

## These Were Five Rhymes With a Definite Reason

1. "Often called a girl's best friend/  
They are the means to a very good end." 2. "A man has gathered fame/  
With a pebble in his name." 3. "Somewhere off the beach/  
Will put you in my reach." 4. "Confusion by  
another name Will lead you to this  
place of fame." 5. "A monster bigger  
than a mortal Will open wide this  
portal."

These five riddles in rhyme were daily clues in a KCBS San Francisco contest held on Owen Spann's morning show. They told listeners where Mr. Spann would be hiding on Saturday, and offered "52 weeks of free entertainment" as the prize to the person who found him.

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

The winner, Richard Rosenberg, answered the riddles this way: 1. Diamond; 2. Stoneham, Horace; 3. Seals; 4. Maze (or Mays, Willy), and 5. Giant. He was waiting for disc jockey Spann at Seals Stadium, home of the San Francisco Giants. Many listeners who live outside of the Bay Area counties who wrote in the correct answer also won "52 weeks of entertainment"—transistor radios.

## 50th Anniversary

Another special KCBS promotion—and celebration—was held April 3 to mark what the station claims is its 50th anniversary. KCBS says it is the "direct lineal descendant" of a station first operated in 1909 by Charles David Herrold, a radio engineer, who "after several years of experimentation began regularly scheduled broadcasts of voice and music." Research for the "discovery," KCBS says, was done by Dr. Gordon Grebb of San Jose State College, and published by the University of Southern California.

## "Opry" Talent Poised For Nashville Finals

Pet Milk's Second Annual *Grand Ole Opry* Talent Contest to discover new talent in the country and western music field will be held April 20 through May 22 over 200 Keystone Broadcasting System stations throughout the country. Tapes from local auditions will be submitted to a panel of judges who will pick six finalists. These will be flown to Nashville for the finals in June. The national winner will receive a contract to appear on six *Grand Ole Opry* shows and a recording contract with a top country music record company. Running the contest are Pet Milk; its agency, Gardner Advertising Co.; Keystone, and WSM\* Nashville, originator of the *Opry* show.

## Media Mixing Means Much Monitored Movie

WCAU\* Philadelphia estimates that 1,535,690 persons will view its new promotional movie in the 13 weeks it will be on view in 10 area theaters and drive-ins. The film features various station personalities and programs, with a sound track extolling musically "the attractiveness of WCAU local and network programming." The film will be shown a total of 130 times in the 10 theaters, with an estimated 118,130 persons each week seeing their audio favorites for the first time, WCAU says.

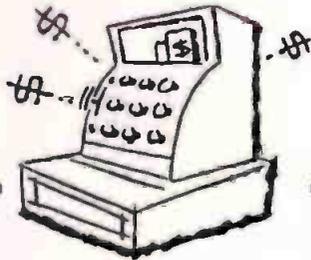
## 85 Young Things Can, Billy Boy

"Can she bake a cherry pie?" WATO Oak Ridge, Tenn., asked this question and got 100 answers from 85 listeners in its "Cherry Pie Contest." Three of Oak Ridge's leading chefs judged the contest, according to the station, and awarded first prize to a 16-year-old high school girl. The prizes: An electric range for first, an electric roaster for second, a kitchen radio for third, cherry pie and coffee for all entrants and the 500 spectators.

## Philadelphia Chosen For BPA Conclave

The Warwick Hotel in Philadelphia has been selected as the site of the fourth annual convention of the Broadcasters' Promotion Association—November 2 to 4, 1959, according to Charles A. Wilson, sales promotion and advertising manager of WGN Chicago and president of BPA. "The enthusiasm and thorough advance planning of the committee assures BPA of the finest convention to date," he predicts. • • •

# radio registers



## JEWELRY STORE

Zales Jewelers of California, to promote the grand opening of another in its chain of jewelry outlets, contracted for two remote broadcasts to take place in front of the store in downtown Fresno. KGST micro-phones were on the scene from 9:30 a.m. to 2 p.m. Friday and Saturday, with station personalities on hand to give out prizes and interview passers-by. The manager of the new Zales store reports a 35 percent increase over all other company openings in the state, KGST says.

## DEPARTMENT STORE

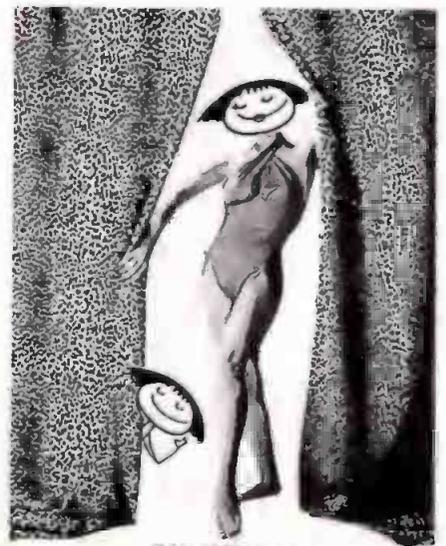
John G. Myers Co., holding an "Ethan Allen Colonial Home Festival Sale," contracted with WOKO Albany, N.Y., for two 5-minute interview programs a day for 10 days. Each program featured a different item of house furnishing available at the sale. According to Lloyd Swanson, manager of Myers' house furnishing department, more people visited the department during the four-day sale than in the previous four months — "and the impact should be felt for months to come."

## APPLIANCE STORE

Royal Electric & Appliance of Falconer, N.Y., bought a week's participation on a WJTN Jamestown, N.Y., record show to promote a special offer on Philco stereo and hi-fi record players. Royal offered a record album to all those who would bring in a 1951, 1952 or 1953 fifty-cent piece and listen to the album on one of the Philco machines. Royal stopped the participation after two days, according to WJTN, because it was all out of records. Not only was the complete supply exhausted, the station reports, but the client was being deluged by persons with fifty-cent pieces coming in to hear the machines.

## REAL ESTATE

Your Homes Inc., Indianapolis real estate developer, purchased a three-hour radio remote on a Sunday afternoon. It featured WFBM's Ann Wagner broadcasting from the site of a new development. During the three hours, WFBM reports, 21 houses in the \$11,000 to \$13,000 bracket were sold, and by the close of business that day, 30 houses were purchased.



### My Mommy Listens to KFWB

Glamorous, amorous, working gal or lady-of-leisure... most mommies in the L. A. area listen to KFWB.

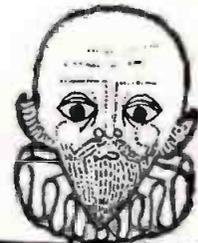
Buy KFWB... first in Los Angeles. It's the thing to do.



6419 Hollywood Blvd., Hollywood 28 HO 3-5151.

ROBERT M. PURCELL, President and Gen. Manager  
MILTON H. KLEIN, Sales Manager  
Represented nationally by JOHN BLAIR & CO.

"What is the city but the people."



WM. SHAKESPEARE

In old, old Milwaukee people like the

**1290** spot

its  
**GEMUTLICHKEIT**

This means many things including sales results!

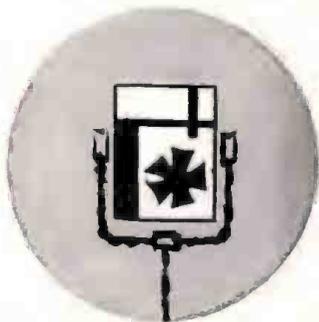
For top rated 1/4 hours call:

**Gill-Perna, Inc.**

**WMIL**  
MEANS MILWAUKEE

TO  
MEET  
HEAD  
ON  
A NEED  
THAT  
EXISTS  
IN  
THE  
RADIO  
FIELD  
TODAY

...



## \* U.S. RADIO

for the buyers and sellers of  
radio advertising

An indispensable tool for sharpening the advertiser's agency's and broadcaster's approach to the buying and selling of RADIO ADVERTISING.

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- ONE YEAR \$3.00
- TWO YEARS \$5.00

WRITE CIRCULATION DEPARTMENT

**U.S. RADIO**

50 WEST 57th STREET

NEW YORK 19, NEW YORK

# report from RAB

## RAB to Comment on Radio Sales Trends and Problems As Reported by 'Firing Line'

With this column, U. S. RADIO introduces a new feature to appear frequently within this RAB report—a box labeled: "Radio Sales Trend of the Month." The box will highlight material uncovered by the Radio Advertising Bureau Inc. in the course of the some 3,000 sales calls RAB makes to advertisers and agencies at the national level every year.

Purpose of the new feature will be to reveal to admen and to station, network and station representative executives opinions and comments of national advertisers, as found on the sales firing line.

RAB's 10-man national sales force performs a dual function. It not only presents radio's story to advertisers but it also brings back an insight into buyer problems and attitudes.

At least one third of the bureau's activity takes it into the field among advertising and marketing officials whom many other radio salesmen rarely get to see.

Trends selected for highlighting will range from quotes (anonymous) from advertisers to cumulative impressions gathered from the RAB sales staff.

Interestingly, RAB salesmen report that advertisers welcome presentations on radio but they find that radio presentations on the advertiser level are notable for their infrequency. Often RAB salesmen are told that they're the only salesmen from radio to call regularly whereas other media come in often.

Here are some reactions from advertisers which reveal what's happening.

After meeting with one of the major

food companies, RAB quotes one top adman there as saying there had been no effort on the part of any radio salesman to sell radio to him. In two years he had been on the job, the spokesman said, the RAB salesman was the only representative of any form of radio who called on him.

The food executive also said that magazines are by far the most aggressive in their presentation approach, with at least four of their representatives calling on him each month. Further, the spokesman felt, radio did an inadequate job of covering the agencies.

The ad director of another food company, RAB reported, had much the same comment on the effectiveness of radio's sales effort, but also offered some constructive suggestions.

After making quite clear to RAB that salesmen should make more calls, the spokesman indicated his desire for:

1. More information regarding actual success stories or case histories.
2. Continuous research and follow-up data on case histories.

This food marketer also told RAB that not enough effort is employed in first selling the medium, and then the individual station facilities.

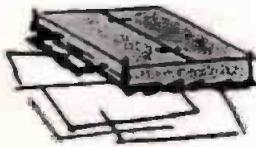
Not all comments, of course, speak so poorly of the job radio salesmen are doing. In general, it's the "man who isn't there" advertisers are complaining about. Once radio men get in the door, they frequently match the efforts of other media, RAB states.

### RADIO SALES TREND OF THE MONTH

From material uncovered by RAB during national sales calls

The corporate tv buy, foundation for the advertising efforts at many multi-product companies, is showing signs of possibly losing its untouchable status. Many product managers and brand advertising managers have told RAB they are getting uncomfortable about the high percentage of their brand's ad budget tied up in parental commitments. The feeling is that their advertising does not have the flexibility needed to meet rapidly changing marketing conditions. Most agreed that radio would offer them many advantages—when and if they can get out of the corporate buy strait-jacket.

# report from representatives



## H-R's Avery Gibson Cites Errors in ANPA Attack on Radio's Circulation Reach

An American Newspaper Publishers Association attack on the circulation reach of radio has been called "misleading, based on questionable methodology, and practically worthless in terms of media evaluation" by Avery Gibson, director of research for H-R Representatives Inc.

Miss Gibson challenges the validity of the following information released recently by ANPA:

- "The average daytime network radio program reaches two percent of the homes with radio sets (Nielsen average, two weeks ending October 31, 1958) . . . and a typical spot commercial on radio reaches about one third of the audience for the adjacent programming (Kenyon & Eckhardt Inc. research).
- "This means that a typical daytime spot radio commercial reaches only .67 percent of its potential audience, or even less than one out of 100.
- "In daily newspapers, it is almost impossible to buy an ad that will reach as small a share of its potential audience as does the typical spot commercial on daytime radio."

Miss Gibson points out that the two percent quoted "represents a percentage of all radio homes—that is, 97 percent of all homes—whereas the newspaper figure represents percentage of *circulation*, which is extremely low in most markets."

For an example, Miss Gibson cites Boston where, she says, the leading newspaper's circulation (per ABC figures) is only 19.9 percent of the families in the retail trading zone (an ABC designation), and the median paper reaches about seven percent of the families. In Los Angeles, she states, the most-read newspaper's circulation is 20.6 percent of the retail trading zone families, and the median paper has about 13 percent of the retail trading zone families.

"Consequently," she declares, "every radio point quoted in the ANPA broadside should be worth around five times more than a newspaper point in terms of potential homes in these markets. Actually, however, the two figures are computed on different percentage bases and

therefore are not comparable. The radio percentage is a function of virtually the entire population (97 percent) and the newspaper percentage is a function of only newspaper circulation."

The ANPA release also shows "median noting scores" of product categories derived from Starch studies. They range from one to nine percent. "These figures, too, cannot be compared with ratings," Miss Gibson states, "because again a radio rating is a percentage of virtually the entire population, and not merely newspaper circulation.

"However," Miss Gibson notes, "The Pulse Inc. has often equated newspaper noting scored on the same universe as radio ratings (e.g. Newspaper Advertising Rating Study, Los Angeles Newspapers, April 26 and 27, 1956). This was accomplished by including in the sample respondents who had not obtained or seen the papers. In the ads under 70 lines category, comparable to the lineage used in the current ANPA report, the print ad ratings for the four leading Los Angeles newspapers averaged, respectively, .1, .2, .2 and .1.

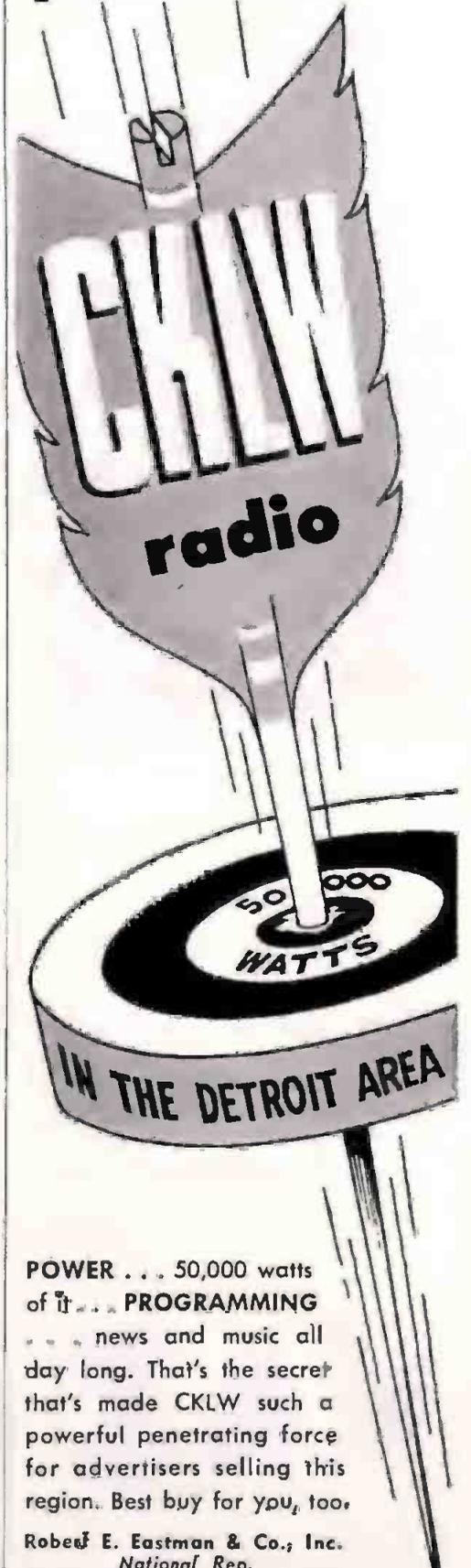
"These ratings," she charges, "are even lower than the incorrectly derived .67 which ANPA imputes to daytime spot radio commercials.

"ANPA quotes a Kenyon & Eckhart study," Miss Gibson continues, "in an effort to prove that a typical one-minute prime network radio spot reaches only one third of the audience of adjacent programming. Patently, this is a misunderstanding of the research figures used.

"The K&E study," she explains, "attempts to relate radio commercial 'noters' to program audience in the same manner as newspaper ad 'noters' are related to circulation.

"And the results are the same: 33.3 percent for a one-minute commercial, according to K&E, against 33 percent for a 1,500 line black and white ad. But ANPA should have read on—the costs are way out of line. A spot radio commercial has a cost-per-thousand impression of \$3.45 against newspapers' \$12.75—a 3.5 time greater cost efficiency for radio." • • •

# POWER to penetrate!



POWER . . . 50,000 watts  
of it . . . PROGRAMMING  
. . . news and music all  
day long. That's the secret  
that's made CKLW such a  
powerful penetrating force  
for advertisers selling this  
region. Best buy for you, too.

Robert E. Eastman & Co., Inc.  
National Rep.

J. E. Campeau,  
President

GENERAL OFFICES  
GUARDIAN BLDG.,  
DETROIT

# KLZ of DENVER SALUTES A Radio-Active Business Executive



## Joe Alpert

... for his personal success as an outstanding downtown clothier and for his untiring devotion to his fellow man.

Operating his family clothing store in Denver for 38 years, Joe Alpert has found time to play an important role in establishing one of the nation's finest hospitals (General Rose Memorial) in Denver... to serve as board member of Colorado Cancer Society among many such worthwhile endeavors and to serve as chairman of the board of Denver's Guaranty Bank & Trust Co.

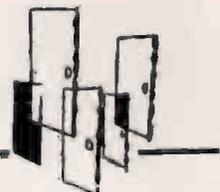
Joe Alpert, pioneer KLZ-Radio advertiser (31 years), has sponsored KLZ News 6:45 a.m. and spot advertising for years with good results!

# KLZ

## RADIO • 560 KC

**CBS FOR THE ROCKY MOUNTAIN AREA  
CALL KATZ OR LEE FONDREN, DENVER**

## report from agencies



### Improvement in Media Know-How And Buying Techniques Goal Of New Media Planners' Club

The time has come, the New York Advertising Media Planners organization says, to talk of many things: Of cost-per-thousand and qualitative research, and how campaigns take wings.

To this end, the newly-instituted group has set a monthly date to meet and discuss the latest developments (and lingering puzzlements) in usage of radio and other media. Current membership of the month-old association, according to its officers, stands at 45 dues-payers; a total membership of 150 or more agency media people, from timebuyer to top executive, is anticipated.

"This is a professional group," explains its spokesman and president, Newman F. McEvoy, who is senior vice president and media director at Cunningham & Walsh. "We are striving to develop media planning into an orderly, scientific process, and are hopeful that we can establish means to evaluate radio and other media in relation to specific jobs to be done rather than mass audiences that can be reached."

Future programs of the association, he says, may range from a consideration of legal problems for media departments to a discussion of the limitations of buying by cost-per-thousand and a study of all aspects of saturation campaigns. But he declines to outline an advance schedule, explaining that topics (30 have been suggested already by the group) will be presented according to timeliness — and at meetings closed to the press, to preserve spontaneity of participation by members at large.

Primary purpose of the group, according to its by-laws, is to serve as a forum to "promote the exchange amongst members of information about media and their use and about markets and their development." The secondary aim is to "further develop professional techniques in buying of media among all those who are concerned or who may be concerned."

As professional media people, Mr. McEvoy points out, members have an

obligation to their clients not to reveal confidential plans or operations. "But we can all benefit from an exchange of ideas," he says. "The format of our programs — encouragement of comments from the floor after the featured speech — provides us with stimulating grounds for debate. We believe we as an association have something unique in respect to the nature of our 'pro and con' discussions."

#### Expand Understanding

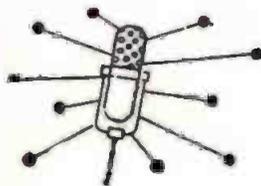
NYAMP is not a crusading organization or a "mouthpiece" for agency media men, he declares. "We have no wish to tell the radio industry how to run its business. Rather, we hope to expand our understanding of all aspects of buying radio time, and thereby to improve our use of the medium."

Julius Joseph Jr., vice president and media director of Kleinfeld, Shaw & Joseph, as secretary of the organization, records that the first meeting (on March 2) was attended by 78 agency media people, including about 20 women. Topic for discussion was the single rate for broadcast media.

Several years ago, Mr. Joseph notes, an organization known as the Media Men's Association flourished, then disbanded. He attributes its demise partially to its name, which (unlike NYAMP) precluded membership for the growing number of women in media.

"During its existence, however," he adds, "the organization was instrumental in bringing about an awareness of and a resulting improvement in marketing research for print media." Speaking for himself rather than the new group, he suggests that the New York Advertising Media Planners similarly may be the agent to touch off more of what he considers to be a needed concern for buying air time according to qualitative research factors rather than quantitative figures. • • •

# report from networks



## ► CBS:

Since implementation of its Program Consolidation Plan, according to CBS Radio President Arthur Hull Hayes, the network has increased its audience. The January Nielsen Radio Index Report, he states, reveals a 27 percent average increase in CBS Radio network program audiences and a 30 percent increase in share of audience.

As evidence, he cites a \$375,000 week in March, during which CBS signed such advertisers as U.S. Plywood Corp., Pepsi-Cola Co. and Reddi-Wip Inc. for 13-, 10-, and 13-week campaigns respectively. He also announced affiliation figures which, he says, indicate that stations have been "emphatic in their approval" of PCP.

By mid-March, 174 stations had signed affiliation contracts, he announces. Of the 10 cancellations by rate stations since PCP, three replacements have been made (KRMG Tulsa, WRNL Richmond, Va., and WHTN Huntington, W. Va.). Only 12 stations have failed to arrive at a final decision.

## ► NBC:

More than \$2,700,000 in new and renewed business, announced by William K. McDaniel, NBC Radio vice president in charge of sales, is capped by a 26-week, \$1 million campaign ordered by General Insurance Companies. General will sponsor sports segments of *Monitor* in its first use of network radio.

The other advertisers placing orders: Liggett & Myers Tobacco Co. for L&M Cigarettes, Pepsi-Cola Co., Chrysler Motors Corp. for Simca, Raybestos, Carter Products Inc. for Colonaid Laxative, and Billy Graham Evangelical Association.

Also, American Machine & Foundry Co. will bring a stockholders meeting to a nationwide audience for the first time, according to NBC. The 25-minute program on April 21 will be called "This is AMF—Stockholders Meeting on the Air."

Alcoa is sponsoring NBC Radio's "Better Homes" campaign, which began March 20 and runs through May 10. The broadcasts will feature interviews with civic, state and national officials,

architects, home builders, real estate developers and others active in housing.

## ► ABC:

ABC Radio has announced a "vastly expanded" news, special events and public affairs service to its affiliates, as well as two new network music shows. Also, a series of confidential reports from ABC Radio newsmen to affiliates will be instituted "to add new authority and scope to local news programs."

The new shows include a daily medical report and a twice-weekly dramatic presentation of late developments in health, science and education. Also, ABC adds a weekly 25-minute discussion between Congressmen representing opposite viewpoints on vital subjects, and an interview program with the wives of Washington officials "offering new insight into life in the Capital."

On the entertainment side, Dr. Pepper soft drinks is sponsoring *Pepper-Upper Time Starring Eydie Gorme* on Monday, Wednesday and Friday from 6:50 to 6:55 p.m. (NYT). And *The Frankie Avalon Show* has taken over the 7 to 7:30 p.m. Saturday night time slot, sponsored by Chas. Pfizer & Co.

In affiliation news, KALL Salt Lake City and the Intermountain Network, recently affiliated with ABC, gives ABC network 330 stations in 49 states. KALL has become a primary affiliate, and 41 other Intermountain stations will be available to advertisers as a regional group in markets not presently served by ABC.

## ► MBS:

Blair A. Walliser, who continues as MBS executive vice president following the sale of the network to Malcolm Smith and associates, has announced six "long-range" campaigns by the following advertisers: Carter Products Inc. for Colonaid, General Foods Corp. for Jell-O, Quaker State Oil Refining Corp., Sea Breeze Laboratories Inc., Sterling Drugs and Syntex Chemical Co.

The Quaker State order is for sponsorship of Mutual's baseball *Game of the Day* plus six Saturday and Sunday five-minute sportscasts. • • •



The nation's largest network of radio stations  
**U.S. RADIO**

**THIS IS RADIO**

OFFERED FROM NOW ONWARD U.S. RADIO

**Negro Radio Tells His Story**

• The Market • Merchandising Plan  
• Problems • Programming  
• Sales Story • Community Relations

**NOW . . .**

Reprints of selected articles and features in **U.S. RADIO** are available in the above form. Other articles and features in **U.S. Radio** can be reprinted for your use at nominal cost.

For complete details write—

Reprints  
**U.S. RADIO**  
50 West 57th Street,  
New York 19, N. Y.

picked the one we're still using."

For Good Luck margarine, on the other hand, he explains, Joan Chamberlain of OBM wrote the lyrics which she and Jud Irish together made into a chant—which in turn dictated the music that was put into final form outside the agency.

K&E also calls on both "inside" and "outside" talent to compose its musical minutes. In the main, the agency which is responsible for Pepsi Cola's "Be Sociable" tune refines the copy idea to a point where it can move readily into musical form, says Mr. Murphy, but calls in the jingle writer to score it.

### 54 Variations

Mr. Johnson, as sole writer-producer of all recorded radio commercials for D'Arcy, "roughs out" a script, then hires a musician to write, score and arrange the notes. In the case of Budweiser's award-winning "Where There's Life . . . There's Bud," for example, it was Russ David, musical director of KSD and KSD-TV St. Louis, who composed the original miniature concert which has been expanded into 54 recorded variations in the past three years.

In Birmingham, the Frank M. Taylor agency hires free lancer Henry Kimbrell to write lyrics as well as music when jingles are desired, according to Miss Ordway.

Existing music may be used by agencies provided copyright provisions are met. And in order to avoid plagiarism, all original jingles must be cleared with licensing services before being used.

Once the form and content of a commercial are decided, and the sound effects, music and/or other special ingredients are at hand, the producer selects the required talent—sometimes by audition, sometimes through knowledge of particular performers. Occasionally the commercial has been written with a specific voice in mind, and frequently an agency will have special talent under contract to do a continuing series for a client.

The casting department at N. W. Ayer interviews performers who come to call, and keeps a file of their pictures and brochures, in addition

to casting people it wants through talent agencies.

OBM is in the unusual position of having several star performers who are actually built into their radio roles—they play themselves. "Mr. Dimes" of Tetley Tea renown, for instance, is actually Albert Dimes, an executive of the tea company and a real-life expert on the commodity. Commander Whitehead, Schweppervescent agent, is in a similar situation with his firm.

Parker Fennelly, otherwise known as Titus Moody, is under contract to OBM for Pepperidge Farm commercials, which are written to suit his characterization of a New England farmer.

To promote identification, Ayer uses the same announcer in all its radio advertisements for some clients, Mr. Girardin points out.

In selecting performers, the producer is expected to keep in mind not only costs but such technicalities as authenticity. "In one instance, we used a girl okayed by the client to represent a Chicago telephone operator," the Ayer executive says by way of illustration. "But in the recording we took, she just didn't have a Midwest accent. So we started all over, using a girl selected by our Chicago office to make sure."

### Variéd Locales

The actual recording session may take place in a rented studio such as one at any of Coastal Recording's three locations in New York. Or, as in the case of those taped by the Taylor agency in Birmingham, the producer may take over a sound room at a local radio station which makes its facilities available.

Present for the session, besides the necessary talent, will be a minimum of two people—the agency's producer and the studio's engineer. Usually there are from one to many more onlookers, however, with the writer or writers given first precedence in case any last-minute revisions are needed in the script. K&E recording stunts, Mr. Murphy says, involve the music composer, lyricists and copyists, plus account people, possibly client representatives, and additional technicians, depending on the scope of the production. Together with musicians, announcer and any

other talent present, the group may comprise as many as 40 or 50 people.

A typical schedule for setting up and recording a series of announcements for one of Ayer's accounts, says Mr. Girardin, might go like this:

The producer, preparing another series of telephone company "vignettes" (which the agency records about twice a year) books a boy and girl singer, an 8 to 10-piece orchestra, "voices" for the roles of mother, father and son, plus an announcer and sound effects man. He then reserves an appropriate sound studio for two days of recording—the first day for the music portions, the second day for the speaking portions of what Mr. Girardin calls "one-minute soap operas" (situation dialogues with a story line) dramatizing use of the telephone.

In an average two-day session, he explains, a series of eight one-minute announcements may be completed, each one requiring an average of one and a half to two hours of work and 10 or more taped versions before the producer feels he's hit just the right note.

"On all assignments we prefer to work at least a week in advance of air time for the commercial," he continues, "but we may have to do the whole thing on much shorter notice. Once we worked from 6 p.m. to 7 a.m. to make a deadline; on occasion we've spent a Saturday and Sunday getting out a rush job for Monday." From the initial tapes of an agency's recording session, explains Mr. Shaer of Coastal Recording, a good "take" is selected and an acetate disc is made up to be carried back to the agency for approval.

At this point the producer may be faced with the task of convincing the account man or client, or both, that a deliberate distortion of sound during the taping makes this particular recording more effective and tonally true in broadcast than would an exact duplication of the studio performance.

Occasionally the studio engineer is asked to edit portions of several "takes" into one complete announcement—splicing together the best segments from the several versions recorded of the introduction, body and windup.

Following approval by the client, an unprocessed "master" record of

acetate is then sent to a "master processing" plant, where vinyl records are produced in the desired quantities. During the "stamping" of the discs which will go to radio stations near and/or far, the record is also impressed with a label which is imprinted with information regarding contents and time lengths.

From here on, the commercial recording hot off the stamper generally becomes the responsibility of the traffic department of the agency and recording studio.

In estimating the total production costs of a proposed commercial, Mr. Murphy at K&E considers such items as: Recording time at the studio, editing time, musicians' rates, fee to jingle writers, payment for rights to the jingle, contribution to the musician's fund (a union requirement), pay rates for talent, and the total number of discs to be ordered.

### Total Costs

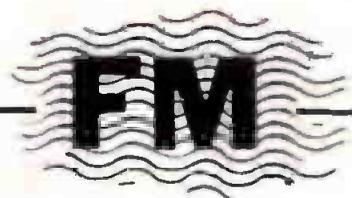
"The estimate is made as soon as the script is approved," he explains. "Total costs can vary tremendously, depending on the kind of commercial desired. For example, the rights alone to a jingle may cost \$2,500 to \$3,000, and production expenses for the music and its copying and arranging may range between \$1,000 and \$3,000. A good producer, of course, can achieve some remarkable effects with perhaps only a toy instrument or piccolo, but such possibilities hinge on the commercial.

"Studio time depends on how complicated the script is, how many people are involved. Then there is the factor of 'name' performers—their rates are much higher than the standard pay scale, but perhaps they're the people who'll do the best selling job in a given instance."

Grant Merrill, in reviewing some of his cost figures, says Pacific National has produced narratives for costs ranging from \$50 to \$150 and musical ones for \$450 to \$2,000.

A producer's greatest responsibility, according to a consensus of agency spokesmen, appears to be channeling a flow of creativity from one avenue to another—somewhat like an imaginative French policeman directing traffic in Place de la Concorde, except the results must be tidier. • • •

## report on



### Chicago Fm on Upbeat, WBBM-FM Study Shows; 800,000 Homes With Sets

In the Chicago area, 42 percent of all homes possess an fm set in good working order which is turned on for an average of one and one-third hours a day, according to a study conducted for WBBM-FM by The Pulse Inc.

In metropolitan Chicago alone, says the station, this means that 800,000 homes are equipped with fm—an increase of more than 100,000 in three years. Also, 55 percent of all fm sets operate from one to five hours and more daily.

The Pulse figures also reveal that 124 male and female adults tune in during the daytime per each 100 listening families, while at night this figure increases to 137.

WBBM-FM's investigation of the fm potential in Chicago began in 1955, the station states. During the next three years the number of fm stations in Greater Chicago grew from 14 to 18. Of this number, only 10 provide partial or complete commercial service on an independent basis.

WBBM-FM itself became independent of its am sister station, WBBM, only nine months ago on July 20, 1958. The station set up its own separate staff for programming, sales and management—after 17 years simulcasting. One reason for the separate programming, says WBBM-FM, was the "revival of interest in fm . . . attributed, in part at least, to the tremendous advance in hi-fi equipment and recordings." WBBM-FM is on the air each day for 15 hours, from 9 a.m. to midnight.

Shortly after becoming a separate broadcast entity, the station offered a printed program guide to its listeners. An analysis of the response to the offer "put to rest any theory that the fm listener is comprised only of the so-called 'upper class,'" WBBM-FM's study states, "or that he sits for hours listening only to 'heavy' music.

"For this mail came from all sections of metropolitan Chicago—and beyond. It came from people in all walks of life, all domestic circumstances, and virtually all age groups.

"In short, this growing and important segment of the radio audience is com-

prised of all classes of people who have discovered a pleasing source of broadcast fidelity to which they maintain a surprising loyalty."

### Stereo

In the month of March, WGMS Washington, D. C., broadcast 38 hours of stereo over its am and fm outlets, the station reports. "This is more stereo than the station has ever broadcast in a single month," says WGMS, whose broadcasts featured mostly classical music.

*Sounds for Tomorrow*, a new series of stereophonic broadcasts, is being heard three days a week from 9 to 10 p.m. over WHBC and WHBC-FM Canton, O. It will feature, the station says, music of all types ranging from small combos to full orchestras with the latest stereophonic recordings from every manufacturer.

KDKA's second stereophonic program, the *Art Pallan Show*, will be broadcast by the Pittsburgh outlet and KDKA-FM on Monday and Tuesday mornings from 10:30 to 11. An unusual feature of the project is that a "panel of representative citizens"—housewives, business men, musicians and others—will be gathered in General Manager Les Rawlins' office to evaluate sound transmission experiments.

"They will hear," KDKA reveals. "demonstrations of am-fm transmission such as can be picked up on home radios as well as fm-fm, the sub-channel multiplex type operation. The station used the latter last summer when it broadcast to a baseball network over regular fm and music through another part of the fm signal."

The "stereo jury" will not be told whether they are hearing am-fm or fm-fm. Their impressions and findings will be filed with the FCC.

### Fm Factory Production

Fm factory production for January totaled 30,235 sets, according to Electronics Industries Association—down 42,071 from December 1958. Total reported set production since July 1958, when figures were first released, stands at 406,185. • • •

**No. 1  
RATED  
A.M. SHOW**

**WVET Radio**



**MORT NUSBAUM**

**Rochester 4, N. Y.**

NATIONAL REPRESENTATIVE  
*The Bolling Co., Inc.*

**TO MEET HEAD ON  
A NEED THAT EXISTS  
IN THE RADIO FIELD  
TODAY ...**

**\* U.S. RADIO**

**for the buyers and sellers of  
radio advertising**

An indispensable tool for sharpening the advertiser's agency's and broadcaster's approach to the buying and selling of RADIO ADVERTISING.

ISSUED MONTHLY

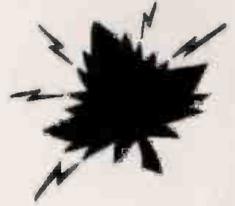
- ONE YEAR \$3.00
- TWO YEARS \$5.00

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**U.S. RADIO**

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NEW YORK 19, NEW YORK

## report from Canada



**Chairman Stewart Urges**

**Image Building Program**

**For Canadian Broadcasting**

Canadian broadcasters must improve their image, their research and their training programs for young people in order to add to the stature of the industry, according to Dr. Andrew Stewart, chairman of the board of Broadcast Governors, Canadian regulatory agency.

In his keynote address before the annual meeting of the Canadian Association of Broadcasters in Toronto, he also stressed the broadcasters' obligation, under the Broadcasting Act, to provide "a comprehensive service that is basically Canadian in content and character."

One of the radio highlights of the C.A.B. convention was a panel on the medium's research problems. The values and growing acceptance of motivational research were underscored by Albert Shepard, executive vice president, Institute for Motivational Research, Croton-on-Hudson, N.Y. He cited examples of how advertisers are placing increasing reliance on this type of information. Agency representatives on the panel supported this contention. They stated that while audience figures play an important role, they are not the only considerations in buying time.

The relative importance of car radio also was an issue. A motion was carried requesting the Bureau of Broadcast Measurement to develop a report for its members on car listening so that it would constitute a supplemental selling tool.

In his keynote address, Dr. Stewart stated: "Public attitudes are expressed in a variety of ways. If we can accomplish . . . a sense of personal accomplishment, a sense of increasing identification for the board with the broadcasting industry, and a record of increasing independence, self-reliance and self-discipline within the industry . . . confidence and appreciation on the part of the public will follow automatically."

Dr. Stewart's suggestions for improving research were not aimed at the technical aspects of broadcasting, he said. "I realize that continuous research is going on and will eventually bring about

substantial changes and improvements in techniques.

"Rather," he said, "I have in mind such problems as making the maximum use of the . . . frequencies available to us for the service of Canadian listeners, and the real responses of listeners to types of programs and production techniques."

The other area in which the C.A.B. was urged to make a contribution is in training programs for young men in, or about to enter, the broadcast industry.

"I know that some moves in this direction are being made in parts of Canada," Dr. Stewart stated. "Perhaps more should be done to help to insure that the competence of those engaged in the industry in various ways keeps step with its increasing complexity."

### Basically Canadian

In his allusion to the Broadcasting Act's requirement that broadcasting services be "basically Canadian in content and character," Dr. Stewart emphasized that "such a service is expected of each station within the system.

"The responsibilities are not to be met only by serving the interests of local advertisers, contributing to events of local significance, and providing national news coverage. The board," he said, "views broadcasting as a medium of communication. Its national functions include the opportunity for Canadians in all the separate parts of the country to communicate with one another, and through the medium of broadcasting to be brought closer together.

"This does not mean merely carrying simultaneous broadcasts originating at one point," he pointed out. "However, national networks or similar arrangements do contribute to the objective. For this reason, the board would, in principle, favor the extension of networks which serve to link separate stations together; but will be concerned to ensure that they contribute to the objectives of the national system." ● ● ●



## Dr. Roslow Approves NAB Research Standards, Except Promotional Policing

It is not within the province of research organizations to police stations on their promotional use of ratings, according to Dr. Sydney Roslow, president of The Pulse Inc.

On all other phases of the NAB Research Committee's recently announced minimum standards to be followed by research firms in writing radio survey reports, however, Dr. Roslow is in virtual agreement. (See details of plan in *Washington*, p. 15.)

"The NAB is to be congratulated for taking this stand and setting forth these suggested standards," he tells U. S. RADIO. "This is a good forward step, but one that is not new to Pulse which has been meeting these criteria throughout all the years of its history."

The resolution to which Dr. Roslow disagrees asks that research firms "police the promotional material developed from any particular survey they submit to clients, to the end that survey findings are properly presented in promotional material."

To the five points of the NAB committee's minimum standards, Dr. Roslow submits the following replies and questions:

1—*The dimensions of the audience surveyed.* "Our surveys have always covered all sets and have always included all out-of-home listening, correctly related to the home base, plainly identifying programs and stations."

"On the average, 2.3 persons are present in the home and interviewed, a mutual cross-check that reinforces accuracy. The distribution of out-of-home listening by persons and places has also been reported."

Regarding the first standard, the only question Dr. Roslow asks is: "Why is it phrased only in terms of personal interview?"

2—*The area surveyed.* "All Pulse reports have always shown the distribution of the sample and the area surveyed."

3—*The method of survey.* "All Pulse reports have indicated that they



Dr. Sydney Roslow  
President, The Pulse Inc.

were made by the personal-interview, aided-recall technique."

4—*Size of sample.* "All Pulse reports have always shown size of sample upon which ratings have been based."

5—*Survey date(s).* "All Pulse reports have always shown the survey dates."

### Unanimously Adopted

The NAB Research Committee, in its unanimously adopted resolution, has urged that these five points of information be clearly stated in each report "whether this report is a one-time survey, part of a series of reports, or a regular survey service."

Copies of the minimum standards are being distributed to radio survey and rating services, and copies of the standards and the resolution are being sent to all radio station members of the NAB.

The members of the Radio Research Committee are E. K. Hartenbower, KCMO Kansas City, Mo., chairman; George H. Clinton, WEBC Duluth, Minn.; Simon Goldman, WJTN Jamestown, N. Y.; Charles E. Hamilton, KFI Los Angeles; Harper Carrañe, CBS, New York; Dr. Thomas E. Coffin, NBC, New York, and Harold Cranton, ABC, New York. ☐ ☐ ☐

## KFAL RADIO

FULTON, MISSOURI

Prime radio service to  
four principal cities  
of Central Missouri.

- COLUMBIA
- JEFFERSON CITY
- MEXICO
- FULTON

No "Simple Formula" Music & News format here at KFAL RADIO . . .

As always—KFAL offers a diversity of excellent, well-chosen, and carefully produced programs keyed to the desires of Central Missourians in entertainment, information and public affairs. No one type of programming overbalances other choices, and the result is a sparkling variety which encourages many listeners to volunteer a "Well Done" . . . Give us more of the same"

This makes the *best of company* for your advertising schedules in a market exposure of over 225 thousand Radio Homes (KFAL Half Millivolt Coverage).

Represented by John E. Pearson Co.

KFAL RADIO Tel: 1400

Fulton, Missouri

900 Kilocycles 1000 Watts

## KTUL howls about CCA

In a letter to Mr. Jerry Hauser, South West Sales Manager of Community Club Services, Inc., Mr. James H. Schoonover, General Manager of Radio Station KTUL (Griffin Broadcast Group) said: — "Although we haven't actually launched our CCA Campaign and are in the midst of selling it, I can assure you it will be a financial success! In addition CCA has stimulated tremendous interest on the part of Tulsa women's clubs. Coupled with the fine efforts of our CCA Director, Sue Behrens, we feel that the campaign will be an even greater success for our Sponsors. CCA was a natural for KTUL, coming at a time when we are exhausting every possibility to build both audience and volume! I'm confident that CCA will do the job!"



Jim Schoonover

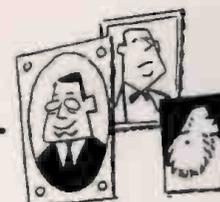
## COMMUNITY CLUB AWARDS



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New York 17, N. Y.  
Phone: MU 7-4466

**NAB** ASSOCIATE MEMBER

# names and faces



## Noting the Changes Among The People of the Industry

### AGENCIES

ROBERT E. ANDERSON, vice president in charge of the Detroit office of BBDO, and McDONALD GILLESPIE, vice president and account supervisor in New York, elected directors.

LEWIS H. HAPP, FREDERIC C. MAINE and DAVID J. WASKO elected vice presidents of Geyer, Morey, Madden & Ballard Inc., New York. Mr. Happ was a media director with Geyer Advertising Inc. Mr. Maine was in copy and contact, Mr. Wasko a media director, at Morey, Humm & Warwick Inc.

ALBERT TILT III, a member of the account staff, named a vice president at Erwin Wasey, Ruthrauff & Ryan Inc., New York.

WALLY SEIDLER, account executive and radio-tv direc-

tor at Edward S. Kellogg Co., Los Angeles, named executive vice president.

BARRETT WELCH, SSC&B vice president, elected to the executive committee. Also at SSC&B: M. HERBERT KING, controller, named treasurer; WILLARD C. MACKAY JR. and DONALD G. GILL, account executives, named vice presidents.

HAROLD J. GRAINGER, account supervisor and director of the marketing department of Compton Advertising Inc., New York, elected a vice president. Also, EMILE FRISARD, copy group head, named a vice president and assistant creative director and MARTIN DEVINE, account supervisor, named a vice president. Joining the agency as vice presidents are MERLIN E. CARLOCK and OTTO PROCHAZKA. Both were with Benton & Bowles Inc., New York.

### STATIONS

RICHARD C. FELLOWS has been named operations manager in charge of programming of WPDQ Jacksonville, Fla. He returns to station after serving as general manager of WWIL Fort Lauderdale, Fla.

LIONEL F. BAXTER, vice president and managing director of WIBG Philadelphia, has been named director of radio operations for Storer Broadcasting Co.

JAMES P. STORER, formerly national merchandising manager in Storer Broadcasting Co.'s New York office, named national sales manager of WIBG Philadelphia. He replaces JOSEPH T. CONWAY, who becomes national radio sales and merchandising manager for Storer. Also, GEORGE W. LYONS, account executive at WJBK-TV Detroit, named midwest sales manager for both radio and tv with headquarters in Chicago. And, GRADY EDNEY named national program director for Storer's radio properties. He was WIBG program manager.

JACK SANDLER, general manager of WQAM Miami, Fla., named a vice president of the Storz Stations.

CHARLES R. CHRISTIANSON, former general manager of KRUX Phoenix, named general manager of KBIS Bakersfield, Calif.

BOB McKUNE, former manager of KRGJ Grand Island, Neb., appointed manager of KSAL Salina, Kans.

BOB McNAMARA, former director of client sales at H-R Representatives Inc., New York, named national sales coordinator for the owned and operated stations of RKO Teleradio Pictures Inc.

JOE K. PHILIPS, director of news operations for WWDC Washington, D. C., named to the additional post of director of special projects.

L. FREDERICK CAIN, formerly account executive with BBDO, New York, appointed manager of network sales for Concert Network Inc., and also manager of sales for WNCN (FM) New York.

DON SAILORS, former national sales manager of KIOA Des Moines, named sales manager of WING Dayton, O. BILL MASON, WLS Chicago farm editor and reporter, named farm program director.

GUY S. HARRIS, formerly program director at KDKA Pittsburgh, named to similar post at WERE Cleveland.

### REPRESENTATIVES

RICHARD C. ARBUCKLE, midwest manager of Robert E. Eastman & Co., elected a vice president.

ROY EDWARDS, manager of the Los Angeles office of George P. Hollingbery Co., named director of West Coast operations. Also, GEORGE HEMMERLE, account executive, named manager of the San Francisco office. JOHN A. HICKS promoted from the Atlanta sales staff of Clarke Brown Co. to manager of the New Orleans office.

KENNETH I. deVRIES, formerly account executive with MBS, appointed to the sales staff of H-R Representatives Inc., New York.

WILLIAM E. MILLER, formerly with the Chicago office of Adam Young Inc., has joined the sales staff of AM Radio Sales Co., Chicago.

### INDUSTRY-WIDE

JOHN C. GILMORE named president and WILLIAM M. CARPENTER executive vice president, Community Club Services Inc. Mr. Gilmore had been a vice president; Mr. Carpenter continues as secretary-treasurer.



Hemmerle



Edney



Mason



McNamara



Seidler



Mackey



Gilmore



Sandler



## *“Higher Education . . . Our Greatest Tool”*

OSCAR G. MAYER

Chairman, Oscar Mayer & Co.

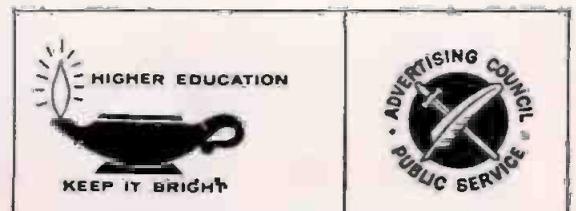
“During the last twenty years we have had dramatic evidence of what massive research can accomplish. Every thinking American today is acutely aware that our future welfare depends upon this vital activity.

“But sound higher education is the prerequisite of good research; it is vitally important that our higher education be constantly improved, beginning with our secondary schools. Higher education is the only means with which we can mine our most valuable natural resource: the creativity of the human mind in all fields, social and cultural as well as scientific.

“By supporting the college of your choice in its efforts to provide the best possible faculty and physical facilities, you are investing in the one tool with which to shape favorably the future of America.”

If you want more information on the problems faced by higher education, write to:  
Council for Financial Aid to Education, Inc., 6 E. 45th Street, New York 17, N. Y.

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## ... helping yourself

### WHAT CAN BE DONE IN SPOT

One of the areas in radio to which advertisers and stations have given much thought during the past few months has been spot buying.

Advertisers and their agencies are eager to find ways of using spot more efficiently. And stations and their representatives, naturally enough, are seeking methods to boost spot business.

A major problem with a do-it-yourself suggestion for radio was expressed to U.S. RADIO in an informal chat with two media executives of J. Walter Thompson Co., New York.

These media men stated that, in their opinion, there is not a medium that offers more potential, and yet is so lacking in vital research data as spot radio.

### WHAT IS NEEDED

When asked, "Specifically, what kind of information do you need that is presently not available?" they were quick to reply:

"One of the major things an agency needs to know in determining a media buy is what the client's competition is doing in a particular medium.

"Spot radio alone among major media," they continued, "does not provide this type of data adequately. Newspapers, television and magazines have this information available through one source or another."

These men recognized that Radio Advertising Bureau made a major start in providing dollar figures for the top spot spenders.

But they pointed out that additional data, such as the markets advertisers use and the fre-

quency, also would go a long way in increasing the use of spot radio.

The JWT executives stated that their agency sends out questionnaires to stations asking such information about *past* campaigns. These draw a poor response, they declared.

If it is agreed that this is a major stumbling block in the path of greater spot use, what can be done about it? RAB has pulled out all stops in an effort to gain the required data. It is working closely with representatives, stations and other sources to bring the spot radio picture into clear focus and on a research par with other major media. It hopes in one of its early upcoming reports to show the fruits of this effort.

In the meantime, it is strongly urged that representatives and stations do the utmost on their own behalf in seeing to it that RAB is able to present as much of the needed information as possible and as soon as possible.

### CONVENTION FOOTNOTE

The interest and attendance by radio people—and agency people, too—at the radio sessions of the National Association of Broadcasters' Chicago Convention spoke well for the future of the medium.

At no time within recall have the radio meetings been so well attended. Even more than that, the interest and desire to discuss frankly radio's problems and outlook were readily apparent. (See *Radio Brainstorming*, p. 34).

We hope that the 37th convention of 1959 will set a pattern for thought-provoking sessions similar in spirit in the future.

# MORE NATIONAL ACCOUNTS

WERE SCHEDULED ON

# WINN

... IN THE PAST 30-DAYS THAN ANY OTHER LOUISVILLE RADIO STATION!

*There must be a Reason why...* AND  
WINN HAS FIVE-STAR REASONS:

**NO. 1  
INDEPENDENT**

**PERSUASIVE  
DJ's**

**TOP  
MERCHANDISER**

**GOOD  
POPULAR  
MUSIC**

**SALES  
RESULTS**

*We don't Book 'em ... We don't  
sell 'em ... We Sell 'em!*

GIEN A. HARMON, GENERAL MANAGER

# WINN

1240  
LOUISVILLE'S  
POPUL R  
MUSIC  
STATION

Represented by  
**EVERY KNODEL**  
COMMERCIAL SALES

**KIMN** tells and sells more

people for less cost per

thousand than any other

radio station in the

Greater Denver Market

**KIMN**

No. **1** music and news station in denver

entertaining and selling in 156,000 homes weekly

**\* DECEMBER, 1958 PULS**

Radio homes reached by each

station in thousands . . .

Network Station A . . . . . 183

Network Station B . . . . . 172

**KIMN** . . . . . 156

Independent Station D . . . . . 145

Independent Station E . . . . . 141

Independent Station F . . . . . 140

Independent Station G . . . . . 80

Independent Station H . . . . . 60

Network Station C . . . . . 60

Independent Station I . . . . . 50

Independent Station J . . . . . 30



**KIMN**

5000 WATTS AT 950 KC

KEY STATION

INTERMOUNTAIN NETWORK

REPRESENTED NATIONALLY  
BY AVERY-KNODEL, INC.

Cecil Heffel, Pres