

# SPONSOR

For buyers of broadcast advertising

## The truth about RED CHANNELS—p. 27

Why Auto-Lite spends \$1,500,000 on AM-TV mysteries—see p. 40

SP 10-49 12220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



Report to  
Sponsors

Men, Money  
and Motives

Mr. Sponsor  
E. H. Bohs

Mayex Makes  
Comeback  
via Radio

Tape Recorder  
er Slashes  
Radio Costs

Don't Lose  
Out on Day-  
time TV

How NOT to  
Write Radio  
Commercial

Auto-Lite  
Likes AM/TV  
Mysteries

Furniture  
Men Cash in  
on Radio

TV Results

Mr. Sponsor  
Asks

Radio  
Commercials

Agency  
Profile

Editorials

page 6

page 9

page 21

page 30

page 32

page 34

page 36

page 40

page 42

page 46

page 48

page 52

page 60

page 100



## “Old Rough and Ready” learned fast



The last assault and fall of the Alamo.

Zachary Taylor, 12th President of the United States, was a political novice when he moved into the White House. But “Old Rough and Ready,” Virginia born and bred, wasn’t long in learning. In short order the hero of the Mexican War,

by diligent study, was master of his new assignment.

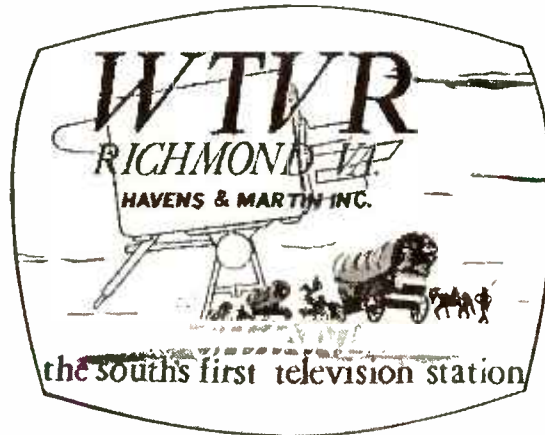
In 1944 WMBG proclaimed its faith in television with a full page newspaper advertisement, an unparalleled action.

On April 15, 1948 WMBG’s sister station, WTVR, became the South’s *first* television outlet.

More than three years old, WTVR is one of the real granddaddies of commercial television. And like Zachary Taylor, its owners have learned fast how to put it

to good use for viewers and sponsors alike.

**WMBG AM WCOD FM**



**WTVR TV**

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

**FIRST STATIONS OF VIRGINIA**

**ler form**

**new**

**scription**



**Order form**

**for new**

**subscriptions**

**to**



**REPORT  
TO SPONSORS  
8 OCT 1951**

**Success of  
Knickerbocker  
campaign spurs  
new Ruppert  
air drives**

Having pulled out of red as result of successful launching of Knickerbocker beer (largely through radio, TV), Jacob Ruppert Brewery is planning to push 3 other products on air extensively, starting mid-October. Light Ruppert Ale, Mory's Old Stock Ale, and Ruppiner Dark Beer will be featured in announcements on 35 radio stations in New York, Massachusetts, New Hampshire, Vermont, and other Eastern areas where Knickerbocker campaign was so successful. Products will be featured as well in 8, 30, and 60-second commercials on Allen Funt's "Candid Camera" TV show, currently on stations in New York, Boston, and Providence. Ruppert agency is Biow.

-SR-

**Defense program  
now minor factor  
in ad plans**

In contrast with attitude immediately after Korea fighting began, advertisers today feel defense program is relatively minor factor in making plans. That's implicit in results of ANA survey of 130 companies which shows that less than one out of 8 made any changes in ad budgets because of defense program. Companies which did change, most of them in industrials category, have reduced budgets average of 11%. Called "A Twelve-Year Cycle of Advertising Expenditures," survey was presented at 42nd Annual Meeting of ANA by V.P. M. L. McElroy.

-SR-

**Trend to spend  
lower share of  
sales for  
advertising  
continues**

Same ANA survey referred to above uncovered interesting evidence of continuing trend to spend less on advertising in proportion to sales. Since 1939, percentage of sales spent for advertising has declined by as much as 242.9% (in case of auto advertising). Decline in other categories is not so steep, but is nonetheless significant. Among 16 reporting food and groceries firms, for example, percentage went from 5.0 in 1939 to 4.3 (estimated) in 1951. Largest spenders by far in proportion to sales are still drug and cosmetic firms with 28.0% estimated for 1951. Reasons for decline in ad expenditure relative to sales include fact that advertising costs have not risen in proportion to costs of other goods and services; and fact that many accounts did not have to sell hard during years of "scarcity economy."

-SR-

**J. C. Penney  
planning radio  
and TV campaign**

Look for new campaign by J. C. Penney Company to break soon via Roy S. Durstine. Clothing chain is currently doing research on types of air advertising best suited to its needs. Agency spokesman said there's possibility plans may include radio, TV network and spot.

-SR-

**Tip to agency  
men who oversee  
TV production**

When checking on quality of film commercials over studio closed circuit, don't be fooled by tricks of some engineers who turn up signal strength to make picture look brighter, full of contrast. Advised TV engineer, himself accustomed to putting one over on agency supervisors: "Check film quality off the air, not in a closed circuit." Same engineer, located in key metropolitan station, complained of poor film quality in TV commercials which leads him to doctor picture for agency's benefit. "Many producers," he said, "are still unfamiliar with TV's requirements and go in for too much shadow."

## REPORT TO SPONSORS for 8 October 1951

**Did Jean Muir  
furore hurt  
General Foods?** With full year elapsed since General Foods dropped Jean Muir, company has been able to get perspective on incident's full effect. Conclusions: (1) sales were not affected; (2) little or no harm was done to firm's reputation with public. Last October, when Muir case hullabaloo was at its greatest, General Foods had Opinion Research Corporation of Princeton, N. J., take nationwide Gallup Poll. Less than 40% of nation, it was indicated, had ever heard of case. Of these, less than 3% could link name of firm or product involved (Jell-O) with Jean Muir. (For details on General Foods' view see article page 27.)

-SR-

**General Foods  
frankness about  
Red Channels  
contrasts with  
mum attitude in  
ad circles** In preparing 3-part article called "The truth about Red Channels," SPONSOR found few agency or advertiser executives willing to speak "on the record." Great majority of those contacted stated categorically that they believed Red Channels was harmful to advertising and improper, but asked that no mention be made of their own or company's name. General Foods' spokesman, on other hand, states flatly: "We don't recognize 'Red Channels' in any way. In fact, we think it's a terrible menace. It's an improper attempt to conduct a Kangaroo Court on questions of loyalty." Oddly, Jean Muir herself, used only mildest of epithets in discussing Red Channels. She felt organization was "probably sincere but misguided, in the water over its head."

-SR-

**Duane Jones  
to try  
comeback** Encouraged by support from other agencies and many advertisers (SPONSOR, 24 September), Duane Jones will attempt comeback. In ad announcing that he now is seeking clients, Jones cited past agency successes without mentioning clients by name. One of brief case histories given anonymously by Jones was Bab-0 story. Interestingly, Bab-0 will probably resume use of premiums within few months. There have been no Bab-0 premiums since account left Duane Jones, where premiums had been important, for William Weintraub.

-SR-

**TV news  
declining in  
popularity** News programing on TV is apparently losing ground in popularity. Most recent month survey by Advertest (The Television Audience of Today, September 1951) found that TV ranks third behind newspapers and radio as news source for TV set owners. In 1949 survey, TV news was ahead of radio, second to papers. Owners in 1949 who preferred TV news to radio were 3 times as numerous as those who preferred AM, but figures today are 50-50. Viewers preferred 15-minute shows on TV by far (64.0%) over 10-minute shows (21.0%), or 5-minute (11.3%).

-SR-

**Sponsors spend-  
ing more money  
on Negro,  
Spanish radio** Sponsor spending and interest in Negro and Spanish radio shows has increased "materially" during past year, according to Art Croghan, owner of KOWL, Los Angeles-Santa Monica. Among advertisers rushing in to buy shows directed to these groups are: Old Gold, Carnation, Gallo and Manischewitz Wine, Dr. Pepper, Sperry Flour. Croghan says "informative articles and data" appearing in trade journals helped spur boom. (First to appear were SPONSOR's leading articles, "The forgotten 15,000,000," on Negro market, and "How to win with Juan," on Spanish-language audience.) Advertiser interest is high, too, in San Francisco-Oakland area where there are 300,000 Spanish-speaking people covered by local stations.

(Please turn to page 62)



# MARK PAYNE In "Drop Kicking,"\* WHEC In Rochester Radio



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

\* In 1915 Payne, for Dakota Wesleyan, drop-kicked a 63 yard field goal. This collegiate drop-kick record has never been topped since!

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

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
<b>MORNING</b> 8:00-12:00 Noon Monday through Fri.	38.4	25.7	7.0	9.3	14.6	4.0
<b>AFTERNOON</b> 12:00-6:00 P.M. Monday through Fri.	45.4	29.3	6.6	11.5	3.4	2.6
<b>EVENING</b> 6:00-10:30 P.M. Sunday through Sat.	33.3	30.4	9.7	11.5	12.5	
<b>WINTER-SPRING, 1951-52</b> LATEST BEFORE CLOSING TIME						

Station Broadcasts till Sunset Only

**BUY WHERE THEY'RE LISTENING: —**



# WHEC

*of Rochester*

N. Y.

5,000 WATTS

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

# SPONSOR

VOLUME 5 NUMBER 21

## ARTICLES

### **The truth about Red Channels: Part I**

The first of three reports documenting the problem of handling Red talent accusations

27

### **How radio spurred Rayex comeback**

When night-driving glasses flopped after magazine campaign, firm tried radio. Result: the product is now winning its way into top stores

30

### **Tape is revolutionizing AM programming**

Without fanfare, the tape recorder, by easing production, improving shows, has become the key to cutting radio program costs

32

### **Don't lose out on daytime TV**

Better put in your bid for daytime network TV time slots soon. Sponsors are snapping them up fast in this last big roll-back of TV's frontiers

34

### **How to be a dud at writing radio commercials**

Why write commercials that sell? Here are 17 tested methods of driving away customers. How many does your copywriter use?

38

### **Why Auto-Lite spends \$1,500,000 on AM, TV**

Low cost-per-thousand, high audience popularity has sold Auto-Lite on continuing sponsorship of "Suspense" shows on both radio and TV

40

### **Furniture stores on the air**

These radio success stories about furniture store advertisers prove that AM can sell high-cost, slow-turnover items just as effectively as low-cost ones

42

## COMING

### **The truth about Red Channels: Part II**

The second article in SPONSOR's series on the problem of handling talent accused as Reds will focus on the actual operations of Red Channels

22 Oct.

### **So you think you own your own jungle**

Many advertisers actually do not own performance rights to the music for their singing commercials. Here's how the sponsor can safeguard his rights

### **Detroit radio pulls together**

Sponsors will benefit as sell-radio, promote-radio spirit gathers momentum. Detroit stations are showing the way with successful cooperative campaign

## DIGEST FOR 8 OCTOBER 1951

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
510 MADISON	10
NEW AND RENEW	17
MR. SPONSOR: E. H. BOBST	22
P. S.	24
TV RESULTS	46
MR. SPONSOR ASKS	48
RADIO COMMERCIALS	52
ROUNDUP	56
AGENCY PROFILE	60
SPONSOR SPEAKS	100



**COVER:** A lot of behind-scene planning and imagination goes into the ad agency creation of Auto-Lite's AM and TV "Suspense" mysteries (see page 40). Here, Cecil & Presbrey account men go over AM script and TV film before conferring with Auto-Lite ad manager, Donald B. Seem, an alumnus of Philadelphia's Aitkin-Kynett ad agency. From left, Ted Murray, Tom Maloney, Frank Gilday at work at Cecil & Presbrey, New York.

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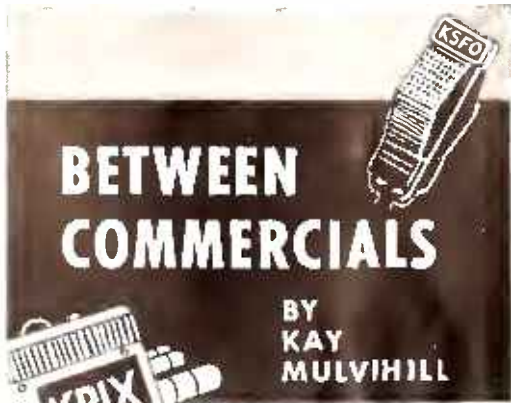


OCTOBER						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

THURSDAY  
 4  
 OCT. 1951

*Big news from New Orleans -  
 WDSU becomes the NBC  
 affiliate today!  
 L.D.S.*

*Historic Brulatoir Courtyard  
 Home of WDSU*



Still the most discussed subject in television circles is the recent network pool telecast of the Japanese Peace Treaty Conference. For the history-making occasion, which took place in San Francisco's War Memorial Opera House, was television's biggest moment—marking the opening of the transcontinental micro-wave.

With the appointment of CBS by the four networks to handle the pool pick-up and coordinate the program, KPIX, as the CBS affiliate was delegated to telecast the Peace Treaty sessions in their entirety.

Main portions were fed to stations throughout the country and the full 30 hours of the five-day Conference proceedings were screened locally on KPIX.

Master control in Box U of the Opera House served as the nerve center, where director Dave Kees of KPIX master-minded the historical telecast, and called the camera shots which were seen by an estimated audience of 50 million. Working with Kees was Sig Mickelson, CBS TV Director of News and Public Affairs, who acted as program coordinator for the CBS-TV network.

KPIX's George Mathiesen, headed the engineering crew and was the man who threw the switch that put the first transcontinental telecast on the air. Assisting Mathiesen was Hal Jury of CBS, Hollywood.

Five camera positions set up in Opera House's Golden Horse Shoe, one stationed in the lobby and a camera set up outside the building, brought the largest audience in television's history complete coverage of the eventful sessions.

KSFO, KPIX AM affiliate, brought the Peace Treaty sessions to radio audiences with Bob Hanson, John Duffy and Wally King handling the announcing chores.



SAN FRANCISCO

# Men, Money and Motives

by  
Robert J. Landry

"It is, I believe, regrettable that there is so little published radio criticism in the United States. This scarcity exists at a time in the cultural development of America when publications of all kinds deem it appropriate to probe for form and technique and significance in such esoteric arts as the ballet, the cantata, dry-point etching, wood-carving, and the gutbucket jive of frenzied Negro trumpeters in obscure dives. Meantime, the only art medium with a universal audience, the one conduit for ideas that must be kept unclogged if democracy is to survive is practically without any organized, extensive criticism. What little published radio comment there is is apt to be offhand, careless, and feeble."

\* \* \*

The above quotation is from an article entitled "Wanted: Radio Critics" published in the *Princeton Public Opinion Quarterly* of December, 1940 and written by Robert J. Landry. What was said in 1940 is palpably still true in 1951, since two lonely recruits to program criticism (John Crosby of the *Herald-Tribune* Syndicate and Rex Lardner of the *Post* Syndicate) hardly constitute any fundamental alteration of the basic charge that our air entertainment is subject to only the meagrest attention by serious, responsible, regular, by-lined critics.

\* \* \*

There has, in contrast to the United States, always been a considerable corps of first-rate radio critics in Britain. Indeed, British radio criticism has been written by topflight novelists and devotees of belles-lettres and treated by newspaper publishers (here, you have the whole story) as not inferior in reader interest to stage, movie or book reviewing.

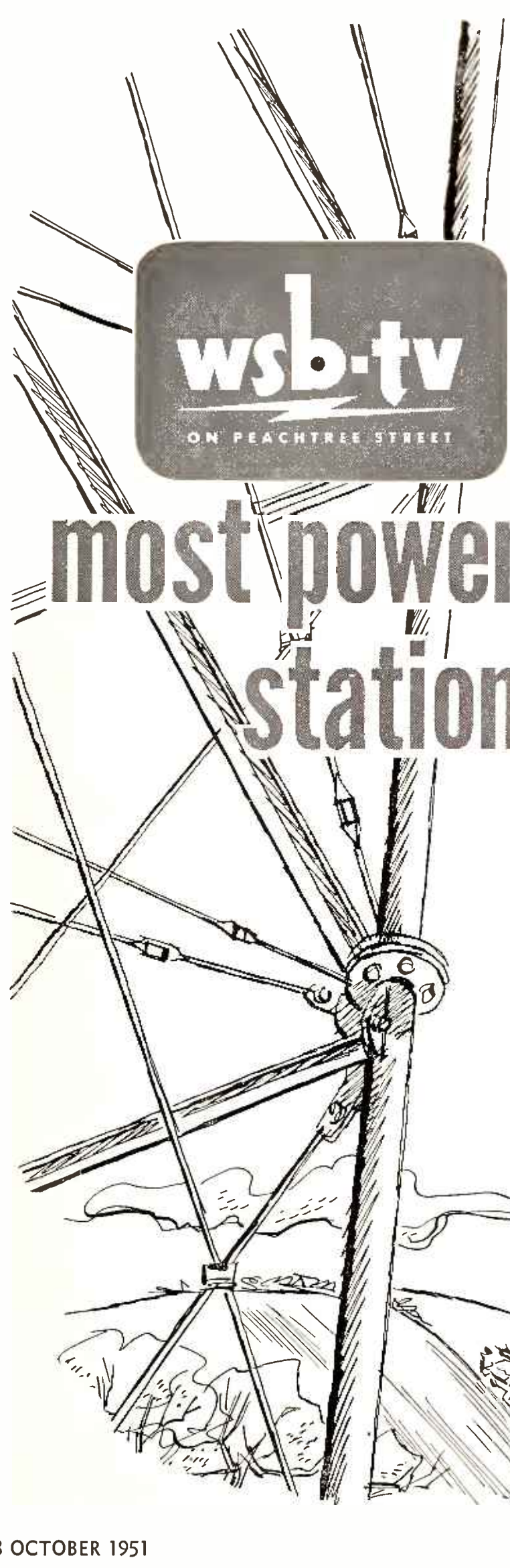
\* \* \*

All this assumes new pertinence at this precise moment because that adman-turned-senator, Bill Benton, is advocating that radio criticism be established on this side by legal enactment. He puts his faith in an officially-sanctified committee of Very Important Personages who shall "advise" the Federal Communications Commission on program matters. At once, shouts of dismay and outrage introduced passion into the debate. For itself, the FCC wished no built-in vermiform appendix, quickly developed psychosomatic appendicitis. As for broadcasters and advertisers, they sniffed a new "Blue Book" a-coming, this time with V.I.P. endorsement.

\* \* \*

"A qualified corps of radio critics would certainly enhance the dignity of radio programs and help elevate standards by spotlighting the shoddy, the careless, the incompetent, and praising the opposites"—again quoting from the *Princeton Quarterly* article. "Public praise is the greatest known stimulant to professional pride among all who deal in creative or semi-creative enterprises. Individual radio

(Please turn to page 70)



**50 K. W. of radiated power  
from a tower 1,059 feet high,  
channel 2. Check this formula  
with any qualified TV engineer.**



# ...now the most powerful television station in Dixie

Thousands of square miles of territory—where no adequate television service had been provided before—now has been opened up.

Tens of thousands of prosperous Southern families—who never before enjoyed television in their homes—now have entered the WSB-TV market.

Set sales are booming. Circulation is going up at a dizzy pace.

A schedule of top-rated shows *plus* the proven know-how of the WSB-TV staff combine with this tremendous new power to give you a golden sales opportunity.

Call, write or wire us or your Petry man at once. WSB-TV ON PEACHTREE STREET, ATLANTA.

Affiliated with The Atlanta Journal and The Atlanta Constitution. Represented by Edw. Petry & Co., Inc.

It pays to buy the giant



*economy size!*

*And in the Chicago market the giant economy*

*size is WBBM. For WBBM consistently delivers*

*more listeners\* at less cost† for more*

*leading advertisers\* than any*

*other Chicago radio station... more customers at less*

*cost than any other Chicago station*

*or major advertising medium.*

**WBBM\***



\*WBBM's average weekly rating and share of audience more than equal those of Chicago's second and third radio stations combined (Pulse: Jan.-June 1951).

†958 listeners-per-dollar for the average daytime quarter-hour Monday-through-Friday strip: more customers at less cost than any other Chicago radio station or major medium.

\*WBBM has been Chicago's Most Sponsored Station for twenty-five consecutive years. All details on request.

☆Chicago's Showmanship Station — 50,000 watts  
780 kc • CBS Owned  
Represented by  
CBS Radio Spot Sales

## PULSE Reports on the Omaha TV Audience

Latest PULSE TELEREPORT, compiled July 29 thru August 4, reveals that the 90,000 TV set owners in the rich Omaha market prefer KMTV. The following share of audience percentages from the report are definite proof that KMTV is Omaha's best TV buy!



KMTV leads Mon. thru Fri., 10 A.M. to 6 P.M., with 62% of the audience!



KMTV leads Mon. thru Fri., 6 P.M. to 12 Midnight, with 55% of the audience!



KMTV leads Saturday, 9 A.M. to 6 P.M., with 58% of the audience!



KMTV leads Saturday, 6 P.M. to 12 Midnight, with 59% of the audience!

# KMTV

TELEVISION CENTER  
2615 Farnam Street  
Omaha 2, Nebraska

WANT MORE FACTS? See Your KATZ Man or Contact KMTVI Your schedule on KMTVI reaches Omaha's largest TV audience... enjoying the finest programs of three great networks...

CBS DUMONT ABC

Under Management of  
MAY BROADCASTING CO.  
Shenandoah, Iowa

## 510 Madison

### BANK STORY VALUABLE

As advertising manager for one of the largest banks in the country, I found your recent article in the 10 September issue of SPONSOR extremely interesting and very much to the point. The general tenor of your article should prove of great interest to banks and bank advertising people throughout the country.

I wish to express my personal thanks and the gratitude of the Financial Public Relations Association for your very valuable compilation of the data which was used in the article "Banks can get more out of radio/television." As Editor of the *FPR* Bulletin, I am very grateful for your permission to reprint this article in its entirety in our Financial Public Relations magazine.

STEPHEN J. BURKE  
Advertising Manager  
National Shawmut Bank  
of Boston  
Boston, Mass.

### SCIENCE-FICTION

Many thanks for your fine article on science-fiction. In particular, I want to thank you for featuring us so prominently in the article.

It is an over-all fine job of reporting; even I learned something out of the trend.

GEORGE F. FOLEY, JR.  
President  
Foley and Gordon  
New York

• SPONSOR's article on science-fiction on radio and TV, "Mars dead ahead, sir!" appeared in the 10 September issue.

### WHY RADIO WILL THRIVE

I have no doubt that mine will be but one of many congratulatory letters you receive as a result of the highly perceptive piece, "Why radio will thrive in a TV era."

My analysis of radio's future, after producing more than 1,500 radio programs and close to 2,000 TV shows, is in line with much of what you say. One good point you didn't make is that radio is the one true escape medium. Never forget that it permits you to draw your own images of the hero,

villain, heroine, settings. This is particularly important because it is relevant to the commercials.

Radio is probably better than TV for selling romantic-type products. To hear a sweet voice saying, "I use Camay and I won my man," is much more believable than seeing a movie star



Stark: Radio lets you imagine. (lady, K. Norris)

or professional model mouthing the words. Why? When a movie stars says it, the prospective customer's reaction is liable to be, "Oh, that's all very well for her because she's a beautiful star to begin with, not just an average girl like me." If only a voice is used, the prospect can easily picture herself in that role.

In signing off I'd like to remind you that the famous old saw about women fits radio to a "T": "A woman's best asset is a man's imagination."

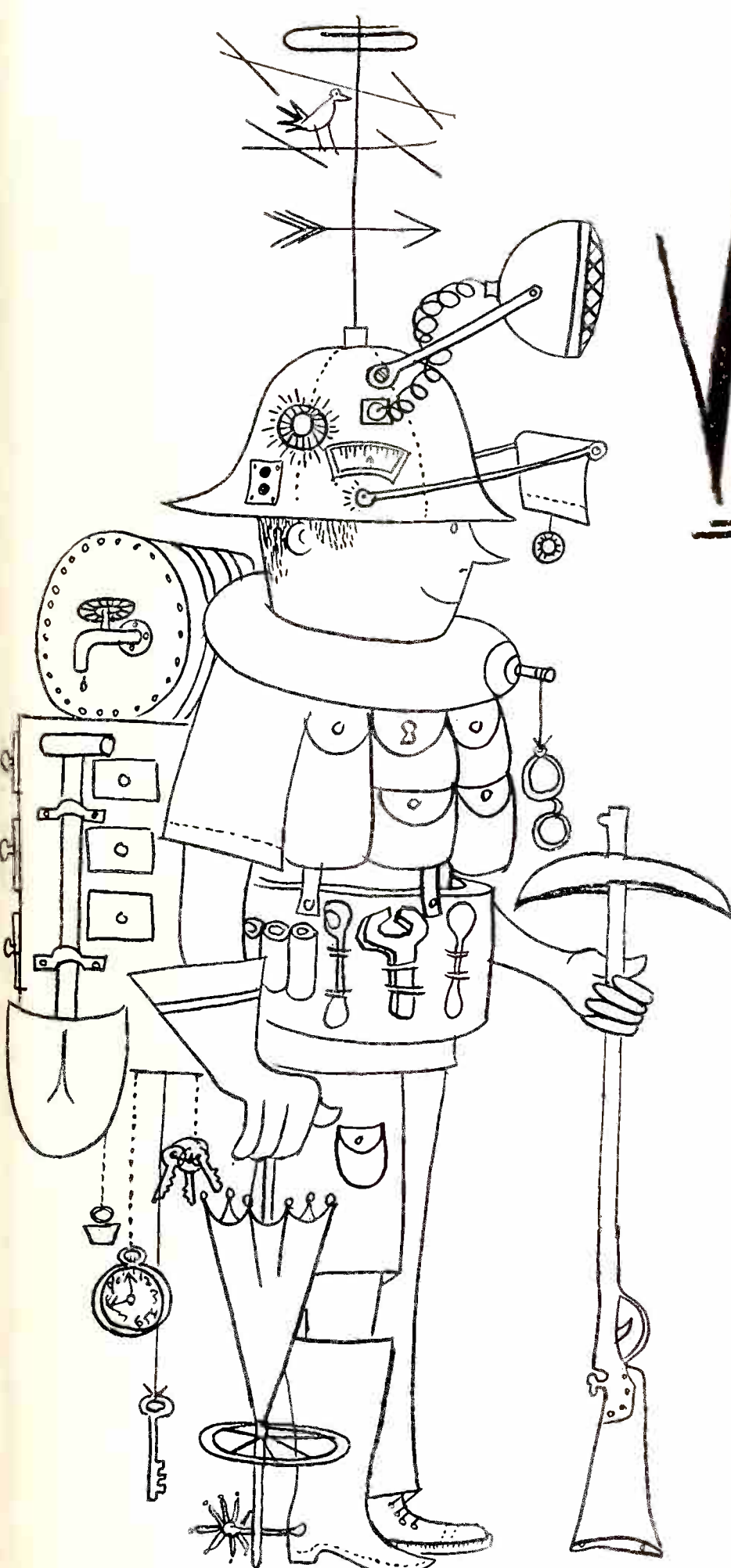
WILBUR STARK  
Radio-TV Producer  
New York

### MORE "SPANISH" REACTIONS

Our congratulations on your recent featured article concerning the Spanish-language market.

This agency has been deeply interested in the Spanish-language market for some time, having long ago recognized its vast potential.

More than a year ago, we undertook to explore and define the limits of this market. As a result of this intensive research program, we have developed a detailed picture of the Spanish-language market for the entire United States. We enclose a copy of a booklet we prepared on the Spanish-language market of the Los Angeles area.



**MICROGROOVE—**

**today's shining**

**example of**

# Versatility

**Columbia Microgroove Discs  
adapt to many uses—cut costs in half!**

These important features explain the practical, varied uses of Microgroove records in the 10- and 12-inch sizes:

**10" Microgroove**—Full 15 minutes per side. One complete quarter-hour show. Three 5-minute shows

**12" Microgroove**—Full 25 minutes per side. One half-hour open-end show. Six 3-minute musical selections or equivalent.

Both are ideal for recorded talks, sales messages, promotion recordings, etc.

**5 All-Around Microgroove Advantages**

- Cuts costs . . . as much as half!
- Smaller disc . . . more program time!
- Big savings on packing and shipping costs!
- Famous Columbia Quality throughout!

**CASE HISTORY #3\***

See how one client saved 46% on a single 15-minute institutional program distributed to over 2400 AM, FM, and TV stations.

	old 16" Transcription	new 10" Microgroove
Processing . . . . .	\$ 30.00	\$ 20.00
Pressings . . . . .	2,661.75	1,267.50
Packing . . . . .	456.30	304.20
Shipping . . . . .	532.35	380.25
	<u>\$3,680.40</u>	<u>\$1,971.95</u>

\*Full details on request

CALL, PHONE OR WRITE:

## COLUMBIA *Microgroove* TRANSCRIPTIONS

Los Angeles—8723 Alden Drive, BRadshaw 2-5411 • New York—799 Seventh Ave., Circle 5-7300 • Chicago—410 North Michigan Ave., Whitehall 4-6000

Trade Marks "Columbia," "Masterworks," ®, © Reg. U. S. Pat. Off. Marcas Registradas

# The Hoopers ROSE on all CBS Shows WHEN THEY MOVED TO-

# KRNT

DES MOINES



## ...and the Great LOCAL Shows Continue to Lead!

● Here's dramatic proof of the BIGGER audiences delivered by Des Moines' KRNT! Even before the big CBS shows joined the big local shows and big audiences on KRNT June 15th, KRNT led in Des Moines listeners MORNING, AFTERNOON, AND EVENING — and continues that amazing record. Of the 19 CBS shows that moved to KRNT without a change or summer replacement, ALL NINETEEN gained a greater Hooper share of audience on KRNT the very first month!

### HERE'S THE PROOF!

	BEFORE	AFTER		BEFORE	AFTER
Grand Slam	18.2%	32.7%	Arthur Godfrey (morning)	33.4%	47.9%
Wendy Warren	17.8	37.9	(Average of last 60 minutes)		
Aunt Jenny	28.6	35.7	Hollywood Star Playhouse	25.0	29.0
Helen Trent	26.1	46.4	Mr. and Mrs. North	38.3	59.1
Our Gal Sunday	23.4	56.7	Dr. Christian	25.5	28.0
Nora Drake	14.0	41.2	FBI In Peace and War	36.1	41.2
Hilltop House	10.9	37.5	Mr. Keen	28.8	33.3
Kings Row	19.0	43.7	Rex Allen	3.9	19.5
House Party	17.6	33.3	Camel Caravan	19.2	30.8
Strike It Rich	22.8	32.7	Gangbusters	33.8	51.4

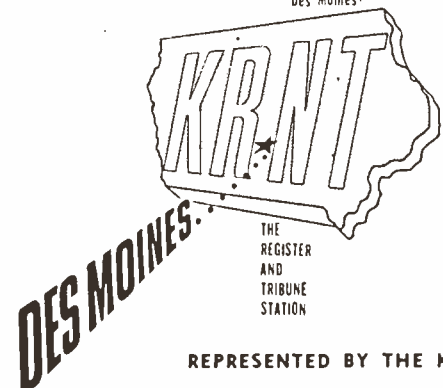
**NOW, More Than Ever, You're Right When You**

**BUY THAT**  
**KNOW-HOW**  
**GO-NOW**

**STATION WITH THE  
FABULOUS PERSONALITIES AND  
ASTRONOMICAL HOOPERS**

SOURCE:  
Winter-Spring, 1950-51, C. E. Hooper Audience Index  
July, 1951, C. E. Hooper Audience Index

BUY THAT  
Very highly  
Hooperated.  
Sales results  
premeditated.  
CBS affiliated  
Station in  
Des Moines!



REPRESENTED BY THE KATZ AGENCY



We feel that there are a great number of "sponsors" and their agencies who might wish to avail themselves of the information which we have so meticulously compiled. Accordingly, we shall be most happy to send copies of our Los Angeles survey to agencies or advertisers as long as our supply lasts.

LEONARD SHANE  
*Leonard Shane Agency  
Los Angeles*

Many thanks for alerting us to the increasing possibilities of Spanish language broadcasting. KDZA already had Spanish language programs 30 minutes daily and one hour on Sunday. Another hour has been added, from 9 to 10 p.m., Monday through Friday, including a five-minute newscast in Spanish.

M. I. BEVENS  
*Manager  
KDZA  
Pueblo, Colo.*

I wonder if you would mind sending me three copies of the southwest stations which carry Spanish language programs, and I would also like six copies of your TV Map for Sponsors. This map was the best one I have yet run across.

CHARLES M. WILDS  
*Chief Timebuyer  
N. W. Ayer & Son  
New York*

● List of Spanish-language stations and the "TV Map for Sponsors" are available free to subscribers.

#### CANADIANS ENTHUSE

Congrats. Bang up Canadian issue. Most enthusiastic reception in western Canada where I'm presenting our brand new audience package for single station markets. Every month a rural and urban survey plus combined into primary coverage report, selling like hot cakes.

PENN MCLEOD  
*President  
Penn McLeod Associates  
Vancouver, B. C.*

Add our congratulations and thanks to the many you will receive from this side of the border for publishing such an excellent and honest picture of Canada and Canadian broadcasting.

RALPH H. PARKER  
*Owner  
CFPA  
Port Arthur, Ont.*

#### NEW TV TERM

An additional word which you may not have included in your TV dictionary to be concluded in the next issue of the magazine is the word "telegenic" to describe the appearance of personalities appearing on the television. In dealings with editors here in Cincinnati I have had occasion to answer the question: "Well, is she photogenic?" I always reply—"No—she's telegenic."

A new word—but a most appropriate one for the purpose, don't you agree?

LUIS A. GALLOP  
*Director of Publicity  
WKRC-TV  
Cincinnati*

● Yes, we do agree, and the word is included in our TV Dictionary.

#### "FREE BY RADIO"

Certainly no denying that radio has become the world's greatest advertising medium, but with the granting of his license every station owner takes on a lot of obligations whose fulfillment might make true David Sarnoff's remark that "the richest man cannot buy for himself what the poorest man gets free by radio."

That "poorest man" does get a lot of magnificent things "free by radio," but, brother! what he has to take along with it! We all know radio believes the average citizen is a pretty poor spectacle above the neck, but even the "poorest man" can't learn a thing from the stuttering and stammering, the jargon and cliches used by some of the highly educated guests on discussion programs. And what does he think of the lady in any Hummert mystery who shouts into his home, "Why, you dirty rotten liar!" How does he feel when the smart detective, standing over the gory remains of the criminal he has just shot eight times without stopping, yawns in boredom and says to his dumb female stooge, "Let's have a cup of coffee!" or better yet, "Come on, Sweetheart, let's get to bed!"

If he listened 20 years ago, he was protected, ever so slightly, by the networks against hearing too risqué lyrics to popular songs, but today he is free to get 'em, much viler than the 1930's, and embellished by indescribable insinuation from the so-called singer—just in case he can't figure it out alone! The poor guy can tune in almost any hour and hear some husband and fa-

(Please turn to page 97)

## A Disc Jockey...

... that's a super salesman for any of his sponsors!



### ED WILSON

Sponsors love 300-pound Ed Wilson 'cause results just naturally make sponsors happy. A St. Louis jewelry chain has been happy with Ed 10 years—an auto agency, 8 years—a regional coffee, 9 years—a national mail order chain, 7 years.

Mornings at 7:30 and afternoons at 2:30; Ed turns on his resistance-withering sales pitch. It's over the back-fence stuff, but it sells... and sells!

Globe-Democrat Tower Bldg.  
Saint Louis



Representative  
The KATZ AGENCY

# Seeing Ghosts?



A lot of advertisers these days are haunted —by the memory of lost opportunities in nighttime television...of shows sold out solidly by the time they were ready to make up their minds to buy.

Now they're beginning to get that feeling about daytime, too, as more and more of the choice afternoon hours vanish.

Obviously, the way to avoid this kind of worry is to get into daytime right *now*, with a good show at a good hour.

Those who've done so have found a big and profitable audience, growing all the time. The number of afternoon sets-in-use has nearly quadrupled in the past year. And you can deliver a multi-weekly daytime message on a once-a-week nighttime budget.

That brings up the fellow in the picture — Steve Allen — and what could be worse than to be haunted by him? Especially since his show more than doubled its ARB National Rating in its first five months ...hitting an 8.0 in midsummer, to get a spectacular start for fall. No wonder the biggest network advertiser has bought into the show...no wonder time's running out for advertisers who prefer a success story over a ghost story any day.

**cbs television**



# All the Corn in the KFAB area WAS first planted



By WILLIAM E. "BILL" MACDONALD

*Farm Service Director*

The obvious fact that the corn was first planted is not as important as is the fact that the seed corn planted was **HYBRID** seed corn.

Until a little over a decade ago, the growing of big crops of corn was mostly a "wish" a "hope." Hybrid seed corn was not much more than a "dream". Now, the scientific development of hybrid seed corn and the acceptance of it on the part of 99% of the farmers, has made corn a dependable crop—and, often the *biggest and most profitable*.

KFAB's Farm Service Department was the keystone in the education of farmers to use the hybrid seed corn. Co-operating with the Agricultural Colleges, specially prepared programs were broadcast, as were "on the spot" farm reports and informal general discussions by farmers who were growing hybrid corn. In a few short years the production of hybrid seed corn and the raising of hybrid corn became *big business*. Today, millions of acres of hybrid corn are planted annually in the Midwest. The nation's top yields for both irrigated and non-irrigated land are being produced in the KFAB area. Corn wealth totals into the millions of dollars yearly!

Hybrid seed corn plays an important part in the economy of the thousands of people in the cities, towns and on the farms of the Midwest Empire. It contributes greatly to a per capita income almost twice the national average. This is part of the wealth you can tap, as a KFAB advertiser. Phone, wire or write for details.



Represented by FREE & PETERS Inc. General Manager: HARRY BURKE

# New and renew

# SPONSOR

8 OCTOBER 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Tobacco Co	BBDO	NBC-TV	Your Hit Parade; Sat 10:30-11 pm; 20 Oct; 52 wks
American Vitamin Associates Inc	Schwimmer & Scott	ABC-TV 8	Frosty Frolics; W 8-9 pm; 19 Sep; 52 wks
B. T. Babbitt Inc	William H. Weintraub	NBC-TV	Kate Smith Evening Hour; alt W 8:30-9 pm; 26 Sep; 20 wks
Hazel Bishop Inc	Raymond Spector	ABC-TV 27	Stop the Music; alt Th 8-8:30 pm; 8 Nov; 26 wks
Block Drug Co	Cecil & Presbrey	ABC-TV 5	Crime With Father; F 9-9:30 pm; 5 Oct; 52 wks
Campana Sales Co	H. W. Kastor & Sons	NBC-TV	Ruth Lyons Show; F 12:15-30 pm; 5 Oct; 13 wks
Celanese Corp of America	Ellington	ABC-TV 11	Celanese Theatre; alt W 10-11 pm; 3 Oct; 26 wks
Chrysler Corp (DeSoto div)	BBDO	NBC-TV	You Bet Your Life; Th 8-8:30 pm; 1 Oct; 52 wks
Corn Products Refining Co	C. L. Miller	NBC-TV	Ruth Lyons Show; Th 12:15-30 pm; 4 Oct; 52 wks
Derby Foods Inc	Needham, Louis & Brorby	NBC-TV	Sky King; alt Sun 5:30-6 pm; 16 Sep; 30 wks
Drugstore Television Productions	Product Advertising	DuMont 23	Cosmopolitan Theatre; T 9-10 pm; 2 Oct; 52 wks
E. I. DuPont & Co	BBDO	CBS-TV 36	Garry Moore Show; T 2:15-30 pm; 18 Sep; 4 wks
General Cigar Co	Young & Rubicam	CBS-TV 38	Sports Spot; W 10:45-11 pm; 3 Oct; 52 wks
General Foods Corp	Young & Rubicam	NBC-TV	Hopalong Cassidy; Sun 6-7 pm; 30 Sep; 52 wks
General Tire & Rubber Co	D'Arcy	NBC-TV	Unnamed; Sat preceding football games (15 min); 29 Sep; 9 wks
Gillette Safety Razor Co (Prom Products, White Rain div)	Foote, Cone & Belding	ABC-TV 27	Stop the Music; alt Th 8-8:30 pm; 1 Nov; 26 wks
Grove Laboratories Inc	Gardner	CBS-TV 35	Live Like a Millionaire; alt F 10-10:30 pm; 25 Sep; 26 wks
Gruen Watch Co	McCann-Erickson	ABC-TV 23	The Gruen Theatre; Th 9:30-10 pm; 27 Sep; 52 wks
Gulf Oil Corp	Young & Rubicam	NEC-TV	We The People; F 8:30-9 pm; 5 Oct; 52 wks
Jene Sales Corp	Sherwin Robert Rodgers and Associates	ABC-TV 6	The Paul Dixon Show; Th 10-10:30 pm; 27 Sep; 52 wks
Johns-Manville Corp	J. Walter Thompson	NBC-TV	Unnamed; Sun 3-3:30 pm; 4 Nov; 52 wks
P. Lorillard Co	Lennen & Mitchell	NBC-TV	Original Amateur Hour; T 10-11 pm; 2 Oct; 52 wks
Minute Maid Corp	Ted Rates	NBC-TV	Kate Smith Show; Th 1:30-45 pm; 13 Sep; 52 wks
Arthur Murray Inc	Ruthrauff & Ryan	ABC-TV 12	The Arthur Murray Party; W 9-9:30 pm; 19 Sep; 52 wks
National Carbon Co Inc	William Esty	NBC-TV	Prestone Football Scoreboard; Sat after football games (15 min); 29 Sep; 9 wks
Revlon Products Corp	William H. Weintraub	NBC-TV	Kate Smith Evening Hour; W 8:30-9 pm; 10 Oct only
Seiberling Rubber Co	Meldrum & Fewsmith	AEC-TV 47	The Amazing Mr. Malone; alt M 8-8:30 pm; 24 Sep; 26 wks
Singer Sewing Machine Co	Young & Rubicam	NBC-TV	Kate Smith Show; T 1:45-5 pm; 11 Sep; 52 wks
Westinghouse Electric Corp	Ketchum, MacLeod & Grove	NBC-TV	NCAA Football Games; Sat 2-4 pm; 29 Sep; 9 wks
Word of Life Fellowship Inc	Walter F. Bennett	ABC-TV 21	Word of Life Songtime; Sat 11-11:30 pm; 6 Oct; 52 wks



## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS-TV 61	Perry Como; M, W, F 7:45-8 pm; 1 Oct; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KGGM, Albuquerque, N. M.	CBS	Weed & Co, N. Y.
KVOE, Santa Ana, Cal.	MBS-Dou Lee	John E. Pearson Co, N. Y.
KVSF, Santa Fe, N. M.	CBS	Weed & Co, N. Y.
WAFB, Baton Rouge, La.	MBS	Adam J. Young Jr, N. Y.
WJAC, Johnstown, Pa.	NBC	Adam J. Young Jr, N. Y.
WJAC-TV, Johnstown, Pa.	ABC, CBS, NBC, DuMont	Katz Agency, N. Y.
WSIX, Nashville, Tenn.	ABC	Hollingsbery Co, N. Y.
WWVA, Wheeling, W. Va.	CBS	John Blair & Co, N. Y.

Numbers after names refer to category in New and Renew:

R. Bragarnick (5)  
 Edw. F. Buxton (5)  
 Cleve W. Carey (5)  
 Sylvia Dowling (5)  
 Wm. B. Lewis (5)

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

4. New and Renewed Spot Television



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Home Products Co	W. Earl Bothwell	WCAU-TV, Phila.	1-min; 20-sec annemt; 25 Sep; 26 wks (n)
Beaumont Co	Harry B. Cohen	WNBW, Wash.	20-sec stn break; 24 Sep; 20 wks (n)
Best Foods Inc	Benton & Bowles	WNBT, N. Y.	1-min partie; 1 Oct; 13 wks (r)
Borden Co	Duane Jones	WRGB, Schen.	1-min partie; 3 Oct; 26 wks (n)
Emerson Drug Co	BBDO	WNBQ, Chi.	20-sec stn break; 29 Sep; 13 wks (n)
General Foods Corp	Young & Rubicam	WCAU-TV, Phila.	20-sec annemt; 4 Oct; 52 wks (n)
Grove Laboratories Inc	Harry B. Cohen	WCAU-TV, Phila.	20-sec annemt; 5 Oct; 26 wks (n)
Hellbros Watch Co	Mort Junger	KNBH, Hlywd.	10-sec stn break; 26 Sep; 13 wks (n)
Lever Brothers Co	McCann-Erickson	WNBK, Cleve.	20-sec stn break; 22 Oct; 24 wks (n)
National Biscuit Co	McCann-Erickson	WNBW, Wash.	20-sec stn break; 6 Oct; 1 wks (n)
National Carbon Co	William Esty	WNBK, Cleve.	20-sec stn break; 1 Oct; 13 wks (r)
Pearson Pharmaceutical Co	J. D. Tarcher	WTOP-TV, Wash.	20-sec annemt; 15 Sep; 52 wks (n)
Personna Blade Co	J. D. Tarcher	WAFM-TV, Birm.	20-sec annemt; 2 Oct; 52 wks (n)
Pleasant Valley Wine Co	Charles L. Rumrill	WNBK, Cleve.	20-sec stn break; 22 Sep; 13 wks (n)
Shulton Inc	Wesley Associates	WCBS-TV, N. Y.	1-min annemt; 24 Sep; 13 wks (n)
Shulton Inc	Wesley Associates	KTSL, Salt Lake	1min partie; 25 Sep; 13 wks (n)
Standard Brands Inc	Compton	WCBS-TV, N. Y.	20-sec annemt; 17 Sep; 52 wks (n)
Sunshine Biscuits Inc	Cunningham & Walsh	WNBT, N. Y.	20-sec stn break; 1 Oct; 13 wks (r)
Taylor Provision Co	Samuel Croot	WCAU-TV, Phila.	3-sec annemt; 26 Sep; 26 wks (n)
United Air Lines	N. W. Ayer	WNBK, Cleve.	20-sec annemt; 27 Sep; 13 wks (r)
United Air Lines	N. W. Ayer	WNBQ, Chi.	20-sec stn break; 2 Oct; 13 wks (r)
Wheatena Corp	Brisacher, Wheeler & Staff	WCBS-TV, N. Y.	3-sec annemt; 27 Sep; 26 wks (n)
J. B. Williams Co	Birmingham, Castleman & Pierce	WNBT, N. Y.	20-sec stn break; 23 Sep; 13 wks (r)
Zippo Mfg Co	Geyer, Newell & Ganger	WCAU-TV, Phila.	20-sec annemt; 29 Sep; 26 wks (n)

5. Advertising Agency Personnel Changes



NAME	FORMER AFFILIATION	NEW AFFILIATION
Tom Allen	Grey, N. Y., member copy dept	Ruthrauff & Ryan, N. Y., member copy staff
John P. Aprea	O. S. Tyson & Co, N. Y., copy chief	Laughlin-Wilson-Baxter & Persons, N. Y., acct exec
Helen Brown Beckett	J. Walter Thompson, member copy dept	SSCB, N. Y., member copy dept
Mrs. Mary B. Brady	Young & Rubicam, N. Y., copywriter	Robert W. Orr, N. Y., copy group head
Robert Bragarnick	Biow, N. Y., acct superv	Same, vp
Edward F. Buxton	Kenyon & Eckhardt, N. Y., copy superv	J. D. Tarcher, N. Y., copy chief
Cleve W. Carey	Rexall Drug Co, L. A., adv mgr	Grey, N. Y., in charge drug group
Joseph H. Caro	Earle Ludgin & Co, Chi., vp	Weiss and Geller, Chi., vp
William E. Chambers Jr	National Sugar Refining Co, N. Y. (Arbuckle Sugar div), sls mgr	Benton & Bowles, N. Y., acct exec
Sylvia Dowling	Young & Rubicam, N. Y., member tv dept.	SSCB, N. Y., tv copy superv
Charles Harrell	TV dir, prod, N. Y.	Lennin & Mitchell, N. Y., prod superv
Lydia Hatton	Foote, Cone & Belding, L. A., asst timebuyer	Same, timebuyer
Stuart Hoover	Gayton, N. Y., acct exec	Robert Otto, N. Y., acct exec
John Klatt	McCann-Erickson, Chi., asst media dir	Same, media dept mgr
Claire Koren	Foote, Cone & Belding, L. A., timebuyer	The Mayers Co, L. A., media dir
Louis Kraus	Kudner, N. Y., member copy staff	Ruthrauff & Ryan, N. Y., member copy staff
William B. Lewis	Kenyon & Eckhardt, N. Y., administrative exec	Same, pres
Dwight M. Mills	Kenyon & Eckhardt, N. Y., pres	Same, chairman exec committee
Tom Monahan	Walter McCreery, Beverly Hills, copywriter	Yaumbert, Prochnow, McHugh & Macanlay, Beverly Hills, copy chief
David D. Polon	Arthur Rosenberg, N. Y., radio-tv dir	R. T. O'Connell, N. Y., radio-tv vp
Norman Robbins	SSCB, N. Y., member copy dept	Hewitt, Ogilvy, Benson & Mather, N. Y., member copy dept
Wilfred S. Roberts	Pedlar & Ryan, N. Y., dir radio-tv	Same, vp
Benson M. Sherman	Lockwood-Shackelford, S. F., acct exec	Theodore H. Segall, S. F., acct exec
H. A. Stadthagen	Ruthrauff & Ryan, Chi., member media dept	Brooke, Smith, French & Dorrance, Detroit, asoc media dir
Alfred Stanford	New York Herald-Tribune, N. Y., vp	Benton & Bowles, N. Y., vp
J. Stevens Stock	Research consultant, Wash., D. C.	McCann-Erickson, Chi., media, research dir
William B. Templeton	Kudner, N. Y., radio-tv prod mgr	Sherman & Margnette, N. Y., radio-tv dir
Ernest G. L. Weaver	MacLaren, Montreal, acct exec	Stewart-Bowman-Macpherson, Toronto, exec
Nat Wolff	Radio dir, motion picture exec, N. Y.	Young & Rubicam, N. Y., vp am-tv prod

6. Station Power Increases

STATION	FORMER WATTAGE	NEW WATTAGE	FREQUENCY
WFMY-TV, Greensboro, N. C.	1,670 eff radiated power	5,000 (16,720 eff radiated power)	Channel 3
WILS, Lansing, Mich.	1,000	5,000 (daytime) (eff 1 Nov)	1320

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
WARK, Hagerstown, Md.	ABC	CBS
WBML, Macon, Ga.	ABC	NBC
WICH, Norwich, Conn.	Independent	LBS
WJEJ, Hagerstown, Md.	MBS	MBS/ABC
WNEX, Macon, Ga.	MBS	MBS/ABC

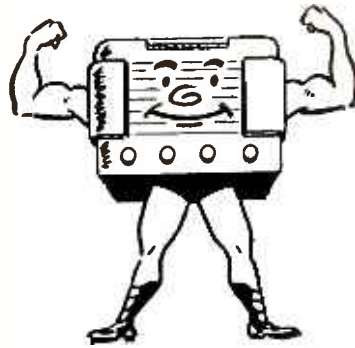
Numbers after names refer to category in New and Renew:

- Dwight M. Mills (5)
- W. S. Roberts (5)
- H. Stadthagen (5)
- Alfred Stanford (5)
- Nat Wolff (5)



## WHO SAID NIGHTTIME RADIO IS DYING?

IN *Iowa*, IT'S  
UP 28.8%!



1949



1951

The 1951 Iowa Radio Audience Survey\* proves conclusively that total radio listening in Iowa is greatly on the increase. An exact comparison with 1949 (when the Survey gathered the same listening data at approximately the same week of the year) shows that Iowa *nighttime listening, for example, is up 28.8%!*

Between 5 p.m. and 8 p.m., the Survey found increased listening for every quarter hour, 1951 over 1949, with an average increase of 28.8% for each of these twelve important quarter hours! (The hours 8 to 10 p.m. were covered only by the 1951 Survey. It found a remarkably high average of 62.9% of all adults listening at each quarter hour!)

For the average quarter-hour period 5 a.m. to 8 p.m., the Survey found a 14.4% increase in listening, 1951 over 1949!

When you project these increases against the fact that Iowa also has more *families*, more *multiple-set homes*, and more *car radios* than in 1949, you find the increased *amount* of radio listening is even greater than the average percentages shown above.

Clear-Channel, 50,000-watt WHO continues, of course, to get the greater share of Iowa's increased radio listening. This and many other authentic, up-to-date facts about radio in Iowa are thoroughly documented in the 1951 Iowa Radio Audience Survey. Write for your free copy, *today!*



FREE & PETERS, INC.  
National Representatives



\*The 1951 Iowa Radio Audience Survey is the fourteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews during March and April, 1951, with 9,180 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms, to present a true and accurate picture of the radio audience in Iowa.

# SELL THE HEART OF VIRGINIA OVER WMBG RICHMOND

The quickest way to get results in the South's top-ranking industrial market is through the station that sells your product with the strongest voice — WMBG, Richmond, Virginia.

WMBG's recent changes in transmitting equipment have added 84,968 families to its regular listeners. But still more important, this increase in signal strength (which approximates an increase in power up to 10,000 watts) gives WMBG the *most penetrating coverage* within its service area. Add top-flight NBC and local programming to this picture and you have the lion's share of one of the nation's most important markets.

This improvement in service to listeners and advertisers is typical of WMBG's leadership throughout its twenty-six year history. WMBG was the first commercial station in Virginia...the first in Richmond to broadcast daytime programs...the first to own its own buildings...the first to own a short-wave mobile unit and recording equipment...the first to use a directional antenna. It was the first station in Richmond with FM (WCOD)...the first in the entire South to build a television station (WTVR)—the three deservedly known today as the "First Stations of Virginia".

As exclusive representatives of WMBG for the past twelve years, John Blair & Company knows how successfully this pioneer station has moved goods for scores of spot radio advertisers. Today, WMBG is better equipped than ever to do the same for you...contact your John Blair man *today*.



**INTERIOR** of WMBG transmitter building. WMBG now uses FM tower as radio AM signal, providing a very substantial increase in WMBG coverage of the State of Virginia.

**JERRY LANE**, whose popular woman's program "Home Edition", features such guest stars as Maggi McNellis.



# THE JOHN BLAIR WAY

## VIRGINIA'S MOST PROGRESSIVE RADIO STATION



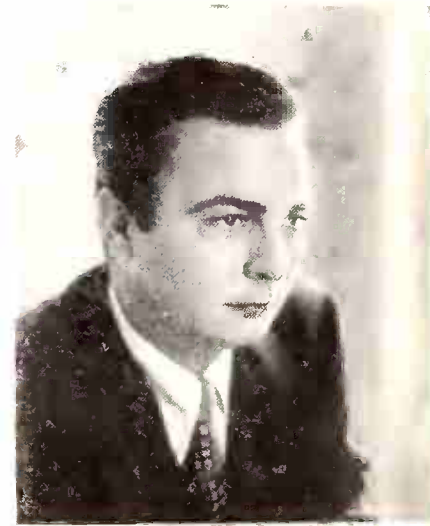
**WILBUR M. HAVENS**, President and General Manager, WMBG (AM), WTVR (TV), WCOD (FM).



**WALTER A. BOWRY JR.**, Assistant General Manager.



**NEWTON THOMAS**, emcee of "The 1380 Club" and a favorite with WMBG's big morning audiences.



**CHARLIE SPEARS**, mailman's burden with his "Western Request Time".

**VIRGINIA STATE CAPITOL BUILDING.** Richmond holds the industrial rank of first in the South and twentieth in the Nation, based on value of manufactured products. It is the cigarette capital of the country, the trade center of the South Atlantic region. Its unusual economic stability stems from steady and widely diversified employment in strong consumer goods industries.

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

**JOHN BLAIR & COMPANY**  
REPRESENTING LEADING RADIO STATIONS



**RALPH JONES**, "The Timekeeper", keeps listeners tuned to news of time and weather, music.



## Absolutely! No Other—

WIOU, the only station in Kokomo . . . Dominating a city and suburban market of over 40,000 . . . Plus serving a farm market, in the heart of Indiana's most prosperous counties, with a buying audience of over 300,000. WIOU's listening audience frequently exceeds 70%. Our representatives can show how you, too, through WIOU can sell this multi-million dollar trading area.



CBS  
AFFILIATE

# WIOU

1000 WATTS . 1350 KC  
KOKOMO, INDIANA

Represented Nationally by  
WEED & COMPANY



Mr. Sponsor

**Elmer H. Bobst**

President  
Warner-Hudnut, Inc., New York

Every Sunday night the staccato delivery of Walter Winchell brings the latest news and gossip to millions of listeners from coast-to-coast and Hawaii on 295 ABC stations. At the same time, Winchell introduces his listeners to the Richard Hudnut home permanents, adults' and children's; and hair conditioner Formula A10.

For Warner-Hudnut (originally William R. Warner & Co., Inc.) the Winchellcast marks an ideal mating of product and program—although some skeptics can't picture Winchell selling home permanents. But even the skeptics have been amazed.

Hudnut home permanent, within but three years, has put curls in its competitors' hair with a 30% grab of the market. The children's home permanent, introduced last January, now has reached a \$2,000,000 sales gross, with the company's hair products responsible for 50% of Hudnut's entire cosmetic business. The Winchell sponsorship, representing a radio expenditure of over \$1,000,000 yearly (through Kenyon & Eckhardt) is a sales-promoting "scoop" for Elmer Bobst that would make even a Winchell proud.

This is no flash-in-the-pan success. Bobst's sales wizardry made itself evident many years before his Warner-Hudnut affiliation. Back in 1911 Bobst joined Hoffman-LaRoche, a pharmaceutical specialty firm, as a salesman; worked hard at learning all phases of the drug industry. But, in 1920 trouble loomed for the firm when Hoffman-LaRoche profits had dwindled to losses.

In this time of financial difficulty Bobst's abilities were recognized. He had been the firm's outstanding salesman; he was made general manager. By 1922, the company showed a profit. When Bobst joined William R. Warner & Co., Inc., in 1945 the Hoffman-LaRoche profits had run into the millions.

Now at 66, Bobst's career continues success-studded. Aside from an obvious interest in Warner-Hudnut's financial health, Bobst's main pursuit is a keen watch over the development of drug products.


Non-business affairs include a mutual interest with his radio star, Winchell, in the fight against cancer. Winchell is founder and chairman of the Damon Runyon Fund; Bobst is chairman of the campaign-executive committees of the American Cancer Society. For complete relaxation, Bobst raises flowers at his summer home in Spring Lake, N. J.; fishes and plays a good game of golf.

**MR. SPONSOR:**



**WOW!**  
**LOOK AT THESE HOOPERS!**

WJBK is 1st on Sunday afternoon with a whopping 57.4 Hooper! . . . 1st on Wednesday and Friday evenings . . . and 2nd (only to a 50,000 watt net) in Total Rated Time Periods with a thumping 24.7! These Hoopers show that WJBK has the audience in Detroit. . . .



**HOOPER RADIO AUDIENCE INDEX**  
 CITY ZONE

CITY: DETROIT, MICH.  
 MONTH: JULY, 1951

**SHARE OF RADIO AUDIENCE**

TIME	RADIO SETS-IN-USE	A NETW	B	WJBK AM-FM	C	D NETW	E	F NETW	G NETW	OTHER AM & FM
MON. THRU FRI. 8:00 A.M.-12:00 NOON	9.1	4.7	0.5	10.7	1.6	42.2	3.8	12.3	22.7	1.4
MON. THRU FRI. 12:00 NOON-6:00 P.M.	8.6	5.1	2.3	25.5	4.2	33.3	6.5	14.9	5.9	2.3
SUNDAY 12:00 NOON-6:00 P.M.	17.8	5.9	0.5	57.4	3.2	7.8	7.2	5.4	6.4	6.2
SATURDAY 8:00 A.M.-6:00 P.M.	NOT RATED	IN DETROIT								
SUN. THRU SAT. EVE. 6:00 P.M.-10:30 P.M.	9.6	8.4	0.7	21.9	2.5	24.9	3.1	21.5	13.6	3.4

**INDIVIDUAL EVENINGS 6:00 P.M.- 10:30 P.M.**

SUNDAY	9.5	15.9	0.8	13.6	3.8	15.2	1.5	21.2	22.7	5.3
MONDAY	11.5	11.0	1.1	22.0	0.5	38.5	⊕	16.5	9.3	1.1
TUESDAY	9.6	12.7	0.7	4.9	2.1	28.2	1.4	34.5	12.0	3.5
WEDNESDAY	9.6	6.1	0.7	31.3	0.7	16.3	7.5	17.7	17.0	2.7
THURSDAY	10.3	1.3	⊕	19.4	4.5	32.3	⊕	27.7	9.7	5.2
FRIDAY	10.9	4.6	⊕	39.1	1.1	13.8	5.2	17.8	16.1	2.3
SATURDAY	5.7	8.2	2.4	16.5	7.1	29.4	9.4	14.1	7.1	5.9
TOTAL RATED TIME PERIODS	9.7	6.2	1.1	24.7	2.9	29.5	4.9	15.3	12.5	2.9

⊕ No listeners found in sample.

Yes, Sir! And you can reach more of the 5 billion dollar Detroit market, more effectively, at less cost, when WJBK delivers your sales message with the punch that pays off. Call your KATZ man today.



**WJBK** —AM  
 —FM  
 —TV **DETROIT**

**The Station with a Million Friends**

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

Represented Nationally by THE KATZ AGENCY, INC.

# INDUSTRIAL\* IN OLD MOBILE

... it's  
**WKRG**

with

- Outstanding 59.5% listenership gain
- Top CBS Programs
- Influential Local Programming

I AM A BELLE OF OLD MOBILE,  
THEY SAY THAT I'M OLD FASHIONED,  
WHILE OTHER GIRLS  
WIN THEIR PEARLS  
IN SHOWS LIKE SOUTH PACIFIC  
I GO MY WAY,  
BUSY EVERY DAY,  
MAKING THE SOUTH  
TERRIFIC!



\*New Industries since  
1940—

2365 Businesses em-  
ploying 69,000 Mo-  
bilians

National

Representative,  
Adam J. Young, Jr.

F. E. Busby,  
General Manager

first ON THE DIAL 710  
**WKRG**  
CBS

## New developments on SPONSOR stories



Grand prize winner gets watches from MC Bud Sewall and prog. dir. Grady Edney

P.S.

**See:** "Local shows"

**Issue:** 18 December 1950, p. 21

**Subject:** National advertisers get "extras" by cashing in on local programming

KCBQ, CBS in San Diego, is increasing listener interest in two transcribed, locally-sponsored soap operas. *Mary Foster* and *Linda's First Love* (Harry S. Goodman productions) and, at the same time, winning friends for its network soapers. The method: a contest called "Listen and Win" featured on a show called *Koffee Klotch* at 10:15 a.m. daily originated by G. H. Moore, KCBQ's commercial manager.

It works this way. KCBQ's promotion and merchandising director, Reggie Bess, listens every night to the next day's episodes of *Mary Foster* and *Linda's First Love* (sponsored locally by Franco Superior Bakery). The next day she listens to one of three net soapers preceding *Koffee Klotch*. Three questions based on the two transcribed and one network episode comprise the "Listen and Win" contest. To answer all three questions, listeners must stay tuned to the entire skein of soap operas and all of *Koffee Klotch*.

The inducement: an assortment of prizes amounting to a retail value of \$10 to \$15 daily; a weekly prize for the woman answering the questions correctly during each five days of broadcasting, and the pay-off at the end of 13 weeks (two Benrus watches) to the woman with the most correct answers in the daily contests. A letter on "Why I Like San Diego" is necessary to enter the contests.

But the real contest rewards are for advertisers and the station: (a) the station builds its morning audience by bracketing high-rated network soapers with the same type of programming, the transcribed soap opera, locally sponsored; a decided plus for both the local and national advertiser; (b) national spot accounts who buy transcribed soap operas are offered a plus tie-in with the "Listen and Win"-*Koffee Klotch* idea. All for the payment of one half-hour a day plus production charges.

The effectiveness of the *Koffee Klotch*-"Listen and Win" combine has been quickly evident in the case of Franco Superior Bakery (for Donald Duck bread). Their agency, Aaron, Abbott, Anderson & Beck, San Diego, reports a rise in sales effective with air sponsorship in June. This in spite of competitor attempts to hypo their newspaper advertising with color contests, club memberships, and give-aways for kids.

*Judging by ratings*, film programs on television have millions of fans. Some of the most enthusiastic are the advertisers who sponsor them. And for good reason.

*Advertisers and agencies know* that film programs assure uniform and pleasing picture quality which is too often lacking in kinescope recordings. And even more important, film opens the door to a better way to TV coverage—through *Spot program* advertising.

*Spot program advertising gives you* a station line-up custom-fitted to your specific selling plans. You use as few or as many markets as you need. If you're "feeling your way" in television, *Spot program* advertising relieves you of any "must" stations or minimum group requirements.

*If you're going "all out," Spot program* advertising allows you to cut across network affiliations (such as they are in television) to develop the broadest coverage for your program. In the greatest number of markets . . . on the best stations . . . with the best adjacencies . . . and at the lowest rates.

*All this extra selling power*—at no extra cost! For Spot rates are generally lower than network rates for the same time periods, over the same stations. Enough lower to cover the film prints needed, their handling and distribution. There's a saving which *Spot program* advertisers can apply to promotion . . . or to merchandising . . . or to the addition of more time . . . or more markets.

*Spot program television makes good sense*—to more and more advertisers. If you'd like to get more sell out of your television dollar, you should get the full story on *Spot program* advertising. You can get it from any Katz representative. It shows, in detailed close-up, that in television . . .

*you can do better with Spot. Much better.*

**THE KATZ AGENCY, INC.** *Station Representatives*

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY

*spot*

*program*

*television*

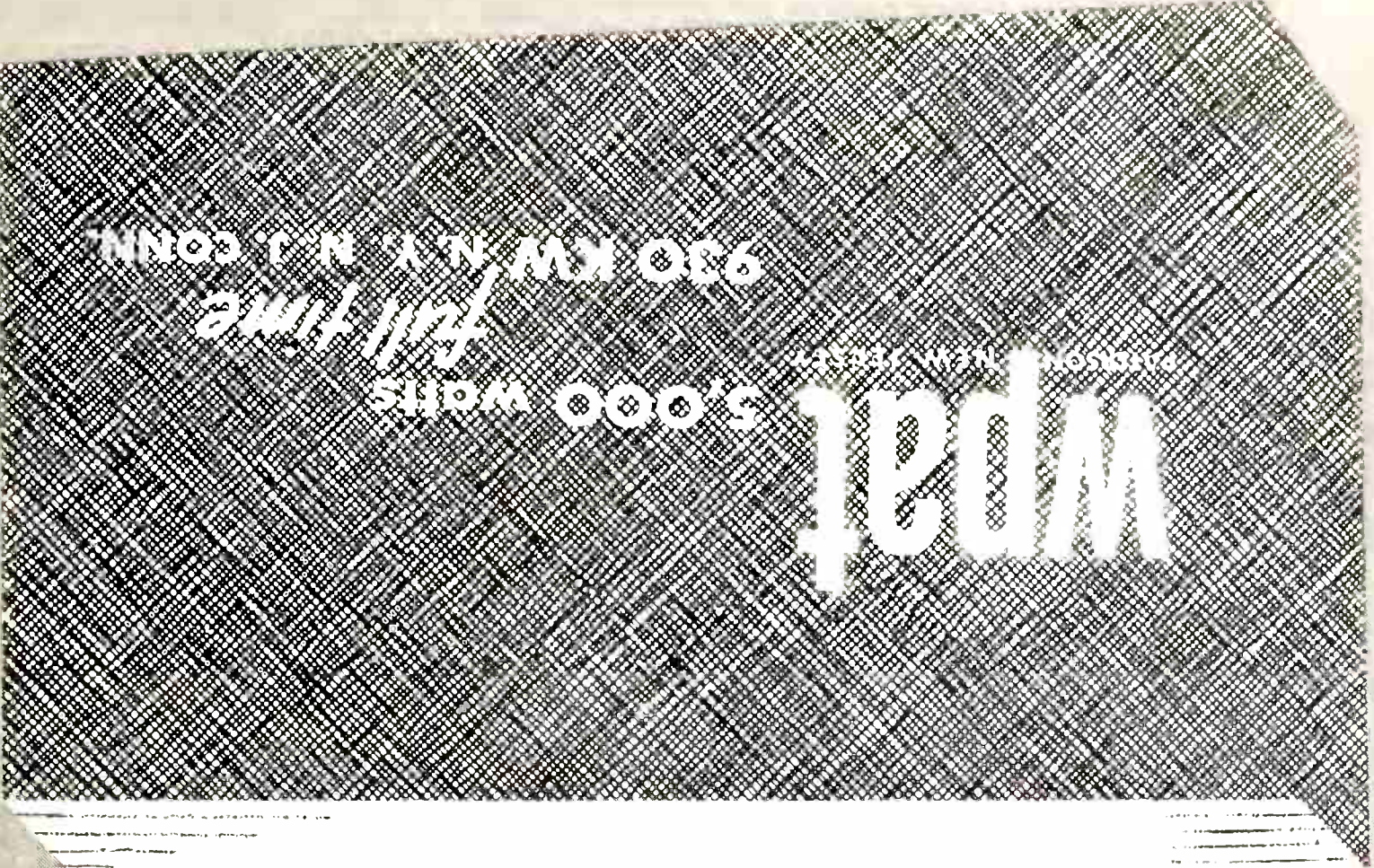
*puts*

*more*

*sell*  
-----

*in*

*celluloid*  
-----

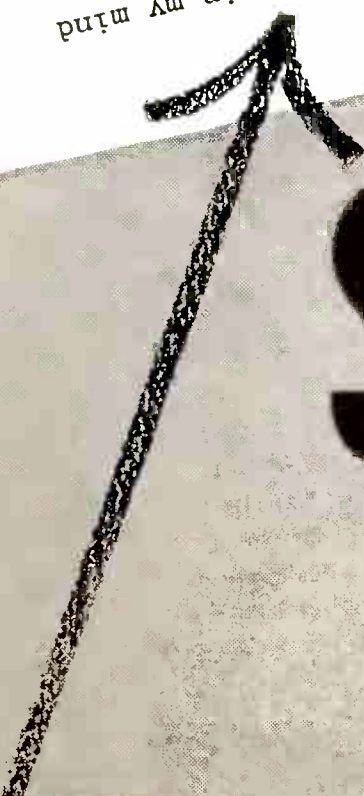


ASSOCIATES, INC.  
TELEVISION ADVERTISING  
Allen C. Kaye-Martin

You're the number one station in our book.  
OF THEM COMBINED.  
New York market and WPAT STILL  
We have added other stations to our schedule in the Greater  
because of the unique programming policy of the station.  
market, I can only attribute it to loyal mass listenership  
a radio station in the highly competitive Greater New York  
in trying to analyze the reason for this sort of success on  
MORE THAN 3,000 ORDERS PER WEEK, that's some doing!  
in our winter and spring activity. AND WHEN YOU AVERAGED  
statement of our activity in the first 12 days after the rain-  
delivered more orders in the first 12 days after the rain-  
that, after taking a summer hiatus on your station, we'd  
come back just as strong as ever. As a matter of fact, WPAT  
.... "Well, you've done it again. I had no doubt in my mind

CHARLES ANTELL, INC.

results





# The truth about Red Channels

**Are American advertisers being black mailed? What's behind**

**Red Talent accusations? A penetrating SPONSOR probe in 3 parts**

## PART ONE

THIS ISSUE

How pressure-group hysteria, arising from Red Channels listings, drives sponsors to purge performers. Case histories of sponsors and talent affected.

## PART TWO

COMING 22 OCTOBER ISSUE

Is Red Channels a legitimate aid to the sponsor or a sinister threat to the freedom of the entire radio and TV industry? A SPONSOR editor makes a carefully documented appraisal.

## PART THREE

COMING 5 NOVEMBER ISSUE

The dangers inherent in "blackmail" and "blacklist," with suggested alternative action. Can the sponsor afford to surrender freedom of talent choice to a "kangaroo court?"

**over-all** In Irwin Shaw's current best-selling novel, *The Troubled Air* (Random House), there is a horrifying scene. It shows what happens to a sponsor after a hate sheet, called *Blueprint*, charges that five of the performers on his radio show are alleged Communists. The vignette is terrifying because, though exaggerated, it reflects dramatically what could happen to any sponsor today in the face of the current hysteria arising from pressure-group attacks on radio and TV.

In the Shaw novel, the sponsor of a drama show (president of a Philadelphia drug company) is seen fuming at

his ad agency, the fictitious firm of Hutt & Bookstaver:

"My God-damn phone's been ringing 24 hours a day. And lunatics have been unloading the most vicious kind of filth on me, on my wife, on my secretary, my maid, on anybody who picks up the phone. Four goons followed my son into a parking lot last night and beat him up so bad, he had to have six stitches over his eye. . . . My wife is almost hysterical and I'm going to have to pack her off to Arizona until this blows over. . . . And what's more, cancellations have started to come in for orders from all over the country. Firms we've been doing business with for 20

years. And God knows where it will end. . . . We'll advertise in magazines from now on. If we have anything left to advertise. . . . What are you trying to do to me?" Sandler shouted. "What the hell did I ever do to you to put me through this?"

Of course, nothing as nightmarish as this episode has ever happened—yet. But the spectre has begun to alarm so many in the broadcast advertising industry, posing tremendous problems for sponsors whose talent may be accused at any time of Red loyalties, that SPONSOR has conducted a forthright and exhaustive investigation of the entire subject. For this study, people af-

## JEAN MUIR & GENERAL FOODS

**The problem came to a head with the Jean Muir case. Here's what a General Foods spokesman told SPONSOR exclusively:**

"We don't recognize 'Red Channels' in any way. In fact, we think it's a terrible menace. It's an improper attempt to conduct a Kangaroo Court on questions of loyalty. . . . When the newspapers began siding against us editorially, I got a telephone call from Mr. Theodore Kirkpatrick, one of the publishers of 'Red Channels.' He said, 'I can offer General Foods additional data on the background of Jean Muir.' I didn't even let him try

to sell us on having his organization screen all our show talent. I said, 'Mr. Kirkpatrick, you've already done too MUCH for us. Goodbye!' And then I hung up the line. . . . Of the total letters, 3,300 were against firing 'untried' persons, 2,065 against rehiring Jean Muir. Our Gallup Poll showed less than 40% had even heard of the Jean Muir affair. And less than 3% could relate General Foods or Jell-O with the name Muir."



**Jean Muir:** glamour days are behind her. Has stayed home with three children for past year



Lena Horne: was under attack by anti-Reds; kept

affected in all facets of the industry were interviewed — sponsors, ad agencies, performers accused of being "fellow travelers," the publishers of *Red Channels* and *Counterattack*, talent union executives, broadcasters, and talent packagers. Neither a "smear" nor a "whitewash" is intended; SPONSOR's only concern is that of objectively analyzing the problem of what sponsors should do about talent accused of Red loyalties—including an analysis of *Red Channels* and other means of handling the situation. The result of the study is a series of three articles, covering these aspects of the problem:

*Article I* (in this issue) is a factual appraisal of anti-Red pressure group attacks on sponsors and subsequent talent firings, leading to the present dilemma in which sponsors are necessarily wary of getting burned.

*Article II* (22 October) will be a report examining the front-and-behind-the-scenes operations of the publishers of *Red Channels* and *Counterattack*.

*Article III* (5 November) will describe the dangers inherent in "blacklist" and "blackmail," and will detail suggestions on what can be done about accused talent without violating American principles of justice.

While a SPONSOR editor was devoting weeks to compiling data for this series, he found that the question of what to do about alleged subversives had become the most hush-hush subject along Madison Avenue and Michigan Boulevard.

It was as though many high-brass



**Channels runs gamut from singers to strippers**



White: 'Counterattack' printed his denial to charge      Gypsy Rose Lee: signed non-Red affidavit, kept on ABC      Fredric March: got apology from 'Red Channels'

members of the industry had banded together to form a furtive, almost conspiratorial, Gentlemen's Agreement of silence. Normally voluble executives changed into clams. Mention of the epithet, "Red Channels," transmuted usually fearless businessmen from lions into mice. They reacted as though some sinister monster had suddenly cried "boo" at them.

This reticence about an admittedly ticklish subject is understandable. As was pointed out in SPONSOR's series on censorship ("Be careful on the air," 10 and 24 September), businessmen in broadcast advertising are far more vulnerable to public attack than probably any other group of executives.

The sponsor, unlike the advertiser in a newspaper, is held responsible not only for his commercial message; but also for the entire "editorial" content of the show. Thus, he must bear the brunt of any criticism levelled at the program.

The broadcaster, already hemmed in by regulations of the Federal Communications Commission, is also unlike the publisher of a newspaper; he must perennially safeguard himself against further government inroads on his operations. This makes him peculiarly sensitive to controversial subjects.

Finally, the advertising agency, even under normal circumstances, is caught in a most delicate spot. On the one hand, it must bow to the wishes of the sponsor; on the other, it must try to win the favor of the widest possible mass of the public. Thus, the agency

tends to bend quickly at the slightest threat of disapproval from either sponsor or minute segment of the public.

With this perspective in mind, it is easier to understand the mounting hysteria in radio and TV circles; hysteria which led most recently (9 September) to pressure-group attempts to have Ford-Lincoln-Mercury Dealers purge Lena Horne from Ed Sullivan's CBS-TV *Toast of the Town*, because of her dossier in *Red Channels*.

The issue of such "controversial personalities" on the air first emerged as a *cause celebre* in August, 1950. It was then that General Foods (via Young & Rubicam) abruptly fired Jean Muir,

an actress with 20 years of experience in radio and TV, from the NBC-TV show, *The Aldrich Family*.

What isn't known, however, are the actual motives leading to General Foods' action, and its exact aftermath. Since SPONSOR has fresh facts throwing a new light on the case, a review of *l'Affaire Muir* seems relevant for consideration by sponsors now faced with similar problems.

Probably the greatest misconception about the Muir episode is the notion that General Foods acted in panicky haste; that it suffered, in the *bon mot* of *The Nation*, from a "rush of Jell-O" (Please turn to page 75)

**Here's how some of accused are faring today**

- Bill Sweets**      Forced to resign from directing "Gangbusters," "Counter Spy," now operating antique shop in Vermont.
- Philip Loeb**      Out of work, since Sanka dropped "The Goldbergs," hopes to play Jake in show, which has been picked up by NBC-TV.
- The Weavers**      Purged from "John Conte Little Show," are hounded by "Counter-attack" readers when they get jobs in night clubs, theatres.
- Judy Holliday**      Signed affidavit repudiating "Red Channels'" 10 listings, has been on "Big Show" since, now working on movie.
- Ralph Bell**      Radio actor, having job trouble, one of five radio/TV artists with libel suits pending against "Red Channels," "Counterattack."
- Burl Ives**      Has since appeared in radio/TV; income from guest spots has been affected but not considerably.
- Henry Morgan**      Had TV show (Borden's) despite "Red Channels'" three listings; hired to m.c. meeting of National Association of Manufacturers.
- Irene Wicker**      Purged as "The Singing Lady," despite signed affidavit repudiating one listing alleged by "Red Channels"; seeking job.
- Bob L. Shayon**      Despite "Red Channels'" three listings, temporary loss radio/TV work, may be hired as radio director by Ford Foundation.
- Abe Burrows**      Partly because of "Red Channels'" five listings, left TV for freer atmosphere of Broadway directing, playwriting.



1. PRINTED MEDIA FLOPPED Costly campaign in half-dozen magazines left item on dealers' shelves
2. RAYEX TRIED RADIO Use of local radio personalities turned the tide for Rayex; total budget for the year \$150,000

# Black-and-white couldn't build Rayex distribution. Radio did!

**Night-driving glasses flopped after magazine campaign. Now, following radio mail-order promotion, firm is winning way back into top stores**

**over-all** Start with a Belgian chemist's formula, toss in a sales-management consultant and a dash of mail-order know-how; add generous jiggers of that powerful stuff called radio; you've got the makings of a financially successful cocktail. That's the verdict of Sunware Products, Inc., manufacturers of Rayex Tele-Vuer Nite Glasses.

After a thoroughly disappointing \$30,000 splurge in magazine advertising two years ago, Rayex came up off its knees this year with a spot radio and TV campaign that paid for itself as it gathered momentum. Starting with two stations in January, the firm now has more than 150 stations carry-

ing Rayex commercials every week—and many more are being lined up. The original radio and TV budget of \$50,000 for the first six months of 1951 will be expanded to \$150,000 by the end of the year.

The Rayex campaign was strictly mail order—but mail order with a purpose. Rayex was after distribution, and mail order was to be its tool in getting the product accepted by chain stores and jobbers. That objective is well on its way to being accomplished. The company believes national retail distribution will be completed by January 1952—only a year after the first air advertising began. Meanwhile, mail-order sales have doubled each month

since early in the campaign, and year-end sales figures will probably reach \$400,000.

The snapper in the story of how Rayex is winning distribution is that many of the distributors who are begging to handle the product today coldly tossed Rayex salesmen out the door two years ago after the printed media campaign laid an egg.

The company which makes Rayex glasses, Sunware Products, Inc., is just five years old and had never used radio before this year. Its officers, President Ray Tunkel, Vice President Harry Kramer, and Secretary-Treasurer Bill Jonas, went into business with a capital of \$2,100 and 30 years of combined



**3. ORDERS FLOCKED IN** Since Rayex took to airwaves, shipping department must cope with sales doubling each month

**4. SELLING STORES IS EASY NOW** Sales consultant Griffin (l.), exec Jonas discuss upped distribution

experience in the optical trade. Though they managed to keep their heads above water, they didn't have to worry about whether or not *pâté de foie gras* would agree with their digestive systems. But today, with a net worth of \$120,000, Rayex Tele-Vuer Nite Glasses promises to help push the company's rate of growth even higher.

Here's how the Rayex (and radio) part of their story began. Three years ago, the company's supplier, Franklin Glass Corporation, tipped Sunware off that a chrome-amber lens formula devised by a Belgian refugee chemist had shown remarkable glare-reduction characteristics. Sunware distributed glasses made up from the formula to a number of consumers. TV viewers among them said they prevented eye strain from prolonged TV viewing. Night-

sports fans quickly added their endorsement. But the biggest potential for the item developed when it was discovered that the glasses did a terrific job of reducing headlight glare for night drivers. It looked as though Sunware had a hot item on their hands. Bill Jonas came up with the name "Rayex Tele-Vuer Nite Glasses."

In November 1948, Rayex went into production with four models. Three models (men's, women's, and clip-ons) were made to sell at \$1.98; an aviation-type model was listed at \$2.98. The new product was ready for distribution by January 1949 and \$30,000 was earmarked for promotion. The optimistic opticians placed ads in a wide variety of trade and consumer magazines including *Holiday*, *Ebony*, *Sports Afield*, *New York Times Magazine*, and

*Good Housekeeping*. But practically the only good that came of this sizable outlay was that Rayex won the Good Housekeeping Seal of Approval.

An impressive sales-promotion piece, citing the printed ad schedule, did little to break down distributor resistance. Salesmen ran into one barrier after another and distribution remained spotty.

Drug stores and department stores were overstocked with "sunglasses" and sales clerks had a tendency, unless individually educated, to lump the new product with standard sunglasses. Inventories gathered dust and sales lagged.

A number of department stores were persuaded to stock the item and promote it on a cooperative basis. Large-

(Please turn to page 64)

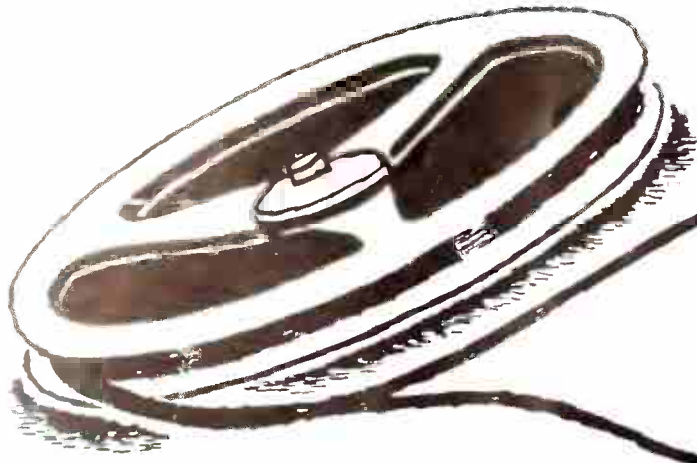


Rayex found wrestling best order puller on TV

#### Rayex agency\* on how to write mail-order commercials

1. Stress newness of item offered and amount of research involved.
2. Emphasize the fact that item is not procurable elsewhere.
3. Get element of excitement into offer.
4. Win confidence by money-back guarantee.
5. Don't be afraid to repeat outstanding qualities and low price.
6. Be sure your address is short, clear, and frequently repeated.
7. Don't shy away from elements that will authenticate your product: Government Specifications, Good Housekeeping Seal of Approval, etc.
8. Remember adman's AIDCA creed: Attention, Interest, Desire, Conviction, Action.
9. Sock home the point that the customer must act *now*.
10. Constantly check effectiveness of copy and don't hesitate to improve it if weak spots are detected.

\*Huber Hoge, mail order specialty agency



# The tape recorder: it

**Costs for drama shows zoom down as much as two-thirds makes it possible for radio to do what TV can't via realistic**

**Overall** "Were it not for the dramatic rise of television in the postwar era, the tape recorder would now be the most talked about development in the history of broadcasting. Even without much fanfare, it is revolutionizing radio programming. In fact, it may be one factor which

will help insure radio's survival as a dynamic medium even after television blankets the country."

These are the words of an outstanding radio and TV producer who is a veteran in the still-young art of putting a show on a thin band of plastic tape. His enthusiasm is representative of the feeling current in show-production circles, advertising agency radio departments, and in the offices of clients who have had a chance to learn the marvels of economy and efficiency made possible by the tape recorder. But because the art of tape recording has grown so rapidly, many agencies and advertisers have not yet had an opportunity to fully appreciate its possibilities. To help point the way toward greater use of tape recording (and to provide a fill-in for busy executives not directly concerned with show production), SPONSOR has surveyed top experts at all four radio networks, in packaging firms, and from the ranks of New York City's corps of free-lance radio producers.

Perhaps the most startling fact to emerge from these extensive interviews was that fully one-third of all network radio programming is now on tape. And, though no one has taken an exact tally, manufacturers of tape recorders estimate that there are few markets of any size where tape recorders are not being used by one or more local radio stations.

Why should this be so when the commercial tape recorder is barely three years old? Dispensing with the

technical gobbledegook favored by the longbeards of the engineering brotherhood, here are some of the heretofore undreamed of advantages made possible by tape:

1. Top-flight dramatic shows available at one-third the cost of four years ago.
2. Cheaper and more effective transcribed commercials.
3. News shows sparkling with authentic background sounds and statements right out of the mouths of people in the news.
4. Revolutionary new documentary shows which transport listeners to the scene of a crime or take them along with police officers on the hunt for a criminal.

Tape can bring sponsors (and listeners) these benefits because it is the most flexible means of recording information of any kind ever developed by science. Like a schoolboy's slate, tape can be erased and used over and over again at considerable savings. It can be edited with fantastic precision. For example, if the President makes a speech and fluffs a word, it's possible for a skilled tape editor to remove the fluff and substitute the same word from a previous speech by the President obtained from the files. Moreover, tape is actually far more faithful to the original sounds than even the highest-fidelity disks. Where disks go up to only 8,000 cycles, tape has a range which reaches 15,000 cycles. And surface noise is completely absent.



**Why tape is important to sponsors**

- Costs can be cut by as much as two-thirds for recorded dramatic programs by taping an entire series of shows within a short time.
- News sponsors are now able to buy or build better shows because tape takes listeners right to current events.
- Commercials, too, can benefit from use of tape tricks. When a campaign involves testimonials, these can be given "on location," with authentic background noises adding to the believability.
- Program-promotion teasers can be made easily from taped excerpts of your current show.

# evolutionizing radio programing

ds when tape takes over. Most important, tape  
umentaries and on-the-spot news shows



Though magnetic tape recording got its first real start on radio only three years ago when Bing Crosby first used an Ampex machine to record his program (then on ABC), the idea is hard-

ly new. Valdemar Poulsen, a Danish inventor, put sound on wire way back in 1900. But it's taken close to a half century for electronic scientists to convert Poulsen's crude machines into

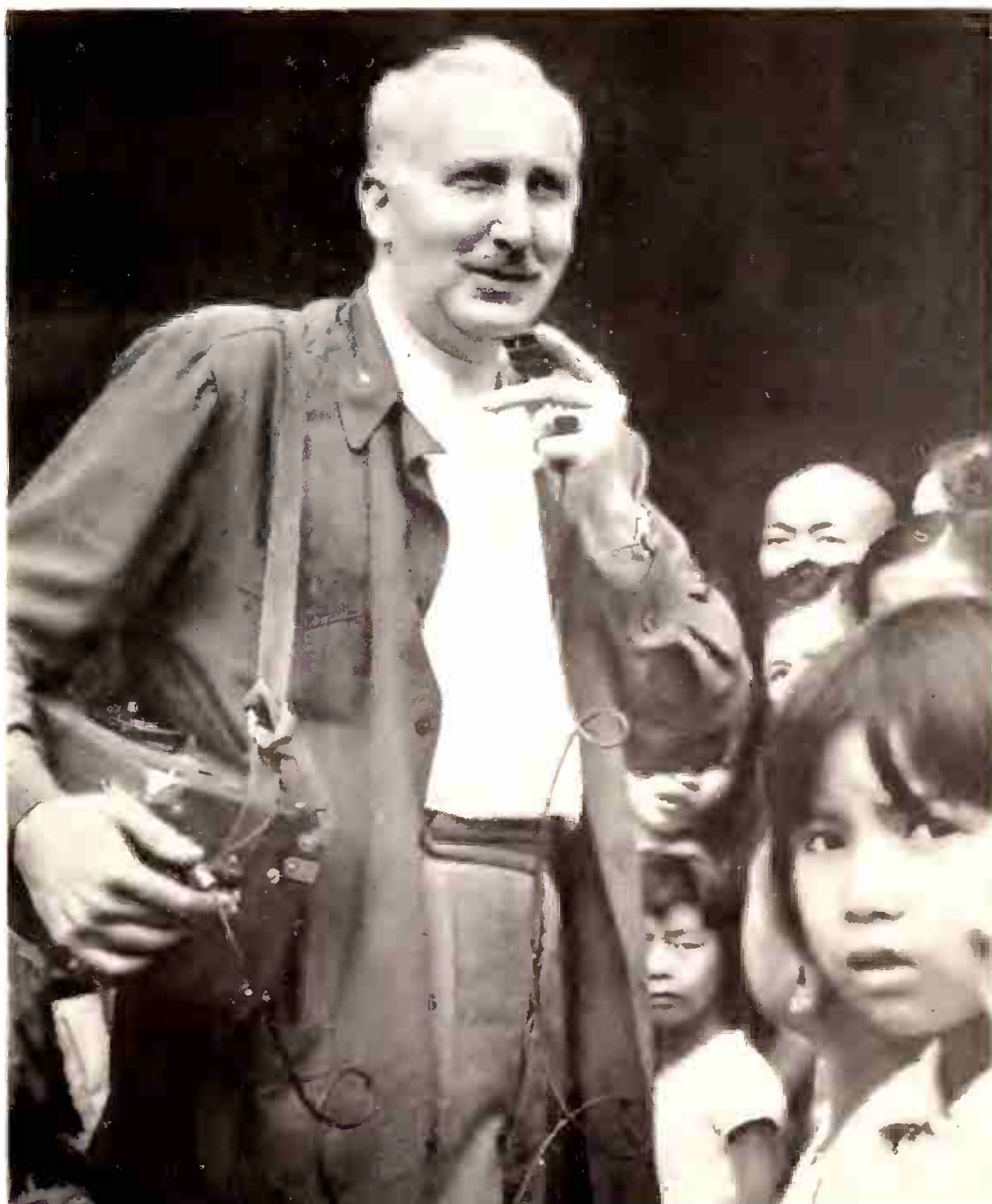
today's precision instrument. Along the route, tape recorders have wound their way through some of the most exciting events in history. Early mod-  
*(Please turn to page 36)*

## **Tape makes production easier, improves shows**



**Drama:** Rehearsal time is cut when talent like Walter Brooke, Betty Wragge (husband and wife) check lines on tape recorder

**News:** Cecil Brown adds punch to Mutual news with interviews, reports taped overseas, then flown back to studio for broadcast



# Don't lose out on daytime TV

**Choice daytime network TV time slots are going fast**

**in this last big roll-back of TV's frontiers**

**TV** Last January, SPONSOR stuck its editorial neck out and predicted: "... a virtual sell-out for daytime network television by one year from the date of publication of this issue."

As daytime TV heads into its biggest fall season to date, with a total of 32 advertisers sponsoring 94 quarter-hours of network TV from 9:00 a.m. to 5:00 p.m. (about a 300% increase over January, 1951), it looks as though that prediction will come true.

A network v.p. in charge of sales at one of the dominant TV webs told SPONSOR: "By next January, the honeymoon in daytime TV timebuying will be over. It's still possible to clear live daytime networks of up to 40 or more stations. But as each network comes on with more and bigger daytime TV programs, the live time slots on TV

outlets in one-station and two-station towns are going fast.

"At this sort of geometric progression, the end will very quickly be in sight for easy clearances. Many advertisers, who feel they missed the boat in nighttime TV, are already in daytime TV. Many more advertisers want to take advantage of the fact that they can get into as many as 2,500,000 TV homes in the daylight hours at a cost-per-thousand of as little as 75 cents.

"Local TV stations are, at the moment, happy to clear time in daytime TV for a sponsor, where they won't clear it at night. Most stations prefer to build their own circulation, and their TV spot business, around the big-name personalities now in daytime video, and to sacrifice some profit to do it.

"If an advertiser is eyeing daytime TV," the network executive concluded,

"now is the time to get into the act. Good afternoon slots are getting very tough to land; programs are filling up to the S.R.O. point. Kinescopes of daytime and even nighttime shows are beginning to fill up morning hours. Soon, the time clearing situation will be as tough as on nighttime television."

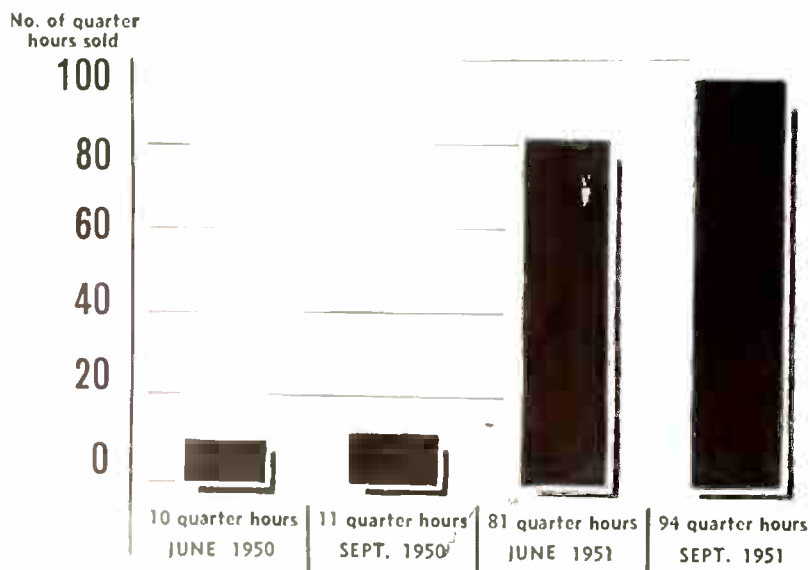
(For a timebuyer's guide to how many quarter-hour segments are now sponsored in daytime network TV, see chart on page 35.)

The daytime TV "availability" situation is generally better for spot TV advertisers than it is for network sponsors. But TV station reps contacted by SPONSOR in preparing this report on daytime TV added their own warnings about fast-fading opportunities.

"Because of the faster turnover of spot advertisers by comparison to network advertisers in TV, there are near-

## 1. How daytime TV has grown

Number of TV advertisers and number of sponsored program quarter hours\* on major TV networks from 9 a.m. to 5 p.m.



\*Does NOT include participation shows unless sold only in block segments, baseball, football, one-shots, etc.

## 2. Net advertisers now using daytime TV total 53\*

American Home Products	Durkee Famous Products	Marlene's Hair Wave Shampoo
Andrew Jergens	Esquire Polish	Minute Maid
Best Foods	Flako Products	Owens-Corning Fibergl
Bymart	French's Mustard	Penick & Ford
California Prune & Apricot Growers	General Electric	Premier Foods
California Walnut Growers	General Foods	Pillsbury Mills
Campana	General Mills	Procter & Gamble
Cannon Mills	Gerber Baby Foods	Quaker Oats
Chesebrough	Glidden Paints	R. J. Reynolds
Cliquot Club	Hazel Bishop Lipstick	Simmons Mattresses
Clorox	Hotpoint	Simoniz
Colgate-Palmolive-Peet	Hudson Paper	Singer Sewing Machine
Corn Products Refining	Hunt Foods	Standard Brands
Coro Jewelry	International Latex	Suchard Chocolate
Cory Coffee Brewer	Junket Brands	United Fruit
Crosley Division	Ladies Home Journal	Weaver Aluminum
Du Pont	Landers, Frary & Clark	Willett Furniture
	Lehn & Fink	
	Little Yankee Shoes	

\*32 program advertisers, 21 network participation advertisers



SHOWCASES BUILT AROUND POPULAR PERSONALITIES ARE DAYTIME NET TV TOPS IN RATINGS. ABOVE, DUMONT'S JOHNNY OLSEN

ly always good availabilities these days in the way of good daytime TV announcement slots," most of them stated. "However, even this situation won't last too long."

Said John Wade of Avery-Knodel: "The step-up in daytime TV programming by the networks is creating many excellent 'adjacency' slots, and is raising the ratings of locally-produced daytime TV shows as circulation builds. In many cases, local TV stations are glad to put the responsibility of creat-

ing good daytime TV programs on the networks' shoulders, even though they won't get rich at it. For instance, a station with a \$500-an-hour network time charge in its network rate card might only make \$24-\$30 out of a sponsored network quarter-hour in daytime show.

"But, stations are willing to do this because network daytime TV is a wonderful come-on for spot advertisers. The choice slots on local TV stations—next to *Kate Smith* (NBC-TV).

*Garry Moore* (CBS-TV), *Ameche-Langford* (ABC-TV), and *Rumpus Room* (DTN)—are going fast. Other advertisers are buying in next to the homemaking shows and daytime TV serials, because of their big housewife following. Sure, it's better than nighttime spot TV's situation, but it's getting progressively tighter."

At the same time, there are plenty of TV advertisers and non-TV advertisers who ask, reasonably enough, "Is it worth it? Can daytime TV really de-

### 3. Timebuyer's guide to net daytime TV\*

Showing sponsored 15-min. slots and networks used

CBS	CBS	CBS	CBS	CBS	DTN	DTN	CBS	CBS	CBS	CBS	CBS	NBC	NBC	NBC	NBC	NBC	NBC	NBC	NBC
		CBS	CBS	CBS ABC	ABC DTN	ABC DTN CBS	CBS	CBS	CBS	CBS	CBS	NBC	CBS	NBC CBS	NBC CBS	NBC	NBC	NBC	NBC
CBS	CBS	CBS	CBS	CBS	DTN	DTN	CBS	CBS	CBS	CBS	CBS	NBC	NBC	NBC	NBC	NBC	NBC	NBC	NBC
		NBC	CBS NBC	CBS ABC	CBS ABC	DTN	DTN CBS	CBS	CBS	CBS	CBS	CBS	NBC	CBS	NBC	NBC	NBC	NBC	NBC
CBS	CBS	CBS NBC	CBS	CBS ABC	DTN	DTN	CBS	CBS	CBS	CBS	CBS	NBC	NBC	NBC	NBC	NBC	NBC	NBC	NBC

30 11:45 12:00 12:15 12:30 12:45 1:00 1:15 1:30 1:45 2:00 2:15 2:30 2:45 3:00 3:15 3:30 3:45 4:00 4:15 4:30 4:45 5:00

\*Note: Above chart does not include participating sponsors of shows of the "Homemakers Exchange" type.



Daytime serials like "Egg & I" and "Hawkins Falls" are radio-type formulas that are steadily finding a place in TV network campaigns

liver an audience and achieve sales results? Do people have time to watch daytime TV? Won't my costs be out of line with my results? What advertisers are using daytime network TV?"

Many such questions will be answered by the large charts which accompany this report. But, here in capsule form is the current status of daytime network TV, as it lines up for the fall season of 1951.

**Audience:** It's larger than you think. As of October, there will be more than 13,500,000 TV sets in the U.S. With the way sets-in-use averages have been holding up (see Nielsen figures below), there will be at least 2,700,000 TV sets tuned in during the daylight (9:00 a.m. to 5:00 p.m.) hours on almost any day. Monday-through-Friday. Viewers-per-set in the daytime have consistently been averaging out around two persons—primarily women, some children, and even men.

This means, then, that during a typ-

ical October 1951 day, *nearly 5,500,000 people will be setting their video dials for daytime TV.* As the winter months progress, and move into spring this may edge up into a higher figure.

Here's what A. C. Nielsen reports in the way of sets-in-use averages in recent months concerning TV homes:

NATIONWIDE TV SETS-IN-USE DURING MAIN HOURS OF DAYTIME VIEWING

	Oct. '50	Jan. '51	Apr. '51	July '51
1-2 p.m.	16.2	17.9	19.5	12.8
2-3 p.m.	20.5	20.7	21.3	16.8
3-4 p.m.	22.0	24.0	22.3	15.5
4-5 p.m.	24.2	32.5	25.8	17.2
5-6 p.m.*	34.9	41.4	34.5	21.6
Averages	23.6	27.3	24.7	18.4

\*The 5-6 p.m. period is usually considered as a "kid show" TV hour. However, Lever Brothers sponsors a daytime TV serial, "Hawkins Falls," on NBC-TV from 5-5:15 p.m. Also, all times shown above are New York City time, and programs concerned in these slots reach the Midwest an hour earlier, an important factor when measured against the extensive live networks which daytime TV network shows enjoy.

For research-minded executives, who would like to calculate the number of TV homes tuned in during the periods shown in the above chart, here are the

number of TV sets in the nation for those months, as well as the number of sponsored network shows on daytime TV.

TOTAL TV SETS IN THE U.S.\*

	Oct. '50	Jan. '51	April, '51	July '51
No. of TV sets:	8,269,000	10,549,000	12,171,000	13,093,000
No. of TV daytime network shows:	7	12	17	10**

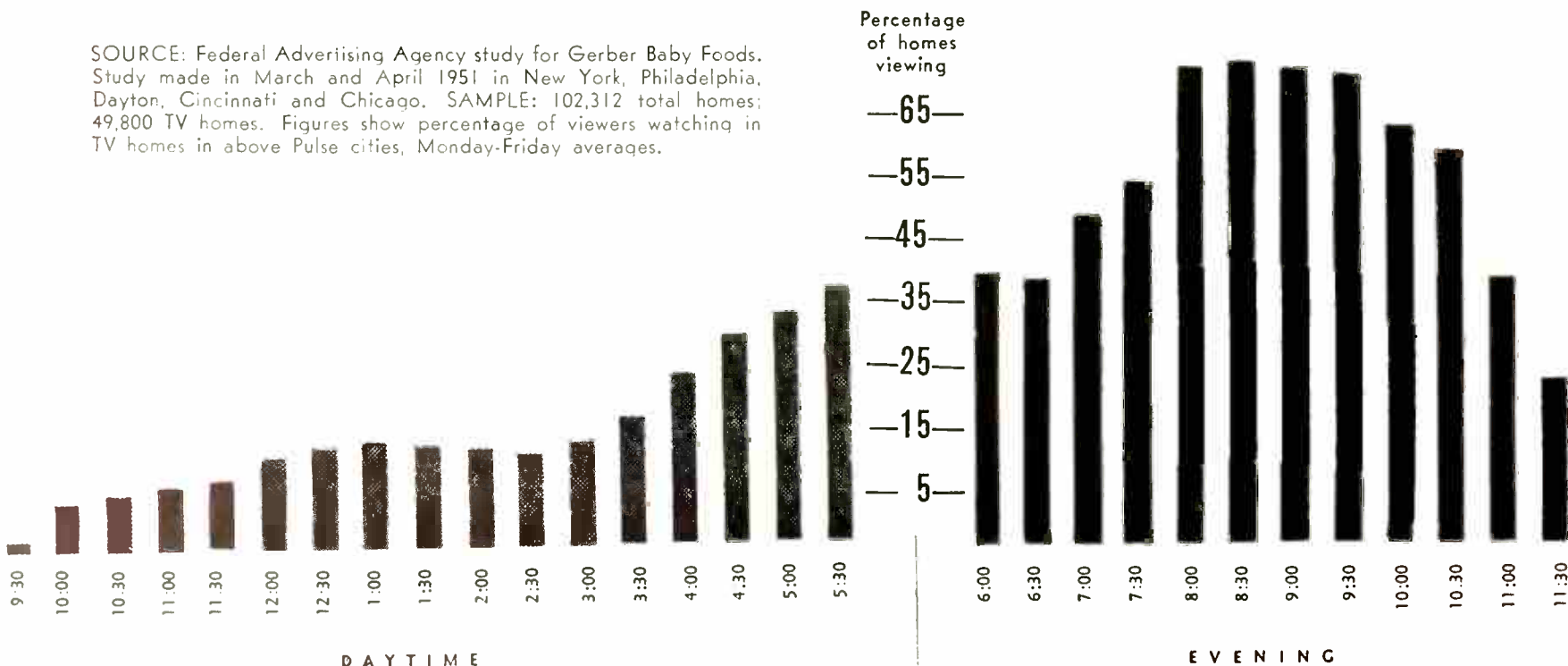
\*Figures estimated by NBC Research Dept.

\*\*With the coming of summer, daytime TV took a seasonal dip. Vacations, good weather, school children home, etc., cut into the audience. Also, many of the top TV shows (*Kate Smith*, etc.) took a summer hiatus.

The A. C. Nielsen organization has also pointed out, in its *Nielsen Television Index* (June, 1951) that the daytime TV market of today now comprises an area that includes nearly 68% of the retail sales in the U.S. Daytime TV serves over 62% of the U.S. population, via 107 stations in 63 markets. The whole level of daytime TV—both in terms of the sets-in-use averages and the number of sets tuned in—is constantly climbing, due to con-

#### 4. When viewers watch daytime and evening TV, by 30-minute segments

SOURCE: Federal Advertising Agency study for Gerber Baby Foods. Study made in March and April 1951 in New York, Philadelphia, Dayton, Cincinnati and Chicago. SAMPLE: 102,312 total homes; 49,800 TV homes. Figures show percentage of viewers watching in TV homes in above Pulse cities, Monday-Friday averages.





stant set sales and bigger and better daytime TV network and local programming.

**Programs and program costs:** Daytime TV network programs now virtually fill the hours from 11:30 a.m. to 5:00 p.m. In these time slots are programs from two or even three of the TV networks, with more coming in all the time. The great percentage of these time slots have at least one sponsored show in them (see "Timebuyer's Guide" chart, page 35.)

Since surveys (Advertest, Pulse, Nielsen, etc.) and ratings show that the avowed program preference is predominantly for "entertainment" and that the audience is primarily female, the average daytime TV program is escapist and is aimed at the housewife.

These "entertainment" shows are of several simple basic types. The greatest number (and those with the highest ratings, incidentally) are those that are a showcase for a strong, likable TV personality. Typical of this type are the *Kate Smith* and *Garry Moore* Monday-through-Friday shows on NBC-TV and CBS-TV. These are slotted at 4:00 to 5:00 p.m. and 1:30 to 2:30 p.m., respectively. Others of this genre include such shows as the new *Dennis James Show* (11:30 to noon, ABC-TV), the new *Ruth Lyons Show* (noon to 12:30 p.m., NBC-TV), and the alternating *Bill Goodwin Show* (Tues.-Thurs.) and *Bert Parks Show* in the 3:30 to 4:00 p.m. slot on NBC-TV.

Most shows of this nature surround the key personality with an informal mish-mash of songs, interviews, dance routines, fashions, and stunts. The cost

of supporting an hour-long, across-the-board show is not small, even though these programs avoid nighttime frills. In fact, the entire production budget (exclusive of airtime) on a program like ABC-TV's *Ameche-Langford* show (noon to 1:00 p.m., Mon.-Fri.) easily touches \$40,000 to \$50,000 a week. NBC-TV's *Kate Smith Show*'s costs are staggering, and have used up as much as \$12,000 per week for sets and costumes alone. Since this kind of money for "dressing" a show is what some other shows spend as a total production budget, these shows are nearly always broken up into quarter-hour chunks, and sold to several advertisers at once on a "block" basis. (Parks and Goodwin, however, are sponsored by General Foods and General Electric, respectively.)

A sponsor will spend about \$250,000 to \$500,000 a year for each quarter-hour program chunk under such an arrangement. As a good example of how several advertisers share the costs in a big TV personality show, look at the lineup of sponsors on NBC-TV's *Kate Smith Show* for fall:

SPONSORS ON "KATE SMITH" DAYTIME TV SHOW\* (NBC-TV, 4-5 P.M., MONDAY-FRIDAY, 30-45 STATIONS)

	4-4:15	4:15-4:30	4:30-4:45	4:45-5
Mon.	P&G Pillsbury	Chesebrough	Cannon Mills	
Tues.	P&G Simmons	Knowmark	Singer Sewing	
Wed.	P&G Jergens	Durkee	Gerber	
Thurs.	P&G Simoniz	Minute Maid	Hunt's Foods	
Fri.	P&G Jergens	Glidden	Hunt's Foods	

\*Current estimates on the time-and-talent costs of "Kate Smith Show" run around \$7,000 a week per quarter-hour, and up. The total cost per 15-minute chunk of the show to an advertiser will run around \$500,000 a year, including his promotion and merchandising of it. As is evident, the program is a sell-out.

Other basic types of "entertainment" shows include the quiz programs, audience participation shows, daytime se-



New fall shows include ABC-TV's high-cost "Ameche-Langford"

rials, shopping programs, and home-making programs on network daytime TV.

As might be expected, most of these are a carry-over from various daytime radio types. Daytime TV serials, however, are considerably different in that they are much more costly than their radio counterparts (as much as 500% more) when it comes to talent and production costs.

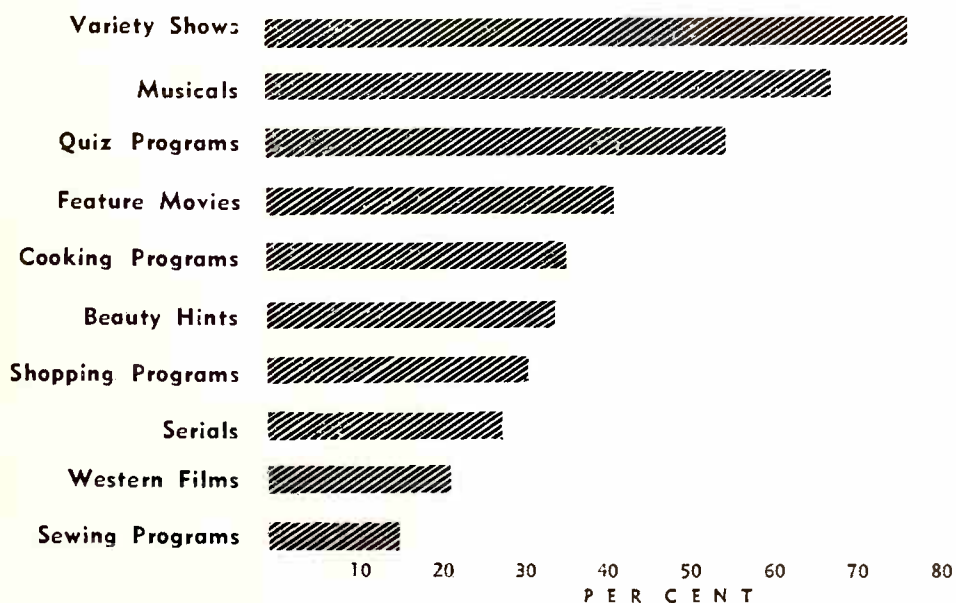
These "soapers," however, are now gaining in favor with both advertisers and daytime TV viewers. A season ago, there was only one, *The First Hundred Years*, sponsored by P&G (CBS-TV, 2:30 to 2:45 p.m.). Now, there are a half-dozen on the air, including *Egg and I*, *Love of Life*, *Search for Tomorrow*, *First Hundred Years*, *Miss Susan*, and *Hawkins Falls*. As SPONSOR went to press, only one of these—*Egg and I*—was unsponsored, with this CBS-TV package on the block for \$15,775-plus-time-charges for a five-a-week program series.

Costs of these soap operas, most of which are built as a sponsor-owned or

(Please turn to page 72)

## 5. Daytime TV program preferences

All viewers in TV homes, and what they like\*



\*Based on "Study of Daytime Television No. 3" of Advertest Research. Conducted in New York-area TV homes (765) during May 4-15, 1951. Daytime covered the period 9:00 a.m. to 5:00 p.m.

# How to

Here are



**over-all** *The maxims on these pages might have been written by a radio copywriter gone mad. They constitute 17 bits of the worst advice ever given anyone about how to write a radio commercial that sells. But rather than madness, they represent SPONSOR's effort to provide advertisers with a checklist of flaws to guard against in commercial copy. And, by reading with an occasional glance between the lines, advertisers and agency copy craftsmen will find many a well-founded rule for creating commercials that do sell. Actually, these 17 abominable methods of being thrown out of any agency radio department from coast to coast were created by putting a twist on rules suggested by some of the least dud-like copy specialists in the country.*



**1** *Never neglect to include every possible sound-effects gimmick in your commercial. Gong, gunfire, drums, whistles, bells, echo chambers, the more the merrier.*

This way, instead of creating a distinctive audio signature for the prod-

uct, consisting of some appropriate ear-catcher, you're sure to leave the listener confused—even frightened.

**2** *When you have an extremely complex sales story to tell, always use jingles.*

Once the message has been rhymed and set to music, you're sure to come up with a jingle which sounds like an Army manual in song; or, better still, if you have to simplify the message in order to fit it in, you may have succeeded in eliminating all of the sales points.

**3** *Borrow profusely from copy used in the printed-media advertising of the product.*

That's the best way to give spoken copy a non-conversational style which few announcers can read successfully.

If followed with care, this suggestion can help you lose even the most attentive listener after the first few words.

**4** *Write commercials in verse often.*

That way your chances are better than average of creating a filmy, unbelievable concoction. It's hard to miss.

**5** *No matter how inapropos, integrate every commercial.*

Have your little girl star deliver a message about razor blades. It is possible by this method to reduce believability to levels beneath the reach of a man in a bathysphere.



**6** *For the music with your singing commercial, always hire a symphony orchestra.*

By and large, this drowns out the words and makes them harder to understand, thus decreasing the possibility that anyone will buy your brand.

**7** *Always talk about the product, not about what it will do for the listener.*

The possibilities for slaying a sales curve implicit in this suggestion are too obvious to require comment.

# Bad at writing radio commercials

Bad methods of driving away customers. How many does your copywriter use?



**8** In writing out instructions to a personality d.j. who "ad libs" your commercial, make it quite clear that he is at liberty to knock the product, laugh up the sponsor's reputation, and, if possible, neglect to mention the brand name entirely.

A particularly good way to achieve this is by failing to include a list of "do's" and "don't's" or sample commercials in your instructions to the d.j. This helps build the impression that no one at the client's office cares what he says. When thus encouraged, some d.j.'s have been known to reach lyric heights in their disregard of a brand's sales needs.

**9** Avoid getting to know the talent who reads the commercials you write.

Once you know the announcer, you may find yourself falling into the habit of writing for his natural speech pattern, thus taking all the fun out of the game. Make him learn to speak your way, especially if in the process he can be tricked into sounding awkward and insincere.

**10** Never depart from the rules of grammar current in England during the reign of Queen Victoria.

Most professors agree that the language reached its greatest elegance

during this era. Of course, nobody talks that way any more, but why put crass commercial ideas before grammar.

**11** Never forget that sex is the biggest single interest of every man, woman, and child in the United States.

Don't bother with any of the other "reason why" points for your product. Hang your approach on sex. It may not sell, but people will listen.

**12** Devote at least half of the time allotted for the commercial to a transition from the subject matter of the program.

By making your lead-in as garrulous as possible, you'll leave yourself with only a few seconds for each of the product's sales points. Moreover, some beautifully hackneyed effects can be obtained by dwelling on what has come immediately before the commercial.

**13** Always avoid repetition.

If you mention each virtue of the product, only once, with any luck you should be able to escape planting ideas about the product in the listener's mind. After all, the listener may be doing something else while the radio's on; or he may not be too bright.

**14** For a program featuring dreamy mood music, make the commercial soft as a feather.

You wouldn't want to arouse the attention of the listeners now that they're settled into a trance. Let 'em sleep.

**15** Always see if you can't trip up the announcer by including a tongue-twister in every commercial.

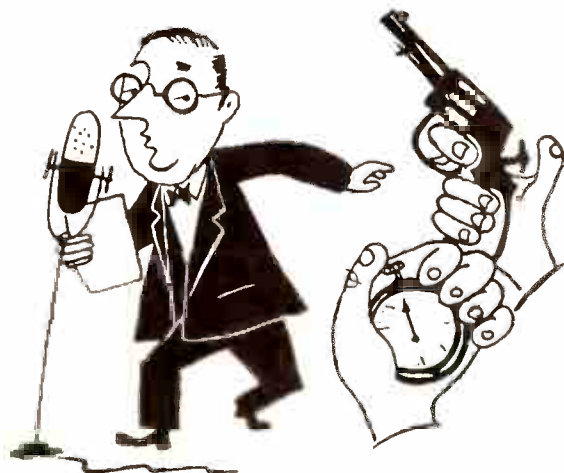
This was the favorite technique of several brilliant sportsmen now exiled



to an ad agency in Minsk where they are forced to compose 10-second inspirational announcements for the latest five-year plan.

**16** Give the commercials you write for serious discussion shows that vaudeville touch.

Two boffsters throwing away a few quick yaks before they trade plugs for the product are always good for driving away just the audience that the programing boys were trying to build.



**17** Make each commercial so long (never under 200 words a minute) that it's a race between announcer and clock.

Why take chances on having the listeners understand the message, believe it, then go out and buy? ★ ★ ★

## TV "Suspense"

Video thriller reaches wide male audience at low cost-per-thousand. Show exploits scenery to add to suspense; uses as many stars as Hollywood will permit. Commercials use TV's

visual impact to explain simply Auto-Lite electric auto parts. Cartoon films contribute humor plus cliff-hanger entertainment to commercials; punch home extra power of its batteries.



# Why Auto-Lite spends \$1,500,000 on AM and TV mysteries

**High popularity, low cost-per-thousand.**

**makes two "Suspense" shows pay off in record auto-part sales**

**over-all** Man's insatiable appetite for the eerie, the macabre, and the spine-tingling, has proved both a hair-and-sales raising bonanza for Electric Auto-Lite Company. This will mark the fourth and third years respectively that the Toledo, Ohio, com-

pany (world's biggest independent manufacturer of automotive electric equipment) has peddled its wares on those two veteran thrillers, CBS-radio *Suspense* and CBS-TV *Suspense*. The story of how Auto-Lite has made double murder pay off, a dexterous thriller

in itself involving the balancing of two separate mystery plots on two media, should be instructive to other sponsors seeking to make an honest penny out of crime.

Only some kill-joy fiend out of a mystery writer's imagination would





**Before:** Single mattress represents weekly sales before Tom & Jack d.j. show started

A SPONSOR roundup

# Furniture stores on the air

**Success stories show radio can sell high-cost items effectively**



**After:** Sales upped seven-fold. Promotion began with 12 hours weekly on WKAB, now 22



Perhaps the oldest cliché about radio in some advertising circles is one which goes like this: "Oh, radio is alright for soaps and cigarets, but you can't use it to sell an expensive item."

Almost word for word, that's the sentence most likely to be tossed off whenever an ad man not up on the AM medium talks about how you should advertise a high-cost item. Of course, those with a more intimate knowledge of radio would be quick to point out that the medium has sold everything from cars to expensive real estate.

Nonetheless, the impression persists in some circles that effective use of the air is restricted to goods paid for in pennies.

One way for national advertisers to get perspective on the question is to consider how radio is used by local advertisers. Are retail firms which buy radio time restricted to the grocery, candy, and gasoline lines? Or do merchants whose stock brings \$100 or more an item also use air selling? The answer, of course, is that many a local station gets a heavy share of its local business from high-cost goods.

In particular, furniture stores are a good example. If you were to travel through the United States, you'd find that there were few large cities which did not have at least one important local furniture merchant on the air.

With the foregoing background in mind, success stories collected herein by SPONSOR take on added significance for national advertisers and their agencies. Included below are six stories of how furniture merchants in different parts of the United States are using radio to sell their high-cost wares: plus eight briefer cases.

**Nelson Brothers, Chicago.** Since the first of this company's stores opened in Chicago 19 years ago they've spent close to \$3,000,000 on continuous radio advertising. Today Nelson Brothers runs three large stores in Chicago, a fourth in downtown Milwaukee. The 10-story Milwaukee emporium is the largest furniture store in Wisconsin.

Explaining this spectacular rise in the firm's business fortunes, president and founder Abe Blinder confides: "Radio built our business from a volume of \$500,000 the first year to over \$4,000,000 in 1950. As the business grew we found the need for newspaper and TV advertising. At the same time, however, we were able to increase our radio appropriation. We still find it profitable to spend most of our appropriation on radio advertising."

Using WBBM and WGN in the Windy City, Nelson Brothers have sponsored almost every possible type of program. They started in 1933 with "Jerry Sullivan," who played the piano and sang Irish ballads on Mondays, Wednesdays, and Fridays, over WBBM. Later they tried *Tenth Inning*, a program slotted after the local baseball games. This was followed by *Man on the Street*, with John Harrington. The Nelson radio schedule since then has run the gamut from variety programs, to mystery shows, to disk jockeys, to sports news.

Today's lineup includes *Chicago at Night*, a 10:15 to 10:30 p.m. man-on-the-street type show carried over WGN Monday through Saturday. Also on WGN, Nelson sponsors the *Bill Evans Show*, a variety heard 7:45 to 8:00



Nelson Brothers use of radio covers 19 years of broadcasts over Chicago's WBBM, WGN

p.m. Monday through Saturday. Nelson Brothers uses another 45 minutes daily on WBBM, including a mystery series called *Theatre of Thrills*—Monday, Wednesday, Friday 10:30 to 11:00 p.m. and Tuesday 10:30 to 10:45 p.m. There's also a musical show, *Kickoff Tunes*, before football games, an afternoon and a morning news period on Saturdays and Sundays, and *Musical Serenade* 11:00 to 11:30 a.m. Sundays. A Chicago Pulse report estimates that this extensive Nelson coverage on the two radio stations yields almost 8,000,000 commercial listener impressions weekly.

Nelson's commercial approach has changed radically in the past 19 years, in common with other radio advertisers. Explaining the switch, Abe Blinder says: "When people responded to a radio advertisement in the early '30's, it was a new experience for them. They would come into the stores in response to an ad they heard on the air and want to talk mostly about the artists and radio itself. They enjoyed the novelty, but were skeptical of advertising claims.

"To put customers more at ease, we had giant 12-foot blowups of the artists hanging on the walls. Radio is no longer a novelty, of course. These days you want to play down the personality and play up the actual 'sell.' Sincerity is the big item today and the style of copy is very important."

Nelson copy is never directed specifically to either men or women, since Blinder finds women initiating a sale but consulting their husbands before completing a purchase. No give-away offers are used because their effects are deemed too long-lived and are hard to handle efficiently. According to Blinder, good commercial copy opens with a question—as in this recent example:

*ANNCR:* What will \$99.00 buy at Nelson Brothers? \$99.00 will buy a

luxurious two or three piece sectional sofa that can be arranged to suit your living room. \$99.00 will buy a beautiful living room set—davenport and matching lounge chair—that's what \$99.00 will buy at Nelson Brothers, etc.

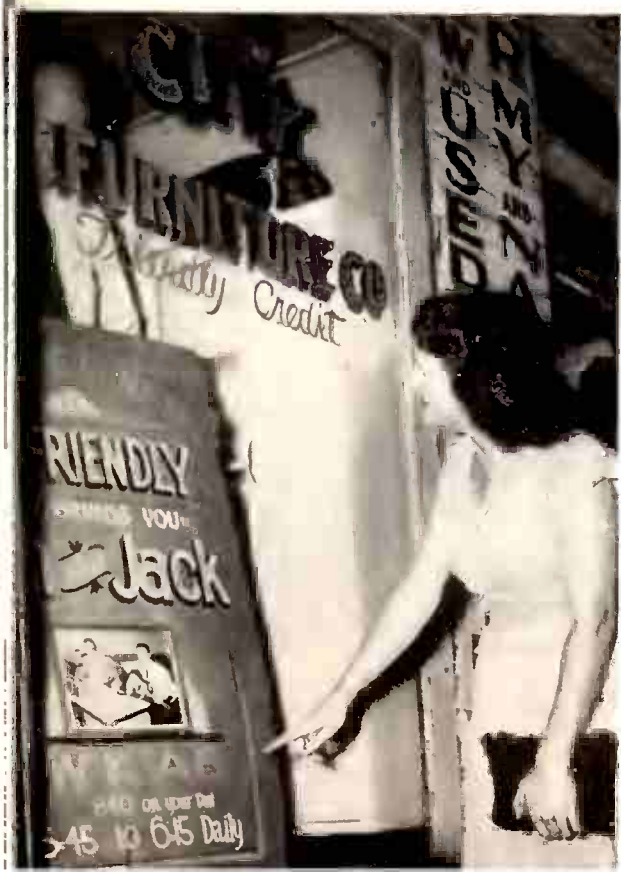
Nelson's radio advertising is always coordinated with newspaper ads. There's a difference in the way the two media are used, however. While ads show many different items for sale, radio copy plugs no more than five separate pieces of furniture at a time.

**Sachs Quality Stores, New York.** This firm began advertising back in 1928 on early independent New York stations with a series of variety shows. Ernie Hare of the famous Happiness Boys team of Jones & Hare led off, followed by Gus Van of Van & Schenk. Over the past 23 years Sachs programs have introduced stars like Monica Lewis. A modest \$200 a week budget has steadily climbed to \$3,000 per week, keeping pace with the company's expansion from one to four stores in metropolitan New York.

Although WMCA has been a Sachs favorite, the furniture retailer has relied heavily, too, on foreign language stations like WEVD (Yiddish) and WHOM, WOV (Italian). According to a company spokesman: "We've been very, very successful with radio."

Sachs Quality was one of the first advertisers to try transcribed singing commercials, has used them to build up wide recognition for its phone number. Sung to the tune of "Reuben, Reuben, I Been Thinkin'," the Sachs ditty goes: "Melrose five, five three hundred. Melrose five, five three hundred. Three little Sachs are at your service, bum da dee dee well, well, well."

Present Sachs air promotion is centered mainly on a 30-announcement per week schedule over New York's WMCA. No TV is being used at present. (Please turn to page 93)



◀ This store had good success with mattresses (above left). Air moved plenty of other items, too

# Don Lee's audiences are

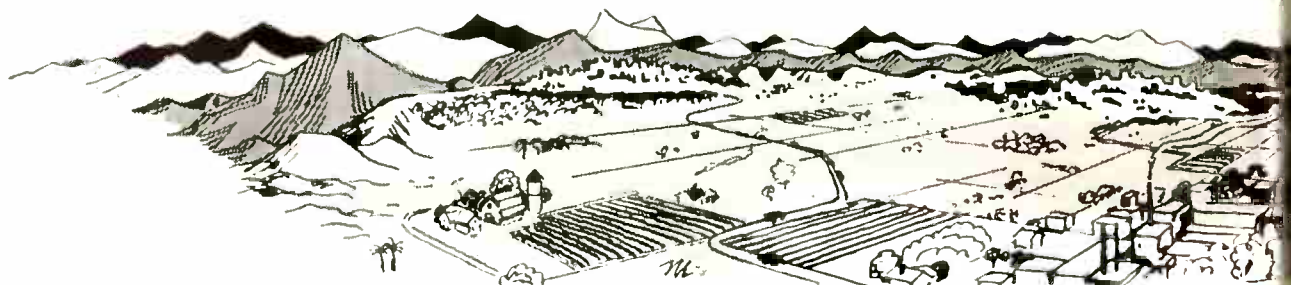
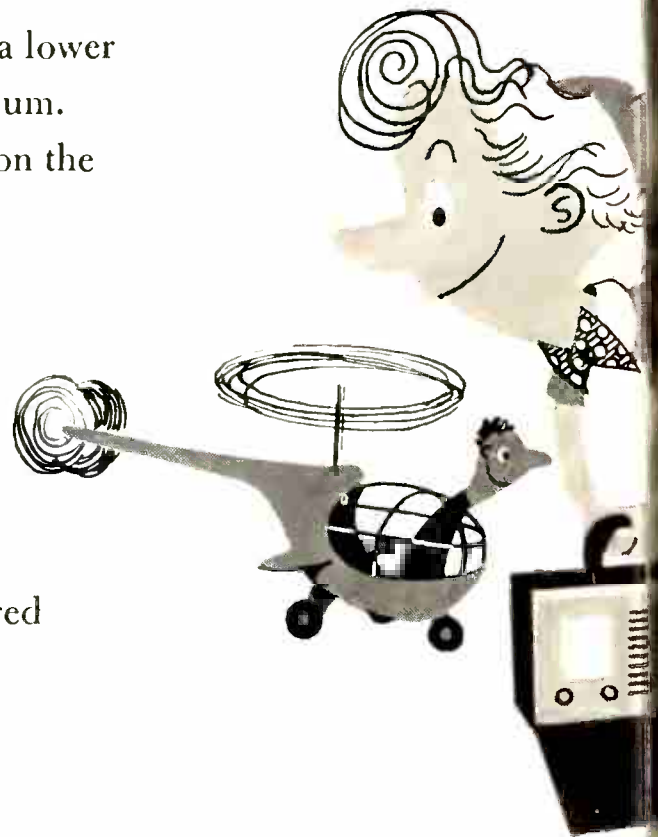
**Daytime audience up 16.3%**  
**Nighttime audience up 22.3%**

*(According to Nielson, 1st half 1951 vs. 1st half 1949, full network average audience)*

If you want to sell your product to the maximum number of people on the Pacific Coast, Don Lee is the best medium to use. Don Lee can deliver your sales message to more Pacific Coast people through their own local major selling medium at a lower cost per sales impression than any other advertising medium.

Don Lee offers more per sales dollar than *anyone* else on the Pacific Coast because Don Lee broadcasts your message *locally* from 45 network stations in 45 important Pacific Coast markets with all the local selling influence and prestige that you need to do a real selling job in each local market...where your sales are actually made.

Don Lee is the only selling medium actually designed to sell consistently to all the Pacific Coast. That's why Don Lee consistently broadcasts more regionally sponsored advertising than any other network on the Pacific Coast. Don Lee delivers *more* and *better* and the advertisers who sell the Pacific Coast know it.





# Play up on the Pacific Coast



*The Nation's Greatest Regional Network*

WILLET H. BROWN, *President* • WARD D. INGRIM, *Executive Vice-President*  
NORMAN BOGGS, *Vice-President in Charge of Sales*

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA

*Represented Nationally by JOHN BLAIR & COMPANY*

*Mutual*  
**DON LEE**  
**BROADCASTING SYSTEM**

## RECIPE BOOKLET

SPONSOR: United Fruit Co.

AGENCY: BBDO

**CAPSULE CASE HISTORY:** *Shop The Town is a product demonstration and shopping show. Its unusual feature: the same half-hour show is telecast twice a day, Monday through Friday, at 2:30 p.m. and 6:00 p.m. to catch housewife and working girl. Cost for daily two-show participation is \$80. United Fruit, to stimulate banana sales, offered a recipe booklet. After three offers the company received requests for 1,006 booklets.*

WTTG, Washington, D. C.

PROGRAM: Shop The Town

## CANNED CHICKEN

SPONSOR: Chicago Western Corp.

AGENCY: Bruce Bryant

**CAPSULE CASE HISTORY:** *The problem: to acquaint the buying public with Pinafore Chicken, a new brand of canned poultry. The sponsor decided upon a contest asking viewers to see how many words they could make up from the letters in the brand name. The price: \$25 in groceries. The contest was mentioned once, cost about \$54. As a result, more than 550 entries poured in. Since then, participations have spurred sales.*

KFI-TV, Los Angeles

PROGRAM: Adventures At Home



## CHILDREN'S SHOES

SPONSOR: Selby Shoe Company

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Selby's single Sunday afternoon announcement showed children modeling shoes while astride bicycles. The pitch: kid models urged child viewers to come to Selby's store with their parents so they might enter a bicycle giveaway contest. Before noon Monday, 147 parents visited the store with their children. Sixty-nine of them bought one or more pairs of Selby shoes. Entire live announcement cost: \$41.50.*

WSAZ-TV, Huntington, W. Va.

PROGRAM: Announcement

## ICE CREAM

SPONSOR: Good Humor Co.

AGENCY: Jordan Co.

**CAPSULE CASE HISTORY:** *Good Humor bought one-minute participations across the board (\$85 per announcement) on a daytime variety program to promote ice cream specialties. For one week commercials plugged pecan rolls: sales showed an increase of 26½% over normal expectancy. In another week's test, sale of half gallons increased 15% over the usual seasonal figures. Sponsor says results have been "more than gratifying."*

KNBH, Hollywood, Cal.

PROGRAM: Bill Stulla's Parlor Party

## DANCE LESSONS

SPONSOR: Twin Cities Arthur Murray Studios

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This local dance studio runs a 25-minute local TV variety show at a cost of about \$500 weekly. During the first eight weeks of sponsorship, the dance franchise noted a 218% increase in dollar sales. This, as compared to a similar period before TV sponsorship. Other increases traceable to the Monday night show are a 32% increase in number of prospects; a 52% increase in number of sales.*

WTCN-TV, Minneapolis

PROGRAM: Arthur Murray Show

## TV DEALER OFFER

SPONSOR: Hughes-Peters, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Hughes-Peters, Inc., a radio-TV set distributor, wanted to further goodwill for their dealers. This Emerson distributor, a TV sponsor, guested on Fifty Club and made a free offer. In a casual mention and display, a plastic coin bank was shown and offered free to viewers in non-dealer areas. From this one mention, requests totalled 12,717. Hughes-Peters now has "name recognition" outside their sales territories.*

WLW-TV, Cincinnati

PROGRAM: Fifty Club

## ALUMINUM WARE

SPONSOR: Ruffe Jal-O-See, Inc.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Prominent lawyers answer general legal questions on this sponsor's Law of the Land, a 15-minute once-weekly affair. Cost: about \$220. After a 26-week sponsorship this has been achieved: increased the "people familiar with name and product" from 30% to 75¼; sales up accordingly. The firm also reports double the number of sales leads procured a day after the telecast as compared to the number before.*

WTVJ, Miami

PROGRAM: Law of the Land



## OUT OF THE WILD BLUE YONDER

America strengthens her defenses and WDEL-TV dramatizes for Delawareans the needs and methods for mobilization. Programs and spot announcements point up recruiting campaigns, defense bond drives, governmental aims of all types. "Your Air Force at New Castle," a weekly program presented by the Public Relations Staff of the 113th Fighter Interceptor Wing, typifies this WDEL-TV service to its viewers, brings into sharp focus "the wild blue yonder" and the men who traverse it. Delawareans depend on their local station for such programs, look to Channel 7 for information concerning their civic responsibilities and privileges.

# WDEL-TV

## Wilmington, Delaware

A Steinman Station



Represented by  
**ROBERT MEEKER Associates** Chicago • San Francisco • New York • Los Angeles



# Mr. Sponsor asks...

## Will promoters curtail sports sponsorship because of TV's effect on the box office?

Alan L. Radcliff

Advertising, Sales Promotion Director  
Hygrade Food Products Corp.  
Newark, N. J.

### The picked panel answers Mr. Radcliff



Mr. Gallery

If promoters are realistic and will turn an eye to what has happened with sports that have been televised during the last few years, they will invite and encourage rather than curtail TV sponsorship—providing only one thing: that they have an event worthy of viewer interest.

When I was business manager for the New York Yankees we signed the first major league contract with television—the contract that has put the Yankees on DuMont for every home game they have played during the last five years.

The Yankee box office shows a substantial increase today over its showing five years ago, and Dan Topping and the other team executives agree that television played no small part in creating this increase. As a result, the Yankees have just signed a new six-year television contract with their sponsor.

When WABD first turned its cameras on wrestling in 1946, professional wrestling was on its back. Today, it's a thriving box office attraction all across the country, and wrestling promoters are the first to credit DuMont and Dennis James with starting it on the return trek to popularity.

So, too, television literally created the Roller Derby as a box office feature.

DuMont is about to initiate coverage of professional football league games and I have no doubt that after viewers have watched a few games and have enjoyed the skill with which the professionals play, pro football will recruit a very substantial following among people who have never seen a game before.

Television is also responsible for maintaining interest in boxing despite the many poor cards presented by promoters. TV sponsorship will not curtail box office receipts over any period of time but will actually keep them at a higher overall level. It is my belief that if the promoters play both ends from the middle—i.e., TV sponsorship for the routine weekly stuff but not for the big ones—they will lose out with the public in the not-so-long run.

The large box office for the Willie Pep-Sandy Saddler fights, especially the second and third bouts, I contribute directly to television. The fourth Pep-Saddler match, on 26 September, was not telecast, and the box office was lukewarm. Of course, with the sale of motion picture rights and theatre television, the promoter can't lose—but to my mind, he's killing the television goose that lays the golden eggs.

Practically all sports people know the outstanding fact about TV sponsorship—that television gains many more new fans for a sport than it causes to be lost.

TOM S. GALLERY  
Director of Sports  
DuMont Television Network  
New York



Mr. Milligan

This is a fine question to answer because everybody will have the chance to second guess it within the next two years. I think the surface effect of TV on box office receipts will make promoters

attempt to curtail sports sponsorships in the immediate future. I do not feel, however, that they will succeed over a period of time, or that the ultimate effect of TV sponsorship on sports attendance will be any more injurious than the movies were to the theatre, records to the musical instrument business, or radio to all of them.

TV provides the American public with an economical, interesting and comfortable service of entertainment. They will demand it vociferously, if necessary, and in the end they will get it. And I can't feel that sports attendance will suffer much, even during the transition period. Consider the figures:

Sports arenas in New York vary in capacity from Madison Square Garden, with 14,200 seats, to Yankee Stadium with 67,000 seats. To fill these, there's a potential market of 6,850,000 people ten years of age and over in the five boroughs alone. All of them are prospects for major sports events . . . but less than 1% can be seated in New York's largest sports stadium!

The other 99% are the market sports promoters must cultivate—must interest to the point they'll come down and buy. What stronger way to do this than TV sampling?

Sports, like any other commodity, can get their strongest buying promotion from sampling. TV can and will give the American public a sample of everything from rodeos to rumba contests. I believe sports promoters will finally recognize this and use TV viewing as the best possible means of exploiting their sports to the public. For the next few years, however, until that fact becomes clear, we can expect considerable conflict between public demand, sports promoters, and TV stations and sponsors. What the public wants will be the deciding factor—sports that work with the trend will prosper and those that don't will wonder why they're losing ground.

LAWRENCE D. MILLIGAN  
Account Executive  
Biow Company  
New York



Mr. Fleischer

Television is here to stay. So are sports. We in America are a sports-loving nation and no matter how much of an inroad television has made, and will continue to make in the attendance at

sports events, there will be no curtailment of the latter.

Why? Because there are sufficient sports enthusiasts who want to see their favorites in action in person to keep the pot boiling. While attendance figures continue to show that television has definitely hurt, more and more sports are being televised, apparently to make up through sponsorship the loss sustained at the gate.

This is evident in Madison Square Garden. Instead of cutting down boxing as was expected because of the heavy fall in attendance and receipts for the indoor shows, the International Boxing Club has decided to stage contests each Friday in the "House That Tex Built" and on Mondays and Wednesdays in the St. Nick club, its incubator. The sponsorship of each will more than offset losses due to lack of patronage.

Give the fight fans a good show with a well-balanced card and equally matched contestants and you'll find  
(Please turn to page 97)

# WFBR FAMILY PROMOTION!

# 25,000

## PACK LOCAL AMUSEMENT PARK!

"WFBR Family Day was biggest mid-week attraction in history", say officials of Gwynn Oak Amusement Park in Baltimore, as 25,000 people pack park! Promotion was exclusively WFBR's—no other advertising medium used!

Families all over Baltimore listened to WFBR's advance promotion for WFBR "Family Day" at Gwynn Oak Park. They believed what they heard—and then acted!

Family after family stormed the park!

WFBR is proud of this record-breaking promotion—proud, too, that it is Baltimore's real "family station"—the station whole families listen to, enjoy and trust implicitly.

Yes, we have the Hoopers, too—in some cases startlingly high. But more than that—we have the confidence and solid loyalty of Baltimore families!

Ask any WFBR representative or John Blair man to tell you about it.

BALTIMORE'S  
FAMILY  
RADIO  
STATION!

# WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE MD.  
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



**GUY THOMPSON:** **THE 4 KNIGHTS:** Popular quartette in their own show, "The Listening Glass."

**RUSS CASE:** Director of "An American Rhapsody."

**PATTI PAGE . . . and . . . RAY ANTHONY** Co-stars of their own program, "Rhythm Rendezvous."

**D'ARTEGA:** Director of "The Cavalcade of Music."

**THE** har

# 4545

## NETWORK CALIBRE PROGRAM

AT

# 33¢

### PER 15 MINUTE UNIT



**AIRLANE TRIO:** Star of "Airlane Melodies."

**THE SUNSHINE BOYS:** Famous vocal quartette starred in their own program of Gospel Songs.

**FRANKIE CARLE:** Star of "Keynotes by Carle" Show.

**SHEP FIELDS:** Star of "The Shep Fields Show."

**THE COTE GLEE CLUB:** Star of feature program, 15 minutes a



**AZERS:** Close-remember When."  
**ALLAN JONES:** Star of "The Allan Jones Show."

AMMS

# figure

Starting November 1, 1951: Lang-Worth subscribers with full membership will receive specially prepared script programs totalling 4545 quarter-hours of playing time per year. Service mailed every week—prepaid.

# it out

Selling aids—photographs, counter cards, posters, newspaper mats, spot announcements, etc.—are an integral part of this new service. All programs are designed, written and timed for commercial sponsorship—utilizing star-studded talent from the Lang-Worth Library.

# for

Based on the minimum rental of \$125 per month, the cost of each 15-minute program is 33 cents—3 for 1 dollar! Figure it out for yourself.

# yourself!

**THIS FOR FREE!** *In addition to the specially prepared program service totalling 4545 quarter-hours of playing time per year, all station affiliates holding full membership in Lang-Worth Program Service receive the largest, best balanced and most diversified Basic Library of transcribed music in the world (6000 selections)—plus a continuous flow of New Releases featuring top-ranking artists in New tunes, New jingles, New voice tracks and New production aids, every month—FOR FREE!*

*Stop shaking your head—drop us a line and get the full story.*

## LANG-WORTH

**FEATURE PROGRAMS, Inc.**

113 WEST 57th STREET, NEW YORK 19, N. Y.

WESTERN OFFICE  
LANG-WORTH Feature Prog. Inc.  
14579 Benefit St., Sherman Oaks, Cal.

CANADIAN OFFICE  
S. W. CALDWELL Ltd.  
80 Richmond Street West, Toronto



**FOY WILLING:** In "The Riders of the Purple Sage" choir

# Radio commercials...

by **BOB FOREMAN**

Having just paid this month's bills, including the third quarter on my income tax, I would like to launch a philippic or two on the virtues of economy—using radio as my case in point.

Certainly with the cost of TV time and talent rising as boldly as a trout in fly time, whatever possibilities of economy there are in radio are worthy of prolonged consideration.

Since television is very much with us these days—especially with those of us who dwell within the field of the seven channels in New York—it is far too easy to forget that even a modestly rating radio program can turn up more people than a top-rating television opus. Furthermore, the joy of achieving a 27.9 in TV (ARB, Nielsen, or what-have-you) may be all out of pro-

portion to the cost of achieving same.

So let's wander into the principle that radio can most assuredly reach a lot of people at low cost. Good radio, as a corollary, can influence these people—this we know from many 52-week periods of experience. Therefore, a word or two on how we might increase radio's economy!

For one thing, have you considered building a radio "network" or combination of local stations that dovetails rather than competes with your TV operation? Let's say you've got 33 stations, live or otherwise, broadcasting your television program. What kind of a deal can you make for a radio program in those areas not reached by your TV efforts or in those where TV  
(Please turn to page 72)

## radio review

SPONSOR: *Electric Auto-Lite*  
AGENCY: *Cecil & Presbrey, N. Y.*  
PROGRAM: *"Suspense," CBS*

Rather than discuss the Auto-Lite copy, which is direct if a bit categorical, and impressive if a bit mechanically contrived, I'd like to devote a few picas to Auto-Lite's commercial announcer on *Suspense*—Harlow Wilcox. In my book Wilcox is the finest radio announcer in the business. He has, in a lengthy career, been spokesman for products of every description and price and is one of those announcing rarities whose voice conveys prestige without a trace of stuffiness, warmth without gushiness.

Any commercial announcer is, of course, hemmed in to a considerable degree by the quality of the copy he is handed (and usually must deliver verbatim regardless of how uncomfortable it may feel), but I've heard Harlow deliver the worst writing—impossible listings of dull products, phrases that belong only in trade books, or package-inserts, which were never meant to be spoken delivering them with an easy grace that makes you think the man had just conjured up the words himself. This is the very essence of good radio selling, as well as the salvation of mediocre writing, and no one achieves it to a greater degree than Mr. Harlow Wilcox.

In addition he deserves a large slice of

credit for the success of the integrated commercial which Johnson's Wax began when it first sponsored the *Fibber McGee and Molly* show. If Harlow hadn't been able to combine real acting ability and salesmanship, this approach might never have flourished the way it has since.

So if you're in network radio, and believe your announcer is at least as important to the success of your venture as the star of your show, get yourself a man with the talent of Mr. Wilcox; then sit back and relax.

## radio review

SPONSOR: *NBC Sustaining*  
PROGRAM: *"You Can't Take It With You"*  
TIME: *Sunday, 6:00 p.m.*

An amusing, fairly fast-paced, and faithful serialization of the great Pulitzer Prize comedy-with-a-message, this NBC sustainer featuring Walter Brennan is devoted commercially to a vital and valid premise; namely, that listeners as well as advertisers ought to be reminded about the charm and power of the most powerful and the most charming medium of communication as yet used by man.

The opening commercial (on the 16 September show) was a straight announcement delving into the fact that words are cold and

immobile unless people utter them. It compared the word-on-the-printed-page with the same copy delivered, say, by a Churchill.

A 30-second middle commercial (I'm sure this restraint was meant to be a lesson to all advertisers utilizing NBC) made, excellently, the point that within one week of broadcasting, NBC programs totaled way up in the thousands with advertisers footing the bill. Thence it went on to state that radio advertising is far more economical than any other medium, presenting the public with quality products at the lowest possible cost.

The closing announcement bore a slightly historical lead-in about Mr. Marconi's invention, then launched into further factual evidence that brand names heard on NBC represent the cream of the crop: "Only quality products can continue to advertise—and stand the gaff of competition." Here was a lesson in philosophy, economics, and salesmanship—all packed into the commercial format of a thoroughly amusing half-hour show. The only bone of contention I have to pick with the medium is that NBC used no drama whatsoever to make their points. The commercials were as straight as a plumb line. I do think that, despite the seriousness of the subject, the messages do lend themselves to a bit of dramatization. No need for hokiness, but certainly a singing commercial lead-in might have gotten to the subject about radio commercials a little more adroitly than talk, talk, talk. Also—it's too bad, I feel, that television had to come along to make time available on radio for a subject of this nature.

## radio review

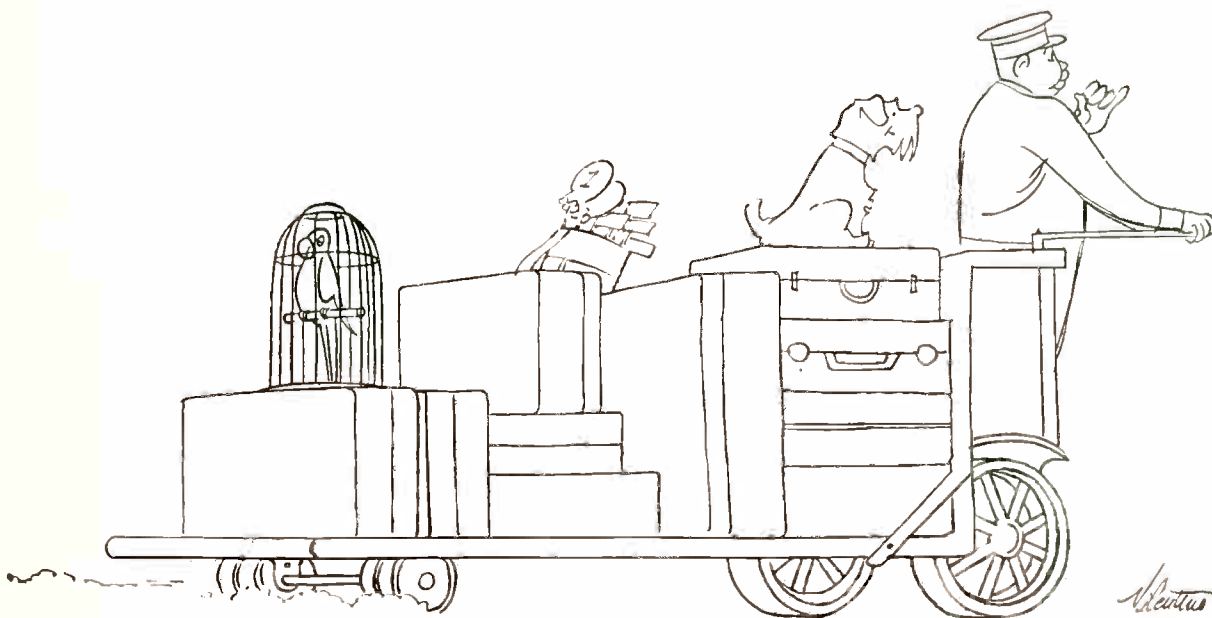
SPONSOR: *Alkaid (Block Drug)*  
AGENCY: *Joseph Katz Company, N. Y.*  
PROGRAM: *Announcements*

I honestly doubt that there's any really new way of spot-advertising a stomach product and certainly if there is, the Alkaid announcements haven't concerned themselves with achieving it. They start with a dramatized vignette of a baseball stadium hot-dog-hawker and work around within seconds to an announcer talking about the pleasure of gorging when you've Alkaid to take away the penalty. This product's approach to relief is as sound as it is well produced. The gal in the announcement (Helen Lewis, if my ears tell me rightly) is believable, easy to understand, and superbly competent. Every theme-line and minor verbal aria is tried and true—such as, "Enjoy yourself without the penalty." "Don't take chances, take Alkaid"; the overindulgence clichés and stock situations are all handled well. Since the groundwork has been done years ago for a product like this, I, for one, see no reason for Alkaid's not capitalizing on it. But on the other hand, one single note of novelty might set the product off a bit from competition.





There is always a most efficient way to do a job . . .



For your SELLING job in this top U. S. market use WTIC . . .

*because*

**WTIC** DOMINATES  
THE PROSPEROUS SOUTHERN  
NEW ENGLAND MARKET

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

# 66% REVENUE JUMP...96.66% — BOTH WITH AP NEWS



## "AP Service is A Great Partner for Stations"

**J. Archie Morton,  
General Manager,  
KJR, Seattle, Wash.**

"Associated Press news is a major factor in KJR's 66% gain in net revenue from newscasts for 1951 over 1950," says General Manager Morton.

"If a station is not working its news angle hard in programming and in sales, it is missing a bet.

"If full sponsorship for a program not continue, we add to revenue by including participating announcements. Thus develops maximum returns.

"Our Associated Press news is sold As we know and as our clients tell us service is a great partner for stations are on their toes these days."



## "Ratings Jump 20% for AP Newscasts"

**H. Rod Hurd,  
Sales Manager,  
KWNO, Winona, Minn.**

"KWNO advertisers," says Sales Manager Hurd, "are pleased with AP sponsorship. Check this record: Kalmes Tire Service, 13 years without interruption. Breitlow Funeral Home, 13 years. Marigold Dairy, 12 years. Merchant's National Bank, 4 years. Winona Motors, 10 years.

"Associated Press newscasts have the highest ratings of all KWNO programs. At 7:30 a.m., before our AP news, KWNO listen-

ership jumps 20%. The same at noon.

"Exactly 96.66% of all AP newscasts are sponsored. The remaining 3.33% is evening morning time.

"When it comes to AP newscasts, KWNO salesmen put their feet on the desk. Selling AP news requires little effort. We have a waiting list."

From KWNO sponsor Bernard T. Kalmes

Hundreds of the country's finest stations announce with pride **"THIS STATION IS A MEMBER**

# SOLD OUT—

ays KJR sponsor C. B. Williams, Presi-  
of Rhodes Department Store: "AP news-  
s are concise, factual, yet warm and  
ealing. Shoppers listen for our 9 a.m.  
cast six days a week. It features the  
s that will go on sale when the store  
s an hour later. AP news over KJR is a  
nt factor in our promotion."

almes Tire Service: "In January we enter  
fourteenth consecutive year of news  
sorship at KWNO. Why? Because we  
good will, prestige and keep the  
es Kalmes and General Tire first in  
ners' minds. Announcers serve as our  
men, selling to thousands-fold more  
le since news commands a high listen-  
p. We're ahead of the competition. AP  
is mainly responsible."

**ASSOCIATED PRESS."**



**Associated Press** . . . constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in the U.S. alone!
- exclusive state-by-state news circuits!
- 100 news bureaus in the U.S.!
- offices throughout the world!
- staff of 7,200 augmented by member stations and newspapers . . . more than 100,000 men and women contributing daily!

AP news delivers for broadcasters and sponsors, because AP news captures the audience. Accuracy, speed, dependability of coverage keep listeners keyed to AP news.

Again and again, this is evidenced by consistent listener loyalty . . . loyalty that is translated into sales for sponsors and member stations.

For further information on building your sales . . . write

**RADIO DIVISION  
THE ASSOCIATED PRESS**

50 Rockefeller Plaza, New York 20, N. Y.

# roundup

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



## KWKH sweetens syrup sales 102.7% above 1948

Some three years ago, J. R. Murphy, manager of the Shreveport Syrup Company, was ready to gamble on radio. Syrup sales, including those of his company's Johnny Fair syrup, had been going down steadily for years. Would radio help? Murphy decided the results of a six-months' air campaign on KWKH, Shreveport, would determine whether or not he remained in the syrup business.

A live hillbilly show in the early morning was decided upon since farm families are the biggest consumers of table syrups. The talent: Red Sovine, a well-known recording artist who had appeared regularly on KWKH for a couple of years.

The program was launched as a daily 7:15 to 7:30 a.m. feature. Monday



Red Sovine, Groovie's Boogie d.j. lift sales

through Friday and results were immediately evident. Sales of Johnny Fair syrup, unit-wise, in the first quarter of 1949 were up 26.6% over the first quarter of 1948. Total unit sales for 1949 were 38.5% greater than for 1948. Murphy was impressed.

He expanded his broadcast advertising to reach Negro families. The show: a quarter-hour segment of *Groovie's Boogie*, the 4:30 to 4:45 p.m. period, Monday through Friday. Shreveport Syrup Company sales continued to climb. They reached the peak in

1950's third quarter when sales were 90.6% higher than 1949's corresponding quarter, and total sales for 1950 were 102.7% above those of 1948 when the radio campaign started.

Now, Murphy, in addition to his two KWKH shows, advertises on seven other stations in north Louisiana, south Arkansas, and east Texas. Two carry the *Red Sovine Show* on tape and another, *Groovie's Boogie*. Local talent carries the Johnny Fair banner on four other stations.

Radio now represents 75 to 80% of the Shreveport Syrup budget; the competitive picture shows Johnny Fair Syrup shelfmates continuing to show a sales decline. ★ ★ ★

## Saturday grid games boost Sunday "Inquirer" features

The Philadelphia *Inquirer* has more than 100 features and comics in its Sunday edition. To promote this wealth of reading material and to stimulate readership the newspaper is utilizing Saturday afternoon radio. The newspaper's showcase: all nine University of Pennsylvania football games, home and away, which started 29 September with the Penn-California contest at Philadelphia's Franklin Field. The station: the *Inquirer*-owned WFIL.

The *Inquirer* is stressing the theme, "America's most interesting paper," and during the nine-week grid season sponsorship, all the Sunday features will be spotted commercially on the broadcasts. The grid games will also be used for the *Inquirer's* general promotion purposes.

The *Inquirer*, in addition to getting added sales punch, hopes to perform a real service to football fans since radio will be the sole broadcast reporter—reason being the National Collegiate Athletic Association's restrictions on the televising of college football this fall. ★ ★ ★

## Girl ventriloquist, dummy sell Cliquot Club on TV

A nine-year-old girl ventriloquist is the latest thing in TV saleswomen—aided by Kleeko, an Eskimo boy dummy. For the Cliquot Club Company of Millis, Mass., which uses an Eskimo as a trademark, the team represents a fine product-identification plus a sales spiel that's easy to swallow.

The little girl ventriloquist, "Angel," does her selling on *The Frances Langford-Don Ameche Show*, ABC-TV (Thursdays 12:30 to 12:45 p.m.). While the girl and Kleeko, the dummy, do not take part in the show proper, there's a high degree of integration.



Kleeko, "Angel" attract commercial attention

Recent example: when it came time for the Cliquot Club commercial, "Angel" came out dressed in a little skating outfit and pulling a Cliquot Club sled. Kleeko, the Eskimo boy, looked out toward his unseen video audience, asked who are all those people out there. "Angel": they're our audience. Why don't you tell them who you are?

Then Don Ameche welcomed Kleeko and Kleeko, through "Angel," gave the pitch on the purity of Cliquot Club beverages. Later, it's planned to have "Angel" and Kleeko take part in the non-commercial portion of the show. ★ ★ ★

## WWOD-tailored campaign reaps orange sale harvest

Ray McCraw, Chow orange distributor of Lynchburg, Va., has a two-fold problem each year. First, his product must be sold to as many retailers as possible and displayed prominently by them. Secondly, the buying public must be made brand-name conscious. WWOD, MBS affiliate in Lynchburg, solved this dual dilemma.

A series of transcribed announcements was tailor-made by the WWOD staff to make listeners brand-name con-

scious. The sales message: special jingles running several times a day during the orange season.

The second phase was a weekly half-



"Lynchburg Calling" trip winners get oranges

hour show. *Lynchburg Calling*, which tied brand name, listener, and retailer all together. The program, a telephone quiz, involved questions about the city of Lynchburg; paid off in letters to winners which could be exchanged for bags of Chow oranges at their grocers. The grocers involved received air mentions.

How has WWOD's program planning paid off? Lynchburg's Chow orange distributor's sales were up 500% this year or 2,400,000 more than the previous seasonal sale.

Additional audience and sales appeal is provided by taping the voice of a prominent Lynchburg citizen: playing it a couple of times during each show with the voice of the taped personage giving hints as to his identity. The prize for identifying the voice: a weekend at a scenic Virginia resort with transportation, lodging, and meals provided. ★ ★ ★

### Briefly . . .



Man behind "Ohio Story" now a consultant

Anson F. Hardman, for the last 27 years general advertising manager of Ohio Bell Telephone Company retired 1 October in conformity with the Bell  
(Please turn to page 92)

HERE'S THE NEEDLE!

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

If all you need from a transcription library is a limited amount of material, all you should have to pay is a limited price. That's the astonishingly simple principle behind the APS announcement which is reaching the desks of broadcasters across the U. S. and Canada today. Specialized transcribed musical libraries to meet Special broadcasting needs are yours from now on at prices from \$19.50 per month up—and contracts run for just one year.

We've spent a whole year finding out exactly what broadcasters want from the transcription field. And this new service is the answer. It took a lot of planning to work it out . . . we had to streamline our entire operation and adopt a whole new concept of service to the industry. But the first flood of orders . . . of letters and telegrams that express a heartfelt "thanks" from station operators large and small . . . make us feel pretty proud and happy. This week alone we'll save broadcasters over a quarter-million dollars!

Details? They're in a brochure you'll receive this week—and on a little red disc that will come with it. All we have space to say here is that we've built five *specialized* libraries from the rich, jumbo catalog that comprises the *full basic* APS library. They are:

**Commercial**—All the famous APS commercial lead-ins . . . plus time, weather, Dollar Day, Christmas jingles . . . PLUS the COMPLETE SERIES to date of Mitch's Transcribed Sales Meeting Series and an additional new meeting every month. Cost: \$22.50 per month.

**Production**—A whole library of theme and mood music . . . of interludes, fanfares, bridges, national anthems, stand-by-music. Cost: \$19.50 per month.

**Show Medley**—Hours of show medleys . . . lavish, long-running medleys from top Broadway shows. Cost: \$22.50 per month.

**Popular**—A complete pop dance and vocal library—featuring names like Flanagan, Jurgens, Masters, Knight, Carson, Mitchell, Brito, others. A big little library. Cost: \$39.50 per month.

**Radio Music**—Cream of the pop concert music—Ted Dale, Glenn Osser, Al Goodman—hundreds of selections. Cost: \$47.50 per month.

There are even additional discounts from these revolutionary prices . . . 10% for any combination of two or more of these libraries . . . 5% for the broadcaster who likes to earn a high rate of interest by paying these low charges annually in advance.

Note the flat price scale. Every broadcaster's dollar is worth one hundred cents at APS, regardless of size, location, station rates, or what have you.

There are no cabinets or other extras. Each library comes with two complete sets of index cards, replete with all the information you could possibly need. Broadcasters who want the famous APS transcription cabinet—designed for us by broadcasters themselves—can buy this item outright. And we have a special at-cost plan for the stations who need extra vertical playback equipment to make the most of our superb music.

Finally, there can even be "special special libraries." Our studies proved these five special libraries to be the ones *most* broadcasters need and want. But there were other suggestions, too—and we're working on them right now. After all, we have the biggest supply of music of all kinds to draw upon! There's a special religious-folk music library project in the works right now, for instance. Concert music too!

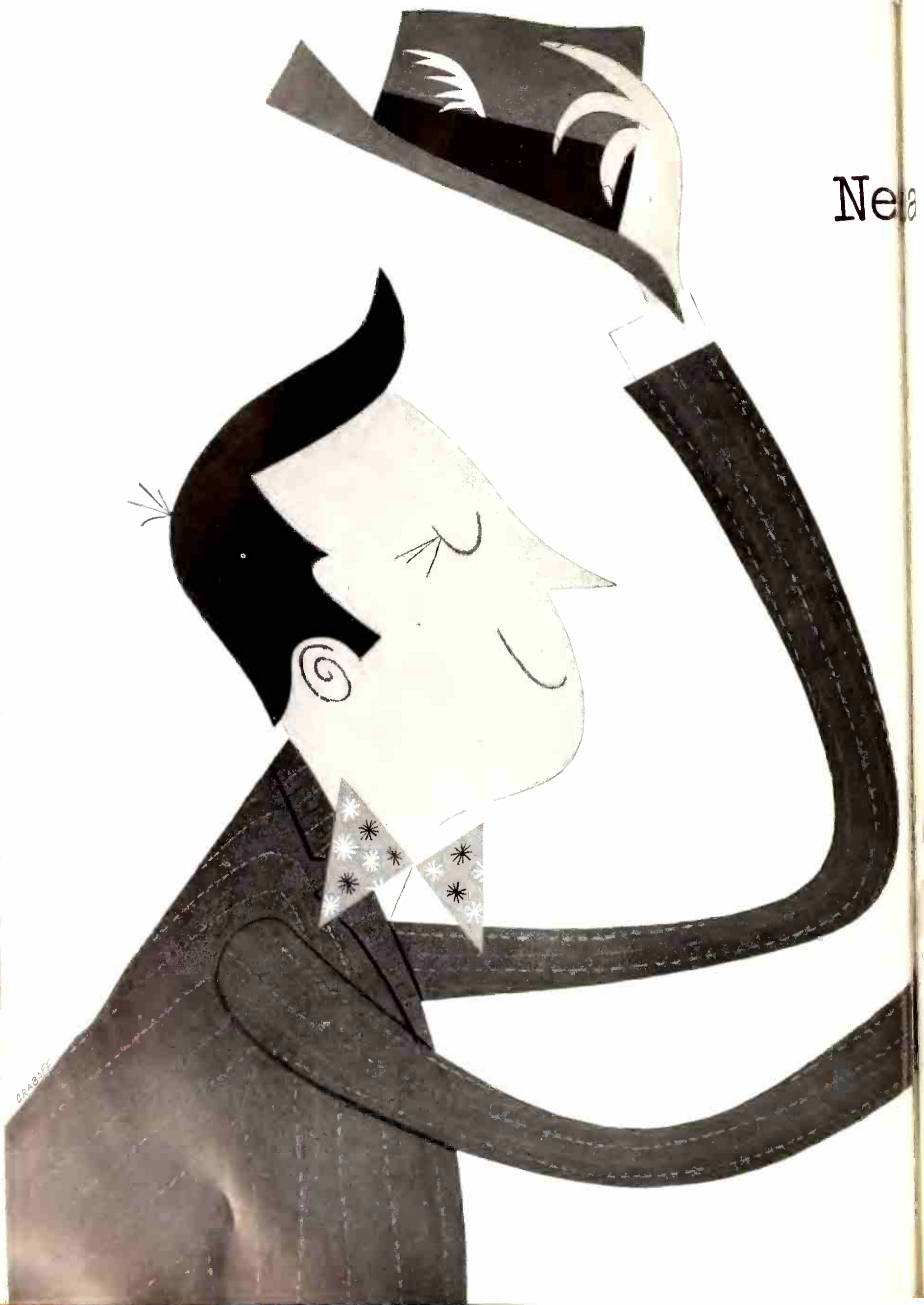
And, as ever, there's the FULL APS BASIC LIBRARY for the basic station . . . the richest, soundest, best-played library ever! Yes . . . it's APS from now on . . . for every radio station!

It seems to us that the important thing about this new plan is that it was inspired by broadcasters themselves. After years of having to do things the other fellow's way, here's somebody who will throw the old book out of the window and do it *your* way, with no strings attached!

Eventually—the sooner the better—we hope to do business with every radio station. There's no reason why we shouldn't. Many broadcasters with full libraries actually leased them to gain access to some special section they contain. And we now have a way to double the effectiveness of those libraries at less than half the cost. As for the operators who've never used a library—or don't have one now—well, *they* know best of all what this new deal means!

When that brochure reaches your desk—reach for your pen!

Nea



CRABOFF

# ame, same fine service...

New name, same fine service for radio stations, advertisers and their agencies! Now "Radio Sales" — for the past twenty years known as the foremost national spot representative in the broadcasting business — gets a new name: CBS RADIO SPOT SALES.

CBS RADIO SPOT SALES will concentrate exclusively on *radio*... representing 13 of the most sales-effective radio stations in the nation, each the audience leader in its own market.

## **CBS RADIO SPOT SALES**

WCBS, New York — 50,000 watts  
WBBM, Chicago — 50,000 watts  
KNX, Los Angeles — 50,000 watts  
WCAU, Philadelphia — 50,000 watts  
WCCO, Minneapolis-St. Paul — 50,000 watts  
WEEL, Boston — 5,000 watts  
KMOX, St. Louis — 50,000 watts  
KCBS, San Francisco — 50,000 watts  
WBT, Charlotte — 50,000 watts  
WRVA, Richmond — 50,000 watts  
WTOP, Washington — 50,000 watts  
KSL, Salt Lake City — 50,000 watts  
WAPI, Birmingham — 5,000 watts  
CPN, Columbia Pacific Network

As before, for the best buys in spot radio, call Radio Sa—  
oops! call CBS RADIO SPOT SALES.

---

NEW YORK — Plaza 5-2000

CHICAGO — Whitehall 4-6000

DETROIT — Trinity 2-5500

SAN FRANCISCO — Yukon 2-7000

LOS ANGELES — Hollywood 9-1212

MEMPHIS — Memphis 37-8612

# WHEN TELEVISION SELLS...



JULY  
SALES UP  
50%

## IN SYRACUSE

THE G. J. RALPH COMPANY,  
PERMA-STARCH BROKER IN SYR-  
ACUSE SAYS "Participations in  
'What's New' with Jean Slade  
increased PERMA-STARCH Sales  
50% DURING the Month of July.  
NO OTHER ADVERTISING WAS  
USED."

Say **WHEN**  
TELEVISION

TO YOUR NEAREST KATZ AGEN-  
CY MAN AND LEARN HOW YOU  
CAN SELL THE BIG SYRACUSE  
MARKET

• FIRST IN TELEVISION  
IN CENTRAL NEW YORK  
CBS • ABC • DUMONT



OWNED BY THE  
MEREDITH PUBLISHING CO.



**Frank Delano** of Foote, Cone & Belding

**agency profile** This is the first of a series of profiles of ad agency executives. The series will cover agency men and women in every radio and TV category.

To see the alert look on 40-year old Frank Delano's face as he paces the floor of his plush 247 Park Avenue office each morning at 9 a.m., you'd never dream that he'd been pulling snappers out of Long Island Sound at 6 o'clock that morning. What's more, you'd probably expect so enthusiastic an angler to talk about nothing but his prowess with rod and reel. You'd be disappointed. When Frank Delano starts talking, the topic is likely to be Miss Rheingold of 1952.

Joining Foote, Cone & Belding in 1947 as account executive for Rheingold Beer, he was delighted to learn that the then current Miss Rheingold had drawn 2,219,501 ballots. Though depending heavily on color ads because of the pictorial element of the over-all campaign, Frank stepped up the use of spot radio and TV to such an extent that the account is socking over \$600,000 into airwave plugs this year. Results: (1) Rheingold is the No. 1 selling beer in New York and has been for the past four years; (2) the Miss Rheingold election last year drew 8,284,127 votes, making this the second largest election (political or promotional) in the country.

Looking at his 6'3" solidly filled frame today, it is difficult to picture Frank starting out as a \$15 a week messenger boy at Young & Rubicam just after he graduated from Lehigh University in 1933. At Y & R, he worked his way through copy research, merchandising, contact, and finally became manager of their Hollywood office. Handling the *Jack Benny Show*, *Lum and Abner*, *Gulf Screen Guild*, and *Silver Theater* sold him on sales value of radio.

After three years in the Special Devices Division, Bureau of Aeronautics, and as Special Assistant to the Secretary of the Navy, Frank rejoined Y & R in 1945. Two years later he joined FC&B as account executive on the Rheingold Beer account. Today he is member of the Plans Board, Vice President, and Director.

On the home front, Mrs. D. has gracefully accepted the fact that Frank is tending strictly to business as a member of the committee which picks the six Miss Rheingold candidates from a bevy of over 500 professional models. Much more difficult to accept is the sawdust that filters through their Port Chester home when Frank and nine-year-old Fred get the lathes turning in the carpentry shop in the basement. A chip off the old block, Fred recently introduced a cute playmate with, "I want you to meet Miss Rheingold of 1963."



# They turned on the heat, in June, in LOUISVILLE!

## WAVE-TV

Attempting to counteract the effect of 1951's reduced home building, Pittsburg Gas Heating Company bought a quarter-hour show, once per week, 10 p.m. Campaign started May 7 and by the end of June advertiser stated that sales for the month of June were 27.2%

## GAS HEATING EQUIPMENT

higher than June, 1950 — and attributed this increase in volume to his TV program. "I do not believe that any other medium of advertising could have done such an excellent job. Please accept our thanks for your assistance."

## CHILDREN'S WESTERN MERCHANDISE

Early this year a large Louisville retailer bought a one-hour children's show, once per week, to feature Western-type merchandise. Old Western film is used, with live com-

mercials done "in character" and costume by a WAVE-TV announcer. In three months' time, sales in this department had increased 52%, against an over-all store increase of 6%.

### REPRESENTING TELEVISION STATIONS:

DAVENPORT	WOC-TV*
(Central Broadcasting Co.—WHO-WOC)	
FORT WORTH-DALLAS	WBAP-TV*
(STAR-TELEGRAM)	
LOUISVILLE	WAVE-TV*
(WAVE, Inc.)	
MIAMI	WTVJ
(Wometco Theatres)	
MINNEAPOLIS-ST. PAUL	WTCN-TV
(DISPATCH-PIONEER PRESS)	
NEW YORK	WPIX
(THE NEWS)	
ST. LOUIS	KSD-TV*
(POST-DISPATCH)	
SAN FRANCISCO	KRON-TV*
(THE CHRONICLE)	

\*Primary NBC Affiliates

*Yes, Spot Television Sells Goods!  
For Further Facts, Ask:*

## FREE & PETERS, INC.

*Pioneer Station Representatives*

*Since 1932*

NEW YORK CHICAGO DETROIT

ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

**GUESS  
WHO?**



A familiar face in a new place. Ren Kraft, heading the new Fort Industry Company Chicago office, has just returned from Miami. He has the first-hand, up-to-the-minute facts about the station that delivers more of the billion-dollar Miami market for less money than any other station—WGBS.

From the desk  
of REN KRAFT:  
After seeing WGBS in action... hearing their distinctive local programs, seeing their top ratings and talking with representative listeners and enthusiastic local sponsors, it's easy to see that WGBS is the top station in the phenomenal Miami market—and it's easy to see why it's the best buy for any advertiser.

**WGBS**  
50,000 WATTS CBS



MIAMI FLORIDA

## REPORT TO SPONSORS for 8 October 1951

(Continued from page 2)

### Coast-to-coast TV, hot race raise Series interest to peak

Series broadcasts on AM and TV are probably best buy in sports sponsorship history. Reason: Interest stirred by coast-to-coast TV linkup in time for Series and unusually hot race in both leagues.

### Nu-Pax radio and TV campaign will blanket New York City

In what is claimed to be biggest campaign ever used to launch new drug product in single market, Nu-Pax sedative will be pushed via radio, TV, and subway posters in New York. Lineup of programs on WNBC and WNBT includes: Half-hour "Bold Venture," Ziv transcription starring Bogart-Bacall; quarter-hour of Tex & Jinx program; five other AM shows and two TV shows. Subway posters will merchandise Nu-Pax programs by picturing talent. During initial New York drive, account will spend \$5,000 weekly and agency, Emil Mogul, expects total budget for 1952 to run from \$500,000 to \$1,000,000, depending on success of initial drive. Nu-Pax is non-habit forming sedative said to relax nerves.

### WWDC now has second largest audience in Washington

WWDC, which rose to fame in Washington, D.C., market as independent, then joined Mutual early this year, now has second largest total audience in city, according to last two Pulse surveys. Station has attempted to combine best features of both independents and network operation. Thus station "spells" disk jockeys with Mutual commentators like Fulton Lewis, Jr., station manager Ben Strouse pointed out in report to advertisers.

### Daytime TV may be sold out on networks by January

SPONSOR prediction made last January that daytime TV on networks would be virtually sold out by January 1952 seems to be coming true. In gathering material for daytime TV article which starts page 34 this issue, SPONSOR staffers found advertiser interest was skyhigh. One reason: on typical day in October nearly 5,500,000 people will be tuning in daytime TV. That's audience worth shooting at.

### Crosley Broadcasting using film to sell WLW radio

Latest WLW radio pitch is in form of film called "What Price People?" Film points out that despite television going full blast in WLW area, station still has lower cost-per-thousand impressions than any other medium.



# *W.C.C.D.*

RADIO AND TELEVISION STATION REPRESENTATIVES

A N D C O M P A N Y



NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

# Radio

Radio is the top favorite in Birmingham. For example, quarter-hour sets-in-use figures averaged 24.9 last Winter—markedly higher than the major market (Multi-Pulse) average.

## still

Still far out in front in Birmingham radio, WAPI has two-and-a-half times as many weekly quarter-hour "firsts" as the next station . . . 75% more than all other stations combined.

## favorite

Favorite not only for CBS shows but for its local programs as well, WAPI broadcasts all of the top 15, and 18 out of the top 20 quarter-hours available for local sale, Monday-Friday.

## SO

So it goes. WAPI broadcasts 8 of the top 10 newscasts . . . 8 of the top 10 disc jockey quarter-hours, Monday-Friday . . . and *all* of the top 10 regular locally-programmed Saturday quarter-hours.

## is

Is your eye on the New South? Then look first at highly industrialized, booming Birmingham. For the complete story on Birmingham's most effective sales medium, call Radio Sales or . . .

*Source: Pulse, Sept. 1950-April 1951.*

# WAPI

"The Voice of Alabama"  
Birmingham  
CBS Radio Network  
Represented by Radio Sales

## RAYEX AND RADIO

(Continued from page 31)

space newspaper ads were effective in producing immediate sales, but the effect evaporated in a few days.

Gene Griffin, Sunware's sales-management consultant, shakes his head ruefully when he looks back at that campaign. "Those big ads certainly pulled in a lot of customers," he says, "but printed media just didn't do a good job of consumer education and product identification. If we'd had the dough to continue the program over an extended period of time, things would probably have been different. We weren't getting sustained value from the ads, and they didn't pull enough to pay for themselves over any prolonged period of educational promotion."

A strategy meeting was called and Rayex executives Tunkel, Kramer, Jonas, and consultant Griffin thoroughly analyzed the reasons for the failure of the promotion. The verdict: that they had tackled too ambitious a project with too small a budget. The obvious thing to do was to pour more money into advertising—but there wasn't any more money.

All right, there's more than one way to skin a cat, they reasoned. The usual top-to-bottom distribution plan had been a flop. Why not a reverse twist? Gene Griffin proposed: "Let's sell the consumer first; he, in turn, will demand the product from the sales clerk; the clerk will needle his boss. Eventually, we'll have the distributors rapping on *our* door."

President Ray Tunkel based his approval of the plan on a solid conviction that once the public became aware of the effectiveness of the product, sales would soar. "Our objective," he recalls, "was to bridge the gap between the public's realization of the need for such a product and the awareness of its availability."

So the problem boiled down to one of consumer education. The solution they came up with called for a spot radio and TV campaign. Financial conditions made it a "must" that the program pay for itself. How to do it? Simple. Use broadcast advertising to reach the greatest mass of people at the lowest cost-per-contact, and make the Rayex glasses a mail-order item in order to finance the campaign.

A hurried call was put out for Hu-

ber Hoge & Sons, top mail-order specialists, in January 1951. The agency was not too enthused about the product as a mail-order item at first. But Gene Griffin quickly lit a fire under Johnny Southwell, the account executive. No complicated sales pitch by Gene. Instead, he popped a pair of Rayex Nite Glasses on Johnny's nose and defied him: "Use these for three nights of driving or TV viewing. Then come back and tell me we haven't got a red hot sales item."

It didn't take quite that long. Two days later Johnny was raring to go with a radio and TV test campaign—centering around the use of Rayex glasses for viewing television.

Then the boom dropped. Not a radio or TV station would permit a commercial for a product which professed to cut down on TV glare. Scientific tests notwithstanding, no one in the trade would publicly admit the existence of glare from a TV tube.

Commercials were rewritten. The new sales pitch focussed on the night-driving angle. Radio's proved ability to make the listener use his imagination was put to good use. How strong would your sales resistance be after hearing this commercial?

"Do you drive a car? How many times have glaring headlights coming right at you blinded you so much that you could only hear the whoosh, whoosh, whoosh of the cars but couldn't see them. How long are you going to continue driving by luck, escaping by inches every time those headlights blind you at 30, 40, and 60 miles an hour? Bright headlights coming at you are killers . . . the cause of thousands of deaths and smashups on the road. But *now* you don't have to put up with dangerous glare." Then the sales pitch.

To appreciate the effectiveness of the commercial, try reading it aloud. It may look cold in print, but when a persuasive announcer uses the onomatopoeic magic of words like "whoosh, whoosh, whoosh," there are few listeners who do not immediately and vividly recall some previous night-driving experience that scared the pants off of them.

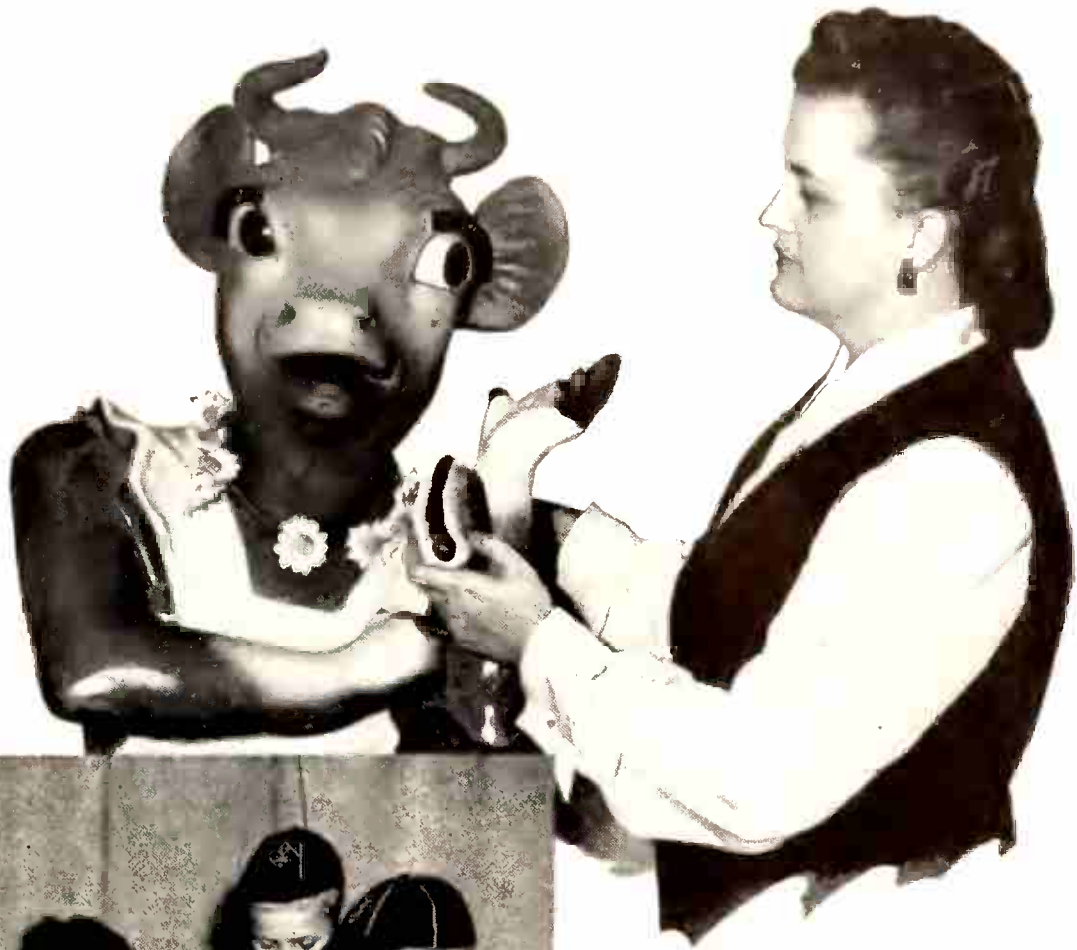
The commercials are under constant study. Copy changes are inspired by suggestions from customers, station managers, prospective distributors, and a wide variety of other sources. For example, a recent story in the New



# Eyes and Ears of *a TWO* GOOD CITIZENS

The "Children's Workshop" is something unusual in public service programs. Designed on the theory that busy minds and hands at 6 prevent delinquency at 16, this show has not only won a distinct place in the heart of our community for itself—but also for the Borden Company, its sponsor. Yes, its *sponsor!* Here's proof that public service shows, conceived to fit the aspirations of a community, can be sponsored and still be in the public service.

Conceived by Mrs. Winifred Naas, the "Workshop Lady," this program is built to develop character in the young television viewers in this community. It consists of a period called "Manners—or Living With Others"—a period of creative arts and crafts—a question period,



"We feel this is an excellent program for children," writes Michael Solomon, Assistant Superintendent, Division of Recreation, City of Dayton, "and are especially grateful to Mrs. Naas for the opportunity she has given us this summer to publicize events on playgrounds of special interest to children."

with telephone answers—and a play and acting project. No children appear in the commercials. The Workshop Lady regularly answers hundreds of weekly requests for creative crafts direction sheets, and answers over 150 personal letters a week—*half of them from adults!* And the Borden Company, expanding a trial period of 4 weeks indefinitely, reports increased sales and widened markets through their host of new friends.

It's a privilege to be associated with another good citizen in this program dedicated to better youthful citizenship. As a locally-owned, locally-operated station, we take special interest in programs designed to make our community a better place to live. Judging by both mail response and surveys\*, Dayton reciprocates those efforts in its viewing preferences . . . WHIO-TV is represented nationally by the George P. Hollingbery Company.



\*EXAMPLE—Pulse August survey shows that 8 out of top 10 televised shows were aired via WHIO-TV.

York Times gives the agency an opportunity to stress that latest accident reports show night driving increases the danger of a fatal smashup by 400%. An unsolicited testimonial letter volunteered the information that the glasses gave eye-ease to those working under fluorescent lighting. Appropriate copy additions are being considered. As Johnny Southwell says, "There's no such thing as a perfect piece of copy. There's always room for improvement."

The selling ability of these commer-

cial was first tested on WOR, New York, and WATV, Newark. Selection of these two outlets was based on their effectiveness in previous mail-order campaigns. The test quarter hour on TV cost \$250. On radio, a participation in Bill Taylor's *Sunrise Serenade* (Sunday, 6:00 to 7:00 a.m.) was picked up for \$50.

The Rayex braintrusts figured that the programs had to pull enough orders (at \$1.98 per pair) to hold the ad cost down to 80¢ per order. Bill Taylor's melange of news, movie and

book reviews, pop tunes, hymns, and weather reports brought in enough orders to pull the cost down to 50¢ per unit. He's been on the ad schedule, on and off, ever since.

The TV mail-pull was heavy but only about enough to meet the break-even point. With initial costs so much higher, TV has to pull like a Percheron to match radio's cost per sale.

As with practically any mail-order item, long-term contracts with stations were not even considered. A station continues to get the advertising just so long as the offer pulls sufficient orders. One successful technique used by Huber Hoge is to saturate an area with spots for a couple of weeks, give it a breather, then go back and sock the market again.

Local station addresses are used in the commercials and the stations are urged to forward orders to the Huber Hoge agency as quickly as possible. At the agency, a sharp-eyed analyst soon determines whether or not the station is pulling its weight. His findings determine whether the station's schedule is increased or dropped.

The analyst is also able to check the effectiveness of copy changes, specified time segments, and program types. This type of analysis has shown that, although glasses were offered in various styles, the great majority of orders were either for or by male members of the family. This was the tip-off for booking time and program personalities.

Most successful were participations in early-morning and late-evening shows. Purchases were made on a basis of high ratings and mail-order background of the stations. News programs were found to be particularly effective. As sales increased and more money became available, the coverage was expanded.

Local disk jockeys, newscasters, and home-town personalities soon showed their ability to rack up heavy sales. In particular, John Harvey (KGO, San Francisco), Ralph Story (KNX, Los Angeles), and Harry Campbell (WBBM, Chicago) have proved they have potent audience loyalty. The "Dear John" letters that Harvey receives are not the type that the GI's got during the war; Harvey's mail is loaded with orders for the products he plugs on his show. Ralph Story's listeners not only flood the mail with greenbacks, but they write glowing tes-

# How to SELL in CLEVELAND

on a  
**Small**  
**Budget**

Low  
Cost  
Coverage

**You don't need a fat pocketbook to sell in Cleveland. Not when you include WDOK in your sales effort, because WDOK is the only station in town that delivers the audience broken down into separate segments. Here is how we do it.**

Cleveland has a population of approximately 1,400,000. About 533,000 are foreign-born or of foreign parentage. They like their programs in their native tongue, so WDOK gives them just that . . . shows in Czech, German, Hungarian, Slovene, Polish, Italian and Slovak. It adds up to 11½ hours a week in Class "A" time.

Then, there are 125,000 colored folk who make up a powerful buying group. Disc jockeys like Bill Hawkins supply them with what they want, and they voted him top man in town in the Cleveland Press Radio poll.

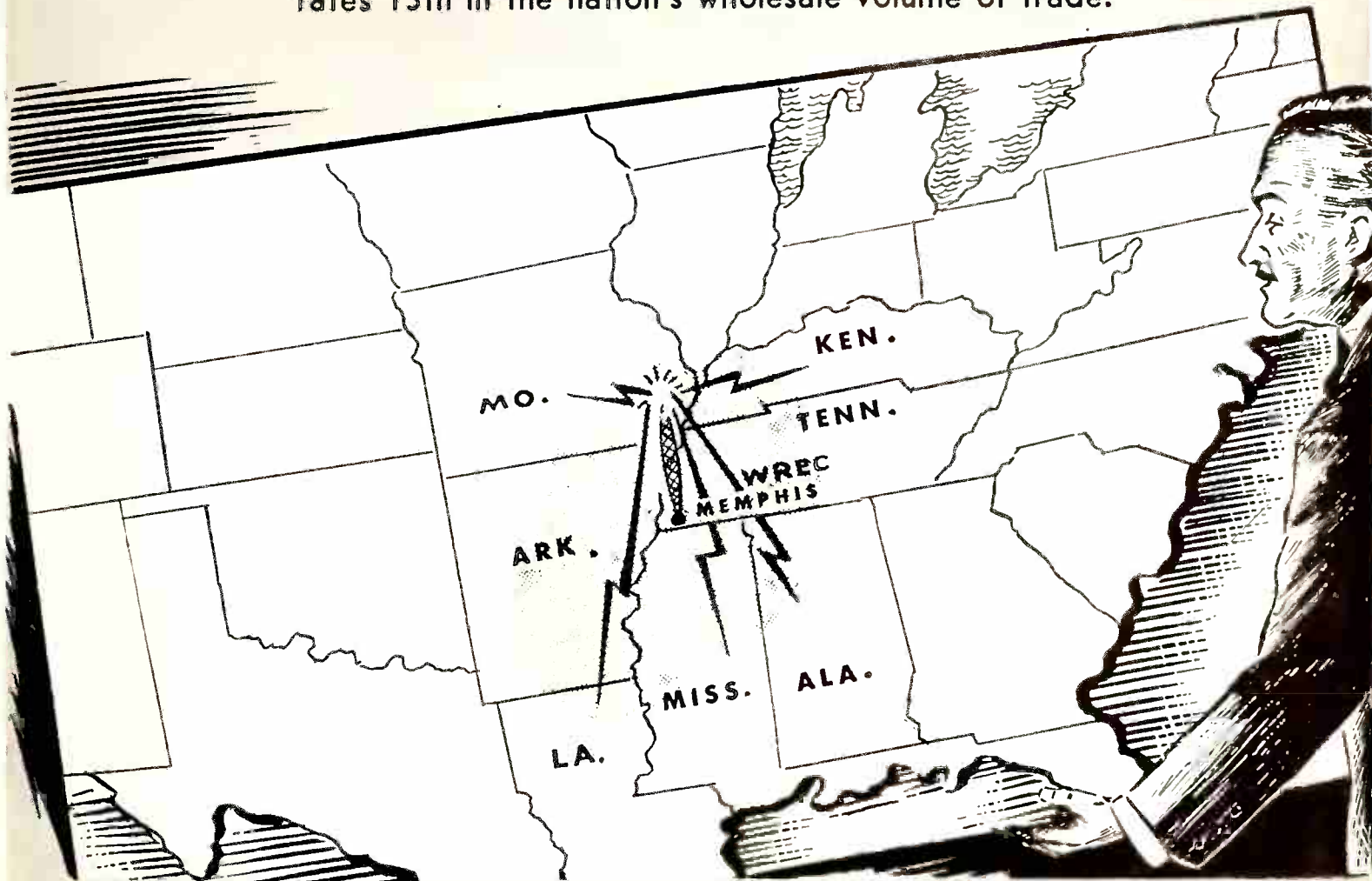
Put them together . . . foreign-born and colored . . . and you have a slice of the Cleveland market that represents half its population. And you can reach these customers *inexpensively* through spots in these shows. If you want proof, we have one advertiser who gets such good results his salesman pay for the program out of their own pockets! Get all the facts from the Walker man, or write to WDOK, 1515 Euclid Ave., Cleveland 15, Ohio.

# WDOK

**Cleveland  
5000 Watts**

# WREC is First in Coverage in The Largest Market Area in the South

with a two billion dollar buying potential. The Memphis market rates 13th in the nation's wholesale volume of trade.



**Radio Results are UP!... Radio Costs are down!**  
and WREC Keeps Step with the forward march of  
Radio Advertising Values ...

WREC RATE IN COST PER THOUSAND LISTENERS, HAS GONE DOWN 10.1% COMPARED WITH 1946. THE ADVERTISERS GET MORE IN COVERAGE, MORE IN PRESTIGE.

**W R E C HOOPER RATINGS  
AVERAGE HIGHER THAN ANY  
OTHER MEMPHIS STATION**

Affiliated with CBS, 600 Kc. 5,000 Watts

# WREC

**Memphis No 1 Station**

Represented by The Katz Agency, Inc.

imonials for the products and send in orders for their neighbors.

On TV, late feature films and wrestling outpulled any other type of programs. Live commercials are used in the East and a three-minute film is used in other localities.

First substantial network participation was for 70 stations carrying ABC's *Sid Walton Reviews the News*. As many as 150 independent and network stations are being used now during the course of a week. At presstime, addition of a split NBC net was being dickered for. This will bring the total to over 350 stations weekly.

Prior to September, Rayex was plugged on a C.O.D. basis. The *Sid Walton* program was recently used to test prepaid orders and preliminary analysis showed that, although the volume was down slightly, the saving in the cost of handling orders offset the decline. Future commercials will probably give the customer the choice of prepaid or C.O.D. orders.

TV was tested in at least six markets but Rayex found that, in addition to the high price of time, there was just too much work involved in handling a single product in this medium. Station

requirements varied so greatly that expensive changes were necessary in the film commercials in each market. Varying rules as to permissible claims and the duration of commercials added to the complications.

Then, too, programing on competitive TV stations was so variable that there was no way to anticipate audience size. It was practically impossible to control the commercials out of town insofar as knowing the exact time they would be used on the air.

Herman Liebenson, of Huber Hoge, told SPONSOR. "We'll probably test TV again in the future, but at the present time we feel that it is just plain overpriced. Radio, with the same effort, pulls 10 times as well dollar for dollar. You can get more people at less cost practically every time."

Per-inquiry deals were tried and are still used, but merely on a marginal basis. While P.I. produces additional volume at no actual additional cost, the "bastard" time given P.I. deals by stations makes the results extremely spotty and unreliable. Few stations are willing to use anything but highly marginal time for per-inquiry deals.

Between March and June of this

year, more than \$50,000 was poured into radio and TV. No other media were used. By the end of the year more than \$150,000 will go into air time. Where is this money coming from? It's coming from direct-to-consumer sales produced by the judicious use of radio and TV advertising. Yes, that \$50,000 which was invested in broadcast advertising brought in more than enough sales to liquidate the ad expenditures.

A summer hiatus was taken for two months. Account executive John Southwell explains, "While we realize that people listen to radio wherever they are, a good deal of summer listening is done out-of-home. People listening in cars don't very often make notes of mail-order offers. Then, too, people on their vacation don't sit still long enough to have an item mailed to them. That period gave us a chance to analyze results and get set for an all-out effort in the fall."

While the volume of sales produced by radio was important because it enabled Rayex to step up their advertising month-by-month, more important is the fact that the consumer demand created by the campaign has gotten the Rayex foot into the door of national distribution. The top drug jobber in the country wouldn't touch the item until one day the buyer's daughter told him that she had seen Rayex glasses advertised on TV; Rayex Nite Glasses were listed in the next drug catalog.

During the abortive 1948 magazine campaign, the largest variety store chain in the nation tried a sample stock of the item. Sales were so poor that the buyer told Rayex's salesman to "go, and never darken our sales picture again." Last month, the same buyer called to say, "It's against my principles to take a second chance on any item, but that spot radio campaign of yours has created such a demand on the West Coast that I'm forced to back-track."

Another result of the airwaves campaign has been the receipt of hundreds of letters from owners of the service stations, auto supply houses, drug stores, sporting goods outlets, independent distributors, and drug jobbers requesting franchises.

The Wexton Company, New York, is working closely with the merchandising effort. Colorful, sales-inducing, point-of-sale material has been prepared and a mat service set up for co-

**for quick,  
easy reference  
to your copies of**

**SPONSOR**

**get the beautiful SPONSOR BINDER**

■ ■ ■ ■ ■ BINDER ORDER FORM ■ ■ ■ ■ ■

■ SPONSOR  
■ 510 Madison Ave.  
■ New York 22

■ Please send me Binder holding 13 issues and bill me later.

■ NAME \_\_\_\_\_

■ FIRM \_\_\_\_\_

■ ADDRESS \_\_\_\_\_

■ CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

■  \$4 one binder

■  \$7 two binders

at only **\$4**

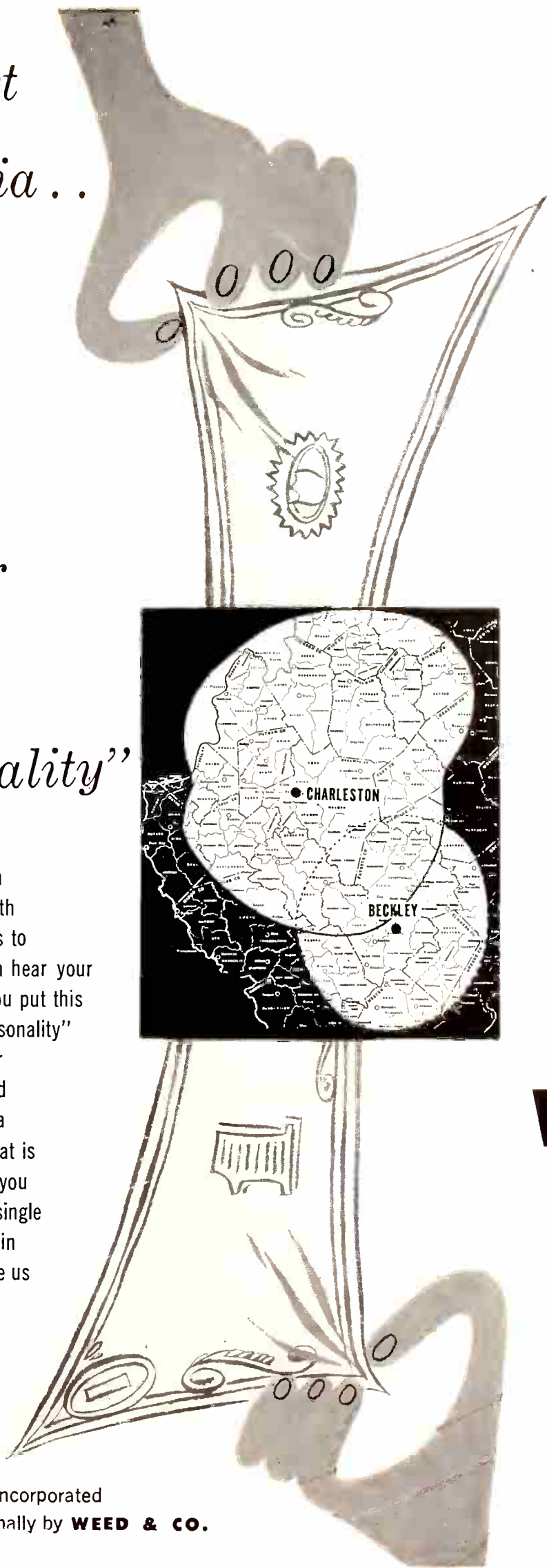
■ **IMPORTANT:** Binders come in two sizes (1) to fit your 1950 or earlier SPONSOR issues, (2) to fit the slightly larger 1951 issues. Please write numbers 1 or 2 in the boxes to indicate binder size desired. You may buy one of each size for \$7.



in West  
Virginia...  
your  
dollar  
goes  
farther  
with  
"personality"

More than a million West Virginians, (with a half-billion dollars to spend annually) can hear your sales story when you put this potent pair of "Personality" Stations to work for you. And WKNA and WJLS are yours at a combination rate that is about the same as you would pay for any single comparable station in either locality. Make us prove it!

Joe L. Smith, Jr., Incorporated  
Represented nationally by **WEED & CO.**



*the personality stations*



**WKNA**

**WKNA-FM**  
CHARLESTON  
**950 KC—ABC**  
5000 W DAY • 1000 W NIGHT

**WJLS**

**WJLS-FM**  
BECKLEY  
**560 KC—CBS**  
1000 W DAY • 500 W NIGHT

operative promotions. This material follows the consumer-education theme of the air copy, placing emphasis on the revolutionary scientific principle involved in the lens formula rather than on any style feature.

Appointment of sales representatives throughout the country proceeds just as fast as effective consumer advertising is established in each area. Starting with one radio station in an area, other stations are added until consumer demand is stimulated to the point at which mail-order sales can be elimi-

nated and normal retail outlets can pick up the ball. Cooperative newspaper promotions are planned, but radio and TV will continue to be used for the major effort.

More than 500 outlets have been signed up throughout the country in less than two months. In New York City alone, better than 300 retailers are now handling the product. It is expected that when the 600 mark is reached in New York, mail-order sales in this market will be discontinued and efforts concentrated on regular retail

outlets. The volume of sales should then be sufficient to support radio promotion.

Macy's department store has signed up and at least three other department stores in the city will be plugging Ray-ex Nite Glasses within a month. Attractive first-floor space is being allocated to the product and sales clerks are receiving a thorough indoctrination.

Thus, Sunware Products have used the airwaves to carry out their three-phase program in record time. The power of the airwaves and the potent selling ability of the human voice have been utilized to win three objectives: (1) Acquaint the public with the product in order to create a demand; (2) educate and stimulate dealer interest; (3) build up distribution, area by area, until the mail-order operation is completely converted to a retailing bonanza. ★ ★ ★

## BMI PROGRAM CLINICS IN YEAR'S FINAL SERIES

And here is the schedule which concludes  
the BMI Program Clinic calendar of 1951

***Make Plans Now to Attend***

**SEVENTEENTH NEW YORK PROGRAM CLINIC**

***Waldorf-Astoria Hotel***

**MONDAY and TUESDAY, OCT. 22nd and 23rd**

### ***And on Tour***

**HOUSTON, Texas      Shamrock Hotel      SUNDAY, OCTOBER 28th**

KEN BROWN, *Chairman*, Texas Broadcasters Committee & NARTB Director

**OKLAHOMA CITY, Okla.      Skirvin Hotel      TUESDAY, OCTOBER 30th**

L. F. BELLATTI, *President*, Oklahoma Broadcasters Association

**WICHITA, Kans.      Broadview Hotel      WEDNESDAY, OCTOBER 31st**

BEN LUDY, *President*, Kansas Association of Broadcasters

**SALT LAKE CITY, Utah      Utah Hotel      FRIDAY, NOVEMBER 2nd**

C. RICHARD EVANS, *Chairman*, Utah-Idaho Broadcasters Committee

**BILLINGS, Mont.      Hotel Northern      MONDAY, NOVEMBER 5th**

PAUL MC ADAM, *President*, Montana Broadcasters Association

**ABERDEEN, S. D.      Alonzo Ward Hotel      WEDNESDAY, NOVEMBER 7th**

ROBERT DEAN, *President*, South Dakota Broadcasters Association

**MINNEAPOLIS, Minn.      Radisson Hotel      FRIDAY, NOVEMBER 9th**

DAVE GENTLING, *President*, Minnesota Broadcasters Association

"MOST PROFITABLE DAY EVER SPENT" is the repeated expression of the 2,362 broadcasters who have attended the 28 CLINICS just concluded in 28 states as well as the many hundreds who have been to the 16 Clinics in New York.

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

*(Continued from page 6)*

critics, publicly labelled as such, and themselves subject to the responsibility and integrity of their task, would have a clarifying influence unlike the present pressure group axe-grinding criticism which promotes confusion and is, by its very motivation, incapable of inspiring anything more than resentful defensive measures from the entrepreneurs."

\* \* \*

It's a long jump indeed from the kind of "serious professional" critic of our 1940 advocacy and Bill Benton's plan to install V.I.P. "part-time amateurs." Excuse it please, we are not sanguine of happy results from a room-full of prestige characters. We would fear their pious codes as much as their steamrolling of pet peeves. They would be very fine persons without a doubt, but would they be adequately informed and of prolonged diligence in investigation?

\* \* \*

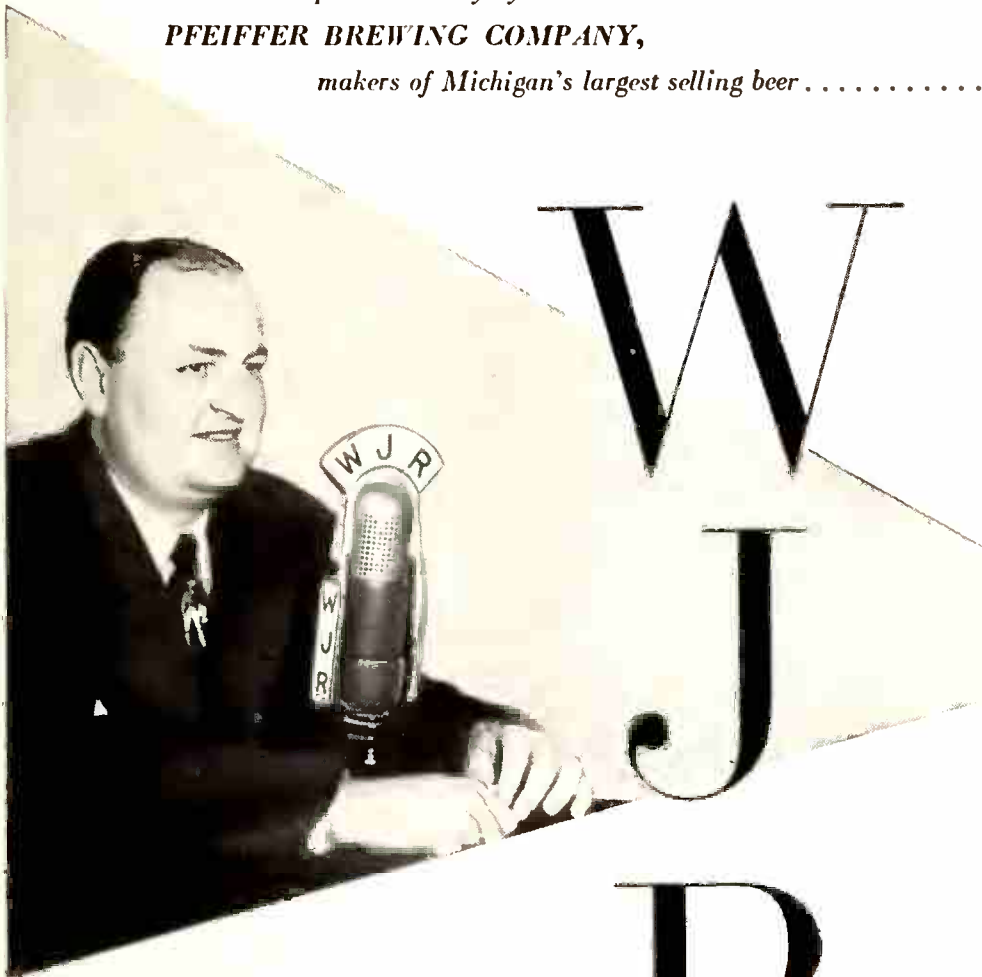
The individual critic promulgates opinions on first-person responsibility. Assuming a critical intelligence as his first nature-bestowed qualification, and intimate knowledge of programing as his stock-in-trade, the critic has a clear-cut function, an expanding audience, a power proportionate to his merits as openly demonstrated week in

*Sports fans listen*

*Sports fans buy!*

*VAN PATRICK, the  
Great Lakes Region's  
most listened-to sportscaster,  
is sponsored daily by  
PFEIFFER BREWING COMPANY,  
makers of Michigan's largest selling beer..... and helps deliver*

*this kind of action!*



W  
J  
R



WJR DETROIT ★  
50,000 WATTS  
CLEAR CHANNEL  
CBS

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

WJR Sports Director Van Patrick conducts the Great Lakes Region's most listened-to sports shows at 6:30 P.M., Monday through Saturday, sponsored by Pfeiffer's, and at 11:15 P.M., Monday through Friday. In addition, Patrick broadcasts the University of Michigan football games for Standard Oil Company to thousands of loyal sports fans in WJR's vast coverage area. Here's another example of a WJR star personality attracting millions of listeners (and potential customers) for the sponsor.

**Remember . . . first they listen . . . then they buy!**

Von Patrick listeners from 31 states and Conado mailed in 3714 requests for copies of "Tiger Facts" in response to only two announcements on his 11:15 P.M. program!

FREE  
SPEECH  
MIKE



*Radio—America's Greatest  
Advertising Medium*

*Represented Nationally by Edward Petry & Company*



Morning Man

**HOWARD "CACTUS" WILKERSON'S  
"RECORD RANCH"**

7:15-8:30 A.M. — Mon. Thru Sat.

Arkansans like good Western Music . . . and they really go for Howard "Cactus" Wilkerson's morning roundup of tunes, time and temperature before they head for work. (Little Rock city bus line reports peak hours of passenger travel from 7:30 to 8:30 A.M.). Whatever you're selling . . . from Apples to Zippers . . . let "Cactus" tell 'em and sell 'em! Still some time available . . . but 'twon't last long!

Phone, Write or Wire **GLENN ROBERTSON**, Manager, KVLC, for Details and Availabilities . . . or contact **RADIO REPRESENTATIVES, INC.**



and week out. He is not a critic who hits and runs or hides in a crowd or must defend a point of view because it was resolved by majority vote.

\* \* \*

Perhaps the dominant doubt with regard to Bill Benton's criticism-by-committee plan is that it seeks to upgrade an art in terms of political pressure. The critics on his prospective board would be successful critics only to the degree they "forced" changes. They would, moreover, necessarily be with or against certain Congressmen, and thus up to their necks in Washington log-rolling of which there is already much too much.

\* \* \*

It is the great obsession of our generation that everybody, including the former owner of an advertising agency, wants every problem, even the admittedly-regrettable absence of program criticism solved by Government fiat and public tax money. \*\*\*

**RADIO COMMERCIALS**

(Continued from page 52)

coverage is less than, say, 30%? Sooner or later the networks are going to wise up and offer this combination AM-TV hookup as a package. Now you have to build it locally or fight them for it—but it could be a worth-while battle!

Let's look at radio program costs. Well, a wee bit of negotiation should easily demonstrate that talent prices can be adjusted far below what they were before the sound of the filmed chainbreak and the kinescope were heard through the land. Your \$6,500 mystery should come in now for \$3,750 (or less), suffering no (amazingly) loss whatsoever in acting, scripting, or listenability. How about the unions? Wouldn't it be smart for them to lower their scale rates for radio talent right down the line thereby ensuring their members of more work? I think so.

Also, I believe the cost of radio time, both local and network, should drop faster. True there has been some shaving, but radio's face could come far cleaner than it has and thus look far more attractive in the long run. I'm sure the station manager's philosophy on this is that every time-reduction in radio serves only to ring the death knell more loudly and have an effect

that is antithetical to the one desired. But I think that's a short-sighted viewpoint.

And finally I'd say it becomes an advertiser to take real close scrutiny of Class C radio time when television's competition is lessened, or he might start an every-other-week program which TV has already proved *does* deliver audiences as well as program continuity. Or he might consider perhaps a staggered network of Class A in non-TV areas and C in the TV markets. All would help get more people for less radio money which is everybody's goal these days. \*\*\*

**DAYTIME TV**

(Continued from page 37)

agency-owned package, are not low. At current New York prices, a typical Monday-through-Friday 15-minute serial drama as estimated by SPONSOR would cost \$8,650 weekly, compared to a radio serial average estimated cost of \$3,500. A breakdown of SPONSOR's figure follows:

TV SERIAL DRAMA BREAKDOWN\*  
(Prices are for a New York production)

Item	Price
Camera rehearsal (in studio)	\$3,000 weekly
"Div Run" rehearsal	\$1,000 weekly
Sets, props, and costumes**	About \$1,000 weekly
Writers and scripts	\$500 weekly (or more)
Regular talent	About \$2,500 weekly
TV director	\$350 weekly (or more)
Production help, miscellany	\$300 weekly
Total	\$8,650 weekly

\*This is not a breakdown of an existing show. It is a rock-bottom estimate for a show that would be a normal, American story with a small, non-star cast in simple surroundings.

\*\*There might well be an initial, non-recurring (except for maintenance and storage) charge for semi-permanent sets. Pro-rated, it would come out to about the figure here listed.

It is of interest to advertisers, particularly those contemplating a TV daytime serial drama, to consider a sort of video "de-centralization" approach. Estimates of the production costs of Colgate's *Miss Susan*, which is produced in Philadelphia, and Lever's *Hawkins Falls*, which is done in Chicago, show that doing the show "out of town" can save money. In fact, *Miss Susan's* price is said to be about half what it would have cost in New York City, and *Hawkins'* about a third, due to lower union scales and greater cooperation from the originating outlet.

**Audience composition:** As mentioned earlier in this report, the daytime network TV audience is primarily a female one, although by no means reserved exclusively to the ladies.

# THE GEORGIA PURCHASE

*only  
a  
combination  
of  
stations  
can  
cover  
georgia's  
major  
markets*



**ATLANTA  
WAGA**

5000w 590kc

**CBS**

**MACON  
WMAZ**

10,000w 940kc

**CBS**

**SAVANNAH  
WTOC**

5000w 1290kc

**CBS**

*the TRIO offers advertisers at one low cost:*

- *concentrated coverage* • *merchandising assistance* •
  - listener loyalty built by local programming* • *dealer loyalties*
- ... IN THREE MAJOR MARKETS**

*represented  
individually and  
as a group by*

**THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

5000 WATTS  
580 K.C.

MR. 580

Super Salesman

in Pennsylvania's top quality market

And no wonder! For WHP entertains, informs and influences more people in its area than anyone else.

WHP's consistently high Hoopers are the envy of broadcasters everywhere, and your best guarantee of the greatest return per radio dollar invested.

Represented by The Bolling Company, WHP is the CBS station serving the greater South Central Pennsylvania area day and night, including such markets as Harrisburg, Lancaster, York, Lebanon, etc.

WHP

the key station of the keystone state...Harrisburg, Pa.

Here are some representative audience composition figures on typical daytime TV shows. Compiled by American Research Bureau, they should give a potential daytime TV advertiser some indication of what type of audience his program is likely to draw in terms of women, children, and men—and viewers-per-set:

TYPICAL DAYTIME TV AUDIENCE COMPOSITIONS (1950-51)

Program	Audience %			Viewers per set
	Women	Men	Chil.	
Kate Smith	48	15	37	2.4
Garry Moore	55	16	29	2.2
First 100 Years	55	11	34	2.1
Hawkins Falls*	35	7	58	2.1
Bride & Groom	64	7	29	2.1
Homemaker's Exchange	71	8	21	1.9

\*Lever's "Hawkins Falls" illustrates the point that time slot still has a lot to do with audience composition. Although the show is a typical soap opera, it comes at an hour (5-5:15, New York) which is usually reserved for the moppet shows. Thus, despite Lever's promotional efforts, the program draws an audience which is 58% children!

**Results:** Daytime TV is still relatively new, and virtually all of its advertisers are heavy spenders in a long list of media. Therefore, finding traceable results is not the easiest thing in the world. Many advertisers keep their results under tight wraps, since they are occasionally of a startling variety. Here are a few that have passed the "Iron Curtain" of advertising silence.

Corn Products Refining, which sponsored a portion of the *Garry Moore Show* on CBS-TV, offered a women's blouse in exchange for a Linit box top and a dollar. After only three announcements on the show—which was reaching its audience at a general cost of slightly more than \$2.00 per thousand—Corn Products received more than \$50,000 in cash and 50,000 Linit box tops.

Last June, Hudson Pulp & Paper, which has recently upped its radio spending in addition to its TV usage, found how effective daytime network TV could be in a sampling operation. Using its commercials on *Bride & Groom*, Hudson offered viewers a coupon good for each of four different kinds of Hudson Paper Napkins. The coupon was exchangeable at grocers. In a few weeks, Hudson was busy mailing out something like 100,000 coupons which in turn sampled audiences with some 400,000 boxes of paper napkins. This represents a success story for both daytime TV and radio. And it means profit for Hudson in the long run, since the paper firm has admitted on occasion that between 30% and 50% of such "sampled" housewives remain on as steady customers.

By far the best indication of results, to those who doubt the efficacy of daytime TV, is a look at the list of daytime TV network program advertisers who are lined up for fall, 1951 (on page 34). Nearly a dozen of them are among the top 25 advertisers (in terms of media expenditures) in the country. To them, daytime network TV is no "experiment." It's a solid sales-producer—or else they wouldn't be using it. On a strictly dollars-and-cents basis, daytime network TV's average cost-per-thousand figures of about \$2.25 compare more than favorably with the high-cost nighttime TV shows, and with magazine advertising costs for full-page black and white ads in the leading women's magazines, now topping \$3.50 per thousand on the average.

**Conclusion:** The facts of daytime TV add up very simply. It is a rapidly-growing medium, reaching a basically-female audience at reasonable costs. Daytime TV is filling up quickly. It's TV's "Last Frontier." The time to get into it is now. ★ ★ ★

## RED CHANNELS

(Continued from page 29)

to the spine." The fact is, from a public relations point of view, that General Foods may have acted ill-advisedly, but not without forethought. Whether right or wrong (and some company officials now concede it was wrong) it took a certain boldness for General Foods to be the first company to take an official stand on this touchy subject.

The other great fallacy is the misconception that General Foods acted the way it did because it was deferring to the decree of *Red Channels*. Actually, the company was violently opposed to the tactics of *Red Channels*, and still is. An official spokesman for General Foods recently told SPONSOR, "We don't recognize *Red Channels* in any way. In fact, we think it's a terrible menace. It's an improper attempt to conduct a Kangaroo Court on questions of loyalty."

This same official spokesman for General Foods was ready to break his past silence and reconstruct for SPONSOR exclusively the steps that actually led up to the Muir pronunciamento. "The trouble was," he explained, "that most of the preliminary ruckus began during a week-end (the 27th of Au-

**AVAILABLE TRANSCRIBED FOR THE FIRST TIME!**



## GLENN MILLER'S MOONLIGHT SERENADE

featuring the original Glenn Miller orchestra  
with Marion Hutton, Ray Eberle and the Modernaires

**MILLER** classics, many never before recorded

**450 different 15 minute MILLER** programs

the **MILLER** network name, yours locally

*Here, indeed, is a rare availability. It comprises the priceless library reference records of all broadcasts transcribed by the late, great Glenn Miller and his Orchestra.*

*This is Glenn Miller at his finest, Glenn Miller who set a style that is so modern it's the most widely copied band in America today. This is the original Glenn Miller, the same orchestra and vocalists who were such a sensation through three years of coast-to-coasting far ahead of the nation's leading advertisers...with Glenn's own voice introducing many of the selections.*

*Here, indeed, is a great name plus great musical programs that add up to a great sales vehicle. In addition, it's an availability that has "network" written all over it except when it comes to cost so be sure to find out how easy it is to be first with GLENN MILLER'S MOONLIGHT SERENADE SHOW in your locale!*

**WRITE, WIRE OR PHONE TODAY**



**MILLER TRANSCRIPTIONS, INC.**

• Hollywood 9-0987

1459 North Seward, Hollywood 28, California

gust). So there was a certain amount of confusion. NBC began receiving phone calls, and so did we. And despite what rumor says, there were more than a few. Altogether, we got some 200 phone calls touching on the Muir case. Our public relations department, especially, was flooded with protests, both at the office and at home, from people opposing our use of Jean Muir."

Who were these early protesters? "It was only afterwards," the spokesman conceded, "that we learned these persons were fronts for pressure groups. At the time, though, our chief consid-

eration was the fact that they claimed they represented large groups."

The complainers consisted largely, he said, of persons maintaining they represented the membership of American Legion and Veterans of the Foreign Wars Posts. Especially articulate at the time was the so-called Joint Committee Against Communism. It was headed by Rabbi Benjamin Schultz, who was compelled to resign as rabbi of Temple Emanuel in Yonkers, N. Y., in the spring of 1947. (His congregation had objected to his series of articles in the New York *World-Telegram*,

in which he charged Communism was rife in America's churches and synagogues.)

"The complaints that Miss Muir's name was listed in *Red Channels*," the General Foods spokesman continued, "had nothing to do with our subsequent action. In fact, we hadn't even heard of *Red Channels*. We had to send out to get a copy, so we could see what the hell the thing was. Even then, it was none of our business trying to judge whether or not she had belonged to the eight organizations listed in *Red Channels*."

"What concerned us was the fact that she had apparently become a controversial personality, whose presence seemed to alienate the goodwill of many people. If she had been a vegetarian, whose presence on the show alienated the goodwill of a great many meat-eaters, our attitude probably would have been the same. Using her would have been akin to sending out a poor salesman in an area where the salesman was disliked."

"The decision to release Miss Muir and pay her off over \$10,000 for her 18 weeks of contractual commitment was not made hastily. It was taken up by General Foods' executive board. Right up to Clarence Francis, chairman of the board. Our decision followed the seeming logic of our already established policy that 'the discussion of controversial subjects in our advertising may provoke unfavorable criticism, and even antagonism, among sizable groups of consumers.'

"We had two of our own precedents to follow. In the past, when Kate Smith once said on a show that 'all mediums and spiritualists are fakes', we had received many protests from people believing in that form of religion. We told Kate to stop it, and she did. When Jack Benny once got into trouble by not paying duty on goods he brought in through Customs, his utterances became a controversial topic. But he, too, cleared himself."

The spokesman added that General Foods did not anticipate a great furore, because it already had the precedent of other "controversial personalities" quietly dropped from shows, without a hue and cry raised by the public. (William Sweets, ex-director of radio's *Gangbusters* and *Counter Spy*, and Frederic March and Florence Eldridge, released from U. S. Steel's *Theatre Guild on the Air*, because of their listings in *Red Channels*.)

## WDBJ FOR ROANOKE AND SOUTHWEST VIRGINIA

The million people in WDBJ's coverage area will earn nearly a billion dollars this year. Here's WDBJ's family coverage, according to the 1949 BMB:

*Day — 110,590 families in 36 counties*  
*Night — 85,830 families in 31 counties*  
*and 3 to 7 days weekly*

*Day — 90,320 families*      *Night — 66,230 families*

AND in Metropolitan Roanoke WDBJ's average share-of-audience is from 50.8 to 74.4 percent of total sets in use from 8:00 A. M., to 10:00 P. M. (C. E. Hooper — 23,191 coincidental calls Dec. 1950 through Feb. 1951.)

For further information:

Write WDBJ or Ask FREE & PETERS!

**WDBJ**      **Established 1924**  
**CBS Since 1929**

AM — 5000 WATTS — 960 Kc.  
FM — 41,000 WATTS — 94.9 Mc.

**SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION**



What then happened, the company found, is that there is indeed a vital difference between privately expunging a "controversial subject" like Kate Smith's attack on mediums, and publicly purging a "controversial personality" from the air. One is abstract; the other is flesh-and-blood, and therefore more conducive to arousing human sympathies and passions. In the words of the spokesman, "All hell seemed to break loose. When the newspapers began siding against us editorially. I got a telephone call from Mr. Theodore Kirkpatrick, one of the publishers of *Red Channels*. He said, 'I can offer General Foods additional data on the background of Jean Muir. . . . I didn't even let him try to sell us on having his organization screen all of our show talent. I said, 'Mr. Kirkpatrick, you've already done too much for us. Good-bye!' And I hung up on him. And the telephone calls, the visitors to our office, the letters, began flowing in."

A close examination of the after-effects of the Muir case today, however, reveals that the actual influence of *Red Channels* and its adherents, in terms of stirring up general consumer reaction against General Foods, was virtually negligible. In other words, the pressure groups exerted more bluster than genuine action. The General Foods spokesman summed it up for SPONSOR this way:

"A tally of the total letters we received shows that 3,300 were against the firing of 'untried persons,' and 2,065 were against the rehiring of Jean Muir. Pressure groups stimulated letter-writers on both sides. But of the letters written independent of pressure group stimulus, three to one were against our firing of Jean Muir. It's our estimation now that 80% of the letters written complaining of Jean Muir were a result of articles written in two New York City religious publications.

"In October, when the Muir hysteria seemed greatest," the General Foods spokesman continued, "we had the Opinion Research Corp. of Princeton, N. J., take a nation-wide Gallup Poll for us on the Muir affair. The results were reassuring. Less than 40% had even heard of the Muir affair. And of those that had, less than 3% could relate the name of General Foods or the product involved, Jell-O, with the name of Muir! They tied up the name of Muir hazily with General Mills, even the Bell Telephone Company. To check

# DO YOU WANT 90,581 (OR 58,560) TV HOMES IN WESTERN MICHIGAN AND NORTHERN INDIANA?

There are two television stations serving the 24-county area of Western Michigan and Northern Indiana; WKZO-TV, Channel 3 and Station "B." The respective transmitters are located 25 miles apart. There is an approximate coverage duplication of 40% in the high intensity area.

When two stations serve substantially the same area, it becomes important to determine who covers what, and how much. Under these circumstances, the .1 MV contour method is an outmoded device. Most people in the business agree that *BMB developed the only satisfactory yardstick to determine circulation in radio*. That method, we believe, is the only solution to audience measurement in TV.

During May and June, Jay & Graham Research, Inc. conducted a Videodex diary study using the BMB method covering television homes in 18 Western Michigan and 6 Northern Indiana counties. Fifty or more diaries were tabulated in every county except one; one hundred and twenty-five were distributed in Kent County (Grand Rapids). The result was *smashing proof* of the WKZO-TV audience area showing all counties wherein *15% or more television families view WKZO-TV at least 6 nighttime hours a week—*

90,581 TV families in the 24-county area view WKZO-TV; 58,560 families view Station "B." Thus WKZO-TV delivers 32,021, or 54.7%, more Western Michigan and Northern Indiana television homes than Station "B"!

This Videodex Survey, using the time-tested BMB technique, is a must for anyone interested in television. Write direct or ask Avery-Knodel for your free copy, today!



ALL THREE OWNED AND OPERATED BY  
FETZER BROADCASTING COMPANY  
Avery-Knodel, Inc., Exclusive National Representatives

# FREE!

(Second Run)

Here is the most amazing offer ever made for local - regional - national sponsors.

13 HALF-HOUR TELEVISION FILMS

STARRING

DONALD WOODS

AS

**CRAIG KENNEDY**  
CRIMINOLOGIST

Brand new—immediate delivery—all 13 completed

EXCLUSIVE DISTRIBUTOR

LOUIS WEISS AND COMPANY

655 North Fairfax Avenue  
Los Angeles 36, California

Webster 5287

Write—Write—Phone. Screening Prints Available

**IF** The rating on our 13 Craig Kennedy Mystery Shows does not beat the rating of any mystery detective TV show at the end of 13 weeks comparable time.

Our price for these brand-new, first run television films is 125% of the top, 1 time, A rate of each city.

up further, we telephoned several General Foods sales offices in other cities, like Chicago. We asked, 'How has the Muir publicity affected our sales?' The answer invariably was, 'Muir? Who's Muir?' In short, the seeming furore about the Muir case had been largely restricted to the Eastern states, and the hysteria largely centered in pressure group fronts."

Although General Foods had not intended it so, its action in purging Jean Muir established two dangerous precedents for other sponsors. One was that of banning an accused performer from a show without first consulting the performer personally in order to verify the validity of the accusations. The

\* \* \* \* \*

"Americans, generally, are the most complacent of the peoples of the world . . . who think they are sitting pretty on its top. The plain fact is that no one in America is sitting pretty . . . nor ever will again, with inflation lurking in each price and wage advance."

FAIRFAX M. CONE

Board chairman,

The Advertising Council

\* \* \* \* \*

spokesman for General Foods now concedes, "We did call in Jean Muir, but only to explain to her our dilemma. We didn't inquire whether or not the charges were true, because we felt it wasn't in our domain to sit in judgment on her political affiliations."

However, Jean Muir's husband, Henry Jaffe, attorney for the American Federation of Radio Artists, now insists General Foods didn't even consult her to explain the company's position. "General Foods was very derelict in not consulting her." Jaffe told SPONSOR. "We had to find out about her being fired by accident. The company wouldn't even receive our telephone calls. It was only after the decision was made that we got to see them. I feel now, though, that the company is sorry about the way it acted. That if it happened again, it would try to get both sides of the case. Jean herself, who has publicly said she is no Communist, is terribly upset. Since all the publicity, she hasn't worked on radio or TV. She's stayed home and devoted herself to our three children."

The second dangerous precedent established by General Foods was that of seeming to give credence to the authority of *Red Channels*. Obscured by all the hullabaloo was the fact that General Foods actually scorned the mantle of power assumed by *Red*

*Channels*: that it acted as it did only because it was fearful of the threat of boycott from what turned out to be impotent front men for pressure groups. The net result was that the question of whether or not a performer was a tried-and-proved Communist became unimportant in the minds of many other advertisers and ad agencies. What did become important was the very fact that an accusation had been made. The performer listed—falsely or not—in *Red Channels* became, perforce, anathema as a potential talent employee.

Even General Foods itself was to fall into the trap it had unintentionally set of seeming to give *Red Channels* authority as an industry Star Chamber. After the Muir affair, its product, Sanka Coffee, suddenly dropped sponsorship of the CBS-TV show, *The Goldbergs*. Its official reason was that it was "dissatisfied with the show's rat-

London Specialties Co. reported that it sold 10,500 of a labor-saving aid for sewing machines within 2 weeks after it first offered them (at \$1.00 each) in a campaign on the Chicago edition of THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program . . . anywhere!



SPONSOR

ing." However, in light of the fact that it had been sponsoring the show for a year, and in light of the program's reputation as an established audience-puller, trade circles felt the real reason lay elsewhere. It was felt that the sponsor's defection was based on the appearance in the show of Philip Loeb, *The Goldbergs'* "Jake," who has 17 listing against his name in *Red Channels*. General Foods will not sanction this explanation, but its spokesman does concede, "We got 1,197 letters protesting against our keeping Loeb, and 14 against our letting him go."

Loeb, who has a run-of-the-play contract with Mrs. Gertrude Berg, told SPONSOR: "Since Sanka's cancellation, there have been no lines of sponsors queuing up in front of my door. I was not consulted before the show was dropped, even though the sponsor knew I had officially stated I am not and never have been a member of the Communist Party. No, I have not dignified the *Red Channels* people by giving them a personal statement; it would be like letting that organization report, 'Mr. So-and-so says he is not a thief.' NBC-TV has picked up *The Goldbergs*, and I am hopefully sure that Mrs. Berg will fulfill her contract with me."

The list of radio and TV artists who have suffered merely as a result of their names being listed in *Red Channels* or *Counterattack* reads like some roll-call of show business. Typical perhaps are The Weavers, the balladeers famous for "Good Night Irene," "The Roving Kind" and "On Top of Old Smoky." According to their manager, Pete Cameron, the quartet were to sign a contract on a Friday with Calkins & Holden, Carlock, McClinton & Smith to appear on the Stokely-Van Camp NBC-TV program, *The John Conte Little Show*. On the Thursday before, though, *Counterattack* came out with a listing, and the sponsor bowed out. "Since then," says Cameron, "the owners of theatres and night clubs at which the Weavers have engagements are sent copies of *Counterattack*. The anonymous Ku Klux Klanner at work just has the Weavers' names circled in ink. That's all—a hidden threat."

(Robert Robb, public relations director for Calkins & Holden, Carlock, McClinton & Smith, says: "Yes, we did receive a copy of *Counterattack* listing the Weavers while we were dickering for a contract. To protect our client, we asked the Weavers to see us in or-

**It's Your  
BEST MOVE**



## The MIGHTY MONTGOMERY MARKET

### 95TH MARKET IN THE U.S.

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



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

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



### OVER 600,000 IN TRADING AREA

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



### GIANT AIRFORCE MILITARY BASE

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



### CAPITOL OF ALABAMA

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

Write, Wire or Phone for Availabilities!

**MUTUAL  
WJJJ**

Represented by  
Weed & Co.

**ABC  
WAPX**

Represented by  
The Walker Co.

**MONTGOMERY  
NETWORK  
STATIONS  
ASSOCIATION**

**NBC  
WSFA**

Represented by  
Headley-Reed Co.

**CBS  
WCOV**

Represented by  
The Taylor Co.

der to discuss the allegations. The Weavers never showed up.”)

Among others who've suffered (their cases will be detailed elsewhere in this series) are Burl Ives, Irene Wicker, "The Singing Lady," John Garfield, Abe Burrows, Judy Holliday, Josh White, at least six writers known by the Radio Writers Guild, and many others in the radio and TV direction and production field.

It must be said, however, that not all attempts to oust a performer because of a *Red Channels* listing have succeeded. The most recent case is, of course, that of Lena Horne, who was scheduled to appear 9 September on Ed Sullivan's *Toast of the Town*, sponsored by the Lincoln-Mercury Dealers (via Kenyon & Eckhardt).

Pressure group hysteria designed to oust the singer, because of her 11 listings in *Red Channels*, was fomented by Jack O'Brian, radio and TV columnist for the Hearst newspaper, the *New York Journal-American*. The attack was similar to that of January, 1950, when a Hearst campaign reportedly persuaded CBS to remove from a kinescope of Sullivan's show a dance sequence featuring Paul Draper, also

listed in *Red Channels*. At that time, Sullivan said: "I am sorry if some people were offended by the appearance of a performer whose political beliefs are a matter of public controversy."

When Miss Horne was hired to perform on the Sullivan show honoring Oscar Hammerstein II, the *Journal-American* renewed the pressure in what seems to have been a consistent campaign against CBS. O'Brian wrote:

★ ★ ★ ★ ★ ★ ★ ★  
 "Cigarette advertising, in all its varied, ingenious and original gambits, is part of the free enterprise system. Cigarette buying would be a lot less fun if tobacco firms eventually (as the FTC apparently would like to see) are reduced to saying nothing except 'Smoke (Our Brand) Cigarettes' in their appeals to the public."

COLUMBUS DISPATCH  
 Editorial

★ ★ ★ ★ ★ ★ ★ ★

"It was no secret along radio and TV row today that the sponsor and the advertising agency were considerably perturbed about what was believed would be certain public resentment, and anxious to correct the latest display of Sullivan's booking genius. That it might take on the proportions of the Paul Draper controversy . . . was

deemed almost a certainty. . . . Amazing, isn't it, that so many of these pink teas seem to 'just happen' to the Columbia Broadcasting System?"

What then happened was described to SPONSOR exclusively by Janet Cari, assistant to Harry Dunn, executive secretary of the American Guild of Variety Artists: "They tried to remove Lena Horne and substitute Carol Bruce. But AGVA stood up for the rights of Miss Horne, and stipulated that if she were removed from the show, we would also remove the other performers. As a result, Miss Horne was permitted to perform. Our stand was that there was no proof Miss Horne was a Communist. Because of the dubious hear-say of a booklet called *Red Channels*, an attempt was being made to take away the livelihood of a talented artist."

This was confirmed by Ralph Harris, personal manager for Lena Horne. "I don't know precisely whether it was the sponsor or the network," he told SPONSOR, "but certainly the order did come down to try to remove Lena from the show. AGVA, with the power of the Theatre Authority behind it, did the right thing. If more guilds took a more courageous stand against the unproved accusations of *Red Channels*, this threat to the whole of show business would be wiped out. Lena has worked for countless charity and patriotic organizations; it's a shame that an unauthorized 'jury' like *Red Channels* has acquired so much recognition that it can malign her reputation."

Hal Davis, vice president and public relations director for Kenyon & Eckhardt, would "not comment" on the *Journal-American* diatribe, nor would he "confirm or deny" that the sponsor had attempted to purge Miss Horne from the show.

Virtually the same attitude was taken by Morris Shrier, attorney for Music Corporation of America, the talent agency that handles Miss Horne. "Lincoln-Mercury permitted her to appear on the show, didn't they?" he told SPONSOR. "That's what matters—no what any pressure group tried to do. The less said about it, the better."

Hubbell Robinson, CBS vice president in charge of TV programs, however, issued a forceful rejoinder to the *Journal-American* imputations against the network:

"The Columbia Broadcasting System wishes to point out that Miss Lena Horne has appeared recently as NBC's

## Get facts\* from KTBS about...

**C**OVERAGE  
**A**UDIENCE  
**M**ERCHANDISING

\* Write for details why your advertising gets all three extra benefits, and at only 2/3 the cost in this rich tri-state oil and gas capital of Northern Louisiana, Eastern Texas and Southern Arkansas!

... at 2/3 the cost!

**KTBS**  
 SHREVEPORT

10,000  
 WATTS—DAY  
 5,000 WATTS  
 NIGHT

710  
 KILOCYCLES  
**NBC**

Natl. Representative: Edward Petry & Co., Inc.

master of ceremonies on the NBC *Show of Shows*; has appeared on NBC's *Colgate Comedy Hour* with Eddie Cantor; previously appeared in July on *Toast of the Town*; and has appeared on many other TV and radio programs on other networks without comment from the press. Ed Sullivan's record over the years as a vigorous fighter of Communism, subversives, and all un-American activities is too well known to require further elaboration by CBS."

Without doubt, the boldest stand against anti-Red pressure group hysteria has been taken by Robert E. Kintner, president of ABC. When ABC had scheduled Gypsy Rose Lee to act as mistress of ceremonies of a radio psychology forum, *What Makes You Tick?*, the Illinois Department of the American Legion threatened a boycott because of Miss Lee's four listings in *Red Channels*. Miss Lee, through her lawyer, signed an affidavit denying her alleged Communist ties, and Kintner briskly told the Legion officials, "If you have any evidence to the contrary, please advise me." The Legion officials promptly backed down, having no "evidence" but *Red Channels* imputations.

As a result, in April this year, Kintner and ABC won a highly regarded Peabody Award citation "for their courageous stand in resisting organized pressure, and for their reaffirmation of basic American principles." What's more, Kintner also won overwhelming approval from the press.

Said the conservative and fervently anti-Communist Pittsfield, Mass., *Berkshire Eagle*:

"In hailing Mr. Kintner's action, we are in entire agreement with the AFL theatrical union which declares that the 'irresponsible smearing of actors is becoming alarmingly dangerous.' The danger is not confined to actors. The whole business of bringing unsupported charges against people in the public eye of any profession, and demanding that they be jailed, fired, or disgraced, on the undocumented charges of any Tom, Dick, or Harry with a McCarthy complex, is thoroughly sinister. It is urgently necessary that the principle be affirmed that the accuser of anyone as a Communist, traitor, or spy, be required to supply something in the way of evidence beyond the listing of this accusation in *Red Channels* or a soap-box accusation by any publicity-seeker."

\*\*\*

(Continued next issue)

# round up sales for your brand!

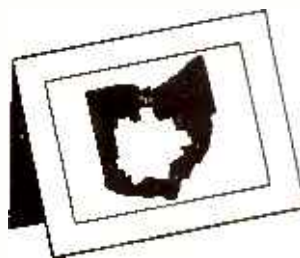


## "Western Roundup" weekly mail count now over 1,000

Every weekday afternoon from 4:30 to 6:00 youngsters gather round the Chuck Wagon for a fast-moving visit to the Old West. The Wrangler and Blackie keep the youngsters fascinated with their western lore, cowboy rope tricks and stories highlighted with the drawing of exclusive personal brands for youngsters who have completed "achievement" cards. Join this exciting live wrap-around western film farc.

The whole gang will round up sales for your brands with a "whoop" and a "holler." What the Wrangler says goes!

For your brand and complete details on this unique WBNS-TV participation show, see Blair TV or write direct.



## wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

CBS-TV Network. Affiliated with Columbus Dispatch and WBNS-AM. General Sales Office: 33 North High Street



## Markets Grow Fast, too Norfolk Metropolitan Sales Area Population Increases 60% Since 1940

When you consider your markets for fall advertising the Norfolk, Portsmouth, Newport News Metropolitan Sales Area is a must for any list. WTAR, WTAR-TV, or both will bring your message to every home in the area.

Population is up 60% since 1940\*, making this the fastest growing market in the top 30 of the U. S. In fact, it is now 29th in the Nation in population. In Norfolk-Portsmouth total retail sales are up 8.2%, food sales up 4.5%, furniture, household, radio sales up 19.2%, automotive sales up 44.2%. In Newport News, total sales are up 14.1%, food sales up 5.5%, furniture, household, radio sales up 20.0%, automotive sales up 66.1%.\*\*

Check any Hooper and you'll see that WTAR is the preferred station in Norfolk, Portsmouth, and Newport News. In fact, WTAR delivers more listeners per dollar than any other station or combination.

Ask your Petry man for availabilities to cash in on this growing market.



NBC Affiliate  
5,000 watts Day & Night

Nationally Represented by  
EDWARD PETRY & CO., Inc.

\*"The 162 Cream Markets"—J. Walter Thompson, Co.

\*\*Sales Management, September 1, 1951

## AUTO-LITE

(Continued from page 41)

consisted of dramas written by the script experimenter, Arch Oboler, in which Colman co-starred with Hollywood female lovelies, like Greer Garson, Irene Dunne, Janet Blair, and Ginger Rogers. A neat gimmick included a two-way conversation which Colman held with some GI overseas. The soldier's parents and relatives were tipped off well in advance, and the honey recorded interview on the air stimulated high human interest.

In 1945, with World War II drawing to a close, Auto-Lite dropped *Everything for the Boys*, and picked up another big-name program. This one was the CBS *Dick Haymes Show*, featuring the singing bull-moose baritone, Four Hits and a Miss, Gordon Jenkins' Orchestra, and a stable of guest Hollywood stars. Except for a brief sponsorship of the CBS comedy program, *Lawyer Tucker*, in 1947, Auto-Lite continued to bankroll the *Dick Haymes Show* faithfully, until it cancelled out in 1948.

It was then that Auto-Lite saw potentialities in the radio chiller. In July 1948, the company began its long romance with radio *Suspense*, and in March 1949, still enamored with the marvels of crime fiction, it started sponsoring TV *Suspense*.

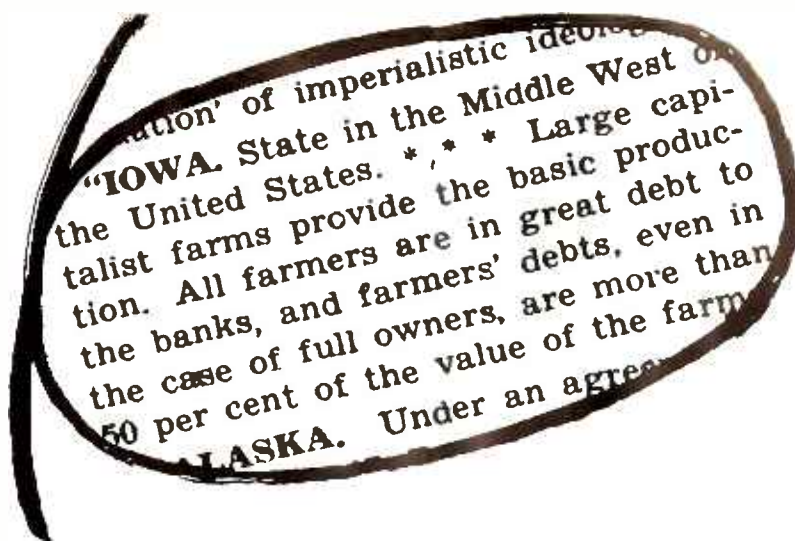
The reason for Auto-Lite's devotion to the air spine-tinglers is not hard to unravel. Account Executive Murray explains: "The *Suspense* shows give us high popularity at an extremely low cost-per-thousand homes. Their ratings have been quite satisfactory. Both are usually among the top 15. Radio *Suspense*, which we shifted from the CBS Thursday mystery line-up to Mondays at 8 p.m. before *Arthur Godfrey's Talent Scouts* got us a 14 or 15 rating, and sometimes a 19 or 20. TV *Suspense*, which has the 9:30 p.m. spot on Tuesdays, nabs a 25 rating, and sometimes as high as 33. We know people listen to *Suspense*, because after one thriller, called 'The Creeper,' the payoff line was obscure. As a result, we were deluged with 2,400 phone calls from listeners anxious to know exactly what had been the punch-line."

And Account Executive Gilday adds: "The shows also provide the kind of audience we want—primarily men, who look after the family car."

Although the two *Suspense* shows are not a simulcast, and have different casts, directors, and usually different themes, they do adhere to a couple of the same principles: (1) Both use a lot of Hollywood big-name stars, and (2) both depend on an eerie psychological twist to get chills rather than Grand Guignol blood and guts.

Because several Hollywood studios have issued a blanket fiat forbidding their stars to appear on TV, radio *Suspense* gets the cream of the movie-land celebrities. Indeed, some rather startling names have appeared on the radio show, among them Ezio Pinza, Bob Hope, Mickey Rooney, Milton Berle, Gregory Peck, and Joan Crawford. Even if they are comedians by profession, the guest stars usually play their roles straight. Jack Benny, for example, toned down the broad humor of his radio personality to play a *Suspense* piano tuner, who tracks down the murdered because of his ability to recognize the "ping" of a hurled dagger. In "Back Seat Driver," Fibber McGee and Molly played a frightened couple who stepped into their auto after seeing a movie to find a murderer in their back seat. The couple, however, persuaded the assassin that people will get suspicious unless they follow their usual evening habits—of stopping into a certain restaurant for some pizza pie, getting gas at a special service station, and so on. At each of these places, though, the couple alter their normal conduct in some way, and so by the time they reach home with the murderer, the cops are waiting on the back porch.

On TV *Suspense*, some of the biggest name actors available for the medium are used—like Jackie Cooper, Franchot Tone, Mildred Natwick, Bela Lugosi, Red Buttons, and Walter Slezak. On those few occasions when a radio *Suspense* script is adapted for TV *Suspense*, the stars are switched. Recently, to take but one example, Charles Laughton played the role of an aging, maniacal physician addicted to putting laudanum in the wine of young beauties; this was in a radio *Suspense* script called "Neil Cream, Doctor of Poison." For TV, the title was changed to "Dr. Anonymous." scenery was substituted for the verbally imaginative picture painted in the radio version, and Walter Slezak became the distardly physician with an itch for murder.



## To an ad man who may have acquired the wrong impression from a casual reading of the Official Soviet Encyclopedia (Vols. A to A)

If you're wondering how the hell we can segue into our WMTsong from that, don't forget this: In Russian, Iowa comes under "A"—which is perfectly okay with us. It's the following stuff in the new Soviet Encyclopedia (excerpted above from the *New York Times*) which makes us reach for the mono-sodium glutamate.

"Iowa. State in the Middle West of the United States." So far Mr. Dzugashvili is telling the pravda; we're as middle U. S. west as you can get. "Large capitalist farms provide the basic production." Hmmmmm, right as far as it goes. But, of Iowa's \$4 billion annual income, half comes from industry. We got *balance*, which is more than we can say for some people.

"All farmers are in great debt to the banks, and the farmers' debts, even in the case of full owners, are more than 50% of the value of the farms." Why, those j-rks! Black is white and white is Red and we'll eat *Vols. A to A* in the Politburo's window if that figure is more than 7%. Our poor banker-ridden farmers gross \$768 a month from the average 160-acre farm. (Iowa land, part of the Louisiana Purchase, cost the U. S. 4c an acre. The land was *purchased*, not liberated.) Furthermore, our poor capitalist farmers have electricity (over 95%), tractors (1.1 per farm), and telephones (over 90%), all, of course, invented by Russians.

97% of Iowans have radios, made with tuning dials instead of the 1-station Soviet style. They have a constitutional right to not listen to WMT, which few exercise.



5000 WATTS

600 KC

REPRESENTED NATIONALLY

BY THE KATZ AGENCY

**BASIC CBS RADIO NETWORK**



**FOUND**  
 A METHOD OF  
 EVALUATING  
 BMB FIGURES  
 THAT IS  
 UNIFORMLY  
**FAIR TO**  
**ALL STATIONS**

There is a growing realization throughout the industry that current methods of interpreting BMB figures are unfair to many radio stations.

Time buyers who use BMB figures for their primary purpose—evaluation of physical coverage—can only get a true picture, if their method of evaluation eliminates the popularity factor. Popularity can and should be measured by other means (Hooper, Nielson, Pulse, etc.)

This organization now makes available a method of using BMB maps and figures which provides a uniform, accurate and clean-cut measurement of station coverage—not popularity!

May we explain and demonstrate its soundness and value to you Mr. Time Buyer?



*Adam Young Inc.*

RADIO STATION REPRESENTATIVE  
 22 EAST 40th STREET • NEW YORK 16, N. Y.

NEW YORK • ST. LOUIS  
 CHICAGO • LOS ANGELES • SAN FRANCISCO

Both Elliott Lewis, producer-director of the radio version, and Robert Stevens, producer-director of the TV version, try to avoid those oldtime air thrillers in which the sound effects man was busy as the devil continuously cleaving cabbages with a meat chopper in order to feign the sound of corpses being decapitated. Generally, an attempt is made to keep the murder clean—a neat dose of poison, yes; a tidy bit of garrotting, perhaps; but not an excessive and messy siege of pig-sticking and bang-banging.

Account Executive Murray lists the *Suspense* taboos this way: "Stay away from auto accidents. Always make sure the villainous criminal gets his just desserts. Don't make the sex or gore excessive. If it's a lady assassin, keep her unmarried. And if it's a narcotics

★ ★ ★ ★ ★ ★ ★ ★  
 "Advertising doesn't jerk. It pulls. But if stuck to, it will exert an irresistible force. Advertising is no game for quitters."

JOHN WANAMAKER  
 President, Wanamaker's, N. Y.

★ ★ ★ ★ ★ ★ ★ ★  
 case, don't show the kiddie listeners either how the stuff is administered or a victim enjoying his opium session."

Unlike some other air mysteries, the *Suspense* shows don't depend on a small clique of writers to turn out the scripts. The services of a vast variety of free-lancers are used, thus providing greater freedom of selection. Usually, the writers turn in a synopsis, and Account Supervisor Tom Maloney, and Account Executives Gilday and Murray, spend hours hashing over the plot and denouement with the writer and producer. Sometimes, too, supervisor Tom Maloney will spot a newspaper clipping and have a writer develop a plot from that. "Even though they're network packages, we believe in still playing an active role," says Murray.

An equally painstaking amount of time is devoted to the commercials. Both shows employ humor in their commercial messages—and for a good reason. "In the early days of *Suspense*," says Gilday, "CBS frowned upon our light approach in our commercials. The network felt we should sustain the ominous mood established in the show. Our contention, though, is that the very change of pace shocks the audience to attention. Audience studies we've since taken show our theory has been borne out very well."

For the radio *Suspense* commercials, Auto-Lite sticks pretty well to two characters. One is Harlow Wilcox, the announcer, playing himself, but with an extra bluster and braggadocio added; his speech is flavored with long words and alliteration. The other character is often a simple soul, who serves as Wilcox's foil. A typical commercial by-play between them goes:

OSCAR: (on filter throughout) Yippee!

WILCOX: Why the loud levity, my loquacious limousine?

OSCAR: I just visited my Auto-Lite Spark Plug Dealer, Harlow!

WILCOX: Did he check you with his nimble nemesis of nefarious spark plugs, the Auto-Lite Plug Check Indicator?

OSCAR: Yessir, Harlow, and it showed that my plugs were wrong for my engine's heat range.

WILCOX: So he replaced those many malingering misfits with the

FROM  
 WVET AD  
 SPONSOR, AUG. 8

**Correction!**  
**WVET**

... has more local accounts  
 THAN ALL THE OTHER  
 5 Rochester, N. Y. stations  
 put together.

1280 KC      5000 WATTS

WVET  
 is really on  
 the BALL

MUTUAL  
 IN ROCHESTER, N. Y.

Represented Nationally by  
 THE BOLLING COMPANY



matchless magic manifested by the multiple magnificence of Ignition Engineered Auto-Lite Spark Plugs, eh, Oscar? . . .

For TV *Suspense*, the opening commercial always leads off with a parade of marching Auto-Lite products, a device which the sponsor introduced coincidentally with Lucky Strike's marching cigarettes. The middle commercial has emerged into a tricky format, half live, half cartoon. It begins with a humorous cliff-hanger cartoon, in which, say, an absent-minded professor, late for his 8:00 a.m. lecture, dives into his auto, only to find it stalled because of battery trouble.

At this point, the announcer, Rex Marshall, steps in to explain, by visual use of films, the miraculous workings of Auto-Lite Sta-Ful Batteries. ("You, see, an ordinary battery holds only this much extra water, while the Auto-Lite Sta-Ful Battery, with that extra space, holds over three times the liquid reserve of ordinary batteries.") After Marshall's spiel details the various sales points, for light relief there is a flash back to the professor. His car now stoked with Auto-Lite Batteries, he virtually zooms to his class room—so quickly, in fact, that he is seen blandly lecturing to his students in a pair of shorts, his pants having been forgotten in the rush.

Auto-Lite is a devout advocate of point-of-sale merchandising. Consequently, in a typical year, it will distribute over 1,250,000 window posters, cards, and leaflets, many of them promoting the *Suspense* shows to its dealers. Its most recent and smartest promotional gimmick is the adoption of Western Union Telegraph Company's "Operator 25" Service on a nationwide basis. This device—a co-operative plan developed by the Distribution Council of the Association of National Advertisers—in effect localizes national advertising. Henceforth, anyone wishing to purchase an Auto-Lite product only has to phone the local Western Union office and ask for Operator 25. The operator then gives the caller the names of the nearest dealers carrying the desired product.

Auto-Lite is now promoting this service via its commercials on the two *Suspense* shows, and its advertising in 38 Sunday roto sections; roto sections in other weekly newspapers: 1,908 weekly newspapers; 16 automobile magazines; seven fleet transport and

# ONLY ONE STATION COVERS



- 22 cities
- 428 towns
- 54 counties
- 2,980,100 citizens
- 840,040 radio families
- only NBC station
- more people than 32 states
- more goods purchased than 34 states
- more spendable income than 36 states

\*a compact market of 54 counties in Eastern New York and Western New England whose population exceeds that of 32 states.

# WGY

A GENERAL ELECTRIC STATION

THE CAPITAL OF THE 17TH STATE

REPRESENTED NATIONALLY BY NBC SPOT SALES

**NORTH CAROLINA  
IS THE SOUTH'S  
No. 1 STATE  
AND  
NORTH  
CAROLINA'S  
No. 1  
SALESMAN  
IS  
NBC WPTF 50,000  
WATTS  
• ALSO WPTF-FM • 680 KC.  
AFFILIATE for RALEIGH, DURHAM and Eastern North Carolina  
NATIONAL REPRESENTATIVE FREE & PETERS, Inc.**

North Carolina  
Rates More Firsts In  
Sales Management Survey  
Than Any Other Southern State.  
More North Carolinians Listen  
to WPTF Than to Any  
Other Station

**In TOPEKA  
Your  
Customers  
LOOK TO  
WREN  
For Better Radio  
Entertainment  
WREN  
1250 kc  
ABC  
5000 watts  
Weed & Company, National Representatives**



three marine papers; six general magazines. During the *Suspense* commercials, listeners hear the voice of the Western Union operator herself urging: "Call me, Operator 25. Without obligation, I'll tell you where you can get an Auto-Lite Sta-Ful Battery. That's Western Union, Operator 25, and remember . . ."

ANNCR: You're always right with Auto-Lite.

In Toledo, a top-ranking executive of Auto-Lite describes Operator 25 service admiringly as "the latest major step we have taken to help our dealers increase sales. We have added this service after careful tests in metropolitan New York and Chicago areas."

Auto-Lite's ad agency personnel are outspoken in their belief that radio and TV are necessary complimentary media, and not rivals. As Account Executive Gilday says: "In the future, we believe that Auto-Lite will continue to maintain its position in both radio and TV. Certainly, it's doubtful whether it will drop one *Suspense* show at the expense of maintaining the other. TV, despite its strong impact, still can't cover the entire market. Radio is still of major importance for a sponsor seeking to reach all of its dealers, distributors, and, of course, the national audience."

From all indications, Auto-Lite will continue to juggle its two air thrillers as long as audiences continue to hunger for mayhem, murder and mystery.

\*\*\*

#### TAPE RECORDER

(Continued from page 33)

els were used for spying by Germany's Gestapo during the 1930's. The grandparents of today's American machines were put to work during the war to train troops by bringing them authentic battle noises.

But, to sponsors and agency men, what's being done with tape recorders in this post-war-cum-pre-war era is equally exciting. Take the cost cutting that's been accomplished on dramatic shows as a prime believe-it-or-not example.

The startling fact of the matter is that with tape the same half-hour program which cost \$10-12,000 three years ago can be brought in for \$3,500-\$4,000. That includes a top star.

You might wonder why tape can

cut costs so sharply. After all, it's just another method of recording sound—and recording itself is hardly new. But the economy comes in through savings in time. Hy Brown, an independent producer who uses tape extensively, told SPONSOR about a typical case:

"I went to Rex Harrison, who was then starring on Broadway in *Bell, Book & Candle*, and signed him up to do 26 half-hour dramatic programs. They were called *The Private Files of Rex Saunders* (CBS) and we taped them all in only six weeks—while Harrison continued his eight weekly performances in the theatre."

The advantages to both producer and actor are apparent. In six weeks the actor turns out and gets paid for 26 weeks of programs. He doesn't have to do the work at any special time, thereby interfering with movie schedules, personal appearance tours, vacation trips. The producer gets a complete series put on ice all at once. He can offer less than the usual live program fee because tape doesn't require as much rehearsal time, and its added convenience is worth real money to busy actors.

Here's how tape cuts costs during actual production. Says Hy Brown: "It is just incredible. You can cut, prune, juxtaposition; and the quality is superb. When an actor makes a fluff he stops right there and reads back the sentence. A snip in the editing room later removes the fluffed sentence as though it had never happened. Actually there are very few fluffs once the actor gets used to tape. He's much more relaxed than he would be in a live performance, because he knows that any mistakes are easily edited out."

News broadcasts, currently one of the best buys on radio, have in many cases become entirely a magnetic tape operation. Each of the major nets has at least one regular series of news programs which weave recorded interviews in with the day's events. Instead of reading off what a Senator said that morning in Washington, for example, the newscaster merely leads up to a recorded interview with the Senator which has been edited down to manageable length.

The news operation at Mutual Broadcasting System is typical. Every weekday at 4:00 p.m. Mutual's closed circuit is turned over to the newsroom



## His ear is to the ground

"Legwork" takes many forms in establishing the facts for a Fulton Lewis, Jr. news story. He keeps his ear to the ground—and the phones—to fit the pieces into an informed commentary. As Mr. Lloyd A. Brown, of the General Appliance Co., wrote to station KWWL of Waterloo, Iowa:

"The news coming out of Washington these days is of primary concern to all of us. Fulton Lewis, Jr. does an excellent commentary on this news, and the comments of our customers certainly bear this out.

"Our firm has shown a substantial increase in business over the comparable period last year since our sponsorship. We feel that this increase must be attributed, at least in part, to the program.

"We are well satisfied with the results and plan to continue our sponsorship indefinitely."

For network prestige and a ready-made audience, investigate the locally-sponsored Fulton Lewis, Jr. program. Though currently presented on more than 370 Mutual stations by 572 advertisers, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department. **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

free

WITH YOUR SUBSCRIPTION TO

# SPONSOR

THE NEWLY-PUBLISHED 72-PAGE

## TV-DICTIONARY/HANDBOOK FOR SPONSORS

Defining more than 1,000 television terms and uses, the \$2 pocket-size dictionary is the only publication of its kind. Including a sign-language for TV, valuable data on camera and lens usage, TV union particulars, and other pertinent TV information, the new dictionary will be a prized possession you'll refer to again and again. Be sure you get a copy by entering your subscription to SPONSOR without delay.

Yearly subscription rate is only \$8 for the 26 bi-weekly issues; the two-year rate of \$12 is SPONSOR's most popular value.

Bulk TV Dictionary rates on request.

**PLEASE USE THE FORM BELOW AND MAIL TODAY!**

<b>SPONSOR</b>		
510 Madison Avenue New York 22		
Please enter my subscription to SPONSOR and send me FREE the new 72-page TV Dictionary/Handbook. Bill me later.		
Name	.....	
Firm	.....	
Address	.....	
City	Zone	State
<input type="checkbox"/> \$12 two years	<input type="checkbox"/> \$8 one year	

at 1440 Broadway in New York. Producer Jack Fern briefs the 12 primary control centers spread around the country, starts calling each in turn for stories. The 25 minutes of taped comments which result from this closed-circuit round-robin are edited down to get material for a 15-minute newscast.

Three times weekly a taped report is relayed from Korea. Richard Kallsen, Mutual's Korean correspondent, has two portable Minitapes with which he records action along the battlefront. One sequence covered a trip up front in an armored car, recorded the sounds of a tank attacking a Communist position. These sounds were relayed from Korea to San Francisco, then to the Mutual control point in Hollywood, thence to New York.

The significance to sponsors of this personal, on-the-spot kind of reporting lies in the greatest interest which it generates among news listeners. Portable tape recorders can go where a full set of movie gear cannot—and broadcast the result much more quickly and economically. Tape has helped make radio news coverage superior to what TV can offer on a day-by-day basis. This is particularly true on the local scene with station after station all over the country scoring news beats over local paper and TV stations via taped interviews at a fire, a wreck, or special event.

One of the most important contributions tape is making to radio programming is in the field of the documentary. Already, tape has been used to produce some of the most effective radio shows of this decade. And it's the belief of many network executives that forthright, controversial, and arresting documentary-style programming will be an important mainstay in future years. These executives reason that provocative programming of this type can't be done by television because it would be too costly to duplicate on film what can be done cheaply with tape.

What is a documentary? This is the way Irving Gitlin, producer of the recent series *Nation's Nightmare* (CBS), thinks about it: "The idea of a documentary is to use tape as a dramatic medium, so as to get close to a real situation. It's not an editorial exactly, but simply tries to make a strong point about how things really are so that people will be moved to action."

Gitlin's own six half-hour broadcasts were based on findings of the Kefauver Committee investigating nationwide crime. They reportedly cost CBS a cool \$25,000 to produce, required a staff of six in New York, 20 first-class assistants at CBS affiliates around the country, plus 50 secondary contributors.

*Nation's Nightmare* was three months in preparation, with each half-hour program the cream of some 30 hours of original recordings. It was well worth the hours of editing effort—the results are electrifying. Pointing out the key to tape's dramatic power, Gitlin says: "Tape removes any question of 'is that real?' When you hear the screams of that marijuana addict on Rampart Street, New Orleans, you know it's true."

CBS has already re-broadcast several of these documentaries at the urging of listeners. Observers point to this and the success of other well-done documentaries and documentary-type programs (like *This is Your FBI*, ABC; *The Big Story*, NBC) as proof of their drawing power. The Ford Foundation is already dickering with producers of this type program with

an eye to education.

Sponsors, too, would find the documentary well worth looking into as a commercial vehicle. Besides its public service aspects, a skillfully produced documentary series draws a substantial audience—and it's the size of a program's audience that makes it "commercial." As for cost, even accepting the ambitious CBS budget for *Nation's Nightmare* as an average figure, the production cost per program was barely over \$4,000 per half-hour show.

Sponsors of live programs have found tape ideal for re-broadcasts too. Not that transcription records couldn't be used for this purpose. It's just that greater fidelity can be had on tape,

★ ★ ★ ★ ★ ★ ★ ★

"Advertising is one of the few callings in which it is advisable to pay attention to someone else's business."

HOWARD W. NEWTON  
V.P., Dancer-Fitzgerald-Sample

★ ★ ★ ★ ★ ★ ★ ★

plus the flexibility of being able to edit out—or in—any sounds desired. The Bob Hope shows done overseas, for example, are recorded on tape and edited before rebroadcast. Hearty "yaks" can be inserted if the original laughs weren't rousing enough, or slightly off-color jokes can be sliced out to save the family audience embarrassment.

Ed Gardner's *Duffy's Tavern* (NBC) starts his third season on tape soon. Gardner and his entire cast chose to live in Puerto Rico, linked to NBC's New York studios by reels of magnetic tape. The show is put on in a local radio station before a Puerto Rican audience and the taped recording sent by mail to New York for editing and broadcast to U.S. listeners. A similar one-shot arrangement was made for the season's premiere of NBC's *The Big Show*. Originally put on live in London on 16 September with a large British cast supporting Tallulah Bankhead, the re-broadcast was heard in the States 30 September.

Commercials, too, are being produced via tape. Most transcribed messages, singing or straight, are now recorded originally on tape for the same reasons that drama shows are tape-recorded. In addition, there's an opportunity for sponsors to use tape recorders for commercials with a novel twist. Philip Morris, for example, takes a tape recorder out "on location"

Let's  
Look At The

# VITAL STATISTICS



This smiling maiden with stars in her eyes.

For a trousseau is shopping and here's how she buys.

A twist of her wrist, her radio dial's what she sets.

To WSPD, where she has trust in suggestions she gets.

And, after the wedding through years of housekeeping bliss, her daily listening favorites she never will miss.

So Sponsors, reach housewives, that we call Madam Buyer Buy time on WSPD, Northwestern Ohio's favorite Town Crier.

IT'S  
A  
FACT...



1. . . . that the Market Reports with Bob Riley on the KMBC-KFRM Team are among the greatest radio buys in the Kansas City Primary Trade Area!

2. BECAUSE—Market Reports on The Team are 3-to-1 favorites over any other radio market reporting in the Kansas City Primary Trade Area . . . .

3. Further, the Kansas City Stockyards are "back in business" after the flood with greater activity, hence greater interest than ever before!

4. The 6:30 A.M. Market Reports and the 12:30 P.M. Market Reports, both with Bob Riley, are AVAILABLE FOR SPONSORSHIP.

Call KMBC-KFRM or your nearest Free & Peters Colonel.

**The KMBC**  
6th Oldest CBS Affiliate  
**KFRM Team**  
Programmed by KMBC  
222 West Eleventh  
KANSAS CITY, MO.

**WSPD TOLEDO, OHIO**  
A First Industry Station  
5000 WATTS - H.B.C.  
**WSPD-TV**  
CHANNEL - 13

Represented Nationally by KATZ

**4,000 NEW TV**

*Families Every  
Month!*

That's the big

**BONUS  
AUDIENCE**

You get when you buy

**WOW-TV  
OMAHA**

*One of the nation's  
fastest growing  
TV markets!*

35,000 sets sold  
this year, making a  
total of more  
than 88,000 NOW!

This will reach

**100,000**

by year's end!

*It pays to buy  
in a rising  
MARKET!*

**WOW-TV**

Insurance Bldg., Omaha

Telephone WEbster 3400

Frank P. Fogarty, Gen'l Mgr.

Lyle DeMoss, Ass't Gen'l Mgr.

or

ANY JOHN BLAIR-TV OFFICE

to get its interviews with smokers which are part of the "nose test" campaign. Several producers familiar with the portability of tape recorders suggested that other sponsors would do well to develop documentary-type commercials featuring taped interviews. Any type of testimonial commercial could be enhanced, it was pointed out, through incorporation of on-the-spot interviews perhaps complete with authentic background noises.

U. S. Steel used tape for its commercial in an amusing way last season. Danny Kaye was the star of the evening on *Theatre Guild on the Air* (NBC) and in the dress rehearsal of George Hicks' commercial he mugged and cut up so hilariously that the usually imperturbable Hicks burst out laughing. Kaye promised he wouldn't repeat the prank during the actual broadcast. But the director wasn't taking any chances. He had Hicks tape record his commercial privately, planning to air it off the tape. No one told Danny Kaye about this little precaution and, sure enough, Kaye started cutting up again during the actual broadcast. But only the studio audience enjoyed the practical joke for, while Hicks choked over his lines, a straight message went beaming over the air waves from a tape recorder in the control room.

Here are some other more generally applicable uses of tape which you might find valuable:

1. Teaser announcements for a dramatic program can be put together easily by taping quick excerpts from the star's most dramatic speech.

2. When an important star is unable to come into the city where your show originates due to other commitments, it is sometimes possible to tape his part of the program, then send the tape to the point of origination for integration with the rest of the show. Bob Hope, for example, did his part in NBC's documentary on atomic energy (*The Quick and the Dead*) from Hollywood. Bill Laurence, New York *Times* science writer, was actually heard to carry on a conversation with Hope, though he remained in New York. It was simple to splice their alternate speeches together.

3. Similarly, it's possible to have music played in a concert hall where acoustics are excellent and then splice in the voice of a narrator which has been taped in an ordinary studio.

4. It's easy to simulate crowd scenes by a process of blending and reblending taped voices. Four actors can start the process, taping their shouts. A duplicate of the four voices is made and then combined with the original tape. The process can be carried on till the full roar of a crowd in a stadium is produced.

5. There are other effects possible through use of this same technique. A singer taping a commercial can literally sing a duet with herself to add variety to the disk. And there are many other cost-saving and interest-sparking tricks which producers have learned to do with tape.

Despite the many wonderful things tape can do, it should be viewed realistically as only a tool. As such, results are only as good as the thought and planning that go into a program. Warns NBC producer Jack Gerber, now at work on a seven-part documentary commemorating NBC's 25th anniversary: "The trouble is that too many tapes are just thrown together. You've got to be very selective. For one half-hour program built around Winston Churchill we spent two months listening to all his speeches and editing them down."

An advertiser's plans may not be this elaborate. But unless the time and technical talent is available, the goals shouldn't be too ambitious. Tape



#### 4 Reasons Why

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

**Jewish Market  
of Metropolitan New York**

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

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

HENRY GREENFIELD  
Managing Director

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



**IN THESE MARKETS  
it's A. M.  
MORNING & EVENING**

Yes, and for A.M. radio in these markets —  
"SPOT" the call-letters as listed here!



PLUS  
ABC

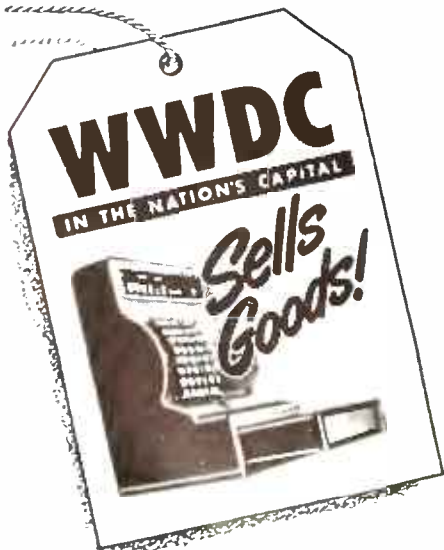


**Great  
Locally!**

Represented Nationally by  
JOHN E. PEARSON CO.

Owned & Operated by  
**SOUTHWESTERN PUBLISHING CO.**  
Dan W. Reynolds, Pres.  
Publishers of: Southwest Times-Record, Fort Smith,  
Arkansas; Examiner-Enterprise, Bartlesville, Okla-  
homa; and The Daily Times, Okmulgee, Oklahoma.

**WWDC 1st**  
**NOW 1st**  
in out-of-the-home  
Washington audience\*



Ask your Blair man for the  
whole WWDC story

\*Pulse: July, 1951: 6 A. M. to Midnight

**BRIEFLY**

(Continued from page 57)

System retirement plan. Hardman, the guiding hand behind the company's radio program, *The Ohio Story*, successful regional radio show, has opened an office in Cleveland as an advertising and public relations consultant.

\* \* \*

The best way to plug radio is to use radio itself. WMBC and WCOD-FM in Richmond, Va., are proving it by buying time on several stations within their basic coverage area. The purpose, according to Wilbur M. Havens, manager of WMBC, WCOD-FM (Havens & Martin stations): "It is common sense to support and promote the medium and it's also good business to get the most for your money." Time purchases will also promote WMBC and WCOD-FM's NBC program schedule.

\* \* \*

International Harvester refrigeration dealers in the Little Rock, Ark., area have undertaken local sponsorship of all Liberty Broadcasting System Sat-



I-H dealers sign for LBS football cast on KVLC

urday afternoon college football games. The station: KVLC in Little Rock: sportscaster Ted Husing handling the series.

\* \* \*

Grodin's of California, Oakland's leading men's store, signed the largest daily bulk time contract in KLX, KLX-FM, Oakland, history. The sponsorship: a minimum four hours daily of the Japanese peace treaty conference plus commentary on each day's developments from 4 September to conclusion. KFVB, Hollywood independent, also brought its listeners complete coverage with three half-hours scheduled daily plus interruptions of regularly-scheduled shows to broadcast latest developments. This series was in keeping with KFVB policy to air all major

public events—a policy that won the station the George Foster Peabody award for public service in 1945.

\* \* \*

The Hauswald Bakery of Baltimore recently purchased a new star for its WAAM-TV show, *This Is Your Zoo*.



Hauswald Bakery buys new TV chimpanzee star

The price: \$600 for "Doctor Tom," a baby chimp who becomes the property of the Baltimore Zoo.

\* \* \*

The American Association of Advertising Agencies recently announced the election of new central council officer. John M. Willem, Leo Burnett Co., Chicago, is chairman of the board of governors of the central council and director representing the central council on the A.A.A.A. board of directors. Willem, Leo Burnett vice president, fills the unexpired term of Rolland Taylor who resigned due to his transfer from the Chicago to the New York office of Foote, Cone & Belding. George Reeves, J. Walter Thompson, Chicago, vice president, has been elected to fill Willem's unexpired term as secretary-treasurer of the central council.

\* \* \*

Just out: Radio Reports, Inc., fifth annual edition of their Directory of Radio and TV Personalities. The personalities directory lists more than 800 topical radio and TV shows with their working addresses; type of audience; station or network, days on the air, and a thumbnail description of each show. Annual subscription cost: \$15.

\* \* \*

"The Latin-American Audience and Market of Austin, Texas." is the title of a survey made for KTXN, Austin, by Joe Belden and Associates. Purpose of the study to provide unbiased information about radio listening habits; to develop data helpful in evaluating Austin's Latin-Americans as a market. KTXN has reserved a few copies of the survey for mailing to advertising and sales managers.

★ ★ ★



## FURNITURE ON AIR

(Continued from page 43)

ent, though tests have been run on WNBT, WPIX, and WJZ-TV within the past year. A special eight-week test on WNBT, for example, featured a program on interior decorating—a natural gimmick for furniture sales. Filmed eight-second station breaks on WPIX and one-minute announcements on WJZ-TV rounded out the Sachs experiments. The company isn't yet sure what their approach should be on TV, has no immediate plans to go ahead on the visual medium.

The Sachs commercial approach harps on two things: specials and slip covers plus re-upholstering. Room sets, lamps, practically any attractively-priced items can be plugged as a special. More often than not, however, it's the slip cover and re-upholstery trade that's promoted over the air. So successful has this "side-line" become that Sachs now does \$1,000,000 a year in this department alone.

This illustrates forcefully an important point about the furniture business. It's a diverse line, with many furniture retailers stocking hard and soft floor coverings, appliances like refrigerators and radio, bedding, lamps, drapes—practically any article that ties in with furniture.

And the slip cover and re-upholstering business is becoming increasingly popular with merchants. Rising furniture costs have encouraged people to bring in their old couches, stuffed chairs and the like to be refinished, re-upholstered, or simply covered, rather than toss them out for new models. It's become so profitable that many companies have sprung up since the war with these specialties their only stock in trade.

*Custom Upholstery, Washington.* This store opened up shop five

years ago in a garage with two upholsterers. Advertising their service with nothing save direct pitches over local radio stations like WWDC, the firm has grown to be the largest furniture upholstery plant in the area. Live commercials are run on a floating schedule within popular disk jockey shows, bring phone calls which salesmen follow up as leads. An aggressive competitor, Bond Upholstery, follows the same tack over WWDC.

Washington's WWDC, incidentally, carries a heavy load of furniture store advertising. Besides the two re-upholstery outfits, it sells time to H. Abramson Company for a 10-minute follow-up after each Washington Senators baseball game, plus a total of 40 minutes daily on disk jockey programs. Hub Furniture Company, another

★ ★ ★ ★ ★ ★ ★ ★

"Radio is an *illustrated* medium . . . in many respects better than TV or printed media. The announcer says, 'Picture your dream house' and you do—just the way you've 'dreamed' it. Your imagination is not confined by an illustration of a ranch house or Cape Cod cottage on the screen or in ink."

FOSTER H. BROWN  
KXOK, St. Louis

★ ★ ★ ★ ★ ★ ★ ★

Washington retailer, has been sponsoring the packaged telephone give away show, *Tello-Test*, for the past eight years. It also saturates Washington Transit Radio every Thursday, Friday, and Saturday with sale items. Julius Lansburgh Furniture Company rounds out the five stores making heavy use of radio in Washington; Lansburgh also buys saturation spots on Transit Radio, a WWDC affiliate.

Based on the success of these five furniture outfits, WWDC's advice on using the air runs like this: ". . . a furniture store should advertise a specific item, preferably a sale item or service. As for the type of radio audience, our advice is that stores aim for mass appeal, rather than class appeal. People will *shop* for entire suites of furniture, but when it comes to a bed, a mattress, or an end-table, a strong radio pitch will pull the customers in."

Radio success stories are by no means limited to large stores in metropolitan cities like Chicago, New York, and Washington. In fact, medium-sized stores as a group make the largest profits, according to the National Retail Furniture Association. Medium-sized stores, by NRFA standards, do a

**TWO TOP  
CBS STATIONS**

**TWO BIG  
SOUTHWEST  
MARKETS**

**ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives  
**JOHN BLAIR & CO.**

**KLIX**

**IS KLICKIN'**

*In one of the west's  
RICHEST MARKETS  
Idaho's Fabulous Magic Valley*

Ask Hollingbery  
ABC at  
Twin Falls, Idaho

Frank C. McIntyre  
V. P. and Gen. Mgr.



Your product gets merchandising plus when you advertise on KDYL-TV!



Coordinated calls by KDYL-TV's 3-man merchandising team to brokers and retailers, plus strategic placing of these eye-catching "bull's-eye" display pieces — with your product attached — means powerful merchandising support.

Write for details, or see your Blair man TODAY.



Salt Lake City, Utah  
National Representative: Blair-TV, Inc.



*of all stations  
heard in  
Mid-America*

KCMO leads the field of all stations heard in Mid-America's 1,691,410 radio homes. With KCMO you get a bonus of more radio homes than any other Kansas City station. Get proof—get the facts on Mid-America radio coverage from the Conlan "Study of Listening Habits" in the Mid-America area. Parts 1 and 2 of the 3-part continuing study are ready now. Write on your letterhead to

**KCMO**

**50,000 WATTS**

125 E. 31st • Kansas City, Mo.

or **THE KATZ AGENCY**

yearly gross business of from \$125,000 to \$350,000.

*City Furniture Co., Mobile, Ala.*

A remarkable example of what can be done by medium-sized stores in small cities is their recent success. In February of this year City Furniture was indistinguishable from some 25 competitors lined up along Mobile's Dauphin Street. For the 18 months prior to that month Herbert Johnson of Mobile radio station WKAB had been dropping in on owner N. A. Graham with a sales spiel. But each time Graham had turned down radio advertising, until a day in February 1951 when he weakened.

A modest schedule brought more than the usual number of customers into the store and City Furniture expanded its radio budget. By March owner Graham, who calls himself "Mr. Friendly," was booked for 44 spot announcements, 27 fifteen-minute programs, and five one-hour programs over WKAB. Results came quickly. April sales jumped \$23,000 above the previous month.

As sales climbed, Graham continued to plough back a sizable share of his profits into more radio on WKAB. By June the City Furniture advertising tally included 42 announcements, 26 half-hour programs, and nine one-hour shows. And the sales mounted fantastically. June was \$35,000 over the usual gross!

Here are a few samples: innerspring mattress sales went from 20 a month to 150; baby beds were sold at the rate of 100 a month compared to 10 per month before the air splurge; living room and bedroom suite purchases increased 1,000%. In one three-day promotion, a complete lot of 60 chests of drawers were cleared out of City Furniture's warehouse.

Despite heavy spending on radio, Graham reports: "My radio advertising cost has only been about 2½% of my increased sales; business is good down at City Furniture Company." Graham now has three bookkeepers instead of one, operates five delivery trucks in place of the original two, has had to rent an additional warehouse.

Mainstay of the City Furniture promotion is WKAB's early-morning disk jockey program keyed to hillbilly music and presided over by "Tom and Jack." The two d.j.'s put over ad lib commercials plugging a current "special." A typical radio sales pitch be-

the only magazine

**100%** tuned

to broadcast-minded

national

advertisers and

advertising agencies



The **use** magazine

of radio and

television

gins: "Come on down to City Furniture Company, 456 Dauphin Street. 'Mr. Friendly' still has some of those beautiful tapestry sofa beds left. You know, the ones you can buy for that lonesome ole' \$5.00 bill down. Most everybody could use one of those sofa beds, that's a sofa by day and a bed by night. You can never tell when you might have some extra company and will need to convert your living room."

Owner Graham has also helped sales along with occasional promotions. One of the most successful was a 'tater pie contest—a prize going to the maker of the tastiest dish. Instead of the anticipated 15 or 20 entries, there were 177 pies brought in to the store—all accompanied by a group of backers. City Furniture was jammed to the rafters.

★ ★ ★ ★ ★ ★ ★ ★

"The only person who doesn't need a knowledge of salesmanship is a hermit. For the rest of us, a great deal of our happiness and success in life will depend on our ability to sell our ideas, our talent, and our personalities."

**THE YORK TRADE COMPOSITOR**  
York, Pa.

★ ★ ★ ★ ★ ★ ★ ★

gamenly chose the winning pie after a lively session of hillbilly music from a band especially hired for the event. The only pre-promotion on this consisted of announcements over WKAB.

City Furniture's success has raised a furore among local furniture dealers. WKAB has eight such stores signed up and has had to turn down others. Mobile's three other AM radio stations have also picked up more furniture advertising from dealers emulating the City Furniture campaign. Not all the business now funneling into City Furniture's door, however, is taken from neighboring competitors. Customers come into Mobile from as far away as 100 miles to buy.

**Kosciuszko Furniture, Milwaukee.** First on the air in 1935 with an-

nouncements and a five-minute newscast over WEMP, Milwaukee, the store has been using a succession of programs ever since. Announcements are slotted on Milwaukee radio stations WEMP, WMIL, and WFOX. In addition Kosciuszko Furniture sponsors a nightly 15-minute segment of *Old Timers Party* over WEMP.

Format of this show is a musical quiz, with people chosen at random from the telephone book to identify the tune being played over the air. Table lamps and electric clocks go to the winners (about three a night) with \$2.50 gift certificates to those answering incorrectly.

Since it started in 1935 as a small store, Kosciuszko Furniture has gradually expanded with the help of radio. It now owns two stores, reportedly did \$1,500,000 worth of business last year.

**Harley Smith Furniture, Grand Rapids.** Another old-timer in using radio advertising exclusively, this store has been on for 23 years, presently uses seven or eight one-minute announcements per week year-round over WOOD, Grand Rapids. Announcements are spread around so as to hit as many different kinds of listeners as possible, some are adjacent to news shows, others next to disk jockeys, polka programs, quiz shows, women's stanzas, and so on.

Gillis Vandenberg, owner of Harley Smith Furniture, explains his advertising policy this way: "We don't use the newspapers and haven't since 1928. Radio copy since then has been designed to feature value, quality, and location. With our present schedule I feel we've built a clientele to cover second and even third generations in the same families. They come to Harley Smith because they know they can rely on the merchandise and service."

One successful furniture dealer, described as the "Sloanes of New Mexico," represents a switch from the usual success story. He's John McCormack, former manager and co-owner of KTBS, Shreveport, and KTHS, Hot Springs, Arkansas. McCormack moved to Albuquerque, N. M., recently for his family's health, opened up an exclusive carpeting and floor covering store catering to the whole state. At first adamant against advertising over local radio stations because he didn't like their style of programming, McCormack liked recent changes on KOB. When his business expanded into fur-



There's More  
**SELL**  
on  
**WRNL**

**RICHMOND VIRGINIA**  
910 kc - 5 kw  
**ABC AFFILIATE**

National  
Representatives  
**EDWARD PETRY & CO., INC.**

Mr. Dave Kittrell  
Crook Advertising Agency  
Dallas, Texas

Dear Dave:

Talk 'bout a market, boy oh boy!  
Y'orta take a look at th' home town  
uv WCHS —  
Charleston, West  
Virginny! Why,  
Dave, th' retail  
sales in this area  
last year wuz 540  
milyuns uv dol-  
lars—nearly half  
uv what wuz sold  
in th' whole  
state! Yessir,  
they sold 92 mil-  
yun dollars worth  
uv food alone  
an' thet ain't hay!  
This here place  
is called Th'  
Magic Valley —  
an' hit's shore th'  
truth! Makes  
yuh think hit's  
real magic when  
yuh sees how  
thin's dis'pear  
frum th' mer-  
chant's shelves!  
An' 'member,

Dave, WCHS gives yuh more uv these  
heavy buyers then all th' other four  
stations in town put tergether!

Yrs.

Algy

**WCHS**  
Charleston, W. Va.

ABC  
**WENE**  
BINGHAMTON, N.Y. MARKET  
**NOW 5000**  
WATTS  
CALL RADIO REPRESENTATIVES, INC.

## SEPARATE BUT EQUAL

### WERD

Proves A Moot Southern Point in Atlanta

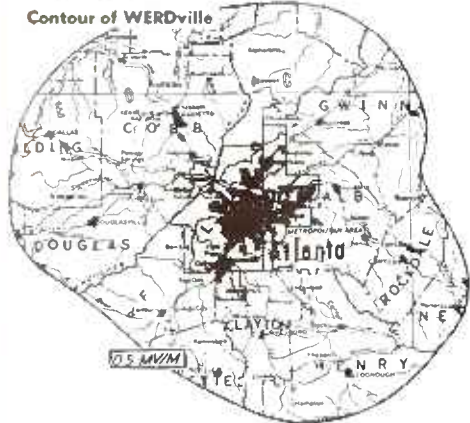
"Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday.

WERD'S Hooper Audience share equals the best station in Atlanta today. Here are the Hoopered facts.

WERD	— 23.2
Station A	— 23.2
Station B	— 19.7
Station C	— 10.6
Other AM and FM	— 23.2

WERD is the most economical radio buy in Atlanta 860 on every Atlanta dial covers the area shown below 1000 watts

Contour of WERDville



Write for proof of performance.

Represented nationally by

**JOE WOOTTON**

Interstate United Newspapers, Inc.  
545 Fifth Avenue  
New York 17, N. Y.

\*WERD is Negro owned and operated.

niture, the former radio man bought a 15-minute strip of programs on KOB's *Johnny G Show*. He's still with it and well satisfied after four months.

A quartet of furniture stores advertise their wares over KGVO, Missoula, Montana. Jensen Furniture Store, Globe Furniture, and Standard Furniture stick to announcements slotted at various times during the day. Missoula Furniture Mart, on the other hand, sponsors a lively session of recorded music called *Melody Lane* from 7:15 to 7:30 a.m. Monday through Friday. Missoula promotes specific items for a week at a time, aims its messages especially at Western Montana and Idaho residents to whom it promises free delivery.

Although TV is in many cases too expensive for the average furniture store, the Mohawk Furniture Mart of Cincinnati has been using WKRC-TV for the past year. The firm uses two announcements per week on a late evening movie show called *Home Theatre*; increasing this to seven nights a week for special promotions. The commercial is done live, with the program's "host" plugging a specific item. About half of these TV-advertised items are specially priced; the rest are unusual buys or exclusive merchandise stocked for the occasion. The store merchandises the show with window displays, has used the WKRC-TV personality, Dick Hageman, as a salesman during special sales.

There are scores of other furniture stores which have made very profitable use of the many cooperative radio shows offered by networks—news, commentary, forum-type. Besides network offerings there are dozens of dramatic syndicated programs being bought regularly by furniture stores.

Radio can sell furniture, and as these case histories prove, it has sold every item stocked by ambitious dealers. It's undoubtedly helped move a substantial portion of the \$10,000,000,000 worth of furniture sold last year.

Furniture is one of those peculiar retail businesses that makes its own rules. Although originally serviced by jobbers and wholesalers like most other retail outlets, furniture dealers have gradually gotten into the wholesale end too. Everywhere except in the South and Far West the retailer buys his stock directly from manufacturers—through huge furniture marts. These are permanent markets where a tremendous variety of goods are on display.

A big drawback to furniture retailers is the slow turnover of their stock. It's estimated that between 40 and 50% of their inventory is tied up in floor samples, while the rest must be warehoused. This means a great deal of capital is tied up in furniture and that provision must be left in the budget for warehousing costs. Add to this the cost of servicing items already sold—which costs on an average of one per cent of gross sales—and you have an idea of the problems involved.

Actually, furniture retailing is a profitable business, despite its unusual problems. Some 70% of major furniture items are sold through furniture stores; they added up to \$1,500,000,-

Advertising must move right into the board of directors room, along with the selling president of any successful firm. Set your objective. Give your advertising agency all the information. Co-operate with them to the full in obtaining that objective.

★ ★ ★ ★ ★ ★ ★ ★

PHILIP W. PILLSBURY  
President, Pillsbury Mills

★ ★ ★ ★ ★ ★ ★ ★

000 worth of wood and upholstered furniture in 1950. Total furniture retailer income is much higher, including as it does lamps, appliances, floor coverings, and the like.

Furniture is not necessarily a "high class" business either. Medium-priced items accounted for about 30% of all sales. And over 75% of all furniture is bought on credit. Credit sales mean more business, too. It's estimated that about half of all credit purchases bring additional "add-on" buys sometime before the account is settled.

As for profits, the medium-sized stores seem to make out best, taking in something like 8 or 9% profit yearly. This is somewhat higher than in the past, since sales have doubled between 1945 and the present. Not all of the increase in gross sales has been profit, however. Inflationary pressure has pushed up prices.

Biggest selling months for the furniture dealers are May, August, and December. Wood furniture sells best in the spring and fall. And among the various kinds of furniture, pieces for the living room account for the largest sales volume—about 20%. Next best seller is floor coverings, then bedroom items, finally bedding. ★ ★ ★

90% of KECK's clients have renewed year in, year out, since station went on air



# KECK

the station most people listen to most in West Texas

full time regional on 920 k. c.

**BEN NEDOW**  
general manager

ODESSA, TEXAS  
Nat'l Rep. Forjoe & Co.

## MR. SPONSOR ASKS

(Continued from page 49)

that television won't affect the attendance.

I'm certain there will be no curtailment of boxing shows at least among the major promoters.

**NAT FLEISCHER**  
*Publisher-Editor*  
*Ring Magazine*  
*New York*



Mr. Irish

Your question indicates an acceptance of the theory that television of sporting events will result in a decline of gate receipts. In the long run, I do not think that this is the case. I feel the pattern of sports on television will be somewhat reduced. In the case of big outdoor promotions of major importance where the seating capacity is much greater than in indoor buildings, there will be a tendency to furnish these events to the public by the use of theatre television and other closed circuit media. However, during the 1951-1952 season, the International Boxing Club is planning three home boxing television shows a week—one local to New York and two network shows. In addition, WPIX will carry some 117 other events from Madison Square Garden.

**NED IRISH**  
*Executive Vice President*  
*Madison Square Garden Corp.*  
*New York*

### Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

**A COMPLETE TV film studio.**  
 In Hollywood (28) since 1938...  
**TELEFILM Inc. Live & cartoon.**

## 510 MADISON

(Continued from page 13)

ther get a going over from the spouse. Radio relieves him of the responsibility of teaching his kids about Love and Marriage with capital letters . . . it's quite simple now—depends upon the right hair tonic and/or deodorant and, of course, the alkalizer and the laxative! Much easier to get at than honor and dependability and stuff like that.

Is this the gift—"free by radio"—that Mr. Sarnoff meant? Advertising medium or not, is this the gift we have foisted upon an entire generation to its confusion and bewilderment?

Pray for me. I'm a teacher! I prepare the young for this radio game! I'll never go to Heaven when I die!

**ANITA DE MARS**  
*Instructor, Station Operations*  
*Finch Junior College*  
*New York*

## SMALL ADMAN'S BLUES

Your article, "Why are so many sponsors changing agencies now," covers the story from the "blue chip" angle only.

I would like to call your attention to the small and medium advertiser who sits in his living room and watches the television hi-jinks of the big boys. He also watches with envy accounts like Tintair, Hazel Bishop Lipstick and many others, who light up the sky with sizzling sales messages.

The client consults his "black and white" agency who has handled his account for ten years. The agency makes a few phone calls and prepares a report that says a twenty-second film costs \$500 to \$1,000. One Class "A" 20-second spot a week on a network station costs \$675. Good adjacencies are hard to find and one spot a week is like "spitting in the ocean." For that kind of money we can get you so many lines in the newspapers.

The newspapers reach X number of people with a top readership of your ad of 75%. Therefore, you can reach a large number of people at the lowest cost per 1,000.

Client nurses his wounds but still has the TV bug. He is duck soup for a new agency that can make a sensible TV presentation. Some of them call the station to talk to the time boys. In fact, last week one of them bought my lunch, plus a spot schedule—and shifted agencies as well!



**A. C. WILLIAMS**  
 One of  
 WDIA's  
 many famous  
 personalities

## BLUE PLATE FOODS Joins the Swing to WDIA in Memphis

WDIA completely dominates in selling the 44% Negro segment of Memphis' 394,000 population. . . economically reaches and sells a total of 489,000 Negroes in WDIA BMB counties. The 5 other Memphis stations split up the white audience.

Blue Plate Foods now uses WDIA as do such other QUALITY advertisers as Tide, Lucky Strike, Kellogg, Ipana, Super Suds, Purex, Sealtest, Arrid, Bayer Aspirin and Calumet. The Hooper below shows why WDIA is a GREAT BUY. Write for full details.

HOOPER RADIO AUDIENCE INDEX									
City: Memphis, Tenn.					Months: July-Aug. 1951				
Time	Sats	WDIA	B	C	D	E	F	G	
MF 8AM-6PM	13.3	23.5	22.7	17.9	14.8	10.8	5.1	3.7	

MEMPHIS **WDIA** TENN.  
 John E. Pearson Co., Representative

## IN MONTREAL it's

# CFCF

Ask the man who knows best—the local advertiser on CFCF.

Best proof that he gets prompt action at the cash register is the fact that

**Over a 3-year period  
 local advertising on CFCF  
 has increased 260%.**

National advertisers, too, can bank on CFCF. For Canada's FIRST station has the coverage, the listenership, to do a real selling job in the rich Montreal market area.



U. S. Representative—Weed & Co.

For the new TV advertiser who cannot afford \$500, \$1,000 or more for a film commercial, we usually sell a live participation, or, at a cost of \$15.00, we take five or six 8x10 glossies and make a strip film of the product and use a live announcer for the audio "sell."

ST LEWIS  
TV Sales  
WPIX  
New York

#### BINDER IMPORTANT

I have read each issue of SPONSOR thoroughly, and then discarded it because I didn't have a binder or container. We consider SPONSOR very informative and interesting and value it highly. The binder enabling us to keep each issue should make this fine magazine even more valuable.

HARRY H. AVERILL  
Radio Station CKLW  
Detroit

• Binders holding six months' of SPONSOR's issues are available at \$4.50 each, \$7.00 for two.

#### WORK PROMOTES GOODWILL

You will find attached a clipping from the York Dispatch of 24 May, 1951. You will note that we have prepared a quarter-hour program having to do with the general culture and industry of York, and featuring the various leaders of these groups in our community. Felix Bentzel, Mayor of York, was very grateful for this, and will present the recorded program to the proper officials of York, England. Our organization was the first to offer Mayor Bentzel something that he could present to his British hosts when he

visits them. After our offer, many others followed.

We felt that this event was most unusual (though it is not unusual that we should be leaders in community activities); but it is even more uncommon that we should receive a good local press. Usually we are referred to (if at all) as "a local radio station." But in this case the article appeared on the back page, which, in the cases of most newspapers, would be the front page. And most everyone was able to read it in spite of an apprentice compositor and a blind proof reader. All of which makes us believe that perhaps you would be interested in using the article for a short blurb in your fine publication. If you can use this story, and if you choose to use the name of one person from our organization, please mention Glenn Brillhart—it was his "baby."

LEROY K. STRINE  
Manager  
WORK  
York, Pa.

#### POLKA D.J.'S BAND

My main purpose of this letter is to ask your assistance in publicizing the formation of the National Association of Polish-American and Polka Disk Jockeys.

As you know, ideas are the life-blood of broadcasting, the Association will strive for the good of its members, and all connected with the broadcasting industry.

An enclosing this news release for you to insert in an issue of SPONSOR: "A National Organization of All Polish-American Polka Disk Jockeys is now being organized. All interested

please communicate with: Henry Lazarski, Acting Secretary, Polish-American Polka Disk Jockeys Association, 1010 Willis Avenue, Syracuse 9, New York."

HENRY LAZARSKI  
Civic Broadcasting Corp.  
Syracuse, N. Y.

#### TV DICTIONARY POPULAR

I would appreciate a copy of the "TV Dictionary/Handbook for Sponsors" which you offer subscribers in a recent issue of SPONSOR.

Also, I'd like very much to have a copy of the map for sponsors which you also mention is available to subscribers.

DEWITT O'KIEFFE  
Vice President  
Leo Burnett Company  
Chicago

Would appreciate your sending me a copy of the 1951 issue of "TV Dictionary/Handbook for Sponsors" which is available to subscribers on request.

F. J. DANIELS  
Sales Promotion Manager  
Durkee Famous Foods  
Cleveland

As a subscriber to SPONSOR, I would appreciate your sending me a complete copy of Herb True's "TV Dictionary/Handbook for Sponsors."

Many thanks.

LEONARD V. COLSON  
Advertising Manager  
The Mennen Company  
Newark, N. J.

We would be glad to have the complete "TV Dictionary/Handbook for Sponsors" which I understand from the 4 June issue is available to subscribers on request.

J. M. ALLEN  
Vice President In Charge  
of Public Relations  
Bristol-Myers Company  
New York

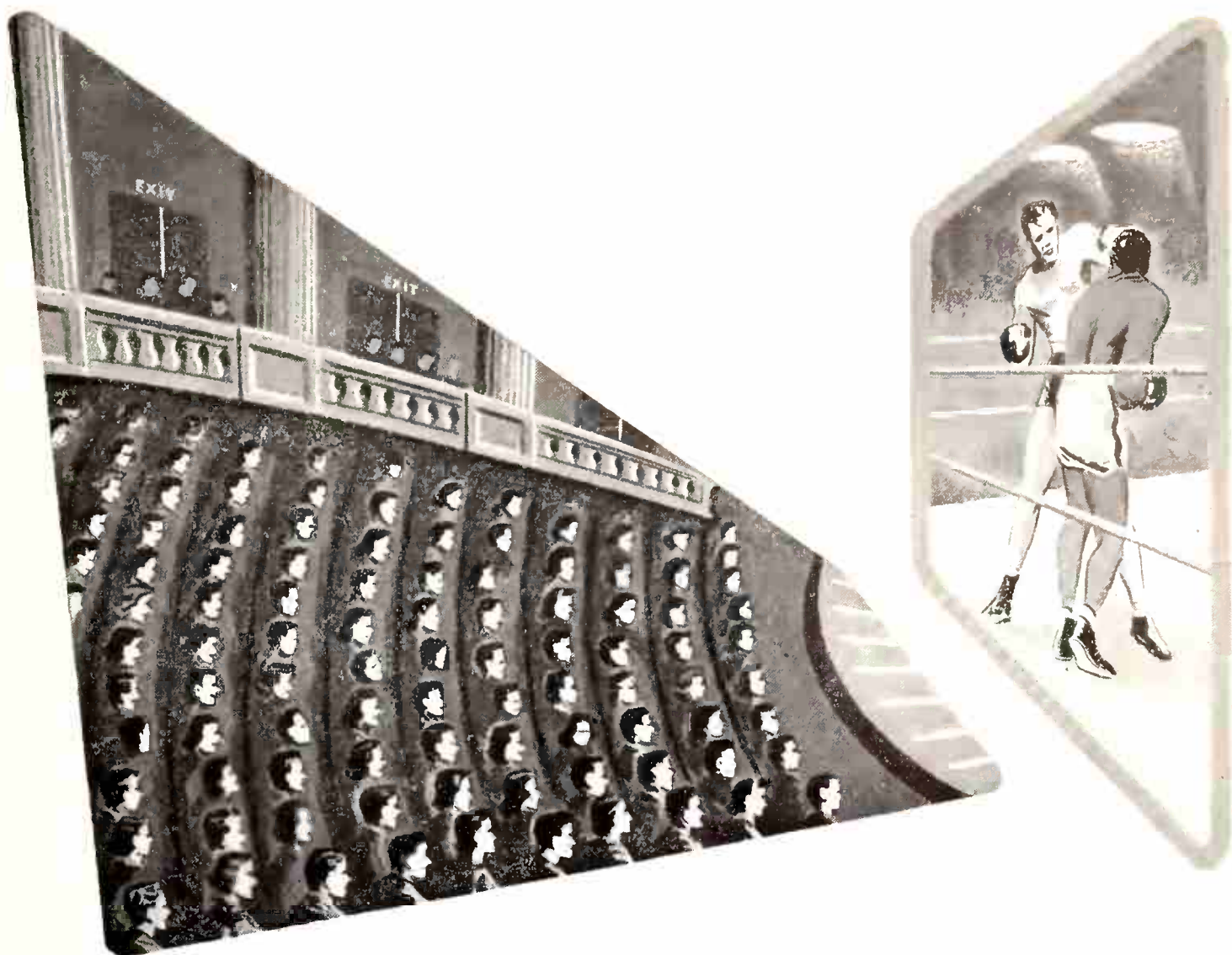
I would appreciate your sending me a copy of the complete "TV Dictionary/Handbook for Sponsors."

RICHARD A. CLARK  
Socony-Vacuum Oil Company  
St. Louis, Mo.

• Seventy-two page TV Dictionary and "TV Map for Sponsors" free to SPONSOR subscribers on request. Extra copies of Dictionary \$2.00.

Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" ... the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

AM...FM The Bolling Company



## 29,000 RINGSIDE SEATS—at movie prices

On June 15, almost 29,000 people in several cities watched a heavyweight fight on movie screens as television cameras at ringside brought the event from Madison Square Garden. And Big Screen Television made its bow to the public over the network provided by the Long Lines Department of the American Telephone and Telegraph Company.

Since then other fights have gone over the Bell System's television network. And future plans call for more events going to more theaters, reaching more people.

This new kind of showmanship is one

more example of the use made of the Bell System's network... facilities made possible by the experience and imagination of Bell engineers. The equipment for these facilities is specialized and expensive. Much of it must be precise and delicate, yet sturdy and long-lasting.

Last year the Bell System doubled its television channels, bringing them up to almost 23,500 miles. The value of coaxial cable, radio relay, and associated equipment used for television purposes is nearly \$85,000,000. Yet the service is supplied at a very moderate rate.

BELL TELEPHONE SYSTEM





### Don't blame the advertiser

"What has the ANA got against radio?" is an apt paraphrase of the question asked again and again of SPONSOR's editor by station management as he motored over 8,500 miles of the nation's highways this summer.

In view of the ANA reports, network rate cuts, station indignation sessions, drop in network business, and gossip wide and varied it was no easy matter to convince a station manager that in fact neither national advertisers nor the ANA were unfriendly to radio.

Some of these interrogators were downright shocked to hear "one of radio's staunchest champions," SPONSOR, express this point of view. "You're inconsistent with the facts," they'd sometimes say. "You're inconsistent with yourself," they'd add, pointing to our extensive "Radio is Getting Bigger" campaign, our "Let's put *all* media under the same microscope" thesis.

Radio's future will be healthier if station management understands why national advertisers are *not* unfriendly to radio—rather why every wise national advertiser wants a flourishing radio medium. And radio's future will be healthier if national advertisers understand why SPONSOR has been bringing overlooked *radio basics* forcibly to their attention.

To station management we say: the national advertiser is a business man. He uses advertising as a vital tool in the growth and continued prosperity of his business. He needs productive advertising media: he has no logical reason for being "anti" this medium or that.

Frequently he figures his preferences of media by results. But since national

advertisers generally use two or more advertising media to sell the same product it's often impossible to isolate the precise effectiveness of this medium versus that. How an advertiser's \$5,000,000 advertising pie is sliced is often decided by sales trends, expert advertising advice, and a ready, easy comprehension of precisely what the medium offers audiencewise (rather than specific results).

The incredibly confusing radio rating system (unparalleled in the black and white field) and the understandable uncertainties about radio as TV, broadcast advertising's glamour baby, burst on the media scene haven't aided that "ready, easy comprehension." Maybe the thinking of national advertisers about radio's value has been nudged a bit by this rival medium or

### Radio Basics

National advertisers, advertising agencies (and stations) will find SPONSOR's 16-page "Radio Basics" booklet a down-to-earth validated review of the true dimensions of radio. Nearly 10,000 reprints have already been distributed. 32 charts and analyses by such firms as Nielsen, Biow, Trendex, BBDO, Hooper, NBC, Pulse, PIB, CBS pinpoint (1) The dimensions of radio's audience; (2) Cost of broadcast advertising; (3) Radio's billings; (4) Time spent with radio compared with other media; (5) Where listening takes place in the home. Copy free on request to subscribers. Inquire about low quantity rates.

that, too. No station or network executive has yet accused national advertisers of not being human—and faced by such human dilemmas who can blame the advertiser for following the line of easiest understanding.

Nor has radio helped itself in measuring its audience. Last week SPONSOR learned of a meeting of seven or eight top radio manufacturers during which each, without exception, said that the sale of his AM sets during 1951 is better than any pre-war year. Yet radio, the greatest saturation medium with over four hours of daily listening in 96% of all U. S. homes, has been woefully lacking in counting its audience. Its mammoth personal-set in-home and out-of-home audience (largely developed since the war) are

gratis since a technique for counting them and gaining buyer acceptance of the count is yet undeveloped.

Until recent months, radio as a medium has been a babe in the promotional woods. Against the skillful \$1,000,000 Bureau of Advertising of the ANPA and comparable bureaus for other media, there was no attempt at defense and little at offense.

Is the buyer of advertising to blame if the medium is sluggish in the competitive media struggle? Must the buyer be blamed for lack of appreciation of radio? Or does the blame rest with radio?

SPONSOR has repeatedly maintained that radio must fight its own battles, mend its own fences, build sponsor appreciation. As the work (already well started by BAB, CBS, NBC, MBS, and many individual stations and station services) progresses radio will discover that national advertisers are indeed its friends.

Why has SPONSOR so ardently presented radio facts and figures to advertisers—so ardently, in fact, that more than once we have been accused by advertisers themselves of seeing only the medium point-of-view? Simply because the need has appalled us. Since the first cry about radio's "fadeout" arose, we have felt militantly aroused by the paradox of a vital, mammoth, outstandingly-persuasive medium virtually sold down the river by the languor of the people charged with programming, promoting, merchandising, and selling it.

Some of radio's greatest success stories have developed in the past year. D-Con, Ralston Purina, Robin Hood Flour, Hudson Paper, General Mills, and countless others are a few who really know the power of present-day radio. We predict that during 1952 radio's result roster will swell significantly.

This, then, is our advice to station and network management: learn to know the national advertiser better. Study his views carefully. Answer him factually. Show him why radio can, in fact, do the things he expects of it at sensible cost.

And to the national advertiser we say: The true facts about radio, once you know them, should rekindle your enthusiasm for radio and strengthen your determination to see that it stays healthy.



my subscription to

# SPONSOR

ce for period indicated

\$8 yearly (26 issues)

\$12 for two years.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

TITLE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_

Mail my copies to home address

Bill me

Bill my firm

FIRST CLASS

PERMIT NO. 4711

(SEC. 34.9 P.L. 85-624)

NEW YORK, N. Y.

**BUSINESS REPLY CARD**

No Postage Stamp Necessary if Mailed in the United States

**2c. - POSTAGE WILL BE PAID BY  
SPONSOR**

**510 MADISON AVENUE  
NEW YORK 22, N. Y.**

# FIRST



AN OLD  
CINCINNATI  
CUSTOM...

FIRST  
FIRST  
FIRST

## WCPO AND WCPO-TV

TAKE FIRST RATINGS AGAIN!

**WCPO-TV is first -- 7 days a week -- day and night!**

—with 6 of the top 10 once-a-week shows!

—with 7 of the top 10 multi-weekly shows!

**MORE TOP SHOWS** than the *combined Total* of the other Cincinnati TV stations

AUG. 1951, PULSE TELEREPORT	<b>WCPO-TV</b>	STATION "A"	STATION "B"
average rating	<b>47.1</b>	<b>24.6</b>	<b>28.3</b>

**WCPO-AM is first -- says Hooper, June-July, 1951!**

	<b>WCPO</b>	NETWORK STATION "A"	NETWORK STATION "B"	NETWORK STATION "C"	STATION "D"
Total Rated Time Periods	<b>26.1</b>	25.2	21.7	8.7	12.2
Mon.-Fri. 8 AM-12 N	<b>24.1</b>	24.1	17.9	14.3	10.7
Sunday 12 N-6 PM	<b>62.7</b>	6.7	11.2	3.0	9.0
Sun.-Sat. Eve 6 PM-10:30 PM	<b>24.1</b>	25.9	23.2	9.8	13.4
Mon.-Fri. 12 N-6 PM	<b>21.3</b>	29.5	24.6	5.7	12.3

Affiliated with THE  
CINCINNATI POST



123 ON YOUR RADIO DIAL →  
**WCPO-TV & AM**  
CHANNEL 7 → Cincinnati 1, Ohio

\*REPRESENTED BY  
THE BRANHAM CO.

# WORCESTER—

One of  
the "Cream"  
Markets of the Nation

**P**rosperous Worcester comes right to the top along with the nation's choice major markets. In the "Cream of Your Market", a study recently published by J. Walter Thompson Company, the Worcester Market stands 31st in the nation among the 162 Markets studied.

*Did you know that—*  
the Worcester Market ranks higher than the Albany-Troy-Schenectady Market combined?  
Higher than the San Antonio Market?  
Higher than the Rochester Market?

And remember, **WTAG** has more audience than all other Worcester stations combined!

Sources: Hooper Oct. 1950 - Feb. 1951  
Pulse Mar. - April 1951

**WTAG**

WORCESTER

WTAG-7m

BASIC CBS • 580 KC

See Raymer for all details