

SPONSOR

For buyers of broadcast advertising

How to keep Reds off the air... sanely—p. 32

Cannon Mills is first white goods giant on radio and TV—see p. 4

SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



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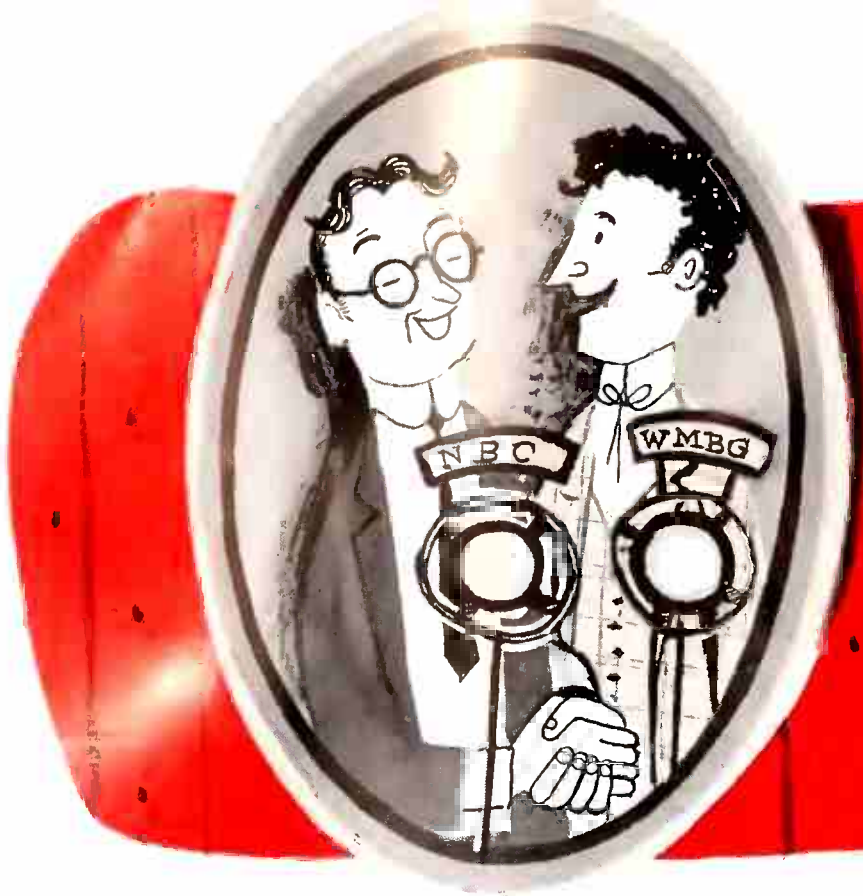
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as one old friend
to another

It was just 14 years ago, old friend, that NBC and WMBG teamed up to bring the south the best radio service available anywhere. Some 11 years later we teamed up again on TV—the first in the south. During these years we've been happy together, we've been distressed together, sometimes we've even quarreled together. But we've unfailingly admired your courage, vigor, and high purpose. As we see it, today your eye is on the ball as never before. Even if we don't agree with all you do, we're confident that your oft-demonstrated ability to look at the whole problem fairly and squarely will keep you (and us) on top for at least the next 25 years.



It's the Silver Jubilee on NBC and WMBG

25

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



Sponsors may cut use of product name TV backdrops

One immediate result of proposed new NARTB TV Code may be cutdown in use of product name as backdrop for TV shows. While such sponsor-identification gimmicks are not outlawed by code, it suggests they be limited. Rather than risk public-relations imbroglio, several TV advertisers told SPONSOR they were considering modifications in present format. (For article on new code, see page 27.)

-SR-

What ever happened to Duane Jones suit?

Despite promises of quick action, latest word on l'affaire Duane Jones is that ad agency president's suit against his 9 ex-employees is still "in preparation." Jones' administrative assistant Vera Whelpley told SPONSOR agency's attorneys, Boyle & Reeves, New York, were preparing documents for suit, but she set no date for actual suit. Meanwhile, Jones has begun comeback with 2 small accounts, National Selected Products, Inc., (pie-crust mix makers) and National Re-Clean Corp. (Brooklyn home dry cleaner firm). To demonstrate that he takes same medicine that he recommends to clients, Jones used "premium" technique to announce pie-crust account, sending cigars to 850 prospects via Western Union Messengers.

-SR-

Longines, heavy air user, is moving up ladder

Longines-Wittnauer Watch Company, which spends nearly 70% of estimated \$1,650,000 budget on air (via Victor Bennett), is moving up on industry's "big 2" firms, Bulova, Elgin. Longines' estimated \$20,000,000 in net sales is notch above Hamilton, now at about \$19,000,000. (Bulova is way out front with \$45,000,000; Elgin is second with \$30,000,000.) Both of leaders spend from 10% to 100% more in total ad budgets than Longines. And in terms of sales growth Longines ad dollars are more efficient, according to SPONSOR estimates (see story page 30).

-SR-

Use of films made for TV is spiralling

Extent to which tailor-made film programing for TV is spiralling is indicated by record of United Television Programs. With 5 syndicated shows in its stable and another just being released, UTP billings for month of October were close to \$100,000, show every sign of continuing to grow. One factor in firm's success is fact that film series like "Fireside Theatre" have proved saleable for second and third time around. Also important is rate card providing local sponsors with programs at cost they can afford to pay.

-SR-

New BMB now assured of start: Baker

Successor survey to now defunct BMB may soon get under way. Kenneth Baker told SPONSOR his new Standard Auditing and Measurement Services, Inc. is now assured of going ahead with new circulation survey for radio. Baker says he needs 400 stations to pay his expenses and that by month's end he had 300 signed and over 100 promised. Stations signed include some of nation's biggest outlets.

REPORT TO SPONSORS for 5 November 1951

**ABC-Paramount
merger awaits
15 Jan. hearing**

Both broadcast advertising and Hollywood businessmen are keeping their eyes fixed on 15 January 1952. That's date FCC is scheduled to hold hearings on United Paramount Theatres, Inc. merger with ABC. One factor which may weigh in Paramount's favor is argument that, while movie exhibitors-broadcasting merger might tend to lessen competition in one sense, shot in arm for ABC would actually heighten competition within radio and TV.

-SR-

**KNX shows AM
listening still
high in TV homes**

Evidence of powerful evening radio listening in TV homes in Los Angeles (nation's second biggest TV market) is shown dramatically by KNX analysis of Pulse data. Figures reveal radio listening in L.A. TV homes between 6:00 p.m. and 12:00 p.m. is slightly more than two-thirds as much as listening in all homes. Or, statistically, radio listening in TV homes had a 15.1 rating compared to 22.0 for all homes, meaning 68.6% as much radio listening in homes with TV as in all homes. Reports Sherril Taylor, KNX sales manager: "Early evening, mid-evening and late evening hours--all have at least 6 TV homes listening to radio for every 10 radio homes that have their sets on."

-SR-

**Rheingold to up
AM-TV as result
of 'election' vote**

Liebmann Breweries is hypoing its radio and TV budget following spectacular returns in current Miss Rheingold contest. After pulling over 8 million votes last year, Rheingold (via Foote, Cone & Belding) stepped up this year's promotional budget, bought radio and TV announcement campaign which was heaviest in their history. As result over 12 million Miss Rheingold ballots were cast this year. Sponsor has boosted Les Paul and Mary Ford jingles to record intensity.

-SR-

**Drano stages
expanded fall
spot campaign**

You can expect Drackett Company, Cincinnati manufacturer of Drano and Windex, to stage expanded autumn air campaign. Lloyd Gallery, account executive at Young & Rubicam, New York, told SPONSOR 2 products are now getting big play via spot radio in 50 markets nationally and spot TV in 7 markets.

-SR-

**Color TV
figured in future
plans of many**

Though CBS color had not developed much momentum before Defense Administrator Wilson's crackdown, many sponsors had been quietly including color TV in future plans. Cannon Mills, for example, top white-goods firm, expected to make color commercials for showing on department store color sets and, eventually, over air. Cannon likes color for its value in showing towel line. Meanwhile, firm has become first of its kind on both radio and TV with \$800,000 air budget divided equally between CBS-radio "Give and Take," and NBC-TV daytime Kate Smith. Y & R handles radio, N.W. Ayer does TV (see story page 36).

-SR-

**Rorabaugh may
launch soap
report by 15 Feb.**

N.C. (Duke) Rorabaugh now plans to launch his new report on spot radio advertising of soap companies to cover last quarter of 1951. Both Procter & Gamble and Lever agencies have signed up to buy first report and Colgate is believed to have given its agencies go-ahead. National representatives, too, apparently favor plan. If no hitch develops, report would be in hands of subscribers by 15 February 1952. It would be first available listing of spot radio advertising by soaps.

(Please turn to page 52)



YALE In Winning Streaks* WHEC In Rochester Radio

**LONG TIME
RECORD FOR
LEADERSHIP!**

* Starting with its last game of the 1885 football season, a win over Wesleyan, and continuing until Princeton broke the Eli victory trail in the last game of the 1889 season, Yale won 48 straight games! This winning streak 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!*

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

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

Station Broadcasts till Sunset Only

BUY WHERE THEY'RE LISTENING: —



WHEC

of Rochester

NEW YORK
5,000 WATTS



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

SPONSOR

VOLUME 5 NUMBER 23

ARTICLES

"Anything-goes" TV era on way out

Proposed NARTB TV Code is best in the history of such broadcast regulations. It has real enforcement teeth in it

27

Institutional? Sure . . . but it sells for Longines

With 70% of its \$1,650,000 budget now in air advertising, Longines-Wittnauer has climbed to success, using approach that combines dignity, selling

30

How to keep Reds off the air—sanely

In the concluding article of this series, industry figures suggest constructive techniques for eliminating Reds—without use of "Red Channels"

32

So you think you own your own jingle!

ASCAP claims vital performance rights to jingles written by ASCAP composers. But many accounts are unaware of this confusing situation

35

Why Cannon turned to radio and TV

First venture of major white-goods firm away from printed media was into NBC's "Operation Tandem." Now Cannon allots \$800,000 to radio and TV

36

Out-of-home listening: mystery being removed

More research than ever before is available. Among the latest studies is a searching qualitative analysis by WHDH, Boston

38

This new formula makes air buying easier

WEIM manager Henry Molina develops step-by-step "flowchart" for systematic timebuying. It's A-B-C stuff for national buyers—or is it?

40

COMING

Sales health for a vitamin firm

Vitamin Corporation of America is going all out on the air, has extensive announcement campaign, network show totalling \$2,000,000 in billings

19 Nov.

Public utilities on the air

In communities all over the U.S., electric light and gas services are using radio and TV to maintain good public relations

A closeup on the researchers: part I

SPONSOR is preparing a series which will examine in detail just how the various radio and TV researchers compile their data. First article on Hooper

DEPARTMENTS

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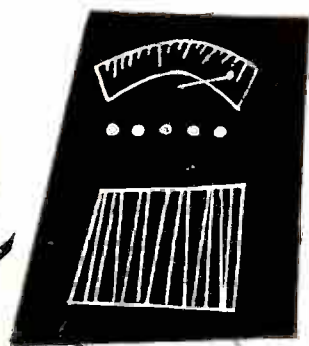
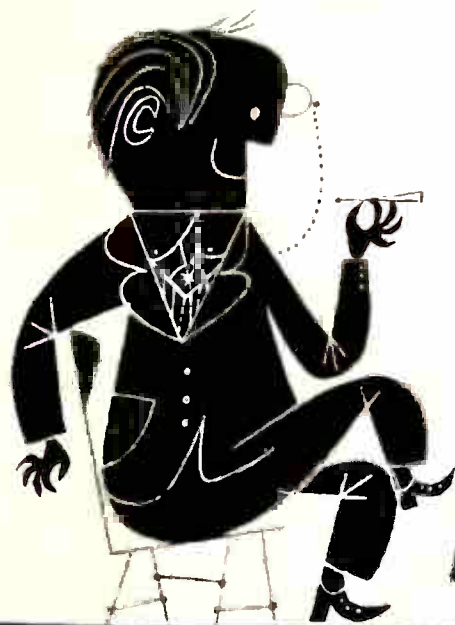
©Jean Raeburn

COVER: Broadcast advertising recently got a shot in the arm when Cannon Mills became first and only manufacturer of household goods to use the air medium in big way. Cannon, which got its feet wet with NBC's "Tandem," now spends about \$800,000 on radio and TV. (See story, p. 36) Handling its "Give and Take" CBS radio show at Young & Rubicam are (from left) Harry B. Carpenter, account supervisor; Mildred Black, commercial chief; W. H. Kierstead, merchandising executive. N. W. Ayer handles TV for the firm.

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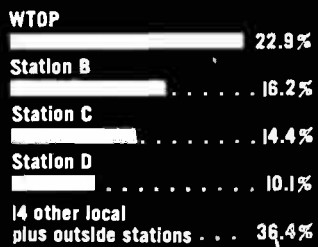
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In Washington D.C....



**MORE PEOPLE
LISTEN
TO WTOP
than to
any other radio
station**

SHARE OF RADIO AUDIENCE*



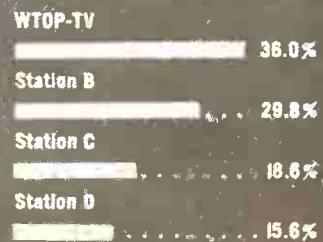
* Pulse, July-August 1951; total week

WTOP

THE WASHINGTON POST—CBS
RADIO STATION
REPRESENTED BY CBS RADIO SPOT SALES

**MORE PEOPLE
WATCH
WTOP-TV
than any other
television
station**

SHARE OF TELEVISION AUDIENCE*



* Telepulse, September 1951; total week

WTOP-TV

THE WASHINGTON POST—CBS
TELEVISION STATION
REPRESENTED BY CBS TELEVISION SPOT SALES



BETWEEN COMMERCIALS

BY KAY MULVIHILL



"Tunes At Ten"—KSFO's new hour long, Monday thru Friday music program is fast becoming Northern California housewife's 'radio delight'.

For the homemakers are now getting an opportunity to tell KSFO and their listeners what they would do if they were emceeing a radio program.



Conducted by Bay Area radio favorite—Wally King — "Tunes at Ten" is currently inviting the housewives to write in, and give their ideas

as to how they would handle a disc jockey show.

From the hundreds of letters now pouring into KSFO's mail department, a daily winner is selected, and invited to guest as emcee. The housewife penning the best letter of the week, not only takes over as platter spinner, but takes home a handsome portable radio as well.

WHAT'S YOUR OPINION?

Acclaimed throughout the Bay Area as an outstanding public service program, is KPIX's new weekly television series—"What's Your Opinion?"

Produced under the auspices of KPIX, the San Francisco Junior Chamber of Commerce and a Citizen's Advisory Board—the teleforum is designed to stimulate interest in topics of community concern and provide an opportunity for open and lively discussion on subjects of immediate interest to all.

Subjects already discussed by prominent guest panelists, include: "Are the Brakes on Inflation Holding?", "Are We Losing the Battle for Asia?", and "The Mayoralty Candidates Speak for Themselves".

KPIX CHANNEL 5
 Represented by The Kest Agency, Inc.

560 KC **KSFO**
 Represented by Wm. G. Rembeau Co.

SAN FRANCISCO

Men, Money and Motives

by Robert J. Landry

Some 30 years ago when RCA was put together out of an Alexander Alternator, a vacuum tube, some old General Electric coils, a few bananas, a lock of Woodrow Wilson's hair and four yards of Navy gold braid, the important fact was that, at the baptism, the United States Government stood by in the benign role of God-parent. RCA and all its enterprises has ever since (granting there have been plenty of difficulties and slowdown periods) enjoyed the solar warmth residual in the original facts.

* * *

The climate of Government opinion in which RCA was sired was not to last long. Indeed within 10 years RCA itself was being chastised and "stipulated" and for two-thirds of its history RCA has been one-part business and one-part public relations problem.

* * *

Still the joyous endowment of RCA at birth has ever since haunted all would-be rivals and today, as CBS is stopped dead in its color television tracks by a Government edict, the second stop-dead for CBS in this area, and by Government edict, in five years, it is again evident that a good way to grow up rich is always to have a rich pop.

* * *

It may be a long time before anybody has the information to tell the full tale of the whole complicated TV color struggle. But this was sufficiently clear in recent years: CBS was dreaming a great dream of bearding RCA in the industrial-manufacturing-patent-licensing field. The dream as spelled out in the sky-writing seemed to read \$60,000,000.

* * *

Where is that dream today? What price Government attitude?

* * *

True enough. CBS has not played its last card, nor resigned from the human race, nor lost all friends in Washington. But when it is free to resume at some now unknown date under now unforeseeable conditions, CBS may well have to re-fight all its battles and seek again, with no assurances of winning, a substitute victory for the now-aborted victory of having been for a time the owner of the only FCC-authorized system of commercial color TV.

* * *

Perhaps now is as good a place as any to ask, too, the question of 1954. At that date, it says here, the original cross-licensing arrangement in patents will expire. This is the foundation of the RCA advantage of starting each and every fiscal year with a credit of some tens of millions of dollars (some guesses run to \$70,000,000) in assured royalty income—obviously an enormous source of strength and prestige to the RCA-connected networks in battling their unconnected rivals.

(Please turn to page 74)

YOU MIGHT CLEAR 15' 7³/₄"* —



**... BUT...
YOU NEED THE
FETZER STATIONS
TO GO OVER THE TOP
OF WESTERN MICHIGAN!**

If you're trying for the rich Western Michigan market, WKZO-WJEF and WKZO-TV are far and away your *best* radio and television values.

RADIO: WKZO and WJEF deliver about 57% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids—*yet cost 20% less!* In addition to acknowledged home-town superiority, WKZO-WJEF have also greatly increased their unduplicated rural audiences over 1946—up 15% in the daytime, 52.9% at night, according to the latest BMB Report. In the Grand Rapids area *alone*, WKZO-WJEF means an unduplicated coverage of 60,000 homes, day and night!

TELEVISION: WKZO-TV, Channel 3, is the official Basic CBS Outlet for Kalamazoo-Grand Rapids. A new 24-county Videodex Diary study, employing the BMB technique, shows that WKZO-TV delivers 54.7% more Western Michigan and Northern Indiana homes than Western Michigan's other TV station!

Get all the facts on WKZO-WJEF and WKZO-TV! Write direct or ask Avery-Knodel, Inc.

Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.

WJEF
top 4 IN GRAND RAPIDS
AND KENT COUNTY
(CBS)

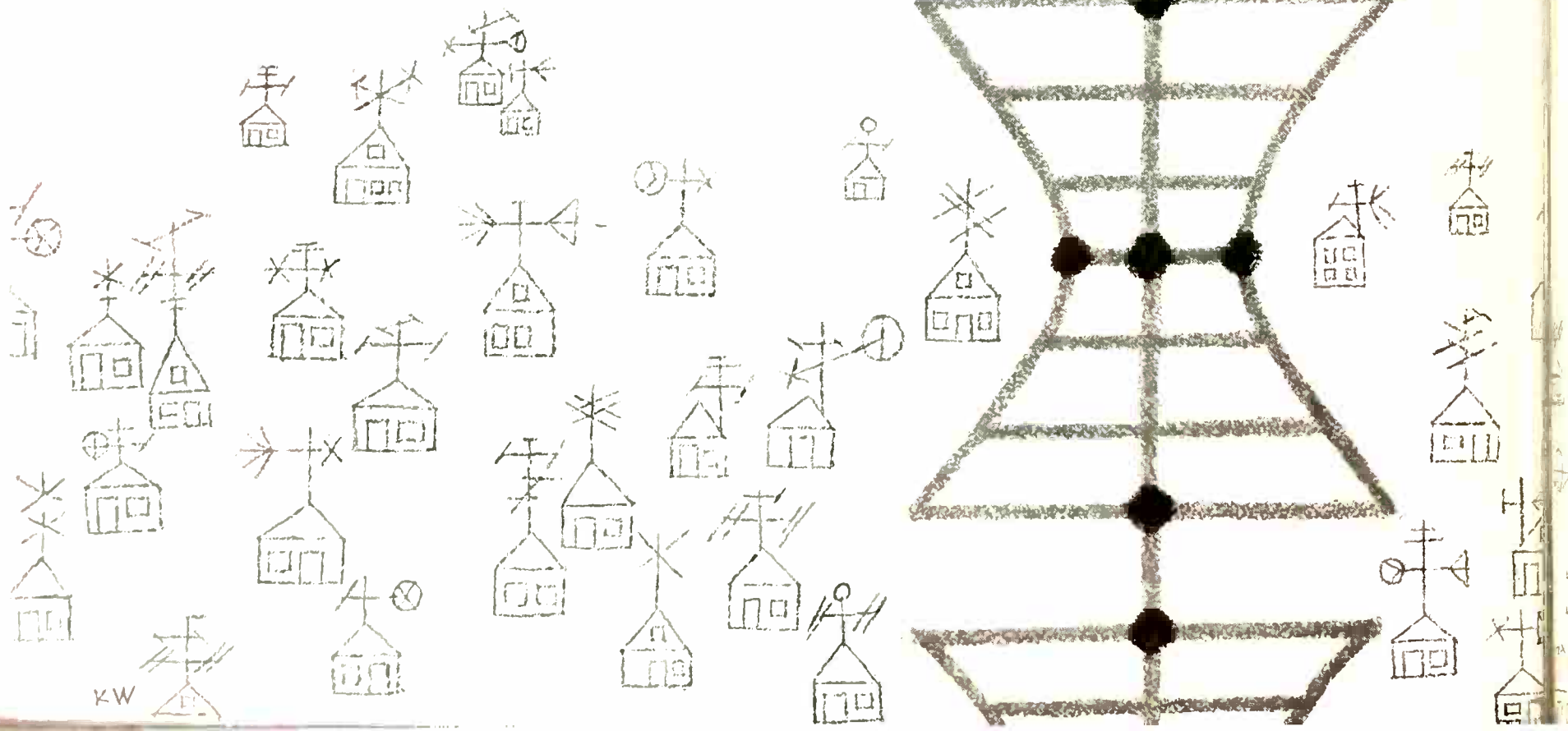
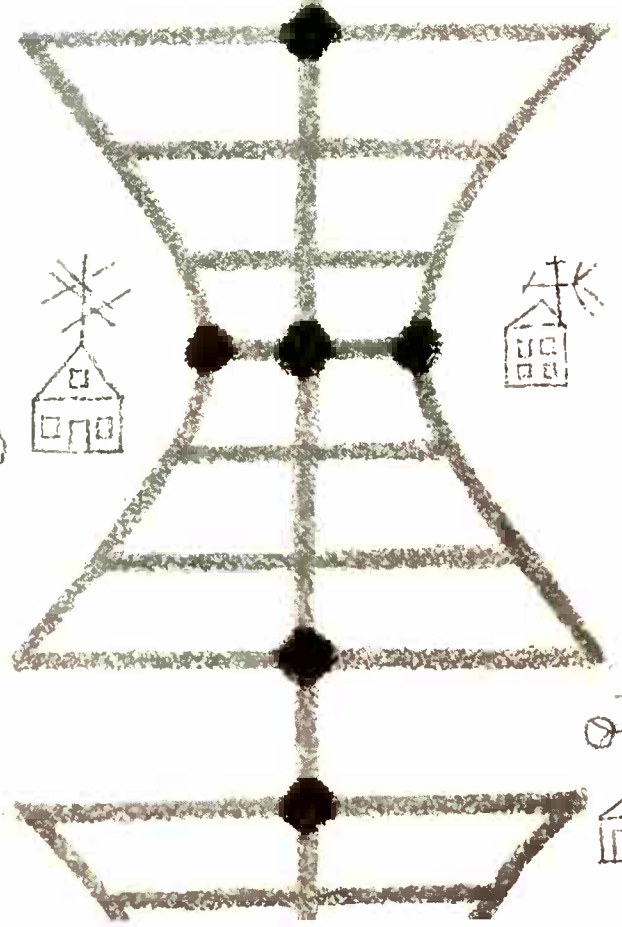
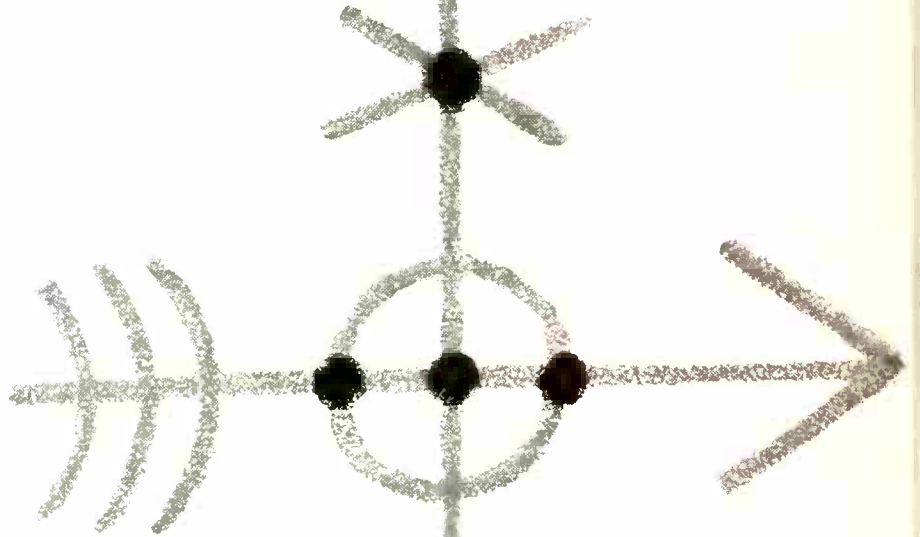
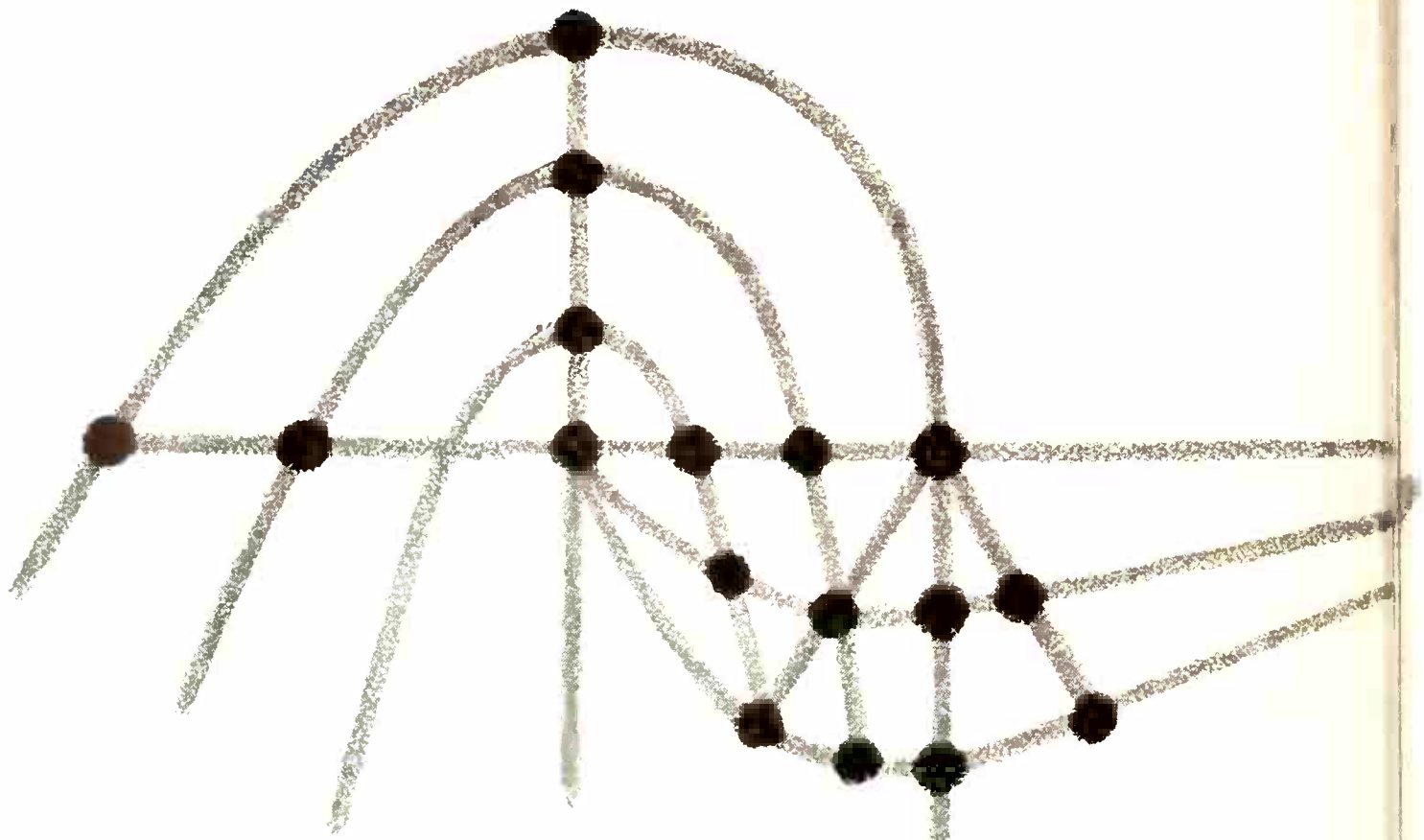
WKZO-TV
top 4 IN WESTERN MICHIGAN
AND NORTHERN INDIANA

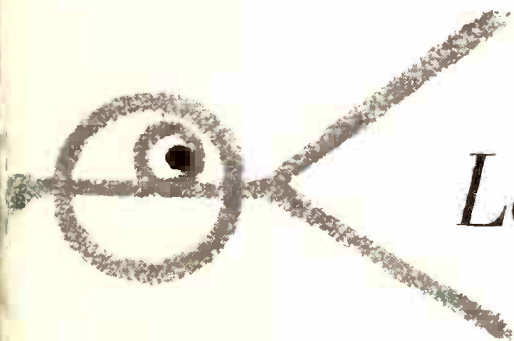
WKZO
top 4 IN KALAMAZOO
AND GREATER
WESTERN MICHIGAN
(CBS)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES





Look what's up in L.A.!

KNXT is on Mount Wilson! And, for advertisers, that's *way* up. Because the same switch that this week boosted the former KTLA's power 10 times—from a transmitter that's almost a full mile above Los Angeles—gives advertisers an out-of-this-world audience!

Viewing's up—and zooming! KNXT's high-flying new signal carries your message to Los Angeles' 1,000,000-plus television homes more brightly and clearly than ever before...and into an area almost four times larger. All the prospects you want to see can now see you!

Our new name is up! We're painting the town this week. *Literally.* It's up with KNXT—the *new* Channel 2...CBS Television's key station on the Coast—wherever we can find space. And it's up with KNXT's stars, *already* well on their way to being Los Angeles' highest!

Hitch your product to KNXT! And you'll have the best team in town. KNXT's new signal will get you into Los Angeles' living rooms, and KNXT's fast-rising stars and shows will *keep* you there. To sit on top of the world in the nation's second largest television market...

get on **KNXT** today!
The new Channel **2**

Los Angeles • CBS Owned

Represented by CBS Television Spot Sales



NOW! Omaha 100,000 Set TV Market*

Omaha Among the Nation's Basic Television Markets

Here's MORE PROOF that KMTV is a must for your basic TV schedule! This rich Missouri Valley market has long been noted for its high spendable income per capita. Now your TV sales message can reach into 100,000 of these homes . . . SELLING your products and services!

In addition to this tremendous audience, only KMTV offers you these FOUR BIG PLUS VALUES!

Plus—According to latest PULSE TELEREPORT, KMTV leads in share of audience in 5 of the 6 time segments surveyed!

Plus—KMTV Merchandising support advertises your advertising. Promotion spots, dealer-distributor contacts, point-of-sale displays . . . all are audience-builders!

Plus Programs of three great networks—CBS, DUMONT, ABC, have built a large and loyal audience for KMTV programming!

Plus—New equipment, studio remodeling, big new library . . . all facilities enable KMTV to do the best sales job at the local level!

*November 10, 1951 estimate of Nebraska-Iowa Electrical Council.

KMTV

TELEVISION CENTER

2615 Farnam Street
Omaha 2, Nebraska

WANT MORE FACTS?

See your Katz Man, national representatives, or contact KMTV. Your schedule on KMTV reaches Omaha's largest audience enjoying the finest programs of three great networks . . .

CBS • DUMONT • ABC

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

510 Madison

RAYEX AND RADIO

One of the most interesting and illuminating articles I have ever read about the importance of radio advertising in building up national distribution was published in the 8 October issue of SPONSOR. Please accept my congratulations on its effective presentation. The article in question was titled: "Black-and-white couldn't build Rayex distribution. Radio did!"

It has struck me that a dozen or so sets of this article in its original magazine form would be an invaluable aid to our account executives in building and maintaining their accounts.

Once again: "Congratulations!" And not just for this article but for consistently maintaining a trade magazine for the broadcasting-telecasting industry that is head and shoulders above its rivals in the field.

M. NEIL COPELAND, I.P.,
Don H. Copeland Adv., Toronto

"SPACE AND TIME"

In your column "Men, Money and Motives" in the 10 September issue of SPONSOR you mention the advertising newsletter "Space and Time." We are interested in obtaining copies of this publication, but have been unable to ascertain the publisher.

We would appreciate it if you would advise us whom to contact in order to accomplish this.

CLAIRE A. YOUNG, Sec'y to Res. Dir.
MacFarland, Aveyard & Co., Chicago

• Bob Landry's newsletter "Space & Time" can be obtained by writing him at 18 West 70th Street, New York 23, N. Y.

OUT-OF-HOME RADIO

Your editorial in your 8 October issue is a very forthright and courageous article.

I hope you will continue your campaign for out-of-home set measurement—particularly automobile sets. This should be a network industry study and is overdue.

JOHN K. HERBERT, I.P. in Charge
of Radio Network Sales
NBC, New York

CANADA COMMENT

Though a little tardy, I can't pass by the opportunity of congratulating you on the excellent radio section on Canada.

It was most thorough and an evidence of much work and good thinking. Hearty congratulations.

TOM SLATER, V.P.
Ruthrauff & Ryan, N. Y.

"ADVISE RE COPY"

As a traffic department gal at a radio station (a Katz Agency station—ed.) when I write "advise re copy" to salesmen and agency people, I mean—is it transcription? Is it live? Is it a transcription with dealer tag?

When I confirm an order, I immediately type all broadcast orders and distribute them. I give one to our Traffic Manager, who types up strips with all information and puts on Traffic Board. She asks me "ET or live." I answer, "I dunno." I give one to Transcription Department, who enters all transcription information in our ET Book, and she likewise asks me, "Shall I enter this in ET Book or is it live?" I answer, "I dunno." I give one to Continuity Department, who makes up a special folder if live copy is expected. She asks, "Shall I make up a copy folder for this one?" and I give the same answer, not knowing from nothing. So, all departments are hanging fire with incomplete records until I can find out if their particular department is concerned with this particular order.

When I do find out (if not given all this information at time order is placed) I dash merrily around to all various departments like a female Paul Revere yelling, "It's an ET, so take down all strips on board and add it." "It's live copy, so take out of ET book and add to Copy Book." Or else I have to type a special memo and send around to everyone.

As far as the agencies sending copy in plenty of time, it's true in most cases. However, in the case of a certain account which was ordered 19 July to start 20 August, by 18 August no ET was here. Wired Katz, Katz phoned the agency, and by Tuesday (21 August) we found that the ET had been sent to another station by mistake! We lost two spots, with no way to make them up, so had to give them credit for two days missed, even though we had the order a month in advance.

WREC GIVES YOU...



According to the latest 1950 census figures available, Memphis and the rich 76 county Memphis Market shows a definite population increase.

WREC in its coverage of the Memphis market now reaches more sales prospects than it did ten years ago—and as a result advertising on WREC delivers MORE SALES than EVER before.

YET, THESE SALES IN THE WREC TERRITORY COSTS YOU APPROXIMATELY 10% LESS THAN BEFORE.

WREC HOOPER RATINGS AVERAGE HIGHER
THAN ANY OTHER MEMPHIS STATION

WREC

AFFILIATED WITH CBS-600 KC-5,000 WATTS

Memphis No. 1 Station

REPRESENTED BY THE KATZ AGENCY, INC.



Look old-timer,
it's '1951!

The Transcription Industry's
Greatest Development Is
THE NEW **COLUMBIA**
MICROGROOVE DISC

The last word in quality—in economy! Amazing Microgroove is setting new standards for the transcription business . . . Winning more and more enthusiastic customers—such as the one whose case history is shown at right!

QUICK, CONVINCING FACTS . . .

10" Record . . . full 15 minutes per side.

12" Record . . . full 25 minutes per side.

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

CALL, PHONE OR WRITE:

COLUMBIA
Microgroove
TRANSCRIPTIONS

Los Angeles—8723 Alden Drive, BRadshaw 2-5411

New York—799 Seventh Avenue, Circle 5-7300

Chicago—410 North Michigan Avenue, WHitehall 4-6000

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

CASE HISTORY #5
See How One Client Saved 46%! (One week campaign—5 quarter-hour programs—100 Stations)

	Old 16" Transcription	New 10" Microgroove
Processing	\$150.00	\$100.00
Pressings	390.00	210.00
Packing	30.00	12.00
Shipping	55.00	17.00
	<u>\$625.00</u>	<u>\$339.00</u>
	\$625.00	
	<u>339.00</u>	
	\$286.00	

Saving—46% *Full details on request

Another piece of business was ordered 10 July to start next Tuesday (two months later). This is Friday afternoon, with a long holiday weekend coming up, no mail deliveries, etc. on Sunday or Monday, and still no ET is in the house! The Tuesday schedule is typed up with no ET number beside the account for the engineer to cue in, because the darn thing isn't here yet!

That's why I sometimes write "advise re copy." . . . Please!

A TRAFFIC GAL AT
A SOUTHERN STATION

• Because of the important point-of-view it reveals, this letter was mailed to 200 key time-buyers by The Katz Agency.

WINCHELL SPONSOR SPEAKS

I wish to express to you my thanks for the "Mr. Sponsor" which appeared in your 8 October issue of SPONSOR. I think this article is written in a very dignified manner.

E. H. BOBST, *Pres.*,
Warner-Hudnut, N. Y.

TRANSIT RADIO O.K.

When was Paul Segal last on a bus?

In his letter published in your 24 September issue, Mr. Segal, who has been the legal counsel for the small minority which opposes Transit Radio, rehashes the same old arguments.

But he must have had his tongue in his cheek, because when Paul talks about "tired workers who have to stand in a crowded bus in order to get home" he sure as heck isn't talking about himself. I doubt if he has ever been on a Capital Transit bus and I sometimes wonder whether he has ever heard WWDC-FM's Transit programming.

The complaints against Transit Radio haven't come from Mr. Segal's "tired workers." They like it. It makes their ride more pleasant. They enjoy the relaxing, soft, music and they respond to the commercials. Some of them even write us letters offering to contribute money to help us keep Transit Radio alive.

Let's not kid ourselves. Some of the fanatics who are opposing Transit Radio here in Washington are opposed to all advertising. Some of them are the kind of people who just can't let other people enjoy themselves. A few are idealists who see an imaginary attack on their freedom. Mr. Segal undoubtedly belongs to the latter group.

So far as the NARTB is concerned, the question of whether NARTB should enter the Transit Radio case in the Supreme Court was thoroughly discussed pro and con at a Board meeting, and was unanimously approved by the Board. The Board represents the membership, so again I think that Paul Segal has his tongue in his cheek when he says, "the NARTB speeches do not reflect the general sentiment of the membership."

BEN STROUSE, *Gen'l Mgr.*
WWDC, Washington, D. C.

SPANISH RADIO

We've just received our copy of SPONSOR's list of Spanish Language stations in the Southwest.

In perusing the list, we noticed immediately the incompleteness of that important section headed "Border Stations, Mexico." While the four stations you list are important, they are but four of many that should have been listed. Among those border stations which we represent are XEJ, Juarez-El Paso; XEAS, Nuevo Laredo-Laredo; XEAC, Tijuana-San Diego; XED, Mexicali-Calexico; XEMU, Piedras Negras; and two of those you included—XEO, Matamoros-Brownsville, and XEOR, Reynosa-McAllen.

An important asset of these stations is that they program locally completely in Spanish. They are not competing with the powerhouses which broadcast basically in English for U.S. audiences.

We have noticed that various advertisers often assume that the stations in your list are "heavy" in Spanish. This is not the case all the time, and perhaps in future copies of your list you will not only add the above border stations but will separate the stations into groups of "less than 20 hours Spanish weekly," "less than 60 hours but more than twenty hours Spanish weekly" and "full time Spanish," or some similar designations. These distinctions are important.

We want to assure you that "How to win with Juan" has been a valuable aid to us in familiarizing prospective advertisers with the potentialities of Spanish radio in the U.S. The list of national accounts added to the Spanish language stations we service has increased by more than 20 in two months!

ARTHUR GORDON, *Gen'l Mgr.*
National Time Sales, N. Y.

St. Louis' Pied Piper!

... that's super salesman



Tom Dailey of "RECALLIT AND WIN"

Like the pied piper of legend, Tom Dailey's music gathers listeners— plenty of them every day at 11 a. m.—from St. Louis, out-state Missouri and Illinois.

Those housewives love to hear Tom play the songs of yester-year . . . the music that brings back a host of pleasant and treasured memories. Call them sentimental!

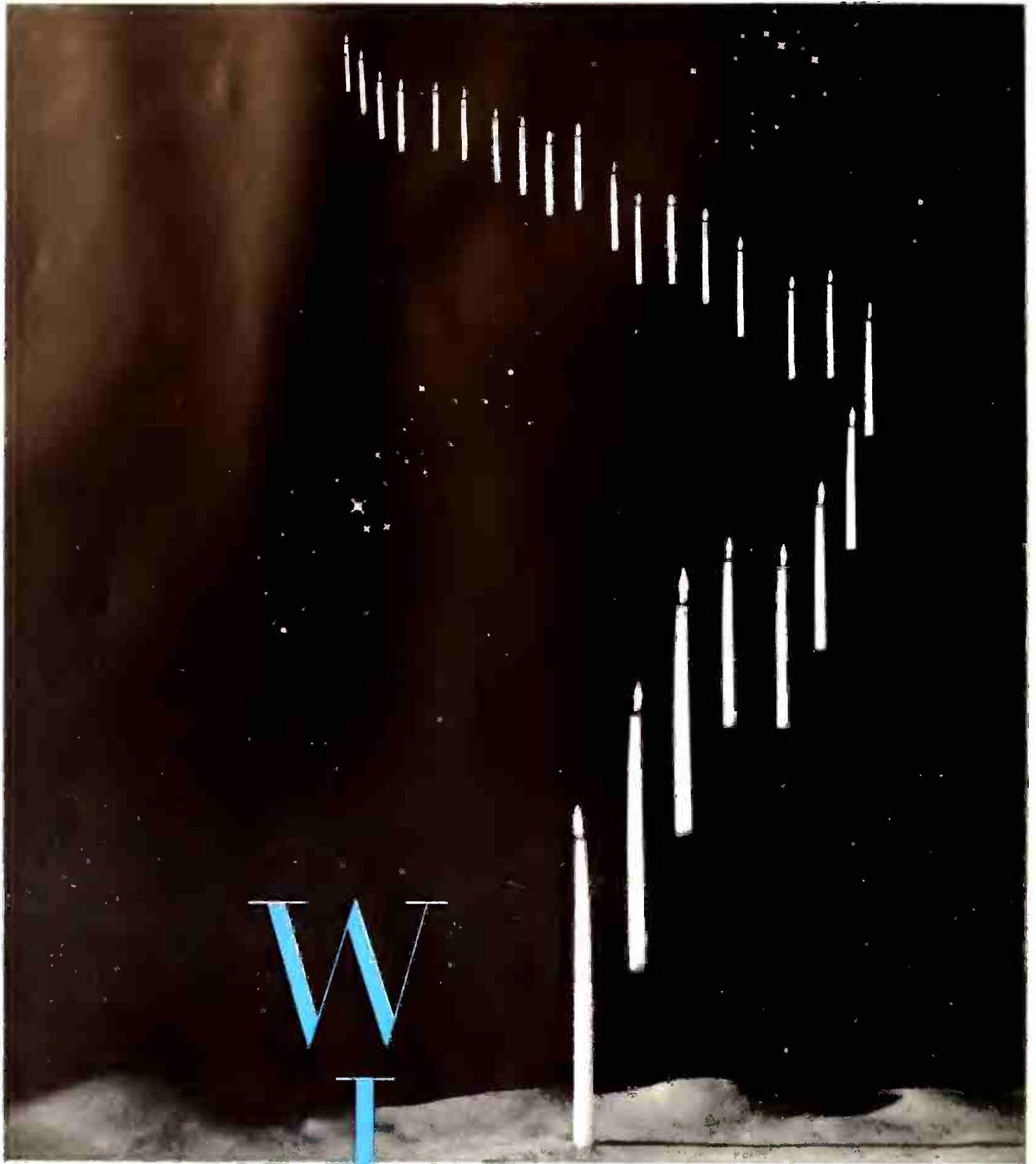
But rain or shine, six days a week, the studio's packed. And the air audience is packed, too.

It's such a following that adds to Tom's sales . . . with more sales!

Globe-Democrat Tower Bldg.
Saint Louis



Representative
The KATZ AGENCY



THE
Goodwill
Station
DETROIT

W
J
R

From our many memories throughout 25 years in radio, we at W J R cherish most the pleasant association with loyal friends and listeners down through the years. It is you who have made our years of growth possible and we are deeply grateful.

Silver Anniversary Year

New and renew

SPONSOR

5 NOVEMBER 1951

1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Bristol-Myers Co	Doherty, Clifford & Shenfield	ABC-TV 14	Foodini the Great; Sat 11-11:15 am; 6 Oct; 52 wks
Carter Products Inc	Ted Bates, SSCB	ABC-TV 48	City Hospital; alt Sat 12:30-1 pm; 26 wks
Cluett, Peabody & Co.	Young & Rubicam	ABC-TV 36	Herb Shriner Time; Th 9-9:30 pm; 11 Oct; 52 wks
Ekeo Products Co	Earle Ludgin	CBS-TV 28	Frank Sinatra Show; T 8-8:15 pm; 9 Oct; 52 wks
General Mills Inc	Dancer-Fitzgerald-Sample	ABC-TV 36	Betty Crocker Star Time; Sat 12-12:30 pm; 3 Nov; 52 wks
General Motors Corp (Chevrolet div)	Campbell-Ewald	NBC-TV	Dinah Shore Show; T, Th 7:30-45 pm; 27 Nov; 52 wks
Minuto Maid Corp	Ted Bates	ABC-TV 33	The Gaylord Hauser Show; W, F 1-1:15 pm; 31 Oct; 52 wks
Quality Importers Inc	Al Paul Lefton	ABC-TV 2	Crusade in the Pacific; T 10-10:30 pm; 30 Oct (New York); Th 8:30-9 pm; 1 Nov (Hollywood); 26 wks
Radio Corporation of America	J. Walter Thompson	NBC-TV	Unnamed; F 8-8:30 pm; 26 Oct; 52 wks
Rhodes Pharmacal Co	O'Neil, Larson & McMahon	ABC-TV 18	The Clock; W 9:30-10 pm; 17 Oct; 52 wks
Union Carbide and Carbon Corp (National Carbon Co div)	William Esty	CBS-TV 46	Take Another Look; Sun 12:30-1 pm; 14 Oct; 13 wks
Vitamin Corp of America	Milton Weinberg; Harry B. Cohen	ABC-TV 5	Lorraine Cugat Show; Sat 8-9 pm; 13 Oct; 52 wks
Warner-Hudnut Inc	Kenyon & Eckhardt	ABC-TV 33	The Frances Langford-Don Ameche Show; M, W, F 12:45-1 pm; 8 Oct; 52 wks



2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Carnation Co	Erwin, Wasey	CBS-TV 60	Burns & Allen; alt Th 8-8:30 pm; 11 Oct; 52 wks
Carter Products Inc	SSCB	CBS-TV 11	Songs for Sale; Sat 10-10:15 pm; 6 Oct; 52 wks
Hunt Foods Inc	Young & Rubicam	NBC-TV	Kate Smith Show; Th, F 4:45-5 pm; 13 Dec; 26 wks
Lever Brothers Co	J. Walter Thompson	CBS-TV 63	Lux Video Theatre; M 8-8:30 pm; 1 Oct; 52 wks
Phileo Corp	Hutchins	NEC-TV	Phileo Television Playhouse; alt Sun 9-10 pm; 21 Oct; 26 wks
Philip Morris & Co	Biow	CBS-TV 62	I Love Lucy; M 9-9:30 pm; 1 Oct; 53 wks

3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KGGM, Albuquerque, N. M.	CBS	Weed & Co, N.Y.
KWRN, Reno	ABC	W. S. Grant, N.Y.
WHRV, Ann Arbor, Mich.	ABC	The Walker Co, N.Y.
WKXL, Concord, N. H.	CBS	Adam J. Young Jr, N.Y.
WMAK, Nashville	MBS	Radio Representatives, N.Y.
WOOD-TV, Grand Rapids, Mich.	ABC, MBS, CBS, DuMont	The Katz Agency, N.Y.

4. New and Renewed Spot Television

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Best Foods Inc	Lenton & Bowles	WAFM-TV, Birm.	1-min partie; 31 Oct; 39 wks (r)
Campbell Soup Co	Dancer-Fitzgerald-Sample	WCAU-TV, Phila.	1-min partie; 5 Nov; 39 wks (n)
Carter Products Inc	SSCB	WCBS-TV, N.Y.	1-min partie; 19 Oct; 26 wks (n)
R. B. Davis Co	Samuel Croot	WTOP-TV, Wash.	1-min partie; 14 Oct; 52 wks (r)
Eastco Inc	Ruthrauff & Ryan	WCBS-TV, N.Y.	1-min annent; 22 Oct; 52 wks (n)
Hudnut Sales Co	Dancer-Fitzgerald-Sample	WCAU-TV, Phila.	1-min partie; 29 Oct; 13 wks (n)

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

Numbers after names refer to New and Renew category

W. P. Booth (5)
Emerson Foote (5)
G. M. Lightfoot (5)
Ralph Linder (5)
G. A. Lydecker (5)

4. New and Renewed Spot Television (continued)

SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
C. F. Mueller Co	Scheideler, Beck and Werner	WBZ-TV, Boston	20-sec stn break; 30 Oct; 35 wks (n)
Musterole Co	Erwin, Wasey	KSL-TV, Salt Lake	1-min annemt; 29 Oct; 26 wks (n)
Nestle's Chocolate Co Inc	Cecil & Presbrey	WBZ-TV, Boston	1-min partie; 23 Oct; 10 wks (n)
John G. Paton Co	Hilton & Riggio	WCBS-TV, N.Y.	1-min annemt; 19 Oct; 13 wks (n)
Pharma-Craft Corp	J. Walter Thompson	WCBS-TV, N.Y.	1-min partie; 5 Nov; 39 wks (n)
Philadelphia & Reading Coal & Iron Co	McKee & Albright	WTOP-TV, Wash.	1-min partie; 20-sec annemt; 19 Nov; 52 wks (r)
Procter & Gamble Co	Dancer-Fitzgerald-Sample	WAFM-TV, Birm.	1-min annemt; 16 Oct; 39 wks (n)
Vick Chemical Co	BBDO	WCBS-TV, N.Y.	1-min partie; 26 Oct; 13 wks (n)
Vick Chemical Co	BBDO	WNBT, N.Y.	10-sec stn break; 29 Oct; 15 wks (n)



5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
W. P. Booth	Biow, N.Y.	SSCB, N.Y., exec
Jose DiDonato	Robert Orr, N.Y., head radio-tv dept	Harry B. Cohen, N.Y., dir radio-tv
Richard L. Eastland	J. Walter Thompson	Needham, Louis and Brorby, N.Y., mgr (new office, RKO Bldg.)
Jim Evans	WICC, Bridgeport, prog dir	Moore & Beckman, Greenwich, acct exec
John M. Flynn	Federal, N.Y., acct exec	Picard, N.Y., acct exec
Emerson Foote	Foote, Cone & Belding, N.Y., pres	McCann-Erickson, N.Y., vp, gen exec
Charles P. Graves	Grant, Wash., copywriter	Federal, N.Y., radio-tv copywriter
Mark Isaacs	C. J. LaRoche & Co, N.Y., exec	Green-Brodie, N.Y., acct exec
Marion Law Jr	Colman, Prentis & Varley, N.Y., pub rel dir	J. W. Milford & Co, N.Y., vp
Harley Leete	Hoefler, Dieterich & Brown, S.F., acct exec	H. M. Leete & Co, S.F., pres new agency
Gene M. Lightfoot	Evans & Assoc, Ft. Worth, radio-tv dir	Fuller & Smith & Ross, Cleve., assoc dir films, radio-tv
Ralph Linder	Kenyon & Eckhardt, N.Y., acct superv	Same, marketing vp, plans board member
D. Barker Lockett	VanSant, Dugdale & Co., Balto., acct exec	Lewis & Gilman, Phila., acct exec
Garrit A. Lydecker	Young & Rubicam, N.Y., vp	Biow, N.Y., vp
Elizabeth M. Manning	General Foods, N.Y. (Franklin Baker div), consultant	Manning Public Relations Firm, N.Y., Boston, pres
Gerry Martin	Duane Jones Co, N.Y., tv vp	Geyer, Newell & Ganger, N.Y., vp
G. C. McKelvey	WJW, Cleve., member sls staff	Gates-Bourgeois, Cleve., acct exec
Frank Miller	General Mills, Mnpls., pres, Farm Stores div	G. M. Basford Co, N.Y., marketing vp
John Monsarrat	Geyer, Newell & Ganger, N.Y., acct exec	Same, vp
C. Anstin Moore	CFNB, Fredericton, New Brunswick, sls mgr	Imperial, Nova Scotia, radio dept mgr
Colonel Howard Nussbaum	Harry B. Cohen, N.Y., dir radio-tv	Same, exec on spec projects
C. Warren Smith	Foote, Cone & Belding, N.Y., member research dept	W. H. Long Co, York, research, media dir
Robert W. Tannchill	Benton & Bowles, N.Y., acct exec	Compton, N.Y., acct exec
Michael J. Turner	G. M. Basford Co, N.Y., group acct mgr	Same, vp
J. R. Warwick	Warwick & Legler, N.Y., vp, dir	Woods & Warwick, N.Y., agency partner
Lee White	BBDO, N.Y., acct exec	Biow, N.Y., acct exec
Mark Woods	ABC, N.Y., pres, vice chairman	Woods & Warwick, N.Y., agency partner



6. New Stations on Air

STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
WPAZ, Pottstown, Pa.	1370 kc	1,000 daytime	1 Oct	Herb Scott, gen mgr
WOKE, Oak Ridge, Tenn.	1130 kc	1,000 daytime	29 Sept	Harry C. Weaver, pres-gen mgr

7. New Network Affiliations

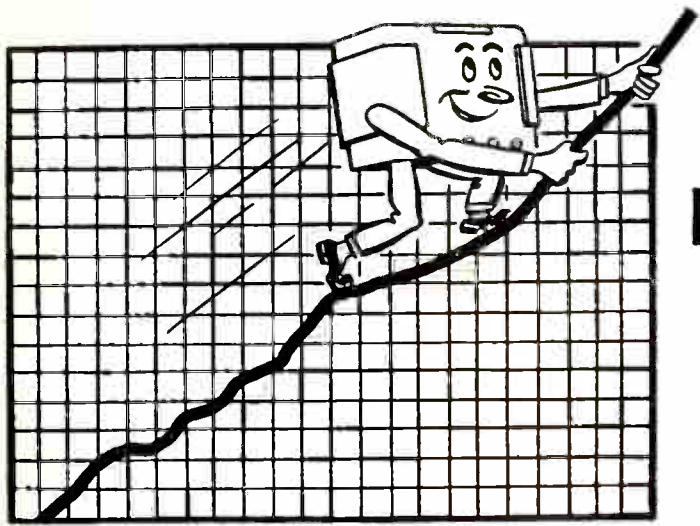
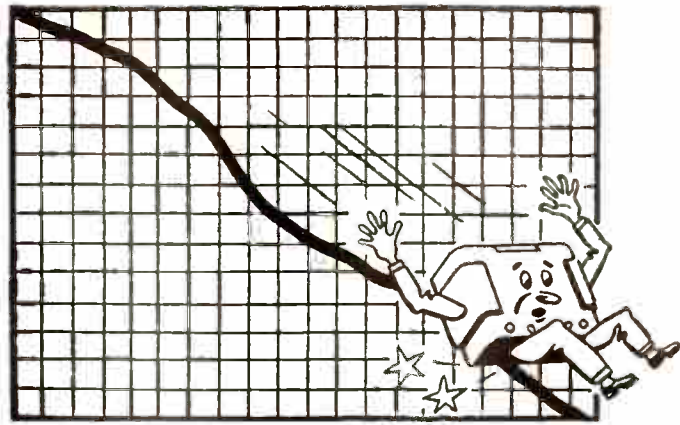
STATION	FORMER AFFILIATION	NEW AFFILIATION
KDAS, Malvern-Hot Springs, Ark.	Independent	LBS
KERG, Eugene, Oreg.	LBS	CBS
KEYY, Pocatello, Ida.	MBS; Intermountain	CBS
KHJ-TV, Los Angeles (formerly KFI-TV)	Independent	Don Lee
KID, Idaho Falls, Ida.	MBS; Intermountain	CBS
KLIX, Twin Falls, Ida.	ABC	ABC/Intermountain; MBS
KOSY, Texarkana, Texas	Independent	MBS
KTES, Texarkana, Texas	MBS	LBS
KVMY, Twin Falls, Ida.	MBS; Intermountain	CBS
WGUM, Cumberland, Md.	CBS	MBS
WDSU, New Orleans	ABC	NBC
WHRO, Ironton, Ohio	Independent	MBS
WKHM, Jackson, Mich.	Independent	MBS
WKYB, Paducah, Ky.	MBS	NBC (eff 15 Nov)

Numbers after names refer to New and Renew category

- Eliz. Manning (5)
- John Monsarrat (5)
- M. J. Turner (5)
- J. R. Warwick (5)
- Mark Woods (5)



WHO SAID MORNING RADIO LISTENING IS "OFF"?



IN *Iowa*, IT'S
UP 22.2%

The 1951 Iowa Radio Audience Survey* reveals increased listening for every quarter hour, 5 a.m. to 12 noon, 1951 over 1949! The increases range from 4.1% (10:45 to 11 a.m.) to 73.9% (6:45 to 7 a.m.), with an average quarter-hour increase of 22.2%!

This remarkable, almost exact comparison is possible because the 1951 Survey asked the same questions about listening habits at these hours, and at approximately the same week of the year as in 1949.

For the twelve-hour period 8 a.m. to 6 p.m. the Survey found an average increase in adult listening of 14.4%! Yet all increases must also be weighed against the fact that *Iowa now has more families, more homes, more car radios, and more multiple-set homes than in 1949!* It all adds up to an even greater amount of listening, making your Iowa dollar a better value than ever.

With its 50,000-watt, Clear Channel voice, WHO of course continues to be your best radio buy in Iowa. You can prove this to your own satisfaction by spending a few minutes with the 1951 Iowa Radio Audience Survey. Write for your complimentary copy today!

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



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.



**"10 Mentions on AP Newscasts
Brought over 8,000 requests."**

**W. V. Hutt,
General Manager,
KLRA, Little Rock, Ark.**

8,000 inquiries! 100 bank accounts! .



"Sponsors Wait in Line for AP Newscasts."

**Robert L. Williams,
Station Manager,
WCTC, New Brunswick, N. J.**

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

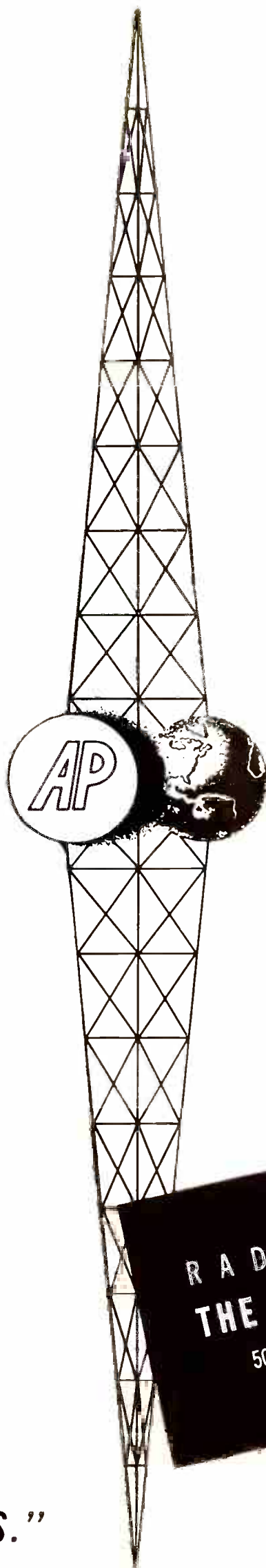
ays General Manager Hutt: "Our Associated Press
s programs sell so easily and are so easily renew-
e that we wish we had more to offer. One news
nsor is now completing his 14th straight year.
to pulling power — once, during our AP newscasts
ffered a free map of Korea. Ten mentions over
our-day period brought more than 8,000 requests."

th with AP NEWS

"Associated Press news," says Station Manager
liams, "is the foundation of our operation. This
shown by listener surveys and by the fact that
nsors are waiting in line for our key 15-minute
newscasts."

and from Martin N. Wyckoff, Secretary-Treasurer
the New Brunswick Savings Institution: "In pulling
er and prestige, AP news pays its way for us.
announced the opening of Christmas Club ac-
nts with one line following AP newscasts. THAT
Y DAY 100 accounts were opened."

MBER OF THE 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!

RESULTS count! RESULTS are the payoff — RESULTS, whether in 8,000 inquiries or 100 new bank accounts. Associated Press news is a prime payoff for station and sponsor alike.

Speedy, accurate news coverage builds big audiences . . . listening audiences . . . audiences tuned to the news . . . and to the sponsor's message.

Let Associated Press news help you write your own success story. For information on how you can profit . . . WRITE

RADIO DIVISION
THE ASSOCIATED PRESS
50 Rockefeller Plaza, New York 20, N.Y.



Sure, We're Tops

Average Distribution of Audience, Morning-Afternoon-Night

WIOU, Kokomo	69.6%
"B" station	9.3
"C" station	5.9
"D" station	2.6
"E" other stations	12.6
(including AM-FM-TV)	

Average Station Ratings, Morning-Afternoon-Night

WIOU, Kokomo	18.3%
"B" station	2.4
"C" station	1.5
"D" station	.7
"E" other stations	3.3
(including AM-FM-TV)	

CONLAN SURVEY



CBS
AFFILIATE

WIOU

1000 WATTS • 1350 KC
KOKOMO, INDIANA

Represented Nationally by
WEED & COMPANY



Mr. Sponsor

Frank Clancy

Vice President-General Sales Manager
Miles California Co., Inc., Los Angeles

A man whose work will never give him a headache is Frank Clancy: his job is mainly that of promoting and selling Alka-Seltzer and One-A-Day vitamins.

A Canadian by birth, Frank spent many cold winter evenings listening to his father (who'd been to California in the Gold Rush) reminisce about Southern California's mild weather, determined that he would get there some day. When he was graduated from Toronto University, however, Frank found himself in Vancouver, B. C., engaged in the importing business. Five years overseas during World War I intervened; after that, new tariff laws put him out of business.

Then he came to California. Put in charge of sales in Los Angeles for the Brunswick Drug Company, Frank was not long in discovering that the real money was being made by the outside salesmen. As a result he went to work for Miles Laboratories of Elkhart, Ind., selling their products in the West. Five years later, in 1931, Miles California Company was formed as a wholly-owned subsidiary. It was then that Frank was given the title and position which he still has.

Miles of California has an unusual advertising situation. Covering a sales territory which includes California, Arizona, Nevada and Hawaii, the office also handles advertising in Washington and Oregon for the parent company. The cost of advertising in these two states is billed to Miles in Indiana while the latter bills the California company for national advertising which comes into its area.

Miles California Company spends approximately \$1,000,000 in its sales area (through Geoffrey Wade Advertising); this is in addition to its share of national promotion. About 80% of the budget is spent for radio with newspapers, car cards and point-of-sale material splitting the rest of the ad dollars. The bulk of the radio budget is spent for *Alka-Seltzer's Newspaper of the Air*, a 15-minute newscast heard over 45 Don Lee stations plus the Arizona network two times daily, five times a week.

KNBH, Los Angeles, telecasts a 15-minute *Alka Seltzer Newspaper paper of the Air* with TV announcements also used in Los Angeles and KING-TV, Seattle.

With future sales prospects fine, Frank Clancy can relax and do some gardening. On Saturdays and Sundays he is generally out on the links trying to get his golf game down in the eighties.

MR. SPONSOR:

**WJBK-TV IS YOUR
BEST TELEVISION
BUY IN DETROIT!***

...and here's why

**WJBK-TV
IS FIRST**

Monday thru Friday
morning
(8 to 12 A.M.)
with
a stupendous 65.0!

**WJBK-TV
IS FIRST**

5 out of 7 nights a week (indi-
vidual evenings 6 to 11 P.M.)
WJBK-TV's audience on Sun-
day evening alone is a mam-
moth 57.3!
WJBK-TV's evening audi-
ence for the entire week is
41.3!

**WJBK-TV
IS FIRST**

With 6 of the top 10
and
9 of the top 15
TV Hooperated
programs!

*TV Home Hooperatings
August, 1951

Yes, sir! WJBK-TV has the television audience in Detroit, and these Hoopers prove it! Most important, WJBK-TV really delivers the goods—your goods—to this responsive audience in the wealthy

Detroit market. Whatever way you look at it, WJBK-TV is your best television buy in Detroit.

Call your KATZ representative today.



**WJBK —AM
—FM
—TV** **DETROIT**

The Station with a Million Friends

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

Represented Nationally by THE KATZ AGENCY, INC.

NEW
IN OLD MOBILE

... it's
WKRG

with

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

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

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

National
Representative,
dam J. Young, Jr.

F. E. Busby,
General Manager

first ON THE DIAL 710
WKRG
CBS

New developments on SPONSOR stories



Harvey Roffman, m.c. Don Perazzo sample one of 100 types of cheese radio-sold



See: "Grocery stores on the air"

Issue: 23 October 1950, p. 21

Subject: Chains and dealer groups prove radio can do a selling job

A & P, Bohack's, Grand Union, and other supermarket chains aren't the only ones who can use radio to good advantage. Roffman's Finer Foods of Omaha, Neb., has shown what a local grocer can do saleswise with the proper air approach.

Harvey Roffman had something special to sell. His supermarket was open on Sundays and holidays, and featured such extras as soft background music, a delicatessen, lunch counter, complete fountain service and specialty items, including over 100 types of cheese. His slant: a quarter-hour Sunday program, *The Passing Parade of Songs*, on KBON, Omaha, which was aired at 12:30 p.m. to reach people just home from church. His special gimmick: Roffman turned his back on dry commercials which brim with such clichés as "the best" and "quality merchandise"; concentrated instead on material à la Henry Morgan.

Thus, his "institutional" copy might read: "Way back in 1948, Harvey and Norman Roffman, two young men who had been born in a grocery basket, sat brooding over a hot cup of Sanka. . . . It was Sunday and the boys were out of food."

The copy goes on to tell how "the boys" gave birth to the idea of a supermarket which operates on Sunday. Another time the Roffmans sold meat by telling listeners. "All you folks with cast-iron stomachs will be glad to know that Roffman's is featuring homemade sausage."

Competitors, even Roffman's family, scoffed. But over a period of three years his "dollar-and-cents answer to their doubts," as Roffman calls it, proves that a local grocer can use radio to his advantage: Sunday net sales alone increased from \$750 the first year, to \$1,600 the second, to \$2,250 the third year. Sales per month showed December 1950 \$10,000 over the same month in 1949; January 1951 grossed \$5,800 over January 1950 with February 1951 \$6,800 over 1950. Holidays, too, which formerly brought in \$50 to \$60 now gross \$2,500 to \$2,800; Friday business has also doubled.

Important factor in his air success: Roffman maintains the personal element in his programing by joining m.c. Don Perazzo on the show every few weeks. Moreover, the store butcher and virtually every clerk in the store has guested on the program.

MORE Detroiters Listen To

WKMH

THAN EVER BEFORE

● 1310 on the Detroit dial is g-o-o-o-i-n-g **UP**.
Higher than ever before, WKMH is **UP** 58 more
quarter hours — according to latest Detroit Pulse*.
Yes . . . WKMH shows the greatest jump
UP of any Detroit Market Station.

*Detroit Pulse: July-August, 1951

DETROIT IS LISTENING TO

WKMH

5000 WATTS

DAYTIME—1000 WATTS NIGHTS

IN JACKSON, MICHIGAN, IT'S WKHM
1000 WATTS, FULL TIME...970 ON THE DIAL

CONTACT YOUR HEADLEY-REED REPRESENTATIVE

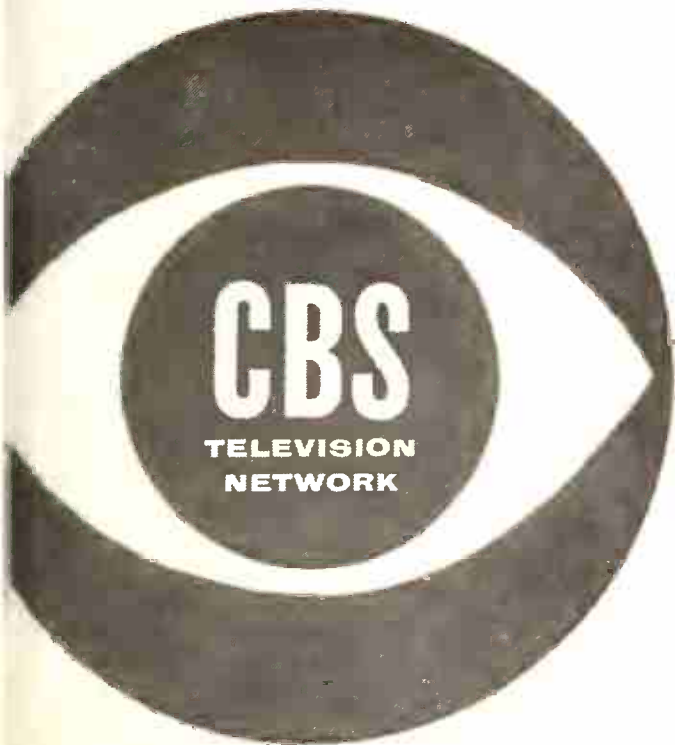
The



Aud

Says Variety: "The Egg & I will have little difficulty building a sizable midday audience...most viewers will be presold...should easily nab a sponsor within a few more airings."

Says The Billboard: "the Grade A label predominant... humorous and heartwarming, undeniably rates attention from sponsors. It should get and hold an audience."



and you

All eyes are on this CBS Television Package Program, dressed up with all the topnotch showmanship, cast, and production values that make CBS Television the place both audience and advertisers choose . . . where 6 of television's 10 most popular programs originate . . . where average ratings are higher than on any other network. (Trendex, Oct. 1-7)

Here's one show where you concentrate on selling your product, not the show itself. That's already been done. The Egg & I is already beating all the competition in its time period. And because it takes full advantage of one of the biggest box-office titles in modern book and motion-picture history, it's midday television's top sponsor opportunity.

results

ADMIRAL TELEVISION

- WPAT has produced MORE THAN 16,000 RESPONSES for Admiral Television in approximately a year and one half.
- 1) Present returns are even GREATER than at any other time—even as the so-called "saturation point of television" is being approached in the New York area.
 - 2) The TOTAL RETURNS have increased more than FIFTY PERCENT in 1951 over 1950—using the same amount of broadcast time.
 - 3) WPAT has consistently produced QUALITY LEADS—as evidenced by the uninterrupted renewal of contracts by the Admiral Corporation with WPAT.

October 1951

wpat
PATERSON NEW JERSEY

5,000 watts

full time

930 KC N.Y. N. J. CONN.

“Anything-goes” TV era on way out

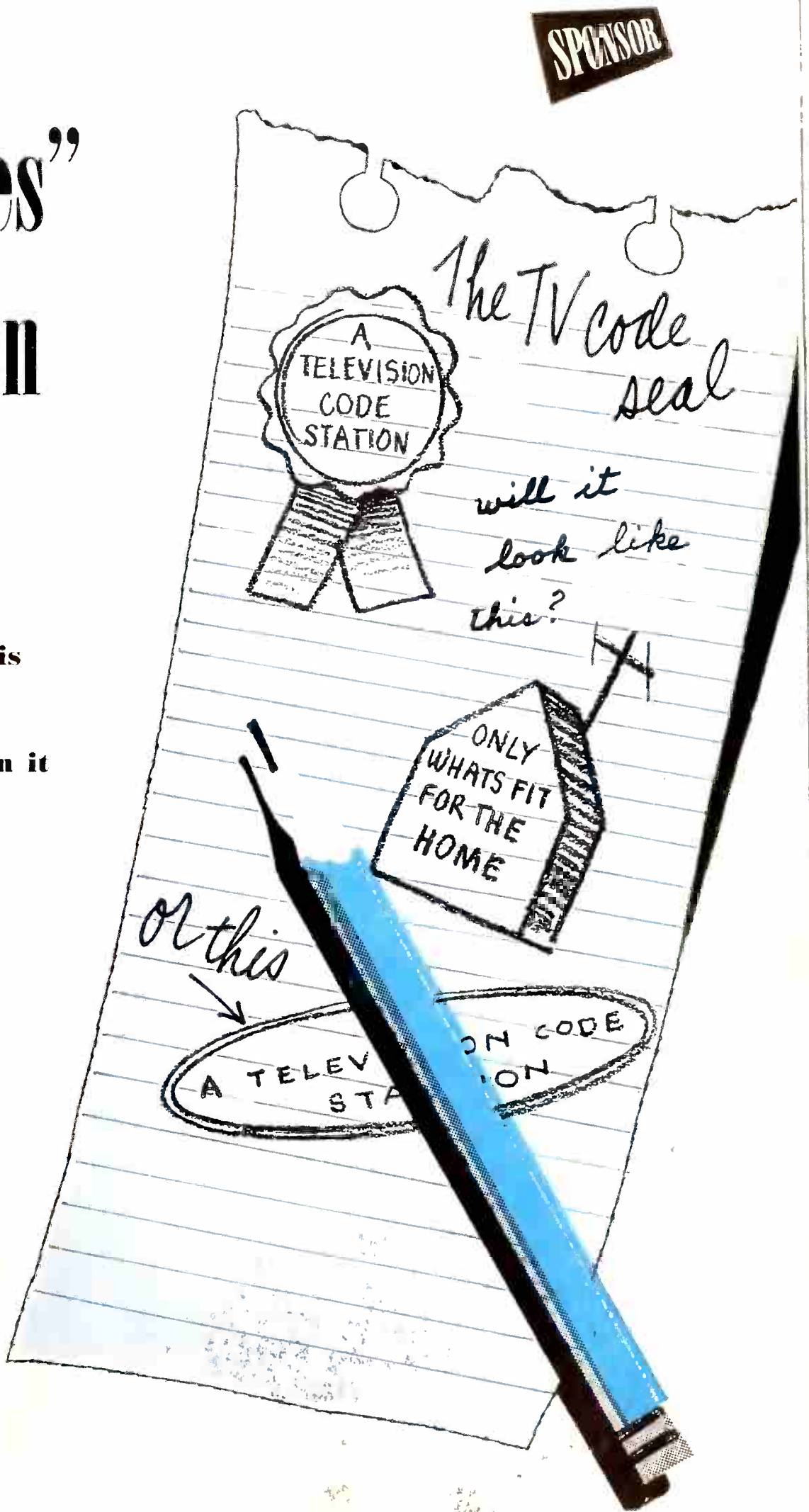
**Proposed NARTB TV Code is
best in history of air
regulation, has real teeth in it**

TV The advertiser's future in television just walked by, probably unnoticed by most advertisers. It was 19 October, 1951, to be exact, on which date some 80 representative television broadcasters, meeting in Chicago, endorsed a proposed code of TV program standards by which criteria, in the quick future, advertisers will begin to live, bringing to an abrupt, if timely, end the present catch-as-catch-can era.

This code, the first ever written for the new sight-and-sound medium, sets forth in crowded detail extending to 28 close-packed pages of mimeograph the hard-concrete specifics of future TV station (and hence TV network—and hence TV advertising) responsibility to quality.

To orient advertisers on the significance of the historic new code, SPONSOR has prepared this analysis. It spotlights the major realities of the code and incorporates opinions of admen about it thus far.

Formulated by a 12-man committee of the National Association of Radio-Television Broadcasters, the new code is not only a tough-fibred parchment as to language and promises but it sets up a Television Code Review Board of six men, a permanent body to ride fence on all TV programs and advertising; it proposes a method for the regular processing of com-



Under direction of NARTB TV director Thad Brown, an artist is now drawing up seal which will be awarded stations which adhere to new TV code. "Doodles" are only a SPONSOR concept of proposed seal

plaints relayed by parent-teacher, women's club, church, cultural and other sources; and finally it provides machinery for bestowing (and/or withdrawing) visual "emblems" of TV respectability for use on main titles, test patterns, station insignia, time breaks, etc.

The Television Code is a pledge, precise and positive, of self-policing, of respect for and attention to justified public complaint. By these words, in numbered paragraph after numbered paragraph, on clear issue after clear issue, the television industry not only puts itself on the record but on the spot. In the process of doing just this it commits and binds the advertiser as surely as if he, the advertiser, had himself composed the document.

Here is no mere pious rosary of prohibitions and must-nots, agreeing not to write nasty words on sidewalks. True, the code makes conventional obeisance to most of the Ten Commandments and deplores murder, rape, effeminacy, sassy brats and divorce as a commendable solution of family squabbles. The code's wider provocation and significance resides in two novel aspects. First, unlike earlier radio codes which exhibited to the public gaze only the toothless gums of good intention, this code has built-in dentistry. Second, in many reiterated phrases this code says, nay proclaims, that the industry may justify its adver-

tising privileges only by assuming a positive responsibility, and no quibbling, to make a socially useful and socially defensible medium out of TV. In fair inference, the code acknowledges that recent TV quality has been far short of this ideal.

It would be premature to predict how the code's individual clauses will or might be interpreted and applied as to given programs. A candid script writer shrewdly observed "that no-gore-for-gore's-sake clause just as it stands now could put three shows I could name off the air overnight, or anyhow force the darndest series of conferences to revamp format you ever heard of."

Interpretation of the code will be the province of the Review Board, on which five practical telecasters will serve, no one for longer than two years, along with Judge Justin Miller, Chairman of the Board of NARTB. The possibility clearly arises that under imaginable circumstances an advertiser's program, or script, or comic, or copy could be subject to the embarrassment of the Code's machinery of complaint, citation, censure. Common sense suggests that in few cases would there be open sponsor defiance of the Code. But in such open defiance a two-thirds vote of the full NARTB Board would be necessary to brand either entertainment or copy in "continuing, willful or gross violation" of

what the code terms "decency and decorum."

Note that the *modus operandi* of chastisement permits the "emblem" of respectability to be cancelled. This would not, of itself, induce apoplexy but the resultant publicity would really hurt by inviting local civic groups to a war dance, not forgetting the spirited use of emblem-cancellation which competing TV stations would undoubtedly make.

The more the code is studied, the more it becomes apparent that it embodies fairly novel concepts. For example, there is an assertion that the everyday citizen must not shirk his responsibility: "Viewers should make their criticisms and positive suggestions known to the television broadcasters." In other words, no fair belly-aching in private; spill it. Again this concept: "American businesses are reminded that their responsibilities are not limited to the sale of goods or the creation of a favorable attitude toward the sponsor." Instead the advertiser assumes his due share of the total burden "of respect for the American home, applied to every moment of every program."

At press time for this issue of SPONSOR, advertising reaction in New York was just beginning to shape, and it was hard to come by. It is no exaggeration to report that many admen simply didn't yet know about the code.



Indeed they were scarcely aware that such a committee had been sitting since June and had now completed its work, reported to the industry, and been duly applauded. The full text of the code was going into many an agencyman's briefcase for home reading over the weekend. However, as far as they were obtainable, preliminary expressions of opinion were favorable. "At first glance, a commonsensical code," said one J. Walter Thompson account executive. "Good, and none too soon. I agree with Jack Gould of the *New York Times* that TV program quality has been sinking fast," commented a Biow timebuyer. "Goes way beyond any of the radio codes I remember," declared a white-haired agency president.

References to the several radio codes of the past were immediate. It seems fair to predict that the highest hurdle the new TV code must surmount is the cynicism and so-what disinterest left with many an adman, and critic, and layman (and Senator?) by the 1945 radio code produced in the postwar lethargy and, by common consent, too weakly clever for its own good. Certainly at the time the 1945 numble was hailed by a deafening silence and has ever since gone politely unmentioned like a daughter of dubious virtue.

Just here it may be apropos to suggest that getting a meeting of minds

WHAT IS THE PROPOSED TELEVISION CODE?

1. It is a document of some 6,000 words, containing a preamble and four sections on (1) Decency & Decorum; (2) News & Controversy; (3) Commercial Practice; and (4) Code Enforcement.

* * *

2. It is a creation of the National Association of Radio and Television Broadcasters.

* * *

3. It fixes artistic rules, sets limits covering all types of TV programs, standardizes ad copy practices.

* * *

4. It is a detailed covenant with American public opinion, suggested housecleaning of still-new medium.

* * *

5. It establishes processing system for complaints; welcomes co-operation of all social service organizations; sets up a policing method; wants to convince public, critics, Congressmen that TV can be trusted with its own destiny.

* * *

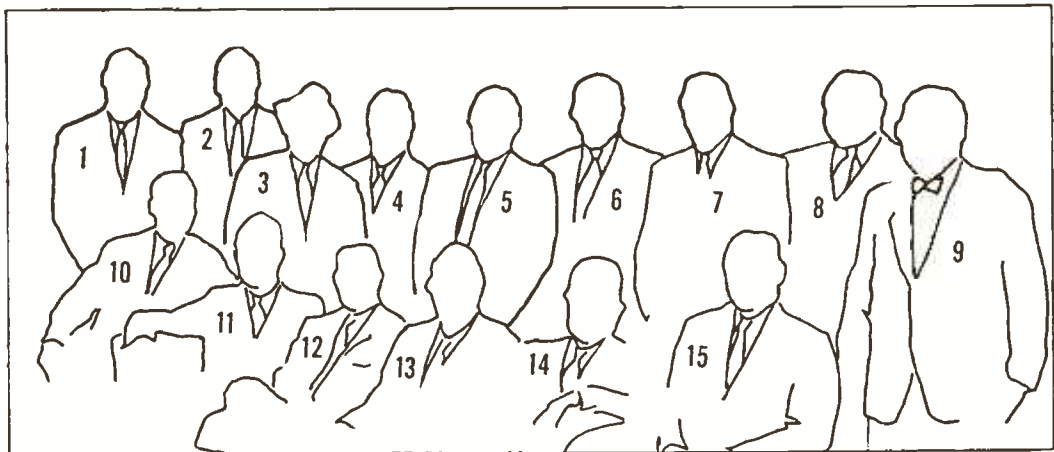
6. SPONSOR recommends admen not only read accompanying article, but obtain copy of Code from NARTB, 1771 N St., N. W., Washington 6, D. C.

among 80 problem-anxious operators in a new medium limited to 107 stations total may have been a whole lot easier on 19 October 1951 than polling some thousands of mutually-suspicious radio men preoccupied with a demobilization economy. In Chicago, the Television Code was endorsed unanimously, with only three abstainers, one of whom growled that the code, the toughest ever written for broadcasting, wasn't tough enough.

Having said this much, what of the negative side? CBS has taken no part

in the code, does not belong to the NARTB. Nor does ABC. It is known that "codes" as such are not highly regarded by some of their top management people. One cracked to SPONSOR, "They're just a code in the head." Apparently the skeptics just don't expect local stations, when confronted with a difficult choice, to pass up coin for the sake of so-called "ethics," especially when these ethical standards are made and unmade in committee. The police system and the
(Please turn to page 81)

Committee which wrote the TV Code



1. Henry W. Slavick, WMCT-TV, Memphis

2. Thad Brown, NARTB TV director

3. Harold Hough, WBAP-TV, Ft. Worth

4. Paul Raibourn, KTLA(TV), L. A.

5. James L. Caddigan, Du Mont

6. James C. Hanrahan, WEWS(TV), Cleve.

7. Donald W. Thornburgh, WCAU-TV, Phila.

8. Harry Bannister, WWJ-TV, Detroit

9. C. E. Arney, Jr., NARTB, sec.-treasurer

10. Harold E. Fellows, NARTB president

11. Davidson Taylor, NBC

12. R. D. Swezey, WDSU-TV, New Orleans

13. Justin Miller, NARTB, board chairman

14. J. Leonard Reinsch, WSB-TV, Atlanta

15. Clair R. McCollough, WGAL, Lancaster

16. Walter J. Damm, WTMJ-TV (not shown)





How Longines use of radio grew: Since start of the "Longines Symphonette" in 1941 as a transcribed show (see above) on WEAJ, the watch firm has keyed its air approach to serious music and dignified selling. Size of orchestra has grown with the air budget. Present ensemble (right) records its CBS network radio show under the nimble baton of veteran maestro Michel Piastro.

Institutional? Sure . . . but it sells!

Behind Longines-Wittnauer's carefully-maintained facade of dignity lies a stormy backstage story of hard-won success

OVER-ALL In his office in New York City's bustling Maiden Lane, jewelry center of the nation, a leading wholesale jeweler was discussing the broadcast advertising done by the Longines-Wittnauer Watch Company with a SPONSOR editor. Spread across his desk was a collection of trade ads and mailing pieces from a dozen big watch manufacturers and importers. Most of them stressed advertising plans for the Christmas gift season.

"I can't understand for the life of me," the jeweler told the SPONSOR editor as he looked over his desk, "how Longines can have such a stuffy advertising approach on the air year after year." Then, he smiled and added: ". . . or how they can sell so many watches with it."

This remark is typical of many such observations heard by SPONSOR in preparing this report on the Longines-Wittnauer firm, an 85-year-old concern whose annual net sales are now

comfortably in the \$20,000,000 bracket. However, after talking to jewelers, wholesalers, watch industry executives, advertising agencymen, network and station salesmen, musicians' union officials, station reps, concert agents, and editors of jewelry trade papers, the answer to the Maiden Lane wholesaler's poser finally comes into focus.

As pieced together without the aid of company executives—since Longines-Wittnauer is as deliberately reticent as the scientists at Oak Ridge—

"CHRONOSCOPE" THRICE-WEEKLY NETWORK VIDEO SHOW MAINTAINS PERFECT DIGNITY IN COMMERCIALS AND NEWS TALKS





this answer proves to be surprisingly simple. In a sentence, it would look like this:

"Low-pressure can sell if it builds an impression of quality and is repeated often enough and long enough."

Actually, the Longines low pressure formula has been paying off for the firm in cold, hard cash and watches sold since 1937, first major year of the company's air activities. The firm has literally hauled itself up the ladder, until now it is one of the largest watch firms in the world.

In 1937, Longines-Wittnauer was a small-time watch firm doing \$1,038,953 in annual net sales for a net deficit of \$42,901 in the income ledger. By 1942, after five years of using *Longines Symphonette* on spot radio, Longines-Wittnauer was hitting its stride with \$5,415,450 in annual net sales, and had \$214,975 in the till as net income.

For the year ending 31 March, 1951—with some 70% of its advertising being done on the air—Longines-Wittnauer racked up a net income of \$1,163,576 on net sales which, by industry estimates, are at least \$20,000,000.

Longines-Wittnauer is now snapping hard at the heels of the watch industry's biggest concerns. Bulova, with annual net sales of some \$45,000,000, and Elgin, with annual net sales of some \$30,000,000, are still the tops. But Longines is giving the

M. F. Cartoun, board chairman

Guiding light of Longines-Wittnauer is its boss, Myer Fred Cartoun, who also oversees all of the firm's advertising policies. Born in New York in March, 1898, he started out to be a chemical engineer, switched to costume jewelry selling, joined Longines in 1935, rose rapidly. In 1946 he became board chairman. Hard-driving and a shrewd bargainer, he sees to it that the firm's air approach of careful dignity is rigidly maintained. He lives in Rye, N. Y., has a son, Alan, who is firm's radio-TV manager.



Hamilton Watch Company, whose annual net sales are now about \$19,000,000, more than a run for its money. In fact, both of the industry leaders spend anywhere from 10% to 100% more in advertising than does third-place Longines-Wittnauer, with its current ad budget of about \$1,650,000.

To understand this striking success story, it's necessary to go behind Longines-Wittnauer's "Iron Curtain" of self-imposed dignity. Within the confines of its Spartan-like headquarters at 580 Fifth Avenue, New York, you'll find a firm with all the canny instincts of a horse trader.

The guiding light and driving spirit of Longines is Myer Fred Cartoun, 53-year-old board chairman and chief executive officer. As described by the various sources interviewed by SPONSOR he emerges as a strong, hard-har-gaining client with the grand manner and authoritarianism of the late George Washington Hill. Despite the fact that the firm has an ad manager (Harrison J. Cowan) and a radio-TV manager (his son, Alan R. Cartoun), he is reported as ruling the firm's advertising with an iron hand. His advertising philosophies are largely mirrored in the present Longines "prestige" air lineup, which includes: two network radio shows; a network TV news show; TV and radio one-shots; and

transcribed dealer air advertising.

Cartoun has weathered many storms and many a man less tough than he would long ago have retired to some quiet island in the Bahamas. But Fred Cartoun seems to thrive on tough assignments, and the uphill climb for Cartoun and Longines - Wittnauer through the past two decades has indeed been tough.

Cartoun takes far more interest in advertising plans than the average board chairman. He is constantly at work seeking to improve the Longines approach; in fact next year, he may modify Longines strategy. He told SPONSOR:

"In 1952 we are considering more of the same, but with a slight change in emphasis. The emphasis during the past several years has been on radio; perhaps for the future more emphasis will be placed on television and magazine advertising. We are also giving some preliminary thought to a day-time radio show which might be unique in watch advertising."

When Cartoun arrived at Longines-Wittnauer from a costume jewelry firm presidency in the mid-1930's, he had to help overcome the prejudice of American males against wrist watches. During the depression years of the 1930's, there was the problem of keep-

(Please turn to page 76)

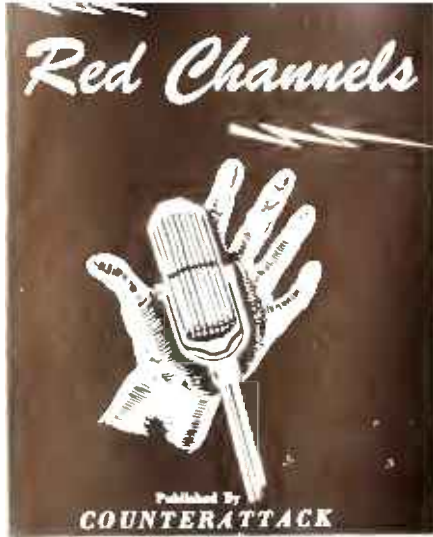
How Longines tours Symphonette

After successfully giving public concerts since 1946, the Longines Symphonette made its first public tour (12 weeks, 80 cities) in 1950. The tour, which cost Longines practically nothing and reaped a harvest of publicity, is now being repeated in another self-supporting junket (14 weeks, 98 cities), will take the road again in 1952. While tour is in progress, Symphonette airings are done from previously-recorded tapes, thus getting double use from musical group.

Presenting
THE FIRST NATIONAL TOUR OF

The
Longines
Symphonette

MISHEL PIASTRO
CONDUCTOR
and
MUSICAL DIRECTOR



How to keep Reds off t

PART THREE

OF A THREE-PART SERIES

Here are constructive suggestions from industry leaders on

over-all American advertisers are leaders in the battle against communism. Both for patriotic and practical reasons, they do not want Communists on their radio or television programs. But just how can they weed out proven Communists without resorting to the use of undocumented blacklists? That is the question for which this third article in SPONSOR's series on *Red Channels* will seek to supply some answers.

To get practical suggestions, SPONSOR spoke to leading advertisers, agency executives, the head of talent unions, and others in the industry who have had to deal with the problem. Several key conclusions emerged:

1. Many sponsors are now handling

the problem of accused talent quietly within their own organizations, without recourse to outside groups. They are using a common-sense approach, involving a personal interview with accused performers and sworn affidavits that the accused is not a Communist.

2. The industry machinery set up by AFRA, AAAA, ANA, NARTB, and the networks to handle accusations is not functioning effectively.

3. There is, therefore, need for serious thought within the industry to develop a really effective cooperative plan for handling accusations and weeding out Communists on a just basis. This would help to bolster the great majority of advertisers, who do not want to have a private, unauthoritative organi-

zation entering into what is essentially the business of advertisers and the broadcasting industry alone.

In the course of gathering constructive suggestions for handling accused talent, SPONSOR uncovered dramatic new evidence about *Red Channels* itself. SPONSOR learned that Kenneth M. Bierly, one of the founders of *Counterattack* and a prime mover in the publication of *Red Channels*, had split with the *Counterattack* organization and repudiated its tactics. An exclusive interview with Bierly appears on page 34.

Also covered: How advertisers are avoiding the use of the blacklist; the value of loyalty oaths; the pro's and con's of ignoring anti-Red pressure. (See SPONSOR editorial, page 88.)

Typical comment on Red Channels from industry figures



REAVIS O'NEAL, account executive, Carl Byoir: "I don't drop talent because of 'Red Channels,' or pressure group hearsay. If 'controversial' talent say, through a union, they're not Red, I accept their word."



MARTIN L. STRAUS, president, Bymart, Inc.: "I don't go by the say-so of 'Red Channels' or 'Counterattack.' They're undemocratic and unauthoritative. Duped artists aren't necessarily Reds or spies."



DONALD STEWART, ad manager, Texaco Company: "I don't think sponsors should get involved in public controversies needlessly. But to be fair, we need a more authoritative measure than 'Red Channels.'"

r—sanely

Keep Reds out of radio and TV

How sponsors avoid use of blacklists

The most unanimously acceptable proposal SPONSOR learned, was that of placing the burden of proof on the accusers. This safeguard was the one initiated by Robert E. Kintner, president of ABC, when Gypsy Rose Lee was scheduled to m.c. the radio forum, *What Makes You Tick*. After the Illinois Department of the American Legion protested because of Miss Lee's four listings in *Red Channels*, she signed an affidavit denying her alleged Communist ties. 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 the imputations of *Red Channels*.

Among others, Henry Jaffe, attorney for AFRA and husband of Jean Muir, whose case touched off the del-



To keep Reds out of radio, yet be fair to accused, many believe industry needs strong, co-operative committee. Mock version of Red takeover (above) was staged by KMPC, Los Angeles

uge, is a firm believer in the affidavit technique.

"I can't blame the sponsor for wanting to protect himself," he told SPONSOR. "The advertiser isn't so much interested in the charges themselves, as he is in the reaction of the public who buy his goods. At the same time, I know the advertiser wants to be just. He should have one of his public relations staff consult the accused performer personally and ask the blunt question, 'Are you a Communist?' If the performer says he is not, then the employer can use his affidavit as evidence against any pressure groups. If the performer is not ready to answer the question frankly, then the sponsor should have no compunction about

leaving the performer go. If that sworn notarized statement is challenged by a Federal investigating committee or the National Labor Relations Board, and it is found false, the performer is open to a charge of perjury."

This safeguard is now being employed by Martin L. Straus, president of Bymart, Inc., sponsor of the *Tintair Radio and TV Somerset Maugham Theatre, Cosmopolitan Theatre and Cavalcade of Stars*, both TV.

"I don't go by the say-so of *Red Channels* and *Counterattack*," he told SPONSOR. "They're undemocratic and unauthoritative. I could put out a book listing most of the names in America; and without even an investi-
(Please turn to page 84)

Turn page for interview with ex-Red Channelite Bierly → → →

Constructive procedure for keeping Reds off air

Procedure developed by several advertisers is always to give accused talent opportunity to state own case. These sponsors usually take following steps:

1. Politically astute public relations counsel, working for sponsor, examines mail protests carefully, determining whether accusations seem worthy of investigation.
2. If accusation seems to come from responsible source, performer is notified of allegations.
3. Public relations director interviews performer, asking for direct denial that he is a Communist, with no weasel words accepted.

4. If performer presents non-Communist affidavit (sometimes through union or attorney) he is kept on air. Accusers of talent are told: "Show us positive evidence—not hearsay—to refute this affidavit. The burden of proving guilt is on you." Affidavit protects sponsor, because if accusers dare performer to repeat his denial before a court, Federal committee, or NLRB, and it is proven false, performer is open to perjury charge.
5. If performer refuses to deny he is a Communist Party member, the sponsor now has grounds for not using him (taking into consideration the existence of some anti-Communist 'mavericks' who would still resent signing such affidavits).

Red Channels founder now repudiates organization

Kenneth M. Bierly is a Louis Budenz in reverse. A founder with Theodore Kirkpatrick and John G. Keenan of the organization which publishes *Counterattack*, he is now, ironically, in the business of helping sponsors seeking to "clear" talent that he himself had formerly accused. He has a contract, for example, with Columbia Pictures to help vindicate Judy Holliday.

In an exclusive SPONSOR interview, Bierly said he split up with Kirkpatrick and Keenan in April 1951, "because of a difference of opinion on policies." He has since established his own Kenby Associates, with a staff of five, at 8 West 40th Street in Manhattan, around the corner from *Counterattack's* offices. To clarify his present status, SPONSOR's investigator asked Bierly a series of questions and later showed him a typewritten transcript of his answers to positively verify their accuracy:

Q: "What exactly is your present function?"

Bierly: "You might call me a public relations consultant. A big business problem nowadays is that of knowing what to do when an employee is ac-

cused of having Communist sympathies. Often the accusation is not clear. Also, the employee doesn't know what to do. I do my best to guide businessmen and talent employees in case allegations have been made about their past association with Communists or fellow travelers. Some of the businesses I serve sponsor radio and TV shows."

Q: "Now that you represent the accused, so to speak, I take it you deplore the end results of *Red Channels*?"

Bierly: "Yes. When we devised *Red Channels*, we made two mistakes in our assumptions of its effects. One, no genuine investigation was made of the people listed. Second, the book didn't attempt to categorize whether the performers were innocent, dupes, or Reds. It just listed all these people, as reported by public records, under one cover. What happened was that many readers accepted it as absolute proof of a person's Communist persuasion. Either by ignorance or bias, readers would say, 'Oh, oh. That guy must be a Communist.' . . . *Red Chan-*

nels is no accurate listing of Communists and Communist sympathizers. Not only have these people not been investigated; they also may have been innocently tied up with a front group by a public record, and still be very much opposed to Communism."

Q: "How do you feel now about the validity of the tactics of *Counterattack*?"

Bierly: "I feel that the publishers of *Counterattack* should re-examine their policy of urging readers to protest to sponsors about alleged Reds being hired on shows. Kirkpatrick and Keenan sometimes ask that protests be made on the basis of one allegation or one affiliation."

Q: "As a founder of *Red Channels* and *Counterattack*, what do you now believe a sponsor should do if his talent is accused of having Communist loyalties?"

Bierly: "I feel the sponsor should not fire a performer because of allegations from pressure groups or *Counterattack*. Otherwise, a great injustice can be done. The sponsor should investigate, get the facts from both the accuser and the entertainer, objectively sit down with both groups, then make his decision."

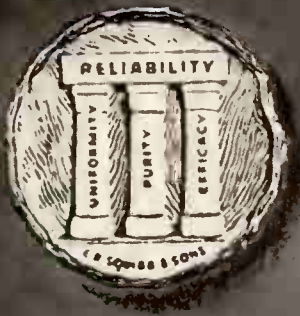


Kenneth Bierly (above) co-founded "Red Channels"; broke away so recently his name still heads outfit's promotion pieces (see right). He now helps sponsors "clearing" accused performers by getting all the facts

Facts About the Men Responsible for COUNTERATTACK

KENNETH M. BIERLY — Attended Northwestern University and Bradley University. Graduate Chicago-Kent College of Law 1939 degree of LL.B. Member of the bar State of Illinois. Labor relations courses at New York University; attorney for Continental Casualty Company of Chicago. Entered F.B.I. in 1940 and assigned to Milwaukee, Wisconsin 1941 to 1946. Worked on Communist and Russian espionage investigations in New York City. Resigned from the F.B.I. in 1946.

THOMAS A. BRADY — Graduated from Fordham University with LL.B. degree. Member of the bar, State of New York. Entered F.B.I. in 1942 and was assigned to the investigation of general criminal activities in Los Angeles. Transferred Orleans, La. for the



ledger is what a bookkeeper keeps

but Ledger is a newspaper

TY LEDGER CIT

Every Ledger has a ledger unless the proprietor uses a hickory shingle and a piece of chalk. And a Ledger's ledger is a pretty valuable record of who owes what and how much to whom.

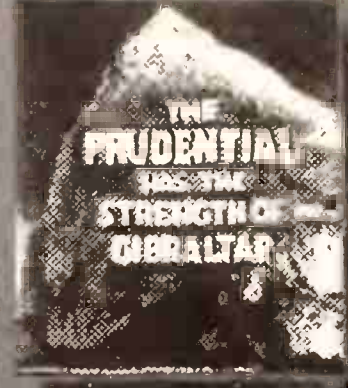
All of which may sound confusing but doesn't read that way. The proper use of capital and lower-case initials keeps the meaning clear. It's the same with Coke.

As the friendly abbreviation for Coca-Cola, Coke is a proper name like the name of your newspaper. Also, it is a registered trade-mark. And good practice requires the owner of a trade-mark to protect it diligently.

So—to point the way to clarity—to remind you of correct usage—and to safeguard our trade-mark—we keep asking you to reach for an upper-case "L" whenever you write or print Coke.

Ask for it either way both trade marks mean the same thing.

THE COCA-COLA COMPANY



PRINT ADVERTISERS GUARD TRADEMARKS (NOTE "COKE" AD), BUT CONTROL OVER RADIO EQUIVALENT, JINGLES, IS LOOSE

So you think you own your own jingle!

ASCAP claims performance rights to many jingles, duns stations for airing them

spot Try to imagine a situation like this. As a national advertiser you place an extensive schedule of magazine ads, each ad prominently "identified" by a distinctive trademark. You're proud of that identification; you've spent millions to promote it and consumers think of the company and product the instant they see it.

Then, as your advertisements begin to appear in print, letters start trickling in from some of these magazines. They say in effect: "We're being asked to pay some organization a fee every time your trademark appears in our book. What shall we do?" Does this sound fantastic, and the height of absurdity? It is—in printed media. Yet that's precisely what's hap-

pening right now to a substantial number of jingles broadcast coast to coast by big-time radio advertisers. Stations are being dunned by the American Society of Composers, Authors & Publishers (ASCAP) for each airing of these jingles. And many stations are passing on the collection letters to the ad agencies that handle them. (Please turn to page 60)



1. Cannon was on air last spring with NBC "Tandem," learned radio could sell

2. Seeking housewife audience, firm bought into afternoon Kate Smith on NB

Why Cannon turned to radio and TV



Major white-goods firm used printed media only until it got its feet wet with NBC "Operation Tandem." Now Cannon spends \$800,000 on radio/TV



In recent months, leaders in network broadcasting have been seeking ways of inducing new sponsors to try the wonders of radio web advertising. To these pioneering novitiates, CBS has been peddling the *Red Skelton Show* on a one-shot basis; NBC has been wooing them with its "Tandem" stable of radio shows; ABC has been luring them with similar participation in its "Pyramid Plan"; and the networks in general, holding out "flexibility" as bait, have been willing—nay, eager to make concessions with regard to size and location of the network a would-be sponsor can buy.

Striking proof that this kind of "frontier salesmanship" can pay off is amply demonstrated by the success story of Cannon Mills of Kannapolis, N. C. At the beginning of 1951, this 64-year-old company (nation's largest manufacturer of household textiles) had never been on the air. It had shunned broadcasting—put all its advertising eggs in the voluminous magazine basket.

Then, in April, when it looked as though it would need an extremely potent advertising force to move heavy Cannon towel inventories out of retail outlets immediately, Cannon had a sudden change of heart. Thanks to the pioneering instincts of its advertising manager, George Beyer, Jr., the blandishments of broadcasting salesmen, and the sound planning of its towel advertising agency, N. W. Ayer, New York, the company decided to test the air.

Participation in NBC's "Tandem" lineup of radio shows over 165 web stations started on 29 April. Throughout the entire month of May, Cannon trumpeted the virtues of its towels over *The Big Show*, *Break the Bank*, *Screen Directors' Playhouse*, *Man Called X*, and *\$64 Question*.

This air experiment amazed Cannon by its sales results. Says Ad Manager Beyer: "Reaction from our retail outlets was enthusiastic. Our radio promotion really helped move stock, and when we took a survey among 180 stores, some 60% of them reported

that Cannon towel sales had increased over the previous year when business had been good. We knew then that radio, with its flexibility and quick timing, was right for us."

As a consequence, this fall Cannon Mills has become the first and only manufacturer of household textiles to use network advertising in a big way. It is now spending one-third of its \$2,000,000-plus ad budget in daytime radio and TV; roughly \$400,000 for radio, \$400,000 for TV. Beginning 10 September, it started weekly participation in *The Kate Smith Hour*, 4:45 to 5:00 p.m., over 43 NBC-TV stations. And beginning 6 October, it started sponsoring John Reed King's *Give and Take*, 11:30 to 12:00 noon, over 143 CBS radio stations.

Briefly, Cannon Mills' present advertising formula can be stated this way:

1. Use daytime radio to punch home the Cannon quality trademark on towels, sheets and hosiery, to the national female audience.

2. Use daytime TV to demonstrate visually the sales points and breadth



3. NEXT MOVE WAS TO BUY CBS RADIO "GIVE AND TAKE." RADIO, TELEVISION SHARE EQUALLY IN \$800,000 AIR BUDGET

of the Cannon towel and sheet line.

3. Use slick magazines, like *Life*, *Ladies' Home Journal*, *Better Homes & Gardens*, *McCalls*, *Good Housekeeping*, *Woman's Day*, *American Home*, *House Beautiful*, *The New Yorker*, and *Farm Journal*, to reveal the colors and styling in Cannon's products.

4. Use trade magazines, like *Department Store Economist*, *Linens & Domestic*, *Stores*, *Merchant's Trade Journal*, and *Daily News Record* to tell the trade how Cannon is backing them up with its air and space advertising campaigns.

Cannon Mills has always been a pace-setter in its field. Its founder, James W. Cannon, built his first cotton mill in 1887 in the South. In 1898, he produced the first cotton hand towel manufactured in the South. So heavy was the demand, in 1905 he bought a 600-acre farm seven miles from his original plant at Concord, N. C., built a towel mill there and started the village of Kannapolis (from the Greek, "Loom City").

Since then, under the aegis of his son, Charles A. Cannon, the company

has been the first to develop towel styling for bathroom and kitchen design; introduced towels in pastel colors; introduced matching "towel ensembles" in 1928; and in 1934 startled America's retailers by wrapping Cannon sheets in cellophane. Sales have been

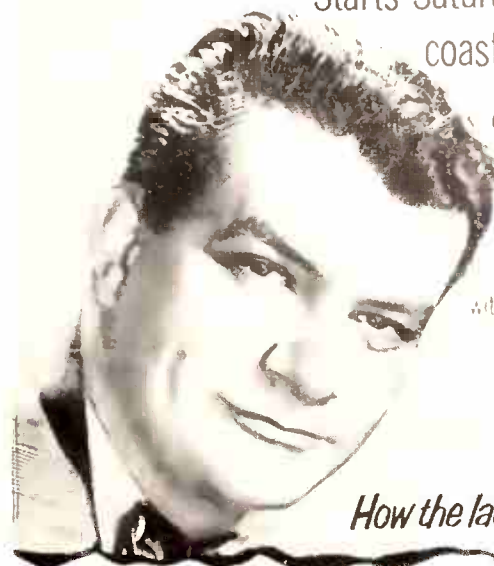
commensurate with its leadership. It is now No. 1 sales kingpin in the domain of sheets and towels. (Nylon stockings, which it introduced some years ago, are also climbing ahead.) In 1949, net sales for all its products, *(Please turn to page 66)*

Cannon merchandised its move into air advertising with schedule of ads in white goods press

We're taking to the air to sell more Cannon Nylons for you!

Starts Saturday, October 6th—11:30 E. S. T. Complete coast-to-coast coverage every week on

143 CBS stations!



"Give and Take"
with John Reed King

How the ladies love him!

- It's a high-rating, hard-selling quiz show!
- Fabulous prizes—Cannon prizes!
- The "commercials" are part of the fun!
- Now radio adds extra power to Cannon's powerful advertising!



Drawing is from WHDH out-of-home-booklet

Out-of-home listening: the mystery is being removed

Evidence about radio's "big plus" continues to pile up as WHDH, Boston, conducts analysis of out-of-home audience. Pulse adds cities to its survey

over-all A few weeks ago ANA president Paul West explained why out-of-home radio listening had not been considered in the association's three widely publicized reports on radio time "values." According to Mr. West, there wasn't any objective information on the subject

available from independent sources. He made a statement to this effect at the 42nd annual meeting of the ANA late in September.

But here is some objective data on out-of-home listening which the ANA may have missed. It's certainly data worth looking into since, as every ad-

vertiser realizes, the *total* audience is what counts. Unfortunately, too many of radio's measuring rods for a long time failed to measure that total, thereby cheating both sponsors and stations of an accurate estimate of the size of radio's out-of-home audience.

In this article, SPONSOR brings the

RADIO LISTENING OUTSIDE HOME IS REGULAR EVENT AMONG 40% OF NATION'S FAMILIES; OVER HALF OCCURS IN AUTOS



NEW WHDH SURVEY COVERED 6,263 PEOPLE

To nail down the out-of-home listening habits of Bostonians and their neighbors, radio station WHDH bankrolled an impartial survey recently. Questionnaire (below left) was run as an ad in four Boston papers, brought answers like those shown below, right. Figures at bottom of page show size of Boston's out-of-home radio audience.

important out-of-home listening question up to date, having previously pioneered in calling attention to "the big plus" in the issues of 4 July 1949, 18 July 1949, 7 November 1949, and 27 February 1950. (Additional data can also be found in SPONSOR's special SUMMER SELLING and FALL FACTS issues.)

Here, in brief, are four current assists to advertisers in evaluating the importance of out-of-home listening:

- Boston radio station WHDH recently conducted an intensive study, found that 46.4% of the 6,263 people who responded listened to radio outside the home over six hours a week. WHDH also discovered that Bostonians and their nearby New England neighbors boast a high percentage of portable and auto radios: 21.7% of respondents have portables; 57.5% have radio-equipped autos.

WHDH used questionnaires printed as ads in newspapers to discover such qualitative data as: where people listen when away from home; whether station and program preferences differ as between in-home and out-of-home listening; whether TV set-owners have different away-from-home listening habits than non-set-owners. Many facts discovered in this extensive survey will help advertisers gain a new understanding of the out-of-home audience in Boston and elsewhere.

- The Pulse, Inc. discovered in its most recent studies this summer that out-of-home listening was reported by about 40% of all homes surveyed. This was the average for 13 markets measured in July, plus New York City measured in August. (New York is surveyed by Pulse four times yearly, other markets twice yearly.)

• Southern California Broadcasters Association pointed out the size of the out-of-home audience in and around Los Angeles by revealing that sets-in-use, both day and night, average a substantial 4.1, according to a recent survey. Most of this listening is done behind the wheel of a car, since 72.5% of auto owners in that part of the state have radios. And the SCBA presentation documents other vital facts about Southern California's out-of-home listening habits.

- An American Research Bureau study financed by NBC and CBS will soon be released. It's expected to (Please turn to page 69)



DO YOU LISTEN TO THE RADIO "AWAY FROM HOME"? YES _____ NO _____

WHERE DO YOU LISTEN "AWAY FROM HOME"?

Automobile _____ Beach _____ Cottage _____ Backyard _____
 Neighbor's home _____ At work _____ Restaurants _____
 Other _____

IN THE PAST WEEK ABOUT HOW MANY HOURS DID YOU LISTEN TO THE RADIO "AWAY FROM HOME"?

1 hr. 2 hrs. 3 hrs. 4 hrs. 5 hrs. 6 hrs.
 (more than 6 hrs.) _____
 (number)

TO WHAT STATION DID YOU LISTEN MOST "AWAY FROM HOME"? (check one)

WBZ _____ WEEI _____ WHDH _____ WLAW _____
 WNAC _____ (other) _____
 (cell letters)

DO YOU HAVE A PORTABLE RADIO?
 YES _____ NO _____

DO YOU HAVE AN AUTOMOBILE RADIO?
 YES _____ NO _____

DO YOU HAVE A TELEVISION SET?
 YES _____ NO _____

YOU CAN WIN A MOTOROLA PORTABLE RADIO!

A Motorola portable radio will be awarded to the twenty people who send in the best line completing the following limerick:

WHEN YOU LEAVE ON A TRIP OR VACATION
 TO THE BEACH OR CLEAR CROSS THE
 NATION
 WHERE EVER YOU GO
 TAKE YOUR RADIO

.....

All entries become the property of Listeners Survey and none will be returned. In case of ties, duplicate prizes will be given. Only one entry permitted from each family. Decision of the judges is final.

Tear out this complete form, including questionnaire, and send it in an envelope with your name and address to: LISTENERS SURVEY, Box 100, Essex Station, BOSTON, MASSACHUSETTS. Answers must be mailed by midnight, Wednesday, August 1.

NAME _____
 ADDRESS _____

Do You Listen to the Radio "Away from Home"?

Yes 5996 (95.7%) No 267 (4.3%)

Where Do You Listen "Away from Home"?

Automobile	3846 (64.1%)
Neighbor's home	1813 (30.2%)
Beach	1661 (27.7%)
Cottage	1517 (25.3%)
At work	1240 (20.7%)
Backyard	981 (16.4%)
Restaurants	959 (16.0%)
Other	781 (13.0%)

In the Past Week About How Many Hours Did You Listen to the Radio "Away from Home"?

1 hour	186 (3.1%)
2 hours	401 (6.7%)
3 hours	558 (9.4%)
4 hours	684 (11.4%)
5 hours	627 (10.4%)
6 hours	679 (11.3%)
More than six hours	2781 (46.4%)
No reply	80 (1.3%)

Number of Boston out-of-home listeners by hours of the day

Monday through Friday	Monday through Friday		3:00- 4:00 P.M.	29,369	42,794
	Winter 1951*	Summer 1951**			
7:00- 8:00 A.M.	23,495	23,495	4:00- 5:00 P.M.	33,564	41,955
8:00- 9:00 A.M.	37,760	41,955	5:00- 6:00 P.M.	36,920	41,116
9:00-10:00 A.M.	33,564	36,082	6:00- 7:00 P.M.	36,920	38,599
10:00-11:00 A.M.	33,564	36,082	7:00- 8:00 P.M.	29,369	32,725
11:00-12:00 M.	30,208	32,725	8:00- 9:00 P.M.	30,208	36,082
12:00- 1:00 P.M.	27,690	28,529	9:00-10:00 P.M.	25,173	30,208
1:00- 2:00 P.M.	30,208	35,242	10:00-11:00 P.M.	24,334	26,012
2:00- 3:00 P.M.	29,369	37,760	11:00-12:00 P.M.	12,587	13,425

* Pulse Out of Home — February, 1951
 ** Pulse Out of Home — July, 1951

This new formula makes air buying easier

WELM manager Henry Molina develops step-by-step "flowchart"

for systematic timebuying. It's A-B-C stuff for national buyers—or is it?

spot Ask any veteran timebuyer or radio advertiser how he goes about setting up a radio spot or program schedule. Chances are he'll answer something like this:

"Why, it's pretty simple. First we find out what it is we're going to sell. We check and find out who buys it, whether the consumer falls primarily in the category of men, women, or children—and what the age group is. Now, if we're going to use radio, we figure out what's the best time of day to reach most of our primary buying group. Then, what's the best program or adjacency, on the basis of program preferences, to reach them."

Most radio-wise veterans would add: "But why ask me this? It's so ob-

vious. *Everybody* knows that process. It's as simple as A-B-C-D."

Sure it's simple, and everybody knows it . . . or do they?

Even with market analyses, sales analyses, quantitative and qualitative program analyses, program preference studies and published case histories (such as the articles and reports in SPONSOR) of the successful and not-so-successful use of broadcast advertising, everybody certainly doesn't know it.

For proof, examine the expenditures in radio and video of some of our largest dollar-volume advertisers in America. Most are riding happily with a formula which they feel works for them on the air. But plenty of them are constantly juggling programs around,

switching talent and advertising agencies in a never-ending search for a result-bringing method.

Actually, millions of dollars are wasted in radio every year by advertisers, all the way from the smallest local firms using backwoods stations up to huge business concerns with a battery of network shows. This waste comes in terms of lost effectiveness, and from not following-through with the simple chain of thought outlined above.

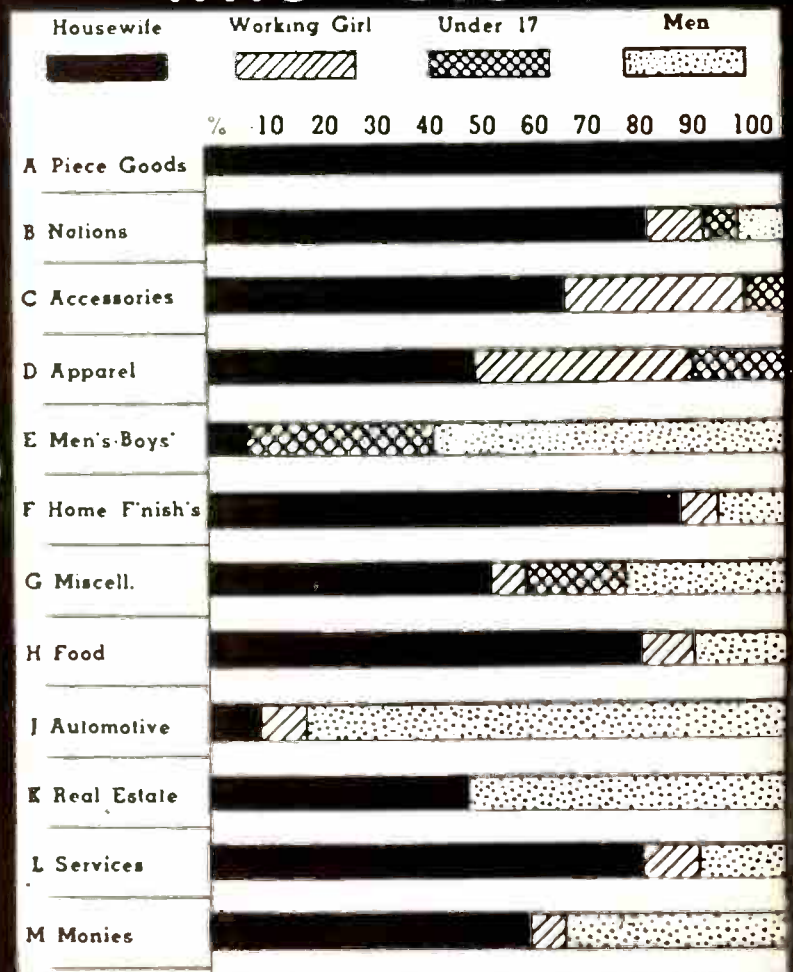
(Note: Case history examples of how an advertiser can receive real benefits from having approached broadcast advertising via the proper basics of timebuying are detailed later in this report. For capsuled case histories, see the box on the following page.)

Molina's broadcast advertising selector for sponsors: it can be used by both local and national advertisers

WHAT DO YOU SELL?

CODE	CLASS	ITEMS
A	PIECE GOODS	1. Linens, domestics, blankets, sheeting 2. Dress goods, suitings.
B	NOTIONS	1. Ribbons, needlework. 2. Silver, jewelry. 3. Books, stationery. 4. Clocks, watches.
C	ACCESSORIES	1. Scarves, handkerchiefs, lingerie, hose. 2. Gloves, millinery, women's shoes. 3. Handbags, cosmetics. 4. Children's accessories and shoes.
D	APPAREL	1. Women's and Misses' suits, coats. 2. Jr. Misses' coats and suits. 3. Dresses, blouses, skirts. 4. Sportswear.
E	MEN'S & BOYS'	1. Suits, pants, sweaters for men. 2. Suits, pants, sweaters for boys. 3. Men's and boys' shoes.
F	HOME FURNISHINGS	1. Furniture, rugs, draperies, lamps. 2. China, glassware, housewares. 3. Major appliances.
G	MISCELLANEOUS	1. Toys. 2. Sporting goods. 3. Luggage. 4. Candy.
H	FOOD	1. Groceries 2. Meats. 3. Delicatessen items.
K	REAL ESTATE	1. Sales. 2. Rentals. 3. Repairs, alterations and improvements.
L	SERVICES	1. Laundry and dry cleaning. 2. Milk and bread house deliveries. 3. Cleaning, exterminating.
M	MONIES	1. Banking. 2. Loans. 3. Insurance. 4. Investments.
I	AUTOMOTIVE	1. New and used cars. 2. Accessories and spare parts. 3. Service and repair.

WHO BUYS IT?



How the Flowchart helped three Fitchburg advertisers

BELL SHOPS
women's
apparel

This large New England chain retailer had never used radio in Fitchburg before being approached by WEIM. A "Flowchart" analysis was made of the store's radio needs, and how best to reach the women customers. Result: Bell Shops bought a portion of a Monday-through-Friday women's show at 9:30 a.m. which has sold firm on radio use.

GIADONE FURNITURE CO.
furniture
housewares

After using a limited spot schedule for six months, with few results, Giadone was ready to cancel. The "Flowchart" was used to re-sell the account. After deciding exactly who bought the firm's merchandise, he bought a 15-minute musical show across the board weekdays at 8:15 a.m. to reach housewives, spot to reach working girls, men.

RED & WHITE STORES
chain grocery

Red & White had been using radio for "prestige" purposes, newspapers for "merchandising." The "Flowchart" changed this. They switched from an evening show to a Monday-through-Friday morning quiz show at 9:15 a.m. Red & White now states that they get "definite merchandising results" out of radio with present radio schedule.



MOLINA USES FLOWCHART (PICTURE LEFT) TO SELL OWNERS OF APPLIANCE STORE. SEE ABOVE FOR OTHER CASE HISTORIES

To some advertisers and admen, thrust unprepared into the position of handling or planning a broadcast advertising campaign, this simple A-B-C-D method is actually a mystery. They see radio as a medium surrounded by impenetrable walls of research figures which don't seem to mean anything. They view radio salesmen, or agency-men who advocate the use of air advertising, with suspicion. Therefore, they either abandon the idea completely of using broadcast advertising, or insist on using what is ultimately the wrong approach.

This, roughly, is the situation which a Massachusetts radioman, Henry G. Molina, Jr.—ex-lawyer and Yale grad-

uate, who manages the 1,000-watt Mutual affiliate, WEIM, in Fitchburg, Mass.—decided to attack not long ago. When he took over the station, which serves a New England area populated by nearly 450,000 people and about 110,000 radio families, he started on a campaign of basic radio education which some, at first, called quixotic.

With a lawyer's love of logic, Molina set about getting to the roots of what was wrong with the radio advertising of local merchants on WEIM and other nearby local stations. At the same time, he started planning how he could explain to present and prospective sponsors the kind of grass-roots data needed to start them off with a

good campaign.

He listened to the gripes of merchants and businessmen in the 220-year-old New England town who had found that radio didn't work out for them. He watched sales being made in local stores to workers from local Fitchburg plants which produce everything from textiles and machine tools to rayon and bicycles. He read published articles about the basics of radio timebuying, and plowed through research figures.

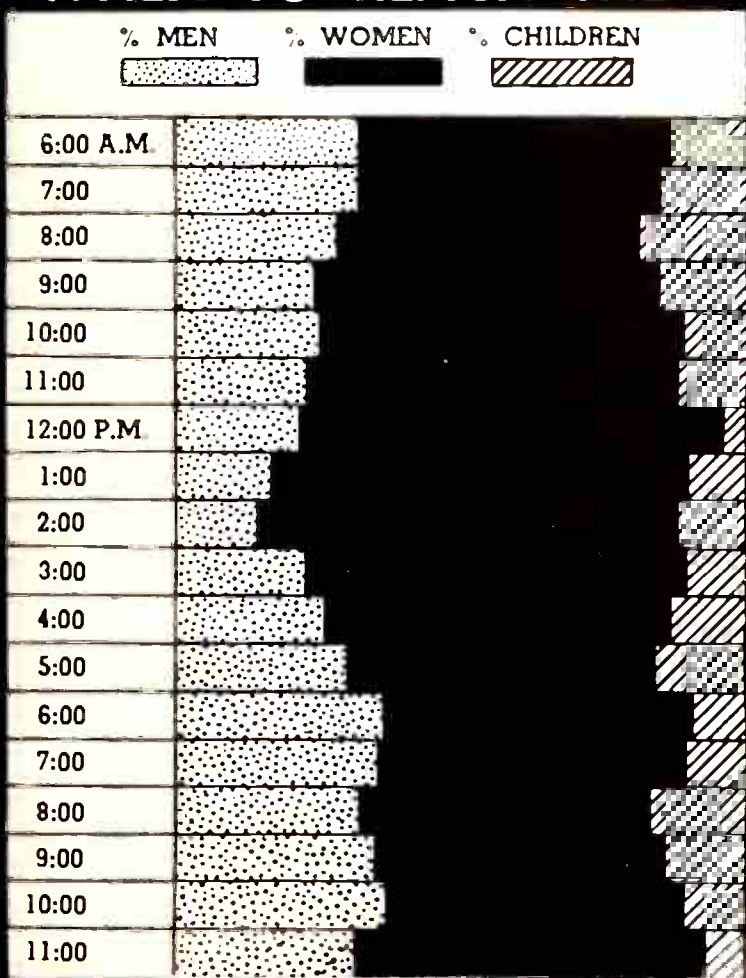
Then, Molina had The Great Idea.

What was needed, he realized, was some simple, graphic means of getting across the not-so-simple basics of how

(Please turn to page 56)

rtisers

WHEN TO REACH THEM



WHAT PROGRAM PREFERRED

		DAYTIME	
		MEN	WOMEN
NEWS	1	NEWS	NEWS
SPORTS	2		SERIAL STORIES
OLD FAMILIAR MUSIC	3		OLD FAMILIAR MUSIC
POPULAR MUSIC	4		HOME MAKING
COMEDY & VARIETY	5		POPULAR MUSIC
FORUMS. TALKS	6		QUIZ PROGRAMS
CLASSICAL MUSIC	7		SPORTS
QUIZ PROGRAMS	8		COMEDY & VARIETY
FARM PROGRAMS	9		AUDIENCE PARTICIPATION
DRAMATIC PLAYS	10		RELIGIOUS
		EVENING	
		MEN	WOMEN
NEWS	1		NEWS
COMEDY & VARIETY	2		COMEDY & VARIETY
SPORTS	3		DRAMATIC PLAYS
POPULAR MUSIC	4		QUIZ PROGRAMS
QUIZ PROGRAMS	5		POPULAR MUSIC
DRAMATIC PLAYS	6		OLD FAMILIAR MUSIC
FORUMS. TALKS	7		SPORTS
OLD FAMILIAR MUSIC	8		AUDIENCE PARTICIPATION
CLASSICAL MUSIC	9		RELIGIOUS
AUDIENCE PARTICIPATION	10		FORUMS. TALKS

PEANUTS

SPONSOR: Circus Foods, Inc.

AGENCY: BBDO

CAPSULE CASE HISTORY: *This company, makers of Circus peanuts, spends about \$675 weekly for five participations on Foods for Thought. Purpose: to build up sales volume for their peanut product. A typical example of this product build-up is reported by the advertiser—that of a food chain increasing its purchases of Circus peanuts by 310%; and, in addition, Circus Foods reports merchandising services available through the show are of immense value.*

KNBH, Hollywood

PROGRAM: Foods for Thought



TV
results

SYRUP PUNCH

SPONSOR: Dolly Adams Syrup Punch

AGENCY: Barton A. Stebbins

CAPSULE CASE HISTORY: *Sponsor's problem: to introduce Dolly Adams syrup punch to new customers and increase store distribution. At first, they sought a premium to offer home viewers, but finally decided upon a product sample. The offer was made via a participation on Cook's Corner. One offer, with the participation costing some \$60, drew 986 requests immediately after the announcement, with mail still coming in.*

KFI-TV, Los Angeles

PROGRAM: Cook's Corner

USED CARS

SPONSOR: Olin's, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *Olin's, Inc. sponsors a regular Friday night boxing bout costing under \$500. In their commercial time they offered free gifts to all customers who purchased cars at their lots during the following weekend. On a fair weekend, with normal promotion, Olin's usually sells an average of 24 cars. With the WTVJ promotion, Olin's actually sold and delivered 49 cars in two days on the strength of one telecast.*

WTVJ, Miami

PROGRAM: Boxing Bouts

MILK AMPLIFIER

SPONSOR: Bosco Co., Inc.

AGENCY: Robert W. Orr

CAPSULE CASE HISTORY: *The Bosco Company, with printed media advertising dropped to a minimum in northeastern Ohio, bought five one-minute participations weekly on Uncle Jake's House. Cost: \$160 a week. In 26 weeks, Bosco sales in northeastern Ohio increased 238%. End-of-the-year sales improved 364% as compared with the same period a year before TV was used. Further sales increases are noted, with Bosco renewing for its second year of participations.*

WEWS, Cleveland

PROGRAM: Uncle Jake's House

HOPALONG NOVELTIES

SPONSOR: Prior Tire Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *The Prior Tire people say: "We've never sponsored a medium on which we've had so many comments as we've had on the Hopalong Cassidy program." This half-hour Saturday daytimer achieved the following: on one Saturday commercial it was stated that children accompanied by their parents could obtain Hopalong buttons and pistol combination. The sponsor purchased 2,500 of these. By Tuesday they were all out of buttons and pistols; and the store was jammed.*

WSB-TV, Atlanta

PROGRAM: Hopalong Cassidy

DINNERWARE

SPONSOR: Royal Crest Sales Co.

AGENCY: Product Services, Inc.

CAPSULE CASE HISTORY: *Royal Crest's contract calls for time purchases when ball games are rained out. With the 7 October World Series game rained out, Royal Crest ran a 1:30 to 3:00 p.m. Sunday Film Theatre. Items advertised: dinnerware and aluminumware at \$44.90 per set. Program cost: \$1,274.25. This one-time shot produced over 400 orders—all definitely attributable to the TV movie—for a sales tally well over \$18,000.*

WPIX, New York

PROGRAM: Sunday Film Theatre

UNPAINTED FURNITURE

SPONSOR: Ready-to-Paint Furniture Store

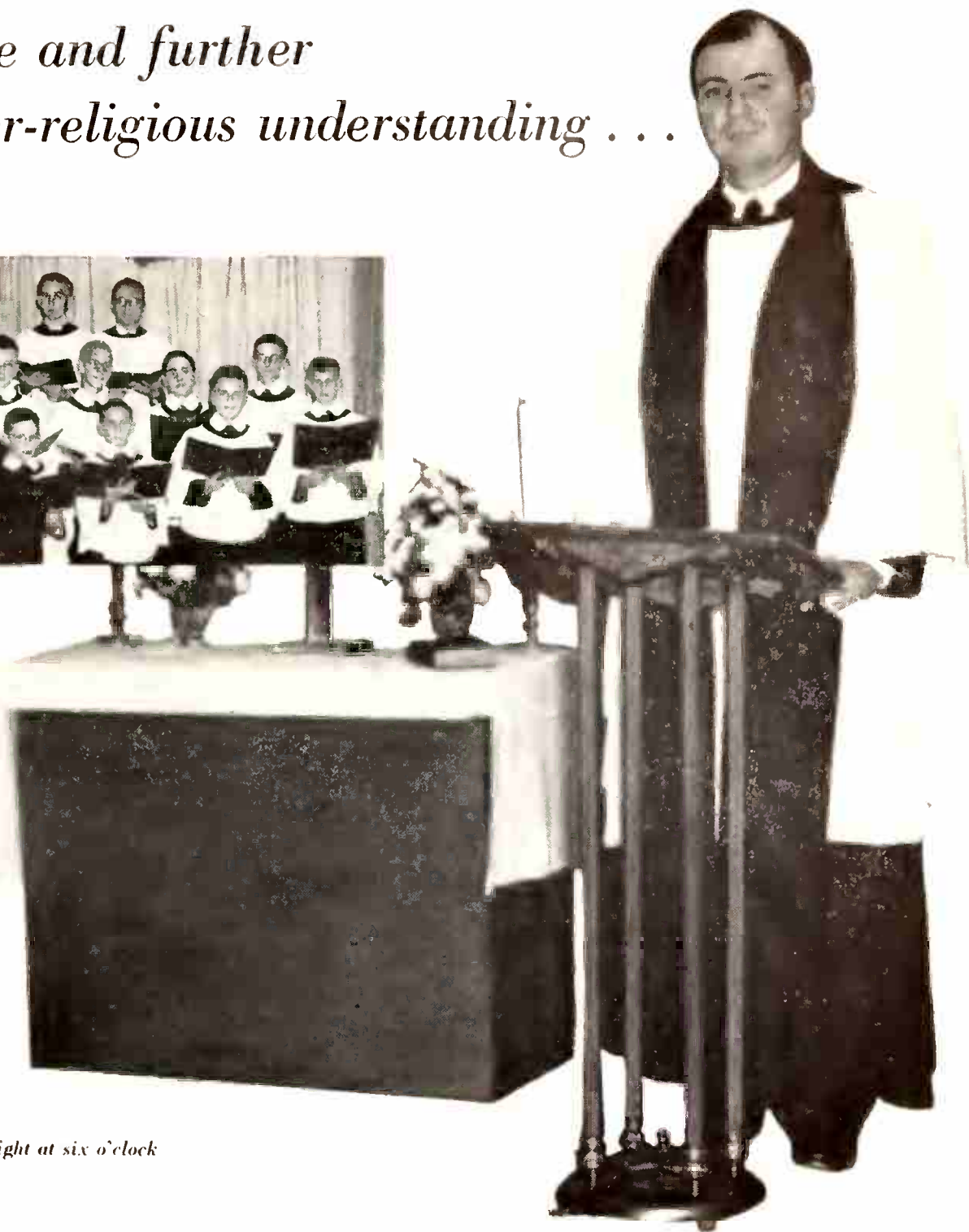
AGENCY: Direct

CAPSULE CASE HISTORY: *This firm employed TV to introduce its new store to the people of Greensboro and build furniture sales. Two announcements for \$60 on the Fix It Shop, handy hints-type program, acquainted potential Ready-to-Paint customers with the store's wares. Two weeks' results, says the sponsor, brought them hundreds of customers from Greensboro, Burlington, High Point, Winston-Salem, and other cities—all direct result of TV.*

WFMY-TV, Greensboro, N. C.

PROGRAM: Fix It Shop

To inspire and further
inter-religious understanding . . .



"Sanctuary Time"
is presented on
WGAL-TV
every Sunday night at six o'clock

An awareness of broad responsibilities to the communities it serves led WGAL-TV to originate a series of inter-religious telecasts, "Sanctuary Time." The photograph shows the Reverend Robert C. Batehelder with his organist and choir conducting a devotional service.

A permanent committee of three, consisting of a man from each of the three major faiths, worked out the details of the series on a rotating schedule: Protestant, Catholic, Jewish.

Each Protestant program features a member of the Ministerial Association conducting an abbreviated service. The Catholic and Jewish

programs are of a nature covering the various rituals and symbols of these religions.

Through this pioneering in inter-religions telecasts, WGAL-TV seeks to further and inspire inter-religious tolerance and understanding. The complimentary mail response indicates this objective is being achieved.

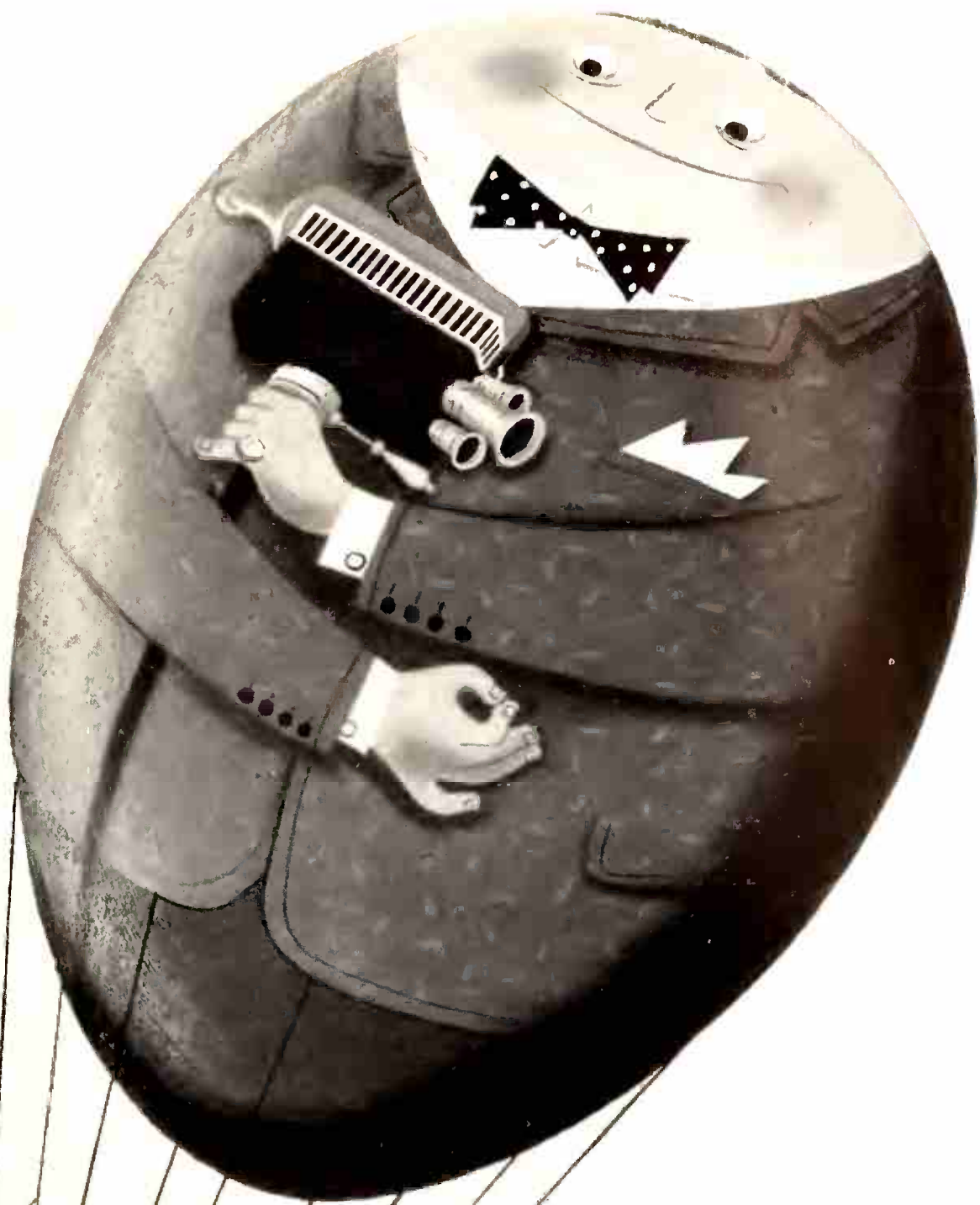
WGAL • TV
LANCASTER, PENNA.

A Steinman Station
Clair R. McCollough, President



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





now we're solo . . .

logging television spot time only...helping you chart soaring sales with our wealth of TV knowledge and specialized, single-medium service in seven of your finest TV markets—New York (WCBS-TV); Philadelphia (WCAU-TV); Los Angeles (KNXT); Washington (WTOP-TV); Charlotte (WBTV); Salt Lake City (KSL-TV); and Birmingham (WAEM-TV).

CBS Television Spot Sales



Mr. Sponsor asks...

Should national radio and TV ratings, now generally expressed in terms of percentages, represent instead the number of homes reached?

J. Carlisle MacDonald | Assistant to Chairman of the Board
United States Steel Corporation
New York

The picked panel answers Mr. MacDonald



Miss Booss

Ideally, an advertiser should know the actual size of the audience of his radio or television program in terms of the number of homes reached. But due to the substantial variations in the coverage of net-

works used for various television programs, a measurement of the number of homes reached would not, in itself, give the advertiser a complete picture. He should also know the relative popularity of his program compared with other programs on at the same time and with programs of competitors. This means that he should have an evaluation of his program on a percentage basis as well as in terms of the actual size of his television audience.

In order to provide the advertiser with the actual size of his television audience, it is necessary that the measurement be based on a sample in which each type of home is reported in its proper proportion. The homes would have to be selected in accordance with the best sampling techniques so as adequately to embrace all geographic sections, all income groups, urban and rural territory, and homes with and without telephone service. By and large the rating services today do not provide this kind of coverage in their sam-

ples. For some, the extension of their samples into segments of the population not currently reported would be incompatible with the techniques used, would cause too much delay in the ratings, or would be too costly.

Even if it were practical for existing services to make substantial alterations in their samples so as to conform to a uniform standard, there would still remain the problem of just what the various techniques now employed for gathering the data really measure. Audience measurements today, by virtue of their number and variety, appear to be more fashionable than factual. The present dilemma of conflicting percentage ratings is damaging the prestige of the broadcasting industry and the research profession. The addition of another dimension, number of homes reached, would be premature at this point.

MARGARET C. BOOSS
Director of Research
Federal Advertising
New York



Mr. Nielsen

Nielsen radio and television reports have always given *both* percentage ratings and homes-reached figures, even

prior to the time when the industry began to appreciate the importance of "homes reached."

Both have been provided because it has been absolutely necessary that the sponsor, the agency and the broadcaster know two things:

1. What the advertiser is getting for the money he spends. For this purpose the fundamental measurement must be "homes reached." And in the present stage of TV development, this yardstick offers the important practical advantage of insuring wholly sound *comparisons* between radio and TV audiences—by eliminating the unfortunate practice of expressing radio audiences as percentages of all *radio* homes (of which there are about 42,000,000), while expressing TV audiences as percentages of all *TV* homes (of which there are less than 14,000,000). This practice tends to create the impression that TV audiences (in relation to radio) are about three times what they really are.

2. The intrinsic "popularity" of the program—a type of measurement essential for executives charged with responsibility for program selection and production. For this purpose, it is desirable to eliminate all extraneous influences, particularly that exerted by the number of stations carrying the show.

In general, this can usually be done most satisfactorily by expressing each *radio* program's audience as a percentage of those radio homes which could have heard the program if they had wished to, and each *television* program's audience as a percentage of the TV homes in the particular areas in which the program was aired.

While no type of "popularity" rating can possibly remove *all* variables (e.g., no two programs have identical competitive environments), the foregoing method has proved a very helpful step toward the ideal of a true index of popularity.

In our opinion, the needs of these complex industries can never be served satisfactorily by the use of any single rating. Advertisers, agencies and broadcasters—both in radio and TV—are insisting increasingly that research supply *all* the tools essential to successful operation.

A. C. NIELSEN
President
A. C. Nielsen Company
Chicago



Mr. Roslow

Expressing program audience size by number of homes reached rather than by a rating percentage would penalize programs aired in fewer or smaller markets. A rating is a fairer indication of the

true audience because it applies only to markets where the program is aired, whereas a number of homes reached figure would inevitably be measured against total homes.

The number of homes reached might lead to a very false impression. As the TV base (number of homes equipped with TV sets) is constantly increasing, a program with a stable rating would show an increasing number of TV homes reached. Furthermore, there is no generally accepted figure for the number of TV homes. If this system of indicating audience size is adopted, there should be a uniform yardstick of total homes, so information supplied by research agencies would be comparable.

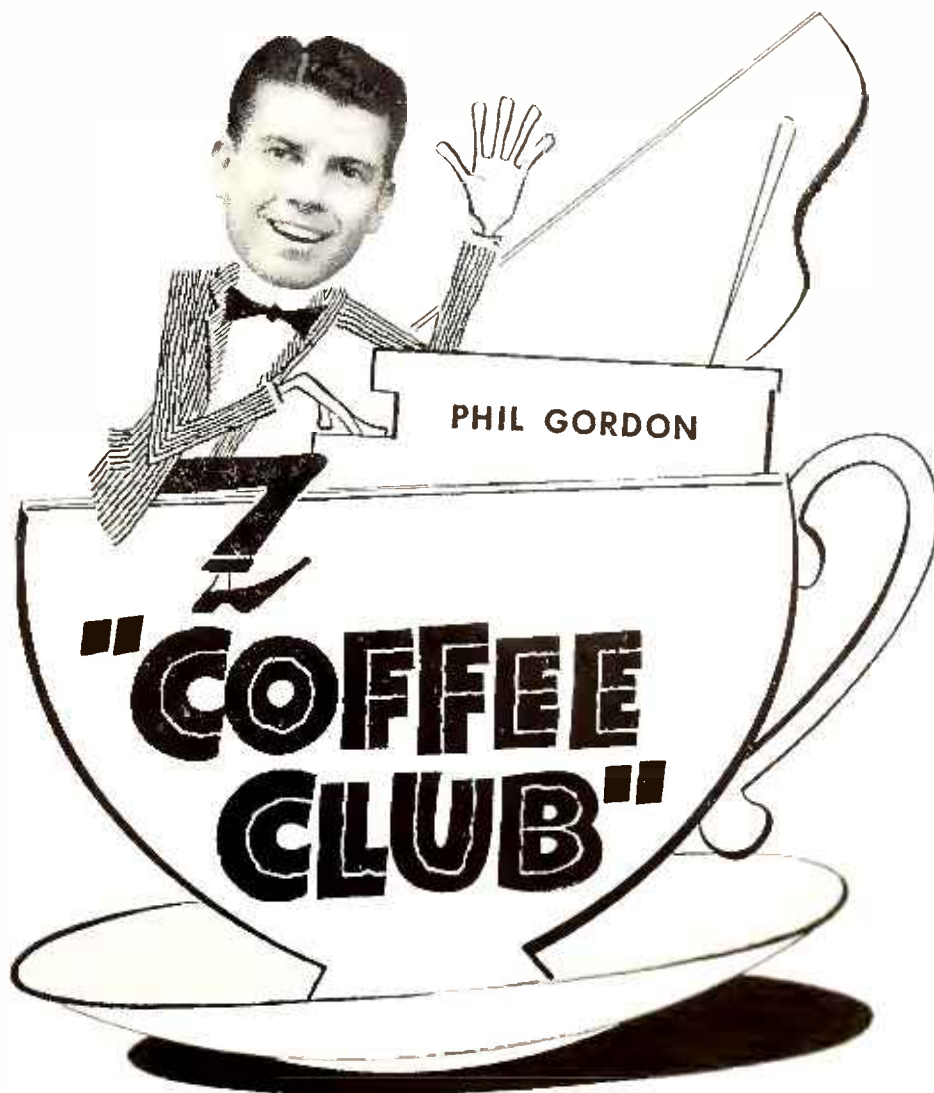
What purpose is the measurement to serve? Should it enable you to compare one program with another, one program at different time periods, or should it yield cost per home more easily? For any competitive evaluation within the medium, the rating is essential, and I don't believe research is standardized enough to permit comparisons between TV and magazines or newspapers or billboards.

(Please turn to page 83)

MR. SPONSOR:

Here's Your Best Buy To Perk up Sales—

**New Orleans' Favorite
 Early Morning Show!**



- COFFEE CLUB is the perfect eye-opener to 'wake up' new sales . . . and 'perk up' the old ones. 'Earlybird' Phil Gordon gently arouses New Orleans every morning with his piano, songs and platters. It's the 'Perfect Combination' . . . for spot participation!

Write, Wire
 or Phone Your
 JOHN BLAIR Man!





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

WSAM "special edition" is promotion bonanza for fair

The Saginaw (Michigan) County Fair didn't use any local newspaper advertising this year. Yet, despite two days of bad weather, all attendance records were broken. The promotional highlight which contributed to the fair's success was WSAM's week-long "radio special edition"—an on-the-air, at-the-fair promotion which neatly tied in National Home Week with radio's



WSAM spurs listener interest with fair remotes

value, and the fair's home attractions. It brought more than 300,000 guests to this NBC affiliate's "Radio Home" at the fair.

The idea was prompted by a note in a recent BAB sales letter which pointed out that National Home Week began on 9 September, the same date set for the week-long run of the fair.

For the exhibition, WSAM covered 40 feet of frontage designed as visual support for the "special edition." The front of a pre-fabricated home was erected in the booth, a picket fence ran the length of the front yard, and a lamp post in front of the house carried signs reading "Radio Home Boulevard" and "Kilocycle Avenue." An 85-star display featured names of talent heard on WSAM.

On-the-air promotion began with a 30-minute broadcast featuring highlights of National Home Week and at-

tendant home attractions which tied in at the fair. All station breaks reminded listeners that this was National Home Week . . . that their only real security was a home of their own . . . that WSAM served 144,470 radio homes, day and night.

Sales for the special edition passed all expectations. In addition to the 106 programs added to the WSAM schedule, hundreds of additional announcements were also fitted in.

Said a WSAM official: "The field of the special edition has always belonged exclusively to the newspapers. We feel that this promotion demonstrated positively that radio, with careful planning and timing, can do an even bigger and better job in this line of promotion than can the newspapers." ★ ★ ★

Raymer promotions make timebuyer's life easier

The Paul H. Raymer Company, like other top radio-TV station representatives, likes to make life a little easier for timebuyers and, at the same time, get the client station's story across. The Raymer approach: a weekly series of continuing promotions for the 33 stations they represent mailed to over 1,000 timebuyers all over the country.

Recent reports have included station and market data. A typical example of such a report—the WCAO (Baltimore) story: population, 1,344,100; effective buying income, \$2,023,362,000; total retail sales, \$1,322,307,000; food sales, \$343,629,000; drug sales, \$41,125,000. Additional information on the one-sheet report includes station's power, frequency, and network; coverage including total radio families and total weekly nighttime and daytime audience plus examples of station promotions and success stories.

Future Raymer reports call for data on individual programs including women's and disk jockey shows. ★ ★ ★

"Radio Dollars" scores three ways with premium plan

"Radio Dollars," a new merchandising-premium plan, is now available to stations throughout the country with three-way benefits for listeners, local stations, and local advertisers. The pay-off: every participating listener is a winner; local advertisers get definite increases in gross volume, and the franchised radio station is bound to attract more advertisers.

Here's how the plan works:

(a) Radio Dollars Inc. franchises



Coupon is money for sponsor, station, listener

only one radio station in each community.

(b) Participating radio stations, in turn, franchise their own advertisers. The advertiser agrees to purchase a minimum amount of time on the station with "minimum time" determined by the station itself.

(c) Radio Dollars Inc. then supplies the participating advertiser with Radio Dollar coupons, Radio Dollar catalogues, and Radio Dollar emblems for his business place. The merchant gives Radio Dollars coupons to his customers in the same proportion as the customers' purchases, i.e. if a customer buys \$1 in merchandise, he receives a \$1 coupon.

(d) Each franchised station publicizes the items offered as premiums and the names of the local participating advertisers. Emblems in the merchants' windows tell the story of the Radio Dollars plan and include the radio station's call letters.

"In addition," says Ben Strouse, president of Radio Dollars Inc., "our plan provides local radio stations with the first opportunity to get into the premium business and to offer top quality, nationally advertised premiums to their local sponsors."

Since the plan was announced in October, hundreds of queries have been received from stations throughout the country with definite franchises, thus far, given to WWDC, Washington; WARL, Arlington, Va.; WITH, Baltimore; and WLEE, Richmond, Va. ★ ★ ★

Top advertisers, nets get behind Red Feather drive

"Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer aid and comfort in times of stress and emergency."

—from "The Broadcaster's Creed" 10 September, 1951 SPONSOR, p. 31

Advertisers and broadcasters are proving that interest in the welfare of the community is not just a question of lip service. For top-drawer sponsors are devoting time and talent to support the Community Chests of America and their united campaigns.

The following advertisers, behind campaign chairman H. J. Heinz, II, are among those helping support the Community Chest drive: Cities Service, Gillette, Armour, Chrysler, Ford, Standard Oil of Indiana, Rexall, Gulf Oil, General Mills, Electric Auto-Lite, Pepsi-Cola, and Pabst.

Bristol-Myers has devoted time to some phase of Red Feather work on every program this past month on radio and TV (*Break the Bank; Mr. District Attorney*). Joseph Allen, Bristol-



Radio, TV, industry execs unite for public good

Myers' vice president in charge of public relations, is chairman of the Audio-Visual Services committee for United Red Feather campaigns.

Colgate-Palmolive-Peet, via its *Strike It Rich* program, dramatized the Chest theme "Everybody Benefits." On nearly every program they used this apt slogan. "When you give to your community chest, you *strike it rich!*"

A special *Red Feather Cavalcade* on 19 October featured a two-hour pooling of talent on TV. The shows, designed to bring the community fund and U.S.O. before the public, were ABC-TV's *Stud's Place*, *Super Circus*, and *Don McNeill's TV Club* (15-minute segments). Other participants in (Please turn to page 75)

HERE'S THE NEEDLE!

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

Tremendous size of retail businesses is highlighted by recently released list of nation's 100 leading retailers. Here are some leaders: Food Chains—A & P, with annual volume of \$3,180,000,000 tops all retailers in every category . . . Safeway Stores show 1950 sales of \$1,100,000,000 . . . other food leaders are Kroger—\$860,000,000 . . . American stores—\$470,000,000.

Variety Chains—Woolworth—\$632,000,000 . . . Kresge—\$295,000,000 . . . Grant—\$250,000,000. Mail Order—Sears—\$2,561,000,000 . . . Montgomery Ward—\$1,170,000,000 . . . Spiegel—\$144,000,000.

Department Stores—J. C. Penney—\$950,000,000 . . . Allied Stores—\$440,000,000 . . . May Dept. Stores—\$417,000,000 . . . Federated Stores—\$389,000,000 . . . Macy's—\$321,000,000 . . . Gimbel Bros.—\$291,000,000 . . . Marshall Field—\$223,000,000.

Despite this great volume, retailer profit margins on sales dropped considerably—from 3.0 to 2.4%. To radio-men this is a signal to redouble efforts in the large retailer field. Obviously the newspaper isn't solving the retailers' problem, and increasing space rates plus higher production costs are getting to be a real headache. Radio's low cost, easy preparation, broader coverage—all mean more today.

* * *

From far-away Trinidad, home of an APS subscriber (Trinidad Broadcasting Co., Ltd.), comes this word: "You people at Associated are again way out ahead of the competition! We have just received the promotion material on the Christmas shopping jingles and its arrival couldn't have been more timely, since a number of clients have recently approached us with just this idea in mind." Significant note—here and in Trinidad—for '51: retailers will start Yuletide promotions earlier than ever before. Some toy departments already opened in mid-October! And APS has moved its pre-Christmas program release ahead, is shipping this week. Holiday shows start before Thanksgiving for APS subscribers!

* * *

Complicated problem facing radio reps and stations selling in the national spot field is shown by these facts . . . General Motors is largest account, spending \$45,000,000 in all media, using nine agencies . . . P&G budget

for '50 was \$37,000,000, with seven different agencies involved . . . General Foods spent \$24,000,000, using four agencies.

Moral: With this complex maze of national contracts, your rep is handicapped unless you create local demand for your station among local or regional manufacturer reps. Recommendations for your facilities move quickly through company channels, finally meet the facts presented by your rep, culminate in the order. This is the classic formula for station-rep cooperation in the newspaper field, and it has worked for years.

* * *

Those special libraries—priced from \$19.50 to \$47.50 have revolutionized transcription service. Dozens of these small units are en route to stations across the nation today and orders keep pouring in. One group of seven stations rushed order for seven Commercial Libraries, will be deep into uniform sales training project based on APS transcribed sales meetings within a few weeks. Two new special libraries are now available: CONCERT—a lavish one!—at \$32.50 per month, and NOVELTY (including hillbilly and band) at only \$19.50. If you don't have details, search your desk for the blue APS folder with the red disc—or wire or telephone us today! You can save a cool \$500 without missing a note of music—so why delay?

* * *

If I were a station operator anxious to prove that radio is here to stay, I'd beg, borrow, or steal the L.P. records of those recent CBS Documentaries on narcotics and waterfront crime, play them for Kiwanis, Rotary, PTA and other civic groups. No other medium can possibly duplicate the impact of these programs . . . no person can walk away without tremendously increased respect for the institution of radio.

* * *

A forthcoming APS new talent announcement will complete the roster of the greatest collection of talent ever to be assembled on one set of transcriptions. Our talent list today has no equal (ever check it against the field?)—but in a few weeks it will simply be in a class by itself . . . a new category of quality heretofore unapproached by a library. APS will be tough to program against—so why not program with it?

Radio commercials...

by **BOB FOREMAN**

There aren't many folks in the magazine business who talk to me, my radio alliance being pernicious enough, but with TV on hand that's asking too much. Despite this though, I recently had words with the advertising director of *Look*. From this gentleman I received some advertising wisdom which I would like to distort a bit and put to my own devices. He (Don Perkins, by name) mentioned that a big selling advantage of his publication is the fact that its editorial content is fact; hence the advertiser's story, surrounded as it is by this type of matter, is more readily believed. A point well taken! On the other hand—

One of the greatest strengths of radio (a medium which carries its share of news and factual data, too) is that the fiction it creates and sends so effortlessly into the fastnesses of the home becomes just as vital and as believable as reality! Actually, with fact (news) so grim today, the hapless citizen of the world is eager to escape reality, hence he is ready to participate in the fantastic world that radio can build for him (or her). From soap opera to Fibber McGee, from *Cavalcade of America* to *The Fat Man*, he can laugh or cry or get goose pimples, knowing that his dream world will be resolved at 29' 30". Is all this a fact? Well...

The acceptability of this world is

proved daily by the tremendous mail pull its inhabitants receive; thousands of these letters contain literal suggestions as to how Ma Perkins or Wendy Warren should solve their problems. Helen Trent gets as much mail as President Truman, and Nora Drake is far better known than Mossadegh. There are threats to the villains who menace these creatures, blandishments for their friends, and yes, even money when one of them is a bit short of the green stuff.

So now that we've judiciously and concretely laid the foundation for the obvious premise that well-done fiction is at least as acceptable to people as grim fact, I would like to plunge onto this point; namely, that association (as Don Perkins maintained) is one of the most vital advertising influences. It's whom you are seen with that counts a-plenty. The program (or editorial matter) with which you garb yourself has a tremendous bearing on how your audience will receive your advertising message. This aura can be as important as the wrapper on your product.

So I think that it should be a prime consideration in the type of program and star you sponsor. If your drama is chock full of bad men, knife throwers, and heroin mainliners, better get yourself a continuing character who represents something people like to

(Please turn to page 68)

Brooklyn—a tribute to frequency, consistency, and single-mindedness seldom found in radio advertising. Whether records by Perry Como, news, or announcements, the Ben Tucker approach to unloading the furs he has trapped up North is sensationally direct and directly sensational.

Within the course of 15 minutes of Como (I think three of Perry's recordings were woven around the commercials) all stops were pulled. We heard that Ben was carrying on a "Disaster Sale." Manufacturers were pouring the furs into him. Ben needed cash by the barrel, and he needed it quick. He was sacrificing his merchandise. He was slashing prices. He was making it so easy for a lady to get a coat that well, you understand. Here is straight announcing writ-

ten with all the lilt of a Sears catalogue and the rhythm of an insurance policy—but if it isn't eminently successful, I'll eat the sidewalk in front of DeKalb Avenue with a mink-dyed kolinsky tossed in as an appetizer.

radio review

SPONSOR: *Luxor Motors*

AGENCY: *Direct*

PROGRAM: *Announcements, WINS*

A current member in the lineage of commercial personalities stemming from Old Man Adler, the Smiling Irishman, and Madman Muntz, a new one—Jolly Charlie—is now operating out of the Luxor Motor outfit. Jolly Charlie wants to sell you a used car.

His advertising-opus—a spot—starts out with a dramatic vignette that is as hoary as a Stutz Bearcat; namely, a motorcycle cop flagging down a victim and then joining in on some merry dialogue which justifies speeding because it takes the offender to the sponsor's source of supply. I'm still hoping to hear one of these commercial-cops give a guy a ticket and tell him the product (the reason for his haste) isn't worth the rush. But, shucks, guess I never will.

To get back to Jolly Charlie whose personality is never borne out in the spot, we learn that Luxor stays open late, has fine cars, etc., and the end of the announcement gives us a bright little ditty. All I can say is, "Welcome, Charlie." Glad to have you sit in; on your left, meet Utter McKinley, the mortician, and on your right, the Flying Irishman. Your partner is Singing Sam, the Barbasol Man. Okay, boys—whose deal is it?

radio review

SPONSOR: *CBS Sustaining*

PROGRAM: *Station Identifications*

Maybe I'm coming in very late, but I don't get around in radio as much these days as I used to before they invented the gadget with the big glass window in it. That's why I was so pleasantly startled to hear li'l ole CBS singing its own praises in a cute ditty the other eve (following Beulah and right in front of the Jack Smith-Dinah Shore show). I guess they're doing it all around the network—at least on their own managed and operated stations.

What happens is that a nice little vocal treatment announces that C, B, and S are the letters where the best stars dwell. Seems about time the networks themselves used some of the best devices the medium they peddle has to offer. Local stations have been doing it for many a year. So a doff of the cap to the folks at the network who did the job and a double-brandy for the gent who had to convince the big-wigs this was a fine idea which it decidedly is.

radio review

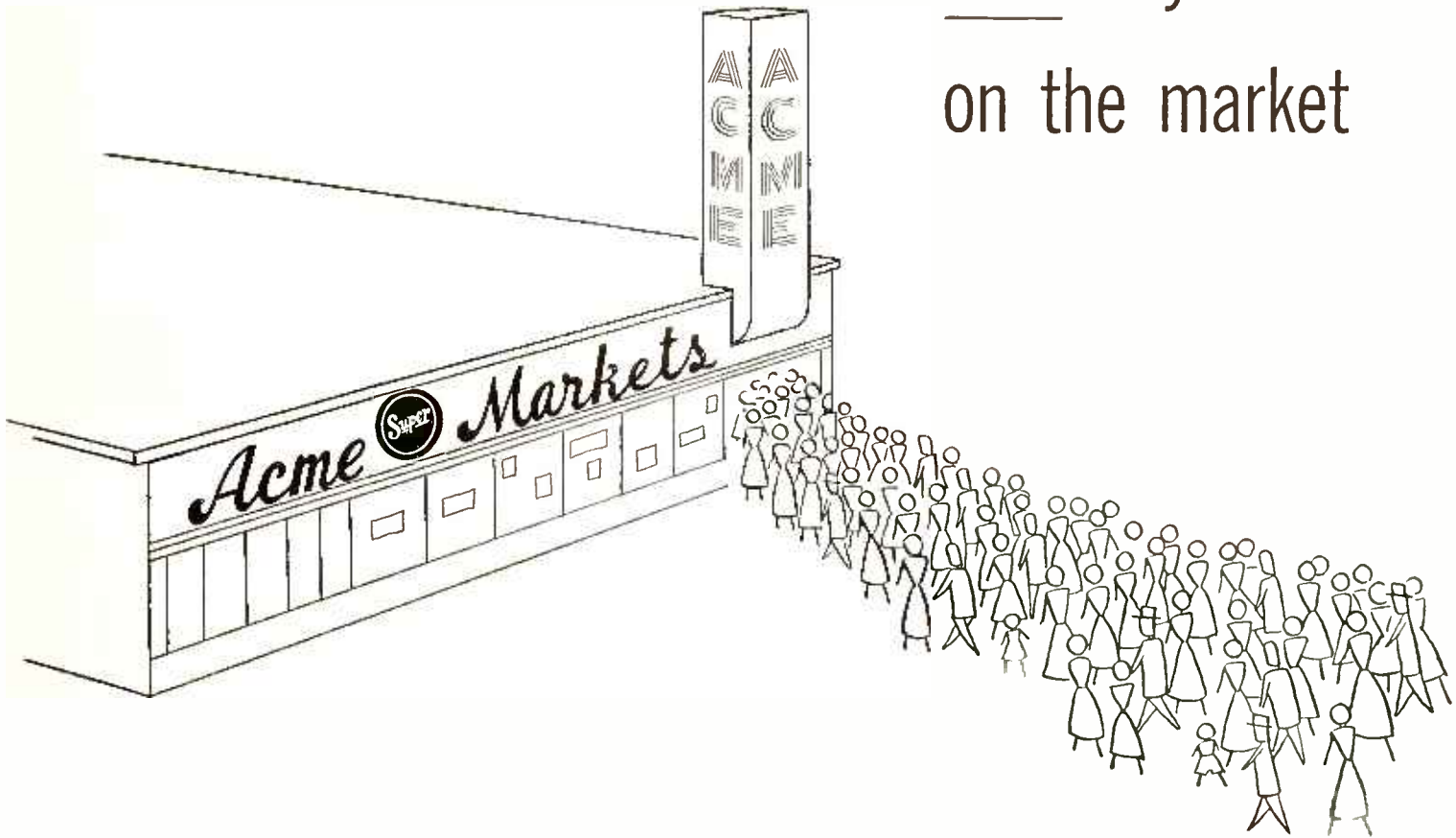
SPONSOR: *Ben Tucker's Hudson Bay Furs*

AGENCY: *Direct*

PROGRAM: *Perry Como Show, WINS, Tues.-Sat., 7:15-7:30 p.m.*

For many years now I've visualized Ben Tucker in a coonskin cap, toting a flintlock rifle, pelts slung over his shoulder, tromping down from the North woods (denying all the while that he has anything at all to do with the Hudson Bay Company of Canada—this last accompanied by a sly wink). Ben's teepee, as any school child who lives near New York City can tell you, is located at 557 Fulton Street and 12 DeKalb Avenue in

Best time buy on the market



Here's 20-year proof that WCAU is the best time buy on the market . . . the American Stores Company has just renewed for its 21st year of consecutive and exclusive advertising on WCAU.

In 1931 the American Stores Company began radio advertising on WCAU. This proved so successful it continued through the "thirties," past the "forties" and into the "fifties" until today it is in its 21st year of uninterrupted advertising on WCAU.

Down through the years WCAU has been synonymous with American Stores advertising. Today the chain operates 1500 stores and supermarkets with total sales for 1950 of \$469,771,090. Six hundred of these stores are in the WCAU 53-county coverage area.

Two decades of American Stores advertising proves one thing . . . it's profitable to advertise on WCAU.

WCAU

*The Philadelphia Bulletin Station
CBS affiliate • 50,000 watts
Represented by CBS Radio Spot Sales*

REPORT TO SPONSORS for 5 November 1951

(Continued from page 2)



Frank Fitzpatrick, of the Katz N. Y. office, points out that Greater Miami's population grew by 51,000 new, permanent residents between the April 1950, census and April, 1951. 546,000 Miamians now . . . 586,000 by April, 1952—more than a million by 1960.

From the desk of
FRANK FITZPATRICK:
Here's further proof of the importance of the Miami market. I have the proof that WGBS reaches this billion dollar market for less—less than any other station or medium.

MIAMI FLORIDA

Pontiac will spend \$500,000 in 2 weeks to push new models

Pontiac Motor Division of General Motors is readying \$500,000 2-week air campaign to introduce 1952 models. In addition to vast radio and TV announcement schedule, following programs were planned at presstime: "Stop the Music" (ABC), "Bob & Ray" (NBC), "Hearthstone of the Death Squad" and "People Are Funny" (CBS), "Under Arrest" (MBS) all on radio; TV stanzas cooking are: "Kukla, Fran and Ollie" (NBC), "Songs for Sale" (CBS), and announcements before and after NBC's Saturday college football game. Inability to line up TV announcements caused purchase of more expensive shows. Dealers will check show room traffic closely in effort to analyze effectiveness of various media.

Singer tries TV, likes it; will now try radio, too

Singer Sewing Machine Company celebrated its 100th anniversary recently by buying quarter-hour segment of NBC-TV Kate Smith Show, Tuesday 4:45 to 5:00 p.m., (via Young & Rubicam); this was its first use of air advertising. Singer Advertising Director Harold Horton kept tight check on show's pull via special offers and traffic count in retail outlets. Before 7 weeks had passed, he exercised option for additional 13 weeks. Without cutting other media appropriations, Singer also plans to initiate heavy radio coverage in non-TV areas, starting with participations and stepping up expenditures as radio proves ability to sell expensive home item.

Zippo will use 33 TV stations in expanded Xmas campaign

Accelerated Christmas promotion is planned by Zippo, Bradford, Penna., makers of windproof cigarette lighters. Success of test TV campaign past spring has sales executives highly optimistic about Xmas plans, which call for heavy use of 20-second announcements on 33 TV stations in 20 cities (via Geyer, Newell & Ganger). Prior air efforts have been confined to "reciprocal" deals with stations—swapping lighters for airtime.

TV-built formats may be major source of AM programs

When seeking new shows for AM, networks may tend increasingly to use formats, names developed on TV. Two recent examples are furnished by "Howdy Doody" and "Paul Whiteman Teen Club." NBC will air AM version of former on Saturday mornings as part of its "Minute Man Service." ABC was scheduled to launch Whiteman on AM, starting 29 October in 9:00 to 10:00 p.m. slot Mondays.

In Chicago, it's WGN

5 to 1!

In October, 1951, an advertiser wrote:

"From time to time, we have used all the basic network stations in Chicago. WGN has consistently outpulled these stations, at a ratio of better than five to one."



WGN... Your Basic Buy... *reaching more homes per week than any other Chicago station*

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

MBS

WGN

Chicago 11
Illinois

50,000 Watts

720

On Your Dial



Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee

Eastern Sales Office: 220 E. 42nd Street, New York 17, N. Y. for New York City, Philadelphia and Boston

Geo. P. Hollingbery Co.

Advertising Solicitors for All Other Cities

Los Angeles — 411 W. 5th Street • New York — 500 5th Avenue • Atlanta — 223 Peach Street
Chicago — 307 N. Michigan Avenue • San Francisco — 400 Montgomery Street

RECIPE FOR SUCCESS



Take Mary Lou Humphreys and Jean Slade. Mix in 45 minutes of women's news, fashion trends, menu planning and best buys for housewives, and you'll come up with a best buy for the advertiser who wants to reach the great homemakers audience. It's "WHAT'S NEW" daily from 10:45 to 11:30 on WHEN.

Say **WHEN**
TELEVISION

TO YOUR NEAREST KATZ AGENCY MAN AND PUT "WHAT'S NEW" TO WORK FOR YOU!

WHEN
TELEVISION
SYRACUSE

CBS • ABC • DUMONT
OWNED BY THE
MEREDITH PUBLISHING CO.



agency profile

Lawrence Valenstein
President, Grey Advertising Agency, Inc.

The story of the Grey Advertising Agency is synonymous with the story of Lawrence Valenstein, its founder and president. When that 18-year old lad started hustling for accounts 34 years ago, even in his wildest dreams he couldn't foresee the impressive \$13,500,000 in billings that his agency placed last year.

"How did the agency get its name? Simple," explains burly Larry Valenstein. "I went through school with people calling me Ballantine, Schmalentine, and Vanderstein. The first office I opened had grey walls; ergo, Grey Advertising Agency."

Talk to Larry about his agency for five minutes and you'll find one word popping up constantly: growth. "We've done everything possible to foster the 'Rhythm of Growth.' Starting with department stores, we built up valuable merchandising techniques. Today, these techniques and experience are being put to work for a widely diversified list of clients including Ronson lighters, Kaywoodie pipes, Tussy cosmetics, Wilkin Family whiskey, Textron, Inc., Firestone Tire & Rubber Company (home products), Bond Clothing Stores, Cascade whiskey, Mennen's baby products, Admiracion shampoo, Lee hats, and Samsonite luggage."

Listen to Larry expound his philosophy; you'll soon discover why his agency has been able to succeed in its planned growth plan. "I firmly believe that the ownership of a business should be vested in the deserving men in the enterprise. I started to give away stock in the first year of the agency's life; today, every officer and department head owns a piece of the business he's help build. Arthur Fatt joined the agency 30 years ago and deserves a tremendous amount of credit for the agency's growth. Now he is not only executive vice president, but holds as much stock as I do."

Larry is dead against nepotism so his wife won't have to worry about their children, 16-year-old Linda and 14-year-old Johnny, wrangling over office problems at the dinner table.

Speaking of wrangling, Larry has to do a bit of it with clients who are fascinated by that glamorous medium, TV. "When a client who has a total ad budget of \$600,000 comes to me and asks 'When are we going to get a TV show?' I tell him to relax until he has a million dollars to put into that medium alone. Until a lot more stations are in operation, TV is just not the medium for a limited budget."

A listing of accounts gives the impression that Grey is soft-goods top-heavy, but this is deceptive as about 75% of the billing volume is in general accounts. Approximately 22% of the billing goes into radio and TV. ★ ★ ★

GO YANKEE

GO HOME-TOWN WITH THE YANKEE HOME TOWN FOOD SHOW

Yankee Home Town Food Show

with
Ruth Mugglebee
Woman's Editor
Boston Record-American
and Sunday Advertiser
and
Bill Hahn
Yankee Radio
and TV Personality
Monday thru Friday
1:15 — 1:45 P.M.

With Yankee Home Town Stations, you're assured of *local impact* — *local acceptance* — with a saturating coverage spreading over the entire city and suburban trading area!

Take, for example, the Yankee Home Town Food Show, a participating program of *proven effectiveness*! National advertisers are using this program *regularly* — are finding local impact plus local acceptance a hard-hitting, hard-selling team! . . .

*Plus a merchandising plan exclusive
and distinctive in New England.*

Go Yankee! Go Home-Town — with the
Yankee Home Town Food Show!

Among the advertisers using
Yankee Home Town Food
Show regularly are:

AMAZO
LOG CABIN SYRUP
MARSHMALLOW FLUFF
LA CHOY PRODUCTS
GERBER'S POPCORN
WHEATENA
BOTANY YARNS
MODENE
GLENWOOD RANGES

THE YANKEE NETWORK

DIVISION OF THOMAS S. LEE ENTERPRISES, INC.

21 BROOKLINE AVENUE, BOSTON 15, MASS.

AIR BUYING MADE EASY

(Continued from page 41)

to buy radio time and programs. Something to make even the most inexperienced businessman or prospective sponsor aware of the A-B-C-D processes of the veteran timebuyer. Something that would be a kind of Rosetta Stone to a radio sponsor.

After doodling on numberless sheets of paper in his office, and racking his brains while driving around in the lovely mountain country near Fitchburg, Molina produced the answer.

Off to a local printer he went, and soon the first copies of the *WEIM Advertising Selector Flowchart* were in his hands.

In appearance, the *Flowchart* is a series of charts, printed in royal blue on a single-fold sheet that's about 17 inches by 11 inches. On the cover is the title, and on the back cover a 0.5 mv/m coverage map of WEIM. The charts, however, are the thing. (See reproductions of the *WEIM Flowchart* on page — of this issue.)

With the simplicity of a *McGuffey's Reader*, they constitute one of the

quickest courses in radio basics that SPONSOR has come across.

The first step that an advertiser, working in conjunction with a WEIM salesman, will take when using the *Flowchart* is to look at a simple chart headed "What Do You Sell?" In it, he is likely to find his own business under a series of "code classes" (apparel, food, real estate, etc.). He then follows the broad blue arrow to the next chart, headed "Who Buys It?" In this chart, he can quickly locate the proportions of housewives, working girls, men, and "under 17" who buy his product or service, and can judge which element is the dominant one.

Armed with this information, he then progresses to the third chart, which is the average hourly audience composition breakdown, in terms of the percentages of men, women, and children, for WEIM, from the hours of six in the morning until eleven at night. In it, he can find the approximate hour of the day or night when most of his consumers are likely to be tuned in.

As a final step, he goes to the last chart, which is a program preference chart, in rank order, for both daytime and nighttime programming. From this, he can get some idea of what kind of program (or program adjacency) is likely to do him the most good with his customers when their dials are set for WEIM.

The clincher is a space for him (or the salesman) to write in the announcements or programs he thinks he ought to buy.

Simple? Sure, it's simple. But, here's what WEIMan Molina has to say about its results:

"The data itself, obviously, must not be accepted as constantly accurate in each of its details for every season of the year and each geographic area. However, we have found that the *Flowchart* has made it possible for us to educate the prospective sponsor in a single, rapidly-assimilated lesson. It has also performed an excellent psychological job of raising his respect for the medium of radio. The *Flowchart* shows him that radio advertising is not a hit-or-miss proposition and that it has the ingredients for being approached scientifically."

So far, the *Flowchart* has worked out well in actual practice. It has helped open up new radio accounts, as in the case of the Bell Shops, a large New England chain that sells women's

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!

SPONSOR, 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.

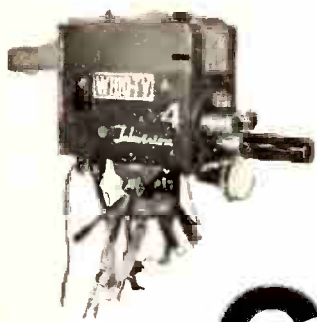
Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

\$12 two years \$8 one year



Eyes and Ears of a

GOOD CITIZEN



Kids . . . kids . . . kids! Dating as an institution back to 1945, "Invitation to Youth" has now been a television "must" to the kids of Dayton for over a year. Over 500 participants have been auditioned in this period, with 5 participating each week in the competition for prizes. Look at the enthusiasm that this educational and entertainment program generates!

Isn't it time we dug a little deeper into the matter of "public service" programs?

Take "Invitation to Youth." Here's a program designed solely to give direction and occupation to the kids of Dayton. Presented for 90 minutes every Saturday morning in the auditorium of its sponsor, The National Cash Register Company, up to 2500 kids a week pack the show. Thousands more follow avidly the half-hour telecast or simulcast (first in Dayton). There's no commercial—no commercial angle—no purpose but that of The National Cash Register

Company and WHIO-TV to unite their efforts for the good of their community.

There is, of course, one great benefit that accrues to sponsor and telecaster alike. The National Cash Register Company's progressive civic-mindedness has won it a unique place in the heart of its own community. Our many public services—the majority of them unsponsored—have done the same for us. Dayton's answer can be measured in Dayton's listening and viewing response heavily favoring WHIO-TV.*



*EXAMPLE—Pulse for September shows 8 out of top 10 weekly shows were aired via WHIO-TV.

apparel and accessories. Bell had never used radio before WEIM approached them with Molina's new pitch.

Reported Molina to SPONSOR: "We made the step-by-step analysis with them. First of all, we established that their prospective customers were women. This was elementary, of course, but necessary in the logical development of the radio plan. Next, we made an analysis as to the period or periods in the day these women could be reached. Finally, we determined the most suitable type of program they should use in reaching these women. They bought a segment in *For You Ladies*, a WEIM woman's program, at 9:30 a.m., Monday through Friday. They have since told me that the local Bell Shops store has grossed more than they anticipated."

Molina has no illusions that he has discovered something brand-new when he approaches a new prospect, like Bell Shops, with his proposals. "Any good radio businessman," Molina added, "would probably have recommended the very same type of program at the approximately same time without the benefit of the *Flowchart*. The thought process, to him, is rudimentary. But,

to the uninitiate, this thought process is novel, and without the *Flowchart* tends to be regarded as either sales talk, or of minor importance, or pure hogwash."

When he started using the *Flowchart* method of selling local advertisers on using WEIM, Molina also discovered a few things himself about the

★ ★ ★ ★ ★ ★ ★ ★

"Unlike newspaper and magazine advertising, radio advertising has an exclusive audience. If the listener does not receive the message at the time it is broadcast, he will never receive it."

BEN DUFFY
President, BBDO

★ ★ ★ ★ ★ ★ ★ ★

use of radio. For one thing, it explained a situation which had been puzzling Molina for some time: Why had one of Fitchburg's biggest retailers, Television & Appliance Inc., been having such a notably unsuccessful time with their use of radio?

WEIM had helped to persuade the appliance retailer to buy the transcribed, quarter-hour show *Meet the Menjous*, and had slotted it for the client in the 11:15 to 11:30 a.m. period across the board. Daytime audiences in the New England town turned

a deaf ear to the sophisticated, "Guess who I saw in the Stork Club last night" chatter of the famous husband-and-wife team, and merchandising results were practically zero.

Here's what then happened, according to Molina:

"An almost cursory inspection of the *Flowchart* showed this sponsor what had been wrong. In fact, the *Flowchart* in this instance nearly proved to be *too* effective, because it demonstrated how bone-headed the station had been!"

Molina decided that the straightforward approach was what was needed. He sat down with officials of the Television & Appliance Inc. firm, admitted that he and his station's salesmen had given them a wrong steer, and apologized for the mistake. He offered some concessions if the client would go along with a newly-designed schedule. The firm, whose prudent New England ways had been somewhat ruffled by the lack of radio results from its transcribed series, was mollified, and gave them the go-ahead.

"We were very lucky to get in the door again," Molina admits candidly. "We broke down their potential customers into the following approximate proportions: one third each of housewives, housewife-working girls, and men. For their housewife audience, they bought a half-hour strip across the board, 10:30 to 11:00 a.m. of a popular music-telequiz program. For the family audience, a five-minute AP newscast across the board at 6:55 p.m. and a heavy schedule of announcements in the early morning and late evening to hit the men and working girls again. Needless to say, Television & Appliance Inc. has had very good results from radio advertising and today is one of our biggest and happiest accounts."

And so the case histories from WEIM go. Other new accounts in Fitchburg have been sold on the use of proper radio advertising via the *Flowchart*; previous clients have had their schedules successfully revised. The device has proved a useful "extra salesman" to the station, and has done much to cement happy relationships between the broadcasters and his clients.

It may well be that many of SPONSOR's more sophisticated readers on Madison Avenue, North Michigan Avenue, and Wilshire Boulevard will ask: "What's this got to do with me? This

NORTH CAROLINA
THE SOUTH'S NO. 1 STATE
WPTF-
NORTH CAROLINA'S NO. 1 SALESMAN

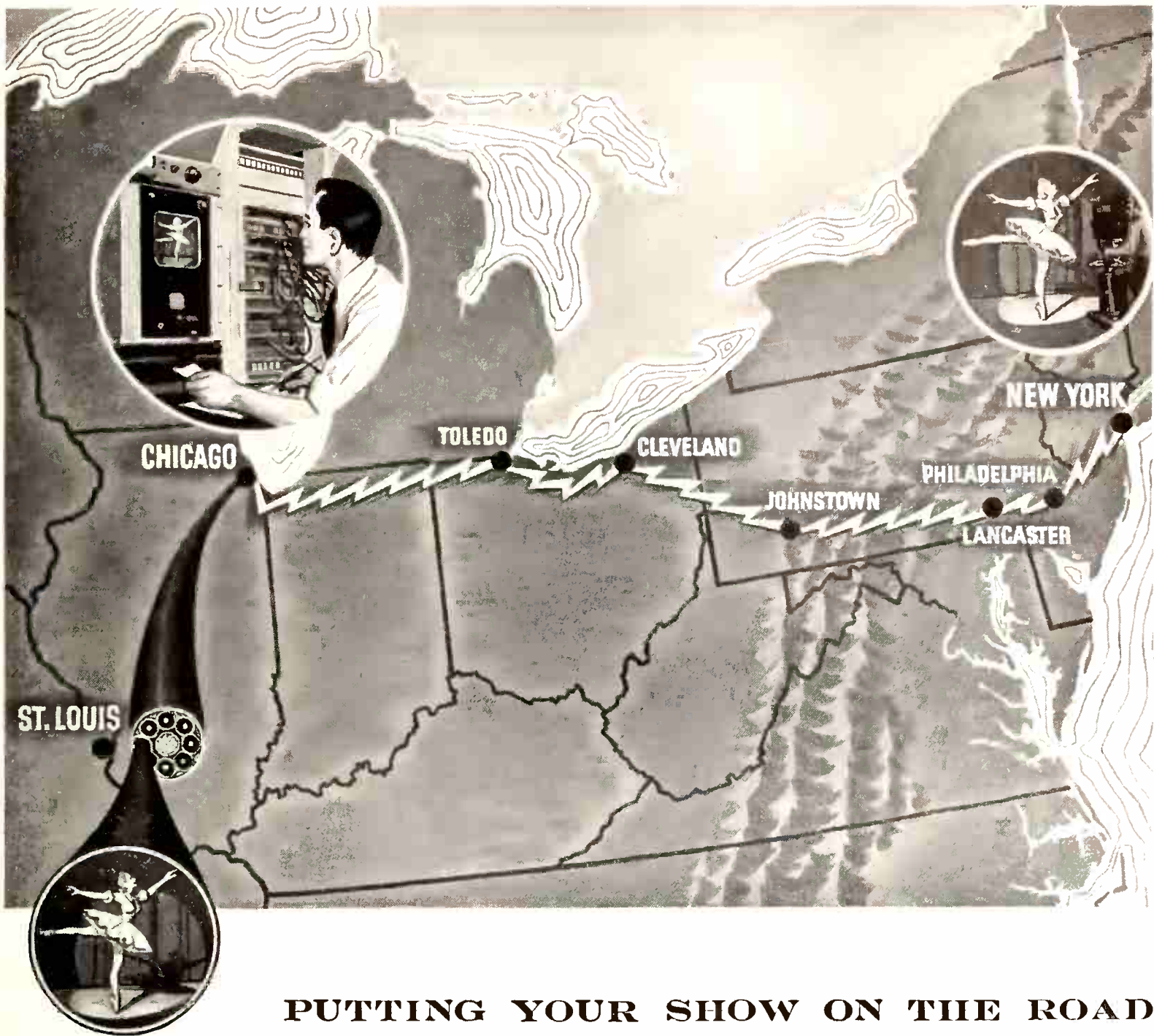
North Carolina Rates More Firsts
In Sales Management Survey
Than Any Other Southern State.

More North Carolinians Listen to
WPTF Than Any Other Station.

WPTF

NBC AFFILIATE for RALEIGH, DURHAM 50,000 WATTS
and Eastern North Carolina 680 KC.

NATIONAL REPRESENTATIVE FREE & PETERS, INC.



PUTTING YOUR SHOW ON THE ROAD

Building the pathways for television takes time, toil and money. Every one of the more than 23,500 existing channel miles was a new challenge to the imagination and skill of Bell engineers. Take, for example, television transmission between New York and St. Louis.

From New York to Chicago, engineers plotted, scouted and tested possible *Radio-Relay* routes to find the one that would span forests, mountains and cities—and would carry microwaves around reflective surfaces

of lakes and plains. *Radio-Relay* stations were then built about every twenty-five miles — some 200 feet high.

At Chicago, video signals are switched to a coaxial cable and go underground through the hard limestone bottom of the Kankakee River, the sticky blue clay of the Kaskaskia . . . across the Mississippi . . . under the city of St. Louis for 20 miles to the broadcasting station.

Planning, building and maintaining television pathways for the nation

is costly and complex, calling for continued investment of money, special equipment and trained personnel. The present value of this network, provided by the Long Lines Department of the American Telephone and Telegraph Company is nearly \$85,000,000.

Yet the cost of this service is low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

is simple grass-roots radio stuff. I know all this. Where do I come in?"

SPONSOR feels that distance from Fitchburg to, say, Foote, Cone & Belding, is shorter than you think. Many a big-time account executive or time-buyer will do well to go through the mental processes of the *WEIM Flowchart* while planning to use a broadcast advertising campaign, whether large or small. What works for the local merchants of Fitchburg, Mass., also works for the General Foods, General Mills, and General Electrics of the advertising world.

Need evidence of this fact?

Take a look at what amounts to the Golden Rule of advertising at J. Walter Thompson, the country's largest ad agency and a veteran of all sorts of radio and TV timebuying.

In a recent speech (19 October) before the Eighth Annual Sales Conference at Ohio State University, John Hosen, a v.p. of JWT, pointed out that Thompson men are trained to think in terms of a "T-Square" of advertising principles. In a nutshell, they are five self-asked questions (SPONSOR, 22 October):

(1) What are we selling, in terms of what the product will do?

(2) To whom are we selling this product or service?

(3) Where is this selling being done, and through what channels?

(4) When are we doing this selling, and at what time of year?

(5) How are we going to do this selling to best advantage?

Does that look familiar? Apply it, generally, in terms of radio, and what have you got? Why, practically the same thing as the *WEIM Flowchart*.

There's a lesson in it for every radio or TV advertiser or agencyman who may be inclined to overlook its fundamentals now and then. ★ ★ ★

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

JINGLE RIGHTS

(Continued from page 35)

The whole problem arises because ASCAP claims performance rights to jingles written by its composers, many of whom are top jinglesmiths.

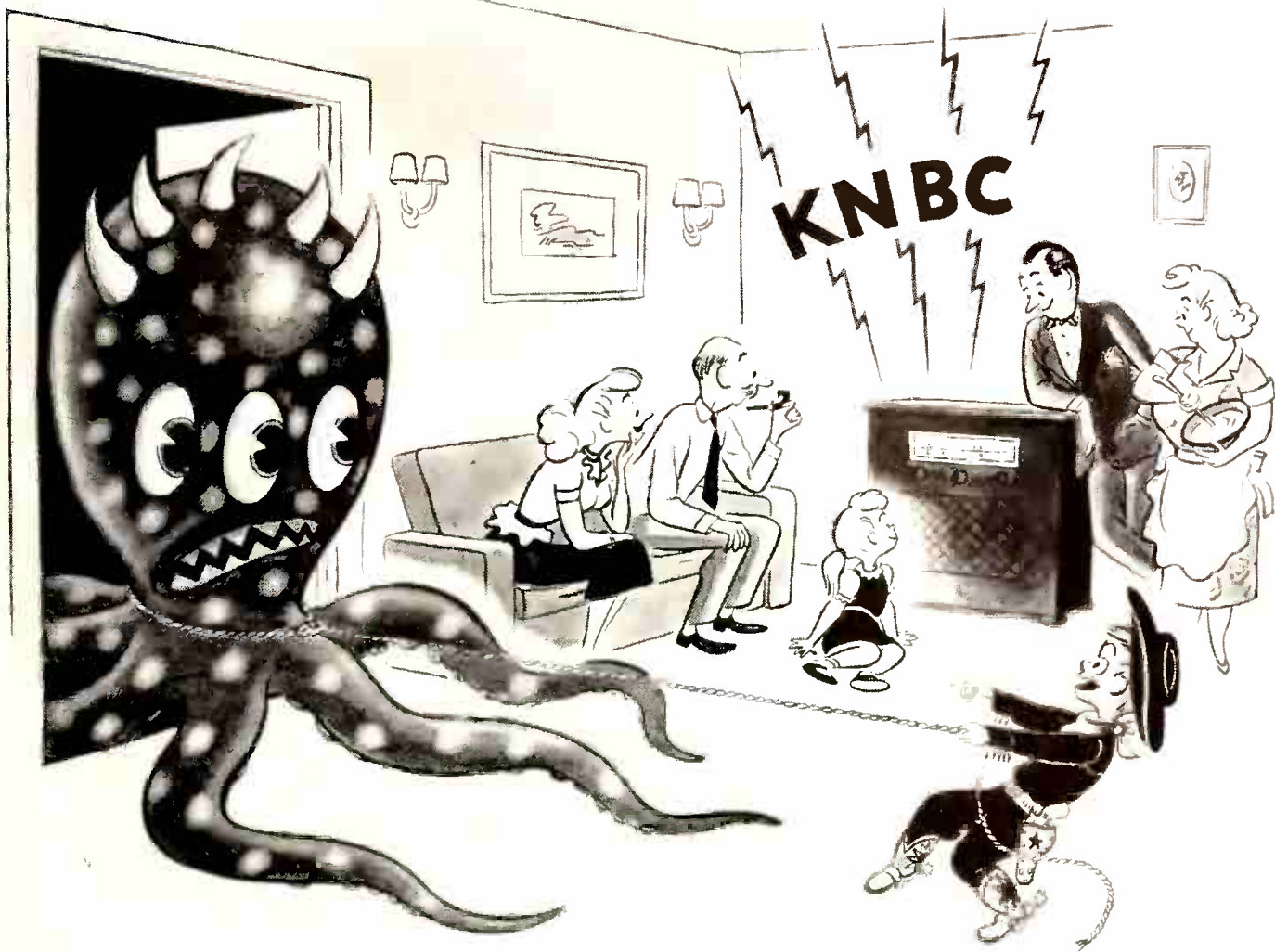
This is what the licensing hassle can mean to an account:

1. *Impaired station relations:* Having to pay a fee for airing an advertiser's jingle does not promote friendly station relations. And often, cordial relations between an agency timebuyer or company advertising manager and a station means the account gets better time slots quicker.

2. *Possibility of a jingle being yanked off the air:* If the jingle is based on ASCAP music, there's nothing to halt ASCAP from withdrawing this original music if its author ever breaks off his ASCAP affiliation. Or, in the event of another ASCAP "strike," all music which it licenses might go off the air. Thus the sponsor is bereft of his carefully planned musical trademark.

3. *Incomplete control.* After spending hundreds, or even thousands of dollars, for the production of a distinctive jingle, and hundreds of thousands for promoting it, a sponsor finds he owns everything but the very important "performance right." For some reason he doesn't quite understand, an organization which he's never dealt with claims this right.

This is not an isolated problem affecting only a few advertisers. Here are some of the jingles for which ASCAP has been claiming performance fees: Spic & Span; Joy (Procter & Gamble, agency Biow); Bond Bread



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

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

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

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

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

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

PLUS-Market Case History
Ukiah-Mendocino County

- Population — 40,596, on increase of 45.7% from 1940 to 1950
- Effective Buying Income* — \$49,178,000, on increase of 180.9%
- Retail Sales* — \$36,056,000, up 219.6%
- KNBC Audience — week after week, over 4/5 of the radio families in this market listen regularly to KNBC

*Sales Management's 1951 Survey of Buying Power

KNBC

Northern California's NO. 1 Advertising Medium

50,000 Watts — 680 K.C.

San Francisco

Represented by NBC Spot Sales

(General Baking, agency BBDO); Fab, Vel (Colgate-Palmolive-Peet, agency Esty); Ajax Cleanser, Halo Shampoo (Colgate-Palmolive-Peet, agency Sherman & Marquette).

Some of these jingles were assigned to ASCAP for licensing by their composers with the knowledge of both agency and client. But in a great many instances the agency believes it owns complete and exclusive rights, despite ASCAP's assumption of performance rights.

Here's how this whole jingle licensing hassle developed.

ASCAP is a cooperative organization made up of music composers and publishers. Its job is to keep track of all performances of music written by its members, collect fees for these performances, and split up fees among them. ASCAP can do this for a whole group of composers by granting performing licenses to users of music.

In broadcasting practice there are two kinds of ASCAP licenses. A general one permits unlimited use of ASCAP music in return for a two to three percent fee. Under the other, "per program" license, stations pay 8% of the time charge for every program on

which ASCAP music is played.

All the networks, and most of the stations around the country, have a general license arrangement; it permits unlimited performance of ASCAP music. But between 75 and 100 radio stations (including many of the largest) are signed up with ASCAP on a per-program basis. These per-program sta-

★ ★ ★ ★ ★ ★ ★ ★

"Very few advertisers have ever tried to influence (radio) news, either by having it colored or by having it omitted. Thousands of advertisers never even think about influencing the news. They have a product to sell, and that is their one interest in radio stations."

SAM ROSS
Assistant Manager, CKWX
Vancouver, B. C.

★ ★ ★ ★ ★ ★ ★ ★

tions are the ones nicked for an 8% cut every time an ASCAP-licensed commercial jingle is played.

How does a jingle fall under ASCAP's licensing jurisdiction? All that's necessary is for a composer affiliated with ASCAP to write a jingle for an advertiser. Under his agreement with ASCAP, everything the composer writes is automatically licensed by the music cooperative. And this in spite of

any payment made by the advertiser or his agency to the composer. Many agencies are unaware of this legal fact; they assume that because their client owns the jingle's copyright, all rights are securely in his hands.

But many lawyers believe the matter of who owns the actual performance rights depends on the exact wording of the contract between composer and client. This is how one outstanding New York copyright attorney who represents one of the major agencies explains it:

"Normally an agency hires a composer and carefully explains to him what it wants in its jingle. The composer becomes an 'employee' of the agency and the agency becomes his employer. Now, the copyright law under which music is protected specifically states that 'the word *author* shall include an employer in the case of works made for hire.' It follows from this that the agency thereby becomes the 'author' of the jingle for copyright purposes, and all individual rights included under the general term of 'copyright' belong to the agency. That includes the performing rights which ASCAP would need to collect from radio stations. But since the agency is considered the 'author'—and is not a member of ASCAP—there's no way I can see that ASCAP can claim performing rights."

In other words, according to this attorney and other legal authorities interviewed by SPONSOR, all an agency need to do to protect its rights to jingle music is to word the contract with the composer properly. If the agency or the client is listed as the *author* of the music, ASCAP has no rights to it, according to these lawyers.

A spokesman for ASCAP indicated, however, that there were two points of view on the question of copyright ownership. He pointed out that some lawyers believe a composer does not lose his right to assign performing rights—even though he writes a jingle while an employee. In other words, an employer becomes the copyright owner; but does not get performance licensing rights along with the copyright.

The difference of opinion never having been settled in court, confuses the whole legal picture of jingles.

Is there a sure way to head off legal and financial wrangles? Several agencies have done this very effectively. They hire non-ASCAP writers to do nothing but compose jingles. Take

SALES UP 33%*

THE NEW SMILEY BURNETTE

OPEN-END TRANSCRIBED RADIO PROGRAM
• MUSIC • COMEDY • GUESTS

OVER 100 STATIONS SOLD IN 4 WEEKS

Free Audition!

* PETER PIPER POTATO CHIP COMPANY - WICHITA, KANSAS

"America's Fastest Growing E. T. & Production Company"

PHONE 7-4420
406 ST. LOUIS ST.
SPRINGFIELD, MISSOURI

RADIO ZARK

AND 7-7161
75 E. WACKER DRIVE
CHICAGO, ILLINOIS

ENTERPRISES

is
the
cable ***a fable?***

There's been a lot of romancing about the new relay stations which in effect extend the cable to the Coast and make possible "live" coast-to-coast television. Certainly, it's a tremendous technical achievement. But all it means to national advertisers is that with these new facilities they can add just four TV markets "live"—and these for only a restricted group of network programs.

The new facilities can accommodate only one network program at a time. And that program must be aired at a time when it will not be plagued by that time difference of three hours (or four "Daylight" hours) between New York and the Coast.

For all other network programs, kinescopes are still the order of the day—with this change, thanks to science: kines can now be taken off the tube in Los Angeles instead of being shipped from New York, and vice-versa. But they're still kinescopes!

Life is much happier for the *Spot Program* advertiser. His program is either "live" or on film—a lot easier for the audience to take than kine. His television time is planned market by market. And he uses only the markets he needs and wants. No "must" stations or minimum group requirements in *Spot Program* advertising.

There's a cost advantage, too, for *Spot Program* advertisers. Spot rates are generally lower than network rates for the same time period, on the same station. The difference is enough to cover the extra film prints required, their handling, distribution and other costs.

If you're thinking about television for 1952, you owe it to your marketing plans to get the full story on *Spot Program* advertising. You can get it from any Katz representative. It shows, in very realistic terms, that when it comes to television advertising . . .

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

Sullivan, Stauffer, Colwell & Bayles, for example. Jingle-writer Richard Uhl, who is a regular employee of the agency, explains their system: "After I've written a jingle for a client, it's copyrighted in my name—mainly because I've written it and it's convenient that way. Then when a station queries us we simply tell them that they are hereby licensed to play the jingle. There is no licensing problem because we own all rights."

There may be variations in detail—BBDO sells all rights to the client for \$1.00—but the main point is the same.

If the jingle composer is not an ASCAP-affiliated writer and is an employee of the agency there can be no possible hassle over who owns rights. This is apparently the only completely fool-proof system by which an agency or client can get all the legal rights to his jingle.

SPONSOR was unable to obtain a list of the jingles for which ASCAP is now claiming license fees. But a round-up of stations gives at least a partial idea of how widespread the practice is. Here are some of the per-program stations who replied to a SPONSOR question-

naire, together with the jingles for which they have been asked to pay a license fee.

WDRC, Hartford, Conn.: Bond Bread, Plymouth, Colgate Dental Cream, Evans Case Company, Louis J. Libby, A. & P., Arrid, Spic and Span, Motorola, Joy, *Cosmopolitan*, *Good Housekeeping*, *Charm*, *Mademoiselle*.

WAVE, Louisville, Kentucky: Chevrolet, others.

Additional jingles mentioned by various stations include: Kool, Fab, Camel, Vel, Ajax, Halo, Royal Crown Cola, Super Suds, Tenderleaf Tea, Cavalier.

Station reaction to ASCAP's collection letters has been understandably irate. Here's a sampling of how some per program stations handle ASCAP claims.

WAVE, Louisville: "If the writer is an ASCAP member but the agency or sponsor owns the copyright and performance rights we do not pay ASCAP for the use of the music. If the agency informs us that the performing rights belong to ASCAP, we pay for use of the music on our monthly report to them."

WHAS, Louisville: "To date we have refused payment on all of these jingles, advising ASCAP that rights are controlled either by the agency or the client."

WDRC, Hartford, Conn.: "We ask the agencies for clearances. If they admit ASCAP domination, we pay ASCAP 2%, although ASCAP claims we should pay 8%. Our contention is that this use is 'theme' use, which calls for the 2% payment rather than the full rate of 8%."

Several of these statements by station executives should disabuse those agency people who feel ASCAP's wrangle with stations over license fees is none of the agency's (or client's) affair. Some stations already forward their ASCAP bills to the agency concerned, for payment; probably more will do so if the squeeze becomes tighter or more persistent.

Or agencies and clients may face another kind of assault on their pocket-books. The program director of one large station suggests this possibility: "Regardless of how you slice it, if the sponsor does not control such music, he will eventually have to pay for it through increased rates. The answer is absolute control over his trademark music." ★ ★ ★



Who talks to this Guy?



Well over 250,000 automobiles in WGR's Western New York listening range are radio-equipped.

WGR's top-rated programming catches this extra listenership... a big plus to WGR's established coverage of the 360,000 radio-equipped homes in this rich market.



Columbia Network

Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick
I. R. ("Ike") Lounsberry

YOUR OPPORTUNITY

For Big Sales Increases in Southern New England

WTIC OFFERS 5 ~~6~~ TOP-FLIGHT SHOWS

**For Immediate
Sponsorship**

One just sold and five to go! And go they will too, for each of these half-hour programs is a sure-fire sales-builder. Now on sustaining, these big production, network talent shows are waiting for the advertiser who wants to take advantage of a tremendous ready-made audience in one of the nation's richest markets.

Cost? Surprisingly low! For full details . . . rates and ratings . . . pick up your phone and

*call your nearest
Weed & Co. office, today*

MONDAY 7:00-7:30 P. M.

S. S. VAN DINE'S FAMOUS

PHILO VANCE

Sparkling Mystery Adventure



TUESDAY 7:00-7:30 P. M.

Radio's Biggest Point-per dollar Value

BOSTON BLACKIE

Thrilling Detective Drama



WEDNESDAY 7:00-7:30 P. M.

EVERYBODY'S FAVORITE

The Wayne King Show

Outstanding Audience Builder



THURSDAY 7:00-7:30 P. M.

IRENE DUNNE — FRED MacMURRAY

BRIGHT STAR

Action-filled Comedy-Adventure



FRIDAY 7:00-7:30 P. M.

"The Sweetest Music this side of Heaven"

THE GUY LOMBARDO SHOW

Tops in Musical Showmanship!



SATURDAY 9:30-10:00 A. M.

Famous Robin Hood of the Range

The Cisco Kid

A Saturday Morning Natural!

Sold

WTIC

50,000 WATTS

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



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.



CANNON ON RADIO/TV

(Continued from page 37)

ranging from bath mats to pot holders to muslin sheets, totalled \$137,000,000, zooming up in 1950 to a magnificent \$175,000,000. Sales were this high in 1950 as much as anything else because of scare buying which followed outbreak of the Korean war. Most white goods traders believe sales for Cannon and other firms will not be as good this year.

It was to move the Korea-swollen inventory out retail shelves that Cannon first tried radio last spring. After undergoing its baptism on the air with spot TV and "Tandem" radio, Cannon then switched to its present network shows for strategic reasons.

Raymond Browne, account executive at Young & Rubican, which handles *Give and Take* for Cannon, explained the logic of the AM move this way:

"First of all, we wanted a daytime show. While the *Tandem Big Show*, *Screen Directors' Playhouse*, and the rest do an excellent job, we wanted an early show directed at the housewife audience.

"Secondly, we wanted a radio show where the commercials could be integrated smoothly. *Give and Take* seemed to fit that bill very well. Not only do we have regular commercial spots to sell towels, sheets and hosiery, but it also gives us the chance to offer Cannon goods as prizes, the jackpot being 60 pairs of nylon stockings.

"Thirdly, we wanted a radio show that could give us local flexibility. Now, whenever a local department store has a big promotional sale on of Cannon sheets, towels or hosiery, Cannon makes available a local station cut-in on *Give and Take*, with the local announcer plugging the particular product the store is boosting. On the 13th of October, for instance, R. H. Macy cut in on *Give and Take* to promote the sale of its towels in New York.

"Finally, we wanted a warm sales personality, with an established following, who would enhance the prestige of the Cannon Mills trademark. John Reed King seemed ideal, since he has taste and entertainment value, and had formerly done wonders for Toni. While some people consider the quiz show passé, we believe an original mind like King brings needed improvement to that form of show. Altogether, we're very happy with him."

Robert Lansdon, account executive at N. W. Ayer, which handles Cannon's participation in *The Kate Smith Hour*, explains the TV move this way:

"Firstly, we believe a 15-minute TV show gives better sales coverage. In our experimental 20-second TV announcements, we felt there wasn't enough time to tell the full Cannon story. Our present two one-minute commercial spots on *The Kate Smith Hour* provide more elbow room.

"Secondly, we left the use of spot TV for the very practical reason that it was almost impossible to buy announcement time at favorable periods.

"Thirdly, we felt a participation show would be most economical. The Hofstra Study indicated that TV participation shows actually produce better results at the lowest cost-per-thousand.

"Fourthly, we felt Kate Smith would be ideal to reach the daytime house-

The Ward Baking Company offered a free calendar to put its name before more St. Louis customers, and received 27,036 mail requests within three weeks at a cost per inquiry of only three cents, on THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program . . . anywhere!



wife audience we wanted. She has a top rating, is one of the best sales people I know, and has a nice, homey quality. Women listeners can project themselves in her personality—a down-to-earth, friendly singer who has won the respect of millions."

Commercials for both the radio and TV shows are integrated neatly into the format, and are handled with intelligence.

For *Give and Take*, the Young & Rubicam personnel who lend their guidance include Harry B. Carpenter, account supervisor; Wilson H. Kierstead, merchandising executive; Mildred Black, copy supervisor; and Edward Snowden, program supervising director.

John Reed King does most of the selling, aided by Bill Cullen, known on the show as "The Professor." Ed Snowden points out: "There's a pleasant humor to the commercials that blends nicely with the show. And, speaking of humor, we never have trouble getting enough Brooklynites to serve as contestants. I'm sure the Brooklyn Chamber of Commerce has its good-hearted representatives infiltrating every quiz show. Or so it would seem."

Generally, the ad agency presents King with a guiding outline for the commercials; he ad libs the rest. Interestingly, although towels, sheets, and hosiery get an equal play, the plugging of the long-established sheets and towels adds eminence to the hosiery, which is a relative newcomer. As Account Executive Browne points out, "Women, who've long used the Cannon sheets and towels, are delighted to learn this reputable name also can be applied to stockings. The prestige of those two veteran products, so to speak, contributes lustre to the newcomer."

This thinking is reflected in that part of the commercial when King says: "Oh, Professor! . . . Any woman would be happy with Cannon Nylon Stockings—because they're the nylons a gal can trust! They have to be—since they're made by Cannon, famous makers of Cannon Towels and Cannon Sheets."

This is also indicated in the singing commercial that goes:

GIRL SOLO: Cannon Nylons are nylons a gal can trust.

4 GIRLS: The sheerness of you!

GIRL SOLO: You mean Cannons of course.

4 GIRLS: The neatness of you!

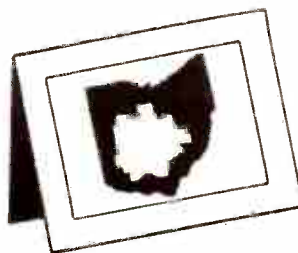
top value for your T.V. dollar



One of the top ten multi-weekly shows* "Armchair Theater" is a natural for national advertisers. It provides a ready and responsive central Ohio audience at low participating rates that assure top value for your TV dollar.

This popular late evening show features exclusive first TV run motion pictures—outstanding feature films with famous stars. Phone Blair TV or write direct for list of coming attractions and complete details on the "Armchair Theater" series.

*Pulse, Sept. 1951



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV Network. Affiliated with Columbus Dispatch and WBNS-AM. General Sales Office: 33 North High Street

GIRL SOLO: You mean Cannon of course.

ALL: Cannon Nylons are a "must"

They're the nylons a gal can trust. For *The Kate Smith Hour*, N. W. Ayer guidance is in the hands of Seymour Morris, account supervisor; Robert Lansdon, account executive; Dorothy Zimmer, copy supervisor; Maggie Currens, copy writer; and Hal Matthews, commercial producer.

Copy Supervisor Zimmer says: "We could have used freak optical gimmicks or film cartoon comedy. However,

since Kate Smith herself is so lacking in tricky devices, we felt it wisest to use live commercials using straight, honest salesmanship."

Usually, Kate Smith offers a straight introduction on this order: "No towels do a better job of getting you dry than Cannon Towels! They're really thirsty! Why, it's a fact that Cannon Towels absorb *five times* their weight in water!"

This is followed by a spiel from a woman demonstrator, who soaks a Cannon towel into a bowl of water, ap-

pending the comment: "Watch how it soaks it up! Every long, thick loop is alert . . . taking up its share of water. . . . Imagine! . . . a 13-ounce towel soaking up more than four pounds of water. . . . Cannon Towels absorb more . . . wear longer . . . cost less!"

★ ★ ★ ★ ★ ★ ★ ★

"From the viewpoint of the station representative research often strives for absolutes in a field where no absolutes exist. The important complexities of individual market problems are washed away with generalities far from the scene of the buyer's purchase. The very flexibility of spot broadcasting measures the scope of research required."

MURRAY GRABHORN
Managing Director, NARTSR

★ ★ ★ ★ ★ ★ ★ ★

Cannon believes in following up its air advertising by heavily merchandising it to the trade. The product sales managers and the sales promotion department have an integrated merchandising program funneling to retailers and wholesalers across the country through the Cannon sales force and the use of direct mail.

All portents show that Cannon Mills is exceedingly satisfied with its baptism on the air, both on radio and TV. From all indications, it will be some time before this exultant sponsor throws in the towel in his employment of the broadcast advertising medium.

★ ★ ★

RADIO COMMERCIALS

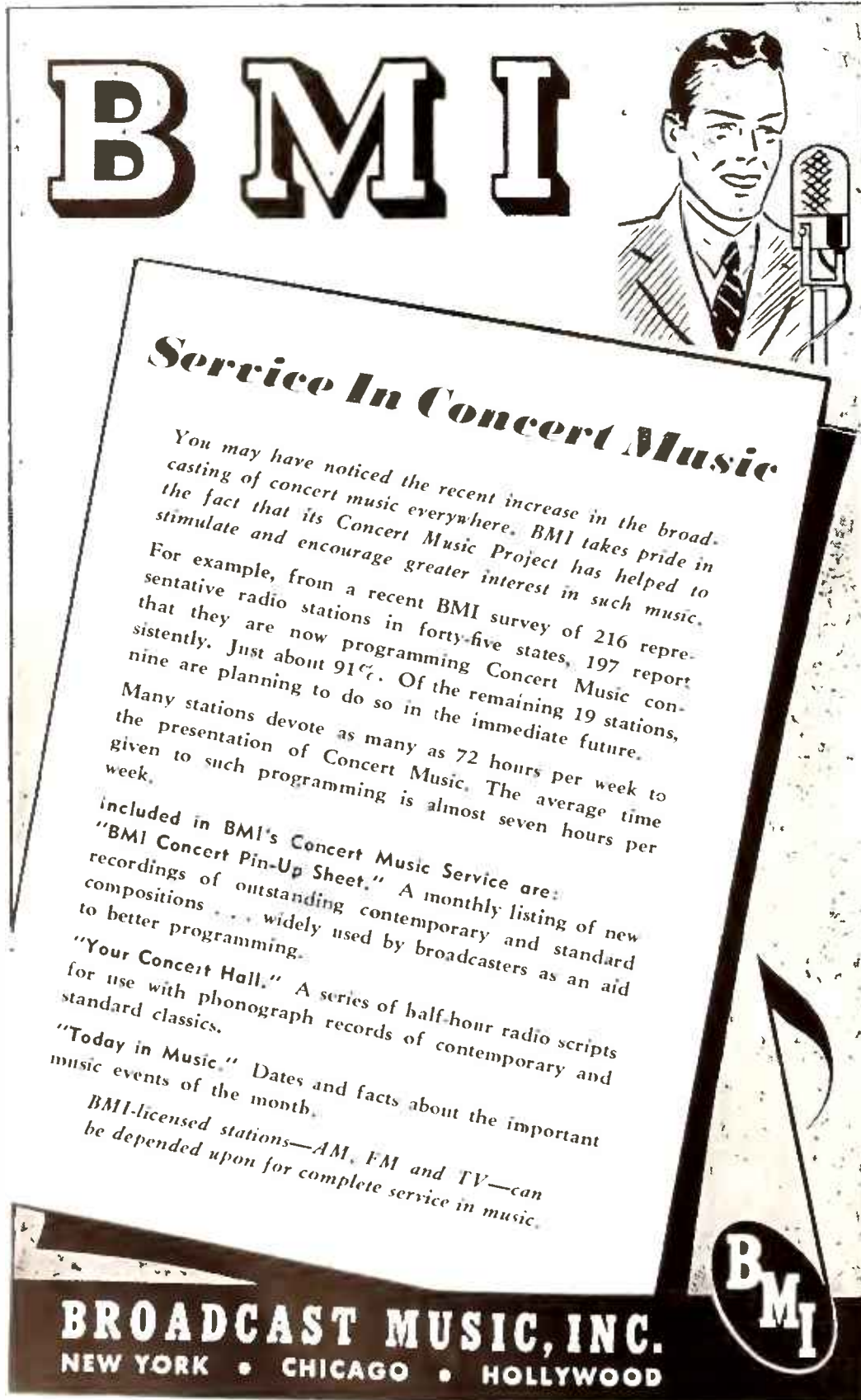
(Continued from page 50)

(and feel they ought to) identify themselves with. Or if you can't fit him into the structure of the plot *per se*, better make a host or an m.c. of this character because you sure need having him around.

I don't mean that you *have* to have a Dick Tracy to be successful. A good-natured jerk like Archie or Fibber or Riley is swell. People love them too because they see a lot of themselves or their neighbors in these creations, hence sympathize with them readily.

And, of course, when you can really integrate your commercial man with the program and its people, for example, the way Harlow Wilcox is established on the McGee show—well, then you're really in. But, no matter what or how you do it, make sure that you get the right type of association from your program and then make the most of it.

★ ★ ★



BMI

Service In Concert Music

You may have noticed the recent increase in the broadcasting of concert music everywhere. BMI takes pride in the fact that its Concert Music Project has helped to stimulate and encourage greater interest in such music.

For example, from a recent BMI survey of 216 representative radio stations in forty-five states, 197 report that they are now programming Concert Music consistently. Just about 91%. Of the remaining 19 stations, nine are planning to do so in the immediate future.

Many stations devote as many as 72 hours per week to the presentation of Concert Music. The average time given to such programming is almost seven hours per week.

Included in BMI's Concert Music Service are:

- "BMI Concert Pin-Up Sheet." A monthly listing of new recordings of outstanding contemporary and standard compositions . . . widely used by broadcasters as an aid to better programming.
- "Your Concert Hall." A series of half-hour radio scripts for use with phonograph records of contemporary and standard classics.
- "Today in Music." Dates and facts about the important music events of the month.

BMI-licensed stations—AM, FM and TV—can be depended upon for complete service in music.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

OUT-OF-HOME LISTENING

(Continued from page 39)

shed a broad light on the nation's multiple-set and out-of-home radio listening. One of the most thorough diary studies yet made, ARB caught *all* listening by having its 3,500 respondents carry their diaries around with them.

Now for a close-up on each of these recent developments:

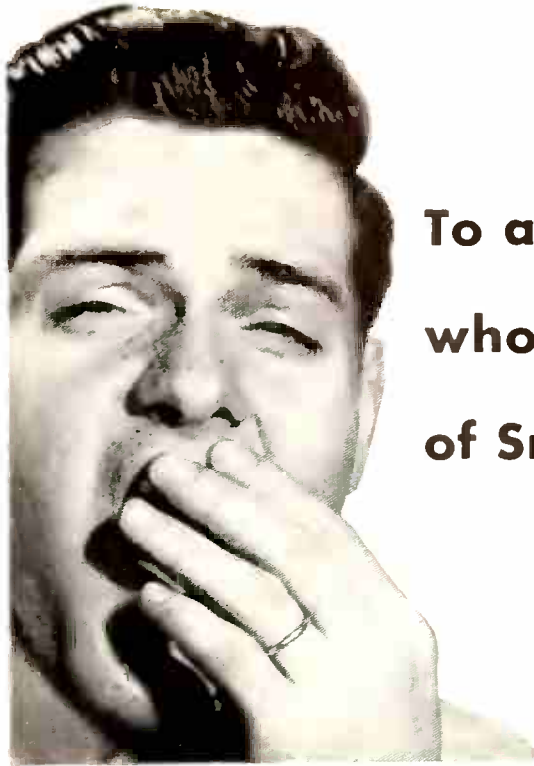
WHDH, Boston, Survey. Boston radio station WHDH, a 50,000-watt independent, took the July 1951 Pulse report on Boston and went on from there. The station already knew that out-of-home listening was up over the year before—Pulse's February 1950 survey showed 10.9% of the total audience listened outside the home, but by February 1951 the report showed 13.1%. In the summer similarly, there was a jump from August 1950 when Pulse placed out-of-home listeners at 14.7% to the 15.6% figure for the current July 1951 study.

What WHDH wanted to know was exactly where this out-of-home listening took place and how much went on. Also: Are station and program preferences different than when the listener is at home? Do those who own TV sets have the same listening habits away from home as those who don't? Is there "escape" listening on radio to get away from TV? Do non-TV set owners carry their out-of-home radio listening habits into the home after they buy a television set?

WHDH went after a sample to match the magnitude of their questionnaire. They pulled 6,263 sets of answers by running advertisements in four Boston papers with a combined circulation of 900,000. The incentive to answer all these questions was an offer of 20 Motorola radios for the best final line to a jingle.

The station's sponsorship of this survey was hidden carefully from respondents. The ads were placed through an advertising agency, replies were sent to a Post Office box number, and all returns were handled by the Reuben H. Donnelly Corp., which itself did not know the survey's sponsor.

These are WHDH's key findings on the basis of questionnaires received from 473 cities and towns in 56 counties of six New England states. First of all, 95.7% of those who answered reported out-of-home listening at some time. As for the "where" of listening,



To a time buyer
who never heard
of Smulekoff's

AN ICELANDIC COUPLE vacationing hereabouts heard a WMT commercial on the 10 p.m. news and bought two complete living room suites from the sponsor next day. Shipping tags on the crates set a new high in tongue-twisters: from Smulekoff's to Reykjavik.

A GI in the Pacific caught a vagrant airwave and ordered a cedar chest shipped to his girl in Louisiana. His letter was addressed to *the Lane cedar chest store that advertises on WMT in Cedar Rapids*. The order was duly executed.

Smulekoff's is a furniture store in Cedar Rapids whose management first saw the light in 1940, after a schedule of spots on our favorite station brought customers traipsing in from the hinterland.

Two years later Smulekoff's moved into a six-story skyscraper (Iowa skies scrape easy) and twisted our arm for regular sponsorship of the 10 o'clock news, with 20 supplementary spots a week. The results were, to use the locution of an advertiser concerned about the effect of too much enthusiasm upon rates, only gratifying. Annual volume is now almost eight times that of 1940. (Reserved note: Good management had a lot to do with it. Increased purchasing power figured. Higher price-levels contribute. We don't claim all the kudos.)

But Smulekoff's "frankly gives WMT full credit for the extended trade territory which results in a high percentage of our total volume and for the dominating influence on our immediate trade area."

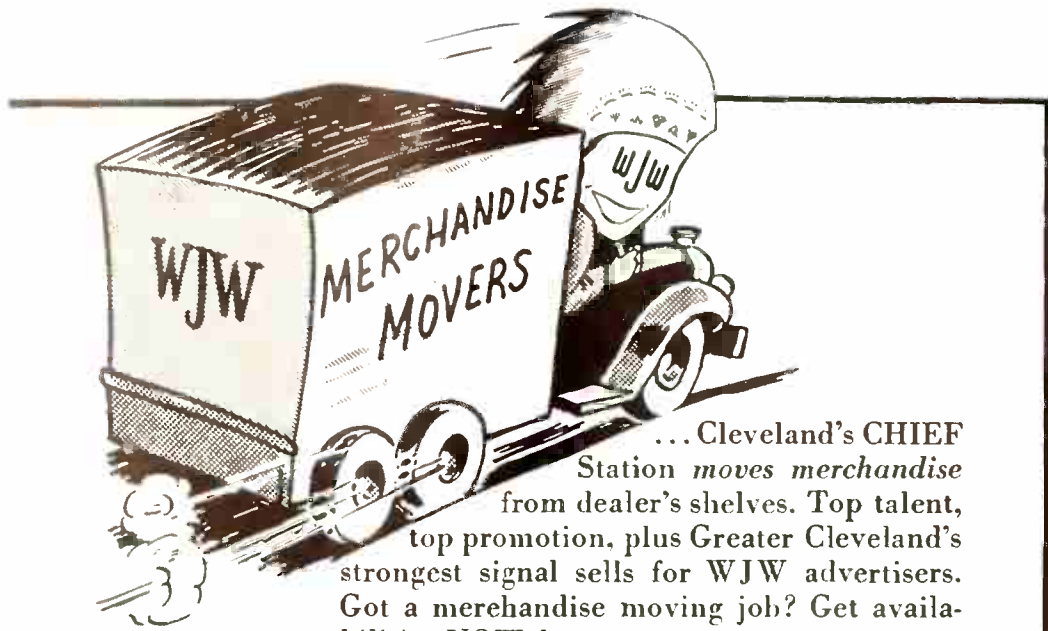
This recital is not offered to promote, necessarily, the Reykjavik market or the possibilities of skip signals. Iowa needs no embellishment, and we suggest that you consider (1) its \$4 billion annual cash income and (2) the effective manner in which WMT taps it.



5000 WATTS, 600 KC

REPRESENTED NATIONALLY BY THE KATZ AGENCY

BASIC CBS RADIO NETWORK



... Cleveland's CHIEF Station moves merchandise from dealer's shelves. Top talent, top promotion, plus Greater Cleveland's strongest signal sells for WJW advertisers. Got a merchandise moving job? Get availabilities NOW from—

CLEVELAND'S *Chief* STATION

WJW

5000 W. WJW BUILDING
 REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

BASIC ABC
 CLEVELAND 15, OHIO

"ANY DAY OF THE WEEK"*

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

*and twice on Sunday.

WREN
 TOPEKA

Can Lick Your
 Sales Problem

(In Topeka)

ABC
 5000 WATTS

WEED AND COMPANY
 National Representatives

it looked this way:

Place	No. of Respondents	%
Automobile	3,846	64.1
Neighbor's home	1,813	30.2
Beach	1,661	27.7
Cottage	1,517	25.3
At work	1,240	20.7
Backyard	981	16.4
Restaurants	959	16.0
Other	781	13.0

It was the amount of listening that really served as an eye-opener. A whopping 46.4% of the respondents reported over six hours of out-of-home listening per week! Another 31.2% listened between three and five hours a week. Portable radios were owned by 78.3% of these people, while 42.5% had automobile sets; TV sets were in the homes of 46.3% of those answering.

Answers to the question "what station do you listen to most away from home?" brought a grin of satisfaction to the face of Bill McGrath, managing director of WHDH. The final tally showed that 57.0% of the respondents listened to WHDH most when away from home. This was far and away the most frequently mentioned of Boston's five stations, the next in line boasting a modest 15.7%.

Questioned about WHDH's unusually strong showing in out-of-home popularity, managing director McGrath told SPONSOR: "I suppose it all started five years ago. A program format not unlike that of WNEW's was instituted—news every hour on the half-hour and three or four good disk jockeys scattered throughout the day. For example, Bob & Ray were developed here and programed for four years prior to NBC 'discovering' them. Everything we have done has been with the idea of establishing a strong 'personality' and a friendly, alert, and tightly produced programing.

"Our music, for example, follows certain broad rules. When a program is first agreed upon, very careful attention is given to selection of records. They must be popular, good arrangements, non-irritating in any part, and the records must have no surface noise. We spent considerable money to develop the finest high-fidelity reproducing equipment available. The added brilliance gives a character to the signal at 850 that makes it stand out from other stations."

Music, news, and sports have been key elements of the WHDH program schedule. It has carried highly successful broadcasts of the Boston Red Sox during the summer, substituting

college and pro football, pro basketball, and hockey during the other seasons. This kind of programming has proven most attractive to out-of-home listeners—especially motorists.

According to Mary McKenna, time-buyer at Benton & Bowles, the music and news stations like WHDH have a better chance away from home than do network affiliates. In a speeding auto the sound level of a dramatic program is such that the story is hard to follow and soft-spoken words are lost in the general noise of driving. Commercials on local stations are not lost in the same way because the commercial announcer pitches his voice so that it's easily heard above normal driving noises.

Commenting on the WHDH survey, timebuyer Frank Silvernail of BBDO remarked, with characteristic understatement: "I think it was an interesting study. It just goes to prove what I've always believed—that there's a lot more out-of-home listening than people think. I wish more studies of this kind were done."

The Pulse, Inc. Slapping a measuring rod on out-of-home radio listening is nothing new to Pulse. It started doing this kind of survey two-and-a-half years ago when WNEW got curious about the true size of its audience. Since then Pulse has sent its researchers into some 150 bars for WBNX (New York) and at one time had 30 investigators patrolling intersections in New York to record auto radio listening.

In its latest survey of New York, made this August, Pulse found that sets-in-use during weekdays started off with a meager 0.5 at the early hour of 6:00 a.m. But as New Yorkers began rising and driving to work, sets-in-use rose steadily: 2.7 at 7:00 a.m.; 4.7 at 8:00 a.m. Out-of-home listening in Gotham dropped slightly then for the rest of the morning, averaging between 3.5 and 4.5 up to the noon hour. During weekday afternoons, sets-in-use hovered between 4.0 and 5.7—with the peak at 6:00 p.m. when workers were homeward bound. Evening out-of-home listening ranged between 4.5 and 3.5 right up to 11:00 p.m., failed to dip until 11:30 when sets-in-use fell to 2.6.

Weekends are strong out-of-home listening times. On Saturday, for example, out-of-home listening among New Yorkers reaches a substantial 5.7

A QUARTER-CENTURY of FARM BROADCASTING

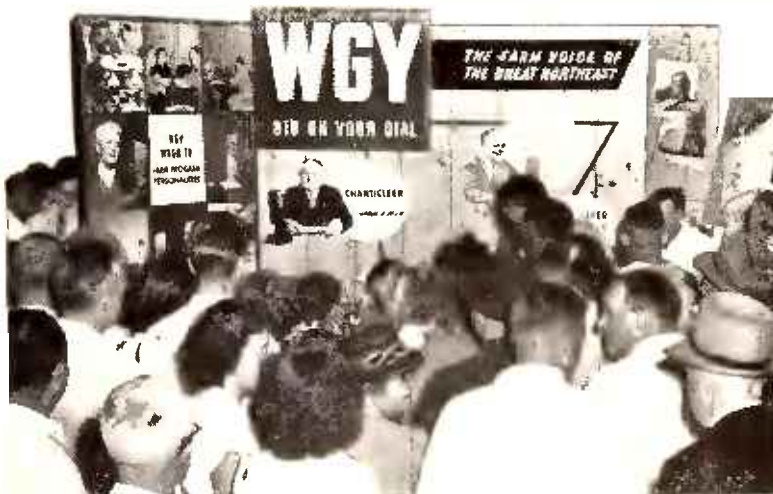
"Listener loyalty" is the phrase most applicable to Pioneer Station WGY's 25 years of farm broadcasting.

During this period of WGY's 29-year history, the 603,660 rural radio families, in addition to the thousands of city-dwellers who have gardens in the 17th State*, have relied on WGY's farm broadcasts for valuable advice and information.

WGY is writing history every day with its farm programming; adding more remote broadcasts to the 600 already conducted; receiving more mail to add to the staggering 1,000,000 pieces already received; and visiting farms and 17th State farmers to gather material for more transcribed broadcasts.

WGY's first farm broadcast was "The Farm Paper of the Air," which has "gone to press" 8000 times since November, 1926. (This Spring the last 15 minutes of "The Farm Paper of the Air" was opened commercially). Soon after this inaugural farm broadcast, "The Farm Forum," a public service program heard every Friday evening at 8:30 P.M., and featuring leaders in agriculture, industry and government, was started. Both these programs have since become a cornerstone of WGY programming.

**The population of the WGY area exceeds the population of 32 states.*



Typical of WGY's listener loyalty is this crowd which watched a Farm Paper of the Air broadcast from the station's Farm Broadcasting Exhibit Booth at one of New York State's county fairs this summer.

WGY THE CAPITAL OF THE 17th STATE

A GENERAL ELECTRIC STATION—Represented Nationally by NBC Spot Sales

by 10:00 a.m., ranges between 5.3 and 6.7 all afternoon. Peak out-of-home listening occurs at 6:00 p.m., with a drop to 4.0 sets-in-use at 7:00 and correspondingly modest ratings for the rest of Saturday evening. Sunday follows a similar pattern, with out-of-home listening varying between 4.0 and 7.0 from 10:00 a.m. to 8:00 p.m.

Tracking down out-of-home listening while it goes on is a laborious and costly business. Now that out-of-home measurement has become standard Pulse practice, the research organization simply expands certain of its regular interview studies which query respondents on their listening the day after it takes place. In July and February, questions like the following are added to the regular survey: "Did any member of your family listen to the radio any place out of the home today? Last night after 7 p.m.? At what times did they listen? To which of these stations and programs did you listen (showing program roster)? Where did you listen?"

A sampling of recent Pulse studies in various cities shows how widespread out-of-home listening really is. On the average, at least one person in

40% of the homes interviewed had done out-of-home listening the day of the survey. For example, 40.2% of the homes visited in Atlanta had listened outside the home, 42.1% of the homes in Cincinnati, 39.6% of the homes in Chicago, 41.1% in New York, and 45.7% in Los Angeles. In each case there were 2,100 homes in the sample. As might be expected,

★ ★ ★ ★ ★ ★ ★ ★
 "A major feature of Phonevision is that if it is established as a commercial service, it can make possible television stations in many communities too small to support a station on advertising revenues alone."

HENRY C. BONFIG
 V. P., Zenith Radio Corp.

★ ★ ★ ★ ★ ★ ★ ★
 about half of this out-of-home listening was done on the automobile radio. Listening at work and while visiting accounted for most of the rest.

These are the high spots of the standard Pulse out-of-home listening report. The reports also break down listeners and non-listeners by age group and sex, give the size of the out-of-home audience for each individual station both for an average day and for specific programs. It's possible,

therefore, for an inquisitive advertiser to pick out the percentage of out-of-home listeners (which is in effect a rating) for any program in which he's interested, then add this out-of-home figure to the more conventional in-home rating. The total is a complete picture of the number of people actually listening to a given radio show.

Interest in getting figures like these has grown rapidly. A year and a half ago Pulse had clients for only five markets—they need at least two customers in a market to break even. But by July of this year, there were 13 markets surveyed for out-of-home listening, including Minneapolis-St. Paul, Philadelphia, San Francisco, Birmingham, Los Angeles, Detroit, Buffalo, Atlanta, St. Louis, Chicago, Cincinnati, Washington, Boston.

Commenting on the increased coverage, Dr. Roslow told SPONSOR: "The resistance to out-of-home studies has been considerable outside New York. Stations are understandably reluctant about getting into them because seasonal changes require frequent checks. However, I've noticed that interest is growing. It's very likely that this year's 13 markets will be expanded to 17 for our next survey in February."

New York stations support four surveys a year—in August, November, February, and May. Besides WNEW, WQXR, WMGM, WBNX, WOR, and WMCA, there are several ad agency subscribers, including McCann-Erickson and the Biow Company. The tab for stations is \$200 a month for the full service; for agencies only \$15 per month.

Southern California. In a recent presentation, the Southern California Broadcasters Association outlined the scope of radio listening in 11 Southern California counties in and around Los Angeles. Putting together an impressive array of statistics from many sources, the report describes the size and character of Southern California as a market, points out how efficiently radio reaches the more than 5,000,000 people living there.

Tucked neatly into this comprehensive survey is a complete picture of out-of-home listening. Quoting Pulse data, for example, the report shows that more Los Angeles homes (46.5% of them) engage in out-of-home radio listening than in any other city in the nation. In fact, sets-in-use for listening outside-the-home average 4.1 in

Here's how you can reach them
 down on the farm

KTBS FARM SERVICE DEPARTMENT

Use KTBS to reach and sell the 318,000 radio families in this rich agricultural area of Northern Louisiana, Eastern Texas and Southern Arkansas. KTBS is the only station in this area to offer this service.

Write for further details.

KTBS	10,000 WATTS—DAY	710 KILOCYCLES
	5,000 WATTS NIGHT	NBC

SHREVEPORT Nat'l. Representative: Edward Petry & Co., Inc.



Americans Are Rolling Up Their Sleeves!

Armed Forces
Blood Donor
Program
**CALL YOUR
RED CROSS
TODAY**

Career girls and carpenters . . . truck drivers and teachers . . . bankers and bakers and pretty homemakers—*everybody* with a conscience is rolling up his and her sleeves to give blood.

Your Armed Forces are short 300,000 pints of desperately needed blood this month. Men, your men, on "Heartbreak Ridge" have been hit. Tomorrow it may be at some other place with a strange name. And the man who might die . . . *will* die.

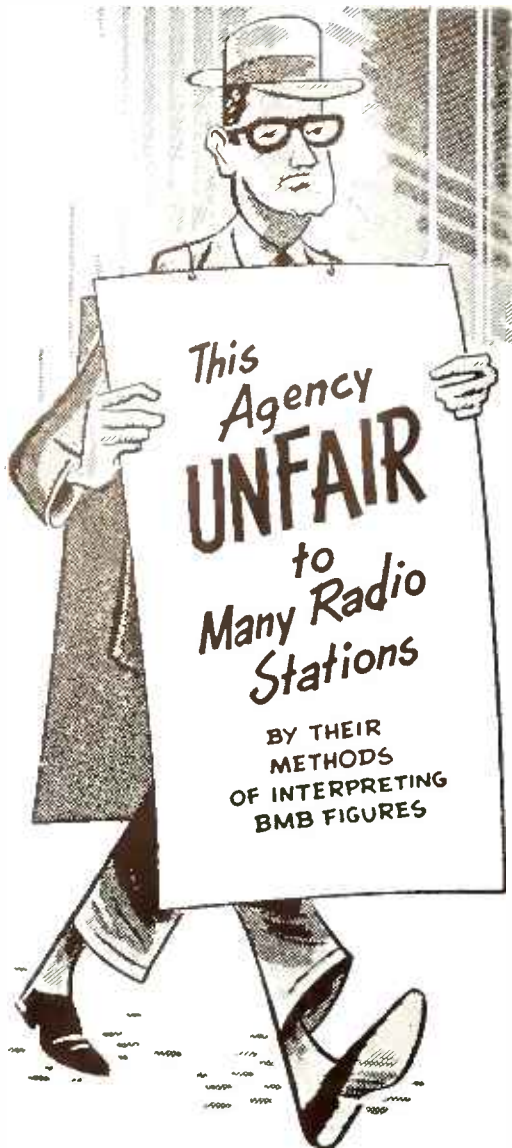
Your Defense Department and your Red Cross have reminded you that blood is needed. Secretary of Defense Lovett says the situation is perilous. Our top military men in Korea say it's perilous.

Why not join the thousands of Americans who are giving blood, giving it regularly, cheerfully! It isn't painful. Trained personnel make it easy and even pleasant.

So roll up your sleeve. Make your appointment . . . today!



What Happened to That Pint of Blood You Were Going to Give?



Some agencies and advertisers have been unwittingly turning up the wrong answers through methods of interpreting B M B figures which fail to eliminate the frequently misleading *popularity factor*.

This organization has developed a method of using B M B figures which keeps the record straight on this important point—and is therefore uniformly fair to all types of stations, whether NBC, CBS, ABC, Mutual or Independent.

We will welcome the opportunity to demonstrate the value and soundness of this method to agencies and advertisers anywhere.

 **Adam Young Inc.**
 RADIO STATION REPRESENTATIVE
 22 EAST 40th STREET • NEW YORK 16, N. Y.
 NEW YORK • ST. LOUIS
 CHICAGO • LOS ANGELES • SAN FRANCISCO

metropolitan Los Angeles for both day and night.

Automobile listening, especially high in the Far West, accounts for its leading position in out-of-home radio use. To begin with, 59% of all metropolitan Los Angeles families own cars with auto radios in them. This makes the area tops in auto radio ownership—and 14% above the U.S. average of 45%. Spelled out that amounts to 857,900 auto radio listeners, or 72.5% of all metropolitan L. A. auto owners.

Automobiles, though the locale of the greatest amount of out-of-home listening, does not account for all of it by any means. The breakdown:

Automobiles	51.2%	Restaurants	5.7%
At work	14.4%	Stores, offices	6.2%
Visiting	21.9%	Clubs, schools	0.6%

All of these facts go to prove Los Angeles, and surrounding counties, are very strong in out-of-home audiences. Moderate weather year-round keeps average radio listening outside the home consistently high in the Far West. The large distances, which require above-average mobility, also encourage above-average radio listening by automobile drivers. The example of Los Angeles underlines a basic point about out-of-home listening: it varies considerably by market and season.

NBC-CBS Survey. With financing from the NBC and CBS radio networks, American Research Bureau (Washington) recently finished tabulating the results of one of the most ambitious nationwide radio surveys yet made.

Aimed especially at pinning down the extent of multiple radio set listening in TV homes, the study picked up considerable out-of-home data as well. Altogether, 3,500 persons in every county of the nation carried listening diaries around with them. The current study provided a separate page for each day's out-of-home listening, thereby capturing a detailed written record of such listening as it took place. (ARB measures out-of-home listening in its regular monthly reports as well.)

Just what the ARB survey reveals about radio listening outside the home is so far a closely guarded secret. It's expected, however, that a complete presentation will be ready in a few weeks. It should make very interesting reading for advertisers who are anxious to evaluate radio's present status. ★ ★ ★

MEN, MONEY, MOTIVES

(Continued from page 6)

What will 1954 bring—if anything—in the rich rain forest of basic patent control? What, indeed!

* * *

Meantime, our point is made. Government action today is the great question mark on nearly all entrepreneurial activity. And for "action" you can also use the reverse term "inaction." It is moot nowadays whether Government helps or hurts most, and most often, by acting or refusing to act.

* * *

Right now Paramount and ABC are sweating out FCC approval. The Government cannot be hurried. It slowly weighs two advocacies each advanced by earnest citizens. One argument is that the FCC should disallow the Paramount petition because Paramount itself is the exhibition half of a divorce which took the Department of Justice 10 years to accomplish. Why now sanc-

WHAT TREBOR DOES


for
LOCAL ACCOUNTS

TREBOR'S STATION
(WVET)

can do for YOU in
ROCHESTER, N. Y.

5000
WATTS

1280,
KC



WVET

MUTUAL

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

tion—runs the argument—the divorced exhibitor half of the Paramount business to reach out in a new field, TV, and gobble up a new production mate? Against this argument, others urge the view that realities must be considered. They say ABC needs the money and brains of Paramount to meet on equal terms the competition of NBC and CBS in television and that the Government ought to encourage more competition. The moral stands clear. Everything waits on Government. The Government in turn ponders whether to impede, and thus kill, or favor, and thus make good, a businessman's plan.

* * *

Wonder if Owen D. Young would look as good today if he were just now trying to do his stuff? ★ ★ ★

ROUNDUP

(Continued from page 49)

the Parade were *Kukla, Fran and Ollie*, *Hawkins Falls*, *The Wayne King Show* and *Ernie Simon*. The pooled telecast was seen on Chicago's WNBQ, WBKB and WENR-TV and was produced by Andy Christian in cooperation with ABC, NBC, WBKB, and the Community Fund.

DuPont's Cavalcade of America told the story of Traveler's Aid on their production, "No One Is Alone"; Pet Milk's *Fibber McGee and Molly* (in person) opened the Chest campaign in Omaha on 9 October; and Esso's *Alan Young* show, as in the past, devoted special attention on one program to a Community Chest message. ★ ★ ★

Briefly . . .

The second volume of "Best Television Plays of the Year (1950-51)" edited by NBC's television casting director, William I. Kaufman, will be out in November or early December under the Merlin Press imprint. The book will contain the best of the TV drama crop as submitted to Kaufman by network and independent stations throughout the country. Kaufman, 28 years old, is the co-author of "Your Career in Television."

* * *

The Ohio Association of Broadcasters recent fall sales and management conference featured these key speakers in the broadcast advertising industry: Norman Glenn, editor and publisher, SPONSOR (1951 Radio Advertising Sell-

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.



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

ing Techniques); Maurice Mitchell, vice president. Associated Program Service (The Pitch—1952 Model); Dave Baylor, general manager, WJMO, Cleveland (The Patient Survived); Murray Grabhorn, managing director, NARTSR (How I Would Try to Sell Your Station Locally and Nationally). Other keynoters: Ben Chatfield, news director, WMAZ, Macon; Robert J. Burton, vice president, BMI; Elmer Wayne, sales manager, WJR, Detroit, and Dr. Kenneth Baker, president Standard Audit and Measurement Service.

* * *

*What Do You Expect Radio Advertising
To Do For You?*

1. Move product... create store traffic.
2. Build prestige.
3. Improve dealer-manufacturer relations.
4. Impress stockholders.
5. Improve public relations.
6. Cement employee-employer relations.
7. Supplement printed media advertising.
8. Carry main advertising burden.
9. Identification! (who — what — where)

WWOD 1390 2-3441

WWOD highlights advertisers' key air usages

WWOD, MBS in Lynchburg, Va., has come forth with an interesting promotion card that asks advertisers "What do you expect radio advertising to do for you?" (See above.)

King Midas Feed Mills, Minneapolis, have bought a 12:45 to 1:00 p.m. show, *Harvest Hands* on WDGY, 50,000-watt LBS affiliate in that city. The



Harvest Hands new \$30,000 buy for King Midas

broadcast purchase, said to be around \$30,000, features this live-talent Western show five times weekly plus hour long personal appearances and rerotes from different stores in Minnesota and Wisconsin towns every Saturday.

* * *

The Havens & Martin stations in Richmond (WMBG, WCOD-FM, and WTVR) combined the Tobacco Festival promotion with WMBG-NBC silver jubilee. 20,000 yardsticks handed out on the streets of Richmond read "The Silver Jubilee on WMBG and

NBC; 25 Years of the Best in Radio." Other side of the yardsticks read: "The Three Pioneers of Virginia: WMBG, WCOD-FM, WTVR." The yardsticks were handed out by young ladies dressed in colonial costumes. Two weeks before the Tobacco Festival, station identification included: "Measure our 25 years of broadcasting progress by your hours of listening enjoyment."

* * *

NBC and Station WDSU, New Orleans, celebrated their affiliation recently with the network show, *Way Down Yonder*, originating from Brutalour Mansion, home of WDSU.



Net, station luminaries mark WDSU-NBC tie

Among those present (see photo below): Robert D. Swezey, WDSU general manager; Ben Grauer, NBC announcer and the show's guest m.c.; H. W. Slavick, WMC, Memphis, general manager; Paul Hancock, NBC station relations director; Louis Read, WDSU commercial manager. ★ ★ ★

LONGINES

(Continued from page 31)

ing the firm alive at a time when few people could afford a watch. In the 1940's, there was the tight supply problem of the war years and the necessity of keeping the brand-name alive until supplies grew better. Then, more recently, there has been the all-out advertising battle between firms like Longines-Wittnauer—who import and pay taxes on jeweled, unadjusted movements from Switzerland—and domestic firms like Hamilton and Elgin who constantly lobby to get the import taxes raised.

Through these ever-changing eyes, Longines-Wittnauer has leaned more and more on broadcast advertising as a solid base for its advertising.

Ad budgets for Longines-Wittnauer are usually close to 7½% of the anticipated net sales, and have grown as net sales have grown. However, radio

**ORSON
WELLES
IS BACK!**

"The Lives of Harry Lime"

52 thrill-packed half-hour stories of the fabulous rogue made famous by Orson Welles in "The Third Man." Send for audition.

LANG-WORTH DISTRIBUTING CORP. 113 West 57th Street, New York



There's More
SELL
on
WRNL

**RICHMOND
VIRGINIA**
910 kc - 5 kw
**ABC
AFFILIATE**

National
Representatives
**EDWARD
PETRY
& CO., INC.**

and TV portions of the advertising appropriation have shot ahead in geometrically progressive leaps. From being a minuscule portion of the ad budget in the 1920's, the air advertising dollars grew to constitute about one-third of the total budget during the 1930's, about half in the 1940's, and nearly three-quarters today. Obviously, the institutional approach of Longines-Wittnauer on the air has been found to pay off handsomely.

However, the firm's first plunge into broadcasting was an exceedingly small one. It happened in February, 1927, when a WJZ announcer went before the station's soup-plate mikes to voice what amounted to an advertising stunt for the watch firm, then just plain A. Wittnauer & Company. It was a "sponsored" time signal—radio's first—and the beginning of a long-standing

★ ★ ★ ★ ★ ★ ★ ★

"The more individual station sales promotion effort the faster BAB will prosper for the industry as a whole and put us all in the driver's seat again."

ROBERT S. KELLER
Sales promotion rep N. Y.

★ ★ ★ ★ ★ ★ ★ ★

romance between the firm and airselling.

The Wittnauer firm (which changed its name later to Longines-Wittnauer in a 1936 reorganization) began slowly to follow up this lead. Not wishing to spend any appreciable amount of money in a then-untried medium, the watch firm began instead to make "barter deals" in radio. Wittnauer would install a set of chronometers and give everybody a watch. The station would, in return, give sponsored time signals. The watch firm didn't realize it then, but it was really getting a bargain.

(Bulova, incidentally, caught the scent of this in late 1927, moved in on a cash basis, and quickly outstripped Wittnauer in using time signals. Today, these time breaks on AM and TV are the backbone of Bulova's \$5,000,000 advertising campaigns, and Longines-Wittnauer never caught up in this category, eventually dropped time signals.)

Slowly, and then with gaining speed, Wittnauer began to expand its time signal operations. By 1929, it was in most of the key radio markets with fairly extensive spot schedules.

By 1936, when the second half of its hyphenated name was added, Lon-

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



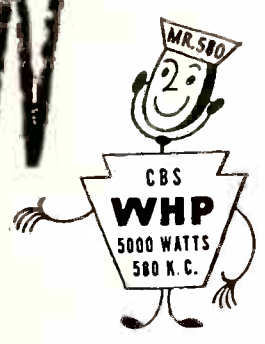
Summer is over and this gal's vacation is through
It's "Back to Work" time and that means buyers for you.
New dresses, new outfits, gals need dozens or more.
Plus lipstick and hair soaps, all things that females adore.
As shoppers they're smart so when out buying they go,
They only spend money on products about which they know.
So don't let them miss you, why be left out in the cold.
Buy time on WSPD, Toledo, where your story is heard when it is told.

WSPD TOLEDO, OHIO
A First Industry Station
5000 WATTS - N.B.C.

WSPD-TV
CHANNEL - 13

Represented Nationally by **KATZ**

NOW



National Rep.
The Bolling Co.

5000 watts
580 k.c.

WHP

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

gines-Wittnauer was buying extensive time signal breaks in 26-week cycles on such key stations as WOR. They stuck to short, simple, institutional copy. Around that time, too, an announcer named Frank Knight started doing Longines-Wittnauer time signals on WOR, little realizing that he was starting out on what has wound up as a full-time career of voicing Longines-Wittnauer commercials.

So far, Longines-Wittnauer was causing very little in the way of a stir in broadcasting circles. Most of its budget was going into magazines, newspapers, direct mail, other media. Longines-Wittnauer time signals covered only some one dozen markets at most, and none of the campaigns were in the nature of a "saturation." Besides, Bulova had most of the choice time signals sewn up tight.

Then as admen who have worked closely with Longines-Wittnauer recall, the idea came for a new approach in the watch firm's radio tactics. Fred Cartoun and the Arthur Rosenberg agency, at that time the watch company's ad counsel, began to talk up this idea: spot programing, of a dignified, musical nature.

Credit for this plan is sometimes mentioned, incidentally, as going to Mrs. Fred Cartoun, since she has always had a great fondness for music. However, once the idea was planted, Fred Cartoun began to build on it.

The result, on the afternoon of Sunday, 6 April 1941, was the official debut of the *Longines Symphonette* in the 5:30 to 6:00 p.m. spot on WJZ, then key New York outlet of the old

NBC Blue Network. It started as a live musical group of some 13 strings under the baton of Mishel Piastro, famed concert violinist of the New York Philharmonic. The show was owned and produced entirely by Longines. The musical numbers were simplified versions of classical and semi-classical orchestral works. Frank Knight was picked as the commercial announcer, after an audition. The debut was successful, and right then and there Fred Cartoun decided that this was just the thing that Longines air advertising needed.

The program was dignified, which

★ ★ ★ ★ ★ ★ ★ ★
 "People aren't interested in what's in your product until they know what's in it for them."
 ★ ★ ★ ★ ★ ★ ★ ★

HOWARD W. NEWTON
V.P., Dancer-Fitzgerald-Sample

★ ★ ★ ★ ★ ★ ★ ★

was in keeping with Longines' advertising claims of "The World's Most Honored Watch," and it provided a perfect tie-in: "The World's Most Honored Music." While somewhat on the long-hair side, the music was far from "high-brow," and was aimed at popular, non-jazz taste.

Having found the air advertising gimmick it needed, the next problem facing Longines was what to do with it.

Network radio in 1941 was out of the question for Longines' budget. The answer was obviously spot radio—but how? A method was needed, and a method was found in transcriptions. The teaming of the *Longines Symphonette* and a recording studio was

to mean real success.

On 28 September, 1941, the *Longines Symphonette* switched its "origination" to WEA, New York, and began to go heavily into the recording business. Meanwhile, the Longines-Wittnauer ad agency began to go quietly on the prowl for good half-hour time slots on some 50 or 60 stations. During that season, station business was slow, radiomen recall, and most station managers welcomed the idea of the half-hour shows with open arms.

Meanwhile, the *Symphonette* was undergoing some interesting changes. From its original nucleus group of a dozen or so, it began to grow to a concert orchestra of some 30 men. Since the program was exclusively Longines' own house-produced show, its output began to fill a big library in the watch firm's own headquarters.


By 1946, the *Longines Symphonette* was one of radio's largest spot program operations, being aired over more than 100 stations. It was in that year that two other interesting developments surrounding this musical series took place.

The first was direct proof that the show sold Longines watches. In fact, it sold them so well that jewelers were forever running out of them, and allocations had to be set up. To reduce the pressure, the watch firm—which had been plugging Wittnauer watches rather patronizingly as the "sturdy and dependable Wittnauer, companion piece to the famous Longines"—began to put more and more of the radio emphasis on Wittnauer. (This has eventually blossomed into a full-fledged air campaign on CBS radio for this lower-priced line, which competes directly with Bulova, et al.)

The second big development took place on the night of 5 November 1946, at Symphony Hall in Boston. There, the *Symphonette* group played its first big public concert to a paying audience, and went over with a bang. This made quite an impression on Longines-Wittnauer, who didn't really know what to do with this aspect of the show until last year.

In the meantime, the *Symphonette* made other public appearances at private concerts in New York's Carnegie Hall during the summers of 1947, 1948, 1949 and 1950. To these concerts were invited the jewelers who were attending the annual National Retail Jeweler's Conventions. Like

+++++ FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y. +++++



Mister PLUS, the smithy, stands
 Beneath the chestnut tree,
 Holding in his sturdy hands
 A vast community:
 "MBS has STRONGEST GRIP
 On Home-Town U.S.A.
 Eleven-million listenership
 Is platinum — not hay!"
 —the difference is MUTUAL!

*1 out of every 3
listens to KCMO
in Mid-America*

KCMO reaches 33.4% of all Mid-America radio homes tuned to Kansas City stations—a share of audience larger than *any* station heard in the area. Get proof—get the facts on Mid-America radio coverage from the Conlan "Study of Listening Habits" in Mid-America. 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 St., Kansas City Mo.
or **THE KATZ AGENCY**

NO television!

KGVO - Missoula
5000 w — CBS — 1290 kc
only competition
250 w — NBC — 1450 kc

KANA - Anaconda
only station
250 w — Ind. — 1230 kc

Good Producers Both!

The Art Mosby Stations



MONTANA

THE TREASURE STATE OF THE 48

the annual Christmas albums of recorded Symphonette numbers then being sent to the trade, these were real prestige-builders for Longines-Wittnauer. The concerts played to packed houses and Longines' speakers stressed the fact that the Symphonette was a selling vehicle. (What eventually happened as a result of these successful public dates will be told a little later in this report.)

The year 1948 stands as an important one in the history of Longines-Wittnauer's air advertising. It was in this year that the Columbia Broadcasting System, which had eyed the lucrative spot billings of the *Symphonette* for years, persuaded Longines to become a network client, final big step in their air growth.

★ ★ ★ ★ ★ ★ ★ ★

"If you want to reach people below average income in the bigger cities, you just can't do it through magazine advertising. Radio, on the other hand, does reach these people—and nearly all of them. We turn to radio as a means of reaching this group."

H. A. RICHMOND
General Supervisor
Metropolitan Life Insurance Co.

★ ★ ★ ★ ★ ★ ★ ★

(It was also in this year that the watch firm left its agency, Arthur Rosenberg, to go to Victor A. Bennett.)

CBS landed the Longines business by some clever salesmanship. Knowing that the watch firm likes to feel that it's getting a lot for its money, CBS went in and sold hard on the cost-per-thousand aspects of network radio. As a trial, Longines contracted, through its new ad agency, to sponsor the live *Festival of Song*, Sundays at 2:00 to 2:30 p.m. on CBS, keeping the majority of its spot radio intact.

A few weeks later, CBS was back with another pitch. This time, the suggestion was to pull out of spot radio and apply the spot dollars to selling Wittnauer watches with a second CBS half-hour musical show. Longines went for the idea, and dropped the axe on its spot radio soon thereafter.

On 26 December, 1948, Longines-Wittnauer moved *Festival of Song* into the Sunday, 5:00 to 5:30 time slot, and filled the vacated slot with a second show, *Festival of Music*. This show, actually the *Longines Symphonette* with another name, kept to this title for a while as the spot contracts ran out. The prestige musical vehicle came into its own, however, on 13 March 1949. On that date, the

**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.

early-afternoon show became the *Wittnauer Choraliars* (first major air promotion for the secondary line). The late-afternoon show became the now-recorded *Longines Symphonette*. Except for earned hiatus and some juggling in time slots, the firm has been a two-program CBS network radio advertiser ever since.

Longines-Wittnauer soon started to move in on another new field: CBS network television. Its foot-wetter was a one-shot, hour-long Thanksgiving simulcast in 1949. This was followed by TV-only one shots and special events, including election returns, Thanksgiving and Christmas shows in 1950, and two special-events coverages of the MacArthur activities in 1951.

In June of this year, the *Longines Chronoscope*, a talky, non-controversial current events show directed by Alan R. Cartoun, was added in the Monday 11:00-11:15 p.m. slot on CBS-TV. This has since been expanded to a Monday, Wednesday, Friday lineup on some five live outlets and about nine kinescope markets. A special Thanksgiving Day one-shot is planned this year on CBS-TV, from 5:00 to 6:00 p.m., featuring the performers from the two radio shows.

During 1950, Longines decided to use some of the flexibility afforded by its vast recorded library, and went in for a low-cost, gift-season push on ABC radio. Using recordings in disk-jockey fashion, with introductions by Frank Knight, the *Symphonette's* steady announcer, Longines aired their classical music show from 2 October 1950 to 28 December 1950 on ABC, in

the 10:35 to 11:00 p.m. slot, Monday through Thursday. Added to the two CBS radio shows, and the five-a-week airings of the *Symphonette* on WNBC (sole surviving spot program operation), this gave Longines-Wittnauer the startling total of over 11 radio program hours a week in New York (less elsewhere by five hours) during the holiday season.

As the lineup now stands for November, 1951, the *Symphonette* is heard via tape recordings on CBS radio, Sundays, 2:00 to 2:30 p.m. The *Wittnauer Choraliars* are heard live on Sunday nights, 10:00 to 10:30 p.m.,

★ ★ ★ ★ ★ ★ ★ ★

“Television combines the irresistible appeal of moving pictures with the convenience and time-coincidence of home entertainment. It has the advantage of the movies without the drawbacks.”

GLEN McDANIEL
President, RTMA

★ ★ ★ ★ ★ ★ ★ ★

also on CBS. *Chronoscope* is scanned for three quarter-hours weekly on some 14 CBS-TV stations. Thanksgiving and Christmas TV one-shots are planned, and the TV will be expanded again shortly. All in all, it's a healthy network lineup.

The rating history of these shows clearly establishes their effectiveness. For instance, the Pulse weighted reports for July-August 1951 covering 16 leading radio markets give *Longines Symphonette* on CBS about a 3.7. Not a startling rating, of course, but look how it compares to such similar “prestige” musical shows as *Voice of Firestone* and *Telephone Hour*. In this

same report, these two programs got, respectively, a Pulse average of 6.2 and 6.3. Estimates of the radio-only production costs of these latter two shows are about \$7,500 to \$10,000 apiece. SPONSOR'S estimate of the per-program talent costs of the waxed *Longines Symphonette*, based on knowledge gathered from recording officials and the musicians' union, is slightly under \$3,000 apiece. Thus, the *Symphonette* delivers about half of the audience of the other two shows, at about a third of the cost.

Pulse figures show that the lackluster *Longines Chronoscope* does well in the rating category. In the July-August Pulse, *Chronoscope* got a Monday-night 9.3 average for six TV markets, showing that it inherits a sizable audience on Mondays from the *Studio One* slot which precedes. This compares nicely with the ratings of the similar but more expensive *Meet the Press* for the same period, which got a 7.3 average, two points lower than the less-expensive Longines show.

Longines-Wittnauer has not forgotten spot radio. The lucrative New York City jewelry market is spot-sold via the Monday through Friday, 7:00 to 7:30 p.m., *Longines Symphonette*, also taped, which WNBC won away from WOR.

Also, a revived dealer-placed e.t. campaign is under way. By salvaging music from its *Symphonette* recordings the watch firm is offering a low-cost 26-week series of 15-minute transcriptions called the *Longines Musicale*. These open-end disks, which actually are a musical series of a few years ago, are available gratis to dealers, who then place them locally and pay for the time. Clearances, to avoid conflict with the *Symphonette*, are subject to the watch firm's O.K. Jewelers have been quick to snap them up, and they should be running in most major radio markets by Christmas.

The hottest new trend in Longines promotion (in addition to stepped up hand-outs of Longines on radio and give-away shows) is the final outgrowth of the earlier public appearances of the Longines Symphonette.

As a trial run in 1950, Longines O.K.'d booking of the group on a 12-week swing from New York to the Rio Grande Valley through Jack Adams & Company. It was a completely self-liquidating tour (paid admissions only), but Longines was quick to insist that all publicity, billing, promo-

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Mister PLUS, Town Crier, says:

"We've got good news for you!

News listening here is up—oyez!

They love our newscast crew!"

MBS is FIRST FOR NEWS—

With listeners and sponsors!

So if it's news you plan to use,

Here's where to put it on, sirs!

—the difference is MUTUAL!

tion, etc., bear the name "Longines Symphonette."

Now, since 8 October, the 31-piece group has been on a 14-week road tour, playing 120 concerts in 98 cities, and making a wide swing from Pennsylvania and Ohio through the North-central states, down to the Gulf Coast. The public reaction to these concerts has been so great that Longines-Witt-

★ ★ ★ ★ ★ ★ ★ ★

"We have to remind sponsors of TV's high costs and point out to them that, although the girl may look very good in mink, someone has to pay the furrer."

JOHN KAROL
V.P. in charge of sales, CBS

★ ★ ★ ★ ★ ★ ★ ★

nauer plans a fancy 22-week tour for 1952.

In late October, Cartoun got the following letter from Clarence E. Cramer, booking agent for the Midwest leg of the *Symphonette* tour. It attests to the popular success of its concerts, which play mainly in small communities.

"Monday night and Tuesday, I was with the orchestra at Galesburg, Ill., where a capacity crowd simply would

not let them go at the end of the concert. Nightly it is the same story—three encores at the end, and Mishel dismisses the orchestra during heavy applause seeking the fourth encore."

The promotional value of these concerts is enormous, since they add vastly to the "prestige" of the radio-TV shows at practically no cost. Merchandising possibilities are endless, and the watch firm and its dealers are going all-out with supporting promotions.

Riding the crest of this successful air advertising and city-by-city promotions—backstopped by a \$500,000 campaign in magazines, supplements, direct mail and trade advertising—Longines-Wittnauer is still ahead. It has proved, by dint of trial and error, of experimentation and refinement, that advertising "dignity" can be equated with sales "dollars." ★ ★ ★

TV CODE

(Continued from page 29)

emblem may or may not make the difference, the skeptics concede. They admit Hollywood has successfully enforced self-regulation by penalizing its own bad boys. But Hollywood is a cohesive and tight small group. Advertising is a sprawling affair. One doubting Thomas at CBS thought any code offered as much temptation to cheat on over-all quality by meticulous deference to unimportant small rules rather than a stimulus to genuine upgrading. Conceding that TV programs need improving, he still declined to enthuse about any set of rules. "That's the easy way," was how he expressed his reservation.

Advertisers will also be interested to know that the present expectation of NARTB is to spend a considerable bundle of cash promoting the code via paid space. This is in recognition of the cynicism factor and the more recent grumbling of the articulate public generally.

Obviously, the implications of the code multiply as the examination proceeds. Every serious-minded sponsoring official should, in SPONSOR'S opinion, get hold of the full text (write Oscar Elder, NARTB, 1771 N Street, N.W., Washington 6, D. C.

Because television has so many "vision" problems that had no existence in radio, much attention has to be given to these new hazards. Advertisers will not fail to register, right



FORD NELSON

One of
WDIA's
many famous
personalities

Another Renewal From PUREX For WDIA, Memphis!

Yes, in October PUREX started its fourth continuous 13 week sponsorship of 15 minutes of Ford Nelson's "Glory Train" (Mon. thru Fri.). Thus PUREX continues to sell the 44% Negro segment of Memphis' 394,000 population and the 489,000 total Negroes in WDIA BMB counties. Case histories and Hoopers* prove that WDIA completely dominates in selling this important portion of the Memphis market. The 5 other Memphis stations split up the white audience. Join now the trend set by such important national advertisers as Lucky Strike, Bayer Aspirin, Shinola, Brooks Foods, Taystec Bread, Colgate Dental Cream, Super Suds and many others! Make a note to get the full facts on WDIA from us or our representative. Increased sales for your product will make you glad you did!

*HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn.		Months: May-Sept. 1951						
Time	Sets	WDIA	B	C	D	E	F	G
MF 8AM-6PM	13.4	25.0	23.6	17.3	13.0	10.8	4.9	4.0

MEMPHIS **WDIA** TENN.

John E. Pearson Co., Representative

SEPARATE BUT EQUAL WERD

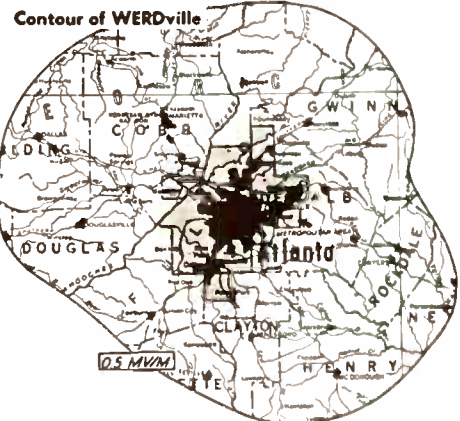
Proves A Moot Southern Point in Atlanta

... "Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday.

WERD'S Hooper Audience share equals the best station in Atlanta today. Here are the Hoopered facts:

WERD	— 23.2
Station A	— 23.2
Station B	— 19.7
Station C	— 10.6
Other AM and FM	— 23.2

WERD is the most economical radio buy in Atlanta. 860 on every Atlanta dial covers the area shown below 1000 watts



Write for proof of performance.

Represented nationally by

JOE WOOTTON

Interstate United Newspapers, Inc.
545 Fifth Avenue
New York 17, N. Y.

*WERD is Negro owned and operated.



WMRY programs to more than 1/2 million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida.

600KC- "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

off, that the code contains adverse mention of "stationary backdrops or properties showing the sponsor's name or product." This has been one way admen have been converting their TV programs into one long commercial, or at least an entertainment performed inside the proscenium arch of lettered advertising. The code doesn't say so right out, but there is a hint to the wise that the thing is being over-done. Maybe when the singer sings the blinking sign over his or her head should stop peddling patented pabulum.

One New York radio-television vice president was quick to point out this basic business fact: most sponsored network programs today are controlled and produced by networks rather than advertising agencies. Thus the NARTB Television Code Review Board would, in many cases, be pointing the accusing finger at the webs in their role as packagers. "Remember," he added, "TV smut isn't the agency's fault. Our commercials are clean. The smut is contributed by the network's pet staff comics."

Nearly all admen who reacted at all seemed to take the need for a TV code for granted. Some did muse on the implications of crackdown. One sales executive reacted to SPONSOR's query in this vein: "Don't ask us. We don't know. Tell us what to think." As to that, it does seem a legitimate part of the story to characterize the TV code as a surprisingly robust lion's roar compared to earlier mouse-like squeaks. This code is much longer, more detailed, more forthright, more courageous. With the machinery for

processing complaints (new) and the emblem of respectability (new) and the threat of throwing hooligan advertisers or entertainers to the hluenosos (new), the present document is wholly different in nature, scope, and commitment.

The code is the product of some 10 conferences, under NARTB auspices. Thad Brown, Jr., as the trade association's counsel and TV director, attended them all, had much to do with the expediting. Admittedly a deliberate, long-planned answer to industry critics, the code is in four main sections, each the baby of a separate sub-chairman and each cast in its own literary style. The over-all chairman was Robert

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 "Broad appeal is inherent in the term 'mass medium.' A mass medium must concern itself with the common denominator of mass interest."
 —FRANK STANTON
 President, CBS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Swezey of WDSU-TV, New Orleans. Eugene Thomas, TV Board Chairman of NARTB, participated in most of the code meetings. It had become increasingly evident that outside control could be a real threat if the industry lacked the imagination, energy, and guts to formulate a plan of its own—and pronto.

Of interest to advertisers is the intensive study the Swezey committee made of the censorship problems and techniques in radio, films, and book publishing. Especially pondered was the Motion Picture Production Code, dating back to the 1920's. Moviedom

has long bestowed, and occasionally withheld, a "seal" or "emblem" attesting a passing grade of purity, the device now adopted for TV.


Probably most advertisers would not realize how old a practice is code-making among showmen. Sometimes as in the rowdyism period at Percy Williams' Colonial Theatre at Broadway and 63rd Street the code was, in reverse, to protect the performers from the audience. Usually the codes, local in force, protected the "family" audience against the over-the-line joker or the over-sexy soubrette. Back at the crude dawn of vaudeville 30 years ahead of radio the theatremen wished to wipe away the stigma of beer garden and honky-tonk. They envisioned a reputable "family" vaudeville, even for a time "family" burlesque. The old B. F. Keith vaudeville circuit was forever revising and publicizing (to the profession) its own list of outlawed words, phrases, jokes, and pieces of stage businesses. That venerable crack, "Mother is home sick in bed with the doctor," was solemnly banished by Keith. So was, "She was taking a tramp through the woods." Vaudeville suffered, as television today, with pansy gags, plumbing allusions, comics who leered up at passing pigeon, and leered down at plunging quail.

The preamble and opening section of the code is the work of a sub-committee headed by NBC's Davidson Taylor. In re navel engagements it says, "The costuming of all performers shall be within the bounds of modesty, and shall avoid exposure of anatomical detail (*sic*) as would embarrass or offend home viewers."

This Davidson Taylor section of the code would, by itself, constitute an effective public relations document impressive to parent-teachers, clubwomen, churchmen, and other good folk. Add to it the news-and-controversy section devised by Harold Hough of WBAP-TV, Fort Worth; the commercial regulations devised by Walter Damm of WTMJ-TV, Milwaukee; the enforcement blueprint drawn up under Paramount's Paul Raiborn and the resultant impact, public relations-wise, seems sure as taxes.

It would be coy to deny that a primary objective of the code is to smother by spectacular action various alarming trends to outside-the-industry policing. One of these was Senator William Benton's advocacy of an institutionalized panel of citizen-critics.

+++++ FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N. Y. +++++



*Mister MacPLUS, in kilts of plaid,
 Can pipe one ballad clear:
 "Let ithers take the high road, lad,
 Ye'll profit r-r-richer here!"*

*For canny THRIFT, it's MBS!
 Here, by the MacPLUS Plan,
 A client can get more for less;
 Canny? You bet he can!*

—the difference is MUTUAL!

The industry detested the idea, and so did the FCC for other reasons. One purpose of the code, therefore, is to protect TV against a "Citizens' Advisory Board."

Now that the code is finished, and presumably certain of final implementation (there will be an enforcement staff in Washington, facilities for monitoring telecasts, storing kinescopes, analyzing audience mail) the question may be put, *sans malice*, whether Benton himself, or any distinguished private citizen-critic of his nomination, would dare on their own go further than, or as far as, this NARTB code goes? One presumes to doubt it. For them to do so, from the posture of the determined unpaid fault-finder, might well arouse profound Congressional suspicion.

At the moment the code is "just words." If it is argued that the code is not entitled to real respect unless and until it is fully adopted by all or most TV stations and effectively en-

forced the answer, of course, is of course. Obviously this code can only be judged, in the end, by the intelligence and integrity of its enforcement.

The code will not be an easy way of life for lazy program producers, sloppy script writers, take-anything sales directors, or for comics who delight in shocking. The code may even run up expenses on the reasoning that conformity will demand better and perhaps therefore better paid craftsmen.

The main point is that TV badly needed self-regulation and now has it, that all advertisers must benefit in the end by what in the end benefits the medium. In TV as not in radio, actual showmanship has been vested in the networks and stations because nobody else can afford to maintain studios, lights, camera-chains, technicians.

Meanwhile, as a public relations accomplishment here is, one suspects, the NARTB'S maiden appearance in the big time which shouldn't hurt Hal Fellows. This code has probably rendered all the 1951 works of Jack Gould, John Crosby, Rex Lardner, Harriet Van Horne and Ben Gross obsolete. It may also have rendered Senator Benton's air remedies obsolete. ★ ★ ★

F R E E

If the rating on our completed 13 Craig Kennedy mystery shows starring Donald Woods, filmed especially for television, does not beat the rating of any mystery-detective TV show at end of 13 weeks (comparable time) in any city, we offer your sponsor 2nd run at no charge for show.

Immediate Delivery
first 13 1/2-hour TV films
completed

Adrian Weiss Productions
present

**CRAIG
KENNEDY**
CRIMINOLOGIST



Starring
**DONALD
WOODS**
as
CRAIG KENNEDY

with
Sydney Mason and Lewis G. Wilson

Available

For National-Regional
or Local Sponsorship
LOUIS WEISS & COMPANY
655 N. Fairfax
Los Angeles 36, California

Phone: WEbster 5287

Write-Wire-Phone • Screening Prints Available

MR. SPONSOR ASKS

(Continued from page 47)

The number of homes reached is undoubtedly a useful figure but not at the expense of the rating. Possibly both figures should be given.

DR. SYDNEY ROSLOW
Director
The Pulse, Inc.
New York



Mr. Jay

We find that a majority of our clients do favor homes reached measures in addition to or instead of simple percentage ratings. They recognize that there may not be an exact relation between such variables as station time charges and increasing saturation levels on a market-by-market basis,

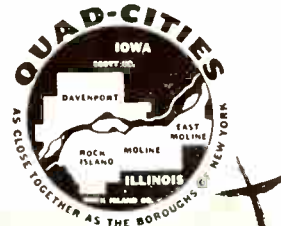
THE QUAD-CITIES

ROCK ISLAND • MOLINE
EAST MOLINE • DAVENPORT

a unique combination of 4 cities
in 2 states - on the Mississippi River

The Quad-Cities is humming like a 4-motor plane. Famed as the "Farm Implement Capital of the World" this metropolitan area is also home of the Rock Island Arsenal, plus 300 other diversified industrial plants. The Quad-Cities is humming with production and likewise with retail activity. Use WHBF to sell your goods to Quad-Citians whose Effective Buying Income per capita ranks 14th among 162 metropolitan areas.

W H B F
sells to
Q U A D -
C I T I A N S !



Quad-Cities' favorite

W H B F AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

Les Johnson, Vice President and Manager

KDYL-TV
"BULLS-EYE"
PROMOTION

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 "bulls-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.



5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.

FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

FOR QUICK, EASY
REFERENCE TO
YOUR COPIES OF
SPONSOR

get the
beautiful
SPONSOR
binder

at only
\$ **4**

BINDER ORDER FORM

SPONSOR
510 Madison Ave.
New York 22

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

NAME _____

FIRM _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

\$4 one binder \$7 two binders

and that related to cost, the homes reached unit of measure is more meaningful to them.

However, Videodex is in the best position to provide its clients with a true circulation figure. First of all, its figures are *projectable* since the sample is representative and distributed over the full transmitting radius of a market and not confined as is personal interviewing and coincidental phone checking to the urban confines.

Secondly, Videodex offers a panel of homes so that *cumulative* audience measures may be derived. For example, *Philco Playhouse*, over a four-month period had an average Videodex rating of 36.9. Videodex cumulative rating was found to be 64.2, representing the total number of different homes reached. Expressed in homes reached based on current estimates, this would represent a net increase of 3,623,174 homes, which would apply more realistically to cost-per-thousand comparisons than a simple average rating.

Videodex goes even further by providing *average viewers* per set which, coupled with a *homes reached* projection, permits a cost-per-thousand *viewers* to be obtained.

The so-called "popularity rating" concept is satisfactory and useful except for one major problem: many television homes are already in the "overlap areas"; and these homes *should* be counted as viewers. However, there is no way to define the number of television homes that could have been viewing the particular program. For example, a program may be telecast on WKZO in Kalamazoo and not on WLAV in Grand Rapids.

In conclusion, the "number of homes reached" is the valuable statistic; it facilitates placing costs on alternative packages of television (or other media) on a comparable basis. As the supply of television facilities increases (perhaps through UHF) the percentage ratings based on "total U. S. TV circulation" will be more meaningful and useful. In the meantime, percentage ratings based on the "number of homes that *could* have seen the program" (i.e. popularity ratings) must be used with caution.

ALLAN V. JAY
President
Jay & Graham Research, Inc.
New York

RED CHANNELS

(Continued from page 33)

gation involved, some pressure groups would be sure to cry, 'They're all Communists!' I know that many artists are gullible and innocently join or perform for 'front' organizations. But that doesn't mean they're members of the Communist Party or spies. To be perfectly democratic, yet safe from hiring genuine Communists, I have my man at the Carl Byoir Public Relations Associates clear any suspect performers in advance."

Straus's account executive, at Carl Byoir is Reavis O'Neal, a politically astute public relations man. "I don't stop hiring a man just because his name's in *Red Channels*." O'Neal explained. "Nor do I accept accusations of pressure groups. If a so-called 'controversial personality' is ready to declare through his union that he's not a Communist, I will accept his word."

"What if *Red Channels* or a pressure group contend he's lying?" O'Neal was asked.

"The day we stop accepting a man's word as being given in good faith," said O'Neal, "then we start accepting Gestapo thought-police."

All-industry group fails to solve Red problem

Last May, a seemingly feasible plan was worked out by a committee repre-



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 ONWEVD"

HENRY GREENFIELD
Managing Director

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

sending the American Federation of Radio Artists, the American Association of Advertising Agencies, the Association of National Advertisers, the National Association of Radio and TV Broadcasters, and the major networks. Briefly, this was the procedure devised:

1. Any radio or TV performer may voluntarily make a statement about his political affiliations, which would be kept locked up and confidential by AFRA.

2. Any employer or prospective employer may ask to see such a statement, or ask to have one made by a performer, if he cites:

- (a) An identifiable source (*Red Channels* would be one)
- (b) Who has made a public accusation (presumably an American Legion Post).

3. The employer makes his request for a statement to Fred Gamble, president of the AAAA.

4. Gamble transmits this request to A. Frank Reel, National Executive Secretary of AFRA.

5. Reel in turn requests a statement, if he already hasn't one, from the performer, who may refuse if he likes.

6. The statement is then transmitted back to Gamble and from him to the prospective employer.

While this safeguard appeared to be a step in the right direction, unfortunately it does not seem to have worked in practice. A spokesman for AFRA told SPONSOR that "only 24 statements have been made to us by performers," and a spokesman at the AAAA reported "only four employers have asked us to get statements." Both agreed, "This inactivity means little progress has been made."

Many of those interviewed by SPONSOR stated that they would like to see a strong, practical plan for sorting the wheat from the chaff among accusations. It was felt that the industry

needed some form of internal protection—both against Communists and against hysterical accusations. Said one veteran radio man: "This industry has fought to stay free of government control for 25 years. To allow private blacklists into the picture now is to risk our freedom. Particularly at a time when a Bill Benton can suggest that radio and television be censored, we must take steps to police ourselves."

It was pointed out that the apparently successful establishment of a TV code (see page 27) among telecasters provided a recent precedent for cooperative action—within the industry and without benefit of government or outside interference.

Are mass loyalty oaths the answer?

In June last year, station KFI, Los Angeles, became the first broadcasting entity to institute a loyalty oath. CBS followed suit in December 1950, when it asked its 2,500 employees to sign loyalty statements similar to those required of applicants for civil service jobs in the Federal Government.

Some industry figures believe that this device may help contribute to the public impression that radio and TV are being safeguarded against Red infiltrators, but its actual validity is considered doubtful by many. Dr. Henry Steele Commager, well known and well publicized professor of American History at Columbia University, recently called the loyalty oath "a fat-headed, feeble-minded solution to a complicated problem." First, he said, the loyalty oath has negligible value as a protection against subversives, because Communists will not hesitate to perjure themselves if it suits their purposes. Furthermore, it encourages mediocrity, because persons who refuse out of principle to sign such an oath may include the sort of dissenters and non-conformists who are "the very kind of people we want to build loyalties around."

So far, KFI and CBS have each been compelled to fire a stenographer. Both girls said they were arch-Republicans, but they refused to sign the oath because they considered it an "invasion of our privacy." John K. M. McCaffery, m.c. of *We Take Your Word*, also refused to sign the CBS statement on religious grounds. However, Joseph Ream, CBS executive vice-president, made an exception in his case, be-

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.

**TWO
are better than
ONE**

KLIX IS KLIKIN'

with ABC and MUTUAL

Ask AVERY-KNODEL

Mr. Stan Schloeder
Ruthrauff and Ryan, Inc.
New York City
Dear Stan:

Bizness is allus good in th' hometown uv W'CHS, but hit's agonna be even better! Yes-sir, Stan, Carbide an' Carbon is agonna build a 'leven milyun dollar 'dition ter thur plant down th' river frum Charleston, West Virginny! They's already got milyuns an' milyuns 'vested here, so hit shows they knows a good thin' when they sees hit! Now thet big new plant is agonna 'spearment with coal, an' hit's bound ter mean more money fer folks ter spend 'round here—an' goodness knows they spends a lot

d'ready! So, th' W'CHS area is agonna be richer then ever, Stan, and arr station gives yuh more uv these well-paid lisseners then all th' other four stations in town put tergether! Jest tho't I'd tip yuh off!

Yrs. Algy

W C H S
Charleston, W. Va.

on fire

with originality,
versatility,
initiative!

My forte is radio-TV commercial copy. How can my 9 years' experience benefit *your* organization?

3 years—4A agency radio-TV-print copywriter for nat'l accts.

1½ years—Radio Director 4A agency.

2 years—Continuity Ed., Prog. Dir. radio station.

2½ years—Own business (NY) merchandising-research for TV programs (sales, contacts, promotion), own TV program.

Personal interview recommended. NYC only. Salary open. Call AT 9-1404 or MU 7-2167. Or write Box 1311, Grand Central P.O., N.Y. 17.

Correction!

In a limited number of copies of the Oct. 8 issue of SPONSOR, there was an error in the Louis Weiss & Co. advertisement on page 78. The words "Second Run" should have been inserted under the word "Free". This advertisement referred to the new CRAIG KENNEDY MYSTERY SHOWS, starring Donald Woods, and now available to TV advertisers through:

LOUIS WEISS & CO.
655 No. Fairfax
Los Angeles 36, Cal.

cause "... to insist upon your signing the questionnaire would be a sterile insistence upon form rather than substance."

Whether this device has left CBS free of pressure group attack is open to question. Jack O'Brian, radio and TV reviewer for the *Journal-American*, who has served as a kind of unofficial hatchet man for *Counterattack*, kept pillorying CBS before the introduction of the oath as a "pink tea party." After CBS began oath-taking, O'Brian kept right on sniping. It would appear, from this and other signs, that mass loyalty oaths are only a half-way measure at best.

Can you afford to ignore anti-Red blasts?

Some radio and TV employers do just that, and they have found thus far that it does not injure their public relations. As was pointed out in SPONSOR's 13 August 1950 article, "Viewer gripes are your tip-off to better programs," sponsors are more concerned with pleasing the mass of consumer fans, rather than organized pressure group fronts with axes to grind. Moreover, as was indicated in the first of this series of articles, pressure group fronts create more bluster than genuine boycott action. Even with all the hullabaloo emanating from the Jean Muir case, General Foods' nation-wide Gallup Poll found that less than 3% of those questioned could relate the name General Foods or Jell-o with the name of Miss Muir.

Two examples of the impotence of the letter-writing corporal guard claimed to be mustered by *Counterattack* will illustrate:

An executive at Young & Rubicam told SPONSOR: "A client of ours not long ago got excited, because some 60 letters came in attacking a performer on one of his radio shows. Most of them followed the jargon of *Counterattack*. The sponsor at first wanted to have the performer dropped. But it was pointed out that the letters were mostly crackpot in nature, and that we received many more favorable letters about that performer *every week*. It worked. The sponsor intelligently recognized there was a difference between fanatics and continuous letters from satisfied consumer fans."

In another instance, SPONSOR learned, a radio actor was cast for *Death Be Not Proud* on ABC, a show produced

and paid for by the American Cancer Society. The day the show was to go on the air, the director of the program took him aside.

"I've just been phoned by *Counterattack*," the director said, "and they asked me to take you off the show, because of your three listings in *Red Channels*. I think this demand is terrible, but I'll have to ask my boss at the Cancer Society."

The Cancer Society declared that the actor should not be dropped, and afterwards, was quite happy with his performance and the audience reaction. The next day, this same actor was doing a show for Benton & Bowles, and told the executive there about the Cancer episode.

"We get a list from *Counterattack* or the Legion every month," the agency man replied. "If we paid any attention to it, we'd never be able to carry on our work."

Other radio and TV employers, however, while repudiating *Red Channels* and *Counterattack*, believe that some safeguard is necessary, if only to offset any anti-Red hysteria that may arise in the future via activities of Congressional committees.

The need for some form of safeguard was emphasized to SPONSOR by Donald Stewart, advertising manager of the Texaco Company, sponsor of Milton Berle's *Texaco Star Revue*: "I don't believe in using *Red Channels*, because I consider indiscriminate blacklisting unethical. At the same time, I don't think sponsors should get involved in public controversies needlessly. What's needed is a measure more authoritative than *Red Channels*."

What admen say about using Red Channels

Lou Straus, TV packager and public relations director for American Safety Razor Corporation, which

ABC
WENE
BINGHAMTON, N.Y. MARKET
NOW 5000
WATTS
CALL RADIO REPRESENTATIVES, INC.

spends over \$1,500,000 annually for radio and TV shows, including Robert Q. Lewis' *The Show Goes On: "Red Channels and Counterattack"*, with their pressure tactics, are a menace to the freedom of the entire radio and TV industry. Big corporations, with their stockholders in all walks of life, today have a definite responsibility to democratic procedures, and a blacklist is not democratic."

An advertising spokesman for Snowcrop, sponsor of NBC's *All Star Revue*: "We don't use *Red Channels*, nor do we subscribe to *Counterattack*. To my mind, they're both highly malicious, with a touch of fanaticism. Who are these intemperate zealots to tell us how to run our business, or to tell us who is Red or not? I was on jury duty for two weeks, and I realize how difficult it is to prove guilt. If they had accurate evidence to send a man to jail, like Alger Hiss, it would be different."

George Abrams, advertising manager for Block Drugs, sponsor of *No School Today* on ABC-radio, and *Danger* on CBS-TV: "We don't use *Red Channels* or *Counterattack*. We don't like sticking our neck out, but still we see no reason why we should surrender our freedom to an unauthoritative group like the *Red Channels* outfit. Nor do we feel an unauthorized booklet should be accepted as the judge of whether or not a performer should lose his job."

How use of a blacklist can backfire

If a sponsor fires a performer on the unsubstantiated dictum of a private blacklist, his company may get as many boycott threats from irate consumers as from those who accept *Red Channels* and *Counterattack* as gospel. This was shown clearly by the aftermath of General Foods' firing of Jean Muir.

Many see 'stultification' as blacklist danger

If radio and TV employers defer to the decree of a private blacklist, they

are in danger of stultifying the development of the very air medium which brings them financial returns. This was the opinion of many astute industry observers. For years, radio has been accused of being excessively timorous, shivering every time a handful of protesting letters are sent in. Now, at a time when many believe it must be more competitive, more experimental, more gutsy, than ever before, it is being asked to quietly accept the authority of a censorious blacklister. TV, just emerging as a major medium, is also asked to stifle itself just when it needs new talent.

William L. Shirer, author of *Berlin Diary*, and war correspondent, has been unable to get a job with the big networks and, most recently, left the Liberty Network, because of his listings in *Red Channels*. "I did have three or four TV and radio shows lined up," he told SPONSOR. "But, as one sponsor told me: 'Too controversial.' My firm opposition to Communism can be found in the books and magazine articles I've written. I've spent many years reporting the facts in totalitarian countries. But I've never thought I'd live to see the day when a form of totalitarianism would be accepted in my home country."

Executives, fearful of "taking any chances," have been known to go to ludicrous lengths. An announcer reports he won an audition to play the foil to radio's *Answer Man*. But by the time he got home from the audition, there was a call awaiting him that said he did *not* have the job. He insisted on knowing why. Finally, the frightened executive told him: "Because your wife is reported to once have been a secretary for Frank Kingdon, columnist for the N. Y. Post."

On the *Cavalcade of America* program, the word "revolutionary," used in connection with a boat design, was protested by a scared executive; fought vigorously; and ultimately was compromised at the less Bolshevick-sounding "radical design."

But, as a reminder that there are many who have not abandoned their sense of balance. WMCA, New York, recently put up a sign which quotes a recent speech by President Truman before the American Legion. It reads:

"When even one American, who has done nothing wrong, is forced by fear to shut his mind and close his mouth, then all Americans are in peril." ★ ★ ★

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.

RADIO ONLY

Sorry, No TV!

That's right! Television is still a "thing-to-come" in these markets . . . SO — here, you've got Radio Listeners—who listen to—

KFSA
Fort Smith
ARKANSAS

KBRS
Springdale
ARKANSAS

KHBG
Okmulgee
OKLAHOMA

+
ABC

Great Locally!

Represented Nationally by
JOHN E. PEARSON CO.

Owned & Operated by
SOUTHWESTERN PUBLISHING CO.
Don W. Reynolds, Pres.
Publishers of: Southwest Times-Record, Fort Smith, Arkansas; Examiner-Enterprise, Bartlesville, Oklahoma; and The Daily Times, Okmulgee, Oklahoma.

HEADACHE? Toss TV
film spot problems to **TELEFILM Inc.**
Hollywood (28) Calif. since 1938



Why we dislike Red Channels

When SPONSOR began its behind-the-scenes probing of *Red Channels* we knew that we risked offending many readers. We were told that a number of people consider *Red Channels* more good than bad because of the roadblock it presents to sly Communist infiltration: that any criticism we might level on *Red Channels* or its publishers would be construed as weakening the work of all anti-Communists.

We considered this point. We weighed this against our abhorrence of indiscriminate censorship, tear-down of the democratic principle of *innocent until proven guilty*, unethical business practices (all of which *Red Channels* had been accused of frequently) and

we decided to go ahead.

Our objective, when we began, was not to attack *Red Channels*. Rather, an alert trade paper we wished to examine the facts, and their consequences, for the benefit of sponsors seeking just means of dealing with talent accused of Red loyalties. If our articles (of which the one on page 32 is the third and last) lean heavily in the direction of what is bad about *Red Channels* it's only because the weight of our interpretations lead us that way.

Since beginning our series the ratio of commendation to criticism has been about 10 to one. But among the critics have been people for whom we have great respect. Perhaps some of them misunderstand our basic motives and conclusions. We hope that the foregoing statements, and those that follow, will give them reason to change their opinions.

Our study has convinced us that *Red Channels* does not provide the best safeguard. More than that, we consider its means of operation a threat to the freedom of broadcast advertisers. We question the validity of its sources (the *Daily Worker* is surely not "meticulously accurate"). We consider reprehensible its pressure assaults on sponsors (egging on its letter-writing corporal guard to exploit the sensitivity of advertisers). What's more, we believe the blacklisting tactics that it has advanced are just plain bad business

procedure for radio and TV sponsor.

We are in firm agreement with *Fortune Magazine*, which pointed out in a recent article ("What Mother Aldridge Might Have Sold"), that businessmen who knuckle under to the pressures of *Red Channels* are evading their moral responsibility to the democratic community. As *Fortune* says:

"It makes all the difference whether our business world merely pays lip service to the Bill of Rights and to such words as 'freedom' and 'non-discrimination,' or actually lives by the principles inherent in them."

We understand that the book-publishing industry, whose freedom of speech is now also threatened by *Counterattack*, the weekly periodical put out by the publishers of *Red Channels*, is seeking a unified course of action. It is time that the radio and TV industry, too, put up a bold, united front against private inquisitioners. Bob Kintner devised a simple logical solution. The AFRA-industry committee is a step in the right direction. But, regrettably, too few are employing the AFRA formula. It is hoped earnestly that more people in the industry get behind this group's efforts; and if its present procedures do not seem to be working out, devise other constructive measures. Some safeguard against the insidious encroachments of Communism is needed, but indiscriminate blacklisting is not the democratic way.

Applause

The TV code

About one month from now the TV Board of the NARTB will meet in Washington to place into operation a historic TV Code.

TV stations, who showed an amazing degree of unanimity in approving the Code last month in Chicago, will shortly thereafter start displaying the Code "Seal of Approval" indicating that they subscribe to its firm, far-sighted principles and adhere to specific findings of the six-man Review Board after approval by the NARTB TV Board.

The new Code appears as somewhat of a miracle. To many an advertiser and broadcaster it appears to have sprung full grown (full of wisdom)

from an industry that has not been noted heretofore for success with program policing.

But despite appearances the TV Code is no miracle. It profits by the code efforts of the radio industry, by the mounting clamor (justified, too) of the public and Congress.

Once in operation, with unselfish backing by stations, networks, and sponsors, the future of the Code is assured. The big tests will come when the Review Board and the NARTB TV Board have made their first remedial decisions. Will advertisers, agencies, networks, and stations back up their decisions? We think they will.

This remarkable Code, which can mean much in TV's future, is what it is because a group of men gave unselfish-

ly of their time and knowledge to put it into words. These men, headed by Robert D. Swezey, WDSU-TV, New Orleans, were Harry Bannister, WWJ-TV, Detroit; James Caddigan, DuMont Network; Walter J. Damm, WTMJ-TV; Milwaukee; Clair R. McCollough, WGAL-TV, Lancaster; James C. Hanrahan, WEWS, Cleveland; Harold Hough, WBAP-TV, Fort Worth; Paul Raibourn, KTLA, Los Angeles; J. Leonard Reinsch, WSB-TV, Atlanta; Henry Slavick, WMCT, Memphis; Davidson Taylor, NBC; Donald W. Thornburgh, WCAU-TV, Philadelphia. Working closely with them were Eugene Thomas, WOR-TV and chairman of the board of NARTB-TV; Justin Miller, board chairman, NARTB; Thad Brown, director of NARTB TV section.

Again! WWDC is



in total share of Washington audience.

Four straight months of Pulse surveys show WWDC *second* in total share of audience. The second two months of these surveys showed WWDC still further ahead of the third station in the highly competitive Washington market. This is positive proof that at WWDC's low rates, it's really *first*—on a results-producing basis. It means that in Washington, your best advertising buy is WWDC. Just ask your John Blair man for the whole WWDC story.

*Pulse: May through August, 1951 6 A.M. to Midnight

