

RECEIVED

SEP 11 1951

REG. COMM. NO. 107, 171

Why radio will thrive  
in a TV era—p. 25

Science fiction shows are hot trend—see story p. 36

# SPONSOR

For buyers of broadcast advertising

SP 10-49 10220  
MISS FRANCES SPRAGUE  
NATIONAL BROADCASTING  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y



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Sponsors

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and Motives

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## Virginia: state of presidents



Mount Vernon—Home of Washington

What does leadership spring from? It's hard to say—yet it's safe to link that unique quality to alertness, ingenuity, practical idealism, and a pioneering spirit.

Virginia is aptly termed the State of Presidents. Among the nation's leaders, Washington, Jefferson, Madison, Tyler, Taylor, Monroe, William Harrison, and Wilson all called the Old Dominion home.

Is it coincidence that the State of Presidents led the way when the revolutionary air duo, radio and television, first dawned on the horizon?

Is it coincidence that WMBG, WCOD (FM) and WTVR,

First Stations of Virginia, lead sponsors right into the hearts of their vast audiences?

**WMBG AM WCOD FM**



**WTVR T**

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**

**REPORT  
TO SPONSORS  
1 0 SEP 1951**

RECEIVED  
SEP 11 1951

**Jones agency  
dissidents may  
lose some of  
accounts before  
they start**

Though most reports put it down as accomplished fact that Duane Jones Agency staffers are setting up new shop with several big accounts assured, SPONSOR has learned "Jones boys" may be over optimistic. One of supposedly in-the-bag accounts, heavy radio/TV spender, is receiving pitches from half dozen agencies, hadn't made decision at press-time. Meanwhile, Jones is suing dissident staffers. Agency's troubles have been brewing for months, with loss of Babbitt account to Weintraub early this year one major symptom. (For commentary by Bob Landry, see Men, Money, Motives, page 6.)

-SR-

**Novel test will  
pit AM against  
TV on sales basis**

In secret, major account is preparing to test sales scored by television against its radio results. Network of 9 radio stations has been lined up to compete against 2 TV stations within one state of account's sales territory. Firm gets announcements on its 9 AM stations for same amount it now spends on 2 TV stations involved. By checking sales figures carefully, it's hoped test will show whether TV's impact is really greater — dollar-for-dollar — than radio's.

-SR-

**Replacement TV  
stanzas losing far  
more audience  
than year-  
rounders**

Advertest study conducted 3-11 August found that 3 TV programs on year-round lost only 10% of audience; but average audience loss of 3 replacement shows was 42%. Average TV set in 767 New York-area homes checked was in use 15% less during summer than winter, with average individual in TV home spending 2½ hours daily watching TV in summer.

-SR-

**Crawford clothes  
launches record-  
breaking air  
promotion**

Crawford clothing chain in New York City has launched what may be record-breaking air campaign for clothing retailer in one market. Crawford will spend major share of budget (estimated at million) on television via Al Paul Lefton Company. Lineup includes "Public Prosecutor," and "They Stand Accused" dramas on WABD, and International Boxing Club bouts on WOR-TV. Considerable slice of budget will also go to radio, with news, d.j. shows, announcements on WINS, WMGM, WQXR, WLIB. Unique aspect of campaign is that in buying TV heavily Crawford is also expanding its radio budget. Firm had reduced air activity in recent years after headline-making saturation campaign 4 years ago.

-SR-

**New mail-order  
tempest stirring?**

In recent column, radio/TV critic John Crosby pierced TV mail-order pitchman Charles D. Kasher with his usual sabre. Aside from amusement furnished, Crosby's comments may be first round in new public protests against mail-order on both radio and TV. Kasher's filmed half-hour pitch was called equivalent of 30-minute commercial by viewers who wrote to Crosby. (It consists of harangue on nutrition summing up with specific pitch for mail-order vitamin product.) Equivalent mail-order pitch is now making rounds on radio, with stage star Richard Llewellyn lecturing on hair care for 15 minutes, leading up to hair-oil pitch.

## REPORT TO SPONSORS for 10 September 1951

**CBS' Hausman:** You'll be hearing about more innovations in AM network selling along lines of CBS' plan for one-shot sponsorship of Red Skelton. Nets are bending every effort to make radio attractive to advertisers of every kind—particularly those who have never used radio before. That's strategy behind Skelton move. It's intended to compete directly with magazines for business of advertisers who use only one or two pages annually. Alluding to future plans, CBS vp Lou Hausman told SPONSOR: "We are repackaging radio."

-SR-

**Nielsen emphasis on qualitative research regarded as healthy for radio and TV** Agency and advertiser observers have told SPONSOR they feel A. C. Nielsen Company's emphasis on qualitative research in its recent promotion efforts has healthy effect on radio and TV. Nielsen has been stressing that meaning of ratings in relation to marketing realities for any given product are more important than raw audience score alone. "It all helps to dispel notion that you have to get more audience than the other fellow to do a job," was way one account man summed it up.

-SR-

**ABC has 2¾ more hours sold this fall than last** Once all new and renewed business is toted up, ABC radio network comes out substantially ahead of last fall. As of 1 October last year, net had 21½ hours sold (Monday through Friday). This year's total is 24¼ hours and mornings are completely sold out except for one quarter hour. Mutual, too, reports business increase, with gain in gross billings of 7% during January-July this year compared with same period last.

-SR-

**DuMont's Stickel predicts upswing in TV set sales** Walter L. Stickel, Allen B. DuMont Laboratories set sales manager, predicts lagging TV receiver sales will swing upward this fall. He cites more than 40% of sets which have 14" tube or smaller as constituting healthy replacement market and stimulation resulting from opening of Omaha-San Francisco TV linkup.

-SR-

**Lang-Worth "Pigskin Salute" gives local stations slick football music format** Extent to which music libraries have become program "services" is demonstrated by new "Pigskin Salute," 47-page book issued by Lang-Worth Feature Programs. Book enables local stations to whip together effective football music shows, includes scripted salutes to 86 colleges. Via library services like this, Lang-Worth and other programming firms are enabling local-level sponsors to get shows of metropolitan calibre. National sponsors benefit, too, since good share of money spent locally is made up of co-op funds.

-SR-

**TV film planned at half cost of usual product** Holbert Productions, newly formed TV film packager, told SPONSOR it is planning series of 13 quarter-hour films at half cost of anything thus far produced for TV. Production on documentary-type stanzas will be preplanned to Nth degree, use 16mm film with sound recorded on same film — up to now technically difficult. Said Jerry Albert, partner in firm and former United World Films executive: "We hope to become the Klein's of the TV field, with values at extreme low cost."

(Please turn to page 52)



# Christy Mathewson In "No Walks,"\*

## WHEC In Rochester Radio

**LONG TIME  
RECORD FOR  
LEADERSHIP!**

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

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

Station Broadcasts till Sunset Only

FEBRUARY THRU MAY, 1951  
LATEST BEFORE CLOSING TIME

\* In 1913, "Christy" Mathewson, pitching for the Giants, went 68 consecutive innings without issuing a single base on balls. This major league record of Mathewson's 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!

**BUY WHERE THEY'RE LISTENING: —**



# WHEC

*of Rochester*

N. Y.

5,000 WATTS



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

# SPONSOR

DIGEST FOR 10 SEPTEMBER 1951

VOLUME 5 NUMBER 19

## ARTICLES

### **Why radio will thrive in a TV era**

Through hard-hitting audience promotion and program ideas which make news, radio's leaders plan to ensure the value of their medium to sponsors

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### **How a young giant makes friends**

In one decade, Reynolds Metals Company became No. 2 aluminum maker, matched industrial expansion with public relations campaign via spot radio

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### **Be careful on the air: Part I**

For their own best protection, sponsors should understand the workings of censorship, know how to self-censor

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### **Banks can do better on radio/TV**

Lamentable ignorance of many bank admanagers about broadcast media makes for poor advertising. But many banks do cash in with radio

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### **How to run a premium promotion**

SPONSOR details the techniques successful sponsors employ in selecting and handling premiums for maximum profit

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### **"Mars dead ahead, sir!"**

Science fiction has rocketed to new popularity in movies, magazines, books, comics, is proving hot sponsor bet on radio/TV

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### **Film commercial production tips: Part II**

Uninformed admen drive TV film producers mad. Concluding report on Transfilm briefings cover Direction, Cost Control, Production Detail

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## COMING

### **Hudson Paper Company uses radio**

After dropping spot radio for network TV, No. 1 napkin-maker found dramatic proof of radio's pulling power, is now restoring spot AM schedule

24 Sept.

### **What has TV learned about economy?**

The young medium, TV, though notoriously expensive, is finding ways and means of cutting costs through production economies

24 Sept.

### **Be careful on the air: Part II**

The second part of SPONSOR's series on censorship covers TV taboos, some of the unique difficulties video sponsors face

24 Sept.

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COVER: Radio and TV shows of science fiction nature are cashing in on a nationwide boom in futuristic fare. However, commercials need careful integration. Here, executives huddle at Hirshon-Garfield agency to discuss TV commercials in Jacques Kreisler (watchbands) "Tales of Tomorrow" on ABC-TV. L. to r.: Arthur Weil, A.E.; Irwin Spitzer, agency v.p.; Jean Burns, secretary; Sidney Garfield, pres. of H-G; Joe Roberts, Kreisler ad manager; George Foley, co-producer of Kreisler's show. Not shown in the picture is Bob Lewine, agency television director. Kreisler currently is considering a radio version of its TV program for non-video areas.

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• • • • "FOR OUT OF HOME" LISTENING • • • •

**WKMH**

• • • • • *is now* • • • • •

**No 1** *in* **Detroit**

In 21 out of 48 quarter-hours, (12 noon to 12 midnight, Mon. thru Fri.), WKMH is the Number One Station (or is tied for Number One) in "out-of-home" listening. (★) (★★)

REFERENCE: **PULSE** OF DETROIT, JULY 1951

★ TYING FOR FIRST PLACE, FOR EXAMPLE, WITH ITS BROADCAST OF THE NEWS BY JOHN W. VANDERCOCK FROM WASHINGTON (7:00-7:15 PM MON. THRU FRI.)

★★ WKMH's OWN NEWSCASTER DALE MARR IS NUMBER ONE PROGRAM HEARD IN DETROIT (11:00-11:15 PM, MON. THRU FRI.)

LOOK FOR MORE POWER IN JACKSON, MICHIGAN!

**WKHM** WILL BE ON THE AIR OCTOBER FIRST.

**1000 WATTS — — — — — 970 ON THE DIAL**

Contact your Headley-Reed representative



San Francisco was once again in the television limelight as the site of the network pool telecast of the Japanese Peace Treaty last week—a history-making occasion which marked the opening of the transcontinental micro-wave.

With the appointment of CBS by the four networks to handle the pool pickup and coordinate the program, KPIX, as the CBS affiliate, was delegated to telecast the Peace Treaty proceedings in their entirety from San Francisco's War Memorial Opera House.

Main portions of the eventful sessions were fed to stations throughout the country—which brought the Peace Treaty proceedings to the largest viewing audience in television's history.

Heading the operational staff were: Sig Mikleson of the CBS television network, who acted as program coordinator; Dave Kees and George Mathiesen of KPIX, who headed the production and engineering crews.

#### TOP OF THE MARK

Now being brought to KPIX viewers each Thursday at 6:30 PM is the tele-version of Margo Trumbull's popular KSFO radio series—"Top of the Mark."

Televised directly from the world famous Top of the Mark, the half hour program features Margo's interviews with the world's best known figures in entertainment, political, literary and professional circles.

Throughout the 11 years she has aired the show on KSFO, in addition to her recent TV activities, Margo has acquired a widespread reputation for her remarkable interviewing techniques, and the new KPIX series, now in its third week, has already gained an enthusiastic following.



# Men, Money and Motives

by  
Robert J. Landry

The Duane Jones Agency has lately been having its middle-aged menopause in public. At least that's the way it shaped up after some weeks of pretty lurid charge and counter-charge. Jones was leaving at one point, Jones was back in the saddle at another. He was willing to sell out and, again, his staff was trying to steal the agency. Without going into the details (if anybody really knows them all) the interesting fact stands clear that Jones was accused of being a "tired, inattentive genius." It got down to a question of who was loyal or disloyal to whom. Conspiracy of gossip or not the charge was spread—and it was a serious charge—that the big boss was no longer heart and soul. He was charged with cheating on invested labor.

\* \* \*

Note this factor of invested labor. Account "loyalty" often lies in a lively anticipation of the continued application of a known and valued type of service administered by known and valued personages. Family connections may occasionally figure but the so-called "vest-pocket account" is typically controlled not by pull or magic but by a sturdy record of trustworthy performance.

\* \* \*

The Duane Jones case, and other recent agency fusses, raise again irrepressible questions as to why accounts change agencies, follow or don't follow this or that big wheel. Trade soothsayers want to know why BBDO is so hot these past three years in copping off new accounts, and why Young & Rubicam is "wobbly." All this concerns who gets what.

\* \* \*

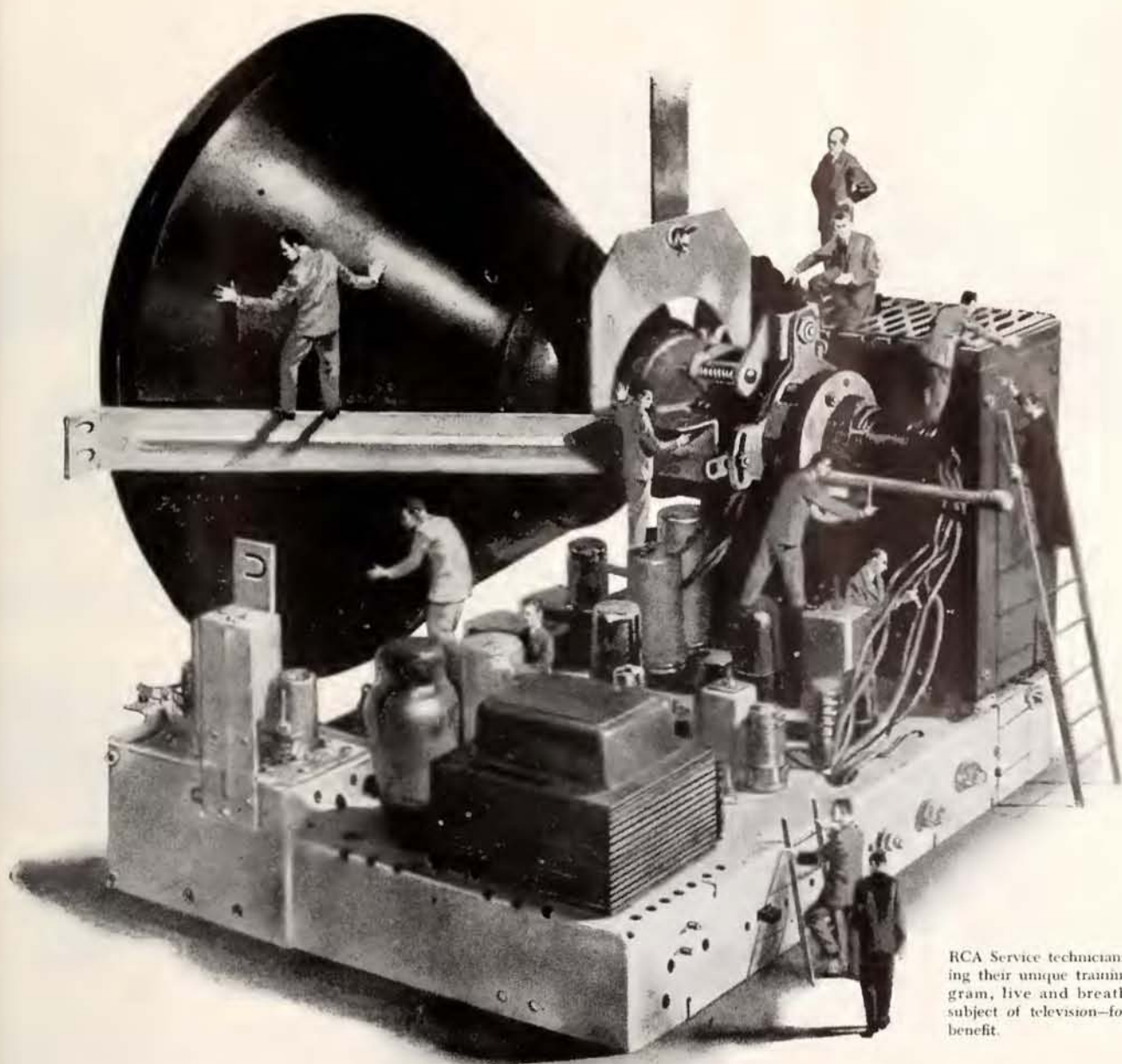
The advertising newsletter, Space & Time, undertook early in 1949 to tabulate "account turnover" during a 15-year period at various leading advertising agencies. The objective of the studies was to establish whether "big" agencies lost clients more or less rapidly than "little" agencies. They do. There were five solid pages of into agency-out of agency listings for N. W. Ayer, a page and a half for Y&R, three pages for J. Walter Thompson, 13 lines for Benton & Bowles.

\* \* \*

From the beginning, most advertising agencies have been "partnerships," significantly named for their principals, like a legal or medical office. On every side the stress has been upon "personality," defining personality broadly and not just as built-in agency smile or padded shoulder; rather as creative brainpower and matching glandular energy. In the final reckoning, it becomes ever clearer that the effective agencyman is a strategist in sales planning and not merely a preparer of copy or a deviser of entertainment. Duane Jones built his reputation back in the Babbitt Soap-Blarney Stone days by laying all around him with a merchandising shillalah. J. Stirling Getchell, the short-lived genius, lived, breathed, bled, midwived with his accounts. Again and again, one man's metabolism makes an agency.

(Please turn to page 34)





RCA Service technicians, during their unique training program, live and breathe the subject of television—for your benefit.

## These men get TV's Inside Story

When you buy a fine television receiver, correct installation and maintenance are as important as the set. For service technicians, RCA has developed the only training program of its kind—a *factory* program.

During their studies, these men learn the basic facts of modern, all-electronic TV...how it reached its present perfection by research at RCA Laboratories...how to build a television receiver...how to select and install the right antenna for your home

...all the complexities of kinescopes, electron guns, tubes, television cameras and transmitters.

When their studies are complete, they have a grasp of television's *inside story* that assures you the most perfect installation and maintenance possible—under your RCA Victor Factory-Service Contract.

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th Street, N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, N. Y. 20, N. Y.

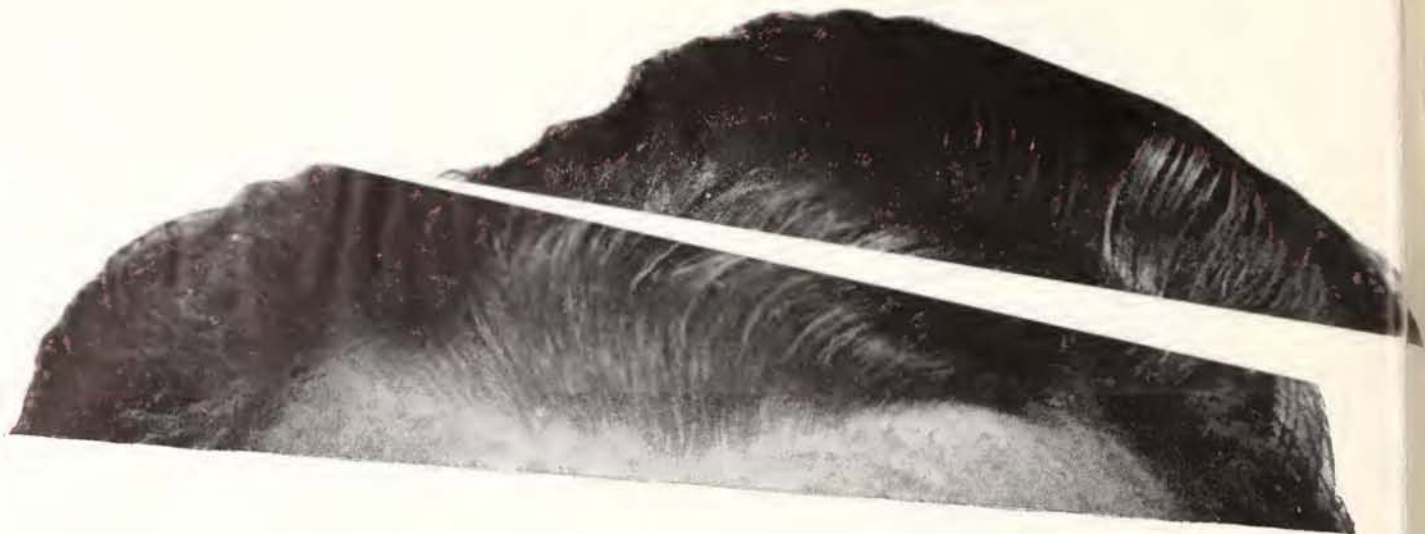


Get all the performance that's built into your new RCA Victor home television receiver through an RCA Victor Factory-Service Contract.



**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*



**LIKE TO HAVE**



# PIECE OF SKELTON ?

*With this announcement, CBS Radio opens the mass circulation of night-time, network radio to advertisers with limited budgets. Also, to large advertisers for special promotions.*

*RED SKELTON, star-showman, star-salesman—and his 13 million listeners—are now available on a one-time basis. The cost: less than a color page in a mass magazine. . . . Here's how a one-time budget now fits big-time radio:*

QUESTION: How?

ANSWER: Red Skelton's regular half-hour show—one of the "top ten" in all radio—will be on the air for 39 consecutive weeks, starting October 3. Each mass-market broadcast will be sold to a single sponsor (but a sponsor will not be limited to a single broadcast).

QUESTION: How will advertisers use the show?

ANSWER: To say something special with *impact*—as explosive as the laughter of Skelton's listeners. . . . Here is mass radio uniquely produced to launch a new product—kick off a drive—announce a contest. . . . Here also is the perfect opportunity for the split-timing and commanding attention that many advertisers need for peak-selling seasons and holidays: Christmas, White Sales, Mother's Day, Father's Day, June weddings and graduations. (Skelton ad libs over our shoulder: "For Thanksgiving, we can sell bogs and bogs of cranberries.")

QUESTION: Any merchandising tie-ins?

ANSWER: Displays and mailings will flash the appeal of Skelton's personality, tying-in program, product, and purse at the sales counter.

QUESTION: What's the time of broadcast?

ANSWER: During a peak listening hour—9:00 to 9:30 p.m., Wednesdays. Between the big-audience attractions of Dr. Christian and Bing Crosby.

QUESTION: How many stations in the Skelton line-up?

ANSWER: Stations accounting for 91.4 per cent of the entire CBS Radio circulation are available for clearance.

QUESTION: How many listeners?

ANSWER: Year-in, year-out Red Skelton in front of a microphone is a human, fun-making magnet. Last season, he drew an average weekly audience of more than 13 million people.

QUESTION: How much does the show cost?

ANSWER: \$23,500—including time, talent, and merchandising. To give this price a yardstick: For \$23,500, you can tap a mass audience and listener-loyalty that took an annual investment of \$1,500,000 to build.

QUESTION: How will sponsors be scheduled?

ANSWER: Solely on a first-come, first-to-profit basis.

QUESTION: Are there any other answers?

ANSWER: Just a reminder: *To say things that get things started . . . or to give a peak-selling season a higher peak than ever. RED SKELTON is your boy. . . .* For available program dates call your representative at . . .

**THE CBS RADIO NETWORK**

**Now Available!**  
**Food and Drug**  
**Brand Distribution**  
**Survey Results**  
**for 1951**

*Consumer Preferences*  
*of National Brands in*  
*Iowa—Nebr.—Missouri*  
*Kansas*

Here is valuable help for manufacturers of food and drug items who want to know the popularity ratings of their lines, as well as competing products. Members of the KMA Research Staff traveled more than 2500 miles to personally shelf-check retail establishments in the vast KMA area.

Get your copy of either the drug or food survey by writing KMA or contacting Avery-Knodel, Inc., national representatives.



**KMA**

**SHENANDOAH, IOWA**

Represented by  
 Avery-Knodel, Inc.

THESE SURVEYS . . . .  
 . . . are examples of the superior  
 KMA merchandising work which is  
 available to KMA advertisers. Let  
 KMA make bigger sales for you.

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

**510 Madison**

**CHAP-ANS VOLUME**

Important corrections, please, in your otherwise fine article on Chap Stick and Chap-ans in the 30 July issue.

The figures on dollar volume are way off beam—and embarrassing both to our client and this agency.

In the case of Chap Stick, we imagine that you estimated them on the retail sales of approximately seven million Chap Sticks at 25¢ apiece. But certainly the volume quoted for Chap-ans was completely guesswork—and considerably over-inflated.

Too bad! The rest of the story showed a lot of digging. But we would like a correction on volume brought to the attention of your readers.

PAUL G. GUMBINNER  
 Vice President  
 Lawrence C. Gumbinner  
 Advertising Agency  
 New York

• Reader Gumbinner is correct. Obviously, SPONSOR's tally of \$1,750,000 for Chap Stick's gross was ascertained by multiplying 7,000,000 sales by 25¢. The Chap-ans volume of \$3,000,000 quoted was an estimate and was so described in the article. When a source declines to reveal volume figures, there is nothing else to do but make an estimate based on information gleaned from the best informed people in that special field. SPONSOR regrets any embarrassment caused Mr. Gumbinner or his account and will be glad to print the actual total if the agency or the account will furnish it.

**TIMES SQUARE COVERAGE**

I noticed under New on Television Networks in a recent issue of SPONSOR, that the Maiden Form Brassiere Company is going to sponsor on ABC-TV a program entitled *I Cover Times Square*.

My only comment on this would be that it must be some brassiere.

DAN HYDRICK JR.  
 Station Manager  
 WDYK  
 Cumberland, Md.

**FABULOUS COLUMBIA WORKSHOP**

In SPONSOR for 12 February 1951, you published Part One of a series, "The fabulous Columbia Workshop." It was a wonderfully written piece and was concluded with a promise that a second article would be forthcoming.

I have checked carefully each issue since and I'm fairly confident I have

not missed an issue: yet I still haven't seen Part Two of this series. I sincerely hope you haven't abandoned the plan. I enjoy your magazine and I believe your coverage of broadcasting and TV leaves little to be desired.

MARTIN H. FULLER  
 Production Manager  
 KOMA  
 Oklahoma City

• Sorry, Reader Fuller—you just missed it. Part 2 of Bob Landry's "The Fabulous Columbia Workshop" (a must for any program director) appeared on page 28 of the 26 February issue.

**FELS ACCOUNT**

On page 14 of your 27 August issue, you gave us more than we should have and it may cause some embarrassment to another advertising agency.

Under the heading "New Agency Appointments" you listed us as having been appointed by Fels & Co. to handle their Fels-Naptha soap. That product, together with Fels-Naptha soap chips and Felso, are the accounts of the H. H. DuBois agency in Philadelphia.

With our letter of 18 July, we sent you the following news item.

Fels & Co. (Fels-Naptha, Fels-Naptha soap chips, Felso) has appointed McKee & Albright, Inc., Phila., to handle the advertising of a *new, instant-sudsing liquid* for washing dishes and fine fabrics.

ROY J. MCKEE  
 President  
 McKee & Albright  
 Philadelphia

**MR. OVINGTON IS RAY**

I noted with great interest the article entitled "Why sporting goods ignore the air." Glad to see my brainchild finally in print. Also the little box and digest of my *Sports Age* article material.

Realizing that Grant took Richmond, Ovington never took Grant for a surname. It has been Ray now for some 34½ years. Can't understand why the editors didn't say Ray & Wadsworth to make the muddle complete! Also, now that you are being thoroughly accosted and bawled out, why did you neglect to include in the article one of the most important factors of the subject matter; namely, the only outdoor sportsmen's network program, *The Rod & Gun Club of the Air* sponsored by Pal Blades which is a howling success, proving the fact that the sports-

# WREC

MEMPHIS NO. 1 STATION

## RADIO IS TOPS FOR ADVERTISERS

SURVEYS SHOW  
RADIO REACHES FARTHER;  
RADIO DELIVERS MORE;  
RADIO COSTS LESS-

*Than ever before!*

Figures show and advertising results prove, just as they do in most cities, that

**IN MEMPHIS  
RIGHT NOW**

## WREC

is a better buy than ever before in it's history. The advertiser gets more in coverage. More in prestige.

*Since 1946*

U. S. wholesale prices have gone up 65%.

Charges of eight big magazines have gone up 47%. Those of 94 big city newspapers are up 24%.

WREC RATE, IN COST PER THOUSAND LISTENERS, HAS GONE DOWN 10.1% COMPARED WITH 1946.

	1946	1949
RADIO FAMILIES		
RADIO HOMES COVERED	404,560	448,890
BASIC HOUR RATE	\$250.00	\$250.00
COST PER 1000 HOMES	.61c	.55c

*Figures Quoted Based on Latest Available BMB Measurements*

WREC HOOPER RATINGS AVERAGE  
HIGHER THAN ANY OTHER MEMPHIS  
STATION

Advertising Is Essentially Salesmanship **WREC** Sells More and Sells It Cheaper

Affiliated with CBS—600 K.C. 5000 WATTS.

Represented by THE KATZ AGENCY, INC.

# What's Louisville Got-

## BESIDE

# The Kentucky Derby?!?

The Louisville Metropolitan Area ranks 28th in America in Net Effective Buying Income.\*

WAVE has a Daytime BMB Audience of 238,490 families. Its BMB Area has an Effective Buying Income of more than one-and-a-half billion dollars — or 66.6% as much as the entire State of Kentucky!

WAVE-TV was first in Kentucky by more than a year . . . is now a third-year veteran, preferred by the majority of the 91,987 TV set-owners in and around Louisville. WAVE-TV is Channel 5 . . . features outstanding local programming as well as NBC, ABC and Dumont.

Ask Free & Peters for the whole WAVE story, today!

\*Sales Management Survey of Buying Power, May 10, 1951

# WAVE <sup>AM</sup> <sub>TV</sub>

WAVE\* has a Daytime BMB Audience of 238,490 families in Kentucky and Southern Indiana. This area has an Effective Buying Income of \$1.70 billion, as against \$2.56 billion for the entire State. The Effective Buying Income within WAVE's Daytime BMB counties is 151.6% of the Income in those Kentucky counties in which WAVE does NOT have a BMB audience!

\*The WAVE-TV Coverage Area contains 334,000 families.



# LOUISVILLE



**FREE & PETERS, INC.**  
Exclusive National Representatives

man listens to sportsmen's broadcasts—therefore, local retailers with local sportsmen's broadcasts could become excellent clients for local radio stations—the whole point of the whole piece!

You might also mention that I am featured quite regularly on the *Rod & Gun Club of the Air*, MBS, as well as regular monthly contributor to *Sports Age*—national sporting goods trade magazine.

RAY OVINGTON  
Plans Committee Chairman  
Grant & Wadsworth  
New York

#### PUBLIC UTILITIES ON AIR

I am sure that many broadcasters join me in thanking you for the splendid articles entitled "Bell Telephone's party line."

A similar story should be appreciated by our industry covering public utilities such as the Gas, Electric and/or Gas & Electric companies. I do hope your staff will "dig-up" such a story.

GEO. H. JASPERT  
President  
WCCM  
Lawrence, Mass.

• SPONSOR currently has a story on public utilities in the works.

#### FALL FACTS PLAUDIT

Plaudits for the Fall Facts Issue, a virtual textbook on the broadcasting media. We rely on SPONSOR heavily in this department and have long considered it to be one of our most valuable pieces of reference material; however, I never would have believed anyone could put so much useful information between the covers of a magazine as you have compressed into the 16 July issue. I hope you have many extra copies on your shelves. We would like to place one in the hands of every student in our department. Would you please advise us of the availability?

I would also like to have a copy of Herb True's TV Dictionary, plus quotations on mass orders for the same.

D. F. FEDDERSEN  
Chairman, Dept. of  
Radio and TV  
Northwestern University  
Evanston, Ill.

• Limited supply of Fall Facts issue available. Bulk rate for TV dictionary on request.

#### PUPPY PIX PULL

KRMG in Tulsa switched from the usual "give-away" pictures of station personalities to pictures of dogs—and found that it reaped huge listener dividends. Johnny Martin, KRMG's Early Morning Man, who chatters and spins wax from 5:30 to 7:00 a.m. daily, had been telling his listeners of his handsome, month-old pups. The station followed this lead and had pictures made



This is pic which Martin (and pup) fans got

of these puppies. Johnny aired three, one-minute spot announcements and in return received picture requests from 124 counties in Oklahoma, Missouri, Texas, Arkansas, Kansas, Colorado and Alabama. At the completion of the third announcement, he had received over three thousand puppy picture requests—yes, it's a "Dog's Life!"

DALE BETHKE  
Promotion Director  
KRMG  
Tulsa, Okla.

#### JINGLE "PING"

In the Stuart Chase story in the 30 July issue, as part of Chase's 1928 prophecy, he is quoted as saying, "But just what connection is there between motor cars and symphony orchestras, between a pair of wisecrackers and candy?"

In his rebuttal, Walter Patterson writes, "Dr. I. Q. sold a lot of candy for many years."

As an old timer, I submit that what Chase was referring to in 1928 was undoubtedly the success over WEAFL

(Please turn to page 91)



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.





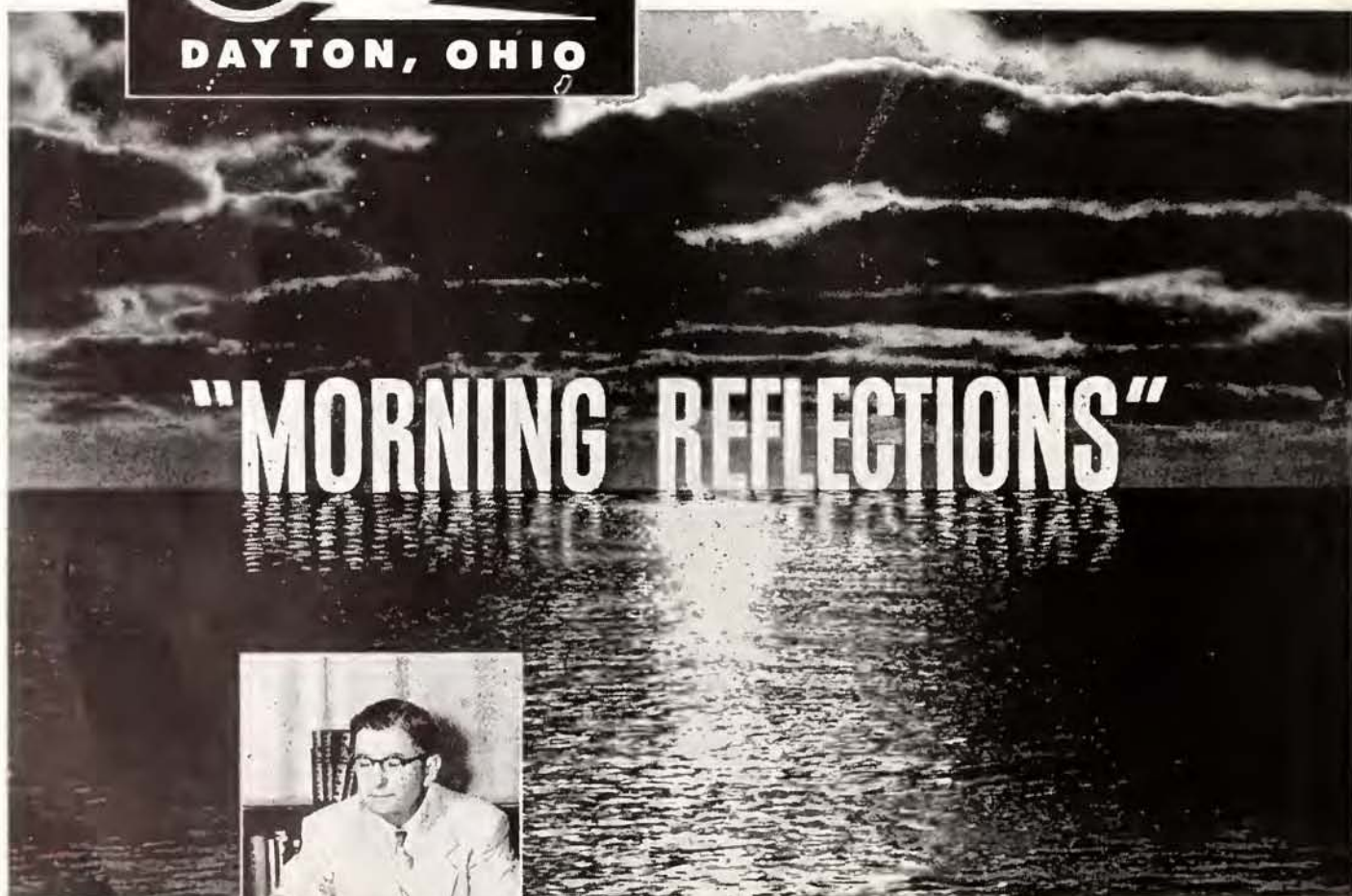
Eyes and Ears of a

# GOOD CITIZEN

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

Every weekday morning, Daytonians by the thousands turn from their routine tasks, from housework, from business and commerce, to participate in Dayton's own daily church of the air—the interdenominational "Morning Reflections" originated in the studios of WHIO-TV. Day after day, religious leaders of the area alternate in using our facilities to spread, far beyond the boundaries of their congregations, inspiration for hope and faith.

We gladly contribute daily air time and facilities for "Morning Reflections" and many other programs in the religious, educational, patriotic and charitable fields. As a locally-owned, locally-operated station, we conceive it our duty and our privilege as a "Good Citizen". We're glad to say that our conception of responsibility works both ways. In audience loyalty and audience surveys\*, Dayton enthusiastically reciprocates every effort that we make. WHIO-TV is represented nationally by the George P. Hollingbery Co.



"'Morning Reflections' turns one's thoughts toward the finer things of life at the beginning of the day," says Rev. R. W. Coleman, Executive Secretary of the Church Federation of Greater Dayton (left). "Thanks to the progressive civic spirit of our broadcaster, this pastoral visit mid-morning each day helps make our community a better place to live."



# New and renew

# SPONSOR

10 SEPTEMBER 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Home Products	Biow	CBS-TV 61	Love of Life; M-F 12:15-30 pm; 24 Sept; 52 wks
Bigelow-Sanford Carpet Co	Young & Rubicam	DuMont	Bigelow-Sanford Theatre; Th 10-10:30 pm; 6 Sept; 52 wks
Bonafide Mills Inc	Gibraltar	ABC-TV	Versatile Varieties; alt F 9:30-10 pm; 5 Oct; 26 wks
Bristol-Myers Co	Young & Rubicam	ABC-TV	Mr. District Attorney; alt M 8-8:30 pm; 1 Oct; 51 wks
Bristol-Myers Co	Doherty, Clifford & Shenfield	ABC-TV	Foodini The Great; Sat 11-11:15 am; 6 Oct; 52 wks
Cannon Mills	N. W. Ayer	NBC-TV	Kate Smith Show; M 1:15-5 pm; 10 Sept; 39 wks
Cluquot Club Co	Weston	ABC-TV 36	Langford-Ameche Show; Th 12:30-15 pm; 13 Sept; 52 wks
Corn Products Refining Co	C. L. Miller	CBS-TV 47	Garry Moore Show; T 2:15-30 pm; 16 Oct; 52 wks
E. I. DuPont de Nemours & Co (Orlon div)	BBDO	ABC-TV 46	Langford-Ameche Show; F 12:15-1 pm; 21 Sept; 52 wks
Eversharp Inc	Biow	NBC-TV	Your Show of Shows; alt Sat 10-10:30 pm; 15 Sept; 5 wks
Goodyear Tire & Rubber Co	Young & Rubicam	NBC-TV	Television Playhouse; alt Sun 9-10 pm; 14 Oct; 26 wks
Hall Brothers Inc	Foote, Cone & Belding	CBS-TV 25	Hallmark Presents Sarah Churchill; Sun 5:15-6 pm; 7 Oct; 52 wks
Hollywood Gandy Co	Ruthrauff & Ryan	ABC-TV 30	Hollywood Junior Circus; alt Sat 10:30-11 am; 8 Sept; 52 wks
International Shoe Co (Sundial Shoe Co div)	Hoag & Provandie	ABC-TV 22	Foodini The Great; Sat 11:15-30 am; 25 Aug; 39 wks
International Shoe Co (Peters Shoe Co div)	Westheimer and Block	Dumont 10	Kids and Co; Sat 11-11:30 am; 1 Sept; 52 wks
Jene Sales Corp	Sherwin Robert Rodgers & Associates	ABC-TV	Unnamed; alt Th 10-10:30 pm; 27 Sept; 52 wks
Kellogg Co	Kenyon & Eckhardt	NBC-TV	All Star Revue; every third Sat 8-9 pm
Lizgett & Myers Tobacco Co	Cunningham & Walsh	NBC-TV	Unnamed; Sun 7:7:30 pm; 7 Oct; 52 wks
P. Lorillard Co	Leunen & Mitchell	DuMont	Down You Go; F 9-9:30 pm; 11 Sept; 52 wks
Mogen David Wine Co	Weiss & Geller	ABC-TV 35	Charlie Wild, Private Detective; F 8-8:30; 11 Sept; 26 wks
Peter Paul Inc	Maxon	NBC-TV	Gabby Hayes; Th 5:15-30 pm; 13 Sept; 26 wks
Penick & Ford Ltd	BBDO	NBC-TV	Ruth Lyons; Th 12-12:15 pm; 1 Oct; 13 wks
Pillsbury Mills Inc	Leo Burnett	NBC-TV	Kate Smith Show; M 1:15-30 pm; 10 Sept; 52 wks
Reynolds Metals Co	Buchanan	NBC-TV	Kate Smith Revue; alt W 8-8:30 pm; 26 Sept; 13 wks

## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Chesebrough Mfg Co	McCann-Erickson	NBC-TV	Kate Smith Show; M 1:30-15 pm; 10 Sept; 15 wks
Gillette Safety Razor Co	Maxon	NBC-TV	Cavaleade of Sports; F 10 pm-conclusion; 7 Sept; 52 wks
Ironrite Inc	Brooke, Smith, French & Dorrance	ARC-TV 14	Hollywood Screen Test; M 7:30-8 pm; 1 Oct; 52 wks
Kaiser-Frazier Sales Corp	William H. Weintraub	DuMont	Ellers Queen; Th 9-9:30 pm; 13 Sept; 52 wks
M & M Ltd	William Esty	ABC-TV 46	Super Circus; alt Sun 5:30-6 pm; 12 Aug; 52 wks
Minnesota Mining & Mfg Co	BBDO	NBC-TV	Juvenile Jury; Sun 3:30-4 pm; 15 Sept; 26 wks
Simmons Co	Young & Rubicam	NBC-TV	Kate Smith Show; T 1:15-30 pm; 11 Sept; 39 wks
Toni Co	Foote, Cone & Belding	CBS-TV 58	Arthur Godfrey and His Friends; alt W 8-8:30 pm; 3 Oct; 52 wks

## 3. Station Representation Changes

STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
CKCW, Moncton, New Brunswick	CBC	Adam J. Young Jr., N. Y.
KOAT, Albuquerque, N. M.	ABC	Adam J. Young Jr., N. Y.
KRSN, Los Alamos, N. M.	ABC	Adam J. Young Jr., N. Y.
KTRC, Santa Fe, N. M.	ABC	Adam J. Young Jr., N. Y.
WAIT, Chicago	Independent	Adam J. Young Jr., N. Y.
WHOP, Hopkinsville, Ky.	CBS	Robert Meeker Associates, N. Y.
WINZ, Miami	Independent	Forjoe & Co., N. Y.
WPAD, Paducah, Ky.	CBS	Robert Meeker Associates, N. Y.
WSOJ, Henderson, Ky.	MBS	Robert Meeker Associates, N. Y.



Numbers after names refer to category in New and Renew:

Gordon Cates (5)  
 C. Corbett (5)  
 George Gribbin (5)  
 R. S. Jackson (5)  
 Parish Jenkins (5)

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

4. New and Renewed Spot Television



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
American Home Foods Inc	W. Earl Bothwell	WNBT, N. Y.	1-min partic: 5 Sept; 17 wks (n)
American Home Foods Inc	Ted Bates	WCAU-TV, Phila.	1-min annemt: 5 Sept; 13 wks (n)
Borden Co Inc	Young & Rubicam	WNRK, Cleve.	20-sec stu break: 3 Sept; 13 wks (r)
Reisatol-Myers Co	Robert W. Orr	WCAU-TV, Phila.	1-min annemt: 11 Sept; 26 wks (n)
	Doherty, Clifford & Sheffield	WAFM-TV, Birm.	8-sec annemt: 15 Aug; 52 wks (r)
	Ted Bates	WCBS-TV, N. Y.	20-sec annemt: 27 Aug; 52 wks (r)
Brown & Williamson Tobacco Corp	Riow	WTOP-TV, Wash.	20-sec annemt: 23 Aug; 26 wks (n)
Bulova Watch Co	Young & Rubicam	WNRK, Cleve.	1-min partic: 3 Sept; 16 wks (n)
Beering, MBBKiu & Co	Young & Rubicam	WNRW, Wash.	20-sec stu break: 7 Sept; 52 wks (n)
Duffy-Mott Co Inc	Paris & Peart	WBZ-TV, Boston	1-min annemt: 20-sec stu break: 10 Sept; 52 wks (r)
Great Atlantic & Pacific Tea Co	Quality Bakers of America	WPEZ, Phila.	1-min partic: 1 Sept; 26 wks (n)
Huber Baking Co	Ruthrauff & Ryan	KNBH, Hlywd.	20-sec stu break: 1 Sept; 52 wks (r)
Kentile Inc	Kiesewetter Associates	WNBT, N. Y.	1-min partic: 11 Sept; 26 wks (n)
V. LaRosa & Son Inc	Samuel Croots	WCAU-TV, Phila.	1-min annemt: 21 Sept; 26 wks (n)
Maltex Co Inc	Riow	WNRK, Cleve.	1-min annemt: 20-sec stu break: 1 Sept; 52 wks (n)
Philip Morris & Co	Owen & Chappell	WNRW, Wash.	8-sec stu break: 7 Sept; 15 wks (r)
National Brewing Co	Paris & Peart	WNRQ, Chi.	8-sec stu break: 11 Sept; 13 wks (n)
Rushmore Paper Mills Inc	Dowd, Redfield & Johnstone	WCBS-TV, N. Y.	8-sec annemt: 7 Sept; 13 wks (n)
Stahl-Meyer Inc	Baldwin, Bowers and Strachan	WTOP-TV, Wash.	20-sec annemt: 29 Aug; 13 wks (n)
Trien Products Corp	J. Walter Thompson	WNRQ, Chi.	20-sec annemt: 28 Sept; 52 wks (r)
Ward Baking Co			

5. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
R. G. Beaumont	Foote, Cone & Belding, N. Y., acct supervisor	Same, vp
A. J. Becker	Foote, Cone & Belding, Chi., acct supervisor	Same, vp
Gordon Cates	Lennen & Mitchell, N. Y., vp	Biow, N. Y., vp
Charlotte Corbett	Ceell & Presbrey, N. Y., member media dept	Same, timebuyer
Hilda Dellart	Young & Rubicam, N. Y., timebuyer	Ceell & Presbrey, N. Y., timebuyer
John R. Dennison	Klan-Yan Pietersom-Doolap, Milwaukee, copy chief	Gordon Best, Chi., member copy staff
Lovick E. Draper	ABC-TV, N. Y., acct exec	Foote, Cone & Belding, Houston, acct supervisor
Howard Forbes	WDFY, Pittsb., asst s/s dir	W. Craig Chambers, Pittsb., radio-ty dir
W. B. Forrest	Foote, Cone & Belding, Chi., acct supervisor	Same, vp
David J. Gillespie Jr.	Kenyon & Eckhardt, N. Y., member media dept	Same, asoc media dir
Harold J. Grainger	Brisacher, Wheeler & Staff, S. F., acct exec	Biow, S. F., acct exec
George H. Gribbin	Young & Rubicam, N. Y., vp	Same, also head radio-ty comml dept
Carl G. Hertzberg	Foote, Cone & Belding, Chi., acct supervisor	Same, vp
Richard S. Jackson	WAYE-TV, Louisville, spec events dir	J. M. Mathes, N. Y., asst dir radio-ty
Ann Janawicz	BRDO, N. Y., timebuyer	Benton & Bowles, N. Y., timebuyer
Parish Jenkins	McCann-Erickson, N. Y., acct svc group head	Same, vp
Norman S. Livingston	WOR-TV, N. Y., comml prog operations dir	Roy S. Durstine, N. Y., vp (off 17 Sept)
D. Barker Lockett	VanSant-Dugdale & Co., Balto., copywriter	Lewis & Gilman, Phila., acct exec
Tom Luspe	McCann-Erickson, N. Y., acct svc group head	Same, vp
Hugh L. Lucas	Foote, Cone & Belding, Chi., acct supervisor	Same, vp
Theodore D. Mandelstam	Henry J. Kaufman & Associates, Wash., copywriter	Same, copy chief
Thomas M. McDonnell	Foote, Cone & Belding, N. Y., dir radio	Same, dir radio-ty prod
Rudyard McKee	McCann-Erickson, N. Y., asst to pres	Same, vp
Arthur S. Pardoll	SSCB, N. Y., timebuyer	Same, bus mgr radio-ty dept, asst to vp
Carl M. Post	Foote, Cone & Belding, Chi., acct supervisor	Same, vp
Andy J. Potter	William Esty, Hlywd., radio-ty dir	Calkins & Holden, Carlock, McClintock & Smith, Hlywd., dir radio-ty dept
Roger Pryor	Foote, Cone & Belding, N. Y., dir tv	Same, radio-ty vp
F. Winslow Stetson Jr	Foote, Cone & Belding, Chi., acct exec	Same, vp
J. W. Switzer Jr	Foote, Cone & Belding, Chi., acct supervisor	Same, vp
Howard M. Wilson	Kudner, N. Y., copy exec	Kenyon & Eckhardt, N. Y., copy supervisor
Fred Zeder	McCann-Erickson, N. Y., gen exec	Same, vp

6. New Stations on Air

STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
WCOW, South St. Paul	1590 kc	500	12 Aug (test operations)	Reinhard Steinley

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
WMBR, Manchester, N. H.	ABC	MCS ABC
WSAT, Natchez, Miss.	IBS	ABC
WSCR, Seranton	Independent	NBC (off 30 Sept)
WSYD, Mt. Airy, N. C.	Independent	ABC

Numbers after names refer to category in New and Renew:

- N. S. Livingston (5)
- T. Mandelstam (5)
- Arthur Pardoll (5)
- Roger Pryor (5)
- H. M. Wilson (5)

# More Samples from the WHO Mailbag

Dear Mr. Shelley:

I received a copy of news mention of my husband, Marine Lieutenant Donald Houge's survival of his fourth plane accident as reported on your 10:15 news broadcast on April 6th.

I'm sure that in instituting this service from your station you fully appreciate the great kindness you are performing to many war-burdened people.

In this instance I had three days of mental anguish trying to trace a report appearing in an Omaha paper on April 3rd. And to this date I have never had any acknowledgment of a wire I sent to this paper requesting information.

There are times when civilian reserves, such as my husband was up to August 1, 1950, have occasion to feel embittered by the turn of their lives and fortunes, but such actions as this from your station makes things much easier to face knowing that there are persons concerned with the welfare of affected families.

Thank you for your kindness.

Sincerely,

MRS. DON HOUGE

Aberdeen, S. D.

Editor's Note: Shortly after the outbreak of the Korean War, WHO began making copies of all broadcast news items concerning Iowa-Plus personnel in Korea. We mail these copies to the Postmaster in the serviceman's home town with the request that they be delivered to his nearest relatives.

Dear Mr. Loyet:

Please accept the thanks of the National Safety Council for the cooperation of your station and Messrs. Kenneth Gfeller, Del Donahoo, and Jack Kerrigan in connection with a "Green Cross Song Festival" broadcast from your city on April 21.

The National Safety Council has long since learned that it can depend upon WHO for full-hearted public interest support of its nation-wide campaign to prevent accidents. Your cooperation in connection with the Festival series is just another example of this continuing service to safety.

Very truly yours,

NED H. DEARBORN

President

National Safety Council  
Chicago

Dear Sir:

I appreciate your 8:00 a.m. Weather Report. Believe it is best report on air. A real help to farmers. Keep it on the air.

Yours truly,

JOHN C. CAMERON

Wayland, Mo.

Gentlemen:

On behalf of the local American Legion post and all posts in Greene County, we wish to extend to all concerned our thanks and appreciation for the announcing of our meeting postponed. We realize how powerful you are and the value of time allowed for us.

We received great results; only two families showed up out of a possible 500.

Very truly yours,

BILL PEARCE

County Commander

United Food Markets  
Jefferson, Iowa

Dear Mr. Shelley:

The Overseas Affairs Branch, Department of the Army, is very appreciative of the public service time given by your station in aiding our recruitment of civilians for overseas service.

Please accept my personal thanks and that of the Department for your cooperation and assistance.

Sincerely yours,

JOHN H. PLATTENBURG

Representative

Overseas Affairs Branch

Department of the Army  
Civilian Personnel Division  
Chicago

To the News Staff of Radio WHO:

Just a few lines of "fan mail" in appreciation of the way the news men at WHO compile and present the news. We are a farm family, and having little time to read much in the summer months, especially, we really enjoy the concise accounts of the news, and try to hear the 7:30 a.m. and 12:30 p.m. periods, particularly.

Somehow, you have a secret for injecting into the news a live spark that makes the news so meaningful and easily understood. We have often agreed that the same news heard within the hour on other broadcasts (other stations) just doesn't sound like the same news—and often sounds as if the newsmen were bored, or tired of reading.

On one of Jack Shelley's noon broadcasts, he stopped midway to say, "Now, Clay Rusk"—Our 3 year old, Glenn, who was sitting at the dinner table and who has often been cautioned about playing too hard and rough, reached over and patted his mother's shoulder and said, "Mom, the man said 'Now, play rough!'"

Our thanks again.

Regular listeners,

MR. & MRS. RALPH SCHULTZ

Kiron, Iowa

Few professional advertising men, we suppose, have ever written a personal letter to a radio station. Therefore it may be difficult for you to realize why WHO gets mailbags of personal letters—to understand the feelings of friendship and *inter-dependence* that exist between WHO and its listeners. . . .

Read these few typical letters, and we believe you'll get some new ideas of what WHO means in Iowa Plus—what WHO can mean to advertisers, too. . . .

# WHO

† for Iowa PLUS †

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

FREE & PETERS, INC., National Representatives



# WKY



**FIRST**

**FIRST**

**FIRST**

**WKY**



930 KC • NBC  
CHANNEL 4  
(968 FT. TOWER)

OKLAHOMA CITY

OWNED AND OPERATED BY  
**THE OKLAHOMA PUBLISHING CO.**  
OKLAHOMA CITY TIMES • THE DAILY OKLAHOMAN  
THE FARMER-STOCKMAN

REPRESENTED BY THE KATZ AGENCY, INC.

# OKLAHOMA'S *FIRST* RADIO STATION

**IN COVERAGE** No other station reaches as many Oklahoma homes, day and night, as WKY.

\*BMB Study No. 2, Spring, 1949

**336,280** *Daytime Families*

**292,120** *Nighttime Families*

**IN AUDIENCE** Year in and year out, WKY holds top spot among Oklahoma City stations.

	WKY	Sta.B	Sta.C	Sta.D	Sta.E	Sta.F	Sta.G
Morning (Mon.-Fri.)	35.2	20.6	22.3	4.9	5.8	4.4	3.6
Afternoon (Mon.-Fri.)	51.0	15.1	7.8	5.4	6.2	7.0	5.4
Evening (Sun.-Sat.)	44.9	26.6	15.8	7.9	*	*	*

Hooper Audience Index, March-April 1951

\*Sign off at local sunset

Look how WKY stands among all NBC Stations

April-May Hooper Index, 1951

**WKY** MORNING 2nd  
AFTERNOON 1st  
EVENING 1st

## MARKET IN OKLAHOMA

*The 62 Oklahoma Counties in WKY's Daytime BMB Area Contain:*

73% of the state's Population  
71% of the state's Total Retail Sales  
71% of the state's Food Store Sales  
71% of the state's Drug Store Sales

72% of the state's Automotive Sales  
87% of the state's Gross Farm Income

\*Source: 1951 Sales Management Estimates

*Serving Oklahoma  
for 31 Years*

**And Remember**  
**WKY-TV**  
*is Oklahoma's*  
**FIRST** TELEVISION  
STATION



## Positively!

Merchandising is our business! From Panda Dolls to Farm Machinery—WIOU scores high with a proven buying audience in the heart of Indiana's most prosperous counties. Impressive too, is the list of national accounts who have repeatedly found that their advertising investment with WIOU brings greater than average returns.



CBS  
AFFILIATE

# WIOU

1000 WATTS • 1350 KC  
KOKOMO, INDIANA

Represented Nationally by  
**WEED & COMPANY**



Mr. Sponsor

**Barbara Collyer**

Advertising Manager  
Welch Grape Juice Co., New York

The old Welch grape juice campaign is ample evidence of radio's long range effectiveness. From October 1933 to March 1942, intermittently, Welch's sponsored a 15-minute stanza on the Blue network starring Irene Rich. The commercial theme: Welch's was the ideal weight reducing drink.

Some nine years later, that idea still lingers. But now Welch's emphasis is on the grape juice's value as an energy drink for children. Putting this message across to counteract the success of the old radio campaign is Barbara Collyer's job. Her approach: the very careful integration of the commercial with the Welch air efforts, a radio announcement campaign in 14 non-television cities and *Howdy Doody* on NBC-TV, Fridays, 5:30-5:45 p.m. Estimated radio and TV budget: \$385,000, accounting for 40% of Welch ad expenditures.

Miss Collyer, former associate copy chief at Grey Advertising, and a prize winning institutional director at Macy's, tells how Welch and their agency, Doherty, Clifford & Shenfield, work to smoothly blend the commercial with the artistic.

"In selecting a jingle for use on radio this summer, we must have listened to hundreds before we were satisfied. Even then we wound up rewriting the lyrics."

The same painstaking care goes into Welch's TV venture. *Howdy Doody* appears on all Welch product labels and point-of-sale displays. Commercialwise on the show is another puppet destined to become as famous a bovine as Borden's Elsie. The cow with the sales punch is Royal Purple Cow—a product of Miss Collyer's fertile imagination (she co-created those crowd-stopping Xmas windows at Macy's).

Miss Collyer introduces Royal Purple Cow: "She was built especially for the program. She was born a rich, purple color and therefore refused to eat clover, grass, hay or anything else cows normally eat. She likes only grapes and grape juice."

On TV since last December, Miss Collyer believes the saturation radio campaign combined with *Howdy Doody* will eradicate the "too successful" Irene Rich program of years ago.

Even when relaxing with one of her hobbies, bridge, Miss Collyer maintains her magic touch; she has won a couple of national bridge tournaments. As an audience builder for Welch's show, she adds: "I have two children of 'Howdy Doody' age—four and eight."

MR. SPONSOR:

# WJBK *Tops* IN DETROIT\*

4 individual evenings out of 7!

WJBK

SUNDAY	12.1	4.7	2.9	31.2	5.9	20.0	7.6	10.0	12.4	5.3
TUESDAY	15.1	11.5	2.3	30.7	3.7	21.6	8.3	15.6	5.0	1.4
THURSDAY	9.4	7.8	†	32.6	†	20.6	11.3	13.5	12.8	1.4
FRIDAY	9.1	5.7	†	26.2	2.5	20.5	9.8	18.0	14.8	2.5

1st on Sunday afternoons with 58.0!

WJBK

SUNDAY 12:00 NOON—6:00 PM	17.5	8.1	3.1	58.0	1.7	6.7	14.0	2.5	2.8	3.1
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Sunday thru Saturday evenings 24.1—

Second only to 50,000 watt net with 25.5

WJBK

SUN. THRU SAT. EVE 6:00 PM—10:30 PM	11.1	8.4	1.7	24.1	3.3	25.5	6.0	19.3	8.9	2.8
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Total Rated Time Periods 22.3—

Exceeded only by 50 kw net!

WJBK

TOTAL RATED TIME PERIODS	11.5	6.1	2.0	22.3	3.3	31.0	5.1	16.5	11.0	2.8
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The Detroit radio audience listens to WJBK, and the figures prove it. Phenomenal, aren't they! But WJBK does it all the time. More important to you, this tremendous audience *responds* to your WJBK-delivered commercial for the sales results you want.

\*Radio Hooperatings—June 1951



# 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.

**PROSPEROUS\***  
**IN OLD MOBILE**

... it's  
**WKRG**

with

- Every Top CBS Show
- Stimulating Local Programs
- Astonishing 59.5% listenership gain

I am a belle of Old Mobile  
They say that I'm old fashioned...  
But honey chile  
Jus' take a look  
Then get yore name  
In mah date book  
Ah'm the sellin'gest thing  
To come yore way  
Ah'm payin' off now  
And every day.

**\*\$322,949,000.00**  
Total Buying Income  
**\$4,763.00** Average  
buying Income per  
family

National  
Representative,  
Adam J. Young, Jr.

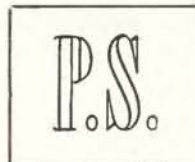
F. E. Busby,  
General Manager

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

**New developments on SPONSOR stories**



W. B. Way, KVOO gen. mgr., points up radio set count to Tulsa broadcasters



**See:** "Radio is getting bigger"  
**Issue:** 14 August 1950, p. 30  
**Subject:** Radio impact increasing with more radio homes and more individual listening

The Tulsa Broadcasters Association (KVOO, KTUL, KOME, KFMJ, KAKC, KRMG) evinced interest in the number of TV set families in Tulsa and the Tulsa area. The result of their interest: a survey conducted for them by Leslie Brooks & Associates. It gives both the Broadcasters Association and broadcast advertisers in the area a chance to evaluate radio's punch.

The Brooks organization made a total of 3,416 interviews in Tulsa and in 40 towns in the Tulsa area (an area exclusive of Tulsa roughly extending for a radius of about 60 to 75 miles from the city).

The major findings:

	Number of Radio Set Homes	TV Sets in Homes and Businesses
City of Tulsa	57,594—95.6%	12,668—21.01%
Tulsa area	155,346—95.6%	18,414—11.33%
Total	212,940	31,072

Researchers also found that families with television sets and radio sets spend *almost equal time* with both media; listening to radio 4.3 hours per day and viewing television 4.5 hours per day.

Interesting note: the purchase of a television set by a family, on the average, has cut down radio listening at first. But later the family cuts out some of its other leisure-time activities and increases its radio listening.

Average hours of listening to radio per day by set families:

	Radio Set Families Only	Radio Set Families also Owning TV Sets	Both Radio Only and TV and Radio Set Families
City of Tulsa	5.3 hrs.	4.28 hrs.	5.1 hrs.
Tulsa area (exclusive of Tulsa)	5.8 hrs.	4.31 hrs.	5.8 hrs.



**CONSIDER  
THE  
COVERAGE**

**COMPARE  
THE  
COST**

**WNAX vs NEWSPAPERS**

**WNAX  
(coverage)**

WNAX weekly audience, as measured by BMB Study #2: 405,210 families—with 80% listening 3-7 times each week.

**NEWSPAPERS  
(circulation)**

Publishers' figures major dailies published in Big Aggie Land

Paper A	83,625*
" B	52,402
" C	20,660
" D	16,342
" E	10,490
" F	10,070
" G	6,120

**405,210**

**Total**

**199,709**

**COST PER THOUSAND**

*(1/2-hour time charge)*

One Class D half-hour on WNAX carries a one-time rate of \$84.00

**0.207**

*(full-page black and white)*

The combined page rate for the 7 major daily newspapers in Big Aggie Land is \$2,058

**\$10.30**

WNAX cost per thousand \_\_\_\_\_ \$ 0.207  
7 major dailies cost per thousand \_\_\_\_\_ \$10.30

When you consider the coverage and compare the cost, it's easy to see you just can't beat WNAX in Big Aggie Land. So, when you buy to sell in the world's richest agricultural area . . . get the BEST BUY—WNAX!

See your nearest Katz man today.

**THE MIDWEST ADDRESS OF CBS**

\* Morning and Evening combined.



*A Cowles Station*  
570 KC • 5,000 WATTS



**YANKTON - SIOUX CITY AFFILIATED WITH THE COLUMBIA BROADCASTING SYSTEM**

**STAMPED**

*by performance!*



**WPAT**

PATERSON, N. J.

5000 WATTS FULL TIME

*Covering 13 million People at the Center of the Dial*

**SPONSOR**

# Why radio will thrive in a TV era

**Medium's basic strengths, each of them  
matching a basic TV weakness, insure  
continued values for advertisers**



A few short months ago, many advertisers and broadcasters alike were ready to write off radio listeners as the next great group of vanishing Americans. But, as the fall season approaches, there's a new confidence sweeping advertising and broadcasting circles. Audience and trade promotion campaigns are breaking out all over; stations are reporting record-breaking national spot business; network sales are picking up. Most important, radio industry leaders themselves are facing the fall with optimism and a new determination to fight for the health of their medium. To find out what inspired this optimism and to learn just what radio's future role as a medium will be SPONSOR interviewed outstanding radio professionals in every category, advertising agency executives, and even such non-radio industry opinion-makers as Mrs. Eleanor Roosevelt and several radio-TV columnists. In the article on the following pages, you'll find their predictions. ▶

**R**ADIO'S very nature, including its basic strengths, insure that it will survive and remain strong even after TV develops to full maturity. . . .

Television's very nature, including its basic weaknesses, make this fact doubly certain.

It is these two intertwined and fascinatingly simple facts which are the basis for much of the optimism about radio's future now current in both advertising and industry circles. At least that's the pattern of opinion which emerges after a series of SPONSOR interviews with dozens of high-ranking and thoughtful executives in every branch of radio.

The very simplicity of the facts about radio's future has tended to obscure them, SPONSOR's editors believe. Through frequent lip-service repetition in speeches and articles, radio's basic attributes—its low cost, its infinite flexibility, its show-production simplicity, its universal coverage, the freedom it gives listeners to do other things—have taken on a hackneyed connotation.

But SPONSOR's discussions with industry thinkers have suggested a fresh way of looking at these qualities of radio. Each one of them really represents the reverse of a basic television weakness. Thus the two media tend to notch into one another in a relationship which actually assures radio its own special role in the future—doing what it can do well and what television can't do at all.

The realization that television does have important, basic weaknesses is just now becoming widespread as the medium emerges from its amazingly young pubescence into a gargantuan adolescence. *Fortune*, quick to spot the perils of a competitive medium, opined recently ("TV's Time of Trouble," August 1951) that "The mastodon is in the mire. Now is the time to harness him." But nothing written in *Fortune* or on these pages should be allowed to obscure the fact that there are superlative entertainment and selling qualities as well going to make up television's potential. Still the weaknesses are there, helping to insure radio's continued value.

Dominant among television's negative qualities is its high cost. Said Ray Vir Den, president of Lennen & Mitchell: "Without adding a single impression, our costs for TV on one of our accounts this fall will go up 51% while radio costs for the same number of impressions as last year will *decline* by 9%."

The real importance for radio of television's high costs is that they impose certain limitations on the visual medium which AM can use to its own advantage. "Very early in the medium's history," said a TV producer, "we have reached a point where we cannot afford to experiment, cannot afford to risk failure. It is the younger medium, television, which must depend on an oldster's tricks—names built in other media; material guaranteed to

aim at the lowest common denominator. Meanwhile, old man radio is being freed to develop new talent, new ideas; television has given radio the opportunity for new youth."

Besides the fact that television's tremendous costs may be spiralling beyond the realities of sales results, there are these weak spots cited by many students of both media:

- The trend to filmed programing may wash out much of television's spontaneity, increasing the extent to which it is formal entertainment rather than a part of home relaxation.
- Unions guarantee perennial cost complications for TV. The more TV develops, the more high-priced specialists it acquires, until in the end there may be unionized scent interpreters at the control boards when smellevision is added to four-dimensional viewing and color.
- Development of many stations in each community may leave the medium without sufficient good and changing material to program effectively.

Projected against this picture of television's basic problems, it becomes apparent that much of what radio is doing now by way of programing evolution represents a kind of reverse English. Where TV is now high priced, SPONSOR's informants pointed out, radio is cutting down. Where TV is dotting on the extravaganza, radio is turning away from fan-built stars to programs based on ideas, intrigue, or information. Where TV is absorbing the

**These are some of the astute observers of radio**



LOUIS HAUSMAN, CBS radio administrative v.p.: "We are out to make news about radio; not just columns, but page one. We'll get people talking about radio. That's why we've hired Hollywood exploitation men."



ELEANOR ROOSEVELT (speaking as a radio/TV personality): "Though radio should take advantage of its chance to inform the public, I suggest a caution: People do not want to be consciously educated via radio."



MAURICE MITCHELL, Associated Press Service v.p.: "Radio can best stay strong by programing for local audiences. I believe radios will be relegated to American attics—provided people start living in attics."

Comic strip reflects public awareness of a basic AM strength

DOTTY DRIPPLE

By Buford Tune



slickness of Hollywood via its expanding use of filmed fare; radio is emphasizing its own spontaneity.

What these generalities mean in specific programing terms, most of those interviewed believe, is that radio will continue to jettison its expensive variety programs, for example, eventually leaving this type of entertainment to television. At the same time, radio will be free to attempt formats which were never an important part of its programing. Throughout the industry—in conversations with figures ranging from Louis Hausman, CBS administrative vice president in charge of sales promotion and advertising, to radio/

TV performer and opinion-maker Eleanor Roosevelt—SPONSOR found that documentary-type fare, for example, is expected to become more important on radio. (Though Eleanor Roosevelt, as you might expect, urges that radio go in for more serious programing of the documentary nature, she warned that "People do not want to be consciously educated via radio. Program material must stick to what interests listeners. I found that out with my own program when broadcasts from Geneva, Switzerland, lost half my audience, I came to the conclusion that I simply hadn't found things over there which interested the average woman.")

Documentaries will be more important on radio of the future because they (a) can help attract attention to radio by the sometimes sensational nature of their material; (b) can't be done on television easily (c) can be done at low cost on radio via tape recorders and other on-the-spot techniques.

Music, news, imaginative drama—the ingredients which Mutual's programing vice president, William Fine-shriber says MBS will feature—are all deemed important in radio's future because they, too, notch perfectly with what TV cannot do as well.

Already, documentaries are beginning. (Please turn to page 87)

ive SPONSOR their picture of AM's future



MACK, veteran radio writer: "The friends of radio have been doing to bury a very live corpse." As a writer I hate to say it, but I think we need less comedies and more dramas."

HY BROWN, veteran producer-director-writer: "TV can't compete economically with radio. Radio will adjust programing and costs until it finds its own level. There's no reason why radio and TV can't thrive side by side."

RAY VIR DEN, president, Lennen & Mitchell: "Radio is a terrific buy, best among all media today. It remains to be seen whether TV's sales effectiveness over the long pull will justify its present sky high costs."

# How a young giant makes friends in his own back yard



Keen Johnson, Reynolds PR chief, is thanked for airing U. of Ky. basketball

**A newcomer to aluminum industry, Reynolds Metals put radio to work on local level, making friends, attracting skilled workers**

**spot** Are you, as a national advertiser, faced with a public-relations problem? Here's the story of how one sponsor—with new branches springing up around the country—used radio to make friends with the communities in each of its new backyards.

In April, 1940, with war drums beating in the distance, Reynolds Metals Company went into the aluminum-producing business.

It was hardly an easy decision. After 20 years of careful building, founder R. S. Reynolds, Sr., had put the company in first place as a fabricator of aluminum foil and powders; made it

tops in high-speed color printing on foil. Yearly sales were hitting the \$20,000,000 mark—and sprouting at a merry pace.

Reynolds and his fellow board members risked losing all this when they stepped in to primary aluminum production. For the privilege of borrowing \$15,800,000 from the RFC and bucking mammoth ALCOA (a near-monopoly of 50 years' standing) Reynolds mortgaged all their plants—present and to come.

Imaginative thinking paid off, however, and continues to spark Reynolds Metals. Today its employees number 25,000; sales exceed \$200,000,000

yearly, 10 times what they were a decade ago. Following a tremendous war-time expansion, Reynolds kept adding capacity. The lease of six government-built plants in 1946 and their purchase in 1949 helped boost production to the point where the company now turns out 507,000,000 pounds of aluminum pig a year. That's over 50% more than the pre-war production of the entire industry.

Now safely established as one of the young giants of American industry, the company has begun to ponder a problem common among America's big businesses: how to "communicate" with the public to ward off the notion

REYNOLDS' RADIO SHOWS, HERE BILLBOARDED AT COMPANY MEETING, RECRUIT WORKERS, PROMOTE COMMUNITY RELATIONS





When U. of Ky. dedicated new stadium, Reynolds broadcast ceremony over local station

that business in general, and Reynolds in particular, is monopolistic or oppressive; and to store up good will which the public can someday express in terms of purchase of Reynolds products or a willingness to work at one of the Reynolds plants.

*Fortune*, which recently popularized the word "communicate" as a synonym for efforts of big business to make itself understood, has accused most industrialists of ineptitude in communication. *Fortune* needled the typical "Fourth of July" approach to the problem in which a four-color magazine page depicting a "typical" American town and a homespun caption seek to establish the points that (a) this is a grand old country; (b) free enterprise is a grand old system; (c) Zilch Armatures is a grand old company that (d) can do its job only via grand old free enterprise.

But up-and-coming Reynolds has not fallen into the ways of older firms

### Reynolds to spend million on air for "Big Show," TV Kate Smith

• This September Reynolds jumps heavily into net radio, TV: 6:30-7:00 p.m. on The Big Show, alternate Wednesdays 8:00-8:30 p.m. on Kate Smith, That's NBC radio and NBC-TV, respectively.

A series of five harness race broadcasts over ABC radio network started 16 August.

in its efforts to communicate with the public—in particular the public in the neighborhood of its own plants. Instead, it has devised an approach based on spot radio program advertising which other industrial firms—medium sized and large—would do well to examine carefully.

In brief, the Reynolds strategy is to communicate via deeds, not words. The deeds are sponsorship of programs which have either important public-service functions or are of high local interest—as in the case of college basketball which Reynolds airs in several places.

Instead of filling color pages with the folksy copy which *Fortune* believes leaves the average man completely unimpressed, Reynolds gives the public something worthwhile — then adds some "sell" for itself in the form of commercials.

For its public-relations work, the firm allots approximately \$100,000 currently, though the total is by no means fixed. Radio is used exclusively for this effort which is completely separate from the \$1,500,000 ad budget for sales of specific products.

Keen Johnson, vice president in charge of public relations and former Governor of Kentucky, explains what Reynolds is trying to accomplish public relations-wise this way:

1. Reynolds wants to make friends at every level of community life in the cities and states where it operates.
2. The company wants to tell its story to present employees and to those who might seek employment with Reynolds.

(Please turn to page 54)



Reynolds, No. 2 aluminum-maker, had vast post-war expansion



Mae West: her risqué Mother Eve burlesque made Chase & Sanborn, J. W. Thompson faces red

# Be careful on the air

## History of radio

**proves self-censorship  
is the sponsor's  
best protection**

### **Why the sponsor should self-censor**

Censorship is integral to the central purpose of creating good will, pleasant associations, popular feelings of gratitude.

In the logic of the marketplace and the business man's accenting of the positive, the commercial side of American radio favors the gay, amusing, harmless, neutral and avoids the sharp, acid, hateful.

Typically the business man chooses to reflect and echo public taste as commonly interpreted. In so choosing he plainly censors the opposite values, has no association with political, artistic or literary *avant garde*.

Censorship there is, but the important thing is to know the rules and not over-step them. Above all the business man is to be warned against intruding his own personal and private political and social preferences. To do so is to invite counter-attack.

Censorship is never a "solved" problem for the business man, but always a live issue. His best protection lies in the full knowledge. Hence, in the present text, and in a second article to follow, the tangled, tantalizing, very human and often whimsical history of radio (and television) censorship has been recounted. You may wish to file this as reference next time you face a censorship problem.

**over-all** Perennially the argument about censorship concerns the need of it, the amount, method, duration, motivation and sincerity of it. Regulated as much by human nature and the tides of political passion as by formal law, censorship is notoriously inconsistent in operation from country to country, state to state, time to time. The very victims of censorship will turn around and themselves seek to censor others.

As a matter of protective foresight and everyday insight sponsors ought to understand in a general way how censorship works, what dangers lurk in drastic or impulsive censorship and how the tone, color, and grip of censorship varies.

Historically, the United States had the odious Alien & Sedition laws even in John Adams' day. Lincoln suffered grievously from a virulently subversive pro-Southern press in the North. In World War I there was straight-jacket censorship under imperious George Creel, a man who sneered at "the so-called mind of the public." The



## **The broadcaster's creed**

*Observe the proprieties and customs of civilized society*

*Respect the rights and sensitivities of all people*

*Honor the sanctity of marriage and the home*

*Protect and uphold the dignity and brotherhood of all mankind*

*Enrich the daily life of the people through the factual reporting and analysis of the news, and through programs of education, entertainment and information*

*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*

federal government in 1917 seized all telephone, telegraph, and wireless facilities, ordered all radio amateurs not only to stop using their equipment but to dismantle and store it for the duration. In contrast, the censorship policies of World War II were much more permissive, publishers and broadcasters being simply honor-bound to voluntary cooperation. The physical properties of communication were left wholly in private management hands.

Between the two wars radio had become a great new advertising and propaganda medium unlike anything theretofore known. By the time Pearl Harbor ended all further debate, radio had been a principal forum of the running dispute over foreign policy and in its way a very real educator of the American masses. In purely commercial terms, advertisers and broadcasters, both, had learned, often by pain and embarrassment, the line between use and abuse of the medium. Radio, remember, introduced many a problem in censorship which had no precedent.

Immediately prior to radio the very term "censorship" tended to suggest a purity crusade. H. L. Mencken has somewhere said that whenever three Americans gathered, two of them at

once formed a society to reform the morals of the third. The sophisticates of Europe were vastly entertained in 1911 when our humorless Society for the Suppression of Vice went to court seeking the banishment of a timorous nude painting known as "September Morn," copies of which thereupon became a best seller. A similar attack, in 1907, upon "Salome" dancing at the Metropolitan Opera had created a nation-wide vaudeville rage for hoochie-coochie. All the while prudish censorship of literature was rampant until, in the 1920's, a presiding judge ridiculed an attempt to suppress James Joyce's novel, "Ulysses." His Honor opining the book was "more emetic than aphrodisiac."

Loosely grouped, certain suppressions of truth (perjury, contempt) and certain perversions of truth (libel, slander, malicious gossip) are aspects of censorship about which public sentiment is reasonably clear, as is the law. Mischief must be controlled and punished. Incitement to panic, unrestrained vulgarity or pornography, false rumors circulated by an enemy, racial or religious hatriotering, false crying of fire are almost universally recognized as properly suppressed and deleted. In short, honest and demonstrably needful censorships are commonly accepted. Again, the greater urgency of war is respected. Even the American Civil Liberties Union, courageous defender of traditional concepts, acknowledges that existence of a Communist plot to seize power sanctions arbitrary barring from office in labor unions of known party-liners.

Traditionally, Americans have held that government best which governed least and that society happiest whose individuals were most free to differ with status quo and convention. Hence, with special exceptions for special circumstances, attempts to extend censorship are ordinarily resisted. Again and again Americans have fought fact-suppression and limitation on free debate in political parties, legislatures, corporations, colleges, military establishments and church assemblies. In the last few years, a new form of resistance to censorship of discussion has been manifest in minority stockholder attacks upon steamroller-minded chairmen of annual company meetings.

Trade historians agree that *Amos 'n' Andy* in the first flush of their phenomenal popularity did more than any  
(Please turn to page 58)



Orson Welles' famous Mars broadcast raised furore



"Dr." John Brinkley pushed quack operations via radio



Boake Carter's enemy-making talent embarrassed Philco



Father Coughlin's "social" air ventures wrung outcry

# Banks can do better on radio/TV

**All too frequently, inferior ad personnel, windy copy, stilted shows, and lack of "hard sell" rob cash from bank tills**

**over-all** A wise banker would no more think of hiring a seedy hobo as a bank teller than he would of handing out Civil War greenbacks to his customers. Yet, curiously, when it's a matter of appointing an advertising manager, a good many bankers exercise precisely that lack of good judgment.

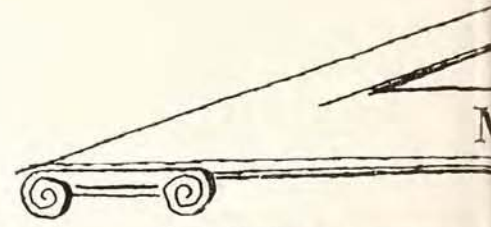
Many bank ad managers today, therefore, have a lamentable ignorance about their trade. As one account executive, experienced in handling radio and TV advertising for banks, told SPONSOR morosely:

"Too often, your average bank ad manager is apt to be an ex-vice president, chosen for his new post because he's a back-slapping, hail-fellow-well-met. He's congenial. Belongs to a lot of clubs. Gets around town. So the bank manager thinks he's ideally snit-

ed as an adman. What happens, though, is that the guy is a charming incompetent. A fellow with a stiff-necked, stuff-shirt attitude about banking, a snob's concept of the public, and a pigmy knowledge of media. In short, a blunderer. But because the banker himself knows so little about advertising, his hiring keeps getting away with murder."

Although there are hundreds of distinguished exceptions, this lack of discrimination in the selection of bank ad managers is a major reason why many banks have fared badly with radio advertising. It also accounts for, in part, the decrease in the use of the air by banks over the last several years. Here's the current picture of banks on the air:

According to the American Bankers Association, the nation's 15,000 banks

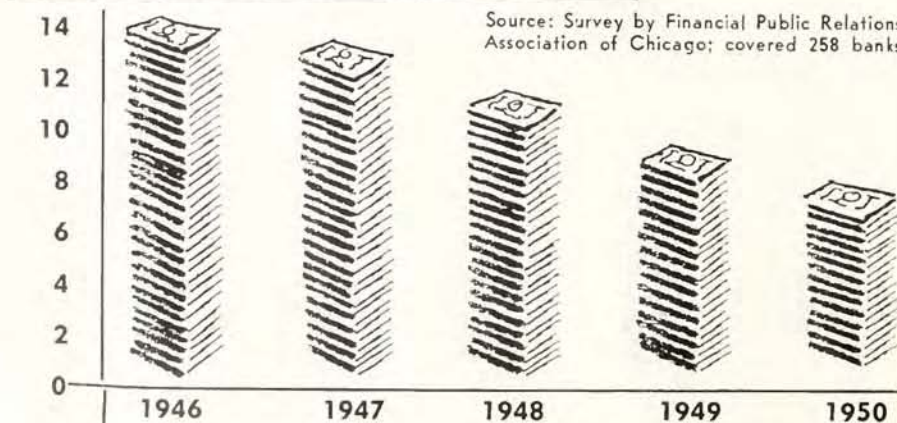


LEADING BANK RADIO AD (RIGHT): D.J.'S HERB SHELDON

in 1951 will spend an estimated \$43,000,000 in advertising. Nobody knows exactly how much of this will be devoted to radio, but the best available sources show that, while American banks spent about \$6,000,000 for radio advertising in 1946, this year it will be about \$3,500,000.

This continuing slump is borne out by surveys conducted by the Financial Public Relations Association of Chicago. "Radio continues to decline in favor as a medium among reporting banks," it announced after its most recent study of 258 sample banks throughout the U. S. "In 1950, the use of radio is expected to be only

## Percentage of bank budgets to radio



Co-op shows, like MBS "Newsreel," give banks pr

# CTURERS TRUST COMPANY



CTURERS TRUST, IN NEW YORK RADIO SINCE 1947, USES HARD SELL, INFORMAL APPROACH. CURRENT SHOW LINE-UP (FROM LEFT TO RIGHT)—DUNCAN PIRNIE, ANNOUNCER, WQXR; MORNING MAN JOHN GAMBLING, WOR; NOT SHOWN—MARGARET ARLEN, WCBS

slightly over one-half what it was in 1946."

Their figures show that, while 60% of the banks surveyed in 1946 used radio advertising, it dipped down to 56% in 1950. Also, the percentage of each bank's total advertising expenditures devoted to radio has declined from 14% in 1946, to 13% in 1947, to 11% in 1948, to 3.7% in 1949, to 7.7% in 1950. In 1950, radio was dwarfed by three other bank media—newspapers, which got 30.9% of the total appropriations; periodicals, 11.8%; direct mail, 3.5%. While radio has been tobogganing in popularity as a bank ad medium, TV has been inching forward. Beginning in 1949, 5% of the banks used TV, and in 1950, 7% did. Similarly, the percentage of the total bank ad expenditures parcelled out to TV has increased from .9% in 1949 to 1.3% in 1950.

This trend is verified by G. Edwin Heming, associate manager of the advertising department of the American Bankers Association. "Our surveys indicate," he told SPONSOR, "that banks over the last five years have been increasing their use of newspapers, direct mail and TV, and turning away from radio."

This is not to imply that radio's

regression in the eyes of banks is universal, nor that it's due to the rise of TV. Actually, banks only began regarding radio as an important medium 15 years ago, and at that, were slow to begin adopting it for advertising. As was pointed out by SPONSOR ("Banks on the air," 6 November, 1950), only 146 banks were using radio in 1937, and by 1949, over 2,000 banks were using radio and/or TV. The over-all progress in the use of the air medium relative to the 1930's still holds; and as some banks drop out of broadcasting, other banks, spending less, are beginning to use it for the first time. This year, the best informed estimates indicate, over 1,500 banks are using

radio, and over 50 are using TV, mostly on an experimental basis.

What's responsible for the defection of banks from radio? What mistakes are they making? And what can be done about it?

As was already pointed out, the root of the problem is the haphazard selection of bank advertising managers. And as a result of a survey made by SPONSOR, these are the most common blunders made by these untutored admen, resulting, naturally, in the banks shying away from radio:

(1) **Erratic advertising.** As Gene Bridges, public relations and adver-

(Please turn to page 67)



### Outstanding bank ad man

Raymond K. Meixsell, ad manager for Troy Savings Bank, N. Y.: "Since I was for 12 years media director for an ad agency, I recognize the value of radio advertising for banks. Our 15-minute news show on WTRY builds prestige, permits 'hard selling' of bank services, gives us immediate listener reaction. Our two-week radio offer of a Korea War map drew 600 replies. An offer of a 'Bank by Mail' booklet draws 100 replies a month. When our commercials say specifically a safe deposit box can be rented for \$5 plus tax, we get rush demands for them."

# How to run a premi

## PART THREE

OF A THREE-PART SERIES

**over-all** "What's the best way to get into the premium act?" is the \$64 question on the minds of many would-be users. The preceding articles in this series, showed how sponsors profit with premiums (13 August) and outlined the advantages of premiums for youngsters (27 August). This article covers the how-to-do-it of premium promotion; explains the junctions of the advertising agency's departments in each step of the operation; tells the organizational and operational differences between large and small premium users; reports how returns are handled. Without pretending to be the Alpha and Omega of the subject, it is a practical guide for promoters of self-liquidating premiums.

To plan a premium promotion intelligently, first of all you have to have some knowledge of the basic mechanics of premium practice. The framework is simple. Every self-liquidating offer goes through three operational stages: (1) selecting the item; (2) promoting it; (3) handling the returns. The sponsor's advertising agency plays a vital

role in the first two; the third is out of its hands.

Almost all the large advertisers who use premiums and most of the leading agencies maintain well-organized premium departments. In cases where both the client and agency have such set-ups, the two staffs coordinate their work and pool their findings. Firms which do not have these departments and whose agencies do not provide the service usually call in sales-promotion consultants to formulate merchandise-moving campaigns. This is a good arrangement for small advertisers whose promotional activities do not justify the cost of retaining a full-time specialist on the payroll. There's an even more economical procedure. A small concern may receive help free of charge from a merchandising expert representing a premium manufacturer. The disadvantage of this method seems obvious. No matter how conscientious the representative may be, he can't serve the best interests of two masters simultaneously. Nevertheless, many of these combinations present well-executed promotions that fulfill their objec-

tives for all parties involved.

The premium department has a quadruple responsibility: (a) judging whether a premium offer is the right medicine for a specific case, say, of a nose-diving sales chart complicated by overstocked dealers' shelves; (b) determining whether the offer should be self-liquidating, coupon-redemption, factory-packaged, insert, outsert, etc.; (c) selecting the best potential premiums to correct the sales chart's condition; (d) helping plan and direct the campaign.

Its members are always on the alert, searching for good premiums and for ideas which can be developed into good premiums. This phase of their work involves:

1. Attending premium shows and trade gatherings.
2. Contacting representatives of premium manufacturers and suppliers.
3. Digging through records of past offers.
4. Studying all available data about current offers.
5. Visiting retail stores where premium-type items are displayed.
6. Listening to suggestions made by almost anyone—from experts to crack-pots.

Among the shows they attend are: Premium and Advertising Specialties Exposition, New York; National Premium Buyers Exposition, Chicago; and ASNA Specialty "Fair," Chicago. A few of the organizations are: Premium Advertising Association of America, Ramsey, N. J.; Premium Industry Club, Chicago; New York Premium Club, New York; and Advertising Specialty National Association, Washington, D. C.

Some of the most successful ideas for box-top promotion came from sources other than premium suppliers. Here are three examples:

1. A man saw a little peepbox in a

### DO's

- ▶ 1. Offer only bona fide bargains.
- ▶ 2. Offer items acceptable to all income groups.
- ▶ 3. Offer self-explanatory premiums for adults.
- ▶ 4. Back the offer with as much advertising as possible.
- ▶ 5. Use broadcast advertising for maximum results.
- ▶ 6. Have premium available before advertising.
- ▶ 7. Have facilities to mail premium promptly.

### DON'T's

- ▶ 1. Don't exaggerate value of premium.
- ▶ 2. Don't profit on premium.
- ▶ 3. Don't expect every offer to pull sensational returns.
- ▶ 4. Don't buy more than necessary to get lowest price.
- ▶ 5. Don't consider premium a cure-all for sales problems.
- ▶ 6. Don't expect premium to overcome disadvantages of poor product.
- ▶ 7. Don't buy premium before you have a plan for using it.

## Here's the technique successful sponsors use in selecting and handling premiums



Typical premium offer: item with utility value

store window. The man was an official of Ted Bates, Inc., the agency which handled the Colgate-Palmolive-Peet account (SPONSOR, 5 December 1949). An idea was born; the peepbox became a terrific premium—the toy television set sponsored by Colgate toothpaste on *Howdy-Doody* (NBC-TV).

2. A man dropped into General Mills' offices. He talked about a spintariscope, a device physics classes used to demonstrate the disintegration of radioactive material. He thought it had possibilities as the nucleus of a premium. It did: it evolved into Kix's Atomic Bomb Ring, which, publicized on *The Lone Ranger*, *Green Hornet* and *Jack Armstrong* (ABC), established the record (over three million) for the greatest number of returns ever pulled by an offer (SPONSOR, 27 August 1951).

3. Two men had lunch together. One was premium specialist of an agency; the other was a book publisher. Each talked about his business. Their casual conversation led to a plus-value deal that was advertised on *Right to Happiness* (NBC), the *Garry Moore Show*

(CBS-TV), and the CBS daytime radio serials *The Brighter Day*, *Big Sister* and *The Guiding Light*. The products were Procter and Gamble's Duz, Ivory, and Ivory Flakes; the premium was six pocket-edition books; the offer was one of the most talked about promotions of this year (SPONSOR, 13 August 1951).

An old saying, "Get the facts," applies to the functions of the agency's research department. Lack of information or misinformation spawns mistakes. By way of illustration, not so long ago routine (and unrelated) research disclosed that a baseball book, which had not been researched care-

ly suited to fill the bill. The advertiser wants to promote just one offer at this particular time. Which should it be? Which will do the best job? This isn't a matter for a heads-or-tails decision. Experienced premium executives like to supplement their judgment with the opinions of the ultimate authorities on the subject—the consumers. But the expense of consumer tests for the entire group makes that impractical. So the researchers—experts in dealing with tests and findings—take over and do their stuff.

This is the way the fact finders handle the situation. Instead of shooting the works in one hit-or-miss operation to determine the best premium, they start at the bottom and work upward in logical sequences. By means of a series of screenings, they eliminate the weakest articles. The eliminating process goes on until the only survivors are the three most-promising premiums.

As a general rule, a representative cross-section of the agency's personnel plus key members of the departments involved in promoting the offer sit in judgment at the screenings. Their eval-

(Please turn to page 85)

### Merchandising tip

During the course of a campaign many advertisers get dealer cooperation in placing point-of-sale displays involving the product and an illustration of the premium. Instead of the illustration, why not use a sample of the item? Let the consumer see the premium. It will add the sales value of a merchandising display. Let the dealer keep the sample. It will increase his good will, which is one of the objectives of a premium promotion.

fully, was being promoted as a premium for children too young to read it. Did that offer accomplish anything?

To accomplish one of its functional services, the research department plays an important part in selecting premiums. Assume that the premium department, searching for the strongest stimulant to perk up the ailing sales chart, finds eight desirable candidates. Each of them has its own distinctive merit; all seem equally suited or almost equal-



An outside outfit usually handles mail returns



# “Mars dead ahead, sir!”

**You'll be hearing more and more phrases like this on radio, TV as trend to science fiction accelerates**

**over-all** Not since miniature golf and Bingo has there been such a hot trend in American entertainment. Its name: Science Fiction.

With jet-propelled speed, stories and dramas based on man's innate desire to explore the unknown have become an integral part of radio and television, motion pictures, the stage, magazines and book publishing.

Once the province and the cultist delight of a few thousand fans, science fiction—or STF as it is known to the real insiders—has become popular escapist entertainment for millions.

SPONSOR has noted, with increasing interest, this rising trend. New STF shows for adults are burgeoning on radio and TV, and many an established adult show is beginning to add a strong dash of imaginative or scientific fiction elements to its scripts. Many a youngster, newly-togged in a dazzling array of space gear, is hailing moppet pals with expressions like “I'm rocketing on all tubes” (I feel good) or “By the moons of Jupiter!” (Gee whiz!). Advertisers of all types have eyed, with growing interest and/or alarm, the public's growing appetite for STF in all its forms, and have wondered whether it can be translated into sales.

It can. SPONSOR learned that the Kellogg Company, an old hand with an STF show (Kellogg was the original sponsor of the old radio version of *Buck Rogers* on CBS in 1932-1933), has figures to prove it. The giant cereal firm—generally acknowledged as the heaviest radio-TV spender and bellwether among breakfast food companies—has been getting eye-opening sales results from its *Tom Corbett, Space Cadet*. Carrying the banner of Kellogg's Corn Flakes and Pep, it is aired with good ratings Monday-Wednesday-Friday on ABC-TV. Sales in areas where the video space-adventure series is seen have been running from 10% to 100% plus over non-TV areas. Premium campaigns and merchandising gimmicks have been star-

lingly successful as well.

Radio and TV are not, by any means, having to carry the double burden of creating and satisfying the demands of the U. S. public, both juvenile and adult, for STF adventures. Some of this is being done by other media to the advantage of STF sponsors.

Hollywood, acutely sensitive to any trend in public taste since TV began to cut box-office receipts some 30-40% in video areas, has hopped on the atomic-powered bandwagon with several STF-type films.

George Pal's *Destination Moon* and **These are four of the pro**



Bert Lahr burlesques science fiction in Broadway revue



Futuristic party launched "Tales of Tomorrow" or

Robert Lippert's competitive quickie, *Rocketship X-M*, literally cleaned up last year at the box office, and were among the top grossers. This year, the rush is on. Soon, Paramount will be releasing Pal's latest, a Technicolor spectacle called *When Worlds Collide*, which will probably make De Mille look conservative. RKO, whose Howard Hawk production of *The Thing* earlier this year won critical acclaim and broke records at the ticket windows, will soon take the wraps off *3,000 A.D.* Twentieth Century-Fox, notable trail-blazer with films that have a strong adult appeal, is planning to release *The Day the Earth Stood Still*, an STF story that is actually a plea for world peace.

Other producers are getting into the interplanetary act as fast as their writers can pound a typewriter. The cycle of pictures-beget-interest-beget-pictures is on, and 40,000,000 Americans still go to the nation's thousands of film houses. Motion pictures alone are creating hordes of new STF fans.

Publishers, from the producers of slicks like the *Satevepost* and *Colliers* to the pulp and comic-book "chain" houses, are finding that STF is a real shot-in-the-arm to readership. Sparked by the success of such STF magazines as Street & Smith's *Astounding Science Fiction* (which has had a 150% circulation increase in the last decade when S&S has been killing off some of its most famous pulp magazines to cut costs) the rush to print STF is on. New magazines devoted to STF, plus a spate of comic books which substi-



Radio's "2,000-Plus" (MBS) stimulates adult fancies



But "Superman" on AM lacked appeal for kid fans

tute spacemen for cowboys and Martians for Indians, are decorating newsstands with sexy-looking covers. Ever since Robert Heinlein cracked the *Satevepost* in 1947 with a beautifully-simple futuristic folk story, *The Green Hills of Earth*, leading magazines have been giving space to STF. As written, the STF available at newsstands and bookstores ranges all the way in appeal from the thought-provoking pages of George Orwell's fantasy *1984* to the derring-do of *Flash Gordon*.

As a crowning accolade of recognition as a public trend, STF has even become an object of social criticism. Many educators and editors are writing about it, some with mild alarm. Broadway audiences nightly howl uproariously at an STF-spoofing sketch in *Two on the Aisle*. In it, Bert Lahr, as "Captain Universe," is the not-too-reluctant object of seductive come-ons by a well-stacked Queen of Venus,

while his celibate Space Brigadesmen gaze in horror. Even the Kremlin has taken note of STF. In a Russian literary magazine, the American craze for science fiction was lambasted recently as "the symbol of contemporary imperialism."

Science fiction, without any doubt, has arrived . . . and is booming.

Just exactly what it is, on the other hand, is a murky definition in many a radio and TV advertiser's mind. Is it *Buck Rogers*? Is it *Frankenstein* and the science-horror stories? Is it the social problem yarns of Ray Bradbury and the STF political theorems of A. E. van Vogt?

It is all of these things, and more. Roughly speaking, the area of STF picks up where the world of absolute reality leaves off. It is a realm of fantasy, based on projections of known facts and theories. It can be laid in an imaginary scene ten years from now.

**the science fiction trend on television**



STF show is DuMont's "Captain Video" "Lights Out" (NBC-TV) is typical adult show using STF fare Kellogg "Space Cadet" mixes adventure, moral lessons

## SCIENCE FICTION ON THE AIR

### I. Radio shows devoted exclusively to Science Fiction

SHOW	NET	SPONSOR	DESCRIPTION
SPACE PATROL	ABC	Ralston	Juvenile-appeal show of "Buck Rogers" nature. Interplanetary adventures of futuristic police force.
DIMENSION X	NBC	None	Adult-appeal STF show. Often uses adaptations of stories from "As-founding" magazines; has promotional tie-up with it.
2,000-PLUS	MBS	None	Adult-appeal STF show, with more emphasis on action than "Dimension X." Uses largely original stories.

### II. Radio shows with occasional Science Fiction slant

ARMSTRONG OF THE S.B.I.	ABC	General Mills	Routine action-crime melodrama with juvenile appeal. Uses fancy scientific methods to track down lawbreakers. Not strictly STF, but borders closely on it.
MYSTERIOUS TRAVELER	MBS	None	Occasionally uses an outright STF story, along the lines of "Dimension X." Otherwise, is psychological mystery.
MURDER BY EXPERTS	MBS	None	Has used a few stories with STF and supernatural overtones. Otherwise, is like "Whistler" or "Suspense."
ESCAPE	CBS	None	Occasionally uses adaptations of mildly-STF stories with high adventure slant. Primarily escapist entertainment.

### III. TV shows devoted exclusively to Science Fiction

TOM CORBETT, SPACE CADET	ABC-TV & NBC-TV	Kellogg	Bloodless action stories with high moral purpose. Juvenile, some adult appeal.
SPACE PATROL	ABC-TV	Ralston	TV version of radio series. Very like "Space Cadet."
CAPTAIN VIDEO	DuMont	General Foods (Post Cereals)	Blend of old westerns and space adventures with juvenile slant. Easing into educational slant.
TALES OF TOMORROW	ABC-TV	Jacques Kreisler	Adult STF stories, with emphasis on suspense rather than gadgets.
BUCK ROGERS; FLASH GORDON (FILM)	DuMont	Participating	Old Hollywood action serials edited-down for TV use by Flamingo Films.

### IV. TV shows using occasional Science Fiction stories

LIGHTS OUT	NBC-TV	Admiral Corp.	Uses STF-type stories with emphasis on melodrama and suspense about 25% of time. Is increasing its use of STF material.
FIREMOUNT THEATER	NBC-TV	P&G	Now beginning to use a few films with a futuristic or STF twist.

a hundred years, or a million. It can take place right now (example: *The Thing* in movies, or *Martian Eyes* on NBC-TV's *Lights Out*) with an STF character involved in normal surroundings. Science, time travel, space travel, planets colliding or at war, visitors to Earth from space, effects of atomic energy on civilization—these are common basic "gimmicks" of STF.

Not as easily explained is the current public appetite for STF. According to psychologists, it is probably caused by a whole variety of motivations. For one, STF is wonderful escapist entertainment for a nation bedeviled by war threats and the high cost of living. For another, recent scientific developments in the field of atomic physics, radar, rockets, guided missiles, jet propulsion *et al.*, have generated a tremendous public interest in science. (Incidentally, STF fans proudly point out that all of these were foreshadowed by futuristic stories in pulp magazines all through the 1930's and 1940's.) Whatever the reason, the public is far more receptive toward STF than it was a few years ago.

This new public acceptance is reflected in STF trends through the years in broadcast advertising. There have been STF shows on and off the air regularly since 1932. One, *Buck Rogers*, has been on for no less than three different breakfast-food sponsors. Kellogg sponsored it successfully in 1932 and 1933. R. B. Davis Co. (Cocoma) aired it at its peak of radio success from 1933 to 1935 on CBS. Cream of Wheat had it, in its declining pre-war years (it was getting in a rut, despite



"Space Cadet" scroll makes kids part of show

early sales and premium success) from 1935 to 1936. A later attempt to revive the juvenile air strip for General Foods' Post Cereals line on MBS in 1946-47, and a TV revival by Peter Paul on ABC-TV a couple of seasons ago were not successful. *Buck Rogers*, even at its peak, was a limited success. Its appeal was not wide, its audience not as responsive as that of the STF shows of today, although the show sold fairly well for its sponsors.

There were other old STF shows, too. Campana sponsored *Fu Manchu* (TV rights for which were acquired not long ago by *Lights Out* TV producer Herb Swope) back in '32, often using a pseudo-science twist to the stories. Adult radio listeners will remember such *Frankenstein*-type chillers as *The Witch's Tale* in the 1930's. For youngsters, there were such out-and-out STF airshows as *Flash Gordon*, and Libby, McNeill & Libby's prehistoric *Og, Son of Fire*. Later on, there were such semi-STF shows as Kellogg's *Superman* and Wander's *Captain Midnight* in the wartime and post-war (Please turn to page 74)



"Dimension X" stunt had men from Mars walking streets, caused no Orson Welles panics





Complexity, vast amount of technical details make TV film commercials a headache for admen

**ART TWO**  
A TWO-PART STORY

# Film commercial production tips

**Uninformed admen drive movie makers mad.**

**Transfilm seminars gave agency men briefing**



Veteran of a decade of film production and direction, Marvin Rothenberg of Transfilm is also a veteran of the famous SHAEF Film Unit in WW II



Many of Joe Dunford's ideas in scheduling and budgeting TV film commercials have been adopted by other film concerns in the TV film industry



Robert Klaeger, head of the Transfilm Motion Picture Department, has over 600 TV film commercials to his credit. His realm: 1,001 intricate details

**TV** Do film producers regard you as a pestiferous client?

In the article below, you'll find anecdotes and discussion about agency men whose lack of knowledge about movie making has helped drive producers to the mad house. Condensed from a series of lectures given by executives of Transfilm, Inc., the article's purpose is to help prevent misunderstandings between agency men and producers which so often add to the difficulties of filming commercials efficiently.

In Part I of this two-part series (13 August), SPONSOR reported on three Transfilm lectures, covering Commercial Writing, Art Direction, and Animation. The concluding three reports below cover Film Directing, Cost Control, and Film Production Detail.

\* \* \*

## IV Headaches of a TV film director (Lecturing: Mr. Marvin Rothenberg)

Like the skipper on a ship, the TV film director has the ultimate responsibility on the film set. He is in charge of everything in sight. The one thing he can't control is the film knowledge of the agency men who work with him.

"The big bottleneck today," says Marvin Rothenberg, "is the fact that most agency people who are responsible for the original birth of the TV commercial are not film people."

To work successfully with producers, agencies should work out all details in advance, Rothenberg stresses. Though film producers try hard to get everything clearly understood before the film cameras roll, misunderstandings will inevitably creep in—if the agency has not done a thorough briefing job. Rothenberg told SPONSOR of one case.

"We were doing an expensive film commercial for one of the leading soap companies. We double-checked with the agency and the client. Everything looked O.K. Then the agency sent over a carton of soap flakes, and we took out a box and set it up for shooting.

"Right in the middle of a 'take' an agency man—we always try to insist that one be present as a technical advisor on product usage—suddenly leaped to his feet. 'My God!' he yelled, 'you're using the family size box, and we meant the economy size.' Well, we had to stop, and go hunting for the right-sized box. Not a single distributor in New York had that size in stock that week. It cost a lot in overtime.

(Please turn to page 79)

# Mr. Herndon, Mr. Molina



## agree... Sponsors and Au

"Repeated contract renewals prove Associated Press news builds buying audience."

**RAY HERNDON, Manager  
KTRH, Houston, Texas**

Says Mr. Herndon: "Many of our biggest national and regional accounts tell us by repeated contract renewals that they have confidence in AP's ability to build a loyal audience of people who BUY. And satisfied listeners tell us that when KTRH newsmen say 'News brought to you by The Associated Press,' they are getting complete, authentic and unbiased reporting."

"AP is without question our Number One revenue getter!"

**HENRY G. MOLINA, Jr., President  
WEIM, Fitchburg, Mass.**

From Mr. Molina: "WEIM has 85 AP newscasts sponsored weekly . . . 16 different sponsors . . . all signed for at least 26 weeks. AP news was the only tool which succeeded in getting three of Fitchburg's five banks for us — a threefold blessing. We echo Sponsor J. D. Bailey of Bachelder-Bailey Co., Goodrich tire dealers, when he says, 'As a merchandising vehicle, AP news is second to none.'"

## demand AP NEWS

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

# Mr. Figi



## ices

ry AP newscast sold . . . 78 a week!"  
**MIG FIGI, General Manager**  
**WAUX, Waukesha, Wis.**

Mr. Figi: "WAUX and WAUX-FM have literally built on our Associated Press news and features. We now carry news every hour and there is seldom worry of a renewal. Our biggest sponsor of AP news, the Waukesha State Bank, has had excellent results . . . experiencing direct and measurable results within one week after its AP newscasts started. Nice going, AP."

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!

When it comes to audience-impression, you can depend on AP news. AP news rivets attention . . . gains maximum listenership through competent, swift news coverage. When sales messages are linked with AP news, they return the advertising dollar-investment many times over.

If you are a sponsor or ad agency not yet profiting through AP news, contact your nearest station or network representative.

If you are a station not yet benefiting from AP's share-of-cost plan . . . WRITE AT ONCE FOR DETAILS.

**RADIO DIVISION**  
**THE ASSOCIATED PRESS**

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

## PLASTIC PUPPETS

SPONSOR: Phillips Distributors

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Phillips Distributors of Nashville made one announcement on Western Corral, a Monday to Friday afternoon participation show. The one-time TV offer: plastic puppets of Bob Hope, Howdy Doody and other radio, TV personalities for \$1 each. The returns were immediate. From this single \$25 announcement, Phillips grossed \$2,400 in sales or a return of \$96 for every dollar spent on TV advertising.*

WSM-TV, Nashville

PROGRAM: Western Corral

## AUTO REPAIRS

SPONSOR: Johnny & Mack

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Every August, Johnny & Mack conduct a month-long anniversary sale; offer customers special prices on paint jobs, body repairs, seat covers. For the first time, TV film shows were added to the campaign at an approximate \$715 weekly cost. Past newspaper advertising brought volume sales within two weeks. This year, with TV added, firm says, "Opening week was gratifying; we're a week ahead in sales volume."*

WTVJ, Miami

PROGRAM: Cisco Kid; Feature Film



**TV  
results**

## BEVERAGES

SPONSOR: Nehi Corp.

AGENCY: BBDO

**CAPSULE CASE HISTORY:** *The Nehi Corporation, in order to increase sales and consumption of Par-T-Pak beverages, offered a free recipe booklet and a bottle of soda. The offer was made twice on Movietown R. S. V. P., a charade quiz with guest movie stars. Offered only twice, Nehi received close to 11,000 requests. The company adds that Par-T-Pak sales have increased appreciably since sponsorship of the show. Cost: under \$1,000 weekly.*

KTLA, Los Angeles

PROGRAM: Movietown R. S. V. P.

## CIGARETTE LIGHTERS

SPONSOR: Griesedieck Western Brewery

AGENCY: Maxon

**CAPSULE CASE HISTORY:** *The problem: to make late-night TV viewers conscious of the Stag beer brand. The solution: a single announcement on Griesedieck's Motion Picture Classic show. Program cost: \$375. At 10 minutes past midnight the sponsor offered a little pocket lighter to all who would send in a post card. In three days, over 1,900 viewers wrote in, and within 10 days, over 3,000 viewers had responded from Oklahoma, Kansas, and Texas.*

WKY-TV, Oklahoma City

PROGRAM: Motion Picture Classic

## HOME APPLIANCES

SPONSOR: Cowan & Whitmore

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Five-minute announcements on a run-of-the-station basis featured several low-cost household items. In the first week, more than 7,000 orders swamped the mail order house handling the account. Later, the items were presented on Nite Owl Movie, a late evening feature film presentation. Within two months, more than 55,000 orders poured in for an overall sales gross of more than \$60,000. Sponsor says cost-per-inquiry was very low.*

WBKB, Chicago

PROGRAM: Announcements;  
Night Owl Movie

## BURIAL PLOTS

SPONSOR: Conestoga Memorial Park

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Conestoga features a Sunday afternoon program made up of films of historical places in the county. Since it's a very delicate subject, the commercials are designed to interest people, in a subtle way, in burial plots. After 13 weeks on the air the company reported that sales of burial plots had increased tremendously—people having been made aware of the importance of family preparedness. Cost: \$150.*

WGAL-TV, Lancaster

PROGRAM: Films of historical spots

## WEATHER CHARTS

SPONSOR: Consolidated Edison Co. of N. Y.

AGENCY: BBDO

**CAPSULE CASE HISTORY:** *Tex Antoine conducts a Monday to Friday program, Weather by Wethbee, which features official weather news and reports. Program created tremendous interest amongst child viewers who requested: "Tell us more about the weather." Thus, since last fall, Edison offered a weather chart with some 100,000 requests coming in since that time. A new weather chart offer is planned this fall. Show cost: \$625.*

WNBT, New York

PROGRAM: Weather by Wethbee



## "about Peter Platypus . . ."

With this and many other fascinating stories of childhood, Mrs. Paul Bowermaster of the Lancaster Free Public Library thrills thousands of children Thursday afternoons at 5:15. During this show, the library-book stories are enlivened by slides of illustrations taken from the books. Frequently, too, Librarian Ernest Doershuch appears on the show to explain to children and adults how the Public Library can be used and enjoyed. The mail pull has been gratifying. In ad-

dition, another result has been the greatly increased attendance at the Library storytelling hour every Saturday morning, since the inception of the program.

With this, and other community service programs, WGAL-TV strives to broaden, enrich and enliven the daily lives of the people who live in the communities it serves.

# WGAL-TV

LANCASTER, PENNA.

A STEINMAN STATION • Clair R. McCollough, Pres.



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



## Mr. Sponsor asks...

### Who is to blame for stereotyped programing in radio and TV?

Ben Hines | Vice President  
Alfred D. McKelvy Co.  
New York

#### The picked panel answers Mr. Hines



Mr. Goodman

Who is to blame? Perhaps blame is not the right word. It's safe to follow a successful format—one that has been tested and proved. Can we blame the sponsor for putting his money on a sure

thing? Can we blame the agency for recommending a sure shot?

Experience shows that certain "types" of programs are successful. That to deviate from these proven formats is a gamble. "So," says the sponsor and the advertising agency, "why gamble?"

Even horse racing experts stick to favorites. We know that soap operas sold soap; that hoss oprys sold bread, cereals, candy or "what have you" to kids. Good private eye shows with a female assistant to add sex appeal have been "safe shots" for years. Variety shows are pretty much the same—a clever MC and the same rigmarole—some good writer and there you have it. New ideas like *Information Please*

one of the first panel shows ran for five months sustaining before a sponsor could be found. *Studio One* had no cinch in the beginning.

Audience is what the sponsor buys so his thoughts are directed to the listener. The sponsor buys to satisfy the consumer who indicates his likes and dislikes through ratings.

Then, of course, much depends on

the budget. If the amount to be expended is low the agency looks over quiz shows, audience participations, prize shows, etc.

What does he come up with? A "take off" of *Stop the Music; Stop the Clock; Break the Bank*, but every one of similar format with a different twist.

Panel programs are in the same class—it's this panel or that panel—but the formats are alike. An idea added here, an addition added there. After all is said and done, it's the listener who plays the tune and the sponsor who dances. It all reverts to the one angle. The sponsors and agencies play the favorites.

What would you do?

HARRY S. GOODMAN  
President  
Harry S. Goodman Productions  
New York



Mr. Coffey

Like a child, handed from home to home among relatives, the growth of radio has been influenced by its own environment and circumstances. In the development of stereotyped programing there were many masters and, therefore, "as the twig is bent" . . .

The advertiser, the agency, the network and the station forgivably not concerned with over-all radio, designed programs to sell merchandise and pull audience. When a program was conceived, it had to be sold. And since the program idea was an intangible, the least line of resistance was a sales

treatment that may have gone something like this:

"It has all the power of *Blank* program, with a 16.6 rating . . . but *this* program has a new twist. . . ."

Well, it wasn't long until the "twists" became stereotyped and the new gimmicks on the twists became stereotyped. So in the department of proven formats, the "blame" category might include nearly everybody in the business. After all, to grow, radio had to become an industry that made money, produced results. And the lack of a strong industry group in the early years of radio did not help matters.

As one result of the proven format phase, we arrived at block programing and successfully swung audience from program to program, purposely built along the same lines . . . there developed the "inherit the audience and hold it" technique. Chalk up another round for stereotyping.

There have been some really worthwhile "workshop" projects carried out by the networks and certainly many of the healthy influences in programing have come from the station and network. This is as it should be since their product is the program, while the advertiser and agency are primarily engaged in selling other goods.

Television is falling into many of the bad habits of radio. However, there is more hope for originality in this medium since we certainly have more over-all thinking in the industry as a whole during this, the formative period of television's growth.

JACK COFFEY  
Director of Radio-TV  
Quality Bakers of America  
Cooperative, Inc.  
New York



Mr. Bond

There is no single individual, group, station or network upon whom we can pin the blame (if blame there be). Rather, it is inherent in the commercial nature of radio and TV as it exists today in the U. S.

A station or network which puts on a program must make that program sufficiently attractive to a large audience to entice a sponsor and keep him sold. Big audience . . . lots of potential customers. That's what matters. The sponsor is in business to make a profit. So is the station. For either one, an experimental program that turns into a flopperoo is prohibitively expensive in terms of both money and prestige.

Hence, station and sponsor find it more expedient to experiment less . . . to stick to the tried-and-true. Stereotyped, shmereotyped . . . it gets a respectable Hooper doesn't it? People do watch and listen to formula programs; stations are happy, the sponsor is happy and everything's hunky-dory. So, from the profit point-of-view, it's senseless to take unnecessary risks with "different" programing.

Of course, the fact still stares us in the face that so very, very much of TV and radio is stereo. Now the perennial poser pops up . . . is that bad? If people like whodunits and stations and sponsors give it to them . . . what's all the pouting and shouting about? Practically the entire entertainment field has jockeyed the question up and down Debate Boulevard, "How can we give them long-hair culture, experimental theatre . . . when Sir Citizen shys away from such shennanigans in droves?"

Is the answer sponsorship by non-profit making organizations? Is a British-style, government-supported proposition preposterous for US? Will it help to allocate some wavelengths exclusively to non-commercial interests?

OR . . . is the answer: TV and radio are mass media—good enough the way they are—and if some finicky folks don't like 'em, let 'em don't listen!

HARVEY M. BOND  
Advertising Manager  
Benrus Watch Company  
New York

### MEMO TO SPONSORS:

WDSU "Promotion Plus" offers all this.. and more



NEWSPAPER ADVERTISING



PROMOTION SPOTS



DEALER CALLS



FRONT PAGE HIGHLIGHTS



MOVING DISPLAYS



DEALER MAILINGS

- At WDSU, Promotion is an every day, every week, every month job. Sponsors get extra sales assistance from our powerful "Promotion Plus" merchandising program that also includes streetcar cards, as well as local and national publicity in newspapers and magazines.

NO OTHER NEW ORLEANS STATION OFFERS SO MUCH "PROMOTION PLUS" TO SPONSORS!

- Write, Wire or Phone Your JOHN BLAIR Man!



# ORSON WELLE

as HARRY LIME - THE THIRD

IN

"*The Lives of Harry Lime*"



52 half-hour transcribed programs of Suspense, Romance and Intrigue. Incredible stories of the fabulous character originally created in "The Third Man" portrayed by Orson Welles and superlative supporting cast. Each half-hour program a complete episode. Available NOW—send for audition.

*Incidental zither music written and played by*

**ANTON KARAS**

Composer of "The Third Man" Theme

*Orchestra under the direction of*

**SIDNEY TORCH**

*Produced by*

**HARRY ALAN TOWERS**

*Distributed by*

**LANG-WORTH** DISTRIBUTING CORP.

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

WESTERN OFFICE

**LANG-WORTH** Distributing Corp.  
14579 Benefit St., Sherman Oaks, Cal.

CANADIAN OFFICE

**S. W. CALDWELL** Ltd.  
80 Richmond Street West, Toronto

# Radio commercials...

by **BOB FOREMAN**

If I may, I'd like to tune up the old saw about an agency earning its 15% on a packaged program. What leads me to this, other than the loose remarks that one constantly hears on this topic, were the printed words in this publication some time back, obviously composed by a gent who had never worked on a package or in an agency.

I'd like to explain how the competent agency (and it's only reasonable to dismiss the other type) earns 15% several times over... first by judicious selection of the package itself and its ability-plus-technique in securing that program. In a number of cases in which I have been involved, I have

felt, with some justice, that the agency was worth, let's say, 30% for what it went through merely to effect the liaison. In one case, I had the misfortune of having the phone near my bed; this was in Bel Air, California, at the time a gentleman by the name of Crider was sewing up the Brooklyn Dodgers for Schaefer Beer. If you recall, the head of the Brooklyn team was Branch Rickey whom sportswriters dubbed "the non-alcoholic Rickey." To consummate this affair required untold skill, persuasion, courage, and creative savvy. These qualities were expended over many trying months, some of which

*(Please turn to page 73)*

## radio review

PRODUCT: **Cuticura**  
AGENCY: **Atherton & Currier, New York**  
PROGRAM: **One-minute announcements**

This advertiser has an extended and (I'm sure) successful record in spot radio. As long as I can recall, Cuticura copy and production techniques have never attempted to further the arts or present innovations. To the contrary, they are always as tried as a cliché and as true as an idiom. Unabashed, they offer promise of a flawless epidermis and ensuing romance. The one-minute announcement I caught last night on a local station 100 miles from my home was deftly surrounded by Crosby and Como discs and it pulled all the stops. Starting with a somewhat shop-worn vignette of girl-home-from-date and other-girl-who-never-has-date, it launched into dialogue that revealed the secret of skin that men love to meddle with—the answer being Cuticura, of course.

Although I called this situation shop-worn, I must admit I will not quarrel with the soundness of it as an advertising approach for this product. When I was solely concerned with writing copy for radio, I could seldom bring myself to use these oft-told tales of woe, however sound they might be. I, wrongly or not, was wont to look for a fresh or more novel approach. But anyhow, Cuticura, by good casting and excellent production, has made the dialogue ring as true as a crystal goblet. From the vignette they

segue to straight copy and top it all off with the well-established Cuticura spelling ditty which has always registered well with me (a former student of Chaucer, Spenser and the Latin poets, Catullus and Martial) because of its wayward rhyme—Cuticura and the word "purer." All in all, in 60 seconds we get drama, straight sell and music—which is better than par for any course.

## radio review

PRODUCT: **Lipton Tea**  
AGENCY: **Young & Rubicam, New York**  
PROGRAM: **"Talent Scouts," WCBS**

It's quite a task to step into Arthur Godfrey's shoes and, to my mind, the big reason his previous replacements have appeared to be so ill a fit is that they've had the misfortune to possess styles quite similar to Arthur's. This summer, to the contrary, Godfrey's stand-in was a gent with his own decisive style—one very different from Arthur's. Herb Shriner is a youthful Will Rogers with a most un-self-conscious and ingratiating rube-delivery that is packed with charm. Up till this season, Shriner never seemed quite at home in anyone's shoes including his own, either for radio or TV. But I daresay his recent MC-work and his obvious ability to handle the contestants on *Talent Scouts* while maintaining his own natural charm and amusing delivery has already brought him a score of offers in radio and TV.

His handling of the Lipton Tea copy was as relaxed as Arthur's and just as convincing. He played the "brisk" story straight, yet in his own ungrammatically colloquial manner he laced it with amusing but not overly coy asides. Listening to him was a joy since his style of selling is as sound as it is new. From his performance this night (20 August), I'd sure like the gent working—and selling—for me any time, any place and almost any product.

## radio review

PRODUCT: **Piel's Beer**  
AGENCY: **Kenyon & Eckhardt, N. Y.**  
PROGRAM: **"Warm-up Time," WGM**

Less-NFS (non-fermented sugar) is the theme warbled by Piel's Beer. The tune is punctuated by spoken copy—a device that serves to break up the tune itself, adding punch to the story but helping somewhat to destroy the entity that is the tune and thus making it far more difficult to remember than an uninterrupted one. As for the copy-approach itself, well—I've been looking at it askance for some time now since I've seen it in the papers and on television (reviewed recently). I feel this way mainly because NFS seems to me to fit into the old Cremospit campaign category. Why bring up sugar in beer? Who knew about it? Isn't raising this subject going to harm *all* beer including Piel's? For my money it's a manufacturer's bellyache—whereas the Ruppert approach to the same idea takes solely a consumer point of view, stressing the non-filling angle.

## radio review

PRODUCT: **Muntz TV Receivers**  
AGENCY: **Michael Shore, Chicago**  
PROGRAM: **Announcements**

Formerly an automotive madman with far more method than dementia, Muntz now is utilizing his flair for attracting attention to sell his television receivers via spot radio. The musical ditty used by his advisers is as good as any I've been subjected to. The gimmick is simply this: a college-type rah-rah tune is fitted out with a commercial lyric. The result is as catchy and as infectious a jingle as any football band's best rendition and hence it is decidedly youthful, completely simple, very lively. It sticks with you (the listener) which is all any sponsor can ask of his tune.

Why more advertisers haven't turned to this kind of melody, I don't know. I used one once (for Scotch Cellophane Tape) and found it especially adaptable lyric-wise and no problem to have orchestrated. I might also add that the style is not dated to the contrary; it's as up-to-the-minute as this year's undergraduates.



DANNY KAYE



ROSALIND RUSSELL



BETTE DAVIS



KIRK DOUGLAS



RAYMOND MASSEY



GINGER ROGERS



HELEN HAYES



JANE WYATT



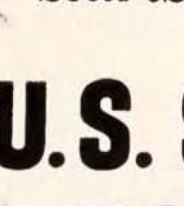
JOAN BENNETT



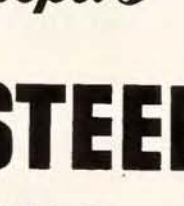
RONALD REAGAN



JANE WYMAN



LINDA DARNELL



KATHARINE CORNELL



IRENE DUNNE



GENE TIERNEY



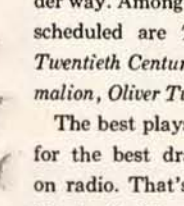
REX HARRISON



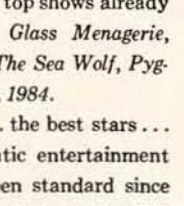
DOROTHY MCGUIRE



HUMPHREY BOGART



BURGESS MEREDITH



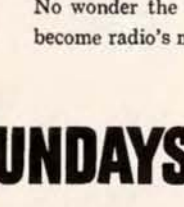
CHARLES BOYER



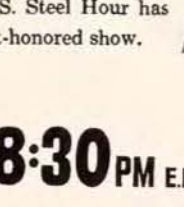
JOSEPH COTTEN



VAN HEFLIN



DICK POWELL



LILLI PALMER



BASIL RATHBONE



DOUGLAS FAIRBANKS, JR.



FRANCHOT TONE



RAY MILLAND



TYRONE POWER

7<sup>th</sup> Season  
starts Sept. 9

# U.S. STEEL HOUR Theatre Guild on the Air

On September 9, another outstanding season of the U. S. Steel Hour gets under way. Among the top shows already scheduled are *The Glass Menagerie*, *Twentieth Century*, *The Sea Wolf*, *Pygmalion*, *Oliver Twist*, 1984.

The best plays . . . the best stars . . . for the best dramatic entertainment on radio. That's been standard since *Theatre Guild on the Air* began in 1945. No wonder the U. S. Steel Hour has become radio's most-honored show.

SUNDAYS 8:30 PM E.D.T.

**NBC**  
NETWORK



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

### Food for thought: grocery chain beams sports show at men

A top-heavy majority of all the advertising and promotion of food products, regardless of media, is aimed at women. But the Jax Meat Company of Jacksonville (supermarket operators) didn't stop at the statistical surface. They delved deeper before deciding on their program type, and the audience they wanted to reach.

Jax's advertising evolution: man likes food . . . man likes sports . . . man buys food . . . Jax buys sports. It was as simple as that. The clincher: a little re-search in trade channels turned up the BBDO survey, "The Male Influence in Grocery Shopping."



Sponsor, sportscaster 'ham up' contract signing

### Ice Follies uses radio one-shots effectively

One-time shots pack a punch. They are ideal for advertisers seeking special sports or holiday tie-ins; perfect promotions for movie premieres or theatre openings. For long-time solo sponsorships, Shipstad & Johnson, co-owners of the "Ice Follies," offer proof of air successes with a single show.

Their 12th annual radio show will launch the "Ice Follies of 1952." The format: a 30-minute MBS program originating from KHJ, Los Angeles, and aired over 53 stations featuring top stars of screen and radio. The time: Thursday, 6 September, from 9:30 to 10 p.m. PCT.

Eddie Shipstad, co-owner and co-producer of the show, along with Roy Shipstad and Oscar Johnson, explains the purpose of the broadcast.

It revealed that 77% of the husbands sometimes shop for groceries. Of this 77%, 68% shop once a week or more.

Further evidence showed men buy things their wives don't buy; they buy larger packages and quantities; they buy more than they're asked to get; and they SPEND MORE than their wives when the wives shop alone.

It became clearly evident to Jax. They wanted to talk to the men, the best way to talk to the men, and on their favorite subject—a radio sports show.

The program: *Today in Sports*, a 15-minute review of the complete sporting scene aired six days a week at 6:15 p.m. Current evidence shows *Today in Sports* is paying off. With Jax's stores open evenings, the whole family can get down to the stores after hearing the Jax program along with the broadcast "Jax super specials." It gives Jax employees a chance to sell that valuable 77% of husbands (and anyone else sports-minded) who do the family shopping. ★ ★ ★

"Radio facilities provide the perfect vehicle for this event. One of the main purposes is to stimulate local interest in each city of the "Ice Follies" itinerary and help each local arena build attendance for the show. With stations spotted advantageously as far as our tour is concerned, this objective is accomplished to the maximum degree.

"We also find," continues Johnson, "that people in fringe areas are interested in hearing a premiere as it happens. Listening to many of the more than 200 top screen and stage stars present makes them more anxious to see the show when it arrives in the city nearest them."

The show follows the original pattern first used in 1941 and originated by Walter McCreery. ★ ★ ★

### "Beauty and the Beast" pack potent TV sales punch

D.j.'s come and d.j.'s go but a few, with salesmanship and audience appeal, keep disks and sales spinning. This d.j. tale concerns one of the more successful wax spinners. It is called "The Beauty and the Beast."

Once upon a time there was a guy named Paul Dixon who spun round, black records beneath a tall, steel tower called WCPO. A lovely princess called Dotty Mack listened to, enjoyed, and believed in what Dixon said. She joined with Dixon to form a team.

Miss Mack was an "eyeful"; Mr. Dixon was a "mouthful." They combined the audio and video and presented the first TV disk jockey show, WCPO-TV's *The Paul Dixon Show*. The duo ad-libbed, pantomimed, mugged, joked with, kidded about, congratulated and played to an endless audience—an admiring public.



Paul Dixon—a mouthful—spins disks and sells

Then one day a big, important looking group named "Sponsors" came with peanuts, mattresses, popcorn and automobiles, soft drinks and restaurants, soaps, cigarettes, sun lamps, dairy products and refrigerators.

So "The Beauty and the Beast" sat



Dotty Mack—an eyeful—helps d.j. win friends

down, worked over, presented convincingly everything from peanuts to automobiles. And everyone everywhere went to stores everywhere and bought everything from automobiles to peanuts.

Then one day people from New

York drew up a piece of paper called a contract so that more people in more places could get an earful and an eye-ful of this TV disk jockey show.

Now the story has a happy ending because more sponsors and more people will be joyous. *The Paul Dixon Show* went network on 8 August. The new "castle" for "The Beauty and the Beast"—ABC-TV, 8-9 p.m., Wednesdays. ★ ★ ★

### "Bright Star" wins sponsors in all major categories

Advertiser activity is not confined to video as some reports would have you believe. With the proper programming and sure-fire audience appeal, sponsors aren't hard to locate. The latest success transcription-wise: *Bright Star* produced by the Frederic W. Ziv Company.

The company sales tally as of 19 August: *Bright Star* (starring Irene Dunne and Fred MacMurray) sold in 97 markets in 21 states. Major sponsors thus far include breweries, utilities, groceries, and food advertisers.

The show, believed to be the highest budgeted of all new radio shows prepared this fall, at \$12,500 per half hour, will debut on 24 September. Like other Ziv shows, *Boston Blackie*, *Cisco*



Ziv execs plan shows with Dunne, MacMurray

*Kid*, *Bold Venture*, *The Guy Lombardo Show*, the Dunne-MacMurray starter will be an open end transcribed show available for sale to agencies, local sponsors, local stations, regional sponsors and networks, and national sponsors for selective advertising.

This *Bright Star* series marks Ziv's first comedy venture. ★ ★ ★

### Briefly . . .

Advertisers are getting that something extra since WAVE-TV in Louisville increased its power. Station reports receipt of scores of compliments. (Please turn to page 73)

# HERE'S THE NEEDLE!

by MAURICE B. MITCHELL

Vice-Pres. Gen'l Mgr. Associated Program Service

APS subscribers will do a "double-take" at this column . . . it's a condensed version of the 4-page bulletin they receive each month. The regular edition of "The Needle" is for subscribers only, contains advance info on what goods will sell best in local stores, what items to emphasize in radio copy, how to do a better sales and program job. This short version is addressed to all broadcasters.

Potential income on a large scale for stations across the nation looms in the big COMPO promotion, with over \$6,000,000 reported allotted for spot and local radio. This is group of movie-makers, who have awakened to the need for potent promotion instead of breast-beating, as the answer to movie box-office problems. And the story is that local stations rate tops in their thinking as the best way to re-sell movies. Every station should work closely with local and regional exhibitors, stay close to developments from now on.

One big potential overlooked by Hollywood is the terrific impact inherent in use of star-material on a regular basis by stations. Good example is Vic Damone, whose latest movie, "Rich, Young & Pretty," is about to be released. Damone's box office potential is in direct proportion to his popularity in towns and cities where his movie will be exhibited. APS subscribers have 111 Damone selections, the latest release featuring several tunes from the new movie. This is the sort of programming movie-makers should buy, not beg for.

Good news to APS subscribers is announcement that widely-used Sales Meeting series will be transcribed LATERAL instead of VERTICAL, effective with current release: "Merchandising Radio Advertising." Since discs contain mostly voice material, quality is less important. Next two sales meetings (Sept-Oct) will be devoted to "Radio Vs. Newspaper" with the Sept. disc produced so that it may be played for local businessmen, clubs, etc.

October Promotions can make this one of the year's top advertising months at local level. Appliance week (15) finds dealers intensely anxious to move these co-op supported items (use APS appliance lead-in disc of 61-217). . . . Fire prevention week (7-13) is good insurance peg, especially with new all-

inclusive type policies now available . . . These lines do especially well in October: Millinery, Women's Wear (coats, suits) especially basement or low-priced items, Woolen Dress Goods, Furs, Home Furnishings. Items that lag are: Luggage, Silk Undies, Aprons and House Dresses, Sporting Goods. Full details in the current (September) issue of "The Needle."

Brand New virgin vinylite APS libraries . . . complete with all the trimmings . . . will be enroute during the next few days to these new members of the APS family: WLBR, Lebanon, Pa., KGCU, Mandan, N. D., KELD, El Dorado, Ark., KBMY, Billings, Mont., KREM, Spokane, Wash., KLKC, Parsons, Kans., WKIP, Poughkeepsie, N. Y. Welcome!

Denny Vaughan is newest APS star, second big addition so far this year (Guy Mitchell was first). Vaughan is Canadian . . . gained fame in England . . . his records here are soaring now. Amazingly versatile Vaughan does own arranging, conducting, plays piano too! APS subscribers who have heard his first releases send joyous greetings. Thanx.

Shavings: Week after Ed Hochhauser, Jr., became APS sales manager, he broke his right foot, will be in a cast for 7 weeks . . . our Christmas Program Package for 1951 will be almost double last year's in program time . . . ditto the Special Thanksgiving releases, due to be shipped about now . . . Biggest transcription news in 15 years will be on your desk in a few days, bearing our imprint, as usual. Watch for it! . . . Our current survey of station use of library programs shows far wider use than we'd expected. Leading APS programs include Mindy Carson, Evelyn Knight, Dick Jurgens shows . . . also Stars Sing, Music For America and Candlelight and Silver. Many stations building their own shows, and we'd love to hear them. This is an invitation to all broadcasters to send us air-checks of any outstanding locally-built library show. We'll buy any good ideas we can use.

See you soon — at Milwaukee (Ad Club) September 20 . . . NCAB meeting at Asheville October 19 . . . OAB in Cleveland October 24 . . . BMI Clinic in New York October 23 . . . and some of the NARTB district meetings. Regards . . . Mitch

(Continued from page 2)



Timebuyers who know Walter Nilson of the Katz Chicago office will be quick to recognize his photo. And just as quick to appreciate his sales story—that to cover the billion dollar Miami market it takes the biggest station—the station with top power, top audience, top programs. In short, it takes WGBS.

From the desk of WALTER NILSON:  
Do you have a schedule for Miami? Keep in mind that WGBS delivers 60% more listeners per dollar than the second station, 467% more circulation per dollar than the leading newspaper, 1432% more than the only TV station. That's the kind of media leadership that results in product sales!



**Repertory drama:  
key to cutting TV costs?**

Idea being pitched to network, agency program men aims at low-cost TV drama through organization of repertory theatre units within television. Nicholas Bela, Hollywood writer-producer now in New York who authored plan, says permanent companies producing TV drama could amortize part of production costs by performing same plays in neighborhood theatres. Additional savings, he maintains, would come through teamwork of cast working together permanently.

**XL stations use unique promotion  
to stress AM's lead over newspapers**

Seven XL stations of Pacific Northwest have devised cute, and eye-opening, promotional gimmick. They're sending to clients four-page folder, whose cover contains 12c in cotton bag, with legend: "Keep the change—this much is in the bag." Inside it quotes Advertising Research Bureau, Inc., survey showing that 54.5% of consumers buy at stores from radio's urging; 33.2% from newspapers; 12.3% from both. Its conclusion: 12.3% of market is in the bag with either media, but "Radio gives you the bigger single market coverage."

**"Cameo Theatre" uses low-cost approach,  
impresses P & G**

"Cameo Theatre," summer replacement for P&G's "Fireside Theatre" on NBC-TV, has scored good ratings at extremely low cost by using "experimental" techniques. Example: one show was played against background of plain black drapes with minimum of props. Leery of such arty trappings at first, P&G is said to be impressed with economy record of "Cameo." One agency man who qualifies as informed source told SPONSOR he thought P&G might urge producers of "Fireside Theatre" (Bing Crosby Enterprises) to cut down on Hollywood touches for filmed series in favor of less costly techniques like those of "Cameo."

**Survey demonstrates scope of  
Mexican market in L.A.**

Remarkable scope of Mexican market in Los Angeles area as air advertising target is revealed in survey conducted by Coffin, Cooper & Clay, Inc., for Hank Hernandez Productions, L.A. It shows 525,000 persons of Mexican descent living there. Of total 105,000 Mexican families, 98% have at least one home radio; 74% own autos, and 58% have radios in autos; 50% own TV sets, and 64% of remainder hope to buy TV set in next six months; 68% own their own homes; average family's two working members earn \$3,851 yearly; 50% use refrigerators.

# MAN COOKS

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# OUTDOORS

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Man's first cooked meal was a barbecue... then he spent the next hundred centuries moving the cookstove inside the house... and from then on a frying pan and an open fire were strictly for campers, Boy Scouts and bums...

Then along came California. Somebody in that fantastic, free-spending land sold somebody else a long-handled fork and a bag of charcoal. And straightway, frying beefsteak in the backyard became the thing to do from Portland to Portsmouth.

Whether you have a fad for sale, or a fabric, a smoke, a pill, a car, or a career—sell it first in California and the rest of the world will buy. It's worth more to you to have your product known in California than anywhere else in the world. Sell Southern California first—with the station that serves it best.

## KMPC

LOS ANGELES - 710 KC



50,000 watts daytime • 10,000 watts nighttime

REPRESENTED BY H-R REPRESENTATIVES, INC. • AFFILIATE, LIBERTY BROADCASTING SYSTEM  
RADIO CONTINUES TO BE "AMERICA'S GREATEST ADVERTISING MEDIUM"

## REYNOLDS METALS

(Continued from page 29)

3. Believing that a company's greatness depends, in some measure, on the greatness of the state in which it operates, Reynolds fully supports institutions of higher learning that provide tomorrow's state leaders.

To carry out these three aims, Reynolds and its agency, Zimmer-McClaskey Advertising of Louisville, Ky., called on radio.

Although there are 24 Reynolds production and fabricating plants spread

around the country, half of them are concentrated in only three areas. Louisville, site of the very first company plant, is now the home of six factories. There are four more in or near Listerhill, Ala: two in the Pacific Northwest—at Troutdale, Ore., and Longview, Wash. Thus Reynolds radio schedules in these three areas cover the most important part of plant operations. Here's a rundown by areas of just how radio accomplishes Reynolds' objectives.

Most recent and ambitious part of the air-borne public relations cam-

paign is *Northwest Alert*, a weekly half-hour program carried over Washington and Oregon's Viking Network. It's heard from 7:30 to 8:00 p.m. every Thursday evening on stations KPFM and KWJJ. Portland: KRUL, Corvallis: KASH, Eugene: KELS, Kelso-Longview: KMCM, McMinnville: KNPT, Newport: KTIL, Tillamook: KRCO, Prineville: KOCO, Salem: KVAS, Astoria: KIHR, Hood River.

*Northwest Alert* is a program about civil defense, produced by The Viking Network, under over-all supervision of agency account executive Henry McClaskey, Jr., and Reynolds director of advertising, David F. Beard. This, explains Tom Hotchkiss, manager of Viking Network, is how the show works:

"Almost the entire program is tape recorded outside the Viking studios by producer Alvin C. Yantiss. . . Broadcasts have featured sounds of an atomic blast; pickups from an Atomic Energy Commission. . . . Wherever possible the program ties in with local or national campaigns, such as American Red Cross or a hospital fund drive."

Here's a typical commercial used on a recent broadcast; only the highlights are quoted. (Notice how artfully it points up Reynolds' role in the community.)

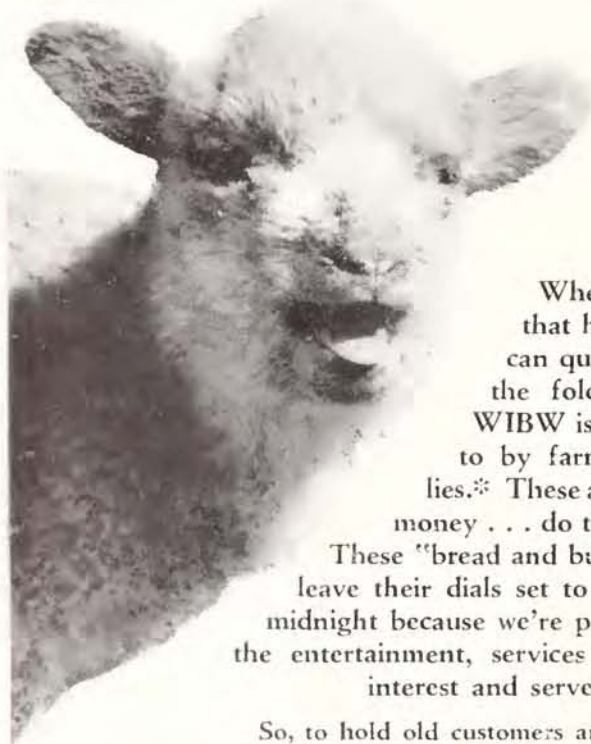
". . . Year in, year out, the earthworm works his way back and forth through the soil—keeping it healthy—increasing the size and quality of the farmer's crops.

"Like the earthworm, a Reynolds pay-roll dollar goes quietly upon its appointed round, stopping in this pocketbook and that, visiting the cash registers of various stores, resting for a day in the teller's window at the bank, always helping to improve the financial health of the community. . ."

Reynolds follows the same tack, though with a different type of program, in two other areas. Both Kentucky and Alabama know the company as an ardent booster of their native college athletic teams because Reynolds sponsors sports broadcasts over Louisville, Ky., and "Tri-City," Ala., stations. Thus, the company makes a bid for the community's friendship by tying in with one of the areas most red-hot enthusiasms.

The pattern of Reynolds' activity in these areas took shape gradually. Reynolds started using radio first in late 1946 with an across-the-board 6:00

# Whiffenpoof



Whether it's lambs or sales that have gone astray, WIBW can quickly pull them back into the fold. Out here in Kansas, WIBW is the station most listened to by farm and small town families. These are the folks who have the money . . . do the bulk of the buying. These "bread and butter" customers of yours leave their dials set to WIBW from sunrise to midnight because we're programmed to give them the entertainment, services and features that both interest and serve them.

So, to hold old customers and build new ones, use the most powerful mass selling force in Kansas—WIBW.

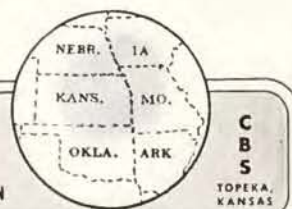
\* Kansas Radio Audience 1951  
\*\* Ask your Research Dept.

# WIBW

Serving and Selling

"THE MAGIC CIRCLE"

Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN





à  
la  
carte  
television

*Special privileges*—at no extra cost! That's what *Spot program* television means to national advertisers. And the privileges are many, and important.

*You choose the markets* you want. Only the markets you want. With *Spot program* television, there are no "must" stations, no minimum station requirements. Your own sales plans dictate the size of your station line-up.

*If it's broad coverage* you're after, *Spot program* television multiplies your opportunities for station clearances. You're not restricted to availabilities offered by any single network. You can use stations affiliated with any or no network. You can select the best period offered by any station in any market.

*You receive whole-hearted cooperation* from the stations . . . find stations clear time more readily. That's because stations net more when a time period is sold for a *Spot program* than when it's taken by a network show.

*You enjoy the better picture* quality of film programs which are generally superior to kinescope recordings network shows must use for delayed broadcasts, or broadcasts in non-interconnected markets.

*All of these "à la carte" advantages*—at no extra cost. Spot rates for facilities charges are generally lower than network rates for the same period . . . over the same stations. The savings are substantial. They're more than enough to pay for the extra film prints required, their handling, and their distribution to the stations.

*You should know* the full story on *Spot program* advertising before you buy any TV coverage. You can get it from any Katz representative or, if you prefer, send to our New York office at 488 Madison Avenue for your copy of the booklet, "Straight Thinking On Television Costs." You'll see very clearly that in television . . .

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

at  
table  
d'hôte  
prices

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

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

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



**This smiling maiden with stars  
in her eyes.**

**For a trousseau is shopping and  
here's how she buys.**

**A twist of her wrist, her radio  
dial's what she sets.**

**To WSPD, where she has trust  
in suggestions she gets.**

**And, after the wedding through  
years of housekeeping bliss,  
her daily listening favorites  
she never will miss.**

**So Sponsors, reach housewives,  
that we call Madam Buyer  
Buy time on WSPD, North-  
western Ohio's favorite  
Town Crier.**

**WSPD TOLEDO, OHIO**  
A Fort Industry Station  
3000 WATTS - M.D.C.

**WSPD-TV  
CHANNEL - 13**

Represented Nationally by KATZ

p.m. newscast over WGRC, Louisville. Reynolds started the program solely to attract skilled craftsmen and machine shop workers to the Reynolds factories in the Louisville section. As the need for more workers fell off, however, commercial emphasis shifted to a strictly P.R. approach. Listeners were told that Reynolds was no "morning glory," here with the war and gone with the peace. They were told that Reynolds would continue to be an important part of the Louisville area's industrial picture. Too, commercial time was shared with organizations like the Community Chest, Red Cross, Boy Scouts.

About the same time, Reynolds had opened up two new factories in Arkansas—a state in which the company had never before operated. Its giant competitor ALCOA was already well-established there, however. As a way of introducing the company, Reynolds hit on the sponsorship of University of Arkansas football games. The broadcasts aroused such immediate favorable reaction that the aluminum company management has ever since looked on sports as the most effective meeting ground between company and community.

Louisville, headquarters of the company and site of six plants, has enjoyed Reynolds-sponsored sports broadcasts consistently since the fall of 1947, including:

University of Kentucky football via WHAS, Louisville. WHAS basketball broadcasts, covering University of Kentucky, University of Louisville, Eastern State College, Western State College, Murray State College.

All but the basketball games of winter 1950-51 were heard over WHAS, WGRC, Louisville, carried last season's basketball games. During half-time periods in the football games, University of Kentucky personalities were the subjects of interviews. In 1949, former football captains stepped before the microphone; in 1950 it was a succession of ungraduate leaders.

Reynolds was getting in regular plugs for Reynolds Wrap and a few other aluminum products along with the public-relations copy. But it wasn't until the fall of 1950 that a straight-selling program went on the air. Over WAVE-TV, Louisville, the company sponsored *Telesports Digest* on Sundays at 9:30 p.m. Aluminum building products got a big play until shortages in 1951. Viewers were then told that

they might have trouble getting these fine products, because national defense orders, and stepped-up civilian demand were making them scarce.

Although no concrete sales results can be traced to Reynolds broadcasts from Louisville stations, results in terms of public relations are very encouraging. Following the dedication of Kentucky University's McLean Stadium—a description of which was aired under Reynolds sponsorship—president of the university, H. L. Donovan wrote enthusiastically:

"It was a pleasure to cooperate with the Reynolds Metal Company in the program of dedication. We are grateful for the part which Mr. Keen Johnson (Reynolds director of public relations) played in our celebration. His

★ ★ ★ ★ ★ ★ ★ ★

**"At the top level in his business, the advertising man nowadays is generally a kindly and respectable-looking man of rather more than middle age, who lives in the best suburbs, plays golf Saturdays and Sundays, belongs to the best clubs in town, avoids publicity like the plague, seldom goes to the pictures, always reads the *Times*, and never goes to the dogs."**

**CYRUS A. S. DUCKER**  
*British representative,*  
*Ellington & Company, N. Y.*

★ ★ ★ ★ ★ ★ ★ ★

company has done a splendid thing in sponsoring the broadcasts of our sports events for the benefit of our friends in Kentucky and other parts of the nation. . ."

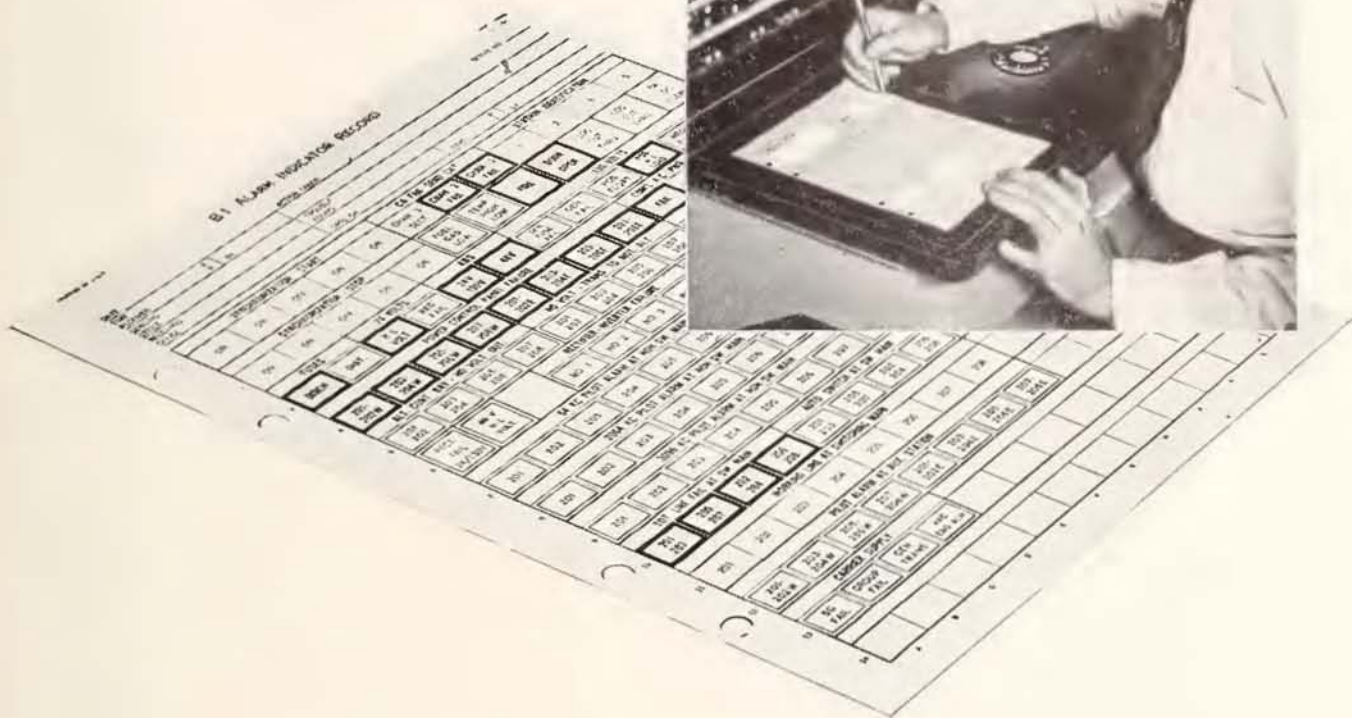
Recently, the company's air-borne campaign was expanded to northern Alabama, where it has four plants. Three are in Listerhill, while a fourth is in nearby Sheffield—one of the "Tri-Cities" which depend on electric power from giant Wilson Dam.

Reynolds' interest in community welfare has already brought expressions of appreciation from Alabamans. Jack Voorhies, program director of WLAY, Muscle Shoals, relayed this comment, among many others, to the Zimmer-McClaskey advertising agency:

" . . . the Mayor of Sheffield, Mr. C. L. Beard, came to me just before a broadcast the other night and complimented us not only on the quality of our broadcasts, but was very pleased with the fact that your copy carried such excellent promotion for the city of Sheffield and the Tri-Cities in general."

A national advertising campaign, recently launched, may well have caught

A pattern of lights on the chart gives this maintenance technician a complete report on the condition of coaxial cable circuits. Chart is shown below.



## HE CAN SEE HUNDREDS OF MILES!

SOMEWHERE along a coaxial cable route—it may be a state or two away—a fault threatens television transmission. A warning light flashes in a central control room. The maintenance technician places a record sheet over a glass screen. Within seconds a pattern of lights shows exactly what's wrong.

Many times the fault can be corrected by automatic apparatus operated from the control center. Or the maintenance chief can send crews directly to the spot. In most cases the trouble will be fixed without interference with the program.

This and other automatic equipment keep

transmission flowing freely along more than 19,000 miles of television channels—both coaxial and radio relay. To the Bell System, *maintenance* of network television service is just as important as providing channels.

The coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes are valued at nearly \$85,000,000.

The cost for your use of this equipment? Bell's total network facility charges average about 10 cents a mile for a half hour of program time, including both video and audio channels.

**BELL TELEPHONE SYSTEM**



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

come of the spirit of Reynolds' regional advertising approach. Though the national promotion is aimed at moving specific Reynolds products, it has institutional overtones as well. Buchanan & Company, Inc., in New York handles Reynolds aluminum products and Reynolds Wrap nationally.

What are Reynolds' future plans?

Although military requirements can alter the company's operation overnight, it's set to continue the use of radio, and possibly TV. A network of seven stations is being lined up to broadcast the University of Kentucky's

1951 football schedule. The net will cover Kentucky, southern Indiana, and southern Ohio, will include WAVE, Louisville; WCKY, Cincinnati; WVLK, Versailles, Ky.; WCTT, Corbin, Ky.; WKCT, Bowling Green, Ky.; WVJS, Owensboro, and WKYB, Paducah, Ky.

The company expects to keep right on using radio for its successful public relations program. Explains public relations chief Keen Johnson:

"Chances are Reynolds will continue to use radio in the vicinity of its main plants throughout the course of the emergency. As was recognized in

World War II, and before, many misconceptions about industrial concerns arise in the minds of citizens and workers. Reynolds has found radio the ideal vehicle for getting across the plain, unvarnished truth about itself."

As the Reynolds Metal empire grows, its radio-delivered human relations objectives will undoubtedly follow close behind the plant builders. Still expanding, Reynolds recently borrowed \$85,000,000 to increase primary aluminum capacity. From that building fund will come a completely new aluminum reduction plant in Corpus Christi, Tex. — adding 150,000,000 pounds of aluminum to the country's yearly output. Presumably, the Reynolds story will soon be told again; this time with a Texas drawl. ★★

## 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

### BE CAREFUL ON AIR

(Continued from page 31)

one entertainment turn to destroy any remaining doubts of big business that radio was less than tops as a sales instrumentality. All classes of the economy were equally enthused about *Amos 'n' Andy*, then heard nightly at 7:00 p.m. at which time all activity almost literally ceased throughout the nation in A-B-C-D-E economic level homes.

And yet even this stunning success had censorship angles, partly because of the dimensions of the success. First, there was some grumbling among Negroes, just as there has been recently following introduction of the TV version, that *Amos 'n' Andy* was "racial stereotype" humor, calculated to keep white folk in a posture of condescension against black folk. Then followed the Federal Trade Commission's crack-down on Pepsodent's claim that it was "three to 11 times more powerful in killing germs than any other leading dentrifice." Rival toothpastes screamed copper at that. It was felonious assault when hooked up with the fantastic popularity of *Amos 'n' Andy*.

Another early crackdown by the FTC was against Cremo Cigar's slogan, "one man's spit is another man's poison," a slogan intended to suggest that only Cremo cigars were made by machine, all other brands were hand rolled and sealed in saliva. Cremo's revolting picture of its business rivals, Luckies' famous "reach for a Lucky instead of a sweet," with its propaganda against candy, were typical of



More Buying Power than ever  
in the **BIG** WMAQ Market

- Almost 23 billion dollars per year, more than 10 per cent of the U. S. total, now is the income buying power generated in the prosperous Lake Michigan States area.

Per capita income buying power is 13 per cent above the national average in this area where population has increased 13.5 per cent in the past 10 years . . . where retail sales increased 632 per cent in dollar volume in the past 10 years . . . where home building is 19 per cent above 10 years ago . . . where industrial growth is the first in the nation . . . where more people listen daily to WMAQ than to any other radio station.

Contact WMAQ, Merchandise Mart, Chicago, or your nearest NBC Spot Sales Office **NOW** for help in directing your sales message to this rich market.

Sources: Standard Rate and Data, U. S. Bureau of Census, Rand McNally 1951 Commercial Atlas, Chicago Association of Commerce and Industry, BMB Study No. 2.

NATIONAL BROADCASTING COMPANY

**WMAQ**  
CHICAGO

**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.**

the no-holds-barred philosophy of some early sponsors.

There was a program "code" in 1925, only three years after the founding of the National Association of Broadcasters. It was brief and pious. Other codes were promulgated in 1928, 1929, 1939, 1943. (See accompanying box for an excerpt from the '48 "Broadcasters Creed.")

Quite early, radio found itself on the horns of a dilemma. On the one hand it could hardly be denied that radio was potentially explosive and had to be handled with care. Against that was the finger of "censorship." Liberals had frowned deeply when Owen D. Young declared in a public address: "Freedom of speech for the man whose voice can be heard a few hundred feet is one thing. Freedom of speech for the man whose voice can be heard around the world is another . . . the preservation of free speech now depends upon the exercise of a wise discretion by him who undertakes to speak. . ."

NBC made such a secret in 1934 of its Continuity Acceptance Division that when CBS published its own program standards in 1935 its executives got the credit for being advanced thinkers. Network editors have invariably, even to the present day, buried themselves as much as possible from public—and trade—view. Censorship incidents have customarily "leaked" to the trade press from actors, directors, writers, admen and—*sic*—network vice presidents. Here perhaps it is fair to remark that the exposé of censorship is an honored American custom. One network vice president who got caught in a running feud with a radio wit took a bad shellacking and in the end lost his job.

Plainly censorship has an infinity of facets. New complications are forever arising as recently in the Jean Muir case, the repercussions to which were palpably not anticipated by either General Foods or Young & Rubicam. Later still, as shall be discussed in a second article, Frank Costello, a shadowy figure of our generation, also introduced new civil libertarian questions definitely pertinent to sponsorship under the new dispensation of television.

Fortunately for sponsors, run-of-mill censorship problems can be left to the established machinery. Sponsors may (and do) trust network editors and advertising agency supervisors to ad-

minister workaday precautions. These functionaries may or may not seek high level support on occasion when forced to cope with an over-exuberant popular favorite who, like Arthur Godfrey, sometimes forgets where he is—namely, in the American home as a guest. If the impromptu inspirations of a Godfrey cannot be predicted, neither can the chance-in-a-million kickbacks of a Mae West or an Orson Welles. Eternal must be the vigilance against bad taste and bad judgment.

Many a sponsor probably never even suspects the behind-scenes censorships battled out between script editor and writer. Common decency alone bars gutter talk. Radio never says wop, hunky, polack, jigaboo, sheenie, or anything like that. It never mentions reefers, muggles, various short words, sneers at paternity or maternity. But

★ ★ ★ ★ ★ ★ ★ ★

"The retailer who uses newspapers exclusively is automatically losing out on a large slice of his potential market. . . By using the beamed program technique and spot saturation campaign, a store can reach groups of customers, many of whom normally would never see, let alone read, the store's newspaper advertising."

H. NORMAN NEUBERT  
Merchandising manager, NBC

★ ★ ★ ★ ★ ★ ★ ★

there are less apparent difficulties against which to guard. For example, the North commonly speaks of the "Civil War," but this designation unflinchingly irks those Southerners who prefer the "War Between the States." Similarly radio must not say "English" when they really mean "British" for then irate Scots, not Scotchmen, will write in complainingly.

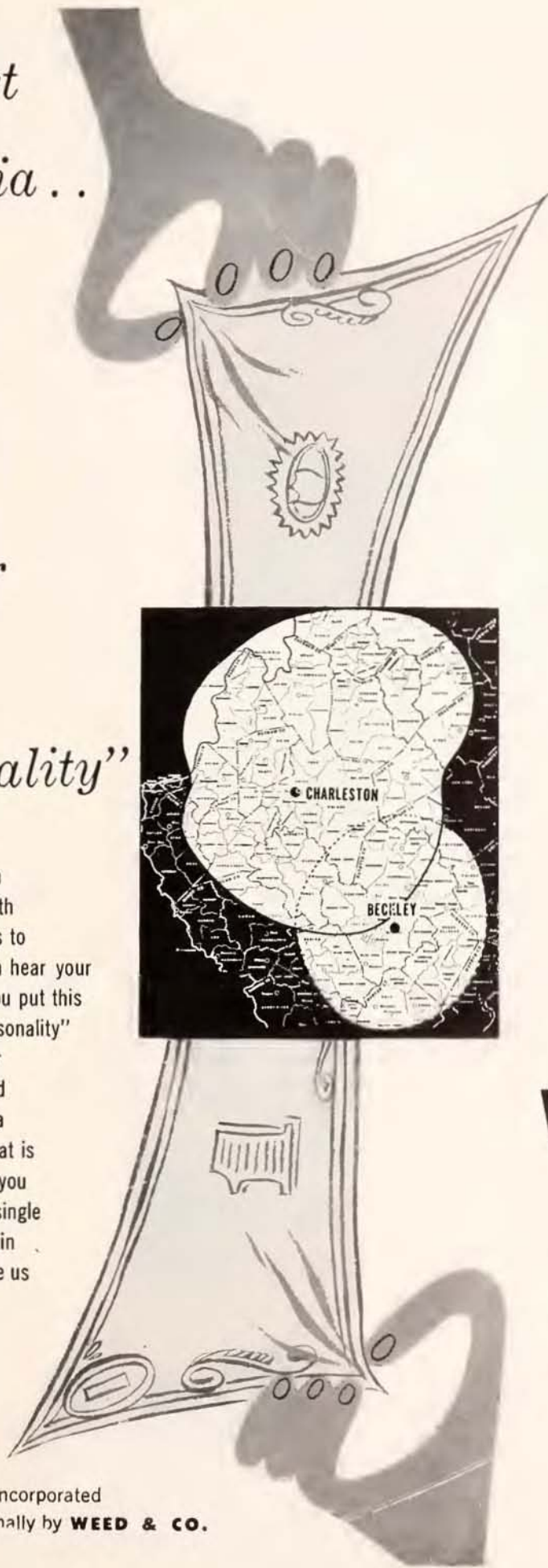
Certainly no character in a broadcast tale should give lessons in burglary over the air, nor practice psychiatry. Allusions to specific diseases must be tempered by awareness that tens of thousands of bedridden persons are avid radio listeners. As for murder stories, don't use the name of a real poison, invent an imaginary poison.

At the outset of radio broadcasting it was peculiarly difficult for merchandisers trained in the school of hard sell to get it through their heads that radio was a new kind of sales medium with new and not-to-be-denied obligations of good manners and restraint, the price that had to be paid for enjoying the "intimacy" and "family friend" advantages of the medium. More complicating still, merchandisers were compelled to appreciate that ad-

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

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

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



*the personality stations*



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

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

vertising copy quite "proper" for magazines and newspapers might not be "proper" at all when projected via loudspeaker into mixed company.

A satirical writer was spoofing the "frank" commercials of the 1930's when he imagined this dialogue:

"Alice, you look radiant tonight. Your skin is so soft and smooth and free from unsightly pimples and acne. Of course, clever girl, you purge with Fleischmann's Yeast?" "Oh," cooed Alice, "I bet you tell that to all the girls."

Today there is still liver bile, acid indigestion, borderline anemia, and

knock-down breath but on the whole, copy is now modest compared to old-time excess. One laxative commercial began with the drinking of the phiz (very graphic) and ended with the announcer appearing a new man, with the door slamming behind him (unmistakable). The inventory of intimate innards on the air is now exceptional rather than typical. Nowadays one is not told about "hawking up mucous." As early as 1934 NBC proscribed some 80 medical descriptives, including "stomach," "bloody," "constipation," and "pregnancy."

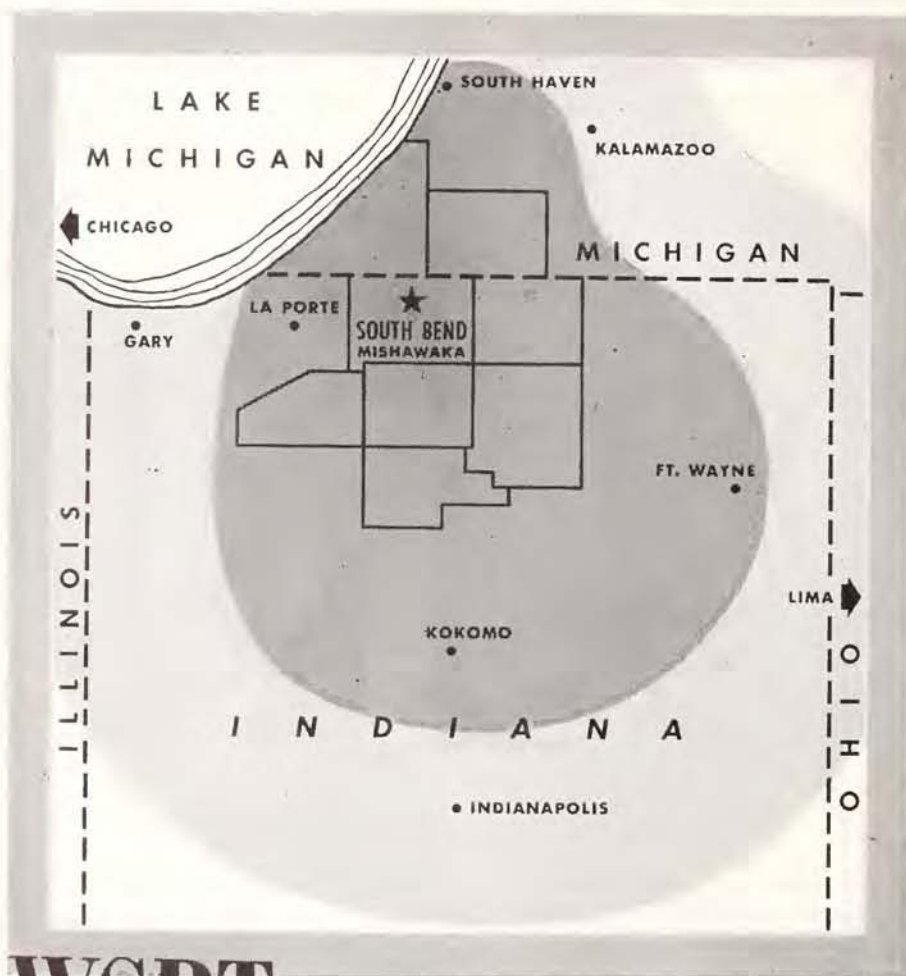
The advertising censorship went

hand in hand with the political, the latter tending to attract the greater attention. For sheer blundering, far-fetched and silly examples of censorship the years 1930 to 1936 undoubtedly represent the peak. Not hard to explain. Depression and mass unemployment had introduced violent emotions and violently advocated panaceas. Hoover's last tortured days and Roosevelt's early zest for reform were set off against Nazi pogroms, war clouds, domestic strikes, evictions, foreclosures, breadlines. Nervousness in the body politic found reflex in radio stations all over the land. As early as 1927 there had been the absurdity of the Fred B. Shaw case. Shaw was an expert on trout fishing who espoused the unorthodox use of worms instead of flies. Since Coolidge also was a worm man, the Shaw talk was banned for fear it would be interpreted as subtle partisan praise of Cal.

Radio almost never dared permit a "Wet" to attack prohibition or advocate repeal. Among those censored (i.e. not allowed to speak) were Heywood Broun, Hudson Maxim, William G. McAdoo, Mrs. Charles Sabin.

Again and again broadcasters censored speakers or programs out of sheer timidity and desire to play everything safe. Again and again they were lambasted by the Civil Liberties Union, or other spokesmen. Very often radio ate crow, apologized, reversed previous decisions as when William S. Paley countermanded a subordinate who had barred from CBS the Consumers Union spokesman, F. J. Schlink.

Nobody was more sensitive about text than the sponsors themselves when their own pride was in question. George W. Hill forbade the song, "Smoke Gets In Your Eyes" with the comment, "There is nothing unpleasant about Lucky Strikes." Cliquot Club struck from an orchestral repertory "Shine, Little Glow Worm, Shine" because an official feared "it might lead some listeners to associate our ginger ale with worms." Similarly a Borden Milk official deleted "The Old Oaken Bucket" for fear of a mental association with watered product. In a dramatic program a scene of boys throwing rocks at a train was censored by D&H Coal because "our coal has no rocks in it." Again, a reference to scarlet fever was cut from text because a baked bean tycoon feared creation of "a bad taste in mouths otherwise watering for our beans."



## WSBT GIVES YOU BONUS COVERAGE!

The South Bend-Mishawaka trading area—all by itself—is a market worth covering. Over half-a-million people live in these eight counties alone. They spend nearly half-a-billion dollars a year on retail purchases.

And that's just *part* of WSBT's primary coverage! The entire primary area takes in 1½ million people who spend nearly \$1½ billion a year. That's what we mean by *bonus* coverage!

Want your share of this big, rich bonus? It's yours with WSBT, the only station which dominates the entire market.

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





WE DEFY YOU TO MATCH THIS SENSATIONAL TV OFFERING

- The show that **SELLS** every minute you're on the air
- The show with a terrific **NEW** bag-merchandising gimmick
- The show that brings in viewers at the **LOWEST COST YET** per 1000, per minute, of commercial time

## "It's in the Bag"

A Variety, Audience Participation Program in a Grocery Store Setting—Your Product on Camera for the Entire Show

MUSIC

GAGS

PRIZES

LAUGHS

CHARADES

**FEATURES:** a Name M.C.—The Singing and Playing Jesters—Musical Group—Girl Singer  
**INCLUDES:** Complete Set—Props—Writers—Producers—Planned Publicity  
**PROVED:** by 39 Weeks on TV—65 Times on Radio

**SHOW CAN BE TRAVELED TO BOLSTER SLOW AREAS—OPEN NEW MARKETS**

Murray Hill 2-9010 • 441 Lexington Ave., New York 17, N. Y.

**PACKAGE SHOWS inc.**

Phone—  
Wire—  
Write:

**FREE—SPONSOR'S ADVERTISING ON 200,000 GROCERY BAGS PER SHOW:** At no additional cost to the sponsor, his advertising message is imprinted on 200,000 Kraft Bags per show distributed in markets of the advertiser's selection thru regular grocery channels.

# ADD 51,000 To Your Last Year's MIAMI Data File

Even before official 1950 U.S. census figures are released they're out of date!

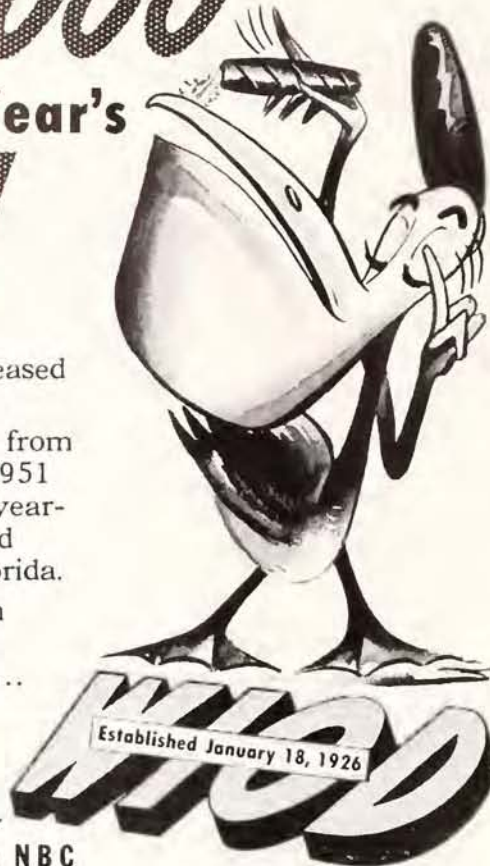
A recent study shows that from April 1950 through April 1951 ...fifty-one thousand\* new year-round residents have settled in Miami, Dade County, Florida.

For details of how you can get your share of this new business call our Rep... The Bolling Company.

\* Source: Research Department  
Florida Power and Light Company

JAMES M. LeGATE, General Manager

5,000 WATTS • 610 KC • NBC



Quite early in radio history the better stations and networks began excluding a variety of types of advertisement as not in the public interest. Fortune telling, astrology, numerology, palmistry and other superstitions were among the first to be outlawed. Marriage brokerage, employment agencies, financial investment come-ons were gradually subject to firmer controls. Remedies of a dangerous sort, speedy slimming drugs, were literally capable of killing fat persons with weak hearts.

Probably it is realistic to say that many of the early radio quacks were relatively routine frauds, selling snake oil in the picturesque style perfected with old medicine shows. But other messiah-salesmen were savagely selfish slickers who did radio real injury. Theirs was the morality of the Marquis de Sade as they cruelly exploited for their own private profit the basic dreads of mankind from cancer to tuberculosis. These were the "masters" who gave radio first lessons in abuse, as against use.

By 1936 the American Civil Liberties Union was generalizing: "Censorship is exercised on the air by: (1) Simply refusing to sell time or fulfill contracts to broadcast, (2) demanding copies of speeches and cutting them in advance, (3) drowning out or cutting off a speaker in the middle of a program, and (4) relegating speakers to early morning hours when all but radio maniacs are in bed."

Still quoting the ACLU: "Radicals, liberals, and even the Republican Party have suffered. Minority political parties, doctors seeking to warn the public of syphilis, trade unions, and opponents of lynching have all felt the censor's hand. Sometimes the ban has been imposed in the name of "good taste," more often as "too controversial."

It was in 1936, too, that Conrade Earl Browder put his footprints on the zig-zag trail of radio censorship. Stations were that year flatly ordered by the FCC to sell time on a basis of scrupulous balancing of opportunity among all political parties. The Hearst stations tried to hold out on the Comies but were cuffed into conformity.

Among the Socialists, the adroit and tactful Norman Thomas early found out how to get himself on the air uncensored, but his party colleague, Victor Berger of Milwaukee, once had the very microphones into which he was speaking bodily lifted from the podium

For the rural as well  
as the urban  
population of  
Western Montana  
you need

*The Art Mosby Stations*



**MONTANA**

THE TREASURE STATE OF THE 48



Football games? KQV is going to cover them all this fall . . . high school, pro and college! We'll be attracting fans on all levels of the sport. This extra service means a sustained and healthy interest in KQV throughout the gridiron campaign. Share this audience dividend by asking Weed and Company for other good bets on Pittsburgh's Aggressive Network Station.

**KQV**

**Pittsburgh, Pa.**

MBS—5,000 Watts—1410

and taken away—a high tide mark in early radio naiveté. Berger, at the time, was rapping “Wall Street” and saying that it controlled the press and radio!

In 1935 Cream of Wheat requested Alexander Woolcott to please not castigate Mussolini, then-hero of many Italian-Americans or Hitler, then-hero of many German-Americans. Morris Ernst was invited by WOR to substitute the phrase “certain rich men” for the actual designation of Rockefeller, Morgan, and Ford.

Major General Smedley Butler of the Marines gave more than a few radio stations a hard time. Butler was then much in demand as a luncheon orator and local broadcasters recognized him as good circulation bait. Unhappily he was devoted to cuss words, used colorful mental images like “turning food into fertilizer” and got himself cut off the air on half a dozen occasions. “I can’t talk soldier’s talk in front of these deodorizers,” he once cracked, pointing to the mikes and drawing a laugh.

As early as 1930 Walter Winchell was feuding with network editors. One of his quarrels was over Judge Crater, described by Winchell as “the so-called missing judge, . . . who is hiding about 10 blocks from here.”

Set down in flash sequence the following names add up to a pilgrim’s progress in radio censorship through the years:

*Fred B. Shaw; Franklin Ford; Victor M. Berger; Heywood Brown; Upton Sinclair; “Doctor” John R. Brinkley; Norman Baker; Rev. Bob Shuler; Wilbur Glenn Voliva; Frank McNinch; Judge Rutherford; Boake Carter; Mae West; Orson Welles; John Shepard, 3rd; Father Charles E. Coughlin; Jean Muir; Frank Costello.*

Franklin Ford was an early hatrioteer operating in New York City and attacking Catholics, Negroes, and Jews. He vent spleen aplenty on Al Smith. Criticized for not allowing those he attacked any opportunity for rebuttal on his station, Ford bluntly stated he cared not a whit for fair play.

Advertising agency talent was mustered in the California campaign to keep Upton Sinclair out of the governorship. The methods used to win are not, in retrospect, admirable. The radio was liberally used to disseminate phoney “interviews” ostensibly at the

# WFBR FAMILY PROMOTION!

# 25,000

## PACK LOCAL AMUSEMENT PARK!

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

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

Family after family stormed the park!

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

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

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

BALTIMORE'S  
FAMILY  
RADIO  
STATION!

# WFBR

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

state border ostensibly with incoming hoboes, panhandlers, and Jooks families, all of whom in moron lingo endorsed Sinclair. This was holding Sinclair down while hired actors reading copy writer fiction bestowed upon his brow the try-to-prove-you're-innocent lipstick marks of the professional frame. Even the politicians were scared by that California performance and nothing like it was ever tried again.

"Doctor" John Richard Brinkley, who wore a goatee and kept goats, also aspired to governorship. He came within 40,000 votes of winning in Kansas, split the Republican ticket and elected a Democrat. Brinkley's first station, KFKB (Kansas First, Kansas Best) served as platform for unorthodox theories on old age in the male sex. When it got too hot for him in Kansas, Brinkley shifted to a high-powered Mexican station whence he continued to drum up trade for his goatgland operations at \$750 per each. A contemporary of Brinkley was can-

cer quack Norman Baker who operated in Iowa and ended in Federal detention.

Note that several of the names on the pilgrim's progress list represent religiosity. "Fighting Bob" Shuler (Los Angeles) Wilbur Glenn Voliva (Zion, Ill.) and Judge Rutherford (everywhere) used radio aggressively in furtherance of their respective brands of evangelical primitivism. In the process they sowed not a little public discord. Frank McNineh may stand for the churchly view on liquor. He was Roosevelt's rabidly dry Federal Radio Commission chairman and as such he nailed down with a sledgehammer the censorship of liquor advertising on the air.

British-born but anti-British was Boake "I Talk As I Please" Carter, a Philadelphia city editor who became a sponsored radio soothsayer. In the end Carter grievously embarrassed Philco by his delight in making enemies. Embarrassment was also the emotional net to Chase & Sanborn. J.

Walter Thompson, and NBC in the furor following Mae West's Sabbath evening burlesque of Mother Eve. Similiar discomfiture was entailed when Orson Welles, always precocious, ventured, years ahead of *Captain Video*, into the fantasy world of "science fiction."

John Shepard, 3rd, earned his niche in the radio censorship hall of fame when he attempted to divert Yankee network stations to the promotion of pro-GOP, anti-FDR views. Shepard's challenge compelled the FCC to spell out, in "The Mayflower Decision," the doctrine of balanced scheduling.

The multiplication of incidents piles up evidence that radio seemed all sorts of an opportunity to all sorts of men, some of whom had to be curbed in the public interest. Whether mostly "political," or mostly "advertising," or a little of both, the censorship incidents invariably raised the same basic questions of use versus abuse. Always the sponsor was reminded that he was enjoying a privilege with an

*9 men of music...*  
**RADIO'S FINEST ENTERTAINERS**  
*All ON One STATION* **KFWB**  
 IN HOLLYWOOD

**THE NATION'S LEADING DISC JOCKEYS**

★ Playing the Finest of Yesterday's and Tomorrow's Music and Selling You the Merchandise and Services of the Nation's Finest Business Houses...

*Here they are...*

- |                                |                              |
|--------------------------------|------------------------------|
| 1. BILL LEYDEN 6:30-8:45 A.M.  | 7. FRANK BULL 6:30-7:30 P.M. |
| 2. JOE YOCAM 9:00-9:30 A.M.    | 8. GENE NORMAN 10-12 P.M.    |
| 3. MAURICE HART 10:15-12 N.    | 9. DON OTIS 12:00-2:00 A.M.  |
| 4. BILL ANSON 12 Noon-3 P.M.   |                              |
| 5. PETER POTTER 3:00-4:30 P.M. |                              |
| Sundays 10:00-1:00 P.M.        |                              |
| 6. RED ROWE 5:00-6:00 P.M.     |                              |

FOR EASY LISTENING IT'S

**KFWB**  
*980 on your dial*

**Plus OUTSTANDING NEWS COVERAGE** THROUGHOUT THE DAY



Ace Newscaster BOB FERRIS keeps you up to the minute news seven days a week daily at 8 and 8:45 A. M. and News Coverage at 10:30, 11:30 and 1:30; 2:30 and 2:45 P.M. In the Evening DAVE BALL brings KFWB listeners the latest at 6-8:30 and 9:45 P.M.

**Plus SPORTS FLASHES and RACE RESULTS**

All day long starting at 10:45 A.M. KFWB and ANGELES DAILY NEWS presents the latest sports and race results at 15 minutes past the hour and 15 before the hour. Also Complete Sports-Race Report at 6:15 P.M.

**Plus MANY FEATURES AND PUBLIC SERVICE PROGRAMS**

- ★ THE ELEANOR ROOSEVELT PROGRAM
- ★ PLATTER PALS ★ COMMUNITY HOUR ★ THE LOS ANGELES BREAKFAST CLUB ★ UNITED NATIONS TODAY ★ NEWS IS OUR BUSINESS
- ★ THE DOPE TRAFFIC ★ MELODY OF YOUTH
- ★ MASTERS IMMORTAL and many others.

**Turn to RADIO!**  
 RADIO gives you EVERYTHING while you're doing EVERYTHING you want to do!

Nationally represented by  
**WILLIAM G. RAMBEAU CO.**  
 NEW YORK-CHICAGO-SAN FRANCISCO-HOLLYWOOD



etiquette attached to it. Sponsors were not expected to swing from the family chandelier or throw cigar ash on the parlor carpet. It was a nice toss-up on occasion between strong-willed quacks and strong-willed local merchants who did their own announcing out of sheer egotism although their voices might rasp like a paring knife on plate glass.

During the furor in the 1930's over late afternoon kid serials a number of sponsors cancelled off the air altogether rather than meet the honest criticisms of child welfarists, parent-teachers, consulting psychologists aimed at wildly lurid cliffhanger type of suspense. A thoughtful executive with employment experience at both NBC and CBS believes it very likely that these two networks have turned down firm contracts amounting to \$12,000,000 since 1936 because the prospective advertiser would not choose the kind of entertainment the networks wanted for over-all quality. (He's not so certain the same offers would be turned down today!) Suffice that any check-list of radio censorships would have to include these "not good enough" refusals about which little is ever said publicly since the facts are almost impossible to document.

In a second article, next issue, this sponsor's-eye view of censorship will turn to some of the present and prospective problems in television.

For the moment it seems appropriate to close out this first article by recalling a classic remark of the former CBS general manager, Edward Klauber. "Bad radio," Klauber repeatedly lectured sponsors, "is never good advertising." That may still be the best comment ever made on the subject of program censorship. ★ ★ ★

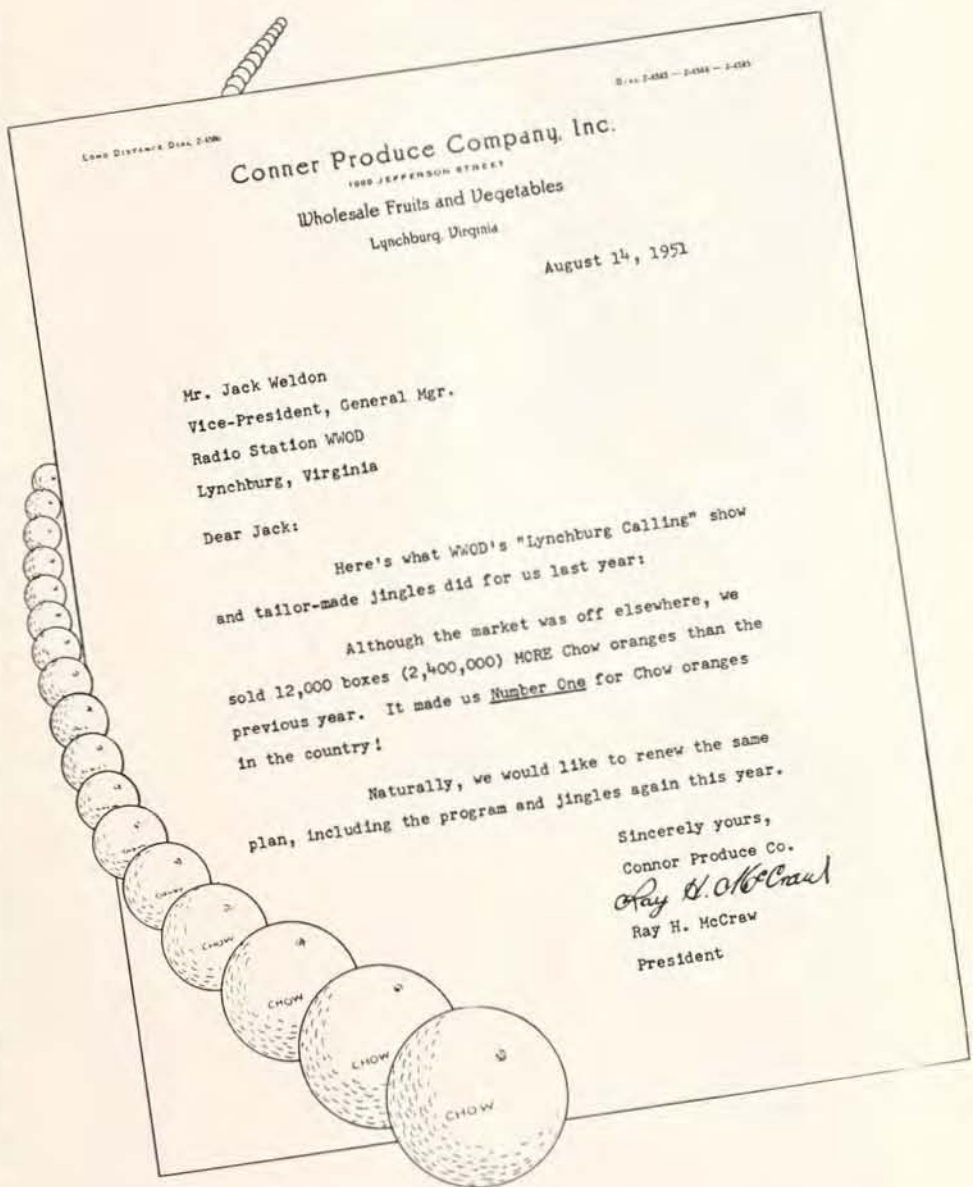
## BANKS ON AIR

(Continued from page 33)

tising director, Republic National Bank, Dallas, suggests, "one-shot advertising in most cases, is money thrown away." An ad manager may schedule 13 weeks of air advertising, then nervously evacuate it for another medium. He doesn't realize that building confidence and good-will is a long-range job.

(2) **Stuffy copy.** Because some ad managers are overly conditioned by the rather aseptic marble interiors of their institutions, chilling rows of sta-

## ... In Lynchburg, local programming PAYS OFF (IN ORANGES TOO)



AND ... among others, we also have renewals for local programs which paid off in refrigerators, used cars, beer and ale, tire recaps, patent medicines and model airplanes.

# WWOD

Lynchburg, Va.  
Walker Co., Rep.

... In Lynchburg, local programming PAYS OFF



## AND GET THE RIGHT ANSWER FROM BMB FIGURES

The primary purpose of BMB statistics is to provide a basis for an accurate measurement of physical coverage among radio stations.

When these figures are evaluated by a method that lets the element of program popularity creep in, the result can be as inaccurate and confusing as if you were to add cats and dogs together—in an effort to determine how many cats, and how many dogs, you had.

You are very likely to come up with figures that are unfair to many radio stations.

We have developed a method of evaluation that prevents such errors when dealing with BMB figures. It's sound, simple, easily applied.

May we tell you more about it?



*Adam Young Inc.*

RADIO STATION REPRESENTATIVE  
22 EAST 40th STREET • NEW YORK 16, N. Y.

NEW YORK • ST. LOUIS  
CHICAGO • LOS ANGELES • SAN FRANCISCO

tistics, and a technical business college vocabulary, they think radio copy should be equally ponderous. The result is what one account executive describes as "tombstone advertising." Of course radio listeners ignore the bank's message; it's as palatable as a bank's monthly financial statement.

(3) **Lacklustre programing.** Banks, almost of necessity, must be conservative. But their ad managers make a grave error if they think they can win the public ear by sponsoring starchy programs. The bank's program, after all, must compete with other shows designed to woo popular appeal. This doesn't mean a bank should sponsor a frivolous or blood-and-thunder program; there are plenty of shows that will combine decorum with entertainment. But obviously a program will fall flat on its fanny before the public if, as in one case reported to SPONSOR, the show was so dull that even the bank ad manager didn't take time out to listen to it.

(4) **Inexperienced advisors.** Handling bank advertising often requires specialized knowledge—an understanding of government bank regulations, a grasp of interest and checking technicalities, and, above all, an awareness of what is mathematically accurate and what exaggeration. Frequently, a bank ad manager will use the services of an advertising agency inexperienced in such matters. Consequently, the agency may botch up the bank's reputation by making erroneous statements on the air; or, worse still, stick to fuzzy institutional ads, rather than try to simplify and enhance the bank's services to the public.

While this list of sins sounds rather imposing, it shouldn't be misconstrued as applying to all bank advertising managers and their ad agency advisors. A vast number are doing a top-notch job and, what's more, have been making an extremely profitable use of air advertising. To help bankers in a quandary about radio, SPONSOR outlines below the experiences of some banks who've successfully reaped a bonanza from the air.

An outstanding leader in the intelligent use of air advertising is the Manufacturers Trust Company, America's fifth largest bank, with 109 bank branches in Greater New York. This sponsor has continued to increase its use of air advertising (via Pearson Advertising Agency, Inc., New York) ever since it started with *Bob Smith* on

WNBC on April 14, 1947. It now spends an estimated \$100,000 annually for this radio battery:

Daytime participations on platter-spinner John Gambling's *Rambling with Gambling* on WOR: three times weekly participation on the hausfrau *Margaret Arlen Show*, WCBS, 8:30 to 9:15 a.m.; 10 minutes twice a week of the *Bob and Ray Program*, 3:05 to 3:15 a.m., WNBC; twice weekly participation on the WJZ disk jockey show, *Herb Sheldon*, 7:15 to 7:45 a.m.; three times weekly one-minute announcements after 6:00 p.m. on WQXR. Recently, it also has been experimenting (via McCann-Erickson) with 20-second filmed announcements on WCBS-TV, WABD, and WNBT.

In planning their air advertising campaign, Manufacturer Trust's efficient advertising staff personnel have made several smart moves. First of

**Pioneer Savings and Loan increased its deposits from \$400,000 to \$1,400,000 in six months in Los Angeles and to \$13,000,000 in less than three years' time. It says the greatest share of the credit goes to THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!**



all, they employ the services of an account executive, Charles H. Pearson, with more than 15 years of experience in handling bank accounts, like the Federal Savings and Loan Association of New York. A knowing adman who began by handling bank advertising in the Twin Cities, Pearson has a keen perception of the intricacies and psychology of selling financial services.

Secondly, the sponsor employs sound logic in slotting its air advertising. By spreading its messages over several shows, Manufacturers Trust has the law of averages on its side in its attempt to reach the greatest variety of listeners. Its commercials now reach about 2,000,000 persons weekly in Greater New York, at a cost of 33¢ per 1,000. What's more, as Pearson points out:

"The use of morning time to do the brunt of the sales job is logical for a bank. Even more than a retail store, the bank looks for customers during the usual business hours; and morning broadcasts bring the call for action—the message—in closest proximity to the time for action. Early morning radio that tells the husband and wife, the young man and woman office employee, how they may meet the money problem, is a natural. Chances are they'll act upon the advice the same day they hear about it on radio."

Thirdly, unlike some other banks, Manufacturers Trust encourages informality in the delivery of its commercials. The d.j. or m.c. is urged to *sell* the copy to listeners instead of *reading* it to them. Friendliness is the keynote. Indeed, the commentator is even urged to ad lib the commercial, as long as he doesn't deviate from the facts. Thus the commercial sounds as though it were delivered, with genuine personality, by a house-to-house salesman; not by a cold fish statistician.

Finally, the commercial copy, written by Pearson himself, president of the agency, contains hard nuts-and-bolts "sell," rather than airy institutional verbiage. As one Manufacturer's executive says, "The average Joe listening isn't interested in hearing a lot of pedantry about the age and dignity of the bank, its history, and the grave burden it shoulders. What he wants to know is, 'What can this bank give me? Can I get a loan from it, even though I'm not a big businessman? Why should I start a checking account there?' No appeal is stronger than selfish self-interest."

# "BOSTON BLACKIE"



*the half-hour adventure detective show that*

# WINS

# ACCLAIM

**NORTH**—"Now we know how good BOSTON BLACKIE really is. His 16.5 rating in Minneapolis far higher than we thought we had any right to expect." Says Tidewater Oil Co.

**EAST**—"BOSTON BLACKIE, consistently good." In New York City, the highest rated show—all times, all days!

Says: R & H Brewing Company

**SOUTH**—"BOSTON BLACKIE has the most loyal listening audience of any show we've ever had on the air and is Lake Charles' most outstanding mystery program."

Says: Station KLOU, Lake Charles, La.

**WEST**—"BOSTON BLACKIE's 19.1 rating the highest rated show ever on Sunday afternoon in Kansas City."

Says: Rogers and Smith Agency For Long-Holl Laundry

And you'll praise him too!

Your client will be quick to acclaim the tremendous sales results chalked up for him by BOSTON BLACKIE—radio's greatest pointer-dollar buy!

For details, write, wire or phone



This strategy is reflected in the messages, which sell such services as personal loans, special checking, safe deposit boxes, auto loans. The community neighborliness of the bank is pointed up by inclusion of the phrase, "You'll find a Manufacturers Trust Company office just around the corner, wherever you live in Greater New York."

This strategy seems to have paid off well in high listenership. Once, when Manufacturers Trust offered a baseball schedule over four New York stations,

it was bombarded with over 20,000 requests.

Although Manufacturers Trust believes in unbending in friendly fashion before the public, it still doesn't believe in going overboard. The sponsor, for example, doesn't believe in the use of jingles for a bank. "While the American temperament is such that we like informality to the point where we prefer wearing dungarees to a dinner jacket," it says, "we still expect a certain amount of dignity from people who handle our money. A lot of peo-

ple might consider singing commercials too flippant for a bank. It might take away from the respect they hold for the institution."

While this philosophy might hold true for a commercial bank, many savings banks contend jingles are fine salesmen for their particular audience. A good example is Union Dime Savings Bank, which had been using a 15-minute news program on WOR since May, 1949. Recently, though (via Cecil & Presbrey), it has been experimenting with jingles contained in one-minute announcements on *Rayburn & Finch*, WNEW, and on WMCA. Its cute calypso jingle is written by Irma Kriger, secretary to Phil Thompson, radio/TV copy chief at Cecil & Presbrey. The agency was so pleased with Miss Kriger's musical effort that it paid her a bonus and elevated her to the position of assistant copy writer. It goes this way:

*"Does money in your pocket burn a hole right through?*

*Then Union Dime has a message for you;*

*If you save a little money out of every pay,*

*You'll have a lot for a future day.*

*Your money's earning interest, and it's handy anytime*

*In a savings account at Union Dime."*

This is followed by an offer of Union Dime's free city subway map. ("Not only will it show you how easy it is to get to Union Dime, but it's a handy map to have at any time.")

Says Miss Kriger: "Our announcements have been on the air for only a short time. But response to the subway map offer shows they're pulling."

A devout believer in news and announcements is the National Shawmut Bank of Boston. John J. Barry, the bank's vice president in charge of advertising, works with John Hamm, account executive at the Biow Company, New York, to cover Boston in radio and TV. The Shawmut, with its 29 branches, has been sponsoring newscasts on WEEL, WORL, WHDI, station breaks on WEEL, WNAC. A highlight of its programming is the five times weekly, 15-minute nightly *Shawmut Nightly Newsletter*, featuring C. T. Scanlon, city editor of the *Boston American*, on WBZ-TV. The format of the show was outlined by Barry to sponsor this way:

"Five minutes of live news by Scanlon; eight and one-half minutes of film,

## CITY SEEKS SOLUTION TO TRAFFIC CONGESTION

Over-Pass Roads, Overpass, Limited Parking  
Solutions To City's Big Problem

**\$40,000,000**  
**Plant Wins**  
**DPA Approval**  
First Big Alaska  
Would

**Pan American Has**  
**Busiest Month on**  
**Record in Alaska**

D. E. McMorran, Pan American World Airways traffic and sales head for the Alaska region, announce today that June was the busiest month his company has recorded in 19 years.



dense traffic on Fifth  
ing peak hours we  
chorage

Day after day headlines in Anchorage and Fairbanks herald the events that continue to make Alaska the nation's No. 1 busy spot . . . a booming, rich new market for your products! Most potent sales force in this vital new market is the powerful KFAR-KENI combination. No other medium can match it for coverage and economy—and most important of all—results! Ask our Adam Young representative for proof and market facts!

**Affiliates:**  
**NBC • ABC**  
**Mutual Don Lee**

## MIDNIGHT SUN BROADCASTING CO.

**KFAR, FAIRBANKS**  
10,000 Watts, 660 KC

**KENI, ANCHORAGE**  
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.  
822 White Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.  
New York • Chicago



using Telenews as the basic film, with some local shots added or substituted; the Goodman Weather Puppets with the weather forecast; the usual commercial; Scanlon returns at the end of the show for one minute of live bulletins. The setting of the live portion of the show is a replica of a manager's office in a Shawmut Bank."

Barry adds: "Beginning September, we also will sponsor March of Time's *Crusade in the Pacific* Sunday nights on WBZ-TV. It will be under the overall caption, *Shawmut Home Theatre*, which has been on TV since the opening of the first station in Boston in June, 1948." By continuously hammering home the air message, "When you think of banking, think of Shawmut," the bank believes it has built up its trade from the man on the street.

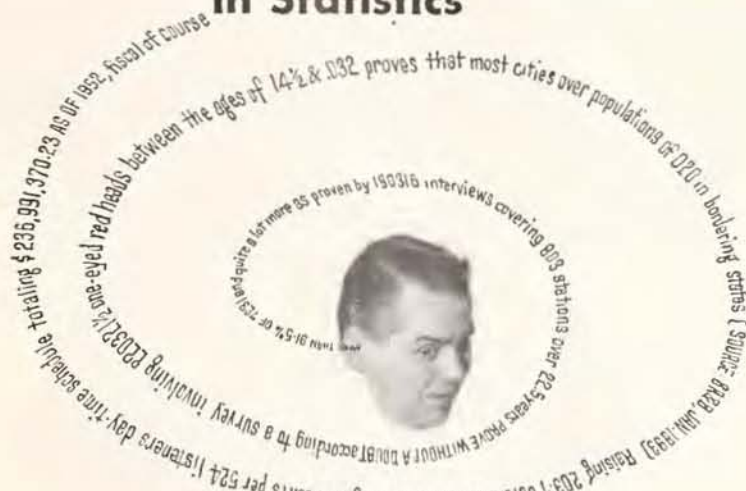
Many banks have found an astute way of gaining prestige economically by co-op sponsorship of network news commentators. As Sally Raynor, assistant co-op director at Mutual Network, says, "An increasing number of local banks have found co-op sponsorship a gold mine."

Mutual's wonder boy, Fulton Lewis, for example, now boasts 101 bank sponsors—eight more than last year. They range from the Colorado Savings & Trust Company, through KOKO, Lajunta, Colo., to the National Bank of Topeka, through KTOP, Topeka, Kans. Other Mutual commentators who get a high bank sponsorship: *Cedric Foster*, sponsored by banks like Denver National Bank, through KFEL, Denver, Colo.; *Cecil Brown*, Citizens, Farmers & Merchants Bank, through WLB, Brewton, Ala.; *Bill Cunningham*, Citizens National Bank, through WMOX, Meridian, Miss.; *Robert F. Hurleigh*, Peoples National Bank, through KANE, New Iberia, La.

ABC has found that a great many banks get excellent returns through co-op sponsorship of informative-current event programs. For instance, 13 banks co-sponsor *America's Town Meeting of the Air*; some 15 co-sponsor *Headline Edition*, the show of "news and the famous people who made it"; and 16 co-sponsor Edward Arnold's *Mr. President*.

Still another air outlet for banks who wish to get out of their ossified ivory towers is the use of sparkling program service shows, obtained through local stations. The World Program Service reports that a total of 217 banks are now employing its features. For those

## To a Time-Buyer Up to His Ears in Statistics



We have nothing against the mathematical approach. It serves a purpose and it serves it well—and using slide rule, Comptometer, abacus, or counting on our fingers, we can prove that WMT is an excellent buy in an excellent market. But . . .

But figures can't measure the entelechy of a station. How do you weigh the rapport which prompts a listener to report that his day isn't over until he hears "good night" from WMT? How do you measure the cooperative spirit which motivates WMT listeners? In the last March of Dimes drive our 270-lb. sports director wanted to raise his weight in dimes—\$1900 in folding money. *Listeners contributed five times his weight.*

How do you score the community spirit which causes listeners to depend on WMT for help? During a recent baling wire (for hay) shortage WMT broadcast a plea for the stuff—and served as a clearing house to enable have-nots to get it from haves.

What's our entelechy? It's public service and farm service: it's market reports and sports news—not just the big press wire dope, but also what we dig up ourselves about local games. It's frost-warning and storm-signals. It's national and international—and county and township news. It's bigtime CBS programming—and around-the-corner square dances. It's the high regard which makes Eastern Iowans say, "I was brought up on WMT." *It's beyond statistics.*



5000 WATTS, 600 KC,  
Represented Nationally  
by the Katz Agency

**BASIC COLUMBIA NETWORK**

CLEVELAND'S Chief STATION • WJW • CLEVELAND'S Strongest SIGNAL • WJW • CLEVELAND'S Chief STATION



### Chief Says:

"My braves know how to open door,  
Make the pitch and close the sale.  
Chief Station 'spots' sure offer more  
'Cause they get in where others fail."

## SALES SUCCESS STORY

No supersalesmen? Ask H-R  
Reps or Hal Waddell about  
Hines, Clifton or Freed . . . your best salesmen  
in the Greater Cleveland Market.

CLEVELAND'S *Chief* STATION

**WJW**

5000 W.  
WJW BUILDING

BASIC ABC  
CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

CLEVELAND'S Chief STATION • WJW • CLEVELAND'S Strongest SIGNAL • WJW • CLEVELAND'S Chief STATION

**NOW**



National Rep.  
The Bolling Co.

**5000 watts**  
**580 k.c.**

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

**WHP**

**HAMMER, HAMMER, HAMMER,  
ON THE HARD HIGHWAY...**



Scratches, digs, oil spots, embedded dirt,  
and other film blemishes show up on the  
screen and disturb the sound. They reduce  
entertainment value and debase commer-  
cials. To secure best results from picture  
and sound track—and to safeguard presen-  
tation prestige—see that your TV films get

**PEERLESS**  
FILM TREATMENT

**PEERLESS** FILM PROCESSING  
CORPORATION

165 West 46th Street • New York 19, N. Y.  
959 Seward Street • Hollywood 38, Calif.

who like homespun philosophy, there is Walter Huston's *Forward America*, sponsored by institutions like the Federal Savings & Loan, through KOL, Seattle; and Robert Montgomery's *Freedom Is Our Business*, used by First National, through KWBE, Beatrice, Neb. And for those who prefer popular music, there is *Steamboat Jamboree*, with Lanny Ross, used by banks like Bank & Trust, through KBTH, Dubuque, Ia.; and the *Dick Haymes Show*, used by City National Bank & Trust, through KTOK, Oklahoma City.

To gain community standing, many banks have been buying educational shows with a human interest slant from the syndicated program services. To take but one example, Harry S. Goodman Radio Productions, which has over 100 bank clients, has had good results with *Voices of Yesterday*. This quarter-hour syndicated show features the voices of Americana personalities like P. T. Barnum, Florence Nightingale, William Jennings Bryan, and presidents dating back to Grover Cleveland. Institutions on the order of the First Federal Savings & Loan of Beaumont, Texas, and Liberty National & Trust Bank, Savannah, Ga., direct it to children. When the series is over, the banks buy the transcriptions from Goodman at cost price; then present them to local school supervisors. When the series is played back in classrooms, the youngsters are urged to learn the distinctive voices and messages of the oldtime celebrities.

The notion that catering to the children in the community is good business for banks is gradually catching on. One bank that realizes the value of currying the favor of future depositors is Troy Savings Bank of Troy, N. Y. Heretofore, it had been using newspaper advertising mostly. But beginning this year (via Doremus & Company, New York) it started broadcasting an offer to children: dime banks at a cost price of \$1.25 apiece. It got 375 requests, cash enclosed. In its commercials, it now sells specific services, like banking by mail, Christmas and Vacation Club savings, and bank life insurance on a WTRY news show.

While over 50 banks have already extended their radio advertising by experimenting in TV, many other banks are somewhat reluctant to try the new medium. The chief drawbacks, as outlined by John B. Mack, Jr., deputy manager of the American Bankers Association, are three: (1) cost; (2) pro-

graming: (3) availability. "The qualities that make a good banker are not the same as those that make a good showman, nor for that matter, a salesman," he warns. And an account executive appends: "The voice of radio can sell a bank's services; but I don't see how displaying greenbacks visually in a bank teller's cage can sell anything."

However, by employing the same adroit showmanship for TV that they have on radio, several banks are exploiting video's virtues profitably. An outstanding example is Gerard Trust Corn Exchange Bank of Philadelphia, which has been sponsoring the half-hour night variety show, featuring Roy Neal, *Open House* on WPTZ-TV since 1948. The commercial (via Aitken-Kynett Advertising Agency, Philadelphia) might show a young couple worrying about paying their bills over the breakfast table. The next scene shows them at the Gerard Bank being offered courtesy and helpful advice.

In summary, it seems clear that air advertising can be a profitable investment for America's banks—if they learn how to use it. The best suggestion SPONSOR heard was that banks grown sour about broadcast advertising should first of all make sure that their ad employees have an understanding of the medium. If their knowledge seems limited, then seminars should be conducted for both the bank ad manager and his ad agency advisors. No banker would stand for sloppy book-keeping in his business; neither should he bear misuse and laxity in his advertising department. ★ ★ ★

## RADIO COMMERCIALS

(Continued from page 48)

had to be via long distance phone while the regular run of business was being carried on, hence my comment about the phone in Hollywood where Crider and I happened to be, near the close of these negotiations. I got very little sleep. I might add.

Let's take point two—a little item known as money. Some people ask the price of a show and nod. Others ask for a breakdown to see where it is being spent. And a small few can look at what is offered and are quickly able to tell how much "pie" the packager is planning for himself—or if his price is too heavy on music—or if two stars can be traded for one, etc. In other

# Ready-Made TV Audience in a PROFITABLE MARKET



COLUMBUS, OHIO  
Channel 10

## There's no question about WBNS-TV Complete coverage of the central Ohio market

SABINA—52 miles from Columbus  
—"We get WBNS-TV quite well here."\*

KENTON—59 miles from Columbus  
—"The best is WBNS-TV—picture good—signal strong."\*

WILMINGTON—58 miles from Columbus—  
"We get WBNS-TV the best of the Columbus Stations."\*

NEW LEXINGTON—49 miles from Columbus—  
"WBNS-TV is coming in very good—the best of the Columbus Stations."\*

The consumer data is here, and it shows you why central Ohio is such a rich and responsive market for you. There's no question about where to put your TV sales message in central Ohio for full coverage all around. Just check the Pulse ratings and you will see the popularity of WBNS-TV programs in this fastest growing TV market. Read the "WBNS-TV Coverage Story" and learn about the bonus coverage you get. Yes, top local and CBS stars assure you of a profitable and ready-made audience in the rich 24 county central Ohio area when you schedule WBNS-TV.

\*From "WBNS-TV Coverage Story"  
To get your copy, phone Blair TV or write direct.

# WBNS-TV

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

words, a smart agency man can often save a client enough money *before* the show is signed to justify the commission for the next 52 weeks.

Which brings me to point three — what an agency does (or should do!) during the ensuing weeks of broadcast. While it's nice to sit home behind a drink and tell your friends that what they're hearing is "your" show, it's far more important to be in on every step of the planning of that show. This doesn't mean sending a small boy up to sit in on story conferences, rehearsals, and the like.

It's been my experience that the intelligent efforts necessary to *keep* a successful package successful are second only to those needed to build the program from scratch. And by enlisting the services of talented outsiders (the packagers) an agency broadens its facilities and makes available to its advertisers a whole new field of abilities of inestimable value which it could never afford to keep on staff. I've messed around with packages that range from music festivals to situation comedies and the influence which I've seen agency-people exert has usually

resulted not only in mutual respect but in the more important factor: a vitally improved program.

For a fourth point, let me toss this in: the amount of adroit research and hep time-buying which can be brought to bear on any package is boundless; these items alone can "make" the show and few packagers know the first thing about either.

So I do hope that some wee small voices will be raised in the future when the un-knowing bring up the unwarranted: What does an agency do to earn its keep on a package? All that's needed may be a change of agency.

★ ★ ★



*Announcing*  
**A NEW EASTERN OFFICE**  
 665 FIFTH AVENUE • NEW YORK CITY  
 PHONE: Eldorado 5-2252



Mr. Gordon Gray, vice president

● To serve you better, The Goodwill Stations...WJR Detroit, WGAR Cleveland and KMPC Los Angeles... have opened an Eastern Office with Gordon Gray, vice president, in charge. We welcome the opportunity to be of greater service to our advertisers.

**NATIONAL REPRESENTATIVES:**

Continuing to represent WJR Detroit and WGAR Cleveland...

Edward Petry & Company;

KMPC Los Angeles... H. R. Representatives, Inc.

**THE GOODWILL STATIONS**

**WJR**  
DETROIT

**WGAR**  
CLEVELAND

**KMPC**  
LOS ANGELES



**MARS AHEAD**

(Continued from page 37)

years of the 1940's. With the possible exception of *Superman*, none of these shows was ever anything like a nationwide craze. They never bounded into the top brackets because the public taste just wasn't there in large enough quantities.

As a perfect example of this, take the case of the famous Orson Welles *Mercury Theatre* broadcast of H. G. Wells' "War of the Worlds" on the night of 30 October, 1938.

Routine by current (or even then) STF standards, the alarming thought that a real invasion of Martians was actually taking place in New Jersey literally scared an estimated 1,000,000 CBS radio listeners right out of their skins. Letters, wires, phone calls, editorials were heaped on CBS's luckless head. The public at large had been hit with something with which it was unfamiliar. Because of an imaginative script, it had reacted *en masse* with panic, rather than boredom.

By contrast, *Dimension X*, NBC's literate radio STF series, last year made a tie-up with *Destination Moon*, and cooked up a feature stunt to go with it. Borrowing space-suit costumes from the movies, a couple of TV actors, faces and hands painted green, went up to suburban Larchmont, N. Y. While feature writer Dick Kleiner recorded the public's reaction, the two paraded around town as Men from Mars. NBC had had a few anxious moments, thinking back to the Welles episode and expecting that two of its thespians would be lynched. Instead, people smiled indulgently, and cops gaily waved traffic to one side. One youngster, reared in an age of *Captain*

Video and comic books, stared suspiciously at one of the pseudo Martians and muttered: "What's he advertising?"

With this youngster's remark there died the era of public misunderstanding and lack of acceptance of science fiction. Instead of creating mass panic, the scheduled appearances of *Tom Corbett*, *Space Cadet* at department stores this fall will probably be one of the greatest public drawing cards since Valentino's funeral.

Today, there are about an even dozen STF shows on radio and TV, about 75% of them sponsored by advertisers ranging from cereal-making General Mills to the watchband-and-jewelry firm of Jacques Kreisler. Some of them—like *Captain Video*, *Space Cadet*, *Space Patrol* and the old film serials—go in for futuristic stories primarily, involving rocketship travel, space pirates, atomic energy, vest-pocket TV sets, and the like. By and large, these shows are cashing in quickly on the juvenile interest in action STF yarns, but are being careful to keep plots believable as projections of known scientific principles.

Those aimed at the younger viewers started out, for the most part, in recent seasons as nothing more or less than Westerns with rocketships. In fact, Post's *Captain Video* on DuMont even uses Westerns as part of the daily 30-minute show, to hop it up and to cut costs, passing the film cowboys off as *Captain Video's* "agents." However, with the younger generation avidly learning the vocabulary of science and alert to errors, these shows have been taking a slightly different tack. Today, the emphasis has shifted more to a "popular science" aspect, which delights educators and affords marvelous promotional possibilities. Also the demonstration of certain basic moral lessons on these shows delights parents.

Reports DuMont regarding *Captain Video*: "Lately, the scripts have menaces who eventually see the light, and adversaries who are not unscrupulous at all. There is a trend now toward dealing broadly with social problems (i.e., racial tolerance, world peace, etc.), and giving advice to those who would gain by going against the common good." Kellogg's *Tom Corbett*, *Space Cadet*, which has proved so successful that it is being franchised for merchandise use and for a comic strip, has pioneered with this approach. "*Space Cadet* is a logical and scientific



## Markets Grow Fast, too Norfolk Metropolitan Sales Area Population Increases 60% Since 1940

When you consider your markets for fall advertising, the Norfolk, Portsmouth, Newport News Metropolitan Sales Area is a must for any list. WTAR, WTAR-TV, or both will bring your message to every home in the area.

Population is up 60% since 1940\*, making this the fastest growing market in the top 30 of the U. S. In fact, it is now 29th in the Nation in population. In Norfolk-Portsmouth total retail sales are up 8.2%, food sales up 4.5%, furniture, household, radio sales up 19.2%, automotive sales up 44.2%. In Newport News, total sales are up 14.1%, food sales up 5.5%, furniture, household, radio sales up 20.0%, automotive sales up 66.1%.\*\*

Check any Hooper and you'll see that WTAR is the preferred station in Norfolk, Portsmouth, and Newport News. In fact, WTAR delivers more listeners per dollar than any other station or combination.

Ask your Petry man for availabilities to cash in on this growing market.



NBC Affiliate  
5,000 watts Day & Night

Nationally Represented by  
EDWARD PETRY & CO., Inc.

\*"The 162 Cream Markets"—J. Walter Thompson, Co.

\*\*Sales Management, September 1, 1951

# Business is great, thank you, at... **RADIO WOW**



WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine inner-spring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

## **WOW**

Insurance Bldg., Omaha  
Telephone WEbster 3400  
Frank P. Fogarty, Gen'l. Mgr.  
Lyle DeMoss, Ass't. Gen'l. Mgr.  
OR  
ANY JOHN BLAIR OFFICE

projection of what life would be like in the year 2351. It lacks the improbability of the radio cycle of science fiction shows in the 1930's," a Kenyon & Eckhardt official told SPONSOR. "Besides, no one ever gets killed on *Space Cadet*. We consciously avoid any blood-and-thunder aspects in favor of sugar-coated education."

The educational value of the STF shows aimed at the younger generation is of prime importance. SPONSOR feels safe in predicting that this element, plus the visual value of TV, is going to make the juvenile STF shows more popular and more productive of sales in the next few years than their early radio counterparts. In a slightly different way, this is also likely to be true of video STF shows aimed at adults.

The pioneer effort in the adult-level STF show is *Tales of Tomorrow*, which

★ ★ ★ ★ ★ ★ ★ ★

"I believe it was C. F. Kettering who once said, 'When you lock the laboratory door, you lock out a great deal more than you keep in.' Even from a strictly selfish viewpoint, the fact is that the prize for research will go to the company or individual who gets to the public with the most practical and best-merchandised product, rather than to the producer who has kept his abstract idea so carefully guarded that he hasn't even come to the point of marketing it."

ALBERT R. FLEISCHMAN  
General Sales Manager  
Standard Brands

★ ★ ★ ★ ★ ★ ★ ★

the Jacques Kreiser Manufacturing Co. is sponsoring on ABC-TV through Hirsch-Garfield. This show, aired every-other-week for Kreiser, accounts for some three-fourths of Kreiser's \$1,000,000-plus ad budget. Early critical success and dealer acclaim leads Kreiser to believe that it will be a sales success for the firm's watchbands and jewelry as well.

According to ex-agencyman George Foley, who is co-producer with Dick Gordon of *Tales of Tomorrow*, the adult STF show cannot hope to be a success by confining itself to futuristic whoopededoo and gadgetry. "We use characters and situations that are believable, against a framework of science fiction," Foley told SPONSOR. "The emphasis is on good story values, melodrama and suspense—not on scaring the audience with Venusians who have two heads. The scientific aspects, of course, must be logical. Human emotions and motivations must be the same, even thousands of years in the

future, or the audience won't buy it. We may run wild in getting futuristic sets and costumes, but they are just a background for real adult dramatic situations."

Foley and Gordon, incidentally, are making some big plans to become the ranking STF producers in radio and TV. Both feel that it is the coming thing, and have already packaged another STF show around the idea of an interplanetary agent who is a sort of jet-propelled Sam Spade. Other radio-TV packagers and video film producers are making plans to get into the science fiction act.

There are several existing TV and radio shows, primarily aimed at adults, who have been using occasional or frequent scripts with a strong or outright STF flavor. Admiral's *Lights Out* on NBC-TV has been airing STF scripts on a one-in-four average, using stories like *Martian Eyes* (visitors from

Bob Hill Company got  
8,885 orders within  
6 weeks and found  
"reorders far exceeded  
our other programs"  
when it offered plastic  
bag sets (\$1.00 each)  
to the Minneapolis  
radio listeners  
who were reached by  
THE HOUSEWIVES'  
PROTECTIVE LEAGUE  
Most sales-effective  
participating program  
... anywhere!



space), *The Crushed Rose* (civilization vs. robots), and *Follow Me* (loneliness of immortal life). P&G's *Fireside Theatre* has filmed an occasional story like Shirley Jackson's famous yarn about life in the U. S. following an atomic war, *The Lottery*. Other shows, like Mutual's *Mysterious Traveler* and *Murder by Experts*, CBS's *Escape*, and General Mills' *Armstrong of the S.B.I.* on ABC radio often use stories with a strong STF slant.

Because of its ability to fire the imagination of adult audiences with colorful words, music and sound effects, radio has enjoyed its own boom in adult STF shows. Radio shows like NBC's *Dimension X* and Mutual's *2,000-Plus* make no attempt to compete with the visual appeal of TV shows like *Space Cadet* and *Tales of Tomorrow*. Instead, they use radio's freedom to use as many "sets" as the writer wishes, letting the listener picture the whole thing for himself. As a matter of fact, most producers of this type of show prefer to under-write rather than over-write their descriptions. Each listener can then imagine the settings and characters as he pleases.

Many radio men have told SPONSOR that they feel that STF radio drama for adults—which can be done on program budgets ranging from \$1,250 a week to \$3,000—is one of radio's great hopes for the future. It operates in the realm of true imagination (if done well), where it is outside the competition of television and films.

SPONSOR asked many clients, producers, agency men and writers to make a few futuristic predictions of their own regarding STF on the air. Responses were enthusiastic and optimistic.

The consensus: Action-packed STF stories aimed at the juvenile audience will enjoy increasing popularity in TV, but are not likely to be a widespread success in radio. Adult science fiction yarns will have a less dramatic but steady upbeat in TV, and the "think piece" type of STF shows will find an important niche in radio. Juvenile shows will be among the greatest producers of premium successes in broadcasting's history; adult STF shows will have strong promotional angles.

SPONSOR feels that broadcast advertisers generally will do well to pay careful attention to the STF trend. In fact, amid the roar of rocketships and the cheerful ringing of cash registers, it will be hard to ignore. ★ ★ ★

# ONLY ONE STATION COVERS

**The SEVENTEENTH STATE\***



- 22 cities
- 428 towns
- 54 counties
- 2,980,100 citizens
- 840,040 radio families
- only NBC station
- more people than 32 states
- more goods purchased than 34 states
- more spendable income than 36 states

a compact market of 54 counties in Eastern New York and Western New England whose population exceeds that of 32 states

# WGY

A GENERAL ELECTRIC STATION

THE CAPITAL OF THE 17TH STATE

REPRESENTED NATIONALLY BY NBC SPOT SALES

**BRIEFLY**

(Continued from page 50)

tary letters from viewers in fringe areas in Indiana (Evansville, 102 miles away); Tennessee (Elgin, 141 miles away) and Kentucky (Columbus, 212 miles distant).

\* \* \*

WLAN, ABC affiliate in Lancaster celebrated its fifth anniversary recently by providing a gala junket for N. Y. advertising agency timebuyers and trade press representatives. Celebra-



Timebuyers, guests, return from WLAN fete

tion included refreshments, golf, swimming, and a steak luncheon at the Lan-

caster Country Club. Trip was headed by Robert S. Keller, of Robert S. Keller, Inc., WLAN sales promotion representative.

\* \* \*

WWRL in New York is celebrating its 25th anniversary. The reason for its longevity and commercial success: a policy of "bull's-eye" specialized pro-



Original studio: WWRL celebrates 25th year

gramming featuring broadcasts in 13 foreign languages and one third of its daily 17 hour schedule devoted to the Negro market. The Woodside, Queens, station still airs its programs from the original site of the station's first broadcast.

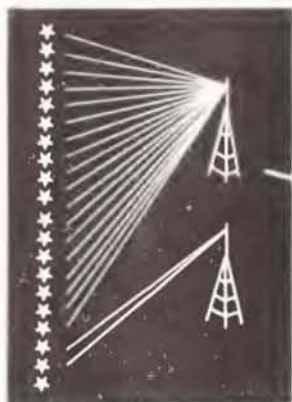
\* \* \*

U. S. Steel recently featured the "home town boy who made good" when they broadcast from Donora, Pa. Their ABC Summer Symphony guest, Stan Musial, the National League's leading hitter and all-time St. Louis



Steel's Hicks and Hevesi; Musial form star trio

Cardinal great. Musial's birthplace, Donora, is one of the country's most important steel producing towns. U. S. Steel's *The Theatre Guild on the Air* moved into its seventh year on 9 September with its initial winter offering, "The Heiress."



**18 of the 20 top-rated programs are on CBS ... and in Buffalo CBS is WGR**



*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

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

**RIGHT** the first time! TV film spots by **TELEFILM Inc.** Hollywood (28) Calif. since 1938



## FILM COMMERCIALS

(Continued from page 39)

"The agency could have avoided this hassle if they had made clear what size product box to use. Agencies are often lax about a simple detail like this. They take it for granted that we'll know—and we don't unless they tell us."

As an example of what must be "ironed out" when an agency hasn't yet learned the fundamentals of film making, Rothenberg cites one script that came in for a leading petroleum advertiser.

"In one place," said Rothenberg, "it called for this: *Dolly in from a long shot of the gas station to a close-up of the emblem on the attendant's cap.* I'm not kidding. The agency actually expected us to be able to shoot it—and they'd promised it to their client!"

"First of all, they didn't realize the difficulties of doing a dolly shot in an exterior. You have to go bouncing with the camera over curves and up hills and gravel driveways to make a shot like that, and unless you build an expensive wooden track for the camera, it won't be smooth. Above all, they didn't realize that the footage length of that shot would be more than the 90 feet they had for their entire TV commercial." Rothenberg continued. "Even if this shot could have been done for this particular client, it would have cost him \$500 just to set it up."

"We finally had to show them," stated Rothenberg, "how we could start that dolly, put a dissolve in the middle of it to a close shot of the attendant, then finish our dolly up to the emblem. We got the same visual effect in a few seconds as if we had dollyed from the long shot right up to the attendant. Total cost was about \$100. Even so, the agency still had to explain to the client why they couldn't give him what had sounded like a wonderful shot."

Agencies and clients will do well, Rothenberg believes, to go to a film producer with TV film commercial plans well in advance if the films are to be an extension of existing campaigns in other media.

"I've had a number of scripts recently," said Rothenberg, "which start out the same way—with a shot of a newspaper ad, over a guy's shoulder. Then he says—I guess you've all seen this ad in your metropolitan newspa-

# It's Your BEST Move



## The MIGHTY MONTGOMERY MARKET

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

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

"FASTEST GROWING AREA IN THE SOUTH"

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

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



### OVER 600,000 IN TRADING AREA

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



### GIANT AIRFORCE MILITARY BASE

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



### CAPITOL OF ALABAMA

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

Write, Wire or Phone for Availabilities!

MUTUAL  
**WJJK**

Represented by  
Weed & Co.

ABC  
**WAPX**

Represented by  
The Walker Co.

NBC  
**WSFA**

Represented by  
Headley-Reed Co.

MONTGOMERY  
NETWORK  
STATIONS  
ASSOCIATION

CBS  
**WCOV**

Represented by  
The Taylor Co.

# NORTH CAROLINA IS **1** St.

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

More North Carolinians Listen to WPTF Than to Any Other Station.

## & NORTH CAROLINA'S No. 1 SALESMAN IS...

**NBC** 50,000 WATTS  
680 KC.

AFFILIATE for RALEIGH-DURHAM  
and Eastern North Carolina  
National Rep. FREE & PETERS, Inc.

**WPTF**  
also  
WPTF-FM

..... and in  
**TOPEKA**  
**BUY**  
**WREN**



**ABC**

5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

pers"—and then he immediately goes on to say exactly the copy that is in the ad. This may seem ludicrous, but I've had two beer accounts at Transfilm within the last two months that made series exactly like that. One made six, and one made eight commercials. The agencies are going to be kind of embarrassed when they're on the air at the same time. We tried to save them that embarrassment, but they'd already sold the idea completely to their clients, and were afraid to change."

Working in TV films with the same kind of copy and approach that is used in space media, or even in radio, leads to other problems for the TV film director. Says Rothenberg: "Even very fine actors find it difficult to read lines full of phrases that do not naturally lead into others, with no progression or motivation."

Since the director in a TV film generally has the responsibility of casting, having had years of experience at picking the right sort of person for a role, the director should also have the right to make sure that the actor's lines have dramatic continuity. Rothenberg feels. Otherwise, it isn't his fault or the actor's if the results are poor.

Rothenberg told the agency men about an excellent young Broadway actress, who had turned in a neat job of portraying a young mother in a Transfilm short for the American Cancer Society. She had been forced to learn a lot of difficult, emotional dialogue in a hurry—and had done it easily. Then, a week or so later, Transfilm had to do a commercial for a detergent firm. Rothenberg immediately thought of the young actress as ideal for the part of a housewife. He called her in, gave her the part, and sent her home to study.

When shooting began, Rothenberg could see that the part and dialogue weren't going to play. Twenty-five "takes" later, Rothenberg was sure of it, and the girl was in tears. "She just couldn't find anything in that copy . . . any motivation . . . any words she could hold out," Rothenberg explained. "It was jammed full of trite, legal phrases, with none leading into each other."

"The point we would like to make—and we feel very strongly about this—is, if you do not have enough experience in film, consult a producer," said Rothenberg. "You need make no commitments on the ultimate produc-

tion. But get his opinion on whether the thing will play. Get his opinion on how the dialogue will sound. Get his opinion on what kind of actors or talent you need, and if you should sign them for a series. Find out if you can save money by doing all your exterior shots, for instance, on one location in one day. Above all, get his opinion on the filming possibilities of your particular account."

## V How much does a TV film cost?

(Lecturing: Mr. Thomas J. Dunford)

The General Production Manager, who is head of a film company's production control department, is roughly analogous to an "internal auditor." He is the man (creative film experts sometimes picture him as a "killjoy") who keeps a constant check on how much money is being spent on what, and whether the producer is spending too much or the client not enough.

"Production costs in TV films," said Transfilm's Tom Dunford, "are like the legs of a three-legged stool. You can't change a specification without adjusting the schedule or the cost. You can't change cost figures without juggling your specifications and the schedule. You can't order speed-ups and rush jobs in the schedule without affecting costs and specifications."

An agency's script or storyboard (a sketch series, like a comic strip) becomes part of the realm of the General Production Manager when it first comes in for bidding. Some agencies, not aware of the problems inherent in preparing a film bid, expect a fast answer—which no producer in his right mind wants to give. It takes at least a day or two for the various film men involved—directors, animators, scenic designers, etc.—to give the production control department their estimates on the various factors that make up a film. It can take even longer if the script is vague, or the specifications worded so loosely that everything needs double-checking with the agency.

According to Dunford, the general routine in keeping track of costs at a film producer goes like this.

First, the various requests for bids are received, and given a control number. Then, estimates are prepared by departmental experts on the various components of the film, breaking the film down into detailed specifications. These are in turn double-checked (on a machine) by production control, and

**DOLLAR FOR DOLLAR THE XL STATIONS DELIVER THE BIGGER MARKET**



Them **WHAT SEE**

Them **WHAT HEAR**



# Markets

YES, EVER SINCE TIME BEGAN . . . (Way back when Knight-hood was in flower) there have been 'Them WHAT HEARD' and 'Them WHAT SAW!'. Today it has become possible to analyze to what degree that is so . . . THE FIGURES PROVE THAT (IN THE NORTHWEST) RADIO . . . and 'Them WHAT HEARD' . . . IS THE LARGER GROUP. In a recent, thorough investigation, Advertising Research Bureau (ARBI) interviewed scores of persons who shopped in ADVERTISED stores, LEARNED that 54.5% of these people got their information exclusively by listening and only 33.2% by reading.

**54.5% RADIO**  
**12.3% BOTH**  
**33.2% NEWSPAPER**

**LET US PROVE IT!**

Clip this coupon and receive the "Proof of Putting"



The XL Stations

Box 1956

Butte, Montana

Please send me your booklet on "TWO MARKETS IN THE NORTHWEST"

Name

Business Address

City

State



**KXL KXLY KXLF**  
**KXLL KXLJ KXLK KXLQ**

Eastern Sales Manager - Wythe Walker - New York  
Western Sales Manager - Tracy Moore - Los Angeles

SERVING THE PACIFIC NORTHWEST

At Precision today  
we're processing  
the finest  
**SCIENTIFIC FILMS**  
for nationwide  
showings



For your 16 mm. scientific  
film requirements  
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

... no wonder more and more  
of the best 16 mm. films today  
are processed at . . .

**PRECISION**  
FILM LABORATORIES, INC.  
21 West 46th St.,  
New York 19, N. Y.  
JU 2-3970

then the final producer's price is figured. If the price looks too high or too low to the agency, in comparison with other film bids and costs on previous jobs, it's usually the agency's fault for not making the original specifications definitive enough.

"If that little word 'narrator' in your script happens to mean that you want to use Lowell Thomas, and you haven't said so before, the producer will get a big shock and he'll squawk," said Dunford. "In most cases we are awfully dumb if we don't call up and find out, but sometimes the specifications seem quite clear and we go ahead and make mistakes. If I were to give my own personal opinion on just what type of specifications should be given to a producer, I would say 'give him everything.' If you can get the account executive, and everyone concerned with the job, together at one time with the producer for a briefing, I would say do it."

Dunford's advice on how to avoid budget errors before a film is ever made: "If you can give producers storyboards, do it. If you can give them pertinent-to-the-job history of the account, do it. If you can give them a tour of the plant, do it. Anything you can do so that the understanding with the conscientious producer is greater will pay off."

With the bid accepted, and that hurdle out of the way, a production contract is the next step. "A producer of a TV commercial film production," said Dunford, "has to get going right away. Money has to be spent, crews have to be lined up, casts have to be selected. Actually, however, a producer is not legally required to spend one dime until he has a contract."

"Here's where the rub comes in," continued Dunford. "Many agencies don't realize this need for speed on their part, and the need for a contract or letter of agreement from an agency before work starts. Too many producers have been caught on a limb without contracts. We've had some nasty experiences ourselves in this. So, until the contract shows up, the production will be delayed."

Agencies, incidentally, will find this true of all leading producers, some of whom have been nicked for \$20,000-\$50,000 in lost time and labor when deals were called off before contracts arrived.

When the contract is in, the production routine starts. Producers usually

work from a detailed "schedule sheet" which ties the producer to his own estimates concerning motion picture production, animation production, slide films, and print orders. There is a certain flexibility in this system—but not much. A producer will try to keep his costs in line, for his own protection. But, "extras" tossed in during production by the agency such as increased casts, fancier sets, fancy opticals, etc., will run the costs up—and the producer can prove why, since he's already itemized all the original costs and can spot the "extras" quickly.

"Changes," said Dunford, "can sometimes lead to a chain reaction that even a producer cannot anticipate, and therefore he dreads them. The budget will have to be recast—usually upward—and new specifications issued. These will have to be approved in turn by the agency and client, with a time loss. Continual changes will surely lead to mistakes."



. . . in Rochester  
it's WVET

- WVET has more local accounts than any other Rochester station. (Many sponsors spend ALL their advertising budget with WVET!)
- WVET has more programs that will win and hold Summertime listeners . . . at or away from home!
- WVET offers YOUR clients BETTER results per dollar invested.



IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY

## VI The "fall guy" of TV films—the producer

(Lecturing: Mr. Robert Klaeger)

The TV film producer has one of those jobs that look easy—until you try it. He has to be knowledgeable about every step in the making of a TV film, from the time the idea is conceived until the release prints are shipped out to TV stations. He is the man who comes most often in contact with advertising agencies and clients, and has to act often as a clearinghouse and interpreter between film men and advertising men.

Very often, he plays his major role in the final stages of the making of a TV film. When the film leaves the camera for the laboratory, and is returned some 72 hours later for editing, many an agencyman and client are horrified at the results. To the untrained eye, the "dailies" (completed takes which have not been edited) look like a hodge-podge, full of mistakes.

Producers, supervising the directors and editors, can do a lot to bring order out of this confusion. Editing movies is an art learned only from long experience. In this respect, Transfilm's Klaeger has a word of sound advice for agencies making film commercials.

"It is never a good idea to bring the client along when you're going to see the rough dailies screened by a producer. In 99 cases out of 100, he has no idea of what's going on. All he can think of is waste when he sees four takes on one scene. He'll never understand that we can intercut scenes, snipping a good part here and a good part there, putting it together to make one good film."

**IN DANVILLE, VA.**

**BUY THE**

**OLD ESTABLISHED**

ESTABLISHED 1930

**HIGHLY RATED**

82.8  
AVERAGE WINTER 1951

**ABC STATION**

**WBTM**

**HOLLINGBERRY**

*This advertisement ran in this publication last April. It is repeated with corrections which reflect increases of the past four months.*



## His Sponsors Alone Make a Sizable Audience

Fulton Lewis, Jr. is sponsored locally on more than <sup>370</sup>340 Mutual stations by <sup>623</sup>572 advertisers. The roster of businesses represented is too long to detail here, but this brief summary shows their scope:

- 101 93 automotive agencies
- 21 19 auto supply and repair companies
- 6 bakers
- 55 51 banks and savings institutions
- 31 26 brewers and bottlers
- 61 58 building materials firms
- 31 29 coal, ice and oil companies
- 19 14 dairies
- 36 30 department stores
- 26 23 drug stores
- 16 food companies
- 47 43 furniture or appliance stores
- 21 17 hardware stores
- 16 14 jewelers
- 17 14 laundries
- 29 25 real estate and insurance agencies
- 90 94 miscellaneous

His program is the original news co-op. It offers local advertisers network prestige, a ready-made and faithful audience, a nationally known commentator—all at local time cost with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

# 30 NEW CONTRACTS in 30 DAYS (July 20 - Aug. 19)

Join the ever-growing list of National, Regional and Local Accounts who advertise on K-NUZ.

K-NUZ not only offers more listeners per dollar invested, but also a number of the top Hoopers in the Houston Market.

Results speak much louder than words . . . Ask about these campaigns:

Ebony Magazine, U.S. Green Stamps, Bendix T.V., R.C. Cola, Capehart T.V., Hunt Mattress Co., Jet Dog Food. Their Success Stories are Proof of K-NUZ' Sales Ability.

For Information Call  
FORJOE  
National Representative  
or DAVE MORRIS  
General Manager  
at KEystone 2581

**"RADIO RANCH"**  
P. O. BOX 2135



Films are ready to show an agency when they have been edited, and a "rough cut" prepared. While the producer sweats it out, this "rough" is screened, and agency and client decide if it's O.K. From there, a "final cut" is made. Then, it goes to the lab for an "answer print," in which all the trick optical effects (wipes, dissolves, push-offs, etc.) are added. Following that, the "release prints" are made by the lab, and the film is ready for TV showing.

Producers like Robert Klaeger are often called on to explain what seems to be a wasteful method of doing business. Many agencies cannot understand why an average of 1,000 feet of film will be exposed in the making of a one-minute spot, and 900 feet of it thrown on the cutting room floor.

Says Klaeger: "It's well for agencies to remember that a producer would rather shoot a scene four or five or 10 times if need be, until everyone is happy, than go back another day. Skilled crews are expensive. A producer's overhead for studio rental is high. It's a lot cheaper to waste a little film and end up with what you want than to go back for another day's shooting and miss a deadline later."

No producer expects an agency to know all the answers about the mechanics of film production. But, an agency has every right to expect this knowledge in a producer—and usually gets it. Producers like Transfilm's Robert Klaeger welcome the opportunity to discuss film problems and film technique with advertising agencies.

After all, when a producer gambles his reputation and the jobs of his staff in taking on a film commercial assignment, he wants the finished results to look good, and to do a selling job. Agencies certainly need the help of film producers, but producers need agency assistance, too. \* \* \*

## MEN, MONEY, MOTIVES

(Continued from page 6)

Since the war a growing concern for agency prestige has prompted more and more agencies to announce, in a loud voice, that they have "resigned" the account they are about to lose. This is as it may be. It amounts to saying that if the service rendered by the agency may, on occasion, be unsatisfactory to the account, the service

# KXOL

**FORT  
WORTH'S**

leading  
independent

**JOHN E. PEARSON  
COMPANY**

Mr. Dave Harris  
Ruthrauff and Ryan, Inc.  
New York City  
Dear Dave:

Hit shore is a sight how many folks lissens ter WCBS! Yessir, Dave, these here peepul in Charleston, West Virginny, swears by West Virginny's Greatest Advertising Medium! Th' latest Hooper shows thet yuh kin jest close yer eyes and pick any time atall on th' WCBS schedule, an' th' chances are 6 outen 7 thet yuh've hit th' highest rated quarter-hour on th' air at thet time! An' thet's with five stations in town, too. Yuh jest can't beat thet, Dave, an' don't fergit —thet's jest fer th' city area! Outen th' country th' WCBS 5000 watts has thin's purty much ter itself! Jest tho' I'd let yer know!



Yrs.  
Algy

**W C H S  
Charleston, W. Va.**

demand by the account may, on occasion, be unsatisfactory to the agency.

\* \* \*

Recently Campbell-Ewald published as an advertisement a news story from *Printer's Ink* detailing its acquisition of the Rheem account from Foote, Cone & Belding. It was a refreshing, informative piece pleasantly free from the hokum often conventional in this sort of story. In effect, Campbell-Ewald had the "team" (and previous icebox experience) that Rheem would need when, materials priorities permitting, it launched its own new refrigerator. Know-how was the clincher.

\* \* \*

The reverse case which comes to mind, illustrating how an absence of know-how scared away accounts, involves a blue-blooded, blue-chipped financial agency which sought to move into general account work by the simple device of hiring a small agency president and "absorbing" his billings. Only trouble was the accounts declined to be absorbed for all the eminent banking connections of the financial agency. First, the agency had to prove that it was staffed and competent in the area of these accounts. To do so would require time. ★ ★ ★

### PREMIUM PROMOTION

(Continued from page 35)

uation of each item is based on the following:

1. *Desirability*—Utility value; excitement value; glamour value.
2. *Demand*—Home popularity; retail availability; retail popularity.
3. *Price*—High for premium offer; satisfactory.
4. *Bargain appeal*—Big value (by retail standard); poor value.
5. *Recognizability*—Self-explanatory; or is the item likely to be unfamiliar.

ABC  
**WENE**  
BINGHAMTON, N.Y. MARKET  
**NOW 5000**  
WATTS

CALL RADIO REPRESENTATIVES, INC.

## Get all three\* with KTBS . . .

**C**OVERAGE

**A**UDIENCE

**M**ERCHANDISING

\*In this tremendously rich oil & gas area of Northern Louisiana, Eastern Texas and Southern Arkansas, only KTBS-Shreveport offers all these benefits at 2/3 the cost!

. . . at 2/3 the cost!

**KTBS**  
SHREVEPORT

10,000  
WATTS—DAY  
5,000 WATTS  
NIGHT

710  
KILOCYCLES  
**NBC**

Natl. Representative: Edward Petry & Co., Inc.

90% of KECK's clients have renewed year in, year out, since station went on air



**KECK**

the station most people listen to most in West Texas

full time regional on 920 k. c.

**BEN NEDOW**  
general manager

ODESSA, TEXAS  
Nat'l Rep. Forjoe & Co.

### Get the FACTS!

About Radio Listening in Mid-America



Only Complete Study of the Mid-America Market

Write for your copy of the Conlan "Study of Listening Habits" in Mid-America . . . sponsored exclusively by KCMO. Parts 1 and 2 of a 3-part continuing study are available now. Covers all stations. Write on your letterhead.

**KCMO**

50,000 WATTS  
125 E. 31st • Kansas City, Mo.

or THE KATZ AGENCY



**WILLA MONROE**  
One of  
WDIA's  
many famous  
personalities

## TIDE Joins the Swing to WDIA in Memphis

WDIA completely dominates in selling the 44% Negro segment of Memphis' 394,000 population . . . economically reaches and sells a total of 489,000 Negroes in WDIA BMB counties. The 5 other Memphis stations split up the white audience.

Tide now uses WDIA as do such other QUALITY advertisers as Lucky Strike, Kellogg, Ipana, Super Suds, Purex, Sealtest, Arrid, Bayer Aspirin and Calumet. The Hooper below shows why WDIA is a GREAT BUY. Write for full details.

**\*HOOPER RADIO AUDIENCE INDEX**  
City: Memphis, Tenn. Months: June-July 1951

Time	Sets	WDIA	B	C	D	E	F	G
MF 6AM-6PM	14.5	23.7	24.4	17.0	13.5	13.0	4.2	2.9

MEMPHIS **WDIA** TENN.  
John E. Pearson Co., Representative

## SEPARATE BUT EQUAL WERD

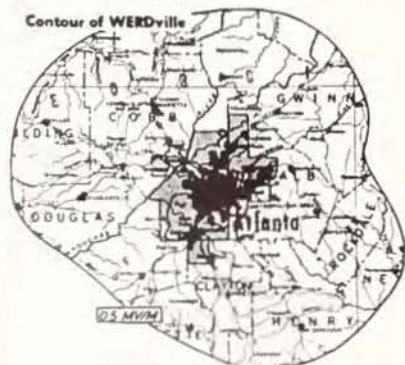
Proves A Moot Southern Point in Atlanta

... "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. 060 on every Atlanta dial covers the area shown below. 1900 watts



Write for proof of performance.  
Represented nationally by  
**JOE WOOTTON**  
Interstate United Newspapers, Inc.  
345 Fifth Avenue  
New York 17, N. Y.

\*WERD is Negro owned and operated.

The trio of entries which remain in the running after the screenings are in the homestretch of selecting operations. Consumer reaction to each item, uncovered by consumer tests, determines which will be the premium offered. The various methods in the final research, and their advantages and disadvantages, were covered in the first article of this series (SPONSOR, 13 August 1951).

After the premium and research departments complete this part of the job their recommendations are submitted to the client. What happens then? "The advertiser contacts the supplier and places the order." Young & Rubicam's sales promotion manager, Edward J. Gardner, told SPONSOR. "The agency does not purchase premiums and does not draw a commission on them. Selecting and testing premiums is a service to its clients."

*The selection of the premium ends the first operational stage of box-top merchandising.*

Since the primary purpose of the premium is to stimulate the sale of the product, and the primary purpose of the agency is to prepare advertising campaigns for the client, the second stage, the promotion, is the hub of the operation. Other things being equal, the amount and kind of promotion put behind an offer influences its returns. The agency's media department is in the lead-off position in the mechanics of formulating the promotion. It advises the client on the most effective media for his purpose and the best way to use them for maximum results.

In comparisons of effectiveness, broadcast media have outstanding advantages for premium advertisers. The selling enthusiasm of the spoken word can't be duplicated. The "something extra" appeal of a premium heightens listener interest in radio commercials. It doesn't have the same effect on printed ads. Starch data shows that the inclusion of a premium offer does not necessarily affect the visibility of an ad. As for television, Robert F. Deggen, account and merchandising executive of Ted Bates, stresses, "You can actually show the premium to the audience, and describe it with the same enthusiasm used in radio."

*The techniques used in advertising premium offers were covered in the preceding two articles of this series.*

In addition to the departments discussed, the operation involves those of each advertising medium that's used:

# BMI

## CONCERT MUSIC SERVICE

With the approval and support of many broadcasters in every section of the country, BMI is providing an additional service to its licensees—the CONCERT PIN-UP SHEET, supplement to the BMI Pop and Folk Tune Pin-Up.

Here is a convenient monthly listing of contemporary and standard classical recordings used by stations who are now programming such concert music regularly and available to those who might profitably do so.

Broadcasters are aware of the wide listener appeal of serious music, and the new BMI CONCERT PIN-UP SHEET serves as a helpful guide in presenting such music.

BMI-licensed stations (2,835) can be depended upon for complete service in music.

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD



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**



radio, television, production, art. Others whose functions are involved in the campaign are:

1. *Creative*—Writers and art directors.
2. *Merchandising*—Salesmen and dealer contact.
3. *Public Relations and Publicity*—News contact.
4. *Traffic*—Liaison between various departments working on project.
5. *Client Contact*—Account executive.

The agency's role ends with the end of the promotion.

The third operational phase is the handling of the returns. There are three basic ways of doing this:

1. The returns are mailed to the advertiser. He forwards the names and addresses to the supplier, many of whom have mailing departments.
2. The returns are sent to a mail-handling organization. It forwards the names to the supplier's mailing department.
3. The returns come to the mail-handling firm. The supplier sends the premiums in bulk to the mail-handling concern. It packages them and mails them to the consumers.

Most large advertisers use the last method through one of these: Bruce Richards Corp., Coupon Service Corp., Reuben H. Donnelley Corp.

The premium form of merchandising is a respected and effective sales instrument geared to the modern tempo. Both users and suppliers include some of the top-drawer companies of the country. ★ ★ ★

## RADIO'S FUTURE ROLE

(Continued from page 27)

ning to impress CBS radio executives as an important part of their developing campaign to win back audience for radio. *Nation's Nightmare*.



## How to avoid Christmas Mourn

*First*, be sure your gifts to business friends make a hit.

Give Zippo . . . the Windproof Lighter that always lights with a zip—even in wind or rain. *Second*, make sure you get your Zippo gifts in time. Order Zippo Lighters and *do it early*. Then nobody will be mournful on Christmas morn.



# ZIPPO

*the one-zip Windproof Lighter*

**ACT NOW! GET FREE BROCHURE!** See how you can have your company trade-mark or other message reproduced in color on Zippo Lighters, at low cost. Engraved lighters should be ordered by October 1st for Christmas delivery. Send the coupon today!



ZIPPO MANUFACTURING COMPANY Dept. BW1-4  
Bradford, Pa.

Send your FREE brochure on Zippo gift ideas showing models with prices and discounts.

Company.....

Address.....

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

Attention..... Title.....

**FREE SERVICE!** No one has ever paid a cent to repair a Zippo!

**KLIX**  
IS KLICKIN'  
In one of the west's  
**RICHEST MARKETS**  
Idaho's Fabulous Magic Valley

Ask Hollingbery  
ABC at  
Twin Falls, Idaho

Frank C. McIntyre  
V. P. and Gen. Mgr.

# Radio Station W B M L

MACON, GEORGIA

Announces with pleasure fulltime  
affiliation with the

## National Broadcasting Company

Effective September 30, 1951

ASSOCIATED PRESS

WORLD TRANSCRIPTIONS

NATIONAL REPRESENTATIVE

HEADLEY-REED COMPANY

**IN MONTREAL**

it's

# CFCF

Canada's FIRST station—wise in the ways of PROGRAMMING, PROMOTION and MERCHANDISING . . . gives you the coverage and the listenership needed to do a real selling job in this rich market area.



U. S. Representative—Weed & Co.



WMRY programs to more than 1/4 million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida.

600KC. "THE SEPIA STATION"

# WMRY

NEW ORLEANS, LA.  
JOHN E. PEARSON CO.  
Nat'l. Representative

for example, the notable CBS exposé series on narcotics, will be rebroadcast shortly; at that time, CBS will run full-page newspaper ads calling the series to the attention of listeners—and hoping to remind them by implication that all of radio still has something good to offer.

The CBS strategy in promoting its *Nation's Nightmare* series in hard-hitting ads is part of the developing trend within radio to seek ways of winning back listeners through promotion. For radio's strategists aren't merely depending on the medium's basic advantages (as cited above) to swing the pendulum back in their direction.

"TV's grip is largely hypnotic," Rex Lardner, New York *Post* radio/TV critic, told SPONSOR in suggesting that radio point out its own virtues to the public. And to break that grip, audience-promotion campaigns on both a local and a national level are starting up this fall in unprecedented numbers. There is some question among thoughtful observers as to whether these campaigns will have as much effect in listener as in advertiser circles. (Maurice Mitchell, Associated Program Service vice president, said of one promotion: "It isn't aimed at the people but at the Madison Avenue bunch.")

But the important fact is that a start has been made—in Detroit and Tulsa, stations are cooperating to remind listeners about all of radio; the BAB is planning a master program for station cooperation in promotion (as well as other functions); the Southern California Broadcaster's Association stations are now waging an announcement campaign to promote radio; World Broadcasting System has begun preparing a special package of promotional disks in which name personalities plug the medium; all of the networks will use their own facilities heavily, as well as other media, for audience promotion this fall. (Promised Mutual President Frank White: "We plan to continue the same intensive promotion of AM radio which has already won Mutual several outstanding awards during the past year.")

If an advance look SPONSOR had at the campaign is any indication, a CBS radio promotion planned to kick off within a few days, should attract considerable attention on Main Street as well as Madison Avenue. Theme of the campaign is that radio is America's great jester, still the source of enter-

tainment which is closest at hand for the majority of the public.

But what are some of the Great Jester's other strengths compared with the characteristics of that younger public jester, television? For one answer, see the comic strip atop page 27. It shows what happens when a woman tries to carry on with her normal household activities while watching TV. As Husband Dripple discovers in the final panel, it just won't work. Not only is it impossible for the housewife to do her knitting and watch TV, but many radio strategists told SPONSOR they feel men with hobbies, good hosts, in fact all TV set owners are likely to find themselves increasingly reluctant to sit still and let TV dominate them completely for long periods. It is impossible to tell at this point how important this reluctance to have their time dominated will prove in shaping the viewing patterns of the future.

But many believe TV fascination will definitely wear off, once it's been around for a while. Commented Lawrence Shenfield, Doherty, Clifford & Shenfield president: "When a family buys a car, they go out for a ride in it every night the first week. But then this enthusiasm settles down. The American public is like that with most things—including television."

Raymond Spector, president of the agency bearing his name, disagrees completely, however. He told SPONSOR that he believes "radio as we know it now will be a dead pigeon. . . . Television has everything that radio has and more. You don't even have to watch TV if you don't want to. Many people lean back in their armchairs and close their eyes, or work in the kitchen with the set on in the living room."

Spector added: "Is there anything radio can do better than television? . . . I don't think so. You want news? TV will give it to you. Soap opera, music, drama, comedy, everything. Many stations already open up at 9:00 a.m. And they don't get off till 1:00 a.m." (Joseph Allen, Bristol-Myers public relations vice president, expressed similar sentiments in SPONSOR, 21 May, when he said that radio was "fading away.")

Spector gives radio six months to live, once the freeze is lifted and more stations are built. But the majority opinion seems to be that no matter how big TV grows, radio will definitely remain an important medium. As Hy Brown, veteran producer-director-writer of the *Inner Sanctum* and dozens of other shows, put it: "Radio will adjust and seek its own level." Others speak in terms of an "equilibrium" between the two media which they see coming into effect once the novelty of television has completely worn off. Said radio/TV critic Rex Lardner: "I feel that in a couple of years people will get fed up with the freaks and phonies of TV and, jacking themselves up, will pay more attention to selecting shows for their merit—a radio show at one time, a TV show at another."

No one believes, however, that radio will arrive at a balance with TV automatically. The realization is that radio's fate is in its own hands and that programing adjustments to take advantage of radio's own strengths are the key factor.

"Right now," says Alan Bunce, star of *Ethel and Albert*, *Young Dr. Malone*, and hundreds of other radio programs, "radio has a tremendous oppor-



C. H. COTTINGTON  
V.P. In Charge of Radio and TV  
Erwin, Wasey & Co., Inc.

LIKE MOST  
"Newsworthy"  
TV & RADIO  
EXECUTIVES  
Mr. Cottington's  
LATEST  
BUSINESS  
PORTRAIT  
IS BY —

Jean Raeburn

Photographer to the Business Executive  
565 Fifth Ave., New York 17—PL 3-1882  
No. 5 of a Series

**WBIR**

**the Big Buy in Knoxville!**



Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.

**AM...FM**

**The Bolling Company**

tunity to shoot for higher intellectual and cultural standards. Today's TV standards are somewhat juvenile, about the same level of radio 15 years ago. The 14-year-old mind myth has been exploded by radio, but TV still isn't convinced."

It would be pleasant to report that all of the networks and many local stations had master plans of programing adjustment designed to take advantage of this situation. But that is not the nature of the animal. Instead, radio's evolution will proceed on a trial-and-error basis. As CBS' Lou Hausman puts it, "Our long-range plans cover up to tomorrow morning at 10:15." The important thing to remember, though, is that the networks are willing to experiment, are open to new ideas. Charles C. Barry, NBC vice president in charge of radio programs, told SPONSOR: "We know that radio must adjust itself to the new situation. We know

**In a campaign to get more customers in Washington, D. C., Embassy Dairy gained 2,331 from its top radio show compared with 311 from the leading newspaper and 22 from the radio runner-up. Top show? THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!**



that we're going to have to share the living room from now on. But anyone who thinks Mr. John Q. Public is going to turn the radio set off entirely is wholly wrong."

In a way, radio's realization of what the job ahead for it is parallels the thinking now current among Hollywood's leaders, though radio is in a far more favorable position. In Hollywood, the theory getting most attention is that the movies were ripe for the plucking before television ever came along; that the hope for increased movie attendance lies in improved pictures. In addition to making better movies, Hollywood has launched an unprecedented industry-wide campaign to sell movies. Called "Movietime U.S.A.," Hollywood's drive has resulted in what Arthur L. Mayer, executive vice president of the Council of Motion Picture Organizations, has called "the most gratifying example of industrywide cooperation I have seen during the 30-odd years I have been in this business." (Drive kicks off with a nationwide radio broadcast, 24 September.)

That radio's sentiments resemble Hollywood's was indicated by many of those SPONSOR interviewed. Typifying the remarks of others, Richard Mack, international president of the Radio and TV Directors Guild, said: "Radio got rich, fat, and flabby. The networks practically invited any new medium to knock radio on the head."

In promotion, too, radio can be expected to follow thinking similar to Hollywood's. The cooperative audience-building campaigns now underway are one part of this trend. But, more specifically, CBS has embarked on a policy of exploitation which is a leaf taken directly from Hollywood's book. The network has hired Sid Garfield, former advertising and publicity director for Samuel Goldwyn productions, to become CBS' first "exploitation director"; he starts work today (10 September). Another Hollywoodian, Irving Fine, will fill a similar job on the West Coast for CBS.

Garfield and Fine have one specific assignment from their boss, Lou Hausman: *to make news for CBS radio.* "We're not gunning for the columns any more. We're after page three, or page one," says Hausman.

"We know the job can be done because there's a lot of news in radio. We want to get listeners say 'Did you

**There Are MILLIONS of PEOPLE who DON'T LISTEN To—**

**KFSA**  
Fort Smith  
ARKANSAS

OR

**KHBG**  
Okmulgee  
OKLAHOMA

**KBRS**  
Springdale  
ARKANSAS

OR

**KHBG**  
Okmulgee  
OKLAHOMA

**But— THE HOME-FOLKS WHO LIVE IN THESE AREAS DO LISTEN!**

IF YOU DON'T BELIEVE IT, JUST COME ON OVER AND TUNE IN THE SETS You'll See!

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.

**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.

hear so and so last night; and we've reoriented our whole press operation to accomplish this."

NBC, with its decision to bring back the expensive *Big Show*, giving it a whirlwind Continental premiere, is thinking in the same direction. Throughout radio, the determination to fight for audiences while evolving a new programing pattern is evident. As much as anything else, that determination guarantees that radio will thrive in the coming TV era. "We've been given the biggest programing budget in years," said CBS radio programing chief Lester Gottlieb; "ABC's promotion budget for radio is up considerably, ranks dollar for dollar with TV," said Jack Pacey, acting director of public affairs at ABC. The networks, all of them, with a complete divorcement between radio and television now established, are setting the pace for healthy survival. Veteran radio producer Hy Brown summed up the situation aptly, telling SPONSOR, "The networks are faced with a problem very similar to that faced by countless parents. They have two children, each vying for attention. The parents must make the adjustments. There's no reason why you can't have two healthy children; one doesn't have to be a neurotic, an outcast, an orphan. The smart parent plays up the best features of each, nurses them along, brings them both to maturity, and then lets them stand on their own feet." ★ ★ ★

## 510 MADISON

(Continued from page 13)

I believe, of *The Happiness Boys* who sold a lot of candy for the Happiness Candy Stores in New York and environs with the famous signature jingle, "Don't forget you've got a date, every Friday night at 8:00."

This was one of the first if not the first singing commercial.

DOUGLAS SILVER  
President  
WIRA  
Fort Pierce, Fla.

• P.S. Billy Jones and Ernest Hare?

**IDAHO'S  
MOST POWERFUL  
10,000 WATTS  
K G E M  
BOISE, 185,000 CUSTOMERS**

# 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

## SPONSOR SPEAKS



### Is it television's turn now?

Those who argued that radio's plight was largely psychological may have had something. The feeling of despair and defeat that swept sponsors and broadcasters alike was inspired as much by columnists and comics as by television. All this came to a halt almost abruptly following vigorous countermeasures by the Affiliates Committee, individual station rebuttals (like those of WOAI, San Antonio, KVOO, Tulsa, KFI, Los Angeles, etc.) and recent cooperative promotions like those of Detroit and Tulsa stations.

Many a TV enthusiast predicted an end to radio altogether with a knowing confidence that defied existing facts and all media history with equal abandon.

Sponsors, dazzled by the glamour of television showmanship, streamed out of radio in alarming numbers.

This fall radio seems to be spoiling the burial plans with a revival of activity. Big, costly promotions proclaiming radio's continuing effectiveness are the order of the day. And sponsors are

coming back, some confessing that they should never have left at all.

But something new is in the wind. This time it's the television blues. Of course, television has nothing to fear. Choice time has long been sold out and operating schedules are moving way down into the morning time slots. But the rash of articles and newspaper stories have begun to sound off on the shortcomings of television both as an amusement factor as well as an advertising medium.

"Too costly," they say. "Lagging set sales show public apathy," they argue. "The public is tired of mysteries and murders," they shout.

Nobody has yet predicted the imminent decline of television, but the current gloomy reports are coming out in increasing numbers.

This much is sure: television will lick its problems just as radio will. Certainly it faces enormous issues—the high costs, poorly balanced programming, etc. But no one can argue with any kind of conviction that TV has not already achieved its own special niche in the American home. Perhaps television is making the mistake of failing to publicize its virtues adequately enough while its weaknesses are receiving the usual full treatment by its detractors.

Like radio, television will influence and enrich our lives for generations to come. Like radio, it will exert the most powerful influence on the buying habits of America.

### It pays to know radio better

Some of the mistakes attributed to bank advertisers in SPONSOR's story (see page 32) are common to other categories of sponsors as well.

Each user of radio and television must find the approach that is most

advantageous to the products or services he sells. He must know when he can best reach those who might be interested in buying, and what stations and programs are most likely to deliver most of that audience.

In a word, he must know enough about the air media to use them intelligently and effectively. Retail advertisers, for example, have been slow to turn to radio because they just did not know enough about it, or because an occasional attempt failed to produce sensations.

The most recent proof that radio frequently exceeds newspapers in bringing customers into stores was provided by the Advertising Research Bureau Inc. Their findings have had a marked effect on retailers who either never ventured into radio before or tried it once or twice with disastrous results. These studies have given retailers new confidence in the medium, and they are using it now in increasingly large numbers.

Whether you are selling the services a bank offers, or other services or products designed for mass appeal, radio, in its quarter century of service, has accumulated sufficient evidence to demonstrate to you how it can best help achieve widespread distribution.

The Broadcast Advertising Bureau, the National Association of Radio Station Representatives, the radio networks and agency research departments have the facts or case histories. The trade publications, notably SPONSOR (which was founded for just this purpose) has both a library of case histories as well as specific research data.

In using radio and television it pays to be well informed. Fortunately for the sponsor, the information he may need is obtainable.

## Applause

We tip our hat to . . .

The Advertising Federation of America which last month launched another campaign for public understanding of advertising. Said Ralph Smith, vice president of Sullivan, Stauffer, Colwell & Bayles and chairman of AFA's campaign committee: "Objectives of this year's campaign are

to clear up the misconceptions found prevalent in consumers' thinking." The AFA wants the public to know that "advertising is helping even inflated dollars go further, and that any threat to tax or prohibit advertising directly threatens the pocketbooks of the consumer." The messages prepared for radio are expected to reach 50,000,000 listeners.

Virgil Pinkley, editor and publisher of the Los Angeles *Mirror* (circ. 212-733), who unlike other newspaper publishers, welcomes television as he welcomed radio and promises to keep his readers fully informed on all television news and developments.

WFIL, Philadelphia, which produced a 14-1/2-hour television marathon benefit recently.

# WROW

## CUTS

On your dial Albany, N.Y.

## ADVERTISING

## COSTS



and

## SELLS

the

# "Golden Triangle"



### MORE AUDIENCE

**WROW** beats Station X (the only other Network affiliate in Albany) by 640 families according to BMB.

**WROW** shows a BMB of 10% or better in 14 counties . . . 2 more than Station X.

### LOWER COST

**WROW** has a lower cost per 1000 families than any other station in Albany.

**WROW** has lower rates than any other Network affiliate in the Capital District.

### PROMOTION

**WROW's** promotion story could not possibly be told in this small space!

For the complete story, contact:

**The Bolling Company**

**FIRST** on your dial with **MUSIC, NEWS** and **SPORTS**

590 on your dial  
 5,000 watts exclusive  
**MUTUAL**  
 outlet for the Capital District

# WROW

# WWDC NOW



## in total share of Washington audience!\*

And that's going some! The Washington, D. C. radio market is the most highly competitive in the country. No less than 17 stations crowd the Washington area. The latest Pulse survey shows WWDC as *second* in total share of audience! And 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 get all the facts from your John Blair man.

\*Pulse: May-June, 1951; 6 A.M. to Midnight





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