

SPONSOR

For buyers of broadcast advertising

RECEIVED **What NBC's new radio plan means to advertisers—p. 32**
OCT 24 1951

NBC GENERAL LIBRARY
Brown, O'Neil create action aplenty at Mutual-Don Lee—see p. 96

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



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PROFITABLE PROGRAMMING
for YOU



**INTRODUCING
THE**



RED BLANCHARD SHOW

A New Concept in WLS Morning Programming

*... offering advertisers a tremendous Midwest Audience at
Economical Participation Rates!*

**—with Donald "Red" Blanchard
and featuring Captain Stubby
and the
Buccaneers and Phyllis Brown**

Presenting "The Red Blanchard Show"—a new, exciting live-talent participation program, 7:00-7:40 each morning, Monday thru Saturday. Using the WLS pre-tested, time-proven formula of live-talent block programming, "The Red Blanchard Show" is offering listeners a Saturday night Revue for morning enjoyment! In addition, each day Captain Stubby and the Buccaneers, famous NATIONAL BARN DANCE favorites are featured—plus other outstanding WLS entertainers. Comedian Donald "Red" Blanchard, the midwest's laughable comic favorite, M.C.'s the entire revue.

There is something to please all tastes: Service features—weather—time—temperature; comedy; musical favorites both vocal and instrumental—all combined in that informal, friendly manner which has proven so enormously successful on the Saturday night NATIONAL BARN DANCE.

A. C. Nielsen's Chicago Station Area Reports have consistently shown the 7:00-7:40 A.M. WLS time to reach top available audiences. Your Blair man can give you complete audience information.

WLS accepting, believing morning listeners are being reached, and most economically, too! Each day's program is designed for sales on an effective participation basis, with live or transcribed announcements.



Captain Stubby and the Buccaneers—
from musical mad-caps to soft interpretation

See your Blair man today for complete details on the Red Blanchard Show—profitably programmed for you.



**The
PRAIRIE
FARMER
STATION**



Phyllis Brown—
The Little Melody Miss

CLEAR CHANNEL Home of the NATIONAL Barn Dance

CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY

**REPORT
TO SPONSORS
22 OCT 1951**

Will CBS revise policy to match new NBC plan?

NBC policy change allowing sponsors to buy markets at will (as long as total tab comes to 75% of full net cost) has prompted speculation in trade that CBS will soon make move of its own. CBS had "no comment" at presstime, but top agency timebuyer told SPONSOR CBS top-ranker had assured him change in policy was being developed. CBS tactics at moment, it appears, is to point out to its advertisers and prospects that, on close examination, NBC plan will be found to offer only vestige of flexibility.

-SR-

First reaction to NBC plan enthusiastic

First reaction to NBC 75% plan among advertisers, agencies was enthusiastic. "This is step in right direction," was universal comment to SPONSOR. Few believed, however, that there would be widespread dropping of top TV markets by NBC advertisers. Pointed out Lawrence Deckinger, Biow research director: "We made a study of cost-per-1,000 on full NBC network as against markets without TV and found that it would still be more efficient to buy the full net. The stations with the lowest cost-per-home are still those in TV markets." (See story, page 32).

-SR-

Ennds puts all of \$2,000,000 budget on air

With purchase of "My Friend Irma" over entire CBS 204-station network, Ennds (Pearson Pharmacal Company chlorophyll tablet) is now believed to be heaviest radio and TV spender among single drug products. Budget is estimated at over \$2,000,000. It now goes 100% to radio and TV, Ennds having dropped all printed media. In addition to "Irma," Ennds has "Hollywood Opening Night," CBS-TV, Gabriel Heatter newscast on 321 MBS stations (SPONSOR, 7 May 1951), and spot radio. Agency is Harry B. Cohen Advertising Company.

-SR-

Narragansett beer to hypo ad activity

Switch of Narragansett beer account from Providence, R. I., Standish, Inc. agency to Cunningham & Walsh, New York, represents bid of one more regional beer for expansion. Increased competition from national brands was among factors which led Narragansett to sever profitable longtime connection with Standish and plan stepped-up campaign. Billing last year was about \$1,200,000, large slice of it for radio, TV sponsorship of Boston Red Sox games and spot radio in New England.

-SR-

Macy-O'Neil merger helps prepare MBS for TV role

Though Mutual has no present network television operation, net may be laying groundwork for its TV future with present consolidation of radio and TV interests agreed to by Thomas S. Lee Enterprises (owner of Yankee and Don Lee nets) and R. H. Macy. Merger was engineered by dynamic Mutual board chairman Tom O'Neil (who is also v.p. of General Tire & Rubber and president of Thomas S. Lee Enterprises); it is intended to strengthen entire MBS operation. Reminder that MBS may enter net TV scene once freeze lifts was furnished recently when KFEL, MBS applicant for TV station, took lead in bringing closed-circuit telecasts of World Series to Denver.

REPORT TO SPONSORS for 22 October 1951

Rybutol will saturate N. Y. air for 4 weeks

Rybutol vitamin B complex hits New York today (22 October) with saturation campaign which will use 1,200 radio, 250 TV announcements in 4 weeks, costs \$100,000. Product, which sells for \$5.95 (including test bottle worth \$1.95), has been launched by previous "area saturation" campaigns in Los Angeles and Chicago, also leaning heavily on radio and TV. In addition to announcements, Rybutol (product of Vitamin Corporation of America Laboratories) will sponsor one hour "Lorraine Cugat Show" over ABC-TV, "Sports of the Night," 5-minute WCBS-TV late Saturday night sports roundup.

-SR-

Anti-trust suit may benefit sports sponsors

Government anti-trust suit against National Football League may be boon to sports sponsors. If government wins, promoters will have to abandon present policy of selling only limited rights for telecast or broadcast. Fact that sports world itself believes government has good case is indicated by action of baseball major leagues which dropped rule governing sports broadcasts only one day before introduction of suit. Apparently tipped off, majors eliminated possibility of anti-trust action against them by suddenly returning negotiations over air rights to individual clubs and dropping long-standing rule 1-D protecting minor league clubs from broadcasts within 50 miles of their parks.

-SR-

Resentment of set owners spurred case

Government action against sports promoters (above) was spurred by resentment of TV set owners, who have complained loudly about limited sports coverage as well as theatre TV and possible pay-as-you-see TV takeover of sports programming. Measure of viewer resentment is provided by latest survey among members of TV Critics Club, New York-area audience reaction panel set up by Maxine Cooper. Objection to withholding of sports from home screens was expressed by 74.2% of male, 72.5% of female respondents. Only 15% had "don't care" attitude, with many of 190-odd panelists appending violent comments along "we've been cheated" lines. Survey was conducted in September.

-SR-

Mark Woods now potential ABC customer

Madison Avenueites were chuckling at what might happen when Mark Woods gets moving in his new role as agency partner after first of year. Woods sat out period of increasing divorcement from authority during his last months as ABC vice chairman. But now he'll be potential ABC customer. To be called Woods & Warwick, new agency will couple Woods' years of leadership in radio with J. R. Warwick's 20 years of agency experience. Warwick is former v.p., director of Warwick & Legler, started with Frank Presbrey Company in 1931.

-SR-

Boxscore on TV stations now at 109

Because of TV's freeze, figure of 107 existing TV stations has itself become frozen in minds of most ad men. But actual total of stations available for use by advertisers has gone up recently to 109. Best known is addition of WLTV, Atlanta, which went on air 30 September. But also available to American advertisers is XELD-TV, station in Mexico which covers rich Texas Rio Grande Valley. Unlike border radio stations, which have had poor reputation since days of goat-gland specialist "Dr." Brinkley, XELD-TV is run along lines of American outlets, is repped by Blair TV, has basic CBS affiliation.

17 OUT OF 18 PREFER WDAY, FARGO!



Students at North Dakota Agricultural College recently conducted an independent survey among 3,969 farm families in a 22-county area around Fargo. Each family was asked, "To what radio station does your family listen most?" 3,120 of the families named WDAY; only 174 named Station "B"! WDAY WAS A 17-TO-1 CHOICE OVER THE NEXT STATION — A 3½-TO-1 FAVORITE OVER ALL

OTHER STATIONS COMBINED!

Fargo-Moorhead Hoopers prove that WDAY consistently gets a 3-to-1 greater Share of the "in-town" Audience than *all other stations combined**!

BMB figures and mail-pull stories also prove that WDAY "hogs the show", throughout the entire Red River Valley! Write for all the facts today, including availabilities.

**Despite the fact that the other three major networks maintain local studios!*



WDAY • NBC • 970 KILOCYCLES • 5000 WATTS

FREE & PETERS, Inc., Exclusive National Representatives

SPONSOR

VOLUME 5 NUMBER 22

DIGEST FOR 22 OCTOBER 1951

ARTICLES

Bab-O bounces back

With a competitor cutting deeply into Bab-O sales, the Babbitt Co. overhauled entire radio/TV ad approach and put Bab-O on the upgrade again

27

The truth about Red Channels: Part II

SPONSOR interviewed "Counterattack" head men Kirkpatrick, Keenan and McNamara for their side of the story; here's what they said

30

NBC's new radio plan

Questions and answers explaining exactly how NBC's new policies will affect advertisers, with opinions from advertising and industry executives

32

You'll learn plenty at radio-TV work sessions

Highlights from just-concluded Ohio State Advertising Clinic, which show how down-to-earth ad meetings can get

35

What radio should know about selling retailers

Joseph Ward, president of ARBI, lambasts industry for bad copy, poor teamwork and salesmanship, glamour-boy announcers

36

How to convert an AM drama to TV

SPONSOR examines how Bristol-Myers turned its veteran radio "Mr. D.A." into a TV drama, using the same acting, writing, producing talent

38

Carolina Rice is going places with a jingle

A clever jingle, plus saturation spot radio, lifted Carolina Rice into three-to-one leadership in tough New York market

40

COMING

The truth about Red Channels: Part III

A further examination of the dangers of "blackmail" and "blacklist" with industry suggestions for alternative action

5 Nov.

Out-of-home listening

SPONSOR brings the out-of-home listening situation up to date. The latest roundup indicates no lack of authoritative data on radio's big plus

5 Nov.

So you think you own your own jingle!

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

DEPARTMENTS

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COVER: Radio circles are buzzing about the accelerating activity at Mutual Broadcasting System. On the heels of a dynamic new programming hook-up with Metro-Goldwyn-Mayer has come word of a merger of broadcast interests involving General Tire & Rubber Company (owner of Yankee and Don Lee nets) and R. H. Macy which it is believed will give MBS itself increased strength. The man mainly responsible for these developments is Thomas F. O'Neil, MBS chairman of the board and top executive of both Yankee and Don Lee. He is shown seated at his desk going over plans for expansion with Willet H. Brown, president of Don Lee (see editorial, p. 96).

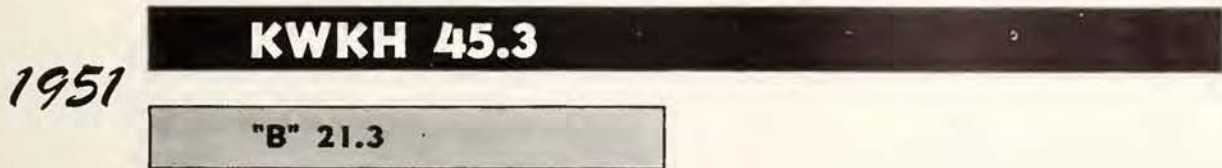
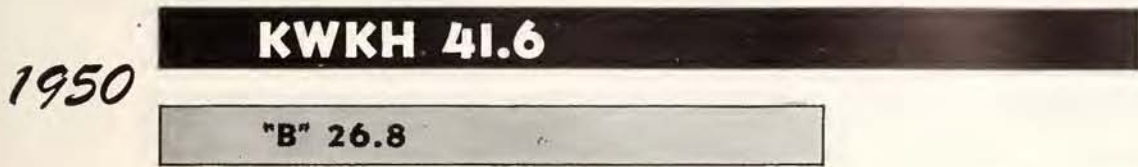
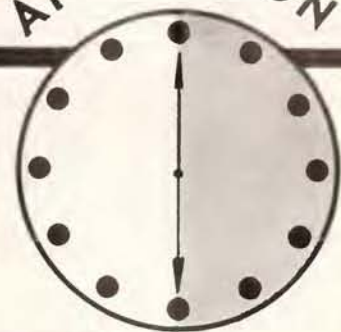
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**IT'S EASY,
WHEN YOU
KNOW HOW!**

WEEKDAY HOOPERS
Shreveport City Zone
12:00 Noon to 6:00 P. M.
March-April*

AFTERNOON



This chart shows that KWKH led the Weekday-Afternoon Shreveport Hooper parade for March and April of 1949, 1950 and 1951!

Yes, and look at the margin of superiority. In 1949 KWKH got 6.7% more listeners than our nearest competition. By 1950 we were getting 55.2% more listeners. In 1951 we were 112.7% ahead of Station "B" — or fifteen times as great a "plurality" as in 1949!

But KWKH is 50,000 watts — gets 89% of its listeners outside Shreveport. BMB Report No. 2 gives KWKH a Daytime Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. 64% of these families listen to KWKH "6 or 7 days weekly"!

What other facts would you like? Your Branham representative has them!

*latest available at press time.



KWKH DAYTIME
BMB COUNTIES
Study No. 2
Spring, 1949

KWKH

Texas
SHREVEPORT LOUISIANA
Arkansas

The Branham Company
Representatives
Henry Clay, General Manager

50,000 Watts • CBS •

Industrial Expansion

*that's what
you like about
the South's*

Baton Rouge

To be specific, here's what is already announced this year in the way of concrete, immediate expansion:

| NAME OF COMPANY | AMOUNT |
|--|---------------------|
| Aromatics Refining Co., Inc. | \$11,930,000 |
| Ethyl Corporation | 4,011,000 |
| Kaiser Aluminum & Chemical Corp. | 14,000,000 |
| Solvay Process Division of Allied Chemical & Dye Corp. | 15,000,000 |
| Gulf States Utilities Company | 22,580,000 |
| Ideal Cement Company | 4,162,400 |
| Naugatuck Chemical Division of U. S. Rubber Co. | 2,000,000 |
| Consolidated Chemicals, Inc. | 300,000 |
| Baton Rouge Tin Compress | 38,532 |
| Esso Standard Oil Company | 3,040,000 |
| | \$77,091,932 |

Plus: Lone Star Cement's new factory, expenditure not yet announced; U. S. Army's \$2,500,000 warehouse at Sharp Station; Delta Tank Mfg. Company's \$7,200,000 defense contract to make shell casings.

Get on the powerhouse station in expanding Baton Rouge — WJBO — and do some sales expansion of your own!

NBC's 5,000 watt affiliate in Baton Rouge, La.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

Men, Money and Motives

by
Robert J. Landry

In early November the first "Sylvias" will be presented by the Sylvania Television Awards, under the administration of the Roy S. Durstine advertising agency. The accompanying comments of the jury as formulated by Foreman Deems Taylor will not, at a guess, be edifying to those who assume, out of their own private enthusiasm, that all is right as right can be in television. The Sylvania jury has been a tough jury, a council of perfection and a chorus of jeers. Its praise has been hard to win unlike the first year Peabody Awards in radio which indulged in careless rapture, lavishing medals and certificates for neatest dresser and nicest guy.

* * *

Over-all, as reflected in some 80-plus kinescopes, the current quality of American telecasting is, quote, "appalling" as to dead-level mediocrity, imitative repetition, and cameras with chronic stiff necks. These strictures persist even in the face of some isolated merit and despite a mild remonstrance (the jury's only instruction) to remember that Broadway is the heir of 400 years of theatre and Hollywood the heir of 50 years of movie-making, while TV is quite new.

* * *

Newness does not sufficiently explain or excuse some of the sloppy work in TV. Extended sessions over several days convinced the jury that, despite technical progress in the past year, video is still a pretty crude entertainment form. Indeed any radio, magazine, advertising, or film man exposed to the accumulative impact of these 80-plus kinescopes would be inclined to revise his time table. For TV the worst (in problems) is very definitely yet to come. Current averages in quality just aren't good enough for the future.

* * *

No doubt it will be contended that the Sylvania jury was too "high brow," but that is no adequate rebuttal. Jurors with Deems Taylor included the following: James M. Farley, Coca Cola chairman; President Robert Johnson of Temple University; Dean Ken Bartlett of Syracuse; Oscar Serlin of "Life With Father" fame; Dorothy Draper, the decorator; Karl Struss, dean of Hollywood cameramen; Robert J. Landry, of you know where, and three spokeswomen for ladies' groups, Mrs. John E. Hayes, Mrs. H. C. Houghton, Mrs. Claire Senie, and Mrs. Ruth Farbman.

* * *

Certainly the first judging and the first voting for "Sylvias" is replete, for those thoughtful enough to be interested, with historic, commercial, and artistic significance. At the risk of over-simplification, the jury's ordeal by kinescope seems to establish these truisms:

1. Kinescopes are not ideal samples for judging.
2. Some kinescopes submitted to the jury were below a program's known standards, had not been chosen wisely, or edited.
3. The TV "naturals" tend to be veteran vaude-radio performers.

(Please turn to page 72)

Dominance

in all three!

The successful WCFL "Sports-Music-News" Formula—now brought to fullest realization! Here is proved and constantly improved 3-Power Programming that captures, holds, and builds potent listenership. It makes this independent station a MAJOR factor in your Chicago Market strategy.

SPORTS that command the **DOMINANT** audience!



Sensational White Sox baseball—the complete schedule for '52 . . . Notre Dame football Classics . . . Chicago Cardinal football (a WCFL exclusive) . . . outstanding hockey, tennis, and basketball events, race results . . . all identify WCFL to masses of listeners!

NEWS of **DOMINANT** interest—timely, most complete!



The only station in Chicago that presents hourly newscasts, all of them especially edited and written by the newscasters themselves: crack newsmen John Vandercook, John T. Flynn, Vic Barnes, Bill Hamilton and others . . .

MUSIC—the **Common Denominator** of every listening mood!



Star disc-jockeys Bill Evans, Mal Bellairs, Marty Hogan, Howard Miller . . . balanced by such vastly-popular symphonic shows as the Music Lovers Hour, one of radio's oldest, best-loved classical programs.

WE PLANNED IT THAT WAY—to achieve ever-greater

WCFL LISTENER-PULL!

WCFL

50,000 watts • 1000 on the dial

The Voice of Labor

666 Lake Shore Drive, Chicago, Ill.

Represented by the Bolling Company, Inc.

PUT the pull of "DOMINANT-THREE" programming effectiveness to work for you! Call George Isaac at WCFL, or contact your Bolling Company representative.

—Now affiliated with the Liberty Broadcasting System

PEOPLE sell better



PRODUCTS SEEM EXTREMELY LAUDABLE...

Have you ever seen people standing on hard concrete floors or sitting on the edge of their seats for half an hour at a time, just reading advertising?

We haven't.

But here's something we have seen: People standing on hard concrete held in rapt attention by an auctioneer's magnetic voice.

Hear this exciting show for executives.

We have no intention of auctioning off radio time, but we have decided to take our own advice and use *people* (of all things) to sell radio. As a result, we've prepared a kind of transcribed radio show for executives. It can only be described as a lavish extravaganza. It's called "*This . . . is NBC.*"

man paper



... WHEN YOUR ADVERTISING'S AUDIBLE

"*This... is NBC*" features NBC's 1951 radio stars, recorded from Hollywood to London, a 27-piece orchestra playing especially composed music, three sound-effects men, and a factory in Harrison, New Jersey.

But principally "*This... is NBC*" contains an honest, realistic appraisal of network radio today—and specifically, the radio network that reaches more people than any other advertising force in the world... NBC.

We think that you'll want to know where network radio stands today. And we're certain that you'll be entertained by "*This... is NBC*." So please use your warm, convincing human voice to make a date with us. We'll be happy to put on a show for you. Call us for a booking today.

NBC Radio Network

a service of Radio Corporation of America



It poured all summer at CKAC

What a cloudburst of mail we saw this summer! In June, July and August, considered "slow" months in some quarters, we at CKAC received a total of 1,951,422 mail returns—more letters than in any other three-month period ever! Advertisers have always known this fact whatever the season; CKAC brings results at lowest cost per listener!

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago
Omer Renaud & Co.—Toronto

510 Madison

LANDRY TOPS

I think your "Men, Money and Motives" reaches a new high in witty and provocative commentary on the bewildering panorama we call advertising. No writer I have followed in my 30 years as a practitioner can hold a candle to Robert J. Landry for subtle psychological exploring and facile expression. It was slightly coincidental that I thought as I read your current issue how much like Mencken the man could be if he really cut loose . . . and then turning to look up your address, find that you publish out of Baltimore. I am glad Landry does other, no-by-line articles, too.

LOUIS W. LARSEN

Manager

The Ad-craftsmen Advertising
Salt Lake City

CAREFUL ON THE AIR

In your 10 September issue of SPONSOR you have an interesting article about "Be careful on the air." On page 58 you have a statement which I am bringing to your attention, so that your records may be made accurate. In this paragraph you refer to the early days of *Amos 'n' Andy* with a statement that even here there were some difficulties, which included protests from the Negro race and a crack-down from the FTC. I am quoting the sentence regarding Pepsodent: "Three to 11 times more powerful in killing germs than any other leading dentifrice."

This "Three to 11 times more powerful" statement applied to Pepsodent Antiseptic and never had anything to do with the dentifrice. In fact, Pepsodent continued to use that statement for years, because they had a large amount of clinical laboratory tests to back up the statement.

I want to congratulate you on putting out a very interesting book.

HARLOW P. ROBERTS

Executive Vice President
Goodkind, Joice & Morgan
Chicago

Following is an excerpt from a letter I sent to our good friend Harold

E. Fellows, president, NARTB:

"May I call your personal attention to what I consider to be an excellent article—the first of two—in the 10 September issue of SPONSOR, entitled, 'Be careful on the air.'

"I think it is so well written and so provocative that I recommend your consideration of having reprints made available by NARTB to *all* its members. As you know, I have been in the publicity (now better known as 'public relations') news, special events, and public affairs, of radio and TV since 1923 and in all this time I cannot recall having come across an article which can 'top' this one. While, as I say, it is only the first of two articles, I feel certain that the second one will be just as informative and constructive."

My congratulations to your capable staff and the writer of this fine piece.

G. W. (JOHNNY) JOHNSTONE

Director, Radio & TV

Public Relations Division

National Assn. of Manufacturers
New York

WJHP SUCCESS STORY

We have just received our copy of the 10 September SPONSOR, and we were very pleased to see that our story had been included in the "Roundup." We certainly do appreciate having this story used, but we do regret that the station call letters and mention of Jacksonville, Florida were omitted. Would there be any possible way that this SPONSOR success story could be credited to WJHP, Jacksonville, Florida, in some future issue of SPONSOR?

M. A. REYNOLDS

General Manager

WJHP

Jacksonville, Fla.

● For details of the Jax Meat Company's novel approach to air advertising on WJHP, MBS affiliate in Jacksonville, Fla., see the 10 September "Roundup" on p. 50.

HARRY LIME NOT "THIRD MAN"

My attention has just been called to publicity notice carried in SPONSOR, issue of 24 September, page 2, wherein SPONSOR says:

"Lang-Worth Feature Programs is exultant about its 'scoop' in acquiring 52 open-end transcription series. *The Lives of Harry Lime*, based on movie, *The Third Man*."

Whereas, I do sincerely appreciate your courtesy in giving the new show



"Madam, how do you spend your time?"

In the WAVE area, people spend 5,141,760 *home* hours per week listening to radio — against 2,582,573 for television and 1,751,925 for newspapers.

WAVE radio reaches more people, for more hours, for less money. Ask Free & Peters!

Facts above are from scientific, authoritative survey made by Dr. Raymond A. Kemper (head of the Psychological Services Center, University of Louisville) in WAVE area, July, 1951. Copy on request.

5000 WATTS



NBC



**WAVE
LOUISVILLE**



Free & Peters, Inc., *Exclusive National Representatives*

You get a BIG BONUS IN SETS

ON

WFBM-TV
INDIANAPOLIS



Says **RUSSELL E. ARCHER, Manager**
ARCHER & EVINGER
Television and Radio Parts Wholesalers
1348 Wabash Ave., Terre Haute, Indiana

"The channel six antenna is the only one worth-while in Terre Haute (seventy-four miles from Indianapolis) . . . there are now about 2000 sets in Terre Haute and Vigo County."

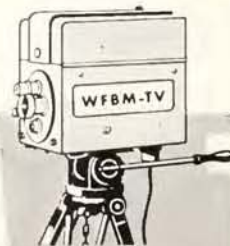
● WFBM-TV is a big plus value for anybody's advertising dollar! Ask the men living *outside* this station's 60-mile area (where 171,250* TV sets are currently installed) . . . they'll tell you you're beamed to the HEART PLUS of the lush Hoosier market when you are on Indiana's FIRST station. Thousands of "bonus" sets, in a wide fringe area, are bringing in WFBM-TV *exclusively!* Plan now to include Indiana's pioneer station in your recommendations . . . it's today's biggest TV buy!

*Source: Broadcasting-Telecasting, October 15, 1951

The home of WFBM-TV at 1330 North Meridian Street in Indianapolis is a beautiful new building, designed exclusively for radio and television. Complete facilities for both studio productions and film presentations are available.



First in Indiana



WFBM-TV
Channel 6, Indianapolis

publicity in your very splendid magazine, I must call your attention to the fact that your story is in error. The new Orson Welles show is *not* based on the motion picture *The Third Man* or the story of such picture. The title of this new radio program series is *The Lives of Harry Lime*. Each program is a special entity and story of its own built around the central character, Harry Lime.

C. O. LANGLOIS

President

Lang-Worth Feature Programs, Inc.
New York

HUDSON PAPER

I really want to take my hat off to you for the excellent article which you wrote in this past issue of SPONSOR.

You not only wove all the disorganized information which I gave you into a beautiful story, but also did an excellent job of going out on your own and learning quite a bit about our competition and what they were doing.

Again, I want to thank you for this nice story and hope that you will feel free to call upon me at any time for any information I can provide you.

R. C. STAELIN

Director of Advertising and
Sales Promotion

Hudson Pulp & Paper Corp.
New York

TAPE INDISPENSABLE

I have here in front of me your TV Dictionary/Handbook for Sponsors, and wish to congratulate you on a very excellent and badly needed job. However, I would like to call your attention to the fact that one phase of radio and TV which is of great importance to producers, agencies, and advertisers has been very badly neglected in this handbook, and that is the magnetic tape and film recording field.

Magnetic tape and film recording has become an indispensable factor in film production for TV, not only from a production but also an economic point of view. Film producers can save themselves thousands of dollars by utilizing effectively sound recording on magnetic film or tape. One of the major studios recently made a cost analysis which proved that in utilizing magnetic tape and film, they could save on raw material cost alone anywhere from 25% to 70% of their sound cost. Pro-

ducers of TV film realize more and more that they not only obtain a better quality in their final production but also save themselves and the sponsor a great deal of money if they take the time to acquaint themselves with the possibility of magnetic recording. Needless to say that magnetic recording and tape duplication has become a very important factor also in AM and FM broadcasting.

WILL H. VOELLER

President

Universal Recorders
Hollywood

• SPONSOR has given recognition to the importance of tape recorders in an article published since the receipt of Reader Voeller's letter ("The tape recorder: it is revolutionizing radio programming," 3 October, page 32).

HOLBERT FILM SERIES

When SPONSOR runs an item, it really carries weight!

In a recent issue, you itemed the formation of Holbert Productions and the filming of our new TV series, *Rackets Are My Racket*. Within a week, we received queries on the films from ad agencies and sponsors in nearly every section of the country . . . for which we duly give thanks!

Incidentally, you may be interested to know that work on the series is going ahead rapidly, and we expect to be ready to make the films available by the end of October. And—as the "Klein's" of the TV film field—we are prepared to offer this series at a rate any advertiser can afford!

JERRY ALBERT

President

Holbert Productions
New York

SPANISH RADIO

We would appreciate receiving two copies of the Spanish station list offered to subscribers in your 24 September issue.

Allow us to take this opportunity to doff our hats to SPONSOR. We find it invaluable in keeping us informed of State-side trends and find the articles factual and very worth while.

ARY R. MOLL

Vice President

Publicidad Badillo, Inc.
San Juan, Puerto Rico

• SPONSOR's list of Spanish-language stations in the Southwest and West is available free to subscribers.



**Smythe
Sells it!**

Your product can be SOLD on "Smythe's General Store" program on the independent station most often listened to by Colorado housewives.

Salesman Pete Smythe, Prop. of "Smythe's General Store" is another star on Denver's music-personality station. And Pete has rung the cash register on products from ice cream to Packards.

for availabilities wire,
phone or write

| | |
|------------------------------|----------|
| Radio Representatives, Inc., | or |
| New York, Chicago, | John |
| Los Angeles, | Buchanan |
| San Francisco | KTLN |
| | Denver |

KTLN

**1000 WATTS
DENVER'S**
only independent
non-directional
station



Make Sales Grow in DOYLESTOWN

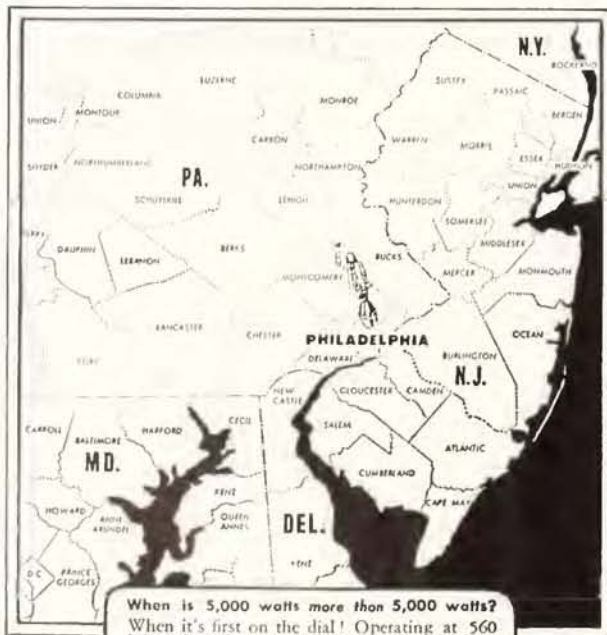
WFIL

Loyal Audience in Doylestown . . .

George Washington slept near Doylestown, but business is wide awake in this well-fixed, historic town. Someone is getting the benefit of Doylestown's \$14,412,000 in retail sales, \$6,236,000 in wholesale volume. That someone can be you. One way to include Doylestown's 5,236 inhabitants in your sales reckonings is to hit 'em where they buy the most—at home. The way to do it? Schedule WFIL, listened to regularly in 38 per cent of Doylestown radio-owning households where buying habits form.

. . .and the Whole 14-County Market

A point to remember about WFIL—it's strong local station not only in Philadelphia but in Doylestown and all 147 "home markets" outside city limits where half of America's 3rd market lives and shops. BM found WFIL's 5,000 watts outpull both 50,000 watts *and* local county stations in most of the 14-County Retail Trading Area. Remember, also, two out of three radio families consistently tune WFIL in this \$1 billion market . . . and WFIL reaches to a huge bonus area beyond. Schedule WFIL



When is 5,000 watts more than 5,000 watts? When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency . . . 100,000 watts at 1120 kilocycles.



in All of America's 3rd Market

Philadelphia



MRS. R. O. HEIN, Housewife—Mrs. Hein typifies budget managers in Doylestown's 1,760 radio-owning households. They help buy food worth \$2,578,000, apparel worth \$723,000 and \$591,000 in home furnishings.



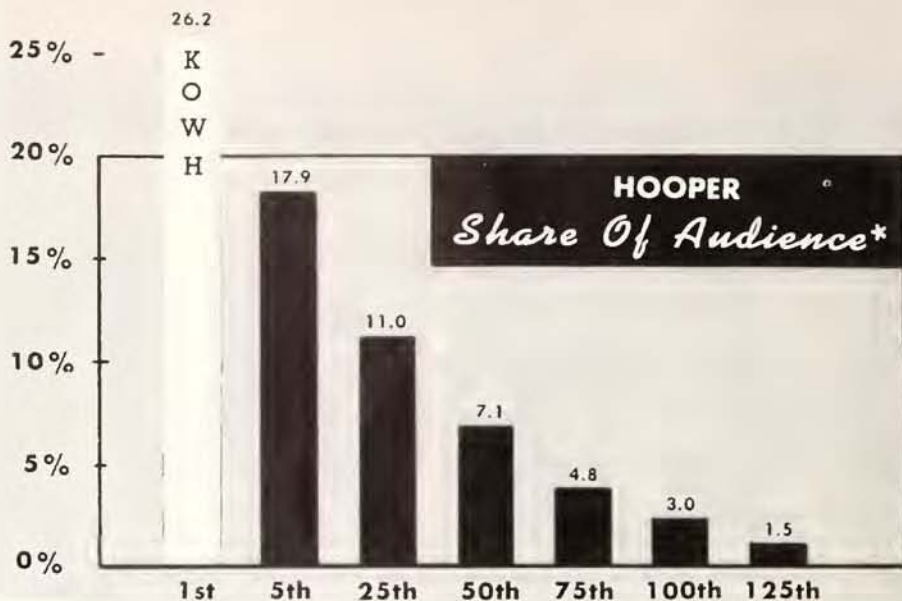
LAWRENCE F. NYCE, Farm Supplier—Nyce's Supply Yards deal with Bucks County farmers who lead the nation in raising of 13 vegetable products. Farming employs more than 15 per cent of the county's population.



DOROTHY BARTLETT, Antique Dealer—Curio hunters flock to Doylestown and places like Mrs. Bartlett's Pennsylvania Crafts Co. General merchandise stores here sell \$1,620,000 worth of goods every year.



WPHL
560 kc.
The Philadelphia Inquirer Station
An ABC Affiliate
First on the Dial
In America's Third Market
Represented by THE KATZ AGENCY



THERE'S NOTHING BETTER THAN...

FIRST PLACE!

Of the nation's 144 independent stations rated in this survey by Hooper, KOWH ranks as number one... *first* in afternoon audience and *first* in share of audience for any individual time period, either morning, afternoon or evening!

KOWH has one of the *lowest* rate cards, delivers the *highest* daytime audience offered by any Omaha station! Advertisers now recognize that independent stations often represent the best buy in an individual market. KOWH is "tops" among the "top" independent stations in America!

Sell the Omaha market the wise way... with low-cost, high-return KOWH—always first with the finest!

* Based on the latest available Hooper share of audience for unaffiliated stations including the Omaha and Council Bluffs market (Mar.-Apr., 1951). 12 noon through 6 P.M.

Now Represented Nationally By

The Bolling Company

"Just Call Bolling... He'll Call Us!"

Todd Storz
Station Manager

Gaylord Avery
Program Manager



The New **Kowh**
O M A H A

"America's Most Listened-to Independent Station"

New and renew

SPONSOR

22 OCTOBER 1951

1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---------------------------------|--------------------------|---------------------|---|
| American Chicle Co | Dancer-Fitzgerald-Sample | ABC 237 | The Top Guy; W 8:30-9 pm; 17 Oct; 52 wks |
| Beltone Hearing Aid Co | Olian | CBS 149 | CBS News Roundup (Edwin C. Hill); Sun 1:15-30 pm; 30 Sep; 26 wks |
| Borg-Warner Corp (Norge div) | Russel M. Seeds | CBS 53 | Red Skelton; W 9-9:30 pm; 3 Oct; 39 wks |
| Cannon Mills Inc | Young & Rubleam | CBS 146 | Give and Take; Sat 11:30-12 noon; 6 Oct; 52 wks |
| Carter Products Inc | SSCB | CBS 148 | City Hospital; Sat 1:30-2 pm; 6 Oct; 52 wks |
| Coca-Cola Co | D'Arcy | NBC 171 | Mario Lanza; M 10-10:30 pm; 8 Oct; 52 wks |
| Colgate-Palmolive-Peet Co | William Esty | NBC 171 | Strike It Rich; M-F 11-11:30 am; 15 Oct; 50 wks |
| Colgate-Palmolive-Peet Co | William Esty | NBC 36 | Kings Row; M-F 11:30-45 am; 15 Oct; 11 wks |
| Dawn Bible Students Association | Gleason | MBS 331 | Frank and Ernest; Sun 12:45-1 pm; 14 Oct; 52 wks |
| General Foods Corp | Benton & Bowles | ABC 104 | When A Girl Marries; M-F 11:15-30 am; 1 Oct; 52 wks |
| General Foods Corp | Benton & Bowles | NBC 171 | Roy Rogers; F 8-8:30 pm; 5 Oct; 52 wks |
| Lever Brothers Co | N. W. Ayer | ABC 72 | Lone Journey; M-F 11-11:15 am; 1 Oct; 52 wks |
| Philip Morris & Co | Biow | NBC 147 | Eddie Cantor; Sun 9:30-10 pm; 14 Oct; 52 wks |
| Pabst Sales Co | Warwick & Legler | CBS 194 | Pabst Blue Ribbon Bouts; W 10-10:30 pm; 3 Oct; 35 wks |
| Ralston Purina Co | Gardner | ABC 291 | Space Patrol; Sat 10:30-11 am; 6 Oct; 52 wks |
| R. J. Reynolds Tobacco Co | William Esty | CBS 153 | Camel Football Scoreboard; Sat 5:45-6 pm; 29 Sep; 9 wks |
| Ronson Art Metal Works Inc. | Grey | AEC 118 | Hollywood Stars On Stage; Sun 9:30-55 pm; 7 Oct; 52 wks |
| Sylvania Electric Products Inc | Roy S. Durstine | ABC 71 | Sammy Kaye's Sylvania Sunday Serenade; Sun 5-5:30 pm; 7 Oct; 26 wks |

2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|--|--------------------|---------------------|--|
| Billy Graham Evangelist Association | Walter F. Bennett | ABC 241 | The Hour of Decision; Sun 3:30-4 pm; 4 Nov; 52 wks |
| Club Aluminum Products Co | Leo Burnett | ABC 21 | Club Time; Sat 5:45-6 pm; 3 Nov; 52 wks |
| Free Methodist Church of North America | Walter F. Bennett | ABC 57 | The Light and Life Hour; Sun 8:30-9 am; 28 Oct; 52 wks |
| Swift & Co | J. Walter Thompson | ABC 182 | Don McNeill's Breakfast Club; M 9:15-45 am; 22 Oct; 52 wks |
| Wildroot Co | BBDO | MBS 535 | The Shadow; Sun 5-5:30 pm; 7 Oct; 52 wks |

3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|-------------------|-------------|----------------------------|-----------------|----------------------------------|
| Zenith Radio Corp | Hearing aid | MacFarland, Aveyard (Chi.) | 120 stns; Nat'l | 1-min annents; early Nov; 13 wks |

4. National Broadcast Sales Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|------------------|--|---|
| Thomas H. Dawson | Edward Petry & Co, N. Y., dir tv | CBS Television Spot Sales, N. Y., gen sls mgr |
| C. Richard Evans | KSL, KSL-TV, Salt Lake, mgr | Same, also vp Radio Service Corp of Utah |
| Don Foley | NEC, N. Y., package prog sls prom superv | WCBS, N. Y., adv. sls prom dir |

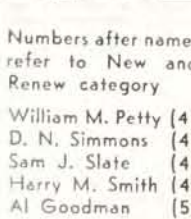


Numbers after names refer to New and Renew category

C. Richard Evans (4)
 Don Foley (4)
 W. V. George (4)
 Bill Gordon (4)
 John T. Murphy (4)

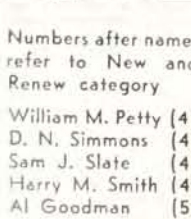
● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4. National Broadcast Sales Executives (continued)



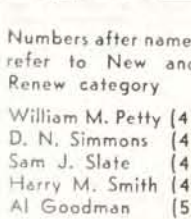
| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|-------------------|--|--|
| W. V. George | Canadian Marconi Co. Montreal, CECF broadcasting mgr | Same, broadcasting mgr, dir pub rel |
| Bill Gordon | WGFM, Wilson, N. C., staff member | Same, prog dir |
| Carol Levine | DuMont, N. Y., asst to pub rel dir | WPIX, N. Y., asst to pub rel dir |
| Lark Lewis | WMBG, WCOD-FM, Richmond, sports-caster | Same, prog dir |
| Frank W. McLaurin | KWRN, Reno, s/s mgr | Same, gen mgr |
| Ole G. Morby | KNX, Columbia Pacific net, L. A., asst s/s mgr | Station Relations, CRS Radio Division, L.A., western div mgr |
| John T. Murphy | NBC, N. Y., exec stu rel dept | Crosley Broadcasting Corp. Cine., tv operations vp |
| Kieran T. Murphy | Crosley Broadcasting Corp. Cine., controller | Same, also vp |
| John W. Pacey | AEC, N. Y., acting dir pub affairs | Same, dir pub affairs |
| Thomas M. Peden | WRE, Indianapolis, asst prog dir | WAOV, Vincennes, Ind., gen mgr |
| William M. Petty | CECF, Montreal, dir Home and School on the Air | Same, superv pub svc prog |
| David N. Simmons | John Blair & Co. N. Y., acct exec | Same, vp |
| Sam J. Slate | BBC, N. Y., prog dir | WCBS, N. Y., dir prog, spec events |
| Harry Mason Smith | WLW, Cine., WLW s/s vp | Crosley Broadcasting Corp., Cine., s/s vp |
| Carl M. Stanton | NBC-TV, N. Y., talent, prog procurement dir | Same, comml prog planning dir |
| Peter Storer | Fort Industry Co. Birmingham, Mich., exec | WJRK, WJRK-TV, Detroit, pub svc dir |
| Walter J. Teich | KROS, Clinton, Ia., gen mgr | KOEL, Oelwein, Ia., gen mgr |
| Ruth Thompson | WOV, N. Y., member s/s prom staff | Same, pub dir |

5. Sponsor Personnel Changes



| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|------------------|--|---|
| Ed Alt-huler | Advertising, s/s prom activities | Kaye-Halbert Corp. L. A., natl dir adv, pub rel |
| Al Goodman | Bonus Watch Co. N. Y., member s/s staff | Same, asst s/s mgr |
| Robert R. Osburn | Toni Co. Chi., print adv mgr | Lever Brothers Co. N. Y., asst adv brand mgr (Lux toilet soap, Lux flakes, Silver Dust) |
| William H. Preis | Grand Union Co. N. Y., route div s/s mgr | Same, div gen mgr |
| Ralston P. Reid | General Electric Co. N. Y., industrial adv mgr (apparatus marketing div) | Same, asst mgr div's adv, s/s prom dept |
| Harry L. Swan | Willys-Overland Motors Inc, Toledo, adv mgr | Same, adv, merch dir |

6. New Agency Appointments



| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---------------------------------|--|
| Adams Brands Sales Ltd, Toronto | Canadian div American Chicle Co | Dancer-Fitzgerald-Sample, N. Y., Toronto |
| Baker Brush Co Inc, N. Y. | Baker paint brushes | Gilligan & Gore, N. Y. |
| Bost Bakery Inc, Shelby, N. C. | Raked goods | Walter J. Klein, Charlotte |
| Buckman Laboratories, Memphis | Ruderna ointment | Merrill Kremer, Memphis |
| C. B. Drug Co, Charlotte, N. C. | C.B. insect spray | Walter Klein, Charlotte, N. C. |
| Charis Corp, Allentown, Pa. | Rassieres | Dorland, N. Y. |
| CroTTY Brothers Inc, Boston | Food service management | James Thomas Chirurg, Boston |
| Detroit Chemical Specialties Inc, Detroit | Cleaner and polish | Sach Studios, Detroit |
| Elmira Filter Tip Corp, Elmira, N. Y. | Cigarette holder and filter | Wesley Associates, N. Y. |
| Farmers Dairy, Charlotte | Dairy products | Walter J. Klein, Charlotte |
| Emerson Sales Corp, N. Y. | Radio, tv sets | Jules Mirel, N. Y. |
| Federal Department Stores of Ohio | Department stores | W. B. Doner and Co, Detroit |
| H. L. Hubbell Mfg Co, Zeeland, Mich. | Home furniture manufacturer | Denman & Baker, Detroit |
| Hudson Pulp and Paper Corp, New York | Paper napkins | Biow, New York |
| Jenny Inc, Cincinnati | Women's apparel | Associated, Cincinnati |
| Kiwi Polish Co, Phila. | Shoe polish | W. Earl Bothwell, N. Y. |
| Len's Stores Inc, Ohio, Indiana, Kentucky | Auto supply outlets | Guenther, Brown & Berne Inc, Cincinnati |
| Maine Development Commission, Augusta | State commission | Simonds, Payson Co, Portland |
| Mandee Fabrics Inc, N. Y. | Rayon fabrics | William Wilbur, N. Y. |
| Mennen Co, Newark | Mennen's men's line | Kenyon & Fekhardt, N. Y. |
| Narragansett Brewing Co, Providence | Narragansett ale and beer | Cunningham & Walsh, New York |
| Noble Pine Products, Newark, N. J. | Drug manufacturers | R. T. O'Connell Co, N. Y. |
| Pan American Labs Inc, Miami | Benephyll oral solution | August Dorr, Miami |
| Pepsi-Cola Bottling Co of Chicago, Chi. | Pepsi-Cola | Buchanan, Chi. |
| Pioneer Corn Co, Dipton, Ind. | Hybrid corn | Compton, Chi. |
| Seal Bite Caulking Co, Detroit | Caulking compounds | Davis-Daniels, Detroit |
| State Finance Co, Des Moines, Ia. | Loans | E. H. Brown, Chi. |
| Urbana Wine Co, Hammond-port, N. Y. | Gold Seal wines | Comstock & Co, Buffalo |
| White Oak Acres Inc, Monroe, N. C. | Eggs, poultry | Walter J. Klein, Charlotte |

Numbers after names refer to New and Renew category

- William M. Petty (4)
- D. N. Simmons (4)
- Sam J. Slate (4)
- Harry M. Smith (4)
- Al Goodman (5)

Best
time buy
on the market



WCAU spot announcements have a long-time record for effectiveness.

In 1936 when station breaks were a novelty, the Breyer Ice Cream Company signed with WCAU for 12 nighttime news-flash announcements per week.

This early radio advertising by Breyers on WCAU was so successful that the Breyer Company expanded its schedule in Philadelphia and other markets.

This year Breyers renewed its 12-times-a-week nighttime contract — just as it has done every year since 1936.

These consecutive renewals with WCAU are the best proof of the effectiveness of WCAU nighttime spots.

And by calling WCAU, we can help you attain the same radio success for your product that was created by the familiar telephone ring announcement, "Hello! Breyers calling."



WCAU

The Philadelphia Bulletin Station

CBS affiliate • 50,000 watts

Represented by CBS Radio Sales

Christy Erk's Sphere And Stratosphere

Radio And Video
Radio, conscious of the challenge from television, has lined up Orson Welles in the big battle for listeners. Welles is back on the air early next month in "The Lives of Harry Lime," playing Lime, the "third man." This was Welles' most sensational character you'll recall since he rocked the nation with

his b'dcast of H. G. Wells' "War of the Worlds."
The programs, mostly written by Welles and directed by him, pick up the story of Harry Lime, international adventurer and a fascinating rogue who is not always conscious of the law. He has the assistance of Graham Green, the British novelist.
Welles will be heard via descriptions, already on

The Times Picayune
NEW ORLEANS STATES

New York Post

TV and Radio

Listen, Orson--

By Rex Lardner

The Pittsburgh Press

Radio and Television

Orson Welles Gets Set for New Radio Intrigue

Series Britain Hears Is Coming over Here

By SI STEINHAUSER

"Once upon a time," with nothing to write about, I typed "One of these days, this guy, Orson Welles, will pull something to stand the world on its ear."
A couple of nights later he did his world-frightening "Man From Mars" stunt. Radio listeners

Now, however, I have some advance information about Orson and his plans. He writes me from London where he is making his home that we will be hearing his "Lives of Harry Lime" line his "Lives of Harry Lime" early in October. As usual, the stories are written, directed and starred in by Orson. He plays Harry Lime, the "Third Man," in an arrangement with Grahame Green, British novelist, who created "The Third Man."
Lime is an international adventurer and rogue, who somehow manages to keep on the right side of the law.
The transcribed series is a

...that 30 of
...and that
...the year
...will be
...more
...As Harry
...Lime, who
...through
...London, Penn
...Tansley,
...other criteria
...casts back
...Harry A
...producing
...founder
...of L

Chicago

New Radio Show By Orson Welles Moving to U. S.

Radio
in the
Wells
early
Harry
"Third Man."
most sensational
he rocked the nation

Los Angeles Times

The Seattle Daily Times

THE BOSTON HERALD

CLEVELAND PLAIN

The Miami Herald

The Detroit



elles Series
ceptance

delphia Inquirer
PUBLIC LEADER
Newspaper

shington Post

yons Den - -

By Leonard Lyons

... Next The transcribed program
will be heard on by Harry Alan Towers, the
s "Third Man" Brit
of Harry Lime." be

TO RADIO
Orson Welles
for listeners.

ck on the air
"The Lives of
ying Lime, the
is was Welles'
character since
with his
"war

las Morning News

VER POST

KEE

AL

t. Louis Globe-Demo

HOUSTON CHRO

Courier-Tou

DAILY NE

PICTURE NEWSPAPER

ancisco Chronicle

ee Press

newspaper

Orson Welles' return to American Radio was greeted with loud and prolonged cheers by the Press. Newspapers know that their readers rate Orson Welles as their No. 1 radio attraction and rushed to spread the news that *Orson Welles is Back!*

editors

The name *Orson Welles* is MAGIC. It is a guarantee of SRO in the Theatre and top ratings in Radio. Critics are of the opinion that this new Orson Welles series is his best — best in program content and best in publicity impact.

applaud!

This new series of 52 half-hour transcribed programs is entitled *The Lives of Harry Lime*. Supported by superb dramatic cast, Orson Welles is starred in the role of Harry Lime, the fabulous rogue made famous by him in *The Third Man*. Every show is a complete episode — every show stars Orson Welles. Suspense, Intrigue, Danger and Romance run high throughout the series. It is Orson Welles at his very best.

Zither music by ANTON KARAS, composer of *The Third Man* theme, together with full concert orchestra under the direction of SIDNEY TORCH provide background music for the series.

Produced by
HARRY ALAN TOWERS

LANG-WORTH DISTRIBUTING CORP.

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

Western Sales Representative

Walter B. Davison

14579 Bennett St., Sherman Oaks, Cal.

Canadian Sales Representative

S. W. Caldwell Ltd.

150 Simcoe Street West, Toronto

Gil Newsome

... has a (sales) way
with the ladies ...



in

"BANDSTAND REVUE"

Every day at 12:30 p. m.
Gil Newsome talks
to Mrs. Housewife
in thousands of
St. Louis homes!

Network veteran Gil really
knows his music and the
artists ... worked with
most ... many are his
close friends.

When Mrs. St. Louis tunes
to "Bandstand Revue" for
the best in tunes and the
latest in chatter, Gil talks
about his sponsors' products
with that authority
and conviction that
sells ... and sells!



Globe-Democrat Tower Bldg.
Saint Louis



Representative
The KATZ AGENCY



Mr. Sponsor

H. M. Warren

Vice President, National Carbon Co. Division
of Union Carbide and Carbon Corp., New York

Each year, for 10 years, National Carbon has waged a "cold war" in the United States, usually starting in August and aimed at selling Prestone anti-freeze to millions of winter-wary motorists. One of the company's biggest weapons: a spot radio barrage, with 254 stations firing a 20-second announcement nine times weekly for six weeks.

The man behind this \$200,000 ad burst is 54-year-old H. M. Warren, since 1945 National Carbon's vice president in charge of advertising and sales promotion. His other weapons: Prestone Football commentaries (26 TV stations), spot TV, magazines and newspapers (via William Esty).

For hard-working, keenly conscientious Warren, direction of this budget marks a high point in a success-studded National Carbon career that began a few years after World War I. It was preceded by wartime infantry service, Princeton, and some sales work.

When Warren joined in 1924, the company's *Eveready Hour* was one year old: was to carry the company banner institutionally for seven years. It featured such names as Eddie Cantor, George Gershwin, Elsie Janis, Laurette Taylor. For Warren, it marked the beginnings of his broadcast selling know-how.

Through the years Warren, extremely analytical, has studied the changing requirements of radio. When he became advertising manager in 1932 he was able to put his ideas into action. With the rise of fevered competition in the anti-freeze market headed by industrial giants like DuPont, Dow and Monsanto, the key to radio sales has become flexibility.

Warren explains his spot strategy: "Selective radio is very advantageous because of its flexibility. We can gear our broadcasting schedules to conform with the onset of cold weather in different sections of the country — parts of the Dakotas, Montana, Idaho in mid-August, the South at the close of our campaign in late December."

The customer has warmed up to this type of campaigning, for a recent Psychological Corporation consumer survey shows Prestone a six-to-one favorite over any other all-winter anti-freeze.

For Warren, the Prestone jingles are deathless verse, cash register-wise. But, for complete relaxation, Warren gets away from "With Prestone anti-freeze you're set ... you're safe ... you're sure," acts as a critic at clinical discussions of poetry. Another keen interest: his work as chairman of the Advertising Research Foundation.

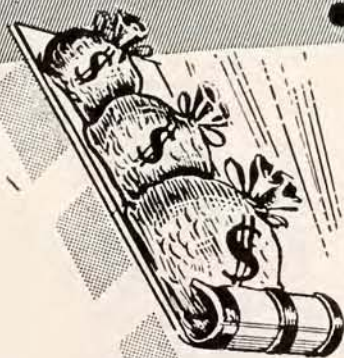
*Radio Results
are Up!*



WREC Keeps Step with the forward march of Radio Advertising Values . . .

- ▶ **WREC** From latest available (1949) BMB measurements, WREC covered 448,890 radio homes, the highest in its history to that date.
- ▶ **WREC** Hooper ratings average higher than any other Memphis Station.
- ▶ **WREC** rate in cost per thousand listeners has gone down 10.1% compared with 1946.

*Radio Costs
are Down!*



WREC

IS FIRST IN COVERAGE

in the rich 76 county Memphis market, largest market area in the South, with a two billion dollar buying potential. The Memphis market rates 13th in the nation's wholesale volume of trade.

USE WREC

Memphis No. 1 Station



With gamecock action we are winning sales battles right in the heart of the richer-than-ever Carolina Piedmont (Spartanburg-Greenville) Area.

And, at the same time, we are delivering the *largest listening audience on any station in the area!** WSPA personalities — Jane Dalton, Farmer Gray, Cousin Bud, Ed McGrath, Ace Rickenbacker — plus smart programming and the greatest CBS shows are responsible for that!

* BMB Report No. 2.



Represented By
John Blair & Co.
Harry E. Cummings
Southeastern Representative

No. 1 CBS Station For
The Spartanburg-Greenville Market

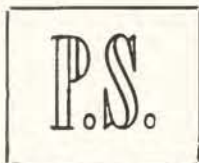


Roger A. Shaffer
Managing Director
Guy Vaughan, Jr.
Sales Manager

WSPA

5,000 WATTS 950 KC
South Carolina's Oldest Station
SPARTANBURG, S. C.

New developments on SPONSOR stories



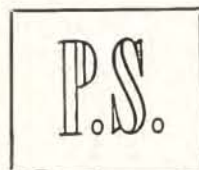
See: "The case for California radio"
Issue: 24 September 1951, p. 40
Subject: Eastern ad men are made aware of Southern California's economic growth by SCBA's Bob McAndrews

Robert J. McAndrews, managing director of the Southern California Broadcasters Association, migrated eastward recently to acquaint timebuyers and agency executives with the radio sales-producing bonanza to be found in Southern California. His ammunition: hard-hitting facts and figures from the files of 59 radio stations in the area.

Now, a cross section report from 23 of the area stations gives would-be advertisers and their agencies a station eye-view of economic growth as reflected in their earnings.

Top credit for the rise: a growth in local business with national spot second, and network slightly off. It shows that local advertisers are aware of the air advertising fertility of the home market; something the SCBA pitch is slated to do for regional and national bank-rollers.

The growth in dollars and cents: comparing the first six months of this year against a similar 1950 period, 18 of the 23 stations reported revenue up; the average rise 35%. KOWL, Santa Monica, the median station reported an 18% income jump; KPAS, Banning, was 300% ahead. Other stations, including KCQB, San Diego, and KOWL noted they've hit the highest income figures in their broadcasting history. Only three stations noted lower income.



See: "Beer on the air"
Issue: 23 April 1951, p. 30
Subject: Brewers continue to increase radio/TV budgets to fight for brand supremacy

Breweries generally sponsor news programs, variety shows, and late-evening sporting events—programming aimed primarily at men. But the Peter Hand Brewery Company of Chicago and their agency, BBDO, recently tried a new approach: beer programming aimed at the female audience through WBBM's *Jim Conway Show*, a 15-segment Mondays, Wednesdays, and Fridays, 7:45 to 8:00 a.m. A presentation by the WBBM sales promotion department showed Peter Hand and BBDO executives the value of such early-morning programming.

Incorporated in the WBBM presentation was research on beer drinking made by *Modern Brewery Age*, *Cosmopolitan*, and the Psychological Corporation (for the American Can Company). The surveys included showed that approximately 65% of all women and 85% of all men drink beer; that beer is universally popular regardless of family income; that 79% of the women serve beer at home against 82% for the men—a very close margin for what has been traditionally regarded as a man's beverage; that 48% of beer purchases were made in grocery stores. This latter point clinched the decision to aim a Peter Hand program at the housewife.

Another important factor in the decision was the success of Liggett & Myers Tobacco Company (Chesterfield) with daytime radio and Arthur Godfrey. By advertising their cigarettes to women during the day and encouraging them to "buy 'em by the carton" their sales zoomed upward.

Now, Peter Hand Brewery Company thinks it will have helped initiate a new advertising concept for breweries with their WBBM early-morning ailer.

Service

To Agriculture

THE SAME FORMULA FOR TEN YEARS — the formula which spells SERVICE TO AGRICULTURE — that is the secret of KVOO's great Farm Department which this month celebrates 10 years of outstanding service to agriculture in the Southwest. The ownership and management of this station are proud of the accomplishments of the KVOO Farm Staff but, more than this, here is what others have to say:

"Much of the progress made in agriculture and better home living throughout the state is a result of the fine work the KVOO farm department is doing . . . we credit much of our progress to the cooperation we have had."—OKLAHOMA A. & M. COLLEGE EXTENSION.

"In 1950 Oklahoma farmers used 19 times as much fertilizer as in 1940 . . . It is significant that KVOO's Farm Department has been active the past decade."—NATIONAL FERTILIZER ASSOCIATION.

"To your farm department goes a great deal of credit for the high plane which 4-H work has attained."—OKLAHOMA 4-H CLUBS.

"Your efforts have contributed immeasurably to the fact that the estimated dollar value of Oklahoma land is now far above the national average. Not so many years ago this was not the case."—GOVERNOR, STATE OF OKLAHOMA.

"Your station has given us outstanding results and that is why we have stayed on it year in and year out . . . while sales throughout Oklahoma are generally fine, our intensified sales match very closely with your primary coverage map."—DR. L. E. LE GEAR MEDICINE CO.

"If Sam Schneider and KVOO hadn't done a good job, we certainly would not have recommended this type radio program (Rural Route 1170) as our major radio effort in the important grainbelt area."—RALSTON PURINA COMPANY.

For the opportunity of serving our great Southwest we are grateful; to our many good clients, some of whom have been with us 10 years without interruption, we say "thank you," and to all we promise continuing devotion to our ideal, to perform consistently in the service of agriculture to the end that our nation may be stronger, happier and wealthier in the basics of our nation — a virile agriculture! Write for the KVOO farm story, just out, entitled "Actions Speak Louder Than Words." It's yours for the asking. Address KVOO Farm Department.

Edward Petry & Co., Inc., National Representatives

Oklahoma's
Greatest
Station

KVOO

TULSA, OKLAHOMA

50,000 Watts
1170 KC
NBC AFFILIATE

RALSTON
PURINA

ANCHOR
AG-STONE

DR. L. D. LE GEAR
MEDICINE
Company

Oklahoma
TIRE & SUPPLY CO.



SAM SCHNEIDER
KVOO Farm
Department Director

ALLIED
LUMBER CO.

BEM BRAND
FERTILIZER

ALLIS-CHALMERS
TRACTOR DIVISION

SKELLY
AWARD

**You're looking up
one of the highest
structures in America**



It's the new Station WMAQ transmitter tower which reaches the record Chicagoland height of 1,500 feet above sea level and showers a stronger WMAQ signal over a greater area than ever—**MORE THAN 135,000 SQUARE MILES** of the great Middle West, an increase of almost **7,000 SQUARE MILES**.

Total population within this new WMAQ signal range is **MORE THAN 17½ MILLION PERSONS**, adding almost 300,000 to the WMAQ "family."

Two hundred and fifty feet higher than the previous antenna, here is one more step in a continuing effort by Station WMAQ to provide ever improved service to the radio audience and to advertisers.

Now more than ever, the leading radio voice in Middle America is...

NATIONAL BROADCASTING COMPANY





B. T. BABBITT BRASS VIEW TRIAL STORE PROMOTION FOR NEW BAB-O TV SHOW. L. TO R.: DICK OWEN, TOM KELLY, BOB BRENNER

Bab-O bounces back

When Ajax cut into Bab-O sales,

Babbitt took offensive with new air formula

over-all Every product, particularly in the highly-competitive field of soaps and cleansers, expects to have strong rivals. But, when the competition is practically swamping you saleswise—what then?

This in a nutshell was the situation that faced B. T. Babbitt Inc., makers of Bab-O and Babbitt's Cleansers and distributors of Glim and Swerl, in the early part of 1950. After having been top o' the heap in the household cleanser field for years, Bab-O was in serious trouble.

The trouble was spelled A-j-a-x. Colgate's new (introduced about 1947, na-

tional by about 1949) foaming cleanser was indeed giving Bab-O a hard time. Backed by the full resources and the advertising know-how of the \$212,000,000-annually (net sales) Colgate-Palmolive-Peet corporation, Ajax sales were booming. Some 75% of a near-million dollar ad budget was being poured in extensive Ajax spot radio and TV campaigns: housewives were happily buying Ajax and boosting it to the number one spot in sales.

The secret was simple: Ajax had a wonderful new selling gimmick, because its cleanser foamed luxuriously in washbasins and sinks (thanks to an

added powdered detergent), and smelled much nicer than Bab-O. And, Ajax was cashing in on these advantages.

Officials of B. T. Babbitt were not too quick to see Ajax's success coming. Perhaps because Bab-O, boosted there by years of successful daytime radio-plus-premiums, had been at the head of the list of cleanser sales for too long. However, once the threat of the Jersey City contender was recognized, the strategy meetings started in the New York City headquarters of Bab-O.

Since Bab-O is by far and away the leading product of B. T. Babbitt, and

B. T. Babbitt's air advertising has gone through experimental, "class" and soap opera stages, is now



1. Experimental phase of Bab-O air-selling saw cleanser make its radio bow with Guy Lombardo on CBS in 1932



2. Prestige air vehicle, "Little Miss Bab-O" on NBC, followed in 1934, 1935, starred Mary Small; was a flop



3. Soap cycle of Bab-O radio started in early 1936 and ran until the beginning of this year, and included "David Harum" (l.) and "Nona From Nowhere" (r.). Coupled with intensive premium campaigns, they helped Bab-O sales, then faded



receives something like 75% of the firm's ad budgets (varying in recent years from totals of \$2,000,000 to \$2,500,000), Bab-O was the key topic in these planning sessions.

Something had to be done—and done quickly—about the Babbitt sales curve, which was going down in 1950. After progressing upwards in a smooth curve from a 1936 annual net sales pace of about \$3,500,000 to a quadrupled 1949 level of \$16,867,366, the net sales figures for 1950 looked as though they were going to be not much more than \$15,000,000. Meanwhile, Ajax was adding new customers daily and was now accounting for almost one-third of all cleanser sales.

One of the first things Babbitt did was to go to the American housewife

—some 10,000 of them—to find out what she actually wanted most in the way of a cleanser. From coast-to-coast, Babbitt interviewers rang doorbells and quizzed homemakers.

Result: Babbitt discovered that, thanks to Ajax's hard-hitting campaigns, what the housewife wanted was a cleanser that foamed and a cleanser that smelled good when she used it. Babbitt went right to work.

Here's what Babbitt later reported to its sales force and to the trade as to the changes created by the survey:

"... chemists in the Babbitt laboratories developed the new formula that makes Bab-O the 'World's Sudsiest Cleanser.' This claim has been authenticated by a series of tests conducted at the laboratories in Albany. All

types of cleansers were studied, under every possible working condition. The results proved conclusively that the sudsing content and sudsing action of the new Bab-O is higher than that of any other product in the cleanser field.

"Recent research (Babbitt also told the trade) has also proved that the presence of a pleasant fragrance in a cleanser is a tremendously strong selling factor. As a result of these tests, the Bab-O formula now contains this clean, fresh fragrance shown to be most popular with housewives."

While the product was in the stages of being overhauled to meet the competitive situation (and the demands of the consumer), Babbitt's top brass, with Advertising Director Robert Brenner, started mapping new ad strategy to sell the revitalized Bab-O.

This meant the virtual scrapping of an advertising formula that had made Bab-O a sales success. Ever since the day in 1935 when agency man Duane Jones (currently having his own problems) came in and asked Babbitt officials for "a couple of your worst markets" to try his strategy, the formula had seemed to click just fine.

In fact, according to Jones, Bab-O was selling in 1935 at a rate of about 600,000 cases a year, with an advertising allowance of some 72¢ a case. True, Bab-O was a firmly-established item (the Babbitt firm was then about 100 years old), but no great success, in terms of today's sales.

Bab-O had used radio in the pre-Jones days, with some mixed success. Backing its air efforts with lush rotogravure spreads, Bab-O first went on the air with *Guy Lombardo's Orchestra* for a two-month run in February 1932 in a Saturday, 7:30 to 7:45 p.m.

How Bab-O bounced back in cleanser sales

1. After Ajax, Colgate's postwar cleanser success, began to bite deeply into Bab-O sales last year, B. T. Babbitt decided that overhaul of the product and firm's advertising was due. Sales had dropped by \$1,500,000 annually.

2. National survey was made to find out what housewives wanted most in a household cleanser. Results showed that "foaming" cleansers were in demand, as well as those that smelled nice. Bab-O chemists then worked out a new cleanser formula that contained both in abundance.

3. The Duane Jones agency formula of soap-operas-plus-premiums, which had done well for Bab-O in the 1930's and 1940's was ditched. When Jones and Babbitt found they couldn't see eye-to-eye, Babbitt hunted a new agency.

4. William H. Weintraub was selected, late in 1950, as the new ad counsel. The new agency promptly worked out a new campaign on the theme of "No Sink Smog" and began applying it to radio and TV.

5. Following plans laid down by Weintraub v.p. Harry Trenner, Babbitt went into a daytime radio operation with five-minute newscasts on Mutual which has all the flexibility and impact of a spot radio campaign.

6. Soon afterwards, in January 1951, Bab-O added Saturday-morning TV on ABC with "Two Girls Named Smith." Video has proved so successful that Bab-O has dropped "Two Girls" and now sponsors a portion of the NBC-TV nighttime "Kate Smith" show on alternate Wednesdays. And radio-TV combination has teamed so well that Bab-O sales are rising steadily, may yet see Bab-O in No. 1 spot.

NO SINK SMOG

discovery spearheads BAB-O campaign
...the most powerful advertising ever
scheduled in cleanser history!

2. Coast-to-Coast Radio



Over more than 470 stations of the Mutual
Not one, not two...but as many as
25 five-minute news programs every week

"The Bab-O Reporter

Never before in the history of radio has any product sponsored as many as 25 network programs in the space of a single week! Yet that's what BAB-O is doing to tell its story on "No Sink Smog" week after week, month after month.

"491,920 programs in the year 1951"

1. Coast-to-Coast Television

Over the most extensive
network ever
scheduled on TV

"Two girls named Smith"

starring PEGGY ANN GARNER

The heartwarming and mad-cap adventures of two girls from Omaha who take the big city by storm... their lives and loves, sorrows and joys

Every Saturday 12 to 12:30 P. M. (EST)

Consult your newspaper
for local time and station

3. Sunday Newspapers

NO SINK SMOG

WITH BRIGHTER-WHITER BAB-O!



Full color ads in key metropolitan cities
plus daily newspapers in selected markets

1. New approach started early in 1951, after Babbitt dropped the Duane Jones agency, and acquired William H. Weintraub. Present strategy is to use blend of TV and radio programing, backed by

newspapers; budget totals \$2,500,000. Shown above is the way Bab-O merchandised (1) its detergent-action cleanser, recently overhauled, and (2) its radio, television and newspaper campaigns to retailers

slot on CBS. There followed various daytime shows, such as *Bab-O Bright Spot* Friday mornings on CBS, and later *Little Miss Bab-O's Surprise Party* Sunday afternoons on NBC, with Mary Small. This brought Bab-O up to late 1935 . . . and Duane Jones.

As soon as he had landed the account, Jones scrapped the "prestige" type of radio then being used, and went into the un-glamorous but productive realms of daytime radio. Early in 1936, Bab-O bought a Monday-through-Friday soap opera, *David Harum*, on the old NBC-Blue, in the 11:45 to noon spot. (It later moved to NBC, then CBS, then back to NBC in various daytime slots.) Jones then uncorked his Sunday Punch: radio-soled premiums.

In the late 1930's and early 1940's, premiums were relatively new, and added a strong novelty value (as well

as real sales results) to Bab-O selling. Not everybody was using them either, so a good premium campaign stood out in the field.

The first big Bab-O air premium campaign, on *David Harum* in 1936, was for flower seeds. The offer, made on a 19-station network, pulled in some 275,000 Bab-O labels and dimes, at a startling cost of 3.9¢ per inquiry. Later research by the Jones agency showed that between a third and a half of these "sampled" consumers were staying on as regular Bab-O customers.

Duane Jones parlayed this Bab-O success in daytime radio for all it was worth. In the middle of 1943, *Lora Laughton*, a second soap opera, was added on NBC and ran for seven years. When it was dropped, in January of 1950, *Nona From Nowhere* was bought on CBS radio.

(Please turn to page 58)



Robert W. Brenner,
Babbitt
Director of Advertising

When Bob Brenner joined the B. T. Babbitt firm some 15 years ago, there was just one employee in the advertising department. Today, there are over 14. Advertising itself has grown in equal importance with Babbitt, which relies heavily on air selling to keep sales of its number one product, Bab-O rolling. Brenner has supervised Bab-O advertising through all of its changing cycles, and is still in there punching hard with new ideas. Although Bab-O has temporarily discontinued the use of premiums on its airshows, Brenner is a firm believer in their use, and intends to return to them. In fact, he keeps a 25¢ Bab-O seascape premium hanging in his office . . . in a \$25 limed-oak frame, gets a big kick out of visitors who mistake it for real art.



PART TWO
OF A THREE-PART SERIES

The truth about Red Channels

**What Counterattack head men
Kirkpatrick and Keenan told
SPONSOR when interviewed**

over-all John Crosby, in his forthright New York *Herald-Tribune* column, not long ago posed the question: Why hasn't someone investigated *Red Channels* and *Counterattack*? The same question has been frequently voiced, though not officially, by a great many harassed sponsors, advertising agencies, and broadcasters. Even if not so outspokenly, they echo Crosby's sentiments when he asks:

"How come a huge corporation like General Foods ever allowed itself to be intimidated by anything as small and utterly unofficial as this publication? The \$500,000,000-a-year broadcasting industry now accepts *Red Channels* almost as a bible? Why? *Counterattack* and its editors have no special standing in the community; they are indorsed by no one of well-established repute and have absolutely no authority. Their motives in trying to dominate the personnel and content of broadcasting are certainly open to question, if not downright sinister."

◀ Ted Kirkpatrick, publisher of "Red Channels" (left), Francis McNamara, editor of "Counterattack," examine office files of "Daily Worker," suspect source which they call "meticulously accurate"

Whether sinister or not, the publishers of *Red Channels* and *Counterattack* have begun to infiltrate the broadcasting industry to an astonishing degree. Already, the organization boasts that "over 12 sponsors and ad agencies" pay fees for its services as a sub-rosa FBI which investigates potential radio and TV employees. Throughout the industry, while few will admit it, *Red Channels* is already part of the secret desk library of many executives frightened by the threat of an organization whose shadow has fallen over the careers of so many performers.

A SPONSOR editor, determined to get at the factual roots of what has become the bogey of the industry, spent over five full hours interviewing the publishers of *Red Channels* and *Counterattack*. He devoted two afternoons to checking through their office files and talking with the publishers individually. He also spent over four weeks talking to people who have been touched by the influence of the publications. In a nutshell, this is what SPONSOR's editor learned:

- When questioned about the possibilities for "pressure blackmail" implicit in their operations, and alleged by their detractors, the publishers of *Red Channels* and *Counterattack* gave answers which certainly are not clear-cut refutations of these charges. (These answers appear in full below.)

- Whether intentional or not, the organization is in the position of hanging a double-edged sword over the heads of broadcast advertisers. It serves at one and the same time as disturber of the peace, prosecuting attorney, judge, jury, and detective agency. That is to say, it publishes allegations in *Red Channels*; then follows them up by urging letter-writers to put pressure on sponsors in *Counterattack*; later holds hearings on the accused in its private offices; and personally solicits sponsors to hire its detective agency "research service."

- When asked whether there was machinery for an accused performer's rebuttal to catch up with the allegation made in *Red Channels*, the publishers said. No; only one edition of *Red Channels* has been published. Thus sponsors have no opportunity of protecting their million-dollar radio and TV interests in their stars via a correction printed in the publication which originally damaged them.

- In compiling listings for *Red Channels*, the publishers employ publications of the Communist Party, including the *Daily Worker*, as an absolute index. That is to say, the *Daily Worker*, itself suspect in most circles, becomes thereby the unofficial arbiter of whether or not a sponsor may use a performer on the air. In many cases, the *Worker*, which the publishers call "meticulously accurate," is the chief source of *Red Channels*' accusations.

(Please turn to page 76)

COMING 5 NOVEMBER ISSUE

PART THREE

A further examination of "blackmail" and "blacklist" dangers, with industry suggestions for alternative procedures

TYPICAL EDITORIAL COMMENT ON RED CHANNELS

New York Times: "Sponsors . . . have put the future of the medium in the hands of a 'kangaroo court'."

★ ★ ★

Life Magazine: "We don't approve of gullibility, but we don't like to see it equated with subversion or treason in advance of a hearing."

★ ★ ★

Elkhart, Ind. Truth: "Would newspapers stand for a blacklist which attempted to tell them whom to hire, what columnists they might use? . . ."

★ ★ ★

Washington Post: "*Red Channels* amounts to nothing more than a listing of the group's personal dislikes, and has about as much validity as Elizabeth Dilling's silly *Red Network*. . . . There is no nicer name for what was done in Miss Muir's case than blackmail. . . ."

★ ★ ★

Hearst Columnist Dorothy Kilgallen: "I am with those who deplore the blacklist, and I do not believe inclusion of an actor's name in *Red Channels* should be sufficient to create the inference he is guilty."

★ ★ ★

Walter White, Detroit Free Press: "J. Edgar Hoover needs to take corrective action to stop exploitation of previous association. Magic name of 'FBI' wraps a mantle of accuracy around *Red Channels*."

★ ★ ★

Salisbury, N. C. Post: "It is not the business of *Red Channels* or of the American Legion . . . to weigh the facts about individuals. . . ."

★ ★ ★

Urbana, Ill. Courier: "There must be more proof than guilt by association. Merely reciting 'where there's smoke there's fire' is not enough. . . ."

★ ★ ★

Sturgis, Mich. Journal: "Measuring the loyalty of its citizens should be a government monopoly."

★ ★ ★

New York Herald Tribune: "A publisher of *Red Channels* is even quoted as announcing that none whom he suspects will be absolved until they have come to him with positive proof of their innocence. This whole procedure, by a group of individuals who have discovered the ease with which they can play on the sensitivity of radio advertisers, is a gross violation of every decent democratic standard of freedom of speech."

★ ★ ★

Lynchburg, Va. News: "Inexcusable because it's easy to defame, impossible to rectify defamation to public."

★ ★ ★

Morristown, N. J. Record: "The government should control Red labelling of its citizens. . . ."

★ ★ ★

Saturday Review of Literature: "*Red Channels* accepts vicious Red doctrine: to accuse is enough."


They get most of the credit (l. to r.):

Charles R. Denny, executive v.p.; John K. Herbert, v.p. and general sales mgr., NBC radio; Charles C. Barry, v.p. in charge NBC radio programs; Hugh M. Berille, NBC director of plans and research; David C. Adams, asst. to Denny.



What sponsors should know about the NBC radio plan

**Here are the answers to questions admen have been asking
ever since NBC announced its omnibus overhaul of network policy**

 Ever since the beginning of October, when NBC released details about its omnibus plan for overhaul of basic network policy, there has been a flurry of intensive figuring by sponsors and agency executives. Everyone in advertising has been trying to understand just what NBC has served up. Is this a revolution in network radio? Has the network of the future been born? These are but two of the questions admen have been asking each other.

To help its readers get to the heart of the matter, SPONSOR spoke to NBC officials responsible for the new policies, to timebuyers, research specialists, and advertisers. The analysis which appears below, in the form of a series of questions and their answers, is the result of this extensive round of interviews.

SPONSOR researchers found that the trade had by no means settled down to firm conclusions about just what the NBC changes would mean for the fu-

ture of radio. But these were the key initial reactions:

1. The plan, particularly where it loosens regulations governing choice of stations, is regarded enthusiastically as a "step in the right direction" by advertisers, agencies, and members of the industry other than NBC affiliates.

2. It is thought by most observers that NBC will have a tough and perhaps impossible job ahead of it in convincing some of its stations to accept reduced rates. Just how tough it

will be NBC should know in short order—possibly by the time you read this—as a result of off-the-record sessions called by NBC affiliates (including other network affiliates) in Chicago on 18-19 October. Some sources contend that the network and its affiliates will really get down to brass tacks at the NBC annual meeting to be held at Boca Roton, Florida late in November.

3. No matter what happens within the NBC family, it's believed that advertisers will benefit immediately from the new NBC policies and eventually from changes which may follow at other networks—particularly CBS.

Beyond these standout opinions there was no general agreement or even real understanding in the trade about NBC's new policies. Apparently, the innovations were too large a morsel to swallow at one gulp. It is to aid in the swallowing—and digestion—that SPONSOR has prepared the analysis on these pages

Q. Just what does the "new deal" at NBC entail?

A. Six diverse innovations are involved:

1. Relaxation of the rule governing selection of stations when buying the NBC network. Previously, it was necessary to buy 29 "basic" stations plus at least 21-odd others in order to make up a theoretical minimum. In actual practice, far more stations were bought in order to take advantage of discounts.

When adding "supplementary" stations to the basic 29, it was necessary previously to make purchases in geographical clusters. (Thus stations in what NBC calls its "Southcentral group" were "available only as a group of not less than six stations. . . .") But under the new regulations, both the requirement that an advertiser buy a skein of 29 basics and that he buy other stations in geographical clusters has been eliminated. Instead, a new rule has been substituted providing only that any network purchased must cost 75% of the gross of all NBC stations in the U. S. put together.

2. Rates for network time at each of the NBC stations have been re-evaluated for morning, afternoon, and evening. Some station rates will go up; others will go down. Television penetration will force rates down in many markets; but they will go up in some TV markets, "where rates were far too low before the advent of television and are still too low today," according to NBC. The increases, especially in non-TV markets, will serve to balance out the decreases. Thus advertisers who continue to buy the entire NBC network will find the over-all cost of the network substantially unchanged.

3. What are essentially a group of network co-op shows have been labeled the NBC "Minute Man Service" and will be made available to NBC affiliates shortly in station time—free as sustainers, but costing a fee once sold.

4. NBC has moved to open up more

one-minute availabilities on its affiliate stations by chopping 10 seconds off the beginning of seven of its evening sustaining programs. Stations will add this time to the present available 20 seconds to offer advertisers a full 60-second availability.

5. Network option time is being revamped to add more time in the morning, currently a popular period with advertisers, and push evening option time back a half hour earlier, afternoons back an hour. (Evening option time will now be 7:30 to 10:00 p.m.; afternoon will be 2:00 to 5:00 p.m.)

6. Provision for one-shot sponsorship of two programs, the last half-hour of *The Big Show* (7:00 to 7:30 p.m. Sunday), and *Barrie Crain, Private Investigator*, with Bill Gargan (10:00 to 10:30 p.m., Wednesday), have been announced. Alternate-week sponsorship has also been formally invited by the network.

Q. Does the new 75% rule for buying the network mean that a sponsor can now drop out all the TV markets?

A. Emphatically, no. The stations in TV markets are those with the highest rates, by and large. If they were dropped off an advertiser's list, he would be left with a group of stations whose combined cost came to nowhere near the required 75% figure. One top timebuyer gave SPONSOR the results of his preliminary computations, indicating that it would be possible to drop

Some typical trade reactions to the new NBC policies

George Abrams, advertising manager, Block Drug: "On the whole, I think it should help a lot of advertisers. For ourselves, we've got heavy spot commitments now and interest in network operations is temporarily at a minimum. We certainly do intend to check into the Minute Man plan to see if it is not possible, at some future date, to pick up some sustaining shows with high ratings at a local level; this will come after a thorough check of the cost-per-listener element."

☆ ☆

Ernest Lee Jahncke, v.p. in charge of radio, ABC: "Imitation is the sincerest form of flattery—thank you NBC."

☆ ☆

John L. Sinn, executive v.p., Frederic W. Ziv Co.: "It was inevitable and logical that NBC would take steps to move in the direction in which radio has been going for the past five years—toward the sale of shows at the local level. Ziv welcomes what competition will be offered by NBC because NBC will be making available some fine programs and that will be of benefit to the entire industry."

An MBS spokesman: "Mutual conveys best wishes to NBC for its present explorations into fields which MBS has long found highly rewarding for its own clients. Mutual is pleased at the evident acceptance by NBC of the facts regarding AM radio."

☆ ☆ ☆

Murray Grabhorn, managing director, NARTSR: "We have studied the NBC plan carefully to the degree possible from the announcements. Here are some of our main conclusions: (1) The Minute Man shows may be very good for stations, provided there is some guarantee that they won't be sold out from under the stations at some later time; and provided they are priced right. (2) We welcome opening up of one-minute slots next to NBC sustainers and urge that the network consider opening up one-minutes next to commercial shows as well. (3) The principal desire of NBC seems to be to get morning option time. To get it, they are offering stations various concessions like Minute Man. Stations should carefully analyze the value of what they are getting for the surrender of this valuable morning time."

only the first 12 TV markets and then two others. This would still leave the advertiser with 49 TV markets. More TV markets could be dropped, of course, if the advertiser were to strike out smaller TV cities where station rates are lower for network radio.

Q. How is the network discount structure affected by the new 75% policy?

A. Not at all. Present requirements to earn all five types of discounts and rebates listed in the NBC rate card remain the same. Several advertisers queried by SPONSOR expressed themselves as being concerned lest they lose the 10% weekly discount, for example. This discount is earned when an advertiser spends \$16,200 gross weekly on NBC for 13 or more weeks. However, an NBC advertiser buying an evening hour, say, on the minimum 75% basis would have billings which come to more than \$16,200 (approximately \$18,750 gross); thus he would still earn the 10%.

The only discount an advertiser would lose if he took advantage of the 75% rule is the full network discount, also of 10%; it is earned by buying \$23,400 worth of stations. An advertiser buying only the 75% minimum of stations for an evening hour would fall far short of the \$23,400 requirement. However, he could add stations to the 75% minimum until he had reached the \$23,400 figure. And his choice of stations in making up the discount limit would be completely up to him where previously his \$23,400 worth of stations had to be bought according to NBC rules.

Q. Will other networks change policy to meet 75% rule?

A. ABC and Mutual already have more flexibility than is provided for in the new NBC policy. Both networks will put together virtually any combination of stations within reason. The big question is whether CBS will move to compete with chief rival NBC. At presstime, network officials had "no comment," but SPONSOR learned via agency sources that the network is definitely considering some innovation in its station requirement provisions. When it comes, it may go NBC one better. Off-the-record conversations with CBS executives seemed to indicate that the network believes the NBC plan means more on paper than in substance.

(Please turn to page 93)

Sponsor speaks out on radio

SPONSOR prints the letter below in this space because of the extremely topical nature of Mr. McGinness' comments. Immediately following is a letter from ANA president Paul West, which points out that Mr. McGinness, though a member of the ANA Radio & TV Committee, is not expressing its views herein. Mr. McGinness himself telephoned SPONSOR shortly after writing this letter to say that the new NBC plan (see story starting preceding pages) was the ideal remedy for the shortcomings he had found in network radio previously. In his letter, he speaks for himself rather than for Firestone. Mr. McGinness told SPONSOR in his phone call.

My attention has been called to the editorial on page 92 of the 24 September issue of SPONSOR in which you comment on the ANA Report No. 3. As a member of the Radio and Television Rates Steering Committee, I would be remiss in my duty if I did not take issue with some of your statements.

Apparently, you have joined with the networks in an attempt to throw a smoke screen over the picture and drag in magazine reading and other activities to which people devote their leisure hours. While it is entirely possible that television has reduced magazine reading, movie going, bridge playing, and newspaper reading, it should be remembered that radio also reduced the amount of time devoted to these activities in the days before television. It would seem that this point has either escaped you or that you prefer to ignore the fact that television is basically a replacement for radio. In other words, the time which people used to devote to radio is now devoted to television and perhaps a part of the time which people devoted to reading, movie going, etc., is also devoted to television. But the fact remains that the principal medium which has suffered by television has been radio.

However much you and the networks might want to feel that radio and television are two separate media and that there is room for both, it seems apparent that people who own television sets do not agree with you. . . .

The recent move of the networks in reducing radio rates certainly does not satisfy the ANA, because the reduction was straight across the board and ANA has very consistently and unmistakably stood for a reduction on a station-by-station, or rather an area-by-area, basis. I will not bore you by going into detail about the ANA recommendations because I know you must have read them carefully. The fact that you choose to ignore them and try to lead your readers astray by a lot of hokus-pokus which has nothing to do with the problem certainly does not change the situation a bit. . . .

As an editor, you certainly must know that you are fighting a losing battle in trying to maintain radio rates on such a flimsy foundation and you must also know that the members of ANA cannot feel too kindly towards you or your publication for taking such a completely biased viewpoint when you represent your magazine as being devoted to the interests of both TV and AM. If you really want to do a public service, why don't you put your editorial column back of a plan to get the networks to permit advertisers to use TV in markets when this service is available and supplement it in markets where it is not available instead of having to use both TV and AM in TV markets. One of these days the networks are going to have to come to this point or else sell a package simulcast deal or they will find sponsors deserting them by the dozens and no new ones to take their places. My personal feeling is that there is no longer any room for AM stations within the metropolitan area of TV stations and that this trend will continue to grow rapidly once the freeze is lifted on the erection of new TV outlets.

*A. J. McGinness
National Advertising Manager
Firestone Tire & Rubber Company*

* * *

The statements made in Mr. A. J. McGinness' letter do not represent the position of either the A.N.A. Radio & TV Committee, or the A.N.A. as an organization. The A.N.A.'s position has been stated explicitly on more than one occasion. Most recently and comprehensively, it was set forth in the enclosed statement, which I presented to A.N.A. members on 24 September at our Annual Meeting, and which was given to the press the same day.

*Paul B. West,
President, ANA*

**These are typical quotes
from recent Ohio State
radio and television seminars**

"In producing television commercials, let's forget about how clever we can be, and concentrate on how effective we can be in selling the product for the guy who's paying the bills."

**Robert W. Dailey, Radio-TV Director
McCann-Erickson, Inc., Cleveland**

"The lack of TV time at night, the increasing difficulty in securing satisfactory station clearances means talent costs go up in . . . ratio to the necessity of securing audience in less favorable time. . . ."

**Robert M. Reuschle, Mgr. timebuying dept.,
McCann-Erickson, Inc., New York**

"Some programs with an exceptionally loyal following should not be judged on ratings alone; the lower rating in some cases may offer a profitable buy. We . . . buy radio and stay with it."

**John Hosch, Vice President,
J. Walter Thompson, New York**

You'll learn plenty at today's radio-TV work sessions

**The seven examples on this page plus those following
are just a few gems from a typical shirt-sleeve session**

over-all Windy radio and TV clinics at which nobody learns anything are becoming a thing of the past. Today, at conferences called by groups like BMI, ANA, AAAA (next session in New York, 30 October), state associations of broadcasters, and the networks, down-to-earth facts have replaced the puff and palaver. Such clinics, really work sessions, are in keeping with the spirit of the times as radio advertisers sharpen their thinking so as to get the most out of the medium and TV advertisers struggle to adjust to the new complexities of

visual air advertising. Nowhere was this constructive approach better exemplified than at the Eighth Annual Advertising Conference of Ohio State University.

Just concluded (20 October), the latest Ohio State Conference brought together advertising men from every quarter. To give its readers some of the meat of the radio and TV sessions, SPONSOR has culled portions of lectures by the panelists. These excerpts are presented, not only for their intrinsic merit, but also as an example of the kind of rewarding information you're

likely to find at most any such gathering nowadays.

Chairman of the radio advertising clinic was L. A. Pixley, president WCOL, Columbus. His counterpart for the television clinic was Victor Sholis, vice president WHAS, Louisville. Keynote speaker for radio was John Karol, vice president in charge of sales, CBS Radio, New York; for TV, the main address was by Robert M. Reuschle, manager timebuying department, McCann-Erickson, Inc., New York. Portions of their and other talks appear on page 89.

"There is a very real danger that network radio may be degraded by irresponsible and opportunistic selling. I refer specifically to the deplorable tendency of some networks to make 'under the table deals.'"

**John Karol, Vice President
CBS Radio, New York**

"The best television commercial writer first pictures himself as a salesman trying to make a sale to a customer and then uses the medium to fullest advantage to dramatize the principal sales points."

**Robert W. Dailey,
McCann-Erickson, Cleveland**

"TV, to all intents and purposes, has surrendered the 5 to 7 PM time to children's shows. This may be a strategic time for radio to capture an adult audience. A potential best buy."

**F. C. Brokaw, Vice President,
Paul H. Raymer Co., Chicago**

"It is for the opportunity to sell his audience that the advertiser plans, schedules and buys time and programs. This opportunity must be handled with greatest effectiveness."

**George A. Bolas, Director of Radio-TV,
Tatham-Laird, Inc., Chicago**



Joseph Ward, president Advertising Research Bureau, Inc., Seattle

In the article below, Mr. Ward sums up what he has learned about radio advertising for retailers over the two years in which he has conducted ARBI tests of radio vs. newspaper advertising effectiveness. He hits hard at radio station management and retailers alike for failure to follow sound, business-like practices in retail air advertising. Actually, Mr. Ward's qualifications to pass judgment on the subject go far beyond his extensive experience as president of ARBI. ARBI is only an off-shoot of his practice as a management-engineering consultant. He has keen knowledge of business procedures backed up by analyses he has made for some of the Pacific Northwest's and the nation's largest businesses, including Carnation Milk and Sick's Seattle Malting and Brewing Co. His remarks on how radio advertising has been misused for retailers are pertinent for national advertisers as well.

What radio should know about selling retailers

Critic lambasts industry

**for bad copy, poor teamwork
and salesmanship,
glamour-boy announcers**

over-all In the nearly two years that ARBI has been making studies of radio and newspaper advertising for retailers, it has become quite apparent that radio has a great deal to learn about selling merchandise.

Through these studies, however, the retailer has been learning something about his business, too, and he has been given a keener perception of the problem of inducing the potential customer across the threshold—and even more importantly, a better understanding of the “who” his customers are and “why” they react the way they do. In the process, the retailer has had to give up some cherished traditions and to re-

ceive with an open mind the new factors which are emerging.

Advertising for retailers is a serious matter. Of all items of expense, it is the one single largest item in most stores which is least known. The retailer is familiar with his sales costs and he has traditional ratios of advertising expenditure which he follows.

While he has accepted and continues to receive data supporting his opinion that newspapers are his primary medium, little or nothing has been available to him about the value of other media. It is unfortunate that the value to the retailer of multi-media has not been stressed. All of our studies indicate

that potential customers influenced by more than one medium are more likely to be purchasers than those influenced by only one medium. If there has been any understanding of this junction, it has been most neglected by radio people. By and large the fault for the lack of use by retailers of radio as an advertising medium lies with the radio people themselves.

The primary fault of the radio people lies in a lack of understanding of the retailers' problems. The retailer's urgent necessity is to move merchandise, and to move it now. He hasn't been convinced that radio can do that. And here is why!

1. Copy: One of the significant factors emerging from the ARBI studies is the importance of copy—selling copy, the personalized sales message, the urgent appeal to “do it now.” From direct observation, far too many stations in making ARBI surveys have shown they don’t understand this basic and essential factor of retail selling—good copy. Too often the retailer has prepared the copy to go on the air, and too frequently to be overlooked, the station has let it go without changes either through lack of knowledge of what constitutes effective radio selling or for fear of antagonizing a client who doesn’t understand the medium of radio. In almost all cases the retailer has had no one on his advertising staff who could prepare “sell” copy for radio.

Capable copywriters for “black-and-white” are not necessarily adapted to aural messages since the visual copy in the newspaper usually accompanies an illustration and refers in detail to what the eye sees. In the radio copy the message must create in the mind the complete image and at the same time excite the desire to buy or at least to look at the image painted by words. It is a difficult art and I believe the radio industry should investigate thoroughly the possibilities of developing for the industry a thesaurus of “word pictures for the ear” for the use of radio copywriters.

Where the “sell” copy has been produced by station personnel working as a team to move merchandise for the retailer, the results have been astounding in comparison with the retailer’s standard of measurement, the daily newspaper. Whether in television markets, big cities, or in rural areas, copy with a punch, a personalized message, copy that gives a woman—one woman—a mental picture of her dress, sells merchandise for retailers in an astonishing volume—astonishing as much to radio as to the retailer. However, copy is the

product of teamwork and the lack of teamwork by radio is limiting severely its effectiveness with retailers. And that brings me to the next point of difficulty:

2. Teamwork: In observing stations at work during the last two years, I have been struck by the lack of understanding of the necessity for tight coordination and direction of the group of people in the radio station concerned with selling merchandise for the retailer. Even in the largest stations I have found little or no evidence of the existence of a retail team whose primary or even part-time function is to confer on the best techniques for selling the particular merchandise. On the contrary, I have found most stations doggedly trying to get rid of a big program to a local department store or substantial retail merchant with the fervent hope he’ll buy it, prepare the copy, and be reasonably snappy about getting his checks mailed to the station.

Stations should either get serious about this business of retailing or get out of it altogether. Teamwork is needed. Such teamwork calls for an investment in future business such as competent personnel to handle these functions:

- (a) Sales personnel with a knowledge of merchandising to call on retail merchants;
- (b) Copywriters with the knowledge of and ability to write “word pictures” of retail merchandise;
- (c) Program directors with the ability to beam sales messages to the proper audience;
- (d) Announcers with a persuasive sales voice to the “one woman” making up the audience;
- (e) A coordinator to see to it that all phases of the retail selling plan for radio are correlated and well prepared, and that the account is properly serviced.

This matter of beaming to the right audience is fundamental and that brings us to:

3. Scheduling: Too often to go unnoticed, the right copy never reaches the right audience. Either through laziness, ignorance, or plain incompetence, sales messages frequently land on completely barren ground. One of the principal assets of radio is often

(Please turn to page 72)

Three key points made by Joe Ward



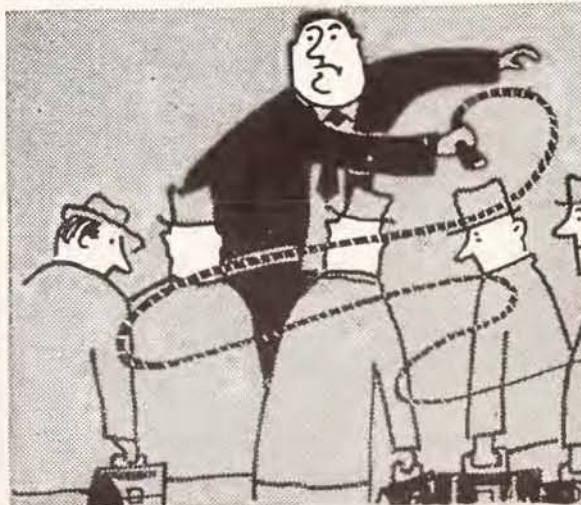
1. A thesaurus of “word pictures for the ear” needed

“In the radio copy the message must create in the mind the complete image and at the same time excite the desire to buy or at least to look at the image painted by words. Personalized messages sell.”



2. Lack of rehearsal by announcers can kill good copy

“Too often, announcers leap frantically to the microphone at the last minute, pawing over the copy with wild gestures, and at the same time taking pride only in the masterly timbre of their voices.”



3. Whip-snapping sales managers miss hot prospects

“Most stations would rather go after the business already on the air than do the harder thing of developing business out of a cold prospect list of advertisers. They go after crumbs instead of meat.”

We're making reprints

This article by Management Engineer Joe Ward will, in our opinion, long be source material for advertisers, advertising agencies, station commercial departments. As a SPONSOR service, reprints have been prepared. One copy per subscriber is available free on request. Write for bulk rates.

How to remake an AM drama for TV

Bristol-Myers has made the jump from radio to video

with "Mr. D. A." Here's how it was done

TV When shopping for a network TV show, many an advertiser with an existing radio program has asked himself these questions:

(1) Should I buy a TV program, tested or untested, that was created specifically for television? Or . . .

(2) Should I take one of my current radio properties and extend it, either intact or with alterations, to TV?

The first plan provides the easier way out of the dilemma. It avoids many a tough decision, and all the complications of "adaptation" versus "creation." In most cases, it is the path followed by advertisers who don't wish to become involved in deciding what must be left out or added in the intricate process of re-shaping radio shows for TV.

The second alternative is harder, but it has certain advantages which make it more attractive to a growing list of sponsors. First and foremost, the advertiser who is bankrolling a video version of his own (or somebody else's)

radio show has the advantage of an already-created loyal audience and a tested program vehicle. This alone has made the bringing-over of proved radio vehicles worthwhile for Gulf Oil with *We The People*, U. S. Tobacco with *Martin Kane*, Lipton with *Arthur Godfrey's Talent Scouts* and Colgate with *Strike It Rich*. Other TV advertisers, such as Blatz with *Amos 'n' Andy*, have found it expedient to use a television version of a radio show with which they had not been associated in the past.

Still, the big questions are the same for anyone who wants to take an established radio property, make a graceful leap into TV, and land on his feet instead of his seat. Somewhere, answers must be found to such posers as: How much will a TV version of my show cost me (excluding time) in ratio to my present radio production costs? How can I evaluate whether or not the production staff, cast, talent and format of my radio show will stand up under the unwinking stare of a TV

camera? If I use the same group that produces and performs in my radio show, will I save money? Can they stand the strain of doing the same show in two media at once, or will they develop a kind of broadcasting schizophrenia? How can I adjust the radio and TV rehearsal and airtime schedules so that there's no conflict?

These, in essence, are the problems for which Bristol-Myers, one of America's leading drug firms and one of the nation's heaviest air advertisers, has had to find answers in the past year or so. After much careful preparation and considerable honest sweat, an alternate-week TV version of B-M's *Mister District Attorney* took to the air on ABC-TV on 1 October, 1951 in the 8-8:30 p.m. (live time) slot. On the basis of early ratings, the transmutation of *Mr. D.A.* into a TV series while maintaining the weekly radio series, sponsored by Bristol-Myers since 1940, has been a success. The Trendex 10-city rating on the premiere was a 19.6.

Sponsor has selected the program

1. Basic cast moved intact to TV in the transformation of the 12-year-old radio "Mr. D. A." series for Bristol-Myers into an effective alternate-week TV program series. B-M decided that the

show's three regulars (Jay Jostyn, Len Doyle, Vicki Vola) looked the part for TV, but made a trial-run kinescope of the show just to be sure. Show pulled a 19.6 Trendex rating on its 1 October TV premiere



for a case-in-point, in the tricky business of bringing radio shows to TV, for several reasons. For one thing, the program was brought over virtually intact—producer, basic cast, writer, musical director, announcer, and the program's format and theme all made the move with no changes. At the same time, *Mr. D.A.* is not an atypical radio show, in fact, it is very representative of an entire group of medium-priced radio shows of a mystery or crime nature which could conceivably make the transition to video. Lastly, since virtually everyone associated with the problems of the radio *Mr. D.A.* is also working on the new TV version, it was possible to find out, collectively and individually, how they are making out in the newer air medium, and what problems arose from the move.

New as the TV *Mr. D.A.* still is, the idea of doing a video version of the famous racket-and-crime-busting series was not a last-minute or even recent development in Bristol-Myers' advertising plans.

A Bristol-Myers advertising spokesman told SPONSOR: "We thought about making a television version of *Mr. D.A.* from the moment TV began to boom in the early postwar years. Periodically, the subject came up in meetings, and we discussed it thoroughly. There was never any real question of whether or not we wanted to bring the radio show into television. We were also convinced that the same production staff and talent who had kept the radio show's ratings high since 1940 and made *Mr. D.A.* a success in terms of product sales could do the job in TV."

Since the TV version of the weekly crime series had been a pet project of Bristol-Myers for a long time, how did the big drug firm decide when the time was ripe to make the changeover?

"We waited until our continuing media research showed us that there would be a sizable potential audience for a video *Mr. D.A.*," the Bristol-Myers spokesman explained. "It would not have been sound from an economic standpoint to have done it earlier. At the same time, we were carefully watching the relationship between the size of the total radio audience and the TV audience, and the competitive standing of radio and video. We decided, in the spring of this year, that the fall of 1951 would be our target date for the start of a TV version of *Mr. D.A.*"

How did Bristol-Myers decide that the entire basic cast and the behind-the-scenes staffers (producer, writer, musician, etc.) could make the grade in TV when the time came?

To find the answer, SPONSOR talked to representatives of the ad agency handling the TV *Mr. D.A.* (Young & Rubicam) as well as those of the client and the producer, Byron Productions. This is the consensus of how the evaluation process worked out for those connected with *Mister District Attorney*.

Since *Mr. D.A.* is a package show, based on characters and a title created by Phillips H. Lord but produced entirely by Ed Byron, the great part of the burden of selection fell on the shoulders of stocky, energetic Ed Byron, who has been producing and di-



Commercials on TV "D.A." are adaptation of radio selling

recting the radio series since its inception as an NBC sustainer in 1939. At the age of 45, Byron is a veteran packager, and knows all the angles. Like all producers in radio who felt they wanted to continue eating, Byron had been a close student of TV from the beginning, watching shows, discussing production technique, attending rehearsals, etc. He was well aware of the fact that Bristol-Myers was following, with equal thoroughness, the progress being made by TV, and that his radio package might ultimately be made over into a video series.

When this prospect became "hot" early this spring, Byron went to work.

(Please turn to page 36)

Rehearsal schedule of the radio and video "Mr. D. A.'s" had to be detailed to avoid conflicts, was solved by putting the radio show on tape. A radio show now takes four hours to produce; the video show takes 28 hours

3. Key backstagers went along in the radio-to-TV shift. Producer Ed Byron (top) and asst. Joyce Lowinson handle production, Bob Shaw and friend (bottom) do scripts

Rehearsal schedule for "Mr. D. A."

Radio

| | | |
|-------------|-------------------|---|
| Airtime: | FRIDAY | 9:30 to 9:55 p.m., EST |
| Rehearsals: | WEDNESDAYS | 4:30 to 7:15 p.m. 7:15 p.m. dress and tape (if re-taping, until 9:00 p.m.) |

Television

| | | |
|-------------|--------------------------|---|
| Airtime: | Alternate MONDAYS | 8:00 to 8:30 p.m., EST |
| Rehearsals: | MONDAY | 11:00 a.m. to 9:00 p.m. (not scheduled on odd Monday) |
| | TUESDAY | 1:00 to 2:00 p.m.; 4:00 to 8:00 p.m. |
| | THURSDAY | 2:00 to 5:00 p.m. |
| | FRIDAY | 10:00 a.m. to 1:00 p.m. (or 2:00 to 5:00 p.m.) |
| | SATURDAY | 2:00 to 5:00 p.m. |
| | SUNDAY | 10:00 to 11:30 a.m. (or 11:30 a.m. to 1:00 p.m.) 2:00 to 5:00 p.m. |



***Jingle that built Carolina Rice
and Jinglist Janette Davis***

Ah come from Carolina
So pa'don ma drawl;
Ah'm heah to menshun
Long-grain rice to y'all.
It makes right fancy eatin',
It's tasty and so nice,
For quality and nourishment
It's CAROLINA RICE.
There's three ways to boil rice
To make it worthwhile—
Pressure-cooked or Southern
And Oriental style.
Serve it in a dozen way,
Take my advice—
Nothin's economical as
CAROLINA RICE!



Carolina Rice is going places with a jingle

Saturation radio campaign which built brand to No. 1

in New York will soon be extended to other markets

spot In four years River Brand Rice Mills and its agency, Donahue & Coe, have built Carolina Rice from a modest position to overwhelming sales leadership in the nation's toughest market—New York City. More than that, they've built it to the point where it's time to expand—and the expansion can pro-

ceed with tested expertness. Finally, they've built sales so well that Carolina Rice advertising techniques are being borrowed for a husky campaign by its older stablemate, River Brand.

These happy evidences of success, contend the sponsor and agency, can be traced to a single radio jingle sung in a sexy southern drawl. And to a

saturation strategy harnessed to a novel "rotating audience" plan.

But this is only part of the story. The trade is still goggle-eyed over Carolina Rice's skill in using radio to become the favorite of the Negro and Spanish markets, of converting public taste from short to long-grain rice.

When, in the not-too-distant future,

markets removed from New York are included in the Carolina and River Brand campaigns, the techniques that worked so well in the Number One market will be duplicated almost to a "T." And chances are that the Carolina Rice jingle, which has been sung and resung without a single change for four years and innumerable performances, will become a nationwide top tune.

Each year has seen a steady increase in the radio budget—an average of 15% more per year. Part of this comes from the newspaper allocation, now defunct. Present Caroline Rice expenditures on New York spot radio are about \$75,000 a year. With this amount the company hammers away with an average of three to five announcements weekly on the following programs:

WNBC—Bob & Ray, Skitch Henderson; WJZ—Herb Sheldon, Dean Cameron; WOR—morning news, announcements; WMCA—Ted Steele, announcements; WNEW—Rayburn & Finch, Bob Haymes, Jerry Marshall; WMGM—Ted Brown; WINS—Jack Lacey; WPAT—(Paterson, N. J.) Milo Boulton; WHLI—(Hempstead) announcements; WAAT—(Newark, N. J.) announcements; WFAS—(White Plains, N. Y.) announcements; WLIB—Harlem Frolics, Ruth Ellington James; WWRL—(Woodside, L. I.)



Milo Boulton built distribution in New Jersey

Doctor Jive, Doc Wheeler, Spanish Hour.

After only four years of concentrated radio use, Carolina's standing in the New York market is impressive. This spring its distribution stood at over 80%, topped only by General Foods' Minute Rice with 90%. Sales of one-pound packages had multiplied 300% from the spring of 1948 to the spring of 1951. This gave Carolina Brand a three to one lead over its nearest rivals—Uncle Ben Converted and Minute Rice. The Carolina success has helped put the company in number one position as a distributor of packaged rice in New York.

Both River Brand Rice Mills and its predecessor company, Southern Rice Sales Company, have been marketing



WWRL merchandises rice to Negroes, Spanish

Carolina Rice since the late 1920's. But it remained strictly a secondary brand with modest sales until after World War II.

Actually, the average American consumer has been traditionally a short-grain rice eater—mainly because of habit and low price. Long-grain rice (of which Carolina is one brand) got its first big boost during WW II, when government stockpiling took huge quantities of the short-grain variety off the market. This made the long-grain rice more plentiful by comparison and led millions of consumers to stock their shelves with it for the first time.

When the conflict ended, short-grain rice again came back on the market in pre-war volume. Left to the whims of
(Please turn to page 64)

Sales jumped (see chart below) after Carolina used saturation radio

Sales in representative sample of metropolitan New York grocery stores

March 1948 compared with Feb.-March 1951

| Brand | Aver. packages per month sold per store | | Total units sold | | Percent of distribution | |
|----------------------|---|------|------------------|--------|-------------------------|------|
| | 1948 | 1951 | 1948 | 1951 | 1948 | 1951 |
| Carolina Brand | 59 | 150 | 11,800 | 30,000 | 51 | 81 |
| River Brand | 22 | 39 | 4,400 | 7,800 | 32 | 36 |
| Ehler's Grade A | 23 | 18 | 4,600 | 3,600 | 40 | 30 |
| Ehler's Long Grain | * | 33 | * | 6,600 | * | 35 |
| Uncle Ben Converted | 28 | 51 | 5,600 | 10,200 | 56 | 76 |
| Minute Rice (5½ oz.) | * | 52 | * | 10,300 | * | 92 |

*Brand introduced after 1948



Donahue & Coe executives check Carolina saturation schedule

"You've Got To Make To Get Results!"

RELIABLE estimates indicate that above 90% of all national spot radio business is "placed" by agencies in New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood and San Francisco.

This heavy concentration would obviously make it pretty easy for any representative to rely almost entirely on "sit-at-home selling," if he wished. *Thus the amount of traveling done by F&P becomes a rather good index of our willingness to work—to spend time and money to keep in touch with the realities of radio advertising, to know our markets, and thus to render better service to you agencies and advertisers who buy our products.*

Even though Free & Peters maintains offices in all the cities mentioned above, there is hardly a business day in the year when we are all at our home offices. During 1950, for example, our Colonels spent 737 working days in "outside" cities—made literally thousands of sales *and service* calls (on jobbers and dealers as well as on agencies, advertisers, and the stations we represent). . . .

In other words, F & P is interested in the sale of your goods *and* ours, and proves it with work instead of words. That's one of the "secrets" of our success, here in this pioneer group of radio and television station representatives.



FREE & PETERS

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK

CHICAGO

DETROIT

ATLANTA

FT. WORTH

Calls



Photo Courtesy American Air Lines

REPRESENTING RADIO STATIONS:

EAST, SOUTHEAST

| | |
|--------------------|----------|
| Boston-Springfield | WBZ-WBZA |
| Buffalo | WGR |
| New York | WMCA |
| Philadelphia | KYW |
| Pittsburgh | KDKA |
| Syracuse | WFBL |

.....

| | |
|-------------------|------|
| Charleston, S. C. | WCSC |
| Columbia, S. C. | WIS |
| Norfolk | WGH |
| Raleigh-Durham | WPTF |
| Roanoke | WDBJ |

MIDWEST, SOUTHWEST

| | |
|----------------------|-----------|
| Des Moines | WHO |
| Davenport | WOC |
| Duluth-Superior | WDSM |
| Fargo | WDAY |
| Fort Wayne | WOWO |
| Kansas City | KMBC-KFRM |
| Louisville | WAVE |
| Minneapolis-St. Paul | WTCN |
| Omaha | KFAB |
| Peoria | WMBD |
| St. Louis | KSD |

.....

| | |
|------------------|------|
| Beaumont | KFDM |
| Corpus Christi | KRIS |
| Ft. Worth-Dallas | WBAP |
| Houston | KXYZ |
| San Antonio | KTSA |

MOUNTAIN AND WEST

| | |
|----------------|-----------|
| Boise | KDSH |
| Denver | KVOD |
| Honolulu-Hilo | KGMB-KHBC |
| Portland, Ore. | KEX |
| Seattle | KIRO |

NC.

HOLLYWOOD

SAN FRANCISCO

TELEVISION SETS

SPONSOR: Rock Hill Body Service AGENCY: Direct
CAPSULE CASE HISTORY: *Three announcements daily across the board were devoted strictly to promoting Emerson TV sets. The sales pitch: announcements are made up from one-minute tape-recorded interviews with families using an Emerson TV set. The daily radio expenditure: \$6. Within the first 28 days of this air schedule, Rock Hill reported 35 Emerson TV sets sold as a direct result of the taped announcements for a sales gross well over \$8,000.*

WRHH, Rock Hill, S. C. PROGRAM: Announcements

RADIO RESULTS

THEATRE TICKETS

SPONSOR: Leland Hayward's AGENCY: Blaine-Thompson
"Remains to be Seen"

CAPSULE CASE HISTORY: *Barry Gray conducts an "open forum" from Chandler's, a local restaurant, from midnight to 3:00 a.m. During these post-midnight hours, Gray aired 10 one-minute announcements, one nightly, for "Remains to be Seen" then unopened and unreviewed. The announcements produced more than \$3,500 in actual ticket sales; individual ticket sales were augmented by several theatre parties. Total cost \$340.*

WMCA, New York PROGRAM: Barry Gray Show

STRAWBERRIES

SPONSOR: Paratore Farms AGENCY: Direct

CAPSULE CASE HISTORY: *Paratore Farms faced a labor shortage and the area's strawberry crop couldn't be harvested. A five-minute segment of the Farm & Home Show explained the plight to area listeners; asked housewives to come and pick their own strawberries at 15¢ a quart from Paratore's 36-acre strawberry patch. Cost of the segment: \$26. That very day hundreds of people from miles around cleaned out the patch.*

WIBX, Utica PROGRAM: Ed Slusarczyk's Farm & Home Show

FURNITURE AUCTION

SPONSOR: Nickerson Wayside Furniture AGENCY: Direct
CAPSULE CASE HISTORY: *This furniture house, operating out of a warehouse building, wanted to liquidate \$50,000 worth of furniture and appliances. The auctioneer in charge was persuaded to try saturation radio. The pre-auction plan: 10 announcements daily for five days. Came auction time and one woman from outside of the metropolitan area (a radio customer) spent \$800; many other radio-sold customers turned up. Campaign expenditure: \$269.76.*

WHIM, Providence PROGRAM: Announcements

NOVELTY COIN OFFER

SPONSOR: American Coffee Co. AGENCY: Boettiger & Summers

CAPSULE CASE HISTORY: *This company, after less than six months' sponsorship, ran a test. A small novelty scripture coin was offered as a giveaway. Test was planned for two weeks and sponsor arranged for a maximum of 5,000 coins. After one week (three broadcasts), 6,137 people from 244 North Carolina towns and 142 South Carolina towns had written requesting the coins. Offer, too successful, was withdrawn.*

WBT, Charlotte, N. C. PROGRAM: French Market Coffee Shop

ENGINEERING SCHOOL

SPONSOR: Cleveland Engineering Institute AGENCY: Direct

CAPSULE CASE HISTORY: *The institute wanted to bolster enrollments; decided on radio for its initial venture. Participations on the Bill Gordon Show early-morning record program, Monday through Saturday, and late afternoons, Monday through Friday, highlighted the engineering school's advantages. Two announcements on the first day at a cost of \$26.50 brought immediate results—new enrollments totalling \$1,300 in tuitions.*

WIKK, Cleveland PROGRAM: Bill Gordon Show

BOOK

SPONSOR: Wilfred Funk, Inc. AGENCY: Schwab and Beatty

CAPSULE CASE HISTORY: *These publishers ventured into a one-week trial to further sales of the book, "How To Stop Killing Yourself." The means: a participation daily on the Housewives' Protective League program (Galen Drake). Funk planned to spend \$1 per order during the one-week trial. But, in that time, Galen Drake produced 516 orders for a \$1,522.20 sales gross. Publisher's cost per order, 90¢.*

WCBS, New York PROGRAM: Housewives' Protective League

GO YANKEE

GO HOME-TOWN WITH YANKEE NETWORK NEWS SERVICE

Advertisers who participate in The Yankee Network News Service have one idea in common — they want their broadcasts *inside* each local area . . . from home-town station to home-town audience . . . for maximum local effectiveness. For example:

FIRST NATIONAL STORES *

Who better than they know the Home-town pattern? Who better than they, from their many years' experience in radio, know that it pays off to use the Yankee station nearest the First National Store in any community. First National is one of

thirty clients regularly using the Yankee Network News Service to reach the Home-town audience.

* First National Stores participate in the Yankee Network News five days a week, Monday through Friday in the 8:00 A.M. — 1:00 P.M. — 6:00 P.M. editions.

Go Yankee with the Yankee Network News Service

8 A.M. 9 A.M. 1 P.M. 6 P.M. 11 P.M.

A crowning achievement in home town acceptance

THE YANKEE NETWORK

DIVISION OF THOMAS S. LEE ENTERPRISES, INC.
21 BROOKLINE AVENUE, BOSTON 15, MASS.



Mr. Sponsor asks...

What's the secret of success in programing music effectively on TV?

Gerald O. Kaye

Vice President in Charge of Sales
Bruno, New York, Inc.
New York

The picked panel answers Mr. Kaye



Mr. Lafferty

To insure that music on television has the maximum impact on the audience, I believe you must *dramatize* it. If you let a great artist stand in front of the cameras in a neutral setting and sing

a great song, the result will probably be pleasing enough; but, by taking a song and giving it a "treatment" you add another ingredient to the actual beauty of the sound. You add visual interest which, of course, is the lifeblood of any medium that utilizes pictures as its primary impact.

"How Deep Is the Ocean" is a tune that has been done hundreds of times on television. It is a "boy-girl" song that asks: "How much do I love you . . . I tell you no lie . . . how deep is the ocean . . . how high is the sky . . ." When we presented this song recently on the *Freddy Martin Show* we took the title literally. We began with a shot of a goldfish bowl in extreme closeup. The effect was that the camera was under water in the ocean. We lowered a golf ball on a wire into the bowl. This looked like a bathysphere. These two shots were seen over the introductory music. Then we dissolved to the interior of a large mock bathysphere and the boy singer, dressed as a scientist, sang the song to his girl

assistant. Outside the portholes fish swam by, stopping now and then to look at what was going on. We ended in a kiss, our only concession to the "norm" and then during the applause we reversed the opening shots. The audience saw the miniature bathysphere rise leaving just the underwater shot.

This number was tied into the script but even taken singly it serves to demonstrate how "dramatization" can be used to build visual interest.

PERRY LAFFERTY

Producer-Director

Freddy Martin Show, NBC-TV
New York



Mr. Baltin

Television's visual impact is the basis of its immense popularity, but rob it of its voice; blot out the musical accompaniment that embellishes virtually all the top-drawer programs now being aired

on the nation's video stations, and the new medium would lose its appeal.

Granting, then, that the aural forms an integral part of TV programing, how can music best be utilized in this coltish communications offspring? The question posed makes it appear such integration is clothed in secrecy. "What," asks Mr. Sponsor, "is the secret of success in programing music effectively on TV?"

Public acceptance, it would seem, is the premise upon which one must consider the question. In radio broadcast-

ing, the public has shown a high regard for the recorded musical program. Disk jockeys form a powerful wing in the aural field. Radio also developed a latent interest on part of a large segment of its audience in classical and symphonic music.

Motion pictures enjoyed their greatest success after sound was injected in the late 1920's. As a purely visual medium, films won public favor, but it took the addition of the voice and particularly music to lift the cinema to one of our greatest art forms.

Since the success of music in radio and motion pictures is no secret, one has ready access to the forms employed in these media. By intelligently blending them for television, effective use of music has and is being made in TV. Our own experience has proved this to be true. In one instance, 25 stations across the nation are making use of a film format we developed whereby popular records actually spring to life on the television screen and become a visual as well as aural treat. Hence, one of radio's most popular forms adds a visual dimension and takes on importance as a program vehicle on TV.

In another instance, "long hair" adherents who have been looking for television program fashioners to tailor presentations that portray great symphony orchestras performing master works, are having their wishes satiated through the blending of music and the camera lens in the symphonic series we are distributing.

With the development of patterns for music in television, the new medium is enriched. Overlaid as transparencies for emphasis and impact on moods in dramatic offerings, or featured as vital segments on variety programs, these

musical patterns enrich TV and widen its scope of public acceptance.

WILL BALTIM
*General Sales Manager,
 TV Department
 Screen Gems, Inc.
 New York*



Mr. Douglas

The secret of success in programing music effectively for television? Frankly, I don't think there's any secret; in fact, it's so evident that it probably appears too simple to be successful. The answer: give the viewing public what they want musically and make it as attractive as possible.

The continued success of *Cavalcade of Stars* which is now in its third year would seem to indicate that on a revue show of the family type that goes into the living room of Mr. and Mrs. Average America, it is not wise to program music that is either too esoteric or too cliché. The happy medium is the best formula: music that is familiar to all without being worn thin by too great currency in either the past or present.

On *Cavalcade of Stars* we vary the musical offerings by presenting selections fairly well known to all on the popular as well as the classical level. Our range encompasses everything from boogie-woogie to an operatic area and no one yet has accused us of being low brow or high brow. A typical musical run down, as culled from a recent show, for example, looked this way: we opened with a Woody Herman specialty called "Apple Honey." Next Mel Tormé sang two popular songs of the fairly recent past, "Johnny One-Note," and "Blues in the Night." Maria Neglia's magic violin was heard in "Zigeunerweise" backed by the June Taylor dancers. The next musical number starred Lois Hunt, Metropolitan Opera soprano, singing "The Laughing Song" from *Die Fledermaus*. The show closed with Jackie Gleason in a slapstick sketch done to the accompaniment of a tinny old piano which evoked considerable nostalgia.

This catholicity of musical taste not only seems to ring the bell with an im-
(Please turn to page 95)

MR. SPONSOR:

Your Best "BUY" Time
 is in "HIGH TIME"!

New Orleans' Favorite Noontime Show
 Is Setting New "Highs" For Sponsors!



LEON
 KELNER

BOB
 HAMILTON



THE
 HIGHTIMERS

- Ninety minutes of music (live and recorded), mirth and merriment by New Orleans' top radio personalities. It's the "Perfect Combination" . . . for Spot Participation!

- Write, Wire or Phone Your JOHN BLAIR Man!



The image shows a page of handwriting practice paper. The page is filled with a repeating pattern of a wavy line and a row of birds. The birds are simple line drawings of various species, including what appear to be chickens, ducks, and geese, arranged in a row. The wavy line is a simple, continuous curve. The pattern repeats across the entire page. In the center of the page, there is a large, bold, black text overlay that reads "IT COULD HAPPEN ONLY I".

IT COULD HAPPEN ONLY I

Radio reaches customers with split-second speed and gets immediate action. Economically!

As illustrated by the case of the poultry shipper who found that, due to postal regulations, he had to sell 5,000 baby chicks (held up by a shipping delay) within forty-five minutes. He brought his problem to the attention of KMOX (represented by CBS Radio Spot Sales). And KMOX immediately brought the story to the attention of its listeners. The result? A full five minutes before the deadline, all the chicks were gone ... all 5,000 of them sold within forty minutes. By one announcement!

Any time you want to sell—whether it's a one-shot emergency, a seasonal drive or a sustained year-round campaign—Radio is the way to do it easily and economically. And the way to use Radio most effectively in thirteen of your best markets is to use the stations represented by CBS Radio Spot Sales.*

*CBS RADIO SPOT SALES represents:

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

RADIO ...and for the best in radio, call **CBS RADIO SPOT SALES**



TV commercials...

By **BOB FOREMAN**

When years have elapsed and this present era of television is looked on as we now look upon the fauna of the Jurassic Age, we shall, I am sure, consider today's TV with amused indulgence. But I doubt if we shall ever recall with the slightest pleasure the despicable conditions brought about by the station-freeze. If ever there was a stream of arguments for competition and freedom-of-enterprise, the 30-odd one-channel towns across our country are it. For they are the bane of time-buyer and sponsor, network management and home-viewer alike, giving blatant testimony to what happens when monopoly is the order of the day.

For the time being, let's dismiss those individuals in local outlets who really try to program as best they can, thinking as sincerely of their public as they do of the fast buck. But remember, even these are trapped by the nature of things. If Berle is going through at 8:00-9:00 p.m., EST, they can't do much about it, regardless of what is opposite him. With four networks desperately attempting to get every possible half-hour and, as a result, often encroaching upon the few minutes supposedly reserved for the

station locally, there's little time left for the imaginative or courageous station manager.

We will remember more vividly, I'm afraid, those local TV-operators who are making way for whichever advertiser or network slips them the most money.

I find it a distinct pleasure to live in New York, where the main program-argument is the one you have with your youngsters as to how long you can watch the ball game before they are allowed to flip to any one of half a dozen other outlets—an area serving up every day fare varied enough for a Roman holiday, and I'm frank to say I'm happy I don't live, say, in Pittsburgh or any other single-channel market where you take it or leave it. In Pittsburgh, for example, DuMont tries as honestly as it can to bring in the best for this large market. They do make an effort to appeal to their audiences' variety of tastes (and still play fair with their own financial necessities) by picking up one program from this network and another from the next on an every-other-week basis.

But it's the constricting peculiarity
(Please turn to page 76)

TV review

SPONSOR: **Red Cross Shoes**
AGENCY: **Stockton, West, Burkhart, Cincinnati**
PROGRAM: **Irving Berlin's "Salute to America," NBC-TV**

This hour-long extravaganza, made superbly melodic by the great tunes of Irving Berlin, was also a pleasure to watch, thanks mainly to Dinah Shore and Tony Martin. It is one of, I hope, a long series of once-in-a-while programs and, as such, is as smart a venture into television advertising as any I've yet to see. However high the cost of these programs (the tab is reported to be \$100,000), the merchandising value in addition to the direct sales effect must already have well repaid the advertiser. Although I'm not their market, Red Cross shoes have

split my sponsor-identification of shoe manufacturers in half, vying closely now with Adler the Elevatorman.

Viewing this program repaid me in more than entertainment, too, because I learned how difficult it is to show a close-up of a woman's feet with any degree of grace or beauty. Two lengthy commercials on Red Cross shoes presented many tight close-ups of what I'm sure were among the best-shaped and best-shod feet in all model-dom, but by the time the TV cameras foreshortened things and the lights brought out the sinews, veins, and bones in full prominence, every shoe looked as *haute monde* as the sneakers I wear fishing.

On the other hand (or should I say foot?), when Ruth Woodner, as efficient and competent a femme-announcer as TV has produced so far, held a pair of Red Cross shoes in her hands, these shoes looked smart, graceful, and very desirable. This gal, by

the way, has a quiet charm plus a rare quality known as brains which helps her to perform a superb sales job. That's another reason it seems criminal to me ever to use her just as voice-over announcer. When she was on camera with the shoes, the copy was decidedly fine.

TV review

SPONSOR: **Crosley Radios**
AGENCY: **Benton & Bowles, N. Y.**
PROGRAM: **One-minute anncmt.**

One of the most amusingly animated sequences (producer, John Sutherland Productions, Inc.) that I've seen used commercially to date occurs in the opening of this Crosley announcement. A beautifully illustrated gal and her husband continually change the dial setting on their radio so that recipes blend with the baseball scores, neither being able to tune into his or her favorite program. The sound track is as adroitly done as the animation. We then dissolve to a number of live sequences in which the solution to this problem occurs—that solution being a radio for every room.

Live footage then shows the various radio models off to excellent advantage, whether on the beach, in the kitchen, or beside dad's easy chair.

Here is a sound hard-hitting announcement, starting off with a lilt and ending with real sell. It is excellently produced, well lighted, with appropriate music running under the entire announcement.

TV review

SPONSOR: **White Rain Shampoo**
AGENCY: **Footo, Cone & Belding, Chicago**
PROGRAM: **"Arthur Godfrey & His Friends," CBS-TV**

Starting with a repetitive ditty and dance handled solo by a young lass who appears from behind a bottle of White Rain (and cutely punctuated by some Petrillo-evading sound effects) this spot then plunges into straight demonstration. The trick of a match dissolve from the big bottle to a regular-sized one in a girl's hand is utilized to good advantage and a smooth transition.

This process-shot is reversed for a reprise of the tune and clog at the close, done again by the gal who opened the spot. Here is a soundly constructed film, yet somehow it seems to miss some of the excitement and novelty I felt when I saw the first White Rain space advertisement, and anytime a printed ad out-does a TV commercial, it causes me to feel a bit blue. The printed advertising made use of spritely layout and good color to give a freshness that was in keeping with the product.

PULSE, TELE-QUE
AND RORABAUGH REPORTS
PROVE IT MONTH AFTER
MONTH: IN SAN FRANCISCO
BAY AREA TELEVISION

(3 STATIONS)

KRON-TV
puts
more eyes
on



LOOKERS: The largest number of top-rated, audience-building shows are on KRON-TV

SPONSORS: The largest number of advertisers use KRON-TV

HIGHEST ANTENNA IN CENTRAL CALIFORNIA ASSURES "CLEAR SWEEP" COVERAGE FOR YOUR TV SPOTS ON...

KRON-TV
SELL MORE ON CHANNEL 4

SAN FRANCISCO CHRONICLE • NBC AFFILIATE

Represented nationally by FREE & PETERS, Inc... New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco

FIGURES* SHOW
wherever you go... there's Radio!



NUMBER OF UNITED STATES HOMES WITH RADIO SETS

1949 — 42,000,000 • 1950 — 45,000,000

TOTAL RADIO SETS IN USE IN UNITED STATES

1949 — 81,000,000 • 1950 — 90,000,000

Radio's use and popularity have increased steadily ever since commercial broadcasting started in 1920. And today, more people listen to radio than ever before in its phenomenal history. No other medium of entertainment and public service can show such astonishing growth and widespread acceptance. Evidence that radio has become an integral part of everyday life to the average American is the fact that, in addition to the millions of home radios, 17 million automobiles (47% of the total on the road

today) have radios installed. The success of radio is a tribute to the faith and loyalty of the American people as listeners, as well as to the initiative and foresight of the American people as broadcasters and advertisers. The concentration of radio in the home and overall sets-in-use is so great that public acceptance of radio is virtually 100%. It is no wonder, then, *that radio is America's greatest entertainment and public service medium.*

and FIGURES* SHOW THAT ADVERTISERS AGREE
wherever you go... there's Radio!



**Broadcasting Yearbook 1951*

RADIO NET TIME SALES

1949 — \$425,357,133 • 1950 — \$453,605,722

RADIO GROSS BILLINGS

1949 — \$629,000,000 • 1950 — \$676,173,000

There must be a reason for this substantial increase in radio advertising expenditures . . . and there is. Advertisers and time-buyers know from experience that radio reaches more people more effectively, and at lower cost than any other medium. Consequently,

they know their radio advertising delivers the sales results they want. And the consistent increase in radio billings each year since the 1930s demonstrates radio's popularity with sponsors. More than ever, *radio is America's greatest advertising medium.*

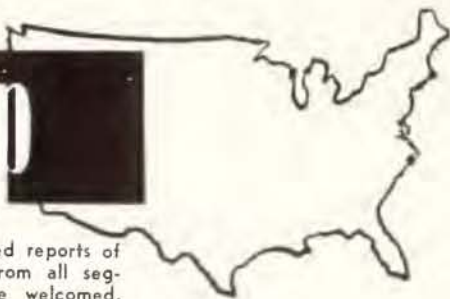


THE FORT INDUSTRY COMPANY

WWVA, Wheeling, W. Va. • WMMN, Fairmont, W. Va. • WSAI, Cincinnati, O.
WSPD, Toledo, O. • WAGA, Atlanta, Ga. • WGBS, Miami, Fla. • WJBK, Detroit, Mich.

National Sales Headquarters: 488 Madison Ave., New York 22, ELdorado 5-2155

roundup



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

XL stations thank sponsors for presenting tops in shows

The long-time, consistent radio advertiser is getting a nod of appreciation for bringing the best in news, music, information, and entertainment to the public. The token of esteem: "American Radio" bronze plaques awarded by seven XL stations in the Pacific Northwest.

The idea of giving the radio advertiser this recognition was propounded by Ed Craney, president and general manager of KXLY, Spokane.

The "American Radio" committee is headed by C. C. Dill, former chairman of the Senate Interstate Commerce committee. Other members are: Carl Ha-

(5); Carter Oil (5); Davidson Grocery-Loose-Wiles Biscuits (10); the Texas Company (15) and the Anacosta Company (20). ★ ★ ★

NBC stars prove power of spoken word in new film

"People Sell Better Than Paper," the NBC network radio slogan, is the theme driven home in the network's latest radio sales presentation. Titled "This . . . Is NBC," this half hour sound-slide film was conceived by Jacob A. Evans, manager of NBC Radio Advertising and Promotion, and features commentary by John K. Herbert, vice president and general sales manager for the radio network.

The film, in emphasizing the power of the spoken word over the written word, uses the voices of Tallulah Bankhead, Dean Martin, and Jerry Lewis, Jimmy Durante, Fibber McGee and Molly, and virtually every other top-rated NBC star. Four announcers, a 26-piece orchestra playing specially-composed music, all help to drive home the fact that "network radio is the most taken-for-granted advertising force in the land."

Statistical highlights: out of every 25 passers-by 19 listen to NBC radio for a total of 111,344,000 listeners weekly or 73.9% of the population. This is far above *Life's* four out of 25 passers-by reading the magazine or 16.5% of readers in the U. S. population. \$22,000 will buy the prospective advertiser a nighttime half hour on the full NBC radio network and that will deliver 7,794,000 people. The same amount of money will buy a two-color, full-page ad in *Life*—will deliver 5,747,000 people.

Advertisers and agencies will get a chance to see NBC's powerful presentation shortly with schedulings due for Chicago and Los Angeles in addition to its New York presentation. ★ ★ ★

Show for teens pushes soda-record-hot dog sales

A good part of the teenager's dollar goes toward the purchase of three items: soda, records, and hot dogs. And three New Haven, Conn., advertisers, Cott Beverages, David Dean Smith (records), and Carl Roessler ("Yellow Tag" frankfurters), have combined to reach teenagers via *Juke Box Saturday Night*.

The three-hour record-request program, on WELI from 9:00 p.m. to midnight, is m.c.'d by d.j. Toby Baker; his approach to the show and the product "sell" is highly informal.

Baker's first step when he started the show was to create a "party" feeling among the audience. He achieved this by making on-the-air phone calls and talking with high school students about what went on in their homes Saturday nights.

Jack Cott, president of Cott Bever-



Sponsor, d.j. give customer point-of-sale pitch

ages, was the first to go for the hook-up between teenagers and his products. D.j. Baker started the sponsor rolling with a campaign to promote Saturday night dancing parties. His show announced parties on request by listeners, and Cott beverages were suggested to highlight each party. As sales jumped so did product and show promotion.

But of course soda pop isn't the only product that sets well with teen-agers. David Dean Smith, owner of the largest record retail outlet in town, reasoned that the show could also sell for him.

He had a particular sales problem. His store is located in the middle of Yale University, away from the center of New Haven. College patronage built his business, but local high school trade was sparse. Smith confined his advertising almost exclusively to WELI's *Juke Box*, inviting teenagers to stop in after school, look around, make David Dean Smith's their meeting place. Within the space of one year, record sales have increased by one-third aided by a good tie-in—re-



"American Radio" plaque salutes bankroller

verlin, BMI president; Otis Rawalt, well-known figure in the representative field; Sol Taishoff, editor and publisher of *Broadcasting*; and Ed Craney.

Among the advertisers given the awards are KXLY's oldest account, Dr. David Cowan, Peerless Dentists (21 years); Sears Roebuck (15); Washington Water Power Company; Ralph's Clothes Store, and Palace Department Store (12).

National advertisers on the XL stations awarded "American Radio" plaques include Colgate-Palmolive-Peet

naming of the store as the "Bop 'N Pop Shop."

Roessler "Yellow Tag" frankfurters completed the teen-age product trio. D.J. Baker's radio pitch on the frankfurter follows the same pattern set with Cott's beverages and the record shop. And the hot dog completes the "party time" menu. Whenever the youngsters get together Baker suggests they use Roessler's; refers to the product as the "happy hot dog."

In addition to its sales success, *Juke Box Saturday Night* is making a vital community contribution toward the prevention of juvenile delinquency. Saturday night has become party night but at home instead of on the streets.

Political one-timer gives WIP advertiser "extras"

One-time shots pack a lot of impact. For proof there's Bobby Thomson's ninth-inning home run against the Dodgers to clinch the National League flag. For radio impact, Warner Manufacturing Company (for Warner Weather Master storm window) is utilizing WIP, Philadelphia, one time on 6 November to cover the municipal elections. Broadcast will begin at 8:15 p.m., run continuously throughout the night and early morning until the candidates have been elected.

Warner and their agency, Melvin E. Bach and Company, Newark, think they have something "extra" in this



Election's appeal heightens air selling impact

election returns broadcast. There's a "revolution" going on in Philadelphia politics. For 27 years the city has been a Republican stronghold; however in the past three a reformed Democratic slate has been elected. The fall election looms exciting.

Jack Lipman, vice president of the Warner Manufacturing, and Melvin Bach, head of the sponsor's agency, give their reasons for the one-time po-

(Please turn to page 70)

HERE'S THE NEEDLE!

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

Questions . . . questions . . . from broadcasters all over the nation. All of them about those remarkable new APS Specialized Libraries. And here are the answers:

Q. These new specialized libraries sound terrific. But none of the five you describe exactly fits our needs. Can you build a special library just for us?

A. Certainly. Tells us what you want. We have the music—the best in the business. We've just finished building a special concert library for one station . . . cost \$32.50 per month.

Q. Here's our order for that Radio Music special library at \$47.50. Now how do we get new music releases?

A. For an added \$5 per month, subscribers to the Radio Music Library (\$47.50) or the Popular Music may select two discs per month from our regular full library release . . . or 24 discs per year from the the full APS catalogue.

Q. What's in these special libraries? Different music? Are they old discs?

A. These specialized APS libraries are built from the full, basic APS library. The selections are from that library. The music is the same. And every disc is brand new.

Q. I'm ordering two of your APS specialized libraries, and I'd like a cabinet. Yours seems to be perfect for our library, but since we don't get a cabinet with these small libraries, how can I arrange for one?

A. We'll sell you a brand new APS custom-built cabinet, designed by broadcasters for broadcasters, for \$125, FOB New York. Then, it's yours for all time, to use as you wish.

Q. I'm using these APS specials, and my staff is wild about them. Now I wonder whether I made a mistake in not ordering the full library. Can I still do this without penalty?

A. Certainly. You can convert to the full APS library any time during the life of your APS special library contract, simply by signing a full library agreement.

Q. Can you let us see the list of titles and artists comprising these special libraries before we decide?

A. On request we'll send you condensed catalogues for the APS Commercial Library (\$22.50 per month); Production Library (\$19.50); Show Medley Library (\$22.50); Popular Library (\$39.50); and Radio Music Library (\$47.50). We'll have catalogues on the newest units, a concert library

and a novelty library, shortly. Just write for them.

Q. Explain how your special discounts work.

A. Easy. First, we'll give you 5% for cash-in-advance. That's because these units cost so little that we both save by eliminating monthly billings. Thus, if you wanted our Commercial Library at \$22.50 per month for one year, your regular cost on a monthly basis would be \$270. Send your check with order for \$265.50, and you're paid up in full. Then, there's a 10% discount if you order two or three of these special libraries. Let's say you wanted both Commercial and Radio Music units. Add \$22.50 to \$47.50 and you get \$70 per month—less 10% to bring it to \$63. That's \$756. per year—less 5%, or \$718.20 if you pay in advance and save \$37.80.

Q. It looks too good to be true. What's the catch?

A. None. It's so logical and sensible it's incredible to us that this service hasn't always been available. But it is now!

Q. Can you send audition discs?

A. To speed things up we've created a single disc with selections from all the APS special libraries. We'll send it on request. Most broadcasters are already familiar with the famous APS quality, however.

Q. Your monthly bulletin, "The Needle", is perfect for our sales staff. How many copies can you send us?

A. Every APS subscriber—full library or specialized library — may have copies of "The Needle" sent to the members of his sales staff. Just send us a list.

Q. We're subscribing to the APS Commercial Library. Do we get the eight half-hour sales meetings and instructions already issued or do we just get one new meeting a month from now on?

A. Both. We ship you all eight meetings already released right away . . . the others come along monthly, at no extra cost.

Q. What about these APS Christmas shows everybody's talking about? Who gets those?

A. The APS jumbo Christmas Program Release—biggest in our history—goes to APS Full Library subscribers only.

WHEN TELEVISION SELLS...

FOR W. T. GRANT CO. IN SYRACUSE



M. J. SWANSON, Ad Mgr. of the W. T. Grant Co., Syracuse, says, "Our two years on WHEN have proved TV to be successful in promoting the sale of all lines. TV

has been especially productive in children's wear and toys. Toy pistols, one of 12 items shown on a recent program, brought 64 sales at \$2.98, the day after a single 45-second mention on WHEN."

Say WHEN TELEVISION

TO YOUR NEAREST KATZ AGENCY MAN AND GET THE FACTS ON CENTRAL NEW YORK'S BEST TIME BUYS.

THE ONLY TV STATION IN CENTRAL NEW YORK WITH COMPLETE STUDIO AND REMOTE FACILITIES

CBS • ABC • DUMONT



OWNED BY THE
MEREDITH PUBLISHING CO.



agency profile **Elizabeth Black** | Joseph Katz Co.

Whenever the topic of veteran timebuyers is brought up it's a pretty safe bet that Beth Black's name will be high on the list. In the process of buying time in the millions she has managed to pick up such a wide range of advertising savvy that two years ago boss Joe Katz, president of the Joseph Katz Company, did the unusual by promoting Beth to account executive for one of his key clients.

If you have occasion to visit Beth's office, be careful not to start nibbling on any of the tinfoil-wrapped bits of chocolate you may see scattered about her desk. In her capacity of account executive of Ex-Lax she believes in keeping the product in the public eye as much as possible. The public ear is not neglected either, thanks to one of the most extensive spot radio announcement campaigns in the country. Hundreds of stations are used.

Born in New York City, Beth went to Richmond Hill High School, but picked up her social polish at Scudder School for Girls. A few months at the American Academy of Arts convinced her that her acting talents could best be utilized in the advertising business rather than on the professional stage.

"Six months as secretary to A. W. Erickson convinced me that advertising was the field for me," Beth recalls. Moving over to Ruthrauff & Ryan in 1931, she soon familiarized herself with such jargon as "kilocycles," "station breaks," and "split networks" while performing secretarial tasks for the radio department head. Three years later she became R & R's first timebuyer.

One of the first accounts she bought time for caused her one of her most embarrassing moments. Lever Brothers campaign to move Spry into top position called for a very heavy spot announcement schedule. Adjacencies to flash news programs seemed logical until the night of the Hindenburg dirigible disaster. Immediately following the news flash that all on board were believed burned to death came the merry jingle, "Hi Hi, fry with Spry!" The radio station's switchboard was swamped with calls from indignant listeners.

Buying time for such large spot users as Dodge, Noxzema and Gillette prepared Beth for her next move up the ladder. Twelve years ago she became director of media for the Joseph Katz Co. Asked to estimate the amount of time and space she had bought during the ten year period she held down this post, Beth says, "I've never added up the figures because I'm much more interested in knowing how much of the client's goods were sold." It's this dollars and cents philosophy that has won Beth her national reputation in the media field as an astute buyer of time.

*pictures,
programs,
and
people*

Picture quality isn't the only loss network television programs suffer when they're shown as kinescope recordings. They also lose viewers—and in huge numbers. For example:

In the first quarter of 1951, nine network TV programs which were consistently among the "top ten" in New York where they were seen "live," were also shown in Los Angeles—also a 7-station market. But what Los Angeles saw were kinescope recordings. And the *kinescope ratings averaged 63% lower!*

Whatever the reason for this drastic rating loss: the inferior picture quality of kinescope recordings, or local viewing preferences, or a combination of both—you can avoid it with *Spot Program television advertising*.

With Spot Program television, you can get the better picture quality of film, or of "live" programs which cater to local preferences. Plus other advantages: Complete freedom in selecting markets—no "must" stations, or minimum group requirements in *Spot Program* advertising; wider choice of stations in the markets you want.

All these extras—at no extra cost. For Spot rates are generally lower than network rates for the same time period, on the same station. Enough lower to pay for the extra film prints required, their handling, distribution and other costs.

If you're interested in reaching people, through pictures—and at a profit, you'll be interested in the *Spot Program* story. You can get it from any Katz representative. It shows, very clearly, that . . .

You can do better with Spot. Much better.

"Live" vs. Kinescope Ratings

| Network Programs | "Live" (New York) | Kinescope (Los Angeles) |
|-------------------------|----------------------|----------------------------|
| Texaco Star Theatre | 47.7 | 22.9 |
| Your Show of Shows | 37.8 | 8.6 |
| Comedy Hour | 36.7 | 18.1 |
| Philco TV Playhouse | 35.5 | 7.5 |
| Godfrey's Talent Scouts | 34.3 | 10.1 |
| The Goldbergs | 33.7 | 12.2 |
| Studio One | 33.7 | 12.8 |
| Toast of the Town | 30.8 | 14.7 |
| Godfrey & His Friends | 26.2 | 11.2 |
| Average | 35.2 | 13.1 |

Source: Telepulse, Jan.-Mar. 1951 averages.

THE KATZ AGENCY, INC. Station Representatives

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

BAB-O BOUNCES BACK

(Continued from page 29)

Meanwhile, Bab-O had been running periodic premium campaigns on these shows (about every 13 weeks) and had been spending about \$1,300,000 of a \$2,000,000 budget on the air. It was nothing for a Bab-O premium (costume jewelry, household gadgets, etc.) to pull up to 300,000 quarters and Bab-O labels.

By 1950 when Bab-O began to feel the inroads of Ajax—the annual case sales (again, according to adman

Jones) were up around the 5,100,000 mark. The advertising allowance-per-case had gone down as volume went up, until it was around 36¢ per case. Duane Jones had proved his point—the formula had worked. Daytime radio-plus-premiums could sell a cleanser.

The trouble, in 1950, was that the Duane Jones plans no longer worked well enough. Premiums were no longer a novelty, and their effectiveness, for Bab-O at least, was diminishing. Too, television was beginning to cut into the

sacrosanct regions of daytime radio. And the new types of cleansers, typified by Ajax, were beginning to cut into Bab-O sales. Thus it was, in 1950, that Duane Jones was on the spot and an advertising shakeup was in the cards.

As often happens when client and agency don't see eye-to-eye on what's good for the account's advertising policies, Jones (who didn't want any basic radio-TV changes) and Babbitt came to an amicable parting of the ways. In the latter part of 1950, Babbitt announced that it was looking for a new agency and invited a half-dozen leading firms in to make the pitch.

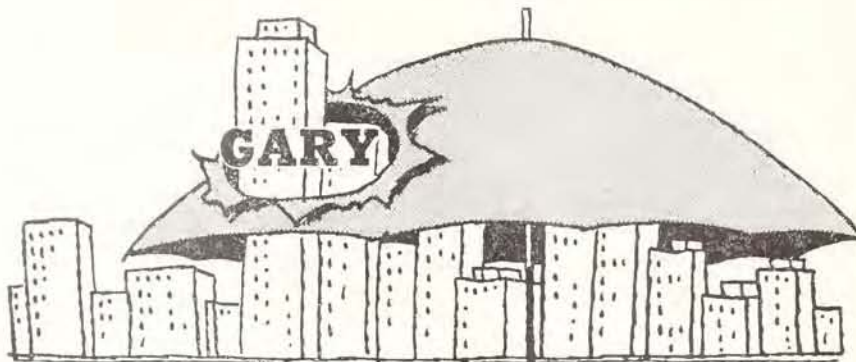
One of those was the William H. Weintraub agency, then making a real name for itself by having opened up successfully marginal-hour late-night TV programming with *Anchor-Hocking* and *Broadway Open House*. Since Bab-O is neither a huge business nor a huge account, and since Weintraub's list of advertising successes was as attractive as Dagmar's bosom on *BOH*, the medium-sized Weintraub agency got the account, after much careful deliberation on Babbitt's part.

It's said that the clincher in the all-day session in which Weintraub presented its pitch to Bab-O was a series of charts and graphs, in which Weintraub demonstrated a thorough analysis of Bab-O's marketing problems and advertising needs. Also, the Weintraub presentation was geared to a single major idea, namely that Babbitt should be promoting, first and foremost, *its cleanser* in its advertising, *and not selling premiums*.

In the first month of 1951, the Babbitt account went to Weintraub from Jones and the era of daytime "soap operas" and premium selling in Babbitt's history came to an end.

Weintraub promptly went to work on a new Bab-O ad approach. The first big thing that happened was a complete re-evaluation of radio's role in Bab-O selling. Down went the axe on *David Harum* and *Noni From Nowhere*, which accounted for nearly \$2,000,000 in time and talent billings, plus promotions and premiums.

With hardly a pause for breath, Weintraub staffers concocted a whole new copy approach around the ringing slogan of "NO SINK SMOG," and played up as minor themes the big sudsing action and the new fragrance of Bab-O. The campaign was one of those happy inspirations which combines positive selling for a product



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

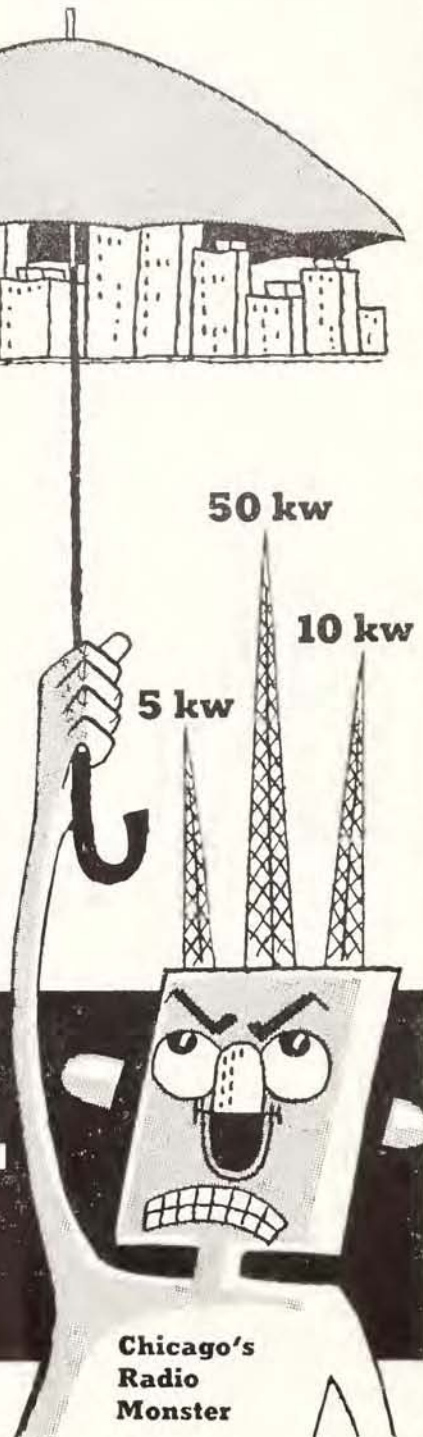
Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

Dee O. Coe
Gen. Mgr.—WWCA

WWCA

Gary Indiana's No. 2 Market



Salesmaker to the Central South



The Lion Oil Company reports: "Our radio program SUNDAY DOWN SOUTH originating on WSM has established the Lion Oil Company as an important unit in the Southern states in which we operate, and through it we have gained consumer acceptance to the point that we now compete on even terms with oil companies of all sizes."

Radio Stations Everywhere
But Only One . . .



With a talent staff of 200 top name entertainers . . . production facilities that originate 17 network shows each week, a loyal audience of millions that sets its dial on 650 — and leaves it there!

CLEAR CHANNEL — 50,000 WATTS

IRVING WAUGH, *Commercial Manager*
EDWARD PETRY, *National Representative*



with a few backhand knocks at the opposition. It did away with the old Bab-O pitch of Duane Jones days ("It Dissolves Grease") and took a dig at Ajax with such copy lines as "Surface cleansers with flimsy foam can't get at Sink Smog, imbedded deep in pits and holes in porcelain."

The next step was to apply the new selling tactics to radio. Weintraub was convinced—on the basis of NBC's Hofstra Study and other research—that the right kind of radio for Babbitt was something that capitalized on TV's weak points. It had to be flexible, have multiple impact, avoid TV centers as much as possible, compete readily with TV in video markets, be attractive to daytime housewife listeners, and be reasonably-priced. In short, a pretty steep list of requirements.

Weintraub and Babbitt finally found what they wanted on the Mutual Broadcasting System, a network which had not hitherto shared in Bab-O billings. The program content was five-minute newscasts: the approach, something brand-new to network radio. The series started on 15 January 1951.

Here's how the *Bab-O Reporter*, with

Frank Singiser, works: There are six network newscasts a day, at 10:25, 11:25 a.m., and at 12:25, 2:25, 3:25, and 4:25 p.m. Each of the 450 Mutual stations carrying the shows doesn't have to take any more than five newscasts per day, in order to make scheduling easier, and to avoid conflicts with local shows.

* * * * *

"The movies accomplished a social revolution. Radio brought about a comparable revolution, because it had the qualities of convenience and time-coincidence that movies lacked. Because of this great advantage over the movies, radio was able to transform our outlook on life."

GLEN McDANIEL
President, RTMA

* * * * *

On an area basis, adding up all the newscasts on stations ranging from WLOE in Leaksville, N. C. to WOR in New York City there are 500,000 *Bab-O individual news programs each year*. (Incidentally, this is a big merchandising point of Bab-O's in talking to the sales force and retailers.)

While all the Bab-O news stations on MBS are not, by any means, in non-video areas, the bulk of them—

due to Mutual's great strength in small towns—do not have to compete with daytime TV. Also, Bab-O's news series is designed to attract "habit" listening among housewives, now more news conscious than ever since Korea, price controls, the draft, rationing, and other news has been filling newspaper pages.

If the Bab-O radio operation sounds rather like a "spot" operation, don't be surprised. Bab-O and Weintraub virtually treat it as one although it is basically a network operation. For, Bab-O has found that, with as many as 25 news shows a week on a single station, some fancy flexibility can be achieved, resembling what you get on spot radio.

Primarily, this hinges on the use of local or regional cut-ins. Having put premium selling temporarily on the shelf, Bab-O is now concentrating on the use of "One-Cent Sales" (three cans of Bab-O, in a package, for the price of two and a penny) to "sample" new customers. This has been worked successfully in Miami, Jacksonville, and Tampa—three areas where the air-backed promotion soon accounted for 90% of all cleanser sales—and in other areas from Madison (Wisc.) to Cleveland, New York, Los Angeles, and Chicago.

Local and regional "insertions," via live cut-ins worked from a cue sheet, back these campaigns in the areas where the "One-Cent Sales" are operating. Some stations are paid for these cut-ins, others are not. This depends on how much promotion and merchandising has been done by the station during the previous airings of the *Bab-O Reporter*.

This new approach to daytime radio has worked similar wonders for Bab-O in other areas, and is proving itself to be one of the most resultful ways to use the older broadcast medium as daytime TV grows in strength.

Not that TV has in any way been ignored in the new lineup of Bab-O advertising strategy. In fact, Bab-O ad dollars are going into TV now at a rate that is about two-to-one with radio, and TV is the keystone of the new Bab-O 1951 campaign.


Just five days after the 15 January, 1951 start of the *Bab-O Reporter*, and before the soap opera cycle was in its official grave, Bab-O became part of a Weintraub-promoted TV invasion of another marginal time period: Saturday mornings.

1000 WATTS

730!

Charleston's most far reaching station

PAL says



WPAL programs to well over 200,000 negro listeners — selling with such programs as "Blues 'n' Boogie", "Harlemoods", "Jive Parade", and the new month-old "In The Garden" program of request hymns and spirituals, heard Mondays through Fridays at 8 a.m. Conducted by Charleston's outstanding negro leader, Emmett A. L. Lampkin, former Broadway and network radio actor, this appealing program has found its way into the hearts and lives of our Southern people. Let the charm and simplicity of "In the Garden" sell to the Southland for you . . . See our representatives.

W-PAL

of CHARLESTON
SOUTH CAROLINA

John E. Pearson Co.
S.E.; Dora-Clayton Agency

amazing revelations about the Pacific Coast

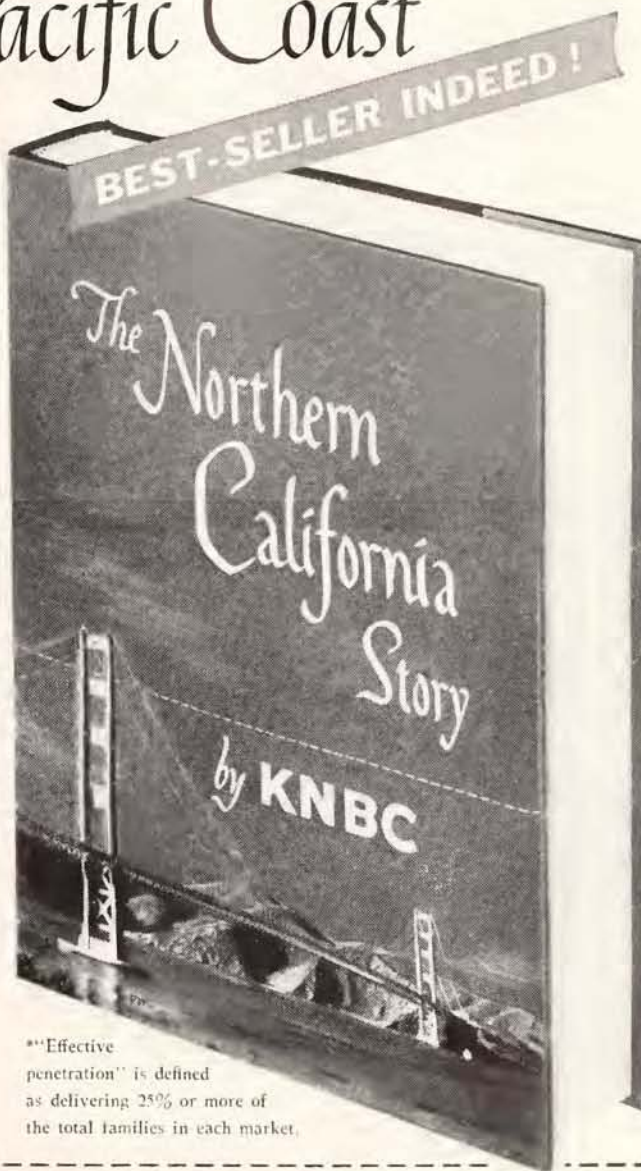
28 Stories in One! If you need effective* penetration in Northern California at the lowest possible cost, KNBC will deliver all 28 of the key markets as compared to 14 for the largest magazine, 8 for the area's leading newspaper, and only 1 for the leading television station.

Tender Love Story! KNBC has the largest weekly BMB audience of any S.F. station—in the city, the entire Metropolitan area and the whole state of California. In fact KNBC reaches 50% more people daily than the next best station.

Blazing Passion! Even in TV peak viewing time (6-10 PM) radio has 63% of the S.F. broadcast audience. There are 9 times more radio homes (1,885,000) in San Francisco than television homes (210,000).

Treasure Chest! KNBC literally poured gold into the coffers of a national book-publisher, delivered the lowest cost-per-order of any of the other 78 stations he used across the country, 20% lower than the next best station. One year later KNBC delivered sales for the same advertiser at a 30% lower cost-per-order than he had expected.

Thrilling Characters! KNBC's own top favorites, backed by stars of NBC's big network shows, help station's Hooper and popularity outstrip all other S.F. stations—such as *Judy Deane* (9-10 am), *Jane Lee's Woman's Magazine of the Air* (10-10:30 am since 1932), *Bob Letts* (10:15-10:30 pm MWF), *Jimmy Lyons Discapades* (midnight-1 am, Mon-Sat).



Effective penetration is defined as delivering 25% or more of the total families in each market.

You can't afford to miss this story

These are some of the reasons on the books why KNBC is your best media buy in San Francisco and Northern California. Just so, all seven major market stations represented by NBC Spot Sales are the best buys in their areas. And that's only one reason why first calls just naturally are put in to NBC Spot Sales. Serving only seven key radio stations, your NBC Spot Salesman has the time to devote to your account... the knowledge, organization and research service to show what Spot can deliver for you in the nation's key markets...

via Radio, America's No. 1 mass medium

From the NBC SPOT SALES Best-seller Group



Here are the Authors of the 7 NBC SPOT Best sellers:

- WNBC New York
- WMAQ Chicago
- WTAM Cleveland
- WRC Washington
- KOA Denver
- KNBC San Francisco
- WGY Schenectady-Albany-Troy

Represented by

NBC SPOT SALES

New York Chicago Cleveland
San Francisco Hollywood

Along with Maidenform bras and Seeman Bros. (Air-Wick), also Weintraub clients, Bab-O bought in with a weekly show entitled *Two Girls Named Smith* on ABC-TV in the noon to 12:30 p.m. spot. The two other clients followed, alternating in the 12:30 to 1 p.m. spot with *Faith Baldwin*.

Not only was *Two Girls Named Smith*—an “Irma”-type TV series about a couple of struggling career girls in New York—a dramatic invasion of a new time period, it had a

couple of new wrinkles in timebuying as well. Nighttime TV is notoriously difficult to clear, although daytime is recognized as much easier. However, Weintraub was taking no chances. It sent “traveling timebuyers,” somewhat in the manner of the men who traveled the grass-root areas of radio for Bulova Watch in the old days, around to all the TV areas.

A station manager might be inclined to say “No” to a long-distance call from Madison Avenue: when seated across the desk from the persuasive

talk of Weintraub staffers like ex-SPONSORITE Les Blumenthal, it was another story. Station clearance proved remarkably easy with this method, and racked up the eye-opening total of 53 ABC-TV affiliates in the lineup; over 30 of them carried *Two Girls* on a live basis.

The TV and radio campaigns meshed beautifully, with each supplying just about everything in the way of a sales tool that the other lacked. The “One-Cent Sales” were promoted, throughout 1951, on the TV shows as well, with great success. The “Sink Smog” pitch became a villainish little character in TV commercials who sent housewives scurrying to buy Bab-O and caused no happiness in the inner circles of Colgate-Palmolive-Peet, who had pretty well figured Bab-O as being down for the count.

With the success of its radio-and-TV approach, backed by large-space ads in both color and black and white in daily newspapers, Sunday comics and Metro Group supplements (with many cross-plugs for TV and radio in the space ads), Bab-O advertising has taken a new direction. It's returning to nighttime air selling, for the first time since 1932.

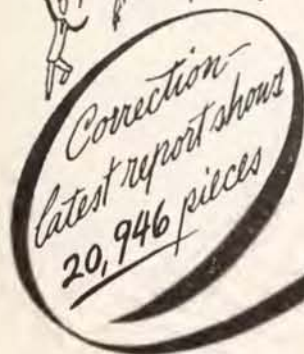
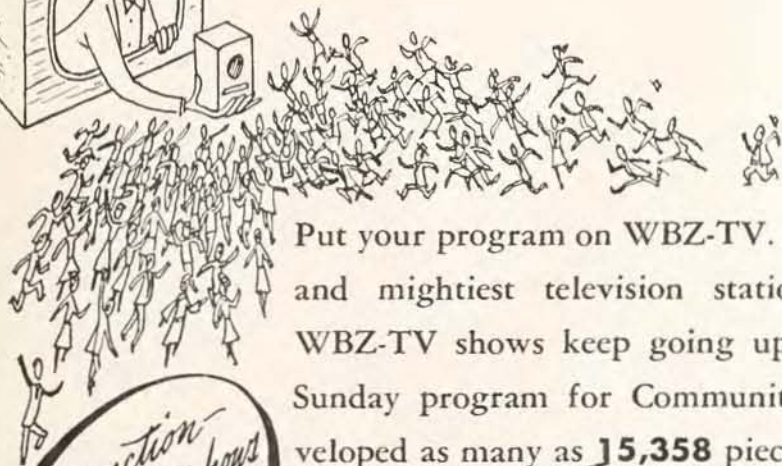
Not long ago, NBC-TV offered Weintraub and Bab-O a lush package: The 8:30 to 9 p.m. portions, on alternate Wednesdays, of the nighttime *Kate Smith* show. Since the Bab-O budget won't stretch to include *Two Girls Named Smith*, Bab-O reluctantly decided not to renew its Saturday morning show, which was scheduled to run out for Bab-O on 13 October. Meanwhile, Bab-O has started (as of 26 September) on the nighttime *Kate Smith* show, feeling that the opportunity to enlist Kate's proved record of TV salesmanship in the battle against Ajax, Bon Ami, Swift's, Armour, Old Dutch, and other cleansers was just too good to miss. Preliminary reaction to the move from Bab-O's sales force and retailers has been excellent. The double-barrelled campaign of radio-and-TV selling is beginning to prove to be the big gimmick needed to revitalize Bab-O sales.

How successful the new Bab-O strategy will continue to be at the sales counters and check-out counters remains to be seen. First-quarter (1951) net sales for B. T. Babbitt were nearly \$4,800,000—an annual rate of over \$19 million. Whether this was caused pri-

Only ONE Station DOMINATES
This Rich, Growing 15-COUNTY MARKET
WITH
DRUG SALES OF \$12,474,000*
Source: Management, 1951 Survey of Buying Power

WSJS
The Journal-Sentinel Station
AM-FM
WINSTON-SALEM
NBC Affiliate
Represented by HEADLEY REED CO.

WANT TV RESPONSE IN BOSTON?



Put your program on WBZ-TV. . New England's first and mightiest television station! Mail-counts on WBZ-TV shows keep going up, up, up. A **single** Sunday program for Community Opticians has developed as many as **15,358** pieces of mail, according to the agency (Lasker-Riseman, Boston.)

TERRIFIC POTENTIAL FOR DRUG SALES

The Boston metropolitan market represents a terrific sales potential for drugs, foods, apparel, hardware and practically every other type of merchandise. WBZ-TV can help you get *more* than your share. Availabilities are limited, but the man from WBZ-TV or NBC Spot Sales may have exactly what you want!

WBZ-TV BOSTON

CHANNEL 4
Represented by
NBC Spot Sales



Westinghouse Radio Stations Inc

Serving 25 million

KDKA • WOWO • KEX • KYW • WBZ • WBZA • WBZ-TV

Sales Representatives for the radio stations, Free & Peters

Let's
Look At The
VITAL
STATISTICS



Celebrating's in order for it's "Happy Birthday" to me.
WSPD-TV is my name and I'm just passing three.
And now at the start of this year numbered FOUR
I boast of 125,000 sets and soon there'll be more.
My programming's tops and my Hooper's sky high.
In Northwestern Ohio I'm TV's most intelligent buy.
So this birthday of mine is really HAPPY, not blue;
Cause I'm just the guy to do a TOP JOB of SELLING For YOU.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS - W.B.C.

WSPD-TV
CHANNEL - 13

Represented Nationally by KATZ

marily by a known rush of "stock-up" buying by grocers in the first three months of this year, or whether it means the beginning of a new prosperity for Bab-O can't be fully determined. If the sales continue at the present higher level (16% over last year's annual level), the Weintraub agency and the re-styled radio and video campaigns can take a major part of the credit.

B. T. Babbitt, meanwhile, has plenty of confidence in its ability to bounce back. This was summed up, in precise terms, in an editorial in a recent Bab-O mailing piece to its retailers. Wrote the cleanser firm:

"We recognize that we have powerful challengers. Competition has perhaps never been more keen. But this simply has called for a redoubling of our efforts. Surveys showed the public was 'sold' on suds . . . and we went to work to give them MORE suds than any other cleanser!"

"And we are making the best possible use of this tremendously important product claim . . . with the most exciting, dynamic hard-selling advertising and promotion ever scheduled by the company. There can be no doubt that the impact of this powerful advertising and promotion will result in a measurably more profitable year for us all."

"If more needs to be done . . . anywhere in the structure of our business . . . you can be sure it WILL be done! Because it is our desire . . . and our determination . . . that NOTHING shall interfere with keeping Bab-O in first place!"

With this kind of steam being generated in Bab-O's advertising boilers, it may not be too long before mighty Colgate-Palmolive-Peet, with its prize contender Ajax, may find itself dropping back in the big race to sell household cleansers to Mrs. America. Bab-O's comeback, via radio and TV, is on.

CAROLINA RICE

(Continued from page 35)

consumer preference, long-grain rice would undoubtedly have lapsed again into relative inertia sales-wise. But River Brand Rice Mills had no intention of letting this happen. With a re-designed package and a beefed-up sales effort they set out to capture a much larger, permanent market for their long-grain Carolina Rice.

The rice firm turned the advertising problem over to its agency, Donahue & Coe; gave them a modest budget to work with. During the first selling season for Carolina (fall 1946 and spring 1947), the agency used newspaper ads and car cards to carry the long-grain rice story. Most of this promotion was concentrated in the Northeast, with New York an important target.

In the fall of 1947 the ad budget was nudged upward (it's linked to the sales volume of 100 lb. "pockets") and spot radio was added on the recommendation of agency account executives A. B. Churchill and William Schneider. Now there was enough money in the kitty for a 13-week schedule of announcements. They were scattered and the transcription, though competent, was hardly earth-shaking in its impact.

While the initial spot radio campaign was running, one of the executives in the Donahue & Coe shop suggested a jingle for Carolina. After mulling it over, everyone seemed in favor of a jingle—but there were plenty of misgivings about how the client might react.

The agency decided that the best way to convince the client was by springing it on River Brand Rice Mills brass as a surprise. An agency copywriter sat down and rapped out a set of lyrics (reproduced on page 40), setting them to the music adapted from a popular song by the musical director. Singer Janette Davis, an Arthur Godfrey lovely (pictured on page 40), was called in to do the recording. Her soft Southern inflection with faintly sexy overtones loaded every word with charm.

Then the agency went to River Brand Rice Mills' president Julius R. Ross, vice president James Bergman, Jr., and a group of other company executives.

From the smiles on their faces after he played the jingle through Account Executive Churchill knew it had scored. The rice firm's top brass was enthusiastic, several admitting they had been antagonistic to all jingles before hearing this one. Enthusiasm for the Carolina Rice transcription proved to be lasting. It remains exactly the same right up to the present, after more than 12,000 airings in the New York market alone.

There can be no doubt that the Carolina jingle is a primary factor in the rice's success. Reporting on outstanding commercials (26 February 1951

WNAX . . . Top Radio Buy in **BIG AGGIE LAND**

CONSIDER THE COVERAGE:

405,210 radio families in 267 BMB Counties . . .
. . . AND THEY LISTEN REGULARLY!

A Diary Study conducted by Audience Surveys, Inc., showed WNAX received top rating in 439 (88%) of the 500 quarter-hours studied.

This was a 10 to 1 advantage over the second station. Of the 52 stations receiving mention in the Diary Study, listeners liked WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours. LOYAL AUDIENCE? WNAX HAS IT!

CONSIDER THE COST:

A one-time, one minute Class "A" announcement . . . \$30.00.
No other radio station . . . OR COMBINATION OF STATIONS . . . in Big Aggie Land can deliver 13,507 radio families for \$1.00—(.075c per 1000).

DOES WNAX'S AUDIENCE HAVE THE MONEY TO BUY?

Big Aggie Land's buying income in 1950 was \$3,609,826,000.00.

When you buy to sell in Big Aggie Land, remember this: One powerful, dominant radio station, WNAX, assures complete market coverage of the world's richest agricultural area. WNAX alone delivers this Major Market in ONE BIG LOW-COST PACKAGE. See your Katz Man today.

THE MIDWEST ADDRESS OF CBS



WNAX-570



A Cowles Station
570 KC • 5,000 WATTS

YANKTON - SIOUX CITY • COLUMBIA BROADCASTING SYSTEM

AFFILIATED WITH THE
COLUMBIA BROADCASTING SYSTEM

"Today's top commercials" . . . SPONSOR found Carolina Rice one of the most frequently praised by ad men. Later, in his 21 May 1951 SPONSOR column, copy specialist Bob Foreman said of it:

" . . . the product is airing a singing commercial which both musically and client-wise is as pleasant as a pop tune. In fact, the ditty is patterned after a pop tune rather than the brief repetitive and utterly simple format of the usual commercial opus. As such it doesn't provide the immediate impact, instantaneous recognition, but actually

Carolina Rice's theme song has a more insidious, and possibly more lasting, effect. Once the tune sticks to you, I think it's bound to stay . . . here's a singing commercial which I don't believe will ever become cloying."

With client enthusiasm for the jingle came a larger ad budget for Carolina Rice. The present successful Carolina Rice radio strategy got underway in the winter of 1947 (rice isn't pushed in summer because it's considered a "hot" dish). This is how Donahue & Coe tackled the problem, in the words of

account man Arthur B. Churchill:

"We didn't have enough money to go into many markets at the same time. We felt that to spread the radio budget thin would be to fritter it away without getting the necessary impact. So we decided to concentrate on New York—it's the largest market and with company headquarters there we could push distribution with the firm's salesmen, instead of depending on brokers alone."

Forcing distribution was the initial bottleneck. Supermarkets, which account for a tremendous percentage of sales in metropolitan New York, were hard to crack. Such chains as A & P, Safeway, and Acme all have their own "house" brands which get preferred shelf space. Then there are strong "specialty" brands like Uncle Ben Converted—a hard grain rice with the inner hull baked on for nutrition's sake. More recently there's been Minute Rice, a pre-cooked brand that can be quickly prepared; it's backed by the considerable resources of the General Foods Company.

But New Yorkers began demanding Carolina Rice almost immediately as they became captivated by the jingle with the Southern drawl. Two major network outlets and four of the independent New York stations carried at least one Carolina Rice participation a day. Participations on WPAT, Paterson's Milo Boulton show got Carolina into the Acme stores in New Jersey through a merchandising tie-up.

By March of 1948 a survey put Carolina's distribution in metropolitan New York at 50%—a remarkable showing for only six months' effort. Sales were swelling like a kettle full of long grain rice. A careful breakdown of those sales turned up an interesting fact which agency and packager were quick to exploit. It seemed that Harlem grocers were selling more, proportionately, than the rest of New York's grocers. A soft spot for the South, perhaps; or a preference for long-grain rice.

Participations on WWRL and WLIB, New York, were bought to intensify the appeal to the city's large Negro population. At the same time it was discovered that Gotham's sizable Spanish-speaking market provided another susceptible audience for Carolina's jingle. Another program on WWRL, the *Spanish Hour*, provided the vehicle.

As each 13-week cycle finished, Donahue & Coe timebuyer Evelyn Lee

Map \$1,000,000,000 Alaska Defense Plan

**Population Of
Alaska Soars
77% in Decade**

WASHINGTON, Dec. 5.—(UP) —Alaska has gained 56,119 in population the past decade to reach a total of 128,000, the highest increase in the country.


**Alaska to Get
6 Millions In
Public Works**

WASHINGTON, Sept. 12.—Secretary of Interior C. I. E. A. Terday allotted \$600,000,000 for public works in Alaska.

WASHINGTON, Aug. 29.—The Defense Department embarked on a long-range \$1,000,000,000 military construction program in Alaska.

More people . . . more money . . . are pouring into Alaska than ever before. It's 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 (Sold separately—or in Combination at 20% Discount) | KENI, ANCHORAGE 5,000 Watts, 550 KC (Sold separately—or in Combination at 20% Discount) |
| GILBERT A. WELLINGTON, Nat'l Adv. Mgr. 5546 White-Henry-Stuart Bldg., Seattle | ADAM J. YOUNG, Jr., Inc., East. Rep. New York • Chicago |

Board with statistics

Consider the Carolina timber industry which produces *2½ billion* board feet . . . earns 421 million dollars annually, with plants in almost every Carolina community. Among the beneficiaries are many of WBT's 3,000,000 listeners—*the largest* group of your prospects you can reach by any *single* advertising medium in the two Carolinas.



WBT CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
REPRESENTED NATIONALLY BY RADIO SALES

Jones kept changing the radio schedule to broaden impact for Carolina. Explains timebuyer Jones: "We started by alternating the network stations two at a time and filling in with the independents. For example, we'd use WJZ and WOR in one 13-week cycle, then switch to WNBC and WCBS the following cycle. Our first independent station buys were on WINS, WNEW, WMCA, and WMGM; but we kept adding stations each season."

All of the shows Miss Jones buys are daytime participations. Most follow the disk jockey pattern of music and chatter plus transcribed commercials. She evaluates her buys with hard-headed realism:

"This is my theory and both the account executive and the client go along with it. If you're on a show for 13 weeks and the talent hasn't been able to get people to buy Carolina Rice, he never will. So in most cases we use a show for only 13 weeks at a time. If the program doesn't prove itself, we don't use it again. If it does, we still drop it for a while. We give the talent a 13-week rest to come up with some new approach, and meanwhile go out

after a new audience.

"Our main concern is reaching new customers all the time. We're convinced that once a person uses Carolina, if she's a regular rice user, she'll stick to it. It's true that we may keep an outstanding show like *Doctor Jive*

★ ★ ★ ★ ★ ★ ★ ★
 "Make certain that the media in which you run have been independently researched to deliver the greatest number of prospects—not readers or listeners—per dollar."

RICHARD MANVILLE
 President
 Richard Manville Research

★ ★ ★ ★ ★ ★ ★ ★

on WWRL, but after the first 13-week cycle we'll cut down from six to three participations a week, putting the other three on one of the station's other programs to reach new people. However, we'll keep one like Milo Boulton on WPAT because we like his merchandising tie-up with Acme stores."

Carolina will shortly cash in on another merchandising plus when WWRL's "Operation Tie-In" gets underway. The Woodside (Long Island)

station, which programs heavily to Negro and foreign audiences, has a working agreement with 150 supermarkets and groceries in Harlem. Carolina Rice will be among the first four WWRL advertisers to be featured along with station talent on three-color 12 x 20 inch display cards. The station will give Associated Grocers of Harlem, the cooperating group, free plugs over the air.

With dramatic proof of spot radio's success, both client and agency are on the threshold of expansion. They've tried modest test campaigns for Carolina in other markets, including Chicago and Philadelphia—but concluded that the saturation technique was a must. Until there's sufficient distribution for full-scale radio campaigns in other markets, the company is temporarily holding fire. Soon, however, it's expected that the same saturation method using radio and the jingle will go into action in additional markets where sales justify the expense. Plans, too, are underway for adapting the jingle to a commercial film which could be used on TV.

The Carolina Rice expansion in spot radio will use metropolitan New York as a base from which to expand in several directions. Many stations of the present New York schedule already reach most of New Jersey, out onto Long Island, down into Pennsylvania, and up into southern New England. These will be further strengthened by overlapping stations as the campaign unfolds. There are also indications that the company will jump over to the midwest as well.

Exactly when this expanded campaign will get started is still uncertain. Present expectations put next year's total ad budget 40% higher than this year's. But the rice market and grocery store distribution hold a question mark over the use of this extra money. And more money won't necessarily mean the addition of television. Though the agency is working up a TV film for Carolina, the company has no intention of going into the visual medium, at least not yet. They feel television is not right for them at present.

Meanwhile, a national magazine campaign for River Brand, the company's other packaged product, carries a tag for Carolina. The long-grain rice has considerable distribution outside New York, though not nearly as good as River Brand's national distribution of about 70%.

results

ACME MARKETS

The Acme Markets MILO BOULTON SHOW —
 — in its third highly successful year
 — is serving these National Accounts
 on a combination participation and
 merchandising basis:

CAROLINA RICE
 KIRKMAN FLAKES
 REDDI-WIP
 RONZONI

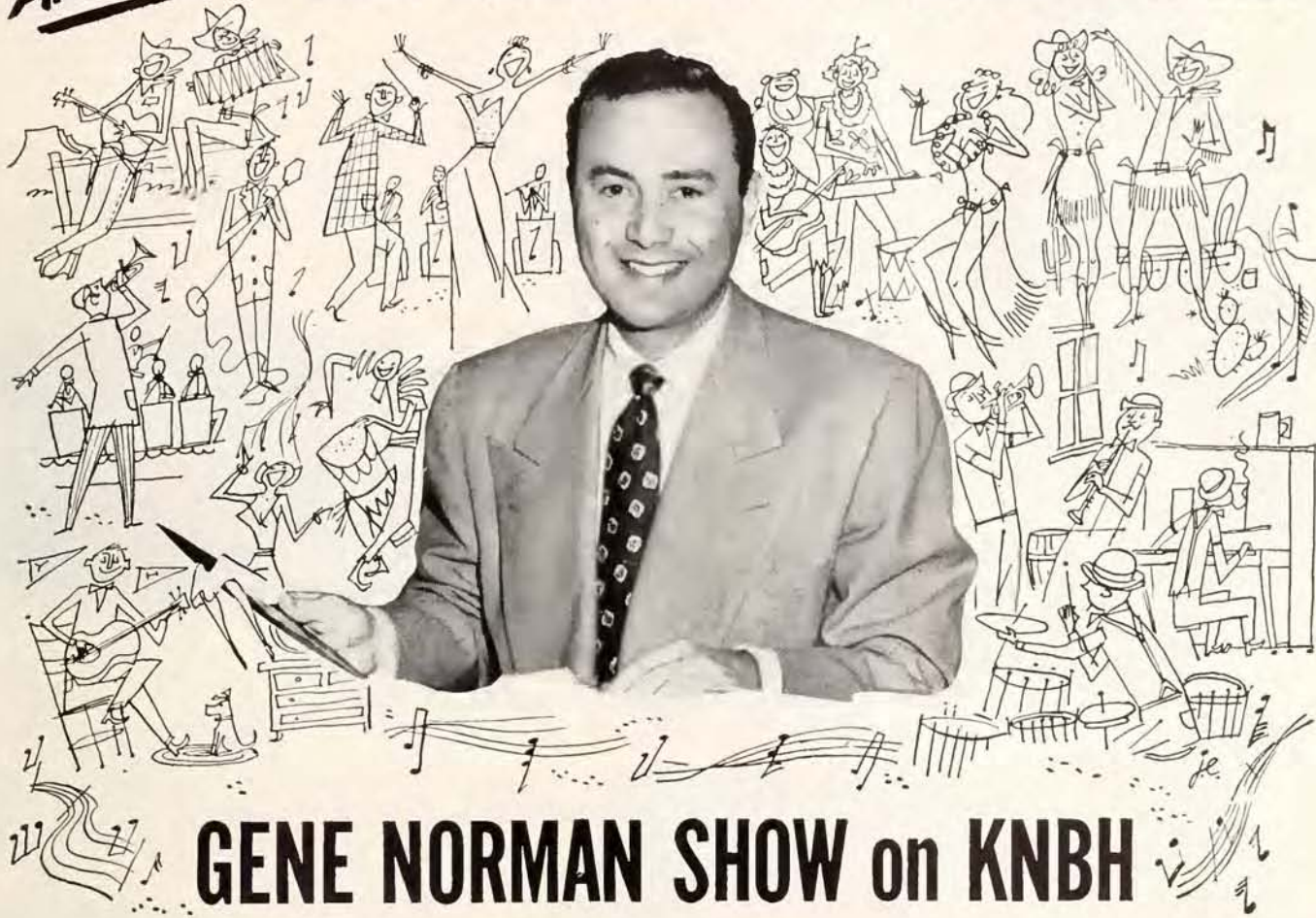
ROYAL CROWN COLA
 SHEFFIELD FARMS
 SOPHIE MAE CANDY
 WESTON BISCUITS

wpat
 PATERSON NEW JERSEY

5,000 watts
full-time
 930 KC N.Y. N. J. CONN.

ANOTHER

LOS ANGELES TV HEADLINER!



GENE NORMAN SHOW on KNBH

**Ace TV disc jockey, Gene Norman, teams up with
Snader Telescriptions... it's the brightest
nighttime participation show in Los Angeles!**

Here's a neatly tailored, hard-selling TV show with a ready-built audience to help you sell your product or service in Los Angeles.

Gene Norman has been the tops in radio disc jockeys in this town for years. Now he swings his loyal audience to TV on KNBH. With rare technique he introduces the glamorous Snader Telescriptions: top-quality motion pictures of well-known singing, dancing and musical novelty acts... filmed in Hollywood

expressly for television. Peggy Lee, The King Cole Trio, Patricia Morison, Tex Ritter, Red Nichols and His 5 Pennies, Cab Calloway, Mel Torme and a host of other stars appear every week on The Gene Norman Show.

You can buy participations on The Gene Norman Show for an amazingly low figure. The show is viewed from 10:30 to 11:00 p.m., Monday through Friday. Contact KNBH, Hollywood, or nearest NBC Spot Sales Office,



TO SELL THE BUYING

MILLIONS IN AMERICA'S

2ND LARGEST TV MARKET!



OUT OF HOME LISTENING REPORTED BY PULSE

In July, 1951, Pulse measured radio audience out of the home in these markets:

Buffalo
St. Louis
Chicago
Washington, D. C.
Cincinnati
Boston
Philadelphia
Los Angeles
Detroit
Minneapolis-St. Paul
San Francisco
Atlanta

These reports are available to radio stations, advertising agencies and advertisers.

If you want to count the total radio audience, you must have these out of home measures.

For information about these and other Pulse reports . . .

ASK THE PULSE

THE PULSE Incorporated
15 West 46th Street
New York 36, N. Y.

Another likely development is a switch in River Brand's media strategy from strictly newspapers and magazines to radio. Arthur B. Churchhill, agency account executive, explains the hesitation in putting River Brand on the air: "We have developed another jingle, this one for River Brand; it's now being approved. But we're moving very slowly because the Carolina jingle set such a high standard that we feel some trepidation about getting another as good."

Chances are that the River Brand campaign will expand on radio faster than the Carolina, since River Brand has what the company considers sufficient distribution in more markets. There are hints that a full-scale spot radio campaign for River Brand would draw a considerable share of its budget from magazines, newspapers.

Whichever comes first, a continuation of the astute tactics used so far should assure the company even greater sales than in the past. The company's statements show that in 1950 it took in \$21,282,973—which is up \$3,000,000 over 1948. Many of those extra dollars are accounted for largely by the jingle with the Southern drawl. ★ ★ ★

ROUNDUP

(Continued from page 55)

litical broadcast:

1. Listenership is at a peak because of the intense interest in almost any election.

2. Radio as against newspaper advertising lends itself to a more dramatic presentation. The voices of well-known announcers, political figures and the like; shifting of information points from one headquarters to another; plus the issuance of important tabulated figures all add up to on-the-spot, vital, news coverage.

3. The broadcast will provide Warner with an ideal "shot in the arm" feature for hyping winter sales in the Philadelphia area.

For WIP it marks some 20 years of Philadelphia election coverage. Direction of the election will be divided into two segments, with Murray Arnold, WIP program director, supervising all returns put on the air and coordinating the material used in the studio between announcers and analysts. Producer Ed Wallis will operate an interwoven net of 20 telephones from the WIP master control room making it

possible to switch, in five seconds, to any of the WIP reporters in outlying locations.

A complete crew of some 30 people will be used to bring listeners election coverage. ★ ★ ★

Briefly . . .

What's the Story, sponsored by Camosse Brothers, building supply dealer, is bringing WTAG, Worcester, listeners something new in a review of the week's headlines. Featured on the half



"What's the Story" staff airs Camosse show

hour 1:30 p.m. Sunday show is the tops-of-the-week in sports, news, entertainment and music. Camosse formerly sponsored a 10-minute news commentary on Saturday nights that proved so successful they decided to expand.

* * *

John Blair and Company, national representative for radio stations, and Blair-TV, TV station representative subsidiary, are slated to move their offices to Chrysler Building East, Third Avenue between 42nd and 43rd, shortly after the new building is opened in November. John Blair and Company is now at 22 East 40th Street; Blair-TV at 100 Park Avenue.

* * *

Swift & Company is now sponsoring *Swift's Movie Time*, an hour-long feature film on WPIX, New York, from Monday through Friday from 7:15 p.m. to 8:15 p.m. The 52-week con-



Swift execs, WPIX's Noone (3rd-left), confer (through J. Walter Thompson) calls for feature-length films, including

New Columbia
10" Microgroove Disc



Old-Style 16" Disc



COLUMBIA'S NEW 10" MICROGROOVE DISC IS REVOLUTIONIZING THE TRANSCRIPTION BUSINESS!

Setting new quality standards for the whole industry! Amazingly economical — as the typical case history shows! No wonder the popularity of Microgroove grows and grows!

HERE'S WHY . . .

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

Columbia Microgroove Transcription discs are available in the 12" size, too! Full 25 minutes per side — with the same all-around Microgroove advantages. Call, Phone or Write

COLUMBIA *Microgroove* TRANSCRIPTIONS

Los Angeles—8723 Alden Drive, BRadshaw 2-5411

New York—799 Seventh Avenue, Circle 5-7300

Chicago—410 North Michigan Avenue, Whitehall 4-6000

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

CASE HISTORY #4*

See How One Client Saved 44%!
(13 Programs—300 Stations)

| | old 16" Transcription | new 10" Microgroove |
|----------------------|--------------------------|------------------------|
| Processing | \$ 390.00 | \$ 260.00 |
| Pressings | 2,520.00 | 1,365.00 |
| Packing | 90.00 | 60.00 |
| Shipping | 294.00 | 162.00 |
| | <u>\$3,294.00</u> | <u>\$1,847.00</u> |

\$3,294.00

1,847.00

\$1,447.00

Savings per year = 44%

*Full details on request

many by Alexander Korda and David O. Selznick. Prime reason for the move: New York area is responsible for more than 12.5% of national food store sales.

* * *

The Broadcast Information Bureau, 535 Fifth Avenue, will publish, as the first of its television services, a monthly TV Film Program Directory. It will keep up to date for TV stations, advertisers, and advertising agencies the status of film available for TV. Subscription to the service (\$10 monthly; \$100 yearly) is limited to TV stations, advertising agencies, and advertisers. Broadcast Information Bureau's purpose: "dedicated to the validation and publication of TV and radio research."

* * *

"Advertising Campaigns," a book published by Harper & Brothers, offers an advanced working treatment of advertising and is designed to guide agencies and advertisers. Written by Irvin Graham, Roberts & Reimers account executive, the book details an approach to campaign planning; the selection and usage of media; coordination and evaluation of campaigns. In addition there are illustrated case his-

stories of campaigns conducted by American Safety Razor; Gerber's baby foods; Westinghouse Electric; other top broadcast advertisers. ★★★

MEN, MONEY, MOTIVES

(Continued from page 6)

added to TV technique, as such.

4. Much of TV consists of four people at a table, talking.

5. The typical TV camera angle is straight front, head-on.

6. All TV masters of ceremonies are ickily self-conscious.

7. All TV openings are molasses slow because of masters of ceremonies being gabby and egotistic.

8. Most advertisers take the full "legal" time allotment for commercials, often spoil a favorable first impression by insisting upon saying it again, and again, and again.

9. TV adds as yet little to current-events reportage except eavesdropping itself (which however is sometimes dramatic, as when a speaker reacts emotionally to a sudden embarrassing or nasty question).

10. TV music is no better than radio music, and often loses something

from visual "distraction" (see Mr. Sponsor Asks, page 46.)

* * *

Could be that the 1951 Sylvania Television Awards will be a fine thing— for radio. ★★★

SELLING RETAILERS

(Continued from page 37)

thrown away and for no good reason. Scheduling must be carefully considered in any campaign for selling merchandise.

The factor most disconcerting, however, is:

4. **Announcers:** Unfortunately, radio men have great difficulty in deciding whether they are in show business or in advertising. Even more unfortunately, the radio announcers have been permitted by management to be thought of as talent instead of as salesmen for the clients' merchandise. Announcers are pampered prima donnas in most stations and they are more concerned with pale imitations of some famous network announcer than they are in selling merchandise. Announcers have told me they don't even know what they are reading, but are more intent in not mispronouncing a word and in maintaining a tonal quality they believe pleasing to the audience. Seldom, on these ARBI tests, have I found announcers well-rehearsed to do a selling job. Indeed, mostly the announcers leap frantically to the microphone at the last minute, pawing over the copy with wild gestures, and at the same time taking great pride in not disturbing the masterly timbre of their manly voices.

There needs to be a mass exodus from radio of these wireless popinjays, and management needs to take a strong stand on announcers. Rehearsals, maintenance of a normal, pleasant speaking voice, and a change of mental attitude are strongly indicated if retailers are going to get their money's worth out of radio. Not only is management lax on this problem, but another member of management's family needs attention and this is the:

5. **Sales Manager:** It is with the sales manager as well as with management that some important work needs to be done. During the first of the two years that I have been making these ARBI studies, the biggest job was in convincing sales managers to

"People Sell Better than Paper"

**... and You Can Cover
Central New York with
ONE Radio Station**

WSYR ACUSE
570 KC

NBC Affiliate. WSYR-AM-FM-TV—the Only
COMPLETE Broadcast Organization in Central New York

Headley-Reed, National Representatives

MORE...

COSTS

LESS...

TODAY!



It costs 23% less today to reach each thousand homes through WGAR than ten years ago.

In 1941, WGAR's average quarter-hour evening rate (52-time basis) was \$119. In 1951, the cost is \$190. But...

... WGAR with 50,000 watts has increased its coverage 268% in the past ten years.

... WGAR now is Cleveland's most listened-to station based on recent Hooper reports.

... WGAR's cost per thousand evening homes in 1941 was \$3.07. Today, that cost has gone down to \$2.35 per thousand.

... WGAR's lower cost per thousand listeners does not take into account the changing value of the dollar, nor its tremendous auto audience listening 411,708 half-hours daily.

Dollar for dollar, WGAR is your best buy.

in Northern Ohio..

WGAR

the SPOT for SPOT RADIO

WGAR Cleveland
50,000 WATTS • CBS



RADIO... AMERICA'S GREATEST ADVERTISING MEDIUM



Represented Nationally by
Edward Petry & Company

believe in their own medium. Even today I often come across a sales manager who won't believe the results of an ARBI study. I have had sales managers take me into their office, close the door and say, "I wouldn't have believed it if I hadn't seen it with my own eyes." Other station managers in highly-touted and well-advertised stations have turned down an ARBI study because they said in so many words, "I don't think our station could make it." Radio needs faith in itself to sell others and in many cases that faith is lacking. Fear of TV, fear of competitors, fear of losing a portion of a

"cushy" network income, fear of having to go to work are holding back stations from doing the job they could and should be doing. Now that networks are shaking the tree of network rates, many affiliates are screaming "We wuz robbed"; but others are quietly going to work to build up local business.

Many a morning I have stopped in a local station to discuss ARBI studies and have found the sales manager in conference with his salesmen. Usually I am invited in and many times I have heard the sales manager exhort his men in this fashion: "Last week,

Mr. X cancelled (for example) 'Information Please.' I don't want you guys to come back here tonight until you've got somebody signed up for it." On the baseball games, the football games, election returns, et cetera, ad nauseum. Too many stations are thus engaged in

★ ★ ★ ★ ★ ★ ★ ★

••Television will be more important than the telephone to the business executive of the future. Two-way TV communication—enabling executives to see as well as hear their associates in various operations—will be a commonplace thing in the business world.♦♦

WALTER L. STICKEL
National Sales Manager, Allen B.
DuMont Laboratories, Inc.

★ ★ ★ ★ ★ ★ ★ ★

what I should call petty larceny. Who cares about what account, what product! If it doesn't work for that guy, we can always sell it to another sucker.

One corny little trick that pays off for quite a while is the one of learning about the tastes of the head of a business and his wife's tastes. Particularly his wife's tastes! Then the canny salesman plays upon the weaknesses of his potential client and often gets him to sign. One prominent retailer in a community I know very well told me recently, "I fell for this little gag for quite a while until one day I realized how much it was costing me to entertain my wife and myself." How much more lasting would have been this man's interest in radio if the station had spent as much time learning about the processes of the man's business as it did about his family's cultural tastes!

Many sales managers don't understand how to use the newspaper properly as a prospect list. At few of the stations I have visited has anyone kept a systematic measurement of the advertising in their local newspapers—a complete prospect list. Most stations would rather go after the business already on the air than do the harder thing of developing business out of a cold prospect list of advertisers. In other words, these stations go after the crumbs instead of where the meat is—in other media.

There are other, many other things wrong with present-day radio for local selling, but rather than give the industry a complete case of jitters I'll comment in brief about some of the faults of retailers.

Radio Still Dominated THIS RICH MARKET

No other signal covers the South Bend market like WSBT. Radio sets in use are up to an all-time high of 32.8! WSBT's share of audience at 66.6 is way above the national average. And here television is insignificant because no consistently satisfactory TV signal reaches South Bend. Don't sell this rich market short. Wrap it up with WSBT radio.

30 Years on the Air



5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

6. Retailers: They state their case succinctly. "Radio doesn't understand merchandising. It is a good medium for institutional advertising, but it doesn't move my merchandise. I've tried radio many times, but it just doesn't work."

Let us grant that radio has made and is making grievous mistakes. But the retailers are in some part responsible for these mistakes. In the first place, retailers are traditionalists in that retailing has been using newspapers and handbills for advertising for well over 200 years. Radio, on the other hand, commercially is only 25 years old.

Retailers understand how to use newspapers generally very well. Over the years retailers have reduced the advertising per cent of sales to extremely low limits on direct advertising results. But retailers don't understand radio, an entirely different medium, and they don't want to experiment. Newspaper advertising is tangible and the buyers and merchandisers can see the evidence of the advertising in their daily newspaper. They don't have radios at work with them generally and as a result they often never hear the commercials. Radio copy, if they ever see it, is a poor substitute for the human voice and certainly no comparison with a well-prepared, illustrated newspaper advertisement. With staffs established and prepared for newspaper advertising, the retailer has little inclination or time to develop a second staff for radio, a medium he doesn't understand.

When retailers do use radio, they use it improperly. They don't know how to write copy for the ear, and they don't understand the need for developing sufficient saturation to make a real promotion out of the radio time purchased. Usually, a radio promotion, if it is even used promotionally, is one-tenth the amount of money that would be expended on a newspaper promotion.

Both retailers and radio can still find advantages in one another. Newspaper rates are climbing higher and higher. Retailers need multi-media to reach their entire market. Radio has learned some hard lessons about retailing. Their need is mutual and despite the gains of TV, radio is bound to be discovered finally as a force that can move merchandise for retailers.

Quizzing all Time Buyers:



What do you
look for when
you buy Time?

you consider the
MARKET

The Memphis market is certainly of prime consideration—a 2 billion dollar market that ranks first nationally in volume of wholesale sales per establishment.



you choose the
station that
REACHES THAT MARKET

WMC, with its 5000 watts both day and night, covers the more than 800,000 radio homes in this vast market.



you choose the
station that successfully
SELLS that market

and WMC has demonstrated time and again that its programs are geared to this market. Many advertisers have run continuously for 10 years.



and last, but not least,
you choose the
station **ACCEPTED
BY THE COMMUNITY**

and WMC, aware of its responsibility in the community has, since 1923, enjoyed a loyal following of thousands of listeners who have turned to WMC for information and entertainment.

because you consider **ALL these things ... in Memphis the choice of time buyers is.**

WMC

NBC - 5000
WATTS - 790

National
Representatives,
The Branham
Company

M E M P H I S

WMCF 260 KW Simultaneously Duplicating AM Schedule

WMCT First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

**It's Your
BEST Move**



The MIGHTY MONTGOMERY MARKET

| | | |
|--|--|--|
| <p>95TH MARKET IN THE U. S.</p> <ul style="list-style-type: none"> Mighty Montgomery is the hub of one of the nation's top agricultural and industrial markets. |  | <p>\$134,000,000 CITY RETAIL SALES</p> <ul style="list-style-type: none"> Mighty Montgomery had 1950 city retail sales alone that were \$5,000,000 above those of the previous year. |
|  | <p>OVER 600,000 IN TRADING AREA</p> <ul style="list-style-type: none"> Mighty Montgomery dominates the rich surrounding trade area of 11 progressive and expanding counties. |  |
| <p>GIANT AIRFORCE MILITARY BASE</p> <ul style="list-style-type: none"> Mighty Montgomery home of Maxwell Field, one of the largest Air Force centers in the entire nation. |  | <p>CAPITOL OF ALABAMA</p> <ul style="list-style-type: none"> Mighty Montgomery is a focal point of industrial development both in Alabama and in the new South. |

Write, Wire or Phone for Availabilities!

| | | |
|---|---|--|
| <p>MUTUAL WJFF Represented by Weed & Co.</p> | <p>MONTGOMERY NETWORK STATIONS ASSOCIATION</p> | <p>ABC WAPX Represented by The Walker Co.</p> |
| <p>NBC WSFA Represented by Headley-Reed Co.</p> | | <p>CBS WCOV Represented by The Taylor Co.</p> |

TV COMMERCIALS

(Continued from page 50)

of the medium-at-present that makes the word "network" a farce in the old (radio) sense causing it to mean anything from a three-station hookup to a 40-station chain broken haphazardly by rebroadcasts of faded kinescopes. As a case in point, here are three current "networks":

A DuMont mystery—eight stations live on Sunday and one kinescope on Friday at 9:00 p.m. A CBS musical—33 stations live on Sunday and 16 kinescopes on Sunday from 2:00 to 9:00 p.m. An NBC comedy—27 stations live on Thursday and 35 kinescopes on every day of the week at times between 3:30 and 11:15 p.m.

So, until there are literally lots of stations in lots of markets, the cost of reaching people via television will continue to be higher than it should be, and the spirit of those who believe TV to be the greatest ad-media devised will continue at a low ebb. ★ ★ ★

RED CHANNELS

(Continued from page 31)

The publishers of *Red Channels* attempt to trade upon their previous association with the FBI; yet they admittedly have no access to the FBI files. Thus, despite the public impression created, they are no better equipped to "screen" performers for a sponsor than any other private detective agency.

In ascertaining these facts, SPONSOR's editor interviewed the three directors of *Red Channels* and *Counterattack* at their business offices—officially entitled American Business Consultants, Inc.—on the fifteenth floor of 55 West 42nd Street in Manhattan. They operate a suite of some seven handsomely furnished rooms, several of them tiered with files of newspapers, and one notable for its portrait (unsigned) of J. Edgar Hoover, hanging from the wall in quasi-officialdom. A staff of 14 spend most of their day peering through back issues of leftist publications, like *The New Masses*, and eagerly plucking names out.

The apparent front man of the organization is Theodore (Ted) Kirkpatrick (pictured at left), officially secretary-treasurer of American Business Consultants, Inc. He is a tall, handsome man of 40, with a thick

head of brown hair carefully parted on the left, and strong, clean-cut features, in the classic movie tradition of the G-Man. He is proud of possessing a Bachelor of Arts degree from Earlham College, Richmond, Ind., and his service as an investigator for the FBI from 1942 to 1945. "I was one of those FBI men," he said ruefully. "who never did become a lawyer." His manner, generally, is suave and ingratiating, and he is quite articulate.

The apparent business brains of the organization is John (Jack) G. Keenan, listed as president of American Business Consultants, Inc. He is a burly six-footer of 39, with pale eyes and balding red hair. He is Brooklyn-born, a Bachelor of Arts graduate of Fordham. He studied law at St. John's University, was an FBI investigator from 1941 to 1945, and resigned to become a partner in the law firm of Alexander & Keenan, New York. He has a wide, ready grin, speaks informally, at times in slang. While being interviewed, he spoke mockingly of "the civil liberties line and all that stuff," and referred to *Red Channels* as a business entrepreneur might, "as a collection of facts, bundled together, and sold to sponsors as a nice, big, juicy steak."

Keenan is obviously more outspoken about business matters than Kirkpatrick. At one point in the interview, Keenan, still speaking as a commercial operator might, said, "We made a big mistake in only charging a dollar for *Red Channels*. We didn't think there'd be such a hefty demand for it. We should have charged two bucks a copy. Now we're smarter than we were then."

Whereupon, Kirkpatrick attempted a correction: "What Jack means is the very fact we charged only one dollar shows we're not in this business for money. In fact, we lost money in *Red Channels*. We're in this business for the sake of patriotism, not profiteering."

The third director of the organization is Francis J. McNamara, listed as editor of *Counterattack*. He is an intense, sallow man of 35, with the humorless solemnity of a zealot. "No, I haven't been an FBI man," he said, "but would you like to hear my record?"

He told of being a graduate of St. John's College and Niagara University. "I was in the Army all of five years," he said. "I served my country as a major in the Intelligence

CKLW

at 50,000 watts
gives advertisers the

GREATEST COVERAGE

at the

LOWEST RATE

of any Major Station in the

DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

CKLW

50,000 WATTS at 800 KC.

Guardian Bldg. • Detroit, Mich.

Adam J. Young, Jr., Inc.
National Rep.



J. E. Campeau
President

M U T U A L

Are you an Executive who can use more than \$2000?

No collateral...no endorsements...just your own signature. Our simplified application form means fewer questions...no annoying delay or red tape...in most cases checks are issued within 24 hours...even up to \$5000. Privacy is assured at all times.

The complete charge is only 3.93% yearly, including the cost of life insurance. Terms of payment are arranged to suit your convenience, in compliance with government regulations.

Thousands of executives have found the ideal solution to their financial requirements at the Industrial Bank of Commerce.

MONTHLY PAYMENTS OF ONLY \$114

...provide a net loan of \$2520. Payments, which include life insurance, may be spread over 2 full years' time. An added service, for your convenience...NO PAYMENTS DURING FIRST 3 MONTHS. Special automobile plan also available.

To confidentially arrange an EXECUTIVE LOAN, visit, write or phone C. C. Lyons, Vice Pres., or A. W. Ashley, Asst. Vice Pres. MU 2-5000.

INDUSTRIAL BANK OF COMMERCE

Main Office: 56 East 42nd Street

NEW YORK



OFFICES THROUGHOUT CITY

Member Federal Deposit
Insurance Corporation

Service, mostly in the Far East. I am proud to have been decorated by the Chinese Government. In 1946, I served in the Tientsin office of UNRRA. Don't forget to say I was inducted into the Army as a private."

The organization itself was formed as a profit-making business on 23 April, 1947. On that date American Business Consultants, Inc., filed incorporation papers at the Clerk's Office in New York City "to promote scientific, research, and technical investigations," including investigations of union activities. Its capital stock was put at a modest \$1,000, divided into shares with a par value of \$1.00.

On 16 May, 1947, the outfit began publication of *Counterattack*, a four-page newsletter issued every Friday, with subscription rates set at \$24 a year. Of its circulation Kirkpatrick now says discreetly, "I usually tell people we have yet to reach 10,000." Basically, as a careful reading of the publication will indicate, it culls its information from "public records," like the *Daily Worker*, unsubstantiated accusations made by the California Un-American Activities Committee, and alleged letterheads of organizations on the order of Henry Wallace's Progressive Party.

Sponsors and ad agency personnel who have seen *Red Channels* may not be equally familiar with *Counterattack*, since it is not devoted exclusively to radio and television. However, an index of the people and institutions Kirkpatrick, Keenan et al consider suspect can be obtained by noting those that *Counterattack* has attacked. Among people and institutions it has accused of having Communist sympathies or abetting Communism are: Trygve Lie, called "Stalin's choice"; Eleanor Roosevelt, described as "a Soviet sympathiser"; 15 leading jurists, including New York State Supreme Court Justice Harry E. Schirrick, called to task for using the term "witch-hunt"; well-known Republican John L. Lewis, for "helping the Communists"; Drew Pearson, for "being a good channel for the Communist Party's false rumors"; Walter Lippmann; Albert Einstein; the *New York Times* and *Herald Tribune*; *Fortune*; *Life*; *Look*; *The New Yorker*; *Woman's Home Companion*; Standard Oil of N. J.; and U. S. Steel Corporation.

In June, 1950, the publishers of *Counterattack* put out a 213-page supplement listing 151 names of radio and

TV performers, writers, directors, and producers. This blacklist was, of course, the now celebrated *Red Channels*, subtitled *The Report of Communist Influence In Radio And Television*, and emblazoned with a front-page symbol of a red hand clutching at a microphone. In an attempt to clarify a few points about the publication, SPONSOR's editor sat down with the publishers of *Red Channels* in their office, and asked a series of questions:

Q: "How many copies of *Red Channels* have been sold?"

Keenan: "Almost 17,500. In fact, they've sold so well, we've only got a few left in the office."

Kirkpatrick: "But we didn't make any money on it."

Q: "How much money does your organization make annually?"

Kirkpatrick: "Conservatively speaking, you can say we gross between \$50,000 and \$100,000."

Keenan: "That isn't really much. Why, we know plenty of other ex-FBI men who make a lot more dough than we do, working for big corporations."

Q: "Then why did you leave the FBI?"

Kirkpatrick: "It may sound corny. But we left the FBI to fight Communism."

Q: "Don't you think it's more proper to leave that function in the hands of the FBI?"

Kirkpatrick: "No. Because it's not the function of the FBI to record the encroachment of Communists. Their job is to investigate only."

Q: "How about the House Un-American Activities Committees? They, at least, are Government agencies authorized to investigate alleged subversives, aren't they?"

Keenan: "The House Un-American Activities Committees have done a good job. But they haven't gone far enough. We carry on where they leave off."

Q: "But what do you expect to achieve? In view of the fact that all radio and TV scripts pass through the scrutiny of (1) the various ad agency executives, (2) the sponsor, and (3) the network continuity departments, and in view of all the tight subject taboos already existent in broadcasting, how can a piece of subversive literature ever get on the air?"

Keenan: "You know how underhand these Commies are. They're like termites, burrowing from within. They're like the hidden part of an iceberg. . . ."

Q: "Yes, but all figures of speech aside, can you name one instance when a piece of subversive literature ever was heard over the air?"

Keenan (with a pause): "No."

Q: "Do you think it's ethical for an independent organization to exploit its past association with the FBI, in order to induce businessmen in broadcast advertising to use its services?"

Keenan: "Despite what rumor-spreaders have said, we don't have access to the files of the FBI. I don't know where people get that idea. What we're trying to do is to wake up America. In 1947, we were a voice crying in the wilderness. Today, more and more businessmen are being aroused. We do no more than the Better Business Bureau. But instead of warning of business frauds, we warn of Commie frauds."

(An examination of the organization's promotional literature reveals that the publishers do play up their past association with the FBI—the implication being that the ties between them are still very close. One promotional piece headlines, in 30-point Gothic bold type: "Ex-FBI Agents Expose Commies." On the same sheet, an item from the column of Walter Winchell is encircled: "'Counterattack' (an anti-Communist newsletter) is edited by former G-Men who have names and other data at their fingertips.")

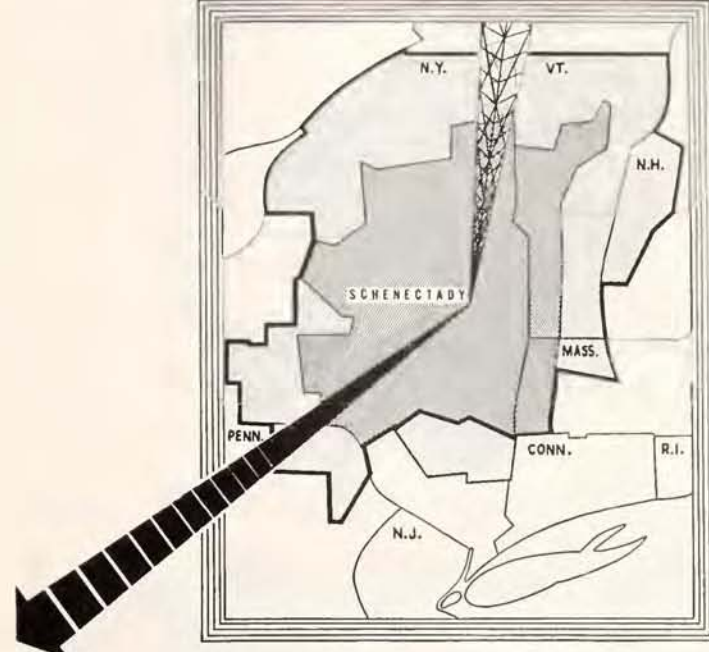
When SPONSOR's editor inquired of the FBI in Washington, D. C., he was told that the Bureau frowns on exploitation of its name, but can do nothing about the practice. A spokesman for Lew Nichols, assistant director of the FBI, told SPONSOR: "We are aware of the activities of the publishers of *Red Channels* and *Counterattack*, but since they are private citizens, we have no legal control over their practices. Individuals who have severed their relations with the FBI in no way possess our indorsement or stamp of approval. Certainly, all the information in the files of the FBI is confidential, available only to those Government officials so authorized to examine it."

A more precise denunciation of the

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.

WGYY

THE CAPITAL OF THE 17TH STATE

A GENERAL ELECTRIC STATION

REPRESENTED NATIONALLY BY NBC SPOT SALES

tactics of *Red Channels* and *Counterattack* has been made by Attorney General J. Howard McGrath, in an address before the American Bar Association in September, 1950: "We appear to be going through a period of public hysteria, in which many varieties of self-appointed policemen and alleged guardians of Americanism would have us fight subversion by . . . stigmatizing as disloyal all who disagree with or oppose them. This hysteria appears in vigilante groups, who decree . . . beatings of purported Communist sympathisers; or who, in more polite circles, intimidate radio advertisers into silencing performers who they say have Communist leanings."

SPONSOR's editor asked the directors of the American Business Consultants, Inc., directly: "Is it true or not, as has been alleged, that you 'intimidate' radio advertisers?"

"We use two methods to sell *Counterattack* or our investigation services," said Kirkpatrick. "One is direct mail. The other is personal calls of solicitation."

"I don't know why people smear our methods as being unethical," said Keenan. "The Anti-Defamation League in-

timidates anti-Semites; and the Friends of Democracy intimidates Fascists. Yet nobody attacks their organization. But because we lift the veil on Communist dung, Red conspirators hold meetings to convince others to crack the back of *Counterattack*."

When SPONSOR's editor checked through the files of *Counterattack*, he

★ ★ ★ ★ ★ ★ ★ ★
 "Radio is still one of the best media for reaching all income levels, age brackets and geographic areas. To reach that market in print would call for a large list of both magazines and newspapers."

NORMAN BEST
 V.P., *Erwin-Wasey*, N. Y.

★ ★ ★ ★ ★ ★ ★ ★
 found that the directors have at their command two techniques which serve to put pressure on radio and TV advertisers. One is the printing of emotional exhortations, directly urging readers to write to advertisers and ask them to fire specific program talent. In most cases, even the addresses of the sponsors are conveniently appended.

For example, when Martin Wolfson was to be used on Bab-O's NBC show, *David Harum*, the 24 March, 1950

Counterattack urged readers to "write Allan Mendelson, President, B. T. Babbitt, 386 4th Ave." Similarly, the 14 April, 1950 issue attacked *Philco TV Playhouse* for using Norman Corwin, Adelaide Klein, Pete Seeger, and Burl Ives. In urging that letters be sent to the president of Philco, the publication added the emotion-stirring phrase: "Ask them if they don't believe it is their patriotic duty, when Russians are shooting down unarmed American planes, to refrain from giving nationwide publicity (to say nothing of the cash) to persons who have indicated sympathy for Communist causes."

Of course, not all of *Counterattack's* peremptory demands have been fulfilled. The 30 January, 1948 issue of *Counterattack* printed a virulent attack against U. S. Steel Corporation for employing Millard Lampell and Lillian Hellman as writers, and Gene Kelly, Alfred Drake, and Mr. and Mrs. Frederic March as performers, on *Theatre Guild On The Air*. The same issue, though, contains a reply from Irving Olds, chairman of the board of U. S. Steel, in which he thus rebuked *Counterattack*: "Such individuals are considered on the basis of their ability in their respective fields, and in no way on account of ideological, social, or religious beliefs they may hold."

Letter-writing hysteria of this kind stirred up by *Counterattack* finds an outlet not only in its "less than 10,000 subscribers"; but also in two publications which frequently print *Counterattack's* allegations verbatim — the *Brooklyn Tablet*, a Roman Catholic weekly newspaper, and the American Legion's *Trends And Developments Exposing The Communist Conspiracy*. (As was pointed out SPONSOR's 13 August, 1950, article. "Viewer gripes are your tip-off to better programs," alert advertisers can usually distinguish between pressure group inspired and independent fan mail. Disciplined pressure group mail typically originates from a homogenous geographical area: the protests are couched in identical language: and the mail is in the form of imperatively worded postcards.)

Apart from their exhortations to letter-writers, the publishers of *Counterattack* have available another device which can serve to exert pressure on sponsors. This technique, it has been alleged, consists of suggesting politely to advertisers that they had better use the American Business Consultant Inc.'s "screening" service, or else risk

Leaves Falling? Trees Getting Bare? Not in Greater Miami!

New shoots are busting out all over!...we look better than ever this fall.
 We had a good Summer. More tourists, business and building than in any other Summer in our history.
 We had a good Summer at WIOD, too. Local accounts were 'way up. (And, those local boys are your best barometer. Their cash registers total the results every day!)
 Yep, our "grass" is getting greener every day! To find out how we do it...Call our Rep, The Bolling Company.



JAMES M. LeGATE, General Manager
 5,000 WATTS • 610 KC • NBC

the ire of *Counterattack's* letter-writing corporal guard.

The most concrete accusation that the directors of *Counterattack* employ, this form of "blackmail" is contained in two news reports which SPONSOR's editor found in the office files of *Counterattack* itself. Without attempting to pass judgment, SPONSOR's editor read to Keenan and Kirkpatrick individually one of these reports, contained in the 17 July, 1950 issue of *In Fact*, a leftist publication edited by George Seldes, author of *Lords of the Press*. It read:

"The experience of the Hutchins Agency, which handles the Philco radio account, shows how they work. The last week in February, Thomas Brady, one of *Counterattack's* agents, called at the agency to protest against the employment of a well-known actress on the Philco show. In what the agency described as a 'slick and subtle presentation,' Brady said the actress was a 'Commie,' that her continued appearance on the program would result in mass protests, and that, obviously, it would not be good business for Philco to have such protests.

"According to the agency, Brady said he realized how difficult it was for sponsors and their agencies to keep track of the off-the-radio activities of performers. So, for a modest fee, *Counterattack* was willing to supply that need and save the agency and the sponsor any future headache. The fee requested was \$1,000 for which, Brady said, the agency would receive, not only *Counterattack*, but also the Communist dossiers on anyone the agency asked about.

"The agency rejected the proposal. Shortly thereafter, *Counterattack* appeared with the headline, 'Philco Does It Again'; attacked the program; exposed the performer, this time as a 'fellow traveler,' not as a 'Commie'; and urged its readers to protest. . . . To date, however, Philco and its agency still hasn't subscribed \$1,000 worth to *Counterattack*."

SPONSOR's editor asked Keenan: "Is it true that your organization used the kind of pressure described in this news report?"

While the editor, sitting at a typewriter in *Counterattack's* office, took down Keenan's reply verbatim, the president of American Business Consultants, Inc., said slowly:

"It is true that Brady of our staff did go around to ad agencies asking



**200,000
EARS AHEAD**
of its nearest
competitor!

EVERY DAY EVERY NIGHT

BMB 6 or 7 DAYS a week:

| | | |
|------------------|----------------|------------------------|
| WOW..... | 306,060 | EXTRA PAIRS OF EARS |
| Second Station.. | 202,630 | |
| | 103,430 | |

BMB 6 or 7 NIGHTS a week:

| | | |
|------------------|---------------|------------------------|
| WOW..... | 259,420 | EXTRA PAIRS OF EARS |
| Second Station.. | 160,570 | |
| | 98,850 | |

*For the shock-proof
Omaha-Plus Market...*

**RELY ON THIS
UNBEATABLE
COMBINATION**

- 1 590 KILOCYCLES - a strong signal for 200 miles!**
- 2 BASIC NBC AFFILIATE - listening habits 27 years in the making!**
- 3 ALERT, ACTIVE LEADERSHIP - Maintained 27 years by constant, aggressive, promotion and merchandising.**

RADIO WOW OMAHA

KDYL Hits the Bulls-eye For You



With this sensational coordinated "bulls-eye" merchandising plan.



KDYL'S three-man merchandising staff uses this eye-catching display piece with your product attached to build displays of KDYL-advertised products in retail outlets.

Write for details, or see your Blair man TODAY



National Representative:

John Blair & Co.

THE QUAD-CITIES

ROCK ISLAND • MOLINE
EAST MOLINE • DAVENPORT

a unique combination of 4 cities
in 2 states - on the Mississippi River

The four Quad-Cities are as cohesive as a strong backfield. These cities, each a vigorous individual unit, **together** comprise a potent combination that puts the Quad-Cities in big-time company. Here 234,255 Quad-Citians live similarly to people in the boroughs of New York. Alert time buyers know this fact and are making profitable sales to Quad-Citians whose per capita Effective Buying Income is 14th among Sales Management's 162 Metropolitan areas.

W H B F
sells to
Q U A D -
C I T I A N S



Quad-Cities' favorite

W H B F AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

if they'd like to have us 'research' their personnel for their programs. When he went to the Hutchins Agency, Brady was passed along to a certain guy there. One thing led to another, and hot words passed between them. This guy talked like one of those fellow travelers. He didn't like the kind of things our business tries to do, and said so. Well, a couple of weeks later, *Counterattack* did come out against the Philco show." Keenan shrugged and smiled broadly. "But how were we to know it was the Hutchins Agency that was handling the show?"

Q: "Isn't that equivalent to trying to blackjack the agency into taking your 'research' services?"

Keenan: "Why should we be blamed? After all, *Counterattack* is pretty much like a newspaper. Not too long ago, a space salesman from the new York *Times* came around to ask us whether we wanted to advertise in the *Times*. We told him, 'No. We don't advertise in newspapers.' A couple of weeks later, Jack Gould of the *Times* came out in his column with a blast against *Counterattack*." Keenan paused to grin broadly once more. "Of course, there was no connection between the two episodes, was there?"

Q: "Is it true, as this report implies, that you contact an ad agency or sponsor in advance to inform them you are going to publish an attack against a certain performer on their radio or TV show?"

Keenan: "Sure. But only when we know the sponsor or ad agency is reliable. Trouble is, nobody's willing to take the blame for hiring the performer. The sponsor tells us the agency is responsible for the package. The agency says the producer is responsible for hiring the performers. And the producer tells us, 'Go see the sponsor.' The old runaround, you see. But we're not interested in laying blame. We just want to get rid of the Commie. In the end, after *Counterattack* comes out, the sponsor himself usually comes around to the conclusion it's wisest for him if we 'research' all his show personnel."

Q: "Is it true, as this report alleges, that the price you offered to 'research' the Philco show personnel was \$1,000?"

Keenan: "No. We can't offer a straight rate of \$1,000. Over 12 sponsors and ad agencies use our 'research'

services now, and the rates differ. It all depends on how much 'researching' we do. If we charged \$7.50 a head, say, we would lose out. We might have 24 radio and TV performers showing a negative. But one might show a 'positive,' requiring five pages of 'research' on him. That 25th performer, you see, would take a lot more 'research' work than is warranted at seven bucks, fifty cents a head. You must remember, we've got a staff to pay, and a living to make."

SPONSOR's editor posed the same question separately to Kirkpatrick: "Is it true that your organization used the kind of pressure described in this news report?"

Kirkpatrick: "Brady went to the Hutchins Agency in the utmost of good faith. Actually, our relations with the Hutchins Agency are very cordial. This is all part of the smear fostered by those in conspiracy against *Counterattack*. Before this smear came out, I myself had a discussion with J. Pierson Mapes, executive vice president of the Hutchins Agency.

"In our conversation, Mapes asked me the cost of having us 'research' certain individuals to be used on the agency's TV show. To show how non-profiteering we are, I told him to wait two weeks until the forthcoming publication of *Red Channels*. By buying it, that would save him the cost of paying us a separate 'research' fee. Our 'research' reports to sponsors are confidential and as objective as humanly possible. But here was a case where I saved Mr. Mapes some money."

When SPONSOR's editor inquired at the Hutchins Agency, he was told by Mapes: "I'll have my attorney, Granville Whittlesley, telephone you. He was present at most of the meetings pertaining to *Counterattack* here."

Whittlesley, serving as spokesman for Mapes, said: "The Hutchins Agency has never used *Red Channels* or *Counterattack* to determine what performers it intends using for radio or television. Nor has it ever requested such services. In fact, the agency does not even subscribe to either of the publications. I understand that Mr. Brady of *Counterattack* did visit this agency, but I do not know what transpired."

When told of Kirkpatrick's contention that Mapes had inquired about the organization's 'researching' fees, the attorney said bluntly: "That is in total variance with my understanding of the facts."



Who's behind the man behind your counter?

(a conversation we dreamed up)

You: Whady'a mean, "behind the man behind my counter?" There's nothing there but a lot of merchandise.

Us: Ah, that's exactly what we mean. Now, what kind of merchandise did you say it was?

You: Merchandise, goods, products... that's all. The stuff I make a living with.

Us: But is it just ordinary merchandise, or does it carry the labels of makers' brands?

You: Well, some of it's brand, some of it isn't. What're you getting at?

Us: Just this. We're trying to show you that when you carry known-brand merchandise, you've really got someone there, backing up every single sale you make. You're protected at every turn by the enormous prestige of major American industries, by the far-reaching advertising done each year, and by the guarantee of satisfaction that goes with every brand product. You've got someone right in there behind you protecting your reputation

**Give your customers what they ask for—
it's bad business to substitute**

and the big investment that your business represents! That's why you make your business stronger when you keep the force of *famous brand names* behind your selling. Let your customers know they can get from *you* the brands they know and want. Why be content—or expect them to be content—with anything less?

You: Say, I think you've got something there, friend.

Us: One more thing. You know market conditions are liable to get a little tight in the uncertain times ahead. And the store with branded merchandise will have *more* to offer, gain *more* prestige in the community—and, make *more* profits from these fast-selling products.

You: You're sure talking my language!

Brand Names Foundation

INCORPORATED

A non-profit educational foundation

37 WEST 57 STREET, NEW YORK 19, N. Y.



There Are
MILLIONS of PEOPLE
who DON'T LISTEN To—



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, Bartles-
ville, Oklahoma; and The Daily Times, Okmul-
gee, Oklahoma.

Mr. Russell W. Tolg
Batten, Barton, Durstine, and Osborne
Chicago, Illinois

Dear Russ:

Here's sumptin' else which'll prove
that folks here in West Virginy reely
looks ter WCHS fer leadership.



Whin th' legisla-
tive committee
on mental hospi-
tals wanted ter
take a reporter
along on thur
trip, they chose
WCHS's Ross
Edwards. Now,
Ross does a
durned fine job
reportin', an' th'
legislators knew
it. They also
knew that more
people ud hear
'bout thur 'resti-
gation effen it
wuz ta'ed 'bout
on WCHS then
any other way
they cud think
uv. So, Ross
went along,
made his reports,

and folks reely knows all 'bout it,
now! That's th' kind uv local confi-
dence that should mean a lot ter folks
like you, Russ!

Yrs.

Algy

WCHS
Charleston, W. Va.

Turning from the specialized serv-
ices of the organization to its publish-
ing operations SPONSOR's editor posed
a series of questions, asking how and
why the publishers had collected their
indictments against performers.

Q: "Why did you publish a sup-
plement on the radio and TV field?
Why not one on journalism or plumb-
ing? Is it because you considered the
broadcasting industry more vulnerable,
and thus less able to withstand the
pressure of attacks?"

Kirkpatrick: "No. It was because
entertainers in radio and TV—plus
those in Hollywood—pay the highest
fees to the Party. Haven't you heard
the testimony before the Un-American
Activities Committee? Why, the Par-
ty must have gotten over \$1,000,000 a
year in dues from Hollywood talent."

Q: "Are the allegations true that
certain industrialists put up the money
to help you publish *Red Channels*?"

Kirkpatrick (angrily): "That isn't
true! If there was any money behind
us, we wouldn't be free to publish
what we will. Of course, though, many
companies have helped subsidize us
by buying copies of our publications
in lots of over 50."

Q: "Isn't there a danger that the
alleged 'facts' you've published in *Red
Channels* are mistakes, and that you
thus destroy the careers of innocent
performers?"

Keenau: "Performers who've been
duped by the Commie front groups
should suffer for their sins. After all,
you're known by the company you
keep."

Kirkpatrick: "Even the newspa-
pers make mistakes. We've never said
the 'facts' in *Red Channels* were cor-
rect or incorrect. We've just reported
from the public records. Anyway,
we've published in *Counterattack* doz-
ens of statements from talent claiming
the records were wrong. People like
Meg Mundy, Irene Wicker, Samson
Raphaelson, Tom Glazer and Josh
White. Ethically, we could have re-
fused to print their statements. But
we bend over backwards to be fair."

McNamara: "You should see the
big act some of them put on in this
very office. It's a panic to hear them!
Those acts that we consider obviously
fake, without the people showing us
proper affidavits, we don't print their
statements."

Q: "Isn't there a danger that the
statements published in later editions
of *Counterattack* won't be seen by
those who've only read the charges
made in your single edition of *Red
Channels*?"

Kirkpatrick: "A newspaper acts
on the same principle. We can't help
that. In any case, we're very liberal
in the way we publish our 'facts.' We
had plenty of more 'facts' about Jean
Muir we could have given to General
Foods. But we didn't. We're not the
kind to try to kick a woman when
she's down."

(This is in contradiction with the
statement made to SPONSOR by a
spokesman for General Foods, as re-
ported in the first article of this se-
ries. The spokesman maintains that
Kirkpatrick did indeed try to offer
General Foods additional data on Jean
Muir. However, the official hung up
the line with the phrase, "Mr. Kirk-
patrick, you've already done too much
for us!")

The publishers readily admitted
that five artists have challenged the
"facts" in *Red Channels* so vehemently
that they have issued libel suits "to
the tune of over \$2,000,000," against
American Business Consultants, Inc.
The five, who have served papers
against the organization, are Allan
Sloane, radio writer; Ralph Bell, radio
actor; Pert Kelton, radio and TV ac-
tress; Selena Royle, radio and stage
actress; and Joe Julian, radio actor.
In addition, Frederic March and his
wife, Florence Eldridge, brought a
\$250,000 libel suit against the publish-
ers in March, 1948, but it was dropped
when the 23 December, 1949 issue of
Counterattack printed the apology:
"*Counterattack* . . . withdraws and re-
tracts its previously published state-
ments that Frederic March and Flo-
rence Eldridge March are Commun-
ists."

An examination of the "facts" re-
corded in both *Red Channels* and
Counterattack shows that they emanate
from some curious sources. Most curi-
ously perhaps, when one of the publi-
cations wishes to report from a "public
record," it often borrows from its sis-
ter publication. This is a case, it would
seem, of robbing from the allegations
of Peter to bolster the accusations of
Paul. Two examples of this unusual
cross-reference will suffice.

On page 150 of *Red Channels*, J.
Raymond Walsh, radio commentator,
is listed as being present at meetings

of such alleged "front groups" as the Committee for a Democratic Far Eastern Policy and the Committee of One Thousand, as "reported" by *Counterattack*. Similarly, the recent 17 August issue of *Counterattack* passes judgment on the radio actor, Will Geer, merely by inserting the footnote, "Listed in *Red Channels*."

In examining the validity of *Red Channels* source data, SPONSOR asked:

Q: "When making your listings, do you take into account the date of the source? That is to say, isn't there a danger that a fellow who supported Russia when it was the universal fashion to do so in the U. S. might now be slandered for making what was a common error?"

Kirkpatrick: "We take the greatest pains to make sure the association reported is up-to-date, since the end of World War II. A man who donated to the Russian War Relief Fund in 1944, say, would not be listed."

However, an incisive refutation of this statement has been made, among others, by the conservative Glens Falls, N. Y. *Post Star*. While analysing *Red Channels*' "facts" on Gypsy Rose Lee (then scheduled to m.c. ABC's radio show, *What Makes You Tick?*) the paper said editorially:

"*Red Channels*' evidence against Miss Lee consists of four items: In 1941, she was reported in a book by Eugene Lyons to have spoken before the Hollywood Anti-Nazi League. There was no report of what she said. Last March, the Communist *Daily Worker* reported her attendance at a dinner of the Anti-Fascist Refugee Committee. Also in March, the *New York Compass*, a leftist newspaper, listed her as an entertainer at a carnival staged by the Council of Arts, Sciences and Professions. Miss Lee denies attending. The final item, in the *Worker*, said she attended a book auction by the League

of American Writers-International Labor Defense in 1942.

"Thus, two of the charges are eight and nine years old; two are reported in the *Daily Worker*, whose reputation for truth is on a par with *Pravda*; and all are based on unsubstantiated information. If we have reached the point where our citizens can be indicted out of the hands of the *Daily Worker*, American Communists should have a field day."

To check the validity of *Red Channels*' allegations further, SPONSOR's editor asked Kirkpatrick: "According to *Billboard*'s radio review of the 23rd of September, 1950, when you appeared on Mutual's *Reporters' Round-up*, you admitted that *Red Channels* did not check up on the accuracy of performers' affiliations listed in the *Daily Worker*; nor that you have ever interviewed the performers to give them the chance to defend themselves, before 'printing your damaging charges.' Do you think this is an ethical way of reporting 'facts'?"

Kirkpatrick: "When you're dealing with the Commies, what could you gain by inquiring of the *Worker*? And what would be the use of checking with the individual performer himself? If a person belonged to a 'front' in 1947, do you think he would admit it in 1951? Why give him that chance? It is well known that there's collusion between the top officials of a Commie front organization and a performer trying to get off the hook. The Commie official is always ready to say the performer never belonged to the front."

Q: "But how can you, a private individual, profess to be the judge of what is truth and what is false?"

Kirkpatrick: "All we know is that the *Daily Worker* is meticulously accurate when it records names of people belonging to its 'front' groups. It's like a local Republican Committee offering to the *Herald Tribune* the names of those who back up Rep. Harry J. Latham as the Republican candidate for the City Council Presidency. The *Tribune* would make sure the committee had exercised care and accuracy in presenting the list. Only on a rare occasion would the Republican Committee be wrong, with the wronged person writing in to demand a correction. Similarly, the Communist Party is very meticulous. If you don't believe me, speak to any ex-Communist, like Louis Budenz."

Q: "As one final question, how would you say the press has responded to the operations of your organization as 'fact-finding' investigators? Have you won favor or disfavor?"

Kirkpatrick: "Well, it is true that more publications have sided against us editorially than for us. But that's only because the press in smaller towns have been echoing the misguided viewpoints of big-city publications, like the *New York Times* and *Washington Post*. If we would have had more funds, I would have written to all the small-town editors, presenting the true facts, and explaining their mistakes to them."

SPONSOR's analyst spent nine hours checking through the two thick press clip books in *Counterattack*'s office. He found that well over 90% of the press editorials bitterly attacked the operations of American Business Consultants, Inc. Among those that supported its tactics were the *Brooklyn Tablet*,

Willys of Washington sold 13 Jeep station wagons and found it had to borrow a 14th car from another dealer to satisfy the demands of an insistent customer — all as the result of just three mentions on THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!



**TWO
are better than
ONE**
KLIX IS KLICKIN'
with **ABC and MUTUAL**
Ask **EVERY-KNODEL**

KROD

CBS ♦ EL PASO

**SURE
SELLS
SOAP!**



Bill Tormey
Sales Manager
White King Soap
Company



Bill Tormey, sales director for the White King Soap Company and his agency, the Raymond R. Morgan Company, have this to say about KROD. "We have repeatedly bought KROD because year after year this influential station through its superior coverage, outstanding product merchandising and promotional efforts have kept White King's leadership in this important Southwest market. Yes, KROD sure sells soap!" Let KROD sell YOUR product, too, in this vital market with its 441,310 population and its \$396,840,000 total sales.

5,000 watts 600 K. C.

RODERICK BROADCASTING CORP.

Dorrance D. Roderick President Val Lawrence Vice-Pres. & Gen. Mgr.

NATIONALLY REPRESENTED BY

THE O. L. TAYLOR COMPANY



KQV went all out on coverage of the World Series. In addition to Mutual's thirteenth consecutive play-by-play description, we brought our listeners an analysis of each day's game by Pie Traynor, directly from the Series. Giving sponsors *plus* values like this is a regular habit at Pittsburgh's Aggressive Network Station. Weed & Company can provide you with plenty of proof.

KQV

Pittsburgh, Pa.

MBS—5,000 Watts—1410

the *Catholic Chronicle*, columns by Louis Budenz and Westbrook Pegler, and newsletters put out by the Daughters of the American Revolution and the Casket Manufacturers of America.

Typical of favorable comment was an editorial in the *Boston Pilot*: "Jean Muir and all the rest of their tribe must be treated as if they knew what they were doing, and went right ahead and did it."

Those that opposed the organization ranged from the staunchest conservative publications, like the *Herald Tribune* and *Life*, to more liberal publications, like the *New York Post* and those put out by various talent unions. Contrary to Kirkpatrick's suppositions the vast number of small-town newspapers—to name a few, the *Green Bay, Wis. Press-Gazette*, *Salisbury, N. C., Post*, *Urbana, Ill., Courier*, *Lynchburg, Va., News*, and *Des Moines Register*—did not lash out at *Red Channels* as a result of quoting from big-city publications. In virtually every instance, they seem to have vented their indignation as a result of Associated Press despatches reporting on the Jean Muir and Gypsy Rose Lee episodes; and in all cases, their sense of fair play and decency was outraged. Excerpts from editorials by papers round the country may be found on page 31.

Perhaps the most succinct statement appeared in the *Jamestown, N. Y., Post-Journal*, which declared editorially that *Red Channels* "recalls to us old Dr. Samuel Johnson's definition: 'Patriotism: the last refuge of a scoundrel.'" The most powerful indictment, however, was Jack Gould's all-embracing declaration in the *New York Times*:

"Any such plan will never serve as a substitute for the conscience of individual sponsors, broadcasters, or agency executives. Thus far, they have dragged their feet in meeting the loyalty question realistically and in taking cognizance of the 'kangaroo court' which they already have set up by their silent acquiescence to the credo of avoiding controversy. . . . Their task is to regain their independence and to restore the elementary principles of fair play upon which both free enterprise and everybody's individual liberties, including their own, rest. . . . It is time that courage and faith in democracy were displayed behind the microphone as well as on it." ★★★

(To be continued)

CONVERTING AM TO TV

(Continued from page 39)

By May, he had a pilot TV script out of Robert J. Shaw, who has written the radio series for five years and who has meanwhile been free-lancing in TV for such shows as *Robert Montgomery Presents*, *Somerset Maugham*, and *Casey, Crime Photographer*. He had talked endlessly with his regular three-member cast (Jay Jostyn as the D.A., Len Doyle as "Harrington," and Vicki Vola as "Miss Miller"—all veterans of the original show). Byron had also sat through planning sessions with the agency and client all through summer, until the format of a TV series had virtually "jelled" in his mind, and it would be merely a matter of doing it.

Byron discovered (as almost any radio producer or agencyman is likely to discover these days) that while the radio series had been rolling along year after year, its members had not been ignoring TV. They had either been doing TV shows as well, when not on call for the radio *Mr. D.A.*, or were already veterans of working in stage productions or movies. To Bristol-Myers and Ed Byron, therefore, the idea of a TV series presented no great bugaboo when it came down to simple understanding of the TV medium and its techniques.

First preference was given, in Byron's mind, as well as in the thoughts of client and agency, to the talent who had worked on the radio series. Primarily, the reason was this. After working for years with the radio *Mr. D.A.* show, they had acquired—with Byron's direction—a complete understanding of their roles. In a sense, they actually *were* the people they portrayed each week. With the non-acting talent, the situation was much the same.

"We might have done what *Amos 'n' Andy* did," a member of Byron's production staff told SPONSOR, "and hired an entirely new group of actors and other people for the TV series. But, the time we would save in having to teach them any necessary TV technique would probably be lost in teaching them the meaning of their roles as 'regulars' on television."

However, Bristol-Myers, which believes firmly in keeping in step with the ever-changing cycles of broadcast advertising but does not believe in betting on an unknown quantity, was taking no chances. In August of this year, a *Mr. D.A.* television show was done

with all the loving care of a Broadway first night—and only a handful of people saw it. The show was done on a closed-circuit TV studio, and a kinescope recording was made. This was run through, again and again, for Byron and for the agency and client.

It was an expensive test, since half-hour "test-tube" kinescopes are seldom brought in for less than \$10,000 or \$15,000, but everyone feels the results were worth it.

The trial-run filmed TV show proved several things. For one thing, it showed that producer Ed Byron, when teamed with an agency TV director, could turn out a good video show. It proved that writer Bob Shaw could write about the characters of the *Mr. D.A.* series in terms of the visual air medium. Above all, it showed that—given the chance—

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 "The local station, always alerted for low-cost effective program salesmanship, has to be the spawning ground for Radio 1951."

LESTER GOTTLIEB
 Director of radio programs, CBS

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 the veterans of the radio show also excelled in television.

"This was very important," a Bristol-Myers executive told SPONSOR. "We were very lucky in having a radio cast who, more or less by accident, looked in person about how you would expect them to look, judging by their voices and radio roles."

Incidentally, some minor "tailoring" was necessary in the conversion of the radio thespians to TV performers, SPONSOR learned. The star of the show, Jay Jostyn, was the one most concerned. Jostyn, a tall, blond, wavy-haired veteran of years of radio, had the proper sonorous-sounding voice for the role of the nameless District Attorney. But, Jostyn was fond of growing his hair long, in the manner of the late John Barrymore (whom he somewhat resembles). He was also given to wearing some sharp-looking tailored sports clothes and flowing ties. Before the TV series started in early October, Jostyn went to a barbershop to acquire a neat trim, and to Brooks Brothers for a plain business suit. Now Jostyn looks more like a D.A., less like an actor.

This was virtually all that was necessary, except for minor costuming and the designing of permanent office sets, in the way of converting the trio of radio regulars to TV. Len Doyle, who plays "Harrington," the D.A.'s assis-

tant, is just the sort of explosive, cigar-smoking, indestructible guy you'd expect. Vicki Vola, who plays "Miss Miller," the D.A.'s secretary, is attractive enough to look good on TV, without giving the feel that she's out-of-place in an office with a notebook open and a pencil poised.

It's interesting to note that while Bristol-Myers was going through the chain of events and thinking that led up to the kinescoped "shakedown cruise" of *Mr. D.A.*, it was busy trimming the sails of the older series. The radio series, bought by Bristol-Myers in 1940 at a time when the big drug firm was getting fed up with the high costs of big-name comedy shows in radio, was no longer "medium-priced." With TV making inroads into the audience of its (then) Wednesday-night spot on NBC in 1950 and 1951, the program's ratings, audience and sales pull were beginning to get a little out of line with its costs as the program's effectiveness eased off.

As an antidote to this, Bristol-Myers ordered some cut-backs in the radio show, which resulted in dropping a 21-piece radio orchestra used for musical effects, and substituting an organist and a horn player, and finally just an organist. Casts were held down to a minimum, and all frills were eliminated. Most of this cost-cutting was done for two reasons: (1) to bring the present costs of the radio show in line with the present effectiveness of nighttime network radio, and (2) to get somewhat "ahead" on budget money for *Mr. D.A.*, so that the TV version would not take quite as big a bite out of the Bristol-Myers ad budget. Bristol-Myers also decided that when it had a chance, it would put the radio series on tape recordings.

With this fall set as the target date for the start of the *Mr. D.A.* TV series, Bristol-Myers and Young & Rubicam went shopping for a good TV time slot soon after the completion of the successful kinescope show.

Word soon got around the industry, and the American Broadcasting Company approached Bristol-Myers with a choice offer. It was actually a kind of "package" time offer, although shows on ABC radio and ABC-TV cannot be lumped together for frequency or dollar-volume discounts.

ABC did offer, however, a choice morning time slot (M-W-F, 11:30 to noon) for B-M's radio *Break the Bank*,



"This is my beat!"

'Promotion' is my middle name

I'm CFBC's promotion director FULL TIME!"

Above, I'm pointing out that fabulous Nova Scotia 'BONUS' Area you get when you sign a contract for CFBC Coverage—

A Coverage which offers you the CONCENTRATED Population areas of New Brunswick — and the Western Nova Scotia Counties as a bonus!

In the counties surveyed by BBM, Radio Station CFBC has a potential of over 39,000 Radio Homes!

In the U.S.A., ask WEED & COMPANY (In Canada, J. L. Alexander) about Dick Gallagher's CFBC Promotion—I go to work on air promotion—dealer letters—local 'detail' schemes—yes, even free movie promotions in our large studio!

Be sure to ask WEED & COMPANY or J. L. ALEXANDER for our PROMOTION PLANS . . . when you contract with

NEW BRUNSWICK'S GIANT promotion minded

CFBC

in St. John

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.

ask
JOHN BLAIR & Co.
about the
HAVENS & MARTIN

**STATIONS
IN
RICHMOND**

WM BG - AM

WC OD - FM

WTV R - TV

First Stations in Virginia

and a Friday-evening 9:30-9:55 slot for the radio *Mr. D.A.*, which could be added together for discount purposes. At the same time, the offer included a pitch for the alternate-Monday slot of 3-3:30 p.m. on ABC-TV for the TV *Mr. D.A.*, permitting it to alternate with *The Amazing Mr. Malone*, a somewhat-similar crime show in which a lawyer is the central figure. Bristol-Myers soon figured out that the shorter (25 minutes, versus the previous 30 minutes) radio slot for *Mr. D.A.* would be a money-saver, coupled with the opportunity to do the radio show on tape and thus save more dollars and avoid conflicts with TV in rehearsal time.

Bristol-Myers saw the ABC offer as an ideal way of easing into TV, without putting too much strain on production staffs and talent connected with *Mr. D.A.* Doing the show on tape meant, too, that a radio rehearsal schedule could be worked out so as to fit neatly into the TV rehearsal. Actors would not be under the same strain of a "live" radio show, if they knew that any vocal fluffs could be edited-out in handling of the taped show. (For full details of how tape recording is making sweeping changes in radio production, see "The tape recorder: it is revolutionizing radio programing" in the 8 October, 1951 issue of SPONSOR.)

The alternate-week arrangement, Bristol-Myers felt, was another handy money-maker. By going on every-other-week with a TV *Mr. D.A.*, the time and talent costs would be just 50% on a yearly basis of what they would be if the show was done once a week. Thus it was that Bristol-Myers went for

the ABC offer, and the TV *Mr. D.A.* was set for a 1 October, 1951 start, following the earlier starts of the radio *Mr. D.A.* on 21 September and *Break the Bank* on 24 September.

Since the successful TV premiere of its new video crime series, Bristol-Myers has had a chance to compare the costs of the radio-versus-TV versions of the show. The two shows are done under one master contract with Ed Byron, who has in turn made radio-and-TV contracts with his regular staffers and performers. Most of them receive a check which covers their work both on the radio and video shows, but which is somewhat less than the price of each would be—a kind of dollar-volume discount in terms of talent. It is thus hard to price the shows separately, but according to Bristol-Myers v.p. Joe Allen, veteran advertising and public relations man for the firm, the TV show costs "three times as much as the radio show, apart from time charges."

(Private estimates of this cost arrangement put the probable total of both shows at about \$5,000 for the radio show each week it's on, and about \$12,000 to \$15,000 for the TV show.)

Even at this rate, Bristol-Myers is getting a bargain. Despite their familiarity with the show, it takes the performers considerably more time to prepare a TV show than it does a radio show. Writer Bob Shaw, for instance, can knock off a radio script in about five hours of writing. A similar TV script, he estimates, takes him about 10 or 12 hours. The radio show, which is

Mister PLUS

*Mister PLUS, the smithy, stands
Beneath the chestnut tree,
Holding in his sturdy hands
A vast community:*

*"MBS has STRONGEST GRIP
On Home-Town U.S.A.
Eleven-million listenership
Is platinum—not hay!"*

—the difference is MUTUAL!

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

taped on Wednesdays for airing a week-from-Friday (10 days hence), is done with two readings and a taped "dress" plus follow-up corrections, a total of about three or four hours work. The TV *Mr. D.A.*, on the other hand, requires 20 hours of "blocking out," and about seven or eight hours of studio rehearsal (at least three or four hours on camera). About five production staffers and technicians are involved in the radio taping; between 75 and 100 are involved in the actual TV show.

From the economy standpoint, the alternate-week TV arrangement is working out well too. The show with which the TV *Mr. D.A.* is paired appeals to virtually the same audience, so that the mystery duo hold their audience and add to it from week to week, with no split of interest. However, research studies (such as that of Advertest Research in June, 1951 in 770 TV homes in the New York area) have shown that only some 16% of the audience could name the exact program scheduled of an alternating pair. Therefore, Bristol-Myers is doing all it can promotionally to tell TV viewers when it's *Mr. D.A.*'s turn at bat. Extensive tune-in advertising schedules are used in newspapers in TV areas on the day of the B-M show. This is backed by stepped-up agency publicity campaigns, through Young & Rubicam, and with a cross-plugging arrangement with *Amazing Mr. Malone* at the tag end of each of the alternating TV programs.

If the TV *Mr. D.A.* follows the pattern as shown in the Advertest study mentioned above, Bristol-Myers should get its money's worth from the show in terms of sponsor identification. The average S.I. for a representative group of weekly TV programs is around 44%, according to Advertest. For alternating-week programs, it's about 38%—and these shows cost just half

as much as if they were done weekly.

It's too early to judge if the TV *Mr. D.A.* will be a sales success. Only two video shows had been done (1 and 15 October) when SPONSOR went to press. However, there's every indication that the Bristol-Myers formula of a trimmed-down-and-taped radio show, coupled with an alternate-week TV version of the same program may be a workable formula for the advertiser who would like to see his radio vehicle on his living-room TV screen. ★ ★ ★

WORK SESSIONS

(Continued from page 35)

"Three or four years ago—and for a long while before that—advertisers were lined up at the door waiting for nighttime chainbreaks—good, bad, and indifferent. Today the swing has gone to daytime minutes. These are at a premium now while most stations have a very respectable selection of night breaks going begging. Even in the strongest television markets the adjacent programs to these breaks still have solid ratings that make excellent buys for the advertiser."

*F. C. Brokaw, Vice President,
Paul H. Raymer Co., Chicago*

* * *

"The best TV program for an advertiser will:

1. Attract largest possible audience of logical prospects.
2. Appeal to that segment of the audience which is the advertiser's major sales target.
3. "Condition" the audience for the sales story.
4. Permit the most effective presentation of the selling strategy.
5. Offer exciting merchandising possibilities.
6. Accomplish these objectives at a reasonable cost per family reached."

*George H. Bolas, Director of Radio-TV,
Tatham-Laird, Inc., Chicago*

* * *

"... we intend to use radio advertising in the immediate future just as we have been using it for the past several months. One may say 'Haven't a number of things happened to change your reactions?' Yes, we have changed our advertising expenditure in the past year, have added or increased television in certain markets and no doubt will in the months ahead, and yet we

intend to use radio in 1952 more than any other media.

"Today there are approximately 44,400,000 homes with 95% of them having one or more radios. There are estimated to be approximately 96 million radio sets in use as against 13 million television receivers in the United States. The last census showed 96% having radios versus 85% having kitchen sinks. Even with the unbelievable advance of television, a number of our markets have no television whatever, and in the markets with television, radio continues to play a most important part in the family's daily life."

*John M. Hosch, Jr., Vice President,
J. Walter Thompson, New York*

* * *

"To a great extent the responsibility for improving a client's time position rests with the buyer assigned to the account. Time is a limited commodity.

When Aluma-Kraft offered its listeners a tape measure to develop Chicago sales leads for its awnings, the company got 15,504 leads (85% of them mentioned the brand) from only 6 announcements on THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!



**RESULTS PROVE
500,000
MEXICANS IN GREATER
LOS ANGELES
LISTEN TO 6 HOURS OF
SPANISH
PROGRAMMING DAILY ON
KWKW AND KWKW-FM
ASK FOR JOE**



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent Hooper Leader since
1943. Leads morning, afternoon
and night! . . .

WHEC

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .

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



BMI

A RESOLUTION

"Whereas, Broadcast Music, Inc. has instituted and carried out with admirable despatch Clinics in the various states,

And whereas, these clinics have proved to be of inestimable value to the individual broadcaster, now, therefore, be it RESOLVED

That the members of the Eighth District of NARTB in convention here assembled do endorse the Clinics and do further urge that they be continued with the same admirable despatch and qualities of the participants."

Detroit, Michigan
September 14, 1951

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

Under normal conditions, a magazine or newspaper can increase its advertising space by increasing its pages. A station or network enjoys no such advantage . . . advertising 'space' is limited by the rotation of the earth. Thus, time on the air assumes a somewhat different value for the advertiser. A good time is a property to protect and hold on to. Some advertisers in radio have spent years to get outstanding times on the air, changing from relatively poor positions to better ones as they became available."

Robert M. Reuschle, Manager
Timebuying Dept., McCann-
Erickson, Inc., New York

* * *

. . . new devices and concepts if soundly conceived and properly sold are certainly in keeping with radio's normal readjustment. However, there is a very real danger that network radio may be degraded by irresponsible and opportunistic selling. I refer specifically to the deplorable tendency on the part of some networks to make "under the table deals." These deals, in some cases, have been effective in buying business—but in the long run they can only be damaging to our industry. Aside from the loss of respect and confidence on the part of our clients, such deals obviously affect the structure of network broadcasting. They mean that the sustaining programs on the network must deteriorate in quality and that, in turn, means smaller audiences. Ultimately, not only the network, but the individual stations, the agencies, and their advertisers will pay the price for this cut-rate business. For such

deals will decimate the appeal of our most effective selling device. We certainly feel there is no excuse for this approach to the problem of readjustment."

John Karol, Vice President in Charge
of Sales, CBS Radio, New York

* * *

"Through TV, an advertiser has the opportunity to present his sales story in its most effective and persuasive manner, under ideal psychological conditions, i.e., personal sell to the prospect in her own home after conditioning that prospect by creating a mood of relaxation, enjoyment, and of appreciation."

George A. Bolas, Tatham-Laird

* * *

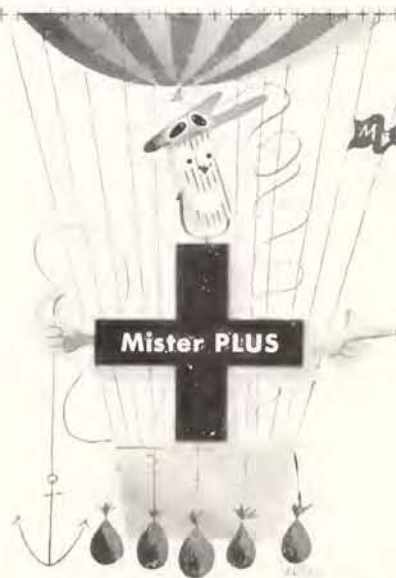
"As in most things new, TV has its growing pains and problems . . . so don't let some of the foregoing scare you away. Let's face it, TV is here to stay . . . the question is: 'What are you going to do about it?' Ignoring TV can be hazardous too! Here are a few suggestions:

"First, decide if TV advertising fits your marketing plans and distribution. Do this even though you may be satisfied with the media you are now using, and satisfied with your present sales results.

"Second, decide that you are going to get some practical TV experience as soon as possible, no matter how modest the cost.

"Third, decide how you are going to use the medium. In other words, have a plan covering budget, timing, markets, merchandising, research, etc.

"Fourth, in the beginning I suggest



Ballooning high, our Mister PLUS

Surveys a wide terrain:

Says he: "No one compares with us
In actual audience gain!"

It's ON THE RISE, from coast to coast,

This listener-ship of ours,
Despite TV, our sponsors boast
Millions more tune-in hours!

—the difference is MUTUAL!

FOR DETAILS - THE MUTUAL BROADCASTING SYSTEM - NEW YORK 18, N. Y.

you establish a separate TV budget . . . robbing Peter to pay Paul can be dangerous in the early stages of your venture into TV.

"Fifth, obtain experienced guidance. There are many pitfalls along the TV road and the financial hazards can be great."

Robert M. Reuschle, McCann-Erickson

* * *

"Our client is interested in getting large audiences per dollar invested. The purchase of participations on good programs, the owning of a program, or buying announcements with exceptionally high ratings usually takes precedence over lower ratings. However, some programs with an exceptionally loyal following should not be judged on ratings alone, and the lower rating in some cases may offer a profitable buy. We have made it a practice to buy radio and stay with it rather than 'go in' and 'go out' like many advertisers. As a result, we attempt to buy radio when others are cancelling and are willing to keep such programs and announcements through the hot weather or the Christmas season in order to build up large audiences per dollar invested and gradually build the ratings of all of our programs or announcements."

John M. Hosh, J. Walter Thompson

* * *

"In the early fall of 1950, Clark's Teaberry Gum started a spot TV campaign in 13 medium-sized Eastern and Mid-western markets. By October 31 the evidence indicated sales were up an average of 46.2% over 1949 in the TV markets. In non-TV markets, sales did not show an increase. At present this client is using TV spot exclusively."

Robert M. Reuschle, McCann-Erickson

* * *

"Among 'best buys' in radio are musical programs. I am speaking here of programs that are fundamentally music—not variety shows. I mean the disk jockey programs, concert music, dinner music, and such. Popular music, in fact any music program unrelieved by guest appearances or other novelties does not gain anything by TV rendition. There was unquestionable drama in watching Toscanini conduct the NBC Symphony Orchestra. But there are few Toscaninis and the visual impact of watching most popular handleaders is more apt to be de-

pressing than pleasing. Dance music, dinner music, in fact all fundamentally music programs are audio by nature and radio will always do them as well or better, and they will always command audience. Unquestionably, they qualify as one of the best buys in radio today."

F. C. Brokaw, Paul H. Raymer

* * *

"It is for the opportunity to sell his audience that the advertiser plans, schedules and buys time and programs. It is this opportunity that must not be missed. It must be handled with greatest effectiveness."

George A. Bolas, Tatham-Laird

* * *

"For a number of years we have tried to find out exactly how our advertising dollars are most effectively spent and we continue to spend more dollars in radio than in any other medium. When our client uses various media it is oftentimes difficult to determine exactly what does the most effective selling job. One way in which we have checked our advertising results is that we have made, at about the same time each year, a free offer over the radio. These offers have been keyed and we have found out where we secure the most response per dollar invested. Once such an offer is repeated and then repeated again, you have something of a yardstick or a record of experience, and the burden of proof is on the poor return to see if such time or program should be continued."

John M. Hosh, J. Walter Thompson

* * *

"Spot announcements can readily be merchandised to a sales organization as well as by that organization at the local retail level. Spots develop a high degree of audience and sales penetration through their greater frequency and spread throughout the week. Spot announcements in general deliver maximum efficiency for the advertising dollar since it is spent almost entirely for circulation with no major program expenditure to achieve that circulation. Spot announcement advertising keeps a budget extremely fluid because announcements have a short term contractual commitment and can be cancelled on two weeks' notice."

Robert M. Reuschle, McCann-Erickson

* * *

"Those of us in the J. Walter Thompson Company have used a measuring

Seventh of a series



WILLIAM M. TUTTLE
V.P. and Dir. Radio and TV
Ruthrauff & Ryan, Inc.

LIKE MOST
"Newsworthy"
TV & RADIO
EXECUTIVES
Mr. Tuttle's
LATEST
BUSINESS
PORTRAIT
IS BY —

Jean Raeburn

Photographer to the Business Executive
565 Fifth Ave., New York 17—PL 3-1882

NOW



National Rep.
The Bolling Co.



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

WHP

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (39 U.S.C. 233).

OF SPONSOR published bi-weekly at Baltimore, Maryland, for October 1951.

The names and addresses of the publisher, editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, N. Y.

Managing Editor: Miles David, New York, N. Y.

Business Manager: Bernard Platt, New York, N. Y.

The owner is: SPONSOR PUBLICATIONS Inc., New York, N. Y.

Stockholders of one percent or more of stock are:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strauss, Baltimore, Md.; Ruth K. Strauss, Baltimore, Md.; William O'Neill, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Paerell Bloom, New York, N. Y.; Pauline H. Popple, New York, N. Y.; Edwin D. Cooper, Torrance, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Koenheim, Washington, D. C.; Norman Reed, Washington, D. C.; Mortimer C. Lebowitz, McLean, Va.; John Pattison Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hightstown, N. Y.; William B. Wolf, Washington, D. C.; Harold Sauer, Washington, D. C.; Bernard Platt, New York, N. Y.; Norman Knight, Southport, Conn.

That the known bondholders, mortgages, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:

None.

That the two paragraphs above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect, in the said stock, bonds, or other securities than as so stated.

Bernard Platt,
Business Manager.

Sworn to and subscribed before me this 4th day of October 1951.

SEAL: William F. Glinney
(My commission expires March 30, 1953.)

yardstick for years which we call a T-Square, and we have found such yardstick most useful in helping our clients build profitable sales. The T-Square includes:

- (a) *What we are selling*—not in terms of 'product' but how the product will best serve the consumer's self-interest.
- (b) *To whom we are selling*—whether rich or poor, men or women, etc.
- (c) *Where we are selling*—the best market for the product (large or small towns, etc.).
- (d) *When we are selling*—what time of the year is best (or other periods of time).
- (e) *How we are selling*—by what appeal, in what media, through what distributive channels, etc."

John M. Hensch, J. Walter Thompson

* * *

"In producing television commercials, let's forget about how clever we can be, and concentrate on how effective we can be in selling the product."

Robert W. Dailey, Radio-TV Director,
McCann-Erickson, Inc., Cleveland

* * *

"Let's take a realistic look at television today in relation to radio. In the first place, we should note that television is by no measure national in coverage. As you know, there are 63 television markets. In these markets, half the homes have television. However, these facts are really beside the point: the point being that an advertiser go-

ing into television now could not possibly get into all 63 markets. The reason is simple. Some 39 of the markets have only one station and therefore can handle only one program at a time. Another 11 markets have only two stations. You can, therefore, eliminate about 30% of your potential coverage. Actually, you might be able to clear about 20 stations, but only a handful—perhaps as many as eight—would be "live." The remainder would carry the program by kinescope recording in whatever fringe time was available and play back the show as much as three weeks after the live broadcast. Thus, the advertiser loses another of radio's great advantages—timeliness. And to reach this small market, the advertiser pays twice as much in terms of people reached per dollar spent, as he does with network radio. To be more specific, I can recite the figures of one recent program on our network which was simulcast. Radio produced listeners at \$2.35 per thousand while television produced viewers at \$5.02 per thousand. And equally important, radio reached over 10½ million people not reached by television."

John Karol, CBS Radio

* * *

"Entertainment in commercials too often provides so much sugar coating that the product-sell is almost completely lost. Commercial 'productions' are entertaining, but many of them detract from the product rather than provide staging for the sales proposition."

Robert W. Dailey, McCann-Erickson
* * *

Mister PLUS needs diving gear,
Complete with pump and hawser,
To make our low costs crystal clear:
Lowest you ever saw, sir!

ROCKBOTTOM COSTS, our rate card shows,
Per thousand folks who listen,
In urban markets or in those
Where other nets are missin'!

—the difference is MUTUAL!

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

NBC RADIO PLAN

(Continued from page 34)

Q. When does the 75% rule go into effect?

A. New advertisers may take advantage of it immediately (there were no new accounts reported by presstime). Old accounts may drop stations as they desire after giving 28 days' notice. However, it is believed that few clients will want to drop stations until the present 13-week quarter runs out. Changes will probably occur about the first of the year when many advertisers start on their new budgets.

Q. Is a flurry of cancellations of NBC shows in top TV markets to be expected?

A. More a dribble than a flurry, is the prediction of timebuyers SPONSOR queried. The fact that dropping major TV markets would also mean the loss of substantial numbers of radio homes both within and without the city limits serves as a deterrent. Actually, most timebuyers reason that the cost-per-thousand of the major-city stations is still lower than that of smaller markets—despite TV's inroads and the campaigning of the ANA. "You still can't beat those umbrella stations," is the way one timebuyer put it.

Q. What happens to the time period left idle when an advertiser does not want a given market for his program?

A. It reverts to the station for sale locally. The station is guaranteed this time for 26 weeks or until the opening of the network fall season on 15 September. Some observers believe this 26-week guarantee, besides making the dropped periods attractive to local advertisers who might want some guarantee of continuity, would also serve to deter network advertisers from crossing out various key markets. The reasoning here is that the advertisers

would be afraid to lose their time periods irrevocably to local sponsors. But, said one savvy timebuyer: "I don't believe we'll find many local advertisers buying into those times. That possibility wouldn't scare me at all." Others, however, felt that such time would be snapped up.

Q. What does the new classification of NBC stations as either "primary," "supplemental," or "premium" mean to advertisers?

A. The new "primary" list of stations replaces the old list of 29 "basic" stations. It will comprise 40 to 50 NBC stations which the network believes represent its best foot forward for complete national coverage. These stations were selected on the basis of 18 factors like retail sales and sets in the area. The new list is in no way a suggested network since purchase of this list by itself would not bring an advertiser up to the 75% requirement. (The list will comprise only 30% of the 75% dollar minimum, according to Charles R. Denny, NBC executive vice president.) Actually, being included on the list is for stations merely a measure of their stature.

Since three of the present 29 basic stations will not be on the new primary list; and since other important NBC outlets would undoubtedly give much to be included, NBC's planners are being careful to ground their choice of primary stations on valid principles. Probably to protect itself against kickbacks from offended outlets, the network is now engaged in double checking its announced 18 factors to see if they take all things into account. Not until the checkup is completed will NBC release the list of primaries. SPONSOR learned at presstime.

"Supplemental" stations are all present stations not included in the primary list. The new supplemental classification replaces the current "supplementary" list of regional clusters of stations.

"Premium" stations on a large scale are brand new to NBC, though the other networks, particularly Mutual and ABC, have always had them, using the term bonus stations. Premium stations are a gift to the advertiser. He gets them along with his regular network buy, but the station gets no compensation and has to pay line charges to the network. The advantage of the deal to bonus stations, usually small grassroots operations, is in terms of audi-

ence-building and prestige. NBC will add probably 100 such outlets in order to give advertisers additional circulation at no extra cost.

The premium stations will probably be recruited among present affiliates of ABC and Mutual particularly and among independents. Part of the bait being offered these stations is NBC's new Minute Man Service (described below).

Not generally known is the fact that NBC has in effect had 17 bonus stations for some time. These stations were paid only a nominal fee by the network for carrying NBC programs. Under the new plan, the 17 stations will cease getting any payment and instead will have to pay the network line charges and other incidental fees NBC may require of its premium affiliates, according to a top ranking NBC affiliate.

"The distribution of Dreyer products has increased 250%, and particular products you emphasized have shown almost immediate sales response," wrote the sponsor, on reviewing his results from THE HOUSEWIVES' PROTECTIVE LEAGUE Most sales-effective participating program ... anywhere!



ABC
WENE
BINGHAMTON, N.Y. MARKET
NOW 5000
WATTS
CALL RADIO REPRESENTATIVES, INC.

Q. How do the new station rates planned by NBC affect advertisers?

A. Not at all, according to NBC. Stations where rates go up are said to balance out stations where rates go down, leaving the advertiser with no change in his tab. Some advertisers had wondered whether this applied to morning and afternoon as well as evening time. Morning time, they reasoned, is little affected by television and might be going up in price on most stations—resulting in an increased rate for morning network advertisers. But it doesn't work out that way, NBC told SPONSOR.

Q. How do stations view NBC's rate-adjustment plans?

A. None of the stations had been informed at presstime of what their new rates will be. But top executives at several key NBC outlets told SPONSOR that they objected vehemently to any cut in rates for their own stations. Their feeling was that the NBC move was "poorly timed," coming just at a moment when radio has begun to stage a comeback. Said the manager of a 5KW Eastern outlet: "NBC has made too many rate mistakes in the past. This may be another." Station operators have been holding meetings to which net executives have not been invited to discuss rates and other aspects of the NBC policy changes. Most of them believe that under pressure NBC

will be forced to negotiate and compromise on rates set up for each station. This is probably the opinion of network executives as well, who do not expect to have their new rate policy in effect before many months have passed.

Q. Will a station's national spot rates be affected if its network rate is lowered by NBC?

A. No. The two rates are not connected. Many stations now have higher rates for spot than for network. Since sale of spot time has been proceeding at a furious clip, advertisers will not get very far if they suggest that affected stations now lower their spot rates. Stations will be influenced only by supply and demand and the demand is high right now.

Q. What do the national representatives think of NBC's new plan?

A. Like everyone else in the industry, the reps have been snowed under trying to understand all the provisions of the NBC omnibus. They had reached an in general favorable conclusion by press time which is summarized in a statement by Murray Grabhorn appearing on page 33.

Q. What are the Minute Man programs?

A. They are programs aired by the network in station time in which the stations can sell national spot or local announcements. Essentially, they are network co-op programs—with one important difference. Instead of having to pay for Minute Man programs while carrying them sustaining, stations may air them free until they sell announcements in them. Stations may also sell Minute Man programs to single advertisers. Actual time the shows go on is up to the station since they may be taped for use. (On ABC and Mutual, incidentally, it is also possible for a station to carry co-op shows sustaining without paying the network.)

NBC's present co-op shows (four news programs) will not be affected, though they may be incorporated into the Minute Man Service at a future date. The shows thus far lined up for Minute Man Service are: a daily Kate Smith half hour (from 12:00 to 12:30), combining aspects of Kate Smith's previous commentary and vocal programs; a new Howdy Doody show (one hour on Saturday morning), bringing the NBC-TV puppet star to radio; a Kaltenborn newscast (Saturday, 6:15 to 6:30 p.m.); a Bill Stern sports roundup (daily 6:30 to

6:45 p.m.); and four other programs of network calibre bringing the total daytime quarter hours of Minute Man programming to 40 weekly. Minute Man programs in late evening time (10:30) are planned for the future.

Charges for the sponsored Minute Man programs are designed to make them more economical than transcription service programming.

Q. What's the significance of the Minute Man shows for sponsors?

A. They represent a whole new set of carriers for spot radio announcements. All in all, 119 daytime and early evening slots will be made available for stations to sell. These availabilities will be considered choice by many advertisers inasmuch as they are in shows of network calibre, featuring known name personalities for the most part. There is even a possibility that an increase in purchase of local programs, both Minute Man and others, will be stimulated by the new MM programs. That was the reaction among executives of Frederic W. Ziv, the transcription firm. They felt that any development which improved local station programming might get advertisers thinking in terms of buying more local programs of all types. If an advertiser were to line up a given Minute Man offering in say 30 markets, he would then have the equivalent of a network program (in quality)—but bought on a selective basis to fit his varying needs. Buys like this have never been possible before with network-originated programming, though a number of advertisers have bought a given transcribed show for airing in a selected group of markets.

Q. Next to which sustaining programs has NBC opened up new one-minute chainbreaks?

A. There are seven sustainers involved, all in evening time and all starring name talent. To aid advertisers who may want to consider buying the new one-minute slots in various markets, here is a brief rundown on each of the adjacent shows:

You Can't Take It With You (9:30 to 10:00 p.m., Friday), serialized version of Pulitzer Prize play, starring



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director
WEVD 117-119 West 46th St.,
New York 19

The **WHOLE** job in TV film
spot-making at **TELEFILM Inc.**
Producers since 1938.
HOLLYWOOD (28) CALIFORNIA

Walter Brennan.

Nightbeat (10:00 to 10:30 p.m., Friday), Frank Lovejoy in newspaper thriller.

Magnificent Montague (3:00 to 3:30 p.m., Saturday), Monty Woolley as a broken-down Shakespearcan actor working in soap opera.

Dangerous Assignment (10:00 to 10:30 p.m., Saturday), mystery-adventure with Brian Donlevy as soldier of fortune.

The Silent Men (10:00 to 10:30 p.m., Sunday), new mystery drama starring Doug Fairbanks, Jr.

The Man Called X (10:30 to 11:00 p.m., Monday), mystery-adventure with Herbert Marshall.

Noteworthy is the fact that four out of seven of the sustainers listed above are in NBC's new strip of mystery "nightcap" shows. Strategy behind development of this strip was to provide shows listeners would habitually turn to for pre-bedtime relaxation. Spot advertisers who want to hit the same audience over and over again for a period; or those who merely want to reach the big and enthusiastic audience attracted by most mysteries, would do well to look into these particular new availabilities.

Q. How will advertisers be affected by NBC's plan to revise network option time?

A. One advertiser who has already discussed the new option plan with NBC told SPONSOR he was reassured by the network's attitude. "They didn't seem to be in a hurry," he said, referring to the target date for changes in afternoon option hours which has been set at October, 1952. "We'll be happy to go along with the network in the change they want, provided we get as good or better time," he added. "But we would never go for an arrangement where we remain behind in station time once the network rolls back its option hours. That would mean leaving ourselves open to too much trouble holding onto stations."

Only advertisers on during the afternoon are directly affected by the shift in option time (3:00 to 6:00 changed to 2:00 to 5:00 p.m.). In the mornings, time will be increased (9:30 to 10:00 adding to the current 10:00 to noon). And the change in option time during the evening (3:00 to 11:00 rolling back to 7:30 to 10:30 p.m.) does not involve shifting of any presently sponsored shows. An additional change

is the optioning of an hour on Sunday morning where NBC has no time at present. Target date for all changes other than in afternoon time is January, 1952.

Several advertisers told SPONSOR that they would now begin to study the advisability of buying franchises in the morning time NBC is opening up. Morning is regarded as a good bet for long-time network sponsorship because it is relatively TV-proof and will probably remain so for a long time to come.

Q. What's the outlook for the new one-shot programs on NBC?

A. If the sales to date of CBS' one-shot operation (*Red Skelton*) are any index, NBC should at least get an interested hearing from advertisers both new and old to network radio. CBS, SPONSOR learned, sold 11 separate programs in the first month's effort, expects to sell five more shows by the end of October.

Q. Are more changes in policy by NBC and other networks coming which will make the nets even more flexible?

A. Yes. Few advertisers and agency men queried by SPONSOR thought NBC's 75% proviso was anything near a final arrangement. Most thought there would be a gradual change until all of the networks began to provide regional, virtually hand-tailored service. But one agency executive, a former top timebuyer now managing an agency radio department, predicted that by the end of this year networks would be making deals for TV shows including simulcasts of the audio portion carried on radio stations at greatly reduced rates. This was a relatively extreme point of view, however. ★ ★ ★

MR. SPONSOR ASKS

(Continued from page 47)

pressively large segment of the viewing public from the aural standpoint, but makes for ready balance and tempo that is visually appealing. In giving production values to the interpretations of the various musical numbers that make up our show, starring the hilarious antics of Jackie Gleason, the interpretive dancing of the June Taylor dancers and the stellar personalities of guest artists, the rhythm of the particular music used is as important as any visual gimmicks apparent to the eye.

While I have said that *Cavalcade of*

Stars highlights familiar but not tired music of all levels I must note a recent exception that paid off handsomely. A young singer named June Valli (we frequently use rising young people as well as the established ones) was on the show and brought me a new song. Because I thought it might easily become the song of the year, I sanctioned her using it, though we practically never present unknown music. The number was "Too Young," introduced for the first time anywhere. All of which would tend to prove that any success formula will never do itself an injustice by being flexible and untraditional when the propitious moment presents itself.

MILTON DOUGLAS

*Producer, Cavalcade of Stars
DuMont Television Network
New York*

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

F R E E

If the rating on our completed 13 Craig Kennedy mystery shows starring Donald Woods, filmed especially for television, does not beat the rating of any mystery-detective TV show at end of 13 weeks (comparable time) in any city, we offer your sponsor 2nd run at no charge for show.

**Immediate Delivery
first 13 1/2-hour TV films
completed**

Adrian Weiss Productions
present

**CRAIG
KENNEDY
CRIMINOLOGIST**



Starring
**DONALD
WOODS**
as
CRAIG KENNEDY

with
Sydney Mason and Lewis G. Wilson

Available

For National-Regional
or Local Sponsorship
LOUIS WEISS & COMPANY

655 N. Fairfax

Los Angeles 36, California

Phone: WEbster 5287

Write-Wire-Phone • Screening Prints Available



TV sports unlimited?

The anti-trust action initiated by the Federal Government against groups uniting to keep sports events off the air should result in more sports sponsorship opportunities in 1952.

With another crack of the whip we expect more than one 1951 untouchable to declare himself wide open for 1952 sponsorship offers.

Major League Baseball, whose access to Washington secrets is not insignificant, beat the anti-trust action to the punch by a number of hours. Hereafter each club will decide whether it will sell rights in cities outside its own home town. Heretofore such action was prohibited under the rules of Baseball.

The University of Pennsylvania appears to be having the last laugh as the NCAA backpedals (at least verbally) on its 1951 action to limit TV airings. Pennsylvania rebelled against this de-

cision earlier in the year, was almost read out of the NCAA before it promised to behave.

The sports picture, as it affects advertisers and broadcasters, will undergo a rapid transition in the months to come. It's well worth watching with an eye to advertising opportunities.

Red Channels' bible

Where does *Red Channels* pick up its information on which personalities in the radio and television world are Communist and Communist-dominated?

Strange as it may seem, *The Daily Worker* is the bible.

When a *SPONSOR* editor interviewed the men who run *Red Channels* (see page 30) he was amazed to learn that they consider favorable or even neutral mention of an individual in *The Daily Worker* sufficient evidence for listing in *Red Channels*. *The Daily Worker* is scrupulously accurate, they contend, consequently there's no need for further substantiation of guilt.

The Daily Worker—what a paper!

Mutual's man of destiny

When young Tom O'Neil (see front cover) burst onto the broadcasting scene a few years back as president of the Yankee Network, he was known principally for his remarkable ability to participate in a three-hour business session without saying a word.

Today's he's more vocal. Having thoroughly grasped the essentials of the industry, he'll often come through in as

little as 45 minutes.

Tom's utterances are worth waiting for. Around Mutual Broadcasting System, where he is now Chairman of the Board, he's known as a great idea man, a fellow on springs, Mr. Action himself.

His yen for action has carried him, during his brief career in broadcasting, to purchase of the Yankee and Don Lee Networks, Board Chairmanship of MBS, and recently a collaboration with R. H. Macy that gives him control of WOR and WOR-TV. He was also responsible for a plan whereby MBS and MGM participate in a revolutionary programming tieup.

While his vice-presidency of General Tire Company (of which his father is president) gives him access to the funds which enable him to carry out his campaigns, Tom himself is responsible for his unique sagacity and audacity. "O'Neil is a born horsetrader—he'll trade on anything," said one of his intimates. "And his trading sense is uncanny."

O'Neil's driving energy has found a close-to-perfect complement in Frank White, keen, shrewd, substantial MBS president. Between them, they have the aggressiveness and experience to shape a new Mutual that will give the rest of the industry plenty to think about.

As an unbiased observer, *SPONSOR* looks on Tom O'Neil as a phenomenon of the industry. His latest move augurs a new and growing strength for Mutual. Where he'll stop we don't know. But it won't be soon.

Applause

The new NBC

Like the Prodigal Son, NBC wasted its radio riches during at least part of its 25-year span.

In this it was not too unlike many another "fat cat" of radio, luxuriating in the cream of easy living.

When harder days fell on radio, NBC Radio was poorly prepared to fight for its honor and defend its place as the Number One Network. In the past few years it has taken severe punishment and shown an alarming lack of vitality.

But in 1951 the flabbiness melted

away and today at the close of its first quarter century a new fighting NBC Radio emerges. The McCormell-Denny-Herbert-Barry backfield is all push and purpose. The easier living of the first 20 years and more is forgotten. These men, ably aided and abetted by a pile-driving line, are gaining on such fronts as programming, sales, merchandising, promotion. They're out to convince the world (including advertisers and affiliates) that NBC is strong for radio. Too many had begun to feel that radio's oldest network would no longer be a radio leader.

Gone, for the good of NBC and all of radio, are the days of indecision, indifference and helplessness. The new NBC is once again a leader among radio men everywhere.

After an unhappy 1950, the gains thus far in 1951 predict a healthy, vigorous NBC in the radio picture. There's lots more hard work ahead (the fight has only begun) but the basic organization and planning are promising. The men who form the hard core are sound. This new NBC Radio spirit is what NBC needed—and what radio needs even more.

"In The Heart of America..."



It's the
**KMBC
KFRM**

*Team... and It's
Wholehearted"*

**Wholehearted
On The Air—or in Person!**

Program organization and the wide coverage of The KMBC-KFRM Team provides an important daily link between the trade capital, Kansas City, and thousands of rural homes in Kansas, Missouri, and portions of the surrounding states which comprise Kansas City's Primary Trade Area.

Just as important, however, is the wholehearted personal link between the Team personalities and the listeners. During the Missouri State Fair, the Kansas State Fair, and the American Royal, thousands of folks met and visited with Phil Evans—with Hiram Higsby and other KMBC-KFRM personalities. Similarly, every Saturday night hundreds more attend the "Brush Creek Follies" and during the course of the year, countless contacts are made through the sports, news and special events departments.

Evidence of the success of this "on-the-air or in-person" technique is that it is in part responsible for the fact that in urban, rural and metropolitan areas alike, The Team is on top by a margin of 3 to 2.

This advantage of more loyal listeners means more impacts for the advertiser, less cost per thousand and more product or service sales. Write, wire or phone KMBC-KFRM or your nearest Free & Peters Colonel.



*To put it simply, to sell
the Whole Heart of
America, Wholeheartedly,
use . . .*



The **KMBC-KFRM** *Team*

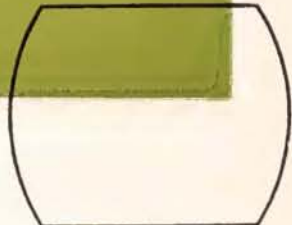
6TH OLDEST CBS AFFILIATE • PROGRAMMED BY KMBC

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY



WEED

A N D C O M P A N Y



RADIO AND TELEVISION STATION REPRESENTATIVES

- NEW YORK
- BOSTON
- CHICAGO
- DETROIT
- SAN FRANCISCO
- ATLANTA
- HOLLYWOOD

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