

# SPONSOR

*For buyers of broadcast advertising*

BALTIMORE, MD.  
2 CENTS 2

How is radio doing in TV homes?—p. 25

NBC-TV's W

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



M.T  
GREENWICH  
AND TIME

NEW YORK  
PANAMA



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## James Monroe's Doctrine



Statue at Monroe's home

Although the "Monroe Doctrine" has been written indelibly into history, James Monroe had a personal doctrine that was just as vital to a fledgling nation. This fifth president of the United States believed in honesty, initiative, progress, foresight. That these qualities are characteristic of the growth of Virginia isn't odd—for Monroe was a Virginian, born in Westmoreland County.

Present-day Virginia follows the Monroe pattern. Havens and Martin Stations WTVR(TV), WCOD(FM), and WMBG (The First Stations of Virginia) get daily evidence that listeners and viewers—and advertisers, too—find them in tune with Virginia's tradition of progress.

**WMBG** AM **WCOD** FM



**WTVR** TV

Havens & Martin Stations are the only complete broadcasting institution in Richmond.

Pioneer NBC outlets for Virginia's first market.

Represented nationally by John Blair & Company

FIRST STATIONS OF VIRGINIA



**"Today" pitch stresses low 13-week cost**

Dave Garroway's "Today" show, (beginning 14 January, 7:00 to 9:00 a.m.) arousing "high agency interest, but nobody's bitten yet," NBC-TV told SPONSOR at presstime. Pitch is based on relatively low cost (15-minute segment once weekly for 13 weeks is \$90,000). Web salesmen are pointing to fact that Ernie Kovac's 7:00 a.m. show, WPTZ, Philly, is almost sold out; and to survey showing 3 out of 4 homes listen to AM once weekly between 7:00 and 9:00 a.m.

-SR-

**Block Drug ups spot AM budget to \$1,000,000**

Block Drug Company is increasing '52 spot radio budget to \$1,000,000 from \$600,000 in '51. Company compared AM and TV announcements, Sunday supplements, found spot radio results cheapest. Agencies are Dowd, Redfield & Johnstone, Cecil & Presbrey, and Joseph Katz.

-SR-

**Duane Jones tries comeback trail**

Year-end accounting of Duane Jones Agency status: (1) Billing beginning to roll in (to extent that Jones has given Yule bonus to present 34 employees); (2) New client recently bowing in, Farmers Mutual Automobile Insurance, Cleveland, (others are Vitamin Corp. of America, Newark, National Recleaning Corp. of Brooklyn, National Selected Products, N.Y.); (3) Jones has served 12 ex-employees with legal papers (they've asked extension till 7 January to respond); (4) Jones is pondering suits slapped against him by ex-employees (for back vacation pay, pension money).

-SR-

**Toni launches junior hair-wave product**

Toni Company launched new product last week, home permanent for children 14 and under called Tonette. "Kate Smith Show," NBC-TV, will be used. (Firm's total ad budget for 1952 will reach \$12,000,000, half of it going to radio and television; via Foote, Cone & Belding, and Tatham-Laird, Chicago.)

-SR-

**U.S. Steel TV plunge due in '52; will keep AM**

U.S. Steel may make plunge into bigtime net TV within first half 1952, but firm is sure bet to retain radio show. Its "Theatre Guild of the Air," NBC, had better average rating in 1951 than in year previous. Nielsen-rating climbed from 6 at start of season to 9.5 at last report, putting show close to AM's top 10. Firm's executives attribute rise to fact that "Theatre Guild" has scored many "firsts" on air this season with broadcast of "Glass Menagerie," "Lost Weekend," "20th Century," other standout plays. When U.S. Steel makes move into TV (via BBDO), programing choice will probably be drama as well.

**SPONSOR exclusive on radio listening in TV homes**

Coming next issue (14 January), a report on radio listening in television homes conducted for SPONSOR by Advertest Research, New Brunswick, N.J. For other research on AM audience in TV homes, see article starting page 25.

## REPORT TO SPONSORS for 31 December 1951

Agencies squeezed  
by high cost  
of handling TV

High cost of TV underlined by story going rounds about agency with over \$1,000,000 in TV billings said to have lost \$150,000 handling it in 1951. Though few agencies take this kind of beating, problem is acute for all since extra personnel, other expenses of TV must be met by some 15% intended to cover handling other less complex media.

-55-

Dixie cup offer  
made once pulls  
12 356 returns

Dixie cup executives got convincing demonstration of TV power week of 12 December when one-time, one-station announcement pulled 12,356 returns on offer by noon one week later. Kids were urged over "Junior Hi-Tinx Show," O&O-TV, Philadelphia to send in 9 ice cream picture lids in return for full-color 8x10 blowup of movie star. Dixie is sponsoring show as test to develop pattern for co-op sponsorship, tying in locally with firms which use its ice-cream picture lids. Company recently completed test campaigns for its new Dixie home dispenser, will launch campaign including AM, TV in '52 via Hicks & Greist.

-55-

How's your  
sponsor  
identification?

Bob Rogers, V.p. of year-old Trendex, Inc., reports high sponsor, agency interest in its radio and TV "sponsor identification" service. Using telephone coincidental interviews in 10 major markets, Trendex asks listeners to identify either name of product, or advertiser. "Most misidentified are commercials on shows sponsored by many participating advertisers," Rogers told SPONSOR. Current TV index shows Lucky Strike's "Your Hit Parade" getting highest correct identification 98.7 followed closely by "Kraft TV Theatre" 95.5.

-55-

Sports sponsors  
gain in WMGM  
LBS affiliation

Affiliation of WMGM, Metro-Goldwyn-Mayer's New York 50,000-watter, with Liberty Broadcasting System, means sponsors will have stronger outlet for sports shows. Web which already has 450 affiliates and station both have built up big sports audience. One of first sponsors to profit from Liberty entry into New York market is Miller's High Life Beer. Over last week-end, it sponsored Liberty origination of National Football League championship game in L.A. which WMGM carried. Liberty is now seeking quarters near WMGM at 711 5th Ave., so they can cooperate on studio-originated programs.

-55-

Pulse rebuffs  
Hooper charges  
of inaccuracy

Hot inaccuracy is currently raging between C. E. Hooper, Inc. telephone coincidental and Dr. Sydney Roslow's The Pulse, Inc. aided-recall interviewer. Issue involved: "Which system is most accurate?" Hoop paid over \$4,000 to Hofstra College Psychologist Dr. Matthew N. Chappell to compare techniques in N.Y., Chicago, San Francisco. Results favored Hooper. Roslow's rebuttal: Chappell used "statistical tricks"; "is listed as a paid Hooper employee"; and that he dug up "orthotic and accident data dating back to 1946." Roslow says he will publish next month data "comparing Hooper September and October in same area. They show Hooper statistics do not agree when compared even in one area."

-55-

AM stations  
gearing for new  
wave TV

Reg A stations scattered through nation are gearing themselves for 'television-of-futures' competition when new wave of TV stations start coming on air in fall of 1952. Program specialization is considered big influence for future by many. You'll hear of more stations in 1952 turning to news-music-sports format. News coverage, in particular, will be emphasized, with stations striving to beat local papers.

Please turn to page 58)

# BOB REYNOLDS In Rose Bowl Play\*

## WHEC In Rochester Radio!



**LONG TIME  
RECORD FOR  
LEADERSHIP!**

\* In 1934, 1935, 1936 Stanford's great All-American tackle, Bob Reynolds, played every minute of each Rose Bowl game for a 180 minute total! Reynolds' record has never been topped since!

In 1943 Rochester's first audience rating report showed the decided listener preference for WHEC. This station's rating leadership has never been topped since!

IN ROCHESTER 432 weekly quarter hour periods are Pulse surveyed and rated. Here's the latest score, —

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS.....	226	136	38	4	0	11
TIES.....	17	15	2	0	0	0

Station on 'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

WHEC carries the top seven evening shows and is tied for ninth and tenth places!

**BUY WHERE THEY'RE LISTENING: —**



# WHEC

*of Rochester*

NEW YORK  
5,000 WATTS



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

# SPONSOR

VOLUME 5 NUMBER 27

## ARTICLES

### **How is radio doing in TV homes?**

To give a complete picture, SPONSOR presents roundups of listening-looking research, as well as opinions of ad men

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### **Latest figures on listening in TV homes**

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### **How ad men estimate the situation**

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### **How radio helped Seabrook start own brand**

At first a "supplier," Seabrook Farms expanded into retail sales of its own frozen food products, built rapidly with aid of radio

30

### **It happens in TV**

When client, agency, and TV commercial meet head-on, anything can happen. This series of cartoons depicts four wryly amusing situations

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### **Does controversy make sales?**

Commentators like Fulton Lewis, Jr., Drew Pearson may strike fury from listeners, but they also strike paydirt, SPONSOR survey finds

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### **Singer's first 100 years were air-less**

Sewing machine firm is now conducting its first big radio-TV experiment, with initial \$500,000 budget already bringing happy dealer response

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## COMING

### **How BMI is helping sponsors**

BMI is raising the level of local programming, helping to encourage sponsor purchase of local shows rather than only announcements

14 Jan.

### **How to stage a one-shot**

How Motorola staged a radio-TV one-shot, plus capsuled reports on other one-shot campaigns including tips to advertisers, pitfalls to avoid

14 Jan.

## DIGEST FOR 31 DECEMBER 1951

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**COVER:** New era in network TV is opened up 14 January when Dave Garroway's "Today" show makes debut on NBC 7:00 to 9:00 a.m. Sparkplug credited with pioneering move is dynamic Sylvester L. (Pat) Weaver, Jr., NBC V.P. in charge of TV. From l. to r. are Edward D. Madden, NBC V.P. in charge of TV sales and operations; Weaver; Garroway.

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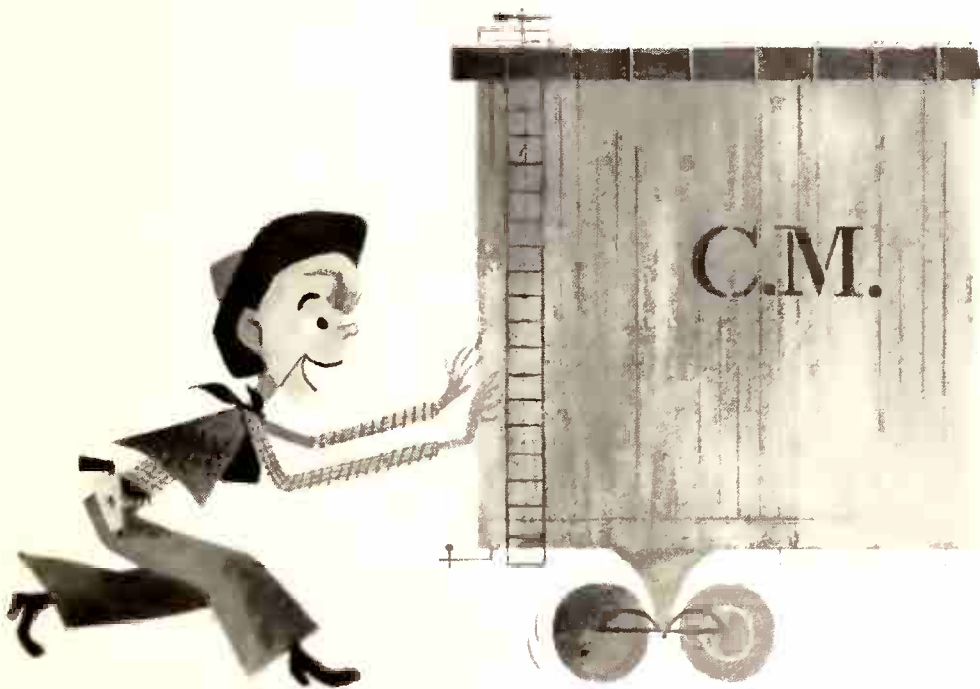
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**"The Adventures of Cyclone Malone"...**



Acceptance! Consistently ranked among the top 5 multi-weekly shows in Los Angeles' highly competitive seven-station market.



Action! In just 24 hours, Cyclone Malone moved more than 10,000 self-liquidating premiums for a single sponsor...and started a rush that netted over 106,000 tie-in sales!\*

*\* Curries Ice Cream & Candy Co., Los Angeles*

Available! "The Adventures of Cyclone Malone" is now available on film. Find out more about this delightful musical marionette adventure series...quarter-hour, five-a-week...ready to sell for you today! For audition print and complete information call or wire our nearest sales office: 44 West 56th Street, New York City 19, N. Y. 612 North Michigan Avenue, Chicago 11, Ill. Sunset and Van Ness, Hollywood 28, California

**CONSOLIDATED TELEVISION SALES**

A Division of Consolidated Television Productions, Inc.

Your Lowest  
cost-per-1,000

...in the  
**\$3-BILLION**  
**OAKLAND-**  
**SAN FRANCISCO**  
**BAY MARKET!**

**K**

Key to success in the San Francisco Bay Area lies in COVERAGE of the huge PLUS market comprising \$1,600,000,000 annual retail sales in Oakland and the East Bay!

**R**

Records prove that day-in day-out, KROW provides the lowest Cost-per-Thousand listeners of ANY station in this market!\*

(\*PULSE: Sept. Oct. 1951)

**O**

Over 145 local, regional and national advertisers regularly use KROW to reach Oakland's 1,144,000 market...and San Francisco's 1,096,000 market!

**W**

Why not make us show you the facts and figures that prove these statements true? It's all down in black and white for the asking!

**KROW**

Radio Center Bldg.  
19th & Broadway • Oakland, Calif.  
Serving the Entire Oakland-San Francisco Bay Area

# Men, Money and Motives

by  
Robert J. Landry

## Read any good magazines lately?

Although "Radio" is certainly an advertising medium, most of the larger advertising agencies typically have a "Media" Department separate from a "Radio" Department, and ne'er the twain may meet save under the referee, or account executive, the latter supposedly loftily evaluating all media, partisan to none, again supposedly, selecting the best medium for the immediate sales problem.

\* \* \*

The separation of "Media" from "Radio" (and now TV) has of course long since been taken for granted in the big town, big time advertising. Logic dictated the separation in the first place and custom has widened it, including the existence of special trade journals catering to the old agency skills of copy and layout while other trade journals cater to showmanship skills. The two-way quarantine has produced the situation today of many "old media" admen not knowing much if anything about "new media" admen, and vice versa.

\* \* \*

With so much apology, this Contributing Editor now proposes to discourse for a bit on magazines, a subject ordinarily outside the ken of SPONSOR, except now and again when some magazine circulation promotion department turns radio/TV sponsor.

\* \* \*

The problems of magazines, upon analysis, often bear jolting familiarity to the problems of radio. Take, in example, Detroit, the motor capital. From time immemorial the networks have tried to sell automotive accounts on a fuller, more confident use of radio, only to run smack into minds frozen solid in contrariness. Knowing this, it amused and edified your correspondent when he learned recently of a curious situation in which the same Detroit nabobs exhibit the same kind of frozen contrariness toward monthly magazines.

\* \* \*

It goes like this. Detroit tends to instruct its advertising agencies to "favor" weeklies, contending they are "faster" than the monthlies. The difference turns out often to be distinctly imaginary. If an advertiser elects to use weeklies once a month, the rule, it's still 12 times a year as would be the case with consistent scheduling of monthlies. Moreover Detroit's fondness for four-color plates demolishes the "faster" idea since plates will be six-seven weeks in production regardless of whether their destination is a weekly or a monthly.

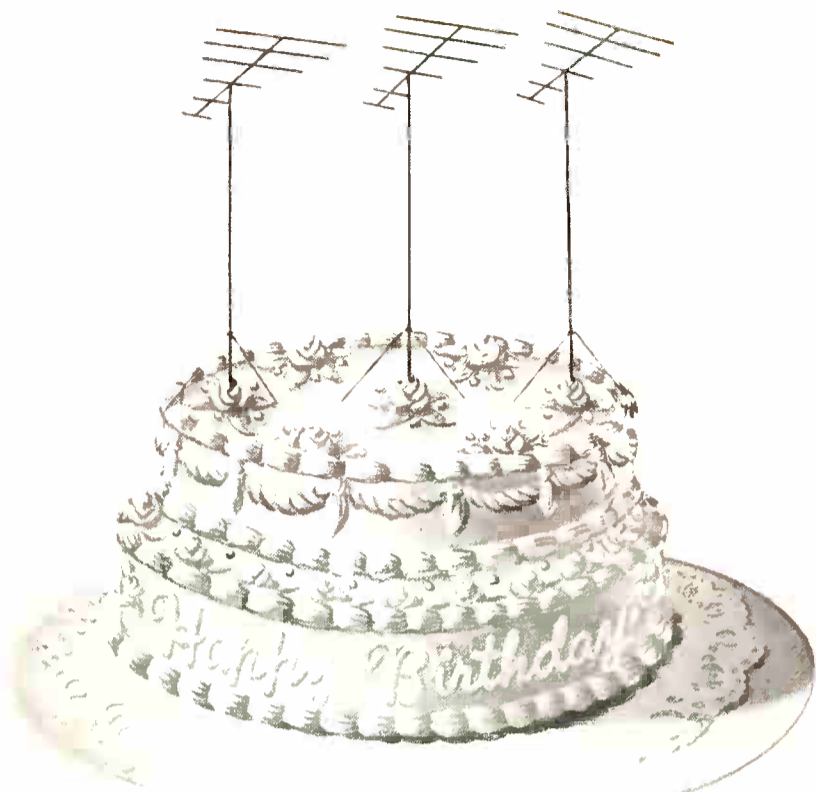
\* \* \*

Broadcasters who have butted their heads against Detroit may perhaps be comforted to hear that the monthly magazines are mod-

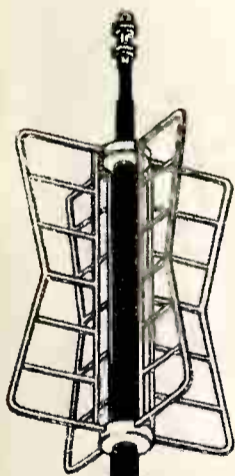
(Please turn to page 64)



# A WISE Young Man of...3



A fellow matures rapidly in Television. KPIX, San Francisco's pioneer station, went on the air on December 22, 1948. Now, three years later, KPIX has the wisdom that characterizes Television's veterans ... the wisdom, among other things, to recognize that in Television you **can't** stay young ... and you must never grow old!



# KPIX CHANNEL 5

San Francisco

CBS and DUMONT TELEVISION NETWORKS  
Represented by The Katz Agency

Allan Jones

"A DAY AT THE RACES"

"A NIGHT AT THE OPERA"

"THE FIREFLY"

adds a new



"GUYS AND DOLLS"

"THE GREAT VICTOR HERBERT"

"THE BOYS FROM SYRACUSE"

# feather.....



**Says QUENTON ("Q") COX — KGW, Portland**

"Here's another feather for Allan's hat. Congratulations on your new Allan Jones package — it is an excellent musical show of extremely high standing. KGW is using *The Allan Jones Show* as part of the Monday night music festival which includes such important NBC shows as *The Voice of Firestone*, *Mario Lanza*, *The Railroad Hour* and *The Telephone Hour*. *The Allan Jones Show* stands up beautifully with these stellar network attractions."



MR. COX

## ALLAN JONES SHOW

Rare indeed is the opportunity given a local station to secure a big-time musical production of network calibre at a cost well within its sponsor's budget. The opportunity is now! Investigate *The Allan Jones Show*.

Complete half-hour audition, sales brochure and price will be sent you, at no charge, upon your request.

**LANG-WORTH** FEATURE PROGRAMS, Inc.

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

Western Sales Representative

Walter B. Davison

6907 Sunset Boulevard, Hollywood, California

Canadian Sales Representative

S. W. Caldwell Ltd.

150 Simcoe Street Toronto

# KMA Gets More Orders At Less Cost!

... according to figures released by  
Tidy House Products Co.

## KMA Leads 41 Stations on Spatula and Boxtop Offer

**THE OFFER:** Tidy House Products Co., manufacturers of PERFEX Cleaner, offered a Cattaraugus Spatula for 35¢ and a PERFEX boxtop. This offer was carried by 41 stations from Sept. 24 to Oct. 26, 1951. Stations up to 50,000 watts were used over the entire middle western agricultural belt of the United States.

### THE RESULTS:

Station	Cost per Order
KMA—Shenandoah, Iowa	.0248
2nd station	.0319
3rd station	.0349
4th station	.0490
5th station	.0496
6th station	.0608

Average cost per order—  
41 stations .1434



# KMA

SHENANDOAH, IOWA

Represented by  
Avery-Knodel, Inc.

### Conclusive Proof

that KMA Sells Consistently!

In scores of mail offers made by the manufacturers of PERFEX KMA has always ranked among the top three stations on a cost per order basis.

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

# 510 Madison

## COMMUNITY SERVICE

Broadcasting and advertising people are always saying what a tremendous job radio and TV can do with product-selling. Well, here's a case where radio and TV did a bang-up job on a community project that demanded public support.

Radio and television stations in this area cooperated 100% in achieving the goal of this project: the passage in the November election of a \$12,000,000 School Bond Issue and Tax Levy by a two-to-one majority. As a matter of fact, one TV station carried a feed from the other of a one-half-hour local children's program for seven weeks. The campaign included a good many other unusual features for which the broadcasting services in this community were directly responsible.

LINCOLN SCHEURLE, *Dir. Radio-TV Div., Hugo Wagensell & Associates, Dayton, Ohio*

## MIDWEST SURVEYS

Just a word to thank you for the very comprehensive story on the 1951 Iowa and Kansas surveys.

While we naturally think a great deal of our success with these surveys, we know it is only by continual hammering such as you have done that time buyers will realize radio is a long way from being either dead or dying. We are particularly pleased that this article came out prior to the NBC convention at Boca Raton since we feel sure many of the affiliates may feel mutually strengthened in taking a position that radio is very much alive and should not be relegated to a formula based on supposed coverage by any other media.

Congratulations and thanks for a fine penpal and presentation of the 1951 Iowa Radio Audience Survey.

PAUL A. LOYET, *Vice President Central Broadcasting Co. Des Moines, Iowa*

## MERCHANDISE THAT SHOW!

As a follow-up to the item and photograph of the Meister Brau poster which appeared in your "Roundup"

feature, 3 December issue, I would like to elaborate on the effectiveness of this poster tie-in with TV.

It just so happens that the initial rating of the *Boston Blackie* show in Chicago was three times that of New York and twice that of Philadelphia. This is certainly an indication, if not proof, that our Criterion Meister Brau posters really do a job in acquainting more people with Meister Brau advertising which in turn sells more beer.

RICHARD P. SISSON, *Prom. Mgr. Criterion Service, N. Y.*

## RADIO SELLS EVERYTHING

Thanks (to you and Bob Foreman) for the four stars awarded the "Barefoot in Athens" commercials on WMCA in the 3 December issue. To keep the facts straight, sponsor of this series was the Playwright's Company through the agency, Clifford Strohl Associates, New York.

In answer to your speculation that the "independent-station audience may not be the typical legit-theater-crowd," it may interest you to know that this New York independent station is particularly proud of its "theater-going" listeners. On WMCA, we "sell" top Broadway shows throughout the year. In October, Leland Hayward experimented with a group of ten announcements on the Barry Gray Show for "Remains to Be Seen," then unopened and unreviewed. He was "so amazed" by our direct ticket sales that he has put us on his "must" media list for future productions. He writes: "We have shied away from radio as a legitimate theatre ticket selling medium. What is so amazing about your program (Barry Gray Show) is that almost all requests were for the higher-priced tickets—80% of the orders for orchestra locations."

HOWARD KLARMAN, *Dir. of Prom. WMCA, New York*

## AIR-MINDED UTILITIES

Well, SPONSOR has done it again—just as we were about to look around for background material on "public utilities advertising" you came up with "public utilities on the air." Please rush 10 copies so that we can get them in some very interested—and interesting—hands.

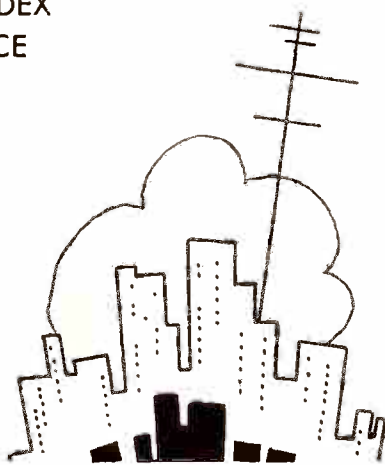
EUGENE D. HILL, *Gen. & Comm. Mgr. WORZ, Orlando, Florida*

# The clear picture of the TV audience in the Fort Worth-Dallas cities



OCTOBER, 1951, HOOPER TELEVISION AUDIENCE INDEX OF THE COMBINED FORT WORTH-DALLAS AUDIENCE SHARE OF TELEVISION AUDIENCE

	WBAP-TV	Sta. B	Sta. C
Monday through Friday 12:00 Noon to 6:00 P. M.	50.3	22.3	27.4
Sunday through Saturday Eve. 6:00 P. M.-11:00 P. M.	44.3	36.6	19.0



# The first clear picture of the TV audience Outside the metropolitan cities

(Over 22% of the audience is outside of the two-city corporate limits.)



SEPTEMBER 1951 BELDEN\* SURVEY—SHARE OF TELEVISION AUDIENCE

Station	Daytime	Nighttime
WBAP-TV	60%	54%
Sta. "B"	29%	33%
Sta. "C"	11%	13%



DON'T BE SPOTTY WITH YOUR SPOTS ... REACH

**ALL ALL ALL**

*The Fabulously Rich Fort Worth-Dallas Market*



\*Joe Belden & Associates is a pioneer research firm of the Southwest and numbers among its clients advertisers and agencies from coast to coast.

**WBAP** AM-FM-TV  
570 - 820  
Channel



**STAR-TELEGRAM STATION**  
FORT WORTH, TEXAS

FREE & PETERS INC.  
Exclusive National Representatives

AMON CARTER, President  
HAROLD HOUGH, Director

GEORGE CRANSTON, Manager  
ROY BACUS, Commercial Mgr.



## A WINNER!

3 out of 4 yrs.

Again WIOU's Farm Service Department, directed by Bob Nance, has won the annual national farm safety promotion award. An achievement such as this clearly shows the progressive down-to-earth qualities that makes WIOU the stand out voice in Indiana's 18 most prosperous counties. For greater returns it will pay you to put your advertising dollars on the winner, WIOU.



CBS  
AFFILIATE

# WIOU

1000 WATTS - 1350 KC  
KOKOMO, INDIANA

Represented Nationally by  
WEED & COMPANY



Mr. Sponsor

**Henry E. Picard**

Vice President-General Manager  
San Francisco Brewing Corp., San Francisco

*Burgermeister, Burgermeister  
It's so light and golden clear,  
Burgermeister, Burgermeister  
It's a truly fine pale beer.*

This jingle has proved to be worth about \$4,000,000 a word so far. For, sung to the tune of "Clementine" on a host of California radio stations, it has impelled thousands of Californians to switch to Burgermeister. Sales for 1951 are up 33% over 1950 with annual sales of close to 1,000,000 barrels.

That wasn't the situation in 1944 when 55-year-old German-born Picard took over as general manager. Then, Burgermeister was but one of San Francisco Brewing's 14 private label beers, and all were lagging in sales.

Picard, a merchandising expert, dropped the private label and draught beers and selected Burgermeister as the one beer to advertise and promote. As evidence of his sales-building confidence he burned up \$10,000 worth of private labels in one afternoon. A limited budget, about \$50,000, was put behind Burgermeister and, as there were 4,000,000 Northern Californians to reach, radio chain breaks were an almost automatic selection.

Picard explains: "Chain breaks would allow us to deliver the maximum number of sales messages for the money expended. Chain break time could be bought on good stations adjacent to programs with high ratings while, at the time, announcements were available next to programs with low ratings."

Californians have been hearing the "Burgie jingle" ever since its 1944 introduction but not always in the same way. Sometimes the jingle is speeded up; sometimes it's sung in a different key.

Despite the Burgermeister success in the last seven years Picard modestly considers himself "an ordinary, straight-forward businessman." Now, with 50% of the ad budget going into radio, Picard still insists on a strict and simple advertising policy. No comparisons, no fancy claims. Nothing except "Burgermeister—a truly fine pale beer." Picard's extra sales touch: San Franciscans within hearing distance can listen to tower chimes atop the brewery building play "Clementine" at 10:00 a.m., 3:00, 5:00 and 8:00 p.m.

**MR. SPONSOR:**

*Around the clock . . . all year long . . .*

**WJBK-TV HAS THE TELEVISION AUDIENCE IN DETROIT!**

<b>WJBK-TV HOME HOOPERATINGS</b>			
Sunday Thru Saturday 6-11 P.M.			
Nov.-Dec. '50	Dec. '50-Jan. '51	Jan.-Feb. '51	Feb.-Mar. '51
<b>37.2</b>	<b>37.3</b>	<b>36.7</b>	<b>37.8</b>
April '51	May '51	June '51	July '51
<b>37.9</b>	<b>37.6</b>	<b>35.6</b>	<b>38.5</b>
Aug. '51	Sept. '51	Oct. '51	12 Mos. Average
<b>41.1</b>	<b>38.2</b>	<b>35.4</b>	<b>37.7</b>



Just think! WJBK-TV's average TV-Home Hooperating, for the 12 months ending October 1951, is 37.7! The Sunday evening average alone, from April to October 1951, is 45.0!

**Look at these other whopping Hooper averages WJBK-TV earned during 1951:**

Mon. thru Fri. 8-12 AM (April-October).....49.9!  
 Saturday 12-6 PM (April-October).....41.3!



WJBK-TV's consistently high Hoopers in the major time segments during 1951 make WJBK-Television the wise time-buyer's choice for top sales results in the Motor City. To be certain your television dollar pays you the highest dividends in the 5-billion dollar Detroit market, check with your KATZ man today.



**WJBK —AM —FM —TV DETROIT**

**The Station with a Million Friends**

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

Represented Nationally by THE KATZ AGENCY, INC.

B



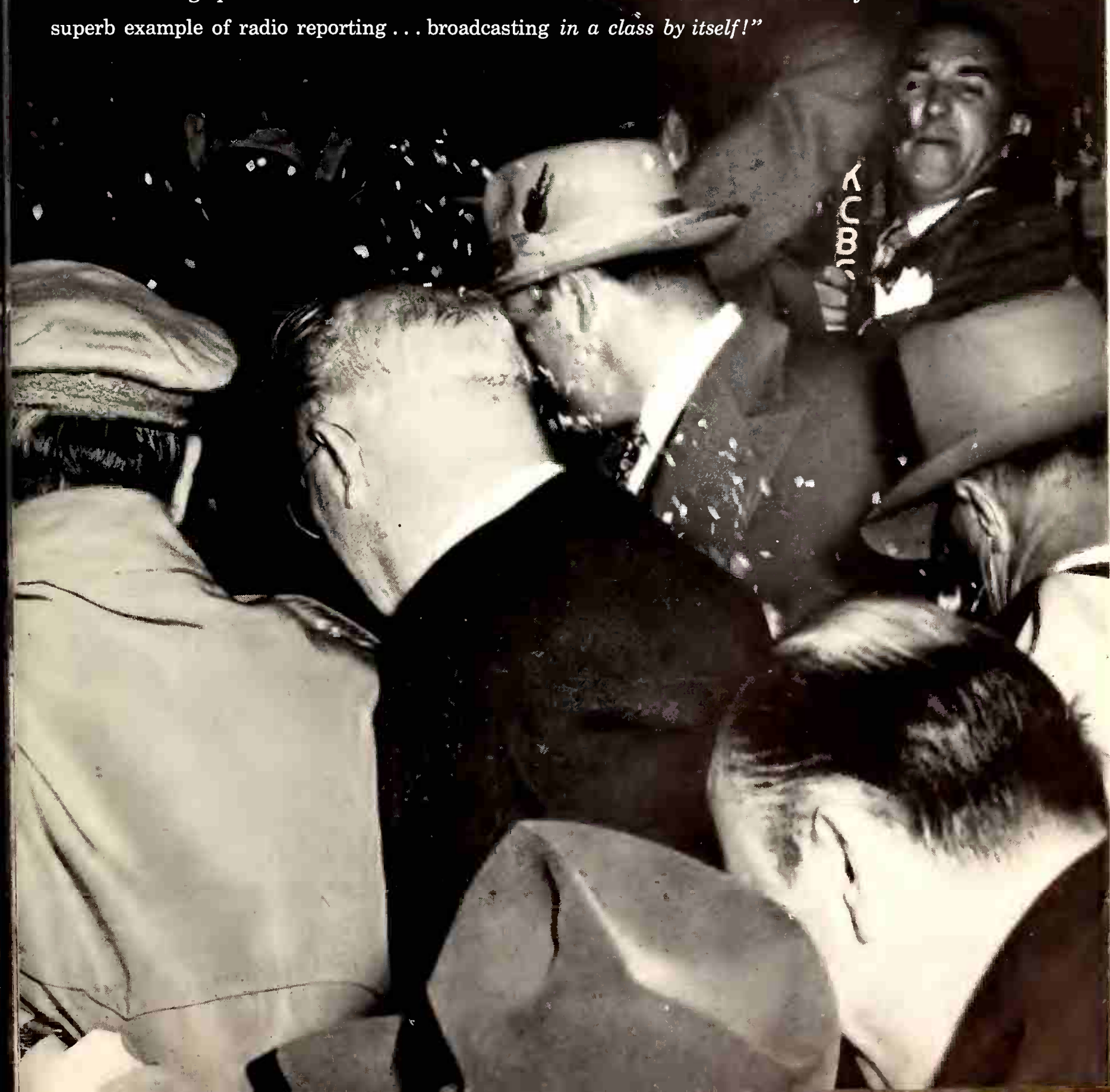


# oment!

This was it. For General MacArthur . . . and for KCBS.

Thousands of eyes were on the General as he arrived in San Francisco. Thousands of ears were tuned to 50,000-watt KCBS as it turned in what turned out to be the year's top special-events broadcast. (The KCBS local staff covered the event for the CBS Radio Network; all other networks imported special staffs.)

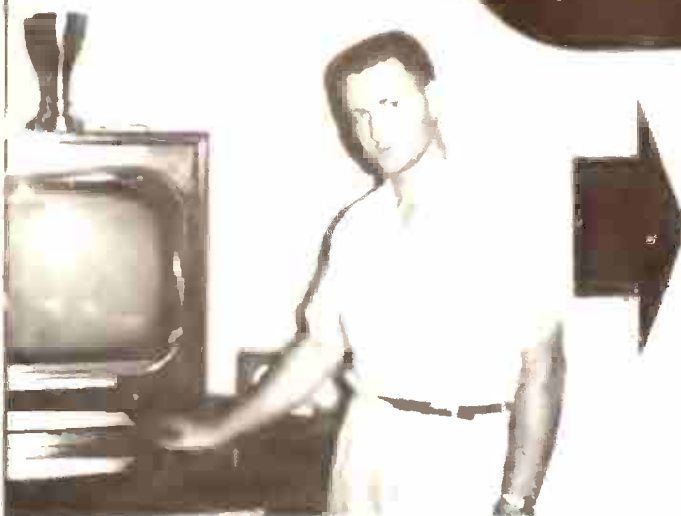
For its broadcast, KCBS received the National Association of Radio News Directors' Award "for distinguished achievement in the field of radio reporting of an outstanding special event." As the awards committee commented: "It was truly a superb example of radio reporting . . . broadcasting in a class by itself!"





**"PARIS, ILLINOIS, is a channel 6 town!"**

LEONARD H. WOLFE, *Television Dealer*  
112 Madison Street, Paris, Illinois



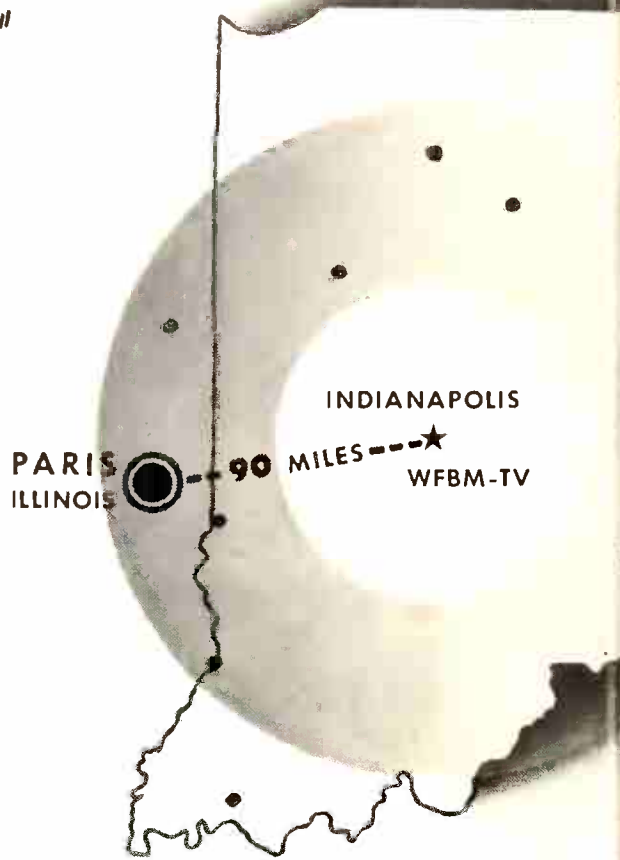
*You get a*  
**BIG BONUS IN SETS ON WFBM-TV**  
INDIANAPOLIS

**"PARIS and DANVILLE, ILLINOIS,  
are both WFBM-TV towns."**

ROBERT A. FREY  
Box 215  
Paris, Illinois

● Hear about WFBM-TV's big PLUS? Advertisers on Indiana's First Station get a *real* buy: First, because high-income Indiana is one of the nation's best markets . . . second, because 192,500\* TV sets are already installed inside this station's 60-mile area . . . and third, because WFBM-TV, Channel 6, delivers a BIG BONUS in sets *outside* where thousands of set-owners tune in ONLY WFBM-TV.

In Paris, Illinois, about 90 miles away, and in Paris' Edgar County, dealers estimate over 200 TV sets are already installed, with more being added every day. Dozens of other cities and villages and thousands of farms—many even farther away than Paris—have additional sets beamed to WFBM-TV exclusively, too!



How about your clients? If they really want to sell, they'll thank you for selling them on WFBM-TV BIG BONUS BUY!

\*Source: BROADCASTING-TELECASTING, December 24, 1951

**WFBM Radio Is First in Listening, Too!**

- ★ *First in the morning!* ★ *First in the afternoon!*
- ★ *and a GREAT BIG FIRST AT NIGHT!* 50% more listeners at night than any other Indianapolis station.

\*Merger Radio, February through April, 1951

*First in Indiana*



**WFBM-TV**

*Channel 6, Indianapolis*

REPRESENTED NATIONALLY BY THE KATZ AGENCY

# New and renew

# SPONSOR

31 DECEMBER 1951

## 1. New on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Aluminum Company of America	Fuller & Smith & Ross	CBS-TV 29	See It Now; Sun 3:30-4 pm; 2 Dec; 52 wks
American Oil Co	Joseph Katz	CBS-TV 24	Challenge of the 50's—Year of Crises; T 3-4 pm; 1 Jan only
Burlington Mills Corp of New York	Hirshon-Garfield	CBS-TV 14	The Continental; Tu, Th 11:15-30 pm; 22 Jan; 52 wks
Johnson & Johnson	Young & Rubicam	NBC-TV 46	Kate Smith Show; M 4:30-45 pm; 24 Dec; 52 wks
M & M Ltd	William Esty	CBS-TV 62	Candy Carnival; Sun 12:30-1 pm; 6 Jan; 52 wks
O'Cedar Corp	Young & Rubicam	CBS-TV 59	Garry Moore Show; M 2:15-30 pm; 7 Jan; 52 wks
Stokely-Van Camp Inc	Calkins & Holden, Carlock, McClinton & Smith	CBS-TV 58	Garry Moore Show; F 2:15-30 pm; 4 Jan; 52 wks

## 2. Renewed on Television Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Anheuser-Busch Inc	D'Arcy	CBS-TV 57	Ken Murray Show; Sat 8-9 pm; 5 Jan; 23 wks
Bohn Aluminum & Brass Corp	Zimmer, Keller & Calvert	NBC-TV 7	American Forum of the Air; M 2:30-3 pm; 6 Jan; 52 wks
Borden Co	Doherty, Clifford & Shenfield	NBC-TV 19	Treasury Men in Action; Th 8:30-9 pm; 3 Jan; 52 wks
Campbell Soup Co	Ward Wheelock	NBC-TV 33	Aldrich Family; F 9:30-10 pm; 7 Dec; 52 wks
Corn Products Refining Co	C. L. Miller	CBS-TV 47	Garry Moore Show; T 2:15-30 pm; 1 Jan; 53 wks
Ford Motor Co (Lincoln-Mercury div)	Kenyon & Eckhardt	CBS-TV 38	Toast of the Town; Sun 8-9 pm; 6 Jan; 52 wks
General Mills Inc	Knox Reeves	CBS-TV 25	Live Like a Millionaire; alt F 10-10:30 pm; 21 Dec; 26 wks
Glidden Co.	Meldrum & Fewsmith	NBC-TV	Kate Smith Show; W, F 4:30-45 pm; 12 Dec; 13 wks
Goodyear Tire & Rubber Co	Young & Rubicam	ABC-TV 37	Paul Whiteman Goodyear Revue; Sun 7-7:30 pm
Kellogg Co	Kenyon & Eckhardt	ABC-TV 37	Tom Corbett, Space Cadet; M, W, F 6:30-45 pm; 31 Dec; 52 wks
Kraft Foods Co	J. Walter Thompson	NBC-TV 41	Kraft Television Theatre; W 9-10 pm; 2 Jan; 52 wks
Liggett & Myers Tobacco Co	Cunningham & Walsh	CBS-TV 61	Stork Club; T, Th 7:45-8 pm; 1 Jan; 52 wks
Thomas J. Lipton Inc	Young & Rubicam	CBS-TV 38	Arthur Godfrey's Talent Scouts; B 8:30-9 pm; 7 Jan; 52 wks
Mars Inc	Leo Burnett	NBC-TV 42	Howdy Doody; M 5:45-6 pm; W 5:30-45 pm; 3 Dec; 13 wks
Mutual Benefit Health & Accident Association of Omaha	Bozell & Jacobs	NBC-TV 27	On the Line with Bob Considine; Sat 5:45-6 pm; 19 Jan; 39 wks
Norwich Pharmacal Co	Benton & Bowles	CBS-TV 35	Sunday News Special; Sun 11-11:15 pm; 13 Jan; 52 wks
Penick & Ford Ltd	BBDO	NBC-TV	Ruth Lyons Show; Th 12-12:15 pm; 3 Jan; 13 wks
Procter & Gamble Co	Benton & Bowles	CBS-TV 61	First Hundred Years; M-F 2:30-45 pm; 31 Dec; 52 wks
Procter & Gamble Co	Dancer-Fitzgerald-Sample	NBC-TV 46	Kate Smith Show; M-F 4-4:15 pm; 31 Dec; 52 wks
Procter & Gamble Co	Compton	NBC-TV 60	Fireside Theatre; T 9-9:30 pm; 1 Jan; 53 wks
Quaker Oats Co	Sherman & Marquette	NBC-TV 43	Gabby Hayes Show; M, F 5:15-30 pm; 10 Dec; 52 wks
Radio Corporation of America	J. Walter Thompson	NBC-TV 57	Kukla, Fran & Ollie; M 7-7:15 pm; 31 Dec; 13 wks
R. J. Reynolds Tobacco Co	William Esty	CBS-TV 59	Garry Moore Show; W 2:15-30 pm; 2 Jan; 53 wks
Westinghouse Electric Corp	McCann-Erickson	CBS-TV 52	Studio One; M 10-11 pm; 7 Jan; 52 wks
Welch Grape Juice Co	Doherty, Clifford & Shenfield	NBC-TV 46	Howdy Doody; F 5:30-45 pm; 7 Dec; 34 wks



Numbers after names refer to New and Renew category

E. H. Benedict (5)  
W. E. Berchtold (5)  
Allan Cooper (5)  
A. E. Duram (5)  
Abbott Kimball (5)

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

3. Station Representation Changes



STATION	AFFILIATION	NEW NATIONAL REPRESENTATIVE
KSYL, Alexandria, La.	NBC	Everett-McKinney, N. Y.
Metropolitan Network (WABL, WFAX, WGAY, WPIK, WISF), Wash., D. C.	Independents	Forjoe & Co, N. Y.
WCEC, Rocky Mount, N. C.	LBS	John E. Pearson Co, N. Y.
WMIN, St. Paul, Minn.	Independent	Forjoe & Co, N. Y.
WSAV, Savannah, Ga.	NBC	John Blair & Co, N. Y.
WTMA, Charleston, S. C.	NBC	John Blair & Co, N. Y.

4. New and Renewed Spot Television



SPONSOR	AGENCY	NET OR STATION	PROGRAM, time, start, duration
Eenson & Hedges	Benton & Bowles	WNRO, Chi.	20-sec stn break; 31 Dec; 13 wks (r)
Eenson & Hedges	Benton & Bowles	WPTZ, Phila.	20-sec, 10-sec stn break; 1 Jan; 13 wks (r)
Blumenthal Brothers	Lavenson	WTOP-TV, Wash.	1-min partie; 28 Dec; 13 wks (n)
Bulova Watch Co Inc	Biow	WCRS-TV, N. Y.	20-sec annemt; 10-sec ident; 1 Jan; 52 wks (n)
Capitol Frito Inc	Ruthrauff & Ryan	WTOP-TV, Wash.	1-min annemt; 10 Dec; 52 wks (n)
Clark Brothers Chewing Gum Co	McCann-Erickson	WBTV, Charlotte	1-min annemt; 17 Dec; 13 wks (r)
Emerson Drug Co	BBDO	WNBQ, Chi.	20-sec stn break; 3 Jan; 52 wks (r)
Great Atlantic & Pacific Tea Co	Paris & Peart	WCAU-TV, Phila.	20-sec annemt; 15 Jan; 52 wks (n)
Helbros Watch Co	Mort Junger	WCAU-TV, Phila.	8-sec ident; 25 Dec; 13 wks (r)
Helbros Watch Co	Mort Junger	KNXT, L. A.	8-sec ident; 30 Dec; 52 wks (r)
Maltex Co Inc	Samuel Croot	WCAU-TV, Phila.	1-min partie; 28 Dec; 13 wks (r)
Piel Brothers	Kenyon & Eckhardt	WNBT, N. Y.	1-min partie; 17 Dec; 13 wks (r)
Secman Brothers Inc	William H. Weintraub	WCBS-TV, N. Y.	10-sec ident; 1 Jan; 52 wks (n)
Sunshine Biscuits Inc	Cunningham & Walsh	WCAU-TV, Phila.	20-sec annemt; 1-min partie; 16 Dec; 13 wks (r)
Vick Chemical Co	BBDO	WCBS-TV, N. Y.	8-sec annemt; 8 Dec; 13 wks (n)
Vick Chemical Co	BRDO	WCRS-TV, N. Y.	20-sec annemt; 10 Dec; 13 wks (n)

5. Advertising Agency Personnel Changes



NAME	FORMER AFFILIATION	NEW AFFILIATION
L. C. Barlow	Brooke, Smith, French & Dorrance, Detroit, vp	Same, also acct supervisor
Edward H. Benedict	ARC-TV, N. Y., asst to tv net sls mgr	J. M. Mathes, N. Y., Canada Dry contact man
William E. Berchtold	Foote, Cone & Belding, N. Y., exec vp	McCann-Erickson, Chi., vp
Allan Cooper	Foote, Cone & Belding, N. Y.	Hewitt, Ogilvy, Benson & Mather, N. Y., market media planning dir
William T. Crago	ABC, N. Y.	Leonard Shane, N. Y., radio, tv dir
Arthur E. Duram	CRS-TV, N. Y., sls mgr	Fuller & Smith & Ross, N. Y., radio, tv dir
Joel H. Ettinger	Lester Harrison Inc, N. Y., acct exec	Diamond-Barnett Inc, N. Y., vp
Eben M. Grundy	McCann-Erickson, N. Y., acct exec	Ray C. Jenkins, Mnpls., acct exec
Robert Kibrick	Kenyon & Eckhardt, N. Y., bus mgr research div	Same, media research, statistical analysis dir
Abhatt Kimball	Abhatt Kimball Co, N. Y., pres	Same, chairman board dir
Dan Ladd	Parade, N. Y., member sls staff	Cecil & Preshrey, N. Y., acct exec
Roy Lang	Gardner, St. L., acct exec	Leo Burnett, Chi., acct exec
Edward Lavett	Keenan & Eickelberg, L. A.	Creamer & Co, Hlywd., media dir
William C. Matthews	Abhatt Kimball Co, N. Y., vp	Same, pres
Charles McCormack	Compton, N. Y., treas	Same, also member board dir
Helen Moeller	Allen & Reynolds, Omaha, research dir	Same, partner
Quentin H. Moore	Allen & Reynolds, Omaha, art dir	Same, partner
Samuel H. Northeross	William Esty, N. Y., member tv dept	Same, vp, bus mgr
Donald J. O'Brien	Young & Rubicam, N. Y., acct exec	Riow, N. Y., acct exec
Robert H. Reynolds	Allen Reynolds, Omaha, acct exec	Same, partner
Jerome H. Scott	Al Herr, Milwaukee, head new bus dept	Guenther, Brown & Berne, Cincinnati, head new bus dept
Milton J. Stephan	Allen & Reynolds, Omaha, radio, tv dir	Same, partner
Evelyn Vanderploeg	Schwimmer & Scott, Chi., timebuyer	Same, media dir
Read Hamilton Wright	J. M. Mathes, N. Y., dir radio, tv dir	Same, vp
L. Harton Wilson	Edward W. Robotham, Hartford, acct exec	Wilson, Haight & Welch, Hartford, vp

6. New Stations on Air



STATION	FREQUENCY	WATTAGE	OPENING DATE	MANAGEMENT
WKHM, Jackson, Mich.	970 kc	1,000	7 Dec	Walter Patterson, managing dir
WSOK, Nashville, Tenn.	1170 kc	1,000	early Dec	H. Calvin Young, pres

Numbers after names refer to New and Renew category

- W. C. Matthews (5)
- S. H. Northeross (5)
- Jerome H. Scott (5)
- M. J. Stephan (5)
- Read H. Wright (5)

7. New Network Affiliations

STATION	FORMER AFFILIATION	NEW AFFILIATION
KCSI, Provo, Utah	Independent	ABC
KDMA, Montevideo, Minn.	Independent	ARC
WEAI, Laurel, Miss.	MBS	ARC (eff 1 Jan)
WMGM, New York	Independent	LBS

# COOPERATIVE WOMEN'S SHOW DOES EFFECTIVE MERCHANDISING, SELLING JOB!

## WHO's Iowa Feature Fare

A tremendously popular, after-luncheon women's program from 1:30 to 2:00 P.M., Monday thru Friday, and 11:00 to 11:30 A.M. on Saturday, with charming Betty Brady chatting about foods and fashion . . . Duane Ellett assisting with songs, with Bill Austin at the piano.

Every day an average of 50 women drive in from all parts of

Iowa, and pay \$1.25 to lunch with Betty Brady (noon to 2 P.M.). This live audience is limited only by our hotel's facilities — tickets are reserved months in advance.

Read the rest of the story below. WHO's Iowa Feature Fare is an outstanding women's program, with an enormous home audience, and backed by a successful merchandising plan.



Carefully integrated commercials are only half the story for participating sponsors on WHO's Iowa Feature Fare! Outstanding merchandising and sales promotion service at hundreds of Iowa's retail grocery stores is the other half. Here's a brief outline of this amazing "bonus":

**1.** Iowa Feature Fare is backed by a merchandising staff of five specially trained women who regularly call on 700 major grocery stores in 76 of Iowa's 99 counties! Each staff member averages six calls per day, and in each store she checks to see if all "Feature Foods" products are stocked and are well displayed. She also improves shelf position and exposure of all "Feature" products, corrects prices when necessary, induces store to quote multiple prices and places point-of-sale advertising in store. She also talks to owner or manager about "Feature Foods" products and signs carefully selected and qualified stores as "Headquarter Stores."

**2.** Every three weeks a detailed report covering the staff's visits to 225 independent and 45 chain stores is submitted to each Iowa Feature Fare advertiser!

**3.** Finally, Iowa Feature Foods stages live, "Recipe Round-Up" store promotions in a pre-selected chain or independent super market, once a week! These local store promotions are heavily plugged over Iowa Feature Fare for the two preceding days, and draw an average of 300 women in a 2 to 4-hour period!

To you who believe in merchandising and sales promotion, Iowa Feature Fare is your dish. Write direct or ask Free & Peters!



Products, packaging, rate of sale, and competitive activity — all are discussed with store owner for report to advertiser. Most stores run newspaper ads like that below.

# WHO

## + for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.  
National Representatives

**WHO RADIO STATION** **A BIG GALA EVENT**

**RECIPE ROUND-UP**

Presenting "Iowa Feature Fare" At PYPERS FOOD CITY — FRIDAY Afternoon and Evening — 4:30 to 8 P.M. Be on Hand to Share in this Big Event.

40 Recipe Booklets "FREE" to each Lady.

Rose to Every Lady Friday All Day

Judy Bradley of WHO "Feature Foods" staff will direct this big promotion.

KIDS — See "Elsie" the Borden Cow and her Twin Sister — in Our Store Friday

**10 Big Valuable Prizes FRIDAY**

2 Hoover Electric Irons — 1 Hoover Squeeze — 1 Comp. Field Electric Toaster — 2 Salt Bells — 2 Pair Roller Skates — You may register in store — All Free — need not be present at drawing — prize to be awarded Friday after 8 P.M.

We recommend the following Foods from Iowa Feature Fare Foods as Broadcast from WHO daily, at 1:30 P.M.

Special Sale Price

Special Introduction Offer **36¢**

**5 QUARTS MILK** **34¢**

MOTHER'S BEST ENRICHED 15LB. SACK **FLOUR \$1.89**

**ARMOUR AIR-BRAND SUDS** **29¢**

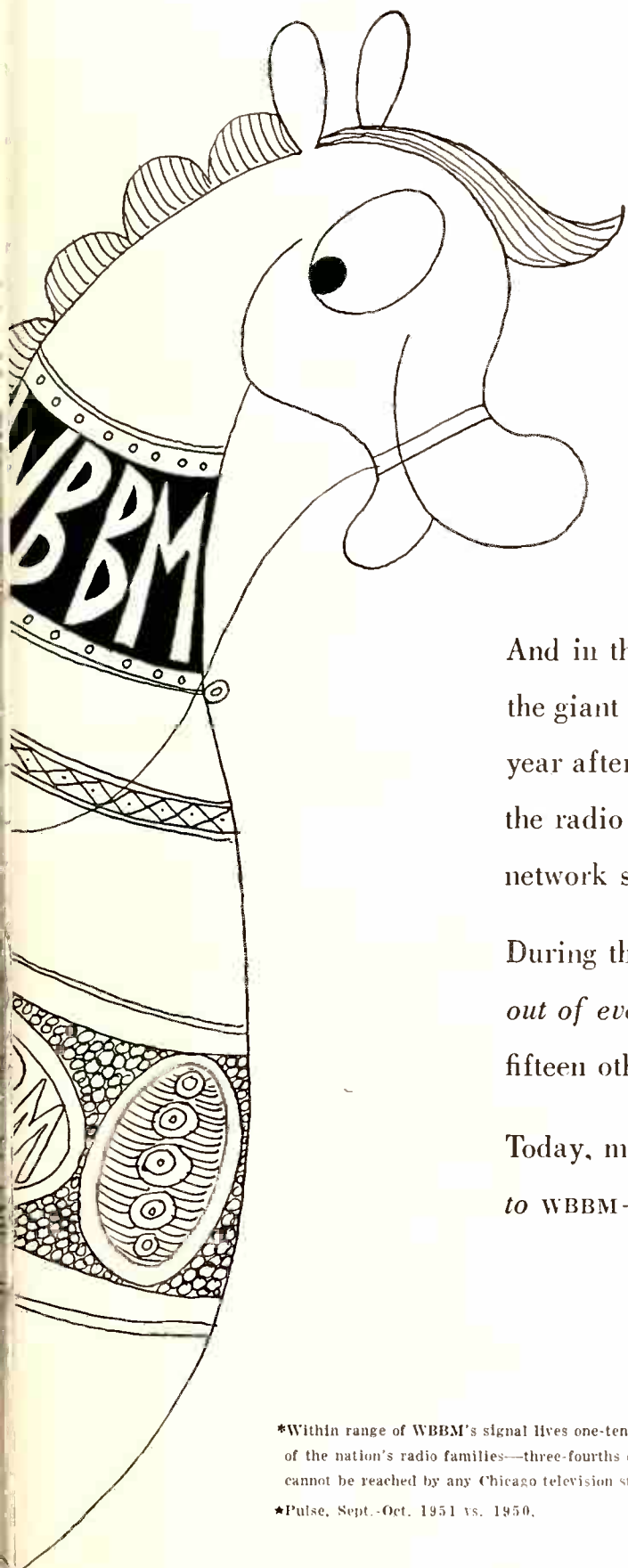
**DON'T FORGET!** You May Register All Day Thursday — Don't Forget — You May Register All Day Thursday — add up to 8 P.M. Friday for the Big Drawing — Register whenever you're in our store — it's All Free

**All Prices in Our Full Page Good Thursday Through Entire Week**

**Pyper's Food City** Air Conditioned **LOW PRICES** ALWAYS PLENTY FREE PARKING SPACE AT PYPERS' **SUPER VALU**

It pays to buy the giant economy size!





And in the vast Midwest market centering around Chicago, the giant economy size is 50,000-watt WBBM.\* This Fall (as always, year after year after year), WBBM commands a larger share of the radio audience than Chicago's second and third network stations *combined*.

During the broadcast week, an average of *more than one out of every four* families listening is tuned to WBBM. Chicago's fifteen other radio stations divide up the rest.

Today, more Chicago families are listening to the radio—and to WBBM—than last year at this time, TV or no TV.\*

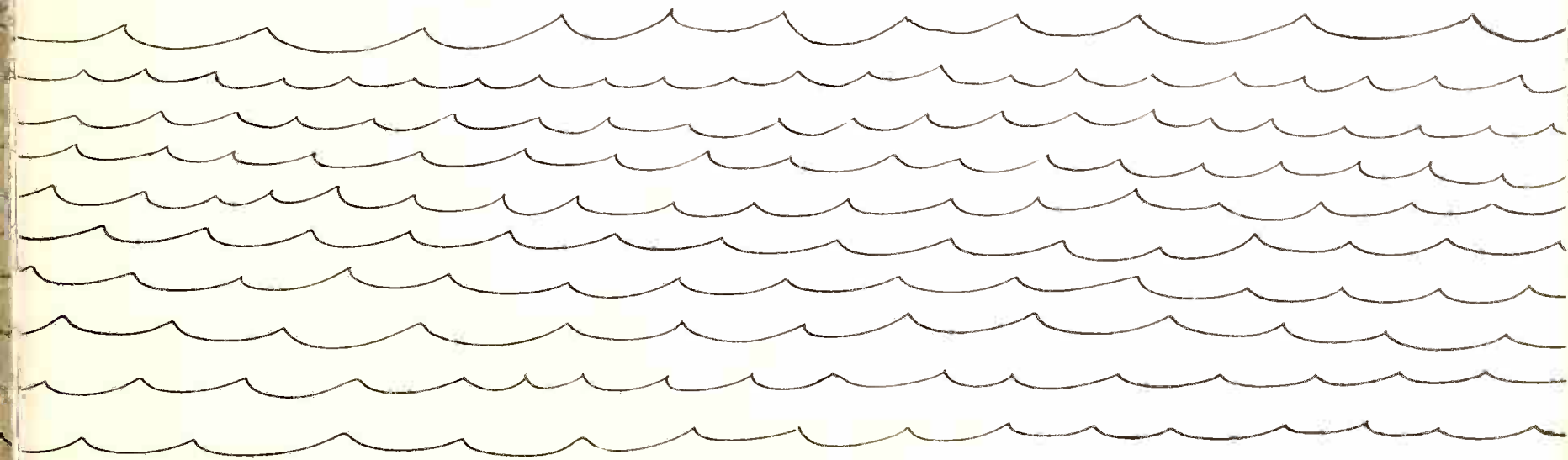
**WBBM**

*Chicago's Showmanship Station*

*Represented by CBS Radio Spot Sales*

\*Within range of WBBM's signal lives one-tenth of the nation's radio families—three-fourths of which cannot be reached by any Chicago television station.

\*Pulse, Sept.-Oct. 1951 vs. 1950.



**PUT YOUR**  
*Best Foot Forward*

**IN**  
**MOBILE**

- METROPOLITAN POPULATION 230,400

- RETAIL SALES \$174,670,000

**BY USING**  
**WKRG**

- POPULATION PRIMARY COVERAGE 1,326,550
- RETAIL SALES \$578,089,000

**CALL**

Adam Young, Jr.  
 National Representative  
 or  
 F. E. Busby,  
 General Manager

*first* ON THE DIAL 710  
**WKRG**  
 CBS  
 MOBILE, ALABAMA



**New developments on SPONSOR stories**



**See:** "Is today's rash of cigarette claims harmful to all advertising?"  
**Issue:** 17 December 1951, p. 34  
**Subject:** Many advertising agency executives believe that outlandish claims and counter-claims in cigarette commercials are hurting all ad sales efforts

Too late for inclusion in the 17 December story, Paul B. West, president of the Association of National Advertisers, issue this statement to SPONSOR on "cigarette claims."

"The vast majority of advertisers make every effort for obvious reasons to avoid advertising that might register negatively on the minds of consumers. False and exaggerated claims are few. This is attested to by the recent report of the Federal Trade Commission on the small percentage of advertising 'that might be termed objectionable.'

"Advertising that does not meet the standards of good taste and responsibility of business—and these standards are voluntarily imposed by the advertising fraternity itself—reflects adversely on all advertising regardless of the industry or media.

"It does not follow that hard-hitting advertising must fall below these standards. For it is signally demonstrated day after day in campaign after campaign that advertising can, and in most cases does, fulfill its function with both vigor and propriety."



**See:** "Wax . . . an industry now"  
**Issue:** January 1947, p. 13  
**Subject:** Johnson's Wax built sales leadership with situation comedy on radio featuring Fibber McGee and Molly

For 16 years *Fibber McGee and Molly* (NBC) helped build sales for the S. C. Johnson Company of Racine, Wis. Built them to a point where, nationally, the company was selling over 50% of the wax products purchased in the country.

But in March 1951, S. C. Johnson and *Fibber McGee and Molly* ended their long and profitable relationship. Then Johnson's Wax sought a new situation comedy to act as a sales wedge for a Canadian air campaign; a radio venture designed to build sales at the local level.

Now they think they have it in *Bright Star*, a Frederick W. Ziv Company production starring Irene Dunne and Fred MacMurray. S. C. Johnson plans to blanket Canada with radio through some 50 stations of the CBC. The expenditure for the transcribed open end radio series, according to a Ziv official, is the largest ever allotted for a transcribed series in Canada.



**See:** "Mars dead ahead, sir!"  
**Issue:** 10 September 1951, p. 36  
**Subject:** Science fiction trend on radio and TV increases in velocity as do sponsors' product sales

*Tom Corbett, Space Cadet*, renewed 31 December (ABC-TV), is ample evidence that science fiction is selling the company's Pep, Corn Flakes, other cereals.

And Kellogg's emphasizes its faith in science fiction's air impact by announcing AM sponsorship of *Space Cadet* beginning 1 January (ABC, Tuesday and Thursday, 5:30 to 5:55 p.m.). The product pushed will be Pep. The gross weekly time charges now invested in both versions of the show are: for TV, \$26,700; radio, \$11,670 (through Kenyon & Eckhardt), for a combined \$38,370 weekly gross time charge.



# Five Men With A Purpose!



HARRY WAYNE McMAHAN  
Executive Producer



TAYLOR BYARS  
Technical Director



CHET GLASSLEY  
Production Supervisor



HOWARD SWIFT  
Art Director



CHARLES F. CHAPLIN  
Creative Director

- ☆ McMAHAN, an advertising man from 'way back, started it in 1938: a company to produce nothing but short ad-films for theater showings. He was joined by
- ☆ BYARS, who knew camera and labs inside-out, as Chief Cinematographer and Technical Director, and
- ☆ GLASSLEY, another advertising man, also film-wise in writing, directing and producing, as Production Supervisor.
- ☆ SWIFT, a top Hollywood animation director from "Fantasia" and "Dumbo" lined up as Art Director, and
- ☆ CHAPLIN, a third film-wise advertising man, as Creative Director. Here was the nucleus of Five Star Productions, the Five Men with a Purpose . . . to produce:

## The World's Finest Television Commercials

The Five Men (now backed by 286 top Hollywood craftsmen) specialize in the short ad-film *exclusively*. No programs. No industrial films. Just *commercials* . . . the *best creative commercials* in the business.

To date they have produced 3,000 of 'em—and more than 2,400 of these were *created* and *written* by Five Star's three Advertising Men—McMahan, Glassley and Chaplin.

Thirty-three agencies now use this *plus* service: film-wise advertising men who serve as an adjunct to their own creative departments . . . at *no extra cost*.

YOUR agency can have this *plus* service, too . . . the same service that has created TV success stories for Kellogg, Pet Milk, Pabst Blue Ribbon, Swift, Maytag, S.O.S. Scouring Pads, Zenith and more than a hundred other national and regional accounts.

Write for brochure or, next time you're in Hollywood, drop in at 6526 Sunset and see the most *complete* studios devoted to film commercials *exclusively*. See creative craftsmanship at work for *advertising*. Then add the Five Men with a Purpose to YOUR staff. They won't cost you a penny . . . they're *commissionable* . . .

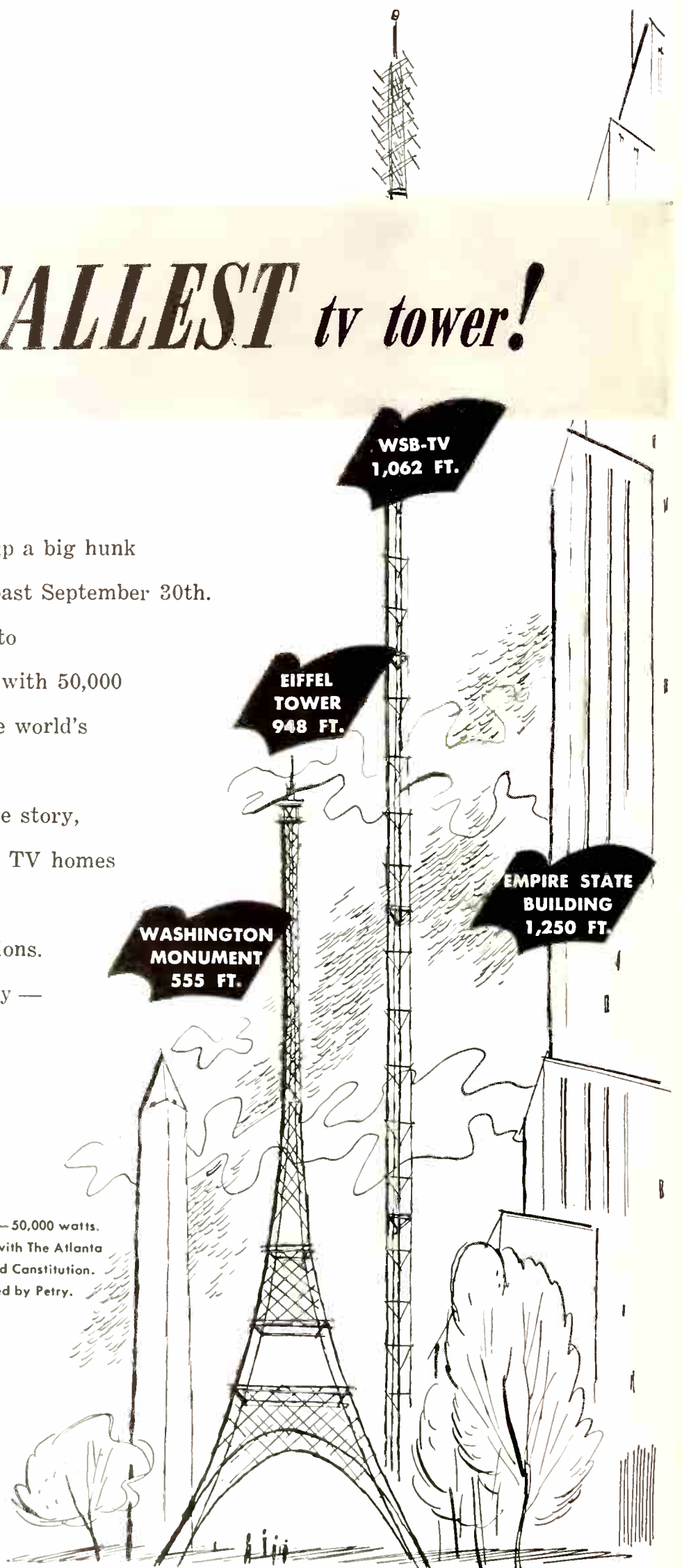
# *the world's TALLEST tv tower!*

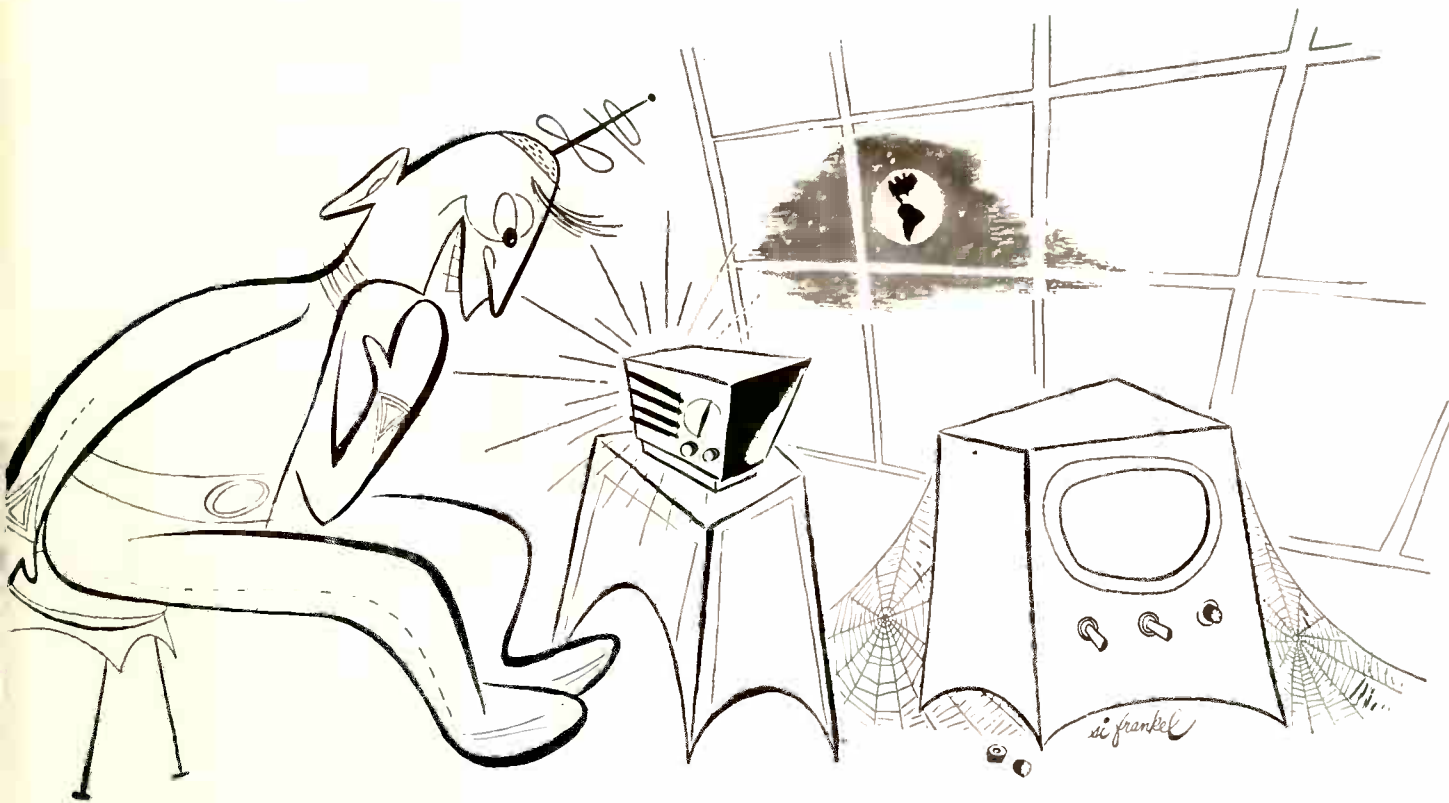
Advertisers on WSB-TV picked up a big hunk of *additional* market as of this past September 30th. That is when WSB-TV switched to Channel 2 and began telecasting with 50,000 watts of radiated power from the world's tallest television tower.

WSB-TV now carries your picture story, clear and strong, to thousands of TV homes never reached before — and still unreached by other Atlanta stations. If you want more for your money — get on WSB-TV.

**wsb-tv**

Channel 2 — 50,000 watts.  
Affiliated with The Atlanta  
Journal and Constitution.  
Represented by Petry.





### INOCRAM INVENTS RADIO

ON the planet Mars, television had been in vogue for years. Practically every Martian home had multiple TV. There were portable TV sets, TV sets galore in out-of-home locations, and millions of them in Martian autos. Because of the auto sets, the accident rate on highways was frightful.

Then, one day the picture tube in the TV set of a thoughtful Martian named Inocram blew out, right in the middle of a Whizzies commercial. Listening to the audio was better than nothing, so he turned it up real loud and listened. His wife, fixing supper out in the kitchen, listened. Other members of his family listened in other rooms.

"Sizzling rockets!" he yelled (in Martian). "This is great! I've invented something! You can listen while you're in a car and not drive into the canals! You can listen while you work! You won't have to look at pictures! I'll make millions!"

Inocram had invented radio.

Soon it began to catch on big, and the Gloomy Gus element among Martian TV broadcasters were predicting the end of TV. Advertisers wanted daytime TV rates cut, because of Inocram's invention, and

waved columns of figures to prove their point. Radio grew by leaps and bounds. Back and forth the battle raged, between sponsors and telecasters.

Finally, a wise old Martian philosopher came down from his cave in the hills. He heard everybody arguing, heard the shouts that "television is dead!"

Very quietly, the old philosopher took out his notebook and pencil. He went around town, ringing doorbells and talking to people. He talked to motorists, housewives, engineers, executives, everybody. Then, he went around to the biggest ad agency in town.

The old philosopher cleared his throat loudly. Everyone turned to look at him. "I," he said, "have just made a survey.

"And, I've discovered that there are lots of people who watch television and there are lots of people who listen to radio. As far as you gentlemen are concerned, you can probably advertise effectively in either. It all depends on what you sell, and how you want to sell it."

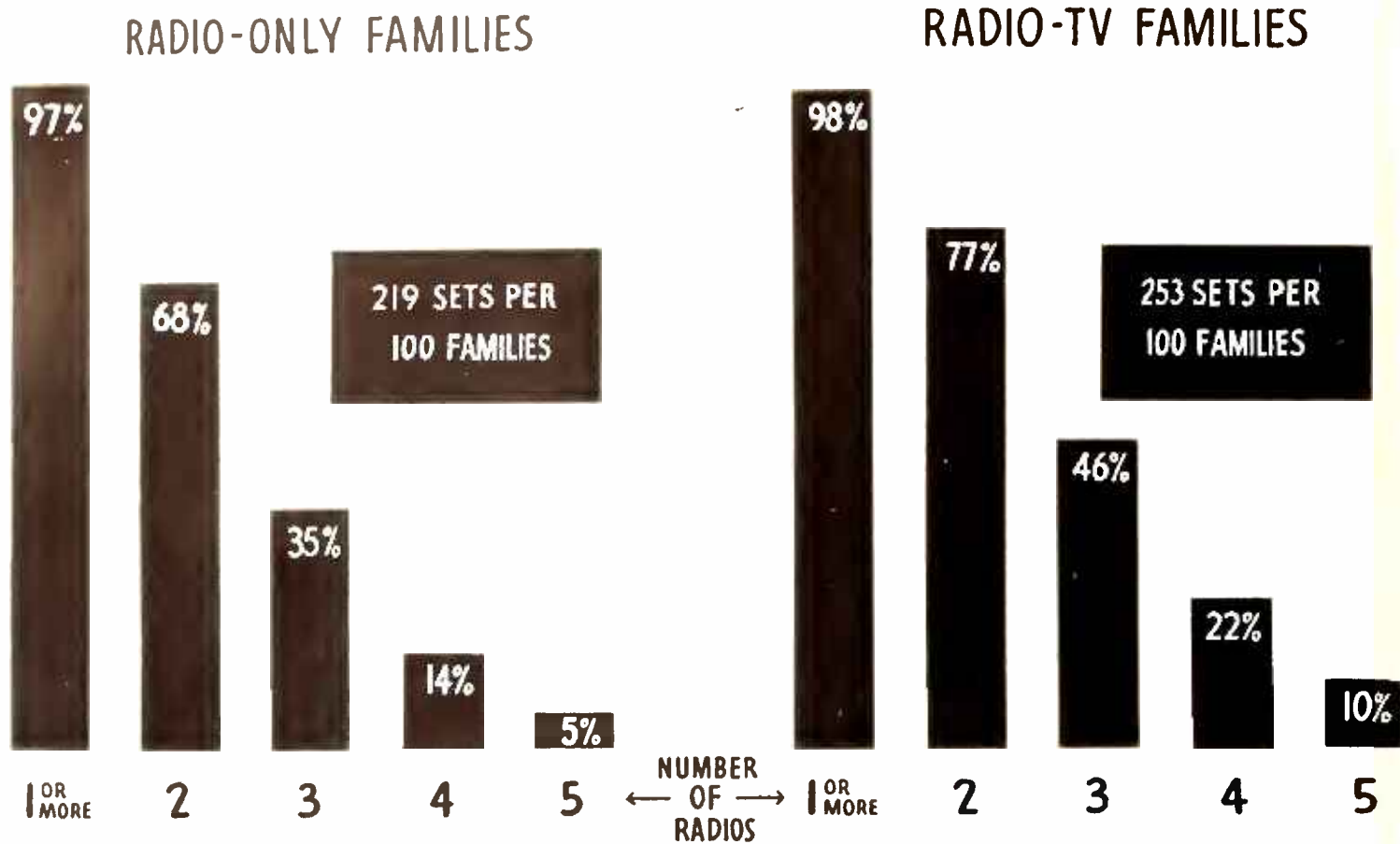
The ad men read the old philosopher's figures, and promptly made him president of the agency. Then, everyone on Mars lived happily ever afterward. ★★★

# How is radio doing in TV homes?

**Following months of mystery, studies are developing thick and fast showing a happier outlook for radio**



Radio-TV families have more radios in working order than radio-only families



SOURCE: NBC-CBS radio networks, joint study, August 1951

## Advertest, KNX, NBC-CBS research indicates growing strength of radio listening in TV home

### Some research sources on which article is based

1. NBC-CBS Radio Network Survey by American Research Bureau (1951)
2. Advertest Research TV vs. Radio Three-Year Comparisons (1951)
3. A. C. Nielsen data (1951)
4. Pulse, Inc., data (1951)
5. KNX, Los Angeles, study (March-April 1951)
6. American Research Bureau data (1951)
7. NBC Research Appendix (based on ARB, Nielsen, NBC data, 1951)
8. W W E, Louisville, study (June 1951)

**overall** Even after five furious years of television, the radio-vs-TV arguments are still "Topic A" in advertising circles. Although the 1952 advertising year is just around the bend, you'll still find shades of advertiser opinion that ranges today from "Radio is dead" to "Radio was never better."

Advertisers behave as they think, too. Many a sponsor has yanked his ad dollars out of radio to go into big-time TV. Other advertisers have wearied of TV's high costs and headaches and have gone back into radio. Still others are trying to work out a balanced radio-TV campaign for 1952 that is realistic in terms of radio listening in general, and in TV homes particularly.

What are the real facts? Just where does radio stand in TV homes? What's the outlook for 1952?

Aware that these are questions dis-

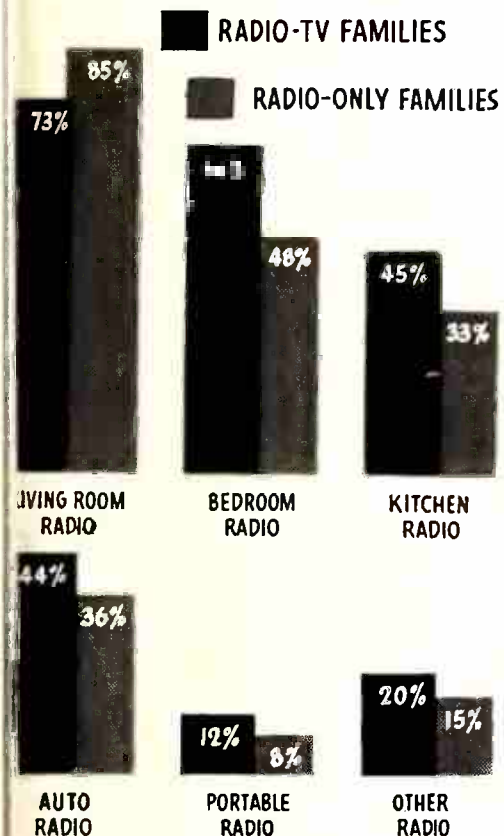
cussed heatedly in air-conditioned conference rooms and over thousands of lunches from Toots Shor's to Ciro's, SPONSOR has spent several exhausting weeks combing the latest available research and thinking on the subject.

Here, for radio and video sponsors of all types, as well as those who use both air media, is what SPONSOR found:

To begin with, researchers point out that radio's circulation is like a huge pyramid, with the top of it reaching well into the rarified air of TV. At the base is the TV-free two-thirds of the nation's homes, the bulk of them saturated with radio. Further up, it's the extensive out-of-home listening done in cars, boats, hotels, restaurants and with portable radios, which represents an additional 25,000,000 radios both in and out of TV areas. At the top of the pyramid is radio in TV areas today, and even here the radio-only homes are as numerous as the television homes. Put another way, the 15,500,000 TV-radio homes (NBC estimate for January 1952) still represent only 56% of all radio homes in TV areas (about 27,000,000 for January 1952 - another NBC estimate).

**omes have more secondary AM sets**

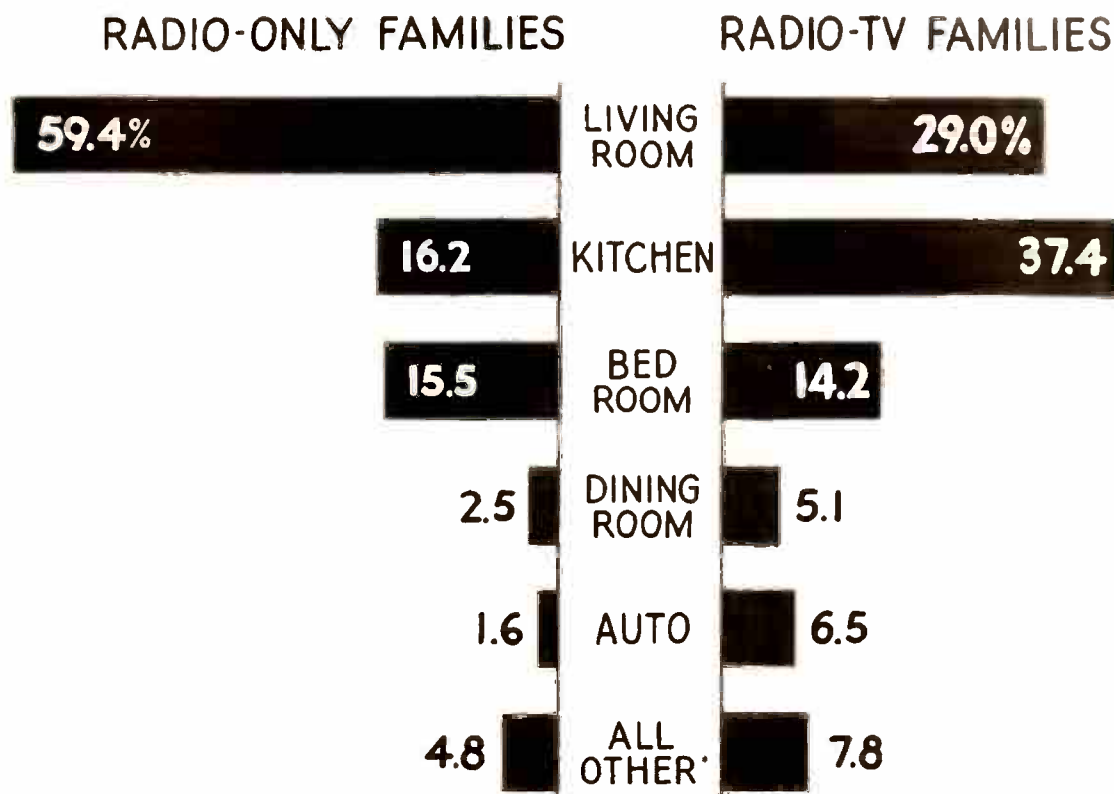
PER CENT OF FAMILIES HAVING SETS IN THE PLACES INDICATED



SOURCE: NBC-CBS radio networks, joint study, August 1951

**Most listening in TV homes occurs in kitchen**

**EVENING, 6 PM-12 MIDNIGHT**



SOURCE: NBC-CBS radio networks, joint study, August 1951

No one denies radio's strength in TV-free areas, out-of-home listening and in radio-only homes in TV areas. It's the combination radio-TV homes that have caused so much pro and con argument. So, let's look at the figures:

(NOTE: Advertisers will do well to remember one basic fact, often overlooked in discussions of radio vs. TV, when examining the following figures: There is practically no such thing as a TV-only home. TV homes are radio homes, and represent part of the radio audience. Also, TV homes—see the joint NBC-CBS study later in this report—have even more radios around than radio-only homes.)

1. Looking at the radio-TV situation nationally, and throwing in the daytime strength of radio (where it still has a commanding lead), radio's position becomes very clear. Between 9:00 a.m. and midnight, nationally, an average of 77% of the total broadcast audience (and this does not include the vast out-of-home listening) has lately been tuning in to radio. (SOURCE: A. C. Nielsen Company studies throughout 1951.)

2. During the daylight hours in ra-

dio-TV homes, for an average quarter-hour between 10:00 a.m. and 6:00 p.m., some 21.1% of these TV homes are tuned in to radio. That's about one in five of these combination homes, to which must be added the TV-free radio listening and radio-only listening nationally. (SOURCE: A. C. Nielsen Company.)

3. During TV's peak viewing hours of 7:00 p.m. to 11:30 p.m. radio listening does drop off. However, despite the improvements in TV programming and the greater selection offered viewers, radio listening is steadily inching back against TV's toughest competition (see Advertest study, later in this report). Today, during these peak TV hours, about 10.2% of all TV homes are listening to radio. In other words, during TV's best period, one in 10 TV homes still has one or more radio sets in use! (SOURCE: A. C. Nielsen Company.)

4. Does TV walk off with the other nine radio-TV homes during the peak of TV viewing? Definitely not. Take the case of the world's first TV market, New York City and surrounding areas, as an example. There, between 12 noon

and midnight in radio-TV homes during the average quarter-hour, about 12.4% of the radio sets are in use, which compares closely with the Nielsen figure, although raised because of the longer (and earlier) period of time covered. For the same period, however, only some 27.4% of the TV sets were in use in radio-TV homes. Measure one figure against the other, and the answer is startlingly clear. At a time when TV is at its best in New York (noon to midnight), radio still walks off with about one-third of the total broadcast audience! (SOURCE: Pulse for N. Y.'s 21 counties, October 1951.)

5. Figures like these are borne out in other strongly-TV areas, where TV has had an opportunity to lose completely any "novelty" value it may have had. Take, for instance, Los Angeles, the country's No. 2 video area. Of about 1,456,000 families as of May 1951, over 99% have radios. In fact, there are so many radios in L.A. that there are more car radios (1,309,137) than TV sets, and auto listening is not calculated in the following figure. Radio listening in L.A. video-equipped

**They headed up joint NBC-CBS study**



**Harper Carraine, Director of Radio Research, CBS.** Joint survey was made in cooperation with the ARB



**Hugh Berville, Director of Research, NBC.** For charts from the study see the preceding pages of this article

homes is slightly more than two-thirds as much (68.6%) as the listening done in all homes, during the peak viewing hours of 6:00 p.m. to midnight. One station, KNX, gets over 70% as much listening in TV homes as it does in all (i.e., radio or radio-TV) homes. (SOURCE: KNX study, March-April 1951.)

6. Now, what about costs and delivered audience? Let's look at the audience figures first. According to American Research Bureau program ratings expressed in projectible terms, the average half-hour evening (7:00 to 11:00 p.m.) program in network TV was pulling down a rating of 15.5 back in October of this year. At the rate of 2.9 listeners per set measured against the average number of families reached then (2,248,000) this gives a delivered TV audience average of 6,519,000 viewers. In similar terms for radio, using Nielsen ratings, the older

medium delivered an audience that was 31.4% larger. The figures: with average ratings of 9.9, reaching an average of 4,138,000 radio and radio-TV homes with 2.3 listeners per set, the average sponsor reached 9,517,000 people in December 1950. Since then, there has been a 10% radio drop to October 1951, but the average half-hour sponsored evening radio show still reached some 8,565,000 people—31.4% more than average TV Show.

7. Radio, therefore, is still delivering considerably more people, even in home measurements. There are many, many more out-of-home radios than out-of-home TV sets, and this radio audience must never be overlooked. However, even in home measurement, network radio is a better cost-per-M buy. Television's cost-per-thousand, assuming a 35-station TV network average, for the average half-hour evening show ran around \$3.34-per-M. Network radio's Cost-per-M for the same period, figured similarly, is about \$2.27. In other words, you reach fewer people at greater expense in TV. You reach more people for less in radio. (SOURCE: NBC Research Appendix, based on ARB, Nielsen, NBC facts.)

8. Overlooked by some advertisers, too, is the fact that radio-listening in TV areas has nevertheless increased greatly during special time periods—during meal time and in the late hours. Take, for example, Greater Boston, which has 787,000 TV sets as of Octo-

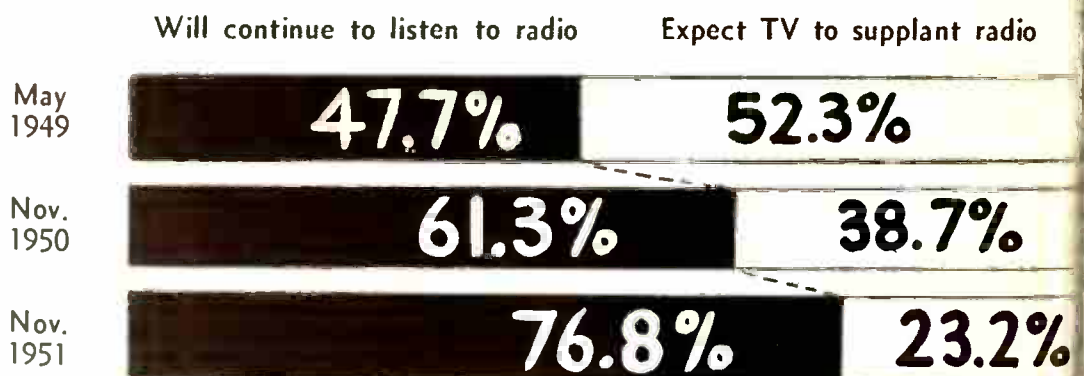
ber 1951. Comparing 1947 and 1951 listening habits during the hour of 6:00 to 7:00 p.m., Pulse has found there are actually 33.2% more radio sets in use, Monday through Friday. Similarly, for the hour of 10:00 p.m. to 11:00 p.m., there are 26.7% more radio sets in use every weekday; and from 11:00 p.m. to 12:00 midnight, there are 125% more radio sets in use. In analyzing Pulse's survey, Craig Lawrence, of WCOP, Boston, points out the advertiser gets two additional radio bonanzas in Boston: "First, there are 122,440 more radio homes today; and, secondly, in most hours the percentage of tune-in has increased." (SOURCE: Pulse Inc., study, using Boston data for September-October, 1947, and the same months in 1951.)

9. Still another point glossed over by some advertisers is the hard economic fact that TV set sales have been in a definite slump this past year, and that not as many consumers intend buying them in the immediate future as "blue-sky" dealers have hopefully predicted. Consider a study made in June this year by Raymond A. Kemper Associates for WAVE, Louisville.

Kemper conducted personal interviews in random sample of 3,500 urban, town, and farm families within the 60-miles-of-Louisville area. Radio reached 98% of these homes; newspapers 95%; TV, 37%. Or, another way of stating it: each week, adults in  
(Please turn to page 65)

## Advertest study of TV homes thro

### TV owners estimate the future of radio in their homes



**Analysis:** As in a previous 1950 study by Advertest Research, television owners are becoming more aware that there is a need in their homes for both TV and radio. In 1949, one of every two respondents expected TV to supplant radio; in 1950 one out of every three expected TV to supplant radio; but in 1951, only one out of every four still felt that TV would replace radio.

# What eight national advertisers told SPONSOR about radio listening in television homes

**over-all** What do advertisers think of radio listening in TV homes?

That's the question SPONSOR sought to answer in a late-December survey embracing firms ranging in size of advertising expenditure from \$200,000 to many millions annually. Products advertised by these firms include a wide range of categories from wine to steel.

SPONSOR conducted this survey as a supplement to the research facts and figures on radio listening which are presented in the article immediately preceding this one (starts page 26).

There was a recurring tendency to pit radio vs. TV in media decision, although the same tendency is far less prevalent in newspaper and magazine consideration. What each advertiser said varied with his sales problems. There were also sharp differences of opinion on how much TV had affected radio listening. Some ad men agreed with the ANA's assertion that radio listening in TV homes during the evening can be chalked up as zero; many disagreed.

Asked for comment on the radio research reported on (page 26), Lowell McElroy, ANA vice president in charge of media and research, had some ob-

servations apparently aimed squarely at radio's top planners.

"We are interested in this evidence that the radio industry is making a decided effort to appraise the medium more thoroughly both for itself and its buyers. We feel, however, that many projects of this kind can be made more acceptable and therefore more useful to buyers and sellers alike, when conducted under the auspices of the Advertising Research Foundation. The Foundation is the only instrumentality presently available through which advertisers and agencies can be given implicit assurance of the objectivity and sound technical standards of media research projects.

"Another advantage of the Foundation's sponsorship is from the standpoint of the costs involved. When a study has ARF sponsorship, media salesmen do not need to convince clients of its validity and can use all their time for constructive selling."

Interestingly, few of the ad men interviewed felt that they could rely completely upon research for guidance in balancing their radio and television expenditures. "This is a seat-of-the-pants situation," was the sentiment of many.

In the statements from ad men which

follow, names of the firm and its spokesman have been withheld only where necessary to comply with company policy.

☆ ☆ ☆

**The Toni Company**, Don Nathanson, director advertising and public relations. (Advertising budget: \$12,000,000; approximately 50% to radio and TV; agencies: Foote, Conc & Belding; Tatham-Laird, Chicago.)

"We find that daytime radio is doing very well, showing about the same impact that it had two years ago. We have no nighttime radio and so have no basis for comparing radio's impact in TV homes at night with what it was in past years. But the indications are that radio in the daytime continues strong and I've heard that business at some stations is so good that clients are accepting second-choice time slots in order to get a chance at time they prefer."

**U. S. Steel** spokesman. (Advertising budget: estimated \$1,250,000 for network radio annually; agency: BBDO.)

"We are seeking to reach people throughout the country and therefore regard radio's mass coverage as all-important. Moreover, we find our ratings on *Theatre Guild* (NBC) going up this year. Our average is running ahead of last year's and this puts the  
(Please turn to page 73)

## on opinion of radio's future, radio listening habits

### Radio programs preferred in TV homes

Program type	May, 1949	Nov., 1950	Nov., 1951
(Popular)	28.5%	60.4%	65.7%
News	32.8%	41.4%	57.3%
Mystery	10.9%	17.2%	13.9%
Comedy	7.1%	7.2%	13.3%
Drama	3.9%	8.2%	10.6%
Science fiction	6.9%	6.4%	7.7%
Children's	10.1%	9.8%	6.9%
Country	9.5%	4.5%	5.5%
(Classical)	3.1%	5.3%	3.3%
Others less than	3.9%	2.7%	2.2%
	2.0%		

### Changes in radio listening caused by TV in home

(Time in hours)

Age Group	Radio Before Purchase of TV Set	Radio After Purchase of TV Set			
		May, 1949	Nov., 1950	Nov., 1951	
Under 14	2.9	.8	.6	.3	} male
15-29	3.4	1.1	.8	1.6	
30-44	2.7	1.0	1.2	.8	
45-59	2.4	1.0	1.0	1.2	
Over 60	3.8	1.1	1.2	1.4	
AVERAGE	3.1	1.0	.9	.9	
Under 14	2.4	.7	.5	.6	} female
15-29	3.2	1.4	1.9	2.5	
30-44	4.3	1.7	2.3	2.3	
45-59	4.5	1.8	1.5	1.6	
Over 60	3.9	2.6	1.1	1.1	
AVERAGE	3.8	1.5	1.5	1.7	

ANALYSIS: Radio news continues to lead as the most listened to of radio program in these television homes. As in 1950 a gain is shown over the previous year. The biggest single gain recorded by popular music, which increase from 41.4% in 1950 to 57.3% in 1951. Mystery, too, shows a gain in 1951.

# How radio helped Seabrook

In four years, firm has gone from zero to 42 million pounds



**How Seabrook sales have grown after introduction of own brand**

Sales went down for entire frozen food industry  
 Year Seabrook introduced own brand

## SEABROOK FARMS' SALES STATISTICS

Year ended 28 February	Gross Sales	Retail Sales	Retail % of Total
1912	\$ 6,286,563	none	none
1913	8,229,784	none	none
1914	11,144,812	none	none
1915	13,646,359	none	none
1916	16,362,129	none	none
1917	11,778,113	none	none
1918	13,307,810	\$ 3,000,000	24%
1919	14,395,094	6,000,000	38%
1950	16,490,706	9,000,000	52%
1951	17,180,974	11,000,000	60%
1952			100%



# art its own brand

n foods sold under its own label. Radio, with  
of budget, gets major share of credit

spot

Four years ago, the Seabrook Farms brand of frozen foods was unknown to the nation's housewives. Today it ranks among the "Big Three" on the East Coast, along with Birds Eye and Snow Crop. From a standing start in 1948, Seabrook's retail sales have zoomed to an expected \$11,000,000 in 1951.

Just how has this marketing miracle been accomplished? The answer, in large measure, can be told in one word—radio.

From the moment Seabrook Farms decided to convert from a supplier of frozen foods for other firms to a company with its own brand, radio has had a major share of the advertising budget (some 50%). It has helped to force distribution—a knotty problem in the frozen-foods business because of the shortage of space in the freezer cabinets of America's grocers. In the past year, TV has entered the picture and is quickly proving its power in building distribution and sales.

"Both media are doing an excellent job," says William M. Kline, Seabrook Director of Marketing. "In fact, next March when our fiscal year begins, we plan to extend our radio and TV advertising all along the Eastern seaboard. We want to intensify brand remembrance in the markets in our sales area—and we know how effective a job the air media can do in that respect."

Back in 1948 when Seabrook launched its brand, the southern New Jersey firm was already a major frozen-foods supplier. Its 50,000-acre "factory in the fields" turned out as much as 70 million pounds of frozen foods annually—all grown and packaged at one place in an operation publicized widely for its modern efficiency. Why then did Seabrook, a family concern which had remained profitable for two generations as a supplier, sud-

denly decide to enter the hot and heavy field of retail competition?

The answer wraps up a lot of the recent history of American business. For Seabrook, like many another "manufacturer" before it, simply decided that in order to insure having a profitable outlet for its product, it had to build its own channels of distribution. Seabrook was following in the footsteps of industrial firms, large and small, which have discovered that there are important advantages in having your own brand.

This basic business truth had been dawning on C. F. Seabrook, founder and president of the company for many years. But it was not until the postwar year of 1947 that market conditions spurred him to action. As C. F. Seabrook recalls, "1947 was a bad year for the entire frozen foods business. Sales took a nosedive because some packers put out inferior products. Everybody had to suffer the consequences. We decided right then that the only way we could control and stabilize our business was to bring out our own brand."

To take on the additional sales operation, the Seabrook father-and-three-sons management group had few re-conversion problems within the plant itself. They were already set up to do packaging—for others. The big job was to devise an aggressive marketing and advertising plan.

Seabrook chose the Peter Hilton Agency (now Hilton & Riggio) because they felt it was not too high to value their account and large enough to have considerable marketing knowhow. Moreover, the agency had within it key men with all-important frozen-foods sales experience. Peter Hilton had been a vice president at the Maxon agency working on the Snow Crop account, and Bill Kline had been market analyst for General Foods. Kline be-

came Seabrook account executive where his finger-tip knowledge of the frozen food field proved invaluable until in 1949 the Seabrook family brought him into the company to head up marketing and advertising. Today Louis J. Riggio, who joined Hilton as a partner in 1950, heads the Seabrook account.

The budget Bill Kline had to work with as account executive and subsequently as advertising chief, was small. The Seabrooks gave him but \$250,000 the first year and each year since (though the budget is due to go up to \$300,000 next year). The Seabrooks believe that their powerful sales story, linked to the drama of a "factory in the fields" which freezes its own produce, achieves better results than would otherwise be possible with so limited a budget.

Bill Kline's problem was to bring this strong product story before as many housewives as he could within the limits of his appropriation. He chose newspapers for daily reminder purposes, particularly in big cities. But the real job of building the Seabrook name went to radio. Says Bill Kline:

"We consider radio our primary medium. It enables us to reach a lot of people in areas not covered intensively by newspapers. From North Carolina to Florida we use radio exclusively. In areas where we have newspaper coverage, we find radio and TV intensify brand remembrance."

Seabrook's prime problems back in 1948 were that "nobody knew us and we didn't have 'big money,'" says Kline. Every advertising dollar had to pay off *double*—(1) to get the housewife acquainted with the Seabrook brand and ask for it at her grocer's; (2) to make grocers aware of Seabrook and carry the line.

This was Kline's radio strategy.  
(Please turn to page 60)



Copy theme: Radio/TV copy stresses Seabrook's scientific know-how, pushes different product monthly

# It happens in TV

Every day is a new adventure in client-agency relations as TV commercials enter the picture



*Gunter*  
"Three thousand five hundred dollars for a chainbreak! Can't it run a little slower

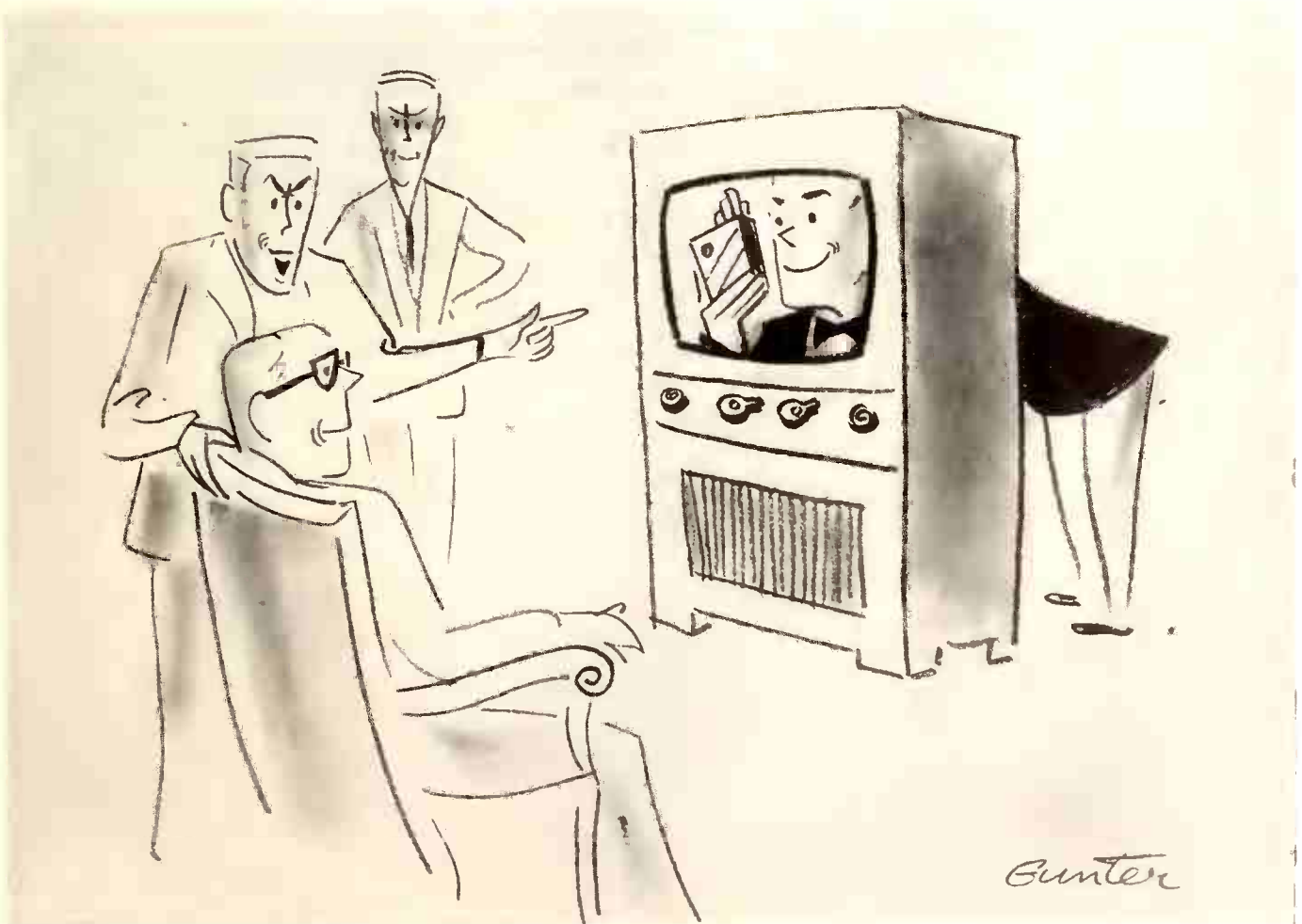
Many a maddening crisis rears its thorny head as the advertising agency creative staff tries to demonstrate to the sponsor the virtues of a potential TV commercial. While the agency man waxes lyrical, the cost-conscious advertiser glumly considers the hard-cash aspects of the situation. These four wry, behind-the-scenes vignettes were drawn by Herbert Gunter, 29, who writes, supervises TV commercials at Ted Bates agency.



*Gunter*  
Storyboard Conference: "That's the chainbreak only, wait till you see the min"



**"How often do I have to tell you I want sponsor identification?"**



**"... And here is the way it'll look on your screen!"**

# Does controversy make sales?

**Yes: gabbers drawing "Dear Sir.**

**You cur!" letters evoke high interest**

**over-all:** Suppose MBS' Fulton Lewis, Jr., takes a sharp slap at the Administration's foreign policy.

Suppose ABC's Martin Agronsky suggests to his air audience—including all of the deep South—that cotton be removed from the list of price-supported commodities.

And suppose Elmer Davis, also ABC, takes a firm stand favoring President Truman and blasting General MacArthur.

All of these controversial opinions are bound to stir the rage of countless thousands of listeners. But what happens to the sponsor?

Can the commercials on the programs of these commentators sell goods? Or does the sponsor invariably lose out, because a large, irate

portion of the audience identifies him with the views expressed on the show and vents its indignation by boycotting his product?

For the answers, you have to take an objective look at the past sales records piled up by commentators who draw the "Dear sir, You cur!" type of letters.

(There are, of course, other controversial air figures besides those mentioned here. A random handful would include Walter Winchell, Jimmy Fidler, Henry J. Taylor, Louella Parsons, Hedda Hopper, the A. F. of L.'s Frank Edwards, J. Raymond Walsh.)

A SPONSOR survey of commentators who make it their business to stir tempests in the opinion teapot reveals that controversy *can* sell for every conceiv-

able type of advertiser. The study also indicates, though, that the advertiser should exercise sensible caution when selecting his opinion program. For, once the sponsor begins treading into controversy, he also enters the sensitive, thorn-ridden realm of business public relations. In a nut shell, SPONSOR learned, an advertiser should be concerned with these key points when he considers buying controversy:

- He should be prepared to receive a certain amount of dissenting mail—and accept it gracefully, rather than dropping the commentator in disgust. Debate, after all, is the spice of controversy, and controversy is what builds the audience interest of the commentator.

A good example of a perceptive



REPRINTED BY SPECIAL PERMISSION OF AL CAPP  
Hotly opinionated air debate arouses keen audience response

## How you can best exploit AM, TV controversy shows to sell your products

① Since a controversial commentator on the order of Drew Pearson, Walter Winchell, Barry Gray, is usually in the public eye, use merchandising tie-ins to bring the figure and your product together locally. Employ 24-sheets, display advertising, direct mail pieces to hypo public, sales staff interest.

② Capitalize on a current aired controversy by publicizing debate in newspapers, magazines, items in the columns. Sponsor benefits by publicity mention of the name of his show.

③ When your commentator makes public appearances, lecture tours, time his traveling to coincide with an intensive local campaign. Have the commentator address your sales staff in whatever community he happens to be visiting on itinerary.

④ Many of the national commentators on the order of Pauline Frederick will consent to cut transcribed opening identifications for their local co-op sponsors. This device provides listeners with intimate feeling of rapport with celebrity.

sponsor is the Empire Tire Company, of Billings, Montana, which sponsors Fulton Lewis on KBYM, Billings; KPOW, Powell, Wyo.; and KSPR, Casper, Wyo. Not long ago, it printed an ad in the Billings Gazette, which reproduced this acerbic letter:

"Sir: Fulton Lewis, besides being a complete reactionary, is a distorter, a falsifier, and a smearer . . . a contemptible individual. I think anyone, not completely gullible, who'd sponsor him is as un-American as he. I prefer to patronize firms that believe in fair play. Yours obviously doesn't — couldn't."

Said Empire Tire's ad in rebuttal: "A fearless and able commentator — who calls his shots when he sees them — is bound to stir up controversy and strong feelings. . . . It's an old American custom and freedom to speak out against what we don't like. The writer of the above letter has just as much freedom to feel and write as he does as Fulton Lewis, Jr. We feel, too, that the more views that are presented on any issue, the better the chance the people will have of reaching the right conclusions. . . . Do you agree or disagree? We would like to hear from you!"

In a later ad, Empire Tire pointed out it had received 251 letters and 779 phone calls, of which only 5% disapproved of the sponsorship. "The Empire Tire Company will continue to sponsor Fulton Lewis, Jr.," the ad concluded. "We hope you will enjoy our program."

• The sponsor should keep in mind that for every critical letter his commentator receives, the chances are he'll receive an equal number of commendatory ones. Implicit in this attitude is the viewpoint common in journalistic circles, "I don't care what you say (Please turn to page 70)"

**Controversy shows sell for all types of sponsors**

ABC's Martin Agronsky (top), MBS' Fulton Lewis, Jr. (center), ABC's Drew Pearson, and Pauline Frederick (bottom), sell variety of goods ranging from autos, department store garments, refrigeration units, service stations, to bank services, for hundreds of pleased sponsors

**BOB BRADSHAW**  
DODGE AND PLYMOUTH  
SALES AND SERVICE  
101 NORTH MAIN  
BORGER, TEXAS

It's sometimes hard to put your finger on the direct results in advertising, but we are convinced that Fulton Lewis Jr. is doing a job for us.

**Bates Bros.**  
MEN'S WEAR AND LADIES' SHOES  
STILLWATER, OKLAHOMA

**Insurance Company**  
# 2-2155  
Good results in new Insurance a great deal of to our sponsor. Commentator

st meets our every expect are most satisfied with organization.

**NA & COMPANY**  
INCORPORATED  
HOME FURNISHINGS  
PAINT · WALL PAPER · GLASS  
112 WEST MAIN STREET  
EL DORADO, ARKANSAS

**es, Incorporate**  
Suppl.

We have recently realized that we sponsoring the MARTIN AGRONSKY progr three years over your station KELD. well pleased with this program and been well worth the investment to

**KERN LIQUID GAS CO.**  
MAKERSFIELD, CALIFORNIA  
P. O. BOX 308  
At present we are using no other means of advertising, feeling that Fulton has done an exceptional job for us. Too, we are making a to get our suppliers to consider this advertising in their budgets.

**AND POWER**  
General Office  
EDGAR RAPIDS, IOWA

**EVERETT REALTY COMPANY**  
REAL ESTATE BROKERS & CONTRACTORS  
PHONES 348 AND 34  
GAGE BLOCK  
SAULT STE. MARIE, W

graph  
1015  
Meetir  
tor in  
tory

I frankly believe that Mar gram has sold us a great deal that with our good-will progr to offset a lot of the adver that has been leveled again cause of the fact that we aggressive in this area.

We feel that by sponsoring this P program we have carried our message omers, and have increased sales for dealers.

**Citizens Bank and Tru**  
W. H. ROBERTSON, PRESIDENT  
R. T. MINOR, JR., VICE-PRESIDENT  
AND TRUST OFFICER  
L. MYRLE MADDER, ASST. CASH  
of Charlottesville, V  
"AMERICA'S TOWN MEETING OF interesting and constru and won new friends

**SON Co**  
CALDWELL  
Golden Rule Store  
Caldwell, Idaho  
ready-to-wear departments monthly and I attribute part broadcast.



**RADIO:** THIS OCTOBER, SINGER MADE RADIO DEBUT WITH DISK JOCKEYS (WMGM)

# Singer's first 100 years were air-le

Now! **SINGER** brings you..



**KATE  
SMITH**

**NBC - TV**

TUE 4:45 to 5:00 PM

For songs, smiles, sewing news -  
tune in every week!

**over-all** After 100 years of advertising in such media as Hindu loin cloths, colored picture cards, paper fans, tape measures, song books, slick magazines, and newspapers, the Singer Sewing Machine Company has finally taken a first fling into radio and TV.

By ordinary sponsors' standards, a century may seem a long time to wait before venturing into new media. But Singer, after all, is an old, conservative firm, and it treads with stately caution. What's more, like many other manufacturers that sell expensive hard goods, Singer has tended to regard the air medium with sniffing suspicion.

"Radio and TV may be all right for

the soaps and cigarettes," this dowager queen of the sewing machines has apparently believed. "But how can you expect it to sell sewing machines worth \$89.50 and \$117.50?"

Many other hard-goods dealers feel the same way, although radio and TV have sold over and over again countless thousands of dollars worth of hard goods.

Suddenly this September, Singer, the world's most widely distributed product, had a change of heart about air advertising. Its advertising director, Harold H. Horton (via Young & Rubicam, New York), started sponsorship of a once-a-week, 15-minute segment of the *Kate Smith Hour*, telecast

#### TELEVISION

\$400,000 participation in "Kate Smith Hour" was heralded via merchandising to Singer Centers



IN CLEVELAND, DETROIT; PLANS CHICAGO

**the TV-radio test is  
with \$500,000 budget  
giving happy dealer response**

over 61 stations of NBC-TV.

A month later, it followed through with participations in four disk jockey shows on WMGM, New York City. Its one-minute messages were heard on the daytime platter-spinner shows, *Ted Husing's Bandstand*, *The Ted Brown Show*, *Ken Roberts' Tops in Pops*, and *The Hal Tunis Show*.

Branching out further, this December it started sponsoring participations on daytime radio shows in Cleveland and Detroit. On WERE, Cleveland, it uses *The Bill Randle Show* and various d.j.'s. On WJBK, Detroit, it uses *Jack the Bellboy* and the *Gentile and Binge Show*. At SPONSOR's presstime, Singer was also talking over plans for mov-

ing into Chicago spot radio.

Advertising Director Harold Horton and his Advertising Manager G. L. Newcomb, Jr., have reason to be pleased with their air baptism. Despite the brevity of the company's debut on the air, SPONSOR surveyed the Singer Sewing Machine Centers in Manhattan and came up with these typical responses:

Jeannette Arnold, of the Singer Sales and Service Center, 163 W. 72nd St.: "We have at least two to three customers a day coming in to inquire about Singer machines because of the commercials. Radio seems to have drawn more inquiries than TV. We've sold at least 15 sewing machines to people who've mentioned first hearing about them on radio."

G. S. Thompson, district sales manager, Singer Center, 151 E. 14th St.: "The response to both radio and TV commercials has been excellent. People come in mentioning the demonstration they saw on the Kate Smith show. Or else they ask about 'those \$89.50 and \$117.50 Singers we heard about on WMGM.' We haven't sold a machine to all who've asked about them, but I do know it has resulted in several sales."

Louise Fleet, saleslady, Singer Center, 226 E. 86th St.: "I've been amazed at the number of customers who mention our radio and TV commercials. Both media seem equally effective. They've asked about the notions and Singer fashion aids they've heard on the air, or else ask to see Singer machines as prospective Christmas gifts. It has resulted in many sales, but I can't tell you exactly how many. My own opinion is that radio and TV have added extra glamour to our products."

Proof of radio and TV's selling impact has long been discovered by other sewing machine distributors. Here are but three typical selling results:

State Sewing Center of Alabama recently ventured a three-announcement-per-day campaign on WOOF, Dothan, Ala. In three weeks, the sponsor had so many leads, it switched to a 15-minute segment of *Hillbilly Hit Parade*. In less than 60 days, spending \$156, State reaped a \$5,330 sales gross

(Please turn to page 68)



**Founder Isaac Singer's hard-sell strategy lives on in firm's present campaigns**

Isaac Singer, founder of Singer Sewing Machine Company in 1850, was son of poor German immigrant parents. An actor in a Shakespearean troupe, he used to demonstrate early sewing machines personally at county fairs. He believed advertising should demonstrate factual virtues of product; not merely repeat name. This philosophy has been sustained by Harold H. Horton, who joined Singer advertising department 26 years ago, is now advertising director. Born in New York City, Horton graduated from Fordham University, was once with International Silver. He has home in Westchester County, New York, is fond of bowling as a pastime sport.



**Harold H. Horton, advertising director, continues high standards**

Global Singer distribution extends from Belgian Congo to Arctic Circle. Firm even advertised via trademarked loin cloths in Bombay



*Higher and Higher  
and HIGHER go SALES,  
RATINGS, RENEWALS!*

Tell 'em and Sell 'em with WORLD

**LOCAL PERSONALITY SHOWS**

Sure winners with local audiences  
**HOMEMAKER HARMONIES**, most complete, ready-to-broadcast weekly daily service program available today.  
**THE HAPPINESS PARADE**, interest packed, daily show in tribute to anniversaries of your listeners.  
**A BUNDLE OF JOY**, musical salute to new babies in your community.  
**FOOTBALL TIME**, great sensational series.  
**CHRISTMAS SHOPPING BAG**, concentrated money-making service for the pre-Christmas shopping season.  
 . . . and other features tying in your popular, local personalities.

Save Money! Make Money  
WITH

**WORLD**

THE ALL-PURPOSE

**LOCAL**

SALES SERVICE



Tell 'em and Sell 'em with WORLD

**COMMERCIAL JINGLES**

Especially designed for . . .

FURNITURE STORES  
 FARM PRODUCTS  
 JEWELERS  
 CREDIT CLOTHIERS  
 FURRIERS  
 DRY CLEANERS  
 SAVINGS BANKS  
 FOOD PRODUCTS

BAKING COMPANIES  
 APPLIANCE DEALERS  
 FOOD STORES  
 LAUNDRIES  
 BEAUTY PRODUCTS  
 LOAN COMPANIES  
 WOMEN'S APPAREL  
 USED CAR DEALERS

. . . and many, many more . . . The Most Complete variety of diversified jingles for every purpose available anywhere.



Tell 'em and Sell 'em with WORLD

### DRAMATIC AND MUSICAL FEATURES

FREEDOM IS OUR BUSINESS, eternal vigilance as expressed by the great actor . . . Robert Montgomery.  
FORWARD AMERICA, a great tribute to our inherent Americanism in the voice of Academy Award Winner . . . Walter Huston.  
THE MIRACLE AT CHRISTMAS, beautiful and moving original Christmas story starring . . . Thomas Mitchell.  
. . . and others that capture the mood and spirit of the times, and immediate sponsorship!

Tell 'em and Sell 'em with WORLD

### SIGNATURES AND PRODUCTION AIDS

Special materials created to enhance your own broadcast of  
SPORTS  
FARM FEATURES  
LOCAL NEWS  
BASKETBALL  
KIDDIES' SHOWS  
WORLD NEWS  
BIRTHDAYS  
FOOTBALL  
BASEBALL  
WESTERN MUSIC  
HIT TUNES  
DISC JOCKEYS  
WOMEN'S SERVICE  
HOLLYWOOD NEWS  
VARIETY TIME  
HOMEMAKING  
. . . and many more unique sales aids found in no other service!

## ALL PURPOSE

because World fulfills the entire range of your requirements and gives you its "know how" for top quality programming and diversified advertising ideas that boom sales for you and your sponsors too. Don't dribble away dollars to a dozen suppliers! Get everything you need from a single service — World!

## LOCAL

because World's array of headline stars and sure-fire features enables you to produce saleable shows of network caliber right in your own studios, take advantage of your popular local personalities.

And it's a

## MONEY-MAKER

for you because quality and quantity combine to build irresistible appeal for advertisers and audiences, alike. With the backing of World's power-packed portfolio of selling aids, you can cash in on higher ratings, enjoy easier sales, more renewals and long-term contracts. It's an unbeatable formula for profitable operation. Follow the lead of 857 other World-Affiliate stations!

Tell 'em and Sell 'em with WORLD

### SPECIALS, SEASONAL CAMPAIGNS AND HOLIDAY FEATURES

WEATHER SERVICE INTRODUCTIONS  
TIME SIGNAL ATTENTION-GETTERS  
EIGHT-STAR FEATURE CHRISTMAS GETTERS  
30-SHOPPING DAYS TILL CHRISTMAS SALE PACKAGE  
STREET AND HIGHWAY SAFETY CAMPAIGN  
SALES IDEAS FOR EVERY MAJOR HOLIDAY  
SPECIAL SPORTS SHOWS IN SEASON  
HOLIDAY SHOWS FOR VALENTINE'S DAY, EASTER, MOTHER'S DAY, FOURTH OF JULY, LABOR DAY, ARMISTICE, THANKSGIVING AND MANY MORE . . .  
. . . and a lot more built to hit the right idea of the right time to get the order!

Tell 'em and Sell 'em with WORLD

### WORLD STARS

ROBERT MONTGOMERY  
DAVID ROSE  
MIMI BENZELL  
HELEN FORREST  
EARL WRIGHTSON  
LARRY BROOKS  
RUSS MORGAN  
EDDY HOWARD  
BIBI OSTERWALD  
DICK HAYMES  
LANNY ROSS  
RAY BLOCH  
GOTHAM MALE QUARTET  
MONICA LEWIS  
KITTY KALLEN  
CASS COUNTY BOYS  
SUSAN REED  
PAGE CAVANAUGH TRIO  
. . . and hundreds more with NAMES that win listeners and sponsors immediately!

Tell 'em and Sell 'em with WORLD

### VARIETY AND MUSICAL PROGRAMS

STEAMBOAT JAMBOREE  
starring Lanny Ross  
LYN MURRAY SHOW  
with orchestra, chorus and stars  
DICK HAYMES SHOW  
with Carmen Dragon orchestra and guests  
THE THREE SUNS,  
long time favorite from coast to coast  
RAY BLOCH PRESENTS,  
with a variety of special features  
BOB EBERLY SHOW  
for programming across the board  
. . . and a host more to meet every audience appeal!

Tell 'em and Sell 'em with WORLD

### SPECIAL CAMPAIGNS

GIFT OCCASIONS CAMPAIGN for Valentine's Day, Easter, Mother's Day, Graduation, June Weddings, Father's Day.  
HOME IMPROVEMENT CAMPAIGN for extra business of clean-up, point-up time.  
DRESS UP FOR EASTER CAMPAIGN . . . sure winner with apparel retailers.  
BACK-TO-SCHOOL CAMPAIGN . . . springboard to seasonal sales for dozens of advertisers.  
SANTA CLAUS CAMPAIGN . . . with Sonto setting up headquarters at your station for your sponsors.  
. . . and many, many more tapping new sources of station revenue!

Let ONE Service Do The WHOLE Job At LESS Cost

# WORLD SALES AND PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.  
An Affiliate of the Frederick W. Ziff Company  
488 Madison Avenue, New York 22, New York  
CINCINNATI HOLLYWOOD

Month After Month After Month — The New Ideas For Vital Local Sales Are Coming From World.



## *Chorus of 100,000...* with **JIM BOYSEN** at the mighty **Cash Register**

To over 800 independent grocers in the Minneapolis-St. Paul Market who sponsor Jim Boysen's afternoon radio show on WTCN—there is no music so sweet as the hundred thousand pairs of feet that walked into *their stores* in recent months—to register in person for a prize! Jim Boysen, on his Carnival of Foods program, told them to!

Before Thanksgiving Jim's pet turkey required a name. In one week 2205

people tried to win one of five turkeys offered for the best name!

He also has a program, "At Home with Boysen", on week days—6 to 7 a.m. The Boysen kids—obviously unrehearsed—help Jim and Mrs.

Tops in uncalculating selling! Several mornings currently open for sponsorship. More about it from our representatives?

*"They knew his bell."*

*his voice: and so the friendship of a voice with many people was formed"*



**W T C N** *of the*  
*own Crier Northwest*

National Representatives  
FREE AND PETERS

MINNEAPOLIS—ST. PAUL

RADIO ABC 1280 • TELEVISION ABC CBS DUMONT CHANNEL 4

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Network radio becomes good buy	30 July	p. 22
After-midnight radio: low-priced effective	30 July	p. 26
What's your TV choice: net or spot?	30 July	p. 30
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Don't lose out on daytime TV	8 Oct.	p. 34
"Flowchart" simplifies air buying	5 Nov.	p. 40
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Are you overlooking station breaks?	3 Dec.	p. 40
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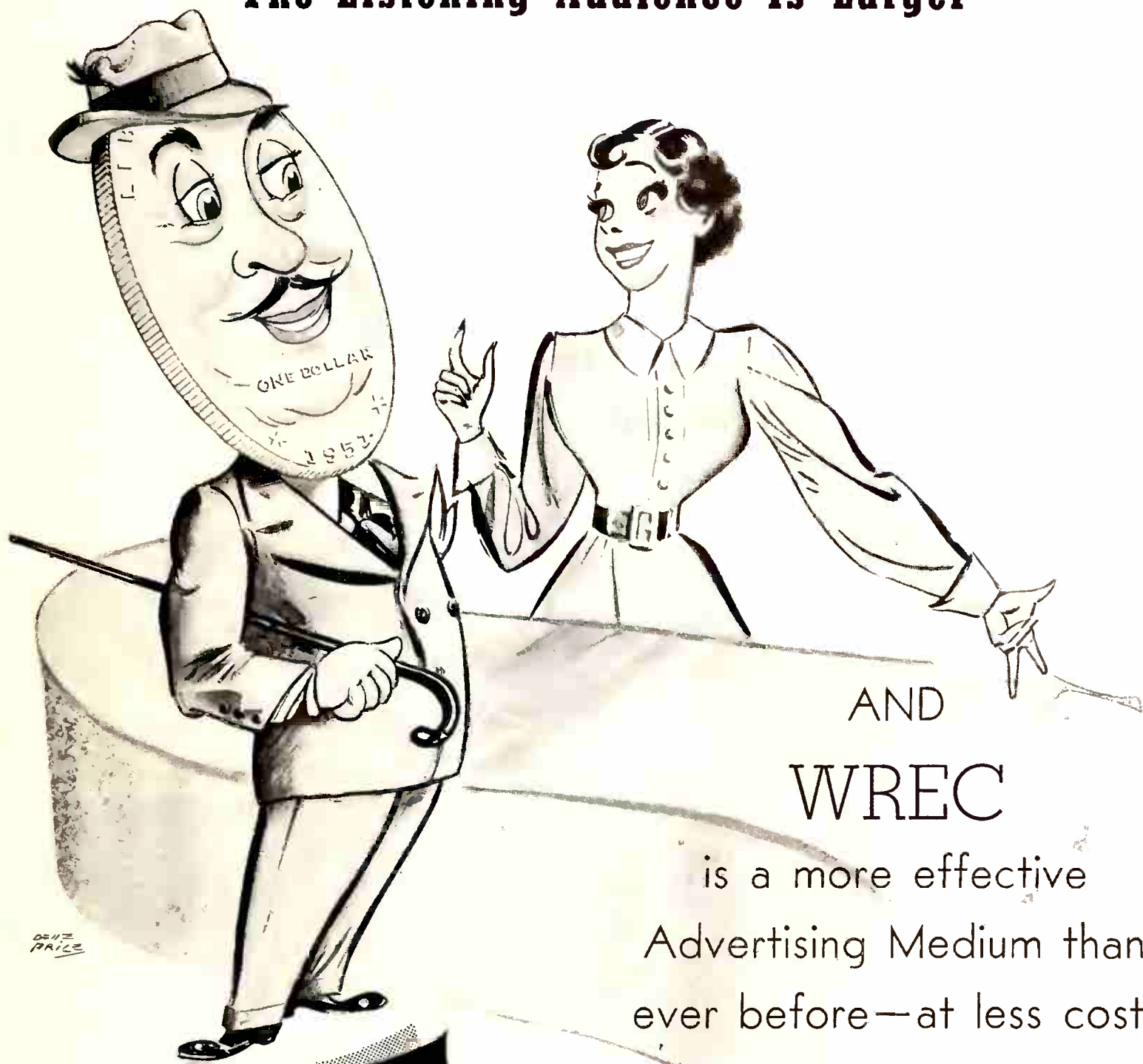
## Tobacco

How cigarette firms use the air	16 July	p. 32
Do cigarette claims hurt all air advertising?	17 Dec.	p. 34

## Transcriptions

Transcribed programs, use of, costs, popularity	16 July	p. 88
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Ziv comedy series attracts many sponsors	10 Sept.	p. 51
Forum: Will transcribed shows replace live?	24 Sept.	p. 52
Tape recorder is revolutionizing AM programing	8 Oct.	p. 32

**Now Your Advertising Dollar Buys More  
for The Market Is Greater . . . . .  
The Listening Audience Is Larger**



AND

**WREC**

is a more effective  
Advertising Medium than  
ever before—at less cost.

Not only has the rich 76 county Mem-  
phis market more people than ever  
before—but according to the 1950  
Census those people earn more and  
spend more than ever before.

**WREC**  
MEMPHIS  
NO. 1 STATION

Affiliated with CBS. 600 Kc. 5,000 WATTS

Represented by the KATZ AGENCY



**"64% increase in share of audience."**

**Winslow Leighton  
President  
WSNY, Schenectady, N. Y.**

**82% more  
listeners—  
100% sell-out**

**BOTH W**



**"Waiting list for AP newscasts."**

**Coy C. Palmer  
Station Manager  
KPDN, Pampa, Texas**

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

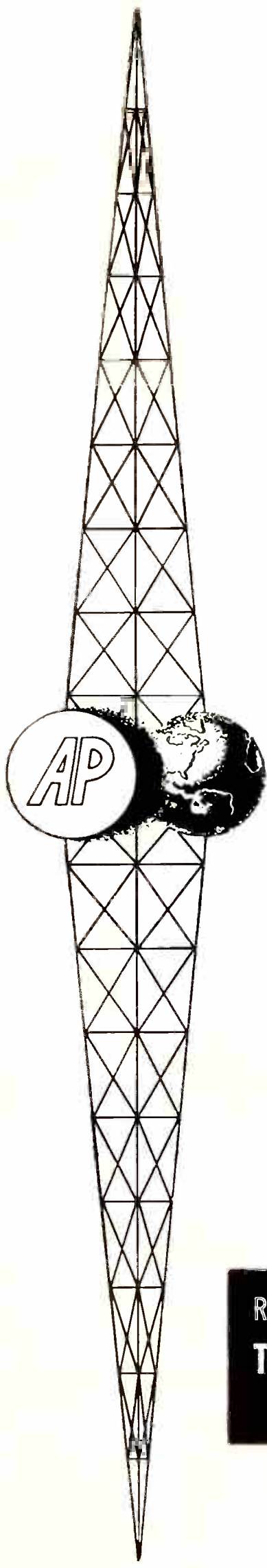
SNY carries 88 sponsored AP newscasts each week, 52 of them on 52 week contracts. Says SNY President Leighton: "We used to be a local, news and sports station. When everybody got into that act, we got a new one. Concentrated on Associated Press news with music. Result: a 64% increase in share of audience and an increase in listening homes in the past 2½ years . . . all in the face of strong competition."

Says Jerry Bess, of Frank Sawdon, Inc., agency for Robert Hall Clothes, largest AP sponsor on SNY with 24 news programs weekly: "We have increased our budget every year for the past nine years. Now use twice as many AP newscasts on SNY as ever before. This fact speaks for itself!"

# H AP NEWS

Station Manager Palmer of KPDN: "All AP newscasts are sold. In fact, we even have a waiting list for the 15 minute programs. AP gives us complete, conclusive coverage at incredible cost. AP service pays us plenty of dividends."

Says Fred Thompson, owner of Thompson Hardware, biggest sponsor of AP news on KPDN: "I had the KPDN AP news program at 12:15 for over 5 years. That proves I'm sold on the job it does!"



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

When the tallies are taken, AP news PROVES its magnetic PULL! Figures like 82% more listeners . . . 100% sell-out . . . mean stable, substantial results. AP's swift, factual, accurate news coverage delivers bigger audiences . . . eager to tune to today's vital news . . . receptive to sponsor's message.

For full details on how you can profit with AP news . . . WRITE

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

THE ASSOCIATED PRESS."

# Radio commercials...

by BOB FOREMAN

From an advertising agency point-of-view, it's only common sense that the various media available to a client are not permitted to become competitive except in, let's say, the same healthy way in which Army, Navy, and Marine Corps compete. In other words, it's O.K. if I as a member of the agency TV-Radio team spend one lunch a week with my (former) pals of The Print Team, gently riding them about their impending obsolescence. But, if ever this contest were carried beyond the martini stage and found its way into agency-planning on any respectable echelon, it would militate against good advertising strategy and thus against the agency itself.

That's why no agency can afford to permit its TV-ers to knife its Outdoor Men nor its Radio Staff to undermine its Magazine Fellers—even if there is a burning desire to do so on the part of any of its personnel.

On the other hand, it's essential that we all, agency and advertiser alike, be realistic. Every medium, including match covers and subway gratings,

competes for the advertiser's dollar in the sense that the flow of those lovely green things is regulated by a budget. True, budgets can be flexible but strain one too much and it, as well as the agency, may never recover.

Psychologically it can be unwise as well as economically impossible for an ad-manager to go back to his management for more money once the budget for the year has been fixed. It is far sounder, however difficult, for agency and ad-department to anticipate such items as rising time-costs, production uppages, talent-demands, etc., and make the budget do.

On the other hand, changing sales conditions, good or bad, toward the last half of any year can cause managements to alter budgets already set. Then, too, there are those advertising department heads who like to ask for a budget built upon the premise that they'll spend a certain lesser amount and thus win favor by returning money at the end of the year.

All of which is a way of saying that  
(Please turn to page 67)

## radio review

SPONSOR: **U. S. Treasury Department  
Guest Star**  
AGENCY: **Direct**  
PROGRAM: **15-minute transcribed series**

Here's a pleasantly professional and fast-moving 15 minutes in a transcribed series-format. It's encouraging to see "important things" utilizing the same skills and techniques which have proved they can get audiences, hold 'em, and convince them of what the sponsor is out to get across.

The United States Treasury, with the cooperation of the entire advertising and broadcasting industry, has always presented superb hand copy whether in magazines, newspapers, or on the air and, in this case, the very same may be said of their program *Guest Star*. Since Marjha Tilton was the star, she rightly was chosen to make the concise, straightforward, and believable pitch for bonds. Del Sharbutt split the single an-

nouncement that the show contained (this coming as a middle break with Miss Tilton.) Miss Tilton speaks as well as she sings and thus the copy was put across convincingly and interestingly. No hoakium, no tricks, only words well presented and, I feel sure, well received.

## radio review

SPONSOR: **Charles Antell's Formula  
No. 9**  
AGENCY: **Solis S. Cantor, Philadelphia**  
PROGRAM: **Announcements**

Only a guy with thinning hair or a person who writes an advertising column would listen intently to a five-minute tract on hair-care. Since I am decidedly of the former school and make a stab at the latter, this is exactly what I did of a recent evening during a program entitled "Nighttime Frolic"

over station WAAT, Newark. Here, at approximately 9:45 p.m. I was treated to one of the most fascinating discourses on the restoration of the follicles ever composed. A straight announcement somewhat longer than a student-lawyer's summation, delivered by a "friendly" announcer, this tract made such stalwart points as: why rub vegetable oil on your scalp? If it was any good, olives would have hair! Also included was a good three minutes about sheep and how they care for their hair—using lanolin, of course.

After the preamble, we then got around to the clincher about Charles Antell's Formula No. 9 which contains liquefied lanolin (a sheep derivative in case you're not up on these things). After offering me the year's supply for the whole family for only \$3 with a money-back guarantee plus a free bottle of shampoo (with lanolin and hormones, this latter being sheer madness), our genial announcer stated—"I've done everything but go to your home and put Formula No. 9 in your hair. Now it's up to you."

The threat that this persuasive gentleman would come to my home almost caused me to call the phone number, but this was counteracted by the three bucks so all I did was sit back and marvel at the soundness of the copy, however lengthily, and the unvarnished pitch of the man giving it. (If that hairline of mine goes any farther back than the middle of my skull, Antell and I may do business yet.)

## radio review

SPONSOR: **Nupax**  
AGENCY: **Emil Mogul Co., N. Y.**  
PROGRAM: **"Bold Venture," NBC**

Obviously, the folks who compound Nupax are seeking to widen their market by the type of radio show they are airing. For *Bold Venture*, the Ziv-produced transcription starring Bogart and Baby, keeps your nerves on edge for a full 29:30" and its sponsor is the product which advises: relax with Nupax. The show is a hypo-ed half-hour replete with gunplay, Havana music, and waterfront violence featuring those two fine performers, Humphrey Bogart and Lauren Bacall, plus the superb musical effects of David Rose.

The program's commercial format is as routine as it is sound utilizing straight copy plus a Bogart lead-in to the middle break in which we glide into a Nupax plug.

As I seem to be complaining so often, I didn't carry away with me one thing of real worth about the product—no line that stood out, no gimmick that spelled its name, no symptom-device that's still in mind. And, frankly, I think something of this nature is essential to good radio copy. On the other hand, I will concede that these straight announcements are intelligently conceived, well written, and skillfully delivered.

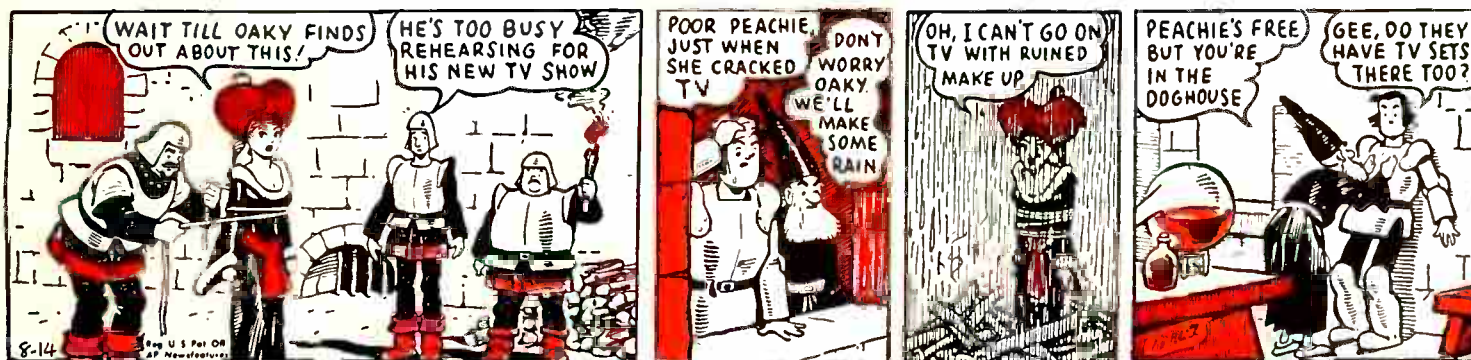


# AMERICA'S FAVORITE NATIONALLY SYNDICATED NEWSPAPER COMICS, STAR IN A DELIGHTFUL HALF HOUR SHOW, A SURE FIRE BET FOR KIDS FROM 6 TO 60

## THE KATZENJAMMER KIDS



## OAKY DOAKS



## SMOKEY STOVER



For  
 Details

**WILLIAM MORRIS AGENCY**  
*Incorporated*  
 1740 BROADWAY NEW YORK 19, N. Y.  
 Telephone JUDSON 6-5100

## BALLOONS

SPONSOR: Weston Biscuit Co. AGENCY: Clark & Rickard

CAPSULE CASE HISTORY: *Weston, in a twice-weekly participation on the early morning Laughing Academy show, offered a "Punch-A-Bag" balloon for Banana Creme box tops. Immediately box tops poured in. Then a bakery strike in the Detroit area forced the agency to suspend the TV schedule but mail continued to come in for free balloons. Now Weston is back on a five-per-week schedule at \$95 per participation and they average 127 requests daily.*

WJBK-TV, Detroit

PROGRAM: Laughing Academy

## BOTTLE HOLDER

SPONSOR: Johnnie & Mack

AGENCY: Direct

CAPSULE CASE HISTORY: *This auto painting and repair concern celebrated its 17th anniversary by offering an inexpensive bottle holder for use in automobiles. Art Green made a two-minute mention of it on his afternoon show; a five-minute pitch on his evening show. It wasn't mentioned again. But the two participations pulled 1,858 requests for the free gift at an ad cost of \$77.50. Firm now spends about \$2,000 monthly on WTVJ.*

WTVJ, Miami

PROGRAM: Art Green Show

## BIRTHDAY CARD OFFER

SPONSOR: Kendall Mfg. Co.

AGENCY: Bennett, Walther & Menadier

CAPSULE CASE HISTORY: *Viewers who mailed in a box top from a Soapine granulated soap package would receive a set of six birthday cards free. This offer was made four times on the early afternoon Shopping Vues program: participations, \$115. Since the last offer, Kendall has pulled in well over 1,000 requests. Dealers report a sizable increase in Soapine purchases since the Shopping Vues participations began.*

WNAC-TV, Boston

PROGRAM: Shopping Vues

A logo with the letters 'TV' in a large, bold, serif font above the word 'results' in a smaller, bold, sans-serif font. The text is white and centered within a white rounded rectangle, which is set against a dark background.

## PLANT NURSERIES

SPONSOR: Lymburner Nurseries

AGENCY: Direct

CAPSULE CASE HISTORY: *Lymburner Nurseries run very limited newspaper space. Instead they rely on participations to achieve two ad aims: (1) to advertise the nurseries' new location; and (2) to stimulate week-end business. This has been accomplished in a short time with week-end business on the upsurge. Lymburner adds that customers coming out during the week also mention the TV advertising.*

WSB-TV, Atlanta

PROGRAM: Strictly for the Girls

## SALTED CRACKERS

SPONSOR: Strietmann Biscuit Co.

AGENCY: H. M. Miller

CAPSULE CASE HISTORY: *The Strietmann Story Theatre is aired every Tuesday from 7:00 to 7:30 p.m. It was inaugurated on 2 October to increase sales and further product distribution. This is the report of the division manager after six weeks. "Our sales of Zesta saltine crackers have steadily increased and last month we went well over any of our previous sales records."*

WTVR, Richmond, Va.

PROGRAM: Strietmann Story Theatre

## CONFEDERATE-UNION HAT

SPONSOR: Levy Brothers, Inc.

AGENCY: Direct

CAPSULE CASE HISTORY: *Levy regularly runs a one-minute announcement following the Howdy Doody Show featuring special sale or novelty items. One time, to capitalize on a current fad, they featured Confederate and Union-style army hats. Within three days after the announcement, Levy sold 163 hats, with orders continuing to come in following the three-day period. The minimum sales gross: \$317.85.*

WAVE-TV, Louisville

PROGRAM: Announcement

## GLASS CLEANER

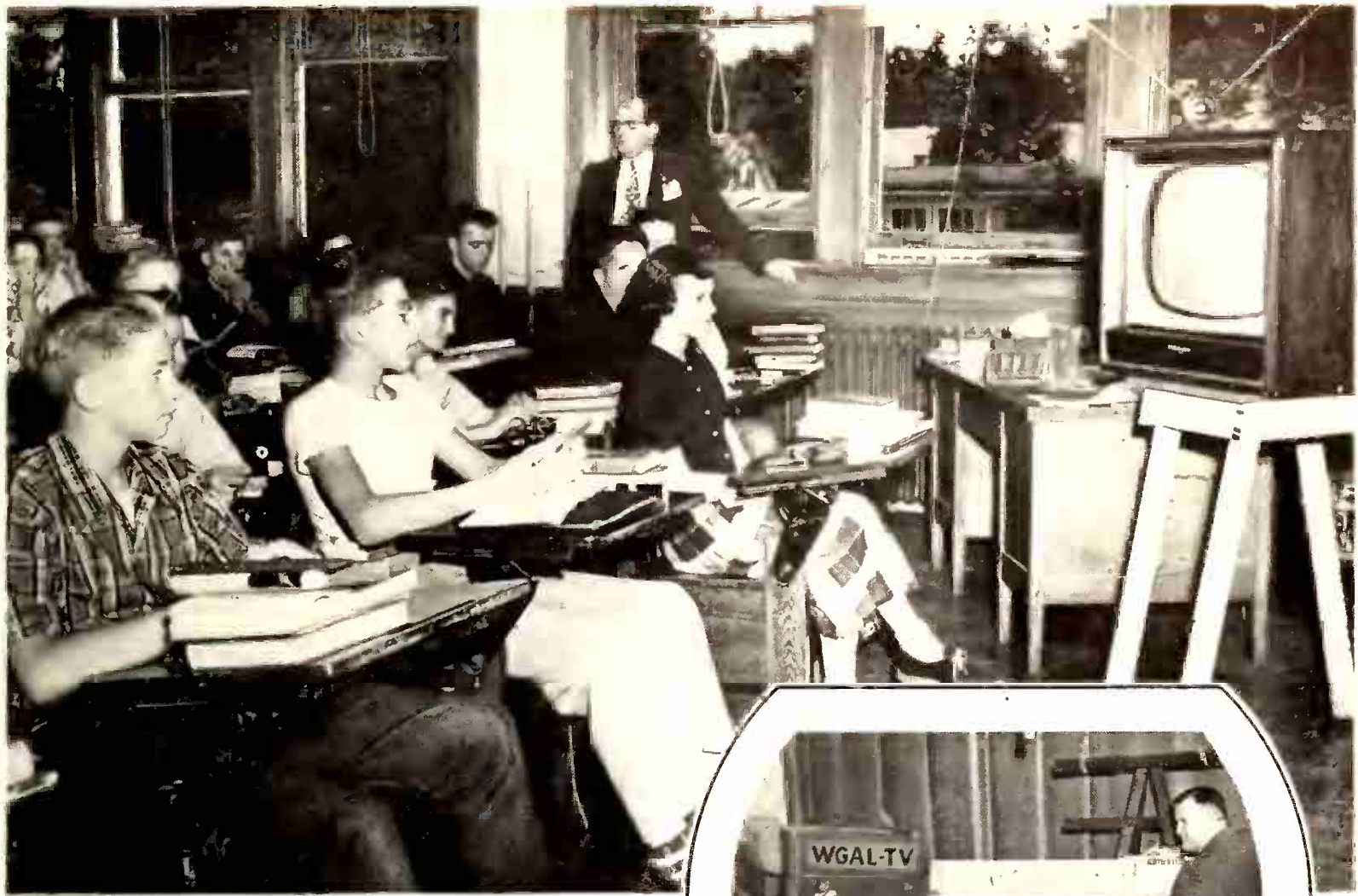
SPONSOR: Tommy Greenhow

AGENCY: Anastasion

CAPSULE CASE HISTORY: *Formula-X-1 eliminates fogging-up of windshields, windows, mirrors. To introduce and push sales of this product, Greenhow ran a single two-minute announcement at 2:30 p.m. Thanksgiving Day. The immediate result: 153 cash sales of this motorist-household aid. The advertising agency figures that each sale made from this commercial cost its client well under 21 cents.*

KSL-TV, Salt Lake City

PROGRAM: Announcement



## WGAL-TV

LANCASTER, PENNA.

### *goes to the schoolroom*

An important educational experiment to determine the value of teaching by television, as compared to regular classroom instruction, is currently under way on WGAL-TV. Professor George R. Anderson\* of the mathematics department of Millersville State Teachers' College is conducting this series of six classes in **THE USE OF THE SLIDE RULE**. Each Wednesday from 9:45 to 10:15 A.M., he is telecasting his instructions to one class at each of three Pennsylvania high schools—Lancaster McCaskey High School, Manor-Millersville High School and Denver High

School. Later, on the same day, Professor Anderson gives personal instruction in exactly the same subject matter to a different class in each of the three schools. From this experiment, it is expected that some important deductions can be made as to the value of television for classroom instruction, as compared with personal instruction. WGAL-TV is proud to conduct this important educational research as part of its wide and varied program of public service.

\*Professor Anderson is using the research material gathered from this educational test toward his doctorate at Pennsylvania State College.

A Steinman Station—CLAIR R. McCOLLOUGH, Pres.



Represented by

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

# WFIL

## wants

There's \$6 Billion Waiting for you in

# WFIL-adelphia

..Come and get it!



SELL THE CITY ITSELF

SELL THE WHOLE 14 COUNTY MARKET

...and get it!



# "its fair share of

You'll "Strike Oil" in CHESTER... and Riches in ALL of

# WFIL-adelphia

... America's 3rd Market

Get Ahead in Chester...



...Lead in All 14 Counties



# radio business"

Bell-Ringer in BRIDGETON... and ALL of America's 3rd Market

# WFIL-adelphia



WFIL BLANKETS BRIDGETON...

...and get it!

AND THE 14-COUNTY TRADE AREA

...and get it!



# WFIL

WIDENER BUILDING, PHILADELPHIA 7, PA

September 7, 1951

GENERAL MANAGER

Mr. Norman Knight  
Sponsor Magazine  
515 Madison Avenue  
New York, N. Y.

Dear Norm:

We have every reason to believe that this will be one of radio's peak years. And - with many others - we are convinced that radio will remain as a potent force after its detractors disappear.

It was that firm belief in radio (and a perfectly natural desire to see WFIL get its fair share of radio business!) that led us to undertake what may be the largest single-station trade paper campaign in radio history.

We've made a large investment in that campaign and I'm sure that that investment will pay off. SPONSOR and other publications which we are using, were selected because they give us coverage where we want it. We have a strong sales story to tell to the people who read your magazine - those who are directly responsible for placing the business we want to get.

We're looking to SPONSOR and our other publications to help deliver that business. Once given the assignment, WFIL will provide results.

Congratulations on the job SPONSOR is doing to get us coverage where it counts.

Kindest personal regards.

Sincerely,

  
Roger W. Clipp

RWC:es

The Philadelphia Inquirer Stations    WFIL    WFIL-FM    WFIL-TV    WFIL-FACSIMILE

# SPONSOR

the USE magazine of radio  
and television advertising

# helps WFIL get it



# Mr. Sponsor asks...

**If the radio networks go in for merchandising, what services would most benefit advertisers?**

Mel Birnbaum | Advertising, Sales Promotion Manager  
Knomark Mfg. Co., Inc.  
Brooklyn, N. Y.

## The picked panel answers Mr. Birnbaum



Mr. Davis

Your question shouldn't lead off with an "if"; the networks *must* develop some type of merchandising which will aid sponsors in movement of goods across the counter. Although WNBC's

"Operation Lightning," is not new, the way in which it has developed in New York caused a minor sensation in the grocery trade.

Products which were previously not pushed or displayed by certain chains received the glad-hand treatment through the WNBC operation. Sales zoomed upwards in nearly all cases.

Granted that something for free generally isn't of much value, it seems that part of the selling job radio has to do may be hooked up with its value in moving goods. Sponsors may not be as anxious for rate cuts as they are for more and better ways of selling their products. Give them distribution and sales aids, and they may not push the problem of chopping rates.

The success of "Storecast" shows the trend to point-of-sale merchandising and sales promotion. There is certainly nothing which interests clients more at this stage of the game than the above subjects.

Networks can sell radio at regular rates if they develop selling procedures

in supermarkets, variety and department stores for manufacturers who sell to these markets.

And these days, who doesn't?

HAL DAVIS  
Vice President in charge of  
Promotion  
Kenyon & Eckhardt  
New York



Mr. Young

Radio networks can follow the lead of some of their own affiliated stations who today are doing a tremendous job of merchandising their own station and specific shows with brand identification in

the better type retail outlets. The most successful radio merchandising accomplishments have been those that have a three-way benefit: (1) aimed to the station itself to increase its listening audience; (2) increase sales and traffic for the large local retail outlets; (3) having the product featured and displayed in local chains and large retail outlets.

It is becoming increasingly important to large advertisers to have local stations use their influence with the large distributors of their advertisers' brands. There is every reason to believe that the networks can use the local stations' services to merchandise the network shows at the local level.

Many manufacturers welcome the opportunity of printing display material featuring their own network shows and providing an opportunity for individual stations to imprint its own

call letters. This material has often been used with a display of the product itself in the leading outlets.

The stations can make it advantageous to leading outlets to merchandise and even sometimes advertise in their local ads the names of shows and time, call letters, and the name of the product. The mutual benefit enjoyed by the network and the local station, the advertiser, and the leading distributors or retail outlets make such a program workable and profitable.

It is my belief that there will be a great forward movement by local stations to cooperate with advertisers and their agencies. Where such a mutually beneficial program has been arranged, sales increases are immediately apparent.

WILLIAM L. YOUNG  
Vice President  
William Esty Co.  
New York



Mr. Alkon

In the present day economy, as merchandising becomes more and more competitive, any medium of advertising must be able to show sales results in order to retain its share of the

advertising budget. Network radio today is performing only a portion of the aggressive merchandising job they can do. Coverage maps give only the sketchiest idea of the size and character of a market covered by a station.

Much of the research done by agencies could and should be supplied by

an aggressive staff merchandiser. This same merchandiser could effectively co-ordinate any radio campaign with promotion and display ideas; information; promotion of local merchants and distributors so that the selling power of the station would be channelled into direct results for the client, for the merchants and distributors, for the radio stations. Other media have far outstripped radio in cooperating with merchants and distributors to achieve results by means of display, point-of-sale, and promotional ideas.

On numerous occasions in the past we have achieved excellent results in opening new areas for clients where the individual radio stations, both network and independent, have cooperated by offering a merchandising service specially created by the station and this agency for a specific situation—a difficult time-consuming method of creating service but one that should be supplied.

In one area, an ethical drug manufacturer client of ours, very rapidly achieved wide distribution and a successful sales campaign in 56 drug stores by utilizing the merchandising facilities we had built with the station in the test area. After a brief preliminary campaign, we were able to set up a comprehensive schedule of institutional announcements with a tag specifically mentioning different outlets each day.

To review: merchandising services could best be furnished by the network stations via complete market coverage information and a program to co-ordinate radio campaigns with effective selling in the area by means of point-of-sale and promotional aids, displays, signs, toppers, streamers, and direct tie ups with local distributors.

We have found that stations, which have aggressively performed the merchandising functions that every advertising medium should, gain the ready and enthusiastic cooperation of distributors in their area. Said cooperation is invaluable in getting distribution and effective sales results for our client. This type of cooperation is a powerful merchandising tool and can aid individual stations tremendously in the strong competition that radio receives from other media for the advertising dollar.

SELIG J. ALKON  
 Director of Merchandising  
 Rand Advertising  
 New York

"For the FIRST Televising  
 of the Kefauver Hearings..."

THE 1951 SYLVANIA AWARD



- In January 1951, the United States Senate Crime Investigating Committee held sessions in New Orleans. Recognizing the powerful impact of television, WDSU-TV brought the intimate details of these hearings to the attention of the general public for the first time.
- WDSU-TV is deeply grateful for the honor of receiving the 1951 Sylvania Award.

• Write, Wire or Phone  
 BLAIR-TV for details!



# roundup



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

## Amateur d.j.'s win huge AM audience for beer sponsor



WAVE's Bob Kay with Oertel contest mail

During the spring and summer months, for the past 11 years, the Oertel Brewing Company of Louisville has sponsored the Louisville Colonels' night games on WAVE and WXRW (FM). As proof of the success of night-time radio, they've added *Oertel's 92 Disk Jockey Contest* to further promote their "92" beer. This, in a two-station TV market.

Here's the picture. With the TV stations (and over 116,000 sets) Oertel's show is gaining a huge listening audience. Now in its second year the show is carried from 10:15 to 11:30 p.m., Monday through Saturday. Its October to April sponsorship combined with the airings of the baseball games make Oertel a year-round advertiser.

The *Disk Jockey Contest* features M.C. Bob Kay interviewing amateur disk jockeys. They spin their favorite records, write and read (or ad-lib) copy and commercials for the brew. Three d.j. contestants compete nightly and telephoned votes determine the winner. Weekly winners are determined by a post card vote, and every six to eight weeks a grand championship contest is held with weekly winners eligible to compete.

Sample prizes last year: 35 record albums; a weekend in Hollywood; one-week vacations at top-flight resorts. Votes in the 30-week contest last year

totaled 205,366, with telephoned votes averaging 2,100 weekly.

This year voting in the contest is running ahead of last year's comparable dates, with these tallies: 4,822 mail votes averaged weekly; 2,407 telephone votes. The first championship contest drew 17,381 mail votes in two days. ★ ★ ★

## Radio hypnosis proves sales winning stunt on KYA

Putting people to sleep through radio is an unusual way to build store traffic and brand recognition. But Klor's Television Center of San Francisco accomplished it with a 15-minute radio demonstration of hypnosis co-sponsored by the Zenith Radio Corporation distributor. Star of the KYA show: "The Great Franquin," an English hypnotist.

During the broadcast Franquin sat in the KYA studios in San Francisco's Fairmont Hotel. At precisely the same time, in another part of the city many miles from the studio, two women sat in the display window of Klor's store—facing a radio.

Franquin spoke directly to the subjects by radio and put them under his hypnotic influence. While under Franquin's hypnotic influence, the women's reactions were studied carefully by Dr. J. C. Geiger, head of the San Fran-



"Great Franquin" brings showmanship to radio

cisco health department. The doctor checked pulse, respiration, muscle control and eye lids, concluding with the injection of sterilized needles.

But the girls slept peacefully on. At the end of the program, Franquin successfully awakened his hypnotized subjects by radio.

Audience reaction was enthusiastic. The store people reported thousands of



Crowds watch KYA's Wooley air one-timer

telephoned inquiries from all nine Bay area counties and hundreds of letters coming in. ★ ★ ★

## Timebuyer's job eased with Blair station maps

The timebuyer's job is being made easier by several projects designed and carried out by John Blair & Company's sales development department. The first of these ideas is a series of combination availability-coverage maps prepared for each of the 49 stations Blair represents.

These combination sheets, printed in blue on gray stock, have the availability side of the sheet blank. This is filled in by each salesman when he makes his presentation of open time periods. A coverage map on the reverse side includes a block of station copy, a coverage map, and primary market data.

It simplifies the salesman's job by incorporating on a single sheet all the above data in addition to giving timebuyers all necessary station information in one place, eliminating the need for extensive research on their part.

Other Blair projects include program presentations: folders and mailings. ★ ★ ★

## Baukhage Talking: safety showcase for 15 sponsors

When the National Safety Council commented that North Dakota had the highest increase in traffic fatalities of any state. KNOX, Grand Forks,



thought something should be done to promote safe driving. Their idea was that *Baukhage Talking*, a MBS co-op commentary, would make an excellent program for a safety campaign tied in with material from the National Safety Council itself.

The station approached civic-minded business firms in the community, including a cab company, auto dealers, insurance firms, finance and loan companies. Fifteen of them were sold on the idea.

Now *Baukhage Talking* carries the safety message for them five nights a week. Each night three advertisers are mentioned as making the program possible in conjunction with the Safety Council. Each advertiser presents one safety commercial, and pays only one-third the cost of each individual program (talent fee is only \$5 weekly). This plan allows 15 firms to participate in a worthwhile campaign. ★★

### Briefly . . .

Duncan McColl, KOA, Denver, sales manager, is well pleased with one-announcement returns from Lora Price's *The KOA Home Forum*. Miss Price's single mention of a young mother's



Fan response gratifies KOA's Price, McColl

need of clothes for a third baby due momentarily brought blankets, diapers, dresses, everything a baby might need plus hundreds of lettered offers, all from this one-time request.

\* \* \*

An ideal direct mail tool is the *Timebuyers Register*, a new semi-annual service publication put out by the Executives' Radio-TV Service, Larchmont, New York. The book contains the names and addresses of over 1,000 agency timebuyers and over 2,000 national and regional accounts for which they buy time. ★★

Advertisement

# HERE'S THE NEEDLE!

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

### Greetings and Salutations . . .

. . . at year's end, to all our subscribers and other good friends . . . to the dozens of broadcasters who've told us: "Ask anybody to call us—we'll tell 'em what a grand service you've got!" . . . to the officers and members of the many state broadcasters' associations who have invited us, past-present-and-future, to work with them . . . to our many helpful informants in the retail and economic fields for invaluable help in making "The Needle" an unparalleled source of selling inspiration for radio salesmen . . . to our newest subscribers: WCAU-TV, Philadelphia; WMC-TV, Memphis; KING-TV, Seattle; WSAZ-TV, Huntington, W. Va.; WCUE, Akron; WKBO, Harrisburg, Pa.; KPJZ, Ft. Worth; KIEM-KRED, Eureka, Cal.; WSOO, Sault Ste. Marie; KATE, Albert Lea; KXL, Portland . . . to some nice folks in our own field, like Milt Blink and Alex Sherwood of Standard; Nat Donato of C. P. MacGregor; Jim Davis and Hank Gillespie of Thesaurus; Cy and Johnny Langlois of Lang Worth; Cliff Ogden of Capitol . . . and others!

### What the APS Release Looks Like

Every month each APS full library subscriber-station (and many subscribers to the special small libraries, too) receive a big carton of fresh new broadcast material. A glance at the release for January '52 will give you a good idea of what this package contains. First, there are seven discs . . . six containing music and one containing Mitch's transcribed sales meeting (No. 11), titled "Facing Competition from Television." Eight outstanding artists are featured, all of them adding to the already deep list of selections under their names in the APS catalog. There's Glenn Osser and His Orchestra . . . the Ted Dale Strings . . . Al Goodman and His Orchestra . . . Vic Damone . . . Mindy Carson . . . Buddy Weed . . . George Wright at the N. Y. Paramount Organ . . . and the Hank D'Amico Sextette. Five categories of music are covered in this release: Light and Popular Concert (we also call it "Radio Music") . . . Popular Vocal . . . Novelty-Instrumental . . . Piano Solo . . . and Organ Solo.

What about the music itself? It covers an astounding variety of

tastes, of standard and contemporary titles. There are 47 different selections, and here's a partial cross-section: By Goodman; Waltzes from "Der Rosenkavalier" . . . Hora Staccato . . . Fantasie . . . Impromptu in C Sharp Minor, Op 66. By Glenn Osser; Slow Poke . . . Another Autumn (from the new hit musical "Paint Your Wagon") . . . It's All Over But the Memories. By Ted Dale; Penthouse Serenade . . . Canto Indio . . . Play, Fiddle, Play . . . La Rosita. By Damone; I Could Write A Book . . . The Birth of the Blues. By Mindy Carson; I'll Remember April . . . Many Happy Returns of the Day . . . Gee, But You're Swell. By George Wright; Star Dust . . . My Gal Sal . . . Falling in Love With Love . . . If I Love Again. By Buddy Weed; The Dancer . . . Ballerina's Dream.

Is this a special release? Nope. The APS December package was just as large (all our releases contain seven discs) and featured Ralph Flanagan and His Orchestra . . . Dick Jurgens and His Orchestra . . . Denny Vaughan and His Orchestra (also featuring selections from "Paint Your Wagon") . . . Kay Armen . . . Edward Linzel in sacred instrumental organ selections . . . the Westminster Choir . . . Earl Sheldon and His Orchestra . . . and the Satisfiers. The December transcribed sales meeting: "Creative Radio Selling."

### This Music Business . . .

. . . is no simple matter, if you take it seriously and approach it conscientiously. It's easy to "fake" a monthly library release . . . or a whole library, for that matter. "Unknowns" will work for scale, and there are plenty of "big names" around who will knock out a few selections for a fast buck. But you can't program that kind of junk, and most of it comes along on free phonograph records (drat 'em!) anyhow. Building a library and keeping it fresh and useful and sparkling with new releases is a planned, long-range project and we thank our lucky stars at APS that a master like Andy Wiswell is available to do our planning in this field. Nobody in our industry can touch him!

# 3 YEARS OLD AND STILL FIRST!

★ ★ ★

•FIRST with television in  
Central New York

•FIRST with afternoon TV

•FIRST with morning TV

★ ★ ★

Say **WHEN**  
TELEVISION

TO YOUR NEAREST KATZ  
AGENCY MAN AND LEARN  
WHY MORE PEOPLE  
WATCH SYRACUSE'S FIRST  
TELEVISION STATION

- FIRST in local shows\*
- FIRST in Network shows\*
- FIRST in all Pulse surveys  
to date:

OCTOBER, 1950

JANUARY, 1951

MARCH, 1951

MAY, 1951

OCTOBER, 1951



CBS • ABC • DUMONT

A  
MEREDITH  
STATION



## agency profile

**Milton Biow**  
President, Biow Company

The story of The Biow Company is the story of a man who seems to have a sixth sense for finding the reasons that make people do things.

Milton Biow, who heads The Biow Company, started back in 1918. He has never been associated with any other advertising agency save his own. As a matter of fact, to this day he has never even crossed the threshold of another advertising agency.

Biow sees advertising as a means of moving goods, as a vital arm in modern merchandising. He judges advertising solely on its ability to pay out at the cash register level.

Today The Biow Company has close to \$50,000,000 volume with less than a score of accounts. An interesting thing is that many of these accounts, each now spending many millions of dollars a year, never spent a dollar before their association with The Biow Company.

Biow is essentially a showman, and has a showmanship approach to sales. *The \$64 Question*, *Bulova Watch Time*, and *Call for Philip Morris* are all typical of Biow thinking.

Perhaps Biow's flair for showmanship explains his affinity for radio and TV. While he fights hard for ratings, he fights even harder to get those ratings at the right cost for viewer and listener. The Biow Company are strong believers in hard-hitting commercials, commercials that drive people to action. Right now, Biow's Radio and TV Department is devoting many manhours and many thousands of dollars to discovering the right way to use TV commercials. To quote Biow, "Most TV commercials are adaptations of radio commercials. That whole conception is wrong, to my way of thinking. We must remember that we are dealing with an entirely different medium, a visual medium as opposed to an audio medium. What has happened is that the shows are improving faster than the commercials with the result that the impact of the entertainment is, in many cases, greater than the impact of the commercials and that way, the sponsor loses." It is to this problem that The Biow Company is now devoting so much time and study and, to quote Biow, "I think we have the answer. In 60 days it will be on film and on the air."

Biow is concerned about the fact that the competition in TV ratings has resulted in the cost of talent getting out of hand. He feels that the networks have their perspective too much on shows and ratings and too little on the cost of the show and rating. The man who produces pictures thinks in terms of what they cost and how many tickets they will sell. The networks producing shows for ratings do not take into consideration how much goods they will sell in relation to their costs. In short, damn the cost and get the rating. It is not good economics. Milton Biow hopes to change that.

**YOU MIGHT GET A 12' 8"**  
**BLACK MARLIN\* —**

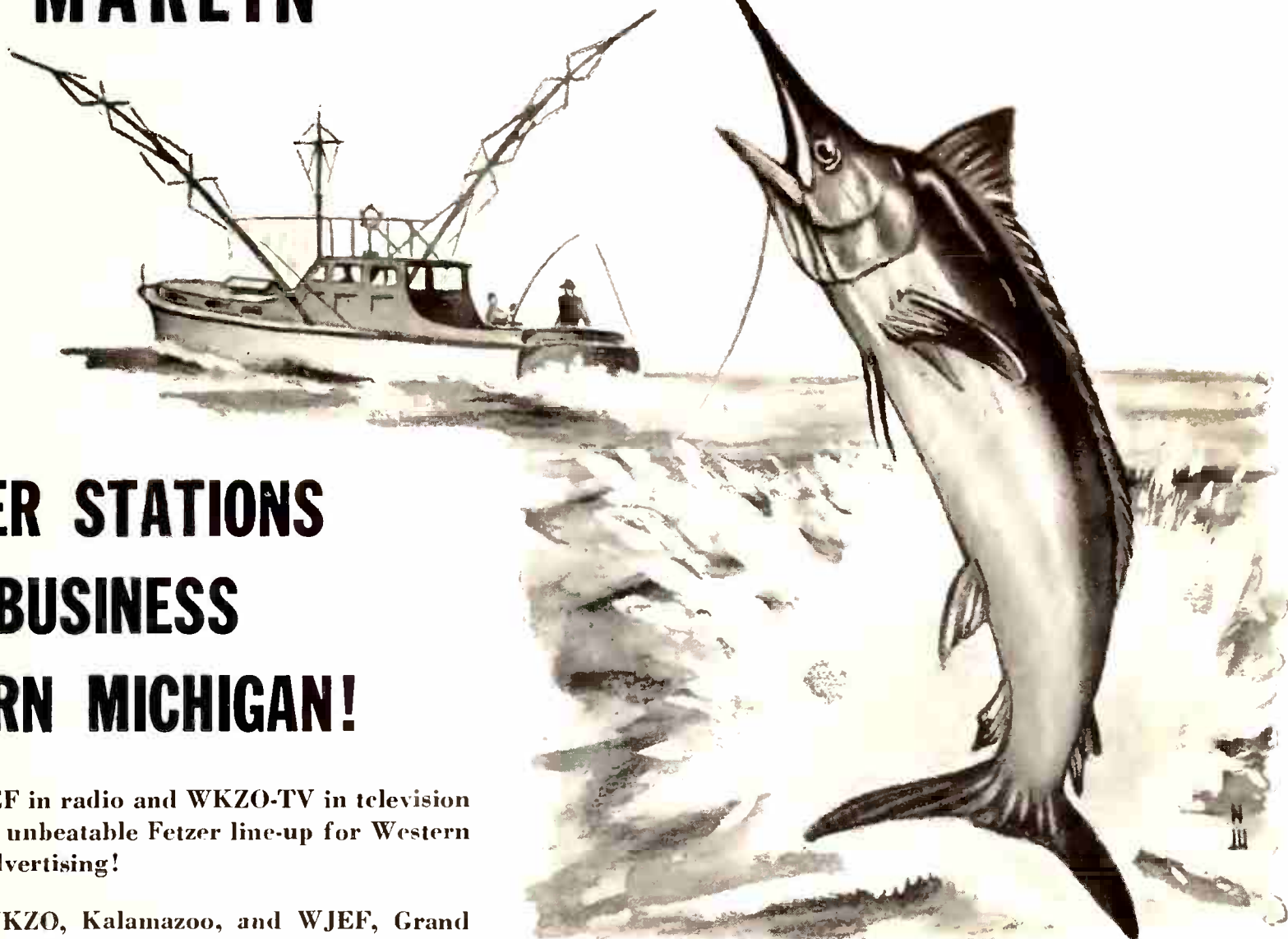
**BUT...**

**YOU NEED**

**THE FETZER STATIONS**

**TO LAND BUSINESS**

**IN WESTERN MICHIGAN!**



WKZO-WJEF in radio and WKZO-TV in television —that's the unbeatable Fetzer line-up for Western Michigan advertising!

**RADIO**—WKZO, Kalamazoo, and WJEF, Grand Rapids, offer sure-fire radio coverage of Western Michigan. Each is consistently top station in its home city; and bought in combination, *they deliver about 57% more listeners for 20% less money than the next-best two-station choice in Kalamazoo and Grand Rapids!* WKZO-WJEF also get big circulation outside Kalamazoo and Grand Rapids. BMB Report No. 2 credits WKZO-WJEF with tremendous increases since 1946 in their unduplicated rural audiences—up 46.7% in the daytime and 52.9% at night. In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage, day and night, of more than 60,000 families!

**TELEVISION**—WKZO-TV is the official Basic CBS Television Outlet for Kalamazoo and Grand Rapids. WKZO-TV's area includes five metropolitan cities representing a net effective buying income of more than two billion dollars. A new 24-county Videocodex Diary Study made by the Jay and Graham Research Corporation proves that *WKZO-TV delivers 54.7% more of this area's 178,576 television homes than station "B"!*

Yes, AM or TV, the Fetzer stations are Western Michigan's greatest advertising values. Get all the facts. *today!*

*\*In 1926 Laurie Mitchell got one this long, weighing 976 pounds, in Bay of Islands, New Zealand.*

**WJEF**

*top* **IN GRAND RAPIDS  
AND KENT COUNTY**

**(CBS RADIO)**

**WKZO-TV**

*top* **IN WESTERN MICHIGAN  
AND NORTHERN INDIANA**

**WKZO**

*top* **IN KALAMAZOO  
AND GREATER  
WESTERN MICHIGAN**

**(CBS RADIO)**

ALL THREE OWNED AND OPERATED BY

**FETZER BROADCASTING COMPANY**

EVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES

FIRST **HOOPER**  
AND NOW **PULSE\***

proves



FIRST with 7 of the 10  
TOP EVENING SHOWS

FIRST with 6 of the 10  
TOP DAYTIME SHOWS

FIRST with 8 of the 10  
TOP WEEKEND SHOWS

**WGBS IS FIRST**

with the TOP RATING in  
44 of the 72 quarter-hours  
between 6 AM and Mid-  
night — more than all  
other stations combined.  
SECOND in 26 quarter-  
hours and THIRD in only 2.

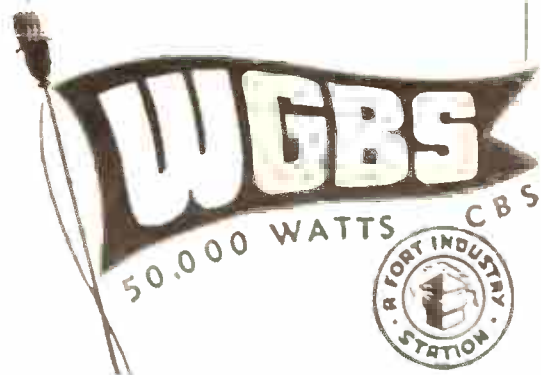
TOPS in NETWORK SHOWS  
and LOCAL SHOWS, too!

The Top Daytime Record Show

The Top Daytime Newscast

The Top Weekend Record Show

\* Pulse of Miami Oct.-Nov., 1951



MIAMI FLORIDA

**REPORT TO SPONSORS for 31 December 1951**

(Continued from page 2)

**Test will compare results from  
radio, TV, newspapers**

Some time during first quarter of '52 test will get under way in Philadelphia, pitting newspapers, radio, TV against one another on dollar-for-dollar basis. Planned for 1951 by radio network, test was delayed by Christmas rush in department stores which will buy all 3 media to furnish basis for comparison.

**Over 50 movie palaces now  
have RCA theatre TV equipment**

Extent to which theatre-TV is becoming important is stressed in year-end report of Sales Manager M. F. Bennett, RCA Theatre Equipment. It shows over 50 movie palaces, from Buffalo to L.A., now equipped with RCA Theatre TV. Major movie TV fare is sports.

**New Year to bring rate increases  
on all TV networks**

For new year, TV sponsors can expect increased rates from 5% to 10% on all TV webs sometime in '52. NBC will hike by 10% its present \$24,465 gross for ½ hour Class A time on interconnected network of 52 stations. ABC will "most probably" up rates 7% to 10% for present \$28,097 gross for Class A ½ hour time on web of 62 stations. Du Mont is "expected" to boost rates by 10%. Though CBS execs won't comment now, insiders expect a rate boost of 5% to 7%.

**Here's a sponsor who's happy  
with low rating**

New Nielsen "Air Facts" bulletin reveals curious case of radio food product advertiser who's happy with low national rating of 1.6. Reason: shrewd sponsor has bought station lineup with emphasis on small, rural Southern markets where 54% of his national sales are made. Thus, despite small national rating, his program reaches 4.3% of available small-rural homes, and 5.1% of available Southern homes. This means 70% of show's total audience is in sponsor's main sales area.

**TV making inroads  
on magazines: Zeisel**

Inroads of TV on slick magazines is probably greater than you think. That's summation of talk given by Dr. Hans Zeisel, ex-research director McCann-Erickson, now Tea Bureau chief researcher. Addressing N.Y. Chapter American Marketing Association, he said major slicks had given him "the run-around" when he tried to get figures. Until magazine's ABC reveals data on effect in TV areas, he added. "I shall remain suspicious." His jesting plea to slicks: "If your teeth are . . . sound . . . , please open your mouth widely and let's have a good look at them."



## You brought him back alive...

Out of every 100 wounded American servicemen who reach the most forward hospitals in Korea, 97 are being saved.

If that sounds like a statistic, remember that it's based on flesh—and blood. *Your* blood.

Among the 97 that your blood can bring back are such statistics as the tall, skinny kid on the block . . . the husband of that woman you met in the grocer's . . . or someone with the same mail address as yours . . .

Today, your Armed Forces are short 300,000 pints of blood a month. Precious reserves of blood and plasma are vanishing at a desperately dangerous rate.

We tell you this because we don't think you

have to be coaxed or coerced into giving blood. We think that you just haven't realized how serious the situation is.

So make your date today. And *keep* it! You'll find yourself in swell company . . . everyone is rolling up his sleeves these days, from the milkman to the mayor.

Get on line with them now . . . the blood you give today saves someone's life tomorrow!

---

ARMED FORCES BLOOD DONOR PROGRAM

**CALL YOUR RED CROSS TODAY!**

---



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

## SEABROOK FARMS

(Continued from page 30)

"With the amount of money we had to spend, we decided that one-minute station-break announcements were the best buy. We bought whatever spots we could get at a time when the housewife was listening—from 8:30 in the morning till noon. If we couldn't get adjacencies next to high-rated shows, we took participations within shows with a popular local personality. In New York, for example, we used *Mary Margaret McBride* and *The Fitzgeralds*.

"As to stations, if we could get the most powerful one in the market, we used it; if not, we used two or three smaller stations. Generally, we like to have six to 10 announcements a week in any one market."

Seabrook used 49 stations at the outset; today they use 28 radio stations and 13 TV stations. For the most part, the same stations and programs are bought each year. Main change occurred last fall in New York, Philadelphia, and Baltimore, where TV was added on a test basis. Next year both radio and TV will again be used. Sea-

brook's station line-up runs as far north as Maine, south through Florida and west to Chicago, according to Bill Mandel, radio and TV specialist at Hilton & Riggio.

Even a quick glance at Seabrook's sales charts (see page 30) reveals the spectacular success of this strategy. In 1948, the first year of brand selling, retail sales accounted for 24% of Seabrook's total sales; this year it is 60%, and during 1952 Seabrook hopes to distribute their *entire* output under their own label. Dollar-wise, 1948 retail sales amounted to \$3,000,000. One year later they doubled; in another year they tripled. They'll hit \$11,000,000 in 1951.

The Seabrook commercials, quite naturally, are built around Seabrook's unique growing-and-freezing feature. "We knew we had a quality product," says Kline, "and we have something nobody else has—complete control 'under one roof.' We have the biggest vegetable farm in the country; in fact, we start with scientific testing of the seed and have complete control of every step right to the grocer's freezer cabinet. We constantly refer to this exclusive feature in our advertising."

Seabrook's slogan, which is played up on the package design, reads: "We grow our own so we know it's good and we freeze it right on the spot."

This identifying phrase opened Seabrook's original one-minute transcriptions in 1948. Then a folksy-voiced "Man from Seabrook Farms" would tell listeners about Seabrook's growing and freezing activities at the Farms. Here's an excerpt:

"Howdy, folks! . . . We've got a farm in South Jersey — Seabrook Farms. Been in the farming business for three generations. We grow our own—so we know it's good, and we freeze it right on the spot. . . . You remember I've been telling you how good our asparagus is, how we get it when it's just right, hurry it over to the plant with the dew still on it, and freeze it right on the spot. Well . . . it's going to be at your grocer's. . . ."

This year—from September through next June—straight live copy is being used. The folksy farmer has been replaced with an over-all copy theme which stresses Seabrook's scientific know-how and controlled product quality; and, as Jack Kirk, assistant account man at the agency, points out, "A different product is pushed each

*Announcing*

the appointment of

## H-R REPRESENTATIVES, INC.

as exclusive national sales representatives for

**WNOE**

50,000 watts day

5,000 watts night

**in New Orleans, La.**

PATT McDONALD

V-P & General Manager.

**MBS**

**KNOE**

5,000 watts day & night

**in Monroe, La.**

PAUL GOLDMAN,

V-P & General Manager.

**NBC**

THE JAMES A. NOE STATIONS

coming soon

# RADIO RESULTS: 1952

*Here at last is the bookful of capsule case histories you've been waiting for. More than 170 of SPONSOR's radio results . . . those dollars-and-cents proofs of radio's advertising value . . . will now be compiled in one book.*

*Indexed and categorized for quick use and easy reference, you'll know at a glance how radio sold for dairies, for department stores or hair driers.*

*There are some 37 product classifications in all making it the most complete record of radio results ever compiled.*

*Because the capsule case histories are in such great demand by advertisers and agencies, RADIO RESULTS, 1952 is an advertising natural for your station or services.*

*Display sizes will be limited to pages and horizontal half-pages at regular frequency discounts. Advertising closing date is 28 January 1952.*

**SPONSOR** 510 Madison Avenue, New York 22

Please reserve . . . page(s) in *RADIO RESULTS, 1952*

two pages . . . \$700

one page . . . \$350

half-page  
(horizontal) . . . \$200

\$100 extra for  
second color (red).

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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

Agency (if used) \_\_\_\_\_

Reserve space **now** for choice position!

month, with price specials emphasized when promotions are run."

To get across Seabrook's story of rigid quality control, the copy explains their streamlined scientific farming operations: "Only at Seabrook Farms does quality begin *before* planting! Seabrook research experts develop special seed that will produce crop perfection. Even tiny pea seed strains are pre-tested in plots for vitamin-richness. . . . Only Seabrook Farms maintains a Climatology Laboratory which works out climatic calendars for orderly planting and harvesting. They advise

when seeding should be done, and when maturity will occur. That's why Seabrook peas are always alike in taste, year after year, regardless of the weather."

Seabrook grants lee-way to local personalities in delivering the Seabrook commercials, whenever they are participation announcements within the program. The artists can re-write the commercials, which they receive about once a month, or they can ad-lib around them.

Seabrook must maintain a consistent push because the limited freezer cabi-

net space in grocery stores makes for rough competition—just to get into the stores and stay there. New packers pop up almost as fast as sprouting vegetables. About 170 started operation last year alone; today some 1,200 all told are thumping for business. This phenomenal growth of the frozen food industry started during the war. Shortages of canned goods forced millions of consumers to use non-rationed frozen foods, which previously had been considered a luxury item. By 1945 annual production was double the 1940 output.

The competition Seabrook faces has reached almost white heat degrees in recent years. In Seabrook territory General Foods' Birds Eye brand is the major rival. Birds Eye sponsors *The Bert Parks Show* on NBC-TV three times a week and has TV announcements over TV outlets in major markets. They also use radio announcements in selected markets. A special

★ ★ ★ ★ ★ ★ ★ ★  
"A touch of humor (in advertising copy) can sell more goods than any amount of high-pressure talk."

JULIAN L. WATKINS,  
Copy Director, H. B. Humphrey Co.,  
Boston

★ ★ ★ ★ ★ ★ ★ ★

General Foods holiday campaign has just been launched, with special consumer premium offers and display materials provided at the point-of-purchase level.

Dulany Frozen Foods, Stokeley's Honor Brand line, and Libby also furnish competition in Seabrook's area.

"We're doing very fine in our bailiwick," reports Kline. "We're the leader in many markets. Still we have a consistent fight," he points out. "Even though 5 to 6% of the national chains' total volume comes from frozen foods, they haven't installed adequate cabinet space. As a result, they stock only a few lines. But more and more independents, neighborhood grocers, and the like are putting in freezer cabinets."

Radio and TV continue to help tremendously in inducing grocers to carry the Seabrook line. Here's a recent example cited by Kline:

"In Philadelphia and Baltimore television has helped our distributors to open up new grocery outlets. *Block Party* on WMAR, Baltimore, has done an outstanding job. Six or seven housewives participate on each show. They all select a block in their city to be highlighted on the program. Every-

## WDBJ FOR ROANOKE AND SOUTHWEST VIRGINIA

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

*Day — 110,590 families in 36 counties*

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

*Day — 90,320 families*

*Night — 66,230 families*

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

For further information:

Write WDBJ or Ask FREE & PETERS!

**WDBJ** Established 1924  
CBS Since 1929

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

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION



# This "Kitty" Makes Her Sponsors Prr-r!



KVLC's New Radio Personality—

## KITTY V. LACALL

From 8:30 to 8:55 A. M., Monday through Friday, Kitty's variety show is the favorite of thousands of female ears in the BIG KVLC listening area. There are interviews with visiting dignitaries, from Ambassadors to movie stars . . . news of interest in the woman's world, local, regional and national! And, if it's national "Something-or-other" Week, they hear about it from Kitty V. LaCall. All of these ingredients are carefully mixed with generous portions of music that women like best.

Kitty is now available to provide the Prr-rr-fect atmosphere for your commercials on a participating basis.

Phone, write or wire GLENN ROBERTSON, Manager, KVLC, for details and availabilities . . . or contact RADIO REPRESENTATIVES, INC.



body in that block then receives a coupon which can be exchanged for a free package of Seabrook frozen foods at a nearby grocery store. The gimmick increases traffic in the stores and induces grocers to carry the Seabrook line."

A fortuitous situation of the past year has helped speed the growth of Seabrook retail brand sales and provides an interesting sidelight on the frozen foods industry. Daniel Oken, sales manager for Nassau Suffolk Frozen Foods Company—one of Seabrook's distributors — told SPONSOR that Birds Eye and Libby have been making "direct deals" with the national chains and independent stores for about a year now. As a result, Seabrook sales have zoomed upward in the independent stores, particularly in the Boston and New York areas.

"Birds Eye and Libby have their own 'missionary men' in the field, but they cover such large territories they visit a grocer only about once every two months," Mr. Oken said. "They call on just the big stores generally. They can't do as complete a job as a distributor's salesmen."

Seabrook furnishes considerable point-of-sale material—window display pieces, streamers, posters, price charts—even though they don't have big advertising to merchandise to the stores. Well aware of the value of a co-ordinated radio-TV and point-of-sale program, Seabrook went into Storecasting last October.

(Storecast Corporation uses FM radio to funnel music, homemaking talks and commercials into super markets. Its service also includes personal service calls to the subscribing stores each week, making sure that adequate stocks of the products advertised on Storecast are on hand and that the products are displayed in prominent positions.)

Seabrook uses four commercials a day on Storecast in the Kearney division of American Stores in New Jersey. "If results are good," says Kline, "we'll continue and expand it." He adds:

"We'll also expand radio and TV next year. We'll probably use the same radio set-up. Then if we can, we'd like to get some good evening TV time."

Since 1948 the frozen-foods brand operation at Seabrook Farms has become the tail that wags the dog for next year it will account for the farm's entire output. Much of its air success can be credited to smart use. ★ ★ ★

# K-nuz Dood it Again!



... wins  
award for 1951  
as in 1950

Yes, for the second time K-NUZ is winner of the Nabisco Promotion Award for outstanding sales promotion of Nabisco Milk Dog Biscuits. K-NUZ again demonstrates its ability to pull and keep on pulling.

For information  
call FORJOE  
National Representative  
or DAVE MORRIS  
General Manager  
at KEystone 2581

P. O. Box 2135 - TWX HO 414



HOUSTON'S LEADING INDEPENDENT

Globe-Democrat Tower Bldg.  
Saint Louis



Representative  
The KATZ AGENCY

**IT'S RESULTS THAT COUNT... ALWAYS!**

**OVER...AND OVER AGAIN...  
SMART ADVERTISERS USE KWK!**

A typical example taken from our files shows that a large agency selected KWK for a trial campaign. Several other short contracts followed. Within two years they were signing only one kind of contract for KWK—for 52 weeks! They are now in their FIFTH such contract. They are just one of many large national agencies that have found that KWK DOES SELL MERCHANDISE!

**In Football!**



**IT'S TOUCHDOWNS...**

**In Radio**



**IT'S LISTENERS...**

**In St. Louis Radio**



**IT'S KWK**

**MEN, MONEY, MOTIVES**

(Continued from page 6)

erately hysterical about this latest display of automotive "logic."

\* \* \*

Actually, "Radio" borrows ideas constantly from "Magazines," and the honor is returned. Note that the *Woman's Home Companion* is now expected to follow the example of *McCall's* and grant "frequency discounts." Such discounts are relatively unknown in magazine publishing but were brilliantly built into the basic economics of broadcasting a quarter of a century ago. to the everlasting envy of all rivals.

\* \* \*

Conversely, in one notable respect, since the war and especially since television, the networks have undertaken to imitate the magazines. This centers on editorial control. A big national magazine is typically the product of a format plus an editor and that editor's team. Advertisers do not participate in either the making of plans or their execution although the advertiser must be impressed by the end results. Clearly something close to this has been the postwar goal of both CBS and NBC, each striving to capture editorial control of the total schedule, especially TV, or as much of it as possible.

\* \* \*

Broadcast advertising is not, in this connection, so flexible as the magazines. Neither CBS nor NBC could do what is now being done at 48-year old *Redbook Magazine* where a dynamic 36-year old editor, Wade H. Nichols, backed by an editorial staff of 29, is deliberately redesigning the whole format, taking *Redbook* away from its traditional role as a slick fiction book and making it a monthly equivalent of, say, the *Satevepost* or *Collier's*.

\* \* \*

A final comparison. In the instance of *Redbook* the Nichols format aims to "select" out of the total audience of magazine readers a special group, "young adults," 18 to 35. Plainly this strategy has spiritual brotherhood to the radio station which plans its future as an advertising medium by selecting out of the total listening audience some special group—such as jazz lovers, symphony culturists, sports addicts, Italo-Americans, Yiddish-Yinglishers, farmers, evangelists, etc., and tailoring a format to appeal thereto.

★ ★ ★

**WATCH  
OUR  
SPACE  
for  
S-p-e-e-d-y  
THE  
PIONEER**

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



**WSPD-TV  
CHANNEL - 13**

Represented Nationally by KATZ

## HOW'S RADIO DOING?

(Continued from page 28)

the 3,500 homes spend 164,200 hours hearing radio; 87,600 hours seeing TV; 55,200 hours reading newspapers. Interestingly, when Kemper interviewed 2,942 of these homes within a 30-mile circle of Louisville, 40% had a TV set, 7% planned to buy one, but 53% definitely planned *not* to buy one. (SOURCE: Raymond A. Kemper Associates.)

That's the picture as it has been shaping up today. If present radio trends continue—and there's every indication that they will, while TV is levelling-off—radio's position will be even better.

Of course, there are more figures, one way or the other. SPONSOR encountered plenty of them in preparing this report. There are surveys to show that radio is bigger and better (in some local TV areas, it often is) than those shown above. There are other reports, like the three famous ANA studies, to show that radio is worse. However, the above nine key points help point the way to where radio will stand in the early part of 1952.

At the same time, there are other qualitative studies which take the broadcast advertiser backstage in a TV home to show him what effect TV has had on family habits, particularly with relation to radio listening. They, too, serve as guideposts along the rocky road of 1952 advertising decision, and point the way to new radio opportunities.

Two of the best and most useful studies in this field in recent weeks have been those made jointly by NBC and CBS (in cooperation with American Research Bureau, Washington, D. C.) and by Advertest Research, New Brunswick, N. J. Together, they show what's going on in TV homes, where the listening is being done, and how TV families behave over a long (31 months of ownership) period of time. Here's the summary of findings:

### 1. Joint NBC-CBS Network Radio Report:

Where TV has entered a radio home, one of the major effects is a sort of dispersal of radio listening to other locations not used as much in the home's radio-only days. In radio-only homes, the away-from-the-living-room radio listening accounts for about 51% of the radio total. In a radio-TV home

(again, there are practically no TV-only homes anywhere) this figure jumps up to about 77%. It's in this extra out-of-the-parlor listening that a lot of radio's "loss" occurs, since in the past it has *not* been measured as it should.

As you might imagine, this big out-of-the-parlor listening calls for more radios around the TV house. That's exactly what has happened, according to the joint NBC-CBS study, which was based on some 3,600 diaries (87% usable for tabulations, from all over the U. S.) placed by ARB.

Radio-TV families *do* own more radios than radio-only families. For instance, 68% of the radio-only families have two or more radios; in radio-TV families, it's 77%. Some 35% of the radio-only homes have three or more radios; in radio-TV families, it's 46%. Similar NBC-CBS comparisons show that the four-or-more-sets label belongs on some 14% of radio-only families, on 22% of radio-TV homes; in the five-or-more bracket, it's 5% against 10%.

The joint NBC-CBS study also showed where all these extra sets in

**THE NASHVILLE AUDIENCE WRAPPED 'SPECIALLY' FOR YOU**

An average 30.1\* share-of-audience makes WLAC the most-listened-to station in NASHVILLE

WLAC	Sta.A	Sta.B	Sta.C	Sta.D	Sta.E
28.8	18.5	9.7	23.7	0.8	17.4
32.5	17.3	9.4	6.1	1.2	31.4
29.1	14.5	9.2	13.3		33.3

MORNING  
AFTERNOONS  
EVENINGS

**WLAC**  
50,000 WATTS—CBS  
NASHVILLE, TENNESSEE  
Represented by the  
PAUL H. RAYMER  
Co.

\* BASED ON HOOPER RADIO AUDIENCE INDEX OCT. 1951

**If You Want to Make a Lot of Stops...**

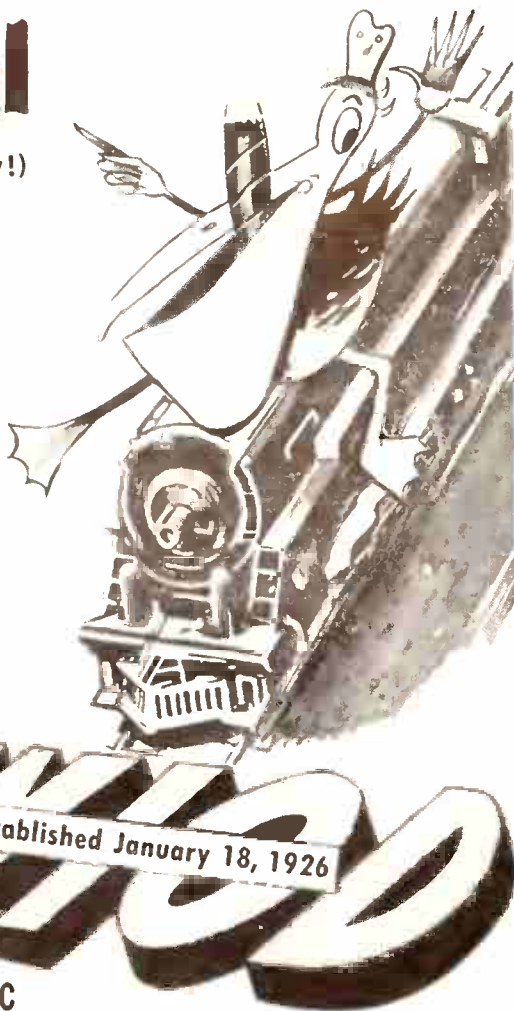
# Take a Local

(You Meet Lots More People That Way!)

Don't take a "limited" through this vast, important South Florida Market...get in *all* the stops! Call our Rep...The Bolling Company...and let them plan your sales itinerary for the big season ahead via WIOD. That's the sales route most of the *local boys* are taking. *They* ought to know...they're on the spot to check results. And, they're mighty happy, too!



JAMES M. LeGATE, General Manager  
**5,000 WATTS • 610 KC • NBC**



**THE  
MIDWEST  
ADDRESS  
OF  
CBS  
WNAX  
570  
YANKTON — SIOUX CITY**

Mr. Terry Clyne  
The Biow Co.  
New York City

Dear Terry:

Jest a line frum all uv us at WCHS in Charleston, West Virginny, ter wish ever'one a Happy New Year! We hope yers'll be happy, 'cause arrs down here is shore ter be. Bizness here in th' home town uv WCHS has been aboomin'all durin 1951, an' ever'thin' points ter an even bigger 1952! So Terry, when yer lookin' fer a good market an' a good station next year, jest keep WCHS in mind! An' member, WCHS gives yuh more lisseners in this here top market then all th' other four stations in town put tergether! Happy New Year!



WCHS

Yrs.  
Algy  
**WCHS  
Charleston, W. Va.**

radio-TV homes were being used. Where, in a radio family, virtually half of the listening is done in the living room. in a radio-TV family a good half of the listening is done in the kitchen, with most of it (52%) being done by the woman of the house. In radio-only homes, about a quarter of the listening is done in the kitchen; in radio-TV homes about a quarter is done in the living room. The center of radio listening, in other words, has moved in with the kitchen stove and the refrigerator. (For full details, see chart p. —.)

First of all, this is important to an advertiser because, in normal rating methods (Hooper, Nielsen, etc.) this outside-the-living-room radio listening has been underrated and improperly measured.

Secondly, with radio becoming as much a matter of kitchen procedure as the cheerful rattle of pots and pans, radio at all hours becomes a more potent weapon to sell everything from soap to cigarettes to the American housewife.

### 2. Advertiser's TV vs. Radio Three-Year Comparisons:

Having probed deeply into family listening and viewing habits with a New York-New Jersey panel of between 452 and 512 families back in 1949 and again in 1950, Advertest Research, Inc. did it again last month. Using many of the *same* TV homes (where TV has been for 31 months or more), Advertest produced one of the first really good studies of what happens in TV families on a long-range basis. (The earlier Advertest studies have been reported in SPONSOR, see 4 December 1950. p. 29.) The homes were weighted to provide a scientific cross-section of TV homes by length of set ownership.

The key finding: "Once they have been established, habits as to the amount of viewing and listening are subject only to minor adjustments."

In an adman's terms, once the TV set is absorbed as a family routine, the looking and listening patterns soon become virtually fixed. In the latest (November 1951) Advertest probe into TV home life, the "minor adjustment" has been in radio's favor.

Even though TV shows are more plentiful, more expensive, and more varied in the New York-New Jersey area now than in 1949 (May), radio has gained a bit.

In the "before TV" days, Advertest

families spent an average of 3.5 hours per day with radio.

Then, in 1949, they spent 1.3 hours with radio; 2.9 hours with TV. In 1950, it was 1.2 hours with radio; 2.7 with TV. Last month, they were spending slightly more time with radio, 1.3 hours, climbing back to the 1949 level.

TV, meanwhile, was *down* from the 1949 level of 2.9 hours to 2.7, and did not climb over 1950. This means that TV families are listening to radio about six minutes *more* each day in the Advertest panel than they did two years ago.

As a parallel to the NBC-CBS joint study, Advertest found that women were listening to the radio 12 minutes more each day, as against the family six-minute average. Greatest group increase was in the 15-29 ages, which increased radio listening in 1951 by 47% over 1950 levels or from 1.5 to 2.2 hours daily! There was also a noticeable trend toward earlier hours of radio listening (43.6% of Advertest's families turned radios on between 6:00 and 8:00 a.m., vs. a 1949 figure of only 18.9%) and later hours of TV viewing, particularly after midnight.

What was pulling more people back to radio (and away from TV)?

Advertest's figures offer a strong clue, both in the by-sex breakdowns of who's listening, and by program preferences.

For one thing, women are more dominant than ever in listening to radio in Advertest TV homes. Back in 1949, some 62.5% of the listening was done by women; some 25.8 by men. In 1951 (thanks to the increased number of kitchen radios and kitchen listening, mostly) the figures are 68.6% for women, 25.9% for men.

For another, there were some real shakeups in program popularity.

Whereas radio newscasts (most popular radio program type with Advertest's TV-equipped families) were listened-to regularly by only 23.5% in May, 1949, last month 65.7% of the same families were listening regularly to radio news. Popular music, as a listened-to radio favorite, jumped from a regular radio diet of only 32.3% of the Advertest families in 1949 to a figure of 57.3% in 1951.

It's interesting to note that both these program types can be listened-to and enjoyed without needing any reference to visual material. Also, it's useful to note, from an advertiser's point of view, that TV has seldom succeeded in coming up with a visual format that can consistently top radio's presentation of news and/or music in terms of timeliness or visual interest.

Another of Advertest's most interesting findings was the respondents' own evaluation of the part that radio plays in their own radio-TV lives.

In 1949, 52.3% of the respondents thought that television would completely supplant radio. In 1950, 38.7% of the same families were still sure that radio was on the skids, but the ranks were thinning. In 1951, with radio news, music, and drama programs pulling ever-increasing listening, only 23.2% of the respondents thought that TV would eclipse radio.

Sponsors will do well to ponder that one. Where less than half of the Advertest panel thought, two years ago, that radio would continue to survive in a healthy form, last month more than three-quarters of the same people in the world's leading TV area felt that radio was here to stay.

*The trend is likely to continue, as radio finds new programing forms, as newscasting interest increases, and as TV programs move into a more static*

*"plateau" of amount and quality.*

For the harrassed sponsor or agency executive, forced by circumstances into gazing into his 1952 crystal ball to figure where his ad dollars are going, what does this all mean?

Simply this. Radio still has a commanding role among low-cost mass media. New network programing and methods have brightened its cost-per-M status, and have increased its flexibility. The alarmists have been proved wrong, because the public today still likes radio, still finds new uses for it, and is returning to it every day or adding it to TV viewing.

No advertiser, whether local or national, can afford to dismiss radio with an airy wave of the hand just because TV has entered American homes. ★★ ★

## RADIO COMMERCIALS

*(Continued from page 46)*

while budgets are resilient, they must bounce back into a shape quite comparable to the one in which they started. So for this reason, I think it's unfortunate and not completely realistic that as much television money *comes out of radio* as does today.

All media *overlap!* No medium does a *complete* job (not even an exclusive trade book)! Furthermore, I'm not at all certain that radio and television can't be dovetailed *at least as well* as any other television-plus combination. In addition, I've a grave doubt as to the reasoning why radio is usually the one that is curtailed *first* to make room for television (sometimes regardless of radio's proven economy and dollar-for-dollar superiority to television). Isn't the decision to pare radio often based on the historical fact that the same people (network-wise, that is) thought

**In Boston**

**Ammident**  
through  
CECIL & PRESBREY, INC.

**Buys**

**WHDH**  
50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP. through John Blair & Co.

**KROD has helped..**



POPULAR  
Dry Goods Co.  
El Paso, Texas

*"The Popular"*

for years in building sales volume  
The largest department store between San Antonio and Los Angeles is a believer in radio advertising for retail stores. The fact that The Popular has been a consistent sponsor of programs and user of spots on KROD for many years is the best proof that we get results. We can get results for YOU, too!

CBS Radio Network in El Paso

**KROD**  
5,000 watts 600 K. C.

RODERICK BROADCASTING CORP.  
Dorrance D. Roderick, President  
Val Lawrence, V. Pres. & Gen. Mgr.  
REPRESENTED NATIONALLY  
BY THE O. L. TAYLOR CO.

**IN MONTREAL**  
it's

**CFCF**

Ask the man who knows best—the local advertiser on CFCF.  
Best proof that he gets prompt action at the cash register is the fact that

Over a 3-year period  
local advertising on CFCF  
has increased 260%.

National advertisers, too, can bank on CFCF. For Canada's FIRST station has the coverage, the listenership, to do a real selling job in the rich Montreal market area.



U. S. Representative—Weed & Co.

up and are now promoting this new devil?

I wonder how much actual duplication there is for an advertiser who has, say, a Class-A-time network television and radio program? I'm sure radio listening in TV homes stays pretty high (as the surveys made by radio people indicate), but most of it is in the early a.m. or in non-living room locales (car, kitchen, bedroom, etc.). Hence dovetailing is easy. In non-TV homes, of course, there's no problem regarding radio listening.

So, I thought I'd mention in passing that it might pay some radio-ers to anticipate the cutback by fortifying themselves with what they can produce in the way of messages-to-an-audience along with television! ★ ★ ★

**SINGER SEWING MACHINE**

(Continued from page 37)

on sewing machines. And more than 700 leads remained to be called at that point.

The City Sewing Center of Miami used five announcements, at a time cost of \$65, on *Art Green's Show* on WTVJ, Miami. Result: 48 direct sales leads, amounting to a potential gross of \$1,656 on its \$34.50 rebuilt sewing machines.

The Atlas-Sew-Vac Company of Miami Beach spent \$28 for four participations on the *Buddy Starcher Program*, WMBM. Result: 63 sewing machine sales in a gross well over \$5,000.

Singer executives are somewhat wary about explaining why the company suddenly plunged into broadcast advertising. "Why hadn't Singer used radio before?" SPONSOR asked J. Brooks Emory, Singer's account supervisor at Young & Rubicam.

"No special reason," he said. "It's just that the account was happy with the long-proven results it was getting from printed media."

"Then why has it now entered radio?"

"We've started using radio on a local basis, at the discretion of Singer General Agents in the various sales territories," Emory said. "Partly, it's to offset gyp dealers, who sell machines with a Singer head, but with its body made up of inferior second-hand metal and wood. Women buy them, and when the machine breaks down, they blame Singer. We're also using radio to emphasize Singer's superiority, over



5,000 Watts Full Time

John H. Phipps, Owner  
L. Herschel Graves, Gen'l Mgr.

**FLORIDA GROUP**  
Columbia  
Broadcasting  
System

National Representative  
JOHN BLAIR AND COMPANY

Southeastern Representative  
HARRY E. CUMMINGS

No TV in the  
Western  
Montana  
market

KGVO  
5000 watt CBS  
1290 kc

KANA  
250 watt Ind.  
1230 kc

*The Art Mosby Stations*

**KGVO-KANA**  
5000 Watts Night & Day MISSOULA  
250 Watts Night & Day ANACONDA BUTTE

**MONTANA**

THE TREASURE STATE OF THE 48

cheap Japanese sewing machines that sell at \$29.50."

"And why have you started using TV?"

"We've come to the conclusion that TV is a natural visual salesman for Singer. It offers sight, sound, and movement—just like bringing a Singer salesman into the parlor. The only difficulty is that only 700 of the Singer 1200 sales offices are in TV areas."

Advertising Manager G. L. Newcomb further told SPONSOR:

"Actually, we had been considering the use of broadcast advertising for some time. The reason we started on radio in New York is that we wanted to keep it near our headquarters here. Thus we could test it more conveniently. So far, our sales force has been very enthusiastic about radio. We plan checking the medium's impact further through surveys or a customer tally."

Singer's experimental flow of cash into broadcast advertising adds up to a tidy sum, but is easily dwarfed by its other ad appropriations. By the end of 1952, the company will spend over \$500,000 for air advertising—about \$400,000 for its TV, an estimated \$100,000 for spot radio. In contrast, it will divvy out well over \$2,000,000 for advertising in printed media, largely in newspapers and slick magazines on the order of *Life*, *Look*, *Ladies' Home Journal*, *Woman's Home Companion*, *Good Housekeeping* and *McCall's*.

It's hard to gauge Singer's exact financial status, because the company girdles the globe. Even Coca-Cola is not so widely distributed. It prints operating directions in 54 languages, and its trademark—a red "S" superimposing a woman at work on a sewing machine—is found in just about every land. There is a Singer-equipped

shirt factory in the heart of the Belgian Congo, a Singer shop above the Arctic Circle in Norway, Singer operators in mud huts off the Yangtze Kiang in the center of Tibet.

In the U.S., the company's two main plants are in Elizabeth, N. J., and Bridgeport, Conn. Wood for its cabinets is grown in the company's own forests in Canada, Arkansas and South Carolina, sawed in its own mills, and moved to main lines over three Singer-owned railroads. Singer makes its own machines in 4,000 varieties (one selling as high as \$3,000) and its own needles

★ ★ ★ ★ ★ ★ ★ ★

"Radio has a future, limited only by the scope of the imagination of those responsible for its destiny."

WILLIAM S. HEDGES  
v.p. Integrated Services, NBC

★ ★ ★ ★ ★ ★ ★ ★

in 8,400 sizes. It makes its own electric motors. And, most important, only Singer Sewing Centers are allowed to sell the machines.

All this adds up to a good-sized chunk of change. Singer will not reveal its gross sales. However, according to Standard & Poor, the company in 1950 had a net income (after taxes) of over \$19,000,000, and a total operating income of \$32,000,000. Dividends amounted to a handsome \$2,566,000.

Bearded Isaac Merritt Singer, an ex-Shakespearean actor, who borrowed \$40 to patent his first sewing machine in 1850, would doubtless be proud of his company's advertising history. Its present emergence in radio and TV rounds out the circle, during which Singer dabbled in every conceivable medium.

In 1850, Singer bought space in a score of New England newspapers (via

Volney B. Palmer, America's first advertising agency) with the copy describing Singer machines as "adapted to perform any kind of work, from the stitching of a fine shirt-bosom to a ship's sail." Isaac Singer himself personally demonstrated his whirring machines at county fairs and church suppers.

As early as 1853, the firm was advertising in the *National Police Gazette* and *Harper's Weekly*. When colored picture cards were in vogue, Singer circulated millions of them; one fiendish little number showed children stitching together the tails of two yowling cats—using Singer needles, of course.

About this time, M. M. Patell, the first Singer agent in India, printed the Singer trademark in several languages on cotton cloth: then he sold the stuff at slightly below cost for loin cloths. This shrewd device, naturally, won the company hundreds of walking advertisements in Bombay.

Long before anyone had dreamed of radio's singing commercials, Singer published songs chanting the wondrous merits of its products. An 1891 ditty, *The Merry Singer*, contained this tenderly romantic theme:

"Where the sun is beaming,

There you'll hear my song,

For I'm widely scattered,

Everywhere belong.

E'en when you are spinning,

With the globe thro' the night.

I am somewhere singing,

In the golden light.

I am a Singer—I am a merry Singer,  
singing for you!"

Singer's hard-sell advertising philosophy was probably best summed up back in 1887, by Frederick Bourne, later to rise to presidency of the company: "In place of a mere repetition of

**In Boston**

**PERTUSSIN**

through  
ERWIN, WASEY & CO., INC.

**Buys**

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.

**TWO TOP  
CBS STATIONS  
TWO BIG  
SOUTHWEST  
MARKETS  
ONE LOW  
COMBINATION  
RATE**

**KWFT**

**WICHITA FALLS, TEX.**

**620 KC**

**5,000 WATTS**

**KLYN**

**AMARILLO, TEX.**

**940 KC**

**1,000 WATTS**

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives  
**JOHN BLAIR & CO.**

a name, we shall in a few strong words call attention to some point of advantage in our machines."

This theme is still adhered to by Singer's personnel at Young & Rubicam, which has handled the account over 12 years. This painstaking group consists of J. Brooks Emory, account supervisor; Alexander Kroll, account executive; Martin J. Murphy, timebuyer; Mildred A. Black, commercial supervisor; and Barbara L. Demaray and Jean Malloy, commercial writers.

Murphy's timebuying formula is fairly simple. "The idea is to get daytime d.j. shows directed toward the women's audience," he says, "and to use stations in areas where the Sewing Centers are located."

The commercial-writing philosophy is equally simple. "We try to emphasize concrete facts—repair, service, price, convenience as gifts," says copy supervisor Black. A recent typical radio commercial read:

"What nicer present could any woman find under her Christmas tree than a Singer Sewing Machine? . . . And right now the Singer Sewing Machine Company wants to help make that Christmas wish come true, so here's what we offer you. A brand new Singer portable for only \$89.50. Or a brand new Singer console for as little as \$117.50. And that's not all. Singer offers you a liberal trade-in allowance on your old machine and liberal, easy terms. And say . . . when you buy a brand new Singer Sewing Machine, Singer gives you a complete sewing course . . . free. . . Six wonder lessons under the personal guidance of expert Singer instructors. . . . *Make sure you buy your brand new Singer Sewing Machine at a Singer Sewing Center. You'll recognize it by the familiar red 'S' on the window. . . .*"

In the TV commercials, Kate Smith offers an introduction: "When you own a Singer Sewing Machine, you own the world's finest!" This is followed by a woman on camera demonstrating how easy it is to open a Singer portable case, take the folding table, and lift the machine. Quality is emphasized by the pitch: "Singer—the easiest-stitching, smoothest-running, best-loved, of all machines!"

What of Singer's long-range broadcasting future? Account supervisor Emory says: "We'll continue to use radio to alleviate local problems. And once the TV freeze is off, it's safe to

say that Singer will probably increase its TV spending quite a bit."

Another Singer executive, pleased with Singer's economic and advertising progress, sums it all up with a quip: "The first hundred years were the hardest. I can't think of anything that would seriously frighten us now—except a world-wide nudist movement."

\*\*\*

## DOES CONTROVERSY SELL?

(Continued from page 35)

about me, but spell my name correctly."

• In selecting a controversy program, the sponsor might well consider whether the commentator is designed for a mass audience, or pinpointed for a special kind of audience. The 16 advertisers who co-sponsor the *Barry Gray Show* for 12 midnight to 3:00 a.m. nightly on WMCA, New York, get an amazingly loyal impact from the cosmopolitan audience of Manhattan (so much so that Gray gets flooded with some 300 letters a week, 85% favorable, and 12 sponsors are waiting in line to get on the bandwagon).

**There's More  
SELL  
on  
WRNL**

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

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





However, some observers are inclined to believe that the show's flavor might not be swallowed as eagerly in a rural, Midwestern market. Nevertheless, pulled up by the bootstraps of controversy, ex-disk jockey Gray is now moderator of NBC-TV's *Author Meets the Critics*, and has already auditioned for two network radio shows.

To what degree is the audience's attitude toward the commercial affected by its pro- or con-response to the opinions of the commentator? The Schwerin Research organization of New York has made two interesting studies that have a bearing on the answer.

In its first study, Schwerin examined two controversial shows, each presided over by a well-known commentator. Both Commentator A and Commentator B were sponsored by the same company. In their attitude toward Commentator A, half of the listeners surveyed regarded his presentation of the news favorably, and half were opposed. In their attitude toward Commentator B, listeners were split two to one, with two-thirds favoring his presentation, and one-third opposed. However—note this—both programs received an identical average of audience interest in their commercial messages—an average of 34%. In other words, the commentator's bias in presenting the news did not affect audience reaction to the commercial.

In its second test, Schwerin examined audience reaction to another popular commentator presiding over two different programs. Each program carried the identical commercial. The results showed interest in each commercial did *not* lessen, because of the commentator's manner of presenting the news.

Whatever else may be said of controversial shows, there is no doubt that

they are popular with a variety of advertisers. Frank Atkinson, head of the ABC Co-op Department, describes them as "among our best-sellers." An examination of a half dozen of them shows why they're so greatly in demand.

Fulton Lewis, Jr., is probably the outstanding wonder boy of them all. He is currently sponsored coast to coast on Mutual by over 500 co-op advertisers for whom he sells as many products. On the 27th of this month.

★ ★ ★ ★ ★ ★ ★ ★

"Advertising has sold a world of merchandise, but as one of my contemporaries suggests—advertising hasn't sold advertising. Far too many people think they would be just as well off without advertising. Many of them think they would be a lot better off without advertising men."

EARLE LUDGIN,  
Pres., Earle Ludgin & Co., Chicago

★ ★ ★ ★ ★ ★ ★ ★

he'll celebrate his fifteenth anniversary as a network news commentator. He has remained on the Mutual network, the same number of nights per week, at the same seven o'clock EST time, without a single interruption since the inception of the program. Consistent sales results have kept him there.

In the New York area, for example, the experience of Harris, Upham & Company in sponsoring Lewis furnishes positive proof of his program's sales strength. Prior to their current campaign on WOR, Harris, Upham put the bulk of its advertising dollars into newspapers and magazines. Then, on 1 June 1948, the company began sponsorship of Lewis on a two-a-week basis. Harris, Upham has remained on the air with Lewis since. Although newspaper advertising is still used in cities where branch offices are located,

WOR is the company's sole advertising medium in the New York area.

The Harris, Upham campaign is a relatively rare type in radio annals. The company has no tangible asset to sell. Rather, their assistance to investors is a service which can be utilized by a relatively small proportion of the over-all New York radio audience. Because of this, the company was interested in pinpointing a market which would include a substantial number of people in a position to use the services of an investment-brokerage organization. Lewis' program provided the proper setting. His politics here were a definite asset since his attitudes tend to jibe with those of many high-income listeners.

The company's advertising theme was pitched to encourage so-called "sincere" responses rather than quantity inquiries from people who are forever seeking something for nothing. With this in mind, they refrained from offering the "send-me-free" type of literature. Instead, they encouraged all listeners interested in investing—as well as those with investment problems—to visit the company offices in person.

The success of this campaign is highlighted by the following facts:

1. The company has received a steady flow of requests for investment counsel, a great many of which have resulted in new business.

2. It was necessary to increase the staff of the investors-service department to handle these inquiries, and a further personnel increase is anticipated.

3. Fulton Lewis, Jr. is the sole advertising medium currently used in the New York area.

H. U. Harris, senior partner of the firm, calls the responses "highly grati-

**In Boston**

**NUCOA**

through  
**BENTON & BOWLES, INC.**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**Buys**

**WHDH**

50,000 WATTS

through **John Blair & Co.**

**COME ON IN...**  
*Radio's Fine!*

**...and right on Time!**



Every day, people live 'round the clock by radio in these markets. They get up, they go to bed, they buy — by radio! Why don't YOU buy radio in these markets?



**SPOT THESE, TOO!**  
Buy in a Package One Order—One Billing.

Owned & Operated by  
**SOUTHWESTERN PUBLISHING CO.**  
Dan W. Reynolds, Pres.  
Publishers of: Southwest Times-Record, Fort Smith, Arkansas; Examiner-Enterprise, Bartlesville, Oklahoma; and The Daily Times, Okmulgee, Oklahoma.

**In Canada**  
more people listen \* to  
**CFRB**  
Toronto  
regularly than to  
any other station

\*The 1950 BBM figures show CFRB's coverage as 619,050 daytime and 653,860 night time—more than one-fifth of the homes in Canada, concentrated in the market which accounts for 40% of Canada's retail sales.

**CFRB**  
Representatives  
United States Adam J. Young, Jr. Incorporated  
Canada All Canada Radio Facilities Limited

ving we are pleased with the reaction we have had to our sponsorship of this program." And according to Wray Kennedy, account executive of the A. W. Lewin Advertising Agency, the campaign has been an "unqualified success" and "represents an important forward step in financial advertising. . . . We like both the prestige and selling impact of the program."

More than that, Lewis has sold beer in Florida, utilities in Arkansas, wire rope in Pennsylvania, automobiles in Michigan. Indeed, akin to the sales dynamo able to sell refrigerators to Eskimos, he actually sold ice cream freezing units in the middle of winter (for the J. N. Blair Company, Inc., Chrysler Airtemp Division of Sacramento, Calif., over KXOA).

Lewis is not alone in the controversy field. Outspokenly "liberal" Martin Agronsky is on the ABC network for 113 co-op sponsors over 92 stations. He is particularly well sold in the South—on the air there over 62 stations. It is that section of the country which has most consistently found fault with his views—frequently calling him a Leftist or using more earthy terms. Paradoxical? Perhaps, but many of his Southern sponsors are in their ninth year of renewal and write glowing letters of the job he is doing for them. By far the greatest bulk of his advertising time is bought by automobile and auto supply dealers (28). He is sponsored by 13 fuel and public utility companies, 12 department and clothing stores, 10 furniture stores, nine building supply firms, and six banks. The rest of his sponsors include everything from plumbers to jewelry stores. The Union Furniture Company in El Paso, Tex., sponsored two contest come-on's over three stations and three separate programs, discovering that 60% of all entries were from Martin Agronsky listeners.

Drew Pearson is another controversial commentator who cannot be ignored as an air salesman. In 1946 Pearson focused the eyes of the nation on himself and his sponsor by standing on the steps of the Georgia capitol and broadcasting, "Come and fulfill your threats, KKK, if you really want to keep my mouth closed!"

Today on the air for Carter Products, Pearson is heard in an average of 220 homes for every advertising dollar spent on his program. A spokesman for Carter Products indicated that they

were not frightened away by the controversial nature of Pearson's programs, but rather signed with him because of the prestige his commentary invokes and the immense following he creates.

A woman with a provocative viewpoint, whether she's interviewing Trygve Lie, describing Hermann Goering on the witness stand, or pondering for listeners the art of how-to-get-a-husband, is 39-year-old Pauline Frederick, ABC's peripatetic newshen. She helps sell goods for 43 sponsors over 38 stations in the East and Central areas of the U.S. Miss Frederick, who has covered 19 countries as a war correspondent, has found sex an asset rather than a disadvantage. There was the time when ABC sent her on a B-29 mission to Uruguay in the company of 135 men. Her commentating role, obviously, was unique on this occasion.

Sponsors obviously like her treatment of the news—"as a regular reporter rather than a woman reporter," she says. For example, Merkel's Department Store in Plattsburg, N. Y., recently renewed its contract for 39 weeks after surveying listener interest in her. "We are very pleased with

**NOW**

**National Rep. The Bolling Co.**

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

**WHP**

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

the opening of the program," President David Merkel comments, "in which she herself mentions she's speaking for our store. Her commentary has a wide and loyal audience in our shopping area."

Sales success stemming from controversy is not limited to the commentator shows. Another type of controversial show is *America's Town Meeting of the Air* on ABC. This is a panel show that attempts to present both sides of a controversial issue. Regional interest is constantly intensified, as this program travels about the country. The program is sponsored in the community visited by some local organization—a university, civic group, or what-have-you. An advertising tie-in is made locally which provides the opportunity for plenty of hot promotion. The local auspices pays a flat fee, plus line charges, to take care of the out-of-pocket expenses of these originations.

Over the past three years, *Town Meeting* has had more than 200 such sponsors. Newspapers were the first to recognize the show's potentialities and they constitute the largest and most consistent group of *Town Meeting* sponsors. Banks and trust companies run a close second; automobile dealers are third. A check on *Town Meeting* sponsors during this three-year period reveals there's many a satisfied sponsor and agency.

In California, for instance, Sparklets, a beverage firm, tried *Town Meeting* in spite of their misgivings about its sales effectiveness. An audit of voluntary orders phoned into Sparklets during the first five weeks of the program showed Friday—the day following the broadcast—in first place, whereas Friday business had traditionally been less than other days.

In Montgomery, Ala., Klein & Son, its sponsor for the last five years, thinks the program sells merchandise and uses selling copy constantly. Their advertising manager says, "We have had customers in the store ask for items advertised exclusively on the program."

Actually, the controversy shows are often loaded with prestige. Elmer Davis has won the Peabody award three times and *Town Meeting* has won it twice. Fulton Lewis, Jr. has won the duPont Radio Commentators award.

The extreme pulling power of these controversy programs can be pinpointed by reference to an experience of the U.S. Congress provoked by Fulton Lewis. On 9 April he asked his listeners 15 questions, suggested they send "yes" or "no" answers, numbered 1 through 15, to their Congressmen. On 11 April, after General MacArthur was fired, he repeated the questions and added one more. Each member of congress was provided with a copy of the questions. Bert J. Hauser, Mutual director of co-op programs, reports the results. "Total replies received: over two million!"

Ample evidence indeed that controversy gets response—in the mail and in the cash register! ★ ★ ★

## WHAT AD MEN SAID

(Continued from page 29)

show up near the top 10. Therefore, we don't have the problem other advertisers have of worrying about listening in TV homes.

"We attribute our rating success on radio this year to presentation of a strong lineup of plays which are firsts on the air. We've done *20th Century*, *Glass Menagerie*, *Lost Weekend*, *Alle-*

*gro*. This would seem to indicate that maybe part of the trouble advertisers are having on radio can be solved with good programing."

**Metropolitan Life Insurance Company**, Robert C. Durham, advertising manager. (Advertising budget: estimated \$2,000,000; approximately 50% spent on radio for news shows, usually five times weekly; agency: Young & Rubicam.)

"We have not yet tried television and will stick with radio in 1952. The best study I've seen thus far on television was made by Young & Rubicam and it added to other indications that television would be too expensive for us at present.

"One portion of this survey showed that early evening viewing (5:30 to 7:00) was dominated by children. That means you wouldn't want to buy opposite a cowboy show or a puppet on TV at that time. Obviously, poppa isn't going to be watching the kid shows, so he's available during that time for listening to radio. And we've found that the rating on our 6 o'clock news (Alan Jackson, CBS) has been going up steadily, though this may be due to some added promotion we've been doing.

"Another interesting trend to me is the fact that sales of radios in TV homes have been going up. They contribute to listening in TV homes, especially when someone in the home is watching a specialized TV show which can hold the interest of only one member of the family. A cooking show, for example.

"I've had an opportunity to do some impromptu radio-TV research of my own because I recently went out on tour with some of our agents. We went

*In Boston*

**GULDEN'S**

through  
CHARLES W. HOYT COMPANY, INC.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

*Buys*

**WHDH**

50,000 WATTS

through

John Blair & Co.

WESTERN UNION

BOB TREBOR

## 18 THOUSAND TELEGRAM REQUESTS

... tell their own success stories

Bob Trebor's "BEST BY REQUEST" is the highest rated local afternoon disc jockey show. Listeners have sent in 18 THOUSAND telegram requests in 2½ years.

**WWET**  
MUTUAL

IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY



### 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

through dozens of apartments in big housing developments like New York's Stuyvesant Town. I found the radio blaring away in almost every home we entered. It was quite apparent that women are still doing their housework to radio.

"Of course, daytime TV has been moving up. But I can't believe you'll ever have block viewing like the present all-day radio listening. From what I've seen in the homes I've visited, there's just too much work that has to be done. Poppa's going to put his foot down if he comes home and finds the house is dusty because his wife's been watching TV. I think radio will get healthier during the day—and up to 8:00. There's probably been an awful lot of novelty viewing up to now.

"I don't believe radio has ever measured its full audience or begun to measure it. The total audience is fantastic. We get some indication of the size of the out-of-home audience, for example, by letters and comments we receive. TV, on the other hand, is measuring every drop of viewing.

"But after 8 o'clock and until 11. I agree with the ANA that radio listening in a TV home is negligible. TV dominates during these hours, affecting all activities."

#### Major mass-marketed product.

(Advertising budget: approximately, \$10,000,000, divided between all major media, over 50% radio and TV network and spot.)

"Though radio is still important both within TV areas and outside, radio is not important in TV homes. I can't make myself believe that where there is TV in a home, radio is still a force.

"I think there may be some more listening than the research services can measure, but how much is problematical. In fact, much of your thinking on this subject has to be by hunch.

"I doubt that secondary set listening is an important factor in TV homes. I know from my own experience that it is annoying to have both radio and television on at the same time. I find that as soon as I have finished listening to our own radio shows, which I have to do, I turn the radio off and go back to TV.

"Your dyed-in-the-wool music fans who listen to WQXR in New York are an exception, but I believe they are the last to get a TV set anyway."

**G. N. Coughlan Company** (chemical specialties). C. H. Wulf, advertising manager. (Advertising budget: Radio-TV, \$150,000 or 80% of ad budget; agency: Lewin, Williams & Saylor, Inc.)

"Our analysis of the radio and television picture is interesting because we have two products with different marketing problems which require differing media strategy. Our soot-cleanser, Chimney Sweep, is basically a winter product sold rurally. Our de-humidifier, De-Moist, is mainly a summer product sold in cities.

"We're dedicated to the principle that radio is the best medium to use for getting out in the country to sell Chimney Sweep. TV doesn't go out beyond the 60 or 70-mile line where our market begins. But even in the metropolitan areas, where we're pushing De-Moist, we're still using radio as well as TV, except at time periods where the competition from TV seems overwhelming. We buy announcements for De-Moist in the morning, preferably next to news shows.

"Radio is as good in the mornings if not better than it ever was and there is no reason to think otherwise. It's in late-afternoon time where TV is beginning to bite in heavily. But your radio news and morning participation shows are as good as ever.

"There's a lot to the CBS-NBC research on multiple set listening. I know that there have been many clock radios sold, for example, in recent years. I bought one two years ago and I'm listening to radio more early in the

**KLIX** IS... *Klickin!*

in the  
**FIRST FARM MARKET**  
in the Intermountain West  
ABC-MBS °Twin Falls, Idaho

A **COMPLETE** TV film studio.  
In Hollywood (28) since 1938...  
**TELEFILM Inc.** Live & cartoon.

morning and before I go to bed. Add up all radios like this one and you have an important factor.

"I disagree with the theory that radio listening in TV homes at night can be considered nil. TV absorbs your complete interest and there are many times when you have other things to do at night. For example, I addressed Christmas cards the other evening with my radio on. There must be many similar instances every evening multiplied across the nation."

**Thomas J. Lipton**, W. B. Smith, director of advertising. (Advertising budget: \$200,700,200; agency: Young & Rubicam, Ruthrauff & Ryan.)

"My opinion on radio listening in TV homes is beside the point. For the answer you have to look at the ratings. True, they've been termed inaccurate by members of the radio industry. But who are we to believe if we don't go by the ratings?"

"What radio and TV need is one authoritative measurement comparable to the Audit Bureau of Circulation. Radio and TV could learn much if they studied the early history of publications. They'd find that back around

the turn of the century there was controversy among publishers about their circulation similar to today's situation with radio. But the printed media solved the problem and radio must do the same thing if we're to accept their research and representation of facts.

"As to special studies like those on out-of-home listening. They are all very well, but I'd prefer to see them done on a periodic basis by some recognized research organization rather than done whenever a radio station or network decides to for the purpose of proving a point favorable to its selling pitch."

**Monarch Wine Company**, Meyer H. Robinson, sales manager. (Advertising budget: over \$250,000 in radio or approximately 85%; announcements in 30 cities; agency: Donahue & Coe.)

"I believe that the effects of radio have been underestimated and the effects of TV overestimated.

"In the fall of '50 and the spring of '51, our budget called for radio and TV. However, in the fall of '51, we took the plunge and cut off TV and went all out on radio. It was a daring plunge and we are happy we did it as the results more than justified the decision. Unfortunately, all advertisers are human and they are prone to place themselves in the position of being Mr. Average Listener. In most cases they do not fit the picture and therefore are completely out of focus when it comes to selecting advertising media.

"Many thought that radio was 'missing in action.' Unbeknown though to many, it was still fighting on all fronts without the fanfare and bugle calling of TV."

**Drug company.** (Advertising budget: approximately \$4,500,000; uses spot radio heavily—\$1,000,000 next year; spot TV; network TV; Sunday supplements.)

"We are adding to our spot radio in 1952, while continuing to back TV to the hilt. But we have almost completely eliminated magazines while continuing in Sunday supplements.

"We have studied the results from spot radio, spot TV, and Sunday supplements and find that spot radio is most effective on a cost basis. Spot TV is more effective per announcement, but not per dollar. We determined this by comparing results in various markets where we were using different combinations of media. ★ ★ ★



A. C. Williams  
One of  
WDIA's  
many famous  
personalities

## Memphis Packing Co. Starts 4th Year on WDIA, Memphis!

Yes, Memphis Packing Co., distributors of Evergood Meat Products, has just started its 4th consecutive year on WDIA! It's just further proof of WDIA's overwhelming dominance in selling the huge Negro segment of the Memphis trade area (489,000 Negroes in WDIA BMB counties) for all types of accounts . . . local, regional and a great list of famous national accounts including: Lucky Strikes, Taystee Bread, Super Suds, Gold Medal Flour, Purex and many others. Get the full story on WDIA soon!

HODPER RADIO AUDIENCE INDEX								
City: Memphis, Tenn.			Months: Sept.-Oct. 1951					
Time	Sets	WDIA	B	C	D	E	F	G
MF 8AM-6PM	12.2	26.5	26.0	17.9	10.9	7.7	5.6	4.5

MEMPHIS **WDIA** TENN.  
John E. Pearson Co., Representative

# BMI

## POPULARITY

A piece of music is measured and appraised chiefly by its popularity—and popularity in a song can only be judged by the frequency with which it is played and heard. When folks are humming or whistling a tune you can be sure it is popular. The public usually is unaware of the authorship or source of the song it is humming. And quite often those in broadcasting who program these tunes are not aware that a great percentage of the current BIG HITS are being performed under their BMI license.

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

## SEPARATE BUT EQUAL WERD

Proves A Moot Southern Point in Atlanta

"Separate but equal"—that famous phrase heard but seldom seen, came true, Hooper-wise for WERD in May, 8:00 AM to 12 Noon—Monday through Friday.

WERD'S Hooper Audience share equals the best station in Atlanta today. Here are the Hoopered facts:

WERD	— 23.2
Station A	— 23.2
Station B	— 19.7
Station C	— 10.6
Other AM and FM	— 23.2

WERD is the most economical radio buy in Atlanta 860 on every Atlanta dial covers the area shown below . . . . . 1000 watts

Contour of WERDville



Write for proof of performance.  
Represented nationally by  
**JOE WOOTTON**  
Interstate United Newspapers, Inc.  
545 Fifth Avenue  
New York 17, N. Y.

\*WERD is Negro owned and operated.



### Hold on tight, boys

There's a whirling, twirling, mile-a-minute, watch-where-you're-going year ahead for TV advertisers. It's a year of standout pioneer opportunities. But it's also a year of standout pratfalls. You'll have to look sharp.

If you're counting on a year of 103 television stations in 62 major markets start revising your estimate upward now. The FCC, and particularly Chairman Wayne Coy, is in no mood to let grass grow under its feet with respect to lifting the freeze and, once that's done, granting construction permits. Wayne Coy's target date for freeze lifting is early February. Don't be surprised to see TV stations on the air in such now non-TV areas as Denver, Portland, El Paso, Spokane, Des Moines by late summer. Many a station manager has told us that his equipment is already bought, his building ready and waiting, and that he'll be on the air—by the grace of the FCC—within 30 or 60 days after getting his grant.

The first of the 1952 crop of new

stations will be in the TV-less sectors, for the FCC is giving these top priority. You'll be surprised at the heavy volume of TV sets already installed as the first station takes the air in Portland or Denver. Aided by citizen groups and the manufacturing companies, TV applicant firms have been hard at work conditioning their markets to a high pitch of TV excitement.

What should the advertiser interested in new TV markets do about all this? First, work closely with your advertising agency in following developments once the freeze is off. Check the stations and markets granted. Make contact with key station personnel. If you're investing a substantial sum in air advertising, we can suggest nothing better than adding a radio and TV specialist to your staff who can coordinate with the agency and tour the stations of the nation on your behalf. There has been a marked though quiet trend in this direction in the past few years and the reports indicate that station managers, and commercial managers (being human) display a normal response to the personal touch of your own representative.

The cost of television, both time and programing, will be a continuing and increasing dilemma to many an advertiser. How the cost structure will develop as more and more stations move into the medium is conjectural, and will be the subject of top research and analysis during the year. Yet, like all other media, television will find its proper level in the course of time.

On the radio front there will be much confusion as additional TV stations enter many a market. The "survival of the fittest era" will then have begun in earnest. Right now stations who intend to be around when the

smoke of battle clears are clearing their decks for the competitive radio station struggle. One astute station manager tells SPONSOR, just as we write this, that he is building a news gathering operation that will compete with the daily newspaper in his local community, and he expects to beat them at their own game. He's dropping all of his network programing in the p.m., emphasizing music. In the evening he highlights sports.

Is radio really coming back in TV homes? That's a question that is being answered every day as additional analyses come to light. In the lead story of this issue, eight such studies, all recently completed, point to the marked increase in listening in TV homes. It is well to note that the average TV home has more secondary radio sets than the radio home; that according to the joint CBS-NBC Study 77% of all listening in TV homes is on secondary sets.

Whether you, as an advertiser, are willing to accept the concept that there is a valid evening radio opportunity in a TV market depends in large measure on (1) the degree to which you accept the research now being done on this subject (2) your individual impression of how much listening constitutes a valid radio opportunity. In the case of FM, which by now has gone into 25% or more homes in some markets, barely a national advertiser yet accepts the medium as a valid advertising opportunity. This may change as more FM facts come to light in 1952.

Merchandising, especially by the networks, will expand during the new year. Programing seems due for a rejuvenation. 1952 will be a great year for air advertisers. The opportunities are many. But be careful.

## Applause

### The rep steps out

Almost overnight, it seems, the station representative field (both radio and TV) has expanded its horizons.

Motivated partly by the evolution of the business, but also by a rapidly blossoming maturity, the men who not long ago limited their activities to selling national spot time for the stations they represent have branched out in a hundred different ways. And every branch

is designed to make the time they sell more productive for the sponsor.

Many representatives, such as Weed, Katz, CBS Spot Sales, Adam Young, Free & Peters, are turning out research projects that agencies and advertisers use as important tools. Blair helps its stations with program guidance that interprets the sales needs of advertisers in New York, Chicago, Detroit, San Francisco and elsewhere. Pearson puts

out a weekly newsletter. H-R Representatives, NBC Spot Sales, Harrington-Richter-Parsons, Forjoe, Petry, Walker, Branham, Avery-Knodel, ABC Spot Sales, Raymer, Mecker, Hollingbery, Rambeau, National Time Sales, Headley-Reed, Capper, Radio Representatives, Cooke, Bolling, and others each have more projects working to assist station and sponsor than we can recount.

# THERE'S **ONLY ONE** EIFFEL TOWER

## ... and there's **ONLY ONE** National Radio Network devoted to SMALL TOWN and RURAL AMERICA

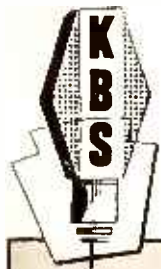
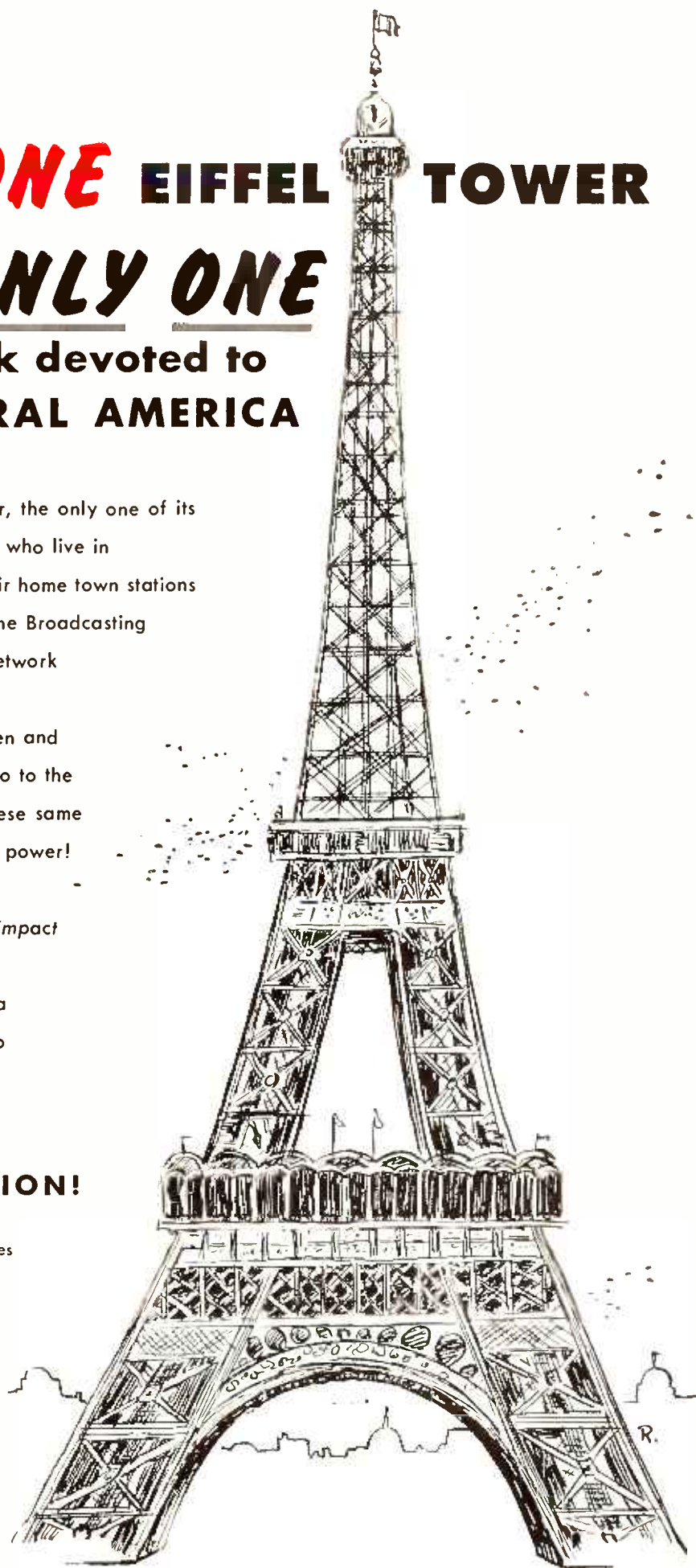
Each year thousands of people flock to the Eiffel Tower, the only one of its kind — but, every day, millions of people, who live in rich, Small Town and Rural America, are listening to their home town stations which are affiliated with the fast growing Keystone Broadcasting System — the only national, established transcription network reaching this market!

According to BMB, these Americans listen more often and longer to their local level impact stations — than they do to the far off metropolitan power stations. And these same Americans possess more than half of the nation's buying power!

There are 476 KBS stations . . . . strategically located, now delivering this sales-producing local level impact for many of America's most particular advertisers! All of these stations may be purchased in a complete package — or the number required to cover your distribution pattern.

### NO TELEVISION RECEPTION!

Small Town and Rural America possesses few television sets. Practically all of the KBS affiliates are in towns of 50,000 or less . . . where there's little or no satisfactory tv reception. Keystone listeners are radio fans!



*The Voice of Rural America*

**KEYSTONE  
BROADCASTING  
SYSTEM, Inc.**

NEW YORK: 580 Fifth Avenue

CHICAGO: 111 W. Washington



# ...and now a word ~~from~~<sup>to</sup> our sponsor

This year of 1951, has been, for us, a "Nifty One." It's our BIGGEST YEAR, in many ways, and so, to give our thanks and praise, we've bought a page in this Magazine, so our "Message of Thanks" could be properly seen.

For years, our station has been a "BIG LEAGUER." Year after year, we've grown bigger and bigger. Our National Spot Sales get better and better—and so, as we start off our "Thank You" letter, we are grateful for the enthusiasm, energy and pep, displayed by our wide-awake "National Rep." For telling our story, every day, everywhere, we pay our respects to the boys at JOHN BLAIR. They've brought us new business! Every Blair "Rep" you see, says "WASHINGTON'S BEST BUY IS WWDC."

In expressing our thanks, we particularly desire to include every Agency, every Time Buyer, and all Account Executives on our year's business list. (If you placed any, hope your name isn't missed.) We'd list personal names, with a "Cut" of each face, but since we're restricted by limited space, we thank, INDIVIDUALLY, all you fine "gals" and "guys," as your Agency names we "alphabetize."

NATIONALLY under "A"—for accounts that we get, we send our thanks to ATKIN-KYNETT. Also another important one referring to N. W. AYER & SON.

Under "B," there's B. B. D. & O. (BATTEN, BARTON, DURSTINE & OSBORN, you know), also BENTON & BOWLES, and likewise TED BATES, while the BLOW COMPANY a vote of thanks rates. In listing the B's the Boss would be fierce, if we overlooked BIRMINGHAM, CASTLEMAN & PIERCE.

As for "C," a lot of big Agencies we see—for example, CUNNINGHAM AND WADE, I. N. C. There's CAMPBELL-EWALD, then HARRY B. COHEN, while to CECIL AND PRESBURY further thanks should be goin'.

Next, to the letter "D" we go, with a salute to DONAHUE & COE. Then HERSCHEL Z. DEUTSCH, and DEUTSCH & SHEA... next DEANE JONES... (Oops! That's comes under "J"). And for other contracts that have been signed and sealed, we are grateful to DOHERTY, CULFORD & SHENFIELD. We're glad our supply of rhymes is still ample, to mention DANCER FRIZGERALD & SAMPLE... and also DOWD, REDFIELD & JOHNSTONE, "ASK" (which just about winds up the D's, we think.)

Under "E" we thank ESTY (WILLIAM ESTY, of course), also ERWIN, WASTY and all of their force. And for West Coast business, to determine, why we thank EUGENE DEWY & SHERMAN.

And while Agency names in tribute we're wedding—we appreciate to FOOTE, COST & BEEBING.

The CHICAGO ADVERTISING we salute in our

"ditty," also GRANT ADVERTISING in the "Windy City."

Under "H," we're having one "H" of a time, getting our "H's" to properly rhyme. There's HARVEY-MASSENGALE in our "H" summary—then HANLEY, HICKS & MONTGOMERY. To the RAY HIRSH COMPANY, a polite bow is due... and to the HERMAN ADVERTISING AGENCY, too. Two other Agencies, smart and adroit, are HIXSON & JORGENSEN, and CHARLES W. HOYT.

Then there's STEWART JORDAN under the "J"... with three topnotch Agencies starting with "K." There's the KUDNER AGENCY... and KENYON & ECKHARDT. In giving us business, they both played a part. As for the other Agency starting with "K," the JOSEPH KATZ COMPANY thinks we're "O.K."

To AL PAUL LEFTON, in Philadelphia, P.A., we send lots of "Brotherly Love" your way. Under "M" there is MARFREE... and WALTER MCCREERY... while MORSE INTERNATIONAL helps keep us "cheery." Then there's ALLAN MARIN, and JOHN F. MURRAY, while for MAXON (if you're "axin") we get results in a hurry. And to our chain of thanks, another big link, as we add MOREY, HUMM & JOHNSTONE, INC.

We come next to NEEDHAM, LOUIS & BRORBY. (The best word to rhyme with BRORBY is BRORBY.)

Under "O," we really OWE thanks galore... OWEN & CHAPPELL, and ROBERT W. ORR, also R. T. O'CONNELL, and O'NEIL, LARSON & McMAHON, and also in Chicago, thanks a lot OLIAN.

Three Agencies we love "A Bushel and a Peck" are PICARD ADVERTISING, PIEDMONT... and PECK.

And for their good judgment in radio buyin', we're thankful indeed to RUTHRAUFF & RYAN.

Do we have more acknowledgments? Yes indeed, many! There's SIMMONDS & SIMMONDS, and of course, STREET & FINNEY. There's "S. S. C. & B." (if memory fails) that means SULLIVAN, STAUFFER, COLWELL & BAYLES, and our final "S" is important, you bet... a thankful salute to SHERMAN & MARQUETTE.

Under "T," we're glad to mention "J. W. T." (That's easier to rhyme with than THOMPSON, you see.) To THOMPSON-KOCH and J. B. TAYLOR thanks we extend; while under "V" there's "Vic" VAN DER LINDE. And under this letter, we next proudly hail the neighboring agency of VAN SANT, DUGDALE.

As we near the end of the alphabet, WEISS & GUELLER we couldn't forget, nor THE WESLEY ASSOCIATES... also GEOFFREY WADE... who were all in our '51 Business Parade. And for a double "W" there's WARD WHITLOCK, too... and finally, YOUNG & REICAME... our best thanks to you!

While we're happy and thrilled for NATIONAL RECOGNITION we're proud and thankful for our LOCAL PROMOTION. More listeners than ever! A Radio we treasure! Our thanks go to "PULSE" for their accurate measure.

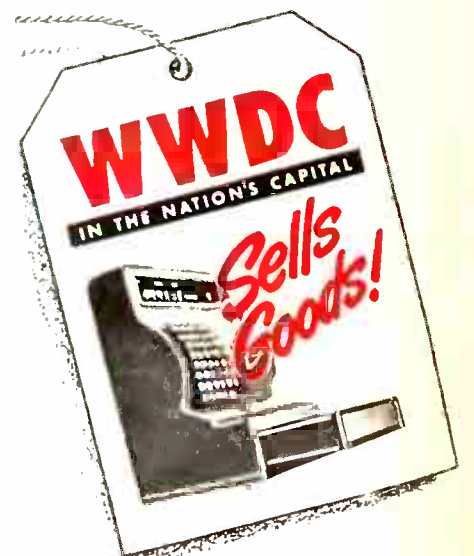
To the Mutual Network, and its President Frank White, our appreciation and sincere delight, for fine shows, plus promotion, people still know—that "WHEREVER YOU GO, THERE'S RADIO."

And last, but not least, our sincere salutations to all LOCAL ADVERTISING ORGANIZATIONS. The business they give day in and day out... is something to be thankful about. They're the real "Bones" in our operation, and we pledge continued co-operation. If we had space verse about each one we'd write, but we thank them alphabetically (from left to right).

(AD MASTERS, INC.—ADVERTISING, I.—ART ADS—A. W. & L. ADVERTISING AZRAEL ADVERTISING AGENCY—JAMES BEATTIE AGENCY—MAURICE CHESSE AGENCY—COHEN & MILLER AGENCY—ROBERT J. ENDERS ADVERTISING, INC.—VIN EPSTEIN AGENCY—COURTLAND D. FUGUSON AGENCY—PAUL LYNN HELLER, I.—ERNEST S. JOHNSTON AGENCY—KAL, ERLICH & MERRICK—HENRY J. KAUFMAN ASSOCIATES—KRONSTADT AGENCY—T. LEWIS AGENCY—J. GORDON MANCHESTER ADVERTISING—HARWOOD MARTIN AGENCY—MELLOR & WALLACE—WM. D. MCDONCK AGENCY—LEWIS EDWIN RYAN AGENCY—M. BELMONT VER STANDIG—WILLIAMS, STARK & HINKLE.)

Resuming our rhyme, THANKS for "A" thru to "Z"... for thinking of us WWDC. (If our verses were feeble, a brother, you know it, just place the blame on our Station Staff Poet.) If you're on our business list, here's hoping, once more, your name wasn't missed.

A REMINDER — FOR RESULTS YOU'LL BE THANKFUL TOO, YOU'LL KEEP PLACING ORDERS THROUGHOUT '52.



National Representatives: John Blair & C