

**SPONSOR**  
*For buyers of broadcast advertising*

UNITED STATES  
BALTIMORE, MD.  
2 CENTS

The Fabulous  
Columbia Workshop—p. 23

FEB 20 1951

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



**THIS WAS MARCH 1948—**

*Will you give the industry something  
to smile about this time, Mr. Petrillo?*

Mr. [unclear] and [unclear]
Mr. Sponsor Daniel E. Scully page 17
Columbia Workshop Blazed Way page 23
Air Use by Hearing-Aid Firms Booms page 26
Legs That Sell for Old Gold page 28
How's the "Big Show" Doing? page 30
Making the Most of TV Camera page 32
Magazines on the Air page 34
How to Sell Talent to Sales Force page 36
Radio Results page 38
Mr. Sponsor Asks page 42
Sponsor Index page 49
Editorials page 81



**RADIO'S  
EVER MAGIC  
TOUCH**

**TODAY'S  
NATIONAL BARN DANCE  
ADVERTISERS**

**PHILLIPS PETROLEUM  
7 CONSECUTIVE YEARS**

**FLEX-O-GLASS  
13 CONSECUTIVE YEARS!**

**MURPHY PRODUCTS CO.  
14 CONSECUTIVE YEARS!**

**KEYSTONE STEEL & WIRE CO.  
19 CONSECUTIVE YEARS!**

And now Pequot Mills, Inc., who began  
½ hour sponsorship of the NATIONAL BARN DANCE late  
last year—another advertiser destined  
to turn people into customers!

Listeners have paid nearly  
**\$1,500,000** to see the  
**NATIONAL BARN DANCE**  
broadcast from Chicago's 8th Street Theatre!

In the eighteen years since the NATIONAL BARN DANCE was moved to the 8th Street Theatre (it was a studio broadcast for eight years before that) 2,008,065 loyal WLS listeners have paid \$1,462,750 to see the program broadcast from this one spot alone—an unequalled record in paid admittance for any radio program. And with age, its share of audience has increased—in the last year alone, according to A. C. Nielsen Company, by 49%.

It is more than just another program. The NATIONAL BARN DANCE is radio's oldest continuous, commercial program. It is a tradition—which has maintained—and increased—WLS leadership in developing loyal listeners—and customers. Its list of sponsors is impressive—even more so is the constancy of their sponsorship. It has proven and will continue to prove that radio is the magic touch that turns *people into customers.*

WLS can introduce you to new customers in the rich Midwest. Write WLS, or contact your John Blair man today for availabilities and facts on how Radio's magic touch can sell for you.

**CLEAR CHANNEL** Home of the NATIONAL BARN DANCE

890 KILOCYCLES • 50,000 WATTS • ABC AFFILIATE • REPRESENTED BY JOHN BLAIR & CO.



**CHICAGO 7**

**REPORT  
TO SPONSORS  
12 FEB 1951**

**WHO'S NIBBLING AT PEARSON?**—Surprisingly (in view of Drew Pearson's fracas with Senator Joseph McCarthy) one of several firms making sponsorship inquiries is in heavy industry, usually most controversy-shy category among advertisers. Among nibblers, clothing manufacturer F. Jacobson & Sons flirted with, then abandoned idea of alternate-week ABC sponsorship.

**CHECKING THE RATING SERVICES**—Blueprint for tests to determine rating services doing best jobs included in final report of industry committee initiated last summer by Stanley Breyer, KJBS, San Francisco. As proposed, project would require sponsorship by industry organization like BAB or BAM at cost of \$150,000 to \$200,000. Would include analysis of full techniques used by Pulse, Nielsen, Hooper etc. in reaching findings; might, for example, monitor Hooper phone calls to check interviewing methods.

**TV SPONSORS UP 2200% IN TWO YEARS**—Rorabaugh Report shows that total of national advertisers on TV increased from 238 in June 1949 to 4,832 this past fall. Network accounts most active since January 1950 include: 130 food accounts; 29 automotive; 23 alcoholic beverage; 19 non-alcoholic beverage.

**DOES YOUR ACCOUNT EXECUTIVE WATCH TELEVISION?**—Many account executives, other key agency men, fail to keep up with TV programing. That's impression SPONSOR researchers have been gathering. Said national food firm account man: "I just have time to see our own show." With lightning-pace of newest medium, alertness and study will pay extra dividends. Increasing number of tools are available, including trade papers and clinics.

**NEWSPRINT SHORTAGE MEANS MORE MONEY FOR SPOT RADIO/TV**—Developing shortages of newsprint may mean more money for spot radio/TV budgets. Larger newspapers in post-war years, increasing consumption by Great Britain, are among reasons for paper shortage. There's grey market already with price at \$230 a ton. (Normal contract price: \$106).

**PBS: \$750,000 IN RED**—Cost of starting even a daytime network emphasized by suspension of Progressive Broadcasting System after less than 3 months' operations. Larry Finley, PBS head and respected e.t. specialist, hoped to carry on with new funds as this issue went to press. Total dropped to date: \$750,000; most for Hollywood programing, large chunk for cross-country station relations tour.



## **REPORT TO SPONSORS for 12 February 1951**

**\$75,000 TOTAL EARMARKED FOR TWO TOP NAB EXECES**—When Judge Justin Miller steps up to chairman of board his \$50,000 annual salary will step down. Board action permits maximum of \$75,000 to chairman and new president-general manager. Since president (to be chosen by eight-man committee) is expected to get between \$30-40,000 Chairman Miller is anticipating cut. Names mentioned as president-general manager possibilities include Ed Kobak, Paul Morency, Gene Thomas. Strong NAB elements would like to draft Bob Swezey. Practical broadcaster is sought. Selection committee has working list of 40 candidates.

**RADIO PICKING UP IN TV HOMES**—In 10 of 13 Pulse TV cities January 1951 radio listening was at all-time high in TV homes. City by city, 12 noon to 12 midnight, viewing and listening statistics in TV homes for week of 2-8 January were: Birmingham, TV 25.2-radio 17.5; New York, TV 32.9-radio 15.2; Dayton, TV 30.6-radio 15.9; Columbus, TV 33.6-radio 15.4; Syracuse, TV 32.3-radio 16.7; Cleveland, TV 35.6-radio 15.3; Boston, TV 29.0-radio 18.2; Cincinnati, TV 34.9-radio 16.7; Philadelphia, TV 30.2-radio 13.4; San Francisco, TV 27.4-radio 17.1; St. Louis, TV 31.3-radio 18.1; Chicago, TV 33.2-radio 16.4; Los Angeles, TV 30.8-radio 17.5; Washington, TV 28.6-radio 11.9.

**HOW MUCH IS ADJACENCY WORTH?**—Colgate's high-flying "Our Miss Brooks," (CBS, 6:30 pm Sundays) competing with NBC's "Big Show," is zooming in ratings. 17-23 December Nielsen has it in 9th place with 5,698,000 homes. Previous rating showed 35th place. Jack Benny, in 2nd place with 7,855,000 homes, immediately follows. On Monday nights "My Friend Irma" does well at 10 pm immediately following top-ranking "Lux Radio Theater." Nielsen rates "Irma" 8th with 5,942,000 homes.

**DON LEE'S NET PARTICIPATIONS**—Advertisers like Fels, Best Foods, Hills Bros., Pequot Mills, Sierra Candy like novel twist Don Lee inaugurated mid-October for participations over entire net via afternoon Jack Kirkwood Show. Don Lee sells one-minute commercials worked in by cast at base rate of \$275 per. Sellout is 30 participations weekly.

**RADIO IS GETTING BIGGER**—Among numerous stations whose biggest year was 1950 were WJR (1950 billing, \$3,519,151--1949 billing, \$3,274,670) and WGAR (billing between \$2,000,000 and \$1,750,000 in 1950). Stations' managements both expect at least 10% increase in 1951.

**ARE TV STATIONS PUBLIC-SERVICE MINDED?**—Lengths to which some TV stations go to provide useful service seen in WFIL-TV, Philadelphia "University of the Air." Class is in session each weekday from 11:10 am to 12 noon with topnotch professors conducting and compact curriculum and reading lists available to viewers. KTTV, Los Angeles, devotes 20% of total time to educational broadcasts. Judge Justin Miller waging fight to convince FCC that educational institutions should be granted licenses to operate TV stations "on the merits." FCC Commissioner Frieda Henock advocates allocation of 25% of TV frequencies to educational institutions.



# "GIMME A GROSS OF SUPER CORONAS, DEAR!"

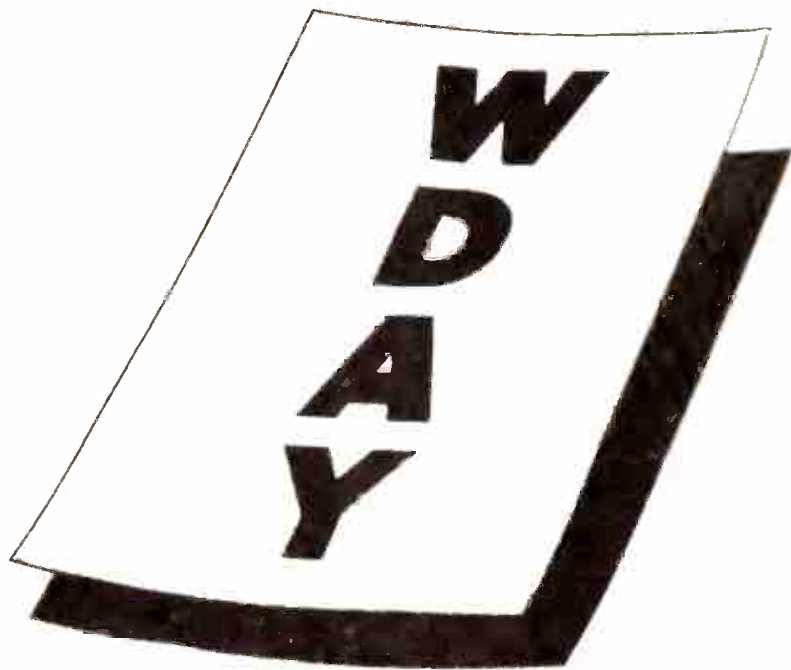


**C**oronas or Cadillacs . . . our wealthy Red River Valley hayseeds have the dough to buy almost anything they want. They're one of the Nation's top income groups. And they prefer WDAY so heavily that they have made it the top NBC station, Hooperwise, in the entire nation!

*Despite competition by the other three major networks, all of which have studios in Fargo, WDAY consistently gets a far greater Share of the Fargo-Moorhead Audience than all other stations combined!*

WDAY has even greater popularity in rural areas. A new 22-county survey reveals that 78.6% of the farm families within about 90 miles of Fargo prefer WDAY, as against 4.4% for the next station!

Yes, urban and rural, WDAY is the overwhelming favorite in the Red River Valley. Write for all the facts, *today!*



**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.  
Exclusive National Representatives

# SPONSOR

VOLUME 5 NUMBER 4

DIGEST FOR 12 FEBRUARY 1951

## ARTICLES

### ***The fabulous Columbia Workshop***

Sponsors know advertising impact is entertainment impact. Here's how the Workshop blazed way in developing the art of radio program-making

23

### ***How to sell a man who can't hear***

Beltone's successful venture into network radio last fall aroused other hearing-aid manufacturers, started advertising revolution

26

### ***Legs and the girl***

Old Gold Dancing Pack TV commercials have created a mystery: Who's the girl on top of those shapely legs? This picture series gives clues

28

### ***How's the "Big Show" doing?***

Blessed by the critics, NBC's new star-packed extravaganza appeals most to big-city sophisticates. Over-all rating is still weak, but growing

30

### ***Getting the most out of camera and props?***

TV cameras can produce endless variety of tricks; ingenious use of these special effects cuts costs, hypoes sales punch

32

### ***Magazines on the air***

Stepped-up TV activity by Life, increased use of radio by SEP, prove that giants in the periodical field know how to make use of competitive media

34

### ***Does your star click with your salesmen?***

Jack Berch, Prudential m.c., has sold himself—and radio—to the sales force. His story may suggest an approach for other firms

36

## SPONSOR INDEX: JULY-DECEMBER 1950

49

## COMING

### ***The fabulous Columbia Workshop: part II***

More about the history of the Workshop, with an audit of net results and a plan for establishing an industry-supported TV Workshop

26 Feb.

### ***The story of Firestone***

Sponsor of the oldest coast-to-coast network radio show, this tire and rubber company started using air in 1928, now has successful simulcast

26 Feb.

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
NEW AND RENEW	11
510 MADISON	16
MR. SPONSOR: DANIEL B. SCULLY	18
P. S.	21
MR. SPONSOR ASKS	42
ROUNDUP	44
QUERIES	46
TOOLS (BROCHURES) AVAILABLE	79
SPONSOR SPEAKS	80



COVER: On 18 March 1948, four network executives (Frank Mullen, then of NBC, not shown) signed a contract with the AFM and James C. Petrillo. This year, traditional smiles for camera may come harder. Musicians' demands include: hike for TV musicians to 20% over radio scale; virtual ban against showing movies on TV. (L. to r.) Mark Woods, vice-chairman of ABC; Robert D. Swezey, then executive v.p. of Mutual, now g.m. of WDSU, WDSU-TV, New Orleans; Petrillo; Joseph H. Ream, executive v.p. of CBS.

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

**For every Radio  
Family in Shreveport**



**KWKH HAS NINE  
ACTUAL "BMB AUDIENCE"  
FAMILIES, OUTSIDE!**



Shreveport is the second city in Louisiana and KWKH is way ahead of all other competition here. On Weekday Evenings, for example, Hoopers show that KWKH actually gets 89.7% as many listeners as all other Shreveport stations combined!

At Shreveport alone is no true measure of KWKH. The city itself has 33,280 radio families, whereas KWKH's 1949 BMB Daytime Audience is 303,230 families (and 227,701 of these are "average daily listeners"!)

Let us or The Branham Company give you all the facts about our rich tri-state area and the job that KWKH know-how can do for you.

**KWKH**

**Texas**

**SHREVEPORT**

**LOUISIANA**

**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

50,000 Watts • CBS •

# 730

1,000 watts, clear channel

Dixie's most progressive  
independent radio voice.

You don't miss the  
BIG, buying audience  
when you buy WPAL.  
Specialized programming,  
beamed to the Negro Market—  
and the Rural Area—  
a Great, Big Audience  
Segment untouched by  
other stations!  
A look at our mail  
pull proves it!

# WPAL

Charleston, South Carolina

contact: John B. Pearson Co.,  
or Dora Dodson Agency.

## Men, Money and Motives

by  
Robert J. Landry

The agency was about two years old, had about 35 accounts in the shop. One month there had been a heady \$10,000 profit; another month a headachy \$11,000 deficit. Billings were within binocular distance of \$2,000,000. But try as he could the founder-owner could not himself make a living. Carefully he studied the confidential data provided by the American Association of Advertising Agencies. He had the right number of employes for his volume. His items for rent, art, radio research, and so on were correct.

Then came the grim choice. He could continue on a risk basis with the possibility of bankruptcy in six months. Or he could halt while the salvage potential was high. With the honorable intention of avoiding insolvency's handy exit, he chose the way of orderly planned withdrawal. He would thus be out all he had originally put up, all he had borrowed, all the salary he might have earned at the agency he left to go on his own, and all that he should now commit himself to pay off out of future salary.

\* \* \*

Here, you will agree, is decency in business. Unhappily, once he was no longer the agency, once he had surrendered his own bargaining position, a majority of his clients began showing this gentleman no appreciation whatever for his honorable course. Instead "hard-headed" treasurers began to chisel their own obligations to the agency. Accounts that had never challenged a charge in two years, now did so. One dug back eight months for a transaction to complain about as basis for subtracting \$5,000 from the book value of its own obligation. Other accounts went suddenly "tough" just to prove how alert they were, claimed failure to approve copy that had run, or wrong insertion, or wrong key number. All of which considerably lessened the salvage and increased the agency guy's personal burdens. It was as if the "hard-headed" pack had chanted, "Fee, Fie, Foe, Fum, We smell the blood of an ad-mun!"

Not pretty, you say? So say we.

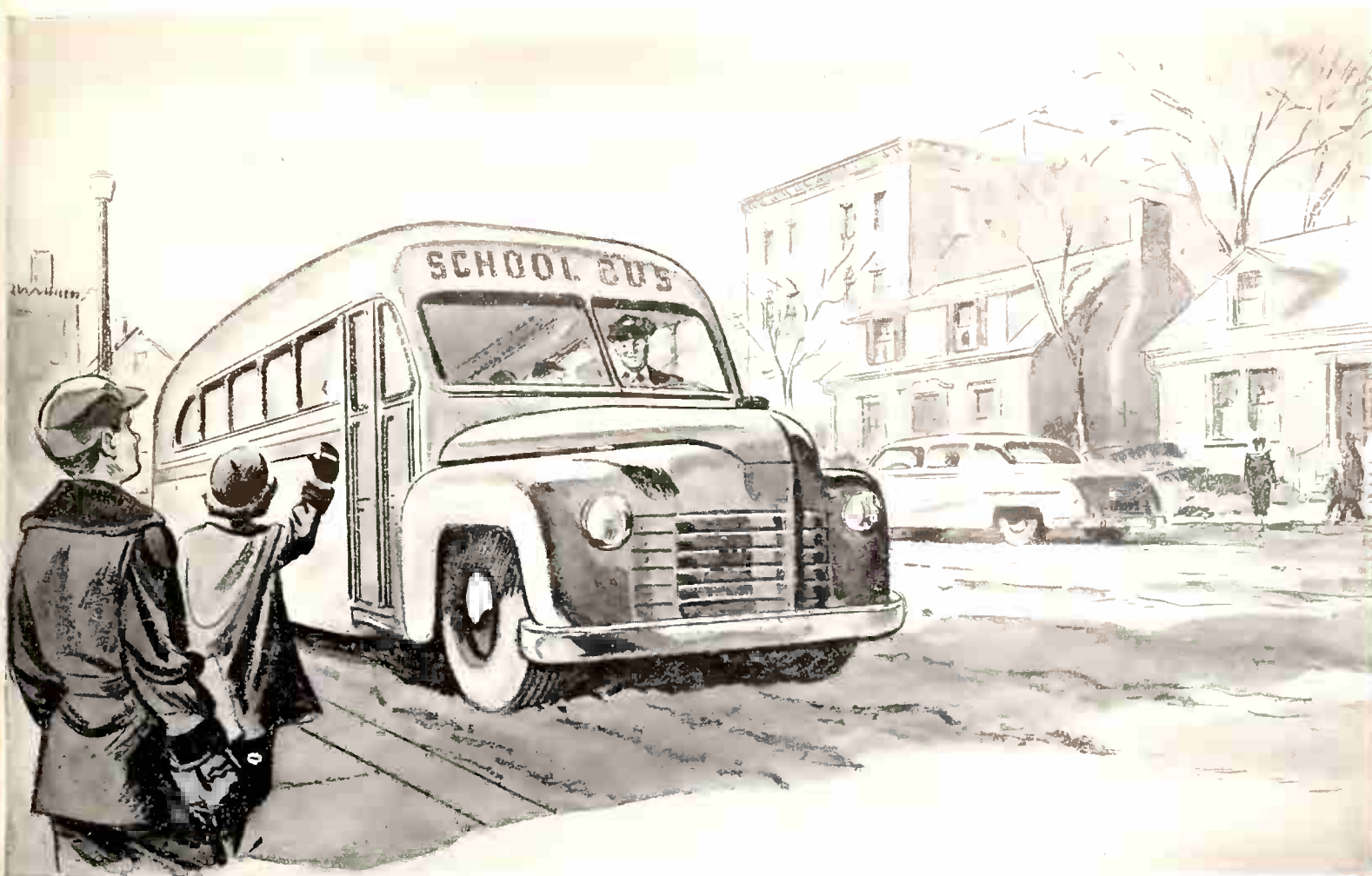
\* \* \*

In the book "This Fascinating Radio Business," written by a certain fascinating writer, there is a photograph of a Denver police magistrate holding morning traffic court. Quite clearly displayed in the photograph are a radio microphone at the judge's elbow and a large bottle of castor oil with serving spoon. It was the quaint habit of this broadcasting judge to dole out, on occasion, a dose of castor oil to traffic offenders who would stand still for such Mussolini-like treatment in clear violation of the United States Constitution which forbids cruel and inhuman punishments.

Denver did not invent but may have produced the ultimate caricature in courtroom broadcasting. Such police pickups were once familiar in some 20-odd cities including, as this memory recalls, Cincinnati, Miami, Atlanta, Omaha, St. Louis. In about half a dozen cases

(Please turn to page 72)





## YANKEE Coverage is *Local*, too!

Any Yankee station anywhere in New England is as home-town as any local enterprise or utility. It is an important cog in community affairs, and it provides a quick and friendly means of introduction to everyone in town.

Decidedly, the better way to sell New England is to make it a local sales job by taking advantage of this Yankee acceptance and popularity in each market.

Here is a network audience built up over the years, firmly established and without rival, because no other New England regional network covers so great an area or combines so much effective local coverage of important markets.

The Yankee Network's 29 home-town stations offer you the most effective means of building and maintaining sales volume in New England.

*Acceptance is THE YANKEE NETWORK'S Foundation*

# THE YANKEE NETWORK, INC.

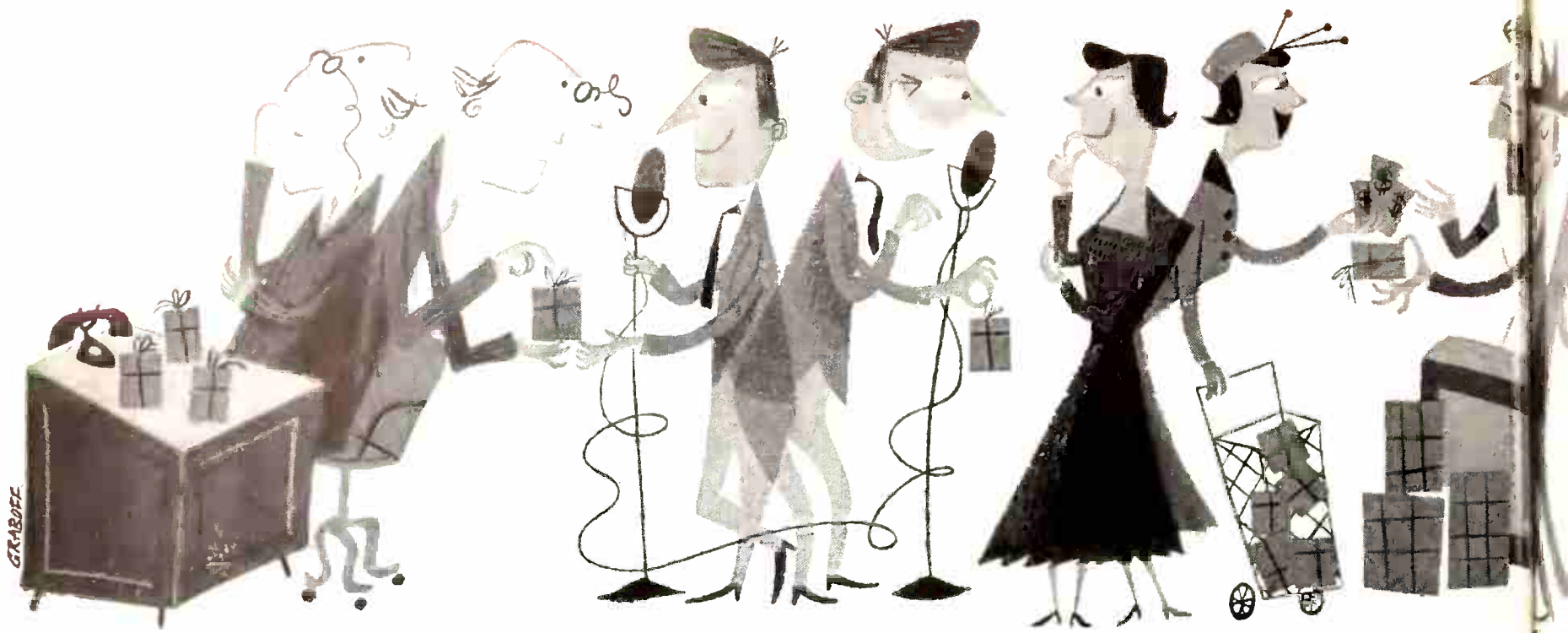
*Member of the Mutual Broadcasting System*

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.

12 FEBRUARY 1951

7



# How's your

## TOP RADIO, TV STARS WILL ENTERTAIN NFBA COURTESY OF CBS-IPL

For the second straight year, headline personalities from CBS radio and television will stage a huge variety show for members of the National Food Brokers' Association and their friends at the annual banquet which climaxes their national convention. This year's banquet will be held at the Palmer House, Chicago, February 19.

"The Housewives' Protective League," participating program broadcast locally by CBS stations in ten leading national markets, will again pick up the tab for this big-name production, in association with CBS and Radio Sales, a CBS division.

The CBS-IPL show is being repeated by popular demand. Spectators and press alike termed last year's show a high spot of the NFBA convention.

Local IPL Directors, and the markets covered by each, include the following: Galen Drake, WCBS, New York City; John Trent, WCAU, Philadelphia; Mark Evans, WTOP, Washington, and WRVA, Richmond; Allen Gray, WCCO, Minneapolis; Paul Gibson (The Paul Gibson Show), WBBM, Chicago; Lee Adams, KMOX, St. Louis; Paul West, KIRO, Seattle; Lewis Martin, KCBS, San Francisco; and Philip Norman, KNX, Los Angeles.





# Chain of demand?

Customers, like generals, originate orders. And in selling just as in a soldier's chain of command, orders come through channels. A successful sales effort embraces not only your customers, but your retailers, all your middlemen and your own salesmen—your whole chain of *demand*. If you are one of the hundreds of advertisers who have been selling on "The Housewives' Protective League," your chain of demand will pass anyone's inspection. Because the HPL is radio's most sales-effective participating program...*right through each link to you*. If you aren't already on the HPL, let the HPL Director in your area show you how he backs up his on-the-air action with hard-hitting merchandising services...how he pounds the local dealer-retailer beat selling your product...helps kindle sales enthusiasm with in-person appearances at manufacturer, wholesaler and dealer meetings...puts out a steady barrage of bulletins, postcards and brochures to retailers...makes available a wide variety of point-of-sale ammunition (such as counter cards, posters, streamers and stickers). To put these merchandising weapons—and the HPL's own tremendous sales power—to work, just call the HPL Director nearest you.

## THE HOUSEWIVES' PROTECTIVE LEAGUE

"The Program that Sponsors the Product"

185 MADISON AVE., NEW YORK CITY • COLUMBIA SQ., HOLLYWOOD



# the **TOUR TEST** proves

**KGW** THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE

.....in the **OREGON MARKET**

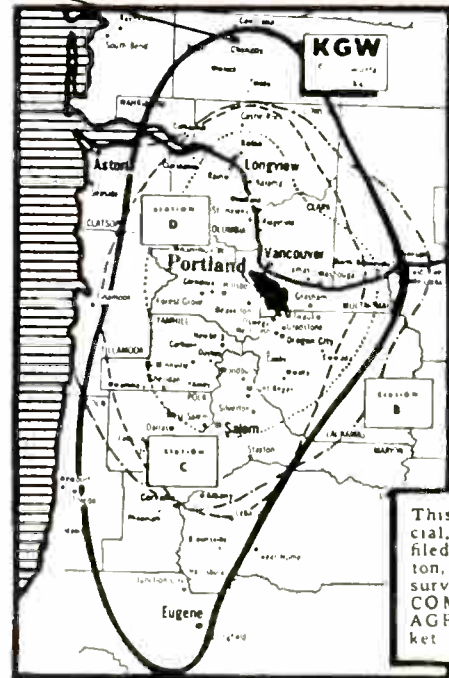


Ninety-one miles north of Portland is Chehalis, major agricultural community of southwestern Washington and an important factor in KGW's Comprehensive Coverage of the Oregon Market. Chehalis lies directly within the range of KGW's north-south directional signal and is completely dominated by the station's "beamed broadcasting". This was proven by a recent Tour-Test, conducted with the cooperation of the Oregon State Motor Association and witnessed by Dennis Hamilton, prominent Chehalis turkey grower. He is shown above with "Miss KGW". This rich, diversified economy is yours to tap through KGW, the *only* Portland station to offer Comprehensive Coverage of the Oregon Market.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES (From 1949 BMB Survey)



DAYTIME	
KGW	350,000
Station B	337,000
Station C	295,000
Station D	192,000
NIGHTTIME	
KGW	367,000
Station B	350,000
Station C	307,000
Station D	205,000

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D. C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.



**PORTLAND, OREGON**  
ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.



# New and renew

# SPONSOR

12 FEBRUARY 1951

## 1. New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Consolidated Grocers Corp (Reid-Murdoch div)	Weiss & Geller	CBS 178	Arthur Godfrey Time; alt days 10-10:15 am; 6 Feb; 52 wks
Doubleday & Co Inc	Huber Hoge	NBC 49	Edwin C. Hill; Sun 11:15-30 am; 1 Apr; 13 wks
Gulf Oil Corp	Young & Rubicam	NBC 116	Counter-Spy; Th 9:30-10 pm; 1 Feb; 52 wks
State Farm Mutual Automobile Insurance Co	Needham, Louis & Brorby	MBS	Cecil Brown; Sat 7:55-8 pm; 24 Feb; 52 wks
Sterling Drug Inc	Dancor-Fitzgerald-Sample	ABC 216	News of Tomorrow; M-Th 10:30-15 pm; 2 Apr; 52 wks
Sterling Drug Inc	Dancor-Fitzgerald-Sample	CBS 150	Bill Shadel and the News; Sun 3-3:15 pm; 4 Feb; 20 wks
U. S. Army & U. S. Air Force Recruiting Service	Grant	ABC 285	Let's Go With Ralph Flanagan; M 10-10:30 pm; 22 Jan; 52 wks
U. S. Army & U. S. Air Force Recruiting Service	Grant	CBS 181	Harold Peary Show; W 9-9:30 pm; 21, 28 Feb; The Line-Up; Th 10-10:30 pm; 1, 8, 15, 22, 29 Mar



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Cities Service Co	Ellington & Co	NBC 93	Band of America; M 9:30-10 pm; 22 Jan; 52 wks



## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Bar-Dol Products Corp	Lubricants	Walsh (Montreal)	26 Eastern Canadian stns	Annemts; 15 Mar
Ben Hur Products Inc	Ben Hur coffee	Mogge-Privett (L.A.)	30 ABC Pac stns	News; M, W, F 10:30-40 pm; 22 Jan; 52 wks
Curtis Publishing Co	Saturday Evening Post	BBDO (N.Y.)	5 mkts	Annemts; 31 Jan; 13 wks
Garrett & Co Inc	Virginia Dare wine	Ruthrauff & Ryan (N.Y.)	Scattered mkts	Annemts; 12 Feb; 8 wks
Park & Tilford	Tintex	Storm & Klein (N.Y.)	60 stns; 30 mkts	Partic; 20 Feb; 10-12 wks



## 4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John G. Ballard	Nunn Stations, Amarillo, natl sls mgr	KFDA, Amarillo, gen mgr
Claude Barrere	Independent sls rep for radio, tv package prog, N.Y.	Transcription Sales Inc, N.Y., eastern div mgr (added affiliation)
Charles C. Bevis Jr	NBC, N.Y., asst to vp o&o stns	KOA, Denver, mgr
Otto Brandt	ABC, N.Y., dir tv stns	Same, vp tv stn relations
James H. Connolly	ABC, N.Y., dir radio stns	Same, vp radio stn relations
Harrison M. Dunham	KTTV, L.A., gen mgr	Same, gen mgr, board of dir
Wilbur S. Edwards	WEEI, Boston, asst mgr	KNX, Hlywd., stn dir
M. M. Fleischl	WMCA, N.Y., acct exec	Same, local sls mgr
Paul R. Fry	Inland Broadcasting Co (KBON, KBON-FM, Omaha, KOLN, Lincoln), vp	Same, pres
Frederick E. Johnson	J. Walter Thompson, N.Y., copywriter	Donald Cooke Inc, N.Y., acct exec
E. Harold Keown	Frederic W Ziv Co, Okla., acct exec	WHBS, WHBS-FM, Huntsville, Ala., mgr
Tony Moe	WCCO, Mupls., sls prom mgr	KNX, Hlywd., and CBS Pacific net, dir sls prom (eff 15 Feb)
Eugene R. Myers	WTAM, Cleve., sls	Same, sls mgr
Leonard Reeg	ABC, N.Y., natl dir radio prog	Same, vp radio prog



Numbers after names refer to category of listing in New and Renew

Claude Barrere (4)  
 Harrison Dunham (4)  
 Robert B. Brown (5)  
 Paul R. Fry (4)  
 Tony Moe (4)

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

4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Samuel Salzman	Allied Record Mfg Co, Hlywd., plant supt	Same, vp
Zonabelle Samson	Leon Livingston, S.F., timebuyer	Forjoe & Co, S.F., mgr
Lindsey H. Spight	Blair, S.F., vp, mgr	Blair-TV, S.F., vp, mgr
Robert M. Stocking	B. T. Babbitt Co, N.Y., asst adv mgr	Donald Cooke Inc, N.Y., acct exec
Harry L. Stone	WSM, WSM-TV, Nashville, vp	KPHO, KPHO-TV, Phoenix, gen mgr
Alexander Stronach Jr	ABC, N.Y., natl dir tv prog	Same, vp tv prog
Harvey Struthers	CBS Radio Sales-TV, N.Y., acct exec	WEEI, Boston, asst gen mgr
Ralph Taylor	KNX, Hlywd., and CBS Pacific net, dir sls prom	KTSL-TV, L.A., dir sls prom
Mort Weinhach	CBS, N.Y., talent, prog negotiator	ABC, N.Y., prog dept bus mgr
Lloyd E. Yoder	KOA, Denver, mgr	KNBC, S.F., mgr



5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
John A. Blum	R. H. Macy & Co Inc, N.Y., exec	Lever Brothers Co, N.Y., asst to pres
Robert B. Brown	Bristol-Myers Co, N.Y., vp	Same, co dir
Herbert M. Cleaves	General Foods Corp, N.Y., assoc sls mgr, Jell-O div	Same, sls, adv mgr
Harold J. Colton	Pabst Sales Co, Chi., sls prom mgr	Same, merch dir
John F. Des Reis	Ronson Art Metal Works Inc, Newark, gen sls mgr	Same, sls vp
Benjamin F. Few	Liggett & Myers Tobacco Co, N.Y., sr vp, dir	Same, pres
Gerald Light	Emerson Radio & Phonograph Corp, N.Y., asst to vp	Same, sls prom mgr
C. E. O'Gonnor Jr	Diamond Match Co, N.Y., spec asst to pres	Same, vp
Keith Porter	Lever Brothers Inc (Harriet Hubbard Ayer div), N.Y., sls mgr	Same, pres
Frederic N. Schwartz	Bristol-Myers Co (Bristol Laboratories Inc), Syracuse, pres	Bristol-Myers Co, N.Y., co dir
W. A. Swan	Pabst Sales Co, Chi., asst gen sls mgr	Same, gen sls mgr
L. D. Thompson	Liggett & Myers Tobacco Co, N.Y., purchasing dept head	Same, co dir
Zach Toms	Liggett & Myers Tobacco Co, N.Y., sec, co dir	Same, vp
Edwin Weisl Jr	Tele-King Corp, N.Y., adv mgr	Air King Products Co, Bklyn., adv, sls prom mgr
Peter M. Zaums	Pabst Sales Co, Chi., sales superv	Same, sr sls superv (Chi. metropolitan div)

6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Safety Bazor Corp, Bklyn.	Silver Star razors and blades	McCann-Erickson, N.Y.
Boyer International Laboratories Inc, Chi.	H-A hair arranger	George H. Hartman, Chi.
D. P. Bushnell & Co, Pasadena	Binoculars	J. Walter Thompson, L.A.
Carey Salt Co, Hutchinson, Kans.	Salt packager	R. J. Potts-Calkins & Holden Inc, K. C., Mo.
C & W Frozen Foods, S.F.	Frozen foods	Ley & Livingston, S.F.
Carolene Products Co, Litchfield, Ill.	Milnot milk compounds	Henri, Hurst & McDonald, Chi.
Gigogne Inc, N.Y.	Perfumes	Lawrence Boles Hicks Inc, N.Y.
Coffee Time Products of America Inc, Boston	Carbonated beverage	Harry Paul & Assoc, Boston
Corn Belt Hatcheries, Joliet, Ill.	Hatcheries	Guild, Bascom & Bonfigli, S.F.
Crystal Cream & Butter Co, Sacramento	Dairy products	Hofer, Dieterich & Brown Inc, S.F.
DeJur-Amsco Corp, L.I.C., N.Y.	Movie cameras	Grey, N.Y.
Marie Designer Inc, L.A.	Contour chair lounges	Walter McCreery Inc, Beverly Hills
Erskine Mfg Corp, Erskine, Minn.	Champion Berger rotary snow plow	Barney Lavin, Fargo
F. W. Evanger, Wheeling, Ill.	Keenel food	Kaufman & Assoc, Chi.
Five Star Mfg Co, East Grand Forks, Minn.	Freeman headbolt engine heater	Lavin, South Fargo, N. D.
Hollywood Rogne Sportswear Corp, Hlywd.	Rogne shirts	Walter McCreery Inc, Hlywd.
International Golf Products, Chi.	Miracle adjustable golf clubs	Edgar Walter Fischer, Chi.
Lee Foods Division, K. C., Mo.	Foodstuffs	B. J. Potts-Calkins & Holden Inc, K. C., Mo.
Libby, McNeill & Libby, Chi.	Pineapple products	Foote, Cone & Belding, Chi. (eff 1 Apr)
Los Angeles Brewing Co, L.A.	Eastside beer	Warwick & Legler, N.Y.
Mosler Safe Co, N.Y.	Safes	Stockton, West, Burkhardt, Cine.
Ohio Match Co, Wadsworth, Ohio	Matches	Young & Rubicam, N.Y.
Beed Products Co, St. L.	Inergel tablets	Dorrance-Waddell Co, N.Y.
Begina Furniture Co, Bklyn.	Household furniture	William Wilbur, N.Y.
Beiss Dairy, Sikeston, Mo.	Dairy products	Harold Kirsch Co, St. L.
Stener Laboratories Inc, Pittsb.	Anuno-ness ammoniated dentifrice	Sussman & Adler, Pittsb.
Terre Haute Brewing Co, Terre Haute	Beer and ale	Blow Co, N.Y.
Texas Nurseries, Winnsboro	Nursery stock	J. F. Gelders Co, Oklahoma City
J. G. Van Holten & Son Inc, Milwaukee	Pickles	Jim Baker Assoc., Milwaukee
Wetherby-Kayser Shoe Co, L.A.	Men's and women's shoe store chain	Yambert, Prochnow, McHugh and Macanlay Inc, L.A.

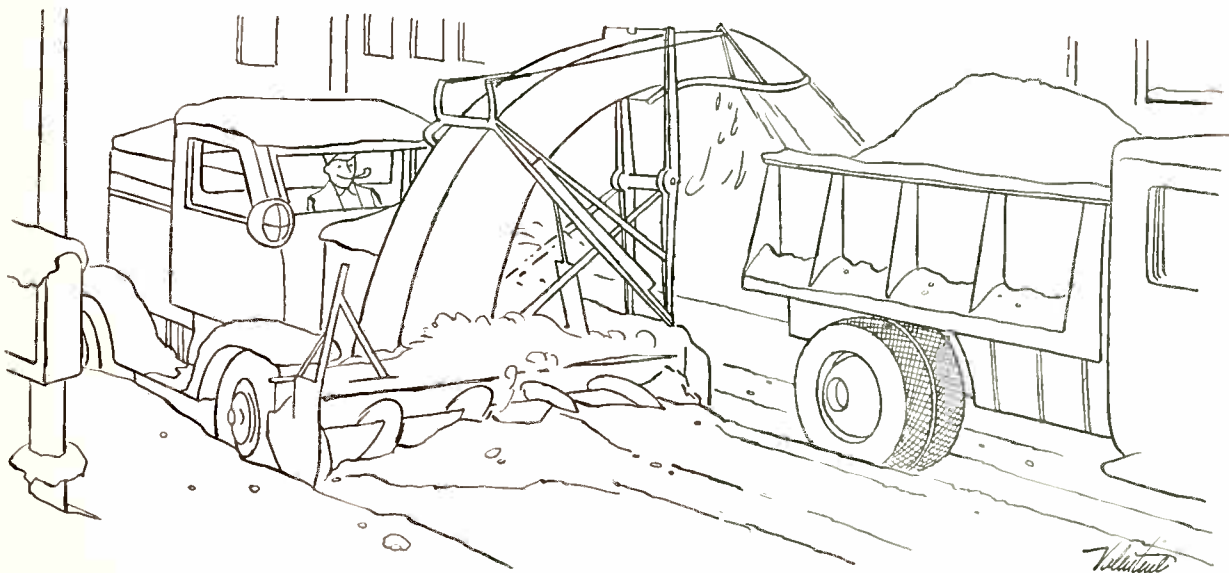
Numbers after names refer to category of listing in New and Renew

- Harvey Struthers (4)
- Lindsey H. Spight (4)
- Leonard Reeg (4)
- B. F. Few (5)
- Alex. Stronach (4)





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

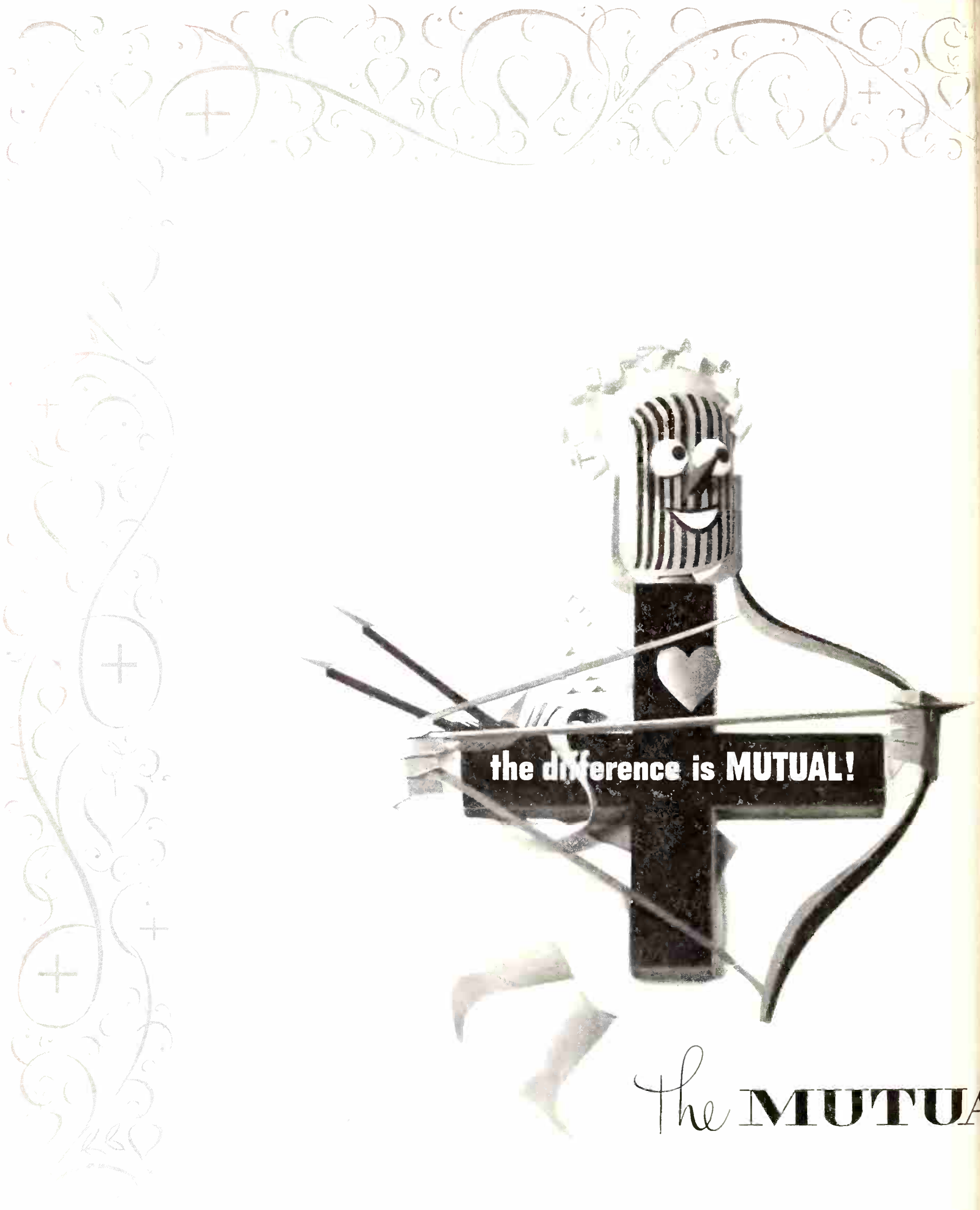


For your SELLING job in this top U. S. market use WTIC . . .

*because*

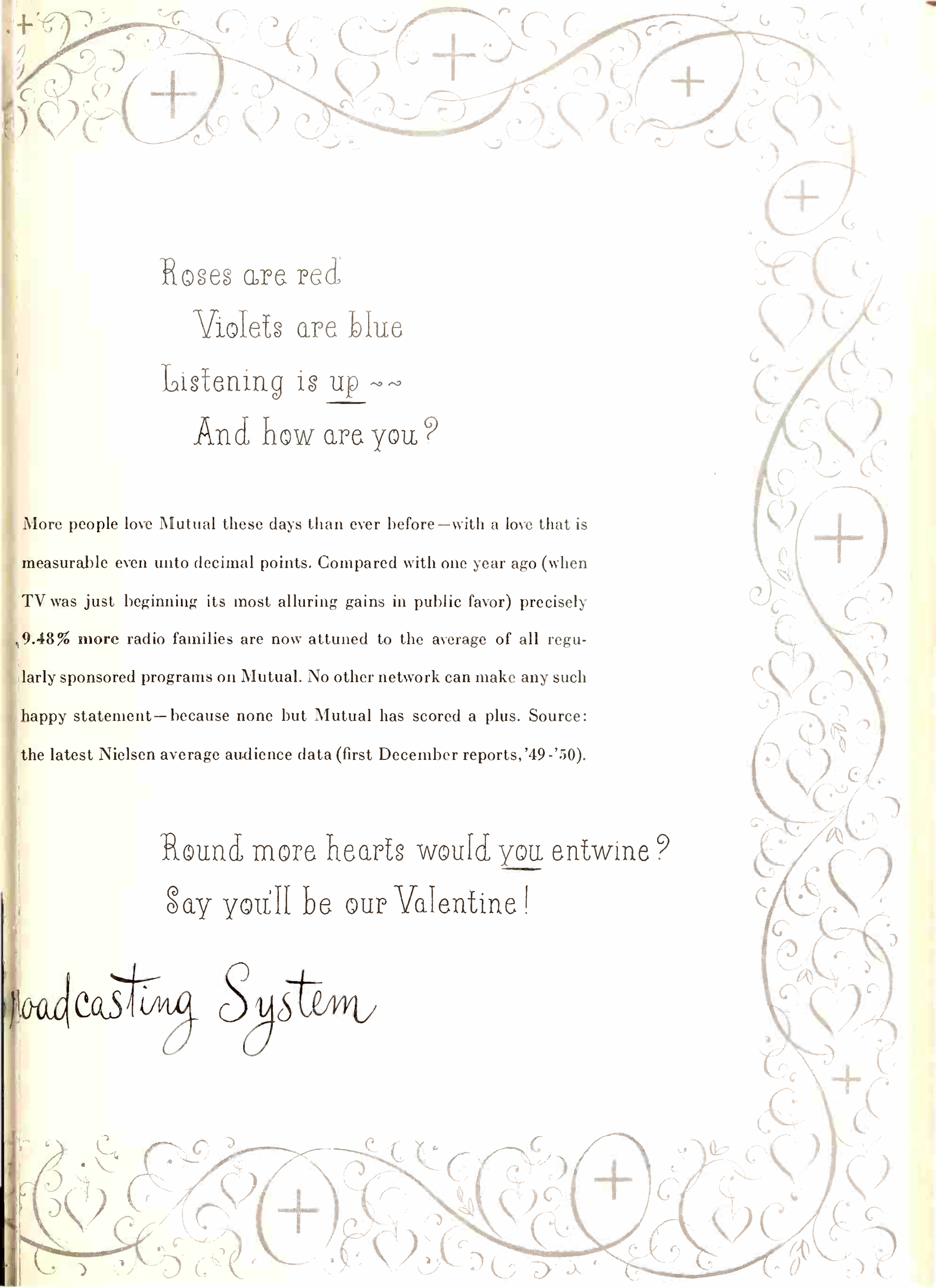
**WTIC** DOMINATES  
THE PROSPEROUS SOUTHERN  
NEW ENGLAND MARKET

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



The **MUTUAL**





Roses are red  
Violets are blue  
Listening is up ~ ~  
And how are you?

More people love Mutual these days than ever before—with a love that is measurable even unto decimal points. Compared with one year ago (when TV was just beginning its most alluring gains in public favor) precisely **9.48%** more radio families are now attuned to the average of all regularly sponsored programs on Mutual. No other network can make any such happy statement—because none but Mutual has scored a plus. Source: the latest Nielsen average audience data (first December reports, '49-'50).

Round more hearts would you entwine?  
Say you'll be our Valentine!

Broadcasting System

**FOUND:**

Over  
300,000  
Regulars

People are faithful in Quebec—especially in their listening habits.

For instance, the latest listenership figures just released by the B.B.M. disclose the following revealing fact: 295,540 French Canadian families listen to CKAC regularly at night, 311,100 listen regularly by day!\* *These circulation figures are greater than that of any daily newspaper or other independent radio station in the entire Province!*

Yes, CKAC reaches the heart of French Canada—covering all counties in Quebec, blanketing close to 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results—at a very modest cost per listener.

\*On 6-7 times per week listenership basis.

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



**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago  
William Wright - Toronto

## 510 *Madison*

### TIMEBUYER CONFESSIONS

I want to congratulate you on the excellent strides you've made with SPONSOR. You certainly have succeeded in finding a different way to present the problems of broadcasting.

I read the article you had in your 4 December issue, "Confessions of a New York timebuyer." This must have been an answer to an editor's dream, judging by the amount of controversy it started. However, I'm wondering if this was a service or a disservice to radio advertising. The young man was certainly not typical of anything but a slipshod, lazy timebuyer. It's easy to understand why he spent less than two years in that end of the business. From my observation, this article has tended to undermine the confidence of some advertisers and sponsors in the services they get from an advertising agency. Was this your intention?

Such a result is unfortunate because there are a lot of sincere people buying radio time who have conscientiously tried to use every bit of data available to do a sound, constructive buying job. It's a shame to have them black-listed and smeared because some smart aleck wants to boast about how he "got by," how he did an inexcusable job because he was too "uneducated" and/or too lazy to do a fair, conscientious job. Should we discredit everyone because of one blackguard? Are all physicians and surgeons to be smeared because some guy boasts he's a quack?

HARLOW P. ROBERTS  
Executive Vice President  
Goodkind, Joice & Morgan, Inc.  
Chicago

### GRAUER ARTICLE

Congratulations on a fine article about Ben Grauer in the 1 January issue. "My twenty years with sponsors."

Have long felt that too many times commercial copy (whether agency or local) becomes stereotyped to a point where it is impossible to do justice for the sponsor. In the case of local copy, you have an opportunity to make the suggestions without too large an outlay

of cash for telephones or telegrams. On agency copy, it is an entirely different thing. I agree with Ben, though, when he states that in the majority of the cases a lot of thought has been put into copy to "punch" certain phrases or words and the announcer shouldn't lose sight of this fact. I sincerely hope that many of the agency people read this article and will grasp what Mr. Grauer is trying to suggest.

Keep up the good work. Yours is a magazine that gets read, reread, and constantly referred to by not only the undersigned, but also the sales staff of this station.

RAYMOND G. ULBRICH  
Station Manager  
WDMJ  
Marquette, Mich.

### JOHNSON'S WAX REBUTTAL

I note a squib in your 20 November issue (Applause, p. 84) crediting us with having guts and also for admitting we had made a mistake in thinking we could do a full advertising job without radio.

It's nice to be told that you have guts. We are willing to admit that, but we have never admitted to making any mistake in the choice of advertising media during the past year. Sales for the year just concluded have been the largest in our history.

WILLIAM N. CONNOLLY  
Advertising Director  
S. C. Johnson & Son, Inc.  
Racine, Wis.

### WLW PRESIDENT COMMENTS

Your editorial on the NBC rate reduction, I thought, was very fine. I enjoyed reading it and believe you could not be more right.

R. E. DUNVILLE  
President  
WLW  
Cincinnati

### GROCERIES ON THE AIR

Swell story on "Grocery stores on the air!" Can use a couple of copies of the story as soon as you can ship them out. Thanks for a job well done.

BURT LEVINE  
Commercial Manager  
WPWA  
Chester, Pa.



pay a "single" rate...

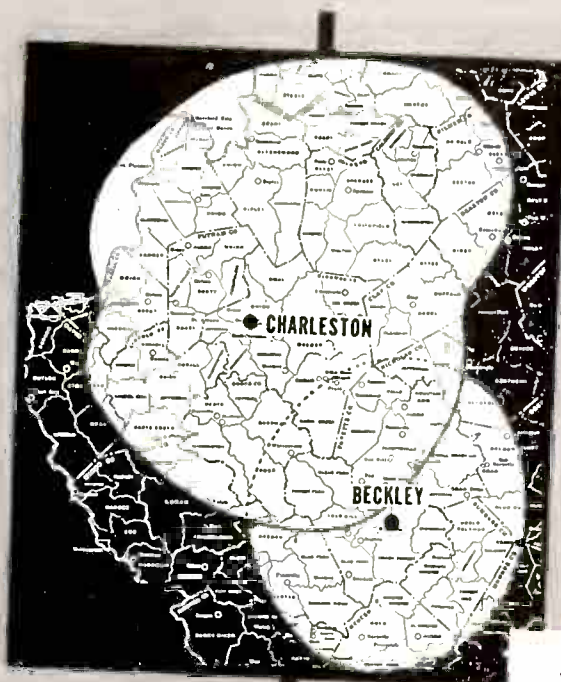
do a "double" job

with

West Virginia's

"personality  
package"

Corner West Virginia's lushest industrial market with this potent pair of "Personality" stations . . . at a combination rate that is about the same as you would pay for any single comparable station in either locality! With WKNA and WJLS on the job, you reach more potential customers than any one station can deliver—with twice the impact—and at one low rate. Check up . . . try it and see!



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

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

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

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



You'd like the statistics on this Beauty it's true but here are some, more *vital* to you. To *Sell* Northwestern Ohio there's ONE BEST BUY.

It's Radio Station WSPD and here is why. For 28 years WSPD has been growing bigger until now the State Area BMB shows 90% is our figure.

So get Results in this market if your client is needy. Buy time that is proven . . . buy spots on WSP (ee)D.

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

**WSPD-TV**  
CHANNEL - 13

Represented Nationally by KATZ



**Mr. Sponsor**

**Daniel B. Scully**

Advertising manager  
Nedicks, Inc., N. Y.

A nickel cup of coffee today is something to shout about. That's exactly what Dan Scully, advertising manager of Nedicks, is doing for the company's 90 snack-stand stores (serving more than 1,000,000 people each week).

Actually, with an ad budget approaching \$750,000. Dan is directing the advertising for two separate operations: the stores and the wholesale division. About four-fifths of the \$250,000 devoted to store advertising goes to radio.

"We use eight radio stations in the Eastern area, four in New York City," says the 27-year-old manager who has been steering the company's advertising for the last year. "All of our radio work is confined to the disk jockey participation type of show aired between 6 and 9 a.m."

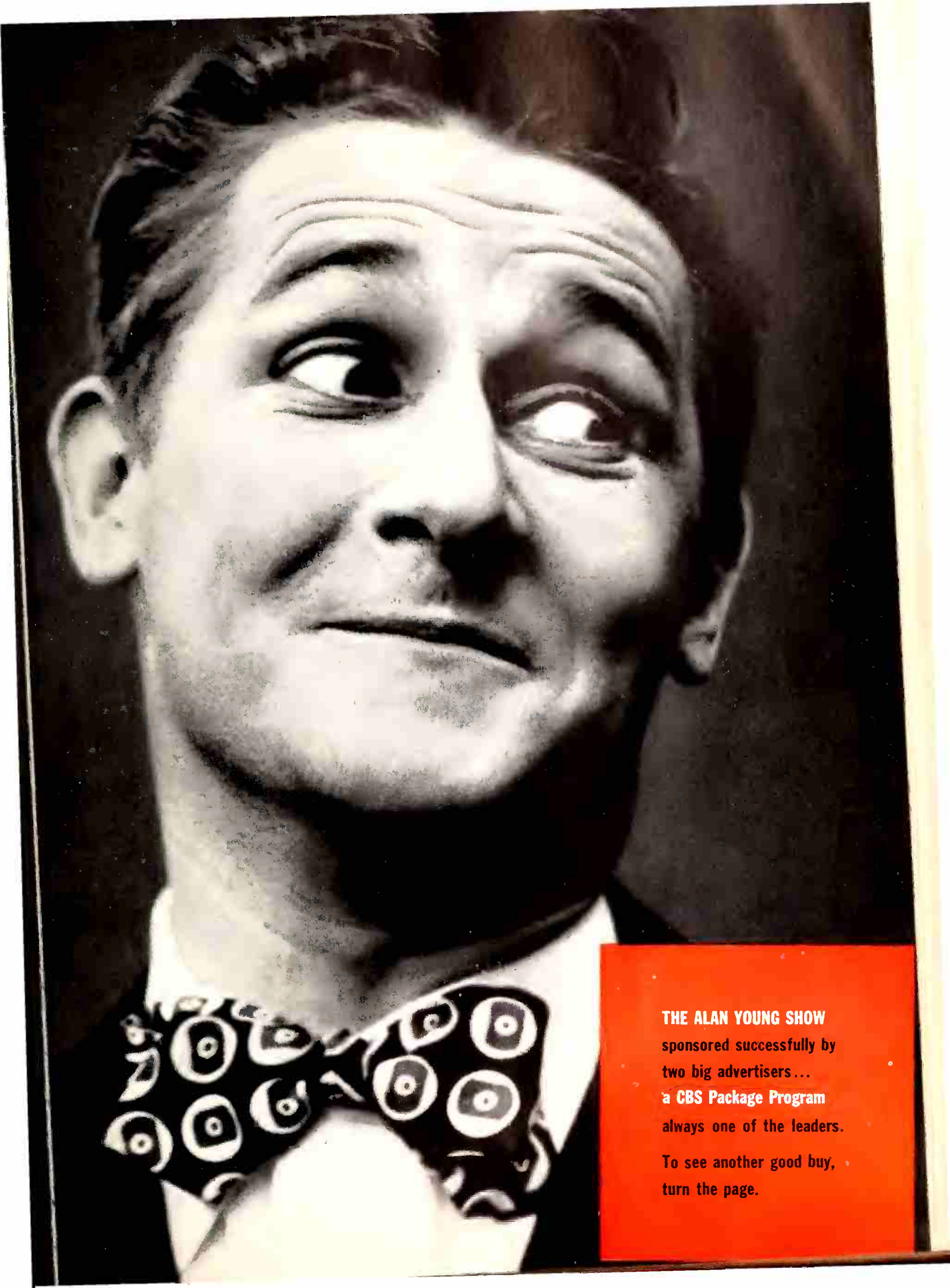
Informality keynotes the company's commercials. Dan gives the announcers a factual book about Nedicks. The rest is up to the announcer who ad libs all plugs. The disk jockey has plenty to talk about, too what with Nedicks' five-cent cup of coffee and 12-cent breakfast. "We find that announcers do twice as good a job for us when they make the pitch in their own style," Dan explained.

On each of the six mornings a week when the company airs its commercials, it has a Nedicks' breakfast sent up to the audience and station personnel. Part of the firm's air promotional activity is a Miss Nedicks contest that includes radio interviews for women employees; also, visits by disk jockeys to Nedicks stores in the area.

Nedicks' wholesales division is relatively new, was begun about a year ago. Its \$500,000 ad budget is divided between radio, television, points-of-sale material, and newspaper. Products are a six-ounce can of orange drink concentrate, and small and large bottles of the finished drink; they are sold through regular retail outlets.

Dan is taking in his stride the company's average expansion of one store a month. He has been in advertising since his college days before the war when he worked for the Leo Burnett Agency in Chicago. During the war he served three years as a navy flier; afterwards, worked in the merchandising and advertising departments of the Los Angeles *Examiner*. He free-lanced in advertising for six months before joining Nedicks as advertising manager.

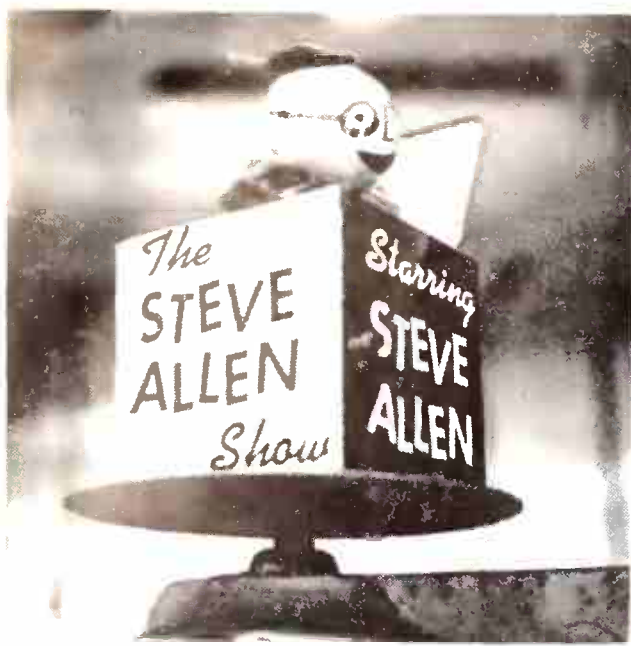




**THE ALAN YOUNG SHOW**  
sponsored successfully by  
two big advertisers...  
a **CBS Package Program**  
always one of the leaders.

To see another good buy,  
turn the page.





**THE STEVE ALLEN SHOW**  
is a relaxed, informal, and  
delightfully funny  
**CBS Package Program**  
that's sure to capture new  
friends, new customers for  
a wide-awake advertiser.

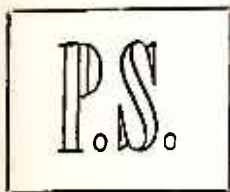


Variety gives a glad hand  
to Steve Allen and his  
"sharp sense of humor, fine  
flair for ad-libbing..."  
and predicts that this  
show is slated to wind up  
as "one of the top."





**New developments on SPONSOR stories**

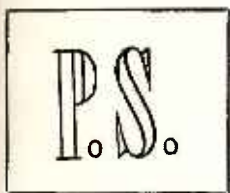


**See:** "Mail orders by the millions"  
**Issue:** 22 May 1950, p. 28  
**Subject:** Successful radio/TV mail offers

In "Mail orders by the millions," 22 May 1950, SPONSOR described the successful RCW Enterprises set-up. Since then mail-order business has been hurt by fly-by-nighters. Net result has been a tightening of station regulations to protect the public.

In addition to current inquiries being made by Postal officials, stations themselves have taken the matter into hand. WFIL-TV in Philadelphia requires that every product advertised for mail order be backed by a certificate of approval from a recognized testing laboratory or by reputation of an established merchandising firm.

WPIX, New York, now requires information from the mail-order advertiser that includes: bank reference; two trade references who have had dealings with the advertiser in the past six months; and trade names being used by the advertiser. The station also requires that the advertiser have a showroom or retail outlet in the vicinity, or deposit \$100 or more to satisfy listener claims should they arise.

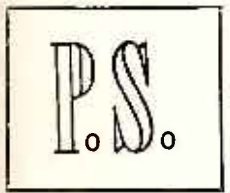


**See:** "How B & W climbed to 23 billion cigarettes"  
**Issue:** Two parts beginning 6 November 1950, p. 21  
**Subject:** Air strategy of Brown & Williamson

No change is expected in B & W's use of the air.

Radio strategy described by SPONSOR in its two-part story, "How B & W climbed to 23 billion cigarettes," 6 November 1950 and 20 November 1950, is given by the company as chief reason for its Kools' 22.6% gain during 1950. This in face of a general slipping in leadership by the Big Three: Camel, Lucky Strike, and Chesterfield.

B & W's Raleighs, advertised solely by radio, steadied off with a 7.1%, having gained 133% during the previous year.



**See:** "Mohawk uses a new broom"  
**Issue:** 11 September 1950  
**Subject:** Mohawk Carpet Mills, Inc. on TV

Starting 12 March, Mohawk Carpet Mills, Inc. will supplement its broadcast of the *Roberta Quinlan Show* (NBC-TV) with radio.

Through radio representative George Bolling, Mohawk has lined up some 27 radio stations for its special versions of the network television program. MCA already has a backlog of several months transcriptions stored away for use on the stations; they'll soon have enough for the three-times-a-week, 13-week schedule mapped out.

Mohawk's plan is to put radio versions of the *Roberta Quinlan Show* into many markets still unserved by TV. They will also drop their TV show on stations where time slots for kines are not to their liking, substitute radio transcriptions. Radio stations involved are merchandising the show heavily to Mohawk distributors, hope to prove radio's power in comparison to television.



In This Prosperous Carolina Piedmont (Spartanburg-Greenville) Area That Makes This Station Your Most Potent Mass Salesman!



BMB Report No. 2 Shows WSPA With The Largest Audience Of Any Station In The Area!

AND...This Hooper Report Shows How WSPA Dominates This Area!

<b>HOOPER RATING -- Winter 1949</b>	
8:00 AM -- 12:00 N . . . . .	63.2
12:00 N -- 6:00 PM . . . . .	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM . . . . .	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES A POTENT PERMANENT HYPO AIR YOUR WARES OVER**

Represented By:  
 John Blair & Co.  
 Harry E. Cummings  
 Southeastern Representative  
 Roger A. Shaffer  
 Managing Director  
 Guy Vaughan, Jr., Sales Manager

**The No. 1 CBS Station For The Spartanburg-Greenville Market . . . . .**

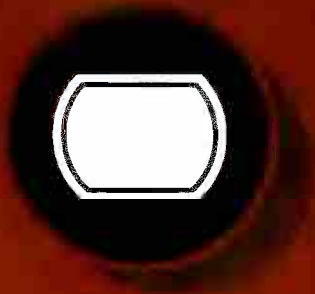
**5,000 Watts -- 950 On Your Dial**



# WGBH

Radio and Television of Boston

A N D C O M P A N Y



NEW YORK

WILSON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD





1937: PUTTING BEAT OF HUMAN HEART ON AIR TYPICAL OF WORKSHOP'S EXPERIMENTS; SHOW WAS POE'S "TELLTALE HEART"

# The fabulous Columbia Workshop

## PART ONE

OF A TWO-PART STORY

**From 1936 to 1947 the Workshop threw traditions overboard and sparked program progress**

**over-all** If the new or limited-experience advertiser approaching either radio or television has one obviously dangerous attitude, it lies in his disposition to concentrate all his energies, enthusiasm and interest upon "the deal" (choice of network, time, costs, circulation data, dealer ties, etc.) and to overlook, or minimize, or take for granted, or leave to others, the far more important decision of "the show." And yet again and again it

proves out that, in the old Shakespearian dictum, "the play's the thing." Advertising impact is entertainment impact. For this reason the astute sponsor sooner or later waxes studios about program history, program problems, program know-how. Curiously enough no detailed analysis has, until now, been provided sponsors as to the one series of programs which more than any other series distilled a great amount of information and experience

on script and studio ways and means. We refer, of course, to the famous Columbia Workshop.

The Workshop series taught radio a great deal. In many direct and indirect ways it stimulated advertisers, agencies, writers, directors, critics. It fed a vitalizing stream of new ideas, brains, blood, and personalities into the medium. It jarred the lazy and opened the eyes of business men. As J. Stirling Getchell influenced the art





THE COLUMBIA WORKSHOP ATTRACTED BIG NAMES. YOUNG MR. ORSON WELLES WAS FIRST HEARD IN SHAKESPEARE'S "HAMLET"



Irving Reis was a founding father of the Columbia Workshop. An engineer who turned writer, Reis was a student of program content. He gave the Workshop a year and a half of his pioneering spirit. It was Reis who brought to the air such stories as Archibald MacLeish's "Fall of the City," such stars as Sir Cedric Hardwicke, and such authors as T. S. Eliot.

of "ad-making," so did the Columbia Workshop add drive, bounce and challenge to the art of "program-making."

Take the radio classic, *My Client Curley*. It was experimental novelty when the Workshop initiated it, high-powered commercial humor when repeated several times under sponsorship. *The Ghost of Benjamin Sweet* was years ahead of the parade when produced on the Workshop in 1938 and has since been followed by many another farce exploiting the fun in "disembodied" characters. The important, if seldom mentioned, dramatic cue music of radio, which contributes a great deal to story-telling technique, owes a monumental debt of encouragement to the Workshop. So, too, with sound effects. These were "discovered" and "produced," both as to realistic and fanciful application. The Workshop influence may be found in direct spiritual descent in many a phonograph album for children today. The range and variety of literary subject matter was much broadened and the Workshop often broke rigid limits needlessly imposed on the medium by narrow minds. The Workshop introduced to radio such unexpected, but worthwhile, authors as Shakespeare, Euripides, Lord Dunsany, Oscar





WORKSHOP PRODUCTIONS PIONEERED IN THE USE OF SOUND EFFECTS. SOUND CREW SIMULATES A CONSTRUCTION JOB

Wilde, Irwin Shaw, William Saroyan, Ernest Hemingway, Stephen Vincent Benet, John Galsworthy, Hillaire Belloc, T. S. Eliot, Arthur Kober, John M. Synge and Archibald MacLeish.

That the Workshop can be profitably studied today for bread-and-butter lessons useful to television seems clear. At the very least it can irrigate, ventilate, and fertilize the imaginations of the worried TVers who well know they are not playing with an Erector set.

Today we see that television programs are "developed" through a vast catch-as-catch-can system consisting of no system at all. The TV talent market is certainly jumping and the prowl for ideas, stunts, forgotten theatrical fads is unending. Script editors interminably dig in obscure writings seeking possible TV payoffs. Large, small, and hole-in-wall makers of commercial movies complicate the competition as everybody packages everything and everybody dashes off in all directions.

The talent scout, by whatever name he goes, has come into his own today but he is himself a conspirator plotting higher overhead for the sponsor. At his best the scout is an alert broker

*(Please turn to page 60)*



Natives (from Harlem nightclubs?) filled studio when producer wanted jungle sounds





GABRIEL HEATTER BROUGHT BELTONE SUCH STRONG RESPONSE THAT HIS MBS COVERAGE JUMPED FROM 125 TO 300 STATIONS


# How to sell a man who can't hear

**When Beltone sunk lion's share of big budget into radio, it started a revolution in hearing-aid advertising**

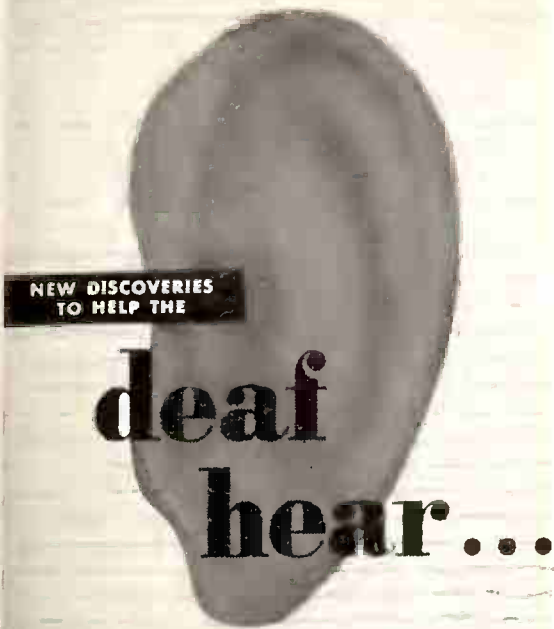


**Two Officials Guide  
Beltone's Ad Program**

Fay Posen, wife of Beltone president Sam Posen, and her dynamic brother, David Barnow, share responsibility for the hearing aid company's million and a half dollar ad effort. Energetic Fay Posen helped her husband launch the firm in 1940 and then ran the growing company by herself when Sam Posen went into the Army in 1942. In addition to this active business career she has been able to raise two sons, Larry and Mike. Her brother, 37-year-old David Barnow, was a successful insurance official before he joined Beltone in 1943 as general sales manager. His friendly approach has been a key factor in building strong ties with Beltone's loyal distributors.

 At first blush, a hearing-aid promotion campaign based on selling via the ear, sounds like the logic of Gracie Allen or My Friend Irma. Closer analysis discloses an astute flanking movement by Beltone Hearing Aid Company, Sonotone Corporation and Acousticon—all three are now using network radio. Strategy behind the new advertising moves: most inquiries for hearing aid instruments come in from friends or relatives of the afflicted who *can* listen to the radio easily. This is because the hard of hearing are often far too shy





...tender gets booklet above.

Heatter furnished so many

that Beltone needs salesmen (see right)

**HELP!..HELP!..HELP!..**



**BELTONE URGENTLY NEEDS MORE SALESMEN IMMEDIATELY!**

ENORMOUSLY INCREASED QUANTITIES OF FRESH, NEW LEADS . . .

. . . leads from the Gabriel Heatter-Beltone network program . . . leads from national magazines . . . leads from regional radio . . . leads from newspapers . . . leads from television . . . leads from direct mail . . . these fresh, new inquiries pouring in daily, add up to tens of thousands of quality leads every month . . . yes, more than Beltone's present sales organization can possibly handle.

**IF YOU ARE A SALESMAN WHO COULD MAKE MORE SALES  
IF YOU HAD MORE LEADS . . .**

. . . if you want to make more money — BIG money . . . and if you have good personal and business references, own your own car and are bondable . . . then write, wire, or phone today and we'll let you know whether there is an opening in your home town or in other cities in which you may be interested. Get your application in quickly as the best openings will be the first to go.

Address:—

**RECRUITING DIRECTOR  
BELTONE HEARING AID COMPANY**

BELTONE BUILDING  
1450 W. 19th St., Chicago 8, Ill.  
PHONE: TAYlor 9-4282

about their difficulties to make the first move. Many of them, however, do listen to the radio and make inquiries directly.

It was careful research on this point which helped the Olian Advertising Agency, Chicago, show its client, Beltone, that network radio was a worthwhile venture, with the result that Beltone began sponsoring Gabriel Heatter last fall and a new advertising trend was born in the hearing-aid industry.

Until recently, hearing-aid manufacturers had no interest in large-scale radio campaigns. This year, because of Beltone, the flow is in the opposite direction. The box score so far is this:

1. Beltone, reported to have the largest sales, took its big step 20 September 1950, buying the Gabriel Heatter show once a week on Wednesdays over MBS, 7:30-7:45 p.m.

(The potency of the medium was seen immediately when enough leads came in to keep its 1,000 full-time salesmen busy.)

2. On 6 January, Sonotone started Galen Drake on a new Saturday afternoon series over CBS, 2:30-2:45 p.m.

3. Acousticon bought a month-long saturation campaign over MBS, using 14 separate programs extending from 15 January to 12 February.

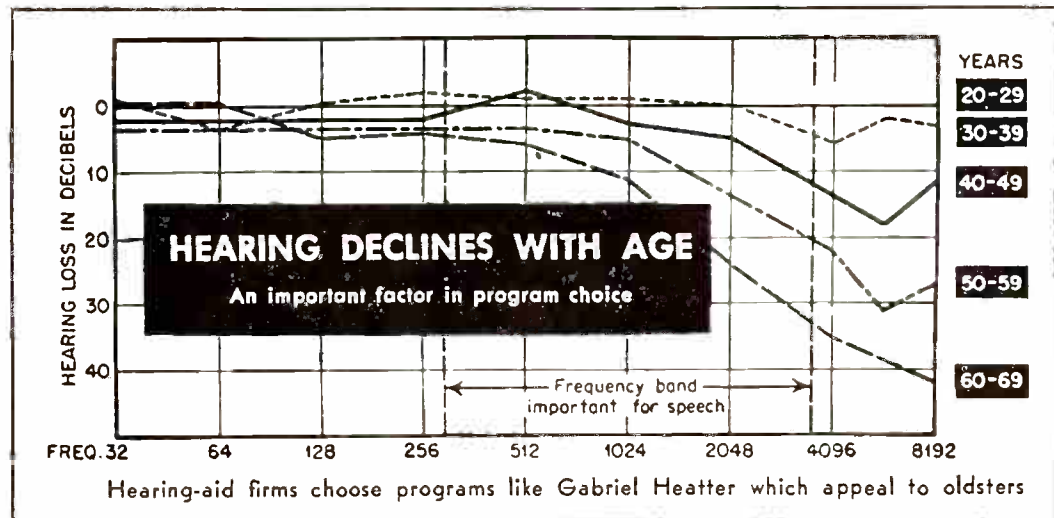
The Zenith Radio Corporation hearing-aid division, the other firm among the top four in the industry, is still out of network radio following the spot radio policy of the parent company. This hearing-aid manufacturer confines its efforts to market-by-market use of the medium.

The extent of the shift into radio by

these companies may be gauged by the fact that Beltone has raised the radio share of its ad budget from five per cent to 45%; and that Acousticon is bringing radio from a similarly small figure perhaps to 75% of its ad budget; purchase of the Galen Drake show is taking about 18% of the Sonotone budget.

Broadcast advertising is being employed by the hearing-aid firms to meet a promotion problem not found in

(Please turn to page 66)





# Legs and the girl

There's more than an eye-arresting pair of legs propping up the Old Gold TV commercials each Tuesday night (NBC-TV) and Thursday night (ABC-TV).

In the interest of journalistic zeal (and the 97.4% of advertising executives who ponder such matters as are represented on these pages) SPONSOR reports more fully.

We've asked Miss X\* to tell us about herself; she does it charmingly in the captions. (Her face is never shown in pictures Old Gold releases to TV fans in order to heighten the interest of the public.)

\*So sorry, seems we've misplaced her name—and telephone number.



2. What a relief—just sitting! I can't understand why the clock keeps showing me every shoe in the shop.





"THIS JOB GIVES ME THAT BOXED-IN FEELING, BUT I HAVE LOTS OF FUN BEING AN ANIMATED BILLBOARD WITH SEX APPEAL" Pictures by Conrad Eiger



3. "The men whistle at him on the way home. Well he loves to be the center of attraction"



4. "A dancer has to tread carefully, especially coming out of the shower. There's a big evening ahead"




5. "Some of my friends say I have a lovely profile, but I can't see it. Truthfully, what do you think?"



# How's the "Big Show" doing?

**Ratings are still low, appeal  
is to big cities. But, said  
one sponsor, "We love it."**

 Three months ago, NBC launched an experiment in bigness. The network was trailblazing in two directions at once: (1) By launching the longest, most talent-loaded comedy show in recent radio history; (2) By starting, at the same time, Operation Tandem with its new rotating participation basis for network sponsorship.

In the period since then, ad men have watched closely for the tell-tale signs of program acceptance or failure. And the lunch table debate has flowed hot and heavy on occasion about the dangers of splitting sponsorship. To help answer some of the programing and commercial questions raised by the *Big Show*, SPONSOR spoke to advertisers who had bought into it; to some of those who considered buying but didn't; and to network and independent programing executives. Here, then, is a quick report on how the *Big Show* is doing:

1. The size of the audience as indicated by ratings is low for a broadcast of this magnitude. Nielsen gave it a 4.7 on 5 November and then showed a steady increase to 8.5 for 17 December, 1950, the most recent figure. Trendex, which is weighted in the direction of big-city preferences by virtue of its measurements in 20 large cities only, gave the *Big Show* a higher rating for 5 November



**Big Show** features expensive talent. A recent broadcast presented (left

to 3 December, namely a 9.3 average for the first half hour; 9.8 for the second 30 minutes.

2. The sophisticated level of the entertainment has apparently pulled better in large cities than smaller areas. It is much easier for a show with a rural appeal to attract city listeners than it is for this kind of entertainment to find small town and rural audiences.

3. RCA, Whitehall Pharmacal, and Liggett & Myers have been participating in Tandem on an almost continuous basis, while Ford and Buick have had brief schedules on the three remaining availabilities. Including RCA, NBC's parent company, this means that Tandem has been 50% sold out during a good part of its run. NBC feels this is a fair record considering advertiser apathy towards nighttime network radio.

4. Cost-per-thousand listeners is \$1.44 as compared with \$2.58 for the average evening program, according to NBC.

5. There is optimism at NBC that word of mouth and extensive magazine publicity will keep the *Big Show* rating moving upward until a healthy audience is achieved. Thirteen weeks is often too brief a period for fair appraisal, say network officials. (And the experience of other now-successful shows bears them out.)

From an advertising standpoint, the position of the *Big*





es, Dean Martin, Bob Hope, Meredith Willson, Satchmo Armstrong, Frankie Laine, Tallulah Bankhead, Deborah Kerr. Tallulah, Willson are regulars

Show as the front wheel in Operation Tandem highlights a new concept in radio sales. To make nighttime radio more attractive to advertisers, participating sponsorship in the Tandem is available on five different nights each week at a weekly cost of about \$30,000. In addition to the *Big Show*, the programs include the Boston Pops Orchestra (the NBC Symphony was used earlier), *Screen Directors Playhouse*, *Duffy's Tavern*, and the *Man Called X*, a mystery show.

Few programs have ever had a more publicized debut. And few public reactions have so jolted radio observers. "They don't come any bigger than this one and it rates Nielsen's best," one radio trade publication said in its review of the opening. But Nielsen could not give it his best. A 4.7 was the poor first rating. On a comparative basis, Nielsen shows that NBC is still unsuccessful in its latest move to dislodge Jack Benny, key target of the huge effort. He has been holding his own at a handsome 20 rating, giving him second place among top network radio shows. Trendex (a phone coincidental survey in 20 major cities which, unlike Nielsen, is not projectible to the entire country) shows a slight falling off for Benny between 5 November and 3 December and a better rating for the *Big Show*. CBS' *Our Miss Brooks*, 6:30-7 p.m., corralled

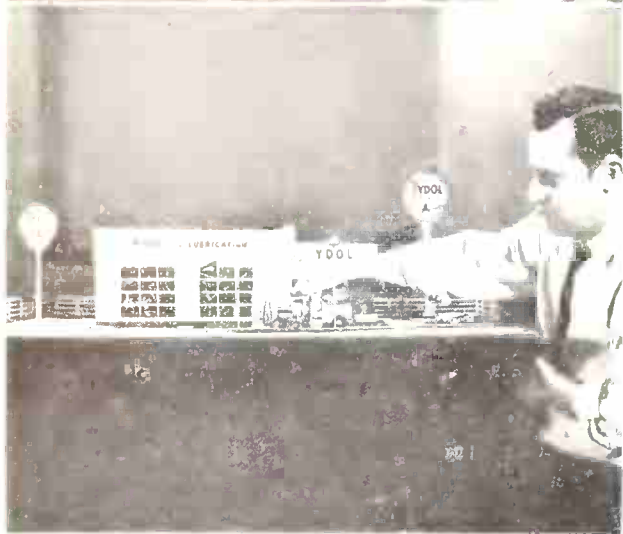
Nielsen ratings of 12.6, 12.8, and 11.8 for 5 and 19 November and 3 December as compared with 4.7, 6.8, and 7.2 for the *Big Show* during the same period. Again, Trendex showed a marked difference by giving *Our Miss Brooks* 12, 6.5, and 9.4. The *Big Show* had an average rating of 9.5.

The source of the *Big Show* audience is not clear but indications are that it is coming from television viewers who are turning off their sets to hear radio. Nielsen TV rating for this period is steady, while the Trendex shows a decline in viewing at the 6:30 p.m. to 7 p.m. period from 19 November to 3 December. This runs counter to a seasonal trend when TV viewing should be rising. Another likely source of the audience are those who are turning on radios because of the show. A third and undetermined factor is that listeners on independent radio stations may be switching to the *Big Show*.

An important statistic awaited along Radio Row is the *Big Show* Nielsen breakdown between city and small town-rural listening. As SPONSOR went to press, these figures were still in the works at Nielsen's Chicago headquarters. The data would throw more light on the question of how effectively Tallu goes over in the hinterlands.

(Please turn to page 73)





**Four tricks of the trade**

- 1. "Plainclothesman" (DTN) has camera act, smoke
- 2. Thread moves model car in Tydol's live commercials
- 3. Actor falls harmlessly to mattress few feet below
- 4. "Space Cadet" (ABC-TV) uses futuristic costumes

*Getting the most out of your*

# Camera and props?

**Illusions created by ingenious use of**

**special effects cut cost, add drama**

**TV** A television camera, ingeniously employed, can produce more tricks than a magician's silk topper, and television props, shrewdly manipulated, can outdo the cunning of a bogus seance medium. Yet, paradoxically, with all this wealth of magic at their command, many TV programs fail to exploit these special effects to fullest advantage.

That's unfortunate, because clever use of the TV camera and props can mean extra dollars and cents to the alert advertiser—especially to those who get the screaming-meemies whenever they think of the current rise in video's time and talent costs. Actually, the deft employment of TV special effects benefits the sponsor in at least four ways:

- 1. By whittling down sharply costs for unnecessary scenery.
- 2. By serving as an inexpensive substitute for costly film inserts.
- 3. By infusing extra showmanship into a TV program.
- 4. And, perhaps most important, special effects can convert the selling punch in a TV commercial from a weak jab into a genuine haymaker.

The fact that programs have failed heretofore to exploit fully potential camera and prop devices, is the fault mainly of the speed with which television has moved. Some of the gimmicks are so new that only the technicians in a few TV stations are yet aware of them. Other tricks are jealously guarded by the Rube Goldbergs who invented them. Still other devices, simple yet economical, have escaped the general attention of the sponsor merely because they sound so complex when explained in the gobbledy-

gook lingo of the TV cameraman, producer, or technical engineer.

After conducting a survey among top experts in the field, SPONSOR is proud to present what is probably the first extensive report on current TV special effects. It may help the harassed adman determine what he can or cannot do to enhance his video production. For convenience, special effects described have been grouped under descriptive headings.

**I. Superimposition**

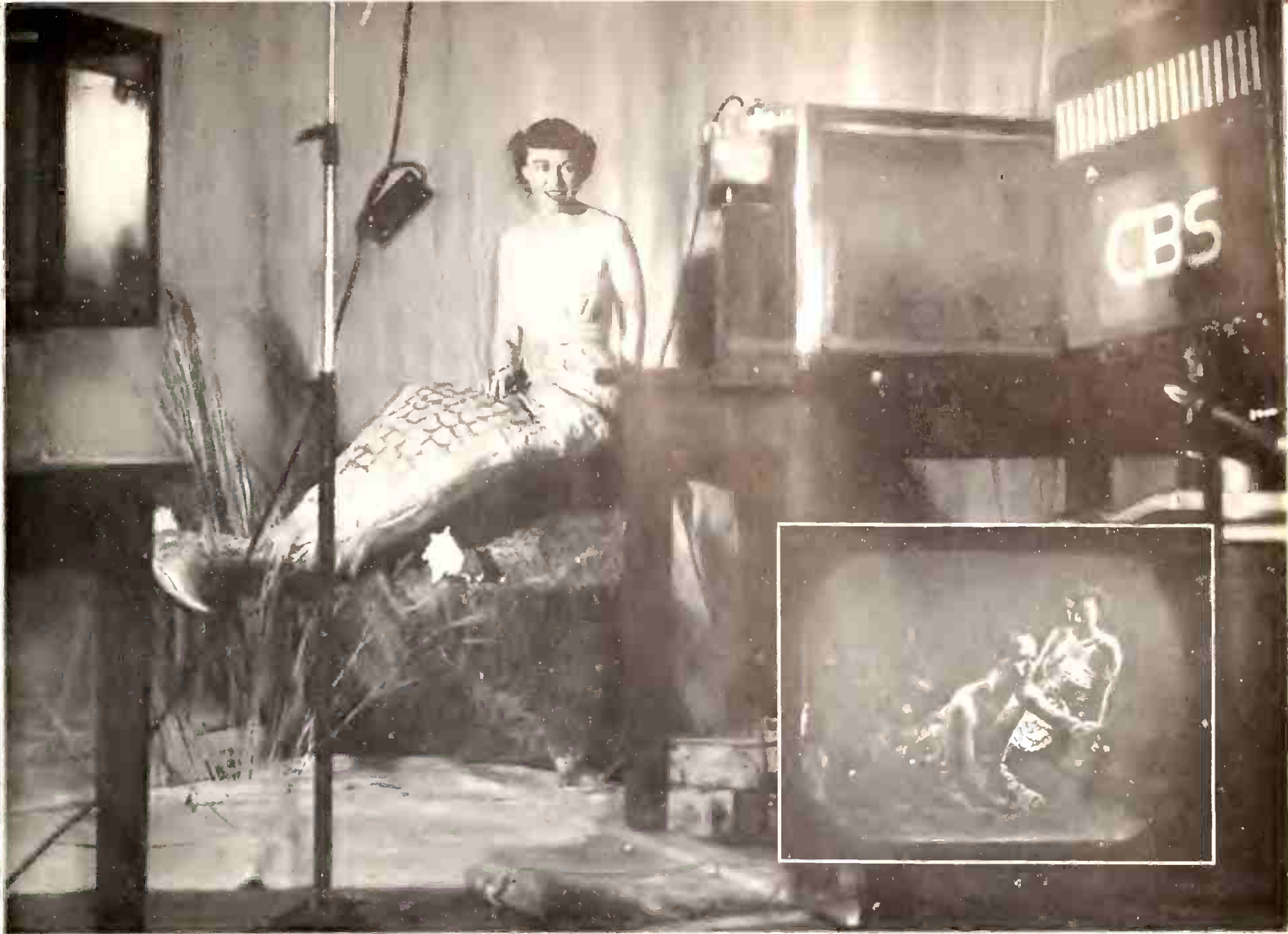
One important camera trick that many sponsors neglect to exploit sufficiently is "superimposition." To quote from SPONSOR's own *TV Dictionary for Sponsors*, this simply means: "The overlapping of an image produced by one camera with the image from another camera. Both pictures being visible, but appearing finally as one picture."

Superimposing can be an asset to a sponsor in a variety of ways. It can heighten the drama of a commercial, as in Admiral's *Lights Out* show (NBC-TV). Here, when the demonstrator opens the door of an Admiral refrigerator to reveal its dual temperature, the image of a little boy dressed as an elf is superimposed right inside the machine. This live elf hops about, explaining that Admiral's dual temperature will keep the housewife's lettuce crisp and moist. (The elf's named "d.t.")

In the words of Peter Finney, assistant account executive at Erwin, Wasey & Company, "That way, we get the action of a film, yet the sense of reality of a live demonstrator, blended into a cute symbol."

Superimposing can be used in the





**Superimposition:** Illusion of underwater interview was created by the use of two cameras, one on CBS' Dorothy Doan, other on fish tank. See inset

interests of flexibility and saving time, as in the final commercial of Old Gold's *Stop the Music* (ABC-TV). In the show's opening commercials, the audience sees Old Gold's dancing cigarette package and match box. (The identity of the dancers inside is never revealed, despite thousands of requests. "It hypoes the viewer's curiosity," says Larry Holcomb, formerly in charge of radio/TV productions for Lennen & Mitchell, now in charge of the New York radio/TV office of Tatham-Laird, Inc., Chicago.) However, though the final commercial is so brief that it only permits announcer Dennis James time to make a short sales pitch, the P. Lorillard Company felt that the dancing cigarette package should at least put in an appearance.

Consequently, the Lennen & Mitchell staff decided to superimpose the dancing package in a corner of the screen, like the little Esky trademark on the cover of *Esquire Magazine*. This was done by flashing James' image on the screen with one camera. He looks up. Then camera two im-

poses the image of the dancing pack in an upper corner of the screen. The pack does a couple of steps, while James winds up his 20-second sales message: "Old Gold cigarettes . . . for a treat instead of a treatment. So long . . . and I'll be seeing you!"

Superimposing can also add considerable showmanship to a program. On the *Vanity Fair* show (CBS-TV) sponsored by the Coro Jewelry Company, for example, m.c. Dorothy Doan was scheduled to interview an expert on tropical fish. It was inevitable that she dreamed up the idea of slipping into a mermaid's tail and interviewing him "underwater." While Miss Doan and her guest casually gabbed in the open air in front of one camera, a second camera superimposed the image of a tank full of tropical fish over the first image, creating the underwater illusion.

Finally, superimposing serves to reinforce and reemphasize a sales message tremendously. This is best illustrated in the commercials of the *Gar-*

(Please turn to page 52)



**Projection:** slide makes inexpensive background



over-all

What makes a competitor a good customer?

Broadcasters know the answer.

Two giants in the periodical field, *Life* and *Saturday Evening Post*, are making significant use of the air this season. *Life*, which topped all printed media in 1950 advertising revenue with \$80,365,507 and took full-page newspaper space to tell the advertising trade about it, is spending about \$30,000 weekly in television.

*Saturday Evening Post* (second only to *Life* in black-and-white revenue) allocates the largest part of its advertising budget to promotion, on the air. Like any manufacturer seeking mass acceptance for his product, these publications are using radio and TV to boost circulation and build greater prestige. These gains, in turn, give the periodicals a more convincing argument in lining up national advertisers to fill their pages.

SPONSOR'S appraisal of the cooperation between the rival media discloses this pattern:

1. Stepped up television activity. *Life* is sponsoring *Kukla, Fran and Ollie* in 50 markets on Thursday nights, plus a 27-market announcement schedule; the *Post* is expanding the *Tex and Jinx New York Closeup* from one to five markets.

2. Radio announcement schedules. Curtis is increasing its market coverage for the *Post* announcements, while other magazines are using radio announcements to stimulate newsstand sales in specific areas.

3. Sponsorship of special events (such as football broadcasts) by *Look*.

4. College station use: *Newsweek* is buying time on 10 such outlets to boost circulation among university students.

5. Programing tie-ins with networks and other sponsors: Macfadden, for example, arranges sponsorship of its *My True Story* on Mutual by Williamson Candy Company.

Curtis Circulation Company, through Batten, Barton Durstine & Osborn, uses radio and TV to move the *Saturday Evening Post* off newsstands in a hurry. Weeklies like the *Post* or *Life* cannot remain on dealers' racks long. Like other national advertisers, Curtis takes the long view. ("It has plenty of cash to do it," one competitor remarked enviously.)

Direct sales are never the sole tests of a specific *Post* effort. The way Curtis uses radio for outright institutional purposes was illustrated by its



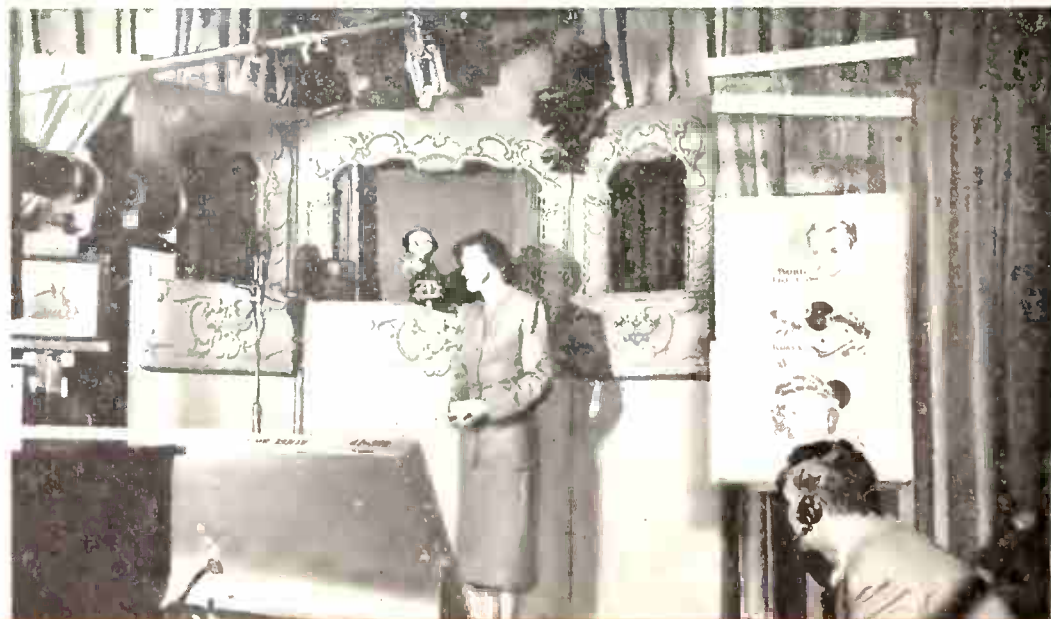
*Saturday Evening Post* uses *Tex and Jinx* TV show to amplify visual impact of covers, b

## Magazines on the air

sponsorship of a daytime show for several years. The Philadelphia publishing house wanted more housewives to become acquainted with the magazine so it sponsored a 15-minute program, *The Listening Post*, over ABC from 1944 to 1948. The show, which

dramatized articles from the magazine, began as a twice a week venture, increased to three times a week. Its abandonment in 1948, *Post* officials explain, meant, merely, that this particular educational job had been accomplished and that it was time to go after the

*Life* bought "Kukla, Fran and Ollie" Thursday nights to "tease" public with pictorial features







atic bits in Post announcements, new every week, make radio a powerful circulation booster

**is major radio/TV advertiser among slicks  
with weekly teaser announcements and TV show**

next target, mass audiences.

The most recent move of the *Post* on radio has been to step up its announcement schedule from eight markets to 11. Some 30 announcements are carried Wednesdays, Thursdays and Fridays in New York, Chicago,

San Francisco, Philadelphia, Kansas City, Detroit, Dallas-Ft. Worth, Indianapolis, Buffalo, Denver and Portland.

The 52 campaigns a year are handled at a hectic tempo by Ollie Presby, BBDO account executive and his assistant, Kevin Kennedy. Announcements

**Look** sponsored football broadcasts such as L.S.U.-Texas game to promote sport features



for each issue are started five weeks ahead when the agency and the Curtis promotion officials discuss the articles that will make the best promotional material. Once the editorial matter is selected, the agency's copy group prepares the commercials; these are checked by the client at the next weekly meeting. Then, three weeks before the magazine issue date, the one-minute transcriptions are cut. The technique is to combine small bits of dramatic action with a hard-hitting commercial. The drama is designed to have a strong curiosity-arousing, teaser effect.

There is no doubt that this skillful use of the medium has paid off. Comments Curtis' circulation manager Don Van Metre, "Radio has been a very effective medium for Curtis." And *Post* circulation is now at an all time high of 4,036,246.

This February, the *Post* is also stretching out on television. The Tex and Jinx *New York Closeup* is now carried over WBNS, Columbus; WXEL, Cleveland; KTLA, Los Angeles; and WAAM, Baltimore, in addition to WNBT, New York, where the magazine originally bought the show last October. This 25-minute program on film is presented at 6:30 p.m. Wednesdays in New York, but in later and more favorable times in other cities. Airing the WNBT program over other NBC-TV facilities at the original New York time was out because of the difficulty in finding availabilities. Consequently, the decision was made to put the show on film and buy the best available time for it. *Closeup* follows Don McNeill in Baltimore, Pabst's boxing in Cleveland, and *Fireside Theatre* in Los Angeles.

Van Metre, keeping his fingers crossed, is calling this expansion a "test move." But the program and the medium are uniquely fitted to magazine promotion. First, the format of the program is a presentation of news and current developments from an entertaining feature angle; thus it should attract the same audience that would be interested in the *Post's* articles.

Visual impact, the standard phrase of the TV time salesman, should have particular application here. The *Post* spends thousands to achieve visual impact at the newsstands with its cover illustrations. And Tex McCrary delivers at least one commercial by holding the cover of the magazine up to  
(Please turn to page 69)





WISELY, PRUDENTIAL MERCHANDISES BERCH TO KEY MEN IN SALES FORCE: DISTRICT MANAGERS IN CHARGE OF AGENTS

# Does your star click with your salesmen?

**Jack Berch, Prudential m.c., sold himself—and radio—to company's field force. His story may suggest an approach for other firms**

**over 51** There are two important ways you can merchandise a radio show. First, to your potential audience. Second, to your own sales force. But this second, and equally important, kind of merchandising is frequently forgotten or followed through in lip-service fashion only.

A rare exception is the Prudential Life Insurance Company of America's *Jack Berch Show* (NBC, 11:30-11:45 a.m. EST). Low-cost to begin with (talent budget weekly is \$3,500), this program makes each dollar yield extra values because it has clicked with the company's sales force.

It wasn't an elaborate merchandising scheme complete with four-color posters, dancing-girls, and organized indoctrination which accomplished this for Prudential. For all these things, substitute the faith of Prudential top brass in their radio star's ability to sell himself on a face-to-face basis—and the star's sincerity (a much over-used word but justified here).

These are the three basic things Berch's face-to-face merchandising did for the company that pays him primarily to sing and sell over the air; they are things any sponsoring company can accomplish given the right

approach and the right star.

1. Berch sold radio as a medium to hundreds of agents personally, to thousands of others indirectly through personal contact with district office managers; thus he functioned in an important morale-building capacity by making the salesmen feel the company was giving them the best in advertising support.

2. He enlisted the cooperation of agents in promoting audience for the Prudential show.

3. He helped show agents how to use radio as an aid in selling.

Granted that none of these by-prod-





Berch learned about selling insurance first hand by making rounds with men



Close cooperation of agency, company, Berch helped sell star to salesmen

uct accomplishments can ever rank with programing excellence, cost per listener, or other over-all strategic considerations, consider the ways in which these three points are important to the company with a large sales force. Mainly, it's a matter of mass psychology.

To put it in the words of Arthur Miller's "Death of a Salesman," an insurance agent travels his debit (route) on "a smile and a shoeshine." Like any other salesman, his smile dims or brightens with the confidence he has in himself and his company. That's why merchandising radio advertising to him is of such importance. Give a salesman the feeling that his company's advertising is of real sales promotion value, and you start him out chipper. Let him get the idea that money spent on advertising is waste, on the other hand, and he'll soon be wondering why that money can't show up on his pay check in the form of increased com-

missions.

By creating enthusiasm for the power of radio, Berch has done the morale-boosting job. And out of salesmen's enthusiasm for radio comes willingness to use it fully (as mentioned in points 2 and 3 above).

Just how did Berch go about his intramural merchandising? What are the lessons to be learned by other companies selling goods or services of any kind? For some of the answers, you have to meet Jack Berch.

Berch is as much a salesman as a singer. His attitude is that of an employee of the Prudential, not that of a performer on hire to an agency and indirectly drawing pay checks from the sponsor. He considers the Prudential show a full-time job and works at it that way, from 9 to 5 daily. His attitude, therefore, suggests several important criteria for selection of a performer where a company feels that reaching out to its own salesman is impor-

tant. (1) Will the performer help make his program a lasting and vital part of the firm's advertising plans by working at real intramural merchandising? (2) Is the performer's personality a thing of tinsel and glitter, or can he step from behind the microphone and make friends face to face?

Jack Berch makes friends with Prudential agents easily because he puts over the idea that he knows a salesman's problems, that he has been a salesman, and that he wants to help them do a job. The fact that he has been a door-to-door salesman himself comes under the category of fortuitous circumstance; but that's not the dividing line between who can make or who cannot make a good intramural merchandiser. Any singer, master of ceremonies, or comedian can establish rapport with a sales force no matter what his background, if he's willing, and if he's got the person-to-person touch.

(Please turn to page 75)



ads Berch pulls in his fan mail are passed on to agents in all districts



Agents, in turn, help Berch by distributing blotters promoting his show

## PIANO ACCORDIONS

SPONSOR: Rosenman's, Ltd.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A one-time announcement for \$5.50 promoted the sale of two piano accordions. The store ran the commercial at 1:12 p.m. and within minutes after the announcement, two women phoned Rosenman's and said they'd be in to purchase the accordions. They came to the store soon after and made their purchase. That meant two piano accordions sold for \$425 as the result of a single \$5.50 air advertisement.*

CKX, Brandon, Manitoba

PROGRAM: Announcement

# RADIO RESULTS

## PHOTO SUPPLIES

SPONSOR: Patton Photo Supply

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This advertiser entered radio with a Sunday to Friday, late-evening 10-minute newscast. During the month of December they spent \$550 for their news sponsorship. The store reports a 20% increase over their December business of last year (1949). The actual dollar increase attributed to their radio sponsorship is estimated at \$4,000. If the business upswing continues, Patton's radio advertising will be expanded.*

WOOD, Grand Rapids

PROGRAM: Newscast

## PHONOGRAPH RECORDS

SPONSOR: McMahan's

AGENCY: Direct

**CAPSULE CASE HISTORY:** *McMahan's wanted additional store traffic and decided on a one-program plug for specially priced phonograph records. The commercial copy on the McMahan's Dude Ranch Party read: "Go to McMahan's TODAY for this special offer." One-time cost for the show is \$22.40. The immediate result of the one-day offer: 949 records sold. And, after the one day special, a noticeable increase in floor traffic.*

KFXM, San Bernardino

PROGRAM: McMahan's Dude Ranch Party

## SALAMI

SPONSOR: S. F. Sausage Factory

AGENCY: Gelsi-Medeo

**CAPSULE CASE HISTORY:** *This sausage factory wanted to test audience reaction so they ran a little contest on the Italian-American Hour. No big prizes—just \$120 in cash. Using three announcements a week, the company pulled over 15,000 replies. With each entry contestants were required to send in two salami labels. At a dollar per salami, the advertiser drew \$30,000 worth of sales from program contestants alone.*

KROW, Oakland

PROGRAM: Italian-American Hour

## STOVES

SPONSOR: Cook Furniture Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The company used just one announcement at a cost of \$10 to advertise the sale of stoves. The announcement was broadcast on Friday afternoon. By the following week, Cook's had sold all the stoves advertised for a gross of \$750. The sponsor is gratified at the swift response to his air advertising and adds that he has personal statements from his customers that purchased as a result of his single announcement.*

WLAW, Lawrence

PROGRAM: Announcement

## CHRISTMAS CARDS

SPONSOR: Bible Book Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Two hundred and fifty "talking" Christmas cards failed to move off the shelves. The cards had a plastic ribbon which said Merry Christmas when a fingernail was run down the ribbon. One \$4.50 announcement late Sunday night included a demonstration by the announcer. The result: all 250 cards retailing at 25c each were sold the following day and customers requested more. No other media were used.*

WABB, Mobile

PROGRAM: Announcement

## GAS RANGES

SPONSOR: Eastern Electric Corp.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This 18-year-old Norfolk firm was ordering gas ranges in lots of two and three—then they undertook sponsorship of a 15-minute woman's show, Conversation Time. Supplementary announcements were also scattered throughout the day's broadcasting schedule. The total first month expenditure for program and participations cost \$250. Now firm's orders for ranges have increased by the carload.*

WGII, Newport News, Va.

PROGRAM: Conversation Time; Participations





the  
greatest  
drama  
of all time

*the players* are diplomats at Lake Success,  
G.I.'s in Korea, generals in the Kremlin  
and civilian defense workers in New York.

*the authors* are Senators on Capitol Hill,  
correspondents in Hong Kong and reporters  
filing copy with Pravda, the London Times,  
the Emporia (Kan.) Gazette.

*the producers* have addresses in Washington,  
in Peiping, in Moscow, in Paris.

*the greatest drama of all time* unfolds in  
minute-by-minute installments . . . and only **radio** reports  
each epoch-making development **as it happens**. The people of  
America look **first** to radio newscasts to follow the most  
important events of all time...the news of the 1950's.

If you are looking for the most valuable franchise in advertising,  
start planning now for a schedule of **SPOT NEWSCASTS**  
in your major marketing areas. A good place  
to begin is on one or more of the nation's  
leading stations represented by

## NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

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



ALONE . . . HE'D BE SENSATIONAL!

# BOGART

*Together they're super-*

TRANSCRIBED FOR LOCAL AND REGIONAL

The Greatest Stars Ever Team

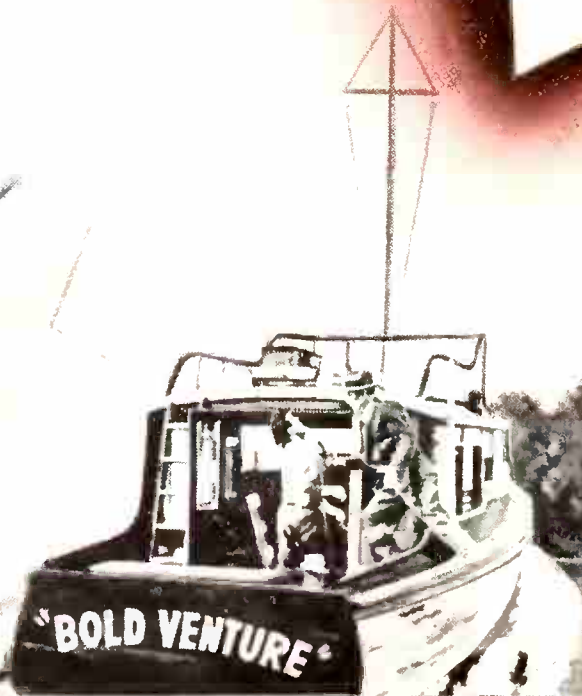
# "BOLD VENTURE"

*Ziv's new thrill-filled*

ALL-STAR CAST ★ BRILLIANT  
Music under direction

BOGART AND BACALL PLAYING  
ROLES IN THIS TERRIFIC HALF-HOUR

Headed for a sellout... *qu*  
— get the details **TODAY**





ALONE . . . SHE'D BE TERRIFIC!

# BACALL

*ional, super-terrific!*

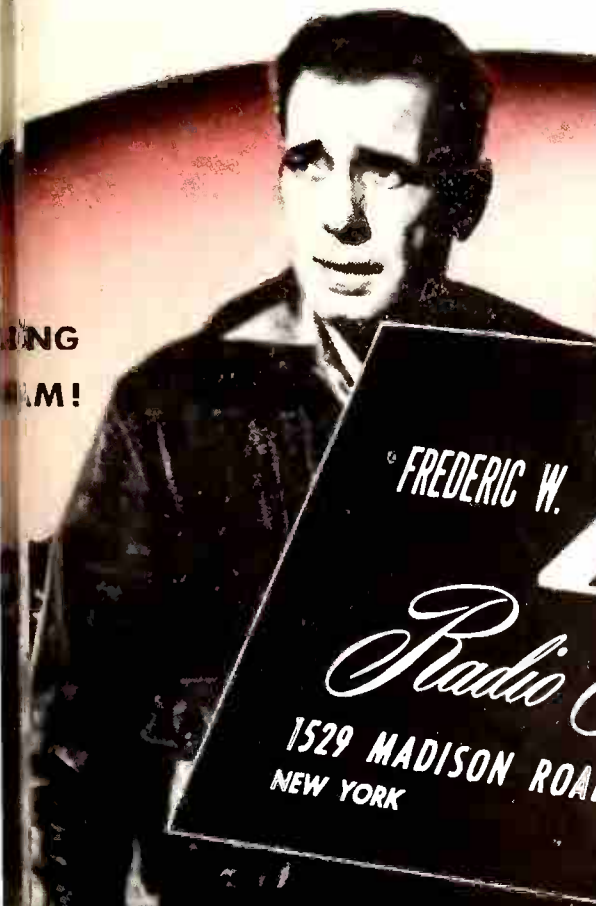
ISORSHIP!

-Hour Radio Show!

## TURE"

*er adventure series!*

★ THRILLING DIRECTION  
DAVID ROSE



ING  
M!

FREDERIC W. **ZIV** COMPANY  
*Radio Productions*  
 1529 MADISON ROAD • CINCINNATI 6, OHIO  
 NEW YORK HOLLYWOOD





## Mr. Sponsor asks...

**Are television broadcasters and sponsors fulfilling their public-service responsibilities?**

**D. Malcolm Cox**

Vice president in charge of sales promotion  
Pepsi-Cola Company, New York

### The picked panel answers Mr. Cox



Mr. Mickelson

If someone would come up with a realistic definition of the word "responsibility," the question could be an easy one to answer. But "responsibility" has become one of those cliches which is

losing its meaning through overuse. It has become something like a mirror. What you see in it depends on who's looking at it.

To answer the question bluntly though, my reply is "yes." Television Broadcasters and sponsors *are* realistic in considering their public-service responsibilities. But those responsibilities extend far beyond providing classroom instruction, adult education, or even serious music or the proceedings of the UN.

Television really won't be discharging its responsibilities fully unless and until it builds the broadest possible circulation, acquires the maximum viewing consistent with the public interest, and places itself on a sound financial basis. At its current tender age, it is hardly mature enough to have accomplished all these objectives. But it is working on this broader concept of public responsibility as well as the narrower one.

The track record, unless you are looking for weaknesses with a high-powered microscope, is pretty good. An English playwright called Shakes-

peare would be frightened out of his grave if he knew how many persons had seen his plays within the last 12 months. So would Richard Brinsley Sheridan, Oscar Wilde, Charles Dickens, and a great number of others. Just two or three years ago, it would have been completely incredible to assume that several hundred thousand persons would be viewing the deliberations of the United Nations as they took place; or that several million persons would watch the President of the United States as he addressed the nation concerning a national emergency.

This facet of television is pretty well known to the public, but it is only the beginning of what the industry can do when it conquers its technical and financial problems. Progress in the last 12 months alone has been, to put it quite mildly, fantastic.

This is not meant to imply that the record is completely unblemished. Performance records of individual stations and networks are uneven. We who are in the business certainly can't claim infallibility. There must be ideas and techniques we haven't yet discovered. I am sure we sometimes discourage easily when we collide with the frustrations involved in cable allocations, station acceptances, and high costs. And I suspect we haven't gone far enough in exploring the possibilities for sponsor-broadcaster cooperation in public affairs shows.

That is one step we can take immediately to speed our progress. Broadcasters and sponsors working jointly can perform public services we could never approach independently. And this is an extraordinarily opportune time for sponsors to consider seriously the public-service area.

So the answer to the question is

"yes." Yes, we realize our responsibilities. Furthermore, I am sure we are making progress toward fully discharging them.

SIG MICKELSON

Director of Public Affairs  
CBS  
New York



Mr. Witting

The answer to your question is a categorical "yes." Not only are telecasters realistic in considering their responsibility, but many of them are proving extremely resourceful in adapting their

new medium to developing opportunities for public service in many fields. In fact, we at Du Mont carry on a continuing project in program research just as assiduously as our counterparts in our manufacturing divisions carry on their research in electronics.

For a new medium scarcely three years old as a commercial operation. I think TV has a record that we in the industry can be proud of. What medium, for example, has done a more effective job of acquainting millions with the nature of the men who have made Communism a worldwide menace than TV networks which turned their cameras on UN sessions during the last few months, to let Americans hear and see these men in action? Every reader of these lines knows how Malik and Vishinsky stacked up in public esteem, and they have this knowledge directly as a result of seeing and hearing these men. Soviet



lies about democracy, about capitalism, about the Western way of life, are being utilized by the Russians to divide the world, and Du Mont, in cooperation with Freedom House, has broadcast a weekly program acquainting Americans with the stories told about them. So, too, every network carries at least one program that serves as a forum for outstanding national leaders who discuss problems of national and world importance. I think that it is highly significant that on many of these programs personalities of national stature make news worthy of Page One of the country's newspapers next day. Here at Du Mont we try to add an extra dimension to news in such projects; for example. George Putnam's recent flight to Great Britain and Germany for man-on-the-street interviews with Londoners and Germans.

All telcasters are acutely interested in educational TV and in finding the way to utilize this medium for an effective service in this important field. Du Mont has always been quick to explore suggestions and ideas from any responsible educational or public authority, and the hearings before the FCC, as well as the recent monitoring of New York programs for the National Educational Broadcasters, give evidence of network and affiliate devotion to the use of our facilities in the public service.

The important and realistic aspect of the whole question is a recognition that public authorities and leaders in such important fields as education have only *started* to utilize TV for public service, and there is acute need for closer coordination between the telcasters and established public service organizations. To cite two efforts being made in education right now, I might mention the *Johns Hopkins Science Review*, which Baltimore station WAAM and Du Mont are making available to our affiliates—and the project which WFIL-TV of Philadelphia has just arranged with 19 colleges and universities in that area, will undoubtedly be emulated in many other regions before this year is out.

No one realizes better than telcasters themselves that all these efforts in these many fields do not represent the ultimate in TV's public service, but they do indicate that the industry is conscious of its responsibility and is

(Please turn to page 78)



## "Fastest Growing Area in the South"



### 95th MARKET IN THE UNITED STATES

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.



### TRADING AREA POPULATION OF OVER 600,000

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.



### \$133,890,000 CITY RETAIL SALES

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were \$5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

Write, Wire or Phone for Availabilities!

**NBC**  
**WSFA**

Represented by  
Headley-Reed Co.

**CBS**  
**WCOV**

Represented by  
The Taylor Co.

**MUTUAL**  
**WJJJ**

Represented by  
Weed & Co.

**MONTGOMERY**  
**'NETWORK**  
**STATIONS**  
**ASSOCIATION**

**ABC**  
**WAPX**

Represented by  
The Walker Co.

Of course . . .  
I'm listening to  
**WRNL**



**In Richmond, Virginia  
the important  
BUYING AUDIENCE  
has the WRNL  
LISTENING HABIT!**

You'll get a **BIGGER SHARE** of the Outstanding Richmond Market in 1951 . . . with WRNL. WRNL gives you complete coverage in this Industrially Progressive, Economically Sound, Agriculturally Rich trading area. WRNL has been on 910 KC at 5000 watts for more than 10 years . . . so the important Buying Audience has the Listening Habit! Ready Buying Power plus WRNL equals More Sales than Ever.

**Remember . . .  
THERE'S MORE  
SELL . . . ON**

**WRNL**

**5000 WATTS 910 KC  
Day & Night  
NON-DIRECTIONAL  
(daytime)  
ABC AFFILIATE  
RICHMOND, VIRGINIA**

**EDWARD PETRY & CO., INC.  
NATIONAL REPRESENTATIVES**

**roundup**

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

**Radio pulls 40,000 customers for 15-year sponsor**

Wieboldt Stores, Inc., constitute a group of six department stores in Chicago and suburbs. They're firm believers in broadcast advertising as this fact indicates: for 15 consecutive years they've sponsored the *Your Neighbor* program on NBC's WMAQ, making the show the oldest daily program under the same sponsorship in Chicago. (And, for 13 of the 15 years this 8 a.m. half-hour daily time-temperature-record program has featured Miss June Marlowe, also something of a record.)

Recently, the company planned an official opening for an expanded and modernized store in suburban Oak Park and decided to bank on radio/TV celebrities to attract customers. The format was to include a day-long series of personal appearances of popular shows, interviews, and live remote broadcasts at the store—all climaxed by a gala celebrity show in the evening. The expenditure: a reported \$4,000. This is what Wieboldt got for their money.

*Play or Pay* program, m.c.'d by WBBM's Tommy Bartlett; *Double Quiz*, featuring Jim Lowe and singer Billy Leach, followed immediately after Bartlett. Other personalities making appearances included singer Bill Lawrence; Fran Allison of *Kukla, Fran & Ollie*; the star of the *Sky King* program and Bette Chapel, vocalist on the

Dave Garroway show (NBC-TV).

The one-day promotion exceeded the hopes of Wieboldt's radio-enthusiastic executives including sales manager William T. White. It was estimated the



CBS' Bill Lawrence upped sales in radio section

crowd in the new store throughout the day exceeded 40,000. This is *more than half* of the 1950 population of the Oak Park-River Forest suburban community, where the store's located.

From the time the store opened at noon until closing after 9:30 p.m., these 40,000 people jammed the aisles, making purchases and being entertained. Three thousand people mobbed the radio/TV section of the store to hear singer Bill Lawrence; Tommy Bartlett halted traffic in another corner of the store with his quiz show; Jim Conway of *Meet the Missus* held the super market crowd at Wieboldt's and NBC-TV's Fran Allison was kept busy autographing record volumes. ★ ★ ★



Tommy Bartlett, WBBM star, entertains part of huge crowd that attended opening of new store



## High school talent wins goodwill and sales on WCAV

By taping and broadcasting activities at 50 high schools in Virginia and North Carolina, the Pyrofax Gas Division of the Union Carbide & Carbon Corporation is building consumer loyalty to their product—bottled gas for farm use.

They're doing it with their WCAV, Norfolk, show called *Today in School* aired Monday to Friday, 9:30-10 a.m. The morning half hour may consist of a high school band performance, glee club, or dramatic show. Whatever the show, it is all student-written, produced, and announced.

Pyrofax is sponsoring 60 out of 100 of these *Today in School* broadcasts (20 weeks, five times weekly). The remaining 40 programs are sponsored by other local companies.

In addition, William and Mary College in Williamsburg evinced interest

## Unplanned WSB promotion sends poetry sales soaring

Most publishers will agree that the appeal of poetry books is limited to a specialized reading public. They rarely or never approach the sales figures of the "who-dun-its," or historical novels. But, in Atlanta, a book called "Poems with Power" is enjoying unusual success thanks to WSB radio promotion—unplanned promotion at that.

Dudley McCaskill of WSB was looking for something with continuity and human interest to wind up his daily 7:15-45 a.m. program of news and music called *Merry-Go-Round*. While pondering his problem, he ran across the book, "Poems with Power," published by Abingdon-Cokesbury Press. Next day, as a trial run, he used one of the verses to close the program. An avalanche of complimentary phone calls followed.

McCaskill worked his way steadily through the book, reading one verse each day. An average of 150 to 175 letters per month came in. Since much of the mail consisted of requests for the source of the verse, regular credit was given on the air each day for book, publisher, and compiler, James Mudge.

The publishers report that sales of "Poem with Power" have rocketed.

He is still reading it and the unplanned promotion continues successfully, with fan mail comments and sales of the book showing an above-average and continued rise. ★ ★ ★

in the shows before they went on the air. So much so, that the college granted \$1,500 in funds to let William and Mary faculty members travel to different high schools, help supervise shows.

The result is a four-way dividend in sales and goodwill: satisfied sponsors and WCAV executives; pleased high school students with an interesting extra-curricular activity, and William and Mary faculty members who have a chance to look over and screen promising high school youngsters who may soon be entering the college. ★ ★ ★

## 1951 radio outlook good: Goodwill Stations' Patt

Outlook at the Goodwill Stations in 1951 is for further business increases of 10-15% over 1950 sales. This prediction is made by Goodwill President John F. Patt (stations are WJR, Detroit; WGAR, Cleveland; KMPC, Hollywood).

At a recent two-day meeting in New York of Goodwill Station executives, Patt revealed that the three Goodwill Stations showed a business increase over each preceding month.



Goodwill Stations and Edw. Petry execs confer

This, in spite of additional TV and AM competition. Key to their success: community service plus heavy local selling added to their national business.

Patt mentioned that WJR, for the first time in 24 years, grossed \$3,519,151, an increase of a quarter-million dollars over 1949.

Standing left to right in the picture are Franklin Mitchell, WJR program director; Worth Kramer, WJR vice president and general manager; Arthur McPhillips, WJR sales service director, and Carl George, WGAR vice president and general manager. President John F. Patt is seated at the head of the table immediately in front of Worth Kramer. To Patt's left is Edward Petry, president of rep firm. ★ ★ ★

# KVOO

OKLAHOMA'S GREATEST  
STATION FOR 25 YEARS

## Tulsa Stores Lead in Sales

KANSAS CITY, Jan. 12—(AP)—Department store sales in the first week this year made big gains over the same period in 1950 in the tenth federal reserve district.

Tulsa led with a 66 per cent rise according to the federal bank's weekly report. The gain for the entire district was 38 per cent.

All states in the district also showed an increase in percentage of sales for the four weeks ending January 6 compared with the same period a year ago. Wichita topped this period with a 27 per cent gain, compared with a district average of plus 18.

Here is the percentage of increase for the week ending January 6: Colorado 35, Kansas 42, Missouri 32, Nebraska 33 and Oklahoma 50; Denver 33, Wichita 53, Kansas City (Mo.) 32, St. Joseph 19, Oklahoma City 38 and Tulsa 66.

The above article reprinted from the Jan. 12 Tulsa Tribune again demonstrates why the Tulsa Market Area, in northeastern Oklahoma, is Oklahoma's No. 1 Market.

Only KVOO blankets this market, in addition to bonus coverage of rich counties in Missouri, Kansas and Arkansas.

Edward Petry & Co. Inc.  
National Representatives

NBC AFFILIATE  
50,000 Watts

# KVOO

BLANKETS OKLAHOMA'S  
NO. 1 MARKET

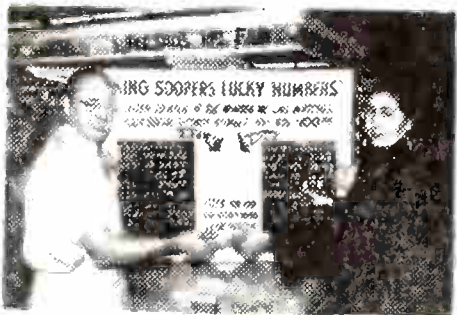
wanted:



for the hottest spots in Denver!

How'd you like to have 4 "live" salesmen selling your account's product in 4 gigantic super markets 10 times a day, six days a week! Food, soap or drink time buyers, check KTLN right NOW!

Mrs. M. P. Ratliff, first winner of KTLN'S every hour, on the hour lucky number contest, receives \$100 prize money from Burt Bales, King "Soopers" store manager.



Wire, phone or write for availabilities: Radio Reps., Inc., New York, Chicago, Los Angeles, San Francisco or John Buchanan

KTLN

1000 WATTS DENVER'S

only independent! Non-directional station



# Queries

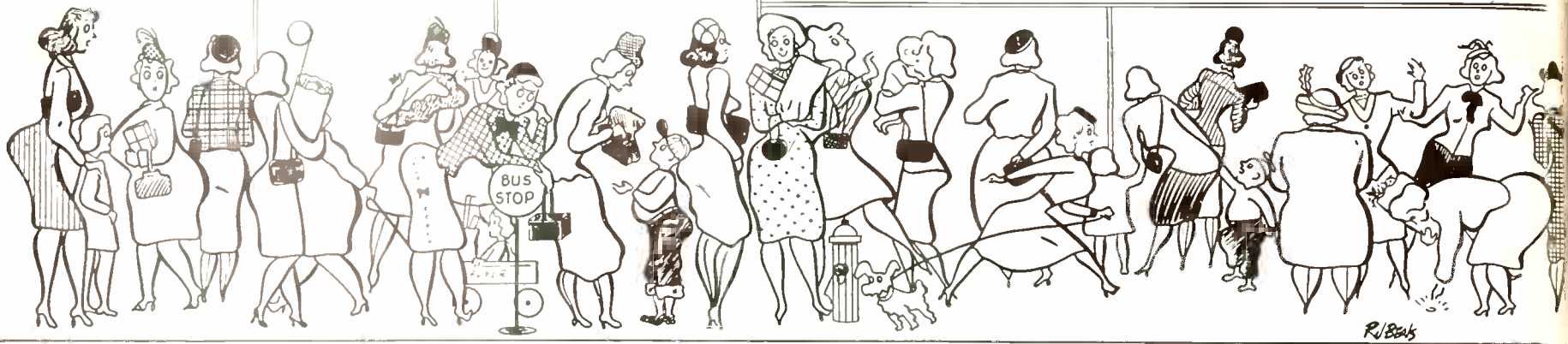
Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

- Q. Have you ever done a story on *The Greatest Story Ever Told*?  
*Network researcher, New York*  
A. SPONSOR did a full-length story on the ABC program. It was called "Sans advertising," ran in the May 1947 issue. A "p.s." appeared on page 14 of the February 1948 issue, and an editorial in the April 1948 magazine.
- Q. Who owns the picture "Lightning That Talks"?  
*European radio network, Luxembourg*  
A. The film is the property of the All-Radio Presentation Committee, Inc.; bookings are handled by the BAB, 270 Park Avenue, New York.
- Q. Has SPONSOR ever done any articles on the Progressive or Liberty Broadcasting Systems? *Advertising agency, New York*  
A. "Play ball: 1950" in the 10 April 1950 issue describes the Liberty Broadcasting System. A "p.s." on Liberty appeared in the 14 August SPONSOR. In 9 October, Sponsor Report mention was made of both these small-station network systems.
- Q. Can you give us the names of several advertising agencies outside of New York that handle advertising beamed to the American Negro? *Radio station manager, Rosenberg, Tex.*  
A. Gardner Advertising Company, 915 Olive St., St. L., Mo.; Henri, Hurst & McDonald, Inc., 121 West Wacker Drive, Chicago; Ralph H. Jones Company, Carew Tower, Cincinnati; Joseph Katz Company, 10 West Chase Street, Baltimore.
- Q. We'd like some details on the telecast of the All-Star football game from Chicago last August. *Advertising agency, New York*  
A. The program was co-sponsored by General Mills, Inc., and the Wilson Sporting Goods Company and was a DuMont telecast over WGN-TV in Chicago.
- Q. In which issues of SPONSOR is there mention made of Fritz Snyder? *Advertising agency, New York*  
A. Mr. Snyder, now with the Biow Company as a special field representative of their TV program department, was mentioned in "What makes Bulova tick?" in the 28 March 1949 issue. He also received editorial mention in Applause, 9 October 1950.
- Q. What do you have on radio success stories in the appliance and paint lines? *Broadcasting association, New York*  
A. See the 10 April 1950 SPONSOR, "It happens every spring." Also our Radio Results sections in the 10 April; 8 May; 3 July; 31 July; 23 October issues (1950) and the 15 January 1951 Radio Results page.
- Q. Who produces the film commercials for Mott's Apple Juice, Birds Eye and Ajax Cleanser? *Advertising agency, New York*  
A. Mott's Apple Juice and Birds Eye commercials are produced by Young & Rubicam. Agency for Ajax Cleanser is Ted Bates.





Now in its sixth season, the U.S. Steel Hour—radio's most honored show—is bringing to America's radio audience another great year of **THEATRE GUILD ON THE AIR**. Coming up this season are such outstanding productions as *Good-bye, Mr. Chips*; *Come Back, Little Sheba*; and a special hour-and-a-half adaptation of *Hamlet*. These programs of superb drama—with stars of stage, screen and radio—are heard Sunday evenings at 8:30 p.m. (EST) on the NBC network.



# Half of the Married People in the KFAB Area are Women



By Harry Burke  
General Manager

Yes — half of the married people are women — BUT, 81% of all the radio listening is by women, both daytime and nighttime. Furthermore, women are the motivating force behind 92% of ALL purchases.

This is one of the biggest reasons why radio is the best advertising medium today. The people you must sell, to make profitable sales, are women. They are the ones you can reach easiest, most often and at least expense.

In KFAB's great "Midwest Empire", according to recent reports from Hooper and Conlan, more women listen to KFAB than any other radio station.

It is non-sense that "half of the married people are women" — BUT, *nonsense-that-makes-sense* because women are your largest group of listeners and your best prospects.

KFAB offers you this year's audience at this year's price. Let us submit program ideas and availabilities to help you sell more women.



Represented by FREE & PETERS INC.

General Manager, HARRY BURKE



### Automotive and Lubricants

Local auto dealer reports unusual radio success	3 July	p. 35
Automobile activities in radio/TV forecast	17 July	p. 29
Shell shows how to keep dealers happy	14 Aug.	p. 22
Ford dealer buys vacation program	28 Aug.	p. 45
Gulf Oil promotes products through safety campaign	11 Sept.	p. 44
Radio/TV outdraw newspapers in Amoco test	11 Sept.	p. 45
Chevrolet sponsors Notre Dame games	25 Sept.	p. 20
Atlantic Refining's football sponsorship	25 Sept.	p. 32
Chevrolet's unique spot commercials	6 Nov.	p. 41
How Ford dealer grossed \$83,824 in 24 hours	4 Dec.	p. 42

### Broadcast Advertising Problems and Developments

What's happening to radio networks in TV era?	17 July	p. 79
Merchandising is like fingerprints	28 Aug.	p. 21
All quiet on the TV union front	28 Aug.	p. 28
How TV union problems differ from radio's	28 Aug.	p. 42
Sponsor's view of World War II	11 Sept.	p. 32
What should advertisers do about radio/TV budgets in face of defense-imposed scarcities?	25 Sept.	p. 38
Ad strategy to meet Korean situation	9 Oct.	p. 42
What can sponsors do about incidents like Jean Muir's?	23 Oct.	p. 38
Why sponsors are cold to nighttime network radio	6 Nov.	p. 24
Network's reply to sponsors' appraisal of nighttime radio	20 Nov.	p. 21
Industry-wide audience promotion advocated to sell radio	4 Dec.	p. 28
Will radio rates increase in non-TV markets?	4 Dec.	p. 36

### Clothing

Novel quiz show sells for Richmond clothing concern	3 July	p. 35
Sanson Hosiery Mills' one-shot TV success	31 July	p. 16
Furs on the air	31 July	p. 32
Cowboys sell clothes in radio	11 Sept.	p. 21
Brassiere sales get a lift via TV	25 Sept.	p. 20
Robert Hall continues strong air promotion	23 Oct.	p. 18
Frank B. Sawdon, Robert Hall Clothes, profile	6 Nov.	p. 16
Miles Shoe Stores' transcribed commercials	20 Nov.	p. 26
Robert Hall's transcribed commercials	20 Nov.	p. 26
Clothing stores on the air	20 Nov.	p. 32
Selling "unmentionables" on the air	4 Dec.	p. 34

### Commercials and Sales Aids

Announcer's importance in radio sales pitch	3 July	p. 34
Mail orders thrive via TV	17 July	p. 22
Singing commercials, trends, costs, who makes them, who uses them	17 July	p. 43
TV station breaks sell for Horton's Ice Cream	31 July	p. 40
Low pressure commercials sell tours over WABF, New York	14 Aug.	p. 39
Sales theme during World War II	11 Sept.	p. 32
Brassiere sales commercials on TV	25 Sept.	p. 20
Sponsors like spot radio	25 Sept.	p. 30
Inside story of an animated commercial	9 Oct.	p. 28
TV pitchman in the parlor	9 Oct.	p. 34
Department store's camouflaged commercials	9 Oct.	p. 47
Inside story of a film commercial	23 Oct.	p. 26
Transcribing a commercial	20 Nov.	p. 26

### Confections and Soft Drinks

W. S. Brown, Canada Dry Ginger Ale, profile	3 July	p. 14
Soft drinks on the air	3 July	p. 19

Candy strong on TV	17 July	p. 30
Horton's Ice Cream TV station breaks	31 July	p. 40
Cisco Kid sells Coca-Cola	11 Sept.	p. 22
Developments in soft drinks industry	20 Nov.	p. 18

### Contests and Offers

Telephone quiz shows growing	3 July	p. 22
Type of sponsors using telephone shows	17 July	p. 108
Syndicated telephone shows available	17 July	p. 108
Use of premiums on radio and TV	17 July	p. 114
What's doing on contest front?	17 July	p. 116
Telephone shows guarantee low-cost audience	31 July	p. 26

### Drugs and Cosmetics

G. J. Abrains, Block Drug Company, profile	17 July	p. 20
Alka-Seltzer sales soared with barn dance broadcasts	31 July	p. 19
Rhodes Pharmacal Company signs Gabriel Heatter	28 Aug.	p. 17
Drug stores on the air	28 Aug.	p. 30
St. Joseph Aspirin likes Westerns	11 Sept.	p. 22
Basil L. Emery, Chesebrough Mfg. Co., profile	25 Sept.	p. 16
How Bristol-Myers rides the trends	9 Oct.	p. 32
Peoples Drug Stores in Washington go all out with radio	23 Oct.	p. 18
Bristol-Myers using TV heavily	23 Oct.	p. 24
Hadacol's sales prescription is advertising	23 Oct.	p. 40
Selling laxatives and deodorants on the air	4 Dec.	p. 34
W. A. Wright, Jules Montenier, Inc., profile	18 Dec.	p. 8
Hadacol packs 'em in	18 Dec.	p. 24

### Farm Radio

Influence of barn dances on rural and city audiences	31 July	p. 19
Murphy Products (feed) a 20-year barn dance sponsor	31 July	p. 22
Doughboy knows the farmer	28 Aug.	p. 24
Farm director, a potent salesman	9 Oct.	p. 30

### Food and Beverages

Borden's new emphasis: spot advertising	3 July	p. 26
Giant markets and chains showing interest in radio/TV	17 July	p. 30
Coffee firms must advertise to protect against competing brands	17 July	p. 30
Growing use of radio and TV resulting in increased volume for bread and cake companies	17 July	p. 30
John I. Moore, Snow Crop Marketers, Inc., profile	31 July	p. 12
Ralston Purina Company, Grand Ole Opry success	31 July	p. 20
Nabisco dog biscuit sales impact achieved with radio	31 July	p. 23
Taylor-Reed's TV success in selling Cocoa Marsh	11 Sept.	p. 18
Breakfast food cereals do well with cowboy shows	11 Sept.	p. 21
Victor Coffee began going places with radio	11 Sept.	p. 24
Bakers on the air	25 Sept.	p. 23
Food market's TV sales formula in Baltimore	25 Sept.	p. 42
Lee Mack Marshall, Continental Baking Co., profile	9 Oct.	p. 16
Chiquita Banana goes to TV cooking school	9 Oct.	p. 20
Hormel's triple-threat girls	9 Oct.	p. 26
Grocery stores on the air	23 Oct.	p. 21
Worcester Baking Company keeps ahead with radio	6 Nov.	p. 28
Woman's hands sell food products on TV	6 Nov.	p. 40
R. G. Partridge, United Fruit Company, profile	20 Nov.	p. 10
Douglas Leigh, Leigh Foods, Inc., profile	4 Dec.	p. 10

BINDERS are available to accommodate six-month supply of issues indexed. Cost is \$4.00 per binder.

Milk sales zoom via WTMA and Cisco Kid	4 Dec.	p. 43
More about grocery store advertising	18 Dec.	p. 16
Margarine opportunity in radio/TV	18 Dec.	p. 30
CBS-WFBL sell for 55 food stores	18 Dec.	p. 42

### Insurance and Finance

Seattle bank uses radio news with good results	28 Aug.	p. 17
Banks on the air	6 Nov.	p. 26
Why Metropolitan Life expanded radio budget	20 Nov.	p. 28

### Miscellaneous Products and Services

How to sell a candidate	3 July	p. 16
Beer and wine companies using air media extensively	17 July	p. 31
Quaker rug TV experience	14 Aug.	p. 17
Radio advertising and home demonstrations boost TV set sales	14 Aug.	p. 26
Storage business boosted by radio	28 Aug.	p. 45
60% of Mohawk Carpet budget going to TV	11 Sept.	p. 28
Houses sell like hot cakes via WSR, Cleveland	11 Sept.	p. 44
Miller Brewing Company, uses football formula for sales	25 Sept.	p. 20
Arthur Murray, profile	23 Oct.	p. 16
Kosher wines selling to booming mass market	23 Oct.	p. 30
Books on Radio/TV for ad managers	6 Nov.	p. 32
Oil burners, hot sales item on WFBR, Baltimore	6 Nov.	p. 40
Radio sells homes in volume in Eureka, Calif.	20 Nov.	p. 44

### Programming

Telephone gimmicks abound on the air	3 July	p. 22
Dummy is MC on clothing firm quiz show	3 July	p. 35
Bobby Benson Western-type show expands	17 July	p. 22
Syndicated telephone shows available	17 July	p.108
Radio barn dances, successful sales formula	31 July	p. 19
Nearly every station has telephone show	31 July	p. 26
KOME'S novel participation show	31 July	p. 40
Liberty's baseball broadcasts	14 Aug.	p. 17
Moppets hypo adult viewing	14 Aug.	p. 24
The Negro d.j. strikes it rich	14 Aug.	p. 28
Cowboy club corrals national capital kiddies	14 Aug.	p. 38
Tips to news sponsor	28 Aug.	p. 17
Beccham recordings sell baking products	11 Sept.	p. 18
How cowboys rate as radio salesmen	11 Sept.	p. 21
Football takes to the air in 1950	25 Sept.	p. 20
When to simulcast	25 Sept.	p. 26
TV revives Wild-West fever	25 Sept.	p. 28
Chiquita Banana's daytime TV chores	9 Oct.	p. 20
Radio mysteries rate high in listenership	9 Oct.	p. 23
Network musical show clicks for Hormel	9 Oct.	p. 26
Program trends key to Bristol-Myers radio success	9 Oct.	p. 32
TV mystery shows strong program fare	23 Oct.	p. 32
Taped TV shows lowering program costs	6 Nov.	p. 38
Network co-op programs	20 Nov.	p. 30
Advantages of network-built package shows	20 Nov.	p. 40
Local shows do great job for national sponsors	18 Dec.	p. 21
TV writer: key to program costs	18 Dec.	p. 32

### Publicity and Promotion

Stimulating summer selling	3 July	p. 16
Balloon promotion pays off	3 July	p. 34
Station directs selling campaign to staff	3 July	p. 34
Tucson station plugs summer selling campaign	3 July	p. 35
CBS launches biggest fall promotion	14 Aug.	p. 38
Merchandising is like fingerprints	28 Aug.	p. 21
What stations do to help sponsors sell products	11 Sept.	p. 26
30,000 grocers, druggists take part in CBS promotion	20 Nov.	p. 44

### Research

Sindlinger's share-of-audience measurement	3 July	p. 24
More detailed data on TV coverage sought	3 July	p. 30
Hofstra TV study talks dollars and cents	17 July	p. 48
ARBI, Lazarsfeld, Dun & Bradstreet studies show radio power	17 July	p. 52
Radio and TV research, techniques used	17 July	p.111
Let's put all media under same microscope	31 July	p. 24
What media team up best with TV?	31 July	p. 30
Ohio State study discloses influence of moppets in TV viewing	14 Aug.	p. 24
Radio is getting bigger, recent studies show	14 Aug.	p. 30
Radio gaining in non-TV areas, according to WNAX study	11 Sept.	p. 30
Getting the most out of BMB	25 Sept.	p. 31

The research muddle	23 Oct.	p. 28
Herbert True checks TV sponsor identification in Chicago	6 Nov.	p. 29
Who's looking where?	4 Dec.	p. 18
Advertest's looking vs. listening study	4 Dec.	p. 29

### Retail

Clothing company in Richmond uses unique TV formula for sales	3 July	p. 35
Giant markets, chains using more radio/TV	17 July	p. 30
Drug stores on the air, roundup	28 Aug.	p. 30
Buffalo store scores sales success on WEBR	28 Aug.	p. 44
Food market's TV sales formula in Baltimore	25 Sept.	p. 42
Department store buys time to keep customers away	9 Oct.	p. 46
Department store's camouflaged commercials	9 Oct.	p. 47
Grocery stores on the air, roundup	23 Oct.	p. 21
Clothing stores on the air, roundup	20 Nov.	p. 32
Grocery store advertising pays off	18 Dec.	p. 16
CBS-WFBL sell for 55 food stores	18 Dec.	p. 42

### Soaps, Cleansers, Toilet Goods

P&G, Colgate-Palmolive-Peet, and Lever Bros. riding high	17 July	p. 31
Robert Brenner, B. T. Babbitt Company, profile	28 Aug.	p. 16
Sidney Weil, American Safety Razor Corp., profile	11 Sept.	p. 16
Pears soap scores with radio	11 Sept.	p. 18
How Duz does its commercials	20 Nov.	p. 26
Pal Blade strategy clicks on radio	4 Dec.	p. 24

### Television

More detailed data on TV coverage sought	3 July	p. 30
What part of budget should be allotted TV?	3 July	p. 32
TV sales punch illustrated in Hofstra study	17 July	p. 48
TV status in fall 1950	17 July	p. 87
One-shot TV success	31 July	p. 16
Vidicam cuts film cost	31 July	p. 40
Moppets influence adult nighttime viewing	14 Aug.	p. 24
Taylor-Reed succeeds in TV debut	11 Sept.	p. 18
60% of Mohawk budget going to TV	11 Sept.	p. 28
TV sells brassieres	25 Sept.	p. 20
TV revives Wild-West fever	25 Sept.	p. 28
Daytime TV pioneering by Chiquita Banana	9 Oct.	p. 20
Pitchman in the parlor	9 Oct.	p. 34
Inside story of film commercial	23 Oct.	p. 26
TV mysteries rated high	23 Oct.	p. 32
Taped TV shows, a program cost factor	6 Nov.	p. 38
Woman's hands sell foods on TV	6 Nov.	p. 40
Will color catch on?	20 Nov.	p. 35

### Timebuying

Outlook for time availabilities for independents	31 July	p. 38
What agencies would tell clients, if they dared	14 Aug.	p. 19
Are radio/TV subjected to tougher scrutiny in selection of media?	14 Aug.	p. 36
What sponsors think of agencies	28 Aug.	p. 26
How sectional agency can help national account	11 Sept.	p. 42
Ad strategy to meet Korean situation	9 Oct.	p. 42
Why sponsors are cold to nighttime network radio	6 Nov.	p. 24
Network co-op shows for spot buyers	20 Nov.	p. 30
Confessions of a New York timebuyer	4 Dec.	p. 26
What to sell in wartime	18 Dec.	p. 26
Glamour boys of bigtime advertising	18 Dec.	p. 28
What are the true conditions in timebuying?	18 Dec.	p. 34

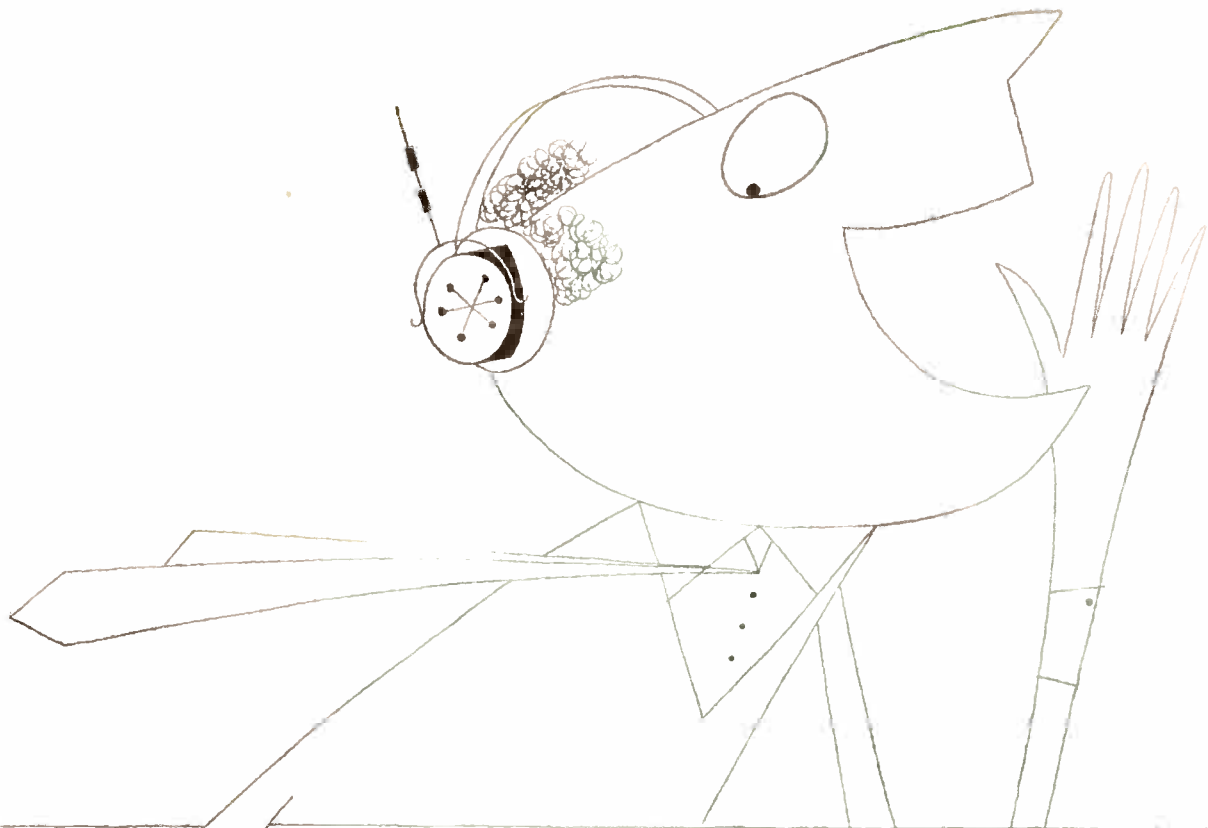
### Tobacco

Big radio/TV activity seen for cigarette companies	17 July	p. 31
Millions more call for Philip Morris	31 July	p. 16
Alexander Harris, Ronson Art Metal Works, profile	14 Aug.	p. 14
R. J. Reynolds football plans	25 Aug.	p. 20
How Brown & Williamson climbed to 25 billion cigarettes	6 Nov.	p. 21
Brown & Williamson formula gives brands special appeal	20 Nov.	p. 24

### Transcriptions

National advertisers' use of transcriptions	17 July	p. 55
Library and program transcription services	17 July	p. 56
Transcriptions offer low-cost, top-talent shows	4 Dec.	p. 21





EXTRA

# WCCO Listener Diary

EXTRA

Conducted by Benson and Benson, Inc. in WCCO's 50-100% BMB Day-Night Area, Fall 1950

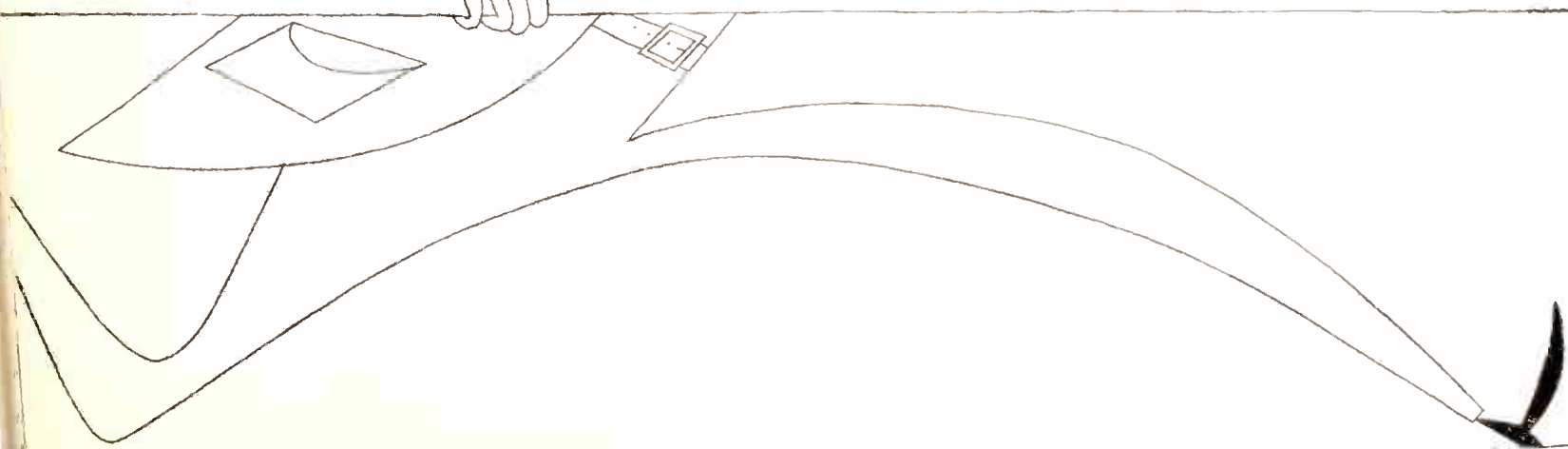
## WCCO DELIVERS SIX TIMES MORE LISTENERS THAN ANY OTHER NORTHWEST STATION

*...at a cost of only 43 cents per thousand!*

Throughout 112 Northwest counties where 916,720 radio families live, WCCO delivers an over-all average quarter-hour rating of 14.1! During Class A nighttime periods alone, WCCO's rating is 20.5...18.5%

*bigger than it was just two years ago.)* Seven days a week, WCCO gets an average 47.2% share-of-audience—more than 6 times more listeners than any of the 189 stations heard in the WCCO area. What's more, WCCO

is first in *every one* of the total week's 552 quarter-hours. The average cost-per-thousand of a WCCO station break is only 43 cents—delivering 2,325 radio families per dollar. That's 1/4 the average cost of a break on the next station.



## CAMERA AND PROPS

(Continued from page 33)

roway *At Large* show (NBC-TV) sponsored by Congoleum-Nairn, Inc. The pitch used to sell Nairn Inlaid Lino- leum is that double certification is provided—a guarantee from the manufac- turer and dealer both. A neat dodge, therefore, was to produce a double image of Garroway by superimposi- tion. One of the Garroways, natural- ly, represented the manufacturer; one the dealer. In both roles, Garroway

brandished a guarantee.

"Right from the outset, we decided to take advantage of both the audio and visual impact of TV on the Gar- roway show," says Charles Wolfe, au- thor of a forthcoming book on tele- vision advertising, and director of ra- dio/TV commercials at McCann-Erick- son. "Our agency research department proved our theories correct."

(This strategy fitted in nicely with Garroway's program, which is famous for its gimmicks, anyway. In one com- mercial, Garroway is supposed to sell

the indented lines in Congo Wall that make it look like tile. But the lines cannot be seen clearly via the camera. Garroway solves this by asking the stageman to lower a boom mike beside the Congo Wall. The camera takes a closeup of Garroway's hand; simul- taneously he rubs his fingernails across the product, so that the audience can actually *hear* the clicks of the indenta- tions. The sound and image combined strikingly make the point.)

### 2. Letting the camera act

One interesting thing a program pro- ducer can do is to let the camera act for him on occasion. This is cleverly illustrated by Harvester Cigar's sus- pense show, *The Plainclothesman* (DTN), in which the camera plays the title role throughout each program. As the gumshoe lieutenant, the versatile camera eats lemon meringue pie, gets into fist fights, blinks its eyes, and ex- ercises an insatiable craving for Har- vester Cigars. Of course, an actor (Ken Lynch) does help the camera out, but his hands are the only mem- bers of his body visible to the view- ing audience. Crouched under the lens, Lynch, a script in one hand, a cigar in the other, helps give the illu- sion that the camera is an animate being. When Lynch lights up a cigar and simultaneously speaks, a stagehand puffs like mad on a cigar joined by a piece of rubber tubing to a holder just beneath the lens, and lo, smoke eddies forth, apparently from the camera's lips.

This dramatic plug for the product extends through the show into the com- mercial. Then Jack Orrison, who plays Sergeant Brady in the show, is seen exuding satisfaction as he puffs a Har- vester Cigar into the face of the audi- ence. Moreover, he shows how cozily the stogey fits into his vest pocket.

The show's director-producer, 45- year-old Bill Marceau, gained his stage- craft experience as a special effects man for MGM (*The Wizard of Oz*, *Beau Geste*) and Broadway actor (*The Searching Wind*, *The Assassin*). "At first," he says, "we got letters from viewers asking: 'Why don't you show the face of the Plainclothesman?' Now they write: 'I felt that I was the Plainclothesman last night.' At this stage, we can make the camera do al- most anything—except make love. And maybe, some day, we'll get around to that."

## Recipe for TV results in Central Ohio . . .



Edwino Zanes is a notionally-known home economist. Viewers like her easy style of step-by-step food preparation and demonstrations . . . inter- spersed with friendly tips and helpful information for the homemaker.

## STUDIO "K" Mrs. Zanes' Kitchen

How big can a kitchen get? This one is a popular part of thousands of TV homes . . . and a profit- able place to demonstrate food products, appli- ances, and other items for homemakers.

Mrs. Zanes' Kitchen shows a phenomenal mail count—month after month—for advertisers on this well-known participation program. For ex- ample, a recent offer brought in over 900 requests for a recipe pamphlet. For other specific mail counts and details about Studio K, phone your Blair TV representative or write.



**WBNS-TV** COLUMBUS, OHIO  
Channel 10

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





“steady as she goes in San Francisco”

PULSE reports  
San Francisco  
Bay area tele-  
viewing “steady  
as she goes”—

# 3 MONTHS IN-A-ROW

(OCTOBER, NOVEMBER, DECEMBER, 1950)

KRON-TV carried more once-a-week and multi-weekly programs with largest share of audience than the other two San Francisco stations combined . . .

## HOW'S THAT FOR PROOF



## PUTS MORE EYES ON SPOTS

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

### 3. Background projection

Visual variety and economy are fused in a number of camera tricks that TV producers have devised. One of the most commonly used devices is the background-projection shot. This technique calls for (a) a still shot from a slide projector or (b) an action shot from a movie, to be projected on the rear of a translucent screen. Thus, you get inexpensive background for a studio set.

The *Firestone Hour* (NBC-TV) is an adroit user of still shots for rear projection. Recently, an opera singer sang before the stained glass windows and altar of a magnificent church—almost all composed of an enlarged photographic slide.

And numerous sponsors have used movie rear-projection shots to infuse realism into their TV productions. The emphasis seems to be on film action of flowing water. For its commercial on the *Colgate Comedy Hour* (NBC-TV), Halo Shampoo reveals a flowing sea in front of which sits a beautiful nymph on a rock, her Haloed hair glistening in the spray. Sweetheart Soap's *One Man's Family* (NBC-TV) has depicted a boy and a girl in

a stationary motor boat speeding through a filmed briny blue. And in order to frame its "Harbor Lights" ballad vividly on the *Hit Parade* (NBC-TV), Lucky Strike had its cameraman, Bernie Haber, take movie shots from the Staten Island Ferry off New York City; the consequent projection film was so realistic that viewers could almost taste the salt in the water.

Not to be neglected is the trick of merely picking up the natural setting provided in or around a TV studio. Nothing could be more inexpensive. Smart cameramen for the *Bob and Kay* (WENR-TV, Chicago) constantly focus their cameras on the Chicago skyline, which is easy, because the studio is located on the 42nd floor of a Chicago skyscraper. In Manhattan, *Hit Parade* co-producers Dan Lounsbury and Ted Fetter have staged dances in the gracious lobby and loge of their studio, the ex-Broadway Center Theatre. In fact, for one *Hit Parade* number, "All My Love," the producers had the singer pose as a lovesick actress leaving the theatre from the 48th Street stagedoor entrance; when street noises drowned out her singing, they hid a pencil mike in the bouquet of roses

held by the Stagedoor Johnny who waited for her.

### 4. Roller drum

The roller drum is another dramatic action device; it's a drum on which charcoal drawings can be placed and which can be revolved quickly to present a swift, bizarre image which is then superimposed on the screen by a second camera. For the Ford Motor Company's *Toast of the Town* (CBS-TV), producer Marlo Lewis wanted to create a ghostly effect while James Melton sang "Riders in the Sky." Drawings of phantom riders placed on the roller drum did the trick.

### 5. Prisms

Several weird camera gimmicks have been refined by 45-year-old Albert W. Protzman, NBC-TV technical production director, who for many years was head sound technician at Twentieth-Century-Fox (*Steamboat Round the Bend*, *Judge Priest*). One of his specialties is the dove inversion prism. When this prism is fitted over the camera lens, images are turned upside down. Thus, when the script calls for a girl to stare into a pool of water, her reflection can be flashed on the screen.

A variation of this is the use of the multiple-faceted prism. This device (costing approximately \$500) creates a wonderful montage effect; with the turn of a crank, it can also produce a rotation of images. Thus the Crossley commercial on NBC-TV reveals four refrigerators spinning around a central refrigerator; and the *Firestone Hour* commercial is a glittering montage display of tires and toys.

### 6. Vibration devices

The illusion of the speaking tire has been achieved by the B. F. Goodrich Company for the commercial on *Celebrity Time* (CBS-TV). Here the device employed is the oscilloscope, a machine similar to one used in Walt Disney's *Fantasia*. It produces a wavy line on the screen, the waver depending upon the kinds of sounds fed to the machine. (In *Fantasia*, the audience saw the wobbly gyrations made by the sounds of oboes, harps, and trumpets.) In *Celebrity Time*, the machine creates a wavy line which is superimposed on the tread of a Goodrich tire. The vibrating tire tread, in close-up, seems to be boasting of its own merits.

"A couple of jokers complained that a talking tire wouldn't sound like that,"

# Dennison's

## BUYS NEWS



One of the West's finest food brands, Dennison uses KJR Noon News—their only spot program buy in Western Washington.

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.  
New York • Chicago • Los Angeles • San Francisco • Atlanta





*“... a new nation, conceived in liberty ...”*

The hand of time has wrought great change since the day Abraham Lincoln spoke on the battlefield at Gettysburg. Yet, in America his words remain as alive today as the instant they passed his lips. It remains our task to keep them alive, for they are the message of a free America. And standing ready

to speed this message on its way to all of the corners of a troubled world is radio—the powerful, articulate voice of the nation. WJR takes pride in pledging the strength of its men, women, and broadcasting equipment to lend an ever increasing volume to this great American voice of freedom!

*Radio—America's Greatest  
Public Service Medium*



# WJR

THE GOODWILL STATION, Inc.  
FISHER BLDG., DETROIT

CBS  
50,000  
WATTS

*Call or write your  
nearest Petry Office*

**WOW-TV**  
*Serves*  
 One Of The Five  
**FASTEST GROWING**  
**TV MARKETS**  
 in the United States

**EVERY DAY  
 DURING 1950**  
 An Average of  
**152 FAMILIES**  
 Were Added To The  
**WOW-TV AUDIENCE**

**It Almost Doubled  
 the Last Quarter  
 of 1950**

**PRESENT  
 TOTAL  
 OVER  
 60,000  
 SETS**

**COST PER  
 THOUSAND  
 Has Dropped  
 From  
 \$9.60 to \$5.40**

**WOW-TV**  
*Channel 6*  
 FOR AVAILABILITIES CALL ANY  
 BLAIR-TV OFFICE OR WEBSTER 3400  
**OMAHA, NEBRASKA**

says Bob Sammon, in charge of engineer operations at CBS-TV Studios. "But we had them there. How exactly does a tire talk like?"

A similar gimmick that has been refined at CBS-TV studios is the electronic ripple. By turning a knob on this \$200 device, the engineer is able to produce a ripply undulation on the screen which can be made to fluctuate at an increasing faster or slower pace. It's particularly valuable for flashback scenes in psychological dramas. ("How well I remember the night of 1892 when my dear old grandmother crept stealthily up behind me, a stiletto in her hand and a curious smile on her face.") It probably had its most exciting demonstration, though, in the *Ford Theatre's* production of *Alice in Wonderland*, when Alice was rippled into more shapes than an accordion.

### 7. Mirrors

Mirrors can be used in a TV program either to gain an eerie effect, as in a Coney Island Fun Palace, or to save costs on the use of extra cameras. Here are examples of both: Hugh Rogers, executive producer of Batten, Barton, Durstine & Osborn, TV productions, wanted to get an unusual effect for the rendition of that goofy novelty tune, "The Thing," on the *Hit Parade*. Snooky Lanson, the singer, winds up in Hell (with a boom! boom! boom!), and the devils, after dancing around him in flames, are supposed to peer down into the mysterious box. The problem was to capture their downward stares. This was ultimately done by having a mirror in the bottom of the box reflect their evil faces, and then focus the camera on the mirror image. The result was wonderfully macabre.

A different problem was faced by NBC's Protzman when he was doing a scene in Ballantine's *Believe It or Not* show. His problem was to shoot a picture of a trapped racketeer who was staring from a second-story window down at a cop on the street. Since he didn't want to waste time and expense lifting the camera up to the window, Protzman solved the puzzle by employing a pair of mirrors. One mirror, placed near the window, reflected the cop's image down to a second mirror on the ground which, in turn, reflected an image into the camera lens. Result: a picture which showed the cop as he would look from the window, taken without moving the camera an inch from the ground.

### 8. Trick props

Sponsors could learn much from the cost-cutting prop tricks of Charles (Chuck) Holden, 44-year-old production manager for ABC-TV, former Broadway actor-stage manager (*Porgie and Bess*, *Kiss the Boys Goodbye*) and ex-radio scriptwriter (*Crime Photographer*). As a producer of 55 TV shows weekly and head of a staff of 200, he has learned that simplification of props can be a great money-saver. Consider these samples of his wizardry:

1. For the Kellogg Company's *Space Cadet*, the prop department was considering the use of expensive basketball bladders—to represent orbits for a camera "trip to the moon." Instead, for one-tenth of the cost, Holden used Christmas crepe-paper balls.

2. For the *Buck Rogers Show*, a cheap flame gun was devised: two batteries, a lighter coil, and magician's flash powder. Heat from the coil shoots the flame out miraculously.

3. For the commercial on the *Faith Baldwin Theatre of Romance*, a girl skiing while she was clad in a Maiden Form brassiere had to be shown discreetly. This was done (to the satisfaction of all prudes) when Holden and the William H. Weintraub agency had her remain stationary on skis, with a fan blowing at her hair one way, and a camera "cloud loop" moving clouds in the other direction.

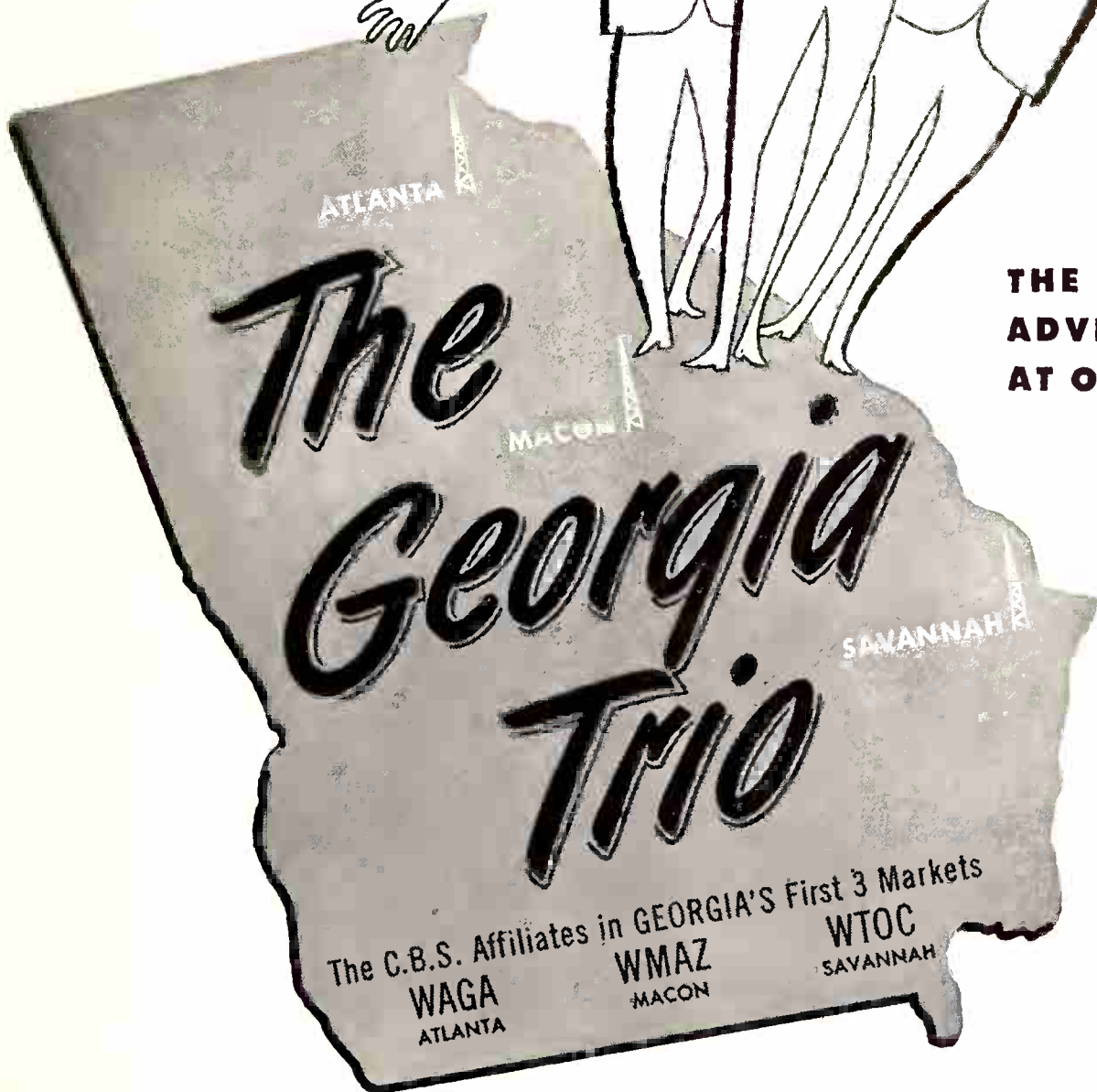
4. For Old Gold's *Stop the Music*, Bert Parks wanted flowers to shoot up from the ground magically whenever he sprinkled it with a watering can. Holden had the flowers attached to a series of mouse traps. From off-camera a stagehand would spring the traps with a long pole and as each mouse trap was sprung a flower would leap up to vertical position.

5. For *Chance of a Lifetime*, experts said it would cost \$1,000 to construct an electrical turntable that would stop at certain numbers. But for \$150, Holden fashioned a very capable one—with an ordinary carpenter's nail stopping each revolution of the drum.

6. For *Stop the Music*, a chorus line was supposed to be framed ingeniously while the girls danced to the ballad "Dancing on the Ceiling." A chandelier was built to hang upside down from the floor. By using the dove inversion prism, the camera gave the illusion that the girls were dancing from the ceiling, their skirts, however, prop-



Only a combination of stations can cover Georgia's first three markets



**THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

— in Georgia's first three markets

**THE KATZ AGENCY, INC.**

Represented, individually and as a group, by

New York • Chicago • San Francisco • Dallas  
Atlanta • Detroit • Kansas City • Los Angeles

erly disobeying Newton's Law of Gravity.

7. For a scene when a man was supposed to hurl knives at a woman, Holden had a stagehand hidden behind the wall. Each time the man motioned to throw a knife, the stagehand would pull a trigger on a mousetrap, releasing a knife which would spring through a rubber slot from *behind* the girl, and seemingly pinion her to the wall. The knife-thrower, of course, didn't hurl a single knife.

In evolving props, Holden adopts a

beguilingly easy formula: "Use (a) the quickest, (b) the cheapest, (c) the most fool-proof gimmick you can dream up. Test and retest. If there's the slightest possibility it won't work, invent another one."

Simple props can often be more effective than animated films to enhance a commercial. For example, the Tidewater Associated Oil Company commercial employs miniature cars and a model gas station for its Tydol gasoline and Veedol oil sales pitch. A stagehand can direct the tiny autos

where he will, merely by pulling an invisible thin black thread tied to the car's front axle. A "shadow box" designed by Lennen & Mitchell's Clark Agnew flashes lights off and on to give the miniature Veedol sign a starkly dramatic appearance.

Says Nicholas (Nick) Keesely, vice president in charge of the radio/TV department at Lennen & Mitchell: "Miniature props offer you more flexibility than the 'frozen' films in this case. We can vary each Tidewater vignette and plug any seasonal item we want. Besides, the cost is extremely reasonable."

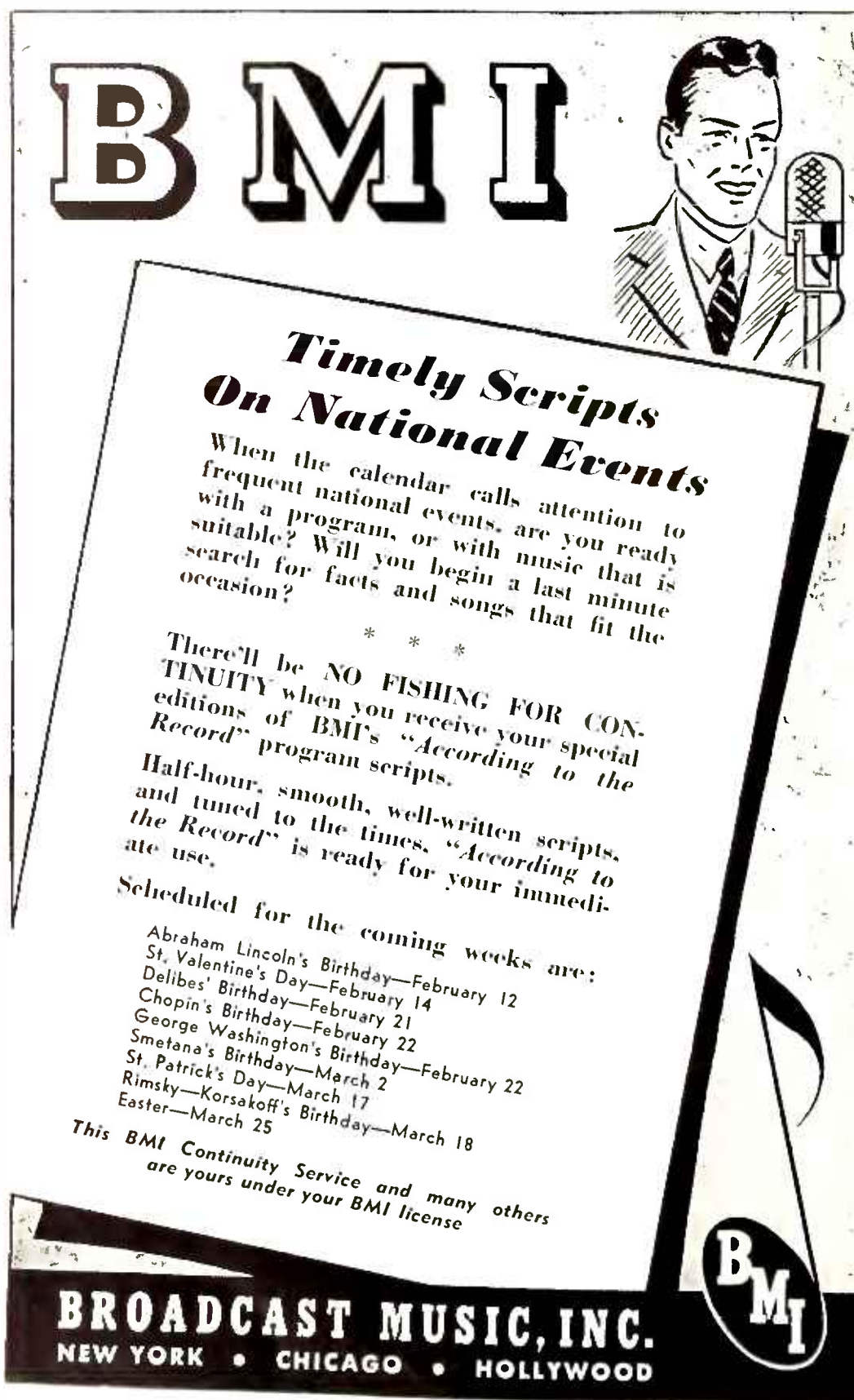
Admiral Corporation has used so simply graphic a device as that of spreading groceries across the floor and panning the camera across—just to illustrate how many items an Admiral refrigerator can hold. It has, however, also used involved Rube Goldbergian props invented by the fertile brain of Charles Luchsinger, co-owner of Cartoon Teletales, Inc., a new New York TV special effects firm. When Admiral asked for a replica of its 24-story electric display on Michigan Avenue in Chicago, Luchsinger (for \$200 plus cost of materials) promptly devised a production with flares and rockets. It was almost as spectacular as an atom bomb exploding.

Of course, even the most ingenious TV effect (live as compared to film) can come a cropper, with embarrassing results. The most famous case is the American Safety Razor Corporation commercial on the *Show Goes On* (CBS-TV). Usually, m.c. Robert Q. Lewis hands an A.S.R. cigarette lighter to a guest. "I'll pay \$50 to your favorite charity if this lighter doesn't work the first time you try it," wagers Lewis. The orchestra drums roll majestically: the camera cuts to a closeup of the hand holding the lighter; and, with a dramatic flourish, the flame pops up. One time, though, to Lewis' befuddlement and horror, the lighter did *not* work. He turned a pistachio green and bleakly submitted the check to the guest's charity.

"It turned out," says Charles Wolfe, McCann-Erickson radio/TV commercial director, "that some wag on the set had drained the lighter fluid from the lighter. The sponsor was somewhat perturbed at first. But the episode gained so much publicity for the lighter that, in the end, everybody was happy."

#### Summing up . . .

If the sponsor wants to get the best



# B M I

**Timely Scripts  
On National Events**

When the calendar calls attention to frequent national events, are you ready with a program, or with music that is suitable? Will you begin a last minute search for facts and songs that fit the occasion?

\* \* \*

There'll be **NO FISHING FOR CONTINUITY** when you receive your special editions of BMI's "According to the Record" program scripts.

Half-hour, smooth, well-written scripts, and tuned to the times, "According to the Record" is ready for your immediate use.


Scheduled for the coming weeks are:

- Abraham Lincoln's Birthday—February 12
- St. Valentine's Day—February 14
- Delibes' Birthday—February 21
- Chopin's Birthday—February 22
- George Washington's Birthday—February 22
- Smetana's Birthday—March 2
- St. Patrick's Day—March 17
- Rimsky-Korsakoff's Birthday—March 18
- Easter—March 25

This BMI Continuity Service and many others are yours under your BMI license

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD





use out of his TV special effects, he would do well to listen to these general theories expressed by the experts to SPONSOR:

1. Try to select a producer who has had either theatrical or movie experience and who isn't afraid to experiment.

2. Use long shots sparingly only to establish a scene. Closeups obviously are better suited to a small screen and a parlor audience.

3. Use a simple prop gimmick in preference to a trick one. The complicated one may blow up in your face.

4. Experiment with lighting effects. Several experts claim the present hot studio lights are too bright. Blue and purple filters may provide a better image definition and eliminate the "flat lighting" impression.

5. Experiment with scenic effects to gain economy. Only recently, 2 February, Caldwell Laboratories, New York, introduced its revolutionary Scenescop for telecasting *Trapped on WOR-TV*.

This electronic-optical camera adds a third dimension to stage scenery. An actor walking across a bare stage can be made to appear surrounded on both sides, front and back, by live persons and live scenery. Invented over a period of 10 years by Frank Caldwell, at a cost of \$100,000, the Scenescop will be leased out to sponsors at a charge of \$200 and up, depending on the amount of "scenery" demanded.

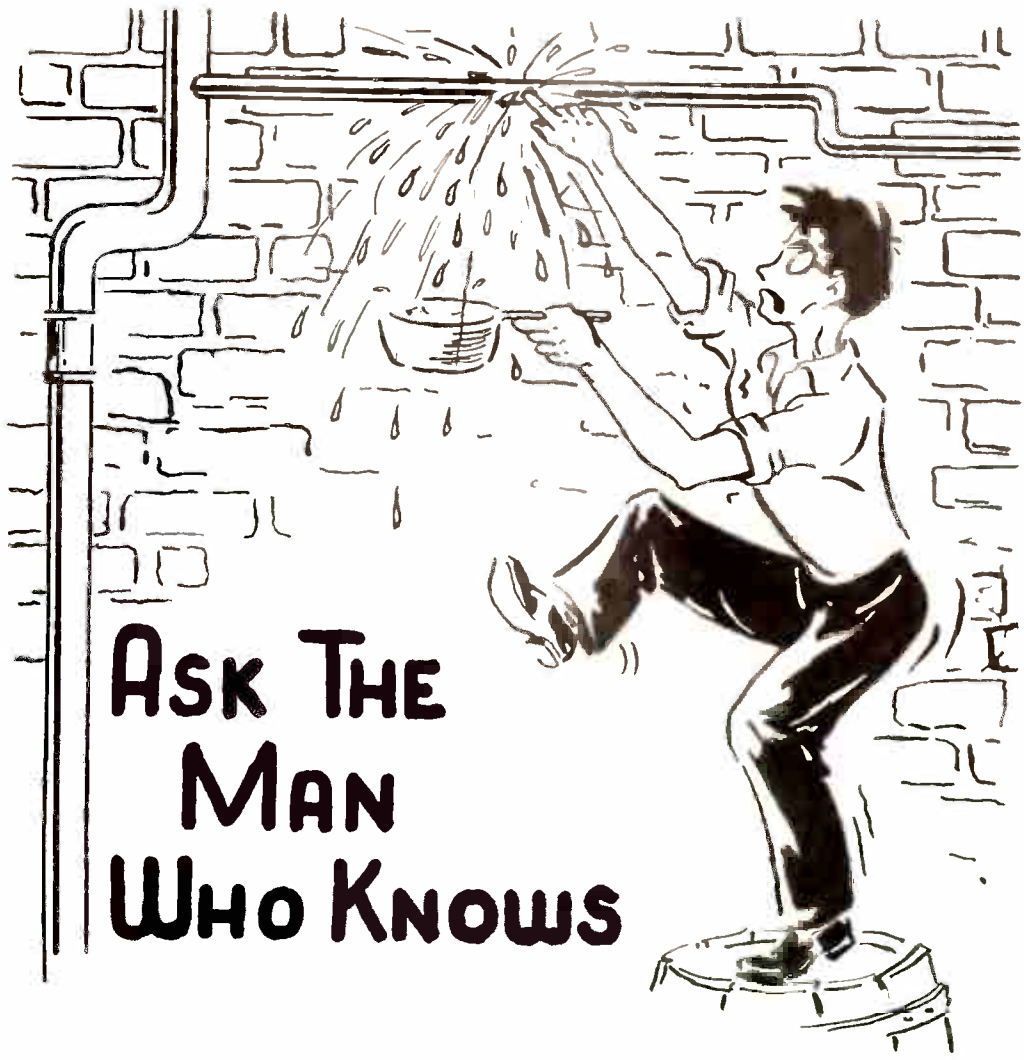
6. Try to use 35 mm. film shots rather than 16 mm. shots for rear projection. You'll get more detail on the screen.

7. Avoid excessive camera cutbacks, just for the sake of keeping all the equipment busy. Similarly, don't use too many split screens and reverse images, just to be tricky. Hollywood, too, passed through this phase.

8. If possible, hire a special effects man, who can devote his time to enhancing both your program and your commercial.

So speedily is the special effects department of TV advancing, SPONSOR found in its survey, that the field seems to be well ahead of the programing, writing, and talent divisions . . . and ahead of advertisers who aren't using camera and props to the full.

The sponsor need not be a magician to make his TV production a profitable one. He need only steep himself in the tricks of the new medium, then apply them discriminately. ★ ★ ★



Use the right tool to fix your sales position in the Atlanta Market. The man who knows —Mr. Atlanta—buys WGST. He capitalizes on WGST's top local acceptance, alert merchandising support, crack ABC shows. Matter of fact, more Mr. Atlanta's buy more time on WGST than any other Atlanta station. Which tool are you using in Atlanta?



MR. ATLANTA



NATIONAL REP.  
JOHN BLAIR  
IN SOUTH EAST  
CHAS C. COLEMAN

## COLUMBIA WORKSHOP

(Continued from page 25)

of other people's offerings; at his worst he is marred by prejudice, blind spots, lapses in appraisal. Although New York is full of scouts, and promoters, and packagers, subway-rush network program departments, newcomers complain, almost universally, of the torture of trying to be seen or heard. Would-be crashers of television sit puzzled hour on puzzled hour while the employed staffers of the new industry burst madly through doors too frantic to stop even for a greeting. Plainly, TV in New York is, just now, one demented, labyrinthic rat race.

So back to the Columbia Workshop. Here was a show that made a point of being receptive to new ideas and new people. Its supreme usefulness was openness because the Workshop was exempt from the weekly ratings struggle. Fear of a bad rating, or no rating, the ignominious L.T. (Less Than 1%), made cowards of program-makers generally but couldn't touch the Workshop which had no format, was never twice the same, eagerly welcomed the unknown and the untried.

The Workshop was sponsored by one organization and that organization reaped the kudos but it is possible that, in time to come, a Workshop for TV program experimenting might be co-operatively financed.

Certainly all of radio benefitted from the Columbia Workshop which broke new ground, posted new roads of program know-how, widened showmanship horizons. Innumerable studio devices taken for granted today were pioneered by Workshoppers. New mines of entertainment "raw material" were staked out. Hence it is timely at this point in video to turn back the pages and reread the lessons. The workshop's history, and antecedent influences, coincided with the emerging technical maturity of radio which in its time sweated out program problems remarkably similar to program problems today in video.

One thing should be made clear straight off. Here is no paean to "artsy-craftsy" poseur stuff. Some of that was perpetrated on and by the Workshop, and raised sponsor eyebrows 15 years ago as it would raise them again today if repeated.

Equally the Workshop story must be

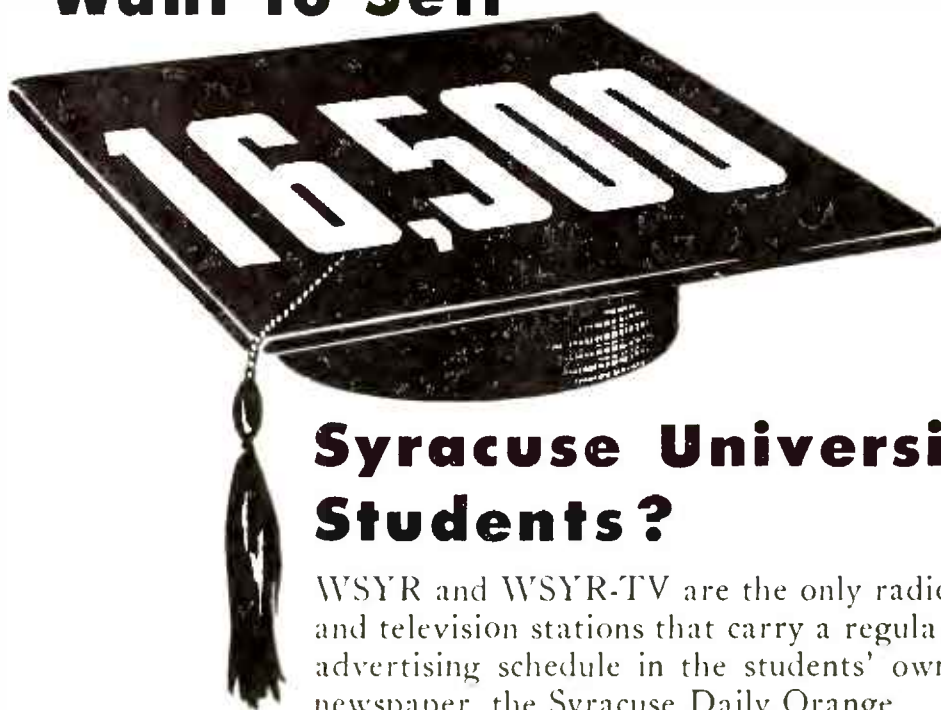
put firmly in the context of its own times and these carefully distinguished from the facts of television life in 1951. Just as a starter, we recall that when the Columbia Workshop was launched on 18 July, 1936, depression wage scales prevailed. Unions were then few and weak. Hours of rehearsal were long and unchallenged. Writers were eager and cheap. Directors drooled for love of prestige and publicity. The total weekly budget for the 1936 Workshop would hardly pay, in 1951, for the camera crew alone. Nonetheless, after due allowance for the differences in era and economics, it is still worth studying the radio model.

The story proper begins with William B. Lewis, now with the Kenyon & Eckhardt agency but formerly program vice president of CBS. He sums up this way: "I doubt that any other one radio venture came within a hundred city blocks of doing so much as did the Columbia Workshop. It developed writers, adaptors, conductors, actors, directors; it pioneered entirely new techniques in sound effects and musical scores; it gave CBS a reputation for progress and inventiveness that drew new talent like a magnet."

Lewis was the administrator who authorized the Columbia Workshop and okayed the budget. The actual founding father of the Workshop was an engineer-turned-writer and eager beaver named Irving Reis. Reis had written a number of scripts and attracted some attention, notably from the New York *Post's* highbrow critic, Aaron Stein, who sugared up Reis the way a kid sugars up cornflakes. Reis had also been to Europe and been fired by British and German radio experiments. All of which was a far cry from his first job at CBS. He had been taken on originally as standby log engineer at master controls under an old Federal regulation (relic of the Titanic disaster of 1912) which required constant 600 metre watch for distress signals at sea. At this lonely vigil Reis did not succumb to the typical bored engineer's ear which hears only SOS's or line breakdowns. Instead he absorbed the words and music, the jokes and payoffs and became, in the process, a student of program content.

Neither Lewis nor Reis foresaw the impact of the Workshop upon the audience, the trade, advertising, and the personal destinies of Reis. Certainly

## Want to Sell



### Syracuse University Students?

WSYR and WSYR-TV are the only radio and television stations that carry a regular advertising schedule in the students' own newspaper, the Syracuse Daily Orange.

*That means exposure to your story—and sales of your product to an important segment of the Syracuse market.*

**WSYR ACUSE**  
AM • FM • TV

The Only Complete Broadcast Institution in Central New York  
NBC Affiliate — Headley-Reed, National Representatives



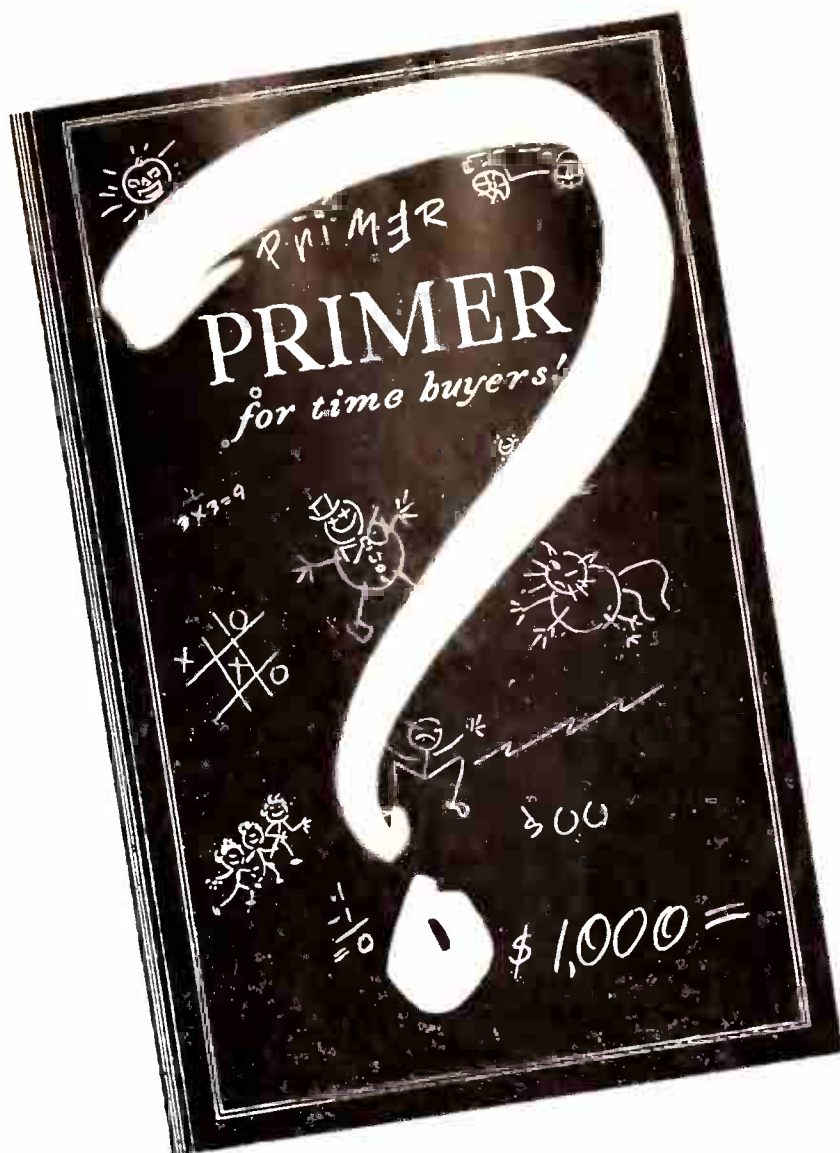
many at CBS that summer shrugged off the Workshop as "just one more summer sustainer" which would be gone with the butterflies. *Variety*, usually alert, waited three weeks before reviewing the series and then misspelled Reis as Reece. Old hands at the *Variety* shop supposed that the Workshop was just a new name for the *Columbia Dramatic Guild*.

It needs to be emphasized that Reis and his Workshop were products of a special kind of organization. CBS, where economy and make-do and improvisation were the order of the day, CBS being far far below charmed and charming NBC. The very page boys, secretaries, and executives at CBS might act on the side. Engineers left their dials, dashed to the mike for a few lines of dialogue. The CBS sound effects department, consisting of Harry Swann, also threw in 12 dialects for the one weekly paycheck. The original CBS program chief, Julius Seebach, would come to the office with a few scribblings on the back of a card and with these for synopsis would dictate to a secretary a complete radio script, right off the top of his head. CBS was like that.

A born innovator at the time was Charley Tazewell who shared the program department bull-pen with Charley Speer (now teamed with Larry Menkin in TV writing) Georgia Backus, Yolanda Langworthy, and other worthies all of whom influenced the youthful Reis. When Tazewell's adaptation of Poe's *Telltale Heart* was broadcast, remote from the Poe Cottage in the Bronx, Tazewell employed a magnified stethoscope effect to simulate the hysterical beat of a human brain teetering on the brink of madness. Reis was the excited engineer at the dials that night.

In constant rebellion against stodgy radio brass, Tazewell hated to be told, "But you can't do that on the air!" He defied official creed against extended soliloquies and dames in tubs when he opened DeMaupassant's *The Necklace* with a six-minute monologue by a girl taking a bath. Gnome-like lover of the fanciful that he was, Tazewell once took a terrible revenge upon a radio script editor who had declared, in that vague way typical of the species, that Tazewell's script wouldn't "play." Agreeing to do a rewrite, Tazewell had the manuscript retyped, altering the margin sizes, jazzing up

## Have You Seen the "Primer"?



Just off the press! Eight pages of facts and figures presented in simple "first grader" style that give you the low-down on this tremendous market as concerns CKLW. Reading time: 2 minutes! Uses: Unlimited! . . . it's FREE

50,000 WATTS

800 KC

# CKLW

GUARDIAN BLDG.

DETROIT 26

Adam J. Young Jr., Inc.  
National Representative



J. E. Campeau  
President

# Pulse

Pulse of Birmingham\* gives WAPI's "Time for Benny" a 7.2 rating at 8:15 in the morning (Mon. thru Fri.) —after just five months on the air. It's the *most listened-to* disc jockey show in town.

# shows

Shows like "Time for Benny" aren't unusual on WAPI, though. Matter of fact, all of the Top Ten local shows are on WAPI. So are seventeen out of the Top Twenty!

# Benny's

Benny's an expert on discs and downbeat. After being singer and skinbeater with swing bands for eight years, he's uniquely qualified for his post as Birmingham's top platter-chatter man.

# best

Best thing about "Time for Benny" is that there's time for *you*. It's a buy you'll want to investigate. Specially since it's on Birmingham's most popular station—in a market that's booming with business activity and defense industry.

# jockey

Jockey Benny Carle is just the man to spin new sales records for you... if you hurry. You can get all the information on available participations from Radio Sales or...

\*Pulse: November-December 1950

# WAPI

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

the punctuation, and adding other visual changes. But absolutely no word of the dialogue was touched. The script editor tumbled into the ignomy of pronouncing the "re-written" script 50% improved, and just what he wanted!

In this atmosphere of make-do and horseplay, Reis became obsessed with program techniques and began batting out scripts on his own time. There would be those later who would say that Reis was just a glory-seeker and not a great mind or artist at all. Suffice here to remark that the things he brought to fruition others had only talked of doing. Out of envy came slur. Reis was too much the symbol of the other fellow's disappointed hopes when he stood there behind the plateglass window in his shirtsleeves and suspenders and by a crook of his forefinger commanded the muses. "Dilettante stuff," the green-eyed chaps scoffed. "Just an engineer who went to Europe and got bitten by the *avant-garde*." The unkindest cut of all was this—"tain't commercial."

Reis did indeed consider radio an art. His whole thesis, as he gradually formulated it and fed it, spoonful at a time, to his contemporaries amounted to an argument that like all great modern industries radio broadcasting ought to make regular financial provision for "test laboratory" activity. It was, Reis contended, a condition of growth. This lab would deal in entertainment elements instead of chemical elements. (Reis had once been a bacteriologist's assistant.)

One of his 1936 memoranda to management reads interestingly today. He enumerated five objectives for the Workshop:

1. To act as a proving ground for experiments in radio techniques in the hope of evolving new and better forms of radio presentation;

2. To encourage new writers, actors, artists to regard radio as a medium of expression;

3. To acquaint the radio audience with radio's importance as a cultural force; to demonstrate radio's great contributions to allied arts and sciences; to illustrate, entertainingly, the complex technical and artistic organization behind the scenes; to demonstrate radio's great importance in the field of communication;

4. To present outstanding plays and stories written for other media which lend themselves to radio treatment;

5. To present, consistently, broadcasts which encourage listeners to improve and understand their radio receivers.

(This fifth objective is clearly historic in that it reflects a now-forgotten concern for static and reception. Back in 1936 radio executives were regularly given hearing tests.)

Because of its 17-hour daily schedule of broadcasts, the radio industry always was hard up for new materials. The Broadway stage then produced perhaps 100 plays a year. Hollywood with its stupendous facilities, and no sponsors to please, strained to turn out around 600 movies annually. But radio any day and every day had to rack up tens of thousands of program units. Sheer pressure of the immediate job of getting on and off the air on time denied most broadcasters any real chance to stand off and study their medium. They hardly dared use even an occasional fresh voice or a young writer. It was naive to think of a Workshop as possible when staffed



**NOT  
MUCH  
WAVING  
IN  
BANNER (Ky.)!**

Banner is one place we don't WAVE in Kentucky. We don't have the power—or, frankly, the inclination!

Instead, our colors fly high over the rich Louisville Trading Area. Night and day we WAVE a galaxy of NBC and local stars—pull a tremendous audience in the 27 important Louisville-area counties, which account for nearly as much business as all the rest of the State, put together!

So roll up Banner, and WAVE Louisville! There's a lot stirring around here!





by the spare-time of technicians whose bread and butter lay elsewhere.

Even the most devoted rooters for the Reis project couldn't quite manage a white lie after the inaugural program on 18 July, 1936. The favored euphemism was "unfortunate." Immemorially first broadcasts of new radio series were apt to be "unfortunate" so young Mr. Reis neither made nor escaped history except that he was supposed to be "different."

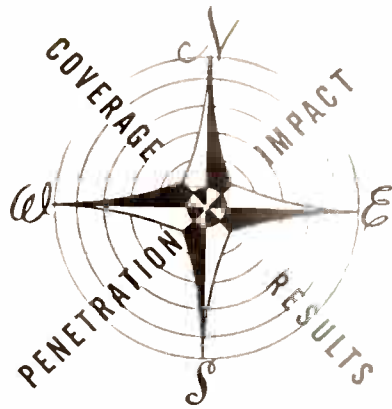
It was in two parts, that first Workshop. In the first, *A Comedy of Danger* by Richard Hughes, the actors stood in a chalked circle close to the microphone, reading from manuscript and under instruction to refrain from all gesture or movement. Then, in the following piece, *The Finger of God* by Percival Wilde, the opposite technique was illustrated: the actors had memorized their lines and were free to roam the studio, gesture, work their own props and so on. Undoubtedly this juxtapositioning of techniques was intended to prove something, but precisely what was unclear in the extreme. Young Mr. Reis was definitely pale after that first try.

Results improved the following week with *Broadway Evening*, an adventure in street jabber, subway noises, fire engines, ambulance sirens, and Lindy repartee. Although it was often unintelligible and confusing, Reis did get hold of some of the "mood" he was after.

The series went along uncertainly but began to attract interest in the trade. Reis gained confidence, and newspaper clippings. He kept on "nagging" Bill Lewis, finally got the use of the CBS house orchestra. In a little while now the excitement would have spread and young Mr. Reis would be directing young Mr. Orson Welles doing, quite as a matter of course, Mr. Shakespeare's *Hamlet*.

At this period, Reis was invariably good for a lot of interviewing. CBS issued regular communiques about him. He wished to explore every angle of radio that then existed or might be uncovered tomorrow. "We don't really know yet what our microphones can do," he said, "we're going to put them in queer places, add new inventions, give them their heads, as they say of horses, and see what happens. We want to break every rule known to radio broadcasting." (sic)

CBS described Reis as "on his toes with excitement," adding that "every-



## THE FACTS

### COVERAGE

WGY covers 21 major metropolitan markets in 53 counties of five northeastern states. The next best station reaches only 10. In the total 53 county coverage area 2,980,000 people spend over two billion 500 million dollars on goods purchased each year.

### IMPACT

WGY has 36% more audience in the daytime and 45% more audience at night than a combination of 10 top-rated stations in its area. (WGY weekly audience 451,230—10 station weekly audience 313,080.)

### PENETRATION

WGY penetrates eight counties in its daytime area and nine in its nighttime area which are not reached at all by any other Capital District radio station. In addition WGY has in its primary area day and night 23 counties. Station B has five counties, Station C three counties, and Station D three counties.

### RESULTS

WGY produces results. One 1-minute participation brought \$700 in mail orders for a \$1 pair of gloves. Further participations brought \$25,000 worth of business which completely swamped the plant in Gloversville, N. Y. WGY brought an implement dealer \$52,000 worth of business from one spot a week. This series cost him \$1,300.

**This power-packed, sales-filled combination of coverage, impact, penetration and results, amazingly enough, can be yours at a lower cost than any combination of stations in the area needed to reach the same markets! Call NBC Spot Sales or WGY's Sales Department today!**

**-810** on your dial  
50,000 **Powerful** watts  
affiliated with **NBC**

**WGY**

A GENERAL ELECTRIC STATION

Represented Nationally  
by NBC Spot Sales

body connected with the Workshop goes around in that peculiarly thrilling frame of mind that artists and scientists feel when they think themselves constantly on the border of a new discovery." Reis had declared that hardly one good radio script a year came in but now one came in the mail from Milton Geiger, a Cleveland apothecary. *Case History* it was called and it was "the biggest sensation yet heard on the Workshop."

There were "demonstrations" as well as entertainments. Reis introduced electrical fever machines, fog-

eye, X-rays and so on. Terribly impressed, CBS proclaimed proudly, "Ideas tumble out of this amazing young fellow. Originality simply sizzles from him." He was pictured at his desk where the plays of Moliere and Chekhov elbowed a bright new volume on "How To Write Radio Sketches."

Reis made good his promise to take listeners behind scenes in radio itself. He had demonstrations of sound effects, control engineering, orchestral instruments, how to get the most out of your radio set. Brad Barker's art

of animal mimickry was the subject matter one night.

Very definitely the Workshop in 1936 and 1937 was the bright young radio man's kind of show. Network officials awakened to aspects of their medium they had not suspected. Advertisers had their eyes opened. English professors were suddenly *qui vive* to radio as a new "art." Writers competed for the honor of selling the Workshop a script at a maximum price of \$75. Above all the Workshop was a publicity man's dream, capable of repeated milkings for newspaper and magazine copy.

Skeptics decried Reis in vain. Their sarcasm was wasted when they inquired when CBS had patented the board fade or the echo chamber. Nor did it register that Reis and his pals were accused of yanking radio's old background noises into the foreground and calling it new technique. Orson Welles, a Workshop spirit, was to go on doing just this for years in the movies.

Moot are the estimates as to the worth of some of the Workshop shows. Where inspired nonsense becomes merely silly is a matter of dispute. Not a few of the Workshops were Mad Hatter stuff, but without the genius of Lewis Carroll. Many were strained and self-conscious, a number of dubious taste. More than a few were out and out clambakes. There was a broadcast on which a man boxed with a kangaroo. There was the night the British radio director, Val Geilgud, brother of the famous actor, was to be honored and Reis' alter ego, William N. Robson, flashed through the CBS halls in top hat, tails, and opera cloak, an awesome figure to the freshman Norman Corwin and perhaps impressive even to a radio director from London. There were hoaxes, too, on the Workshop like the demonstration of nine kinds of silence, all identical, of course. Animals that talked were well represented first and last on the Workshop. A beloved trained halibut in the family bathtub was one. From whimsy to flimsy to T. S. Eliot's *Murder in the Cathedral* the Workshop knew no prohibitions because of subject-matter or violent change of pace.

*Tranga Man. Fine Gah* was the baffling—or was it?—title of a John Carfile item which CBS quickly translated as *Strong Man. Fine Girl*. The broadcast transported listeners in fancy to deepest Africa although there were


# IN NORTH CAROLINA WSJS DELIVERS

A 15-COUNTY MARKET

With Over

\$31,193,000\* Home Furnishings  
Sales

\*Sales Management 1950 Survey of Buying Power



**MORE VALUE  
FOR YOUR  
ADVERTISING DOLLAR**

# WSJS

*The Journal-Sentinel Station*

NBC Affiliate

AM-FM  
**WINSTON-SALEM**

Represented by:  
HEADLEY-REED CO.



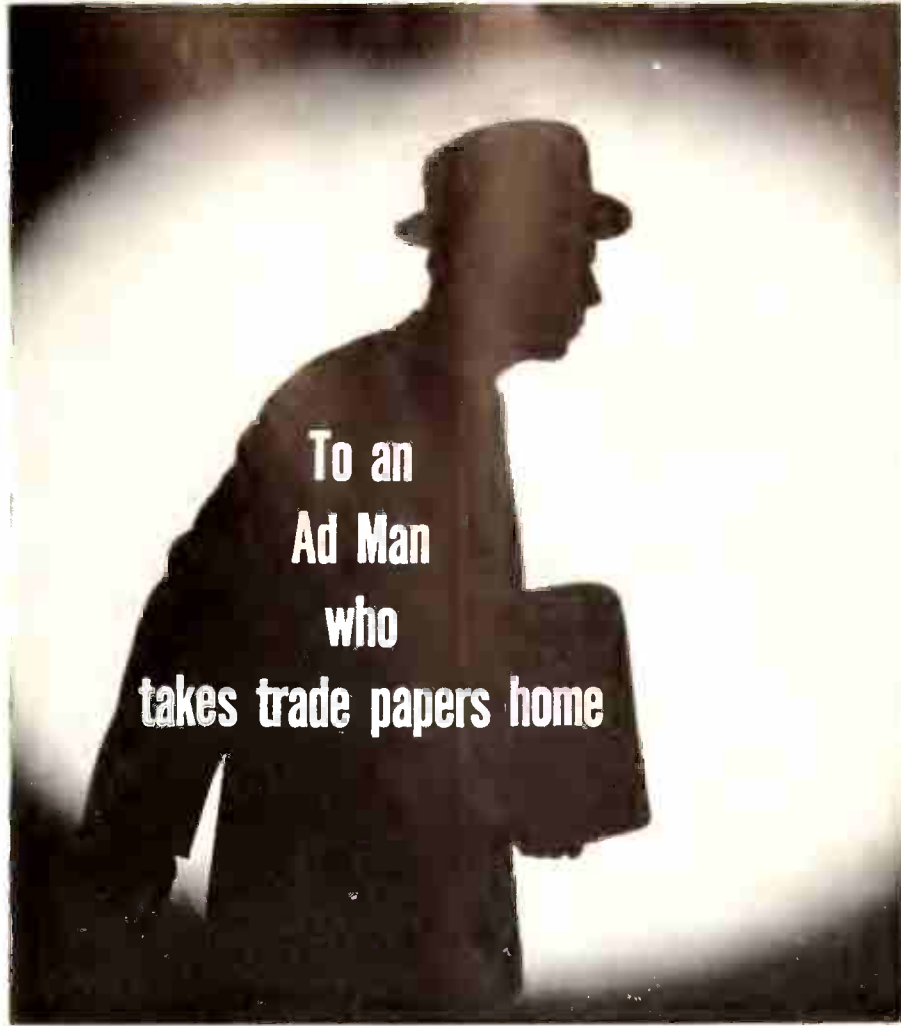
those who hinted that the talking and singing drums of the African jungle had come down by taxicab from a Harlem night club and were more Haitian than Congo.

William Saroyan's specially-written-for-the-Workshop, *Radio Play* had no more orthodox continuity or logic than Saroyan usually provides. There was a murder by pop-gun, a variety of *non sequiturs*, some after-thoughts on love, a bit of opera, a bit of Jerry Colonna and for a finale Raymond Scott's newest musical goof. "In A Subway Far From Ireland."

When you tuned in the Workshop, you never knew what your luck might be. You might tune out pronto as if hissed at by a snake. Or you might be captivated, lulled into a happy state ending with regret that nothing like the program you'd just heard would ever be repeated. But sometimes it was. Sometimes sponsored shows snatched up a Workshop idea, recognized a Workshop talent.

For nearly a year and a half Irving Reis did pretty much what he liked, subject only to budget. Perhaps nobody in radio history ever for so long a time, as human rapture is reckoned, enjoyed comparable *carte blanche*. The budget did annoy him. Person-ages like Sir Cedric Hardwicke would accept engagements on the Workshop but contemptuously refuse to be paid. at Workshop fees, preferring instead to donate their talents. A future Broadway playwright, Arthur Laurents, sold his first script, *Now Playing Tomorrow* for a scandalous \$30.

The highwater mark of the early Workshop was Archibald MacLeish's *Fall of the City* in April of 1937 with Orson Welles and Burgess Meredith in the cast. This took place in a big New York armory and was almost spoiled when units of the military, strangely unaware of the plan, came plunging into the armory just before air time in big noisy, five-ton army tanks. This near-fluke apart, the event was a stupendous triumph. *Time* wrote that the drama "would not soon be forgotten" and thought "Poet MacLeish seems to have solved at one crack two long-troublesome theatrical problems: what to do about verse plays and what to do with radio." Reis was in top form. *Time* went on to speak of radio as "science's gift to poetry and poetic drama" declaring that "in the hands of a master, a \$10 receiving set



Advertising is one of the few enterprises where the boss can walk into your office, find you reading a magazine, and not get apoplexy. But the working day isn't long enough, so you go home with a bundle—under your arm—and read magazines. Man, we're for you, and we'll reward you with some economy-size intelligence about our favorite topic, Iowa. The usual approach is to try to cajole your interest with frivolity, then smack you in the budget with an ineluctable fact. But here's a straight syllogism:

1. Iowa is a get-out-the-superlatives-this-is-uptown-stuff kind of market (\$2 billion annual agricultural income; retail sales up \$115 million over 1949's record; cash farm income \$4.50 to \$5 per acre per month; more cattle fed and sold than in any other state; \$2 billion industrial income, with factories employing 50% more workers than in 1940).

2. WMT reaches the Eastern Iowa market. (*We've got more analyses than you can shake a stick at which prove this.\**)

3. Your client can effectively reach same via WMT, where a one-minute Class A commercial (52-time rate) budgets at a mere \$27.

\* So has the Katz Agency, which please see for stick shaking and dotted line talk.

600 KC

5000 WATTS

DAY & NIGHT



**BASIC COLUMBIA NETWORK**



**PULSE is pleased to announce that in February it will produce reports on radio listening out of the home in the following markets . . .**

- New York**
- Boston**
- Chicago**
- Philadelphia**
- Cincinnati**
- St. Louis**
- Minneapolis**

**Audience measurements shown in these reports may be combined with the measurements shown in the regular Pulse reports in these markets.**

*For information about these and other Pulse reports . . .*

**ASK THE PULSE**

**THE PULSE Incorporated**  
**15 West 46th Street**  
**New York 19, N. Y.**

can become a living theatre, its loud-speaker a national proscenium."

Headly language this for a refugee from the 600 metre standby watch. Irving Reis was the first of the radio nobodies to have his name bandied by the intelligentsia, which ordinarily prided itself on total disdain of radio. Years later Carl Sandburg and Carl Van Doren would shower praise on Norman Corwin and Clifton Fadiman would say of him (Corwin) that he was radio's first and only literate. But for the nonce Irving Reis got plenty of nice things to paste in his scrapbook.

In the end, CBS management began to look a trifle askance at the young engineer. He went so far as to propose the Workshop be freed from weekly schedule and broadcast only when the spirit moved him, or he felt he had something to say. He argued that since the Workshop broke the stereotype of the program format, and had no format, it should in all consistency go on to break the stereotype of the weekly deadline, and have no weekly deadline.

Reis was expecting a lot. But that was part of his peculiar genius. He never quite understood that he was colorful but not commercial, a pioneer but not a property, and that this made a difference. When he insisted that the Workshop be accorded full equality in all matters with commercials he was, to put it politely, away ahead of his times. The stamp of egotism now was put on him. He was quoted as having said, "In the control room—I am God." In his control room he spoke true, but the CBS brass with other fish to fry was not above annoyance. There were cracks that he was a young Erich Von Stroheim with a stopwatch.

In the end he took one of his film offers, joined up with Paramount, then wistfully looked on as other men carried on with the Workshop, in all some five and a half years. Of these Norman Corwin was to be the most celebrated. Meanwhile out in Hollywood Reis had his memories and his scrapbooks and plenty of evidence that he had initiated a series of programs of unprecedented impact. He had focussed attention upon the whole subject of program-making much in the way, and at the same time, the famous J. Stirling Getchell had beamed the spotlight of restless curiosity upon the art of "ad-making." Reis like Getchell was clearly entitled to an honor-

able plaque on the walls of sponsorship. ★ ★ ★

A second article on the Columbia Workshop will detail its further history and render an audit of net results, having in mind the potential usefulness of the Workshop story to television auspices.

**HEARING AIDS**

*(Continued from page 27)*

many other industries. For hearing aid producers sell to what is essentially a hidden market. Most of those who need the instruments will not come to sales offices. The only way that prospects can be uncovered, usually, is through leads. The advertising technique for obtaining leads is to offer a booklet on request. Once the lead is received, salesmen or "consultants," as they are called in the trade, often have to make a series of calls to overcome initial resistance. "Just talk a little louder, I'll be alright," the hard of hearing prefer to tell their families and go on without buying an instrument. Consultants must be well trained to fit the instruments to the particular needs of the purchaser, and they must make

**It's**  
**"Teleways"**  
 for  
**SUCCESSFUL**  
**Transcribed**  
**Shows**

Transcribed and ready to broadcast:

**RIDERS OF THE PURPLE SAGE**  
 156 15-minute top western musical programs

**DANGER, DOCTOR DANFIELD**  
 26 half-hour exciting mysteries

**JOHN CHARLES THOMAS**  
 156 15-minute shows with the King's Men singing hymns of all faiths

**MOON DREAMS**  
 158 15-minute romantic musical programs

**BARNYARD JAMBOREE**  
 52 half hours of good hill-billy music

**STRANGE ADVENTURE**  
 260 5-minute stories of interesting adventure

**OR**  
**Custom-Built**  
**Transcribed Shows**

For Free Auditions and Prices Write

**TELEWAYS** RADIO PRODUCTIONS, INC.  
 8949 SUNSET BOULEVARD  
 HOLLYWOOD 46, CALIF.

Phones: CRestview 67238      BRedshaw 21447

In Canada: Distributed by S. W. CALDWELL, LTD.  
 Victory Bldg., 80 Richmond St. West, Toronto



follow-up visits to see to it that the aid is actually worn and not hidden away in bureau drawers.

Only 700,000 of some 10,000,000, who could benefit from hearing aids own instruments.

Thus radio is being pressed into service not only for the immediate objective of uncovering leads but also as an educational force. Hearing-aid strategists are betting that radio, with its highly personal impact, can change outmoded prejudices against wearing the instruments. These advertisers have a strong selling story. Technical advances have resulted in smaller instruments, which can be sold on the basis of their inconspicuousness. Millions are still not fully aware of this advantage.

Beltone's decision to use radio for education and selling came as a result of good response to announcement campaigns in various parts of the country, plus research done by the Olian agency. The problem was finding the right program. Sincerity had to be the keynote of the show. The program had to have a great appeal among the older age groups. Beltone wanted to reach the hard of hearing, who listen to radio as well as their

friends and relatives. But the show to choose was a poser.

One day Maurie Bronner, Beltone account executive at the Olian agency, was lunching with a friend connected with one of Gabriel Heatter's sponsors. "Heatter has an amazing following among the oldsters," the friend remarked casually. That was enough for Bronner. Further investigation showed the potentialities of the veteran news commentator for the Beltone market. The idea was submitted to the client, who immediately saw the possibilities of such large-scale use of radio. Beltone added the Heatter show to the biggest ad budget in their history, \$1,250,000, with minor trimming of spot radio activity.

Beltone knew exactly how many leads the broadcast had to uncover to pay out. The number: 1,500 a broadcast. The results: 46,000 bona fide leads in 13 weeks or an average of 3,500 a broadcast.

A Chicago distributor reports that 23% of sales one month came as a direct result of the Heatter leads. Assessing all the returns, Beltone found "more leads of better quality than from any other medium." The sponsor became so enthused over the program that, beginning with the 3 January broadcast, the MBS coverage was expanded from 125 to 300 stations. This has meant lifting the radio share of the budget from 5% to about 45%. The present ad budget is about \$1,500,000.

To keep up with the flood of leads, Beltone found that its sales staff had to be expanded. In December, Heatter was pressed into service to help recruit experienced sales help in addition to advertising the product. Radio was equally successful here. One insurance agent in St. Petersburg, Fla., who at one time had represented a competitor of Gabe's old sponsor Mutual Benefit of Omaha, decided there was truth to the old adage, "If you can't lick 'em, join 'em." Once he had decided to sell in the hearing-aid field, he asked to be on Gabe's side.

At first, Beltone was getting leads from people who expected a panacea for their hearing problems. The copy was changed somewhat to give more description to the instrument itself. One distributor remarks, "The quality improved while there was not much of a drop in the total number of leads."

Probably some of the feeling that this was no ordinary hearing aid was brought home by Heatter's approach.

## FOR QUICK, EASY REFERENCE TO YOUR COPIES OF SPONSOR

get the beautiful SPONSOR binder at only \$4

BINDER ORDER FORM

SPONSOR  
510 Madison Ave.  
New York 22

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

NAME

FIRM

ADDRESS

CITY ZONE STATE

\$4 one binder  \$7 two binders

IMPORTANT: Binders come in two sizes (1) to fit your 1950 issues of SPONSOR & (2) the somewhat larger 1951 issues. Please write numbers 1 or 2 in boxes to indicate size of binder desired.

## HISTORY

is in the making

and is

factually reported

by

CLETE ROBERTS

ACE

NEWS COMMENTATOR  
AND FOREIGN  
CORRESPONDENT

In his years on KFWB top-ranking news analyst Clete Roberts has built a vast audience of faithful listeners. This audience is now available to you!

Represented Nationally  
by  
William G. Rambeau  
Company

# KFWB

IN HOLLYWOOD

980 on the dial



to sell

Jacksonville, Fla's

## TREMENDOUS

### Negro-Hillbilly

market

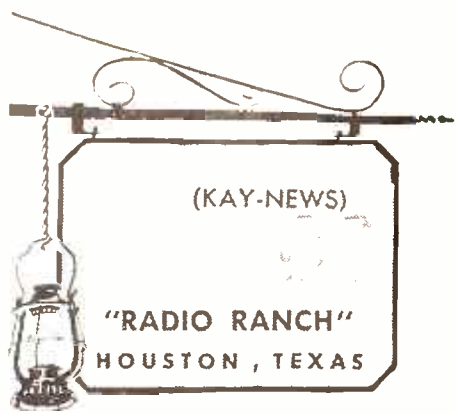
buy the station

they ALL listen to

## WOBS

ask Forjoe





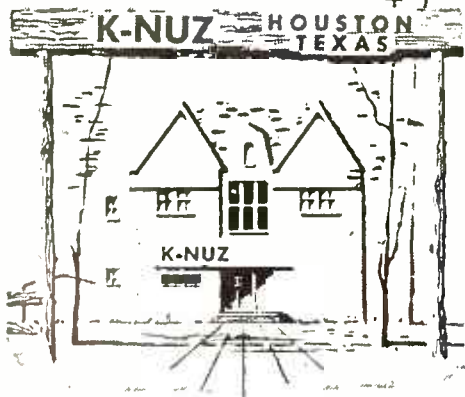
## Nabisco Promotional Award



Every year, during National Dog Week in September, radio stations throughout the country compete in Nabisco's *Milk Bone Dog Food* Promotional award for 1950.

And here's how K-NUZ did the job: Working with S. P. C. A., K-NUZ located 200 dogless homes for 200 homeless dogs. Three pups were featured each day on the disc-and-patter program called "Portcity Popcert." With each adopted dog went a month's supply of MILK BONE Dog Biscuit. Replies, queries, and congratulations mounted and in a few short weeks, the demand for canines outstripped the supply. S. P. C. A. marveled at the success, Nabisco was delighted with the increased sales, and the dogs—God bless 'em—wagged many a happy tail.

For information call:  
FORJOE, National Rep.  
or DAVE MORRIS, General Mgr.  
at KEystone 2581



Heatter, who usually speaks in the resonant tones of an impassioned clergyman, gives the commercials with all the eloquence that he devotes to the most important news. During one program he concluded a comment on peace possibilities by saying. "True enough we'll need a miracle, but if you don't believe in miracles, I don't know what you are waiting for in 1951." Then with almost equal fervor, he began the commercial. "Well, I know about another near miracle and I'm leaving my news for it. A personal word please. If you're hard of hearing, 1951 can be a miracle year for you—thanks to a remarkable Beltone invention."

Heatter's gift for being inspiring about the product he sells was illustrated at a closed-circuit meeting which Mutual held when the program was first launched. Distributors and salesmen came to the Mutual station in the individual markets and heard talks over the closed circuit by Bob Schmid, Mutual vice president in charge of advertising, Ade Hult, Mutual vice president in charge of sales, Sam Posen, Beltone president, and then Heatter. "Gabe only spoke for a couple of minutes about the product," one radio official recalls, "but at the end of the broadcast he made the salesmen feel they were mounted on white chargers in a great crusade." A product that has possibilities for aiding humanity brings out the best in Heatter.

The Beltone message is getting across throughout the country. Olian, a great believer in research, found that the difference in leads between the TV markets and non-TV markets was practically negligible. Like most big advertisers, Beltone is not closing the door on TV. A few tests are now being made in several markets.

Beltone's veteran competitor, Sonotone, had been waiting for the right program for a number of years. Sonotone had a brief experience with network radio in 1936 when a 15-minute musical show was sponsored on Tuesday afternoons on NBC (Red Network). Results were unimpressive and the show was dropped after a few months. A year and a half ago this advertiser tried announcements on the Yankee Network with an encouraging response. C. C. Agate, Sonotone's affable director of advertising and sales promotion says, "We have a feeling that radio will do a job for us now. If it does we will go ahead." The Galen

Drake program, 15 minutes of home-spun philosophy, was selected as the best format for mention of hearing aids. Drake weaves the commercials into his commentary. (Lloyd, Chester and Dillingham, Inc., New York, is the agency.)

A far different approach to radio is being used by Acousticon, a division of Dictograph Products, Inc. (Atherton Advertising Agency, Los Angeles, handles the account.) Acousticon will buy any format except swing and sports broadcasts (which have large numbers of young listeners). Otherwise their philosophy of selecting programs is the same as any other product.

In its month-long saturation campaign, Acousticon is buying nine news programs, one special holiday feature, two Lanny Ross shows, one mystery show and one audience participation. Time bought comes to three hours and 45 minutes per week. (The news emphasis obviously grows out of the world situation.)

Acousticon has had a spotty career in radio. Like Sonotone it tried network briefly in the past. A five-minute show was on Saturday evenings over ABC in the spring of 1943. Since then

**ABC**  
AMERICAN  
BROADCASTING  
COMPANY  
IN LOUISVILLE

**WK**

★

**LO**

**1080**  
Kilocycles

5000  
WATTS-DAY

1000  
WATTS-NIGHT

**WK★LO**  
Louisville, Ky.  
JOE EATON, MGR.  
Represented Nationally by  
**JOHN BLAIR & CO.**



the pattern has been short-term buys on a spot basis. One exception is the *Fulton Lewis* show, which Sonotone tried first on KHJ, Los Angeles; it pulled so well that it was extended throughout the Don Lee network. Last year Sonotone had a saturation campaign on WOR, New York. It was so successful, reports Alfred Atherton of the Atherton Agency, that his client was ready to try a similar campaign over the whole Mutual network this year at a cost of about \$65,000. This saturation campaign is actually an elaborate test. The sponsor may decide to continue this technique or an individual personality or program might be stressed. Different box numbers for the various shows are being mentioned on the booklet offer so that the advertiser will know which shows are pulling best.

How well advertising can pull for a product has no better illustration than the 10-year growth of Beltone. In 1940, Sam Posen and his wife, Fay, started the hearing-aid company in a small one-room combination factory and office in Chicago. The first advertising in 1941 was a series of small newspaper ads. By 1943 sales volume had become large enough to justify

spending \$10,000 on promotion. Since that period the ad budget has risen steadily until it hit \$1,500,000 this year. Until last year most of the large ad appropriation went into black and white. Over-all advertising is under David Barnow dynamic sales manager, and Fay Posen.

Advertising appropriations are not expected to be cut as a result of the war situation. Although hearing aids are made from scarce war materials, officials of the top companies point out that hearing aids were listed as essential in the last war to provide the fullest utilization of manpower.

This would mean that the industry would be able to continue the remarkable growth achieved in the last 15 years. The introduction of the vacuum tube in 1936 enabled the manufacturers to make large advances in producing small aids with greater effectiveness. Considerable education is still needed before hearing aids are accepted as easily as eyeglasses. An industry-wide \$40,000 a year public relations campaign is one approach that is being used. But the most progressive thinking in this field is that radio promotion will prove to be the powerful battering ram against the resistance to their aids. ★ ★ ★

Miss Bernice McTagert  
J. Walter Thompson Co.  
Chicago, Illinois

Dear Bernice:

Jest wait'll you tell them Norge fellers 'bout this! Jest seen th' Hooper report fer Charleston, West Virginny fer November-December, 1950, an' hit shows that WCHS is definitely West Virginny's Number One Station! Uv th' total time periods rated, WCHS had 43.2 percent uv th' audience — more'n two an' a half times as much as th' next rankin' station! Jest think how many folks is ahearin' them Norge 'nouncements, Bernice!

Take hit frum me! Yuh jest cain't make a better buy then WCHS!

Yrs.

Algy

**W C H S**  
**Charleston, W. Va.**

## MAGAZINES ON AIR

(Continued from page 35)

the camera so that viewers will recognize that particular issue on the stands. To provide a national atmosphere for some of the commercials, Tex is shown at the Times Square news stand for out of town papers.

Another facet of the show that ties in neatly with periodical promotion are the interviews. Whenever possible the guest appearances are based on articles in the issue being plugged. For example, on one show Jinx spoke with two Marine photographers who had just flown back from Korea. An article on their experiences was featured in the *Post* issue advertised on that program.

The production schedule for this show is no breeze. Shooting is done three weeks in advance of air time. Page proofs are received from Philadelphia on Tuesday mornings and put together by the BBDO art staff for the actual shooting the next day. The film is made in one day, eight hours, to save time and expense. The 35 mm. film is hurried through the laboratory

the only magazine

100% tuned

to broadcast-minded

national

advertisers and

advertising agencies

**SPONSOR**

Shortest Distance

between buyer

and seller

*First*  
 in Dollar Value  
*in*  
**NASHVILLE**  
*Because*  
**WKDA**  
*Delivers*  
*the*  
*Audience*

**HOOPER STATION AUDIENCE INDEX**  
 CITY: NASHVILLE, TENNESSEE  
 MONTHS: Aug., Sept., 1950  
 Total Coincidental Calls — This Period — 15,253

INDEX	SETS-IN-USE	"A"	"B"	"C"	"D"
28.5	23.5	22.2	19.1	14.9	13.8

WKDA

Represented By  
 FORJOE & CO., INC.  
 T. B. Baker, Jr., General Manager

NASHVILLE, TENN.  
**WKDA**  
 MUSIC · SPORTS · NEWS

Thursdays so that the rushes can be seen the following Monday for editing. The edited material then goes back to the laboratory and there is a 10-day wait for the final proofs.

Curtis' other mass-selling periodical the *Ladies Home Journal*, with a 4-543,856 circulation, gets a healthy promotion boost from radio announcements in 150 markets. These are heard during the first week of the month on women's daytime shows or adjacent to soap operas. The elegant *Holiday* magazine also receives radio assistance, with campaigns in particular areas written about in the magazine. Twenty live announcements were used in Minneapolis and St. Paul recently for an article on the Twin Cities by Norman Katkov in the January issue.

Curtis activity in other media consists of large newspaper ads in key cities, small space ads in other key cities.

Curtis' rival publishing empire, Time, Inc., is active for *Life* on TV with *Kukla, Fran and Ollie* on Thursdays over NBC-TV, plus an extensive announcement schedule. This periodical leads all magazines in circulation with 5,351,630. *Life's* move into programing, through Young & Rubicam, follows a series of TV announcements that were started in four cities and then expanded to 27 markets at a cost of \$10,000 weekly. *Life's* enthusiasm for video was expressed by William Gear, associate publisher who supervises promotion on the periodical, "We had an excellent teaser with these announcements since our product is fundamentally pictorial." Glimpses are shown of the best photos in the magazine with no attempt being made to tell the whole story. To offset the static effect of the stills, the camera is moved around the layout, providing some degree of action.

While these announcements are highlighting *Life's* news coverage, feature articles will be promoted on the *Kukla, Fran and Ollie* show. *Life* finds itself in a tricky production schedule with this show since many cities see a kinescope version one to four weeks after it has happened live. This means that special kinescope cut-ins must be prepared to make the advertising each Thursday night coincide with the issue on the newsstands the next day.

*Life's* pictorial rival, *Look* (agency: McCann-Erickson), has a unique arrangement with the networks for its major use of radio. The magazine buys

time on the owned and operated stations of NBC, ABC, and CBS. In turn, these networks spend to equal amount in *Look* for advertising space to promote network programs. In addition, announcements are carried on one of the Cowles stations, WCOP, Boston. The announcement frequency is four or five a day the first few days the magazines hit the stands in eight large cities.

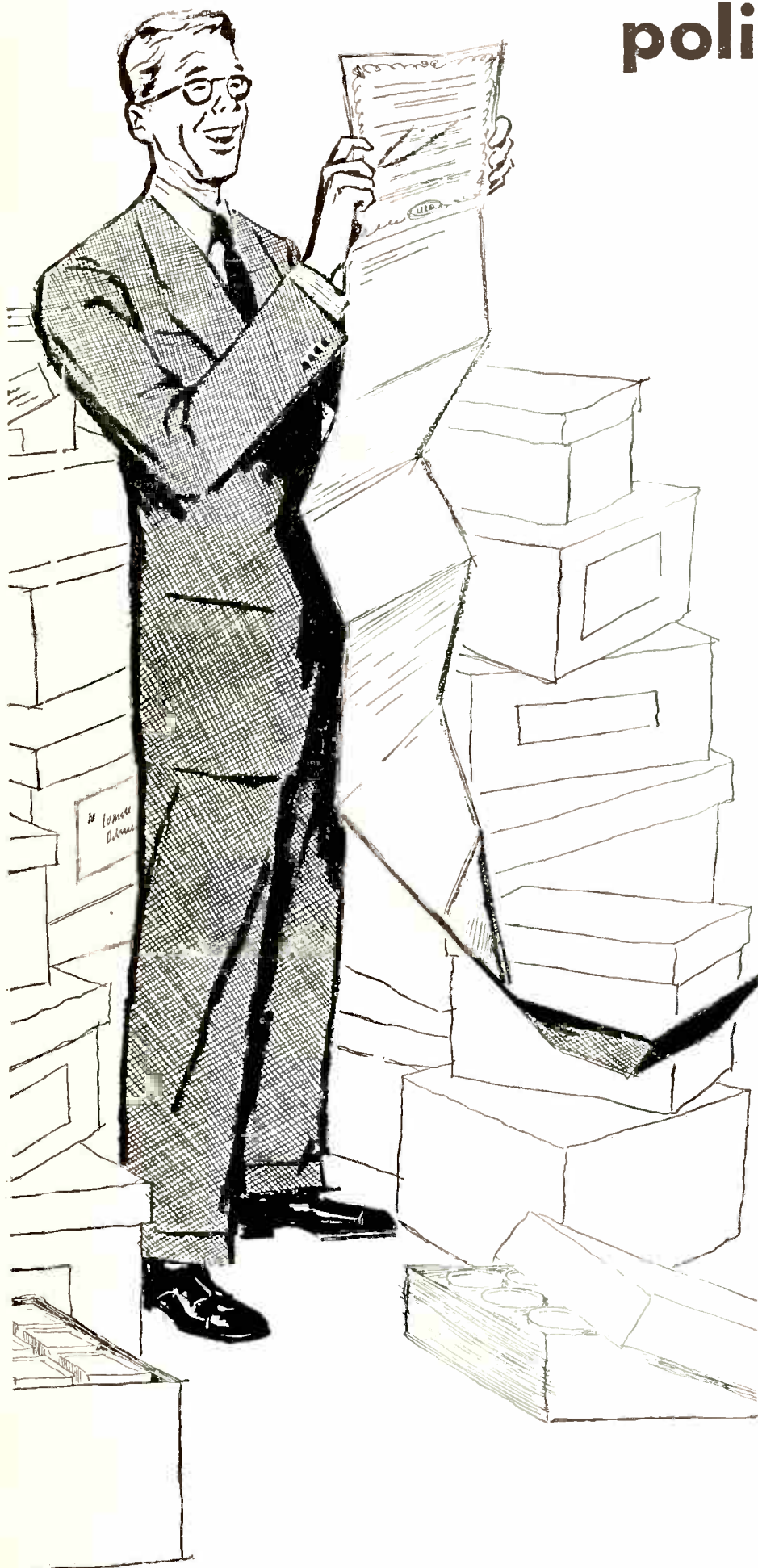
Cowles' dynamic promotion boss, Vice President S. O. Shapiro, does not believe in using announcements straight through the year. The basic pattern is to place announcements during weaker selling periods like the summer. Announcements are not being carried this winter, best season in the year for newsstand sales. *Look* has also sponsored such special events as the Tennessee-Kentucky football game over WMGM and a half dozen cities in Texas through the Liberty facilities. Most of these broadcasts were used to plug sport features in *Look*.

The magazine also receives mention over radio on ABC's *Hannibal Cobb* show which is based on the character from *Look's* photocrime feature. *Look* recently tried a series of TV announcements in two or three cities, but Shapiro can give no verdict, since the returns have not been tabulated as yet. The picture magazine receives a healthy amount of publicity over radio and TV whenever the magazine does a piece on radio and TV personalities. These celebrities usually mention the issues in which they are described. The magazine garnered a good chunk of publicity with the award of the first *Look* TV awards in January. This was one of those arrangements that made everyone happy — the magazine, the networks, the stars, and Ford, sponsor of the program on which the awards were made. A different version of this promotion will be presentation of the *Look* film awards on the Bob Hope show February 27.

Street and Smith Publications (agency: Peck Advertising Agency), which appeals to more specialized groups, is seeing "pleasing" results from its announcement campaign, reports Arthur P. Lawler, Street and Smith vice president. Beginning last August, *Charm* was mentioned in 12 markets with a frequency of from four to five a day over a 10-day period each month. To interest female readers, a weathercast jingle advises them on clothes to wear for the day's weather conditions. Announcements are also used to push



# Did you get your big free insurance policy this week?



You did — if you received shipments of well-known brands of merchandise!

You got the protection and guarantee of all the advertising done each year, that promises top quality and value — and makes good on its promises.

More than that, you automatically benefit from a vast pre-selling job that has reached your own customers and convinced them *before* they enter your store.

That's why you make your business stronger when you keep the force of *famous brand names* behind your selling. Let your customers know they can get from *you* the brands they know and want. Why be content — or expect them to be content — with anything less?

The consumers of America are in favor of known brands — prefer them 8 to 1 by actual survey. Darn good evidence that your turnover will be faster, your year-end profits higher — and that you'll collect handsomely on that free insurance!

**Give your customers what they ask for — it's bad business to substitute.**

*Brand Names  
Foundation*

INCORPORATED

*A non-profit educational foundation*

37 WEST 57 STREET, NEW YORK 19, N. Y.

**Biggest**  
Growth of retail sales  
% in the U. S. A. was in  
**EL PASO**

**Biggest**  
audience in this vital mar-  
keting area is delivered by

**KROD**  
5,000 watts 600 K. C.  
KEY STATION - SOUTHWEST NETWORK

RODERICK BROADCASTING CORP.  
Dorrance D. Roderick Val Lawrence  
Pres. Vice-Pres. & Gen. Mgr.  
REPRESENTED NATIONALLY BY  
THE O. L. TAYLOR COMPANY

• AMONG THE NATION'S 75 LARGEST CITIES, IN  
THE LAST 10 YEARS (Latest Dept. of Commerce Report)



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent Hooper Leader since  
1943. Leads morning, afternoon  
and night! . . .

**WHEC**

ROCHESTER, N. Y.  
5,000 WATTS

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

*Mademoiselle* and *Living for Young Homemakers*. Street & Smith allocates about \$10,000 to \$11,000 a month to radio.

Dell Publishing Company (agency: Robert W. Orr) has found that its radio announcements for *Modern Screen* and *Modern Romances* are an important influence on dealers. During the first part of 1950, a maximum of 10 cities were covered. This was cut down during the last six months to 40 announcements a month in New York.

*Collier's* (agency: Arthur Kudner) uses radio announcements in New York, Chicago, San Francisco, Detroit, and Los Angeles. Frequency runs from four to seven a week. For a period, *Collier's* had announcements on Mutual's *Reporters' Roundup* but this was dropped 1 February.

*Cosmopolitan* (agency: Peck) used radio for three months at the end of 1950. Eight announcements a day for five days nearest the issue in six markets were bought. A similar schedule was used for *Good Housekeeping*.

*Liberty* (agency: Wm. Von Zehle & Company) used a different approach last December. The issue for that month featured an article "Will the Vatican Move to America?" Announcements were carried in the 15 cities which had the largest number of known Catholic families. An average of a dozen announcements were used for the week prior to the date of issue. *Liberty* officials said that this investment of several thousand dollars had "fairly good" results.

One periodical which frankly said it had not found radio effective is the *Reader's Digest* (agency BBDO). The statement was based on results from small tests recently. This reaction contrasts sharply with the other BBDO magazine client, Curtis, but the size of the investment is obviously to be considered. *Reader's Digest* used only small sums for its test.

*Newsweek* is employing an unusual technique, with the purchase of time over college stations operated by students at Amherst, Columbia, Dartmouth, Harvard, University of Massachusetts, Princeton, Smith, Trinity, Wesleyan and Yale. The magazine supplies basic material for weekly 15-minute news shows. At this point *Newsweek* has no answers on the campaign's effectiveness. It was launched late in 1949 when half of the college year was over and this year *Newsweek* is still in

doubt. One advantage is the low cost; under \$4,000 a year. And colleges have been a favorite hunting ground for subscribers.

Publishers are also prominent on the air in three-way tie-ups between networks, sponsors, and the magazines themselves. Periodicals like *True Story* or *True Detective* supply material for network shows that usually carry the magazine titles. When the network cannot interest sponsors, the magazine often helps defray the cost during the sustaining period. William Fineshriber, Mutual vice president in charge of programs, who is preparing a half-hour *Magazine Digest* program, cites the advantage to advertisers. "The sponsor gets the advantage of good story material, plus additional merchandising by the periodical. Magazines publicize the show in their issues and plaster the sides of their delivery trucks with posters on the show."

Some of the outstanding programs in this tie-in category are *My True Story*, sponsored by Sterling Drug across the board, 10-10:15 a.m. over ABC; *True Detective*, sponsored by Williamson Candy Company, Sundays 5:30-6:00 p.m., over Mutual. Both are Macfadden Publications. Dell is represented by *Modern Romances*, across the board, 10:00-10:30 a.m., over ABC; and *Inside Detective*, Fridays 9:30-10:00 p.m. over DTN. ★ ★ ★

## MEN, MONEY & MOTIVES

(Continued from page 6)

—get this—a local advertiser sponsored the proceedings. That's getting the Goddess of Justice to pull up her skirts and pose for cheesecake.

You'd suppose—and so did we—that this was all part of radio's rah-rah sophomore days. But no. It's been going on in the recent past in the St. Paul-Minneapolis branch of God's country. No sponsor this time, but the same old vaudeville show. This particular judge was sitting on a murder trial with juicy sex angles. He not only okayed radio in the courtroom, but television, and a loud-speaker line out of the courtroom into the next-door movie. Yipe.

Suffice that the judge was not re-elected and that a stern and understandable reaction by the Bar Association has followed. There'll be no more of that. The moral seems to be that, as in gin rummy, people are constant-



ly picking up and playing from the discard.

\* \* \*

Commercial television industry, as represented by the networks and advertising agencies, will definitely welcome stabilized conditions, meaning a basic minimum contract, covering writers but will fight Authors League of America securing film jurisdiction. That becomes clear as webs and agencies meet one day a week, and every week, with the League.

Meanwhile coaxial cable service to Hollywood is hardly more than 12 months away with all the possibilities of change thereby implied. Remember that when the radio lines finally were reversible to the Coast, around 1932, it created a clear-cut revolution in program production centers. ★ ★ ★

## THE BIG SHOW

(Continued from page 31)

In trying to sell the *Big Show* and the other portions of Tandem, SPONSOR learned that NBC was quoting a cost-per-thousand of \$1.44. This was calculated on the 19 to 25 November weekly cumulative Nielsen rating of 22.2, or assuming 2.3 listeners per set, 20,780,000 total weekly listeners. Dividing this by \$30,000 gave a weekly cost-per-thousand of \$1.44. NBC compares this with an average nighttime program rating of 8.7 or 8,144,000 total listeners. Assuming a cost of \$21,000 for the 8.7 ratings indicates a cost-per-thousand of \$2.58. In addition to the Operation Tandem portion of the *Big Show* (6:30-7:30 p.m.), NBC is also attempting to sell the 6-6:30 segment to a single sponsor. The talent cost is about \$8,000. Up to the present time there were no takers.

Two advertisers, RCA and Whitehall, have used Tandem since the *Big Show's* inception. Chesterfield bought time from 3 to 22 December, then returned 4 February for another 13 weeks. In addition to these regular clients, Ford used Tandem as part of its saturation campaign from 26 November to 18 December. Buick bought in for the week of 17 December. Out of pocket costs for NBC are now probably running about \$10,000 to \$15,000 weekly.

Enthusiastic praise for the show came from one sponsor. "We love the *Big Show*," says Richard G. Reddig, Whitehall vice president in charge of advertising. "It has done a lot for

**Langendorf**

**OLD FRIEND**



Consistently renewing its schedules year after year, this fine Western bakery proves its loyalty to KJR's efficient coverage of Western Washington.

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.  
New York • Chicago • Los Angeles • San Francisco • Atlanta

**Tops For**

- Showmanship
- Programming
- Promotion

**KDYL**  
NBC Network  
SALT LAKE CITY, UTAH

National Representative: John Blair & Co.

**WGVM**

GREENVILLE  
MISS.

**KTFS**

TEXARKANA  
TEX.-ARK.

**KDMS**

EL DORADO  
ARK.

**COTTON BELT GROUP**

A new way to sell South Arkansas and the Mississippi Delta. One order—one billing for blanket coverage at small cost.

**COTTON BELT GROUP**

Box 1260  
Texarkana, Tex.  
Phone 35-124

Devney & Co.  
535 Fifth Ave.  
Phone MU-75365

**FREE** With Your  
Subscription  
To

# SPONSOR

TWIN TELEVISION TOOLS FOR  
SPONSORS, STATIONS, AGENCIES

## 1. TV Dictionary for Sponsors

new supply just off the press. More than 5,000 copies sold. Only complete, authoritative dictionary of TV terms specially compiled for SPONSOR.

## 2. 199 TV Results

Specific dollars-and-cents results obtained by 40 different categories of advertisers. 40 pages of capsule case histories that come in mighty handy in evaluating TV's result-producing potential for your products.

Get both of these widely used booklets

**FREE**

by entering your subscription to

# SPONSOR

Only \$8 a year for 26 issues or \$12 for two years (52 issues).

CLIP THIS COUPON NOW

SPONSOR  
510 MADISON AV., NEW YORK 22

Send "199 TV RESULTS" and "TV DICTIONARY FOR SPONSORS" FREE with my SUBSCRIPTION TO SPONSOR.

\$8 a year     \$12 two years

NAME

FIRM

TITLE

ADDRESS

CITY                      ZONE                      STATE

REMITTANCE ENCLOSED  
 BILL ME LATER

radio, a medium in which we have a big stake. The selection of Tallulah Bankhead was a stroke of genius." This urbane ad executive also likes the dispersion factor in Tandem which provided five full network shows for his promotion.

One advertising objection that has been raised against Tandem is that sponsors lose the advantages of listener loyalty to the program. Many advertisers, SPONSOR found, believe that listeners who are enthusiastic about their favorite programs feel obligated to buy the products advertised on the show. Countering this objection, other sponsors say that it is the old question of announcement schedules vs. programs. "There is no loyalty factor in announcements but they are still a mighty effective way to use radio," one ad man commented.

On the production side, the *Big Show's* electric theatrical atmosphere is transmitted throughout the staff. "The *Big Show* concept," veteran radio producer Dee Englebach explains, "is to stay within the framework of variety comedy and still avoid all patterns or anything that can be called formalized radio." The crackling dialogue between Tallu and her guests is prepared by an expensive battery of top-notch writers. Costing \$4,000 a week, it includes Fred Allen, who also appears on the program, Goodman Ace, George Foster, Mort Green, Fran Wilson, Selma Diamond, plus special material bought from outside writers.

Top credit is given to Miss Bankhead whose "legendary talent," Mr. Englebach says, "ceases to be legendary on radio." The mild-spoken producer indicated to SPONSOR that he was fully aware of the need to appeal to all groups of listeners. He is working towards this end in the selection of guest talent. For example, one show included Eddy Arnold, hillbilly singing star. "Another non-sophisticated touch is the hit song that Meredith Willson wrote for the show. "May the Good Lord Bless and Keep You." Willson, a shrewd, top-flight musician, leads a 47-piece orchestra and a 20-voice chorus on the *Big Show* when he is not playing a simple hayseed character.

The cluster of big names on every broadcast, in addition to Willson and Tallu, are easily induced to participate because of the huge publicity and promotion benefits. Then there's the hard cash, too.

In arranging the order of appear-

ance of stars during each program, Englebach builds on a progression basis so that the show is at its peak at 7 p.m. to keep listeners from dialing CBS for Jack Benny.

Despite the rating picture, Englebach's staff and other NBC departments connected with the show are heartened by the enthusiasm of listeners that they encounter through such factors as the fan mail and the demand for tickets. This ticket demand often exceeds the supply of tickets even though the Center Theater with 2,500 seats is used when the show is broadcast from New York. (Occasional broadcasts are presented from Hollywood.) One evidence of the demand for tickets was seen by the New York, New Haven and Hartford R. R. which announced a *Big Show* train. Tickets to the broadcast were made available to anyone who bought seats on that train. Three days after the announcement, the demand was so great that the 10-car train carrying 1,200 people had to be supplemented by another train of eight cars.



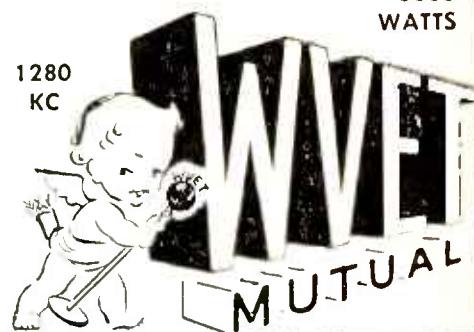
The feeling is  
**MUTUAL**



Why not take advantage of this beautiful situation? Let WVET sell for you in Rochester.

5000  
WATTS

1280  
KC



IN ROCHESTER, N. Y.

Represented Nationally by  
THE BOLLING COMPANY



Mail response now is at 100 fan letters a day. One letter addressed to Tallulah, U. S. A., was promptly received at NBC. The star-studded extravaganza (weekly talent cost: \$30,000) built around unpredictable Tallulah Bankhead has made radio worth writing about again in the opinion of New York columnists. Ben Gross of the *New York Daily News* finds it "radio's defiant challenge to TV in the form of a gargantuan divertissement." Jack Gould, *New York Times*, said, "the premiere ought to go a long way towards telling the radio listener that somebody is thinking of him." *Collier's* echoed these sentiments in a full-treatment editorial. Since the show's debut, 5 November 1950, radio listeners who found that Sunday night TV programs monopolized the Monday conversation of TV set owners, could provide suitable competition. The show's bright dialogue was repeated endlessly. For the writing was a bold innovation in radio-sophisticated wit for adult mentalities. There were no verbal pratfalls or custard pies.

Chief reason for the shouting was the volatile Tallulah, as attested by voluminous press notices and picture

spreads in *Look* and upcoming in *Life*. From her opening cue "presenting the glamorous and unpredictable Tallulah Bankhead" until the program's end 90 minutes later, the Bankhead legend is brought to life as she plays herself. In a less happy light the words "glamorous" and "unpredictable" apply to the program's over-all acceptance.

The impact of the *Big Show* has already helped NBC in such tangible ways as selling out the 5 to 6 p.m. hours to shows sponsored by Pepsi-Cola, Norwich Pharmacal, and TWA. It also helped hold U. S. Steel on NBC's Sunday night period.

In balancing up the pro's and con's of the *Big Show* experience, there is no doubt that a real service to radio was achieved in attracting the attention of the opinion-makers back to radio at a time when they were treating radio as out of date as yesterday's news. Whether the show has a justifiably large appeal for so costly a production (the advertising revenue does not sustain it) cannot be determined until the upward trend has leveled off.

Other important shows on radio such as *Dr. Christian*, the *Aldrich Family* and the *Great Gildersleeve* took several months to two years before achieving a respectable rating. Regardless of how much audience this program will eventually reach, NBC has taken a big step forward in rebuilding its radio prestige. ★ ★ ★

## TALENT & SALES FORCE

(Continued from page 37)

Specifically, Berch's program of reaching the agents called for daily trips to district offices within a 50-mile radius of New York City, where his broadcast originates. He started on his daily travels immediately after Prudential bought his program about six years ago, after volunteering to undertake the job and gaining the approval of George Potter, Prudential vice president in charge of advertising and sales executives, including Orville Best, James Rutherford, and Harold Stewart.

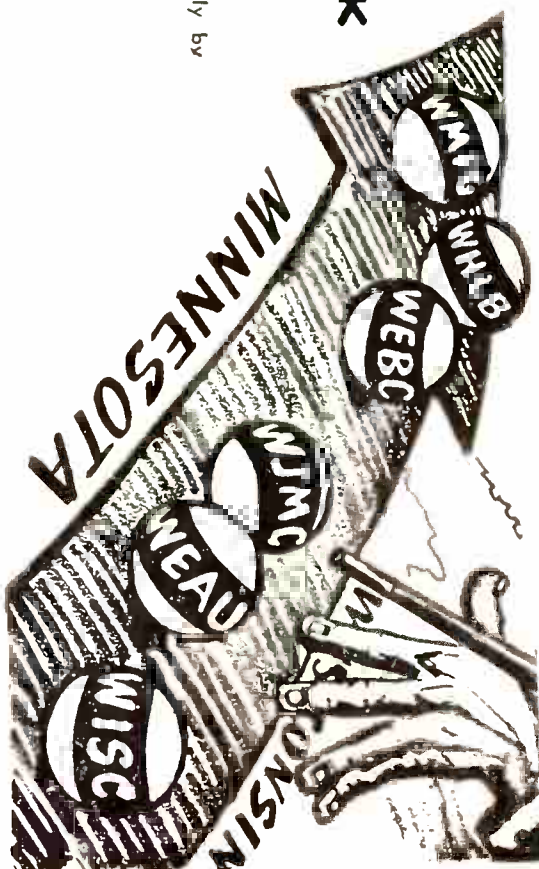
Berch got up with the sun every week day, went by car or early commuter train to the office scheduled for him by Prudential headquarters officials in Newark, N. J. He timed himself to arrive at the beginning of the morning sales meetings, held at 8:30. This is the kind of thing Berch said to

**YOU CAN CALL YOUR SHOTS ON THE**

To cover the rich dairymarkets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-TEL Repts., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



## "Taylor-made" SINGING JINGLES

Contact us NOW for information on jingles professionally written and performed for you at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are SELLING merchandise now . . .

**These transcribed shows available for lease or outright purchase:**

**TOM, DICK & HARRY**—Happy chatter and novelty songs. A new show.

156 15-minute shows.

**STRANGE WILLS**—Dramatized stories behind interesting wills. 26 ½-hour shows.

**CHUCK WAGON JAMBOREE**—Ken Curtis and the Novelty Aces in a Western Musical. 131 15-minute shows.

**TAYLOR PRODUCTIONS, INC.**

6700 Sunset Blvd.,  
Hollywood 28, Calif.  
Hudson 2-1089

**WMRY** **WHAT A REACH!**

BEAMED TO OVER  
**500,000**  
**NEGROES**  
WHO SPEND  
**\$431,000,000.00**  
ANNUALLY IN  
**NEW ORLEANS**

Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

**THE SEPIA STATION**

**WMRY**

**NEW ORLEANS, LA.**

600 KC John E. Pearson, Nat'l Rep.

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

ask

**JOHN BLAIR & Co.**

about the

**HAVENS & MARTIN**

**STATIONS**

**IN**

**RICHMOND**

**WMBG-AM**

**WCOD-FM**

**WTVR-TV**

**First Stations in Virginia**

the assembled agents when he was asked to speak:

"Twenty years ago in Youngstown, Ohio, I was a coffee and tea salesman making the rounds door to door and earning my living a dollar at a time. That was back in depression days in a mill town, so I think you know what I was up against. And because I've been a salesman I think I have some idea of what your problems are. But I don't know the insurance business, which is why I'm here today. I want to learn how to do a better selling job over the air. I think you have to know what the problems are in a business in order to do a real job for it on radio. You know I'm doing the same kind of thing you are when you make your rounds, because every day I talk about Prudential to millions of housewives. I'm in their homes, day in, day out, even when you're not. Which brings up another point I'd like to make . . . The more loudspeakers you can help open up for me, the better chance I get to do the job of reminding the housewife about you and the company."

The next step each day was a trip along the debit of one of the men from the office. Berch did this to get the feel of his audience, and to hammer home the idea that he was out to learn the insurance game.

At first, agents were reluctant to take Berch along. They were worried that having a "smart-aleck, fancy-pants" radio entertainer come to the homes of low-income policy holders would arouse antagonism.

"I remember one man," says Berch, "who insisted on taking me to the top story of all the apartment houses without elevators. I guess he thought I'd quit after I'd walked up six flights a couple of times."

But Berch, who often covers miles of ground during a day's hunting, wasn't discouraged by flights of stairs. He stuck with it and made the agents like him, if only because of the way he got the policy holders warmed up quickly.

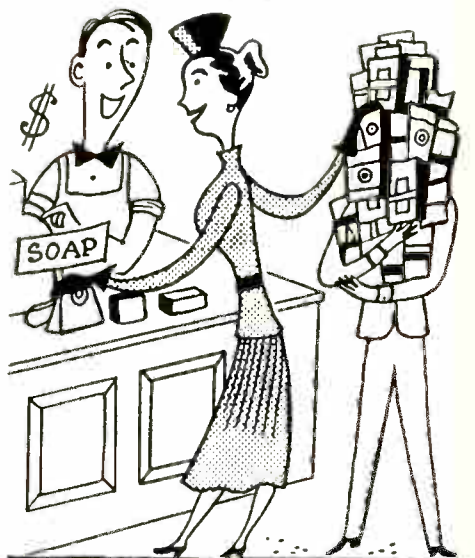
After each visit to the home of a policy holder, Berch sent an autographed picture of himself to the agent, who then delivered it in person. He also followed up his contact with individual agents and office managers by correspondence and by inviting them to come down to New York and see his broadcast. (He keeps a complete file of names of men he's met.)

During the first two years he was on the air for Prudential Berch visited approximately 125 offices in New York City proper, in New Jersey, and in Connecticut. He also traveled out to Chicago and Detroit where Prudential arranged mass meetings of men from offices in the area of those two cities so they could meet him and see his broadcast.

Over the four years since then he has made repeat visits to many of the offices, in some cases coming back for a third time. He has continued correspondence with agents he's met and still gets an average of 30 letters a week from field-force men. Usually, when there's a convention or a meeting of Prudential sales executives in New York, Berch attends, renewing old acquaintances and making informal talks. He gets an opportunity to reach both the executive levels (at managerial meetings) and the salesmen (at conventions).

Wherever he goes, Berch spreads the word about radio and extends the invi-

**LANG-WORTH**  
FEATURE PROGRAMS  
**SELL SOAP!**



**LANG-WORTH**  
FEATURE PROGRAMS, Inc.  
113 W. 57th ST., NEW YORK 19, N. Y.  
*Network Calibre Programs at Local Station Cost*



tation to come see his program in person; or to send a policy holder or prospect up to the studio. Every week, agents or policy holders from as far away as California make their way up to Studio 3-D in the RCA building and watch Berch in action.

The show itself combines music by an outstanding trio, including an electric guitar, an accordion, and an organ. Berch sings several easy-going numbers and does the commercials which are written in the low-pressure, down-to-earth mood of the show. (Agency: Calkins and Holden, Carlock, McClinton and Smith.)

Perhaps the most important ingredient in the show formula is Berch's "heart-to-heart hookup." On each show he reads a letter from someone appealing for help or expressing some universally appealing sentiment. In these 30-second interludes, Berch has developed emotions powerful enough to set listeners writing in from coast-to-coast in batches by the millions. His mail has reached a six-million total, at times, in response to a single 30-second soliloquy.

Berch developed the "heart-to-heart hookup" as a result of his experiences while out making rounds with the agents. Meeting his audience, the Prudential policy holders and prospective policy holders, Berch has his suspicions confirmed that Radio City's values are not necessarily those of Greenpoint, Brooklyn, or Hartford, Conn. He noticed that apartments still had old-fashioned "God bless our home" mottoes hung near the door. That's why he developed the feature which was to put his show, repeatedly, in the national publicity spotlight.

The letters Berch pulls are an important source of leads for Prudential agents. This past December, for example, Berch got 64,182 letters which provided agents with an opportunity to visit prospects. This is the way it works.

Whenever a listener writes into Berch for a Prudential health booklet or a pamphlet on social security, the request is passed on to an agent who covers that area. This gives the agent a chance to get in the door under friendly auspices.

Many agents and district managers have written in to thank Berch for his efforts. Here are several typical letters:

"I am taking this opportunity to inform you . . . about the wonderful ex-



## To Dixie's Big New Key Market ...The Miami (Dade County) Area

For a quarter of a century, WIOD has received recognition from every corner for the service rendered this community.

And, WIOD's good programming and know-how have been important factors in the establishment of thousands of brand names in this...the South's fastest growing...Key Market.

We can sell for you, too. For the details, just ask our Rep... George P. Hollingbery Co.



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



You can cover  
the scattered buying  
centers of the  
**Pacific Northwest**  
more economically  
with  
**The XL Stations**  
**Proven Selling Power**  
**Pacific Northwest Broadcasters**

**WABB** ALABAMA'S BEST BUY  
AM 5,000 Watts  
**PROMOTION Plus!**  
WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion . . . immediate and continued acceptance of sponsor identification!

**CHECK THESE FIGURES FOR A RECENT MONTH**

- 32,858 Lines of Newspaper Advertising (Sponsors were identified in about half)
- 8,915 Lines of Newspaper Editorial Mention (The equal of about 4 full pages)
- Regular Air Promotional Announcements (Supplementing network build-ups)
- PLUS —Point of Sale Posters
- PLUS —Dealer letters galore
- PLUS —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.

AMERICAN BROADCASTING CO.  
Owned and Operated by the Mobile Press Register  
Nationally Represented by The Branham Company

**WABB**  
FM 50,000 Watts

**Helpful techniques  
and ideas for  
TV programs**



*This new book  
shows you how to  
use movies most  
effectively*

## MOVIES FOR TV

by J. H. Battison is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

### SEE IT ON APPROVAL

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of *Movies for TV*. I will either remit the full price of \$4.25 or return the book in 10 days

Signed \_\_\_\_\_

Address \_\_\_\_\_

## COAST TO COAST— I KNOW RADIO STATIONS AND MARKETS

—TV, too.

17 years in radio advertising; past 11 with top national station representative, from which position have just resigned (my decision).

Interested in connection with established, metropolitan agency as account executive, or radio-TV head.

42; married; college graduate.

I believe in "reason-why" copy; merchandising follow-thru; the idea that other things can be more important than the "ratings" of the moment.

Best references.

*I'd very much like to give you my story in person.*

**Box 212, Sponsor**

perience we are having with these pamphlets (*Carols for Christmas*). It is my opinion, without any question of doubt, that the reaction of the public to this offer made by Jack Berch over the air, and the distribution of them by our men have created more good will for this company than anything I have ever experienced.

"The agents, too, have all got quite a thrill over distributing these attractive pamphlets. . . ." District Manager.

"You and your program were instrumental in selling an industrial and intermediate policy for me this week.

"Mr. and Mrs. \_\_\_\_\_ of Sacramento, the people concerned, are very enthusiastic about the human and down-to-earth approach that you make, and state that referring other people to your program will sell more policies for us.

"Since I have been with the Prudential for only three months, I am especially grateful for your style of program." Agent.

Berch, of course, is not alone among performers who have sold themselves effectively to salesmen. He is unique more for the persistency and thoroughness with which he made his effort than for the originality of his approach.

Ed Sullivan, for example, much-kidded, much-liked m.c. of the Mercury dealers' *Toast of the Town* (CBS-TV), makes a hobby of visiting Mercury dealer showrooms. Whenever he's out of New York on business, he arranges to be in showrooms at towns along his way. Sometimes his visits are advertised in advance to bring extra throngs of people into the showrooms. He has traveled to several cit-

ies for special promotions, including presentation of his show from Boston.

Morton Downey, Coca-Cola's own street singer, makes 30 to 35 trips around the country each year building good will among local bottlers. He entertains men at the plants, provides entertainment for local civic events. Like Berch, Downey regards himself as part of the Coca-Cola organization and is certainly accepted as such by bottlers who know that Downey is on the board of directors of the Chicago Coca-Cola bottling company and owns a bottling plant in New Haven.

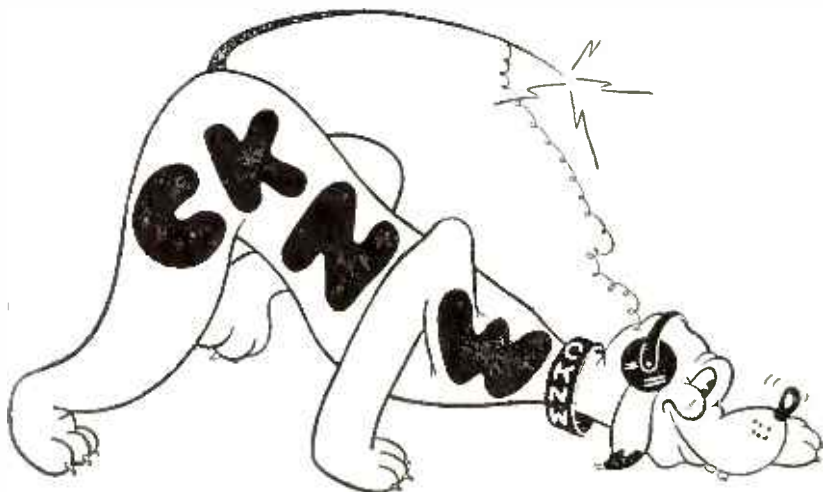
Whatever the type of entertainer a sponsor has working for him on the air, whether he's a deadpan Irishman like m.c. Ed Sullivan, a dynamic Irishman like Morton Downey, or a whistling and singing Midwestern farm boy like Jack Berch, he can get the benefits of intramural merchandising. All it takes is recognition by management that the job is important and a willingness by the star to be part of the selling organization. Given these conditions, a company whose job is selling will find it a lot easier to weld sales and advertising into that all-important well-knit team. ★ ★ ★

## MR. SPONSOR ASKS

(Continued from page 43)

energetic both in carrying it out as far as it can at the moment, and in exploring ways and means to broaden this service.

CHRIS J. WITTING  
General Manager  
Du Mont Television Network  
New York



Have you seen my BEAUTIFUL  
Elliott-Haynes Vancouver Metropolitan-area ratings?  
50% ahead of any other—TOP DOG on the Coast!





Mr. Weaver

Television broadcasters are ever aware of their responsibility to the public. Not only have programs of an informational nature been seen with consistent regularity on NBC television,

but many art forms which heretofore had little popular currency are now appearing in television. To take one example, look at the ballet whose incorporation into most of the major television shows has brought it more widespread public attention than it ever received in its history.

Television, too, by the simple process of bringing great public figures into the living rooms of our families, is performing a public service which was never before possible. During 1950, for instance, President Truman was seen on five separate occasions by more persons than had ever before seen all the presidents of the United States discuss great public issues.

Next year, we at NBC will attempt *Operation Frontal Lobes*, another forward-looking series in the public in-

terest. With the cooperation of advertisers, we hope to program one hour a week of prime network evening time for this educational series. We will place *Operation Frontal Lobes* in such time as to assure maximum viewing for education and information. Included in this series will be the best in music, ballet and a new form of reporting to bring the great issues of our day by

television to the people.

Thus we will integrate education and information among our mass programs in such a way as to capture the attention of the American audience.

SYLVESTER L. WEAVER  
Vice President—Television  
NBC  
New York

## TOOLS available to sponsors

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

**A146** "An Extra Come-On For Your Customers," KTTV, Hollywood—explains some of the promotional activities of KTTV in a fold-out brochure.

**A147** "A Market Study of North Vancouver City-District and Port Moody," CKNW, New Westminster, B. C.—describes early morning and late evening listening habits of the population of North Vancouver City.

**A148** "Television Dictionary," American Telephone and Telegraph Company, New York—includes TV definitions in everyday language to help readers better understand terms used in describing TV and color TV in particular.

**A149** "Help Wanted," Free & Peters, Inc., New York—describes seven radio saleswomen and their programs. The 16-page presentation lists the advertisers who have used them successfully.

**A150** "Guide to Layout and Reproduction of Art for Television," KMTV, Omaha — is a four-page guide that lists "do's and don'ts" in preparing artwork on TV.

**A151** "Report to Advertisers and Advertising Agencies," WOAI-TV, San Antonio—is a summary of answers received from a postcard questionnaire mailed to 5,080 television set owners in the San Antonio area.

**A152** "The Pattern of Television Impact in Lexington, Kentucky, 1950," University of Kentucky—is a 38-page research survey on the impact of television in areas remote from TV transmitters.

**A153** "WNAX Fact File," Katz Agency, Inc., New York—contains all the principal basic information on the station: history, coverage, market facts, results, diary summary, mail response, talent, programs, etc.

**A154** "Primer for Time Buyers," CKLW, Windsor—contains information on coverage, spot announcements, and radio homes in markets covered by CKLW.

**A155** "Marketing in a Defense Economy," J. Walter Thompson Co., New York—gives interpretations and critical analyses pertaining to the nation's economy and the opportunities it holds for business.

**A156** "Why Are Listeners and Advertisers so in Love with Radio?" Pacific Northwest Broadcasters, Spokane, Washington—is a descriptive and pictorial report on "the easy, quick, productive way" to achieve results through radio.

**A157** "A Report on Lourenco Marques Radio and Its Audience in South Africa," Pan American Broadcasting Co., New York—estimates listenership that an advertiser may expect in 1951.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER

AVG. 5 PERIODS. WIN. 1950

ABC STATION

**WBTM**

HOLLINGBERY

Station WVOM, 5000 watt Boston Independent, seeks commercial manager and two salesmen immediately. These are top jobs for top men. Earnings unlimited. Apply 1 Harvard Street, Brookline 46, Mass. All replies in confidence.

### SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY & STATE \_\_\_\_\_

- |                               |                               |
|-------------------------------|-------------------------------|
| <input type="checkbox"/> A146 | <input type="checkbox"/> A152 |
| <input type="checkbox"/> A147 | <input type="checkbox"/> A153 |
| <input type="checkbox"/> A148 | <input type="checkbox"/> A154 |
| <input type="checkbox"/> A149 | <input type="checkbox"/> A155 |
| <input type="checkbox"/> A150 | <input type="checkbox"/> A156 |
| <input type="checkbox"/> A151 | <input type="checkbox"/> A157 |



### They learned it works

We never cease being amazed at the speed with which the air media, radio and TV, are embraced by a whole field of industry once they click importantly for one of its firms.

The air rivalry between the big cigarette companies is well known. In the soap field, there's a perpetual three-cornered race between P&G, Colgate, and Lever Brothers for the favor of the air audience. The food and drug fields also offer numerous examples.

These radio/TV-minded companies (numbering among the top advertisers in the nation) have proven to their own satisfaction that the number-one way to tap America's pocketbook is via a radio or TV set. They've found air advertising compelling, productive.

The latest field to move into the radio orbit is a surprise. The hearing-aid firms are going for the aural medium in a big way. In case you're puz-

zled, friends and relatives are found to influence hearing-aid prospects in a big way. In this issue (see page 26) the radio story of Beltone, Sonotone, and other hearing-aid manufacturers is revealed. Beltone started it; made such a dent on the market that the others waded in.

Despite its successes for dominant firms, air advertising is still an unknown quantity for numerous others. If you're one of them, you may be doing yourself a distinct disservice by failing to examine the medium closely. Can you afford that?

### Service opportunity for sponsors

Can the public-service program sell goods?

Goodyear, sponsor of *Greatest Story Ever Told*, says "yes." So does many another national and local advertiser who has invested in this "change of pace" sponsorship. The FCC stigma, which once seemed to adhere to the sponsored service broadcast, was removed a few years back.

A large number of topnotch documentaries, special interest talks, service dramatic presentations are available to the advertiser, network and spot, who's looking for them.

Do you think you might attract a substantial, appreciative audience for a broadcast titled *You can survive an atomic attack*. Two days after Dr. Richard Gerstell, U. S. government consultant and author of the book by that title, talked on the subject over WIP, Philadelphia, the broadcast was repeated by popular request. Now the

station is scheduling four more programs—the first another talk by Dr. Gerstell; the second featuring Dr. Gerstell in a question-asking panel; the third the reactions of a man who lived through the Stuttgart bombings and noted its effect on the German population; the fourth a meeting between Dr. Gerstell and the press.

True, sponsorship of such a series (we don't know whether WIP would sell it) would require delicate commercial handling. But it can be done.

Many an alert program-minded station or network has an intense-interest service feature on tap.

### How TV helps radio

By now the flurry of fear that in 1950 gripped the radio boys when they thought of TV has largely vanished. The radio medium is thriving; the concept that radio and television (two distinct and separate media) can share the air as profitably as newspapers and magazines share the black-and-white realm is becoming standard.

As a matter of fact, evidences of the way TV helps radio are coming to the fore.

Item 1: *Life Begins at 30* started as a radio program, then was discontinued. Later it reemerged as a television show. We now hear that its TV popularity may soon bring it back to radio.

Item 2: TV has made business men, both with national and local firms, air-minded. J. Walter Thompson spokesman reports that number of Ford dealers, excited by advent of TV, now express considerable interest in radio.

## Applause

### NAB's TV set-up

TBA men who attended the NAB TV sessions in Chicago and Belleair, Florida are applauding the remarkable job done by such men as Harold Hough, WBAP and WBAP-TV; Robert Swezey, WDSU and WDSU-TV; and Gene Thomas, WOR-TV, in bringing divergent elements together.

Whether all elements of TBA will join in the NAB autonomous-TV set-up was still in doubt as this was written, but the calibre of NAB thinking and action was mighty impressive.

Industry spokesman are applauding the action of Judge Justin Miller, whose key assignments for the foreseeable fu-

ture will be on a high policy and governmental prestige basis, in requesting that he be made Chairman of the Board of the NAB to make room for a new NAB president-general manager. The Board of Directors unanimously approved his action.

An eight man committee (Allen Woodall, WDAK; Patt McDonald, WHHM; Harry Spence, KNRO; William Quarton, WMT; William Fay, WIHAM; James Shouse, Crosley Broadcasting Corp.; Robert Swezey, WDSU; Ben Strouse, WWDC) was appointed to select the new president-general manager following approval by NAB membership of change of by-laws that will allow Judge Miller's new office.

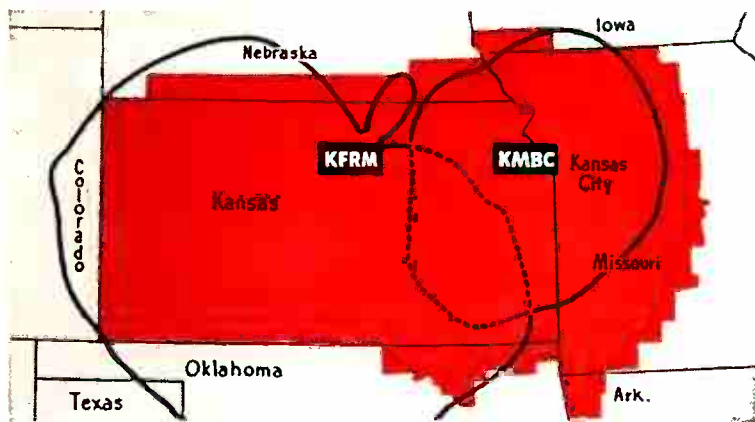
The proposed new NAB setup will consist of not more than 14 members comprising the TV Board; not more than 25 on the radio Board—a total of 41 with chairman and president.

The current hesitancy of some TBA elements to enter the NAB realm is based on these factors; (1) the dues pattern is not yet set, (2) the extent of autonomy is not yet set. TBA people point out that the plan is to have three members of the TV Board, three of the radio Board, plus the NAB president act in joint matters. The trouble is that they fear that the NAB president, who may favor the far more numerous radio stations, may swing the decision against them in case of tie.



# THE KANSAS CITY MARKET

*Does Not Run in Circles!*



Daytime half-millivolt contours shown in black.

During the past year The KMBC-KFRM Team has substantially increased an already comfortable lead audience-wise in the great rectangular Kansas City Primary Trade area. Proof lies in the result of a late 1950 survey made at the Kansas and Missouri State Fairs and at the American Royal.

The KMBC-KFRM Team has built effective

*It's a Rectangle...*

and The KMBC-KFRM Team Covers  
It More Effectively and Economically  
Than Ever Before!

and economical coverage of the territory without waste circulation but more important, *the building continues!*

Contact KMBC-KFRM, or any Free & Peters "Colonel" for full details on why The KMBC-KFRM Team is your *best buy* in the Heart of America.



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE

PROGRAMMED BY KMBC

# Mr. Plus joins the staff



On March 11th, WWDC and MUTUAL will join hands. WWDC's basic philosophy of block programming remains intact. To our present successful disc jockey salesmen, we add Mutual's high-rated kid and mystery strips. To our present twenty-four hour news coverage, we add Mutual's high-rated Heater, Lewis, Edwards, and Henry. To our Washington Senator baseball coverage, we add the World Series and the All Star Game.

WWDC is now third in overall ratings (Pulse, November-December). With the Mutual programs fitting like a glove into our own program formula, we will get even higher ratings. So now it's more for your money on WWDC!

# WWDC

WASHINGTON

**the big "plus" is now MUTUAL**

*National representatives, FORJOE & CO.*

P.S. WWDC-FM's transit radio is doing a great job for an increasing number of national accounts. See H-R Representatives, Inc.